

Harvey Kubernik interviews Travis Edward Pike, November 13, 2013



Photo © 2012 Heather Harris

Los Angeles native Harvey Kubernik has been an active music journalist for over 40 years and the author of 5 books, including *This Is Rebel Music* (2002), *Hollywood Shack Job: Rock Music In Film and On Your Screen* (2004), *Canyon of Dreams: The Magic and the Music of Laurel Canyon* (2009), *That Lucky Old Sun in collaboration with Brian Wilson of the Beach Boys and Sir Peter Blake, designer of the Beatles'*

Sgt. Pepper's Lonely Hearts Club Band cover (2009), and with his brother Kenneth, co-authored *A Perfect Haze: The Illustrated History of the Monterey International Pop Festival* (2011). He is a Contributing Editor to *Record Collector News and Treats! Magazine* and in 2013, was seen on the BBC-TV documentary on Bobby Womack, *Across 110Th Street*, directed by James Meycock.

For updates on Harvey Kubernik's books, articles, interviews and appearances on radio, TV and film, visit [KUBERNIK'S KORNER](#).

Singer, songwriter, storyteller, screenwriter and filmmaker Travis Edward Pike is a Los Angeles-based veteran music-maker, performer and conceptualist who has just released a slew of new and catalog audio products. In this interview, with Harvey Kubernik, Travis discussed his new production and distribution company, Otherworld Cottage Industries, his music publishing company, Morningstone Music, his new literary memoir, his 15th Anniversary Audio Theater release of his award-winning epic narrative rhyme, *Grumpuss*, and his ongoing series of music and song collaborations with his younger brother, the multi-instrumentalist, audio engineer and co-producer, Adam Pike.

HK: As we are sadly reminded again and again, this November 22nd marks the 50th anniversary of the killing of President John F. Kennedy. You actually met Kennedy in 1960 at your parents' home in Newton, Massachusetts. Your memoir chronicles the event. Tell me more about the circumstances and anything you can remember about the encounter with Kennedy, just before he won the Presidential election.

TP: I was 15 when I met then Senator John F. Kennedy. I was in the first junior class of the new Newton South High School and it was late in the afternoon when I got home. My father, James A. Pike, a respected Boston filmmaker, seldom shot anything in the house, so I was surprised to see a film crew setting up lighting in his office. To my knowledge, it had only happened once before, and that was when he filmed the opening for *John Gunther's High Road*, a TV travelogue. On that day, while waiting for shooting to commence, Mr. Gunther picked up and read one of my short stories I had left lying on the coffee

table in the parlor. He enjoyed it, asked to meet me, and encouraged me to continue to write. I did not know, then, who he was, but I was thrilled by the attention.

So, on the day I met Kennedy, I was standing in the doorway to the back hall, peering across the front of the house to my father's office to see if John Gunther was there again, when a voice from behind said, "Excuse me." I nearly jumped out of my skin as I scrambled to get out of the way. It was JFK. Of course, at the time, I didn't know who he was either. He asked me who I was and I told him I was Teddy Pike and that I lived there. He smiled, told me he was Jack Kennedy and he had a brother named Teddy, and that he was running for president. He shook my hand and I think I wished him luck and then scurried away before my father could catch me snooping. Incidentally, the film shot that day appeared in the Kennedy documentary, *A Time for Greatness*, credited by some as key to JFK's nomination at the Democratic National Convention.

HK: Why did you write this memoir?

TP: I wrote the 246 page illustrated book, *Travis Edward Pike's Odd Tales and Wonders: 1964-1974 A Decade of Performance*, to introduce myself to a public that has heard little or nothing of me for the last 40 years. And I created Otherworld Cottage Industries to publish it and the two related audio CDs. The idea is to create public awareness of my original works and hopefully lead people to the *Odd Tales and Wonders Stories in Rhyme* and *Odd Tales and Wonders Stories in Song* CDs.

HK: What is the one thing you carry with you about being raised in Massachusetts that informs your books and recordings?

TP: More than anything else, my early education in the Boston Public School system, culminating in two years in Boston Latin School, before the family moved to Newton Center, instilled in me a love of literature that not only expanded my vocabulary, but made it both attractive and possible for me to pursue my studies as an independent scholar, even to this day.

HK: Discuss the process of writing the book to me. Did you have an outline? How were the chapters constructed or were you guided exclusively by a chronology?

TP: *Odd Tales and Wonders* is partly a memoir of the decade from 1964 to 1974, when I was most active as a storyteller and singer-songwriter, and partly a collection of my original songs and poems from that period. It is arranged chronologically, but the content was dictated in large part by the photos, newspaper clippings and posters my wife, Judy, had collected and preserved for the best part of 50 years, and that we felt would best tell and substantiate the story. And you can't talk about songs and rhymes without presenting examples, so I included all

Travis Edward Pike's Odd Tales and Wonders



1964-1974: A Decade of Performance

Foreword by music journalist Harvey Kubernik, author of *A Perfect Haze: The Illustrated History of the Monterey International Pop Festival* and *Canyon of Dreams: The Magic and Music of Laurel Canyon*.

the words to the rhymes and song lyrics performed in the CDs. That caused the book to be classified as a collection of poetry by a single author, which makes the performance memoirs a bonus in the publishing world. I wrapped up the period covered in the memoirs in 1974, because that's when my career path took a turn from performance to production.

HK: Take me through the editing process. Was the original book longer and you edited it down, or was it published as originally written.

TP: Actually, the original was much shorter. When my friends critiqued the book, they kept asking for more, much like you did when you asked me for more on my meeting with JFK. They wanted more detail about my custom car, my rock 'n' roll shows in Germany, the movie, *Feelin' Good*, Boston's Combat Zone, where Travis Pike's Tea Party performed, why we only played original material, how we ended up in California, why the group finally broke up and what I did then? So, it went from about 140 pages to 246 pages over the course of four months.

HK: You own and control your copyrights and deliver book and recording product directly to the consumer. How did you manage that?

TP: I copyright all my songs, stories in rhyme, books and screenplays through the Library of Congress. When a work is selected for a film, book, recording or magazine, I license it for that specific use. For example, I never released the song *End of Summer* as a recording until now, but years ago I licensed its music for the theme for *The Second Gun*, a two hour investigative documentary about the assassination of Robert Kennedy.

As for bringing it directly to the consumer, that's one benefit of living in the digital age. In the sixties and early seventies, recording an album was an expensive proposition, and even though I was there at the beginning of sound-on-sound recording, the combination of studio time, engineering staff, tape, studio musicians and session singers, meant that unless you were independently wealthy, you had to get a producer to invest a small fortune to create a master. Then, the album had to be manufactured, an album cover designed and printed, and there was a generally significant outlay of cash to get radio play to promote the recording – and we're not even considering the costs of storage, distribution to retail outlets and returns due to manufacturing defects or damage in shipping. Producers and record companies sought bands that fit into predetermined niches, R & B, C & W, Rock, Blues, Soul or whatever, to enable them to promote the album to audiences most receptive to its genre. In a review of a performance at the Boston Pop Festival at the Psychedelic Supermarket in 1968, music critic William Phillips reported, "Travis Pike's Tea Party performed in about every conceivable pop style from straight rock to psychedelic, to folk, to rinky-dinky ragtime." The only niche I fit is singer-songwriter, and if that's subdivided, I'm more eclectic than electric.

For the past few years, under mounting pressure from family, friends and an ever-diminishing number of fans, I considered recording my back catalog. Our mutual friend, David Carr, who worked with me on songs like *A Red-backed, Scaly, Black-bellied, Tusked, Bat-winged Dragon* and arranged and conducted my music for the award-winning benefit performance of my epic narrative rhyme, *Grumpuss*, at Blenheim Palace, Oxfordshire, England, had agreed to help me pull it all together, but tragically died of a heart attack before we could put that plan in motion. I had already purchased the equipment I needed to record my back catalog, but I didn't know how to operate it. The learning curve was so daunting that it just gathered dust until, almost a year and a half later, I realized Adam's recording studio would benefit from the infusion of my upgraded equipment and programs. So I told him what I had in mind and asked if he was interested in helping me bring my projects to market. After all, he was both a musician and a recording engineer and had worked with me sweetening, mixing and mastering the original recordings of my rock musical, *Morningstone*, and worked with David Carr on arranging my music for the live performance of *Grumpuss*. He was up for it and so we began.

HK: The record business and music world you entered in the early sixties was a lot different than it is today. That is a major theme in your book. You shared music bills and club appearances with acts. Tell me more about your life in Germany as "The Twist Sensation."



My brother, Adam, working with upgraded gear and programs.

The Five Beats international showband

Besetzung	
Teddy Pike USA	Twist and Show Sensation
Enriko Lombardi ITALIA	Gesang, Gitarre
Eddy Christers	Gesang, Gitarre, Klarrinetta, Baß
Charly Ross	Saxophon, Baß, Gesang
Ringo	Gesang, Schlagzeug
Chorty West	Gesang, Gitarre, Saxophon
Die Stationen dieser erfolgreichen Band waren:	Star~Palast~Kiel
	Studio 62
	Eckernförde
	Schützenhof
	Rendsburg
Demnächst auch	Star-Club
	Hamburg-St. Pauli

TP: There is a whole chapter in the book dedicated to my year in Germany. While there, I told a young German mechanic about how I had customized my 1954 Studebaker Commander. He asked me how I could afford such an expensive hobby. I was still a teenager myself

and my resume consisted of working weekends cleaning a supermarket, a summer job as a restaurant dishwasher and driving a market delivery truck, but singing rock 'n' roll for tips in dance bars had been one major source of income to pay for customizing my car, so I left out the rest and told him I was a rock 'n' roll singer.

The only thing more exciting to my new friend than working on cars, was American rock 'n' roll. He began taking me around to clubs that featured live music and getting me up on stage to sing a few numbers with the band. Club owners liked my performances and my off-duty career was launched. In a matter of weeks I had a manager, a band of my own and booked as "The Teddy, the Twistsensation aus USA," had even attracted interest from Polydor and Phillips Records. It all ended almost as suddenly as it began, when an auto accident sent me back to the states for reconstructive surgery.

HK: How did you know, 50 years ago, to start keeping an archive of radio station memos, ads, and articles subject specific to your early attempts in show business? These visual items really help explain chapters in your memoir.

TP: I didn't. In 1965, I met Judy while I was undergoing physical therapy in the Portsmouth Naval Hospital in Virginia. In those days, I still had fan mail, posters, photos and tape recordings of some of my performances overseas. When we married, she began collecting, sorting and preserving all that memorabilia. As I began writing the book, she would appear with dates and documentation supporting my narrative. When I realized all she had in her scrapbooks, I tended to restrict my narrative to reporting events that could be readily substantiated by her collection.

HK: Tell me about your publishing company. And the advantages of doing it yourself while enlisting CDTechnical.com and Joe Meidlinger for the sales, manufacturing and fulfillment side.

TP: Partnering with Adam, recording and mastering is no longer an issue, but with virtually no promotions budget, I can't compete head to head with Sony BMG, Universal Music Group, EMI or Warner Music Group. On the other hand, I do have a virtual promotion budget, meaning that I can afford to go online and promote my products through my websites and social media. As Chairman of the New Playwrights Foundation, I co-produced the award-winning *Volunteers for Verdi* documentary feature, and arranged to market the DVD through Createspace, an Amazon company.

Initially, my marketing plan was based on releasing my projects through Createspace, but Createspace doesn't manufacture or sell spoken word recordings and with both *Grumpuss* and *Odd Tales and Wonders: Stories in Rhyme* on my agenda, that was a deal-breaker. To allow

my customers a one-stop shopping experience. I searched online for a manufacturer/fulfillment company that would make CDs and DVDs on demand, regardless of whether or not the album was spoken word or music.

Joe Meidlinger's CD Technical had the CD and DVD manufacturing business down, but had to stretch a bit to fill my requirement for POD. He did and now all five of my websites link to the Otherworld Cottage Industries online store he maintains for us, providing one-stop shopping for everything we produce, including complete album downloads and singles downloads from those albums. We're set up to offer E-Book downloads, too.

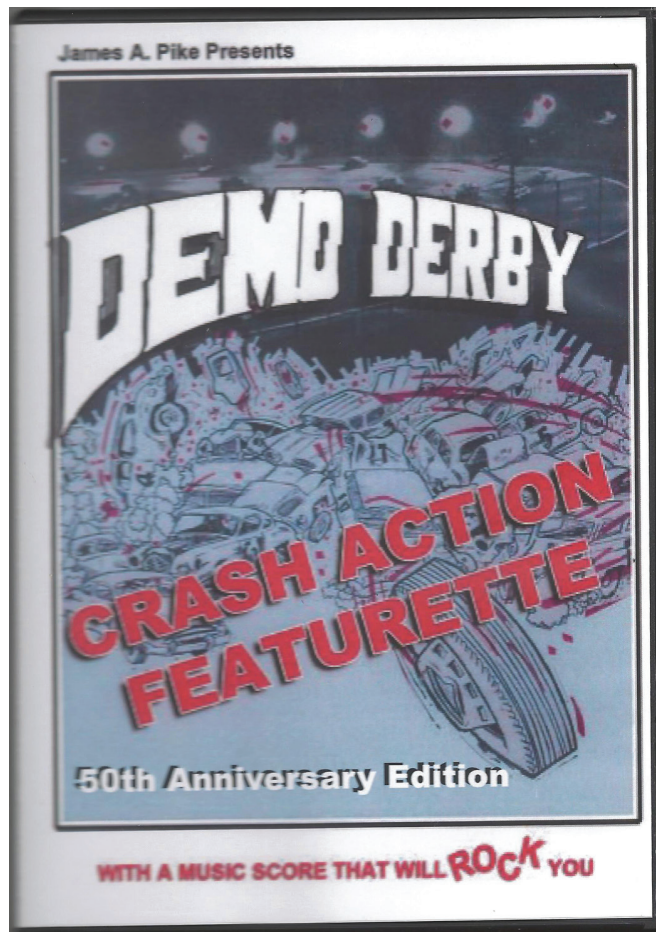
(Editor's Note: Otherworld Cottage continues to expand its domestic and foreign markets. As of July 1, 2016, Createspace.com will manufacture and distribute the Demo Derby 50th Anniversary Edition DVD and Harvey Kubernik's It Was 50 Years Ago Today THE BEATLES Invade America and Hollywood POD for Otherworld Cottage. The Otherworld Cottage CD catalog continues to be manufactured by CD Technical, but is now distributed worldwide through CDBaby.com, and Travis Edward Pike's Odd Tales and Wonders: 1964-1974 A Decade of Performance is now manufactured and distributed by BookBaby.com.)

HK: You are also touting a Demo Derby 50th Anniversary Edition DVD. That film, written, produced and directed by your father, debuted in Boston in 1964 with Frank Sinatra's Robin and the Seven Hoods, and with Elvis Presley's Viva Las Vegas in other markets. Eventually, paired with the Beatles' Hard Day's Night, it played on thousands of screens across the nation. What can you tell me about it and the title song you penned with Arthur Korb, recorded by the Rondels.

TP: I was home on leave for two weeks before departing for Germany. My father had shot some test footage of a demo derby at Norwood Arena and since it had been my idea in the first place, screened it to show me how it had turned out. I thought it was exciting and the images on the screen called for a rock score. He said if I had any ideas, to record them for him and had one of his people set up a tape recorder in the screening room. I plunked around on a guitar for a while, recorded a simple rock tune with appropriate lyrics and decided I'd rather go down to the lake with the family dog than spend the rest of the day alone in the screening room, and left. I was already overseas when I heard that Arthur Korb had been brought in to arrange and record the song with the Rondels, and thrilled to learn it had become the main title theme.

HK: What is it like watching Demo Derby after 50 years?

TP: It's fun. With a Norwood Arena crowd in Madras Bermuda shorts, penny loafers, crew cuts and big hair, it holds up well as both history and entertainment. And its role in movie history is impressive, too. It was not only an incredibly successful independent theatrical short, but it



Click on the DVD cover to view the Demo Derby trailer.

broke new ground in film-making. It was shot at night, with only arena lighting, on 100 ASA film stock, years before the advent of fast film. Fortunately, it had rained, and the wet arena bounced enough light so that the negative captured the action and, processed slowly, the lab was able to bring out the latent image. It is really, technically, an extraordinary film and way ahead of its time.

HK: Your father's shadow looms over portions of your book and obviously, Demo Derby, but he really didn't extend much of a helping hand in your early show business efforts.

TP: He was so business oriented and self-involved, I never expected much from him. We seldom spoke, and when he did speak to me it was to give orders, often restrictive in nature. I was not to do this or that and not to talk to or distract his staff, but I would never have been able to do animation and actually see it on film, if he hadn't given me the opportunity to try. And what can I say about the man who starred me in his wide-screen, color, rock 'n' roll feature film? My father marched to his own drummer and most people consider his life a success story.

HK: Everything we need to know about Grumpuss is on its website, but for the purposes of our conversation, let me ask you a few questions about it, since you have

now released Travis Edward Pike's *Grumpuss*, the 15th Anniversary Audio Theater Edition. Whatever possessed you to compose a medieval epic narrative rhyme about a gigantic prehistoric cat?



***"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."***

TP: What possessed me was necessity. One of my earliest gigs in California was a solo act on Monday nights at the *Guru-V* dance bar on Arrow Highway in Glendora. The place was new and struggling during the week, but absolutely dead on Monday nights. The owner offered me Monday nights to do a coffeehouse-style show like the ones I used to do at *King Arthur's* in Boston's Combat Zone, a bar promoted as a coffeehouse with a liquor license. My short stories in rhyme had always been part of my coffeehouse routines, so I reviewed them and prepared for my first Monday night show.

The California crowd was different from the Boston crowd, not used to the banter between the performer and the audience, and the first show felt painfully slow to me. During the week, I composed about a third of what would finally become *Grumpuss*. Of course, I couldn't write and memorize it in so short a time so I read it to the crowd – and they loved it!

That's all there was to *Grumpuss* for about the next twenty years, although I continued to develop the tale and even shared some of the lines and details with my daughter, Lisa. In 1990, having spent an entire year in the fruitless pursuit of funding for a motion picture production of *Morningstone*, I was appalled to realize I had nothing new to show for my time. So Lisa suggested I should finish writing *Grumpuss*.

A medieval fantasy adventure, *Grumpuss* is right up my alley. What's different, is that I composed it entirely in rhyme, less surprising when you consider that I had already composed *Morningstone* and written the screenplay for that fantasy adventure about a pop singer's visit to the Otherworld of legend. In researching *Morningstone*, I came to appreciate the ancient bardic traditions and marvel at the concept of reciting complete tribal or heroic histories from memory. The challenge was too great to resist. While many would find the concept of memorizing an 80-minute tale daunting of itself and tremble that I would attempt to do it all in rhyme, in fact, rhyme is a mnemonic device, an excellent aid to memorization.

HK: What is the unique thing about hearing this work on CD audio as opposed to seeing it or viewing clips from the 1997 premiere benefit performance at Blenheim Palace, Oxfordshire, England, on the *Grumpuss* website?

TP: Unlike motion pictures and video productions, where most of the show is imagined for the audience by the production company, audio is a hot medium, by which I mean the listener's imagination is engaged from the first, imagining what the characters look like and the settings in which the tale plays out – and since the images are in the listener's mind, there is never the danger of a disconnect between what the listener imagines and a character or setting imposed upon a viewer. If in an audio performance, a monster is described as the most horrible creature imaginable, it is, because it is the most horrible creature the listener can imagine. On the other hand, if a creature so described appears on film looking like a silly, drooling hand-puppet, the story spell will be broken and the scene will become laughable where it should be horrifying.

HK: Then how did it connect on stage?

TP: In my live performances, I am a storyteller, using what arts I possess to convey the tale, but always with the cooperation of my audience. It connects, not as perfectly, but for the same reason that the audio theater presentation connects. With my gestures, actions and reactions to other characters, I create an atmosphere wherein the audience's imagination is engaged to fill in the *Grumpuss* or whatever other character with whom I interact, even though they never appear on stage. Sometimes, the storyteller's spell is so powerful, people are convinced they saw things that were never there. There was never a *Grumpuss* on stage at my live performance – not an actor in a *Grumpuss* suit or a projected image, but the morning after the show, one of the attendees came to me to ask how I had managed to get the cat to appear. He thought we'd used a hologram. We had no such technology available to us. It must have been something he saw, quite literally, in his mind's eye.

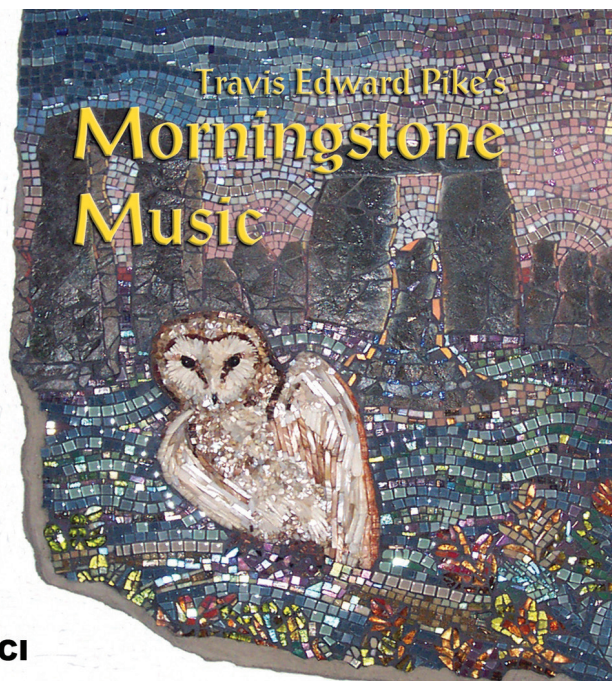
HK: So what's next? What are your goals and projections for *Otherworld Cottage Industries* and your *Morningstone Music* publishing company?

TP: I have some wonderful fantasy adventures already written in screenplay form, but all are extraordinarily expensive to make into movies. I've been advised that if they were best sellers, various majors would be interested. My works are frequently compared to *Lord of the Rings*, *The Chronicles of Narnia* —even *Alice in Wonderland*, qv. the *Grumpuss* review in the July 1999 *Newsletter for the Council of the Literature of the Fantastic* at the *University of Rhode Island*. If the movie industry will not undertake my properties unless they are best sellers, it's time I started adapting my screenplays into books. And that is exactly what I am doing now.

HK: To which end, you are currently adapting your *Morningstone* screenplay into a novel.

TP: Yes. The story is essentially the same, as is most of the music I originally composed for the screenplay, and have now released in the 50-minute *Travis Edward Pike's Morningstone Music* CD, but the point of view is necessarily changed. The screenplay is an excellent outline, but the adaptation is proving difficult.

Morningstone Music is my BMI affiliated publishing arm. The albums I release are finished and may be purchased, but as a music publisher, if an artist, A&R person or group is interested in recording covers of my songs, or a film company seeks synchronization rights for a film or TV production, Morningstone Music will facilitate that process.



OCI

HK: The Travis Edward Pike's *Morningstone Music* CD is a concept piece, with a story set in the mid-eighties and music reflective of that era. I believe it evolved from *Changeling*, an original musical screenplay you wrote about a modern-day Faust-like character. Take me through your process, genesis to delivery. Who are the other voices that join you in the recording?

TP: Starting with the 1974 *Changeling Troupe*, the musical cast included Marian Petrocelli on keyboards and vocals, Melodie Bryant on keyboards, recorders and vocals, Ann Sanders on vocals, Steve Pugliesi on keyboards, Greg Bischoff on lead guitar, Phil Cataldo on electric bass, Ken Parks on drums and percussion and me on rhythm guitar, recorder and vocals. Note that while some of those keyboards were pianos and organs, we also employed synthesizers, string machines and a guest performance by David Pinto, playing synth organ on *The Witch*.

My 1987 *Morningstone* musical compositions were enhanced by performances and arrangements by David Pinto, who had come in at the end of the *Changeling* sessions to play the outstanding baroque finale to *The Witch*. Intended to be a demo recording of the music that went with the *Morningstone* screenplay, this was my first experience working with an arranger and top-flight musician who proposed to play all the parts on synthesizers and emulators -- and with few exceptions (my rhythm guitar was one), pulled it off.

For David, *Morningstone* was a work for hire, but his enthusiasm, musicianship, conducting and professional expertise made the finished demos extraordinary. I sang all the rock singer's parts, but the Trashbabies, Furies, Fates, Muses and Morningstone Choir, were sung by Joanne Paratore, Elissa Valentino, Kathy Brown and Lois Young. Lisa, my daughter, co-produced the music, and when the original recording was finished, I took the tapes to Adam, who sweetened the tracks and mastered the recordings.

The 2013 version of *Morningstone Music* involved restoring the 1984 demo master, fresh sweetening, my vocal overdubs on "The Fool" and "Sweet Mystery," and completely new recordings of "Witchy Stew," "Morningstone," and a revised version of one of Travis Pike's Tea Party's songs, new to the project, "The Likes of You." Gone is "The Witch" (but I would not be surprised if she returns in another incarnation), and all the music for the new audio tracks was performed and arranged by Adam and I. I sang the male lead in "Witchy Stew" and the Trashbabies were voiced by Phyllis Elliot, Ariel Pisturino, Elaine Alaoglu, Barbara Jordan, Colleen Stratton, Saba Mwine, Alana Shannon, Bridget Shannon and Karen Callahan, who also sang the 2013 version of "Morningstone" and the obbligate to "The Likes of You."

Changeling was very much a product of its time, my earliest attempt at notation of my musical compositions. Up to then, I composed on guitar or piano, even recorder, but at CalPoly, Pomona, I took music courses that enabled me, without dependence on a band, to write parts and hire studio musicians to bring my most ambitious works to life. I would place *Changeling* somewhere within the comic-opera genre, but *Morningstone*, as it developed, took me into the realm of myth, mysteries and alternate realities.

It's story is of and for our time, and at the same time, timeless, an exploration of the natural and supernatural world and mankind's perception of reality. I just released the 50-minute *Morningstone Music* CD, and can't wait to finish this interview and get back to writing the book.

HK: Just a few more questions. Let us review Odd Tales and Wonders: Stories in Rhyme. It showcases your narrative skills, but you enhanced your performance with sound effects. What is your theory about the implementation of sound effects to the information and the unfolding drama? Did radio serials make a big impression on you as a child?

TP: And yes, in addition to reading, when I was growing up in New England, where winter often brings fierce weather, on days that were particularly inclement, there was nothing quite so gratifying as crowding around in front of our big, console radio with its glowing yellow dial, to listen to dramatic radio programs. I can still smell the hot tubes that glowed on the wall behind the set and hear the sonic squeals as we switched from one favorite program to another. For all the time I've spent on movies, my first love is still audio.

In audio performances, where music is used, it is intended to set a mood. Likewise, the right sound effects convey mental images that help carry the story, without slowing it down to describe everything in the environment of the tale, thus allowing the storyteller to direct his attention to the phrasing, dynamics and tone of the story.



HK: Your brother Adam is collaborating with you on the CDs. Talk to me about working with him and what special chemistry you have when you work together. He is on the cover of the Odd Tales and Wonders CDs with you and you are continuing to record additional projects. What does he bring to your game? What is the process of collaborating with you?

TP: I could not imagine or invent a more wonderful collaborator than my youngest brother, Adam. He is the second arranger and musician I've worked with capable of playing all the instrumental parts, many on genuine musical instruments and the rest on modern synthesizers and emulators. More than 20 years my junior, he is, in every other way, like some mystical extension of myself.

We have chemistry. We share the same DNA. I am older and more experienced. He is better schooled in audio and music production. He claims to be learning a lot from me, but I learn at least as much from him. My composition is colored by my unrestricted Otherworldly imagination. He translates that into the language of professionally trained musicians. I sing the notes I do because the music takes me there. He follows, searching out the harmonies and justifying, as only he can, my musical flights of fancy. And sometimes, when he plays my music, I hear it completed for the first time, more than I ever dared imagine or hope. I told you about upgrading his facility to better serve my needs. Well, he knows how to utilize that gear to bring all its powers to bear and generate the tracks you now hear on our CDs.

As for Adam's musicianship, legendary *Rock and Roll Hall of Fame* recording engineer Geoff Emerick came out of retirement to record Adam's group, the Syrups. Adam is also a singer-songwriter and I have heard most of his songs, so I knew he was good, but as soon as we began working together, it became clear that as far as producing and recording my music was concerned, nothing could stop us. So, with some 80 or 90 songs in my back catalog that have stood the test of time, we went to work.

HK: I guess that answers that. What else do you have in the works for 2014?

TP: Adam and I are already half way through our next album and expect to complete at least two more, for a total of three to be released in 2014. In addition to the *Morningstone* novel, I plan to release *The Mysteries of Morningstone*, a non-fiction book exploring the underlying folklore, mythology and occult references that set *Morningstone* apart from my other works. And then, if possible, I'll get back to my five part series, *Long-Grin*, the tale of the dragon of the King Arthur legends, whose image today adorns the flag of Wales.

Visit the Otherworld Cottage Industries websites at:

<http://www.long-grin.com>
<http://www.grumpuss.com>
<http://www.morningstone.com>
<http://www.travisedwardpike.com>
<http://www.oddtalesandwonders.com>
<http://www.otherworldcottageindustries.com>