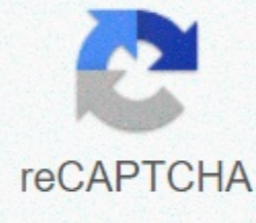




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Patricia kennealy images

Photo of LD Brilliant Patricia Kennealy-Morrison has forged a path for herself that has led to a successful and unusual life. She was the editor-in-chief of Jazz & Pop and one of the first female rock reviews. Work as a critic is, of course, what led her to meet the love of her life, Jim Morrison. As a practicing witch, Patricia and Jim married in a Celtic fasting ceremony in 1970. As Patricia says, the fasting ceremony goes beyond life, lasts forever. Patricia has written about her life with Jim in the book *Strange Days: My Life With and Without Jim Morrison*. He has also written the novels *Keltiad*, a series of Celtic scientific science books. Now, she writes the wonderful murder mystery series of *Rennie Stride* rock n' roll. Patricia was so kind to talk to me about her wonderful and historic life. Izzi Krombholz: In *Strange Days* you talk about the situation of women in rock in the 1960s. How did they treat you like a rock journalist during that time? Patricia Kennealy-Morrison: Surprisingly well. There were some incidents, including Robert Plant asking me, I would like to sit on his face backstage at the Fillmore, it was put in place very quickly I can assure you. But I approached in a professional way, which happened surprisingly well. I had some great interviews with some great people and I'm very grateful for that. I think other women weren't treated so well... there weren't that many of us. There were maybe four or six women in New York doing what I did. The groupie thing was really there. IK: Do you have a favorite piece you wrote for *Jazz & Pop*? PKM: I wrote columns and reviews. I think what I'm most proud of is a column I called *Pop Talk* and the best thing I wrote for that was a column called *Rock Around the Cock* that was about the state of women in rock n' roll. That's in my book called *Rock Chick*. I compiled all the columns together. *Rock Around the Cock* was probably, I have to say a lot of things and I took the [fight] for my sisters in rock n' roll. IK: You interviewed Grace Slick and talked about meeting her and mentioning Janis Joplin's fan, did you ever get to interview her? PKM: We didn't interview her particularly, we have to spend some time together a little bit. I didn't really go out with musicians, it wasn't my job. As they say in *Almost Famous*, it's not your job to be friends with them, it's your job to criticize them. When you see them over and over again you develop a personal and fun relationship with them and they knew they could trust me to be fair. Janis was a mascot in the magazine. We loved her so much and we were devastated when she died. Jimi, I wasn't a fan of. All the musicians I met told me how great a musician he was and how amazing he was and, frankly, I just didn't hear it. I was a plane, I was a girl at the gates, grateful grateful to some extent, but Jimi, I just didn't get it. But Janis was so amazing. IK: You're talking about attending Woodstock and the height of the music scene. As a journalist and friend, what was it like to see so many greats in their heyday and then start self-destructing? PKM: It was horrible and there was nothing I could do about it anyway, apparently. Woodstock was a nightmare to begin with. I mean, if anyone tells you, oh my God, Woodstock was so big, it sucked. It was horrible, nobody played well. Townshend says he always knows if anyone was really in Woodstock from what they say about it. If they say it was wonderful he knows very well that they weren't there because he just wasn't. There were a couple of moments of really amazing things, Santana played really well, the plane was a bit good, but when you saw them at their best it was hard to sit there and hear what was coming off the stage. It wasn't his fault, it wasn't the technicians' fault

either. No one's ever done anything like this before. Nobody knew how to cross a concert like that. It was horrible and then the rain and mud and there were so many people and everyone was hungry. I went there with a ticket to the grandstand. He was backstage with an artist's pass sitting in the pavilion eating shrimp and lobster. I have no reason to complain, it was like Marie Antoinette was going to Woodstock. But everyone else was wallowing in the mud like pigs and maybe they were high enough to be happy, I don't know, but it wasn't for me. The doors were very wise not to go. IK: In Strange Days you talk about your marriage ceremony with Jim Morrison, you talk about how marriage is forever. Do you still feel his presence with you, still wearing your ring? PKM: Oh absolutely, it's totally forever. I don't know if he appreciated that, he certainly seemed to be on it no matter what other people said. I wouldn't have done it if I didn't want to and loved myself and wanted to be tied up like this and I'd use the rings as a general rule. And absolutely [as far as your presence is concerned], I wouldn't be around unless you still wanted to be with me and that's really very reassuring and very moving and very helpful. It's still very painful to try to talk about it and be involved in it. IK: When Jim first spoke to you about dying after Janis and Jimi had died, did you have feelings or premonitions of his death? Photo LD Bright PKM: I had the total feeling that he wasn't in it for the long run. And when Jimi died and when Janis died and he felt it himself, he said I'm going to be number three. He told several people and it turned out sadly that he was right. It was so inevitable. It was very so it was going to happen and there was nothing I could do about it and there was nothing I could do which, as it seems. I suppose so, but I wasn't really willing to put in the effort so to speak. But I felt a premonition when the time came and he was there, he was right about me. I thought this was here and I'm going to have to deal with it. IK: Do you have a favorite Doors album? PKM: I wouldn't say an album, so to speak. I'd put together an album of the songs I like and it wouldn't be the same album that other people would put together from what they like. My favorite long song from The Doors is Soft Parade and my favorite short song is Crystal Ship. And, I've got quite a few others. Waiting for the sun I like it a lot and although the message is really gloomy I like The Mutant. As soon as I heard that in LA Woman I thought, that's all, that's the warning. It's him saying goodbye. I rarely hear the doors, I just can't... I can't hear her voice as beautiful as I find her and as wonderful as a singer as I think he was is still very difficult for me. IK: How did you feel when you saw Oliver Stone's film, The Doors? PKM: If I ever get to the distance from him again he is a missing... He paid no attention to anything we told him. John called me twice when the film was in production and in the end we agreed it was going to be horrible, but at least we've been shouting the truth in Oliver's ear... seems to think that his version, what happens in his head, is better than the truth. IK: How did you deal with being close to Pamela Courson? PKM: Well, it was hard. I wasn't with her much, I only met her a couple of times. He was the stupidest person I've ever met. For whatever reason Jim needed her in his life as much as he needed me. I think she killed him, absolutely. Most people think it's a really terrible thing to say, but you know, I really think it happened. I mean, maybe it wasn't deliberate or intentional anymore like, here, Jim, just take this, it's cocaine and it wasn't, it was his hit. There are many theories about how it actually happened, many contradictory stories about him being in a nightclub and he came home and did things but he didn't slap, you know he always talked about it and when he talked about it he said it was a horrible thing and didn't understand why he did it. And then we see that she became a prostitute after he died. I don't understand why he felt the need to be around her, but he did and you just have to deal with it. IK: I love your rock n' roll murder mysteries, how did you get the idea of combining murder mysteries with rock n' roll? PKM: I don't know, it just came to me. I didn't want to go back to my Keltiad books, my Celtic scientific fantasy books right after I wrote Days, even though I went back to some of them. But then he came to a stopping at them because my publisher dropped me, which was very annoying, and they didn't want to pick up anything I wanted to write. So all of a sudden I thought I like to read cozy murder mysteries and I certainly like rock n' roll and I think maybe I could put together some things that would be really fun. I started working on the first one and it came so easy and naturally, Ungrateful Dead: Murder at the Fillmore, and that kind of sets up the whole series. And the next one is Murder in Monterey Pop and Whiskey Murder to Go-go, Murder at the Royal Albert Hall, and Murder at Woodstock and that's really fun to write because it was all so horrible and I have to kill the people I really hated. That's the other big fun thing about this is that all the victims are based on people I know and you know, people can find out maybe from the clues I give. And then Murder at the Fillmore East was my favorite group because I had to write about what was really here and what I knew and set it up in New York in 1969... The Fillmore was where I was all the time, I went to almost every show. IK: Do you have a favorite show you attended? PKM: There was a plane show that dragged Jim in May 1970. I promised Diane Gardner and the group I was going to, and then it turned out Jim was there that weekend to be with me... It never occurred to me that I didn't want to go because I didn't want to be recognized, it was so weird, I never thought of him that way... he didn't care about the plane... but he's gone, it was a good sport. We were sitting in the VIP sound box on the right side of the stage with Allen Ginsberg of all people. It was weird. I think he thought I was just a groupie Jim picked up... And of course doors' first concert, the first and only time The Doors played the Fillmore. They were amazing. I went to all four shows. Some of them I paid and some of them gave me for free as a credit, but I had to look at all four of them and they were just amazing. They were so on and so on it. And the audience was so into it, too. The thing about The Doors concerts was that sometimes they could be hell-making, but when the group was in and the audience was in it, you were frozen in your seat. You didn't move, you didn't take the band's attention for a second, and you certainly didn't turn your back on Jim. No other group affected people like that. That.

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