If I Sing
A Musical Theatre Recital

An Honors Thesis (HONRS 499)

by

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Abstract

A musical theatre recital is an unusual and creative project to undertake. While the majority of recitals are composed of classical works, a theatrical recital includes songs from the realm of musical theatre, and must include acting as well as the songs. It therefore develops a singer's vocal and physical performance.

"If I Sing," *A Musical Theatre Recital* was developed to expand and showcase my talents as a musical theatre major and performer. I chose songs that represented a variety of shows from the history of musical theatre, ranging from 1937 to the present. My goal was to educate those people who were not familiar with many musicals by helping them expand their knowledge of musicals. I did this by giving the audience members a tour of musical theatre history through the songs. Personally, my songs were choices that helped me expand my repertoire. While a few songs were ones that I have become accustomed to performing for years, most were songs that I have wanted to perform for a long while, but have never had the opportunity or reason. All the songs were personal favorites of mine, but were also songs that stretched me to my vocal limits. Several songs challenged me vocally, while others challenged my acting ability. Also, the recital was a challenge to sing. It consisted of seventeen songs, which is a stretch for any vocalist. It was difficult to support vocally for that long of a period, and a challenge to remember words and rhythms. Overall, my recital helped me to add songs to my repertoire, which will be extremely important when I begin auditioning for professional shows as a musical theatre performer.

Also included is a CD of my performance. CDs are a valuable element to anyone who is interested in my recital or the musical theatre field. The recital was recorded live, but the technicians arrived late, and missed the first few songs. Therefore, these songs were recorded at a later time and added to the CD. The CD is important because it is the permanent record of a live performance.
Acknowledgments

First of all, I’d like to thank everyone who attended my recital. I was quite pleased with the turnout. After much work on this recital this year, I’m glad that I was able to finally share it with everyone. Also, thanks to Mr. Bill Jenkins for the acting coaching. Thanks to my family who show unending support for my goals in the theatrical world. Special thanks to Kevin Blue at the Music Engineering Technology studio for putting my recording together after everyone else there had forgotten about it. Most importantly, I need to thank the woman who made this all possible, my fabulous project advisor, pianist, and vocal coach Alex Kocoshis. Without all of her hard work and efforts none of this would ever have come together. She has been incredibly generous with her time to make this recital and the honors project possible. Thank you very much, Alex.
KEVIN M. McDaniel  
baritone  
in a  
SENIOR HONORS RECITAL  
with  
Alexandra Christina Kocoshis, piano  

"IF I SING"  
A MUSICAL THEATRE RECITAL  

"Leaning on a Lamp-Post"...............................................................Noel Gay  
from Me and My Girl (1937)  

"Where is the Life that Late I Led?"...........................................Cole Porter  
from Kiss Me, Kate (1948)  

"Some Enchanted Evening"......................................................Richard Rodgers  
from South Pacific (1949)  

"They Call the Wind Maria"......................................................Alan Jay Lerner  
from Paint Your Wagon (1951)  

"Reviewing the Situation"........................................................Lionel Bart  
from Oliver! (1960)  

"The Impossible Dream"............................................................Mitch Leigh  
from Man of La Mancha (1965)  

"Molasses to Rum"......................................................................Sherman Edwards  
from 1776 (1969)  

"Johanna"..................................................................................Stephen Sondheim  
from Sweeney Todd, The Demon Barber of Fleet Street (1979)  

"Stars".........................................................................................Herbert Kretzmer, Alan Boubil  
from Les Misérables (1980)  

INTERMISSION  

"If I Sing"....................................................................................Richard Maltby Jr.  
from Closer Than Ever (1989)  

"She's a Woman".........................................................................John Kander  
from Kiss of the Spider Woman (1990)  

"Sunset Boulevard"......................................................................Andrew Lloyd Webber  
from Sunset Boulevard (1993)  

"You Should Be Loved".............................................................Henry Krieger  
from Side Show (1997)  

"Falcon in the Dive".....................................................................Frank Wildhorn  
from The Scarlet Pimpernel (1997)  

"Come Up to My Office".............................................................Jason Robert Brown  
from Parade (1998)  

"Hellfire".....................................................................................Alan Menken  
from The Hunchback of Notre Dame (1996)  

BALL STATE UNIVERSITY  
PRUIS HALL  
Monday, April 14, 2003  
8:00pm
There are some general comments I would like to make about the songs chosen for my recital. They are all personal favorites of mine, songs I have wanted to perform or have performed in the past. They represent shows with which I am very familiar, and for the most part, are songs that are very dear to my heart as a musical theatre major. One very important element of this show is the fact that the songs are in chronological order, representing musical theatre from 1937 to the future. I strove to pick a wide variety of musical theatre songs. This includes about an equal number of songs from which I would consider “older musicals” and those that I consider “newer musicals.” I have included some well-known classics as well as some that are from lesser-known shows. My goal is for the recital to be fun as well as a little trip into musical theatre history, viewed through the songs. It is my hope that this recital will have something that everyone enjoys. Thank you very much for attending.

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**Me and My Girl**

*Book & Lyrics by: L. Arthur Rose & Douglas Furber*

*Music by Noel Gay*

*Opened* December 16, 1937 at the Victoria Palace Theatre, (London)

*Me and My Girl* is an old British musical comedy. It was an immense hit in its original production on the London stage in 1937. It ran for two years and almost 1,700 performances. Then the show fell into near-total obscurity -- until it was successfully revived in the mid-1980s on the Broadway stage.

The Hareford clan, a large, snobby aristocratic family, is looking for their next heir. It turns out to be Bill Snibson, a swaggering Cockney from Lambeth. The show revolves around the family’s horror at this fact, and their attempt to make him into a real gentleman. To make matters more complicated, Bill insists he bring his love from home along, Sally Smith, instead of marrying a rich aristocrat. “Leaning on a Lamp-Post” occurs near the end of the show, while Bill waits for Sally.

On a personal note, this is one of the first “older” musicals I saw when I was a kid, and I really fell in love with it. The music is classic and very enjoyable to listen to.

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**Kiss Me, Kate**

*Music & Lyrics by Cole Porter*

*Libretto by Sam and Bella Spewack*

*Based on Shakespeare’s *Taming of the Shrew***

*Produced by Saint Subber & Lemuel Ayers*

*Directed by John C. Wilson*

*Opened* at The New Century Theatre, December 30, 1948 and ran for 1,070 performances.

I just recently got acquainted with Cole Porter’s *Kiss Me, Kate*. While the show itself is not my favorite in the world, I needed an older comic piece to sing, and this song really fit the bill. I really enjoy singing this song, as it is a great piece to act and have fun with.
**Kiss Me, Kate** was Cole Porter's final musical, and by far his most successful one. It is a play within a play. It revolves around a divorced couple who still acts on stage together. They are performing a musical version of *Taming of the Shrew*, and in this production “Where Is the Life that Late I Led?” occurs. Petruchio, after just having gotten married, sings of all the women he has known and loved.

**Music by** Richard Rodgers  
**Lyrics by** Oscar Hammerstein II  
**Book by** Oscar Hammerstein II and Joshua Logan  
**Produced by** Richard Rodgers, Oscar Hammerstein II, Leland Hayward & Joshua Logan  
**Directed by** Joshua Logan  
**Opened** April 7, 1949 at the Majestic Theatre and ran for 1,925 performances

Most of us know the classic story and songs from *South Pacific*. Set in an island paradise during World War II, two parallel love stories are threatened by the dangers of prejudice and war. Nellie, a spunky nurse from Arkansas, falls in love with a mature French planter, Emile. He sings “Some Enchanted Evening” as he falls in love with her. Nellie learns that the mother of his children was an island native and, unable to turn her back on the prejudices with which she was raised, refuses Emile's proposal of marriage. Meanwhile, the strapping Lt. Joe Cable denies himself the fulfillment of a future with an innocent Tonkin Chinese girl with whom he's fallen in love out of the same fears that haunt Nellie. When Emile is recruited to accompany Joe on a dangerous mission that claims Joe's life, Nellie realizes that life is too short not to seize her own chance for happiness, thus confronting and conquering her prejudices.

Joshua Logan, who was the original catalyst for the show, directed *South Pacific*. He urged Rodgers and Hammerstein in 1948 to base their next musical on James Michener’s wartime collection, *Tales of the South Pacific*. But the subject matter was considered too similar to *Madame Butterfly*, so another plot line was developed, the one of Nellie and Emile. *South Pacific* opened in 1949 and ran for an amazing 1,925 performances, the second-longest run of the decade. The original cast starred Mary Martin and opera star Ezio Pinza.

**Music by** Frederick Loewe  
**Book & Lyrics by** Alan Jay Lerner  
**Produced by** Cheryl Crawford  
**Directed by** Daniel Mann  
**Choreography by** Agnes de Mille  
**Musical** November 12, 1951 at the Schubert Theatre, New York and ran for 289 performances.  
**Opened** February 11, 1953 at Her Majesty’s Theatre, London  
**Movie 1969**

Probably my favorite movie musical growing up was *Paint Your Wagon*. While it is not as popular as some of the other big movie musicals, such as *The Sound of Music* or *Singing in the Rain*, I fell in love with the music and the antics of Lee
Marvin and Clint Eastwood. I have never heard of a production of *Paint Your Wagon* being performed on stage, other than the 1953 Broadway production. Evidently, the stage version is completely different from the movie. The version of “They Call the Wind Maria” that I am performing is the one from the movie. Therefore, I will give you a brief synopsis of the movie:

During the California Gold Rush a tough prospector named Ben Rumson teams up with a fortune seeker named Pardner. In a drunken craze, Ben arranges with a traveling Mormon the purchase of one of his two wives for $800. While Rumson is away Pardner and the purchased wife, Elizabeth, fall in love. When Rumson returns he is enraged but the trio eventually decide to attempt a "menage a trois". It seems to work until the three take in some stranded travelers during a blizzard and the travelers are shocked by the relationship. Another problem is also appearing in the town. All the gold is petering out and the town is destined to become a ghost town. Pardner and Rumson suddenly develop a scheme to collect all the gold dust that has fallen through the cracks in the popular entertainment spots in town. In the end, Ben leaves the town and goes on his wandering way, leaving Pardner and Elizabeth together. “They Call the Wind Maria” is sung by a minor character in the movie called “Rotten Luck Willie,” and is really simply an interval between scenes.

Lerner and Loewe are known for having local music pertaining to the location of the play. In this example, they have more county-style music that is appropriate for the time period and location of the California gold rush. Their musicals have the charm of bygone eras. They are musicals that can be appreciated and loved by today’s audiences, but do not necessarily reflect the times in which we live.

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I have chosen to perform “Reviewing the Situation” in a tribute to my first experience in musical theatre. *Oliver!* was my first opportunity to perform on stage, and it was the show that really first got me hooked on theatre.

*Oliver!* is based on Charles Dickens’ classic novel *Oliver Twist*. The story revolves around a young orphan who is mistreated and underfed in the orphanage. When he begs for more food, Mr. Bumble decides to sell him to an undertaker. Oliver soon escapes from the undertaker and meets The Artful Dodger, a young thief. Oliver decides to stick with Dodger and soon meets Fagin, the old man who runs and coaches the young thieves. Oliver becomes one of the gang. He meets Nancy, a young lady who is the girlfriend of Bill Sikes, one of the nastiest men in London. The wealthy Mr. Brownlow soon rescues Oliver, but Nancy’s fate is not so lucky, as she is killed by Sikes as she hands Oliver over to Brownlow. Fagin, perhaps the most lovable character in the show, is left wondering where his life is leading. He sings “Reviewing the Situation” in an attempt to figure it all out.

*Oliver!* held the West End’s longest running musical record for a long time, and proceeded to be the longest running musical import on Broadway for a while. Now, it has become an extremely popular musical in community theatre.
Play by Dale Wasserman  
Music by Mitch Leigh  
Lyrics by Joe Darion  

Derived from the classic Spanish novel, *Don Quixote* by Miguel de Cervantes.  
Opened November 22, 1965 at the Anta Washington Square Theatre, (New York) and ran for 2,329 performances.

*Man of La Mancha* holds a very near and dear place in my heart. The music is unbelievable and the story is fascinating. Recently I saw the Broadway revival with Brian Stokes Mitchell, which is still playing currently. It is perhaps my favorite older musical. It is my dream to be in a professional production of *Man of La Mancha* some day.

The storyline is quite complicated. It is the tale of the Spanish writer Don Miguel de Cervantes, who is in prison, being interrogated by the infamous Inquisition. The prisoners ask Cervantes to tell his story, and he does so in the form of a play, turning himself into Don Quixote de La Mancha. Don Quixote is half-mad, believing he is a knight who has come into the world to right all wrongs in a time when knights no longer exist. He falls in love with the kitchen wench, Aldonza, and believes she is his special "Dulcinea." In an attempt to explain his motives to Aldonza, he sings "The Impossible Dream," a song that tells everything that he fights for.

Though it won acclaim on and off-Broadway, the idea of a "windmill-tilting old gaffer" as a hero of a musical was hardly a formula for success. There was also no encouraging track record for the show's writers. When the show was first unveiled in New York it was deliberately placed in a theatre far from the theatre district. Yet with its run of five years and seven months (2,329 performances) it was the third-longest running musical in the Sixties. Richard Kiley gave his most celebrated performance as Don Quixote.

Book by Peter Stone  
Music & Lyrics by Sherman Edwards  
Produced by Stuart Ostrow  
Directed by Peter Hunt  

Opened on March 16, 1969 at the 46th Street Theatre and ran for 1,217 performances.

*1776* came to Emens Auditorium a few years ago and I fell in love with it. And my favorite part was the show-stopping number by the character Edward Rutledge, "Molasses to Rum." I knew that that was a song I wanted to sing, and a part I wanted to play.

*1776* was Sherman Edwards' only musical. He died in 1981. Edwards researched the history of the Declaration of Independence for seven years before he took two and a half to write it. He attempted to keep the actual facts of the Continental Congress as they were, but he did take a few liberties with it. While the signing itself actually took several months to complete, Edwards had it signed completely on July 4th, for added dramatic effectiveness. Also, the debates on the wording of the document, which actually took place after the signing, were placed before the signing in the show. One of these debates, of course, was the topic of slavery in the new independent nation. And Edward Rutledge clearly outlines his view in "Molasses to Rum" that the Northern colonies profit from slavery as much as the Southern colonies.
In stark contrast to "Molasses to Rum" is the beautiful Stephen Sondheim song, "Johanna." *Sweeney Todd* is most likely my favorite Sondheim show. Perhaps it is not the most pleasant of shows with the subject matter of a demon barber who kills people out of revenge and packs them into meat pies, but the show has some fabulous music, not to mention the unique subject matter.

In a plot line somewhat separate from the main one dealing with Todd and Mrs. Lovett, young Anthony falls in love with Todd's daughter. Todd had been sent away from London by the judge who proceeded to ravish his wife, now intending to marry his daughter. Anthony comes upon her as she stands at the window in the judge's home. He is taken with her immense beauty, and sings "Johanna."

Stephen Sondheim is one of the most revered composer/lyricists in musical theatre today. His shows are known for the classical principles in the music. Sondheim also loves to write great "acting music." The themes and motifs that run through his music are challenging as well as unusual, in many instances. His songs tell stories, one of the many reasons he has become so immensely successful. His works include the revolutionary *Company*, *A Funny Thing Happened on the Way to the Forum*, *A Little Night Music*, *Sunday in the Park with George*, *Into the Woods*, *Assassins*, and many more. Sondheim is still writing shows today.

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Les Misérables is one of my favorite musicals. I could not do this recital without including "Stars." It has become something of a fan favorite among my relatives and friends. Not to mention, it is one of my favorite songs to sing. Also, the character of Javert is probably my biggest "dream role." Terrence Mann (my idol) originated the role on Broadway, and is now back in the role again for the final month of the run. Unfortunately for the millions of *Les Mis* fans out there, it is finally ending its historic run on Broadway which began in 1987.
The story takes the valiant hero Jean Valjean from 1815 (after he has been paroled following 19 years on a chain gang for stealing a loaf of bread) to the ill-fated 1832 student uprising in Paris. During this skirmish, Valjean saves the life of Marius, his adopted daughter’s love. Throughout the saga, Valjean is relentlessly hounded by the fanatic police inspector Javert for breaking his parole. This pursuit finally ends when Javert drowns himself in the Seine because he has violated his obsessive code of justice. “Stars” illustrates this obsessive nature.

_Closer Than Ever_ opened Off-Broadway in 1989. Maltby and Shire are a song-writing duo that have produced such musicals as _Baby_ and _Starting Here, Starting Now_. _Closer Than Ever_ is a musical review, meaning it is simply a collection of songs that have a similar theme. Each song tells a story. Each moment is a portrait. Tales of love, security, happiness -- and holding onto them in a world pulling you in a hundred directions at once.

This show is a lot of fun, and has many, many great songs. I enjoy singing “If I Sing” because it is very poignant, powerful, and anecdotal.

_Kiss of the Spider Woman_ made its first incarnation in Manuel Puig’s novel published in Spain in 1976. The musical _Kiss of the Spider Woman_ wasn’t started until 1988 with collaboration including composing team John Kander and Fred Ebb; Director, Harold Prince; and writer Terrence McNally. The Broadway production won seven Tony Awards, including Best Musical and Best Musical Score, and garnered a best actor Tony for Brent Carver in the role of Molina. The title role was played by Chita Rivera, and later by Vanessa Williams.

The grim story line of a life in prison in a South American prison state depicts the changing relationship between Molina, a gay window dresser jailed on a morals charge, and his heterosexual cellmate Valentin, a revolutionary. The warden enlists Molina to get Valentin to reveal his fellow revolutionaries. To survive the brutal prison life, Molina dreams of the grade-B movie star Aurora the Spider Woman, and relates her adventures to Valentin. Molina sings “She’s a Woman” during one of these story-telling sessions.

The team of Kander and Ebb is the longest-running song writing duo in Broadway musical history. Together they have brought to the forefront of musical theatre a wonderful mixture of iconic, classic, innovative, and cult musicals. Best
known for their musicals such as *Cabaret* and *Chicago*, they are also responsible for *The Rink; 70, Girls 70; Funny Lady; Flora, The Red Menace; Zorba;* and many more.

**Based on the Billy Wilder film**

**Music by Andrew Lloyd Webber**

**Book & Lyrics by Christopher Hampton and Don Black**

**Opened** July 12, 1993 at London's Adelphi Theatre

**Opened on Broadway** November 17, 1994 at the Minskoff Theatre and ran for 977 performances.

A musical with which I have recently become familiar with and have grown to love is *Sunset Boulevard*, by the great Andrew Lloyd Webber. Some people consider Webber to be “the man who saved Broadway,” due to his incredible slate of wonderful shows during a time when musical theatre seemed to be losing interest in the 1980s and 90s. He is known for his hummable tunes and familiar story lines. He wrote many, many famous shows including *Cats, Evita, Jesus Christ Superstar, Joseph and the Amazing Technicolor Dreamcoat, and Phantom of the Opera,* to name a few.

*Sunset Boulevard* opened in London in 1993, and on Broadway in 1994. It follows the story of the film: an aging movie star, Norma Desmond, still believes in her delusions that she is 16 and the greatest star who ever lived. She meets Joe, who decides to edit Norma's horrid script to earn some money. Norma lavishes him with presents and soon falls in love with him. Joe plays along, enjoying the attention and the lifestyle. “Sunset Boulevard” details his feelings about Norma and the life on Sunset Boulevard.

I have enjoyed singing “Sunset Boulevard,” but it has been quite a challenge. The words and rhythms are quite difficult, never giving the singer a break. I love the song, so I hope you enjoy it as well.

**Music by Henry Krieger**

**Libretto by Bill Russell**

**Opened** October 16, 1997 at the Richard Rodgers Theatre

**Closed** January 3, 1998 after only 31 previews and 91 regular performances

*Side Show* tells the based-on-truth story of Daisy and Violet Hilton, identical twins joined at the hip, who performed in show business (in a freak show) in the early years of the 20th century. One twin loves the limelight; the other longs for the simpler life, both wish they could find a man. Jake, who sings “You Should Be Loved,” is an African-American man who is in love with Violet. He decides to profess his love to her, and she scorns his love, feeling she cannot possibly love a black man.

Jake says, “If I can see past your affliction, why can’t you see past mine?” Violet ends up marrying Buddy, most likely a latent homosexual who isn’t truly in love with her. The wedding takes place on the 50 yard line of a football game, and the end of the show returns to the theme of “Come Look at the Freaks.”

While I love the music and the story in *Side Show*, the show closed after 91 performances, at a loss of an estimated $7 million, despite some good reviews.
One of my favorite new Broadway shows is Frank Wildhorn's *The Scarlet Pimpernel*. Wildhorn is also well known for his huge gothic musical *Jekyll & Hyde*.

The show takes place in France in 1792, and the Revolution has turned unthinkably bloody. "Madame Guillotine" feeds upon hundreds of French men and women, too many of who are innocent of any crime. Out of this chaos, one man emerges to right the wrong. With his small band of men, he defies all odds, saving the doomed French in one ingenious rescue after another. He is known only as the Scarlet Pimpernel.

In England, one woman has captured the imagination of all. She is Marguerite, the beautiful French actress who has moved away from home to marry Sir Percy Blakeney. Marguerite receives a visit from a former companion, Chauvelin, the French government's most formidable zealot. Chauvelin tells Marguerite that the Scarlet Pimpernel is an Englishman, a man he suspects of moving in her circle. He urges her to spy, to work side by side with him as she did in the early days of the French Revolution: together they will capture the mysterious hero. Marguerite refuses. She adores the brave Pimpernel, whomever he may be, particularly in the light of the fact that her own husband, Sir Percy, has turned out to be such a ridiculous, useless fop, a man who is either entertaining the royal court with his inane ditties or taking endless trips to see his tailor.

In the unforgettable climax of this Baroness Orczy classic, Chauvelin comes head to head with the Pimpernel, as both he and Marguerite uncover the hero's remarkable disguise.

Chauvelin was originated on Broadway by Terrence Mann (again, my idol). He sings "Falcon In the Dive" in order to convince himself that he is doing the right thing in assisting all these executions. This song has also been extremely challenging for me, but I stuck with it because I love the song so much.

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Jason Robert Brown is perhaps the most promising young composer in theatre today. His works include *Songs for a New World, The Last Five Years, and Parade*. In *Parade*, the tragic true story of the trial and the lynching of a man wrongly accused of murder is brought to emotional and theatrical life by acclaimed playwright Alfred Uhry. In 1913, Leo Frank, a Brooklyn-born Jew living in Georgia, is put on trial for the murder and rape of 13-year-old Mary Phagan, a factory worker.
under his employ. Already guilty in the eyes of everyone around him, a sensationalist publisher and a janitor's false testimony seal Leo's fate. His only defenders are a governor with a conscience, and, eventually, his assimilated Southern wife who finds the strength and love to become his greatest champion. It is a beautiful story of a budding love between husband and wife. After Leo is released from jail, the people of Atlanta decide to take the law into their own hands and Lynch him.

The song "Come Up to My Office" is an interesting one due to the situation in which it occurs in the play. It is really a sort of fantasy scene that occurs within the courtroom during Leo's trial. With the young girls who work in his factory testifying against him, Leo Frank sings this song as everyone in the town is picturing him, a seducing pedophile murderer, while truly he is a meek innocent man.

I have chosen to perform "Hellfire" last due to the fact that The Hunchback of Notre Dame is supposedly a Broadway musical work-in-progress. The Disney film came out in 1996, but it may soon join the ranks as a successful Broadway Disney musical.

For those not familiar with the film, "Hellfire" is Frollo's prayer to God. Frollo is Quasimodo's (the hunchback) guardian and an evil priest. He sings about Esmeralda, a young gypsy woman, who has befriended Quasi. Frollo lusts for Esmeralda, but wishes for her death at the same time due to her gypsy roots.

"Hellfire" is a very interesting song that seems to comment on the corruption of the Catholic Church. I have long wanted to perform this song, and this was my perfect chance. I hope you enjoy it. And I hope to see Hunchback onstage someday soon.

Sources


www.musicalheaven.com

http://musicals.eur.com/

Thank You

First of all, I'd like to thank all of you for attending. After much work on this recital this year, I'm glad that I am able to finally share it with all of you. Also, thanks to Mr. Bill Jenkins for the acting coaching. Thanks to my family who show unending support for my goals in the theatrical world. Most importantly, I need to thank the woman who made this all possible, my fabulous pianist and vocal coach Alex Kocoshis. Without all of her hard work and efforts none of this would ever have come together. She has been incredibly generous with her time to make this recital possible. Thank you very much, Alex.

Kevin M. McDaniel
Senior Honors Thesis Recital
Alexandra Christina Kocoshis, piano

Ball State University
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Bibliography


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