

James Douglas Morrison

—

A Priest of the Invisible

Thomas R. Koll

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Chapter 1

PREFACE

This is the end, beautiful friend,
This is the end, my only friend,
The end of our elaborate plans,
The end of everything that stands,
The end.

...

The end of laughter and soft lies,
The end of nights we tried to die.
This is the end.¹

When I think of my most favorite song, I remember these powerful lines, sung by the young Jim Morrison, a powerful man looking like Alexander the Great with his long hair. When he stood on stage, one foot at the micro-phone's base the other aside, right hand at the micro-phone's head, the left hand on the stand or at the mic, his eyes closed most of the time and his voice telling us about his visions, dreams and thoughts.

As Ray Manzarek once put it, Jim was the reborn Greek god Dionysus, a modern-day shaman full of feelings, spontaneity, dance and music.² With their music and rhythms the band helped Jim to get on his trip, to open himself.

¹See *The Doors - Lyrics 1965-1971* p. 18ff.

²See *The Doors - In Their Own Words* p. 89

Chapter 2

HIS LIFE

2.1 Growing Up

They claim everybody was born, but I don't recall.

Maybe I was having one of my blackouts.¹ — James Douglas Morrison

James Douglas Morrison was born on December 8th 1943 in Melbourne, FL as the eldest of three children. His sister Anne and brother Andy were born in 1946 and 1949.

His mother Clara (née Clarke) rose the three children nearly alone while Jim's father Steve was in the US Navy and busy with his career² and the young family had to move a lot³. This mobility had a major impact for his later poetry. There's *The Hitchhiker* (see 3.3.1 on page 13), a traveler or the various poems about crossroads and highways and his movie HWY (see 2.3 on page 6) are showing this mobility. Over the years the Morrisons lived in Clearwater FL, twice in Albuquerque NM and Washington DC, Claremont CA (near Los Angeles), Alameda CA⁴, Alexandria VA. In Alexandria Jim graduated high-school, with a score 30% above the national average in verbals, he made a 88.32 average in grades with only basic effort⁵.

But more interesting, in his high school years he read Nietzsche, Plutarch⁶, Rimbaud⁷, Kerouac⁸, Ginsberg and McClure⁹.

¹See *The Doors - In Their Own Words* p. 9

²He became at the age of 47 the youngest US Navy Admiral

³See *No One Here Gets Out Alive* p. 4ff.

⁴Near San Francisco and the center of the early Beat-movement in the 50s

⁵See *No one get out alive here* p. 17

⁶After reading *Lives of the Noble Greeks* Jim started to imitate the look of Alexander the Great

⁷A major influence for the style of Jim's short prose poems

⁸Author of »On The Road« which Jim read in 1958

⁹Both became good friends later and planned a film with Jim playing the main-role

After finishing high-school and a year at the St. Petersburg Junior College, he enrolled at the Florida State University. In his second trimester he took two influential courses, one on the philosophies of protest, which included Montaigne, Rousseau, Hume, Sartre and of course Nietzsche, the other course was on collective behavior which later showed useful when he provoked riots at Doors concerts.

In 1964 Jim finally enrolled at the University of California Los Angeles (UCLA). The university just entered it's »golden age« with directors like Stanley Kramer¹⁰, Jean Renoir¹¹ and Josef von Sternberg¹² and students like the young Francis Ford-Coppola¹³. Jim was interested in film and he somehow managed to graduate, but he did only one film which he got a »complimentary D« for,¹⁴ a montage of abstract and loosely connected scenes.

During his days at the UCLA Jim wrote most of the material for his four years later published *The Lords: Notes on Vision*, hundreds of notes and definitions mirroring the times he lived in.

After leaving UCLA (he was still enrolled, but never attended his courses) in June he moved to Venice Beach, LA's upcoming hippy-community full of long-hairs, runaways and artists. For a while he lived on the in a warehouse rooftop and began to write songs.

In August 1965 he saw Ray Manzarek who he knew from the UCLA at the beach, telling him that he had some songs and after hearing them Ray said »Those are the greatest fuckin' song lyrics I've ever heard. Let's start a rock 'n' roll band and make a million dollars.«

2.2 Music

At the beginning Jim rehearsed with *Rick and the Ravens*¹⁵, which consisted of the three Manzarek brothers and three other musicians. Short after only Jim, Ray and his brothers were left and together with John Densmore, who was in Ray's meditation class, they did a 6-song demo tape. They took the songs to every record company they knew but were always rejected.

But in October Jim and Ray saw a picture of Billy James, *Columbia Records* talent manager for California, and decided that he was hip enough to understand their music.¹⁶ Two days later they virtually had a contract with Columbia but Ray's brother decided to leave and Robby Krieger, also in Ray's meditation class joined. In the next weeks they rehearsed five days a week, working for a occasional gig on weekends.

¹⁰Did »High Noon« and »It's a Mad Mad Mad Mad World«; Died Feb. 2001

¹¹Greatest director in the world as Chaplin once said; Died 1979

¹²Did »The Blue Angel« starring Marlene Dietrich; Died 1969

¹³Did of course »The Godfather«

¹⁴See *No One Here Gets Out Alive* p. 51ff.

¹⁵They actually did three singles in 1965

¹⁶See *No One Here Gets Out Alive* p. 71

Jim was still very shy at that time, and Ray sung most of the songs.

Because nothing happened with Columbia, Billy James got no attention of the producers, the band auditioned for several clubs and finally came to the *London Fog* where they played for lousy \$5 each on week-nights and \$10 each at Fridays and Saturdays.

By February 1966 they had about twenty-five own songs in their repertoire. As the weeks passed, Jim became more self-confident and the band grew closer.

In May the owner of the *London Fog* fired the band, but in their last night Ronnie Haran, the talent booker from the legendary *Whiskey a Go Go* asked them to play the next Monday night, for union scale, \$499.50 for the band.

The Doors played at the *Whiskey* two months, from mid-May on and were fired at least once a week by it's owner Elmer Valentine. Jim went really crazy at that time, every day on acid and sometimes making everyone, including the go-go dancers mesmerizing. The Doors were finally fired when Jim sung »Mother... I want to FFFUUUCKKK YOOOO!« in *The End*¹⁷, no one of the band knew about this lines and owner fired the »foul-mouthed son of a bitch«.

When Jac Holzman, founder and president of *Electra Music*¹⁸ he said »This group doesn't have it«¹⁹. The second time he saw them he liked Ray's organ play and after the fourth visit in the *Whiskey* he gave them a contract. Three years or six albums (what ever takes longer), \$2,500 as an advance against future royalties of 5% or the record's wholesale price. Paul Rothchild was their producer and they've learned a lot from him during the first years, enough to do L.A. Woman nearly on their own.

Because describing the following five years I'll only mention the most important moments, like the concert at the Hollywood Bowl July 5th 1968, which was filmed and can be purchased on video. Or in the same year the European tour where the kids took music seriously and discussed it²⁰ and didn't know the super-star Jim Morrison. And of course there was the concert in Miami (see 2.5 on page 8).

2.3 Theater & Film

Jim had a strong interest in theater and film. Still at the FSU he played in *The Dumbwaiter*, a two-person play and as Keith Carlson, the other actor, said Jim »tended to play the role very differently all the time.«²¹ For his class in theater history he wrote facetious interpretation of plays and suggested obscene sets.

In 1968 Jim made *Feast of Friends*, a documentary film together with his

¹⁷See *No One...* p. 97ff.

¹⁸Their first successful group was *Love*

¹⁹See *No One...* p. 91

²⁰See *The Doors - On Their Own Words* p. 50

²¹See *No One...* p. 39ff.

friends Paul Ferrara and Frank Lisciandro. For the concert at the Hollywood Bowl there were another three cameras.

HWY was a experimental film Jim made in 1969, this time Babe Hill joined the trio. *HWY* is Jim's abbreviation for highway but the original title was *The Hitchhiker* but when the filming begun in Palm Springs in March 1969 the title had been changed.²² The story is mostly take from *The Hitchhiker* (see 3.3.1 on page 13) but it wasn't accepted by the audience when it was shown to 3,000 people in Vancouver March 27th 1970²³ most of the audience left early.

²²See *No One...* p. 266

²³See <http://www.hankstermania.com/MeasuredMovements/MeasuredMovements.htm>

2.4 Women

2.4.1 Pamela Susan Courson

There are different version on how both met, sure is that it was in a Hollywood nightclub, maybe even the London Fog where The Doors started their career. Jim taught her about philosophy and about life. She called herself »Jim's creation«.²⁴

Although they fought a lot and broke up often, their relationship lasted all the years until Jim's death. They never married²⁵ but Pamela often used Jim's name and he called her his »cosmic mate«. She was the only one he really took serious and made plans with.

Jim wrote several songs for her, like *Love Street* and she wanted him to leave The Doors to concentrate on his poetry.

Pamela was a real, wild child of the 60's and so she died in 1974, at the same age like Jim, in her Hollywood apartment of a heroin overdose.

2.4.2 Patricia Kennealy

Patricia met Jim early 1969 when interviewing him for a rock magazine and fell in love for him.²⁶ Patricia was intelligent, had a talent for story-telling, a lashing Irish tongue like Jim himself and is member of a Celtic religion.

Both didn't meet more often than seven or eight times until the »wedding«, he didn't behave different towards than he would towards other women. He drank and passed out with her, tested her with his usual non sequiturs.

Jim and Patricia »married« June 24th 1970 in a Wicca ceremony. He had arrived in in New York two days earlier, and in the first night his temperature rise to 100° F and to 105° F the next day but at afternoon the fever broke and Jim was up again at evening. Nonetheless they got married by a high priestess of a coven and Jim was totally caught up in the ritual. And after they signed the wedding documents signatures in blood, Jim simply fainted. There are several rumors around why he fainted. In *No One Gets Out Alive* there's no description at all, biographer Dylan Jones wrote that »he came into the presence of the Goddess, one of the ancient forces of nature, and one of the deities to whom he prayed...«.²⁷ My personal opinion is that he was weak from the fever the day before and maybe ritual fumes might have result in his reaction.

Another point of discussion is whether this so called wedding was legal or not. Patricia won a legal fight for using the name Morrison in the 90's but that doesn't clear everything. She also calls herself »Lizard Queen«²⁸ but even both

²⁴See *No One Here Gets Out Alive* p. 68

²⁵At first she was announced as his cousin for marketing reasons

²⁶See *No One...* p. 293ff

²⁷See <http://www.geocities.com/SunsetStrip/Palladium/1409/maryl.htm>

²⁸See <http://www.lizardqueen.com>

were alike in mind they didn't share a lot of time and she wasn't more than one of many for him.

In August, during the Miami trail Jim learned that Patricia was pregnant but he made her aborting it.

2.5 Miami

I am interested in anything about revolt, disorder, chaos-especially activity that seems to have no meaning. — *James Douglas Morrison*

At the end of February 1969 the *Living Theater*²⁹ came to the LA and Jim attended all three performances called *Paradise Now* at the University of Southern California. The controversial theater group had the same ideas like Jim, they nearly-exposed them-self at stage and provoked the audience.

On March 1st the Miami concert was scheduled and Jim missed his direct flight from LA to Miami, so he had to take a LA - New Orleans - Miami flight and of course he got really drunk while waiting for the connection flight³⁰. He arrives at the crowded (there were 13,000 instead of 7,000 fans) and overheated Dinner Key Auditorium just minutes before the beginning. Jim began the show with a little rap:³¹

YEEEEEEAAH!

Now listen here, I ain't talking 'bout no revolution and I'm not talkin' about no demonstrations.

He varied it a later and repeated it like a mantra again and again.

What followed was the attempt of playing *Back Door Man* and *Five To One*, both interrupted by Jim's rap. When it came to *Touch Me* Jim first threw his shirt into the auditorium and then planned to shed his leather pants, he rarely wrote and underwear, but at this concert he did and so he knew what he was doing and wanted to stay within the legal limits. But Vince Treanor³² stopped him and the arrival of *Paradise* would be delayed.³³

For more than an hour Jim invited to audience and by the end of the show a hundred of kids were dancing with him on stage until one of the security guards decided that it became to dangerous and shoved Jim off the stage.

After the show the cops and the crew were laughing, talking about the good time they had.

²⁹See <http://www.livingtheatre.org>

³⁰See *No One...* p. 223ff.

³¹The show was illegally recorded and some pictures were taken

³²The band's equipment manager and Jim's on-stage source for alcohol

³³See *No One...* p. 232

Jim vacationed three days in Jamaica and when he came back heat had risen for the band. Jim was charged with one felony — lewd and lascivious behavior — and three misdemeanors — indecent exposures, open profanity and drunkenness. He faced a total of 7 years and 150 days prison.

About twenty of the following concerts, mostly at the east coast, were canceled, several radio stations took their songs from the play lists and the whole media turned against them. At the end of March the FBI charged Jim with unlawful flight for his vacation in Jamaica, an absurd charge because Jim had left for Jamaica three days before any warrant was issued.

In August the trial begun and Jim's layer, Max Fink expected it to last six to ten weeks, because he wanted to call up a hundred of witnesses and everyone expected the trial to become kind of *Them vs. Us*. But after the first hearings judge Goodman ruled that no evidence in connection to »community standards« would be allowed and so he destroyed Jim's whole defense.

Finally the trial came to an end in mid September and Jim was found guilty of profanity and exposure, both misdemeanor. Ironically he was found innocent of drunkenness although he accidently confessed to while in stand.³⁴

On October 30th 1969 Jim faced the judge again and the sentence was the maximum, 8 months of hard labor, after that two years and four months of probationary time and \$500. He remained free on a \$50,000 bail, pending an appeal which never took place.

2.6 Paris

All games contain the idea of death³⁵ — *James Douglas Morrison*

Unlike the deaths of Jimmy Hendrix³⁶ or Janis Joplin³⁷, Morrison's death had something mysterious. When Janis had passed Jim was telling friends that they were drinking with the third.

Jim sent Pamela to Paris in mid-January to look for an apartment. Jim followed her in mid-March. They spent romantic months in Paris with trips to south France, Madrid and northern Africa.

No one of his friends or the band doubted that he wouldn't return, John Densmore said that he was sure that Jim wanted to come back. The Doors' last album *L.A. Woman* was not yet finished but Jim wasn't needed for the mixing.

Only Pamela, a few police men and a doctor have seen the body of Jim Morrison. The official reason of death is that short after midnight July 3rd Jim regurgitated some blood but he claimed to be okay. Pamela was concerned but

³⁴See *No One...* p. 314

³⁵Taken from *The Lords...* p. 14

³⁶Born November 27th 1942 and died September 18th 1970

³⁷Born January 19th 1943 and died October 4th 1970

fell asleep again. At five in the morning she woke and found Jim in the bath tub, first thinking that he was playing one of his macabre games but then called a resuscitation unit, followed by a doctor and the police. The official reason was a heart failure. The burial was only attended by a few friends. Jim's death was told to the media six days after.

Other voices blame heroin as the reason, Jim had been in the Parisian *Rock'n'Roll Circus*, then the center of the local heroin underground. Another theory is that he's still alive and living quite as a poet.

For me it doesn't matter how he died, or if he's living in exile, he's not among us anymore and went the way he wanted to go.

His grave at *Père Lachaise* cemetery in Paris is still a important place for many of his fans.

Chapter 3

HIS WORK

Although he left sixteen hundred pages of poems, lyrics, stories and frames for screen plays, there are only a handful of themes which appear over and over again.

3.1 L.A. and L'America

For Jim Los Angeles was the town he loved and with *L.A. Woman*¹ he wrote a lyrical monument for his »city of night« with its freeways, cops in cars and topless bars, but at the same moment »motel money murder madness«, mirroring chaos and disorder, the Manson murders and the troubled time LA was in. Or as he wrote in his *Jamaica Journal*²:

America, I'm hook'd to your cold white neon bosom, & suck
Snake-like thru the dawn, I am drawn back home
Your son in exile in the land of awakening.

Yes, Jim loved the West and in *The End*³ he sings »the West is the best« and also »Ride the King's highway ... Ride the highway west baby«, another appearance of his hitchhiking.

And when Brian Jones⁴ was found drowned in his swimming pool, Jim wrote a *Ode to LA* describing himself as »a resident of a city« who was just picked up to play the Prince of Denmark (Hamlet).

But at the same time he also saw the bad side of L'America, in *L'America* (Wilderness p. 45) he wrote:

How it has changed you
How slowly estranged you

¹See *The American Night* p. 144ff

²See *Wilderness* p. 153

³See *The American Night* p. 111ff.

⁴He had to leave the Rolling Stones a few days earlier

Solely arranged you
Beg you for mercy

and obviously criticizes the government and its politics.

3.2 Shamanism

Jim was a shaman, the band gave him the rhythm and the crowd was the tribe. It began with the *Indian Highway* (See 3.3.2 on page 14) and ended with Jim's death.

Jim called himself »a guide to the Labyrinth« in a few poems⁵ and what else if not a guide is a shaman? He also wrote about the power a shaman has:

I can make the earth stop in its tracks.
I made the blue cars go away
I can make myself invisible or small.
I can become gigantic & reach the farthest things.
I can change the course of nature.
I can place myself anywhere in space or time.
I can summon the dead.
I can perceive events on other worlds,
in my deepest inner mind,
& in the mind of others
I can / I am

He saw the Doors concert as a part of this Shamanism, »When we perform, we're participating in the creation of a world, and we celebrate that with the crowd.«⁶

Jim wrote even a song about it, the *Shaman's Blues*⁷:

There will never be another one like you.
There will never be another one
who can do the things you do.

Showing that he saw himself and his performances on stage as something special and unique.

⁵Like in *Wilderness* on p. 12f.

⁶See *In Their Own Words* p. 46

⁷See *Lyrics 1965-1971* p. 52

3.3 Death

3.3.1 The Hitchhiker

hitchhiker n. a person who travels by getting free rides from passing vehicles; one who hitchhikes.⁸

Jim had a very different view of what a hitchhiker is. In his script *The Hitchhiker (An American Pastoral)*⁹ he combines dialogues and dramatic action¹⁰ and tells the story of the hitchhiker and outlaw Billy.

Jim was used to hitchhike in his youth, for example he regularly traveled the 200 miles from St. Petersburg to Clearwater to visit a girl friend, or the trip with a friend to LA after the second trimester in St. Petersburg has ended.¹¹

Both, Jim and Billy seem to have a lot in common, but first I'll summarize *The Hitchhiker (An American Pastoral)*.¹²

It starts with a dialog about buying a girl in Mexico bringing her up and marrying her. That's what Billy does, but in Mexico he gets drunk and has not enough money for the whore he wants. So he has to hike back to LA.

The first driver who takes Billy with him tries to touch Billy while he's asleep, »... the man's right hand moving snake-like¹³ towards the hiker's left leg. He hesitates and then touches it above the knee Immediately, a .38 appears from Billy's jacket and points at the driver«. Billy makes him to pull over and shoots him.

There are two more »incidents« like this and the next scene is an interview with Billy's father who describes Billy as a loner since his mother has died and now wants him to turn himself in. Then there are two retrospects, one showing the father learning young Billy how to handle a weapon. The second one shows Billy in his high school year at a rocky ocean-view, dancing around, acting like crazy and howling like an Indian and then shooting the girl he brought with him.

The next scene shows the hitchhiker wandering around in downtown LA where the cops get him. And in the last scenes Billy leaves the vast town, enters a automobile graveyard at night in the desert where he meets three persons (Doc, Blue Lady and Clown Boy) the, as Morrison writes, »hoboes in Eternity« who leave before sunrise and the hitchhiker is again, alone.

First of all the beginning of this film script, going down to Mexico and bringing a girl back, is also used in *Forest strong sandals* (Wilderness p. 48ff.). It also appears in the *Paris Journal* (The American Night p. 199) where the poet is

⁸from The Collaborative International Dictionary of English [gcide]

⁹see *The American Night* p. 69ff

¹⁰some scenes where filmed for *HWY* (see 2.3 on page 6)

¹¹An adventure which Jack Kerouac would have been proud of

¹²See *The American Night* p. 69ff

¹³In his *Paris Journal* Jim's talking with Billy and the snake appears again

talking with Billy and looking back at the good old times.¹⁴

The motive of the hitchhiker appears in several poems, but in the film script his role described best. In *The Crossroads* (Wilderness p. 46) the hitchhiker talks with ghosts¹⁵ and we can read that he has »... a soul already ruined«. The death of Billy's mother reminds me first of the Celebration of the Lizard

The body of his mother / Rotting in the summer ground
He fled the town.

He went down south / Left the chaos and disorder
Back there / Over his shoulder.

But it also reminds me of the famous song *The End* where »all the children are insane«. The killer first kills his father and then fucks his mother,¹⁶ of course we must state that Billy did the same.

And the last motive is the »automobile graveyard« or »car cemetery« as in Wilderness p. 144, another symbol for death.

3.3.2 Indian Highway

When Jim was a boy of seven or eight he and his family drove back home to Albuquerque at dawn.¹⁷ They came to a accident where a truck with Indians had crashed, they were scattered all over the highway and bleeding. Jim forced his father to stop and help them, and while his father and grandfather went to check it out, the soul of one or more dead Indians landed in Jim's soul.

Expect the point with the wandering soul the story can be taken true and the accident was the most important moment in life of Jim. In *Peace Frog*¹⁸ he sung:

Indians scattered on dawn's highway bleeding,
Ghosts crowd the young child's fragile egg-shell mind.

and on the *An American Prayer* LP he asks:

Indian, Indian what did you die for?
Indian says, nothing at all.

¹⁴See 2.6 on page 9 for more about that

¹⁵Surely a link to the *Indian Highway* (see 3.3.2)

¹⁶*The American Night* p. 111 ff.

¹⁷See *The Doors - In Their Own Words* p. 10

¹⁸See *Lyrics 1965-1971* p. 65

3.3.3 The End

There is no doubt that Jim saw his early death coming, he might even have wished for his restless soul. For example in *Hurricane & Eclipse*¹⁹ he wrote: »I wish clean death would come to me.« and in the next poem *If only I* he ends with »I would die / Gladly die« if he could feel his childhood again.

But in *Why the desire for death*²⁰ he compares life to a clean paper and shows both a wish for death and a desire for perfect life.

¹⁹See *The American Night* p. 185ff.

²⁰See *Wilderness* p. 199

Chapter 4

APPENDIX

4.1 Short Biographies

4.1.1 James Douglas Morrison

Born December 8th 1943 in Melbourne, FL; Died July 3rd 1971 in Paris, France.
Rock star, sex-symbol, poet, shaman, reborn god, writer, film-maker.

4.1.2 Pamela Susan

Born December 22nd 1946 in Weed, CA; Died April 25th in Hollywood, CA.
Jim's »cosmic mate« and »wild child«

4.1.3 Patricia Kennealy

Born March 4th 1946 in New York City; grew up in a Irish Catholic family;
journalist, practicing Celtic witch; editor-in-chief for the *Jazz & Pop* magazine;
started to write Keltiad novels in the 80s

4.1.4 Raymond Daniel Manzarek

Born February 12th 1939 in Chicago, IL; was the *The Doors*' keyboard player;
attended UCLA Film School; started with the piano at the age of nine and was
influenced by jazz, blues and rock. After the Doors he and Michael McClure
worked together¹

4.1.5 Robert Alan Krieger

Born January 8th 1946 in Los Angeles, CA; started and gave up both trumpet and
piano, started playing flamenco guitar with 17 but switched to blues to rock'n'roll

¹See <http://mcclure-manzarek.com/>

a few months later. Went back to flamenco after the Doors broke up.

4.1.6 John Paul Densmore

Born December 1st 1944 in Santa Monica, CA; started with piano, in junior high with drums, played symphonic music in high-school then jazz and rock'n'roll. In the 80s he left the world of rock and toured with Bess Snyder and Co. for two years. Then he played in some theater plays and movies (including *The Doors* (1991)) and wrote his biography *Riders on the Storm*.

4.1.7 Michael McClure

Born September 18th

4.2 Bibliography/Sources

No One Here Gets Out Alive Danny Sugarman and Jerry Hopkins; 1981 by Warner Books; ISBN 0-446-34268-8
Seven years of research make this biography one of the best

The Lords & The New Creatures James Douglas Morrison; 1971 by Simon&Schuster; ISBN 0-671-21044-0
Both published privately by Jim with 100 copies each

Wilderness James Douglas Morrison; 1989 by Vintage Books; ISBN 0-679-72622-5
A collection of Jim's work including poems, bits of play & dialog, epigrams and an self-interview

An American Night James Douglas Morrison; 1991 by Vintage Books; ISBN 0-679-73462-7
Another collection, this time including *The Hitchhiker*², several Doors lyrics and his last journal entries in Paris

The Doors - In Their Own Words Andrew Doe and John Tobler; 1988 by Omnibus Press; ISBN 0-7119-1472-9
Many quotations towards different topics

The Doors - Lyrics 1965-1971 1995 by Omnibus Press; ISBN 0-7119-2894-0
Lyrics from the six studio-LPs

²see 3.3.1 on page 13

4.3 Discography

My personal favorites songs are written bold, even if they aren't written by Jim. Live Albums and Compilations are not mentioned.

The Doors January 1967: **Break on Through** - Soul Kitchen - The crystal Ship - Twentieth Century Fox - Alabama Song (Whiskey Bar) - **Light My Fire** - Back Door Man - I Looked At You - **End Of The Night** - Take It As It Comes - **The End**

Strange Days October 1967: Strange Days - **You're Lost Little Girl** - Love Me Two Times - Unhappy Girl - **Horse Latitudes** - **Moonlight Drive** - **People are Strange** - My Eyes Have Seen You - I Can't See Your Face In My Mind - **When The Music's Over**

Waiting for the Sun July 1968: **Hello, I Love You** - **Love Street** - Not To Touch The Earth - Summer's Almost Gone - Wintertime Love - **The Unknown Soldier** - Spanish Caravan - My Wild Love - We Could Be So Good Together - Yes, The River Knows - **Five To One**

The Soft Parade July 1969: Tell All The People - **Touch Me** - Shaman's Blues - Do It - Easy Ride - **Wild Child** - Runnin' Blue - Wishful Sinful - **The Soft Parade**

Morrison Hotel February 1970: Roadhouse Blues - **Waiting For The Sun** - You Make Me Real - Peace Frog - Blue Sunday - Ship Of Fools - Land Ho! - The Spy - Queen Of The Highway - **Indian Summer** - Maggie McGill

L.A. Woman April 1970: The Changeling - Love Her Madly - Been Down So Long - Cars Hiss By My Window - **L.A. Woman** - **L'America** - Hyacinth House - Crawling King Snake - **The Wasp (Texas Radio and the Big Beat)** - **Riders On The Storm**

An American Prayer November 1978 - mostly spoken lyric but also music by The Doors

1. Awake - Ghost Song - **Dawn's Highway** - Newborn Awakening
2. To Come of Age - Black Polished Chrome/Latino Chrome - **Angels And Sailors** - Stoned Immaculate
3. World On Fire - **American Night** - Roadhouse Blues - Lament (for the Death of My Cock) - The Hitchhiker
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