



TECHNICAL RIDER

(SUBJECT TO UPDATES AS REQUIRED)

Schirmer Theatrical, LLC
www.schirmertheatrical.com

Greenberg Artists
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 *Twist & Shout: 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 “*Twist & Shout: 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

Twist & Shout: The Music of 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.

After the first half of the concert, a 20-minute projection design will then be shown during intermission, featuring a set of color photos and a second curated playlist. Following the second half of the concert, a third and final projection design will be played over the house sound system as the audience exit video.

DURATION - The concert is approximately **100 minutes (1 hr 40 min)**, inclusive of a 20-minute intermission, but not inclusive of pre-concert presentation and exit music featuring pre-recorded music, as described above. Standard performance runs as follows:

- Pre-Concert
- Act 1 (~ 41 min)
- Intermission
- Act 2 (~ 32 min)
- Post-Concert (~7 min)

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: Twist and Shout The Music of 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) that 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.
2. A “Librarian Set List” is attached to the end of this Technical Rider. This annotated version of the set list outlines which songs have full orchestral arrangements and which ones are cover performances (for which only lead sheets are supplied). You should also receive lead sheets for additional songs which are performed as part of the post-concert performance, by only the vocalists and rhythm section musicians. These songs are sometimes intentionally left off of the official concert program list, as they are meant to be a surprise encore for the audience.

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, 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 (see stage plot)
 - b. One (1) 30-36" riser for percussionist immediately behind drum/bass riser (see stage plot) – *must be higher than drum kit/bass riser for visibility*
 - c. One (1) 12" riser for woodwinds stage right (see stage plot)
 - d. One (1) 24" riser for French horns stage right and immediately behind winds (see stage plot)
 - e. One (1) 12" riser for trumpets and trombones stage left (see stage plot)
2. Plexiglass Panels (5-6' tall) as needed surrounding drum kit riser and downstage guitars

4. 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.

5. 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 (only if PRODUCTION not supplying, please see contract)
- One (1) lighting engineer
- One (1) video engineer

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, who will verify the available backline with the talent, no less than one month prior to PRODUCTION.

For Guitarists

1. Three (3) Gibson J45 acoustic guitars or equivalent (1 for standard tuning, 1 for alternate tuning, 1 for backup) - *please have guitar straps and new batteries installed*
2. One (1) electro-acoustic (Gibson J-200, Martin D-35E, Martin D-28E, or equivalent) - *please have guitar straps installed*
3. One (1) Rickenbacker electric 6-string guitar - *please have guitar strap installed*
4. Two (2) Córdoba Nylon String acoustic guitars with pickups or equivalent - *please have guitar straps and new batteries installed*
5. One (1) Gibson Les Paul electric guitar (substitutes include Gibson SG, Fender Jazzmaster or Jaguar, Fender Stratocaster or Telecaster) - *please have guitar strap installed*
6. Accessories:
 - a. Two (2) Strymon Iridium amp simulator pedal & DI - **note: both guitarists (lead and second) need a Strymon, but at least one of PRODUCER'S artists usually supplies their own. Please confirm during advance.**
 - b. One (1) Vox Ac15 amp or equivalent, as a back-up for Iridium amp pedal supplied by artist
 - c. Two (2) pedal tuners (Boss TU2 or TU3) with power supplies
 - d. Guitar straps (6 of these please)
 - e. Capos (2 of these please)
 - f. Guitar stand(s) for lead guitarist (EITHER 7 individual stands or one guitar boat)

- with seven slots)
 - i. At least one should be a non-Hercules stand, if possible
 - g. Guitar stand(s) for second guitarist (EITHER 2 individual stands or one dual stand)
- 7. Two (2) Acoustic DIs positioned downstage by lead and second guitarist
- 8. Cables:
 - a. Five (5) Short 1/4" guitar cables
 - b. Three (3) Longer 10" to 15" guitar cables

For Electric Bass Player:

- 1. Head: One (1) Aguilar Tone Hammer 500
- 2. Cabinet: One (1) DB115 or DB112 (dual cabinet is okay but avoid 4 cabinet version)
- 3. One (1) Guitar Stand
- 4. One (1) tall stool

For Drummer: (Goal is to imitate Ringo Starr's kit circa 1965):

- 1. Ludwig (vintage Ludwig preferred. Ringo!)
- 2. 22" kick (or 20") – should have hole cutout
- 3. 13" rack tom & 16" floor tom
- 4. 5x14" Supraphonic snare or similar
- 5. Big, washy cymbals (Istanbul Agop preferred. Zildjian or Paiste are ok if Istanbul Agop is not available) – *Volume is a major concern, so nothing bright or heavy, please.*
- 6. 15" or 16" hi-hats
- 7. 19"-21" crash
- 8. 20"-22" crash/ride
- 9. Two (2) cymbal stands
- 10. Hi-hat stand (preferably something with 3 legs)
- 11. Two (2) snare stands (1 for snare and 1 for rack tom)
- 12. One (1) Drum stool
- 13. DW 5000 single bass drum pedal or similar
- 14. Necessary mounting hardware for toms
- 15. Drum rug
- 16. Please have road case or similar to the left of drums to use as a side table to place sticks on. It needs to be at a height that makes sense when the drummer is seated. A guitar amp case or something like that usually works.

For Keyboard:

- 1. One (1) electric keyboard (Nord Stage 3, Electro 6, or equivalent) – keyboard must have a Rhodes patch
- 2. One (1) Z-shaped keyboard stand
- 3. One (1) sustain pedal compatible with keyboard
- 4. One (1) volume pedal compatible with keyboard
- 5. One (1) keyboard bench

Other:

- 1. One (1) wood frame tambourine with skin (8"-10")

7. 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). PRESENTER shall provide the following equipment and staff necessary for sound reinforcement:

Mics:

- Four (4) wireless mics for vocalists (Shure KSM9 or equivalent)

- Three (3) straight mic stands
- One (1) boom mic stand to be placed at keyboard
- One (1) wireless mic for conductor (Shure SM58 or equivalent)
- Additional microphones and DI's for the rhythm section (see Input List addendum at end of rider)
- Additional orchestra miking at discretion of PRESENTER. Area/section miking always recommended at a minimum.

Monitors:

- One (1) mixing console, with a minimum of 24 separate mixes
- One (1) stereo XLR feed needed for drum monitor
- Seven (7) wedge monitors
 - Four (4) for rhythm musicians (two of which double on vocals)
 - Three (3) for lead vocalists
- 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
- 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 belt packs and headsets for all operators (RTS or Clearcom preferred):
 - FOH audio
 - Lighting board operator
 - Video playback
 - Follow spots
 - 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.

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. 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)
- RGBW LED lights that (ground or hung) for color washes, up-lighting, effects

9. PROJECTION

Unless otherwise negotiated, PRODUCTION includes a continuous one-screen projection design (for visuals throughout, starting with the 30-min pre-concert projection design):

- 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 2/3 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 fullness) shall be hung behind the screen to avoid light spillage and loss of luminosity.
 - iii. Cables, distribution amplifiers, scalers, and splitters, as required.
2. Producers shall provide the visuals as a QLab file with all associated imagery and video assets.

10. REHEARSALS

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

11. HOSPITALITY & DRESSING ROOMS

PRODUCTION requests one dressing room for each of the artists hired by PRODUCERS. 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
- *Please be aware that certain members of our cast are vegan and have gluten allergies. Please inquire before confirming hospitality.*

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. If a meal cannot be provided, a per artist meal buyout is appreciated.

12. TRANSPORTATION

Unless otherwise negotiated with PRODUCERS, please schedule ground transportation rides for all artists hired by 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 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.

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, and vice versa. 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 "Twist & Shout: 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.

TWIST & SHOUT: THE MUSIC OF THE BEATLES - A SYMPHONIC EXPERIENCE.

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

1. SHE LOVES YOU, originally released as a single in 1963 and on *Meet the Beatles!* (1964)
2. PLEASE PLEASE ME, originally released as a single in 1963 and on *Please Please Me* (1963)
3. DRIVE MY CAR, originally released on *Rubber Soul* (1965)
4. AND I LOVE HER, originally released as a single and on *A Hard Day's Night* (1964)
5. NORWEGIAN WOOD (THIS BIRD HAS FLOWN), originally released on *Rubber Soul* (1965)
6. DO YOU WANT TO KNOW A SECRET, originally released on *Please Please Me* (1964)
7. EIGHT DAYS A WEEK, originally released on *Beatles for Sale* (1964)
8. MICHELLE, originally released on *Rubber Soul* (1965)
9. ELEANOR RIGBY, originally released as a single and on *Revolver* (1966)
10. IF I FELL, originally released as a single and on *A Hard Day's Night* (1964)
11. I FEEL FINE, originally released as a single and on *Beatles for Sale* (1964)

12. YOU REALLY GOT A HOLD ON ME, released by the Beatles on *With the Beatles* (1963)
written by Smokey Robinson, originally released by The Miracles (1962)
13. ROCK AND ROLL MUSIC, released by the Beatles on *Beatles for Sale* (1964)
written by Chuck Berry, originally written and recorded by Chuck Berry (1957)
14. ALL YOU NEED IS LOVE, originally released as a single in 1967
15. TWIST & SHOUT, released by the Beatles on *Please Please Me* (1963)
written by Bert Russell and Phil Medley, originally released by The Top Notes (1961)

Intermission

1. DAY TRIPPER, originally released as a single in 1965 and on *Yesterday and Today* (1966)
2. WE CAN WORK IT OUT, originally released as a single in 1965 and on *Yesterday and Today* (1966)
3. GOT TO GET YOU INTO MY LIFE, originally released on *Revolver* (1966)
4. YESTERDAY, originally released on *Help!* (1965)
5. NOWHERE MAN, originally released on *Rubber Soul* (1965)
6. CAN'T BUY ME LOVE, originally released as a single and on *A Hard Day's Night* (1964)
7. A HARD DAY'S NIGHT, originally released on *A Hard Day's Night* (1964)
8. HERE, THERE & EVERYWHERE, originally released on *Revolver* (1966)
9. LOVE ME DO, originally released as a single in 1962 and on *Please Please Me* (1963)
10. YOU CAN'T DO THAT, originally released as a single and on *A Hard Day's Night* (1964)
11. YELLOW SUBMARINE, originally released as a single and on *Revolver* (1966)
12. HEY JUDE, originally released as a single in 1968

Encore Performances ***(Should NOT be printed in program):***

1. I WANT TO HOLD YOUR HAND
2. ALL MY LOVING
3. HELP
4. I SAW HER STANDING THERE

ALL ARRANGEMENTS ARE LICENSED BY SCHIRMER THEATRICAL, LLC
All music under license from Sony/ATV Music Publishing LLC and MPL. All photos under license from The Beatles Book Photo Library. The show is not endorsed by or connected to Apple Corps or The Beatles.



(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
 Betsey Perlmutter, Producer
 Alex Kosick, Associate Producer

For more information on the music and artists featured in Twist & Shout: The Music Of The Beatles,

use the code below to access the Digital Concert Program.



- 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 Twist & Shout: 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.”

17. **DIGITAL PROGRAM INFORMATION**

Schirmer Theatrical hosts and maintains digital concert programs inclusive of the program and credit information outlined 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

Unless otherwise negotiated, PRODUCERS will supply multiple lead vocalists (one of whom doubles on piano), a guitarist, an electric bass player, and a drummer.

PRESENTER to provide:

2 Flutes

2 Oboes

2 Clarinets

4 French Horns

3 Trumpets (all doubling flugelhorn)

3 Trombones

1 percussionist

Minimum string count – 10/8/6/6/3 - preferably with clip-on mics

LIBRARIAN SET LIST

TWIST & SHOUT: THE MUSIC OF THE BEATLES. A SYMPHONIC EXPERIENCE.

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

1. SHE LOVES YOU
2. PLEASE PLEASE ME
3. DRIVE MY CAR
4. AND I LOVE HER
5. NORWEGIAN WOOD (THIS BIRD HAS FLOWN)
6. DO YOU WANT TO KNOW A SECRET
7. EIGHT DAYS A WEEK – **cover performance (lead sheets only)**
8. MICHELLE
9. ELEANOR RIGBY
10. IF I FELL
11. I FEEL FINE – **cover performance (lead sheets only)**
12. YOU REALLY GOT A HOLD ON ME
13. ROCK AND ROLL MUSIC
14. ALL YOU NEED IS LOVE
15. TWIST & SHOUT

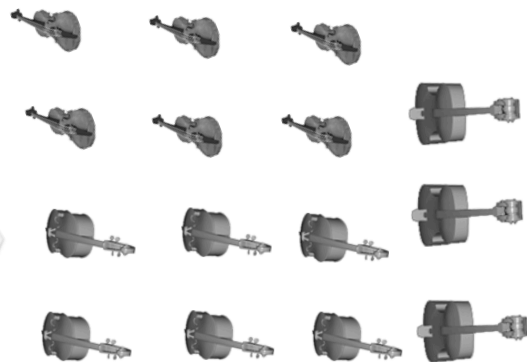
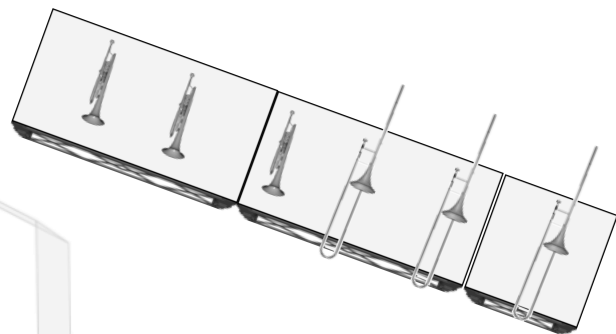
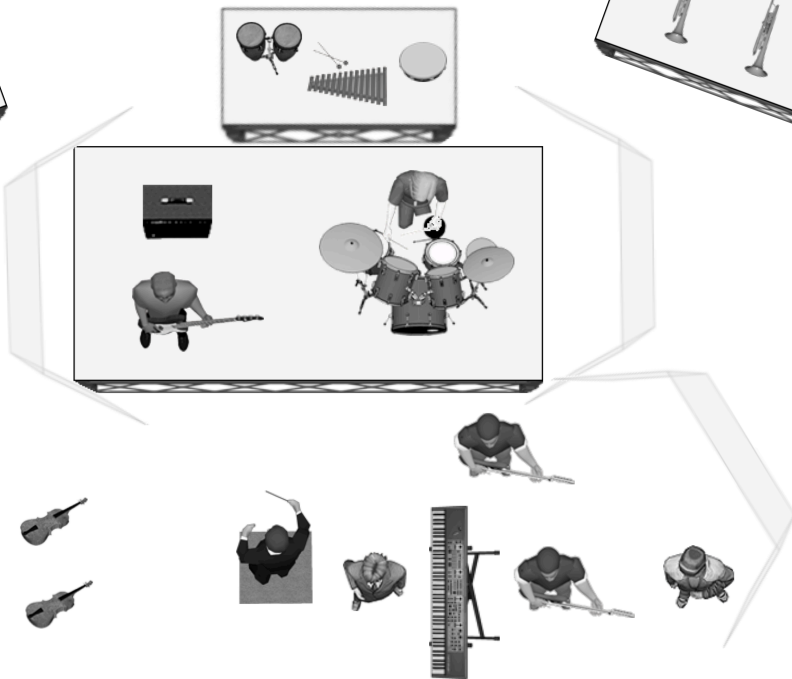
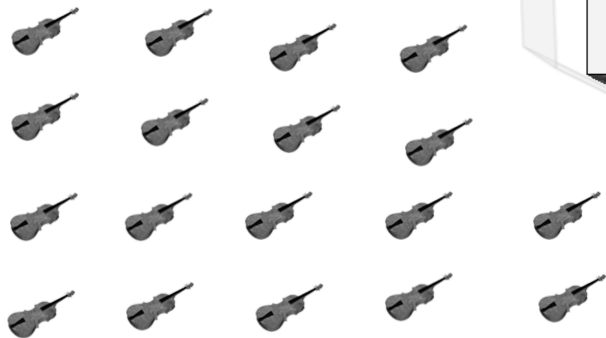
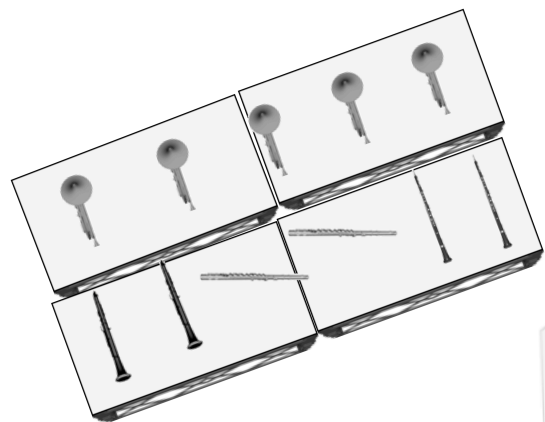
Intermission

1. DAY TRIPPER
2. WE CAN WORK IT OUT
3. GOT TO GET YOU INTO MY LIFE
4. YESTERDAY
5. NOWHERE MAN
6. CAN'T BUY ME LOVE – **cover performance (lead sheets only)**
7. A HARD DAY'S NIGHT – **cover performance (lead sheets only)**
8. HERE, THERE & EVERYWHERE
9. LOVE ME DO
10. YOU CAN'T DO THAT
11. YELLOW SUBMARINE
12. HEY JUDE

POST-CONCERT ENCORE PERFORMANCE

(songs and/or performance order subject to change)

1. I WANT TO HOLD YOUR HAND – **cover performance (lead sheets only)**
2. ALL MY LOVING – **cover performance (lead sheets only)**
3. HELP – **cover performance (lead sheets only)**
4. I SAW HER STANDING THERE – **cover performance (lead sheets only)**



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