

George Winston

NIGHT DIVIDES THE DAY – THE MUSIC OF THE DOORS

solo piano

Dedicated to the Doors: Ray Manzarek (1939-2013), Robby Krieger, John Densmore and Jim Morrison (1943-1971). Also to their engineer Bruce Botnick, their late producer Paul Rothchild, and their late manager Danny Sugerman, who all helped make it happen and keep the flame alive to this day. And to the memory of my late father, George Winston, Jr., who got me my first instrument, the organ, in 1967.

As the story of the Doors is best told by the members of the band and sometimes by some of their their closest associates, I am keeping these notes focused on my own personal experiences with their music. If you would like to learn more about how it all happened, check out the historical bodies of work produced by the Doors members themselves—especially THE DOORS COLLECTION, a 3 hour DVD of videos and live performances, and the 2011 documentary PEOPLE ARE STRANGE, and the books, LIGHT MY FIRE: MY LIFE WITH THE DOORS by organist Ray Manzarek and RIDERS ON THE STORM by drummer John Densmore. (Additional recommended recordings, books and DVDs are listed later in the notes).

My favorite music when I was growing up in the 1950s and 1960s was by the [great instrumental artists of that time](#): Booker T & the MGs, Floyd Cramer, King Curtis, The Ventures, and many others I also loved the great jazz organists Jimmy Smith, Jimmy McGriff, Gene Ludwig, Little Richie Varola, Richard “Groove” Holmes, , Larry Young, Jack McDuff and others. My favorite instrument to listen to, although I did not play it yet, was the organ. I was always looking for records with organ on them, and I got the Doors first album in January 1967, before I had ever heard them, because I saw on the linear notes that they had an organist. The album had just been released, and the radio airplay had not yet reached Miami, where I was living during my senior year of high school. At that time, the Doors were only well known in Los Angeles, where they played regularly on the Sunset Strip, and some in New York City, where they had also played live while mixing their first album.

When I put the record on that night and heard the first song, *Break on Through (to the Other Side)*, to me it was the greatest piece of music I had ever heard. It was a perfect song - the arrangement, dynamics, lyrics, the great jazz and Brazilian influenced drumming by John Densmore, the beautiful guitar lines by Robby Krieger, the incredibly powerful and unique organ instrumental break by Ray Manzarek with his simultaneous hypnotic bass lines, and the deep expressive vocals by Jim Morrison. It was deeper to me than anything I had ever heard (I am still working on playing it as a solo piano piece – it will be on my next album of Doors’ songs, NO CLOCKS). It was also the first time I had ever really paid attention to the lyrics of a song, and it was the second time I had been that affected by a whole album (the first time was 13 months earlier in December 1965 with pianist Vince Guaraldi’s A CHARLIE BROWN CHRISTMAS album) . I had never heard anything like this. (If you hear the five songs from the 1965 demo acetate, now on the 4 CD release, THE DOORS BOX SET, you can hear that Jim and the band made a Robert Johnson-like* transformation in a very short time.)

*Robert Johnson (1911-1938) was the great and legendary Mississippi Delta Blues guitarist and singer who was initially an average musician, until he dropped from sight and re-emerged as an incredibly powerful musical force, who continues to be a deep and profound influence and inspiration to this day. The legend is that he made a deal with “the devil,” but what happened was he found himself musically, having absorbed music from great players such as Charley Patton & Son House, from records by Lonnie Johnson, and from living with musician Ike Zimmerman in Hazlehurst, Mississippi, all the while practicing intensely, and finally making the “quantum leap” through his own processes, as we all did in school in math, like in finally “getting multiplication”, etc. (see the double CD ROBERT JOHNSON – THE COMPLETE RECORDINGS; and the website www.deltahaze.com/johnson; and also the great book that explains and dispels this myth, ROBERT JOHNSON-LOST AND FOUND, by Barry Lee Pearson and Bill McCulloch). When I asked Ray Manzarek how the Doors and especially Jim, had made their transformation and metamorphosis, after I had heard their demo recordings from 1965, he said it was from playing six nights a week at the London Fog, a club on the Sunset Strip in Los Angeles, in 1965-1966. Mythologies aside, the leap remains mysterious - hard work and experiences opens the doors, but the leap comes from the subconscious on its own accord, in its own time.

The Doors’ songs were usually initially composed by Jim Morrison bringing to the band the melody and the words, and sometimes also by Robby Krieger with the words (very inspired by Jim) and the chords (Robby’s songs are *Light My Fire*, *Love Me Two Times*, *Spanish Caravan*, *Wishful Sinful*, *Love Her Madly*, *You’re Lost Little Girl*, *Touch Me*, *Yes the River Knows*, *Wintertime Love*, *Runnin’ Blue*, and *Tell All the People*), but they always became collaborative efforts with all four members. The songs always featured great instrumental breaks on organ (or piano or electric piano or clavichord or harpsichord) by Ray, and on guitar by Robby in most of their songs.

Each member was a very unique musician. Robby Krieger almost always played with his fingers rather than with a pick, especially evident on their songs *People Are Strange*, *Love Me Two Times*, *Spanish Caravan*, *The End*, *Cars Hiss by My Window*, and their version of Willie Dixon’s *Back Door Man*. His playing had the beautiful amalgam of flamenco, blues, and jazz influences, as well as his signature bottleneck style. Ray Manzarek had blues, jazz, and classical influences, as well as inspirations from film and literature. He also played the hypnotic bass lines on a Fender keyboard bass with his left hand, which created the grounding for his organ parts played simultaneously with his right hand, as well as the grounding for the improvised interweaving parts the played by Robby and John and sung or spoken by Jim (much like the traditional jazz from New Orleans with the clarinet, trumpet, and trombone weaving improvisations around the main melody with the bass, drums, and piano [or earlier or the banjo] providing the grounding). Ray was a direct role model for me to strive to play the left hand bass with on electric piano, with the organ in the right hand in some the bands I played in - and this was the precursor to my later playing solo piano. John Densmore had extensively studied the subtleties and dynamics of jazz drumming and orchestral percussion, as well as the East Indian table drums, and his distinctive shadings and percussive statements were an integral part of the Doors’ sound. Jim Morrison had a huge array of influences and inspirations from the great writers and poets of all eras, film, theater, and blues musicians. He sang, crooned, and roared from the depths of agony and ecstasy, with the band right there with him on every level. They were not just a singer with a back-up band. The four musicians weaved around each other as equals, and created a synergistic whole, more than the sum of the parts. They were like light in the darkness, the darkness in the light, and the shifting aspects of the yin and the yang. The Doors are historically one of the great teams *** in music, or in any endeavor.

The Doors immediately became my favorite band and were the impetus for me to begin playing the organ in the summer of 1967, the height of the Renaissance. I never did get to see them live, but I will never forget their great performance of *Light My Fire* on the Ed Sullivan television show on September 17, 1967. (Listen to the way Jim three times roars the word “fire” in contrast

to crooning most of the song. You can watch this, along with their other television appearances, the 1968 Hollywood Bowl concert, other live footage, and more on their three hour DVD, THE DOORS COLLECTION). Their six studio albums were very different from each other, and each one was conceptual. Together they represent a deep, cathartic, ecstatic and complete statement, from the first song on the first album, *Break On Through (to the Other Side)*, to the last song on the sixth album, *Riders on the Storm*. The Doors continued to inspire me after I switched from organ to solo piano in 1971. They were the main inspiration for me to record conceptual albums, especially AUTUMN. They were also inspirational to me for the way they interpreted songs by other composers, making them their own (*Back Door Man*, *Alabama Song [Whiskey Bar]*, *Crawling King Snake*, *Mystery Train*, *Crossroads Who Do You Love*, *Little Red Rooster*, *Rock Me Baby*, *I'm a King Bee*, *Gloria*, and *Money*), I also love what each of them has done individually after the last album with all four members was released in 1971.

I originally had arranged eleven Doors songs as part of my repertoire for the solo piano dances that I play. From that, this album finally evolved. Six of these—*The Crystal Ship*, *Light My Fire*, *Love Me Two Times*, *People Are Strange*, *Love Her Madly* and *Riders on the Storm*—are included among the thirteen songs on this album.

I mainly think of the piano in terms of New Orleans pianist's James Booker's piano languages. The main temperament of my left hand is comes from James Booker, augmented by the influences of New Orleans pianists Professor Longhair and Henry Butler; and the main temperament of my right hand comes from Jim Morrison's vocals, augmented by James Booker, Professor Longhair and Henry Butler.

The Songs

1. *Spanish Caravan* (5:30)

In some of the introduction and middle instrumental part of this song, the Doors' great and versatile guitarist Robby Krieger used the main theme from the song *Asturias*, by the Spanish pianist (and student of Franz Liszt) Isaac Albéniz (1860-1909). Albéniz wrote two versions for solo piano around 1885, one called *Asturias* (after the Northern Spanish province of the same name), and the other called *Preludio*. The song was probably first arranged for solo guitar by Albéniz's contemporary, the great guitarist and composer Francisco Tárrega (1852-1909), and is better known today as a classical guitar piece. I first heard *Asturias* in 1968, at a guitar concert by the French / American classical guitarist Alfred Eric Street, while in college at Stetson University in Deland, Florida. Before that, I had only heard the song within the Doors' version of *Spanish Caravan* when the WAITING FOR THE SUN album came out in the summer of 1968, and had not yet heard of *Asturias*, Isaac Albéniz or Francisco Tárrega. After the concert, I asked Alfred about the song and told him where I had first heard the main melody. He had never heard of the Doors! The Doors' version bridges the gap of three traditions: Spanish classical music, the Spanish Flamenco guitar tradition and American Blues. This recording is a vehicle for my feelings that I've had for many years for the vast and beautiful music traditions of Spain.

Thanks to the guitarist Michael Lorimer for his contribution to the notes for this song.

From the Doors' third album, WAITING FOR THE SUN.

2. *The Crystal Ship* (5:13)

The Crystal Ship is one of the Doors' most haunting ballads. It was also the B side of the *Light My Fire* single in the summer of 1967. It may have been partly inspired by Jim Morrison's reading of Celtic folklore**. Ray Manzarek told me that his instrumental piano solo in the middle of the song was influenced by the great jazz pianist and composer Vince Guaraldi***, particularly Vince's standard piece, and hit from 1962, *Cast Your Fate to the Wind*. I played this song as an organist with the first band I was in, the Tapioca Ballroom Band, in central Florida from 1967-1970.

From the Doors' first album, *THE DOORS*.

** Interestingly, I have also been inspired by the other well-known musician named James Morrison (1883-1947), the great Irish fiddler who immigrated to America and recorded 84 very influential tracks between 1921 and 1936.

*** Vince Guaraldi (1928-1976) is best known for his music scores for the first sixteen Peanuts® animations by the Charles Schulz (1922-2000), starting with *A CHARLIE BROWN CHRISTMAS* in 1965 until Vince passed on in 1976. I have recorded three albums of his compositions, *LINUS & LUCY – THE MUSIC OF VINCE GUARALDI* (1996), *LOVE WILL COME – THE MUSIC OF VINCE GUARALDI – VOL 2* (2010), and *BAY OF GOLD - THE MUSIC OF VINCE GUARALDI – VOL 3*. And the four people that created the first sixteen of the Peanuts animations was another great team: cartoonist Charles Schulz, producer Lee Mendelson, animator Bill Melendez, and pianist Vince Guaraldi. The three composers that I play the most songs of, and have tried them all, are Vince Guaraldi, New Orleans pianist Professor Longhair (1918-1980), and the Doors.

3. *People Are Strange* (3:28)

In this version, I was influenced by the late, great New Orleans pianist James Booker (1939-1983), who was the first one to take R&B, the Blues, New Orleans music, the Professor Longhair influence and more, and make a whole solo piano style these those traditions. This song was a hit for the Doors in late 1967.

From the Doors' second album, *STRANGE DAYS*.

4. *Love Street* (4:20)

The poignant ending I used here was influenced by the version of this song as arranged and conducted by Jaz Coleman and featuring violinist Nigel Kennedy with the Prague Symphony Orchestra, on their album *RIDERS ON THE STORM: THE DOORS CONCERTO*.

From the Doors' third album, *WAITING FOR THE SUN*.

5. *Love Me Two Times* (3:15)

I also played this great Blues-based song with the first band I was in, when it was a hit for the Doors in early 1968. Again, I was inspired by New Orleans pianist James Booker here.

From the Doors' second album, STRANGE DAYS.

6. *Love Her Madly* (4:35)

This was the Doors' next to last hit, in the spring of 1971. Here again I am influenced by James Booker.

From the Doors' sixth album, L.A. WOMAN.

7. *Wishful, Sinful* (3:52)

My inspiration, especially at the end of this song, comes from the ocean and the work of the great Brazilian guitarist Bola Sete (1923-1987), and his album OCEAN MEMORIES (Samba Moon Records, <http://www.bolasete.com/>).

From the Doors' fourth album, THE SOFT PARADE.

8. *Light My Fire* (9:58)

I played *Light My Fire*, with Ray Manzarek's great and totally unique organ solo, in the first band I was in. Here I also play most of Robby Krieger's wonderful guitar solo. My left hand throughout is again influenced by James Booker.

Listen to the Doors' original version, to the value these guys gave to each note—that's why I love them so much. *Light My Fire* was their biggest hit, going to #1 in the glorious summer of 1967****.

**** A year later, in the summer of 1968, the great guitarist and singer Jose Feliciano had a hit with his arrangement of *Light My Fire*, which also featured a great instrumental guitar solo in the middle part.

From the Doors' first album, THE DOORS.

9. *My Wild Love* (6:09)

Originally recorded by the Doors with only vocals and percussion, as a group chant led by Jim Morrison. Here I play much of it by plucking and muting the strings inside the piano with the left hand, and using occasional harmonic chimes in the last part of the song, played the same way as artificial harmonics are played on the guitar, with the right hand simultaneously lightly touching the string with one finger (here the index finger), and plucking it with another finger (here the thumb).

From the Doors' third album, WAITING FOR THE SUN.

10. *Summer's Almost Gone* (5:32)

One of Jim Morrison's first songs from 1965, and was recorded for the Doors 1965 demos acetate, now on the 4 CD release, THE DOORS BOX SET.

From the Doors' third album, WAITING FOR THE SUN.

11. *I Can't See Your Face in My Mind* (4:14)

This was one of Jim Morrison's most beautifully sung love ballads.

From the Doors' second album, STRANGE DAYS.

12. *Riders on the Storm* (7:52)

This was the last song on the last Doors album with all four members, the last song that they recorded with Jim Morrison, and their last hit in 1971. Some of the improvisation in the altered pentatonic scale I often use in this song (played here in the key of E flat minor, with the notes of Eb-F-Ab-Bb-Db-Eb) was influenced by the recording of this piece by Jaz Coleman and violinist Nigel Kennedy with the Prague Symphony Orchestra, from their album RIDERS ON THE STORM: THE DOORS CONCERTO. My left hand here again was influenced by James Booker.

From the Doors' sixth album, L.A. WOMAN.

13. *Bird of Prey* (3:00)

Originally sung a cappella by Jim Morrison, during his March, 1969 poetry reading studio session (one of two poetry recording sessions he did, the other one being on on December 8, 1970). This song was first issued in 1995 as a bonus track on the CD version of his posthumous poetry album originally issued in 1978, AN AMERICAN PRAYER.

All songs written by the Doors: Jim Morrison, Robby Kreiger, Ray Manzarek and John Densmore, and published by Doors Music Company (ASCAP).

Produced by George Winston, Howard Johnston and Cathy Econom. A Dancing Cat Production.
Engineered by Howard Johnston
Additional engineering by Justin Lieberman and Jon Mayer
Sonic Wizard: Ron Rigler
Mastered by Bernie Grundman at Bernie Grundman Mastering, Hollywood, CA
Piano technician extraordinaire: John Pfeifer
Art direction by Skouras Design
Cover layout, liner notes assistance & editing by Corrina Burnley and Cathy Econom
Research assistance by Gail Korich and Jennifer Gallacher

Cover photo by Jonathan Frost. Taken at the Hargrave Ranch in Marion, Montana, just east of Kalispell.

A larger size print of the album cover photo is available at George's concerts.

Special thanks to the late Ray Manzarek, Dorothy Manzarek, Robby Krieger, John Densmore, Bruce Botnick, the late Danny Sugerman, Gary Stiffelman, John Branca, Dennis Luderer, Penny Lambert, Marquis Davis, Sharon Brown, Kira Matlow, Pua Lilia, Simone Dreifuss, Daphne Dreifuss, Fred Dreifuss, Chris Orrall, Jonathan & Vera Frost, Clydene & Gary Bultman & everyone at the Hargrave Ranch in Marion, Montana, David Armer, Ron Rigler, ~~Bernie Grundman~~, Susan Skaggs, Michael Hallas, James Booker, Henry Butler, Professor Longhair, Dr. John, Jon Cleary, Allan Toussaint, Al Kooper, Felix Cavaliere, Michael & Jude Lorimer, Bola Sete, Ann Sete, Ted Greene, the late John Fahey, Melody Fahey, Wendy Waldman, Linda Davis and Stephen Robinson at Stetson University, Frosty Horton, John Meunier, Shad & Angie Weathersby, Jimmy & Bonnie Derbes, Dwight Devane, Buddy Shute, Tony Riedel, Don & Sara Dashiell, Pete Smallman, Gene Greci, Herbie Goodwin, Dennis Elfstrom, Barry Pellicchia, and Jim & Nancy Devito;

Mary Winston, my late father George Winston, Jr., Marnie Feasel, Craig Feasel, Lori & Gary Reddick, Debi & Scott Danson, Rand & Sally Spiwak & family, Wendell & Marlene Seay, Eric Moore, Clark & Ann Cochran, Terry & Gigi Muirheid, Bill & Sally Kerestes, Michael & LuAnne Schwarz, Bill & Shelley Avirett, Dexter Grimmett, Veronica Claypool, Lyman Miller, Terri Krakower, Brandi Quinn, Nancy & George Kahumoku, Geoffrey Sweeney, Jessica Sweeney, the Econom Family, Connie Knight, Eve & Sadie Rantzer, Megan Corwin, Mark Phillips, Sammy Kai Phillips-Corwin, Monica Moore, Annette Sendak, Jackie Sendak, Jackie Webster, Sharon Young, Marva Jean Dowding, Terrill Wimberly, D Taylor, Mary Ruth Prouty, Carolyn Dial, Richard & Shelley Hall, Dick & Lydia Prince & Family, Paula Perlis, Wendy Dubit, Ruthy Wilson, Phil & Patty Aaberg, ~~Sam & Leslie Hinton, Rick Epping, Adam Miller, the Levinson Family~~, Jane & Caitlin McHugh, Diane Wong, Susanne Gillen & Family, Harriet Blum, Anne Perry, Carol Farron, Stevenson Palfi, John Pfifer, and Kerry Humphreys & everyone at the Doors Collector Magazine;

Recommended resources - The best way to start experiencing The Doors is to:

1. Listen to the 6 studio recordings, slowly, and in order of their release dates, maybe even taking 6 months for each album, as I did as they were released.
2. then see the 7 DVDs, listed below
3. then read the two books by the members of the Doors, Ray Manzarek, and John Densmore (and Robby Kreiger may write one).
4. then get the live concert recordings

Websites:

- official sites:

1. The Doors official website - www.thedoors.com
2. More live recordings, studio outtakes, and interviews are being issued on the Doors' Bright Midnight label - www.brightmidnightarchives.com

- band members' sites

3. Robby Krieger's site - www.robbykrieger.com
4. John Densmore's site - www.johndensmore.com
5. Ray Manzarek's site - www.raymanzarek.com

- other research sites:

6. Kerry Humpherys' Doors' Collector Magazine www.doors.com
7. The Doors History site - www.doorshistory.com
8. Mild Equator site - www.mildequator.com
9. The Doors Guide site - www.thedoorsguide.com
10. Jim Morrison Project - An Audio and Visual Anthology about Jim Morrison & The Doors - www.jimmorrisonproject.com

Studio Recordings (there are new editions with bonus tracks & more):

1. THE DOORS (Elektra Records) – January 1967 release.
 2. STRANGE DAYS (Elektra Records) – October 1967 release.
 3. WAITING FOR THE SUN (Elektra Records) – July 1968 release.
 4. THE SOFT PARADE (Elektra Records) – July 1969 release.
 5. MORRISON HOTEL (Elektra Records) – February 1970 release.
 6. L.A. WOMAN (Elektra Records) – April 1971 release.
- Also the first six albums (along with a bonus CD of some of the bonus track material from the Doors' 1997 box set, see #8 below) are also available together in the box set, THE DOORS – THE COMPLETE STUDIO RECORDINGS (Elektra);
 - and the first six albums are also available in the 2006 box set PERCEPTIONS with bonus tracks and DVD footage for each album.

Other Recordings:

1. AN AMERICAN PRAYER (Elektra Records) – 1978 release – Jim Morrison’s poetry album. The poetry was recorded in two sessions: in 1969 and on December 8, 1970, with accompanying music added by the three other Doors later in 1977. The CD issue has three bonus tracks.
2. THE DOORS BOX SET (Elektra Records) – 1997 release – 4 CD set, containing mainly live songs, studio outtakes and their six early demos from 1965, and an informative booklet with comments by the three band members and more.
3. THE DOORS LOST INTERVIEW TAPES W/ JIM MORRISON - Volumes 1 & 2 (Bright Midnight Archives)

Live Recordings:

1. THE DOORS LIVE AT THE MATRIX (Bright Midnight Archives) – double CD set of the March 7 & 10 1967 performances in San Francisco.
2. LIVE AT THE BOWL '68 (Elektra Records) – the complete July 5, 1968 Hollywood Bowl concert, with three previously unreleased tracks restored and added in, making this the first time the concert has been available in its entirety: *Hello I Love You*, *The WASP (Texas Radio and The Big Beat)*, and *Spanish Caravan*. Also on DVD.
3. LIVE AT THE AQUARIUS THEATRE: THE FIRST PERFORMANCE (Bright Midnight Archives) – double CD of the first show on July 21, 1969 in Los Angeles.
4. LIVE AT THE AQUARIUS THEATRE: THE SECOND PERFORMANCE (Bright Midnight Archives) – double CD of the second show from July 21, 1969 in Los Angeles.
5. BACKSTAGE AND DANGEROUS: THE PRIVATE REHEARSAL (Bright Midnight Records) – July 22, 1969 private rehearsal on the day after the Aquarius Theater concerts in Los Angeles.
6. THE DOORS LIVE IN NEW YORK – FELT FORUM (Bright Midnight Archives) – 6 CD set of the four shows from January 17 & 18, 1970 (two shows each night).
7. THE DOORS LIVE IN BOSTON (Bright Midnight Archives) – double CD set of the two shows from April 10, 1970.
8. THE DOORS LIVE IN PHILADELPHIA (Bright Midnight Archives) – double CD set of the May 1, 1970 concert.
9. THE DOORS LIVE IN PITTSBURG (Bright Midnight) – single CD of the May 2, 1970 concert.
10. THE DOORS LIVE IN DETROIT (Bright Midnight Archives) – double CD set of the May 8, 1970 concert.
11. THE DOORS LIVE IN VANCOUVER 1970 (Bright Midnight Archives) – double CD set of the June 6, 1970 concert. This concert also features the revered late Blues guitarist Albert King, (who opened for the Doors that night), sitting in on four songs: *Little Red Rooster*, *Money*, *Rock Me*, and *Who Do You Love*.
12. THE DOORS IN CONCERT (Elektra Records) – double CD of live tracks from 1968-1970, including all the tracks from the originally issued 1970 live album, *ABSOLUTELY LIVE*, which has tracks from several of the live concerts listed above.

13. London Fog 1966 (CD and vinyl) – The first live Doors recording, recorded by Nettie Pena in May of 1966 at the London Fog venue in Los Angeles, before they recorded their first album later that year. This is the first of two tape reels, and the second one is still being searched for as of 2018.
14. Live at the Isle of Wright Festival 1970 – Live August 30,1970 concert.

DVD:

1. THE DOORS COLLECTION – 3 hour DVD collection of videos, television performances live performances, most of the 1968 Hollywood Bowl concert, and more. The bonus footage also has an option to view the entire three hours again with commentary by the three members of the Doors. - issued in 1999.
2. WHEN YOU'RE STRANGE - documentary on The Doors, with much previously unseen footage , including outtake footage from Jim Morrison's film HWY, and more - issued in 2010 - (and you can see HWY on YouTube)
3. LIVE AT THE BOWL '68 – the complete July 5, 1968 Hollywood Bowl concert, with three previously unreleased tracks restored and added in where they were played in the concert, making this the first time the concert has been available in its entirety: *Hello, I Love You*, *The WASP (Texas Radio and The Big Beat)*, and *Spanish Caravan*, along with bonus footage on the restoration of the film, and more.
4. FEAST OF FRIENDS - now restored and remixed, this was the only film produced about The Doors by The Doors themselves, and was filmed during their tour in the summer of 1968. It also included three bonus features:
 - (1) FEAST OF FRIENDS: ENCORE– archive footage of The Doors band from this time period;
 - (2) THE DOORS ARE OPEN – The British TV documentary of The Doors September 1968 performance at the London Roundhouse;
 - (3) performance of *The End* - in Toronto, Canada in August 1967, and has interviews with John Densmore, Robby Krieger, Ray Manzarek and Danny Sugerman. – issued in 2012
5. THE DOORS ARE OPEN – Live at the Roundhouse in London in September 1968.
6. LIVE IN EUROPE, 1968 – Based around the live Danish TV performance in September 1968.
7. THE DOORS – CLASSIC ALBUMS – documentary on the recording of the Doors' first album, with interviews with Ray Manzarek, Robby Krieger, John Densmore, and their recording engineer Bruce Botnick, and more – issued in 2008
8. THE DOORS – MR. MOJO RISIN': THE STORY OF L.A. WOMAN - documentary on the recording of the Doors sixth and last album, with interviews with Ray Manzarek, Robby Krieger, John Densmore, and their recording engineer Bruce Botnick, also with archival footage, – issued in 2012
9. THE DOORS – R - EVOLUTION – restored film footage of 19 television appearances and bonus footage. The Deluxe Edition has a 40 page booklet – issued in 2013
10. THE DOORS Live at the Isle of Wright Festival 1970 – Live August 30,1970 concert.

11. THE DOORS – FROM THE OUTSIDE – year by year (1966-1971) documentary told by people that knew the Doors

Books:

1. LIGHT MY FIRE: MY LIFE WITH THE DOORS – (1998) – The story of the Doors by organist Ray Manzarek.
2. RIDERS ON THE STORM – (1991) – The story of the Doors by drummer John Densmore.
3. THE DOORS: UNHINGED - (2013) – Later history of the Doors after 2000 by drummer John Densmore.
4. THE SEEKERS: MEETINGS WITH REMARKABLE MUSICIANS (AND OTHER ARTISTS) – (2020) – Reflections on the Doors, Ray Manzarek, and more by drummer John Densmore.
5. THE LORDS AND THE NEW CREATURES – (1970) – The two poetry books by Jim Morrison.
6. THE DOORS – THE ILLUSTRATED HISTORY – (1983) – Extensive scrapbook of news clippings and photographs compiled by the Doors' late manager Danny Sugerman.
7. THE DOORS – THE COMPLETE LYRICS – (1992) – Edited by Danny Sugerman.
8. WILDERNESS: THE LOST WRITINGS OF JIM MORRISON, VOLUME 1 – Compiled and published posthumously in 1989.
9. THE AMERICAN NIGHT: THE WRITINGS OF JIM MORRISON, VOLUME 2 – Additional writings compiled and published posthumously in 1991.

10. NO ONE HERE GETS OUT ALIVE – (1980) – by Jerry Hopkins and Danny Sugerman – Story of Jim Morrison and the Doors.
11. THE DOORS BY THE DOORS – (2006) – by the Doors with Ben Fong-Torres – The story of the Doors told by the four band members, compiled by Ben Fong-Torres, with many photos.
12. THE JIM MORRISON SCRAPBOOK – (2007) – by James Henke – Jim Morrison's history told with interviews with his family, friends, and the Doors members; along with poetry, lyrics, photos, and more.
13. JIM MORRISON – FRIENDS GATHERED TOGETHER – (2014) - by Frank Lisciandro – described as myth shattering conversations with Jim's friends.

14. THE ULTIMATE DOORS COMPANION (aka THE DOORS: A GUIDE) – (2000) – by Doug Sundling - The stories behind each song and album, essays on the band, and more.
15. THE DOORS: WHEN THE MUSIC'S OVER – (2000) – by Chuck Crisafulli and Dave DiMartino - The stories behind every Doors' song.
16. THE DOORS ON THE ROAD – (1997) by Greg Shaw - A listing of every known Doors concert and appearance, with song lists where possible and other information.

17. BREAK ON THROUGH – THE LIFE AND DEATH OF JIM MORRISON –(1991) by James Riordan & Jerry Prochnicky – A history of Jim Morrison and the Doors
18. RIMBAUD AND JIM MORRISON – (2000) – by Wallace Fowlie – Literary analysis of Jim Morrison's poetry, and one of Jim's biggest inspirations, Arthur Rimbaud, by Wallace Fowlie, a scholar of French literature and professor at Duke University.
19. THE LIFE AND TIMES OF JIM MORRISON IN ALEXANDRA, VIRGINIA – (2006) - by Mark Opsasnick – historical perspective of Jim Morrison's high school years in the

Washington D.C. area from 1959 to 1961; his literary inspirations, along with the history of the area in general, and a history of the music in the area in the 1950s and the 1960s from Washington D.C, and points south on Highway 95 and what is now Highway 1, down to the Richmond, Virginia area.

20. THE DOORS FAQ – (2011) – by Rich Weidman - An exploration of the Doors from their beginning up to 2011.
21. THE DOORS: A LIFETIME OF LISTENING TO FIVE MEAN YEARS – (2011) – By Greil Marcus - Essays on the Doors.

For a complete discography and more information see www.georgewinston.com

DANCING CAT MAILING LIST

George Winston is recording many of the masters of Hawaiian Slack Key guitar for Dancing Cat Records. *Slack Key* is the name for the beautiful solo finger-style guitar tradition unique to the Islands, which began in the early 1800s and pre-dates the better-known steel guitar by half a century. If you would like more information about Slack Key guitar, or if you would like to be on Dancing Cat's mailing list, email us at ml@dancingcat.com or send a postcard with your name and address to **Dancing Cat Records, Dept. ML, PO Box 4287, Santa Cruz, CA 95063**. Please indicate in your email or postcard if you are interested in receiving Slack Key information.

For more information on Slack Key, to hear song samples and to order online any recordings available on Dancing Cat Records, please visit our website at www.dancingcat.com, including the eight section information book on Hawaiian Slack Key guitar.

George Winston

NIGHT DIVIDES THE DAY – THE MUSIC OF THE DOORS

solo piano

“Great work. I love this CD. You’ve captured the Doors’ essence, and added your own unique voice. Congratulations.”

—Ray Manzarek, *Doors’ keyboard player*

1. *Spanish Caravan* (5:30)
2. *The Crystal Ship* (5:13)
3. *People Are Strange* (3:28)
4. *Love Street* (4:20)
5. *Love Me Two Times* (3:15)
6. *Love Her Madly* (4:35)
7. *Wishful, Sinful* (3:52)
8. *Light My Fire* (9:58)
9. *My Wild Love* (6:09)
10. *Summer’s Almost Gone* (5:32)
11. *I Can’t See Your Face in My Mind* (4:14)
12. *Riders on the Storm* (7:52)
13. *Bird of Prey* (3:00)

Total time: 66:54