



## HALF MOON WANING



american clavé AMCL 1062

P & C 2017 AMERICAN CLAVE MUSIC



## GIBBOUS MOON WANING



(ALTERNATIVE COVERS,  
ALTERNATIVE TITLES, DIFFERENT TIMES)



CUMULUS CLOUDS



NIMBOSTRATUS CLOUDS



STRATOCUMULUS CLOUDS

ABOUT THE COVER / PACKAGING: THE ORIGINAL IDEA WAS INSPIRED FROM THE JUMP BY SOMETHING WE SAW BEING THROWN OUT FROM THE GRAPHICS DEPARTMENT OF COOPER UNION WHEN I WAS A SCULPTURE STUDENT THERE IN THE EARLY '70S. IT'S BASICALLY THE VIETNAM PHOTOS PRINTED ACROSS THE PAGE FROM THIS TEXT - DIFFERENT CLOUD FORMATIONS BEHIND EACH - WITH THE CAPTIONS KINDA LIKE WHAT I'VE ADDED, AND I DON'T KNOW THE ORIGINAL ARTIST, BUT, MAN I'D LIKE TO THANK HIM OR HER. FOR NOW, I WAS TRYING TO FIND SOMETHING MORE ABRASIVELY CURRENT, BUT I RAN UP AGAINST THE CLEAREST BLOCKS, BOTH LEGALLY AND MORALLY, TO MANY OF THE IMAGES. USING THE AMERICAN DEATH DRONE, AND IMAGES OF THE PAIN OF OTHERS, MAKES THE RIGHT POINT IN TERMS OF THE CAPTIONS, WHICH IS THE REAL SET OF POINTS OF THE COVER'S TONE. I'M GUESSING IT'S CLEAR.

THE PREDATOR DRONE PICTURED IN THE TOP / DOMINANT IMAGES ON THE FIRST PAGES OF THE PACKAGING IS THE MQ-9 REAPER, MANUFACTURED BY GENERAL ATOMICS AERONAUTICAL SYSTEMS, INC; CONTRACTED BY AIR COMBAT COMMAND; 115 THOMPSON ST., SUITE 210; LANGLEY AFB, VA 23665-1987; DSN 574-5007 OR 757-764-5007. IT'S PAID FOR BY OUR TAX DOLLARS, SO I ASSUME I CAN SHARE THE CONTACT ADDRESS. PERHAPS THE MANUFACTURER'S ADDRESS IS MORE IMPORTANT: GENERAL ATOMICS AERONAUTICAL SYSTEMS, INC; 14200 KIRKHAM WAY; POWAY, CA 92064; (858) 312-2810

FROM THE U.S. AIR FORCE SITE:

#### MISSION

THE MQ-9 REAPER IS AN ARMED, MULTI-MISSION, MEDIUM-ALTITUDE, LONG-ENDURANCE REMOTELY PILOTED AIRCRAFT THAT IS EMPLOYED PRIMARILY AGAINST DYNAMIC EXECUTION TARGETS AND SECONDARILY AS AN INTELLIGENCE COLLECTION ASSET. GIVEN ITS SIGNIFICANT LOITER TIME, WIDE-RANGE SENSORS, MULTI-MODE COMMUNICATIONS SUITE, AND PRECISION WEAPONS -- IT PROVIDES A UNIQUE CAPABILITY TO PERFORM STRIKE, COORDINATION, AND RECONNAISSANCE AGAINST HIGH-VALUE, FLEETING, AND TIME-SENSITIVE TARGETS.

REAPERS CAN ALSO PERFORM THE FOLLOWING MISSIONS AND TASKS: INTELLIGENCE, SURVEILLANCE, RECONNAISSANCE, CLOSE AIR SUPPORT, COMBAT SEARCH AND RESCUE, PRECISION STRIKE, BUDDY-LASE, CONVOY/RAID OVERWATCH, TARGET DEVELOPMENT, AND TERMINAL AIR GUIDANCE. THE MQ-9'S CAPABILITIES MAKE IT UNIQUELY QUALIFIED TO CONDUCT IRREGULAR WARFARE OPERATIONS IN SUPPORT OF COMBATANT COMMANDER OBJECTIVES.

ACKNOWLEDGED AREAS OF OPERATION BY THE US AIR FORCE INCLUDE, BUT ARE NOT LIMITED TO, AFGHANISTAN, YEMEN, SOMALIA, MALI, PAKISTAN, AND NIGER.

NEWS PHOTOS / IMAGES OF SOME OF THE DAMAGE FROM U.S. PREDATOR DRONES



PAKISTAN, DATE UNKNOWN



PAKISTAN, DATE UNKNOWN



ABYAN PROVINCE, YEMEN, MAY 2012



AFGHANISTAN, APRIL 2013



HANGU, PAKISTAN - NOVEMBER 2013



DANDI DARPAKHEIL, PAKISTAN - SEPTEMBER 2012



SPINWAM, PAKISTAN - APRIL 2011



ANTICIPATING A U.S. FIGHTER JET ATTACK, NOT A DRONE ATTACK



BRANDON ROSS



FERNANDO SAUNDERS



STEVE SWALLOW



CHARLES NEVILLE

THE FIRST THING I NEED TO WRITE ABOUT CONCERNING THE REKID IS THE TUNING, 'CAUSE IT KINDA' CHANGES THE LIGHT, THE QUALITY OF LIGHT IN THE ROOM, IN THE EVENING, MAYBE. BRANDON AND I WERE LISTENING TO SOUL WARNINGLY GORGEOUS MUSIC FROM SOME "FIELD RECORDINGS" FROM MOZAMBIQUE, SOUTH INDIA AND, I THINK, XINGU IN BRAZIL, MOSTLY CHILDREN'S CHOIRS BUT ALSO A BIT OF A CAPPELLA ADULT VOICES, AND IT WAS CLEAR THAT NONE OF IT WAS TUNED TO 440. AS WE ALL KNOW, 440 WASN'T ALWAYS THE LOCKED TUNING LAW, FUCK, WE KNOW THAT BEETHOVEN'S "C" WAS NOWHERE NEAR WHAT WE HEAR AS "C"... BRANDON MENTIONED THAT HE'D READ SOMEWHERE THAT THE 440 ABSOLUTE WAS LOCKED IN THE 1930S, BY THE NAZIS... WHY, 'CAUSE IT SOUNDED LIKE JUST THE RIGHT AMOUNT OF TENSION AND ANXIETY? I'M NOT SURE THAT ENDS UP BEING THE TRUE SOURCE OF THAT FAKE ABSOLUTE, BUT WE ALL AGREED THAT THE UNSELFCONSCIOUS, INTOXICATINGLY BEAUTIFUL SENSE OF MELODIC CENTER THAT GOVERNED THE "FIELD RECORDINGS" WERE CLOSER TO OUR FEELING OF A COMFORTABLE MELODIC CENTER, SO ALL THE MUSIC ON THIS REKID (EXCEPT FOR THE "FIELD RECORDINGS" OF OUR OWN MUSIC, THE MUSIC FROM THE CASSETTE OF OUR SOUND CHECK AT SOBs AND THE RECORDING OF THE BAND AT NANCY IN 1984) ARE TUNED TO ABOUT 432, SOMETHING CLOSE TO WHAT WE HEARD FROM THE CHILDREN'S CHOIRS. IT'S FUNNY, THE MORE "HUMAN SCALE" (TO US) TUNING OF 432 WE USED REALLY HAS A FUNNY EFFECT ON THE PEOPLE WHO'VE HEARD THE MUSIC. IT SEEMS THAT NO MATTER HOW FAST WE PLAY, NO MATTER HOW INTENSE AND COMPLEX THE RHYTHMS WE SPOKE THROUGH (FOLLOWING THE HEARTS' AND THE MUSICS' DICTATES), PEOPLE SEEMED TO ALWAYS HEAR IT AS "SLOWER" AND RELAXED. IN SOME WAYS, ALTHOUGH WE'RE ROBBED OF THE RHYTHMIC, INTENSE AWE, IT'S SWEET, REALLY SWEET. NO? HEY, HUMAN SCALE, EVEN IN TUNING, UM, WOW.

YEAH, AS I ASSUME YOU ALL KNOW, AND IS ONE OF THE MAIN REASONS YOU EITHER BOUGHT THIS REKID OR ENGAGED WITH THE PROJECT AS A CROWD FUNDING PARTNER, THE MUSIC WE MAKE SOUNDS LIKE NO OTHER MUSIC, FUCK, EVEN OUR "MISTAKES" SOUND LIKE NO OTHER MUSIC'S "MISTAKES"..... I'D LIKE TO THINK IT'S BECAUSE WE'RE BEING TRUE TO OUR COLLECTIVE "HEART", TO THOSE PASSIONS THAT DRIVE US TO MAKE MUSIC IN THE FIRST PLACE, AS OUR WAY OF SEEING / HEARING OURSELVES IN THE FABRIC / WEAVE OF LIFE, MORE THAN JUST SEEING OURSELVES REFLECTED ON THE SURFACE OF IT. ANYWAY, FOR THIS RECORD, STEVE BROUGHT INTO THE SESSIONS BEAUTIFULLY WRITTEN CHARTS FOR THE

SONGS WE HAD WORKED ON, AND, AS THE PLAYERS ARE AMONGST THE BEST IN THE WORLD WE WERE ABLE TO COMPLETELY NAIL ABOUT 17 OF THE CHARTED SONGS WITHIN THE FIRST DAY AND A HALF. BUT, THAT WAS JUST THE BEGINNING OF MAKING THIS RECORD, OR MAKING THIS MUSIC AUDIBLE, WELL, AS IT DEMANDED TO BE MADE AUDIBLE IN ALL OUR HEARTS, DARKNESSES, RESTLESSNESSES... WE NEEDED TO KEEP GOING THROUGH ALL THE MUSIC, ALLOWING THE RIGHT MISTAKES TO EMERGE, NOT MISTAKES THAT ARE JUST CRACKS IN THE SURFACE, BUT THE MISTAKES THAT ALLOW FLOODS OF EVEN MORE, DEEPER MUSIC, TO FLOW THROUGH. MAYBE IT'S TRUER TO THE REASON WE MAKE MUSIC IN THE FIRST PLACE, WHY WE'RE MORE OR LESS DRIVEN TO MAKE IT, THAN TO "MAKE A LIVING", WHO KNOWS... BUT THE MUSIC DOES RING MORE LIKE PASSION THAN LIKE MONEY..... SO, UNHAPPY FOR US... SIGH....

ABOUT THE WORDS ON THE REKID: I DON'T THINK THERE'S A LOT THERE THAT'S PARTICULARLY DEEP IN THE WORD I WROTE FOR THE PROJECT, IT'S JUST A SEQUENCE OF IMAGES WE THOUGHT WERE FUN. I WAS ALSO TAKEN BY THE WAY THE SAME WORDS AND IMAGES WERE TRANSFORMED WHEN INTEGRATED INTO DIFFERENT SONGS / FORMS / SETS OF CHANGES / SINGERS' PHRASING, ETC... MORE FUN. BUT, YEAH, THERE ARE TRACES OF MATTER I TAKE VERY SERIOUSLY TOO.

AS WITH ALL OF THE BEST WORK WE'VE DONE, THERE ARE HOURS OF OTHER MUSIC RECORDED DURING THESE SESSIONS THAT WERE NOT FINISHED, OR WERE NOT INCLUDED, AND, AS I'M SURE EVERYONE KNOWS BY NOW, IT'S NOT BECAUSE THERE WASN'T EXTRAORDINARY MUSIC THERE, BUT JUST THAT IT DIDN'T FIT INTO THE MUSICAL / PASSIONATE NARRATIVE THAT ASSERTED ITSELF IN MAKING THIS RECORD / MUSIC A DIRECT, COHERENT POINT / STATEMENT OF DISQUIET. WELL, IT JUST LEADS TO A DRIVE TO FINISH THOSE PIECES, TO MAKE ADDITIONAL REKIDS..... YEAH, AND MORE TO MORE FINANCIAL STRUGGLES, AND TO MORE FIGHTS IN WHICH WE REALIZE WHY WE ARE HERE NEEDING TO MAKE MUSIC IN THE AURAL IMAGE OF THE TURBULENCE IN OUR... WELL, YOU KNOW. IT DOES MAKE ME SMILE WITH A GROUNDING CALM THAT JEAN-PHILIPPE'S BEAUTIFUL PIECE, DONE RIGHT, THAT NEGRO'S DRUM CORRECTIONS-TO-HUMAN-RETROGRADE PIECES AND THAT STEVE'S WALL OF SOUND SPIRITUAL WILL BE FINISHED AND RELEASED IN WHATEVER FORM THE NEXT REKID TAKES, JUST A LITTLE LATER. ... THAT THE MUSIC HERE ISN'T REALLY FINISHED, AND NEVER WILL BE....

- KIP

**PLAYERS IN ORDER OF APPEARANCE:**

**KIP HANRAHAN** (DIRECTION, PERCUSSION); **MICHAEL CHAMBERS**  
(ELECTRIC GUITAR, VOICE); **DICK KONDAS** (AUDIO ENGINEER);  
**BRANDON ROSS** (VOICE, GUITAR, ELECTRIC GUITAR, BANJO);  
**LUISITO QUINTERO** (CONGAS, TIMBALES, PERCUSSION);  
**ROBBY AMEEN** (TRAP DRUMS, PERCUSSION); **YUNIOR TERRY** (BASS);  
**CHARLES NEVILLE** (TENOR SAX); **LUCIA AMEEN** (VOICE);  
**MILTON CARDONA** (CONGAS); **ANTHONY CARRILLO** (CONGAS);  
**RICHIE FLORES** (CONGAS); **ANDY GONZALEZ** (BASS);  
**STEVE SWALLOW** (ELECTRIC BASS); **XIOMARA LAUGART** (VOICE);  
**FERNANDO SAUNDERS** (ELECTRIC BASS, VOICE, CELLO, GUITAR);  
**JOSH SINTON** (BARITONE SAX); **ALFREDO TRIFF** (VIOLIN);  
**J.D. ALLEN** (TENOR SAX); **MISS JENNIFER HERNANDEZ** (VOICE);  
**ROBERTO POVEDA** (VOICE); **DAVID RODRIGUEZ** (TAPES, SOUND EFFECTS);  
**CRAIG HANDY** (TENOR SAX); **LUCY PENABAZ** (VOICE);  
**GIACOMO MERECA** (ELECTRIC BASS); **GRAYSON HUGH** (VOICE);  
**SENTI TOY** (VOICE); **IGNACIO BERROA** (TRAP DRUMS);  
**GIOVANNI HIDALGO** (CONGAS); **STEVE BERRIOS** (CONGAS);  
**JACK BRUCE** (VOICE, ELECTRIC BASS);  
**CHICO FREEMAN** (TENOR SAX); **MARIO RIVERA** (BARITONE SAX)

**SONGS IN ORDER OF APPEARANCE:**

1 - **SHE CAN MEASURE THE HISTORY OF DREAMS** (5:30)  
KIP HANRAHAN / CLIFF KORMAN / BRANDON ROSS  
2 - **LUCIA'S YOUNG NIGHT** (2:00) KIP HANRAHAN / LUCIA AMEEN  
3 - **DANCING WITH SWEETNESS, TONIGHT** (4:32)  
KIP HANRAHAN / STEVE SWALLOW / ROBBY AMEEN  
4 - **PERFECT MATH, IN A MODEL BRONX CHILDHOOD** (2:23) KIP HANRAHAN  
5 - **OUR REFLECTION IN THE TURBULENT HEAT (IT'S REALLY YOU...)** (1:27)  
ROBBY AMEEN / FERNANDO SAUNDERS / KIP HANRAHAN  
6 - **SILVANA LAUGHS AT THE FILM NOIR SHADOWS (FOR SILVANA DELUIGI)** (3:33)  
STEVE SWALLOW / KIP HANRAHAN  
7 - **ANDY LAUGHS AT ONE OF THE FEW GOLDEN VEINS IN OUR BRONX CHILDHOOD (FOR ANDY GONZALEZ)** (6:06) STEVE SWALLOW / KIP HANRAHAN / JENNIFER HERNANDEZ  
8 - **WE WERE NOT ALONE (FERNANDO LOOKS FOR CLOSURE - BUT THERE'S NEVER ANY...)**  
**(FOR LOU AND JACK)** (6:38) FERNANDO SAUNDERS / KIP HANRAHAN  
9 - **NAME US LIGHT** (2:34) BRANDON ROSS / KIP HANRAHAN  
10 - **SOMETIMES I CAN GO FOR NIGHTS, FORGETTING** (2:03) KIP HANRAHAN / CLIFF KORMAN  
11 - **SHE AND HE DESCRIBE THE EXACT SAME INTIMATE MOMENT** (6:38)  
KIP HANRAHAN / STEVE SWALLOW / FERNANDO SAUNDERS  
12 - **A NAKED WOMAN, COMFORTABLE (1- GIACOMO AND KIP, WITH THE CLARITY OF LUCY, EXPLAIN THE RECORDING TECHNIQUES OF THE REKID)** (0:30) GIACOMO MERECA / KIP HANRAHAN  
13- **A MORE NAKED MAN, FRIGHTENED (2 - GIACOMO AND KIP, WITH THE CLARITY OF LUCY, EXPLAIN THE RECORDING TECHNIQUES OF THE REKID)** (0:29) GIACOMO MERECA / KIP HANRAHAN  
14 - **THE DUSK COMING TO A MOVING REST (3- GIACOMO AND KIP, WITH THE CLARITY OF LUCY, EXPLAIN THE RECORDING TECHNIQUES OF THE REKID)** (1:01) GIACOMO MERECA / KIP HANRAHAN  
15 - **SOMEWHERE IN THE DEEPEST BLUE, THERES A WOMAN WHO KNOWS... (GRAYSON'S GRASP OF THE LIGHT OF THE DREAMLESS MOON, AND SINGS IT THROUGH THE NEXT TAKE OF "SHE CAN MEASURE THE HISTORY OF DREAMS"... ) A.K.A. ALTERNATE UNDERSTANDING / TAKE OF "SHE CAN MEASURE THE HISTORY OF DREAMS..."** (4:31) STEVE SWALLOW / KIP HANRAHAN / GRAYSON HUGH  
16 - **THE HEAT CHANGED THE COLORS OF MY EYES** (1:37) KIP HANRAHAN / ROBBY AMEEN  
17 - **THE NIGHT FINDING IT'S FORM** (1:54) BRANDON ROSS / KIP HANRAHAN  
18 - **SOME SCOTTISH LULLABY** (0:43) JACK BRUCE / KIP HANRAHAN  
19 - **IN OLINDA, SHE CALMLY EXPLAINED THE USE OF THE REFLEXIVE....** (3:48)  
KIP HANRAHAN / FERNANDO SAUNDERS  
20 - **ALL US WORKING CLASS BOYS** (5:11) KIP HANRAHAN / STEVE SWALLOW



ALFREDO TRIFF



DICK KONDAS



FERNANDO SAUNDERS AND  
MICHAEL CHAMBERS



LUISITO QUINTERO



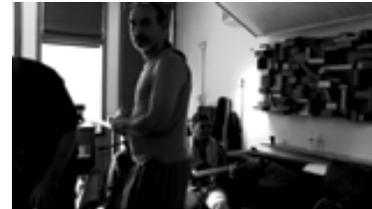
XIOMARA LAUGART



LUCY PENABAZ



KIP HANRAHAN AND ROBBY AMEEN



FRÉDÉRICQ BIANCHET



GIACOMO MEREGA



STEVE SWALLOW AND YUNIOR TERRY



ROBBY AMEEN



LEIJIA HANRAHAN

PRODUCTION:

PRODUCED BY **KIP HANRAHAN** AND **MICHAEL CHAMBERS** WITH **DICK KONDAS** AND **ROBBY AMEEN**.  
EXECUTIVE PRODUCER: **LEIJIA HANRAHAN**.

RECORDED JULY 2015 THROUGH DECEMBER 2016 AT OSCILLOSCOPE LABS, MANHATTAN  
(**DICK KONDAS**, ENGINEER; **ANDRE KELMAN**, VERY ENGAGED WHILE SNARLINGLY SKEPTICAL RECORDING ASSISTANT); FIGURE 8 STUDIO, BROOKLYN; (**DICK KONDAS**, ENGINEER); EASTSIDE SOUND, MANHATTAN  
(**MARC URSELLI**, ENGINEER); MIXED DECEMBER 2016 AT OSCILLOSCOPE LABS, MANHATTAN  
(**DICK KONDAS**, ENGINEER AND **ANDRE KELMAN**, STILL THE VERY ENGAGED, BUT STILL SNARLING,  
BUT STILL INDISPENSABLE RECORDING ASSISTANT)

MASTERED DECEMBER 2016 AND MARCH 2017 AT STERLING SOUND (**GREG CALBI**, STILL THE  
ABSOLUTE BEST!!!!, MASTERING ENGINEER)

SOME ADDITIONAL OVERDUBS WERE RECORDED BY **FERNANDO SAUNDERS** IN THE OSTRAVA, CZECH  
REPUBLIC AND BY **ALFREDO TRIFF** IN MIAMI, FLORIDA. SOME EXTRA RECORDINGS INCORPORATED IN  
THE MUSIC WERE RECORDED DURING A KH BAND PRE-CONCERT SOUNDCHECK IN SOBS, MANHATTAN,  
IN NOVEMBER 1994; AND DURING THE CONCERT AT THE NANCY JAZZ PULSATIONS, FRANCE, OCTOBER  
1984.

THE FOLLOWING PEOPLE ARE AMONGST THOSE WHO CONTRIBUTED THEIR CARING AND SUPPORT TO THIS  
PROJECT IN THE FORM OF FINANCIAL CONTRIBUTIONS TO THE CROWD FUNDING CAMPAIGN:

AS AN EXECUTIVE PRODUCER: **MARILYN KARSTEN**

AS CO-PRODUCERS: **FREDDY DEZEURE**, **ROB WOOD**, **MARGRIT BRUCE**, **SUMIKO KIYOSE**, **SCOTT MARCUS**,  
**ROBERT BITSCHOFSKY**, **ROBERT KILLIP**, **PHIL BEARDS**, **MYRON ADAMS**, **LESLEY KARSTEN**, **JOSEPH  
PETTINI**, **JEAN PHILIPPE POIBEAU**, **DEREK ARAUJO**, **DAVID RONEY**, **DAVID CASTELLAN**, **DAMIEN  
BONELLI**, **AL SHAFFER**

AS ASSOCIATE PRODUCERS: **MASSIMINO RUSSO**, **DON PALMER**, **IAN PURVES**, **JOHANNA BOCKMAN**,  
**ANDREW ZIMMERMAN**, **KEITA OHWADA**, **MADLINE HANRAHAN**, **MARTA ULVAEUS**, **RYO OHASHI**,  
**YARON HALLIS**

SO MANY OTHERS CONTRIBUTED TO THE INDIEGOGO CAMPAIGN FOR THIS REKID, FOR THIS MUSIC,  
THAT MY OPERATIVE SENSE OF DEFIANT ISOLATION WAS OVERWHELMED BY THIS ALMOST INTOXICATING  
SENSE OF, WELL, GRATITUDE, SOMETHING I'D NEVER THOUGHT I'D, UM, ACHIEVE..... UM, THANK YOU,  
THANK YOU, THANK YOU! ...AND THAT SET OF THANKS IS APOLITICAL!

SPECIAL, VIBRANT THANKS IS ALSO OWED TO **RYOJI FUKUI** AT MUZAK, **WERNER ALDINGER** AT ENJA  
AND TO **DAVID BITHER** WHO KEEPS PROVING HIMSELF ONE ASTOUNDINGLY BEAUTIFUL LIFETIME FRIEND.

ALSO DEEP THANKS TO MY **JONATHAN ROBINSON** FOR SUCH BRILLIANT, SMARTLY  
CRITICAL ENCOURAGEMENT.

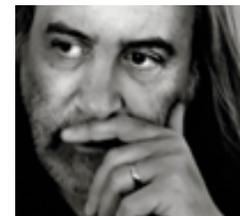
....AND, BREATHTAKINGLY, TO **JEN DURBIN**, **NANCY HANRAHAN**, **ANITA SUAREZ-AMEEN**  
AND **KATHY KONDAS** FOR THEIR PATIENCE AS WELL AS ENCOURAGEMENT AND, UM, ...LOVE.....  
REALLY, REALLY.

PACKAGING DESIGNED BY CAPOEIRA GRAPHICS, ASSISTED BY **JOEY PARLETT** AND **FABIAN RUTTE**.

THE MAJOR PHOTOS OF THE PLAYERS AND RECORDING SESSIONS WERE TAKEN BY **FRÉDÉRICQ BIANCHET**,  
WHO FLEW INTO NEW YORK TO WORK ON A FILM ABOUT THE SESSIONS AND MUSIC, THE FOOTAGE HE'S  
TAKEN OF WHICH IS JUST FUCKING BEAUTIFUL. CHECK OUT HIS FILM, "VIVE LA RECRE (PLAYGROUND  
STYLE)", FOR THE SWEETEST, DEEPEST GLIMPSE OF CHILDHOOD AND OF MUSIC.

THE NEWS PHOTOS WERE COPPED FROM THE INTERNET.

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KIP HANRAHAN



JENNIFER HERNENDEZ



JD ALLEN



GREYSON HUGH



CRAIG HANDY



SENTI TOY