

# The Doors **Live At The Matrix '67** mp3, flac, wma



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**Genre:** Rock

**Album:** Live At The Matrix '67

**Country:** US

**Released:** 2008

**Style:** Blues Rock, Psychedelic Rock

**MP3 version RAR size:** 1243 mb

**FLAC version RAR size:** 1945 mb

**WMA version RAR size:** 1357 mb

**Rating:** 4.5

**Votes:** 472

**Other Formats:** MP1 APE VOC DMF WMA MP3 MMF

## Tracklist **Hide Credits**

1-1	Break On Through (To The Other Side)	3:47
1-2	Soul Kitchen	5:51
1-3	Money Written-By - Berry Gordy, Jr.*, Janie Bradford	3:02
1-4	The Crystal Ship	2:50
1-5	Twentieth Century Fox	2:46
1-6	I'm A King Bee Written-By - James Moore	3:48
1-7	Alabama Song (Whisky Bar) Written-By - Bertolt Brecht, Kurt Weill	3:16
1-8	Summer's Almost Gone	3:46
1-9	Light My Fire	8:14
1-10	Get Out Of My Life Woman Written-By - Allen Toussaint	3:58
1-11	Back Door Man Written-By - Willie Dixon	5:14
1-12	Who Do You Love Written-By - Ellas McDaniel	4:31
1-13	The End	13:54
2-1	Unhappy Girl	3:56
2-2	Moonlight Drive	5:39
2-3	Woman Is A Devil / Rock Me Written-By [Rock Me] - Muddy Waters	8:08

2-4	People Are Strange	2:14
2-5	Close To You Lead Vocals - Ray Manzarek Written-By - Willie Dixon	2:56
2-6	My Eyes Have Seen You	2:56
2-7	Crawling King Snake Written-By - John Lee Hooker	4:53
2-8	I Can't See Your Face In My Mind	3:07
2-9	Summertime Written-By - George & Ira Gershwin	8:29
2-10	When The Music's Over	11:11
2-11	Gloria Written-By - Van Morrison	5:36

## Companies, etc.

- Manufactured By - Rhino Entertainment Company
- Distributed By - Rhino Entertainment Company
- Phonographic Copyright (p) - Doors Music Company
- Copyright (c) - Doors Music Company
- Recorded At - The Matrix

## Credits

- A&R - Robin Hurley
- Art Direction, Design - Bryan Lasley, Joshua Petker, Maria McKenna
- Artwork [Sleeve] - Stanley Mouse
- Coordinator [Project Coordinator] - Cory Lashever
- Drums - John Densmore
- Guitar - Robby Krieger
- Keyboards - Ray Manzarek
- Liner Notes - Bruce Botnick, John Densmore, Ray Manzarek, Robby Krieger
- Photography By [At The Matrix] - Jim Marshall
- Photography By [Carol Doda Marquee] - Getty Images, Hulton Archive, Tim Boxer
- Photography By [San Francisco Avalon] - Bobby Klein
- Producer - Bruce Botnick
- Product Manager - Kenny Nemes
- Supervised By [Production Supervisor] - Jeffrey Jampol
- Vocals - Jim Morrison
- Written-By - The Doors (tracks: 1-1, 1-2, 1-4, 1-5, 1-8, 1-9, 1-13 to 2-2, 2-4, 2-6, 2-8, 2-10)

## Notes

Recorded live at the Matrix in San Francisco, March 7 & 10, 1967

The tapes used were the original, first-generation copies 1/4 inch stereo at 7.5 inch/sec.

Guitar, keyboards and drums are on the left channel; Jim and Ray's vocals are on the right.

To restore the shows, the tapes were played back on a professional 4-channel tape recorder, using Dolby B technology, AD122 A/D converters and recorded at 96 KHz 24 bits.

The mixing, editing, EQ and noise reduction were performed using digital software.

The recordings were then downmixed to 44.1 KHz for final sequencing and editing.

The booklet includes rare photos of the event & impressions by Bruce Botnick, Ray Manzarek, John

Densmore & Robby Krieger, which they expressed in August 2008.

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## Barcode and Other Identifiers

- Barcode: 0 8122 79884 8 7
- Matrix / Runout (Disc 1): Z73432 3 R2 516205-2.1 RE-1 02
- Matrix / Runout (Disc 2): Z73457 M1S1 3 R2 516205-2.2 RE-1 01
- Mastering SID Code (Both Discs): ifpi L909
- Mould SID Code (Disc 1): IFPI 2U8J
- Mould SID Code (Disc 2): IFPI 2U8K

## Other versions

Category	Artist	Title (Format)	Label	Category	Country	Year
3541	The Doors	Live At The Matrix In Los Angeles In March 1967 (CD, Unofficial)	Universe Gold	3541	Germany	2000
8122-79884-8	The Doors	Live At The Matrix '67 (2xCD, Car)	Bright Midnight Records, Doors Music Company, Rhino Records	8122-79884-8	Europe	2008
none	The Doors	Live At The Matrix In Los Angeles In March 1967 (CDr, Album, Ltd, Unofficial)	2000 FruitGum Corp.	none	Russia	2007
TD1807	The Doors	Live At The Matrix '67 (2xCD, RE, Car)	Arnoldo Mondadori Editore, Rhino Records , Bright Midnight Records, Doors Music Company	TD1807	Italy	2018
HDG 0026-27	The Doors	The Matrix Tapes - Live San Francisco 1967 (2xLP, Unofficial)	Hedgehog Records	HDG 0026-27	Europe	2011



## Comments about [Live At The Matrix '67](#) - The Doors

### Lyrtois

The Doors live at the Matrix 1967 has appeared in various forms for the past many years. My first version purchased in 1989 was 2-CD set with booklet from Swinging Pig Records. Swinging Pig was

one of the earliest bootleggers in the world, hence the "pig" reference to police surveillance of activist organizations in the late 1960s and early 1970s. In relation to the Doors this would be contextualized after their New Haven 1967 concert where Morrison was arrested and an FBI file was created due to his anti-Vietnam war and pro civil right stance with songs like "Unknown Soldier" "Five to One" and "Peace Frog". Live at the Matrix 1967 has appeared in various versions and quality has varied from excellent first generation reel to reel recorder to 4th generation copies that are usually incomplete. The best version that has appeared thus far has been the Doors Bright Midnight records version because they went to the source, Peter Abrams, an amateur recording engineer at the time, who used a Abram's Akai reel-to-reel vacuum tube tape recorder with multiple microphones placed in various locations through out the Matrix Lounge.

### **Xanzay**

Once upon a time The Doors weren't a super group, once upon a time The Doors were a club band relentlessly touring up and down the Sunset Strip ... and on any given night during the spring and summer of 1967, you might just catch them at the Whiskey A Go Go, The Fillmore, The Fair Grounds, or here at a very cool club called The Matrix. I actually saw The Doors at this venue, and I wish with all honesty that I could say I remember these songs from that night, but I don't. I may have been there, I'd like to think I was ... but no, I can't swear to it. Never the less, this recording certainly brought back a brick load of hazy memories for me. This is an album for the die hard fans only, perhaps even more so for folks who've actually seen The Doors live ... though seeing them live in a setting like this, and seeing them live when they took the jump to an arena setting, once their hit "Light My Fire" set the world blazing, are two entirely different stories. This is a Doors who relied on blues covers and R&B to get them through an evening, and an evening often included two sets. Despite the fact that their first album was already selling rather well, they still hadn't broken on through to the other side. On this wonderful release you'll be treated to hearing The Doors perform tracks for their upcoming second album Strange Days, you'll hear Jim improvise the lyrics to several songs, and there is a pleasant unscripted psychedelic / funk journey that more than belays the fact that this band is already too large for this tiny stage. Don't go expecting to find perfection here, this is still a band in transition. This transition is most noted with the opening to "Light My Fire," which almost fizzles out, where Manzarek's infamous intro doesn't kick in until the end of the first chorus. "Moonlight Drive" has to be one of the high points, and the Van Morrison song "Gloria" will eventually be stretched out to epic proportions. But the best and most wonderful aspect of this release is hearing Morrison sing with such restraint. He sings as if he's concentrating on lyrics that are unfolding right before his eyes, he's absolutely in the moment, centered and assured ... an aspect that is sorrowfully lacking on later live recordings. There's a melodic clarity found here that I didn't hear again until I saw Joy Division live; the similarities were astonishing. Please, don't for one moment think that you are going to hear a live recording processed in the manner material is brought to you today. This was 1967, cassettes had just hit the market, eight track tapes were the big thing, and for quality live recording, you were lucky to have a four track reel to reel. Though I will say that a great deal of effort has gone into cleaning up this event, yet allowing this performance to maintain its integrity; it doesn't sound muddy or muted from over processing or digitalization. It pretty much sounds like a recording from the spring of 1967 ... and I'm right back there, with my Jeanie Shrimpton hair cut, my red wide whale corduroy bellbottoms, and black ribbed turtle necked sweater. Heady days, headier nights, I love when the fog lifts just enough to allow me to remember things so clearly. This is a most precious musical event, a piece of history, before it all was, and then disappeared. Review by Jenell Kesler

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