

PROHIBITION

TECHNICAL RIDER

(SUBJECT TO CHANGES AS REQUIRED)

Schirmer Theatrical, LLC
part of the Music Sales Group
180 Madison Avenue, 24th Floor
New York, NY 10016
Email: Alyssa.foster@musicsales.com
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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 and location in which the production shall take place. “PRODUCTION” shall refer to the orchestral concert Prohibition. “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 "PROHIBITION" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS.

DURATION – The concert is approximately **118 minutes (1h 58 minutes)**, inclusive of a 20-minute intermission, broken down as follows:

Act 1

Average music duration – 43:00

Estimated applause/transition duration – 10:00

Run time – 53:00

Intermission (*A silent, 20-minute intermission video of an antique map showing the passage from Europe – where the first act ends - to New York – where the second act begins - is included and considered part of the standard run of show.*)

Act 2

Average music duration – 35:00

Estimated applause/transition duration – 10:00

Run time – 45:00

2. 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: Prohibition

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.

Note to librarians – The music shipment may be accompanied by a small container with basic props. If received, please deliver to your production or operations team for holding until the rehearsals. If not received, PRODUCERS are working with production staff to source the items locally.

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, Airborne or DHL and all tracking numbers must be given to a representative of the PRODUCTION upon request.

3. 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, PRODUCTION can be staged in the blacks or with an acoustic shell. PRESENTER or VENUE to provide all soft goods. The stage is to be set-up according to the Stage Plot (included towards end 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 as much space left downstage as possible to accommodate the singers’ blocking and dancing. PRESENTER or VENUE shall also provide:

1. Conductor podium with a back railing (if at all possible) for tie-in to the blocking
2. Marley floor that spans at least 2/3rds the width of the stage and is 12-feet deep (30’ x 12’ feet has been used successfully)
3. A quick-change station large enough to accommodate the three (3) vocalists. This can be located on either stage left or right.
4. Locally sourced props:
 - a. One (1) old fashioned radio mic on a tall stand – does not need to be functional
 - b. One (1) round café table and two (2) matching chairs
 - c. One (1) pocket-sized portrait (preferably of a soldier)
 - d. One (1) black table cloth for café table
 - e. Three (3) plastic or real red roses
 - f. Three (3) whiskey glasses

Unless creative changes are made and communicated by PRODUCERS, PRESENTER shall set the stage as follows for each act:

1. Act 1: Round café table dressed with black table cloth and two chairs should be positioned stage right, visually falling between the first and second row of strings. Old fashioned microphone on the stand should be positioned stage left, visually in line with the second row of cellos.
2. Act 2: Move the table and chairs to the position of the old-fashioned microphone on the stand. Strike the old-fashioned microphone stand.

5. ORCHESTRA DRESS

As the PRODUCTION is a themed 1920s concert, PRODUCERS suggest that men wear dark suits or tuxes, and women wear black with or without sparkles. White dinner jackets can also be discussed.

6. PERSONNEL

Unless otherwise negotiated with PRODUCERS, PRESENTER or VENUE shall hire the following rhythm section musicians with approval of the PRODUCERS:

1. One (1) pianist who can read music, follow charted chord changes and improvise
2. One (1) electric guitar player who can double the banjo
3. One (1) upright bass player
4. One (1) video engineer comfortable running QLab and reading a show book
5. One (1) sound engineer
6. One (1) lighting engineer

PRESENTERS agree to pay PRODUCERS local union scale for rhythm section members hired by PRODUCERS.

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 Drum Kit:

Drums:

- 22" Bass drum
- 12" Small Tom
- 16" Floor Tom
- 14" Snare Drum
- *Style: wooden drums with coated heads preferred, particularly if vintage drums with calfskin heads are available*

Cymbals:

- Will be provided by Producer's artist

Hardware:

- 4 cymbal stands
- Hi hat stand
- Bass drum pedal
- Snare drum stand
- Drum rug

8. AUDIO

In addition to a high-quality sound reinforcement system (flown or partially flown systems preferred), PRESENTER shall provide the following equipment and staff necessary for sound reinforcement:

Mics and Monitors:

1. Three (3) in-ear monitors for vocalists (Shure PSM 900 or equivalent)
2. Three (3) flesh-colored headset mics for vocalists (Countryman Isomax WCE6TD or equivalent); NOTE – Please consult producers if you are considering Lavaliers. Amount of movement/staging subject to change from show to show, but we have had feedback issues using Lavaliers before.

3. Three (3) wireless mic belts with two (2) belt packs
4. One (1) wireless mic for conductor (Shure SM58 or equivalent)
5. Monitors for rhythm players as desired (Galaxy Hot Spot or equivalent)
6. One (1) monitor for conductor on tall mic stand (Galaxy Micro Hot Spot or equivalent)
7. Mics and stands as needed for string section (DPA 4099 Clip mics preferred if available, while KSM 137 and KSM 32 acceptable for basses.)
8. Omni mics as needed for trumpets and clarinets
9. Six (6) Countryman Isomax M2CP6FF10 mics or equivalent for saxophones and harp
10. One (1) AKG 214 or equivalent for banjo
11. Please consider having floor wedges available in a separate mix as back-up reinforcement for vocalists.

FOH:

1. One (1) console with a minimum thirty-two (32) inputs for an indoor concert
2. One (1) wireless receiver with a minimum of five (5) channels (Shure UHF-R or equivalent preferred) with KSM9 Caps
3. FOH mixing console and effects must be located in house, on main (orchestra) level, free from sightline obstructions to stage and must NOT be positioned under balconies. Placing FOH in control booth is NOT acceptable.

9. PRE-CONCERT PLAYLIST (optional)

PRESENTERS that have a Public Performance License (PPL) are encouraged to stream PRODUCER'S curated playlist of music in the style of Prohibition, in the house or lobby, 30-minutes prior to the start of each concert. The playlist is hosted on Spotify, but can be supplied via other services, upon request:

<https://open.spotify.com/playlist/7dWYJispPRV2VIQWIHPAt6>

10. 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. PRODUCTION requires the following. Suggested lighting cues that complement the color palette of the visuals is available at the end of the rider with the instrumentation and stage plot:

1. Three (3) follow spots/spotlights for solo vocalists (singers perform individually and as an ensemble. Blocking is spaced out for some of the ensemble numbers, when two spots is insufficient.
2. For orchestra wash: An LED rig with COLORado Tri Tour wash lights or equivalent
3. For shell/side up-lighting: LED Mega Bar RGBA lights or equivalent

11. PROJECTION

PRESENTER or VENUE shall provide the following, which should be installed and tested before the first technical rehearsal:

1. One (1) screen a minimum 2/3rds the width of the proscenium, with a 16:9 (widescreen) aspect ratio. 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 prevent light spillage and loss of luminosity.
2. Two (2) DLP 3 chip projectors (16K lumen min.), stacked and synced (Christie, DP Barco or equivalent), mounted FOH in a soundproof enclosure to ensure acoustic isolation. Rear projection may also be used as long as the projection image is clean and fills the screen. Projected image should fill the screen, so VENUE's unique throw distance should be taken into consideration before PRESENTER decides between front and rear projection.

3. One (1) DVI cable package for run from the FOH video position to the projector(s)
4. One (1) Barco Screen Pro2 HD resolution scaler/switcher (for switching between main and backup projectors, if applicable)
5. If desired by conductor, one (1) 17 inch panel monitor with an aspect ratio of 16:9 to send a synchronized feed of the projections to conductor, plus one (1) DVI over fiber extender to run the video signal to the preview monitor onstage, and one (1) monitor stand with a universal mount capable of supporting the preview monitor.
PRESENTER/VENUE should consult conductor to see if they want this monitor, as synchronization is not required for this concert.
6. One (1) Macbook Pro laptop (or equivalent desktop model) with QLab Video Pro installed (currently a Mac-only application). Please contact Alyssa Foster of Schirmer Theatrical, LLC (Alyssa.foster@musicsales.com) to discuss the projections, to request the video assets and QLab performance file.
7. Cables, distribution amplifiers, scalers and splitters, as required.

PRODUCERS shall provide the following:

1. All video assets and the QLab performance file on a hard drive
2. A show book with detailed notes – both descriptive and timed – for running Qlab file

12. REHEARSALS

During the week of the concert(s), one (1) 90 minute sound check/rehearsal to include only the conductor, rhythm section and vocalists is required, prior to one (1) 2 ½ hour rehearsal to include the rhythm section, vocalists and orchestra.

13. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests four (4) dressing rooms, three for the solo vocalists and one for the rhythm section musician hired by 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
- 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 solo vocalists and rhythm section musicians hired by PRODUCERS prior to each concert. This hot meal must include both vegetarian and gluten free entrees.

14. TRANSPORTATION

Unless otherwise negotiated with PRODUCERS, please schedule ground transportation rides for all vocalists and rhythm section musicians 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.

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 twelve (12) 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 "PROHIBITION" and the musical content of this concert may not be changed or altered in any way except by the PRODUCERS. The logos, credit information for the PRODUCERS, and set list complete with songwriters (an example of which is included below), 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. 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. Please contact Alyssa Foster of Schirmer Theatrical, LLC (Alyssa.foster@musicsales.com) for logos, which are also available in the Dropbox Marketing folder available for PRESENTER's marketing team:

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

POWERHOUSE

By Raymond Scott

MY CANARY HAS CIRCLES UNDER HIS EYES

Music by Jack Golden, Lyrics by Ted Koehler and Eddie Pola

PUT A TAX ON LOVE

Music by Gilbert Wolfe and Harry Warren, Lyrics by Al Dubin

WHAT'LL I DO

By Irving Berlin

HALLELUJAH

Music by Vincent Youmans, Lyrics by Leo Robin and Clifford Grey

DIZZY FINGERS

By Edward Elzear "Zez" Confrey

LA VIE EN ROSE

Music by Louis Guglielmi, Lyrics by Edith Piaf

DE TEMPS EN TEMPS

By André Hornez and Paul Misraki

LA CONGA BLICOTI

Music by Jen Charles, André Giot de Badet, and Armando Bega Orefiche

TWILIGHT IN TURKEY

By Raymond Scott

JONNY

By Frederick Hollander

ALABAMA SONG from *The Rise and Fall of the City of Mahagonny*

Music by Kurt Weill, Lyrics by Bertolt Brecht

MACK THE KNIFE from *The Threepenny Opera*

Music by Kurt Weill, Lyrics by Bertolt Brecht

BEI MIR BIST DU SCHÖN

Music by Sholom Secunda, Lyrics by Jacob Jacobs; English version by Saul Chaplin and Sammy Cahn

Intermission

BLACK BOTTOM STOMP

By Ferdinand Joseph "Jelly Roll" Morton

DOIN' THE UPTOWN LOWDOWN

Music by Harry Revel and Mack Gordon

ST. LOUIS BLUES

By William Christopher Handy

SWEET GEORGIA BROWN

Music by Ben Bernie and Maceo Pinkard, Lyrics by Kenneth Casey

AT AN ARABIAN HOUSE PARTY

By Raymond Scott

BROTHER, CAN YOU SPARE A DIME

Music by Jay Gorney, Lyrics by Edgar Yipsel Harburg

WE'RE IN THE MONEY

Music by Harry Warren, Lyrics by Al Dubin

DREAM A LITTLE DREAM OF ME

Music by Fabian Andre and Wilbur Schwandt, Lyrics by Gus Kahn

MIDNIGHT, THE STARS AND YOU

By James Campbell, Reginald Connelly and Harry M. Woods

ON THE SUNNY SIDE OF THE STREET

Music by Jimmy McHugh, Lyrics by Dorothy Fields

SHOUT FOR HAPPINESS

Music by John Hart and Tom Blight

PUTTIN' ON THE RITZ

By Irving Berlin

ALL ARRANGEMENTS AND IMAGERY LICENSED BY SCHIRMER THEATRICAL, LLC

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
Sophie Frankle, Associate Producer
Tyler Hanes, Choreographer
Adam Grannick, Video Designer & Consultant

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

Producers Provides (unless otherwise negotiated in writing):

3 Vocalists

Drummer

Presenter Provides (unless otherwise negotiated in writing):

2 Flutes (2nd doubles piccolo)

2 Alto Saxes (1st doubles Soprano Sax)

Tenor Sax

Bari. Sax

2 Bb Clarinets

2 F Horns

2 Bb Trumpets

2 Trombones

Tuba

2 percussionists (some easy timpani parts)

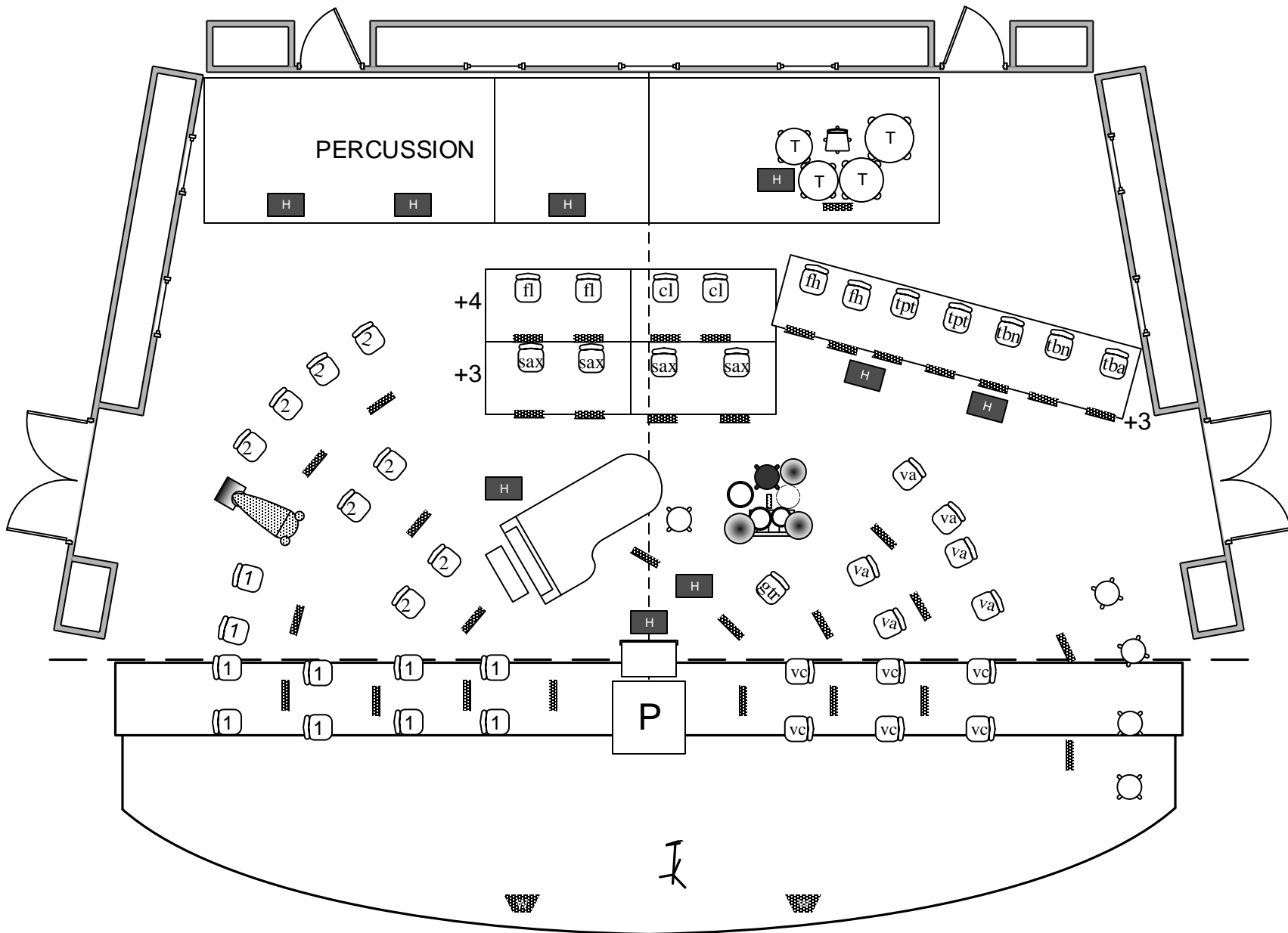
Harp

Piano (must be great reader and also play chord changes)

Electric Guitar, doubling Banjo

Upright Amplified Acoustic Bass

Strings 10/8/6/6/4



Prohibition - Suggested Lighting Looks

PROHIBITION	SONG	DURATION	Lighting Look	LEE gel reference	Tempo/mood description
1	Powerhouse	0:02:59	Burnt yellow or film noir look (visuals were black and white)	L770	upbeat orchestra feature
2	My Canary Has Circles Under His Eyes	0:02:28	Light yellow and light orange/burnt yellow	L514, L770	playful
3	Put a Tax On Love	0:02:13	Red and light pink	L182, L176	upbeat
4	What'll I Do (Irving Berlin)	0:03:40	Red and dark pink	L182, L046	longing romance
5	Hallelujah	0:02:43	Dark pink and light violet	L047, L142	upbeat
6	Dizzy Fingers	0:02:41	Royal blue (orchestra-only feature - no vocalists)	L071	upbeat orchestra transition
7	La vie en rose	0:03:34	Light violet and royal blue	L142, L071	romance
8	De Temps en Temps	0:03:04	Red and yellow	L182, L767	playful
9	La Conga Blicoti	0:02:50	Medium blue and dark orange	L721, L105	upbeat party song
10	Twilight In Turkey	0:02:35	Royal blue (orchestra-only feature - no vocalists)	L071	upbeat orchestra transition
11	Jonny	0:03:32	Royal blue and grey-blue	L072, L710	sultry
12	Alabama Song	0:04:13	Grey-blue	L710	mournful ballad, desperate
13	Mack the Knife	0:02:42	Royal blue and grey-blue	L072, L710	sinister ballad
14	Bei Mir Bist Du Schoen	0:03:10	Red and dark pink	L182, L036	upbeat, playful
INTERMISSION					
1	Black Bottom Stomp	0:03:26	Royal blue (orchestra-only feature - no vocalists)	L071	upbeat orchestra transition
2	Doin' the Uptown Lowdown	0:02:31	Royal blue and medium blue	L071, L721	upbeat
3	St. Louis Blues	0:04:22	Royal blue and red	L071, L182	slow ballad
4	Sweet Georgia Brown	0:02:11	Royal blue and red	L071, L182	upbeat, jazzy
5	At an Arabian House Party	0:03:37	Royal blue (orchestra-only feature - no vocalists)	L071	upbeat orchestra transition
6	Brother, Can You Spare a Dime	0:03:53	bleak film noir look (visuals are black and white)		serious ballad
7	We're in the Money	0:01:52	Dark or velvet green	L124 or L735	upbeat
8	Dream a Little Dream of Me	0:03:02	Rose red	L787	romance
9	Midnight, The Stars and You	0:02:35	Light violet and royal blue	L143, L071	romance

PROHIBITION	SONG	DURATION	Lighting Look	LEE gel reference	Tempo/mood description
10	On the Sunny Side of the Street	0:02:24	Light violet and light yellow	L143, L514	upbeat, optimistic
11	Shout for Happiness	0:02:06	Light yellow and light orange/burnt yellow	L514, L770	upbeat, optimistic
12	Puttin' on the Ritz	0:02:48	Red and dark pink	L182, L036	upbeat, playful
		1:17:11			

**ORCHESTRA LIBRARIAN SET LIST
PROHIBITION**

Act 1

1. POWERHOUSE –Picc.,Flt., 2 Bb Clar.,2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Xylo., Guitar, Piano, Bass, Drum Set, Strings – [orchestral arrangement \(no vocals\)](#)
2. MY CANARY HAS CIRCLES UNDER HIS EYES –Vocal 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Banjo, Piano, Bass, Drum Set, Strings
3. PUT A TAX ON LOVE –Vocal, 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Piano, Bass, Drum Set, Strings
4. WHAT’LL I DO –Vocal 1Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Flug., 2 Tbn., Tuba, Vibes, Guitar, Piano, Bass, Drum Set, Harp, Strings
5. HALLELUJAH –Vocal Picc., Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Timp. Glock, Guitar, Piano, Bass, Drum Set, Harp, Strings
6. DIZZY FINGERS – Picc.,Flt., 2 Bb Clar.,Sop. Sax, Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Vibes, Guitar, Piano, Bass, Drum Set, Strings– [orchestral arrangement \(no vocals\)](#)
7. LA VIE EN ROSE –Vocal, 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Vibes, Guitar,Piano, Bass, Drum Set, Harp, Strings
8. DE TEMPS EN TEMPS –Vocal, 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Guitar, Piano, Bass, Drum Set, Strings
9. LA CONGA BLICOTI –Vocal, 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Flug., 2 Tbn., Tuba, Perc., Guitar, Piano, Bass, Drum Set, Harp, Strings
10. TWILIGHT IN TURKEY –Picc.,Flt., 2 Bb Clar.,2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Timp., Perc. Guitar, Piano, Bass, Drum Set, Strings– [orchestral arrangement \(no vocals\)](#)
11. JONNY –Vocal, 2Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Vibes, Guitar, Piano, Bass, Drum Set, Harp, Strings
12. ALABAMA SONG –Vocal, 2 Flt.(picc.), 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Timp., Guitar, Piano, Bass, Drum Set, Harp, Strings
13. MACK THE KNIFE –Vocal, Picc.,Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Timp., Guitar, Piano, Bass, Drum Set, Harp, Strings
14. BEI MIR BIST DU SCHÖN –Vocal, Picc.,Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings

Intermission

Act 2

1. BLACK BOTTOM STOMP – Picc.,Flt., 2 Bb Clar., Sop. Sax, Alto Sax, Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Glock., Banjo, Piano, Bass, Drum Set, Strings– [orchestral arrangement \(no vocals\)](#)
2. DOIN’ THE UPTOWN LOWDOWN – Vocal, 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings
3. ST. LOUIS BLUES – Vocal, 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings
4. SWEET GEORGIA BROWN – Vocal 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings
5. AT AN ARABIAN HOUSE PARTY – 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings– [orchestral arrangement \(no vocals\)](#)
6. BROTHER, CAN YOU SPARE A DIME – Vocal, 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings
7. WE’RE IN THE MONEY – Vocal, 2 Flt., 2 Bb Clar., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Harp, Strings
8. DREAM A LITTLE DREAM OF ME – Vocal, Flt., 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings
9. MIDNIGHT, THE STARS AND YOU – Vocal, 2 Alto Sax,Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings

10. ON THE SUNNY SIDE OF THE STREET – Vocal, 2 Flt., 2 Bb Clar., 2 Alto Sax, Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Vibes, Guitar, Piano, Bass, Drum Set, Strings
11. SHOUT FOR HAPPINESS – Vocal, 2 Flt., 2 Bb Clar., 2 Alto Sax, Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings
12. PUTTIN' ON THE RITZ – Vocal, Picc., Flt., 2 Bb Clar., 2 Alto Sax, Ten. Sax., Bari. Sax, 2 F Hrn., 2 Bb Trpt., 2 Tbn., Tuba, Guitar, Piano, Bass, Drum Set, Strings