

A. SHOWS. Most of my writing for the last twenty years has been in the form of a group of musicals, imagined as stage shows.

1. **ONE LIFE AT A TIME - the life of Christopher Columbus**

Written in 1992 for the 500th anniversary of Columbus's voyage this piece describes the admiral's life from optimistic child to famous explorer to discarded embarrassment. It was recorded with the Raving Folk Dogs, the group I played with at the time, with a cameo by my son Trevor at age eleven. I usually describe it as a "folk opera," the music being that of an acoustic guitar-based folk group. The sections by *The Troubadour* are short narrative bridges between songs.

Songs

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| 1. Currents | 5. 3 Ships | <i>The Troubadour</i> |
| 2. Western Wind | 6. Sail On | 11. One More Chance |
| <i>The Troubadour</i> | 7. Land! | 12. The Other World |
| 3. Across the Water | 8. These Islands | <i>The Troubadour</i> |
| <i>The Troubadour</i> | 9. Who Are These People? | 13. Looking Back |
| 4. Isabella | <i>The Troubadour</i> | |
| <i>The Troubadour</i> | 10. Sailing Again | |

2. **SAM -- An allegorical history of the United States**

SAM tells American history via the coming-of-age story of Sam, whose experiences in his growth from boy to man, parallel American history. The other characters in the play represent other countries: Spain (mother) Britain (step-father), France (would-be step father), Canada (brother) and Mexico (the girl next door). The major events in US history, from discovery to the end of WWII, are represented by songs detailing the interactions among the characters. *SAM* was produced in 1995 at Glendale Community College as part of the college's theater season. Ben Tyler directed.

ACT I

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| 1. Iberia's Back | 12. See My Way |
| 2. Souvenirs/Look At The Children | 13. This One's For Honor |
| 3. A Boy's Got To Have A Father | 14. Living Alone |
| 4. A Better Deal | 15. Take The Money And Run |
| 5. Winner Take All | 16. There's Just No Talking To You |
| 6. Take Me Home | 17. From Now On/Leave Us Alone |
| 7. A Lifetime Ago | 18. Mama's Things/Sweet Angel |
| 8. Winner Take All (Reprise) | 19. What About Me? |
| 9. Part Of Me | 20. No Love Lost |
| 10. Sweet Angel | 21. See My Way |
| 11. Brother, Brother | |

ACT II

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| 22. Magic Smoke |
| 23. Restless Spirits |
| 24. That Kind Of Love |
| 25. Uncle Sam |
| 26. Walk Away |
| 27. Take Me Home |
| 28. Witness To Revenge |
| 29. That's Enough For Me |
| 30. Broken Down And Busted |
| 31. Walk Away (Reprise) |
| 32. Stand Back |
| 33. What Next, What Now |

3. STARRY MESSENGER -- the life of Galileo

The life of the great scientist is still gripping and disturbingly relevant. I wrote it to be performed by a small cast but its actual performance life has mainly been as a one-man show. It exists both as an audio recording and as a filmed DVD of a live performance. A substantial part of the music for this piece was written by my brother Ragnar.

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| 1. When I Was A Boy | 6. Passion | 11. Something Must Be Done |
| 2. A Wrangler | 7. Days Like These | 12. Confession |
| 3. The Lecture | 8. Target | 13. Still It Moves |
| 4. Stars Out Tonight | 9. Letter to Christina | 14. When I Was A Boy (reprise) |
| 5. The Brightest Star in Heaven | 10. Save The Appearances | |

4. LAXDAELA SAGA. A tragic 12th century Icelandic tale.

Laxdaela Saga is among the greatest of the Icelandic sagas, the series of semi-historical chronicles that exploded out of Iceland in the thirteenth century, describing stories that were already two hundred years old. While much of *Laxdaela Saga* is uniquely Icelandic, the tragedy of a love-triangle that consumes two friends is universal. The imperious Gudrun, at the center of the plot, remains one of literature's great female characters. My treatment of the saga attacks only the small core of a sprawling multi-generational epic.

The recording was mostly done very quickly in a studio, using single-guitar accompaniment for the sparest possible arrangements. A few tracks were home-recorded with slightly more elaborate instrumentation and singing. A significant amount of the music was written by my brother Ragnar.

Laxdaela exists as an audio recoding, but also as a movie/slide-show that presents the music and lyrics, framed by photographs of Iceland.

ACT I

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| 1. Family and Land | 11. Waiting |
| 2. Some Dark Day | 12. A Woman In Love |
| 3. Friends | 13. There's A Ship |
| 4. I Belong With You | 14. Don't Make Fun of Me |
| 5. Imagining | 15. 'Til Death Do Us Part |
| 6. God's Right Hand | 16. The Truth of the Matter |
| 7. So Hard To Stay | 17. Skál -- Running From the Truth |
| 8. As Close As I Can Be To You | 18. Skál -- No More |
| 9. Somebody's Shadow | 19. Step By Step |
| 10. Friend | 20. Fire and Ice |

ACT II

21. Any Other Women
22. The Ghost in Our Lives
23. Someone Has to Pay
24. A Long, Long Time Ago
25. The Final Turn
26. December Skies
27. Morning Tasks
28. Back Again
29. Stay Your Hand
30. Peace and Justice
31. Guðrun Smiled
32. Listen Child
33. Which One

5. Westman. An allegorical history of Western philosophy

Having written *SAM* as an allegory, I decided to try the form one more time. In this treatment, the characters are ideas, combining to describe the genealogy of the western mind -- in the person of Westman. The other characters, Judaism and the Christian church, the Greek philosophers and the Roman Empire, combine to make Westman the person he is. The show consists of two parts.

The first part traces Westman background from his grandparents through his adolescence in songs by the relevant characters.

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| 1. Waiting For Something | 6. You're Gonna Be Surprised | 11. When I Can't Be With You |
| 2. Love Will Show the Way | 7. In Your Eyes | 12. Now and Here |
| 3. Wait No More | 8. Circle in the Sand | 13. Great Big World (Who Knew) |
| 4. Almost, Already | 9. This Child | |
| 5. Daddy's Gonna Come Back | 10. What You've Got | |

Part two of *Westman* consists of a single twenty-minute song. It is Westman's description of his life from age ten to his present age of twenty. Westman has been aging one year a century since he was ten years old in our year 1000: His story therefore amounts to selecting the most important event or issue in each of the last ten centuries, presented as an event in his young life. The second act of *Westman* exists as a movie/slide-show, backing up the audio performance.

6. Hope and Fear (Economics, the musical)

An attempt to encapsulate principles of economics into the story of an Irish farmer who goes to America to escape the potato famine.

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| 1. All I Have | 5. What Do I Do Now | 9. A Dead Man In Ireland |
| 2. Inside the Line | 6. If They Need Me | 10. My Last Cigar |
| 3. One Potato | 7. Ireland I Fear | 11. Dakota Country |
| 4. The Way It Is | 8. America I Hope | 12. Coming Home |

7. Holidays

B. JUST SONGS

1. Living Room Suit. My musical biography as of the 1990s, it consists of four sets of four songs each, alternating those written by me and by the four songwriters I have worked with most: Ragnar Kvaran, Jerry Foxworth, Walt Richardson and Keith Curtis. A seventeenth song is a medley of four tunes by Ragnar.

2. Witness: Songs by my brother Ragnar, my initial inspiration for playing guitar and writing. My son Trevor contributes several vocals.

3. The Spirit Moves: Songs by Walt Richardson, my long-time musical companion and friend.

4. Arizona: Three songs apiece by eight Arizona writer-acquaintances in six configurations: Hans Olsen, D Squared (Don Charles and Deb Gessner), The Clarevoyants (Shay Venno and Billy Brett), Linda Bilque, Walt Richardson, and Pat Maloney.

5. Salvador's Fire: A selection of songs by the sparkling, inspiring Duo Guardabarranco from Nicaragua, translated out of their original poetic Spanish with the help of Char Howey. Salvador Cardenal is the main songwriter -- of amazing talent -- while his sister Katia contributes fewer songs but is consistently stunning as a singer. We should all write and perform with this much passion and intelligence.

6. Amo, Amas, Amateur: mostly my compositions, with a few by/with Ragnar and one by long-time buddy Ken Morris.

7. Out of the Fire: eight songs in search of a theme. Six of the songs compose sort of a story of a distressing romance; the other two (*Streamliner* and *Let the Man*) are just there. Brother Ragnar is responsible for the bulk of the lyrics: five of the eight songs began as his. Five of the songs (*Let the Man*, *We Didn't Know it Then* and *Out of the Fire* excepted) are explorations of the blues structure. The "band" here is essentially three-guitars, drum kit, percussion and bass, the basic line-up of Skunk Creek Railroad.