



Strange Days: My Life With and Without Jim Morrison (Plume)

By Patricia Kennealy

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In an intimate biographical memoir, Kennealy describes the music scene of the '60s and '70s, never varnishing over her experiences with sex and drugs that were such a driving force in Morrison's life, and explores the translation of the Morrison myth into Oliver Stone's film. Photographs.

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Editorial Review

From Publishers Weekly

Science fiction and fantasy writer Kennealy, who married Jim Morrison in 1970, offers an overwritten but revealing account of her two-year relationship with the Doors' lead singer. Photos.

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From Library Journal

Seekers of revelatory tales, insights, and experiences that enhance rather than obscure the Lizard King mosaic will relish this account. Kennealy, a practicing witch and author (*The Hawk's Gray Feather*, LJ 3/15/90), met Morrison during her stint as editor of *Jazz and Pop* in 1969. Until his death in 1971, Kennealy and Morrison pursued a physically, emotionally, and spiritually intense relationship, the symbolic culmination of which was their exchange of Celtic wedding vows. Kennealy is brutally honest about everything: her witchcraft; her pregnancy by Morrison and subsequent abortion; the codependent, convoluted relationship between Morrison and Pamela Courson; Courson's significant role in Morrison's heroin-induced death; and the cinematic travesty perpetrated by Oliver Stone in his recent movie *The Doors* (1991). Throughout, Kennealy vents her Celtic spleen, rages, weeps, and exalts in her love for and by Morrison, while weaving a beautiful tapestry of their short but seemingly eternal spiritual bond. In the process, she illuminates Morrison the lover, poet, and artist. The recent flock of Morrison biographies and picture books are pretenders to the insights and perspectives offered here.

- Barry Miller, Austin P.L., Tex.

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From Kirkus Reviews

Narcissistic memoir of, mostly, a love affair with Jim Morrison. When Kennealy met the rock star in the third-to-last year of his life, they shook hands and there was a ``visible shower of bright blue sparks.'' ``What are you?'' Morrison asked. Kennealy replied that she was a witch--a Celtic high priestess (recently, Kennealy has written several Celtic-themed sword-and-sorcery sagas: *The Silver Branch*, 1988, etc.). Then, she says, she and Morrison were married by her Celtic coven--and, in a ``blaze of love and passion ignited,'' they consummated their union six times in two hours. Morrison (who never lived with Kennealy during their year of wedlock) is a nebulous presence here, impossible to visualize by manner or by the romance-novel speeches supplied for him, and appears mostly as a foil to the Kennealy ego--which is queen-sized. It is also imperious (``[the Woodstock crowd was] some Third World country--one with no food, pidgin speech patterns, indifferent latrine habits, even native handicrafts...if one more person says to me 'Good vibes, huh? I am going to punch him/her in the mouth''); disingenuous (despite taking acid, pot, cocaine, codeine, Valium, and numerous other drugs, Kennealy claims that she was ``not an addict''); vehement (her rival for Morrison's affections was a ``slut, a junkie, a whore, and possibly a murderer''); and bombastic (at book's end, Kennealy interviews herself ``because nobody else ever asks me the right fucking questions, okay?''). Much ado about the high priestess, not enough about the Lizard King. (Eight pages of b&w photographs--not seen.) -- Copyright ©1992, Kirkus Associates, LP. All rights reserved.

Users Review

From reader reviews:

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