



**HIGHER  
GROUND  
AUSTRALIA**

<http://www.hgavic.com>

**CONTACT:**  
Janette Frawley  
[hga.vic@gmail.com](mailto:hga.vic@gmail.com)

Volume 18 – Edition 2

## HIGHER GROUND NEWSLETTER – July 2021

### **WELCOME**

I think it was the vision of Mark Zuckerberg e-foiling across a lake holding a flag with John Denver singing 'Country Roads' in the background that has prompted me to put this newsletter together today. I don't understand the correlation, but it's always good to hear John's voice across the airways.

<https://www.9news.com.au/world/mark-zuckerberg-july-4-instagram-video-efoil-board/2ff09ffb-1db5-49d5-ba81-a99a4468636f>

The last eighteen months have been a challenge for everyone and I am hoping that we will start emerging from our burrows sooner, rather than later. Despite the slow rollout of the vaccination program here in Australia, I am confident that many of us will meet again in Aspen if not this year, then hopefully in 2022. I am keeping my fingers crossed that our leaders can come to an agreement across the board; one set of rules for overseas travel that each country will honour and that will give us some confidence that our vaccines are working and that we can return home without dealing with borders snapping shut at the whim of dictatorial leaders.

I look forward to celebrating with as many of you as possible in AIO in the not-too-distant-future.

We have lost a lot of friends recently; some due to COVID, others not. I would like to send our collective condolences to one of our Australian friends, Ursula Noble and her family on the loss of their beloved husband and dad, Dave, on June 14. It is often difficult to convey in words what is truly in our hearts in situations such as these. Ursula, we are thinking about you and we will catch up as soon as we can.

For those of you who knew Billy Jacobs and who use Facebook, the owners of the Billy Jacobs Art Gallery Facebook page regularly share their stories and memories of Billy. In doing so, they encourage others to share their stories. It is a really beautiful way to honour Billy and his life.

Despite restrictions, lockdowns, and other such stuff, I am surprised that there are quite a few new JD-related stories floating around, some of which are in the newsletter, including a very unexpected email from a friend who works in a remote community in Western Australia, which I will share.

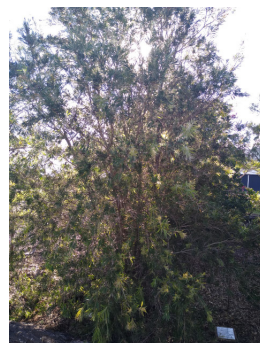
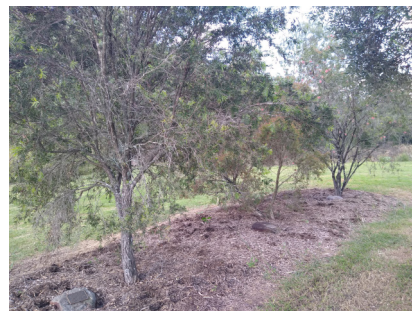
### **HIGHER GROUND AUSTRALIA TRIBUTE WEEKEND 2021**

As announced in the last newsletter, it is not possible to organise a tribute weekend this year. We would like everyone to keep in touch, pass on their news, and let me know if they hear of any good JD-related stories to include in the newsletters.

As you are aware, the newsletters are also on a 'go-slow' at the moment, but I will continue to send them out as regularly as I can. You can always contact me on [hga.vic@gmail.com](mailto:hga.vic@gmail.com)

### **BOONAH TREES**

Each year since 2001, we have planted trees at the locations of our Tribute weekends. These are dotted over Victoria, New South Wales, and Queensland. Rhonda, who lives near Boonah in Queensland has been checking up on the many trees we have planted in that area. As well as trees dedicated to John, we've planted natives to honour Steve Irwin, Steve Weisberg, Max and Meryl Moore, Margaret Gilby, and Harold Simpson. Despite drought and sometimes being ravaged by kangaroos, our trees are thriving remarkably well. Rhonda has sent through some photos of the trees for us. She has also cleaned and polished the plaques, which are placed next to the trees. Big thanks from all of us!



### **JOHN DENVER PICTURE BOOKS**

Since 2003, when the first children's picture book using John Denver's songs was published by Dawn Publications, Higher Ground Australia has donated copies of these books to schools across Australia. *Sunshine on my Shoulders, Take me Home, Country Roads, Grandma's Feather Bed (Jim Connor), and Ancient Rhymes* were illustrated by Chris Canyon, whilst *For Baby (for Bobbie)* was illustrated by Janeen Mason. Somehow, we would get hold of one or two hardcover or softcover books to give away. Some were signed by the illustrators and Jim Connor has been known to add extensive artwork to one or two of our contributions.

The schools were selected by ballot and we were able to donate books across the Australian states. When the primary school in Murphey's Creek in Queensland was flooded and their library destroyed, we donated a pack of five books. We also donated packs of the complete series to the remote schools in Lombadina and Balgo Hills in Western Australia. Just last week I received a lovely email from Susan, who works at the school in Balgo Hills, a remote Aboriginal community in Western Australia.

*'I came across your letter as I was cleaning my desk in readiness for long service leave and realised that I had never replied to you about your generous gift of the John Denver books from Higher Ground Australia.*

*The books are very bright and colourful with magnificent illustrations.*

*Over the period of the four years that we have been here, we have been able to re-establish a strong culture program. Our term three concept this year is Kurrumpa Marrka, which means Strong Spirit, and which connects to Aboriginal Spirituality and Wellbeing. How do we have a strong spirit? By knowing your country, your dreaming (story), knowing your family and where you are from and caring for it. This year's NAIDOC theme is Care for Country. All these concepts are fabulously interwoven throughout John Denver's music. So next term, more than ever we will be able to really break open his genius and integrate the books across the curriculum through our Culture.*

*Thank you for thinking of us.'*

Personally, I believe that John's music is as relevant today as it was when he was writing and touring. His legacy will live on simply because the themes, lyrics, and melodies are timeless.

### **HIGHER GROUND RAPTORS**

Peggy McDonald of Higher Ground Raptors recently received the Queen's Birthday Medal of the Order of Australia.

*'For service to conservation and the environment, Peggy McDonald, co-founder of Australian Raptor Care*

*and Conservation at Fitzroy Falls is awarded a Medal of the Order of Australia (OAM).*

*Ms McDonald says she is honoured to be included in the best of the best in 2021.*

*'It's the first time in all these decades I feel that it's sort of not a lonely road I am trundling along anymore,' she said.*

*'There are a lot of people engaged, interested and the birds are just getting the recognition they deserve.'*

(Illawarra Weekly Newsletter June 14, 2021)



### **AUSTRALIAN BIRDS OF PREY TO BENEFIT FROM NEW INVESTMENT TO THE LARGEST FREE-FLIGHT AVIARY IN THE SOUTHERN HEMISPHERE**

Queen's Birthday Honours recipient Peggy McDonald OAM has selected Wildlife Recovery Australia to continue her award-winning rescue and rehabilitation work for Australian birds of prey.

Australian birds of prey will benefit from new investment to the largest free-flight aviary complex of its type in the Southern Hemisphere.

The Higher Ground Raptor Centre Southern Highlands (HGRC) is a unique wildlife conservation centre in NSW, voluntarily created, founded, and managed by experienced raptor rehabilitator and Churchill Fellow Peggy McDonald.

HGRC was created to provide suitable pre-release fitness exercise aviaries for birds of prey that have come into care, as well as staged rehabilitation facilities to allow the birds to progress in line with their physical and mental abilities.

Not-for-profit company Wildlife Recovery Australia (WRA) has contracted to acquire the HGRC property where the facilities are located and form a working partnership with Ms McDonald. The transition is planned for late July.

WRA works to rescue and rehabilitate native wildlife bringing together the veterinarian and wildlife recovery expertise of not-for-profit joint venture partners Byron Bay Wildlife Hospital and Odonata Foundation.

"I am absolutely delighted that WRA are investing and partnering in the Higher Ground Raptor Centre Southern Highlands," Ms McDonald said.

"None of us last forever and it was important for me to find an organisation to continue on my work, and to take it way beyond what one person is capable of doing.

"We have some fabulous plans for the future and it is vital that the centre continues to grow. It simply could not be in better hands heading into the future.

"WRA bring expertise, experience and resources to continue my mission to provide best practice husbandry and facilities essential to the successful rehabilitation and release of these extraordinarily supreme athletes of the sky."

Awarded an OAM in the 2021 Queen's Birthday Honours, Ms McDonald is highly knowledgeable and skilled in Raptor rehabilitation, having been involved for more than 30 years.

WRA founding chairman Dr Ken Henry AC said that Wildlife Recovery Australia was committed to rescue, treatment and recovery of wildlife across Australia.

"Peggy and the team at Higher Ground Raptor Centre have created a unique and important facility for Australian birds of prey," he said.

"It's a real privilege to work with pioneering people like Peggy, and we aim to further develop Higher Ground Raptor Centre through our expertise and networks in veterinary services and predator-proof sanctuaries."

Australia is home to 35 species of raptors, 28 of which are species endemic to Australasia.

Fourteen are listed as vulnerable to critically endangered.

Threats to raptors occur primarily through conflict with humans and the expansion of the built environment, causing destruction, loss or alteration of their habitat.

In NSW alone, more than 1500 a year are hit by cars, caught in barbed wire, shot or caught in rabbit traps and suffer poisoning through pesticides, causing horrendous injuries and often death.

(The Canberra Times June 16, 2021)

<https://www.canberratimes.com.au/story/7299945/australian-birds-of-prey-to-benefit-from-new-investment/?src=rss>

Higher Ground Australia has had a long and close relationship with Peggy. In more recent years, all of our fundraising dollars have been donated directly to Higher Ground Raptors and we are delighted to have been closely involved with many of Peggy's projects. She has trees, dedicated to both John Denver and Max Moore, planted on her property in NSW. We are delighted that Peggy's work has been recognised in the form of an OAM and we look forward to meeting up with her when borders are no longer closed and we can travel freely across Australia.

[www.highergroundraptors.com](http://www.highergroundraptors.com) and

<https://www.facebook.com/HigherGroundRaptors>.

Click the link to view an older story on Peggy and her work, which was aired on the ABC.

<https://www.abc.net.au/7.30/caring-for-injured-birds-of-prey/11290932?jwsourc=em>

### **THE SONG THAT SOLD AMERICA TO A GENERATION OF ASIAN IMMIGRANTS**

**John Denver's "Take Me Home, Country Roads" had an unlikely resonance across Asia 50 years ago. Today his ode to West Virginia conjures a different type of longing.**

By Jason Jeong (The Atlantic, May 4, 2021)



A fixture of saccharine Super Bowl commercials and orthodontists' waiting rooms across the country, John Denver's platinum record "Take Me Home, Country Roads" turned 50 years old last month. Kitschy, yet earnest; dated, yet eternal. In its terse descriptions of bucolic West Virginia—"Life is old there, older than the trees, younger than the mountains, blowing like a breeze"—the gentle folk tune can conjure nostalgia for a place you've never visited and a life you've never lived. It's as classically American as a McDonald's apple pie; an ode to an uncomplicated vision of the United States.

But over the past half century, Denver's Appalachian anthem has also lodged in the hearts of many families in Asia, thousands of miles away from the Blue Ridge Mountains. In a 2009 paper, the sociologists Grant Blank and Heidi Netz Rupe published an informal survey of college classrooms in Western China that found that "Country Roads" was the most popular American song among the students. Although the survey's sample was small, its findings were, as Blank and Rupke write, a testament to the song's enduring relevance as a "powerful cultural symbol."

Introduced to Asia during a period of U.S. military influence, domestic political upheaval, and increased outbound migration, Denver's song about reminiscence and homecoming found an audience grappling with deep cultural and demographic change. Many listeners encountered in the pastoral scenes of Denver's lyrics a landscape upon which they could project pure fantasies of an ascendant United States. Thus, a song drunkenly belted out at West Virginia University tailgates was transmuted into an aspirational, mythological hymn.

Denver was perhaps an unlikely candidate for stardom in Asia, but his musical career intertwined with a time of rapid transformation on the continent. After the death of Mao Zedong, a new era of U.S.-China detente

began. In 1979, Vice Premier Deng Xiaoping made the first diplomatic trip to Washington by a sitting leader of China since World War II. For this historic summit, President Jimmy Carter hosted festivities at the Kennedy Center, featuring the likes of the Joffrey Ballet, the Harlem Globetrotters (a seemingly obligatory fixture of geopolitical statesmanship), and John Denver.

Carter's idea of an unforgettable night must have left an impression on the Chinese delegation. In 1985, Denver was invited to be one of the first Western artists to tour modern China, with his performances set to broadcast on state-controlled TV networks. Denver himself proclaimed that "the Chinese are more familiar with me than with any other Western artist." Although his trip stalled, reportedly because of concerns over venue location and crowd control, in 1992, Denver embarked on a multicity tour of the country. At a time when the Communist Party's anti-American policies still colored daily life, Denver's music was among the first and most popular pieces of American pop culture to be widely disseminated across the nation.

While Denvermania spread across China, the artist was seen as a deliberate tool for U.S. cultural influence in other parts of the continent. Karen Tongson, a professor of American studies and ethnicity at the University of Southern California and the author of *Why Karen Carpenter Matters*, told me that the music of soft-rock artists such as Denver and Karen Carpenter gained massive followings because of the availability of Armed Forces Radio (now called the American Forces Network) over decades in regions with a significant U.S. army presence, such as the Philippines, Vietnam, and Korea. The music that was played over military airwaves had to be muted in its subject and in its politics—think of how Robin Williams's character in *Good Morning, Vietnam* would repeatedly find himself in trouble for playing rock and "that funky music" as a DJ for the U.S. military in Saigon.

Back in America, much of what captured the attention of Gen X looked like Elton John's liberatingly vibrant costumes, sounded like Jimi Hendrix's overdriven amps, and promised Marvin Gaye levels of sex. But the smallest notes of vulgarity often didn't make it out of speakers in Asian countries tied to the U.S. military's fraught presence. So old-school balladeers and schmaltzy serenaders like Denver and Carpenter became radio mainstays. For officials of both the U.S. Armed Forces Radio and the Chinese Communist Party, Denver offered an anodyne simplicity fit for programming, and in this simplicity, millions of Asian listeners found resonance. As Tongson told me: "A song like 'Country Roads' would've been clean enough to sing at church for Christian Asians."

Though introduced over the airwaves, Denver found wider circulation through guitar-wielding fans. In his book *Circuit Listening: Chinese Popular Music in the Global 1960s*, Andrew F. Jones, a professor of Chinese literature and media at UC Berkeley, writes of how the mass production of guitars marked an infrastructural change across Asia. By the early '60s, Japan had established itself as one of the largest global producers of electric and acoustic guitars. As Japanese manufacturers subcontracted operations to neighboring countries, guitars became significantly more affordable and accessible across the continent. Bookstores sold songbooks with easy-to-follow sheet music for works by popular contemporary singer-songwriters such as James Taylor and Carole King. "I'm guessing every single songbook had 'Country Roads,'" Jones told me. "It became the canonized anthology piece for people who wanted to learn this repertoire." The popularity of these acoustic pop tunes was inextricably tied to the growing interest in learning English, Jones said: "If you wanted to be sophisticated or worldly, you had to be able to speak the language."

For children in Manila who fell asleep to the radio and college students in Seoul absorbing the nuances of English dialogue at their guitar clubs, "Country Roads" was part of a playlist that helped mold cultural sentiment toward America. This was the music of ambition from a country of economic might, but also the music of suburbia and stability. Easy-listening artists such as Denver projected a certain "whiteness, squareness, wholesomeness," Tongson said. "There was a particular kind of aspiration to that level of belonging and the normalcy of it all."

As these songs of American opportunity proliferated across Beijing and Bangkok, Asian people were beginning to make their way to U.S. cities such as New York and Los Angeles in large numbers. From 1980 to 2000, the Migration Policy Institute estimates that the Asian immigrant population grew more than threefold, from 2.5 to 8.2 million. For many of those who chose to relocate across the Pacific, Denver's corny ballad about Appalachia became a symbol of an idealistic version of America—a romantic conception sanitized of the moral stains of Jim Crow, Japanese internment, and McCarthyism.

My old man was one such believer in this Denverian dream. Born and raised in a small port city in South Korea, he grew up harboring the images of American splendor he had heard about from Denver, Tom Petty, and the Eagles. In 2001, he took a one-way flight from Incheon to JFK International with his wife and sons. He had few family or friends on arrival in the U.S., and limited language ability. The only thing of substance that awaited him was the hope that life could be better for him and his children in a country that would be "almost heaven." In the basic facts of his life's





trajectory, he probably wasn't all that different from the six Asian women killed near Atlanta, the postal worker reportedly stabbed in the Bay Area, or the grandma that police say was spat on in White Plains, New York, this year.

Once an anthem for the possibilities of Americana, "Country Roads" half a century later might resonate with the Asian diaspora in a different way: as a melancholic reminder of leaving a place they called home, and everything lost to the promise of a better life. While it used to be a blank canvas for the hope of their youth, the song's emotional resonance has evolved as many Asian people's illusion of America has dissolved: There was no Denver hit called "Go Back Home (Where You Belong)" or Eagles track called "Lynin' Slanty Eyes." For my parents and their cohort, immigration's emotional cost is enumerated by the weddings of new family they couldn't meet, birthdays of friends they couldn't celebrate, and funerals of loved ones to whom they couldn't say goodbye. To a generation that has experienced the fallacies of the American dream, "Country Roads" might still feel like a song of longing—though less for an aspirational, imagined home than for one where they know they'll belong.

In his novel *Interior Chinatown*, Charles Yu writes of "the slightly older Asian businessman standing patiently in line for his turn" at an American karaoke bar. "When he steps up and starts slaying 'Country Roads,' try not to laugh, or wink knowingly or clap a little too hard," Yu writes. "Because by the time he gets to 'West Virginia, mountain mama,' you're going to be singing along, and by the time he's done, you might understand why a seventy-seven-year-old guy from a tiny island in the Taiwanese Strait who's been in a foreign country for two-thirds of his life can nail a song, note perfect, about wanting to go home."

Last year, after two decades of living in America, my parents moved back to the city in South Korea where my dad grew up, to the same building where classic-rock LPs from his teenage years have been accumulating dust in the attic. I don't know if he still thinks about visiting West Virginia. But after all this time, he's finally home.

<https://www.theatlantic.com/culture/archive/2021/05/what-john-denver-means-some-asian-immigrants/618784/>

**FROM THE ARCHIVES**

#### **LEGENDS OF SONGWRITING: JOHN DENVER**

(Paul Zollo. *American Songwriter* – the craft of music, 2020)

After he became a cultural icon, he started to become dismissed as a musician. The critics were quick to dismiss him, and much of the public followed. But even before he was a movie star, as he became, critics

savaged him constantly, even during the years of his greatest success. For being lightweight.

He died on October 12, 1997, when he crashed his plane onto the beach at Monterey, California.

But the fact remains that he was a singularly serious songwriter who wrote albums of beautiful songs long before he became a star. There are the giant hits he wrote or co-wrote, such as "Leaving On A Jet Plane," first made famous by Peter, Paul & Mary, as well as "Rocky Mountain High," "Sunshine On My Shoulders," "Take Me Home, Country Roads," and "Annie's Song."

There were also scores of strong songs like "This Old Guitar" that were not hits, but were wonderful. He was one of nature's best musical champions, lyrically celebrating the organic beauty of his favorite place on earth: Colorado.

He chose the name Denver for the beauty it contains. His real name was less melodious: Henry John Deutschendorf. Born on the last day of 1943 in Roswell, New Mexico, he grew up all over the map, from Arizona to Alabama, the son of Lt. Col. Henry Deutschendorf, Sr., who showed much more love for flying (he set three speed records in the B-58 bomber) than for his son, to whom he rarely expressed affection. John felt the outsider no matter where they landed.

At 11, his grandmother gave him a guitar, and he learned how to sing and play. During college studies in Lubbock, Texas, he joined the first of many singing groups, the Alpine Trio, which led him to join the Chad Mitchell Trio. But he'd started writing songs and wanted a solo career.

He recorded sixteen songs at his own expense and had them pressed into 250 vinyl albums for friends and family. It included one of his first songs, "Babe I Hate To Go," later retitled "Leaving On A Jet Plane." The producer Milt Okun brought it to Peter, Paul & Mary, who recorded it with Okun as producer. It went to Number One on the charts and changed Denver's life. RCA signed him, and with Okun as producer he created his 1969 debut *Rhymes & Reasons*. In 1971 came his breakthrough *Poems, Prayers, And Promises*, with his own first hit, "Take Me Home, Country Roads."

The remarkable "Rocky Mountain High" came out in 1972. It offered an alternative to the inner drug journeys so celebrated in recent pop songs: the transcendent beauty of nature. His Thoreau-like exaltation of the natural world easily linked it to the divine: "I've seen it rainin' fire in the sky/Talk to God and listen to the casual reply/Rocky mountain high..."

Because of the word 'high,' the song was banned by several radio stations who insisted it promoted drug abuse. Denver's defense of the song, offered in his



1985 testimony before congress, speaks volumes about the genuine source of his music.

"This was obviously done by people who had never seen or been to the Rocky Mountains," he said, "and also had never experienced the elation, celebration of life, or the joy in living that one feels when he observes something as wondrous as the Perseid meteor shower on a moonless, cloudless night."

Yet the critics continued to disparage him throughout his career, calling the lyrics cliché and the music bland. This chasm between mass adulation and critical contempt caused him to rarely give interviews, and when he did, to get defensive about what he knew was a meaningful legacy.

"All right, I'm not Bob Dylan," he said to Rolling Stone. "I don't write songs like that. But I think 25 years from now people will be singing my songs even if they don't remember who wrote them. Can you remember that Duke Ellington wrote 'Mood Indigo'?"

Like any great songwriter, Denver balanced inspiration with craft. He said "Annie's Song" came to him in mere minutes on a ski-lift, after "a very difficult run." But Okun recalled that Denver had to reinvent its melody since he pointed out it was identical to Tchaikovsky's Fifth Symphony, Second Movement.

"[John] walked over to the piano," said Okun, "sat for an hour and came back, and the only thing remaining from Tchaikovsky was the first five notes. It was fantastic."

More than anything, he told Playboy in 1977, his work was life-affirming.

"I'm aware that I have this underlying purpose of wanting people to know, in the midst of this incredibly insane world, with all of the terrors and problems, that life is worth living," he said. "I love life! I love everything about it. And there comes a point, when I'm incredibly angry or sad, that I experience that emotion so strongly it gets to be a celebration.

"It's life, you see? ... I get to a certain low point and what I really experience is, God, I'm alive! How wonderful to feel this way! How wonderful it is to care so much that your heart is breaking! I'm aware that throughout all of this pain, what permeates me is this sense of love and of life. And that's what I want to give and share with people. Anybody I see or talk to, I'd really like him to feel better afterward."

<https://americansongwriter.com/legends-of-songwriting-john-denver/>

#### **RADIO PROGRAMMES – WILLIE HOEVERS**

Willie Hoevers of the Rocky Mountain Foundation for the Performing Arts has worked tirelessly to promote John's music through the foundation and through his regular radio programmes.

In 2013, Willie launched his fortnightly online show, 'The Music of John Denver' for American Veterans radio, which is available globally on [www.avradio.org](http://www.avradio.org)  
The next show is on Saturday May 8 at 2pm Mountain Time.

4 - 6 pm Eastern time

3 - 5 pm Central time

2 - 4 pm Mountain time

1 - 3 pm Pacific time

12 - 2 pm Alaskan time

2100 - 2300 UK time

2200 - 0000 European time

Next Morning – Sunday May 9

4 - 6 am Japan time

6 - 8 am Sydney, Australia time

8 - 10 am New Zealand time

Additionally, Willie hosts the show in the UK on Ridge Radio. The next show will be held on May 15 at 6pm UK time [www.ridgeradio.co.uk](http://www.ridgeradio.co.uk)

Here is a time zone conversion chart:

6:00pm - 8:00pm UK Time

7:00pm - 9:00pm European Time

4:00am - 6:00am Sydney Australia Time

5:00am - 7:00am Auckland New Zealand Time

2:00am - 4:00am Tokyo Time

1:00pm - 3:00pm Eastern Time

12 Noon - 2:00pm Central Time

11am - 1:00pm Mountain Time

10:00am - 12pm Pacific Time

9:00am - 11:00am Alaskan Time

Watch this space for other syndicated shows. For more information, please contact Willie

[willie@rockymountainfpa.org](mailto:willie@rockymountainfpa.org)

<https://rockymountainfpa.org/home>

#### **ASPEN IN OCTOBER - 2021**

(From the Aspen in October Facebook Page)

The Mt Chalet is currently sold out for AIO. If you have a reservation and will not be attending, please call them ASAP to cancel. If you are in need of a room you can be put on their waitlist. The Limelight will be closed until mid-November for renovations but I can personally recommend The St Moritz. There are other hotels, a Airbnb, and condos available in town. If you have a room and would like a roommate to share, please feel free to post below. You can also post if you would like to arrange a ride share from Denver airport to Aspen and back. The next 12 weeks will fly by folks. I can't wait to see everyone and hug your necks

#### **EVENTS**

There are a number of loved and new events happening for Aspen in October. Please check the Facebook page for events and tickets.

[www.Facebook.com/aspeninOctober/events](http://www.Facebook.com/aspeninOctober/events)

### **TRIBUTE ARTISTS**

Check out your favourite tribute artists. Although everyone is hibernating at the moment, check out their pages to when they are next (hopefully) performing:

#### **MARK CORMICAN**

<http://markcormican.com/schedule/>

#### **JIM CURRY**

<https://www.jimcurrymusic.com/future-concerts/>

#### **BACK HOME AGAIN**

A tribute to John Denver.

*Tom Becker is a former member of the Legendary Folk Group, The New Christy Minstrels, and has gone on to appear with Grammy Winners and Music Legends including Ray Charles, Jerry Lee Lewis, Willie Nelson, Gregg Allman and Jerry Jeff Walker.*

<http://www.johndenvertribute.net/schedule.htm>

#### **CHRIS COLLINS AND BOULDER CANYON**

Chris Collins & Boulder Canyon has scheduled shows in August and September. Please check the website for details. <https://bouldercanyonband.com/concert-schedule>

#### **CHRIS WESTFALL**

Friday July 30 free concert at Bethany Beach Events & Entertainment. Details

[www.townofbethanybeach.com](http://www.townofbethanybeach.com)

<http://www.chriswestfall.com/inConcert.php>

#### **JOHN ADAMS**

[HTTPS://WWW.JOHNADAMSBAND.COM/CALENDAR](https://www.johnadamsband.com/calendar)

#### **CHRIS BANNISTER**

<http://chrisbannisterthemusicofjohndenver.com>

#### **BRAD FITCH**

<http://www.cowboybrad.com>

#### **WILL KRUGER**

<http://www.willkruger.com>

#### **RICK SCHULER**

<http://www.sunshinerick.com>

#### **TED VIGIL**

<http://www.tedvigil.com>

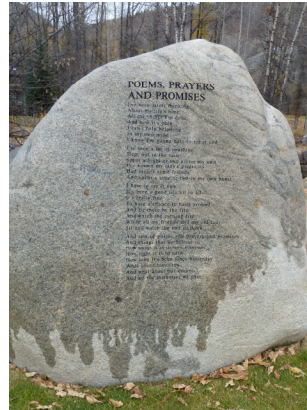
#### **JOHN DENVER PROJECT BAND**

<http://johndenverprojectband.it>

#### **RON MATTHEWS**

<http://www.ronmathews.net>

For more information about tribute artists around the globe, check out our website; [www.hgavic.com](http://www.hgavic.com)



### **POEMS, PRAYERS, AND PROMISES**

When *Poems, Prayers and Promises* popped up on the radio whilst I was driving into regional Victoria last week, the lyrics resonated exactly with my thoughts on our lives over the past eighteen months. The words;

*'How long it's been since yesterday,*

*And what about tomorrow?*

*What about our dreams*

*And the memories we share?'* are especially poignant,

given our current flip-flop, in-and-out of home

isolation existence we are currently experiencing. It's

alright to reflect upon our lives thus far, but we also

need to plan to achieve the goals we set for ourselves

for the future.

*'For though my life's been good to me*

*There's still so much to do*

*So many things my mind's never known.'*

I dream of the day I can do the 'things my mind's never known'. It's time to stop putting off until tomorrow the things we need to do today....

Some material included in this newsletter has been derived from the public domain, such as the internet and printed media. Articles and reviews are the opinion of the individual writer and as long as the content is of a reasonable nature and it is appropriate, it will be included. Organisations mentioned or featured in this newsletter are included to educate and inform people of their role and purpose. HGA does not profit from including the names of any organisation in this newsletter.

This newsletter is only emailed to those people who have individually contacted HGA and expressed a wish to receive it. Please do not hesitate to let me know if you no longer wish to receive the HGA newsletter.

## Poems, Prayers & Promises

(John Denver)

*I've been lately thinking about my life's time  
All the things I've done, how it's been  
And I can't help believing in my own mind  
I know I'm gonna hate to see it end*

*I've seen a lot of sunshine, slept out in the rain  
Spent a night or two all on my own  
I've known my lady's pleasures, had myself some friends  
And spent a night or two in my own home*

*I have to say it now, it's been a good life, all in all  
It's really fine to have a chance to hang around  
And lie there by the fire and watch the evening tire  
While all my friends and my old lady sit and pass the pipe around*

*Talk of poems and prayers and promises and things that we believe in  
How sweet it is to love someone, how right it is to care  
How long it's been since yesterday and what about tomorrow?  
What about our dreams and all the memories we share?*

*The days they pass so quickly now, nights are seldom long  
Time around me whispers when it's cold  
The changes somehow frighten me, still I have to smile  
It turns me on to think of growing old*

*For though my life's been good to me there's still so much to do  
So many things my mind's never known  
I'd like to raise a family, I'd like to sail away  
And dance across the mountains on the moon, yes I would*

*I have to say it now, it's been a good life, all in all  
It's really fine to have the chance to hang around  
And lie there by the fire and watch the evening tire  
While all my friends and my old lady, sit and watch the sun go down*

*Talk of poems and prayers and promises and things that we believe in  
How sweet it is to love someone, how right it is to care  
How long it's been since yesterday and what about tomorrow?  
What about our dreams and all the memories we share?*

