

The Doors – Strange Days (1967/2007)

Written by bluesever

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01. *Strange Days* – 3:05 [play](#) 02. *You're Lost Little Girl* – 3:01 03. *Love Me Two Times* – 3:16 04. *Unhappy Girl* – 1:55 05. *Horse Latitudes* – 1:35 06. *Moonlight Drive* – 3:00 07. *People Are Strange* – 2:09 08. *My Eyes Have Seen You* – 2:25

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09. *I Can't See Your Face In My Mind* – 3:22 10. *When The Music's Over* – 10:58 + 11. *Love Me Two Times (Take 3 Previously Unreleased)* 03:20 12. *People Are Strange (False Starts & Dialogue) (Previously Unreleased)* 1:58

- Jim Morrison – lead vocals - Ray Manzarek – Vox Continental organ, clavinet (03), marimba, Fender Rhodes, keyboard bass (05) - Robby Krieger – guitars - John Densmore – drums +
- Douglas Lubahn – bass (1-4 & 6-9)

Many of the songs on *Strange Days* had been written around the same time as the ones that appeared on *The Doors*, and with hindsight one has the sense that the best of the batch had already been cherry picked for the debut album. For that reason, the band's second effort isn't as consistently stunning as their debut, though overall it's a very successful continuation of the themes of their classic album. Besides the hit "*Strange Days*," highlights included the funky "*Moonlight Drive*," the eerie "*You're Lost Little Girl*," and the jerkily rhythmic "*Love Me Two Times*," which gave the band a small chart single. "*My Eyes Have Seen You*" and "*I Can't See Your Face in My Mind*" are minor but pleasing entries in the group's repertoire that share a subdued Eastern psychedelic air. The 11-minute "*When the Music's Over*" would often be featured as a live showstopper, yet it also illustrated their tendency to occasionally slip into drawn-out bombast. --- Richie Unterberger, allmusic.com

Even darker than their purple-hued debut, the Doors' follow-up, *Strange Days*, closed 1967 with

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an ominous flourish. Highlighted mostly by short, radio-friendly tunes such as the bluesy "Love Me Two Times" and the cabaret-style "People Are Strange" and featuring a smattering of edgy recitations ("Horse Latitudes") and smoky rockers ("My Eyes Have Seen You"), the album features a centerpiece that was another ambitious extended track, "When the Music's Over." On it, Morrison railed at everything from organized religion to pollution, and his rallying cry--"We want the world, and we want it now!"--became a call to arms for the counterculture rising up around the band. ---Billy Altman

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