

CHANGELING'S RETURN CD LINER NOTES

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01. "Changeling's Return," AKA "Morningstone Title Theme," introduces the music of Morningstone, welcoming you to the mystical, magical, musical realm beyond the veil.

02. "The Stranger," a Beantown Home Cookin' hit, performed with the Trashbabies, the singing, dancing chorus of nine beautiful young women featured at the end of Morgen's live televised debut concert in England, intended to launch a summer European tour, a hypnotically seductive tune that drives concert-goers, home viewers, and the assembled media wild. Morgen skips out on the scheduled "meet and greet" with the U.K. and European press to take a refreshing, rainy spin in a sports car supplied by the record company, but with the rhythmic slap of the windshield wipers, and chorus from "The Stranger" running through his mind, falls asleep at the wheel and crashes into a ditch.

03. "Morningstone:" Daybreak, reveals a sign pointing the way to Morningstone, where Morgen hopes to find help, but it turns out to be a small, quaint village in the middle of nowhere, its tenuous links with the outside world apparently knocked out by the overnight storm. At the local pub, he sees a movie in which Laura, the lovely teacher of the local "heritage class," sings this invitation to mystery and destiny, forever intertwined.

04. Morgen accepts a ride in Laura's pony cart to a cottage where he can rest, undisturbed, until help comes on the morrow. Along the way, attracted to each other, they silently share "The Likes of You," a love song neither sing aloud, but both seem to hear, interrupted by a visit to Morningstone's ancient stone circle, and by Fiona, waiting at the cottage to welcome Morgen with her strong, local nectar and delicious smelling ambrosia. Before the ladies depart to prepare for their local May Day festival, Fiona introduces Morgen to the hidden meanings in "festival names."

05. Morgen sleeps the day away, and awakes to find a note from Laura, who must have returned while he slept, saying she decided he needed rest more than company. Alone and famished, Morgen drinks more of Fiona's potent nectar, dines on her ambrosia, and finally sets out on an evening stroll to visit the megalithic shrine by moonlight, where "Bemused, First Canto" comes to him, revealing his thoughts as he rests and drifts off to sleep, again.

06. Morgen is awakened by a local women's choir singing the eerie intro to "In This Place." Inside the stone circle, its central monolith has been cloaked and crowned with an antlered headdress. The local orchestra of men plays a solemn processional as the masked choir flirts provocatively with the orchestra, then returns to the shrine to watch Laura's ritual May Eve dance, erotically welcoming spring.

07. "Peeping Tom," underscores Morgen's reaction to Laura's dance, revealing his desire as he stalks, then chases Laura through the woods, determined to have his way with her, but the delighted chorus of Furies, Fates, and Muses will have it otherwise, and Morgen's victim escapes in the form of a doe, tumbling him into the cold stream, where the way back to the cottage is guarded by a mastiff and the other side is blocked by hostile Furies. The Furies are all talk, the mastiff lets him pass, and Morgen spends a chilly night alone in the cottage, feeling guilty and churlish.

08. In the morning, rather than face the locals, Morgen decides to walk back to the "real world," but when he arrives at the road, the car is gone. Has it been towed to the repair shop, and if so, will he be able to drive back to civilization? Still early, Morgen hurries back to the vilage. Fiona sees him trying to peek into the repair shop, and tells him it's May Day. The mechanic will be up at the shrine, and leads him there via her personal shortcut. On the way, the mastiff befriends him, and the locals greet him like a hero. He is allowed to enter the stone circle, and they let him enter the "Tomb of Every Hope," but as he does thunder, moans, screams and the voices of the locals sing their horrific whole moan invocation clearing the way to the trial within where he is to answer for all humanity's crimes against Nature.

09. If Morgen represents humanity, Laura represents Nature, fettered, scourged, and polluted by civilization. The sentences the Furies propose are death by fire, ice, or plague, but the Fates toss Morgen a key with which to free Nature from her shackles. He hesitates, weighing the danger of Nature unleashed. Laura's chains fall away. Believing he has failed the Fates' test, Morgen follows Laura, claiming he would have freed her. Offered a sip from her Cauldron of Inspiration, again Morgen hesitates. If this is another test, should he refuse it, or accept it? As Laura begins to withdraw her ladle, he grasps it, drinks, and falls to the floor. Enlightened, he awakens in a richly appointed chamber, and embracing his role as "The Fool," announcing himself as he marches out into the adoring crowd outside.

10. Tossed into the Sacred Pool by the men of Morningstone, Morgen surfaces, discards his soaked clothes and covers himself with the cloak seen the previous night on the central monolith, then carrying its antlered headdress, leads the men up the back of the hill to the shrine site. The men take up their instruments and as the drums sound, Fiona leads Laura, riding side-saddle on her unicorn-horned pony, her right leg curled around the saddle horn, providing a nest for the hare she carries in her lap, her left foot dragging the ground, her long golden hair held in place by the weight of the golden fishnet draped over her, and wearing

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her floral crown, up the hill toward Morgen, who dons the antlered headdress. The ritual wedding song, "The Mystery," continues as Laura dismounts, releases the hare, shrugs off her golden fishnet and goes, naked to embrace Morgen. But Fiona has left the unicorn untended. The Muses, Fates and Furies appear and the unicorn charges uphill at Morgen. The mastiff races to intercept the unicorn, and both collide with Morgen and Laura. She is shoved aside and he is thrown, headlong into the stone dolmen.

11. Morgen awakens in the hospital. "Bemused, Second Canto," reveals his thoughts and desires. If it was a real out-of-body experience, would he ever be able to return, or was it forever gone? The police report said Morgen skidded off the wet road and crashed into a tree. Drugs and alcohol were ruled out, so insurance covered the car, but Beantown Home Cookin's European tour was cancelled, Morgen is in the doghouse with the band's manager and financial backer, Rodney, but he remembers all the music and lyrics from his otherworldly adventure.

12. Back in Boston, one of the Trashbabies announces she's leaving to get married. The group plans a wedding shower where her last performance as a Trashbaby in "Witchy Stew," another Beantown Home Cookin' favorite, captured on video, is a huge hit at her wedding reception, and helps Morgen and Rodney settle their differences. Rodney sets up a fall European tour, and Morgen rehearses the band and chorus on his new material.

13. Back in England to record their second album, due for a release coinciding with the start of their fall European tour, "Peeping Tom" is unilaterally rejected by the record company chairman, who threatens to cancel the album altogether. Morgen's A&R man tells Morgen to write a new song to replace "Peeping Tom." Never having written a short-order song before, Morgen's earliest efforts to write a new potential hit run aground, but he does come up with the third element of his three-part song, "Bemused," providing a resolution to the previous "Bemused: Second Canto" that ended its vocal on a seventh note.

14. Discouraged by his inability to write songs on demand, Morgen kicks off his shoes, stretches out on his bed and closes his eyes. He feels a warm body moving over his, and awakens to find Laura in his arms, and if her caress and salacious smile are not enough to arouse him, her words are. "Your mystical encounter will soon be a matter of record," she whispers, and his new song, "Mystical Encounter" quickly becomes a matter of record.

15. In an effort to keep the memory of their interrupted nuptials alive, Morgen had blended its music with a vernacular invocation of his goddess he called "Sweet Mystery," in the hope that if he could not return to her, she might find a way to come to him. Could "Mystical Encounter" have been inspired by this song, and if so, when it is finally broadcast worldwide, will she return to him?

16. "The Fool in Concert" is Morgen's recapitulation of "The Fool", both sublime and bombastic, and Laura's "Morningstone" promise of a revelation of our mystery and destiny, forever intertwined, Morgen's reminder of the purpose of his otherworldly journey.

17. "Flying Snakes" is Morgen's real world reaction to the damage modern civilization's dependence on technology is doing to our planet's ecosystem, calls for an awakening and commitment to do all we can to reduce its negative effects by adapting to the reality of worldwide climate change. It is Morgen's reminder to us that we are dependent on Nature's bounty, and should the various supernatural solutions promised by humanity's diverse belief systems fail to materialize, we must make use of our natural abilities to understand and adapt to the environmental changes threatening us, in order to survive.

18. In "Dog, Roebuck, and Lapwing," the bardic symbols of yore are invoked, bringing both the ancient and the modern world together, encouraging us all to read between the lines.

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