Preface

This abridged biography was originally written as an introduction for my essay "The Music of Moondog". The essay includes an analysis of ten vocal rounds along with a unit of lessons relating to Hardin's music for a secondary education level. The essay was last updated 2021 and will be undergoing revision in the future.

Generally this biography abridges much of what is covered in the Robert Scotto biography "Moondog, The Viking of 6th Avenue". Upon revision, additional prime sources for this information will be added.

- Julian 11/21/2025

I

Louis Hardin Jr's. Childhood and Early Adulthood, 1916-1943

Plymouth, Wisconsin, was home to Louis and Norma Hardin, née Norma Alves. Louis operated as the resident priest at St. Paul's Episcopal Church, and Norma as the resident organist. Norma was also a teacher. Their close family had three children, Ruth Louise, Louis Thomas Jr., and Creighton, as well as maternal grandparents who lived in Chilton, Wisconsin (Scotto, p 66). Plymouth, however, was not the first place the Hardins called home. Naturally, Louis found himself moving around quite often due to his profession as a priest. First was Marysville, Kansas, second was Clinton, North Carolina, and third was Plymouth; but it wouldn't be the last. Marysville is a location of significance though as it was here, on May 26th 1916, that Louis Thomas Hardin Jr., later to be known as Moondog, was born.

From a young age, Louis Jr. became immersed in music and the natural world. Louis Sr. greatly admired marches, writing a few himself (Scotto, p 32), and Norma's organ performances were of exceptional caliber. Both these characteristics later justify Louis Jr's love for percussion and the organ. His first parade took place on Memorial Day 1921, again exposing Louis Jr. even more to the percussion rhythms he'd one day grow to love. The chime of church bells, an organ's echo, his neighbor's upright player piano, community parades, and his father's phonograph all contributed to his early immersion with music.

Louis' mother, Norma, assisted in kindling his love for nature. In the spring they'd spend time searching for wild violets in the outskirts of town. In the Fall it would be weeds with small bulbs that they'd paint silver for decoration, and the winter would be a birthing season for fond memories of snowfall at the Great Lakes plains (Scotto, p 33). Louis Jr. was close with his mother for a period of time, but these nature trips are some of the only fond memories he has of her. At the end of the day he was without a doubt a follower in the footsteps of his father; which brought upon a love-hate relationship and a rebellious youth.

Both Ruth and Creighton found themselves following in the footsteps of their respective elders as well. Ruth took after her mother and Creighton after Grandma Alves. Grandma Alves played favorites, and Louis did not fit that criteria. She primarily stuck to speaking German with Louis' parents while he was around, thus not allowing for any real bond to be formed between them. Since Creighton spent most of his time with Grandma Alves, Louis as well had little connection with him. His sister Ruth as well remained distant until a later point in Louis' life.

This sort of loose family dynamic was relatively constant. For example when the Hardin's moved to Evanston, Wyoming in 1922 only Louis Sr. and Jr. departed; with Ruth, and Norma to arrive in the Spring of that same year (Scotto, p 41-42). Creighton stayed in Wisconsin with Grandma, and Grandpa, Alves and would rejoin the family later in 1924. Additionally, throughout these years there were growing tensions between Norma and Louis Sr. which would result in their eventual divorce in 1937.

With growing age, Louis began to realize more of the abusive aspects present in his life. While in Evanston the son of a churchman, named Edwin, bullied Louis Jr. After approaching his parents about the incident, "'Edwin hit me' became a household taunt for whenever he complained of bullying by other children" (Scotto, p. 44) In relation to his mother specifically, who was his only teacher for much of his childhood**,** he was considered one of the worst of her pupils for he couldn't always meet her expectations and demands. There was an incident where some of the townsfolk, including his sister and mother, left for a dance in Lonetree, Wyoming without him (Scotto, p 49). Another time he was unsuspectingly hurled face first to the floor, resulting in a bad nose injury, by a "friend" who was carrying him on his shoulders. Louis' mother was present when this happened, and never addressed the situation. (Scotto, p 54) Louis Jr. found himself feeling unaccomplished in comparison to the adults who surrounded him, and felt neglected by his family. He could never understand what it was that warranted the abuse he received.

In the process of moving from place to place there were a number of significant events which contributed to the growing personality of Louis Jr. In Wyoming, 1922, his father and him took a missionary work trip to the Wind River Reservation, a home of the Arapaho. The Arapaho were unmoved by Louis Sr.'s missionary work. While visiting the reserve, Louis Jr. received a drum lesson from Chief Yellow Calf (Scotto, p 46). He departed with his first drum, and progressively discovered a love for percussive rhythms. Through observing his father's failed missionary attempts, he learned to dislike the idea of a "need" to push one's religious beliefs onto others who have their own. From the unmoved Arapaho people, he learned to admire the past and tradition; which he would later begin to resurrect by embracing his Nordic roots– implementing both the Western, and early American, traditions of music into his composing. He rejected modernity and embraced the synthesis of traditions.

The next location the Hardins moved to was Burnt Fork, Wyoming, and while here Louis would perform publicly for the first time. On Saturday nights there would be barn dances amongst the community and Louis would play percussion accompanying his mother on piano

and uncle George on fiddle. George was not his uncle related by blood, but a close neighbor to the Hardins while in Burnt Fork. Louis Jr. 's set consisted of "a steamer trunk, which he would straddle and kick; the other half was a snare drum which he played using shoe-shapers." (Scotto, p 54). Although he did not build the instruments he was playing on, the odd use of shoe-shapers and a trunk would foreshadow his eventual inventing of instruments.

Following Burnt Fork, Wyoming was Fort Bridger, Wyoming, which they moved to in 1924. In 1925 Louis Sr. and Jr. moved to Beaver Creek where Louis Sr. operated a ranch near Lone Tree, Wyoming. Norma, Ruth, and Creighton remained in Fort Bridger, rarely visiting except for holidays. In 1927 they all moved to Hickey's Ranch, still near Lone Tree (Scotto, p 59-62).

The two Louis on their own fared well. Louis Jr. began to grow and take on more responsibility. He would fish, pick up the skill of trapping, and sharpshooting, for the purpose of catching wildlife to feed him and his father. He as well would sell pelts, and began to establish his first source of income; although his savings were later depleted when his father "borrowed" the money. In the winter he would be responsible for chopping holes into the ice, collecting water for the cows and horses (Scotto, p 61). Towards the end of Spring in 1929, the Hardins moved back to Wisconsin, now spending the summer with Grandma and Grandpa Alves.

The next departure took place in August 1929, when the Hardins moved to a farm in Hurley, Missouri. Creighton and Grandma Alves joined shortly after Grandpa Alves passed away in Autumn of 1929, but they would leave about a year later, leaving only Norma, Ruth, Louis Jr., and Louis Sr. (Scotto, p 67). The farm came with a bulldog named Lindy who would howl at the moon. Memories of the dog would inspire Louis' new identity, Moondog, years later in 1943 (Scotto, p 69, 87). Along with establishing the roots of his pen name, Louis started his high school years, playing drums in school band and orchestra. Around this time his mother bought him his first drum kit, but prior to that Louis was inventing small percussion instruments; once again foreshadowing his eventual inventing of unique instruments. His knack for invention, however, brought upon an accident which would change his life.

On July 4th, 1932 Louis detonated a dynamite cap on accident and the resulting damage was the loss of his left eye, and a failed surgery for replacing the lens in his right eye; thus leaving him completely blind. The tragic accident would forever change the life of Louis. It ushered him in the direction of a musical future, and crushed any remaining faith he had in a higher power. A few days following the accident he was given a metal braille alphabet, by an unknown woman from the state, and would learn to read and write via it. In 1933, Louis Sr.

swapped the farm they lived at for one in Shannon City, Iowa. While he was in Iowa, Louis Jr. was in St. Louis learning braille from February to May in 1933. In the summer that same year he registered at the Iowa School for the Blind, in Vinton; and would remain there, separate from his father, for three years, graduating in 1936. While here he began his music education by learning, and quite efficiently, piano, pipe organ, violin, viola, and voice. He eventually performed as a second violin in the school orchestra, violist for the quartet, and a bass in the choir. Additionally he began listening to classical radio stations, thus familiarizing himself with iconic composers such as Beethoven, Wagner, Tchaikovsky, etc.(Scotto, p 70-74)

At this point in life Louis Jr.'s family cared for him better, mostly his sister, but there were still hardships to be had. Before attending school in Iowa, his sister Ruth began the routine of reading to him everyday when he would come home from school for breaks. *The First Violin* was one of the first books she read to him, and it would bring about his inspiration to become a classical composer (Scotto, p 72). After graduating in 1936 Louis Jr. and Sr. reunited in Batesville, Arkansas while Louis Sr. was the rector of St. Paul's Church. Louis Sr. encountered complications trying to live life as a farmer, so he returned to preaching. For a period of time between 1936-1937 the family, Creighton, Ruth, Norma, and the two Louis', were together since all three of the kids attended Arkansas College. In 1937 though Norma and Louis Sr. divorced, resulting in Norma leaving, and Creighton departing to Grandma's where he would begin pre med school. Ruth stayed with Louis Sr. and Jr., caring for Louis Jr.

Many factors contributed to the divorce. While in Plymouth, Wisconsin, the two Hardin's published a controversial satirical book with the name *Archdeacon Pettymen in Politics*. The book spoke badly of the church, and the townsfolk in the book were based on members of the community in Plymouth, which was not received well; this in part was why Louis Sr. was relocated from Plymouth (Scotto, p 38-40). His ministry profession went downhill from that point, which resulted in him taking up a side business of operating a general store while in Burnt Fork and Fort Bridger, between 1922-1924. He was a terrible businessman, and made less money when trying to prioritize the store owner profession, which resulted in financial arguments between Norma and himself. In 1925, while Norma was in Laramie, Wyoming, they hired a child sitter who Louis Sr. attempted to seduce. These advances were rejected, and once Norma found out there were additional ripples in the marriage. All these events came one after the other, resulting in the failed marriage.

In 1938, Louis Sr. remarried a woman by the name of Mary Altman and he eventually renounced the ministry on December 19, 1938 (Scotto, p 80). Following this, Louis Sr. and Mary

bought a new farm and moved there with Louis Jr., who would only stay till 1943, and Ruth. Ruth's supportive relationship with him around this time reached a point that was overwhelming. She was kind, but at times broke trust with him. She was his eyesight for some time, but then he was able to navigate on his own. She helped him to pick outfits, but disliked it when he began to adopt his own style. Louis grew out his hair and beard, and would make clothes out of square cloths, similar to how he recalls the attire of the Arapahos; his father as well disliked his new look (Scotto, p 81). Now being 27 years of age, Louis Jr. increasingly craved a life of independence, and that would mean soon finding somewhere to escape to.

Unlike Ruth and Louis Sr., Bess Maxwell, his counterpoint teacher, was very supportive of Louis Jr.'s evolving personality, and even introduced him to Virginia Sledge, his soon to be first wife. Thanks to Virginia, Louis Jr. was introduced to Ike Meyers who helped pay for his schooling at the Southern College of Music from February until November, 1943, when Louis decided to drop out. College was simply not the right kind of environment for him. Also in November, Virginia and Louis Jr.'s marriage ended. The reason for this was because Virginia realized she had trouble being socially accepted by others while married to Louis; who was so uniquely himself, and already in search of somewhere far from home to travel to. Following the divorce, Louis realized he had a choice to make. He could go home with his father, and continue the only life he's known for so many years, or he could begin a life of his own without the shackles of his youth weighing him down. His sister Ruth, and Ike, agreed to help financially support Louis with the decision he would make. So with much growing independence, and musical drive, Louis Jr. left Mississippi, and his family, on a bus heading to New York City. (Scotto, p 81-83)

II

Moondog On The Streets of New York, 1943-1974

Being on your own in a new place comes with its challenges, especially while being completely blind. Louie - he no longer spelled his name Louis - spent much of his life travelling alongside the members of his family, so to go out on his own like this was an extremely large step in a direction he's never been in. His first job in the city was posing as an art model for various occasions, and he was situated with an affordable lodging in a building, no longer standing, at 332 West 56th Street. His room was about the size of a closet, equipped with a sleeping bag, portable organ, braille books, crates, and a portable electric stove. While here he

befriended Anna Naila, the first copyist to begin translating his braille compositions into standard notation. He grew to be quite the crowd gatherer, and he began to sell some of his compositions and broadsides on the streets of the city. In the mid 1940's, one such broadside *"Pen and Sword"* was the cause of his first arrest, where he was charged for "causing a crowd" (Scotto, p 90). Regardless of if the arrest was due to the crowd or the broadside, Louie paid the two dollar fine, and, staying true to his rebellious nature, left the judge a copy of *"Pen and Sword"*.

On his first Sunday in New York he sat in the front row at the Philharmonic listening to Strauss' *Don Quixote*, with Bruno Walter conducting, and Joseph Schuster playing cello. The following day Louie returned and was denied entry at the stage door until Schuster noticed him and intervened. Eventually Artur Rodzinski, the Philharmonic's conductor at the time, arrived and Louie was granted permission to attend rehearsals as often as he'd like. This privilege gave him a new avenue to learn about music through, and he would become good friends with members of the orchestra; eventually collaborating with some of them for his music. This relationship with the Philharmonic would only last until around 1947 for a variety of reasons. For one, the orchestra began to collect money to supplement Louie's income, which some members of the orchestra disliked (Scotto, p 91). His appearance was eventually considered inappropriate and thus shouldn't be associated with the Philharmonic. These are only a couple of factors which went into why he could no longer attend rehearsals. Still though, those four years taught him well.

The years 1947 to 1949 are defined by the creation of Louie's pen name, and a temporary departure from New York City. What brought upon these new events was likely an increasing desire for Louie to uniquely establish himself from others while in a location he felt did not tie him to his past. First, he adopted his pen name, Moondog. This moniker came to be because he felt he needed a new identity to help separate him from his past. The inspiration of his name came from his memory of the dog Lindy, in Hurley, Missouri, who would howl at the moon. However, his close friends would still call him Louie. Second, he decided to leave New York City, in Spring of 1948, in favor of New Mexico where he would try and live amongst the Navajo tribe. His attempts to do this, however, did not work out, so following New Mexico he set his sight on Santa Fe, and would then continue jumping from place to place after arriving there. Next on the list was Salt Lake City, where Louie had a policeman help in building his first set of square drums. (Feather) While here he also encountered a ballerina who called his odd rhythms in 5s and 7s "snakey" thus coining the term 'snaketime'. From there he traveled to Los Angeles where

he met Duke Ellington, and Al Hibler, after winning an amateur music contest at a performance hall Ellington's band was sharing the same night; he would later meet Ellington again after he returned to New York. Louie journeyed onward through Willow Springs California, North to Portland Oregon, East to Idaho Falls, Cheyenne, Rochester, and finally back to NYC in 1949. Later in 1951, when he visited Portland, Maine, he decided to name this trip in full his Portland-(Oregon) to-Portland- (Maine) trip; even though he didn't actually visit Maine until 2 years after his return to NYC. While in Rochester he purchased maracas and claves which he began to use when playing his square drums; previously he used drum mallets of his own creation. Upon his return, he began his development as a staple street icon in the city. Changing his square drums to triangular drums, building instruments of odd names and timbres, such as the oo, utsu, and uni, and fully embracing the lifestyle of being a begging street performer (Scotto, pg. 96-98).

Louie performed in a variety of locations in New York from 1949 to 1954. In 1954 he began to consistently perform at his most iconic location, that being the west side of 6th Avenue; which he loved due to the percussive rumble of the subway beneath him. One day while playing outside the Spanish Music Centre, unknown to him at the time, the owner Gabirel Oller came out and offered Louie the chance to make a record at his studio. The result was 4 78s, featuring iconic snaketime rhythms, organ solos, and various rounds. During this time, around 1950, he began to write many rounds and would later add text to a majority of them, some relating to his personal life and some just simple couplets. He continued to gain more traction, appearing on the radio, some talk shows, and attracting more onlookers on the streets. After saving up his first 600$ he bought a 3 acre plot of land in Hunterdon County, NJ, where he would occasionally take a bus to and camp out at.

Once 1952 came around, Louie found himself lovestruck by a woman with the name of Suzuko (Mary) Whiteing. The two clicked very easily; he was entranced by her voice, and she was entranced by his persona as a whole. The two married and on June 1st, 1953 had a child by the name of June. This marriage would bring about an era of inspiration and artistic development. She accompanied him on the streets, the two playing his compositions together; however they would only remain married for 8 years, and eventually seperate in April of 1960.

Around the time of 1952-53, Louie began the process of having his first full length album recorded and produced by Tony Schwartz for the Mars Record label, to be titled *Moondog On The Streets of New York*. Schwartz recently took to recording New York street artists in their natural environment, and upon meeting Moondog decided to follow through with a full length album. It was obvious at this point that Moondog made himself known as a popular artist, at

least in the underground scene. However, he would always seem to remain there as a result of his eccentric personality. While at recording sessions, he would keep quiet during breaks and not really socialize. He never really promoted his music and albums, and instead mostly composed and played on the streets. That in turn left promoting to the producers, who after periods of time would no longer want to deal with the artist who turned little profit from his music. There was even a time where Mr. Glazer, the man who helped Louis Armstrong gain traction, wanted to do the same for Moondog; however after entraining the idea for a bit, Louie would back out. In many ways he held himself back from the spotlight, but it's because he did not want to be known as a performer, he wanted to be known for his compositions. He wanted to write music that could be loved without having to associate it with him and his personality (Scotto, pg 114-117).

In 1954 *Moondog and His Friends* was released under the Epic record label. Side one featured his more primitive style compositions, like of the Mars album, but side two featured two lengthy orchestral suites. It soon became apparent to Louie that this primitive music, featured throughout the 50s, was meant to be a prologue to the classically oriented composer he wanted to be (Scotto, p 120, 139). His music was novel, taken seriously by some and not by others, some even thought it ok to use his music for their own benefit; after all he was just a street musician right?

Alan Freed, known as the "prince of rock n' roll", was a disc jockey of the 50s who from around 1951 to 1954 called his radio show "The Moondog Show", unknown to Louie until July of 1954. He would always start his show by playing the track of a howling dog. This sound effect came from the opening of one of Louie's first 4 78s, titled *Moondog Symphony*, which Freed bought. Freed was able to play the sound without permission because the 78 had no copyright, thus Freed copyrighted it himself. Slowly he adopted the name "Mr. Moondog" and referred to his listeners and groupies as "Moondoggers". Freed, during the lawsuit, even tried to argue that the name came to him as a result of amateur astronomy studies, and that he never met the blind street musician prior to coming up with it. The battle in full lasted from around July of 1954 - February of 1955, with Louie reigning victorious. Helping Louie win the case was validation from various icons in the music industry, such as Marshall Stearns, Perez Prado, Tony Schwartz, Arturo Toscanini, and Benny Goodman (Scotto, p 128).

With the money from the Freed court case, Louie purchased a 40-acre property in Candor New York for 750$ in 1956 (Scotto, pg 135). He later sold his property in New Jersey in 1957. These last couple of years leading up to 1960 were of a slightly more depressing nature for

him. He was recognized within the city but still was not the classical composer he'd want to become. His life on the streets grew to be strenuous on Suzuko, and is part of the reason they would separate in 1960. The term separate is specifically used as they never officially divorced, just no longer spoke to one another. Much about their marriage is unknown as the two preferred to keep that information between them, but what we do know is that living with a street musician for 8 years is not the easiest task. Louie was once again alone, and these emotions would resonate loudly in his most well known madrigal *All Is Loneliness*. He became lonely and once again thought of where to go next, he would soon develop his New York persona beyond that of which anyone could have thought. The Viking of 6th Avenue was to be born.

Since a great deal is already known about Moondog's eccentric Viking attire,the following will be a summary of what brought him to don his nordic garbs. Louie developed his counterculture philosophies. Although he was not young he shared a similar perspective with many youths of the 60s. He disliked the ruling government, participated in the anti-war movement of the era, purposely implemented the racially targeted jazz idiom into his compositions, and agreed that a cultural regeneration was needed. The difference between him and many individuals of the same counterculture scene, though, was that his criticism was based in the centuries old loss of Nordic culture because of the expansion of Christianity in the middle-ages. He sought to resurrect the Icelandic ideology, and even though none would follow in his footsteps, he would play his part in standing for what he believed in. His mindset was that of the traditionalist, not the modernist, and such a mindset progressively transformed him into the Viking and influenced his eventual decision to venture to Europe in 1974. A return to his classical roots, as he considered it (Scotto, pg 1947-1948).

The viking outfit Louie fitted for himself was only present and worn from around the mid 1960s-to his early years in Europe. Surprising to some, this iconic Norse-like image of him was only present in the city for about 7 years; but it has dominated the media's coverage and overall perception of him. He disliked how his outfit was a defining factor of him to the public, he only wanted to be associated with his music, not the outfit. The image he created was only meant to stay true to his beliefs, he explains it best "I do not dress as I do to attract attention, I attract attention because I dress as I do"

- Moondog

Wrapping up his years in New York were the release of his two Columbia albums *Moondog* in 1969, and *Moondog 2* in 1971. *Moondog* achieved great popularity and brought him much attention in the way he wanted to, because of his music. This album rose to #6 on the

Billboard weekly survey of best selling classical LP', right behind *2001: A Space Odyssey* (Scotto, pg 193). *Moondog 2* was of significantly less popularity, but remains important. This album was recorded with Louie, Suzuko, and June. The reason for the family reunion was so June could once again meet her father, since when Suzuko and Louie separated she was still young and did not form a real relationship with him. This would be the last time Suzuko and June saw Louie.

In the year 1971-1974, shortly before moving to Europe, Louie spent more time at his property in Candor. Ever since he purchased the property in 1956 he actually visited it quite often as a sort of vacation spot. Throughout those years, 1956 - 1974, he commonly was in a cycle of saving money to visit Candor, then going back to the city to make more money so he could go to Candor again. His eccentric personality, as always made him very well known by the community; and they adored his presence. Louie was good friends with his neighbors, even had some of them help him in building the small house he lived in. Prior to his departure in January of 1974 he gave a farewell concert, playing his trimba, reciting couplets, and singing his songs. He would not travel alone though for Thelma Burlar and Paul Jordan arrived with him at the Kennedy Airport on a January night. The three boarded a plane towards Europe intending to stay only for a small bit of time. Louie however, would soon change his mind.

III

Moondog In Europe, A Summarized Conclusion 1974-1999

Louie's initial arrival in Europe did not leave his music career completely stranded for his friend Paul set up a performance Louie would play in Weinheim, Germany. The crowd was very enthused by him, and many people showed up as Paul, at an earlier time prior to their arrival, gave the attendees a sort of prologue to Moondog by performing some of his compositions for organ. With some time, Paul left for America, and Thelma and Louie were to head back three weeks later. When the time came though, Louie admitted that he planned to stay and would not be returning. Once again, the Viking was stranded and starting a new chapter of his life. Moondog was now almost fifty-eight years old.

He found initial lodgings at a home for rehabilitated drug addicts, even though he was not an addict himself. He later moved into the apartment of a furniture restorer (Scotto, p 228). By 1975, he realized the unhappiness in his life and felt that Europe was merely a continuation of

his attempts to be a well known composer in America. He even planned shortly into 1975 to return to America, until Ilona Goebel came into his life; Ilona was later married, and her last name changed to Sommer. Ilona, being 23, was intrigued by the nomad Moondog in 1975, and would be further intrigued when discovering his album *Moondog* in January of 1976. Her family was also astonished at the music they heard; none of them realized he was but an elderly composer. After much discussion with her family, they collectively decided in July of 1976 to have Ilona seek him out and invite him to live with them. After locating him and talking to him for a while, Louie agreed to come stay with the Goebel family. With time, Louie practically became a part of the family, they enriched his life as much as he did theirs. He was at peace, and he and Ilona partnered up; copying, proofing, and getting Moondog's name out to the public.

His European years can be summed up quite neatly as there was not a large amount of grandiose journeys and experiences like there were in America. Louie composed more, a lot more, and found himself conducting and performing in many countries; he was especially popular in France. Album after album was constantly released, *Elpmas, Sax Pax For A Sax*, *Moondog: Round The World of Sound, In Europe, H'art Songs, Big Band, A New Sound Of An Old Instrument,* and *Erk - Moondog*. Of these albums though, only *Elpmas,* and *Sax Pax For A Sax*, were released before his death. With the release of his music, word spread back to America of his success. The press was amazed, many people presumed that he had passed away after disappearing from the streets, but now so many people realized he was not just a Viking, but a composer.

Louie passed away on September 8, 1999, but his legacy still lives on today. Although the scene is small and underrepresented, Moondog's music can still be heard. Stefan Lakatos, Moondog's pupil when moving to Europe, became very close with him and was taught how to play the trimba. To this day, Stefan still performs his music playing with various ensembles who perform Moondog's music with him. Dominique Ponty, a close friend and favored pianist of Moondog, can be heard performing his music on *Moondog: Piano Trimba*, released in 2019. Hobocombo is a trio inspired by Moondog, to this day still performing arrangements of his music, as well as original songs.

Moondog may have passed on from this world, but the beat of his heart can still be heard within the drums that still carry his music. Whether recordings of old, or performances new, there will always remain a reminder, and hopeful future, for Moondog.

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