

# *Karla Tallas*

## HISTORY

ALL WE ARE FÜR IMMER!



DORO PESCH

# DORO PESCH

## ALL WE ARE FÜR IMMER!

### IDENTITY CARD

**Name:** Dorothee Pesch

**Born:** 3 June 1964,  
Düsseldorf, Germany

**Education:**  
Graphic Design

**Mission in life:**  
Rock/Heavy metal singer

**Other activities:**  
Songwriter,  
Record Producer, Actress

**What makes her special:**  
Dedication, Staying Power,  
Hard Worker, Fighter,  
Her Own Sense of Style

**The biggest highlights  
of her career:**  
MONSTERS OF ROCK FESTIVAL (1986),  
TRIUMPH AND AGONY (1987)

**Biggest hits:**  
ALL WE ARE, FÜR IMMER

**Most underrated works:**  
DORO (1990), TRUE AT HEART (1991),  
ANGELS NEVER DIE (1993),  
MACHINE II MACHINE (1995),  
LOVE ME IN BLACK (1998)



Dorothee Pesch, known as DORO in the world of music, became most popular in the second half of the 1980s with her founding of WARLOCK. At that time, men dominated the heavy metal scene. She built a stable position on the scene within a very short period. She gained the respect of her fellow musicians from the very beginning. In various corners of the world, she created a very strong fan base immediately after the release of her debut album *Burning the Witches* (1984); her fans have remained loyal to her to date. WARLOCK released their first 3 albums in Europe. This was quickly followed by their first major successes, but disappointment also followed afterwards. DORO recorded her third album under pressure. She yearned for a change and pursued her next dream. She embarked on a fateful journey to New York, where she worked on her next studio album. She signs a recording contract with the American record label Mercury Records and her popularity skyrockets. For DORO, the album *Triumph and Agony* (1987) meant an absolute turning point in her life and, at the same time, it turned out to be the most successful album of her career. MTV, the biggest music station in the world, started airing two songs from *Triumph and Agony* – the rock anthem “All We Are” and the German-English ballad “Für Immer.” For the fans, she became the Queen of heavy metal music. She gets offers to participate in big world tours and the biggest festivals. In 1986, she performed as the first female musician ever with the biggest rock bands in the world at the legendary Monsters of Rock Festival in Donnington, UK in front of 120,000 rapturous fans. DORO manages to do something that many musicians, not just in Europe, secretly dream of. Something that no other European rock/metal singer has achieved until now. Thanks to her incredible merchandise sales, she enjoys



# DORO

a position in sales charts right next to rock legends like IRON MAIDEN and METALLICA.

DORO had dreamed of becoming a singer since the age of 3. She intuitively pursued her feelings. She never had any doubts about her journey and nothing stopped her at all. Not even an insidious disease that afflicted her at the young age of 16. She was diagnosed with a form of tuberculosis, due to which she spent almost one year in the hospital. She was facing the most important crossroads: life or death. And her chances were truly 50:50. The disease made her resolve to become a singer even stronger. The choice was clear – if she left the hospital alive and well, she would sing until she died. DORO won this difficult battle. The battle for survival gave her the strength to overcome the worst obstacles, not to give up and to keep moving forward.

At the time of her greatest fame, DORO had to face the fact that she was losing the name and logo of the WARLOCK band, which she had founded herself from nothing. The manager at the time perfectly exploited the trust and passion of these inexperienced, young musicians. The situation hit the entire band and DORO had to come to terms with the departure of the band members. This did not deter her and she went on to build a solo band under the name DORO, with which she is still performing to date in spite of several personnel changes.

The situation on the music scene poses another obstacle. Grunge becomes the next big thing and interest in traditional metal genres is dwindling. Despite her huge success in







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previous years, it becomes difficult to retain the position DORO has built for herself. Most of her albums published in the 1990s receive no support from her American record label. On the other hand, the situation in Europe continues to be more stable and favorable. In the following years, DORO works with top American musicians and draws experience from them. Gene Simmons from KISS becomes her life mentor. Working with him is extremely valuable for DORO and helps her grow in many aspects. She even meets David Bowie in the studio and collaborates with his musicians. Experimenting with new genres, sounds and arrangements causes her next projects to move away from traditional heavy metal. But her fans' reactions are mixed. The most devoted ones follow the singer's development with interest and stick with her even in the worst of times. But metal fans can also be very uncompromising, and they often reject any experiments outside of the genre. Driven by their fanatical zeal, they sometimes lose track of social boundaries. Many of them reject DORO's new direction, and during a concert where she joins the audience to watch a performance by her musical colleagues KREATOR, they assault her until she is left bleeding. They claim she has no business attending a metal concert if she herself has betrayed the genre.

She got back the copyright to the name WARLOCK after more than 20 years. Due to the long-term

history with her solo band, she ultimately decided to never return to the initial name. DORO is keeping the name WARLOCK close to her for exceptional opportunities only, like the recent tour to mark the 30<sup>th</sup> anniversary of the release of *Triumph and Agony*.

No matter how it appears from the outside, DORO does not succumb to trends. She refuses tempting offers to live a life of luxury and enjoy the promising career of a superstar. None of these offers are a guarantee of long-term success and happiness. So far, she has successfully managed to avoid all pitfalls of the music scene. It was very early in her career when she realized the price she would need to pay for the golden cage she had found herself in. She would have had to sell her soul and replace her own identity with a custom-made model created in line with the ideals of a consumerist society. But she has chosen her own path, listening to her heart – despite all obstacles and difficulties she has encountered over more than 35 years in the music scene.

For her 10,000,000 music records sold, DORO has received several platinum and gold awards. In 2013, she was greatly honored at the "Golden Gods Awards" in London's O2 Arena, where she received the first ever "Legends-Awards" prize. Her status of living legend and her unique journey in the music sphere was symbolically sealed.

# *Doro* **INTERVIEW**

***Women in heavy metal rarely appeared on the European metal scene back in the 80s. Was it difficult for you to get respect from the fans and musicians, or the other way around? Was it easier because you're a beautiful woman?***

I must say, from the first day on I've felt a great, deep, solid relationship with the fans. I don't think it even mattered if I was a male or female singer. I think the fans knew that my heart was totally into the music and into the fans. They could feel it from the first moment on and I have never felt it was a problem. Music was always actually all about that to me. I don't think it matters where you come from, it doesn't matter what sex you are. When it feels good and when you have it in your heart, it shines through. There were never any problems. It was a big struggle to fight for your music, especially metal and heavy metal. It wasn't so accepted at that time by regular people. Sometimes it was really hard. I remember when we as a band went to a restaurant, we all had long hair. Sometimes we didn't even get served. The people yelled at us: "Get out"! It was much more difficult to fight for your music. I always felt I was one part of the band. I was always fighting for the band, fighting for our first record deal, for concerts. But being a woman, I always felt comfortable. It was never an issue for me. Later on, the press pointed out I was a female singer, but to me it never mattered at all. There were never any difficulties because of it. Actually, since I was 3 years old, I wanted to become a rock singer. Everybody knew it was maybe my destiny.

***A lot of musicians, especially big stars like Alice Cooper, Rob Halford, Ronnie James Dio, have always talked about you with respect and love. Have you also experienced some negative side of it, like a competition?***

No, I have never felt that at all. All these great people you also mentioned, like Ronnie James Dio, Rob Halford, Alice Cooper, Lemmy Kilmister, they were always heroes of mine. It was always great to have a friendship with all these legends. I think the respect was always mutual. I can really say I was able to learn from the best. We were the opener for JUDAS PRIEST, DIO and for all the other great bands. I really had very spirited, highly talented, very great people to take lessons from. Like Gene Simmons, who I was in the studio with. I was a big KISS fan when I was growing up and it was like a dream come true. It was so great. He was such a great producer. He had been a teacher before he did music. He had a great way of teaching things, and he had a great way of motivating the whole room. All the musicians, the engineer, everybody was highly motivated. I must say, he definitely is a great motivator and speaker. It always felt both ways. I have never felt that somebody said there was a competitive feeling. I like men and women equally. When somebody has a great heart, has something to offer and has talent, that's great to me. We have a lot of female fans too. I have never felt any negative vibes from other musicians. Of course, not everybody can like you. Everybody



has different tastes. I usually get along well with people. I love people. If I feel they have heart and soul and if I feel tightness there, I think you can pick up on it with people from all over the world. Even if I don't speak their language or they don't speak my language, you can look into somebody's eyes and feel there's a deep connection. Like with the fans and other musicians too. I must say, I'm very thankful. The musicians have always supported me a lot. I have a lot of support from young bands as well. We all spent time together. Even Gene Simmons, who is such a busy person and musician. He was always in the studio day and night making the record sound great, giving me advice on many things. One time I remember, I wanted to write my first blues. I wrote it and showed it to Gene. He said: "Do you know about blues at all?" I said: "Just a little bit." He said: "Ok, let's change it." The next day I had like a stack of records and CDs with the best blues artists. Then Gene said: "Do you know what? Tomorrow we will go to a great concert." We went to a Dr. John show. He's a very big blues guy. The next day we went to Etta James. He always took care of me that I got something. Then he said: "now you're ready, now you can write your first blues."

***It's beautiful to see and feel friendship and respect between women. How do you explain how you're respected, can we say 50:50 from men and is it the same as with women?***

My goal in life is really to make people happy. To make women happy and to make men happy in a spiritual way. I think the women know I'm here to try to do something good, to give power, energy and hope. Even at a concert, I always try to give out good energy so fans can just forget about their troubles at least for 2 hours. When I do a record or when I write songs, I wanna accomplish something so that people feel that I'm getting something out of it in a deep way. With women, we were never in a competitive mode because I'm totally into music. They know they don't have to be worried about their husbands or about their boyfriends. It's great when couples come to me after a concert and say, we got married to your song. Usually it's the song "Für Immer." It's like an anthem for people who fall in love.

***You said you want to make people happy in a spiritual way. This can correspond to faith. What do you mostly believe in?***

I'm not religious. I believe in goodness. Doing good things in life, I think that's very important. I pray a lot too. When I'm not feeling so good or when I'm in a desperate situation. Sometimes before a heavy gig. I always save the prayer. When I see American Indians doing rituals, it resonates with me too. I love it.

***Especially in the 80s you were an idol for many men and women, and you still are today. We***





*DORO with her parents.*

***have already mentioned some of your male idols. Who is your absolute female idol or do you have more than one?***

There are a couple of great women. One is already gone. That's Janis Joplin. I think she was one of the greatest voices. I loved her for her free spirit. She was wild and didn't take any shit from anybody. She was a very good role model. Another one is a friend of mine who was for 13 years a world champion in boxing, Regina Halmich. I love her and we still have a great friendship. We met around 1995. We spent a lot of great times together. I was always going to her fights. And a couple of times I even sang some rock anthems for her. We did 3 songs for Regina. The first one was called "Fight" and then there was "She's Like Thunder." On her birthday, I asked her if she wanted to sing on "She's Like Thunder" as well. We did "We're Like Thunder" together. The recording company, they were so nice to release a single for her birthday with all the songs on it. Regina sung in the studio with me, it was awesome. The last song was for her last fight. It was my surprise and my goodbye gift to her. It was "The Queen." I've always had lots of respect for Regina because she was very disciplined. She was always on top of her game. In the ring she was always prepared, always professional. I think with sports and music, there's something very much alike. You must always give 100% there. If you go down in the ring, you must get up as quickly as you can. In the music business as well. It's not

always easy. Sometimes you get knocked out and then you have to try to get up quickly and then fight again. I think with Regina we inspired each other. She's a big rock fan. She introduced me at my 25<sup>th</sup> anniversary concert. It was a big concert with many guests and Regina was the one who introduced me and pumped up the fans. I respect people who are really fighting for the right things and who are not afraid to express their opinion and fight for the things they believe in. There's a woman born in Burma (Aung Sun Suu Kyi). She was arrested for so many years. She is a political activist and she was fighting for freedom. She was under house arrest for 14 years. They don't have to be famous women only. Sometimes even my mom, I think she put up with so much stuff. She's still always behind me and she supports me. She kinda knows what's right. She has a good eye for people. I'm always positive and sometimes I'm too naive. I always believe what people say. That's the reason why we have been in so much trouble. I always believed every manager, every person we worked with. It was just, sign here and we signed our lives away many times. My mom sometimes said: "Hey, Doro, listen, check it out a little bit more or be careful, wait a little bit." I guess she's a typical mom. They have that motherly instinct. They wanna watch out for their child so they don't get harmed. Sometimes I'm too excited or too enthusiastic. I still like to believe that people are good, but sometimes it's hard.



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***Your parents always supported you. You had a very strong relationship with your father. He was a truck driver. Was he the one who inspired your travelling adventures?***

Yes, he was a truck driver. He had his own truck. I grew up in the truck as a baby. I loved it, it was so awesome. I never went to kindergarten. The first six years I was only on the road. I had really a great time. My parents were probably thinking their kid will grow up OK because I was only with grown-ups, usually with men. Usually I went with my dad. He carried everything and drove everything. Like usually steel or coal. It was like the real deal. Probably I have a little heavy metal gene in me from that, I must say. He was my best friend. He was a killer guy. He was a great person. I loved him so much. Now, since I’m older, since I have more experience with so many people, my dad is still my hero. My dad and Lemmy. They were my 2 favorite men in my life. I sometimes can’t comprehend that they’re gone, and I miss them every day. My dad was a great supporter. He and my mom they drove the equipment at the beginning. And then my dad got really upset with me. He said: “Hey, Doro, the band is getting ready, putting on hair spray and stage clothes, getting ready for the show and you put on your make-up. And you let your mommy schlep the mashleg, the equipment and the drums. I won’t do that anymore! If you guys can’t carry the stuff, you can’t do that anymore!”

And I thought he’s right. My mom is schlepping the equipment, my dad as well and we wanna be rock stars. Everybody was trying to look cool. I felt so embarrassed when he told me because I hadn’t thought about it. I was a wild teenager. So, in the beginning he drove us, but then he stopped that. It was so heavy. The stuff back then was much heavier than now. For example, now the keyboards are pretty light compared to what it was in the 80s. The stuff was like bricks or stone. But he was always a great supporter and my mom as well. Even though he said: “Do you have to scream so hard and so loud?” I said: “Yes, I have to, it’s metal!” The first time he fell in love with the music was probably with “Für Immer.” That was the first time he thought that’s a nice song. He loved the ballads more. He loved to sing, he could sing great and he played the piano fantastically. Then I had a couple of songs with piano, and then he said: “Now I understand.” You know, when you are a teenager, you wanna rebel against everybody, especially against your parents. If your mom and dad didn’t like the song and thought it’s not cool, you definitely try to play it as hard as you can so they wouldn’t like it. He was very musically sensitive and I think I get a lot of musicality from him. When we were driving in the truck when I was a kid, we always had the radio on loudly and we would sing along. Back then there was a lot of rock music played on the radio which totally stopped when I got older.



Now it's only Top 40 and pop. I have my own radio show once a month at Rock Antenne radio. It's a big rock station in Bavaria. The DORO ROCK SHOW is on Sundays from 00:00 and 2:00. I can play all my favorite songs, my favorite bands or some specials. Sometimes I play the songs that they have to play in their daily program, but all the songs I love I talk about. Sometimes I talk about festivals or touring experience.

***You have already mentioned that you wanted to become a singer since you were 3 years old. Who inspired you so much that you made this decision that really came true at such an early age?***

My very first song I fell in love with was "Lucille" by Little Richard. It was such a powerful, energetic song. It totally got me hooked. I saw Little Richard on TV, it was black and white back then. He had so much energy. Little Richard as a performer, he was so unbelievable. He was my very first idol. Later, when I was like 7-8 years old, I grew up during the glam rock times. There were bands like SWEET, SLADE, T. REX, LED ZEPPELIN... I must say, I was the biggest T. REX fan. Mark Bolan was definitely my biggest idol when I was a child. He was so talented. He was such a great singer, guitar player, songwriter, very magical and spiritual. I remember the day he died. He died in a car accident. I think I was 10 years old. My mom and dad, they took me

on vacation. It was on the way to our vacation. My parents were so happy we would spend 2 great weeks together and then I heard it on the radio that Marc Bolan died. Whole 2 weeks were a nightmare. I cried for 14 days and my parents they couldn't even believe it. Marc Bolan was one of the greatest musicians. I'm so glad that you asked this question because young people don't know much about him or they don't know him at all.

***You've been on the scene for almost 35 years now. You still look great and you are in great physical shape. What's your secret?***

It's nice to hear something like that. I think it's music, my wealth of youth, fans and life style too. You never have a chance to really become vain because you are always on the go. You are playing concerts, which I think is a big work out. Two hours and I think it's really big, die-hard metal work. I love music so much. I love the fans so much. There are definitely vibes there and I'm very happy to be a singer. I still feel like I'm 18 in my heart. It never really dawned on me that I've been doing it for such a long time. I'll tell you, if we're sitting here in 20 years, I would probably feel the same. I think for some people, they're already really old when they are 20 years old and some people are really young when they are 60-70 years old. For example, take one of my great heroes, Lemmy of MOTÖRHEAD. He had so much





energy. He was so great to talk to. He was so powerful and he was one of a kind. Sometimes I'm thinking, I definitely wanna be the same when I'm like 60-70 and still doing rock'n'roll. I think rock'n'roll keeps you young. I wanna do it till my last days like he did. You have so many great things happening to you. You can meet so many great people all over the world. You can make so many friends, even if it's just for one day. You go to a concert, but you meet somebody for one day. You know, it's a solid relationship that can last a lifetime. It's great to have the privilege of touring so much. I think it's a combination of the music and people you meet. I truly love music and the fans more than anything in this world. I always wanna keep in good shape for the tour. I always wanna learn to make things better, to learn to deal with situations better, to make nicer music, better records and shows. You never really stop growing. There is never stagnation there. Even sometimes when I think it's getting too much and I'm probably just short of a burnout. Then there's an offer to do a great tour, like with DIO DISCIPLES, for example. And I think to myself, enough with the burnout, I'll do the tour! You are always on the go and on the road. That's what I love. To me the tour bus is my home.

***You said rock'n'roll keeps you young. Have you ever lived according the motto sex, drugs and rock'n'roll?***

I could never drink so much alcohol because I was always driving the band home. Even from a very early age. I started when I was 15-16. When I had my very first license at 18, then I started driving all the band members around and sometimes I drove the tour bus. So, I always had to be clean. I never could afford to drink because I never wanted to get anybody into trouble. It's important to be safe. I must say it's different being a singer or being a drummer or guitar player. I think you can definitely party all night. I could never do it. I wouldn't be able to sing a good show anymore. Being a singer, you always have to be concerned that your voice is in good shape and you're physically feeling good. You are there to entertain the people, to put on a great show. I don't wanna go on stage being drunk or beside myself. I must say, I was never really hard-core. Drugs, not at all. Sex was good, sex is ok. I grew up at a time when there was no AIDS. We had some wild parties.

***Was it a natural process for you to become a vegan? What was the reason you stopped eating meat?***

I had a lot of friends and musicians who became vegetarians, even in our own band. Johnny was sometimes vegetarian, sometimes vegan. Nick too. We always tried it out. It was always in and out. Sometimes when we went on tour, and we didn't have anything to eat. In some countries



it is very hard to get stuff, especially when you don't have a chance to walk around. It's just like the tour bus and the venue and there's nothing around. We were always trying it for many years. I tried in the 90s. Then I got connected with Peter. We were talking a lot and I saw so much information about what happens with the mass production of meat. That's really cruel. They saw I was wearing leather clothes and they said: "Doro, it's really cruel to produce leather as well." I always thought if they eat animals, they use the skin and that's it. They told me sometimes it's just about getting the leather. The production is just as cruel, which I didn't know and I didn't think about. I loved leather and I always had. It made me think. Being a musician, I think, sometimes when you are writing a new record, or when you are by yourself in the studio, you are more sensitive to things. You are coming up with new lyrics or sometimes you have ideas like you always wanna change the world. I guess every artist somehow has this wish to make this world a little bit better, to help, to live in peace and to give something really positive back. When I started, I was more or less a rebellious crazy teenager. That's the reason why the lyrics from the 80s are completely different from now. I always try to put out some positive energy to give people good vibes. Then, when I was talking to all these people and when I saw so many documentaries on the Internet, there was

so much cruelty that's even not necessary. And the fact I love animals so much, I was especially affected by dogs and horses. I grew up with dogs and horses. That's what I really miss in my life when I'm on tour. I thought I definitely wanna try for myself not to add more cruelty to the world just because I wanna look cool. I was thinking about adding some other materials with the lady who does my stage clothes. Now it's becoming much easier. There are so many great materials that look just like leather. There's actually almost no difference, just a better feeling. I feel better when I know I have something cool on and I didn't kill any cow or sheep. I'm trying out being vegan, but sometimes when there's not much to eat then I have something that is vegetarian. I'm trying my best not to hurt anybody. I adopted 2 horses. There's a great organisation called Gut Aiderbichl. It's close to Salzburg in Austria and it's a big sanctuary. They take care of animals that were abused or treated badly. There are all kinds of animals. It's huge. I was there once and you could feel everybody was so happy that they were saved and that they survived. There's a great lady from Switzerland, I love her. Her name is Ursula Demarmels. She's a specialist in doing reincarnations. I met her many years ago and we stayed friends. She hooked me up with Gut Aiderbichl. We always try to do something together and to work in a spiritual way. I also give money, there are some chimpanzees that



***"I respect people who are really fighting for the right things and who are not afraid to express their opinion and fight for the things they believe in."***

had to live 25 years in a laboratory where people were testing medication and cosmetics on them. Then they freed them, but they still needed a lot of care and of course a lot of medical attention, food and people to clean them. It's always a lot of work. The horses I adopted, it's a mom and a daughter. They are so cute. You can do horse riding there and just have a good time. They don't have to do anything, except live their lives. I go there as often as I can. They try to put these places all over Europe where people give their land and they build professional sites where animals can live. Of course, there's staff too. I guess there are 100 people there, taking care of the animals. It's a big operation. I thought it's great that people can even do that and dedicate their lives towards making other creatures survive and be happy. Besides the music, I'm totally dedicated to making these little changes.

***I want to ask something more personal now. You are very dedicated to music. You always say your tour bus is your home. Do you think the fact you have decided not to get married and have kids is part of your destiny?***

Yes, somehow, I feel I'm not cut out to do that, like starting a family or living a normal life. I think I was probably cut out to be on the road, to spend every day in a different city or country trying to make people happy. I'm so grateful to do that through music. I really appreciate it.

Even if it's hard sometimes and it's not always so easy and pleasurable. It looks great from the outside, but there is a lot of hard work, stress and obstacles to overcome. It's sometimes more stressful than having a normal job because it never ends. Sometimes I take it into my sleep. When I'm making a record, it drives me crazy. I can't go to sleep because the songs are spinning in my head. And God forbid, if it's not working out great, you have to figure out a way around. Usually I love to be close to people who understand music or other arts like film makers. They are always crazy with ideas. They have the same problems like how to get a budget for their big idea, when they have no money to do it and no people supporting the idea. It's sometimes interesting to talk to other artists. Usually the independent film makers, they are my closest friends, besides the people who are connected with music like you, journalists and other bands.

***Did you always follow this direction, or was there just a little while when you were thinking about having a serious relationship or about having kids?***

When I met my first band, I was like 15-16. I kinda fell in love with having a band and doing music. I never thought of starting a family. I never had this wish or dream. I love kids and sometimes when I see other people, they bring their kids to the concerts, it's so cute. I never felt like it's really

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the right man to start a family with and I never felt it's the right time to start a family with babies and kids. I never found the right man to have kids with. That was another thing. I never had the feeling like he's the one I can trust when I'm on tour.

***Back to the 80s, to the most important period of your career, when you built a big name on the scene. What do you miss the most from those years?***

It was a great time to be a witness to something that was growing and growing. I remember when hard rock and heavy metal was like a small scene. Then every year it was growing. The biggest highlights were the festivals or tours. My biggest festival to this day was Monsters of Rock in 1986. There were 120,000 people there and the biggest bands in the world. The fans, they were so overwhelming. It was so big. I must say, in the 80s it was like a brotherhood. The fans, they felt really tight. It was like a scene which was more meaningful. Everybody believed in it. When you had a record, then you were listening to it the whole night and day sometimes for a whole year. These days, there's not so much morality. It doesn't seem to be so meaningful anymore. Now when you buy a record, you can get it off the Internet. Maybe you get just one song and then on to the next. I always try to bring it back. I always try to remember what I love and what

I want to give to the people. There's a great feeling of friendship that we are all one. We are all one unit. JUDAS PRIEST has a song "United" which is all about it. There were many songs about it. As a heavy metal fan, you could feel you belonged to the metal scene. It was a great feeling which I think is still there, but maybe not as intense anymore. And then in the 90s metal was almost finished. I was so glad when it came back. In 1999, you could already feel it was starting to come back. Now it's pretty good worldwide. There's one thing that is even better than in the 80s. We can travel to all these great countries that we have never been to before. I have never been in the former Eastern Bloc countries. It was impossible to perform there in the 80s. Now we can perform even in China. I definitely want to go to all of the countries where it is still impossible to perform now, especially for women. I know there are heavy metal fans there, but politically it's not possible. But I hope!





# ***BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO***

## **SNAKEBITE, BEAST, ATTACK AND THE BEGINNINGS OF WARLOCK!**

I formed my first band SNAKEBITE with a couple of friends in 1980. It was actually a time when we didn't even know the word heavy metal. It was really the beginning of the heavy metal movement and the word heavy metal wasn't even established yet. We were rehearsing every day with all my bands. One time, a couple of friends came to the rehearsal room to watch us, and one guy said: "Are you guys a heavy metal band?" We looked at him and said: "We don't know, we just do what we like and what we feel!" Then I started joining other bands. The next band was called BEAST and the next one was called ATTACK. They all had pretty much the same sound. And then, in 1982 we formed the band WARLOCK. We were rehearsing in Düsseldorf where there was a big rehearsal room complex in an old factory. A couple of bands were playing there and a year after there were more and more. So, I got in touch with many musicians there. WARLOCK was a band made up of friends and other band members coming from other bands. We had some line-up changes. Even in the early stages it was pretty much that people came in and then left again pretty quickly. Some people left because they had to work and couldn't rehearse every day. We rehearsed every day, we were totally into it. It wasn't like a hobby, it was really serious. They had different stuff to do, some of them had girlfriends, which was sometimes very problematic too. After a couple of line-up changes we did a demo. Back then, we had a little fan club too. The fan club guy sent out the demo tapes to all kinds of people. After two weeks we had four contract offers for recording. Independent labels, but still, four record companies were very interested. We didn't even think of recording a record, but this

was awesome. We didn't even have a permanent bass player at the time. I thought about the old bass player I played with in SNAKEBITE with, Frank Rittel. He played in the same factory, in the same rehearsal room complex, but in another band. We all thought we should get him back because Frank played really well. We went to the other band and told him we were about to do a record, we're signing a record deal soon and we all want him to join our band again. At first, he didn't know, but after a while he said OK. After that we had one more change in the line-up. Our drummer had to go on vacation with his parents for 3 weeks. We tried to explain to him that he can't go, it's a long time and that the music is more important, but the poor guy had to go with his parents. For one week, we couldn't rehearse. We started to rehearse without the drummer, but it didn't work well. The second week Michael Eurich, who was like 14 years old back then, wanted to join us. First, we didn't know, but after two weeks of doing nothing, we just let him fill in. He was very young and inexperienced. He just started to play the drums, but in the end, we had so much fun together. When our drummer Frank came back from his vacation, we just told him, we found another drummer because we needed to rehearse and couldn't wait for him for so long. The first WARLOCK line up was completed: Doro Pesch – vocals, Peter Szigeti – guitar, Rudy Graf – guitar, Frank Rittel – bass, and Michael Eurich – drums.





## BURNING THE WITCHES (1984)

We started to record our record and we chose a Belgian label, Mausoleum Records. We were totally naive, we had no idea, we didn't even go to a lawyer. We really just signed a record deal with them because Mausoleum had the coolest logo. And that actually seemed to us like the right way to go. We thought it looks like metal and it has a good attitude. It had on the first M and on the last M like 3 drops of blood. We did our first record, but it was a very small label. They didn't support us much. We had to pay for the whole production ourselves. I paid for the photo session, I paid for the album cover, but we got the record released, which was really unbelievable. I remember when I first saw the record after it was released. I was sitting in the back seat of our manager's car. We were driving from Düsseldorf to Hamburg. It took like 4 or 5 hours. I was constantly staring at the album cover and I couldn't believe it. It was just so amazing having your first record in your hands. When we started to mix *Burning the Witches*, we started having some big problems. The engineer hadn't seen a studio before that record ever even though he was an engineer, but he was absolutely inexperienced. He mixed the record and when we listened to the mix, we thought, no way, that won't work. Back then,

it was so expensive to remix a record. I still had a little job, I was a graphic artist and then I thought, I gave all my money which was already spent on the whole record, but I thought we definitely had to remix it. And so we did. Then we got another engineer. His name was Rainer Assmann and he had a very nice friend, Henry Staroste. Henry was very creative, very wise and he really had a lot of good ideas. We liked him a lot. Henry was an artist and he had a record deal with Polygram. He asked us if we ever thought about going to another record company, to a bigger one, but we didn't know any other record companies. He said he could actually talk to the boss and send him some new demos after *Burning the Witches*. Polygram, they were really, really interested. We had a concert in Holland in a very famous club, called the Dynamo club. It was a club which we always went to in Holland to see all the great bands like VENOM, MERCYFUL FATE... We played there many times and it was always a great crowd and it was always completely sold out. Heavy metal, especially in Belgium and Holland, was really big. In Germany it was growing, but in Holland and Belgium it was bigger at the time. We had a lot of fans there. The guy from Polygram came there when we played. It was sold out, so wild and it blew his ears out. He went back to his boss, told him everything and that he wanted to have this band. When we played another show, the boss of Polygram came to see us. He was very excited and we actually signed the deal with Polygram.





# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO

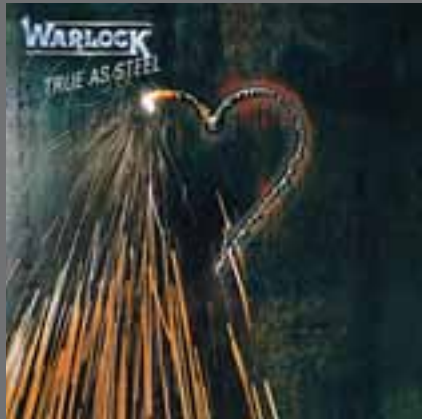


HELLBOUND  
(1985)

*“Suddenly it was like a big deal, a big studio with very expensive equipment. It was much harder to do the second album than it was to do the first one.”*

We took on Henry Staroste as our producer and we continued working with Rainer Assmann too. With these two guys we did the next record *Hellbound*, which was very different. *Burning The Witches* was recorded in 7 days and it was remixed twice, but with *Hellbound* we went from our rehearsing room in Düsseldorf to a big studio in Munich. It was quite different. Suddenly it was like a big deal, a big studio with very expensive equipment. It was much harder to do the second album than it was to do the first one. With the first one we just did it, we thought we would do what we felt, what we liked. Nobody knew about the band anyhow, so we weren't facing any pressure. With the *Hellbound* record, we were already feeling some pressure because Polygram was a huge record company, so it was a little bit different. The record took 7 or 8 months to make. We were really happy in the end, but it was all under a lot of pressure. The record was released all over Europe, which was great, and we did couple of club tours. We played a couple of really great festivals. One was in Belgium with SLAYER. It was a very famous festival at the time. There we could see that the metal scene was starting to get really very big. I remember we played with METALLICA for the first time in a little tiny club in Belgium. They had just released their first record *Kill 'Em All*. It was around 1984 and you could see that the metal movement was really big.

# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



TRUE AS STEEL  
(1986)

*“My favorite song  
“Heaven’s Like Hellfire”  
was changed to  
“Igloo on the Moon.”  
This song from True  
as Steel is the only  
one that we never  
ever played live  
in our lives.”*

After the *Hellbound* tour, some journalists started popping up. It was at the time when it was more about fanzines than magazines. They were just coming to life. The record company heard that some people wrote a bad article about our guitar player. They told us to fire him and find somebody new. We told them, hey, we are one band, we can’t do that at all. The record company said that this is our last record unless we found a new guitar player or else we’ll never record any more records with them. The manager said if we don’t do it, he will leave as well. Back then it was very hard to find a manager, which is always hard, but back then it was almost impossible. Nobody even knew what a manager did. We were very dependent on keeping our manager and then we had to fire one guitar player. Actually, it was the recording company and management, not us. The troubles started because we couldn’t find a replacement. We couldn’t find another guitar player. We already knew that we were going to play huge festivals like Monsters of Rock. A friend from the rehearsal room from Düsseldorf, he played in the band STORMWIND and his name was Niko Arvanitis. I remember before we formed WARLOCK, when I was in ATTACK, we were talking about having me fill in for STORMWIND. For a couple of days, I joined the band, but after I told them that we wanted to form WARLOCK. I still kept in touch with him and I remembered him as a good guitar player. I called Niko and asked if he would like to join WARLOCK. He joined us and we went on to make the *True as Steel* record. The pressure by then was unbelievable. The industry, the manager, the producer, the record company, everybody had so much power. It was very difficult for the band to fight for what we liked. Since we started out as a total metal band, like very hard, the record company always wanted to have big hits and they wanted to make it more commercial.



I said, no way, I don't want that. We made *True as Steel* in Munich with another guitar player, with Niko and some studio musicians, which of course caused lots of problems in the band. On *Hellbound* some guest musicians played too, but on *True as Steel* it was actually a lot of guests and studio musicians. It was really a struggle for the whole WARLOCK band. We were so young. As I told you, Michael was only 14 when he joined the band and even if he had a lot of energy, when you do the record, you have to play so precisely, which wasn't the case at this time. We had a lot of problems because we had somebody else playing on a lot of songs. It was very hard for everybody. It became time to do the mixes for the record, and the record company wanted to find a big name for the producer and mixer. They chose Michael Wagener, who is a great guy; we are now really good friends. He was doing very commercial bands at the time. He was in L.A. and the American metal scene was completely different from the European one. He mixed *True as Steel*, and nobody from the band was allowed to be in the studio. We were really upset about it the fact that nobody was allowed to listen to the songs. We got the record back and it was pretty polished. Now, looking back on it, I still like it, but I remember that the demos were so much harder and rougher. We just had to go with it. I quit my job because we were going on tour with my favorite band JUDAS PRIEST. Back then, at that time, JUDAS PRIEST and IRON MAIDEN were the biggest metal acts and it was unbelievable for us. I had always dreamed about this moment for my whole life. I wanted to become a singer since I was 3 years old, and I had always wanted to do it, so I quit my job and I just went for it. We went on tour all over Europe. We played all the biggest venues, it was fantastic and phenomenal! We really had a problem playing some stuff from the *True as Steel* album because some of the

songs we didn't think represented us. Besides the mixing, when I was in the studio in Munich, suddenly the record company thought that the lyrics were too hard, too evil. They told me that I have to work with somebody who would like just check the lyrics. I could speak English, but I needed somebody who would make sure that it was correct English. I got this person and the record company briefed him to make sure that all the songs were more commercial. One of my favorite songs on *True as Steel* was called "Heaven's Like Hellfire." I loved it so much. The guy said that's good, but he had some other ideas, maybe they were better, which I wasn't so sure about. He sent me to the hotel and said we can talk when he'll have something. A couple of days later, he called me and I went back to him. He had totally changed all the lyrics. It was a big struggle and I started to cry. He said it was all fine with the record company. I couldn't believe that he had talked to the record company before he talked to me about it. It was my record and he shouldn't talk to anybody except me. My favorite song "Heaven's Like Hellfire" was changed to "Igloo on the Moon." This song from *True as Steel* is the only one that we never ever played live in our lives. I always hated it and sometimes I sung the record with tears in my eyes. We just did what we had to, it was unbelievable. While we had a great tour with JUDAS PRIEST, there was really a lot of tension in the band. We did another tour with W.A.S.P. in England which was also great, but it was a very difficult time for WARLOCK with a lot of tension within the band.

# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



TRIUMPH AND AGONY  
(1987)

We always wanted to go to America back then. It was like a big dream for every metal band first to go to England, but then definitely to America. It's not the case these days, because I think the metal scene in Europe is now much bigger and greater. We thought our German manager was more or less like a friend, like a buddy to us. So we told him that he couldn't handle us anymore. He had no experience with big bands. We needed to find another American manager. I found somebody, his name was Alex Grob. We got along well. Alex was also a psychologist, which was really good when you had a problem, you could talk to Alex who always gave you good advice. I told him about how I wanted to go to America and he said, just go to New York and you will see how you'll feel it out. I went to New York and by chance I got in touch with a lot of really great musicians. The scene back then was great. I met a guy, his name was Joey Balin and he was a musician. Alex knew him and thought he could show me all the clubs, New York and everything connected with rock and metal. The clubs weren't so exciting, because in Europe it was pretty much the same. We had great clubs too. I wanted to do something else, to write new songs. We went to his apartment and I told him about my first trip to a former Eastern Bloc country, when we went to Hungary. It was in 1984 when went

to do a little promotional tour for the *Burning the Witches* album. The people on the border, they were weighed down with machine guns and they asked us about what we wanted do in Hungary. We said we wanna bring heavy metal to the fans. We had to open up our trunk. There were like tons of *Burning the Witches* vinyl records in it. There is a Warlock on the cover, lighting a candle, and on the candle there's a painting of a naked little girl. They looked at it and said that's pornography, you can't do that and then they took all our records. There were 100s of them. We went to Hungary without any records and nothing else. It was the first time we faced something like this, a really a big shock because it was so different from the West. Everything was very depressing and very gray. I told Joey about the story and that I was really shocked people were living in a totally different system. We had the feeling everybody was really suffering and the people weren't so friendly. People in America had no clue about it. Joey was very interested in it all. At the end of the night, we wrote the song "East Meets West" about this conversation. I left his apartment and went to my hotel; the sun was already coming up. I was so happy and I thought we had a killer song in the making, I was so excited. I immediately called our manager Alex and told him all about it and said that I wanted to meet Joey again and write another song. The next day, we wrote the song "Three-Minute Warning." It was actually a story about our manager Alex. In the lyrics I described: "Gonna talk to Alex, he's the only one who understands, There's nothin' like a stranger, stranger in a strange land..." It was a feeling like being a stranger, and that it was so good to meet another stranger in America. It was a really good story. When I talked to Joey, he really listened. He wasn't like the people who had joined us for *True as Steel*, who wanted to change the lyrics to make it more commercial and who had no clue about heavy metal. With Joey I found a person who really listened, didn't change anything, he just



helped me bring out my ideas with better writing, better words. A couple of days later we wrote another song "Make Time for Love." I said to him, I love heavy stuff but sometimes I love ballads too, intense and emotional. We had these 3 songs and Alex said: "Why don't we record a demo?" We went to the Power Station Studio. It was the most famous studio in New York and was very expensive, which I didn't know. It didn't even look like it and it wasn't so clean inside, but they had great people there and the sound was really great. We did a demo with Joey and we recorded these 3 songs. They came out unbelievable. We called the record company boss in Germany and told him there's something in the making. The same guy who had discovered us. His name was Louis Pilman. He came to New York to listen to the demos. He flew in and didn't expect anything. He came to the studio, listened to the demo and he was jumping up and down. I have never seen anybody from a record company, especially the boss, so excited. He said it has spirit and it's the best stuff he'd heard in a long time. Then we recorded *Triumph and Agony*. Cozy Powell played drums on a couple of songs. But at the same time in Germany, Frank and Peter were thinking that this is all too stressful and they quit the band. Frank even said that he didn't want to play bass anymore. When we had our 20th anniversary show, it was the first time he'd picked up his bass since he left the band. Before that, he hadn't played his bass for 16 years. When I was still in America, working on the record, I met a young guitar player, Tommy Bolan. We used him for playing on the demos. He was full of energy and really amazing. I could feel when he played that I could sing even better, harder, louder, wilder. We were a really good team. We got another bass player, Tommy Henriksen. By the end of the record we had the line-up set: Michael Eurich on drums, Tommy Bolan and Niko Arvanitis on guitars, Tommy Henriksen on bass and me. *Triumph and Agony* was our most successful record to this day. It was great

timing. The record company was behind it and it was the highlight for metal in 1986. We played all the big festivals. We went on a big tour with DIO, which was really great. We also did another video, the first one was on the *True as Steel* album and it was for "Fight for Rock," which we filmed in Austria. The second video for "All We Are" we filmed in L.A. where the movie Terminator 2 was shot. It's the one where Arnold Schwarzenegger is driving in a truck and a little boy is riding a motorcycle. It was a really legendary set-up. The video was very expensive, I think it was as costly as the whole record, but everybody was so excited about it. We had a very good feeling about it, that you kinda felt there was some magic happening. We had all our friends and fans in the studio; they came in to sing the background vocals. When I saw them singing and their faces lit up and singing with so much power and energy, there was so much enthusiasm. That was the first time I thought there's some serious magic going on. MTV was doing Heavy Rotation and it was becoming a worldwide hit. It had never happened before, and would never happen after. You could see everybody knew the song. It was worldwide. Wherever we played, people loved it and knew it. We even went to Thailand where I thought maybe they don't know so much of the music, but they knew "All We Are." We did another video for the song "Für Immer." It was actually the first time we had a German song. The record company said it's very risky, but we did it. It was totally unusual to sing in German, but it worked out too. It was so powerful and emotional. We had two big hits on this record. You could feel a special magic coming from the record, especially on the songs "All We Are" and "Für Immer." I'm glad for both songs. "All We Are" is a great power anthem and has a good message, and "Für Immer" is really something from the heart. We also had a great tour with MEGADETH in America. We spent a year and a half touring the globe.



FORCE MAJEURE  
(1989)

*"I have always loved music and I was never interested in money and the business side of it. I never imagined that somebody could get spoiled by all the money."*

We were ready to move on to the next record, and the pressure was already unbelievable because nobody expected that *Triumph and Agony* would be such a big success. Everybody was saying that it was so great, that the next time we would have to do it ten times better. We stayed on with the same label, Polygram. They had bands like DEF LEPPARD, BON JOVI, and METALLICA. We were doing really great, but comparing the numbers, we were selling 1,000,000 records while DEF LEPPARD sold around 12,000,000, so there was no comparison. The record company really put a lot of pressure on us. I felt under much more pressure than while doing *True as Steel*. We started to work on *Force Majeure*, but we kept feeling that something was shady with our German manager. Turns out that he stole all our money after *Triumph and Agony*. We didn't know where it went, but he wasn't honest. I have always loved music and I was never interested in money and the business side of it. I never imagined that somebody could get spoiled by all the money. He was a very nice guy in the beginning, but when he became the merchandiser for the band, he suddenly focused just on the money. WARLOCK was a big merchandising seller. I remember, we were told that we were number two in the world. It was IRON MAIDEN, WARLOCK, and then METALLICA. I heard these unbelievable numbers. Our American manager Alex suddenly found out something wrong was going on and our German manager suddenly split. He escaped to Turkey. He wasn't allowed back in Germany anymore and that caused us many problems. He did all kinds of stuff in the name of the band. We were left there with lots of debt and contracts he signed on our behalf. It was a disaster. Back then, you couldn't find anybody in Turkey. You couldn't press charges. Now it's all a little bit easier. It was difficult, but then I thought, I can't worry too much, I have to make another record,



I have to concentrate more on the music and writing songs. I was working on *Force Majeure* and suddenly I got a letter from the court. They said the name WARLOCK couldn't be used anymore because Peter Ziemermann is the owner of it. We were already working on another WARLOCK record, with the name on the cover, and we were planning the tour as well. Suddenly there was a big fight about the name. Then we found out that he did lots of shady things. He registered our name under his name, which he first said he would do on our behalf to make sure that another band couldn't use the name WARLOCK so it would be considered a trademark. In the end he registered the name for himself. He had nothing to do with the name, he wasn't even a band member. We didn't have enough money to pay for all the lawyers. We tried to pay them, but it went on and on and at the end of the day we weren't allowed to use the name anymore. First I thought that we would use it anyway. Then we put posters up and stuff, but we got into so much trouble that afterwards the lawyers told us that if they saw just one more poster, we would have to pay 50,000 USD or more. First, I was thinking "there's no justice", and maybe we could use it in one year again, which never happened. The record company said: "Let's use the name DORO." They thought if we would want to choose another band name, they wouldn't go for it. They said they invested into and supported WARLOCK so much, they were not interested in building up a brand new band. I thought it would be best to use DORO, that was maybe the connection that people could make easiest, like fans could connect with DORO easier. That's the reason why we used the name DORO for the next record. I never planned a solo record. It was really out of my head. I have always been a team player, I love having a band and I never planned to do a solo record, ever. The first record under the name

DORO was *Force Majeure* and I thought maybe the next one we could release under the name WARLOCK again, but we weren't allowed to. The rights to the name were gone. I got the name back some 20 years later. I'm very happy, but for the longest time we couldn't use the name anymore and I always wanted to go on and make music. It has always been the most important thing for me.



# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



DORO  
(1990)

*“For me it was  
a dream come true.  
Every day I went  
to the studio,  
my knees  
were shaking.”*

I did the next record with my hero. I had always been a big KISS fan and it was an unbelievable time. We did the record together with Gene Simmons. It was mind blowing. Every day in the studio, like sitting together with Gene, talking, playing music... I learned a lot from him. He was a teacher before starting with music, so he had a really good way of teaching you things and showing stuff. He had a great way of motivating the whole room, like all of the musicians, engineers... Everybody was highly motivated in the studio. He's definitely a great motivational speaker, I must say, and he's overall fantastic. For me it was a dream come true. Every day I went to the studio, my knees were shaking. I remember when I first met Gene, it was at the Monsters of Rock festival in 1989 in Germany. The promoters of Monsters of Rock knew that I was a big KISS fan. They called me when I was in New York and asked me "How about you announce KISS on stage?". They thought it would be special if someone would introduce their favorite band. And of course I said yes, it would be amazing. It was the first time I met KISS. We shook hands, we didn't talk too much. Only a little bit, but it was awesome! A couple of months later, I talked to my manager and I said, "Alex, I wanna write a birthday card to Gene, because I know that his



Doro Pesch & Gene Simmons



birthday is one day after my dad's birthday." My manager said it's a silly idea and he had no time for that, but I asked him to find out the address. I wanted to do it. After I called him again and said maybe we can cover a KISS song or maybe we can write a song together. Alex thought it was crazy and said they have other things to do. He thought they wouldn't be interested in doing anything. Many months went by and I was writing songs for the new record, and then one day Alex called me at 10 in the morning. You can imagine how it went for a musician like me, always going to bed at 6 in the morning and then waking up late in the afternoon. He called me very early and said it's something very important. He said: "Doro, put some clothes on and meet me in half an hour on 57<sup>th</sup> Street." This was the Park Meridian Hotel where I stayed when I first came to New York in 1986. I knew the hotel and asked Alex, "Why should I meet you there?" And he said, well, it was a surprise! I thought maybe there were some friends of mine from Germany. He didn't tell me who was waiting there for me. Alex was standing in front of the hotel, and I asked "Who's waiting for me?" He told me that it was Gene Simmons. My first thought was oh no, he should have told me earlier! I wasn't dressed well and was so nervous. We had to walk around the block 3 times, I was so nervous and couldn't believe this was happening. After 3 rounds around the block Alex asked me if I was ready now. I said "maybe". We went to the hotel lobby and Gene Simmons was sitting there. He was very nice, full of understanding, very supportive and he said: "Doro, let's do something, let's see if we can do one song together or maybe two." I thought, wow, that would be awesome! Then it worked out so well and we did a whole record. We did half of it in New York and the other half in L.A. We did it in the same studio where KISS had just recorded their record *Hot in the Shade*. One of the guys who was playing a lot



of guitar stuff on the record was Tommy Thayer, who actually was in the band BLACK 'N BLUE and now is a guitar player for KISS. We became a really good team, it was so great. I'm very grateful for this experience. Gene Simmons is such a busy person and musician. He was always in the studio working day and night to make the record sound great and giving me advice on everything. I remember I wanted to write my 1st blues. I wrote it and I showed it to Gene and he said, "Well, do you know anything about the blues at all?" I said I knew just a little bit. He said, "Ok, we'll change that!" The next day I had, like, a stack of records and CDs of the best and greatest blues artists. Another day, Gene took me to a concert by Dr. John, who is a big blues player, very old but great. The next concert we went to was Etta James'. Gene always took care of me so that I really learned something, and then he said: "Now you're ready, now you can write your first blues."



TRUE AT HEART  
(1991)

*“They said if it was not grunge, they couldn’t release it. They didn’t even listen to the record. It was the first time when they didn’t release our record in America, all because of grunge.”*

You could feel that heavy metal wasn’t getting big again. It was actually not going so well anymore. Suddenly, when I was working on the *True at Heart* record, you started hearing this new sound on the radio called grunge. You heard these bands who were brand new, who had just released their first records – these were NIRVANA and PEARL JAM. First, I thought that was cool, it was a different sound, but then grunge totally took over. It became really difficult for heavy metal bands, nobody ever expected that heavy metal wouldn’t be so popular anymore. It became really difficult. We completed this record in Nashville, and when I finished the record I delivered it to the record company. In America, and also in some other countries, they were asking if it was grunge. I said no, it was beautiful, it had different songs on it, it was really a unique record. They said if it was not grunge, they couldn’t release it. They didn’t even listen to the record. It was the first time when they didn’t release our record in America, all because of grunge. In Europe we were still doing pretty well, we still had our strong fan base that we always had, but it even started becoming difficult in Europe. Heavy metal wasn’t big anymore. Many friendships, many festivals, many record companies, they completely focused on grunge and didn’t support heavy metal bands anymore. A couple of years later, I got many phone calls almost every day from my closest friends who were playing in other bands saying that they just lost their record deals. I couldn’t believe it. Some really hard times were coming.



# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



ANGELS NEVER DIE  
(1993)

We did this record in New Jersey with Jack Ponti and some really great people played on it too. It was another record which didn't get released in the States. It was released just in a couple of countries in Europe. The industry was totally changing and normal, traditional metal and rock weren't getting so much support anymore. The heavy metal scene was getting smaller and smaller. We could barely get by, but at least it was still good for us. We couldn't tour in all the countries, our records weren't released even in our biggest markets, but for example in Germany it was still going strong, as well as in some other countries too. So we were just focusing on countries where we got our records released. Actually, we did one of my favorite records till this day, the live record *Doro Live*. We did it on the *Angels Never Die* tour. The live record was really strong and many people loved it.



# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



MACHINE II MACHINE  
(1995)

The metal scene was almost non-existing anymore. Many magazines were going out of business or weren't supporting heavy metal anymore. Even the German Metal Hammer that I grew up with, they suddenly lost the name Metal and were just called only Hammer. Nobody wanted to identify with heavy metal. Grunge was really taking over in a big way. I started doing the *Machine II Machine* record in a normal way. It had the sound like *Angels Never Die*, but then when we started to mix it, I went to my producer Jack Ponti and told him I didn't like the record. I wasn't feeling it and wasn't so excited about it anymore. He was getting really nervous and said that we were already over the record's budget and asked me what I really wanted to do with it. I just wanted something that would be exciting. He was thinking hard about what to do and then he invited couple of people to the studio who were coming from a totally different background. Two of them were Camus Celli and Andres Levin. They came to the studio and I asked them how they liked the songs and they said, "well, ok, we just put on a great groove and great sounds." I always liked my lyrics and my melodies the most and they were used to working in a different way. We started working

in the studio and I thought that it wasn't going to work out at all, thinking just one day in the studio, it'll go by, another day, another experience. Then we started to fit around, we were doing a little session. Jack played the guitar, I was singing and those 2 guys were just doing some weird sounds. Suddenly I said, let me hear that again! There was something that was getting me really excited and then we worked more on that idea. Then the song "The Want" came out. It sounded very different, but I thought it was great. It was very sexy. At the end of the day we had the song and I said to Jack that I don't wanna have all that normal stuff anymore, I wanted that. We started working with these 2 guys Camus and Andres and invited some other really great musicians into the studio like Earl Slick, who used to be a guitar player for David Bowie. He was a great guest. I always love to work with guests. Together we did the song "In Freiheit Stirbt Mein Herz." At the end of the day, the result was *Machine II Machine*. It was totally different, it wasn't heavy metal, but I was really excited about it. I could really say it was something that people didn't expect, but there was no big heavy metal scene anyways. I didn't even know who would listen to it, who would buy it, if the record would come out at all or not. It came out and we got a lot of new fans. Some people from traditional metal, they were shocked that it sounded so different, but it was new and exciting again and it wasn't grunge. We went on tour and the *Machine II Machine* tour was really successful.





LOVE ME IN BLACK  
(1998)

After 12 years on Polygram, we moved over to Warner Brothers and I did *Love Me in Black* with them, which I really love. I think it's one of my best records. I think this album is very underrated. With *Machine II Machine* there was a lot of experimenting with new sounds, but with *Love Me in Black* you could feel there was no experiment. It was very sexy, new, but very hard. We did the video to the *Love Me in Black* song, which ended up being the most expensive and longest one I ever did. It took 2.5 years to make. It was heart-breaking because again the record company in America, they didn't even listen to the record. It wasn't grunge. They wanted to change my image, to cut my hair and to make it really short and to change the color to black. I said there's no way for it, that's not me. The price was that they wouldn't release the record. In Europe it was quite successful. At first people didn't know about it, but after the word got out it was great.

*"We did the video to the Love Me in Black song, which ended up being the most expensive and longest one I ever did. It took 2.5 years to make."*



# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



CALLING THE WILD  
(2000)

I remember first phone calls back then, and I started to feel that heavy metal was coming back a little bit. People called me to ask if we wanted to play at some festivals. I remember, in 1998 we played at Wacken Open Air for the second time. The first time was in 1993 after *Angels Never Die*. It was maybe in front of 1,000 people, no more. They built a huge stage, it was phenomenal, but there were only 1,000 fans there. In 1998 we were booked as the headliner and I couldn't believe it. There were 25,000-30,000 people there. It was so huge. The fans were coming from all over the world. Nobody was doing festivals anymore and Wacken was pretty much one of the only festivals you could go to. I fell in love with Wacken and you could really feel that heavy metal was coming back. Grunge wasn't so popular anymore and all the metal bands could do their thing again. My friends started calling me up again and said it was unbelievable, they had got their record deals back. I got a new record deal too. The magazines were coming back and we started to work on a new album *Calling the Wild*. It was my first big tour in America after years with DIO. I met Ronnie in New York and he was just releasing the *Magica* album. We had a listening session for the new album and I was congratulating him. He told me that it was so great to see me again after such a long time. We toured in 1987 together and then

we kind of didn't see each other anymore. It was the first time in many years I had seen Ronnie again. He told me that he really loved the version of the song "Egypt" I did on DIO tribute album. I was very happy to hear this from him, because I was always a big DIO fan. Later on, he went on a radio station in New York, a very important one, and said: "I would love to play the remake from DORO's 'Egypt' from our tribute album." I heard it and was so happy for that. There were some good vibes there. A couple of weeks later, I was doing some promotion for *Calling the Wild*. I was having an interview with the radio station KNAC. It was the most important radio station back then. Now they're only online, but still very important. They asked me about my touring plans. I said that in Europe we have a whole long, big tour. Then they asked me about our plans in the States, but we didn't have any plans yet. The girl on the radio asked me if it would be great to tour with DIO. And I of course said that it would be awesome. She suggested that I ask Ronnie, because he was calling in one hour later. They did the radio interview and the lady told him that I talked to her before and that it would be great to go on tour together. And then it really worked out. A couple of months later, we wound up going on tour together. It was a big American tour with DIO and Yngwie Malmsteen, and it was fantastic. I could feel that heavy metal was coming back even in America.



Doro Pesch & Lemmy Kilmister





On *Calling the Wild* I did my first duet with my hero, Lemmy of MOTÖRHEAD. I went to L.A. to record one song with him. He played me a song called "Alone Again" which he wrote and I really loved it. We did it right away, and afterwards he told me that we had so much time left because he hadn't known that I would like the song right away. He asked if we should do something else. I told him I love the song "Love Me Forever" on the *Motörhead* record and asked him if we can re-record it. He thought that it was a great idea. So we went to the studio. I spent 3 weeks in L.A. recording with Lemmy and had the time of my life. Every day, I picked up Lemmy at his apartment and we drove to the studio which was 1 hour away. Every day, he was playing me the new records he loved or MOTÖRHEAD records. Usually, we were stuck in traffic because in L.A. there's always so much traffic. We rolled down the windows and he was singing so loudly and smoking cigarettes. We spent every day together, talking, laughing... He was very intelligent and had a great sense of humor. I had the best time of my life and it was perfect timing, because it was couple of months before my dad had died. It was the most difficult time for me. I was so sad because I had a great relationship with my dad. He was my

best friend. I loved him so much. He was always so supportive with the music. I felt so heart broken. One day, it was actually one day after my dad died, I got a phone call. I even didn't feel like I wanted to pick up the phone. I was in Germany and I saw that it was an L.A. number. I picked up the phone and it was Lemmy. I told him that it was so great he was calling, but I was devastated from my dad passing away. I had written a letter to Lemmy months before. I wrote him originally to say that we were label mates (I went to SPV, my record label, to do this). I wrote him that I hoped he remembered me and asked him if he was interested in maybe working on a song together. When he called me, I was thinking that I couldn't do anything anymore. Lemmy said: "Hey, maybe it's good if we do something because it could take your sadness and mind off of things. I would like you to come to L. A. and we'll do something great together." In the end I was so thankful that he called. Eric Singer played the drums on the songs and Bob Kulick produced it and played guitars on it along with Joe Taylor, our guitar player. I think these 2 songs were the highlights of the record and I became really good friends with Lemmy. I know why everybody loved him, he was so unique.





FIGHT  
(2002)

This was the first time we played in some countries we never played before, like Russia or the Czech Republic. It was absolutely impossible before, even if we always tried. It was great because you could feel that the whole world was opening up. We even didn't have a chance to play in the eastern part of Germany. When I was in the studio Fortress in L. A. with Gene Simmons back in 1989, I was just doing the vocals and Gene came in and said: "Doro, you gotta come and watch something in the news on TV, it's really interesting. It's something about Germany." I saw on TV when the wall came down. I couldn't believe it. It was so mind-blowing. We were all sitting in front of the TV and it was unbelievable for us. It was a really intense day. The first time we played in Russia, I think it was in 2001. We always tried to make some connection to the former eastern bloc countries, but it was impossible. I know the SCORPIONS were always playing there, but they probably had good connections there. On the *Fight* tour we also played for the first time in Romania. On *Fight* we had

a couple of special guests which I knew from a couple of festivals and from America, like Chris Caffery. He played a couple of guitar solos on the album and we got along really great. He also did a tour with us in 2007. I did a duet with Pete Steele. I met him in New York. He was definitely the tallest person I have ever seen in my life and he was of course a great guy. We recorded "Descent" together which I think was a very unique song. I also did the song "Fight" for Regina Halmich who was a boxing champion for 13 years. I met her in 1995 for the first time. I'm a big boxing fan and I always went to every boxing match I could. One time, somebody was coming out into the ring with "All We Are" playing in the background and I couldn't believe it. It was a woman, and it was Regina. We talked after the fight and then we became really good friends. She always came to our concerts and I always went to her fights. In 2003 we were talking on the phone and she asked me if I could write her a real anthem for when she's going into the ring. And I of course loved to do it. It was pretty hard for TV. "Fight" was really hard sounding, but she told them that it was her entrance anthem and she loved it. I also performed the song couple of times on TV before she went into the ring.



Nick Douglas, Johnny Dee, Doro Pesch, Joe Taylor, Oliver Palotai

# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



CLASSIC DIAMONDS  
(2004)

While we did the *Fight* tour, some people asked me if I would do an appearance with a symphony orchestra. It was for a good cause, called "Animals In Need." People wanted to raise money from the event. I said yes because I always loved to do charity stuff. Many stars were asked to sing on the show, but then in the end everyone was busy, they all canceled. So they asked me if it's possible to do a few more songs. One time I did a full concert with a symphony orchestra. It was in 2001 and it went really well, but it was only one time. So we went for it and it was really a great night. All the people loved it. Me, I was never a big fan of doing records with an orchestra or metal bands with an orchestra in the background. I never thought that I would ever do it, but this night was really amazing. It was a spectacular night. The fans wrote to say that they would like to see it again. We did another night and it was even better. After a couple of times, I decided to do the record *Classic Diamonds*. It was beautiful. Some of my favorite songs and my biggest classics came out really great. I did a duet with Udo Dirkschneider, "Breaking the Law," which was always one of my favorite songs. We did another duet before. Udo asked me if I would be on his DVD and together we did the song called "Dancing With an Angel." We also did a video for this song. When

I invited him to appear as a guest on the album with the symphony orchestra, he was very interested. I think our version of "Breaking the Law" is really special and I know that the JUDAS PRIEST guys love it too. I went to their concert in my hometown Düsseldorf and Rob asked me to sing "Breaking the Law" with him. It was a big honor because he told me that they probably didn't have any guests on the stage with them for something like 30 years. It was very different and very unique to do a record with symphony orchestra. The Wacken team asked me if we wanted to do a big show at Wacken Open Air with an orchestra. Luckily, it was filmed and when it came out so well, we decided to do a DVD from this show. *Classic Diamonds* was actually our second DVD. The first one was called *Für Immer* and was like our whole history on DVD.





# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



WARRIOR SOUL  
(2006)

We did a long tour all over the world again. We made another DVD as well and it was called *20 Years – A Warrior Soul*. We did a tour movie from the *Warrior Soul* tour and we finally could put the 20-year anniversary concert on it. The show was filmed in 2003 and it took such a long time to get the rights from all the bands and all the record companies. We had many guests like Lemmy, SAXON, and all my heroes. The 20th anniversary show was definitely one of the highlights of my career and it's great that it's on DVD. One stop on the *Warrior Soul* tour was in Switzerland, and we had a movie producer come to the show who wanted to talk to me. He asked me if I would be interested to write the title track for his new movie. His name was Luke Gasser. He was very nice, creative, and enthusiastic. Luke gave me the script of his movie. It was a project he had already been working on for a couple of years. One script was written and the other one was painted. I thought that he spent so much work on it and it was really beautiful. I read the script and I really liked it. It was a fantasy movie with a very low budget. He told me that none of the actors are paid and everybody is doing it for free. He is an independent movie maker. I like that kind of stuff. I felt like a strong heart and soul

had gone into it. Everybody who was working on it, they left their jobs for a couple of weeks and gave their all. They were all building stuff from scratch. First I said that I would write the song for the movie, and after Luke asked me, "what if you played a role in it?" I never had such an experience before. He thought there was one role, Meha, which would be perfect for me. First the role was very small, and I was like a sister of the main actress, and then Luke told me that I had to be the main actress. He re-wrote the script a little bit to make it better suit me. We did the movie *Anuk – Der Weg Des Kriegers* (*Anuk – The Path of the Warrior*) together and we wrote pretty much all of the music for it. There is another duet with Marc Storace, the singer of KROKUS, he played in the movie as well. The song is called "On My Own." We also did many songs with acoustic guitar only. On the last day of shooting the movie, we went to the studio to record "On My Own" and I liked the studio so much. I brought over the whole *Warrior Soul* production and we finished the record in Switzerland. I love to record all over the world with each record. With this record we recorded in America, Germany and Switzerland. I really loved the experience with the movie even if it was the hardest thing I ever did. It was so cold, always snowing, and I fell into the lake on my first day of filming. I almost drowned, but it was fun. At the end of the day I thought, what doesn't kill you makes you stronger! *Warrior Soul* was the title track for the movie, and then I thought the whole record somehow has the *Warrior Soul* spirit. That's why I called the album *Warrior Soul*.





FEAR NO EVIL  
(2009)

The first single we did for this album was "Celebrate – The Night of the Warlock" and it's the song I wrote for 25<sup>th</sup> anniversary show. There are 3 versions of the song "Celebrate" on it. One time is only with the fans, and we recorded it with big fan choir in Bochum, Zeche. Many people from all over the world came to sing the song. It was great fun. The second one is a version with the fans and Biff Byford from SAXON. The third version, which I think came out killer, is the hardest version. It's the full metal female version. Many great female singers are singing on it: Liv Kristine – ex-LEAVES EYES, Veronica Freeman from BENEDICTUM, all the girls of GIRLSCHOOL, Sabina Classen of HOLY MOSES, Angela Gossow – ex-ARCH ENEMY, Ji-In Cho of KRYPTERIA, Floor Jansen of NIGHTWISH, ex-AFTER FOREVER, ex-REVAMP, me and the fans. The other song is called "The Night of the Warlock". We built a special fantasy set for this song with some ruins – the home of the Warlock. There's an intro where the Warlock talks and talks. The song was written for a special night as well. I think all the WARLOCK fans love it. There's another song, "Rescue Me", which is not on the full-length album, only on the single. I wrote it with Jean Beauvoir who's a great friend of mine and who was also as one of the guests on the 20th anniversary show. The song "Celebrate"

I wrote with my old friend Joey Balin, who had written many songs with me on the *Triumph and Agony* and *Force Majeure* albums. We got together again and wrote some songs for *Fear No Evil*. The other one is a duet with Tarja Turunen which is called "Walking with the Angels" and it's really beautiful. The sound of the record is really hard, with lots of double bass. One of the hardest songs is "Caught in a Battle". "Running from the Devil" is one of my favorites on the album. There's also a special one called "Herzblut", and the single was released on the day of my 25th anniversary show. It's a very emotional song with great potential. The cover artwork was made by Geoffrey Gillespie, the same guy who did the cover for *Triumph and Agony*. We had the 25th anniversary concert in my hometown Düsseldorf, which was the biggest concert we ever put on with so many guests. It was one of the best days of my life. We played a very long show, about 3.5 hours. The show was filmed and released on the DVD called *25 Years In Rock...And Still Going Strong*, where we also put our 2500th show.





### RAISE YOUR FIST (2012)

I think the album has some great anthems on it. I have a strong feeling about it, I think it's the best CD I've made since the 80s. There are many guests on it. One of my favorite songs is a duet with Lemmy of MOTÖRHEAD. The song is called "It Still Hurts". It's a very powerful ballad and it nearly brings me to tears every time I hear it. It was such an honor to do something together again. We recorded Lemmy's vocals in L. A. at the Sunset Large Studio. It was actually on the same day when I did a very important show in America, called *That Metal Show* with Eddie Trunk, who's probably the most famous DJ in the US. He has a TV show on VH1 Classic. Later that night we did the song with Lemmy. I have to say, the more I knew him, the more I loved him. I'm so proud of the song. There's another song "Hero" which is important to me. It's dedicated to one of the greatest rock singers of all time, Ronnie James Dio. He was very dear to me as well. Throughout my whole life he has been one of my biggest inspirations and I have learned so much from him. The song is a big thanks, a way to give respect and to honor Ronnie. That was actually the first song which I wrote for this album. I was so shocked and so devastated when I heard that he died. I think like so many other

people and fans that it was the biggest loss and truly terrible. I still can't believe it. It's the last song on the album and it really makes you think and feel. Even though it's a very emotional song, it has a great spirit and it talks about Ronnie. It has his spirit and is inspired by his music and lyrics. There are many fast songs on it which remind me a little bit of the early WARLOCK days, especially songs like "Earthshaker Rock", "Metal Racer", or "Hellbound". One song is called "Take No Prisoner" which sounds a little bit like a JUDAS PRIEST song. There's another one called "Revenge" and that's maybe a little bit MAIDENish. I heard some journalists saying that. Actually, it wasn't our intention to write a fast MAIDEN-like song, but somebody said it reminded him of early IRON MAIDEN. There's another fast song





# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO

called "Little Headbanger". There's another title for it, "Nackenbrecher", it's the German word for when something is really good to headbang to. Nacken means Neck and Brecher is Breaker, so it's the "Neckbreaker". I'm pretty sure that fans of old school metal probably love these 3 songs the most. We have another mid-tempo song with a great groove, it's called "Grab the Bulls By the Horns", and the second title is "Last Man Standing" where a great guest is playing guitar – Gus G. I'm a big fan of his guitar playing and it sounds really great. He played a fantastic solo on it. There's a song called "Coldhearted Lover". It has a great melody, it's sexy and it reminds me a bit of the songs like "Unholy Love". Another song is called "Victory" and that one could have been like a sports anthem. First, I wanted to write it for the Olympic games, but the record came out too late. It talks about victory, the chorus is very powerful, and it has kind of a little bit different groove, maybe more like AEROSMITH. There's another song on the album which is also very important to me. There are 2 versions of it, one in German and one in English. It's called "Freiheit" (Human Rights) in German and in English "Feel in Blood" (Human Rights). It's about human rights and I wanna dedicate it to the organization *Terre De Femmes*. They take care of women's rights, especially for young girls who are in difficult situations. It's especially needed in countries with different cultures, where women have no rights and no choice for who they will marry. Sometimes their families arrange marriages. Sometimes it leads to suicide, death, or even the killing of women too. I got in touch with this organization when I worked on *Fear No Evil*. I'm connected with the organization and I know a lot of stuff that I wish I didn't know. I think there are problems all over the world. Actually, the whole record is about rebellion, fighting for justice or fighting against injustice. The song "Raise Your Fist in

the Air" is the first single and it's about just that. How unfair injustice is, when you can't choose for yourself. We made a video for this song and we shot it in New York, in the Bronx and Harlem and Hell's Kitchen. We went through all the dangerous neighborhoods. First, the people asked us what we were doing there, it was their street, their block. We explained we were filming a video for a song and they wanted to listen to it. Then everybody joined in the video. All kinds of people were singing together, even some homeless people. I thought I had to do something for these homeless people. Especially in New York, I know it's so hard to be on the streets. Many different musicians have tried to help before, and I thought I definitely wanted to do something during the winter time. I want to organize some concert for



Doro Pesch & Ronnie James Dio







free, but people should bring some food or some clothes to donate. It was a great experience to do a video like that. You can see some life shots from Wacken as well and something from our last tour. There's another anthem on it which I love, called "Rock Till Death". It has so much great energy. It came out for one of my best friends, Karla. We met many years ago. We liked each other so much and eventually became friends. The friendship was just growing every year. She was always supporting me, always there for me. Especially when I celebrated my 20 and 25th anniversary. We have a long history together. She's behind lots of great stuff. We always do great things together. I loved when she worked on her magazine *Hard Rocker*. She always had so many great ideas. I got a phone call from her and she told me she was thinking of making a new project and she asked me if I would be interested in singing a song. I said yes, of course. She sent me a song. It was a demo of the song "Rock Till Death". I heard it and I sung it. I really loved the song. A couple of months later I called Karla and I said it would be great to make a real song out of it, and we did it. It reminds me of the "All We Are" spirit somehow. Together with "Raise Your Fist" and "All We Are", I have another song which I'll probably never leave off of my setlist. Actually, the guitar player Filip Simbera plays on it as well and the vocalist Lucie Roubickova sings on it too. These guys are from the band BLACK BULL and wrote the song for the project. It came out great, and for my friend Karla, I would do anything in the world. There's another bombastic ballad called "Free Your Heart". There are 15 songs on the limited edition and 13 songs on the normal edition. On the Japanese version, there are 17 songs. The album was produced by Andreas Ulm and myself and for the mix we had Jacob Hansen from Denmark. He's the producer and mixer for VOLBEAT. Alex Krull from ATROCITY



and LEAVES EYES did the mix for "Grab the Bulls by the Horns". He actually connected me with Gus G. I recorded all over the world again. I started in New Jersey where I recorded a song for Ronnie. One interesting thing about this song is that I finished it with a very old friend of mine, with Rudy Kronenberger. He was the guy who recorded my very first demos in the early 80's. I went back to him because I knew that we come from the same school and we have the same kind of experiences. We were listening to the same records. I especially wanted to take care of the song "Hero" to make sure that it had the right sound, the right spirit, and the right vibes. A couple of years ago we did the songs "Danke" and "Black Rose" together. I did some stuff in L. A. with Lemmy, in Hamburg with Andreas, and some stuff in Denmark with Jacob. The cover artwork was done by Geoffrey Gillespie again for the limited edition and there's a photo on the regular one.







# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



## FÜR IMMER DEUTSCHE SONGS, BALLADEN UND RARITÄTEN GERMAN SONGS, BALLADS, AND RARE DIAMONDS (2017)

This album is called *Für Immer* of course. It's one of my favorite songs. It starts everything with "Für Immer" on *Triumph and Agony*. By the way, on the 4<sup>th</sup> of September it was exactly 30 years since album was released. I got all the rights from SPV and AFM back because the records are not going to be published anymore there. I thought it would be so sad if you couldn't get the physical CD anymore. We were talking about it for a long time. I formed my own record label. It's called Rare Diamonds Productions. I can release those records which are very rare, or which are not in circulation anymore. We will make sure that 1 or 2 records will get released again every year, maybe with a nicer booklet, more photos, new liner notes, or something special. I wanna release it on vinyl, on cut-out vinyl. The new movie *Anuk - The Path Of The Warrior - Part 3* will go out through Rare Diamonds Productions as well as the soundtrack for the movie. It will probably be out in 2018. The first release for my own label is *Für Immer*. It has 17 songs on it, all the German songs from each record. For the rarer songs, one is a cover version of David Bowie's "Heroes" and it's called "Helden". I think in German it came out really nice.

The German version of the song is very rare and hard to find. The lyrics are the same as the original version. I heard it when I was 13-14 years old. There are 3 other tracks on it. The German version of "My Majesty" ("Jede Seele Tief"), which was on *Warrior Soul* album. There is a German version of "Give Me A Reason" ("Ein Stück Ewigkeit") on it from the *Calling the Wild* album. *Für Immer* is a double-vinyl picture disc and I think it looks great. There is a little seven-inch picture disc with "Helden" and "Ein Stück Ewigkeit" on it. It looks so cute. I rarely saw a little single in picture disc. There is one song on it which I wrote many, many years ago called "Seelied." It's a very sweet, short song which I have always loved, but I have never felt it was right to put it on a regular record. It's so special. For our regular records, everybody would think that it's another "Für Immer." Now, there was a chance to put something really different and rare on it. "Seelied" means "Ocean." There's a lot of longing, it's mostly about friendship and how life is something that you go through like through an ocean. Sometimes it's deep, sometimes it's hard, sometimes there are heavy storms, sometimes you just have to go on. And when you meet friends on your way through life, it makes everything easier and gives you hope and enough energy to keep going. It's just a little keyboard piano sound with a little acoustic guitar and some wind instruments. There are two bonus tracks, "Für Immer" and "Tausend Mal Gelebt". It's the *Classic Diamonds* version. Most of the songs are completely remastered, but some songs I thought I had to leave alone. When you change something even slightly, suddenly it changes and takes on a different feeling. For example "Tausend Mal Gelebt", I don't want to touch the version we worked on, I thought the original is so right. It was lower in volume than all the other songs, but I thought it shouldn't be touched. There are many fans who like the German songs a lot. The record was released worldwide.

# BIOGRAPHY AND DISCOGRAPHY COMMENTED ON BY DORO



FOREVER WARRIORS/FOREVER UNITED  
(2018)

This is the 20<sup>th</sup> album in my discography and the 1st double album I have ever recorded in my career. It's arriving just in time for my 35<sup>th</sup> live stage anniversary. There are 25 brand new songs on the album. It wasn't the plan to release a double album from the beginning. We've toured very intensively over the past few years, gathering so many impressions along the way and meeting so many great people. That really inspired me. We were just writing, and songs were just coming out of us. I had about 35 songs, and then I thought I have to get rid of maybe 25 of them and cut it down to 10 or 12. But I loved certain songs, they were so special to me, and I would love to put them on the record. I called my record company and I said I have so many songs and that I believe all of them are so strong. I wanted to do a double album. I thought it's uncommon these days to do it. You don't get to a double album much anymore, but I think it's worthwhile idea. A couple of months later they told me to go for it. Even then, it was still hard to get rid of 10 songs. The first CD *Forever Warriors* is a little bit heavier, more brutal with more anthems on it. The other one, *Forever United*, is more soulful, deep and personal. Both of them are uplifting and empowering. I had tons of ideas which were just bursting forth. The first idea for

this album was to write a song for Lemmy. I would definitely say that Lemmy was my best friend in the music world. I was on the plane, flying to Lemmy's funeral. The song "Living Life to the Fullest" almost came right out of me. The melody and the lyrics were already shooting out and I recorded it on my little cell phone on the plane. And you know, that's not allowed on the airplane. I called my friend Andreas Bruhn. He's the ex-guitar player from SISTERS OF MERCY. He recorded my last duet with Lemmy, "It Still Hurts." We've worked together for last 22 years. I told him that I had an idea for a song for Lemmy. A couple of days later, I went to Hamburg and we recorded it. I wanted to put down the track right away. I still love Lemmy so much. Sometimes I talk to him. We have conversations at night. I guess it's on a spiritual level, but I feel his vibe is still around us. That was the start of a long songwriting process. All of the record is inspired by Lemmy and it's dedicated to him. It's written in the CD booklet. There is also a cover version of a nice MOTÖRHEAD song. I have a very deep personal connection to "Lost in the Ozone." I think it has one of the saddest lyrics Lemmy ever wrote. Die hard MOTÖRHEAD fans probably know it. I think it's still good because then you don't feel so alone when you listen to it. Other people feel exactly like you're feeling, lonely and isolated. Even somebody like Lemmy felt like that at times. The whole thing took 2.5 years. There are many guests on it, it's always a highlight for me when people are singing along or playing on the album. The first single is called "All for Metal." To be honest, this song could become the new "All We Are." The idea came to my mind last year at Wacken Open Air, where we also instantly started working on it. On this anthem we had people singing along and being in the video. It was Warrel Dane, who is unfortunately not alive anymore. The last time I met him it was at Wacken 2017, where we

recorded it. We had Ross The Boss, Jeff Waters, the guys of SABATON, Johan Hegg of AMON AMARTH, Mille Petrozza of KREATOR and Andy Brings, a dear friend of mine. He used to be in SODOM and he's now in the band DOUBLE CRUSH SYNDROME. There were so many of my musician friends, like my old guitar player from the WARLOCK album *Triumph and Agony*, Tommy Bolan. And more people like Chuck Billy of TESTAMENT. He was the last guest. When we played one festival in the winter, I asked him if he could do it. We always had our mobile studio on tour with us and a camera for filming, because you never know. In the video you can see many people from Wacken. But you can't even tell who they are because they are covered in mud. I feel like it's so real, it's so free. We have a duet with Johan Hegg of AMON AMARTH. I was a guest on their last record *Jomsviking*. They asked me if I wanted to sing a song. It's called "A Dream That Can Not Be." It was a great production. We had a great time. We recorded it close to Birmingham with Andy Sneap. I was doing a great festival, Norway Rock. It was raining and so cold, but we had a great time. Tommy Bolan was also there with us. We celebrated 30 years of the *Triumph and Agony* album. Tommy and me, we were talking and talking. Then we said, should we write a song? It was 5 in the morning. We went to his hotel room and then we jammed. The song "If I Can't Have You, No One Will" was the result. I thought, maybe that could be a nice duet. Then I talked to Johan to ask if he could write some parts of the lyrics and the verses, and he did. It was great to do something with Johan again. He's such a great guy, a close friend, I respect him a lot. I think he is one of the best front people. He is fantastic live on stage – his voice, his presence, and the energy he brings out is so positive. I love it. We had another guest, Doug Aldrich (THE DEAD DAISIES, ex-WHITESNAKE, ex-DIO). He did the killer solos on "Heartbroken."



He played 2 solos on it, one in the middle and then a long solo on the end. That's a very soulful song. I love Doug, he played with us in Las Vegas on our US tour. We played "Breaking the Law" together. We saw each other many times at festivals. We also have one saxophone player. He is a big star in Germany. His name is Helge Schneider. He is very funny. He is a jazz musician and also a comedian. I needed a saxophone solo for one song called "Backstage to Heaven." There is another cover version of "Don't Break My Heart Again" from WHITESNAKE. You know, if it would have been just the single CD, I probably wouldn't have put on any special songs or cover versions. When you have like 25 choices, I thought, I wanted to let people know where I come from. When I started, my very first rock concert ever was actually WHITESNAKE in 1980. It was mind blowing. My first band was called SNAKEBITE. We were big WHITESNAKE fans. David Coverdale was such a great front man and singer. And I have always







loved that song "Don't Break My Heart Again." I listened to it a million times. It was one of the last songs we recorded for this record when I started to think about going for a double album. The very last song was an Italian song, "Caruso." It's my first song in Italian. We recorded it with my dear guitar player Luca Princiotta. He helped me out, he was coaching me, so I am really hoping that everybody can understand the lyrics. On a double album you can do such special things, before they would have probably been kept out. I did one show in Italy in 2017 and it was the best show on the whole tour. People were singing along, it was so precise, so soulful. It brought tears to my eyes because it was so touching. Then some fan said, "you wrote so many songs in French, Spanish, Portuguese and German. Why did you never do an Italian song?" I thought you know what, it's about time I did. "Caruso" was written by Lucio Dalla. I heard it one time in an Italian restaurant and I loved it so much. I asked about the song, but waiter didn't know it. I forgot about it. Half a year later, I went to the same restaurant and the same song was on. They didn't know it

again. The third time they finally told me it's "Caruso." It was the version by Luciano Pavarotti. It was always on my mind and now it was finally the time to do it. "Caruso" is also one of my favorite classical singers. Many people might not know him anymore. I grew up with classical music. My dad was a big fan of classical music. I listened to rock and classical music. Every song needs the right treatment. We recorded in Hamburg. We did some things in New Jersey with my friend Mike Goldberg. He had just won a Grammy for the best album. Johan Hegg did his part in Sweden. In Solingen I found a new studio which is great. It's called Rock City Studio and it's really old school. You walk in and you feel at home. We recorded all over just to catch the best energy, the best magic. You can't record a metal song in the studio where people normally do mellow stuff. This time the recording process was very smooth, which is usually a good sign. Sometimes you get into dark waters. Maybe there are some problems, maybe some person wants to leave. There are all kinds of stuff which could happen. It feels like it was meant to happen right this time.



# Karla Tallas

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