



TECHNICAL RIDER
SUBJECT TO UPDATES AS REQUIRED

Schirmer Theatrical, LLC
part of the Music Sales Group
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www.schirmertheatrical.com

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36 Bender Way
Pound Ridge, NY 10576
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www.greenbergartists.com/shows

Initial: _____

1. DEFINITIONS

At all times, the definition of the word "PRESENTER" shall refer to the legal entity that is engaging this production, which includes musicians, staff, management, etc. "VENUE" shall refer to the concert hall, performing arts center or location in which the production shall take place. "PRODUCTION" shall refer to the orchestral concert Revolution: The Music of The Beatles, A Symphonic Experience. "PRODUCERS" shall jointly refer to the co-producers Greenberg Artists and Schirmer Theatrical, LLC, both legal entities incorporated and operating under the laws and jurisdiction of the State of New York.

All equipment, materials, personnel and/or labor specified in this rider will be provided by the PRESENTER, at the PRESENTER's own expense (except where rider specifically notes otherwise). Upon completion of the agreement or sixty (60) days prior to performance, the PRESENTER shall provide to the PRODUCERS plans and information about the VENUE including a stage and seating diagram, backline lists of lighting, audio and projection equipment, as well as any additional information such as working hours or labor stipulations that may be vital to the planning of this engagement.

All video, projection, audio and lighting components, as described below, must be set-up, tested, and fully operational before first rehearsal of the PRODUCTION, whether that rehearsal is with or without the orchestra (see Rehearsals).

The PRODUCTION's title "Revolution: The Music of The Beatles. A Symphonic Experience" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS.

2. CONCERT OVERVIEW

Revolution: The Beatles is a full-evening experience that begins the moment the house opens, with a 30-minute pre-concert show. A projection design of black and white photos will be shown as a curated playlist of re-mastered Beatles tracks and outtakes is played over the house sound system, all of which will be triggered and monitored by PRODUCERS' technical director, unless otherwise negotiated. The PRODUCERS respectfully request that the orchestra tune offstage due to the theatrical nature of the pre-concert presentation, taking their place onstage approximately four minutes prior to the downbeat (when the song "Dr. Robert" is played during the pre-concert show), so that the playlist can be fully enjoyed by the audience.

After the first half of the concert (approximately 50 minutes), a 20-minute projection design will then be shown during intermission, featuring a set of color photos and a second curated playlist. The PRODUCERS respectfully request that the orchestra again remain offstage until near the end of the presentation, resuming their seats 6 minutes before the next downbeat (when the song "Tomorrow Never Knows" is played during the intermission show). Following the second half of the concert (approximately 50 minutes), a third and final curated playlist will be played over the house sound system, without visuals, which will play until the house is empty.

The PRODUCTION is designed to be continuous, without lengthy breaks between songs, but the durations above include built-in estimates for applause. Please note that the intermission presentation can be shortened to 15 minutes at the request of PRESENTER. Please see the Run of Show attached after the signature section for a more thorough breakdown.

DURATION - The concert is approximately **130 minutes (2 hr 10 min)**, inclusive of a 20-minute intermission, but not inclusive of pre-concert presentation and exit music featuring pre-recorded music, as described above. Intermission can be reduced to 15-minutes, upon request of PRESENTER. Standard performance runs as follows:

Pre-Concert

Act 1

Intermission

Act 2

Post-Concert

3. MUSIC RENTAL & SHIPPING

The cost of music rental for the PRODUCTION is included in the fee for the engagement, but it is the responsibility of PRESENTER to place an order online through www.Zinfonia.com, the official music publisher portal, for all scores and parts to be shipped to PRESENTER. To use Zinfonia, PRESENTER must:

- 1) Create a free account, if needed.
- 2) Once logged in, go to the “Search” tab and enter the following data:

Composer: Various
Title: Revolution: The Beatles
Publisher: Music Sales Corporation

Note – Music Sales Corporation is the parent company of Schirmer Theatrical, and G. Schirmer, Inc. (a sister division of Schirmer Theatrical) will process the rental of all scores and parts on behalf of the PRODUCERS

- 3) Once you find the listing, click “Request Materials” on the right-hand menu, then complete questionnaires as prompted. If this is your first time ordering through Zinfonia, you will be required to enter the ASCAP and BMI Performer License numbers for your organization.
- 4) When prompted, check both boxes: “A quote is NOT required” and “I agree for Zinfonia to provide a copy of all information . . .” then continue with the questionnaire, ending with shipping address and ship by dates.
- 5) Place your order and save a record of your order number. Though there is a messaging function within the Zinfonia portal, please contact the G. Schirmer librarians directly at rental@schirmer.com, citing your order number, should you need to make any changes.

The PRESENTER will be billed by G. Schirmer, Inc. for the cost of shipping the scores and parts to the VENUE/PRESENTER. The PRESENTER is also responsible for the cost of shipping to return the scores and parts to the PRODUCTION’s music rental facility in Chester, NY. Shipping must be made by FedEx Ground, UPS Ground, UPS Airborne, or DHL, and all tracking numbers must be given to a representative of the PRODUCTION upon request.

****Notes to Librarians****

1. The parts for the rhythm section must be onstage during the scheduled 90-minute sound check/rhythm rehearsal at which the conductor, and all artists provided by PRODUCTION will be present. Please be aware that this rehearsal will always be scheduled prior to the first full orchestra rehearsal, so the music will need to be ready and available before the orchestral musicians arrive. You will usually receive duplicate sets of the rhythm section music – one stored with the full set of scores and parts, and one stored in the case with the synth laptop (explained below).
2. A MacBook Air laptop programmed with a Mainstage file, specific to Revolution, will often be shipped in its own case, along with a duplicate set of all rhythm section music. When you receive one, please keep save it for when PRODUCERS’ Technical Director arrives or keyboard player arrives. Please note that the laptop and the same set of rhythm parts should be packed back in the case when preparing for return shipping.

3. You should receive a “Librarian Set List” with your music shipment. If this sheet is missing, a duplicate is attached to the end of this Technical Rider. This annotated version of the set list outlines which songs have full orchestral arrangements, which ones are cover performances (for which only lead sheets are supplied), and which songs aren’t performed at all (both the first and second half of the concert start with a recording of “Gnik Nus” and “Tomorrow Never Knows,” respectively, but only when the optional projection design is being used). You should also receive lead sheets for six (6) additional songs which are performed as part of the post-concert “Rooftop” performance, by only the vocalists and rhythm section musicians. These songs have intentionally been left off of the official concert program list, as they are meant to be a surprise encore for the audience.

4. STAGING

As the PRODUCTION is intended for performance in an orchestra hall or similar venue (such as an outdoor amphitheater), we understand the basic stage layout will be largely predetermined. Should the PRODUCTION take place in an indoor orchestra hall, PRODUCERS prefer PRODUCTION be staged in the blacks, out of the acoustic shell. PRESENTER or VENUE to provide all soft goods. The stage is to be set-up according to the Stage Plot (see final pages of rider) in advance of the first rehearsal. Rhythm section should be placed directly upstage of the podium, close to the conductor, with the strings and brass on either side and adequate space downstage of conductor’s podium for the vocal soloists. The following is also requested:

1. Risers
 - a. One (1) 24” riser for drum kit and bass player (8’ x 12’ x 2’ recommended)
 - i. *As an alternative, bass player can be on an 16-18”riser adjacent to drum kit platform*
 - b. One (1) 12” riser for percussionist (4’ x 4’ x 1’ recommended)
 - c. One (1) 12” riser for flutes (4’ x 8’ x 1’ recommended)
 - d. Three (3) adjacent 12” risers for back rows of viola and cello sections (12’ x 8’ x 1’ recommended)
 - e. One (1) 24” riser for contrabasses (4’ x 8’ x 2’ recommended)
2. Plexiglass Panels (5-6’ tall) as needed surrounding drum kit and bass guitar

5. ORCHESTRA DRESS

As the PRODUCTION is intended for a more casual setting, PRODUCERS suggest that men wear dark suits with colorful ties, and women wear black with or without sparkles. Short-sleeved attire is also acceptable for outdoor, summer performances. PRODUCERS prefer not to have the orchestra in “formal wear,” i.e. tuxes or white dinner jackets.

6. PERSONNEL

Unless otherwise negotiated with PRODUCERS, PRESENTER or VENUE shall hire the following technical crew with approval of the PRODUCERS:

- One (1) monitor engineer
- One (1) sound engineer
- One (1) lighting engineer

7. RHYTHM SECTION BACKLINE EQUIPMENT

PRESENTER shall provide the following equipment. This list is subject to change, and it is the responsibility of the PRESENTER to confirm the backline requirements with PRODUCERS and the personnel hired by PRESENTER no less than one month prior to PRODUCTION.

For Guitarists (lead guitarist/solo vocalist doubling guitar):

1. Two (2) Fender Twin Reverb guitar amps
 - a. 50' instrument cable needed to connect onstage guitarist with amp placed offstage
2. Three (3) electro-acoustic guitars, each with a strap:
 - a. Two (2) Gibson J-200, Gibson Hummingbird, or equivalent
 - b. One (1) Martin D-35E, Martin D-28E, or equivalent
3. One (1) electric guitar:
 - a. Fano JM6, Fender Jazzmaster, Les Paul, or equivalent
4. Acoustic and electric guitar tuners
5. Five (5) guitar stands or a multi-guitar stand

For Bass Player:

1. Ampeg B15 Fliptop combo preferred (any series pre-1980). If not available, preferred substitutes include a combination of the Aguilar Tone Hammer 500, DB751 Amp, Aguilar DB115, and DB212 cab (please no 410) with appropriate speakon-style cabling

For Drummer: Production's primary drummer Zach Jones is endorsed by C&C Drum Company. If Zach is the confirmed musician for your concert(s), please contact Jakob of C&C (jakobccd@me.com) who will supply the following (goal is to imitate Ringo Starr's kit circa 1965):

1. C&C kit (otherwise Ludwig is cool)
2. 22" kick (or 20")
3. 13" rack tom & 16" floor tom
4. 5x14" Supraphonic snare or similar
5. Big, washy cymbals (Zildjian or Istanbul preferred) – *Volume is a major concern, so nothing bright or heavy, please.*
6. 15" or 16" hats
7. 19"-21" crash
8. 20"-22" crash/ride
9. 2 cymbal stands
10. Hi-hat stand (preferably something with 3 legs)
11. Snare stand
12. One (1) Drum stool
13. DW 5000 single bass drum pedal or similar
14. Necessary mounting hardware for toms
15. Drum rug

For Keyboard:

1. Acoustic Grand Piano (7' preferred)
2. Oxygen M-1 Audio controller, or equivalent USB MIDI controller with:
 - a. 61-keys minimum
 - b. Mod & pitch wheels required
 - c. USB connectivity for interfacing with laptop (see NOTE below)
 - d.)
3. Keyboard stand
4. Sustain pedal
5. Motu Ultralight Mk3 Interface, or equivalent, with thunderbolt connector, headphone jack, 4 outputs and phantom power
6. ¼" Balanced Cabling as required
7. Direct Input boxes (2 minimum)
8. Closed back headphones for self-monitoring
9. Small table or stand large enough to hold audio interface and control computer beside keyboard
10. NOTE – *PRODUCERS shall provide a MacBook Air laptop programmed with a MainStage file specific to Revolution. This laptop will often be shipped to PRESENTER's music library, along with the music rental order.*

8. AUDIO

Due to the nature of the music, PRODUCTION requires amplification of both the band and orchestra. PRESENTER shall provide the following equipment and staff necessary for sound reinforcement. In addition to a high-quality sound reinforcement system (flown or partially flown systems preferred; recommended brands include L-Acoustics, JBL VTX or Vertek, d&b, or Meyer line arrays), PRESENTER shall provide the following equipment and staff necessary for sound reinforcement (see Input List & Monitor Mix Addendum at end of rider):

Mics:

- Four (4) wireless mics for vocalists (Shure KSM9 or equivalent)
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Two (2) mics on a stand for sax/flute doubles (Neumann KM184 or equivalent)
- Mics and stands as needed for string section (DPA 4099 clip-on mics preferred, and Neumann KM184 preferred for contrabasses)
- Two (2) mics for trumpets (Shure KSM32 or equivalent)
- Two (2) mics for trombones (Shure KSM32 or equivalent)
- Two (2) mics for French horns (Beta SM57 or equivalent)
- One (1) or two (2) mics for percussion (AKG C451 or equivalent)
- Additional microphones and DI's for the rhythm section (see Input List addendum at end of rider)

Monitors:

- One (1) mixing console, with a minimum of 24 separate mixes (Yamaha CL5 or M7CL preferred)
- A competent monitor engineer, experienced in working with orchestras and with in-ear monitors
- Seven (7) in-ear monitors (Shure PSM 900 or equivalent)
 - o Four (4) for rhythm musicians (two of which double on vocals)
 - o Two (2) for lead vocalists
 - o One (1) for conductor (if not supplied by conductor)
- Six (6) wedge monitors (on separate mixes, as backup to in-ear monitors)
- Two (2) UPA-type speakers on Ultimate stands as orchestra monitors.
- One (1) Galaxy Hotspot, Anchor AN1000X or similar powered speaker, with a volume control on the front, mounted on a microphone stand for the conductor
- (see Monitor Mix addendum at end of rider)

FOH:

- One (1) mixing console (Yamaha PM10, PM7, CL5 or equivalent preferred)
- FOH mixing console must be located in house, on main (orchestra) level, free from sightline obstructions to stage and must NOT be positioned under balconies. Placing FOH mixer in control booth is NOT acceptable, even with open window.

Intercom:

An interconnected intercom system, consisting of:

- One (1) wired intercom system, with beltacks and headsets for all operators (RTS or Clearcom preferred):
 - o FOH audio
 - o Lighting board operator
 - o Video playback
 - o Follow spots
 - o etc.

- One (1) wireless intercom system (Freespeak, Telex BTR preferred) with minimum of two (2) headsets and belt packs. HME DX Series not acceptable.
- 'Shout' system with two (2) switched mics and two (2) small speakers between FOH audio mix and monitors.

9. LIGHTING

All lighting equipment and/or changes to the house light plot, including color changes, are to be pre-hung prior to the arrival of the PRODUCTION's technical staff. The final lighting plot will be negotiated with PRODUCTION during advance discussions, but PRESENTER should plan to have the following, or comparable substitutes.

- Follow spots/spotlights (3) for solo vocalists (singers perform individually and as an ensemble)
- Cyc Cells (32)
- ETC Seladors (15)
- S4 PAR WFL and MFL (16)
- MAC Aura lights (24)
- MH3 Rush - hung and floor fixtures (12)
- MAC Viper Profile floor fixtures (8)
- Source 4 lights (3)

10. PROJECTION

Unless otherwise negotiated, PRODUCTION includes a continuous one-screen projection design (with visuals planned pre-concert and during intermission, in addition to during both halves of the concert).

- a) PRESENTER or VENUE shall provide the following (for central screen), which should be installed and tested before the first rehearsal:
 - i. Two (2) HD DLP 3 chip projectors, stacked and converged, with a 16K Lumen minimum (each), and appropriate lenses (Christie HD-20K or equivalent preferred). Projectors will preferably be mounted FOH in a soundproof enclosure to ensure acoustic isolation, but rear projection may also be used as long as the projection image is clean and fills the screen.
 - ii. One (1) screen a minimum 30-feet wide or ½ the width of the proscenium, whichever is larger, with a 16:9 (widescreen) aspect ratio. Visuals can be projected directly onto a white cyc if necessary, but PRESENTER must discuss this alternative with PRODUCERS. Screen should preferably be hung upstage of orchestra, downstage of a black scrim. If projection screen does not have a built-in black lining, a black curtain (without fulness) shall be hung behind the screen to avoid light spillage and loss of luminosity.
 - iii. Cables, distribution amplifiers, scalars and splitters, as required.

11. REHEARSALS

During the week of the concert(s), PRODUCTION requires a minimum 90-minute load-in/technical rehearsal time for testing the pre-concert and intermission shows with fully-operational projection and sound equipment, and one (1) 90-minute sound check/rehearsal to include only the conductor, rhythm section and vocalists, both to be scheduled prior to one (1) 2 ½ hour rehearsal to include the rhythm section, vocalists and orchestra.

12. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests one dressing room for each of the artists hired by PRODUCERS, inclusive of the conductor and technical staff. Dressing rooms can be shared upon approval of PRODUCERS. Each dressing room should be stocked with towels (one for each artist) and paper towels. PRODUCERS and artists require free access to the internet as well as access to a printer and copier for duration of engagement. Please provide keys to each dressing room during the length of the engagement for use by PRODUCERS and artists. Please be aware that these dressing room requirements are specific to the PRODUCERS and are not inclusive of orchestra and conductor needs.

A refreshment table must be set-up in or near the dressing room area and include the following:

- 6-8 bottles of spring water
- Fresh coffee with assorted creamers
- Assorted tea bags (lemon, peppermint and chamomile preferred)
- Hot water, honey and lemon for tea
- Raw almonds
- Assorted fresh fruit
- Hummus and assorted sliced vegetables
- Cups, napkins and utensils as needed

Refreshments must be restocked each day of engagement. Local takeout menus and kitchen hours should also be presented to PRODUCERS before or upon arrival.

PRODUCTION also requests that a hot meal (breakfast for a morning concert, lunch for a matinee or dinner for an evening concert) be provided backstage for all artists and tech staff hired by PRODUCERS prior to each concert. This hot meal must include both vegetarian and gluten free entrees.

13. TRANSPORTATION

Unless otherwise negotiated with PRODUCERS, please schedule ground transportation rides for all artists technical staff hired by PRODUCERS, as well as any executives in attendance on behalf of PRODUCERS, so that they arrive at VENUE a minimum thirty (30) minutes before rehearsal begins and a minimum sixty (60) minutes before performances.

14. LOBBY DISPLAY

PRODUCERS reserve the right to request that PRESENTER set-up six (6) double-sided, retractable pop-up banners in the lobby featuring rare, licensed photos of The Beatles (approx. 92" x 38"). These banners shall be set-up prior to the first concert by PRODUCTION's technical director and must be placed in a visible location, with some preferably near the merchandise table, where the audience can see them up close.

15. MERCHANDISE

1. PRESENTER agrees to provide a table with a clean, pressed, solid-colored table cloth (black or white preferred), sales staff and point of sale equipment to sell the PRODUCTION-related CDs, DVDs, program books and other merchandise, per the General Agreement. Unless otherwise agreed upon in writing, PRESENTER shall be able to process customers' payments by cash and by credit. This shall also be the location where artists have the option to greet audience following concert(s) to take photos and sign merchandise.
2. The profits from merchandise sales shall be split as follows:
 - a. When PRESENTER supplies sales staff and point of sale equipment, profits shall be split 80-20 in PRODUCTION'S favor.

- b. When PRODUCTION supplies sales staff and point of sale equipment, profits shall be split 95-5 in PRODUCTION'S favor.
3. Regardless of profit splits, PRESENTER or VENUE is responsible for:
 - a. Documenting and remitting any required state, city or other applicable sales tax.
 - b. Payments to sales staff, in the event that VENUE or PRESENTER elects to pay them an hourly wage or equivalent, non-salaried compensation.
 - c. Compensation to COMPANY in the event that merchandise is lost or misplaced while in possession of PRESENTER or VENUE.

16. COMPLIMENTARY TICKETS

PRESENTER agrees to furnish PRODUCTION's producers with up to twenty (20) complimentary tickets, per performance, in a prime location of the venue. PRESENTER reserves the right to request these tickets up to the day of the performance.

17. ARCHIVE AUDIO OR VIDEO

If PRESENTER or VENUE wishes to make an archival or video copy of rehearsal/concert(s), the PRODUCTION must give written approval for such requests a minimum of 48 hours in advance of taping. Upon such approval, PRESENTER agrees to provide the PRODUCTION with a copy of such audio or video, with the explicit understanding that the PRODUCTION shall use such reproduction solely for archival purposes.

18. PHOTOGRAPHY

The PRODUCTION may choose, upon written agreement with PRESENTER, to supply its own photographer to photograph rehearsals and/or performances for publicity and promotion purposes. PRESENTER agrees to grant the PRODUCTION such rights, and the PRODUCTION agrees to supply copies of photographs to PRESENTER at no charge.

19. PROGRAM INFORMATION

The PRODUCTION's title "Revolution: The Music of The Beatles. A Symphonic Experience." and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS. The following credit information must be printed verbatim in all audience program books:

- a. The logos, credit information for the PRODUCERS and set list must be printed verbatim in all audience program books. It is the responsibility of the PRESENTER to contact the PRODUCERS for updated program information prior to printing their programs, particularly for concerts where PRESENTER has elected not to use visuals, as the set list order is subject to change for those performances. PRODUCERS reserve the right to grant written approval of a full color proof. It is also the responsibility of PRESENTER to request high-quality copies of all logos from PRODUCERS, if they have not already been supplied as part of the Dropbox folder of assets supplied to PRESENTER's marketing department.

VERSION 01 - Program Credits for Concerts with Visuals/Projection Design

REVOLUTION: THE MUSIC OF THE BEATLES. A SYMPHONIC EXPERIENCE.
a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik

GNIK NUS originally released on *Love* (2006)
BECAUSE originally released on *Abbey Road* (1969)
GET BACK originally released on *Let It Be* (1970)
TICKET TO RIDE originally released on *Help!* (1965)
DRIVE MY CAR originally released on *Rubber Soul* (1965)
YESTERDAY originally released on *Help!* (1965)
PENNY LANE originally released on *Magical Mystery Tour* (1967)
THINGS WE SAID TODAY originally released on *Hard Day's Night* (1964)
LADY MADONNA originally released on *Past Masters: Volume Two* (1988)
FLYING originally released on *Magical Mystery Tour* (1967)
IN MY LIFE originally released on *Rubber Soul* (1965)
I'VE JUST SEEN A FACE originally released on *Help!* (1965)
ELEANOR RIGBY originally released on *Revolver* (1966)
HELLO, GOODBYE originally released on *Magical Mystery Tour* (1967)
HERE COMES THE SUN originally released on *Abbey Road* (1969)
HEY JUDE originally released on *Past Masters: Volume Two* (1988)

Intermission

TOMORROW NEVER KNOWS originally released on *Revolver* (1966)
THE FOOL ON THE HILL originally released on *Magical Mystery Tour* (1967)
GOT TO GET YOU INTO MY LIFE originally released on *Revolver* (1966)
MAXWELL'S SILVER HAMMER originally released on *Abbey Road* (1969)
WITH A LITTLE HELP FROM MY FRIENDS originally released on *Sgt. Pepper's Lonely Hearts Club Band* (1967)
COME TOGETHER originally released on *Abbey Road* (1969)
SOMETHING originally released on *Abbey Road* (1969)
YOU WON'T SEE ME originally released on *Rubber Soul* (1965)
I AM THE WALRUS originally released on *Magical Mystery Tour* (1967)
LET IT BE originally released on *Let It Be* (1970)
GOLDEN SLUMBERS/CARRY THAT WEIGHT/THE END originally released on *Abbey Road* (1969)
TWIST AND SHOUT originally released on *Please Please Me* (1963)

ALL ARRANGEMENTS LICENSED TO G. SCHIRMER AND/OR SCHIRMER THEATRICAL, LLC, BY SONY/ATV MUSIC PUBLISHING LLC AND HARRISONGS LTD, C/O THE BICYCLE MUSIC COMPANY

ALL IMAGES OF THE BEATLES LICENSED FROM ADAMS MEDIA WORK LTD, OWNER OF THE BEATLES BOOK PHOTO LIBRARY

ALL OTHER IMAGERY LICENSED FROM RESPECTIVE RIGHTS HOLDERS AND/OR THEIR LICENSING AGENTS

THE SHOW IS NOT ENDORSED BY OR CONNECTED TO APPLE CORPS OR THE BEATLES.

schirmertheatrical
part of the Music Sales Group



(To be printed in a smaller font on same page, or on a subsequent page.)

Creative Team

Robert Thompson, Creative Producer
Jeff Tyzik, Producer & Arranger
Jami Greenberg, Producer & Booking Agent
Alyssa Foster, Producer
Mary Helen Gustafson, Assistant Producer
Ilana Becker, Stage Direction
Alek Deva, Technical Supervisor (Black Ink Presents)
Mike Kasper, Assistant Technical Supervisor (Black Ink Presents)
Paul Bevan, Sound Designer
Charles Yurick, Projection Designer (Tour de Force)
Bill Dwyer, Associate Motion Graphics Designer
Adam Grannick, Video Designer (Pre-Concert and Intermission)
Andy Roninson, Synth Consultant
Jeff Sugg, Production Consultant (Handmade Media, LLC)

VERSION 02 - Program Credits for Concerts without Visuals/Projection Design

REVOLUTION: THE MUSIC OF THE BEATLES. A SYMPHONIC EXPERIENCE.

a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik

GET BACK originally released on *Let It Be* (1970)
TICKET TO RIDE originally released on *Help!* (1965)
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YESTERDAY originally released on *Help!* (1965)
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Intermission

THE FOOL ON THE HILL originally released on *Magical Mystery Tour* (1967)
GOT TO GET YOU INTO MY LIFE originally released on *Revolver* (1966)
MAXWELL'S SILVER HAMMER originally released on *Abbey Road* (1969)
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GOLDEN SLUMBERS/CARRY THAT WEIGHT/THE END originally released on *Abbey Road*
(1969)
TWIST AND SHOUT originally released on *Please Please Me* (1963)

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Mary Helen Gustafson, Assistant Producer
Ilana Becker, Stage Direction
Alek Deva, Technical Supervisor (Black Ink Presents)
Mike Kasper, Assistant Technical Supervisor (Black Ink Presents)
Paul Bevan, Sound Designer
Andy Roninson, Synth Consultant

- b. The audience program book must also include the following logo and description about the Penny Lane Development Trust:

A portion of the proceeds from productions of *Revolution: The Music of The Beatles. A Symphonic Experience* will be donated to the Penny Lane Development Trust (PLDT), a charitable community centre located in Liverpool, UK, offering an engaging environment to tourists and locals alike. In addition to hosting exercise classes and youth projects in theatre and music, the Trust features a number of Beatles-inspired installations including a “Penny Lane Wonderwall,” a “Sign Wall,” “Octopus Garden,” and “Penny Lane Gate.”

PRESENTER must submit a proof of the audience program book to PRODUCERS before printing.

Agreed and accepted,

Schirmer Theatrical, LLC, and/or Greenberg Artists
(PRODUCERS)

Presenting Organization
(PRESENTER)

Name:

Name:

Date: _____

Date: _____

INSTRUMENTATION & CAST

Unless otherwise negotiated, PRODUCERS will supply two lead vocalists, a guitarist, an electric bass player, the keyboard player, and a drummer.

PRESENTER to provide:

1 Tenor Sax (doubles easy but important flute part)

1 Baritone Sax (doubles easy but important flute part)

2 F Horns

2 Bb Trumpets (both doubling piccolo trumpet, 1st plays solo on Penny Lane)

2 Trombones

1 percussionist

Minimum string count - 8/8/6/4/2- preferably with clip-on mics

INSERT STAGE PLOT & INPUT LISTS