

## THE DOORS

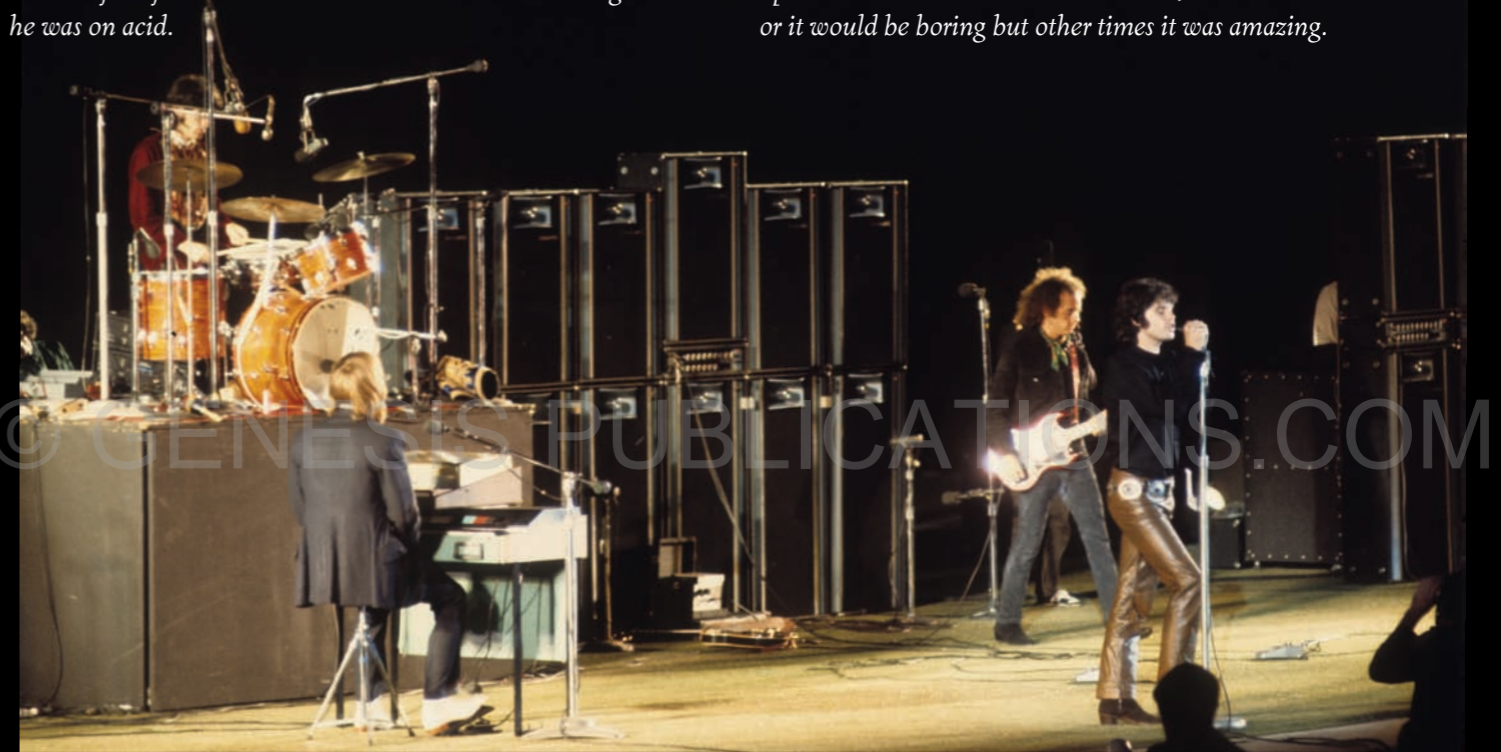
**HENRY DILTZ:** This is at the Hollywood Bowl where The Doors played a show. There weren't really many photographers around; it was just me and another guy sitting out there, squatting in front of the stage. I shot mostly Jim and there were a few photos of him in a brocade vest. Years later they put out the *Live at the Hollywood Bowl* album and they used the picture below [second left] on the cover. Then they released the DVD. They blew it up as a huge poster and coloured it. The same picture appeared on the cover of *High Times*, a magazine for drug culture. I was so thrilled because I did it as a publicity photo so it was fair game, really – I could have made an issue of it but I was so proud to have a picture on the cover of *High Times*!



**ROBBY KRIEGER:** That night we were very nervous. The whole stage was lined with amps because we were going to be really loud. Just as we were about to go on, the guy comes up to us and says, 'By the way guys, you can't play louder than 100dB because of the neighbours.' So we ended up using just one each out of all those amps, turned down to two. And we were going to be so loud! There were many more amps than you can see in this photo. We filmed that night on 35mm because we were doing a movie at the time. Because we were filming we were very nervous, so of course you screw up in every possible way. Jim was on acid. We went out for dinner beforehand with Mick Jagger and Mick liked Jim's girlfriend Pamela. Jim didn't like that. Mick and Pamela ended up sitting in the middle of the front row at the concert. So he was watching them and he was on acid.

I took acid a couple of times before going on stage and you didn't know what the hell you were doing. If you took just a little bit then you were OK but if you took too much you had no idea what the hell was going on. Of course, that's not as bad as angel dust... 'Is that a guitar I'm playing?'

At the Whisky, the first time Jim did all that stuff at the end about killing his father and fucking his mother, we were going 'Oh my God!' The crowd was going 'Oh my God!' That scene in the movie was done pretty realistically. We didn't get dragged off stage but we did get fired. Jim really meant it, it wasn't a joke. He was going through an Oedipal complex right there on stage. It happened a lot, his improvisational stuff. You never knew what would be coming up next – sometimes it could be horrible, sometimes it wouldn't work or it would be boring but other times it was amazing.





**GERRY BECKLEY:** Jim Morrison's story and the end in Paris was incredibly tragic. I know the remaining guys are still around and suing each other – it's a sad tale.

**ROBBY KRIEGER:** *'Light My Fire' was the first song I wrote. We didn't have enough songs. Jim had been writing some and said, 'Why don't you guys try?' I went home and wrote 'Light My Fire'. I figured if I was going to write a song it better be pretty heavy duty to compare with Jim's. I decided to write about earth, air, fire or water, or all of them. So I wrote about fire for the first one. I liked 'Play With Fire' by the Stones. When the band heard it they loved it and Ray put the organ part on it – not exactly how you see it in the movie – the song actually evolved from playing it every night at places like The London Fog and the Whisky. It became longer and longer, like a lot of our songs did.*

**MARK VOLMAN:** The Doors were an opening act for The Turtles many times at The Whisky a Go Go. We met them during the making of their first album, which they recorded in the small studio at Sunset Sound while we were recording our *Happy Together* album in the larger studio. Paul Rothschild had lived a few houses away from me, so I was very aware of the process they were going through making the record. Lots of nights and many complaints about Jim Morrison not being at the studio or having trouble getting a song finished.

They were a fun band to watch; I don't think I ever missed their show when they played with us. In those early shows they faced each other, the four of them. Apparently, they practiced in the rehearsal hall facing each other and during their early shows they continued doing that so they would not make any mistakes. Jim was a live wire. You never knew what was going to happen. He wasn't rude or obscene, just completely involved with his part of the image they portrayed off-stage. He was one of those stars you just could not take your eyes off.

**GERRY BECKLEY:** The Doors were unique, they almost came from the jazz side. The combination of guys came about from a kind of college chemistry, from 'I've got some poems' to 'I'm a jazz keyboard player.' There wasn't even a bass player in this band – Ray played the bass on the keyboards. The LA nature and the way this intersects with Henry is as strong as any other connection in this book. *Morrison Hotel* is an iconic cover so the LA roots don't come any deeper than that. But, as far as a 'Voice of LA,' I don't think of Jim Morrison as that – not in the same way as CSN. He was a unique guy, more his own man. Jim Morrison was like magnesium – quite similar to Hendrix in many ways – this whole thing for him and for everybody happened so quickly and flared so bright and caused such a fuss and of course was gone so quickly, everybody was left stunned. He was like that white hole where the magnesium flares and you get a dot in your eye.

**ROBBY KRIEGER:** *Jim used to describe himself like a shooting star: it goes up real fast and dies down real quick. Jim talked about dying young but we all thought he'd outlast us. He wasn't very well, though. He was sick and in bad shape from drinking. So I'm sure a couple too many pills... And that charge – I don't think he would ever have done time. But if you are going to do time, you don't want to do it in Florida. Full of red-necks. Although, everybody loved Jim so I'm sure he would have got along fine!*

**MARK VOLMAN:** They were great guys. They were really down-to-earth people. Ray was one of the best manipulators of the public. He is just so intelligent, always great to interview – whenever we asked he would say yes. He had really great stories, and if you see the band's history anywhere it is all because of Ray's hard work. He planned it all out after Jim died.

I remember when Howard was going to UCLA we used to go drinking at a bar called the Swiss Miss on Westwood Boulevard. Several times we would find ourselves drinking into the evening with Jim. It never would have occurred to us that Jim would die at the age of 27 and he wouldn't be here growing old with the rest of us. What happened to Jim, and I mean his heart attack, could have happened to many rock 'n' rollers in those days. I remember after Jim died, The Doors travelled through Europe with us as our opening act performing the songs from *Other Voices*. They were a bit melancholy, those shows. I always felt a bit sorry for the three guys left with the legacy that would always be remembered first for Jim's death and not how much they all brought to that experience. I always felt that the band, especially Ray, always took a lot of heat from the hip community who thought they should have just gone away. They were the most inventive band of the late Sixties.

I have good feelings about Jim Morrison; he was a funny guy. I remember seeing the movie and walking out of the theatre and, as I told Ray, I was sorry that Oliver Stone didn't show more of Jim's sense of humour. He had a really dry humour. I wished more people had met him. He was charismatic, and not as much of the outlaw he is portrayed to be.

**ROBBY KRIEGER:** The Doors sound was just different. It was what it was. We weren't trying to copy anybody. It just evolved into The Doors sound. It seemed to be there all at once, from the very first rehearsal.