



TECHNICAL RIDER

***Modified or No Visual Presentations**

SUBJECT TO UPDATES AS REQUIRED

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

Greenberg Artists
www.greenbergartists.com/shows

*Please reach out to PRODUCTION to confirm which version of *Revolution: The Music Of The Beatles – A Symphonic Experience* you have engaged.

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 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, all of which will be triggered and monitored by PRODUCERS' technical director, unless otherwise negotiated.

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. Following the second half of the concert (approximately 50 minutes), a third and final 10-minute projection design will be screened following the brief, band-only finale. The final video typically serves as an audience exit video.

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. A Run of Show outline with a song-by-song breakdown can be provided upon request.

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 video
- Act 1
- Intermission (with video)
- Act 2
- Band-Only encore songs
- Post-Concert video

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) 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. 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 and Strymon guitar pedal (explained below).

2. A MacBook Air laptop programmed with a Mainstage file for the pianist PLUS a Strymon Iridium amp & IR cab pedal for the guitarist will often be shipped along with the music rental set for Revolution. During symphonic seasons where PRODUCERS have multiple performances of Revolution in close succession, the laptop and pedal may alternatively be shipped to you from another orchestra (which will be confirmed by email from PRODUCERS). When you receive the laptop and pedal, please keep save them for when PRODUCERS' Technical Director arrives, or the keyboard player and guitarist arrive. Please note that the laptop and pedal should be returned to G. Schirmer with the music rental set unless PRODUCERS contact you in writing with a request to forward them onto another orchestra.
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 (in full visual presentations, both the first and second half of the concert start with a recording of "Gnik Nus" and "Tomorrow Never Knows," respectively. This modified or no visuals version of the concert will omit these titles). 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 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 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
 - b. Two (2) 16-18" risers for guitarist and bass player to be placed to left and right of drum kit riser (see stage plot)
 - c. One (1) 12" riser for percussionist (4' x 4' x 1' recommended)
 - d. One (1) 12" riser for flutes (4' x 8' x 1' recommended)
 - e. Three (3) adjacent 12" risers for back rows of viola and cello sections (12' x 8' x 1' recommended)
 - f. 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
- One (1) video 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 Lead Guitarist:

1. One (1) Strymon Iridium amp simulator pedal.** (**SEE NOTE**)
2. Two (2) DI Boxes.
3. One (1) Fender Deluxe Reverb Tone Master guitar amp with five (5) 25'-50' instrument cables with amp placed offstage (*amp is a backup in case of amp simulator pedal failure*).
4. Two (2) electro-acoustic guitars, each with a strap:
 - a. Two (2) Gibson J-45, Gibson Hummingbird, or equivalent.
5. One (1) electric guitar with strap:
 - a. Gibson Les Paul, Fender Telecaster, or equivalent.
6. Two (2) guitar tuner pedals (Boss TU3 or equivalent).
7. Five (5) individual guitar stands (regular stands, not Hercules-styl hanging stands as the lead guitarist brings a headless guitar) OR one (1) guitar boat for five (5) guitars.
8. One (1) tall stool.
9. One (1) music stand.

For Rhythm Guitarist/Vocal #2:

1. One (1) DI Box.
2. Two (2) electro-acoustic guitars, each with a strap:
 - a. Two (2) Martin D-35E, Martin D-28E, Taylors or equivalent.
3. One (1) guitar tuner pedal (Boss TU3 or equivalent).
4. Two (2) individual guitar stands.
5. One (1) tall stool.
6. One (1) music stand.
7. One (1) boom mic stand.

For Electric Bass Player:

1. Head: One (1) Aguilar Tone Hammer 500.
2. Speaker Cabinet: One (1) Aguilar SL210 or Two (2) Aguilar SL112s
3. One (1) guitar stand
4. One (1) tall stool

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

1. Ludwig kit (Vintage is preferred).

2. 22" kick (or 20") with hole cutout.
3. 13" rack tom & 16" floor tom.
4. 5x14" Supraphonic snare or similar.
5. Big, washy cymbals (Istanbul Agop or Zildjian 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. Muffling options (moon gels, Roots Eq, O Rings, etc.).
16. Drum rug.
17. 4-5 channel mixer (Mackie or equivalent) for drummer's monitor feed (and a metronome provided by select drummers).
18. Mid-height table or road case for holding the mixer.

For Keyboard:

1. Acoustic Grand Piano (7' preferred).
2. Keyboard with USB interface including:
 - a. Weighted keys (full sized preferred but 61-keys minimum).
 - b. Mod & pitch wheels required
 - c. USB connectivity for interfacing with laptop** (**SEE NOTE**)
3. Keyboard stand.
4. Sustain pedal.
5. Motu Ultralight Mk3 Interface, or equivalent, with thunderbolt connector, headphone jack, two(2) outputs [Stereo L/R] and bus power.
6. ¼" Balanced Cabling as required.
7. One (1) Stereo DI Box OR Two (2) Mono DI Boxes
8. Closed back headphones for self-monitoring.
9. Small table or stand large enough to hold audio interface and control computer beside keyboard.
10. One (1) music stand
11. One (1) adjustable height soft piano bench.
12. One (1) adjustable height soft keyboard bench.
13. Assorted cables/adaptors as required: 6'-10' MIDI cable, USB C to USB, Thunderbolt to USB C, Thunderbolt to USB B.

For Vocal #1

1. One (1) wood frame tambourine with skin (8"-10").
2. One (1) tall stool.
3. One (1) straight mic stand.

For Vocal #3

1. One (1) tall stool.
2. One (1) music stand.
3. One (1) straight mic stand.

****NOTE – PRODUCERS shall provide a MacBook Air Laptop programmed with a MainStage file specific to Revolution. This Laptop will be shipped to PRESENTER’S music library, along with the Strymon guitar pedal (see above).**

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), PRESENTER shall provide the following equipment and staff necessary for sound reinforcement (input lists and monitor mixes to be discussed during advance):

Mics:

- Four (4) wireless mics for vocalists (Shure KSM9 or equivalent) – *3 primary and 1 backup*
- 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 (please request a current input list customized to your performance during advance)

Monitors:

- One (1) mixing console, with a minimum of 24 separate mixes
- Seven (7) in-ear monitors (Shure PSM 900 or equivalent) – all wireless, if possible
 - Three (3) for downstage vocalists plus two for bass and guitar (***must be wireless***)
 - Two (2) for drums and piano (*can be wired if necessary*)
 - One (1) for conductor (if not supplied by conductor)
- Five (5) wedge monitors – *there will be five (5) mixes total.*
 - Drums
 - Bass
 - Lead Guitar
 - Keyboard
 - Downstage/Vocal #2 (*This will be used as a backup if IEM’s fail*)
- Two (2) UPA-type speakers on Ultimate stands as orchestra monitors (or at discretion of PRODUCERS based on acoustic environment).
- 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.

FOH:

- One (1) mixing console: Professional-grade 50+ channel digital console preferred – please advance with PRODUCTION
- 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):
 - 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 beltacks. 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 a sample cue sheet is included at the end of the rider as an example. PRESENTER should plan to have the following, or comparable substitutes. Please note that we anticipate needing a minimum of 4-6 hours of programming time for PRODUCERS' technical director with PRESENTER'S lighting engineer. This programming time should be taken into consideration when the load-in and rehearsal schedules are being finalized.

- The use of haze greatly improves the overall lighting look whenever permissible in concert venues.
- Follow spots/spotlights (3) for solo vocalists (singers perform individually and as an ensemble)
- MAC Viper Profile Floor Fixtures (9)
- Cyc Cells (32)
- ETC Seladors (15)
- S4 PAR WFL and MFL (16)
- MAC Aura Lights (24)
- MH3 Rush – hung and floor fixtures (12)
- 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 fullness) shall be hung behind the screen to avoid light spillage and loss of luminosity.
- iii. Cables, distribution amplifiers, scalers 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. MERCHANDISE (optional)

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.

15. 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.

16. 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.

17. 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.

18. 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 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.](#)

Program Credits for Concerts using Modified Visuals or No Visuals

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

a Schirmer Theatrical/Greenberg Artists co-production

Arrangements by Jeff Tyzik

GET BACK, written by Paul McCartney and John Lennon

Originally released on *Let It Be* (1970)

TICKET TO RIDE, written by John Lennon and Paul McCartney

Originally released on *Help!* (1965)

DRIVE MY CAR, written by Paul McCartney and John Lennon

Originally released on *Rubber Soul* (1965)

YESTERDAY, written by Paul McCartney and John Lennon

Originally released on *Help!* (1965)

PENNY LANE, written by Paul McCartney and John Lennon

Originally released on *Magical Mystery Tour* (1967)

IF I NEEDED SOMEONE, written by George Harrison

Originally released on *Rubber Soul* (1965)

LADY MADONNA, written by Paul McCartney and John Lennon

Originally released on *Past Masters: Volume Two* (1988)

BLACKBIRD, written by Paul McCartney and John Lennon

Originally released on *The Beatles* (1968)

IN MY LIFE, written by John Lennon and Paul McCartney

Originally released on *Rubber Soul* (1965)

PAPERBACK WRITER, written by Paul McCartney and John Lennon

Originally released as a single (1966)

ELEANOR RIGBY, written by Paul McCartney and John Lennon
Originally released on *Revolver* (1966)

HELLO, GOODBYE, written by Paul McCartney and John Lennon
Originally released on *Magical Mystery Tour* (1967)

HERE COMES THE SUN, written by George Harrison
Originally released on *Abbey Road* (1969)

HEY JUDE, written by Paul McCartney and John Lennon
Originally released on *Past Masters: Volume Two* (1988)

Intermission

GOT TO GET YOU INTO MY LIFE, written by Paul McCartney and John Lennon
Originally released on *Revolver* (1966)

THE FOOL ON THE HILL, written by Paul McCartney and John Lennon
Originally released on *Magical Mystery Tour* (1967)

MAXWELL'S SILVER HAMMER, written by Paul McCartney and John Lennon
Originally released on *Abbey Road* (1969)

WITH A LITTLE HELP FROM MY FRIENDS, written by John Lennon and Paul McCartney
Originally released on *Sgt. Pepper's Lonely Hearts Club Band* (1967)

COME TOGETHER, written by John Lennon and Paul McCartney
Originally released on *Abbey Road* (1969)

SOMETHING, written by George Harrison
Originally released on *Abbey Road* (1969)

SHE'S LEAVING HOME, written by Paul McCartney and John Lennon
Originally released on *Sgt. Pepper's Lonely Hearts Club Band* (1967)

I AM THE WALRUS, written by John Lennon and Paul McCartney
Originally released on *Magical Mystery Tour* (1967)

LET IT BE, written by Paul McCartney and John Lennon
Originally released on *Let It Be* (1970)

GOLDEN SLUMBERS/CARRY THAT WEIGHT/THE END
Written by Paul McCartney and John Lennon
Originally released on *Abbey Road* (1969)

TWIST AND SHOUT, written by Bert Berns and Phil Medley
Originally released on *Please Please Me* (1963)

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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
Ilana Becker, Stage Direction
Alek Deva, Technical Supervisor (Black Ink Presents)
Mike Kasper, Assistant Technical Supervisor (Black Ink Presents)
Paul Bevan, Sound Designer
Adam Grannick, Video Director & Animator
Andy Roninson, Synth Consultant

For more information on the music and artists featured in Revolution: 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 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."

19. **DIGITAL PROGRAM INFORMATION**

Schirmer Theatrical hosts and maintains digital concert programs inclusive of the program and credit information outlined in 18 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.](#)



20. **SAMPLE PRODUCTION SCHEDULE**

Please confirm production schedule during advance. Outline below provided as reference only.

Day prior to PRODUCERS arrival: Lighting pre-hung, screen pre-hung, projection and sound system tested

Day 1:

8:00am-13:00pm Load-in

13:00pm-14:00pm Break

14:00pm-18:00pm Load-in continues (Video, Audio, Lighting) – *a reminder that a min. 4-6 hours is recommended to program custom lighting looks*

18:00pm-19:00pm Break

19:00pm-20:30pm Rehearsal for Synth player and conductor (conductor will require full video and audio playback)

Day 2:

10:00am-15:30pm Additional tech time

15:30pm-18:00pm Dress Rehearsal with full orchestra

18:00pm-19:00pm Break/Dinner

19:00pm House Open

20:00pm Performance

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, a guitarist, an electric bass player, the keyboard player, and a drummer.

PRESENTER to provide:

2 Flutes

1 Tenor Sax

1 Baritone Sax

2 F Horns

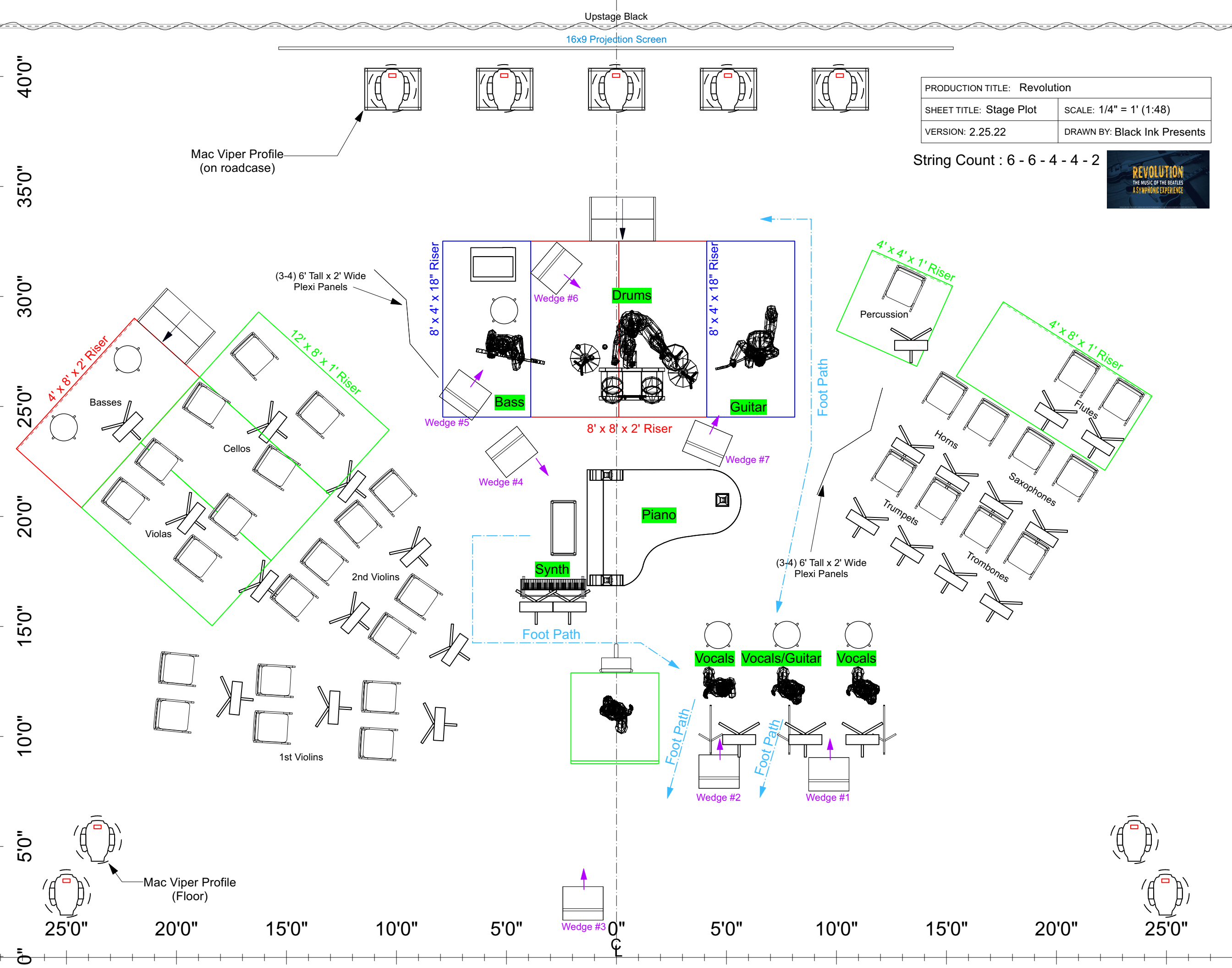
2 Bb Trumpets (both doubling piccolo trumpet, 1st plays solo on Penny Lane)

2 Trombones

1 percussionist

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

INSERT STAGE PLOT & BI LIGHTING CUES LIST & librarian set list
(3 inserts)



PRODUCTION TITLE: Revolution	
SHEET TITLE: Stage Plot	SCALE: 1/4" = 1' (1:48)
VERSION: 2.25.22	DRAWN BY: Black Ink Presents

String Count : 6 - 6 - 4 - 4 - 2



REVOLUTION — LIGHT CUE SHEET (3 SPOTS) — JANUARY 2023 v6

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT 3	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
									SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
0.5	Pre-concert (Video Roll)	T-30:00	Pre-recorded	X	X	X		Textures. Ground fixtures spotted and at low intensity	Walk-in look: house up, stage in deep blues with texture on apron/stage, haze running	DEEP BLUE
0.7	Fade to Black - "Tuning"			X	X	X		US Ground Units	House to half, stage lights out except US ground units	
1	Gnik Nus	:55	Pre-recorded; band & conductor walk-on	X	X	X			Silhouetted entrance of performers and conductor. US ground units	NO COLOR
2	Because	2:56	Ensemble	wide on Paul & Colin		Rick		1) Piano 2) DS Singers 3) Bassist	Very slowly bringing up backlight/cyc for texture	NO COLOR
2.5	Chug chug-a-chug chug-a-chug chug-a-chug (lead in to Get Back)	:10					Add Conductor & Drums	On ceiling, create anticipation		
3	Get Back	2:41	Paul & Colin	Paul	Colin		90/90/50		Slam into full light onstage at top of song, warm colors; front light up, back light at higher intensity, blues and reds (headlights and taillights)	BLUES & REDS
	Get Back (Piano Solo)	@ ~ 1:15				Piano				
3.5	INTERSTITIAL		Copy/Paste this look throughout				Do Not Fade		Very short pause between songs. Talky look, front light lowered to 60-70%, no backlight, repeated throughout show	red/blue combo
4	Ticket to Ride	3:11	Paul & Colin	Paul	Colin	Rick	90/90/90		Rock out on stage; warm colors	Green & Amber
4.5	INTERSTITIAL								Bump out at end of music	
5	Drive My Car	2:32	Paul	Paul	Colin	Rick	90/90/90		Movers on ceiling. Flower gobo	MAGENTA & AMBER
5.5	SCRIPTED INTERLUDE		Colin		Colin				Lighting settles. Fade out color.	NO COLOR
6	Yesterday	2:02	Rick			Rick	20/20/90		Orchestra silhouetted, Rick featured, soft front light, and back light, with some texture. Deep purples/blues. Nostalgic.	DEEP PURPLES & BLUES
6.5	SCRIPTED INTERLUDE		Paul	Paul						
7	Penny Lane	2:55	Rick	Paul	Colin	Rick	50/50/90		Mostly no-color on stage; textures, soft front light and back light (think vintage film projector)	NO COLOR. WARM GLOW
7.7	Trumpet SOLO - IN (1:15)				Trumpet				Spot and/or special on trumpet	
7.8	Trumpet SOLO - OUT				Colin					

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT 3	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
									SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
7.9	INTERSTITIAL		Paul will intro next song	Paul						
8	If I Needed Someone	2:22	Rick lead	Paul	Colin	Rick	50/50/90		ORCHESTRA TACET - mimicking colors of her dress, slight gobo movement, happy	AMBER & RED
8.5	INTERSTITIAL		(no talk)							
9	Lady Madonna	2:16	Paul	Paul (will travel)			90/50/50	SAX SOLO if possible	Create sense of wallpaper textures; soft flicker effect on ground units	RED
9.5	INTERSTITIAL		(no talk)							
10	Blackbird	2:19		X	Colin	X	0 / full / 0		night sky gobo/stars - no movement *beware false ending*	DEEP BLUE
10.5	INTERSTITIAL		Paul credits Colin							
11	In My Life	2:28	Paul lead	Paul	Colin	Rick	50/90/50		Some texture, nostalgic mood	LIGHT BLUES & BLUES
11.5	SCRIPTED INTERLUDE		Paul will speak, credit orch / conductor					standby BOW SPECIALS on handle		
12	Paperback Writer	2:18	Paul lead	Paul	Colin	Rick	90/90/90	No movement, subtle random chase (75-80 bpm)	ORCHESTRA TACET, band feature	AMBER & BLUE
12.5	SCRIPTED INTERLUDE		Conductor will speak	Conductor				standby BOW SPECIALS on handle		
13	Eleanor Rigby	1:52	Orchestra Feature	X	Colin	X	0/75/0		Rain textures; blue-green colors; orchestra feature	GREEN & BLUE
13.5	INTERSTITIAL		(no talk)							
14	Hello, Goodbye	3:21	Ensemble	Paul	Colin	Rick	90/90/90		Amber/yellow - snap into bright look on stage	AMBER & YELLOW
14.4	Hello, Goodbye PT2 “hey ya”	cue @2:43		Paul	Colin	Rick		Pin wheel texture	Movers on ceiling and/or downstage area; more excitement/movement	
14.5	SCRIPTED INTERLUDE		Paul or Colin might intro song							
15	Here Comes the Sun	3:13	Rick			Rick	50/50/90		Mirror colors of sunrise; fade from deep red through orange to amber to yellow very slowly; some shimmering texture.	RED to AMBER to YELLOW
15.3	Here Comes the Sun “sunset”	cue @ 2:50							Fade colors from yellow to amber to red (15 count), then fade out (5 count)	YELLOW to AMBER to RED
15.5	INTERSTITIAL		(no talk)							

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT 3	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
									SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
16	Hey Jude	5:41	All 3 travel, spots track with singers	Paul 2nd verse	Colin 1st verse		90/90/50	Soft Texture DS	Down to more intimate look; low intensity blues, some soft texture	LIGHT BLUE & BLUES
16.3	Hey Jude - open up on audience “Na-na na nah...”	@ 3:10	audience sings @4:02					Moving, create interest; standby HOUSE LX when audience sings	Increase blues intensity, Ballyhoo on audience (GLOW HOUSE 30-50% on TD call)	
16.5	END of Hey Jude (BOWS)			X	X	X			BOWS - followspots fade as bow lights come up. Bow lights not at full intensity	
16.7	HOUSE UP			X	X	X				
17	INTERMISSION			X	X	X			Same as walk-in	DEEP BLUES
17.9	Fade to Black - “Tuning”			X	X	X		US Ground Units	House to half, stage lights out except US ground units	NO COLOR
18	Tomorrow Never Knows	:55	Pre-recorded, band & conductor walk-on	X	X	X			Psychedelic blues, reds, purples, aquamarine; spinning breakup textures, same as top of show - NO FRONT LIGHT	BLUE, RED, PURPLE, AQUA
19	Got to Get You Into My Life	2:42	Paul	Paul			90/50/50		No Color: sharp lines or dots (Comic book pop art)	NO COLOR
19.5	INTERSTITIAL									
20	The Fool On The Hill	3:15	Rick			Rick	25/25/90	Soft textures	Gentle crossfade/settle into warm colors and soft textures	CYAN & YELLOW
20.5	INTERSTITIAL		Colin intro next song							
21	Maxwell’s Silver Hammer	3:27	Colin		Colin		50/90/50	Cloud Textures	Brighter on stage; cloud textures	CYAN
	Maxwell’s Bump (on “bang bang”)	(TD calls 4,3,2,1, BANG BANG)	(3 chorus’ + 1 button, 2 bumps each time)					WHITE BUMP	Mover and Color BUMPS on “bang bang” if we can manage it. Bonus points for nailing last two at end.	
21.5	INTERSTITIAL		(no talk)							
22	With A Little Help From My Friends	2:46	Rick			Rick	50/50/full		Texture; mostly no color on stage, bright on stage light can bleed into audience to encourage clapping/engagement	NO COLOR
22.5	INTERSTITIAL		(no talk)							
23	Come Together	4:00	Paul & Colin	Paul	Colin	Guitar solo	90/90/50	US Moving	The MOST psychedelic. Have some fun with it. Colors chasing all over the place, slow movement	ORANGES, BLUES, GREENS
23.5	INTERSTITIAL		Paul intro next song	Paul						
24	Something	3:19	Paul	Paul	Colin	Guitar solo	90/90/50	Galaxies, stars, sparkles	Low intensity on color.	MAGENTA & PNK

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT 3	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
									SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
24.5	INTERSTITIAL		Paul intro next song							
25	She's Leaving Home	3:38	Paul	Paul			90/50/50	Night sky	DRUMS & PIANO TACET; note dark background of video content	INDIGO
25.5	INTERSTITIAL		(no talk)							
26	I Am The Walrus	4:25	Rick lead, Drum Solo at end	Drums		Rick	90/50/90	Alternating pulsing 84 bpm, WHITE fader swell on "WOO's"	More color and texture, swell whites on "WOO"s	BLUES & REDS
26.5	INTERSTITIAL		Colin credits drum & guitar	Drums	Colin	Rick		drums		
27	Let it Be	4:03	Paul & Colin	Paul (verse 3) will travel	Colin (verse 1/2) will travel	Rick	90/90/50		Settle; very understated color all around; use soft chase on ground units	LIGHT BLUE
27.3		@2min	Guitar solo			guitar solo btw v 2 & 3		Slight movement		
27.5	INTERSTITIAL		(no talk)							
28	Golden Slumbers	1:31	Paul & Colin	Paul (1st verse)	Colin (2 verse)	Rick (choruses)	90/90/90		Subdued	AMBER & BLUE
29	Carry That Weight	1:36	Ensemble	Paul	Colin	Rick	90/90/90		Front light on orchestra, punch up the color	
30	The End "Oh, yeah!"	2:21	(10x bars) Ensemble	Paul	Colin	Rick	90/90/90	Ballyhoo, energy way up	Full on rock flash & trash	
30.1	Drum Solo		(8x bars) Drums		Drums		0 / 0 / 0 !!	Out or spot drums	SNAP: Focus only on drummer, match chasing w/ video	
30.2	Guitar Solo		(28x bars) Guitar Solo			Rick	90/90/90	Restore to rock look	Rock out!! flash & trash	BLUES
30.3	Piano Riff		(2x bars) Piano	Piano			full / 0 / 0		SNAP: Stop all effects, only spot on piano	
30.4	Fade in rest of band		Ensemble	Paul	Colin	Rick	fade into: 90/90/90	Moving - up to ceiling at end	Subdued, then swell to end	
30.5	QUICK BOWS								FADE OUT - small bows	NO COLOR
31	Encore: Twist and Shout	2:34	Paul	Paul			full / full / full	Moving - Ballyhoo	Ballyhoo on audience. Dance party! House lights up some	AMBER & YELLOW
31.5	BOWS			Spread amongst downstage					Orchestra Leaves Stage after BOWS	NO COLOR
32	Post Concert: "The Beatles Rooftop" Set		Singers travel DS						Post Show band only encore - Have some fun! New color look for each song.	DEALER'S CHOICE
33	Can't Buy Me Love	2:11	Paul	Paul	Colin	Rick	full / full / full	Dealers choice		

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT 3	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
									SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
34	A Hard Day’s Night	2:21	Rick	Paul	Colin	Rick	full / full / full	Dealers choice		CHOICE
35	I Want to Hold Your Hand	2:26	Colin	Paul	Colin	Rick	full / full / full	Dealers choice		
35.5	Audience sings	20s							After second chorus - HOUSE UP 30-50%	
36	BOWS and House Lights Up			X	X	X				NO COLOR
37	Post-Show			X	X	X			Same as walk-in	DEEP BLUES

REVOLUTION — LIGHT CUE SHEET (2 SPOTS) — JANUARY 2023 v6

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
								SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
0.5	Pre-concert (Video Roll)	T-30:00	Pre-recorded	X	X		Textures. Ground fixtures spotted and at low intensity	Walk-in look: house up, stage in deep blues with texture on apron/stage, haze running	DEEP BLUE
0.7	Fade to Black - "Tuning"			X	X		US Ground Units	House to half, stage lights out except US ground units	
1	Gnik Nus	:55	Pre-recorded; band & conductor walk-on	X	X			Silhouetted entrance of performers and conductor. US ground units	NO COLOR
2	Because	2:56	Ensemble	wide on Paul & Colin	Rick		1) Piano 2) DS Singers 3) Bassist	Very slowly bringing up backlight/cyc for texture	NO COLOR
2.5	Chug chug-a-chug chug-a-chug chug-a-chug (lead in to Get Back)	:10					On ceiling, create anticipation		
3	Get Back	2:41	Paul & Colin	Paul	Colin	90/90		Slam into full light onstage at top of song, warm colors; front light up, back light at higher intensity, blues and reds (headlights and taillights)	BLUES & REDS
	Get Back (Piano Solo)	@ ~ 1:15			Piano				
3.5	INTERSTITIAL		Copy/Paste this look throughout			Do Not Fade		Very short pause between songs. Talky look, front light lowered to 60-70%, no backlight, repeated throughout show	red/blue combo
4	Ticket to Ride	3:11	Paul & Colin	Paul	Colin/ Rick	90/90		Rock out on stage; warm colors	Green & Amber
4.5	INTERSTITIAL							Bump out at end of music	
5	Drive My Car	2:32	Paul	Paul	Colin/ Rick	90/90		Movers on ceiling. Flower gobo	MAGENTA & AMBER
5.5	SCRIPTED INTERLUDE		Colin		Colin			Lighting settles. Fade out color.	NO COLOR
6	Yesterday	2:02	Rick		Rick	20/90		Orchestra silhouetted, Rick featured, soft front light, and back light, with some texture. Deep purples/blues. Nostalgic.	DEEP PURPLES & BLUES
6.5	SCRIPTED INTERLUDE		Paul	Paul		90			
7	Penny Lane	2:55	Rick	Paul	Colin/ Rick	50/90		Mostly no-color on stage; textures, soft front light and back light (think vintage film projector)	NO COLOR. WARM GLOW

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								SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
7.7	Trumpet SOLO - IN (1:15)				Trumpet			Spot and/or special on trumpet	
7.8	Trumpet SOLO - OUT				Colin				
7.9	INTERSTITIAL		Paul will intro next song	Paul					
8	If I Needed Someone	2:22	Rick lead	Paul	Colin/ Rick	50/90		ORCHESTRA TACET - mimicking colors of her dress, slight gobo movement, happy	AMBER & RED
8.5	INTERSTITIAL		(no talk)						
9	Lady Madonna	2:16	Paul	Paul (will travel)		90/50	SAX SOLO if possible	Create sense of wallpaper textures; soft flicker effect on ground units	RED
9.5	INTERSTITIAL		(no talk)						
10	Blackbird	2:19		X	Colin	0/full		night sky gobo/stars - no movement *beware false ending*	DEEP BLUE
10.5	INTERSTITIAL		Paul credits Colin						
11	In My Life	2:28	Paul lead	Paul	Colin/ Rick	50/90		Some texture, nostalgic mood	LIGHT BLUES & BLUES
11.5	SCRIPTED INTERLUDE		Paul will speak, credit orch / conductor				standby BOW SPECIALS on handle		
12	Paperback Writer	2:18	Paul lead	Paul	Colin/ Rick	90/90	No movement, subtle random chase (75-80 bpm)	ORCHESTRA TACET, band feature	AMBER & BLUE
12.5	SCRIPTED INTERLUDE		Conductor will speak	Conductor			standby BOW SPECIALS on handle		
13	Eleanor Rigby	1:52	Orchestra Feature	X	Colin	0/50		Rain textures; blue-green colors; orchestra feature	GREEN & BLUE
13.5	INTERSTITIAL		(no talk)						
14	Hello, Goodbye	3:21	Ensemble	Paul	Colin/ Rick	90/90		Amber/yellow - snap into bright look on stage	AMBER & YELLOW
14.4	Hello, Goodbye PT2 "hey ya"	cue @2:43		Paul	Colin/ Rick		Pin wheel texture	Movers on ceiling and/or downstage area; more excitement/movement	
14.5	SCRIPTED INTERLUDE		Paul or Colin might intro song						

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15.3	Here Comes the Sun “sunset”	cue @ 2:50						Fade colors from yellow to amber to red (15 count), then fade out (5 count)	YELLOW to AMBER to RED
15.5	INTERSTITIAL		(no talk)						
16	Hey Jude	5:41	All 3 travel, spots track with singers	Paul 2nd verse	Colin 1st verse	90/90	Soft Texture DS	Down to more intimate look; low intensity blues, some soft texture	LIGHT BLUE & BLUES
16.3	Hey Jude - open up on audience “Na-na na nah...”	@ 3:10	audience sings @4:02				Moving, create interest; standby HOUSE LX when audience sings	Increase blues intensity, Ballyhoo on audience (GLOW HOUSE 30-50% on TD call)	
16.5	END of Hey Jude (BOWS)			X	X			BOWS - followspots fade as bow lights come up. Bow lights not at full intensity	
16.7	HOUSE UP			X	X				
17	INTERMISSION			X	X			Same as walk-in	DEEP BLUES
17.9	Fade to Black - “Tuning”			X	X		US Ground Units	House to half, stage lights out except US ground units	NO COLOR
18	Tomorrow Never Knows	:55	Pre-recorded, band & conductor walk-on	X	X			Psychedelic blues, reds, purples, aquamarine; spinning breakup textures, same as top of show - NO FRONT LIGHT	BLUE, RED, PURPLE, AQUA
19	Got to Get You Into My Life	2:42	Paul	Paul		90/50		No Color: sharp lines or dots (Comic book pop art)	NO COLOR
19.5	INTERSTITIAL								
20	The Fool On The Hill	3:15	Rick	Paul/Colin	Rick	25/90	Soft textures	Gentle crossfade/settle into warm colors and soft textures	CYAN & YELLOW
20.5	INTERSTITIAL		Colin intro next song						
21	Maxwell’s Silver Hammer	3:27	Colin	Colin	Paul/ Rick	90/50	Cloud Textures	Brighter on stage; cloud textures	CYAN
	Maxwell’s Bump (on “bang bang”)	(TD calls 4,3,2,1, BANG BANG)	(3 chorus’ + 1 button, 2 bumps each time)				WHITE BUMP	Mover and Color BUMPS on “bang bang” if we can manage it. Bonus points for nailing last two at end.	
21.5	INTERSTITIAL		(no talk)						

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22.5	INTERSTITIAL		(no talk)						
23	Come Together	4:00	Paul & Colin	Paul	Colin	90/90	US Moving	The MOST psychedelic. Have some fun with it. Colors chasing all over the place, slow movement	ORANGES, BLUES, GREENS
23.5	INTERSTITIAL		Paul intro next song						
24	Something	3:19	Paul	Guitar Solo	Colin	90/90	Galaxies, stars, sparkles	Low intensity on color.	MAGENTA & PNK
24.5	INTERSTITIAL		Paul intro next song						
25	She's Leaving Home	3:38	Paul	Paul		90/50	Night sky	DRUMS & PIANO TACET; note dark background of video content	INDIGO
25.5	INTERSTITIAL		(no talk)						
26	I Am The Walrus	4:25	Rick lead, Drum Solo at end	Drums solo	Rick	90/90	Alternating pulsing 84 bpm, WHITE fader swell on "WOO's"	More color and texture, swell whites on "WOO"s	BLUES & REDS
26.5	INTERSTITIAL		Colin credits drum & guitar	Drums	Colin		drums		
27	Let it Be	4:03	Paul & Colin	Even distribution		75/75		Settle; very understated color all around; use soft chase on ground units	LIGHT BLUE
27.3		@2min	Guitar solo		guitar solo btw v 2 & 3	Restore after solo	Slight movement		
27.5	INTERSTITIAL		(no talk)						
28	Golden Slumbers	1:31	Paul & Colin	Paul (1st verse)	Colin (2 verse) + Rick (chorus)	90/90		Subdued	AMBER & BLUE
29	Carry That Weight	1:36	Ensemble	Paul	Colin/ Rick	90/90		Front light on orchestra, punch up the color	
30	The End "Oh, yeah!"	2:21	(10x bars) Ensemble	Paul	Colin/ Rick	90/90	Ballyhoo, energy way up	Full on rock flash & trash	
30.1	Drum Solo		(8x bars) Drums	Drums	Drums	0 / 0 !!	Out or spot drums	SNAP: Focus only on drummer, match chasing w/ video	

CUE	EVENT	TIMING	MUSIC NOTES (FEATURED SINGER)	SPOT 1	SPOT 2	SPOT INTENSITY	SPECIALS / MOVERS	LIGHTING NOTES	COLORMIX
								SR>SL VOX 1/2/3: PAUL/COLIN/RICK	
30.2	Guitar Solo		(28x bars) Guitar Solo		Guitar	90/90	Restore to rock look	Rock out!! flash & trash	
30.3	Piano Riff		(2x bars) Piano	Piano		Full / 0		SNAP: Stop all effects, only spot on piano	BLUES
30.4	Fade in rest of band		Ensemble	Paul	Colin/ Rick	Fade restore 90/90	Moving - up to ceiling at end	Subdued, then swell to end	
30.5	QUICK BOWS							FADE OUT - small bows	NO COLOR
31	Encore: Twist and Shout	2:34	Paul	Paul		full / full	Moving - Ballyhoo	Ballyhoo on audience. Dance party! House lights up some	AMBER & YELLOW
31.5	BOWS			Spread amongst downstage				Orchestra Leaves Stage after BOWS	NO COLOR
32	Post Concert: "The Beatles Rooftop" Set		Singers travel DS					Post Show band only encore - Have some fun! New color look for each song.	DEALER'S CHOICE
33	Can't Buy Me Love	2:11	Paul	Even distribution		full / full	Dealers choice		
34	A Hard Day's Night	2:21	Rick	Even distribution		full / full	Dealers choice		
35	I Want to Hold Your Hand	2:26	Colin	Even distribution		full / full	Dealers choice		
35.5	Audience sings	20s						After second chorus - HOUSE UP 30-50%	
36	BOWS and House Lights Up			X	X				NO COLOR
37	Post-Show			X	X			Same as walk-in	DEEP BLUES

MODIFIED AND NO VISUAL PRESENTATIONS SET LIST
REVOLUTION: THE MUSIC OF THE BEATLES - A SYMPHONIC EXPERIENCE

NOTE – Though not included on the set list, you should receive the score and parts for the song “Because.” This arrangement is not to be performed but has been included so as to keep the full set of music intact. The same sets are used whether the performance does or does not incorporate the optional projection design.

1. GET BACK – orchestral arrangement
2. TICKET TO RIDE – orchestral arrangement
3. DRIVE MY CAR – orchestral arrangement
4. YESTERAY – orchestral arrangement
5. PENNY LANE – orchestral arrangement
6. THINGS WE SAID TODAY – [cover performance \(lead sheets only\)](#)
7. LADY MADONNA – orchestral arrangement
8. FLYING – orchestral arrangement
9. IN MY LIFE – orchestral arrangement
10. I’VE JUST SEEN A FACE – [cover performance \(lead sheets only\)](#)
11. ELEANOR RIGBY – orchestral arrangement
12. HELLO, GOODBYE – orchestral arrangement
13. HERE COMES THE SUN – orchestral arrangement
14. HEY JUDE – orchestral arrangement

Intermission

1. THE FOOL ON THE HILL – orchestral arrangement
2. GOT TO GET YOU INTO MY LIFE – orchestral arrangement
3. MAXWELL’S SILVER HAMMER – orchestral arrangement
4. WITH A LITTLE HELP FROM MY FRIENDS – orchestral arrangement
5. COME TOGETHER – orchestral arrangement
6. SOMETHING – orchestral arrangement
7. YOU WON’T SEE ME – orchestral arrangement
8. I AM THE WALRUS – orchestral arrangement
9. LET IT BE – orchestral arrangement
10. GOLDEN SLUMBERS/CARRY THAT WEIGHT/THE END – orchestral arrangement
11. TWIST AND SHOUT – orchestral arrangement

POST-CONCERT ROOFTOP PERFORMANCE
(performance order subject to vocalists and conductor)

1. I WANT TO HOLD YOUR HAND– [cover performance \(lead sheets only\)](#)
2. SHE LOVES YOU– [cover performance \(lead sheets only\)](#)
3. EIGHT DAYS A WEEK– [cover performance \(lead sheets only\)](#)
4. HELP! – [cover performance \(lead sheets only\)](#)
5. CAN’T BUY ME LOVE– [cover performance \(lead sheets only\)](#)
6. A HARD DAY’S NIGHT– [cover performance \(lead sheets only\)](#)