



Click on the poster above to see the **FEELIN' GOOD** music Sequences on Youtube.

Travis Edward Pike

A Contemporary Renaissance

50 Years in the Making

by Harvey Kubernik

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 back catalog audio products. I have now interviewed him several times, and we have discussed his development, production and publishing company, Otherworld Cottage Industries; his music publishing company, Morningstone Music; and his ongoing series of albums of songs he wrote and performed in the sixties, and has recorded in collaboration with his youngest brother, multi-instrumentalist, audio engineer and co-producer, Adam Pike. One of the busiest Hollywood entrepreneurs I know, this year Travis released his newest and most eclectic album, OUTSIDE THE BOX, and now he has restored music clips from the 1966 movie, FEELIN' GOOD, in which he starred and for which he wrote ten original songs. Our interview, in the Winter 2016-17 issue of UGLY THINGS magazine, provides a comprehensive

introduction to this little-known music maverick, but left me wanting more about FEELIN' GOOD.

HK: Before we get into **FEELIN' GOOD**, I've got to ask you what you think about your coverage in the Winter issue of **UGLY THINGS**?

TP: I'm feeling great. I love the review of my book, **TRAVIS EDWARD PIKE'S ODD TALES AND WONDERS: 1964 - 1974 A DECADE OF PERFORMANCE**. I'm already considering pulling quotes from that review for future press releases, like "Pike is an engaging storyteller with a sharp memory for details." I have to admit my sharp memory for details owes a lot to my wife, Judy, and her scrapbooks, but **UGLY THINGS** goes beyond the book to introduce the several albums I've released in the last three years, including the remastered re-release of the critically acclaimed **GRUMPUSS** in the 15th Anniversary Audio Theater Edition of that award-winning epic narrative rhyme, and the 50th Anniversary Edition of **DEMO DERBY**, my father's 1964 film for which I wrote the title song performed by the Rondels. That tremendously successful theatrical featurette played in more than 6,000 theaters across the country with the Beatles **HARD DAY'S NIGHT**, and receipts from that show provided the seed money for **FEELIN' GOOD**.

One noticeable discrepancy in the review, is that my much younger brother, Adam, is credited as my son. We got a laugh out of that. I don't blame **UGLY THINGS**. When Adam was a toddler, if we were together, everyone assumed he was my son. He and my mother came to my wedding, and while they were here, my bride, her daughter and I took them to Disneyland, where the photo of him on my knee was taken. I chose it for the cover of the book, because that little boy grew up to be the man who made recording my back catalog possible.



HK: What do you think of the way **UGLY THINGS** handled our interview?

TP: Brilliant! I didn't remember how good it was until I read it in **UGLY THINGS**. There was just one discrepancy that leaped out at me. In the photo at the top right of page 64, they name the lovely lady in the Swanboat with me as Judi Reeve. In fact, the lovely lady is my co-star and female lead, Patricia Ewing. Judi Reeve was definitely another star of the movie, an 11-year-old dancing machine who played Patricia's younger sister, discovered during the filming at that First Massachusetts Jaycees Battle of the Bands.

HK: Travis, I know you pretty well, and I'm always surprised when I run into people in the industry who've never heard of you. With your background and credentials, you should be a household name, but you're not. So before we go into **FEELIN' GOOD**, let's take a few minutes to talk about your book, **TRAVIS EDWARD PIKE'S ODD TALES AND WONDERS 1964-1974: A DECADE OF PERFORMANCE**.

TP: Okay.

HK: I wrote the Foreword to that book, but apart from a paragraph about when and why your father made the film, another about the Montclairs, who won the Battle of the Bands, and with it, performances of three songs in the movie, a third about the Brattle Street East, who played your backup band, and a copy of a **FEELIN' GOOD** handout, that's it. There's more about writing the title song for your father's 1964 theatrical short feature, **DEMO DERBY**, that played on thousands of screens across the country with the Beatles **HARD DAY'S NIGHT**. I've seen the scrapbook of newspaper clippings from Boston area newspapers with enough material on **FEELIN' GOOD** to warrant a full chapter, if not a whole book of its own. Why didn't you play it up?

TP: Most of my 50 years in showbiz has been behind the scenes. I composed most of the songs between 1964-1974, when I was primarily a singer, songwriter, poet, and storyteller. I wrote the book to introduce myself and my songs to a 21st Century audience. In it, I provided lyrics to the first two albums, **ODD TALES AND WONDERS STORIES IN RHYME** and **ODD TALES AND WONDERS STORIES IN SONG**, and set the stage for **RECONSTRUCTED COFFEEHOUSE BLUES**, **TRAVIS EDWARD PIKE'S TEA PARTY SNACK PLATTER**, **FEELIN' BETTER**, and this year's release, **OUTSIDE THE BOX**.

HK: Share some of the scrapbook clippings. Start with the one in the Wednesday, October 26, 1966 **Boston Traveler**.

"Pike's Folly:" Hub Producer Glows With Enthusiasm By Alta Maloney

"Most Bostonians would expect the equipment trucks from James A. Pike's movie company to be down at the Fish Pier, putting together a spot for a local politician to use on TV.

But a couple of years ago, Mr. Pike branched out due to a command of Travis Pike, whom he refers to as 'Son No. 2.' Said his son, 'Dad, you got to make a picture about demolition derbies.'

'DEMO DERBY' REAL SUCCESS

'Demo Derby' was, and still remains in some areas of the country, a fantastic success for a short subject, a crashing action film about 'drivers who tilt at each other.'

Now, carried along on the momentum of this triumph, the family has been involved in a feature-length, color film, 'Feelin' Good,' having its New England premiere today at the downtown Paramount.

The story of how it happened is the most extraordinary one of a father discovering a son.

Travis, now 21, was hurt last year while he was in the service in Europe. A German army truck skidded sideways into his sports car and he afterwards spent a year and a half in the hospital . . .

'A father never listens to his kids,' said this father of five, 'so I really didn't know how talented he was. Then, when he was back at Chelsea Naval Hospital, I went to Natick High School to hear him.'

'There he was with his leg in a cast, and 1200 or 1400 kids came alive when he sang. I said to myself--is that my kid up there making all this. It was a revelation that he could turn them on like this.'

THAT'S WHEN WE DECIDED

So Mr. Pike took some of the 30 or 40 songs Travis had written down to New York to the 'tunesmiths,' and 'they said they were good. That's when we decided to make 'Feelin' Good.'

Glowing with enthusiasm with the way the color and the Boston views used as background come out in the film, Mr. Pike declared, 'I want to make films here in New England--it's a passion . . .

'When we were mixing the film in New York, there was a studio man there looking at it. He finally said, 'You know, Darryl Zanuck is going to see this picture and he's going to say where does this guy Pike get the money to build sets like this.'

'We want young people to like this film. It's something different--it takes off at right angles to itself.'

'At home we call it Pike's Folly. If the picture doesn't make the scene, it's the most expensive home movie ever made.'

HK: The newspaper reviews really touted the movie and the music.

TP: They did. I especially like the interviews with my father, Jim Pike. From them, I understand **FEELIN' GOOD** better now, than I did when it was released. To me, the movie lacked dramatic structure, but my father was a fan of British director, Richard Lester, who had, by then, directed both the Beatles **HARD DAY'S NIGHT** and **HELP!** So, when my father talks about **FEELIN' GOOD** taking off at right angles to itself, I think he's describing that chaotic approach in which a series of incidents leads to a conclusion that has less to do with the machinizations of the characters, than a sort of random process of natural selection. I may be reading too much into it, but I knew my father well enough to know he had some plan, even if he never articulated it to me.

My wife, Judy, kept a scrapbook, so I have some interviews from before the film's release, and some mostly positive (if locally biased) reviews after the release--one source, unknown, that panned it convincingly. I think that review was accurate and insightful. My father's chaotic approach may have been deliberate, but that doesn't mean it was good, and if you have to explain it, it didn't work.

The Boston Globe--Tuesday, October 25, 1966

By **MARJORY ADAMS**
Globe Critic

"There's no reason why pictures shouldn't be made in New England as well as in New York," declared producer Jim Pike from Newton Centre. And he's doing something about it.

Remember "Demo Derby," made in Norwood? It dealt with that most terrifying of motor sports, the smashing of ancient automobiles by young fry. Pike, the father of four children ranging from 21 years to 5 months, was the man who made the film. He used local kids as his cast.

Naturally, the theaters showing it around here did tremendous business--youngsters wanted to see themselves in the stands, for one thing. But it was also a great success in many other parts of the country. It ran in over 4000 theaters and around Charlotte, N.C., alone it was shown in 250 packed motion picture houses and drive-ins.

Pike was so encouraged he has made another film, also with local youngsters in the cast--ranging from Harvard to high school. It opens Wednesday at the Paramount Theater, the same theater where "Demo Derby" was presented.

The title is "Feelin' Good." Pike himself describes it with teen-age lyricism: "It is the story of kids and their music.

America's second greatest export, according to Pike's informants, is rock 'n' roll music.

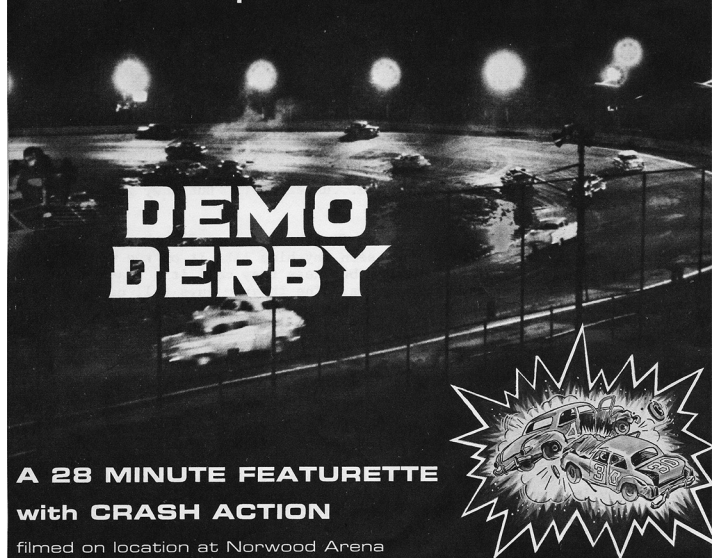
A Saigon news report recently told of a theater filled with teen-agers listening to American music while outside a small contingent of young Buddhists tried vainly to lure them to participate in a "hate the United States" demonstration.

Pike does not pretend he made "Feelin' Good" for patriotic reasons, but he thinks that the \$120,000 plus he has spent already on the picture may do a bit of good in future teen-age relations.

If "Feelin' Good" duplicates the success of "Demo Derby," Pike is going on with three other projects.



James A. Pike presents



Click the image above to view the **DEMO DERBY THEATRICAL TRAILER**

HK: Your father, James A. Pike, was heavily involved in the movie and media business in Boston. He made **DEMO DERBY**, which you have now released through Otherworld Cottage Industries, and which has been hailed by fans and media alike. DJ Rodney Bingenheimer loves **DEMO DERBY**. What was it like for you, watching that film, after 50 years?

TP: It was great. 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 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.

Oct 27, 1966 Boston Traveler, Evening Edition - Boston, Mass, Circulation 146,293

'Feelin' Good' Fascinating And Fresh Story Of Kids

"Feelin' Good" is a good idea—a sort of non-picture picture which entertains in its freshness even while one can see the obvious defects. *HK*

The film, now playing at the Paramount Theater, is the work of producer-director Jim Pike of Newton Centre whose camera work shows he has a love affair with Boston and that he has a very sensitive eye.

The picture is about young people and their music. It stars Travis Pike as a returning serviceman, Pat Ewing of Arlington as his girlfriend, Leslie Burnham, Ron Stafford and a button-nosed bunch of bangs and grins named Judi Reeve.

It also features a singing group called the Montclairs who won last year's Battle of the Bands, sponsored by the Jaycees, and a group of Harvard students called Brattle Street East. There are 10 songs in the film written by Travis.

The story line of young love in its ways of confusion are almost incidental and the fact that the action jumps around almost can be overlooked

The fascinating part of the picture is that of the kids themselves—the freshness of them all and the freedom and individualism of their dances. This is not the Hollywood-style a go-go kind of picture, but that of ordinary kids, some beautiful, and all of them pretty.

It's part documentary, part travelogue, part fiction. One thing Jim has done which is very nice is to make one see, as through for the first time, just how lovely a city Boston is. For that, a sincere thank you.



Travis on the Charles

HK: The clippings seem confused on one issue. Did you write eight or ten songs for the movie?

TP: I wrote ten, but I only sang eight in the movie. I wrote "Feelin' Good" and "Come Back Home" for the Montclairs, after they won the Battle of the Bands. Incidentally, until they

recorded "Feelin' Good," the working title for the movie was **ROCK AROUND THE HUB**. The Montclairs' outstanding performance of "Feelin' Good" is what made my father change the title.



HK: How did the movie do outside Boston?

TP: It played a lot of screens in New England, and I know it was held over in Denver, but it didn't get anywhere near the play that **DEMO DERBY** did, especially across the South. NASCAR Headquarters are in Mooresville, North Carolina, and there's no question that helped theater owners in that part of the country, where there were also a large number of drive-ins which catered to the young, auto enthusiast crowd. You'd think that **FEELIN' GOOD**, with its music, dancing, hotrods, and young, on-screen talent out for a good time would go over especially well, but it was generally rejected by Southern theater owners, who refused to book, we were told, because of the sequence with the Montclairs in the pizza parlor.



Production still from the pizza parlor sequence.

Hub-Bred 'Feelin' Good' Bright Teen Musical

"Feelin' Good" at the downtown Paramount Theater may lack Hollywood expertise and "names" but its undisputable

appeal is that it's Boston to the core, being the first full-length color musical ever produced by a Boston-based motion picture

company, has a cast of bright-faced, shining-haired young natives and was filmed against Old and New Boston backgrounds.

The Massachusetts Jaycees' Battle of the Bands and the "musical explosion" in his own Newton household of teenagers gave James A. Pike the idea for "Feelin' Good," which he describes as "a pop musical, a new look at today's young people and their music."

Pike wrote, directed and produced the musical for which his 21-year-old son, Travis, wrote eight of the 10 original songs in the film. Travis Pike and Patricia Ewing, a graduate of Boston University's School of Fine and Applied Arts who appeared in the senior Pike's successful short about racers, "Demo Derby," play the romantic leads.

Others in the cast are the Brattle Street East, a rock group from Harvard University; the Montclairs, rhythm and blues group who were first winners of the Battle of the Bands, and an inexhaustible 12-year-

old blonde named Judi Reeve who dances her way through the entire footage.

The theater management reports that there was much old school tie spirit evident opening-day as the newly fledged actors and actresses were recognized by assorted young members of the audience.

There were general murmurs of appreciation throughout the unreeling as such familiar sights loomed on screen as Harvard University campus, the Public Gardens, Boston Common, downtown Tremont street, the Esplanade, the Beacon Hill area, Prudential Center and other landmarks.

PEGGY DOYLE

ALL NEW FACES-10 NEW SONGS
THE BIG NEW SOUND

JAMES A. PIKE
Presents

Feelin' Good



Click the photo to see the newsreel of the Boston premiere

One of their hangouts was a pizza parlor, but the scene of black kids and white kids sharing a pizza was too much for some Southern theater owners. Youngsters today won't remember, but the Civil Rights Act of 1964, and the subsequent Voting Rights Act of 1965, created a climate of fear throughout the South. There were several highly publicized acts of violence, and out West, the militant Black Panthers formed, vowing to protect their rights and punish those who attempted to violate them. Southern theater owners didn't want to risk screening such "controversial" content for fear it might incite violence and property damage for which they may be held liable. It's still a racist argument, but given the news of the day, their fears may have been justified. Either way, it severely restricted theatrical bookings for **FEELIN' GOOD** across the South.

HK: I hadn't ever thought of it that way.

TP: Sometimes you have to go behind the headlines.

HK: **FEELIN' GOOD** played a huge role in your early music career, especially as a songwriter. Now, 50 years later, how do you feel about those songs you wrote back in 1965-66?

TP: Not bad at all. I gave my father exactly what he asked for at the time. In 2013, when my brother, Adam, began working with me to record my back catalog, we discovered a few songs from the movie that had made it into my performance repertoire with Travis Pike's Tea Party that I was still performing live as late as 1969-70, so we recorded them. Then, believing all the songs from the movie were lost, we decided to record the other songs too, along with a few newer ones, for our **FEELIN' BETTER** album, released in 2014.



Click on the album cover to listen to any of the songs on this album on youtube.

I wrote most of those songs in anticipation of a return to my German-Italian group, the Five Beats, and that band featured an excellent sax player, so when Adam and I recorded **FEELIN' BETTER**, I deliberately arranged them as I would have done for the Five Beats.

The restored footage from the movie shows how close our new recordings are to the originals. Of the three

FEELIN' GOOD. Starring Travis Pike, Patricia Ewing and Leslie Burnham. Written and directed by James A. Pike. In color. At the Paramount Theatre, Boston.

Musical Melange

Luckily a lot of music intervenes between dreary dialogue (is it camp-spoofy of just bad?) and silly situation. Travis Pike wrote eight of the film's songs — most of them imitative of current rock trends but unoffensively, even pleasantly, tuneful — and sings them in a strong melodic voice. The Brattle Street East, a group of four Harvard students, backed Pike up with an equally sure sound.

The Montclairs, another local group and winner of the 1965 Jaycees Battle of the Bands, figured in a subplot and offered a few more moments of the big sound, quiet-style. And folksinger Brenda Nichols, in an irrelevant but more than usually interesting moment, sang her own song, "Ride the Rainbow," in a husky folk-rock contralto.

But when the music stops "Feelin' Good" turns into a pretentious effort, a jumble of teenagers trying to fast-talk their way into the cool world with constantly-repeated words like "groovy" and at the same time trying to maintain smiles of Doris-Day wholesomeness. That's a trick that can't be done, and this film's the unfortunate result.

songs I sang and was able to salvage, I had changed the instrumentation and added a verse to "I Beg Your Pardon," but it was otherwise little changed in **FEELIN' BETTER**. "The Way That I Need You" has new instrumentation but is otherwise little changed. **FEELIN' GOOD'S** "Watch Out Woman" became "Things Aren't Always What They Seem," the lead guitar was replaced by a saxophone part, and the lyrics are less about telling a woman how to behave in public, than about trying to protect an young girl who might not be aware of the impact her uninhibited dancing has on some men in the crowd. The old version was more up-tempo, but thematically and musically, I like the new one better.

The lost songs from **FEELIN' GOOD** included "Don't Hurt Me Again" and "Foolin' Around," both essentially unchanged, and apart from the tempo and instrumentation, there's little difference between the old "It Isn't Right" and the new "It Can't Be Right." "Trophy Woman" is very similar to "Wicked Woman," but its evolution resulted in fresh saxophone and

piano parts, and its more contemporary title. Lastly, "Feelin' Better" the album title song, is totally unrelated to the movie title song, "Feelin' Good."

Oct 27, 1966 Boston Globe, Evening Edition

Hub, Young Both Shine

Sleek, shiny-haired, eager-eyed girls who can watusi or frug better than any you ever saw in a New York discotheque, and long-limbed, clean-faced young men with nary a Beatle haircut among them are the cavorting stars of "Feelin' Good" at the Paramount Theater.

What is more, all these young people are from Greater Boston — from the Harvard University campus to the counter of a pizzeria. Many of them were picked up at the Battle of the Bands sponsored by the Jaycees in the Weymouth Fairgrounds. The hero is the producer's son. Young Travis Pike wrote several of the songs in the film and sings them as well.

I don't remember any picture I've ever seen in which Boston and its environs have been so magnificently photographed. I can take or leave the gyrations of the modern teen-age dancer, but when you watch a group of these attractive youngsters walk down the Esplanade, it is impossible not to feel outright admiration — both for the loveliness of youth and the beauties of Boston.

"Feelin' Good" takes the audience on a tour with the kids to a coffee shop on Charles street, to Concord, to the Weymouth Fair Grounds, to all kinds of delightful spots where young people abound. They never stand still for a second, and they burst into song for any reason whatever.

The songs include "Feelin' Good," "I Beg Your Pardon" and "Don't Hurt Me Again," all by Trav Pike.

The very talented Brenda Nichols sings her own number, "Ride the Rainbow," with the assurance of a Broadway star.

The kids in the cast are charmers even if they aren't actors, but there is one outstanding player, young Judi Reeve, who looks as if she might end up in Hollywood some day. She has personality.

Dawn Kramer starts matters with a main title dance

which is a bit long but most effective.

The audience for "Feelin' Fine" is obviously not much older than members of the cast. If you have ever suffered a twinge of arthritis or puffed when you walked up a flight of M.B.T.A. stairs, then "Feelin' Good" will just make you feel bad that that old devil, age, is taking the vivacity out of life.

MARJORY ADAMS

"FEELIN' GOOD," written by Mildred Maffei, Jim Pike and The Boys in the Band. Produced and directed by James A. Pike. In color. Released by Pike Productions.
The cast:
Ted Travis Pike
Karen Patricia Ewing
Judi Judi Reeve
Elaine Leslie Burnham
Danny Ron Stafford
Johnny Johnny Ferro
Counterboy Marco Smigdon
Neighbor Frances May
M.C. Bruce Bradley

The clipping below doesn't name a source, but dates to Oct 27, 1966 and appears to be from a local newspaper in Newton, Massachusetts

Local Youths Premiere In Color Picture

Gifted young Newtonites appear in "Feelin' Good," a widescreen color feature film, which had its premiere last night (Wednesday) at Boston's Paramount Theater.

Produced and directed by James Pike of Newton, it provides an impressive showcase for budding local teenage talent. Travis Pike, 21, of Newton plays the male lead, and he wrote eight of the songs in the picture.

Others from the Newton area are Arthur Korb, composer and conductor of the music; Stephen Cooper, Walter Cooper and Brian Houston, who sing as "The Montclairs;" and the following dancers and extras: Dorry Silver, Neal Ochs, Debbie Ritzhaupt, Harriet Katz, Elliot Feldman, Jeanne Brodneyn, Gregory Pike, Joanne Levine and Sarah Stitt.

And that brings me to my final note. I wanted “End of Summer” to be in **FEELIN’ GOOD**. The ballad has its own claim to history, having become the instrumental theme for the Golden Globe nominated Best Documentary of 1973, **THE SECOND GUN**, a reporter’s provocative investigation into the assassination of Robert Kennedy.

I wrote the song in English, but with two verses in German, the idea being to let my German fans know I hadn’t forgotten them. My argument for its inclusion in **FEELIN’ GOOD** was that I had achieved notoriety in Northern Europe, especially in Northern Germany, which might help the movie internationally.

But I couldn’t very well be singing a love song to a girl I left behind in Germany, if the movie was all about my return to my loyal girlfriend back in the states, so that was the end of that. In addition to “Feelin’ Better,” new songs in **FEELIN’ BETTER**, but not in **FEELIN’ GOOD** are “Cold, Cold Morning,” and “Rock ‘n’ Roll.”

HK: Speaking of composing on demand, how difficult was it for you to suddenly have to write harmony-based, contemporary rhythm and blues songs for the Montclairs? Wasn’t that outside your normal idiom?

TP: Not really. My early repertoire featured songs by the Platters, Fats Domino, Little Richard, Chuck Berry, The Clovers, The Coasters, Ray Charles, Clyde McPhatter, you name ‘em. What pleased me most about the two songs I wrote for the Montclairs was how well they performed them. Songs that might easily have become parodies performed by a lesser group, were brilliantly realized by the Montclairs.

When I recorded my songs from **FEELIN’ GOOD** for **FEELIN’ BETTER**, I chose not to record the two songs I wrote for the Montclairs, and now that their original performances from the movie have been restored, I’m sure that was the right choice.

HK: You’ve posted the restored music sequences from **FEELIN’ GOOD** on Youtube, but you’re not offering them for sale, are you?

TP: Not yet, but all the songs from the movie are mono, and the optical soundtracks are pretty good, so I may consider releasing the original “Watch Out Woman” and “The Way That I Need You” on a 45 rpm collector’s edition some day in the future. And if that 45 does well, I’d happily talk to the Montclairs about “Feelin’ Good” and “Come Back Home.”

Meanwhile, Otherworld Cottage Industries put up a webpage dedicated to the two theatrical films in which I was involved with my father’s company, Pike Productions Inc. All six of the restored **FEELIN’ GOOD** sequences, along with a newsreel clip from its world premiere at the **Paramount Theater** in downtown Boston are now online, along with my father’s theatrical trailer for **DEMO DERBY**.

HK: What can you tell me about the story behind the lobby card?



TP: The success of **DEMO DERBY** clearly shows that American teens are car freaks. In **FEELIN’ GOOD**, the guy driving the ‘32 Ford Roadster hotrod is my high school friend, Ron Stafford, who not only played an important supporting role in the movie, but was the guy in real life who dragged me out to the hootenanny at the coffeehouse in downtown Boston, that inspired me to get back into music, and ultimately led to Travis Pike’s Tea Party. That’s Leslie Burnham, on the left, who played his girlfriend and the trouble-making femme fatale in the movie.

HK: Speaking of Travis Pike’s Tea Party, your 1967 [Alma Records single, “If I Didn’t Love You Girl,”](#) 50 years after its initial release, is posted on Youtube, and was released in a [1995 London Fog LP](#). And ten years ago, your brother Adam recorded that song with The Syrups, engineered and produced by multiple Grammy winner Geoff Emerick, best known for his work with the Beatles on their albums **REVOLVER** and **SGT. PEPPER’S LONELY HEARTS CLUB BAND**.

TP: Adam told me how that came about. He played my old recording for the Syrups and they liked it. Two of the Syrups being brothers, they thought since Adam and I were brothers, it would be cool to record it, and when they asked Geoff Emerick what he thought, he said they should do it.

HK: And you and Adam recorded it again, for your 2014 release **TRAVIS EDWARD PIKE’S TEA PARTY SNACK PLATTER**. So your original 1967 recording is now competing with your new 2014 version. And speaking of 1967, in my next book we discuss your Boston-based Summer of Love journey. I should say that when you arrived in Los Angeles in 1968, you were not a Flower Child. You didn’t promote drug use or free love, but you weren’t some arch-conservative, either.

TP: California defines any storyteller, singer, and songwriter who shows up on time, and performs without resorting to profanity and lewd conduct, as a conservative.

HK: Touché. Not to change the subject, the holidays are upon us. Where can people buy your works in release?



Click on the album cover to listen to any of the songs on this album on youtube.

TP: I'm on Amazon, both here and abroad, but you'll find Otherworld's CD's, books and DVD's in select online and brick and mortar retail outlets worldwide. As the holidays near, fans should note that items generally ship faster if they are ordered directly through their distributors, listed on the menus of the Production Office pages of my various websites. There you may also audition complete albums, peek inside the books, and view the theatrical trailers.

- www.otherworldcottageindustries.com www.long-grin.com
- www.oddtalesandwonders.com www.grumpuss.com
- www.travisedwardpike.com www.morningstone.com



HK: Not bad for an independent maverick.

TP: Not bad, unless you figure in the 50 years it has taken me to become an overnight sensation . . .



Otherworld Cottage Industries

The world without is not the world within