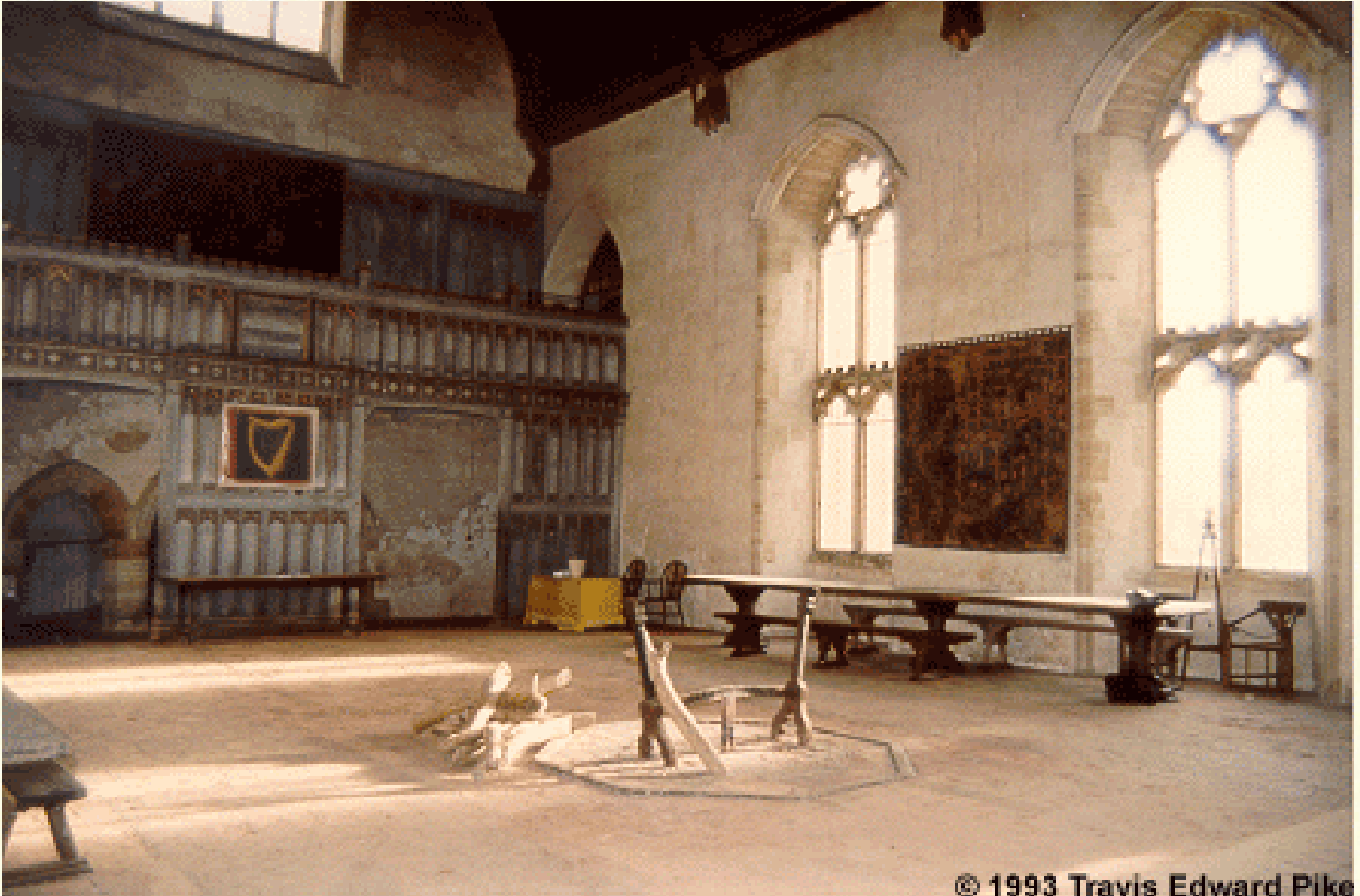


OTHERWORLD COTTAGE AWARDS AND ACCOLADES



2021 OTHERWORLD GRUMPUSS COMMEMORATIVE
because it all started with Grumpuss . . .

PENSHURST PLACE, THE BARON'S HALL, TUNBRIDGE, KENT THE ORIGINAL LOCATION FOR A GRUMPUSS TV SPECIAL



© 1993 Travis Edward Pike

In December, 1993, having failed to secure funding for his proposed, multi-million dollar, live-action/CGI feature motion picture production of his original epic narrative rhyme, *Grumpuss*, Pike considered staging the tale as a made for TV production of a bardic performance of the rhyme before an audience of medieval lords, ladies and their retainers, and began searching for a practical location in which to shoot such a period piece. He scouted from Scotland to Wales, to the Derbyshire Dales, until finally, in Tunbridge, Kent, he saw the 14th Century Baron's Hall in Penshurst Place,

The setting could not be more perfect. The Baron's Hall was high enough, long enough and wide enough for the production crew, costumed audience, and completed in 1341, more than 150 years before Columbus got his boats, offered a number of hooks of the sort that Travis sought for his production. Penshurst Place was the birthplace of Elizabethan soldier, courtier, statesman, poet and patron of scholars and poets, Sir Philip Sidney, whose *Defence of Poesy*, still read by English majors today, rings true today in defense of *Grumpuss!*

Stephen Gosson's contemporary attacks on poetry and stage plays prompted Sir Philip's *Defence of Poesy*, in which he argued that the purpose of poetry (under which name Sir Philip encompasses virtually all of the creative arts), is to delight and to teach.

"This it does better than any of the other disciplines, because it appeals to both the bright and the dim-witted, moving both most effectively toward wisdom," he wrote, and in so doing, effectively cleared a path for Elizabethan England's immortal bard, William Shakespeare.

In 1585, while serving as the governor of Flushing, Sir Philip, supporting the Protestant cause, was involved in a skirmish with Spaniards at Zutphen, and was shot in the thigh by a Spanish arquebusier. His death, three weeks later, led to a month of mourning in his beloved England and he became the first of only three commoners granted state funerals by the crown (the other two being Lord Nelson and Sir Winston Churchill).

Believing that with the history and cooperation of Penshurst Place, and Sir Philip's *Defence of Poesy*, a TV Special proposal would be embraced by *WGBH*, Boston's Anglophile public television station, Pike opened negotiations with Penshurst Place, and was thrilled to receive this letter while he was still working up a proposal for a public television co-production.



PENSHURST PLACE AND GARDENS

22nd December 1993

Mr Travis E Pike
Otherworld Entertainment Corporation
1746 South Kingsley Drive
Los Angeles
California 90006-5210
USA

Dear Mr Pike,

Further to your meeting with Adrian Gilpin on December 2nd, I am happy to say that Lord De L'Isle would be delighted for you to film *Grumpuss* here in 1994.

Please do let me know if we can be of any further help at this stage.

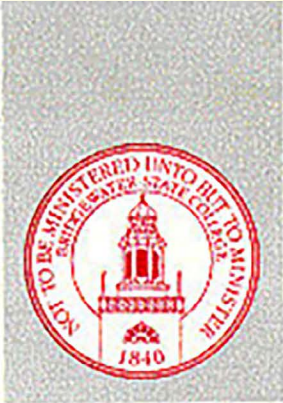
Yours sincerely,

Stephanie Ward

PENSHURST PLACE, PENSHURST, TONBRIDGE, KENT TN11 8DG • TELEPHONE 0892 870307 / 870304 • FAX 0892 870866

To Pike's surprise and dismay, over the next three years, although highly praised by most of the producers with whom he met, *Grumpuss* was rejected by every PBS, network and cable outlet he contacted. One PBS station even said it was way over the heads of their audience. What demographic study had convinced PBS their audiences were so benighted?

Travis might have given up had it not been for this letter, that inspired development of the Grumpuss Productions Limited Partnership, and the creation of a \$400,000 Line of Credit.



Bridgewater State College
Bridgewater, Massachusetts 02325

March 24, 1997

Mr. Travis Pike
Otherworld Entertainment Corporation
1746 South Kingsley Drive
Los Angeles, CA 90006-5210

Dear Travis:

I have been a "Grumpuss" fan ever since you first introduced me to your taped performance two years ago. That was when "Grumpuss" began to haunt my mental landscape and invigorate my thinking about the relationship between myth, creativity and modern poetry. "Grumpuss" is erudite, but never pedantic in the way some modern poetry can be. It skillfully weaves its themes and cultural references into a masterful heroic tale proving that the epic narrative tradition is still valid.

Last year as an introduction to oral poetry in my Homer and Greek Tragedy Seminar, I used "Grumpuss" to stimulate discussion of the way fragments of culture may be re-integrated. "Grumpuss" illustrated for my students the organic way in which artistic creation grows out of and gives new coinage to the stories of the past. The audio version I played for the class helped the students realize that some stories are best transmitted orally, and this has helped them to develop an appreciation of both the oral and written traditions.

With your permission I will be using "Grumpuss" with senior English majors in my Myth and Modern Poetry Seminar this fall. It will be especially helpful in that context because those graduating students are studying literature not only because they are interested in it for itself, but also because they are planning to teach it. The Grumpuss is a lovable character who appeals to all age groups. Because of this, and because of his story's links to the heroic past, my students can use him to entice their elementary and secondary school students into an understanding of our shared cultural heritage. Using the Grumpuss will be an excellent means for them to demonstrate that the tradition remains fertile and that new mythic characters of substance are still being created.

Again, my sincere thanks for the use of your performance for my classes. You have created a character who will enrich the imaginations of many. I sincerely hope that you can arrange for the general public to meet him soon.

My best regards,

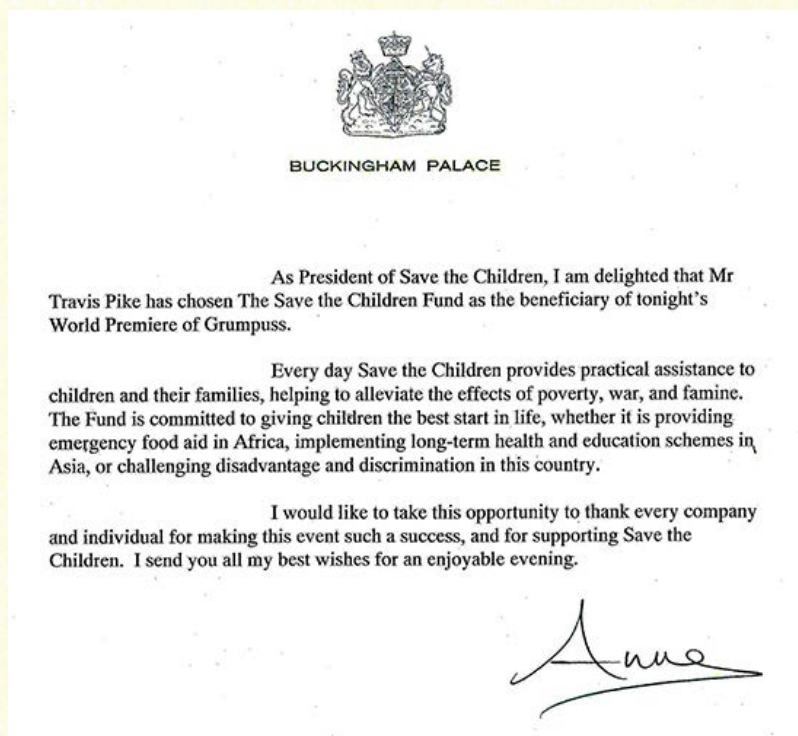
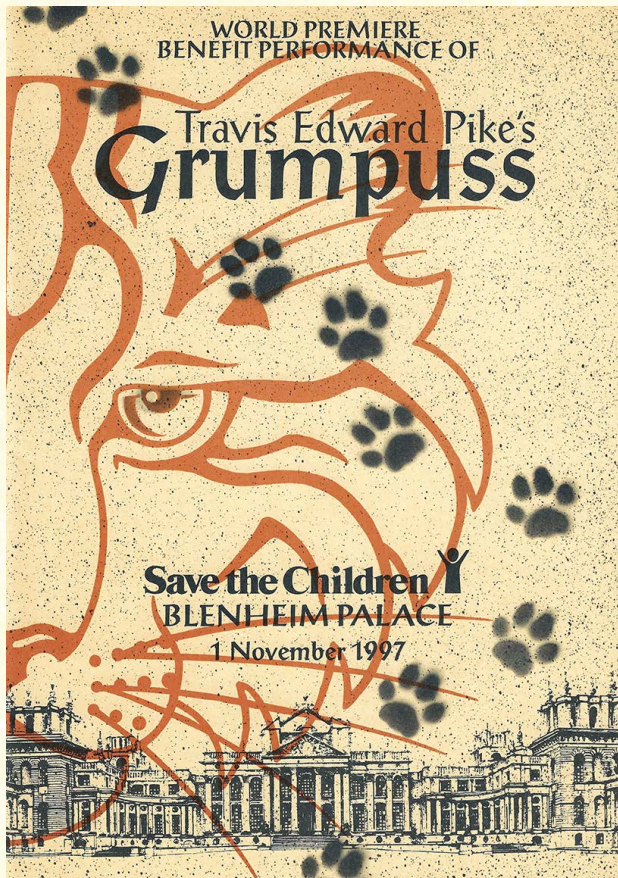
A handwritten signature in black ink that reads "Judith Stanton". The signature is written in a cursive, flowing style.

Dr. Judith Stanton
Professor of English

Armed with the letters from Penhurst Place and Bridgewater State College, Travis wrote a new proposal, budgeting funds to offer the leading role to a bankable TV star, that would, in turn, make presales and/or a co-venture with a major distributor possible, but his limited partners balked. His taped performance of the epic rhyme is what convinced them to invest. Travis explained that without a star attached, no distributor would go for a co-venture, and there would be no presales. The investors were unmoved. They were investing in Travis, and adding the unnecessary cost of a star to the budget would only mean it would take longer for them to recoup their investment. Travis countered that he was unknown in the UK. How did they expect him to attract an audience? They expressed their confidence that he'd come up with something.

An English friend in the entertainment industry, who incidentally agreed with the investors that Travis should perform it himself, called to make the following potentially workable solutions. As far as attracting an audience in the UK, the friend suggested an alliance with a charity, and even had one in mind. *Grumpuss* being a wholesome family-friendly fantasy adventure told entirely in rhyme, he thought the Save the Children Fund, easily the most popular charity in the UK, would be interested, if Travis made *Grumpuss* a world premiere benefit performance for the Save the Children Fund, invited some celebrity guests, and threw in a multi course banquet, he'd attract the sorts of high-rollers who attend such events, and might even turn a profit. At the end of the day, Save the Children (and Buckingham Palace), vetted Pike's audio performance for a black-tie event (which meant Travis could cut the costume budget), and it seemed everything was falling into place, but when he called Penhurst Place to set the times and dates, he was told it was no longer available

Assured that finding an equally exciting celebrity venue would be no problem, the production lurched forward, as the costs of the production rose astronomically. Blenheim Palace, a World Heritage Site, home to the Dukes of Marlborough and birthplace of Sir Winston Churchill would be the venue. A marquee theatre for the performance would have to be erected on the South Facade of the palace, but the banquet could be held in Blenheim's Long Library, which would comfortably seat up to 300 guests. Pike was to supply celebrity guests, one to each table of ten, for the thirty tables at the five-course banquet following the performance, catered by The Admirable Crichton, thus attracting up to 270 wealthy donors to reserve tables at £10,000 each table, bringing in as much as £270,000 to cover the greatly increased costs of staging the event.



And the rest, as they say, is history . . .



© 1998 by Otherworld Entertainment Corporation

Anna Scott, who played the Fairy Queen in *Grumpuss*, welcomes you to Blenheim Palace

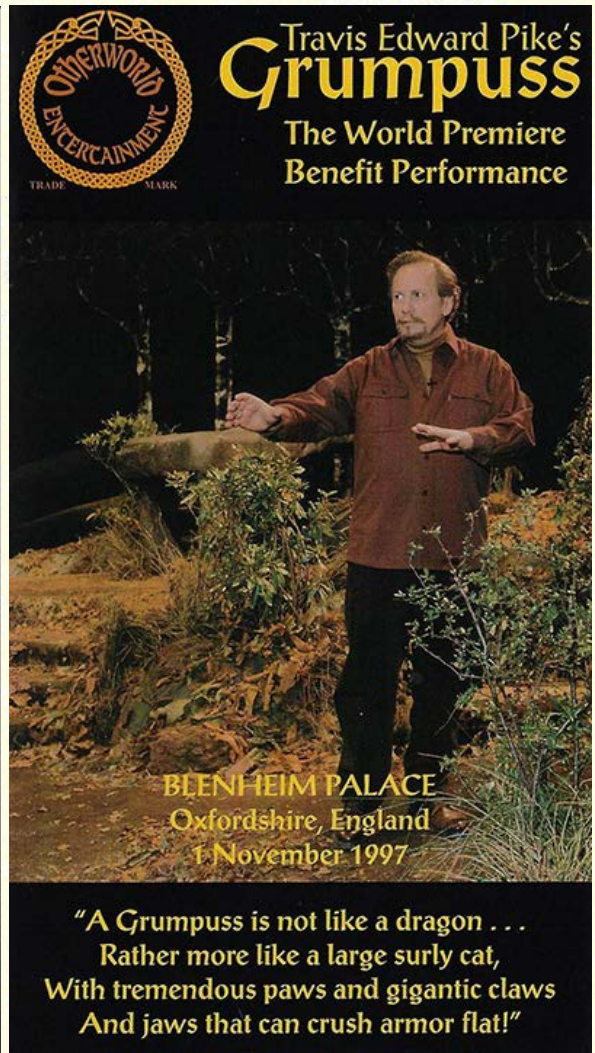
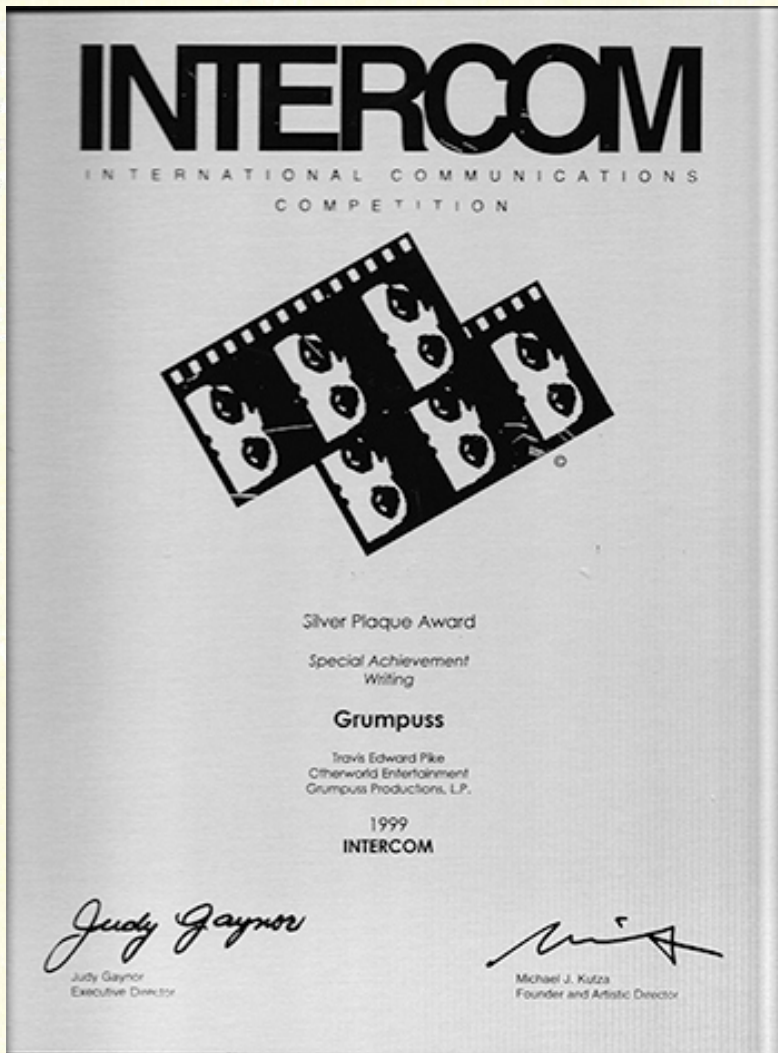


The Queen's Life Guard Trumpeters welcomed the guests to the *Grumpuss* World Premiere.



Pipe Major Stephen Duffy welcomed guests to the *Grumpuss* World Premiere Banquet.

Now Otherworld Cottage invites you to visit <https://www.grumpuss.com/GRUMPUSS%20LEGACY.html>



THE INTERCOM AWARD PROCESS

INTERCOM, one of the most diverse and prestigious media communications events in the world, recognizes the technical and creative energy behind sponsored and independent video productions, and highlights the importance of media arts in communications.

Each year we assemble panels of distinguished media professionals to judge their competitive categories. To insure fully qualified appraisals, we select judges familiar with the subject matter and intended audience of each entry.

All aspects of a production's technical execution are evaluated for professionalism, creativity and effectiveness in achieving its goals. Production budgets are carefully considered; a resourceful use of limited funds is highly valued by our judges.

Entries are judged against others in the same category, but judges may recommend that no award be given in a category if entries do not meet the award criteria. In the event of a tie, duplicate awards may be presented.

The 35th Chicago International Film Festival

INTERCOM SILVER PLAQUE AWARD

Special Achievement-- Writing

Grumpuss,

Travis Edward Pike

Otherworld Entertainment Corporation / Grumpuss Productions, L.P.

UNPRECEDENTED WIN FOR STORYTELLER'S EPIC RHYME

This was the only award presented in this category in the 1999 International Communications Film & Video Competition, and to the best of our knowledge, it was the first time in the history of the Chicago Film Festival, perhaps in the entire history of motion pictures and video productions, that an epic narrative rhyme had been so honored.

NOT ALL AWARDS ARE WON IN COMPETITION. SOME, LIKE THE TWO BELOW, ARE ACCOLADES INTENDED TO ENCOURAGE AND RECOGNIZE CONTENT OF PARTICULAR INTEREST TO THE PARTY PRESENTING THE AWARD



Theater...or theater of the mind? The choice is yours.

The Southern California Motion Picture Council is a non-profit organization founded in 1936 to promote the best in Motion Pictures. To this end, the Council encourages production of family oriented films and television programs; promotes civic-minded, educational and cultural programs of exceptional merit and presents awards for the best in movies, television, stage plays and the performing arts. Only the "Best of the Best" in movies and television, and stars whose performances deserve special recognition for outstanding contribution to the entertainment industry, are selected.

"An award-winning audiobook by a California-based storyteller, this clever fairy tale is told entirely in narrative rhyme. The language is rich and the presentation is exhilarating . . ."

Rochelle O'Gorman,

Boston Sunday Globe, August, 2000

Youth Storytelling

Pegasus Awards

Travis Edward Pike's Grumpuss:
The Original Otherworld Audio Theater Production

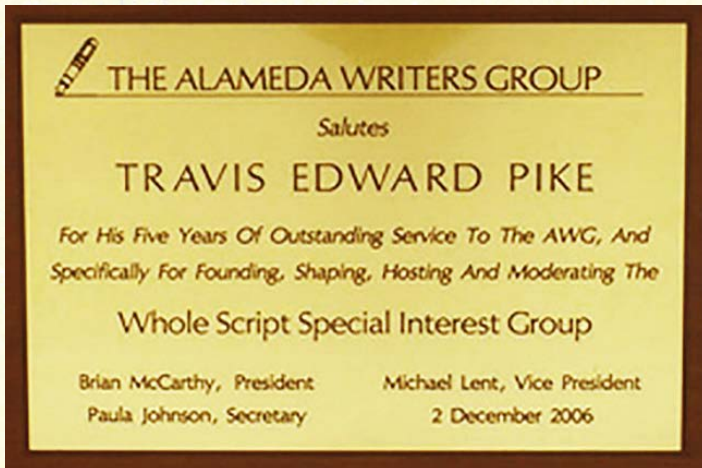
2003 High School Award Winning Resource

Kevin D. Cordi, Director
Voices Across America
Youth Storytelling Project

Travis Edward Pike's
Grumpuss
The Original Otherworld
Audio Theater Production

"A Grumpuss is not like a dragon . . .
Rather more like a large surly cat,
With tremendous paws and gigantic claws
And jaws that can crush armor flat!"

2006 OUTSTANDING SERVICE AWARD



The membership of the AWG included writers of every stripe: fiction and non-fiction, poets, authors, journalists, playwrights, screenwriters, and writers for episodic television, but the screenwriters group, in order to allow more member participation, limited writers to presenting no more than ten pages at a time. For Travis Edward Pike, a newcomer to the group, former Director of Production at Cine-Media International, that was inadequate. Structure,

https://otherworldcottage.com/SUBMISSION_GUIDELINES.pdf

plot and character development, not formatting, grammar and spelling were his focus. At the December 2001 Alameda Writers Group annual election of officers, having only been a member for a little over half a year, Travis ran for vice president, and much to his surprise, was elected. His goal as VP was to establish a Whole Script SIG, based on the New Playwrights Foundation model in which one complete stage play, screenplay, or teleplay was read and critiqued at each meeting, and he created guidelines for the AWG SIG, that became, in its first year, one of the most popular and useful SIGs the AWG offered. (The group has since disbanded, but Pike's guidelines have been adopted by several other writers' groups.)

If you are interested in creating or joining a writers support group, Travis has posted pdf files of his Submission Guidelines and Critique Guidelines below. Access them by clicking on their links. Depending on the requirements and interests of your members, they may be exactly what you need to get up to speed.

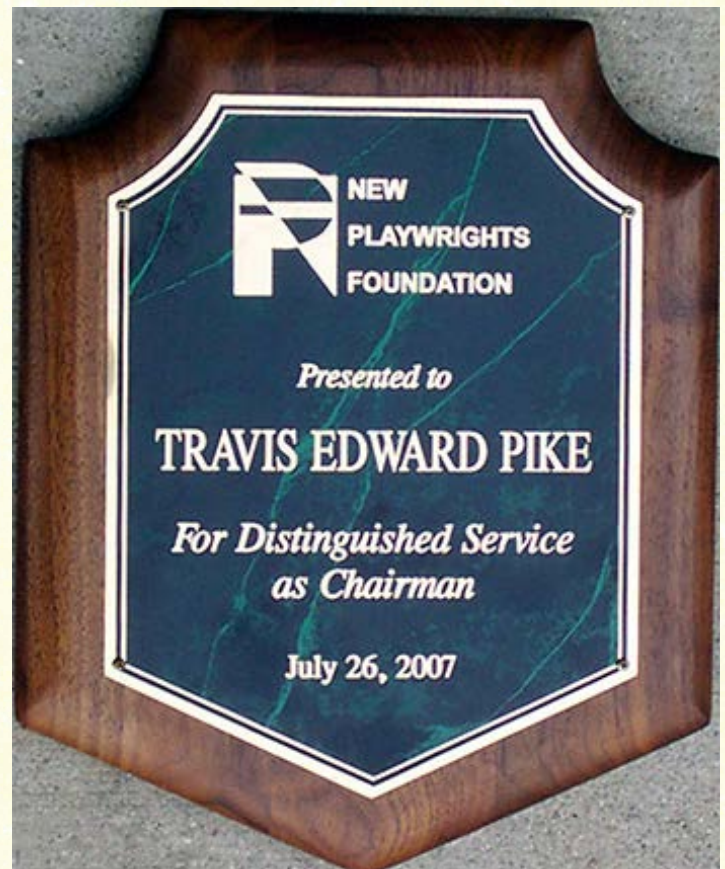
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2007 DISTINGUISHED SERVICE AWARD

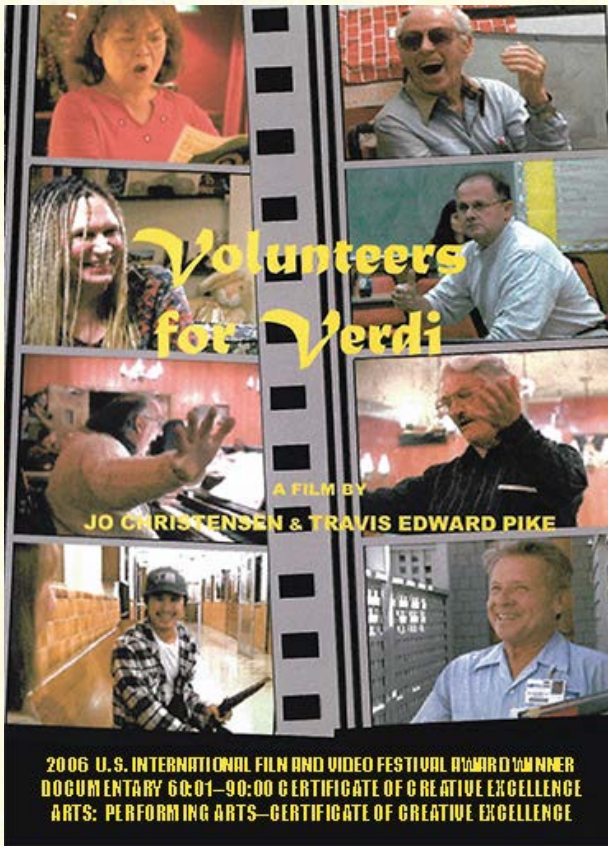
Based in Santa Monica, California, the New Playwrights Foundation is a nonprofit corporation originally founded in 1969 to aid, nurture and develop local writers. It offers members opportunities to critique works in development by other members and have their own works critiqued by their peers. During the period when Travis co-produced, co-wrote and edited the award-winning, New Playwrights Foundation production, *Volunteers for Verdi*, he served as NPF Chairman, for which service he was honored with this plaque in 2007.

Travis' work as a voice actor and language dubbing director made his character readings especially enjoyable, and his years of experience as Director of Production for Cine-media International convinced Jeff Bergquist, Artistic Director of the NPF, to offer him the job of finishing the stalled NPF production of *Volunteers for Verdi*.

Travis had the hardware, software, talent and time, but was wary of taking on a feature documentary about a community opera company--until director, Jo Christensen, explained that it wasn't about the opera. It was about the people. She didn't want Travis to develop a narrative. She wanted the principals to tell the story, through their actions and in their own words, culled from the 55 hours of rehearsals and interviews already in the can. It was a daunting assignment, but Travis liked Jo's concept. The music would be different, but the problems and personalities involved were certainly familiar. Jo was describing the same sorts of characters Travis knew from his years in rock 'n' roll!



AND WHILE WE'RE ON VOLUNTEERS FOR VERDI . . .



Located at the northernmost border of Los Angeles's Chinatown, the Casa Italiana is home to as eclectic a crowd as ever appeared in any major Hollywood production. Drawn together by unflagging passion, dreadful tenacity and the notion that opera goes down better with a plate of spaghetti, these *Volunteers for Verdi* embody the rich cultural mix of Southern California, where America's melting pot continues to bubble and individual dreams can and do come true, even into the twilight years.

To mount their 30th Anniversary production of Verdi's *Don Carlo*, the company called upon the talents of Korean-born homemaker, Yunghee Kavanagh, for the role of Elizabeth, Queen of Spain; Doug "Roberto" Falcone, owner of a local fence-building firm as Don Carlo, Infante of Spain; retired Argentinian mechanic, Mario Biscaldi, as Rodrigo, Marquis of Posa; David Odekirk as King Philip of Spain; and cheerful mail carrier Bill Bartlett tripled as a monk, courtier and the Grand Inquisitor.

Princess Eboli was played by kindergarten teacher Victoria Brago; Jeff Bergquist appeared as the Ghost of Charles V; Sylvanna Vienne as Countess of Aremberg; appraiser Paul Junger as Count Lerma; Carolyn Rogoff as Tebald; business administrator Phyllis Elliott as the Voice of Heaven and Dr. George Murphy, emeritus professor of economics as the entire Flemish Delegation.



3 JUNE 2006: Chairman Lee Gluckman of the U.S. INTERNATIONAL FILM & VIDEO FESTIVAL (left), presents Certificates of Creative Excellence to Producers Jo Christensen (center), and Travis Pike (right), for their New Playwrights Foundation Production, *Volunteers for Verdi*. The film won certificates in two separate competition categories - "Arts: Performing Arts," and "Documentary: 60:01- 90:00."

United Kingdom - LUXlife magazine announces the winners of its 2018 Entertainment Awards



Otherworld Cottage Industries is Travis Edward Pike's DBA, an independent association of highly-skilled colleagues in Los Angeles, California, home to Hollywood. As part of our overview of a selection of the winners from this year's Global Entertainment Awards, we profile both the firm and Pike to learn more about how he publishes and creates unique art.

A luxurious lifestyle demands diversified endeavours to divert the attention and entertain guests. Therefore, LUX magazine is placing those responsible for these diversions in the spotlight, from those familiar with standing centre stage to those more comfortable pointing the light.

From the traditional theatre and operas, to traveling the globe, hosting galas and events to obtaining the latest gadgets or attending personal improvement courses, it takes a great deal of time and effort, with an immense workforce, to cater to the myriad of interests of those with extensive resources. As such, we are proud to showcase each and every one of our incredible winners and wish them even greater success as they continue their journey in the fast paced entertainment market.

To find out more about these prestigious awards, and the dedicated establishments that have been selected for them, please visit <https://www.lux-review.com/issues/entertainment-awards-2018/16/>, where you'll find The Otherworld Cottage Industries Best Audio Storyteller 2018 article starts on page 16, and may flip back and forth to see all the 2018 winners.

Over the last couple of years, we have worked extensively with Travis Pike. For regular readers of **South East Star**, Travis Pike's work will need no introduction. For those who have never come across Travis, he has enjoyed a long and distinguished career that has spanned more than 50 years. Travis is an internationally acclaimed scholar, writer, storyteller, singer, songwriter and filmmaker. His well-deserved reputation for the quality of his work over the years has won many admirers from across the world. We recognised Travis in 2019 with our **E2 Media Lifetime Achievement Award** which is one of a number of awards Travis has picked up over the years.

This list highlights some of his professional skills and achievements in the entertainment industries.

1963, Demo Derby, wrote the title song for the action featurette that played with Frank Sinatra in **Robin and the Seven Hoods**, Elvis Presley in **Viva Las Vegas**, and played on screens across the country with The Beatles **Hard Day's Night**,

1966, Feelin' Good, wrote ten new songs, starred and performed eight songs in the widescreen, theatrical teenage musical.

1968, WBZ-TV, shared credit as music director and with Travis Pike's Tea Party, performed two of his original songs for the two, half-hour pilot shows titled **Here and Now!**

1974, provided the music for **The Second Gun**, Best Feature Documentary nomination for a **1975 Golden Globe**

1975-1976, Changeling, composed songs, produced demo recordings for theatrical rock opera.

1977, Cine-Media International options **Changeling** for a feature motion picture, and Travis wrote the screenplay.

1978, Cine-Media International named Travis Pike as its **Director of Production**.

1978-1981, Travis wrote screenplays, created script breakdowns, scouted locations, generated production schedules and budgets for **Cine-Media International's** properties in development, and finally co-produced and directed **Fandango**, a Cine-Media International country music variety show featuring the Jerry Johnson Band and guest-star Barbi Benton.

1982, Travis directed the rotoscoped sequence for the **Walt Disney** production of **Betsy and Thumper** for the live TV promotion of a re-release of **Bambi**.

1983, Wagner e Venezia: Travis directed, recorded, edited and supervised the audio mix of **Orson Welles** "voice of Wagner" overdub.

1983, Lingo-Tech Language Dubbing Service Technical Director for the entire English language overdub of **Ingmar Bergman's Academy Award-winning Fanny and Alexander**.

1984: Award Records and Tapes, Travis co-produced, directed, and supervised mixing of the **Ventures In Space** long-form music video aka as **NASA's 25th Anniversary and Space Observance Week Commemorative Video**, featuring **The Ventures**, with David Carr on keyboards.

1988, Travis founded **Otherworld Entertainment Corporation**, created a subsidiary he called **Otherworld**



Entertainment Pre-Production Services with clients including **Bo Svenson** and **Britt Lomond**, and partnered with **George Johnsen**, creating **Otherworld Language Dubbing Services**, and introducing **Automated Digital Dialogue Replacement** by exclusive arrangement with George's **EFX Systems**.

In **1992, Otherworld Entertainment Corporation** began shopping Pike's three-picture, multi-million dollar package for the UK, including his original properties **Morningstone**, **Grumpuss**, and **Long-Grin**. Promised funding failed to materialize three years in a row, but Travis was not easily discouraged.

In **1997**, he managed to create and fund a scaled-down, million dollar offering to produce **Grumpuss** as a live, benefit performance for Save the Children, ultimately staged at Blenheim Palace, a designated World Heritage Site, home to the Dukes of Marlborough, and birthplace of Sir Winston Churchill.

The annual eLit Awards are a global awards program committed to illuminating and honoring the very best of English language digital publishing entertainment.

The eLit Awards are an industry-wide, unaffiliated awards program open to all members of the electronic publishing industry.

The contest is presented by Jenkins Group Inc., a Michigan-based book publishing and marketing services company that has operated the popular Independent Publisher Book Awards contest since 1996.

The eLit Awards celebrate the ever growing market of electronic publishing in the wide variety of reader formats. Hail the revolutionary world of e-books and join the awards program that's highlighting the best in electronic reading entertainment!

E2 Media is delighted to announce that Travis Pike's acclaimed book *Changeling's Return* has won our 2020 Award of Excellence. The book is a fascinating story about singer Morgen and the adventure he has after an accident leaves him in the isolated village of Morningstone, where he has no contact with the outside world. A good novel is one that you don't want to put down and *Changeling's Return* certainly ticks the box in that respect. Travis is a wonderful storyteller and the imagination and creativity of his writing takes the reader on a supernatural musical journey.

The criteria for our awards are far reaching and there are many aspects we take into account that influence our decisions. We have recognised *Changeling's Return* with one of our awards for several reasons but primarily due to the fact that the book is a thoroughly entertaining read and a great story. Travis Pike's background and long career have certainly played their part in the decision, as have some of Travis' previous works. We cannot recommend the book more emphatically and if music or reading is your thing then *Changeling's Return* is a book you simply have to read.

Dick Clarke, *E2 Media's* Managing Editor wrote, "Wow, this novel had me gripped from start to finish. *Changeling's Return* is a masterpiece of character driven fantasy. It is an exploration of music, mythology, magic and mysticism all rock and rolled into one. There is witty dialog. There's magic! And, of course, twists and turns along the way. Couple all of this with a diverse cast of characters and you have a recipe for a magnificent fantasy novel. A truly first rate reading experience coupled with an outstanding music album. Will we see *Changeling's Return* on the big screen?

5 STARS *****



Changeling's Return won the 2020 eLit Bronze Medal Award for Fine and Performing Arts
(Music/Dance/Cinema/Theater/Photography)

EXCELLENCE

2020 Bronze Medal Winner
Fine and Performing Arts

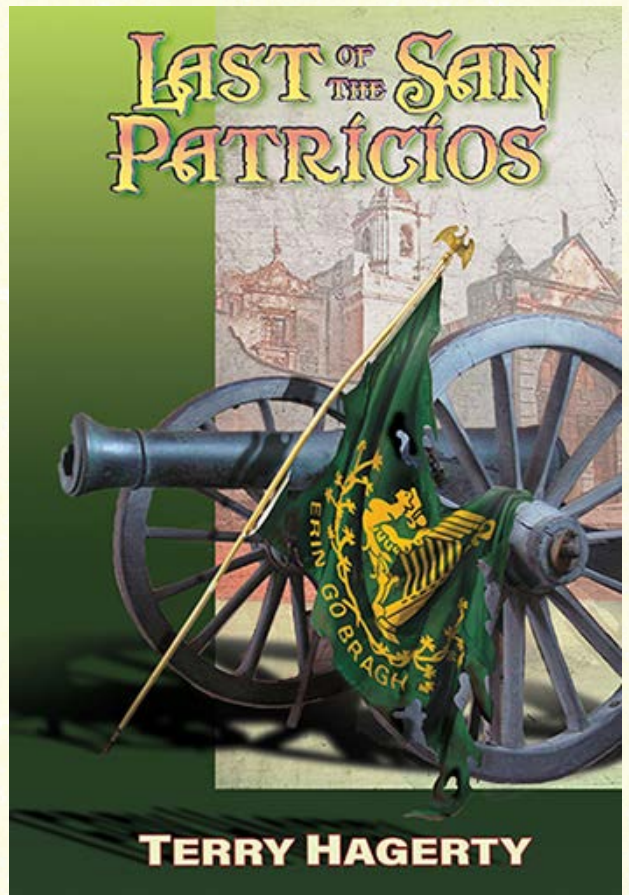
Changeling's Return
a novel approach to the music
by Travis Edward Pike

eLit Awards
Illuminating Digital Publishing Excellence
Presented by Jenkins Group

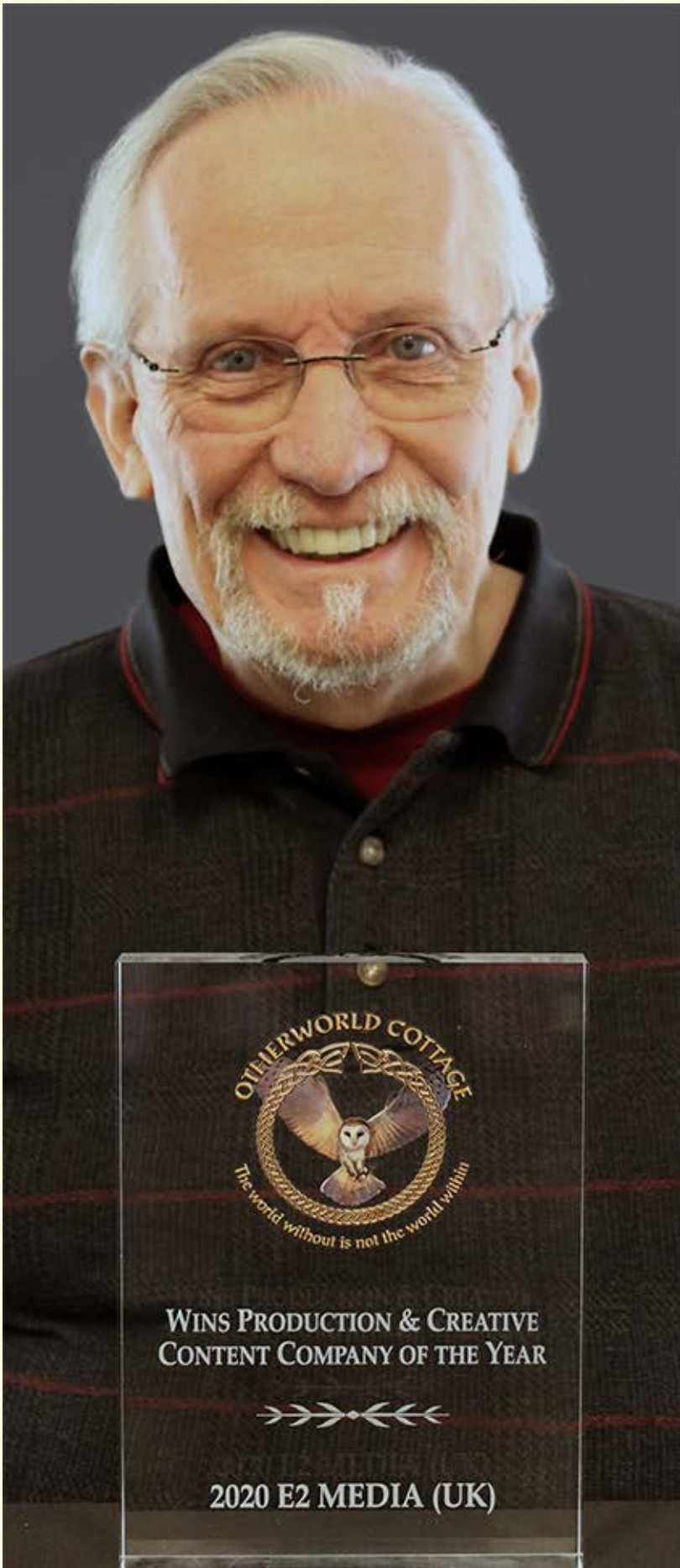


OTHERWORLD COTTAGE WINS E2 MEDIA AWARD FOR PRODUCTION AND CREATIVE CONTENT

Last month, we were pleased to confirm that Travis Pike won an *E2 Media (UK) 2020 Award of Excellence for Changeling's Return*, and this month we're proud to announce that Otherworld Cottage Industries won the prestigious *2020 E2 Media (UK) Production & Creative Content Company of the Year Award*, based in part on *Changeling's Return*, but including reference to Otherworld Cottage's publications of Terry Hagerty's *Last of the San Patricios*, and Harvey Kubernik's *Docs That Rock, Music That Matters*.



Travis Pike, then Chairman Emeritus of the New Playwrights Foundation, was first introduced to Hagerty's *Last of the San Patricios* at a regularly scheduled reading by foundation members and guests, where Terry presented it as a screenplay. Hagerty's history-based Western adventure revealed a little-known period in U.S. history, telling the tale of Sean Mulcahy and Michael Lonergan, two Irish Catholic immigrants, who fled to America to escape the potato famine, but unable to find work here, joined the U.S. Army and were sent south to the Mexican border in 1845, shortly before the outbreak of the Mexican-



TRAVIS EDWARD PIKE

American War (1846-1848). There, Irish recruits were regularly singled out for punishment for minor, or imaginary infractions by sadistic American junior officers, and some were tortured to death. It's little wonder that many deserted and, being offered asylum, land and citizenship, fled to Catholic Mexico, where they joined the San Patricios, an elite artillery battalion, made up of Irish and Catholic deserters.

After the war, the two friends made their way north, surviving as best they could, getting involved in poker games, bar fights, shootouts and the occasional bits on confidence scheming, which ultimately brought them to Monterey California where, having firsthand experience with brutal intolerance helped them empathize with the ethnic prejudice exhibited toward the Chinese community thereabouts.

Travis found the story of the two 19th century Irish immigrants, had great potential for humor and the sort of high-spirited adventure that continues to make Westerns popular to this day, and when Terry transformed his screenplay into a novel, Travis published it through Otherworld Cottage Industries, and still believes, though several five star reviews on Amazon and a glowing review from *South East Star* magazine in the UK, have not yet made the book a bestseller, *Last of the San Patricios* may yet end up on film.

Mike Stax, in his *Ugly Things* magazine review said, "In *Docs That Rock, Music That Matters*, Harvey Kubernik has tapped into his deep archive of interviews—some from as long ago as 1975, others as recent as last year—to present a substantial, authoritative exploration of music documentaries and rock-related film and television. The hefty 500-plus page book compiles essays and multi-voice interview pieces, illustrated with photos, including some rarely-seen pics by the great Henry Diltz.

"As Kubernik points out, the 21st century has been something of a 'golden age' for documentaries, and music-themed docs in particular. Many of the best of them are covered here, backed up by interviews with the filmmakers and some of the subjects and participants including *The Wrecking Crew*, *20 Feet From Stardom*, *Standing in the Shadows of Motown*, *Rumble: The Indians Who Rocked the World*, *Bang! The Bert Berns Story*, *Once We Were Brothers: Robbie Robertson and The Band*, the Tower Records documentary *All Things Must Pass*, *Melody Makers*, and *Horn From the Heart: The Paul Butterfield Story*.

"In covering *Laurel Canyon: A Place in Time*, the author includes excerpts from interviews with Graham Nash, Roger McGuinn, Chris Hillman, Richie Furay, Micky Dolenz, Mark Volman, Michelle Phillips, Ray Manzarek, Nurit Wilde, and Johnny Echols. Another standout chapter is a lengthy interview with writer/filmmaker David Leaf, who talks at length about his fine documentaries, which include *The US vs John Lennon*, *Beautiful Dreamer: Brian Wilson and the Story of SMiLE*, *The Bee Gees: This is Where I Came In*, and *The Night James Brown Saved Boston*.

"Travis Edward Pike's adventures in the movie industry are also covered at length, starting in the mid-sixties when he worked alongside his father on films like *Demo Derby* and *Feelin' Good*, and moving through his subsequent career as a screenwriter and in multiple other roles, including sound and music production and a memorable assignment recording an Orson Welles voiceover for a 1983 documentary about Richard Wagner."

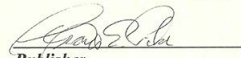
Harvey Kubernik's *Docs That Rock, Music That Matters*, contains more than 500 pages of interviews with award-winning motion picture documentarians, music superstars, and the people whose combined efforts brought their talent home. The project appealed to Travis Pike, who not only recognized its commercial appeal, but whose own career encompassed musical performances, feature motion pictures, made for TV and documentary film production, and a number of related specialties like post-production dialogue replacement, Foley, musical scoring, writing, editing, and directing.

The scope of the project was daunting, but as Travis explains, he was on the East Coast during *Monterey Pop* in 1967, and on the West Coast during *Woodstock* in 1969 (and never asked to perform in either of them). By 1985, he was no longer doing live music performances, so he wasn't on the card for *The Concert for Bangladesh* or *Live Aid*, either, but by writing a 60 page chapter for *Docs That Rock, Music That Matters*, and publishing the book through Otherworld Cottage Industries, he's finally on the same program with many of the biggest stars and star-makers of his era.



Certificate of Excellence
Last of the San Patricios

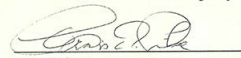
Author Terry Hagerty's
Contribution to Otherworld Cottage Industries'
2020 E2 Media (UK)
Production and Creative Content
Company of the Year Award


Publisher



Certificate of Excellence
Docs That Rock, Music That Matters

Author Harvey Kubernik's
Contribution to Otherworld Cottage Industries'
2020 E2 Media (UK)
Production and Creative Content
Company of the Year Award


Publisher



Inscription Reads
**TRAVIS EDWARD PIKE
CONTRIBUTION TO THE
ENTERTAINMENT INDUSTRY
AND PERFORMING ARTS
2020**

With regard to the scope of Travis Edward Pike's Outstanding Contribution to the Entertainment Industry and the Performing Arts, this 2020 E2 Media Award definitely reflects Pike's earlier Contributions to the Entertainment Industry and the Performing Arts Southern California Motion Picture Council Jeanie Emerald Star Angel Award, but without the restrictions imposed on family content, *Changeling's Return* is a more adult and thought-provoking tale, exploring the oft-neglected relationship of mythology, mysticism, magic and music found in the Classical, Celtic, Teutonic and Scandinavian traditions of the West, intended to reawaken humankind to its obligation to Nature, through the restoration of their ancient and necessary partnership, which, if we hope to survive into the next millennium, requires a renewed reverence for Nature's Laws. Worthy goals indeed, and according to Pike's intriguing sci-fi fantasy musical adventure, still certainly achievable.

Pike's *Morningstone* (now retitled *Changeling's Return*, a novel approach to the music), tells its story in book form, supported by a 53-minute music CD titled *Changeling's Return*, a novel musical concept, sold separately, but available to inform and entertain readers who seek to fully experience *Changeling's Return*.

The November issue of *Goldmine*, magazine, in its *Indie Spotlight* reported, "Musician, composer, storyteller and author Travis Edward Pike is easily akin to a renaissance man, an artist whose series of fantasy adventures and cerebral soundtracks have made him a one man cottage industry. At this point in his career, Pike's consistency and creativity are well established and each new entry in his similarly themed albums and adventures contribute to the sprawling epic that his imagination has spawned over the course of his prolific career. With his latest epic, *Changeling's Return*, the newest installment of the ongoing adventure yarn, Pike continues to convey his magical tales through a symphonic surge and a cinematic sweep which fully convey the drama and drive to a dazzling degree.

“Conceived and conveyed as a rock opera of sorts, it has the various characters singing their roles while filling in the arc of the storyline in picturesque detail. The imaginative flourishes and arched expressions of the singers and musicians involved make for an audio extravaganza, one that relays the action in vivid detail.

“To be sure, these are not meant as stand alone songs, but rather part of a continuing thematic arc. Those enthralled by earlier landmark rock operas such as *Tommy* and *Jesus Christ Superstar* will find much to admire here, a comparison that ought to position Pike as Andrew Lloyd Weber’s heir apparent in terms of both talent and triumph.”

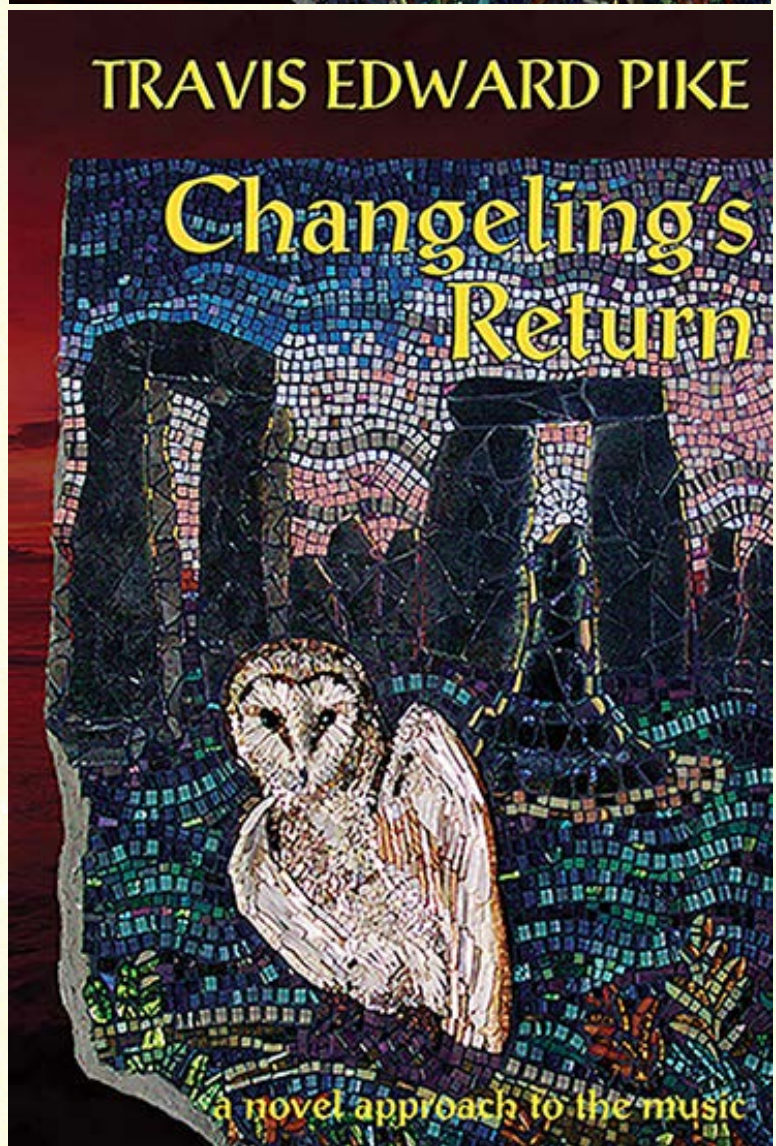
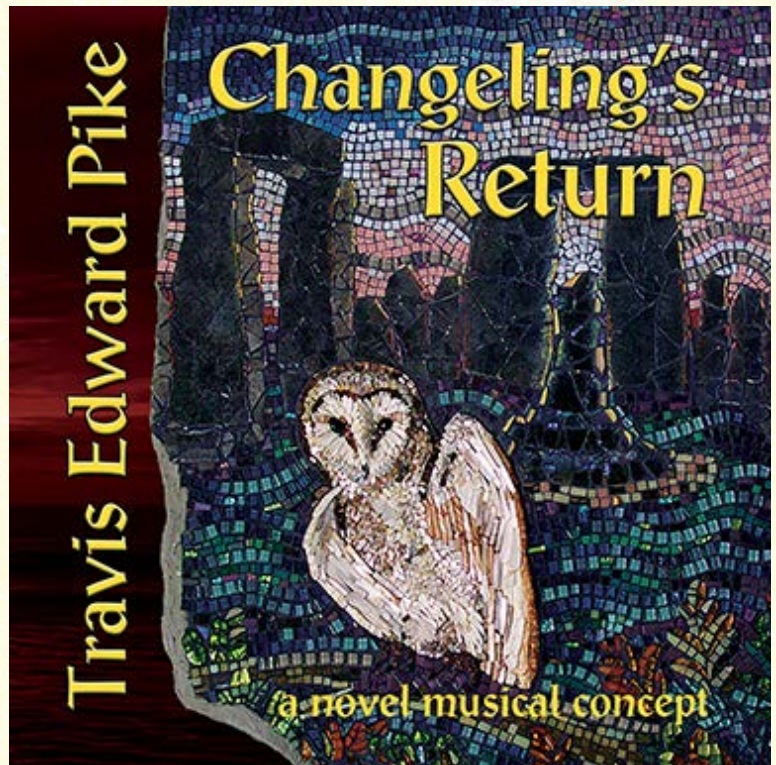
Review by Lee Zimmerman

In European folklore, changelings were believed to be troll or fairy children left in place of stolen human infants. Morgen, composer and leadsinger for Boston-based Beantown Home Cookin’, was a foundling, lovingly reared by adoptive parents in Boston, Massachusetts.

Beantown Home Cookin’s first concert of their European tour with the Trashbabies, is a live, BBC May-Eve broadcast from a ruined abbey in the UK, after which Morgen skips a post-concert press party to take a “wake-up” spin in a rented sports car. A sudden squall lands him in a ditch, and at dawn, he seeks aid in an insolated otherworldly village, where Furies scorn him, Muses beguile him, Fates still weave man’s destiny, and a life-altering awakening awaits him.

Is Morgen human, recognizing humanity’s dependence on, and obligation to Nature for his survival, or a changeling, reared by humans, reawakened to his supernatural origins? If the latter, what impact will the changeling’s return have on the human race? Is the answer to that riddle hidden in the lyrics of the final song?

*“Dog, Roebuck, and Lapwing,
Your nonsense song makes my ears ring
Between the lines I hear you sing
Dog, Roebuck and Lapwing.”*



Otherworld Cottage Industries' Publisher Travis Edward Pike claims "Harvey Kubernik's *Docs That Rock, Music That Matters* is the Documentary Music History Book for the 21st Century."

In *Shindig!* magazine's September 2020 Four Star review, Grahame Bent wrote, "The hugely prolific Harvey Kubernik LA scenester and rock and pop historian extraordinaire turns his all-seeing eye to the history, evolution and aesthetics of the rock and pop documentary in this, his latest highly detailed and immaculately researched volume.

"...Kubernik's widescreen coverage takes us all the way from pioneering TV shows *Dick Clark's American Bandstand*, *Shindig!*, *Shebang!*, *Upbeat*, *Ready Steady Go!* and *Elvis '68 Comeback Special* through the work of key independent documentary filmmakers D.A Pennebaker (*Dont Look Back*, *Monterey Pop*, *Ziggy Stardust And The Spiders From Mars*), Murray Lerner, (*Festival*, *Message To Love*) and the Maysles Brothers (*Gimme Shelter*) who between them effectively set the standard and drafted the blueprint of the classic rock and pop documentary to the more recent boom in the genre which has seen the release of a succession of outstanding titles on a diverse range of subjects covering everything from the Funk Brothers (*Standing In The Shadows Of Motown*), the Brill Building songwriters (*20 Feet From Stardom*) and Tower Records (*All Things Must Pass*) among a host of others way too many to mention here."

"Harvey Kubernik is a cornucopia of American culture...His book is a totally original scan across this history, uncovering major and minor players, aficionados and accomplices of every strip."

David E. James, professor
School of Cinema Television
University of Southern California

"I first met Harvey Kubernik at the Hollywood Bowl the night Brian Wilson first performed *Pet Sounds*. It was 2000, an auspicious beginning to the century. HK and I had the last century and more to gnaw on. He was equally at home discussing Steely Dan or Dan Bourgoise; George Harrison or Chakiris; Sandra Dee or Dee Anthony. Harvey has a third ear; he writes with it, and that is what separates him from the cut & paste. He is our reference library and he reps us well."

Andrew Loog Oldham
Record producer, author, deejay,
and University Lecturer



"Rock is the gift of sound and vision, and Harvey Kubernik's *Docs That Rock* is the essential guide to the history of rock on film. Kubernik's been doing his homework on this subject for fifty years; he knew everyone, spoke to everyone, and got them to tell stories they never told anyone else. We learn how Steve Binder made *The T.A.M.I. Show* happen in 1964 and helped save Elvis' career in 1968; we hear Murray Lerner giving the details of filming *Hendrix at the Isle of Wight* in 1970, and we even dig into the backstory of *Shindig!* Perfect for film and cultural studies classes, *Docs That Rock* gives a rich context to movies you thought you knew all about."

Dr. James Cushing
Cal Poly San Luis Obispo
English and Literature professor (ret.)

And now, the *BestClassicBands.com* 2020 in Review article "Best Music Books of the Year," includes Harvey Kubernik's *Docs That Rock, Music That Matters*.

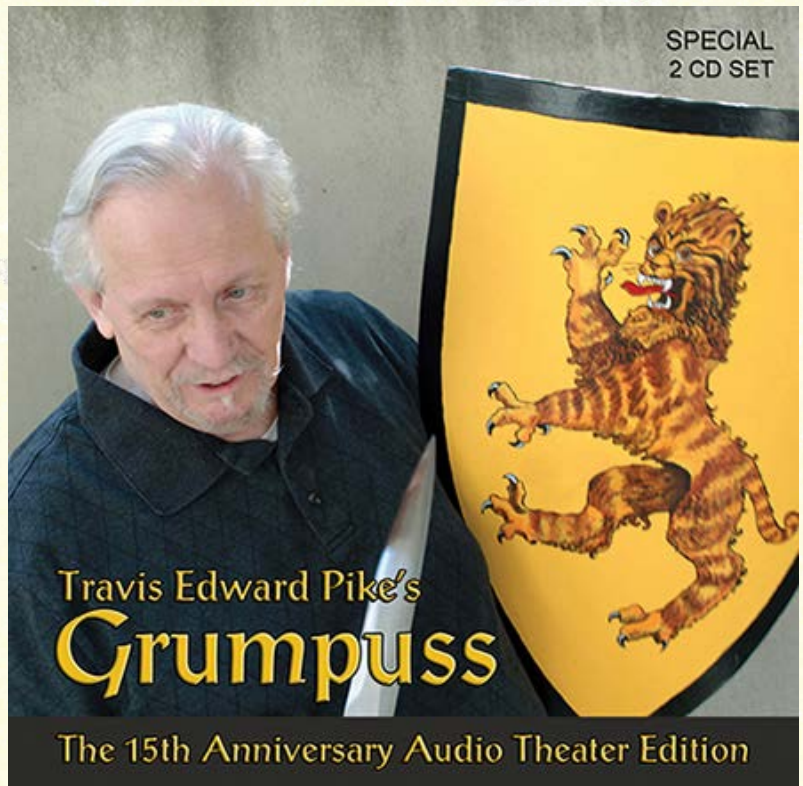
Otherworld Cottage's Books, DVDs and CDs are sold by Amazon and select retailers worldwide

2015 AUDIO THEATER OF THE MIND

“*Grumpuss: 15th Anniversary Audio Theater Edition* (79 min. 2 sec.) is a two-CD set rendering Travis Edward Pike’s epic fantasy poem into audio “theater of the mind”. This is the original 1998 studio recording of *Grumpuss*, read aloud by the author and rescued from archives, remastered with fresh recordings of Pike’s original music, enhanced with sound effects. What, may you ask, is a Grumpuss? It’s a legendary beast similar to a ferocious cat, ‘With tremendous paws and gigantic claws, and jaws that can crush armor flat!’

“*Grumpuss: 15th Anniversary Audio Theater Edition* is a treat for fantasy connoisseurs, a welcome addition to public library audiobook collections, and makes an excellent gift. Also highly recommended is Travis Edward Pike’s *Grumpuss 20th Anniversary Platinum Edition* (1 hour, 38 min.), the DVD adaptation of the Grumpuss saga ”

*April 2019, Midwest Book Review
Wisconsin Bookwatch / The Audio Bookshelf*



2018 DVD RELEASE OF PIKE'S LIVE THEATER BENEFIT PERFORMANCE FOR THE SAVE THE CHILDREN FUND

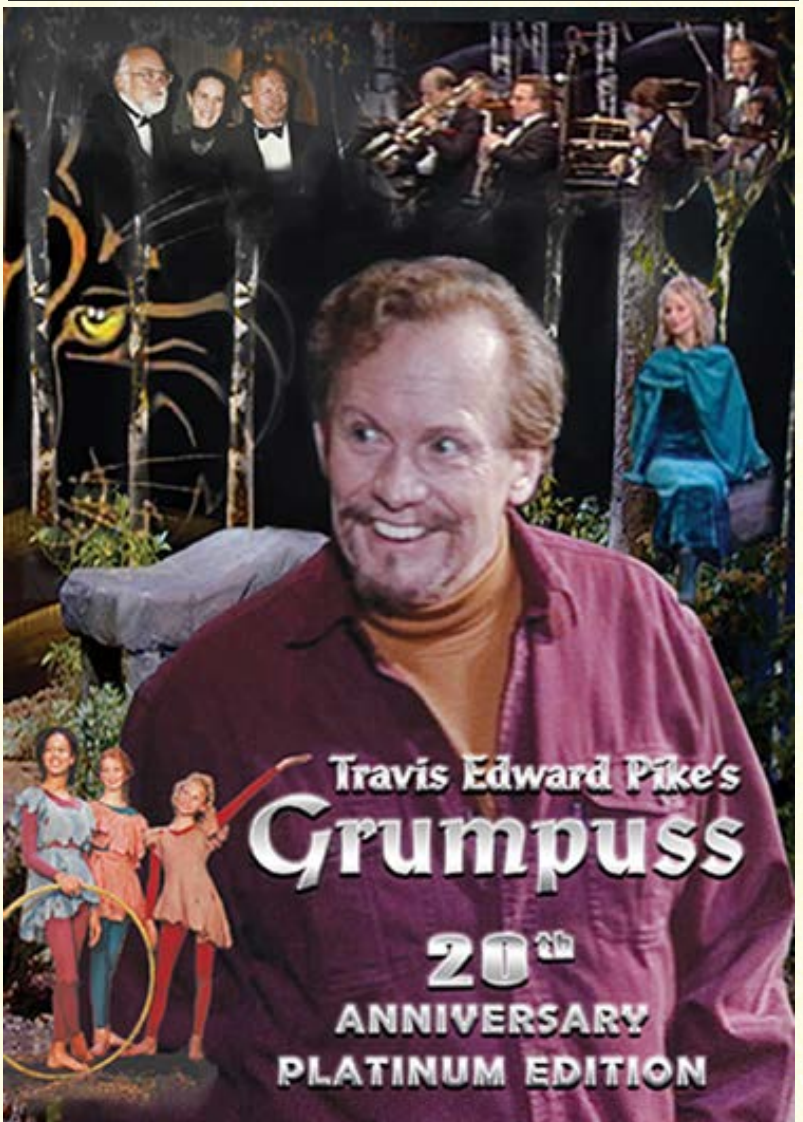
“*Travis Edward Pike’s Grumpuss 20th Anniversary Platinum Edition* (1 hour, 38 min.) is the award-winning DVD of Pike’s beloved narrative poem *Grumpuss* transformed into an epic film performance. What exactly is a Grumpuss? It’s a mythological beast that resembles an ill-tempered cat, ‘With tremendous paws and gigantic claws, and jaws that can crush armor flat!’

“A treasure sure to delight connoisseurs of classic British fantasy by authors such as J.R.R. Tolkien, Lewis Carroll, and C.S. Lewis, *Travis Edward Pike’s Grumpuss 20th Anniversary Platinum Edition* is a choice pick for family movie night and public library collections, and makes a memorable gift. Bonus features include *Travis Edward Pike World Premiere Documentary*, and three slideshows about the making of *Grumpuss*.”

*April 2019, Midwest Book Review /
Wisconsin Bookwatch / The DVD Shelf*

“The rhyme is in English and set in Britain’s medieval past, when the oral tradition prevailed, supported primarily by kings, nobles, and some colorful outlaws. I watched Pike’s remastered DVD, in every way more revealing and potent than the reviews and testimonials for the 1998 VHS release claimed.”

Harvey Kubernik review in Ugly Things #45.



OTHERWORLD COTTAGE WON THE 2020 E2 MEDIA AWARD FOR BEST INDEPENDENT BOOK, DVD AND CD PUBLISHING COMPANY

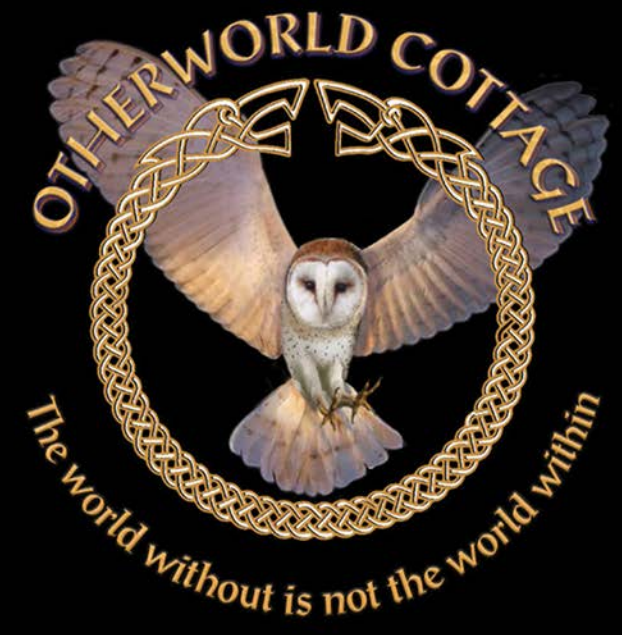
Otherworld Cottage Industries proudly accepted this award that calls attention to its entire published catalogue, available now through Amazon and other select sales outlets worldwide. Visitors to Otherworld Cottage's homepage <<https://www.otherworldcottageindustries.com>>, are invited to audition the eight CD offerings that appear in the catalogue image below, featuring complete songs on the six music albums, complete rhymes on the *Stories in Rhyme* album, and excerpts from the dual CD *Grumpuss Audio Theater Edition*. Another prominent link allows visitors to browse its books and view trailers or excerpts from its DVD offerings, previews for its DVDs, and both those links offer further links to read their reviews and interviews, and some invite you to explore the legacy and development of the individual production.

But when it comes to exploring the background and development of Pike's music, his memoir of the socially turbulent and musically exciting decade from 1964-1974 will carry you into the thick of it like few other books can.

In *Ugly Things* magazine, Issue #49, Winter, 2018, Lenny Helsing's review reported, "Passionately told, it begins with Travis' early exploits singing and playing around his native Boston...a dramatic, fun and dynamic reflection detailed through narrative, poetry, rhyme and the many lyrics included."



To listen to our music and audio interviews, view our book sample pages, video clips, print interviews, reviews, and press releases, visit us at otherworldcottageindustries.com.



March 2020, MIDWEST BOOK REVIEW

SMALL PRESS BOOKWATCH, THE BIOGRAPHY SHELF
Otherworld Cottage Industries (2018) 363 pages, ppk
Critique: “An inherently fascinating read and a ‘must’ for all Travis Pike fans, *1964-1974: A Decade of Odd Tales and Wonders* is a very special and unreservedly recommended addition to community and academic library Contemporary American Biography collections. It should be noted for personal reading lists that *1964-1974: A Decade of Odd Tales and Wonders* is also readily available in a digital book format (Kindle, \$9.99).”

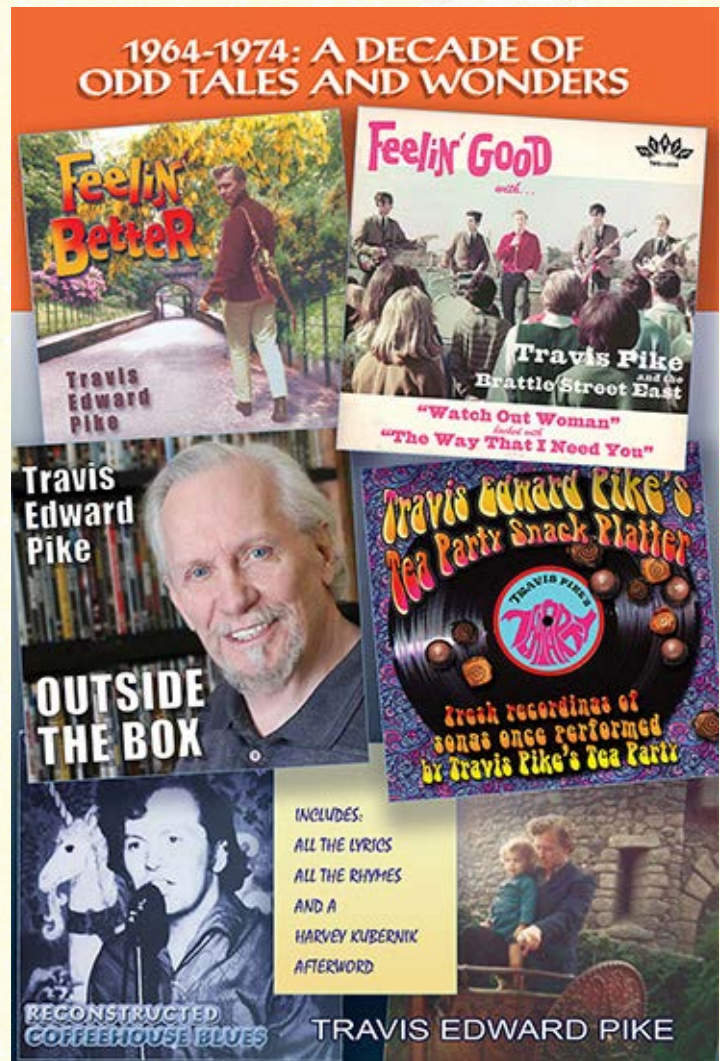
Editorial Note: “A native of Boston, Travis’s original songs, performed live in coffeehouses, clubs, and concert halls across New England, Northern Germany, and Southern California are now available on CDs.

“Harvey Kubernik, author of 14 music-related books including this year’s *The Doors Summer’s Gone*, published by Otherworld Cottage Industries, wrote the Afterword to Travis’s memoir, revealing the current impact of Travis’s early works.”

Music Connection magazine, Vol. 43, June 2019 reported, “Chronicling the prolific, multi-faceted Pike’s development a storyteller, singer and songwriter, along with his performances in the U.S. and abroad from 1964-1974, the book also includes all the lyrics to his songs on his albums *Odd Tales and Wonders: Stories in Song*, *Feelin’ Better*, *Reconstructed Coffeehouse Blues*, *Travis Edward Pike’s Tea Party Snack Platter* and *Outside the Box*, as well as the text to all the rhymes on the *Odd Tales and Wonders: Stories in Rhyme* CD. There are also more than 170 photos and artifacts, which deal with Pike’s varying degrees of success throughout his unique career.”

The book details Pike’s writing the title song for his father’s 1964, 28-minute action featurette, *Demo Derby*, that played on thousands of screens across the USA with the Beatles *Hard Day’s Night*, and starring in the Pike Productions’ 1966 Boston-based feature film *Feelin’ Good*, the ten songs he wrote for it, the eight he performed on screen and the two he composed for the Montclairs, the racially mixed group that won the First Massachusetts Jaycees Battle of the Bands, and the scene of the Montclairs sharing a pizza during that volatile period of civil rights activism, that restricted the film’s bookings in Southern theaters.

Pike also recounts how following the January 1968, Tet Offensive, even after CBS Evening News anchorman Walter Cronkite spoke out against continued American involvement in Vietnam, its escalation continued, and the number of American draftees rose, inspiring Pike, a Navy veteran, to compose his only anti-war song, “Don’t You Care at All?” As Pike writes, “People, whether engaged



or detached from the events that shape their world, are nevertheless compelled to experience the effects of their nation’s histories, economically, politically, psychologically, and spiritually, and the ramifications of events in 1968 still shape our lives.”

In 1973, Pike’s music underscored the Golden Globe Awards nomination for Best Documentary Film, *The Second Gun*, about the 1968 assassination of Democratic Presidential Candidate, Robert Kennedy.

Pike posted music sequences from the 1966 movie *Feelin’ Good* on Youtube in 2016. Its “Watch Out Woman” and “Way That I Need You” video clips led to a 45 rpm soundtrack recording released by State Records (U.K.), and subsequently rated number three in *Shindig!* magazine’s *Best of 2017* December issue.

In 2020 Otherworld Cottage Industries published Harvey Kubernik’s *Docs That Rock, Music That Matters*, and its final 60 page chapter, *Publisher Travis Edward Pike on fifty years in and out of indie music and movie production* features highlights from his career after 1974.

ABOUT THE 2021 OTHERWORLD GRUMPUSS COMMEMORATIVE

Travis Pike had been working in the Hollywood entertainment industry since 1977, founded his independent production company, Otherworld Entertainment Corporation in June, 1988, and it wasn't until November, 1997, that he was able to fund his first entirely independent production, the *World Premiere Benefit Performance of Grumpuss*, at Blenheim Palace, Oxfordshire, England, and now, all the critical acclaim and outstanding awards, especially those from the UK, are welcome, indeed—so much so that recognizing his *Grumpuss* performance as the inciting incident that resulted in all the praise and recognition, Travis decided Otherworld should join in the celebration with its own commemorative display—not an award, but a triumph that fully expressed the wonder of it all. He considered a strip of gold film, but *Grumpuss* had been recorded on digibeta, and a cluster of “i’s” and “o’s” would fail to express the historical traditions reawakened by the event.

Travis wrote, produced, directed, composed the music, and then performed his original epic narrative rhyme from memory, before a live audience. It was new material to be sure, but staged in the way he imagined bards of old would have provided entertainment for royalty, nobility, and perhaps some enlightened outlaw band. He had a personal commemorative medallion, a genuine souvenir of the event, that should somehow be incorporated into the display, but what else did he have with which to convey the grandeur and rarity of it all.



This figurine is not exactly identical, nor is it in exactly the same perspective as the 2021 Otherworld Grumpuss Commemorative, but if not an identical twin, it's certainly a first cousin. One wonders which is more valuable today, and which will be most valuable tomorrow.



As a child, he'd been fascinated by the figure that sat atop his Great Aunt Louise's ancient mantle clock—a figure of romance,—perhaps even William Shakespear himself writing a sonnet, or a play. Set on a pedestal, it would do nicely. Examining it more closely, he saw that someone, probably hoping to restore lustre to the bronze, had rubbed too hard, or used a solvent that damaged the bronze finish so badly that the bench the cavaliere sat upon had become discolored, and appeared more like pewter than bronze.

His curiosity aroused, Travis found a similar figurine online. Apart from the difference in the way the baggage behind the seat was displayed, it might have been a twin, and investigating that piece, Travis learned it had been, as he remembered, a figure that sat atop a 19th century Seth Thomas mantle clock, not made of bronze, but of spelter, a softer, zinc-lead alloy that ages to resemble bronze, and in excellent condition, might bring as much as \$1,000 at auction.

The one Travis inherited was in visually in poor condition, but still a beautifully sculpted figurine, not listed as a poet, but as a musketeer. Shades of Sir Philip Sydney! Although, to be accurate, the musket ball that pierced Sir Philip's thigh and caused him to die of gangrene three weeks later, was fired by a by a Spanish arquebusier, and not a French Musketeer.

As Travis learned when he brought it to his friends at *awardsplus-usa*, manufacturers of fine awards since 1963, Great Aunt Louise's 19th century figurine had little intrinsic value, and its material prevented it being gilded. Knowing that having it painted gold would diminish forever whatever antique value it might have, Travis had it done, had them make a black base for it, and embed in it his personal medallion from the 1997 World Premier performance--at once identifying the basis, and the combination base and figurine upon it, as the 2021 Otherworld Grumpuss Commemorative. As for the entire piece, base and recycled figurine, its future value will be determined not by the antiquity of the figurine, but by its provenance, a provenance to be determined by the celebrity—or lack thereof—of its creator, Travis Edward Pike.



Travis with the City of Coventry Rhythmic Gymnasts, prior to the World Premiere Banquet, November 1, 1997

Left to right, lovely 15-year-old understudy, Debbie Maguire, who had learned all the waif's routines. Even in practice, it is not unusual for rhythmic gymnasts to injure themselves, so Debbie was the live "insurance policy" for the event. Next to Debbie is Rose Meredith, who turned 13 just in time to qualify to be in the show. On Travis' left, you see 14-year-old Yvonne Hill, 13-year-old Aimee Johnson, and at the end of the row, 10-year-old Hannah Walker, who was too young to get a permit to perform in the show, but earned her medal at rehearsals, where she read Travis' lines for her teammates.

LINKS TO ALL OTHERWORLD COTTAGE WEBSITES ARE ON THE BACK COVER



<https://www.grumpuss.com>

<https://www.morningstone.com>

<https://www.travisedwardpike.com>

<https://www.oddtalesandwonders.com>

<https://www.otherworldcottageindustries.com>