

# PROHIBITION

## TECHNICAL RIDER

(SUBJECT TO CHANGES AS REQUIRED)

**Schirmer Theatrical, LLC**  
[www.schirmertheatrical.com](http://www.schirmertheatrical.com)

**Greenberg Artists**  
[www.greenbergartists.com/shows](http://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 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](http://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](mailto: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 movement. PRESENTER or VENUE shall also provide:

1. Conductor podium with a back railing (if possible)
2. A quick-change station large enough to accommodate the three (3) vocalists. Artists prefer it to be located stage right (SR) and should include:
  - a. A clothing rack, a mirror, a long table, and a clothing steamer
3. 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 (small piece of paper that’s been folded will work)
  - d. One (1) black tablecloth for café table

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

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: Café table and chairs should be moved stage left, but old fashioned microphone can stay in place stage left, or adjusted slightly to accommodate table.

### **4. 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.

## 5. 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 run of show spreadsheet
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.

## 6. 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 – *no brand preference but wooden drums with coated heads preferred (REMO Ambassador or similar), particularly if vintage drums with calfskin heads are available*

- 20" Bass drum
- 12" Small Tom
- 14" Floor Tom
- 6.5 x 14" Snare Drum

### Cymbals:

- Will be provided by Producer's artist unless otherwise specified

### Hardware:

- 4 cymbal stands (straight preferred over boom stands)
- Hi hat stand
- Bass drum pedal
- Snare drum stand
- Drum rug

## 7. 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) 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.*
  - a. Please provide clear medical tape to help secure headset mics
  - b. Three (3) wireless mic belts with one (1) belt pack for each vocalist
2. Wedge monitors along length of stage for vocalists, plus one for the drummer
3. One (1) wedge monitor for drummer plus additional monitors for local rhythm players as desired
4. One (1) wireless mic for conductor (Shure SM58 or equivalent)
5. One (1) monitor for conductor on tall mic stand (Galaxy Micro Hot Spot or equivalent)

6. Mics and stands as needed for string section (DPA 4099 Clip mics preferred if available, while KSM 137 and KSM 32 acceptable for basses,)
7. Omni mics as needed for trumpets and clarinets
8. Six (6) Countryman Isomax M2CP6FF10 mics or equivalent for saxophones and harp
9. One (1) AKG 214 or equivalent for banjo

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.

## **8. 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

## **9. 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 fullness) 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 Schirmer Theatrical, LLC \(here\)](#) to discuss the projections, and request the performance files if they have not already been provided to you. The Prohibition laptop often, but not always, travels with the music rental materials.
7. Cables, distribution amplifiers, scalars and splitters, as required.

PRODUCERS shall provide the following:

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

## **10. 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) 2.5-hour rehearsal to include the rhythm section, vocalists, and orchestra.

## **11. 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:

- \*\*please include vegan and gluten free items\*\*
- 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.

## **12. 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.

## **13. 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.

## **14. 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.

## **15. 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.

## **16. 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 see Schirmer Theatrical's website here to access a download link with current marketing and program assets.](#)

### **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





(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  
Alex Kosick, Associate Producer  
Eric Tarlo, Technical Coordinator  
Tyler Hanes, Choreographer  
Adam Grannick, Video Designer & Consultant

**For more information on the music and artists featured in Prohibition, use the code below to access the Digital Concert Program.**



**17. DIGITAL PROGRAM INFORMATION**

Schirmer Theatrical hosts and maintains digital concert programs inclusive of the program and credit information outlined in 15 above on its website. These programs are accessible to PRESENTERS and their patrons via QR code, which can be printed in the concert programs, emailed to patrons by eblast in preparation for the concert, or made accessible via signs printed in a VENUE'S house or lobby. [The QR code and a sample poster are also available for download here on Schirmer Theatrical's website.](#)

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

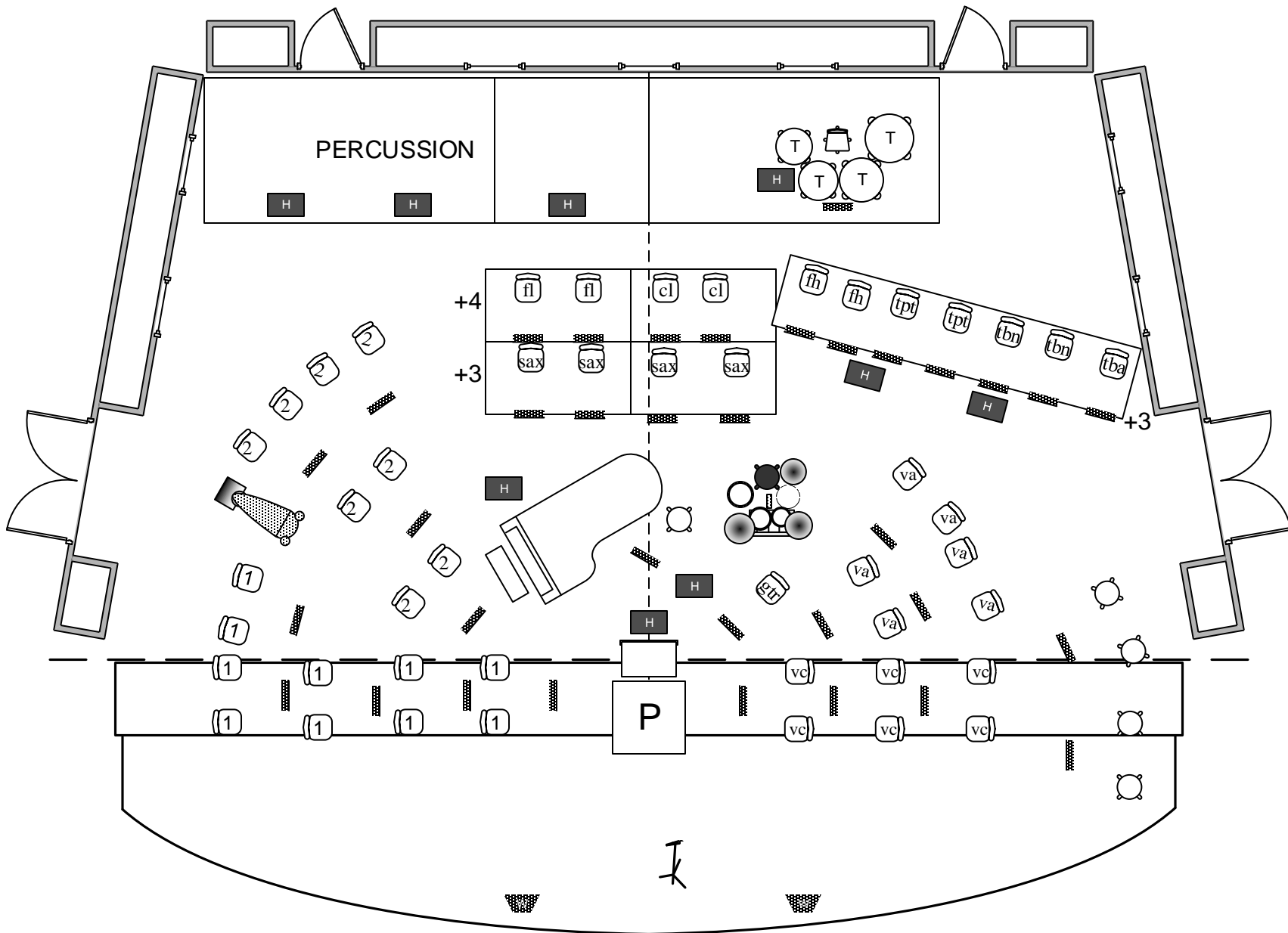
Upright Amplified Acoustic Bass

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
<b>INTERMISSION</b>					
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
		<b>1:17:11</b>			



**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