



RUNNING ORDER

show reads down chronologically

TOTAL ACT ONE TIME: 50'38"

TOTAL ACT TWO TIME: 45'02"

TOTAL ENCORE TIME: 10'03"

TOTAL TIME: 105'43" (1:45:43)

**times are approximate; does not include applause breaks, t-shirt toss, intermission*

ACT ONE (50'38")

- Orchestra takes stage
- Concertmaster takes stage
- Maestro Nick takes stage
- House lights dim/out
- Nick** starts "Funeral for a Friend"

1. FUNERAL FOR A FRIEND *Orchestra only (Time: 1'41")

**LIGHTING SUGGESTION: Dark and mysterious, blues*

- Michael walks out during final bars
- Song segues directly into:

2. SATURDAY NIGHT'S ALRIGHT FOR FIGHTING (Time: 3'45")

**LIGHTING SUGGESTION: Suddenly bright and exciting, warm (as "Saturday..." intro starts)*

-Michael talks (**0'35"**): *Happy Saturday, Charleston! I'm so excited to be here! Thank you all for joining us and thank you especially to Maestro Nick Palmer and the North Charleston Pops for hosting me. Tonight's a very special night because not only is it the regional orchestra premiere of this concert, but you're in for a real treat because tonight I'm going to be playing the piano with both hands. I hope you enjoy the show as much as I do. I'm proud to present to you... Michael Sobie's Rocket Man Experience. Let's have some fun!*

-**Michael** starts "I Guess That's Why..."

3. I GUESS THAT'S WHY THEY CALL IT THE BLUES (Time: 4'53")

**LIGHTING SUGGESTION: Bright, blues*

-Applause segue

-**Nick** starts "Daniel"

4. DANIEL (Time: 3'58")

**LIGHTING SUGGESTION: Calm and warm, reds/pinks*

-Michael talks (**0'28"**): *Creating this show took well over 1,000 hours, but I didn't do it alone. Friends and family, including my husband, who's here this evening, were not only very supportive as I tirelessly wrote and rewrote the show, but they're also the people responsible for the set list. They voted on their favorite Elton songs and the results of that vote became the orchestrations and arrangements you're hearing tonight. And speaking of not doing it alone, sharing the stage with me are some incredibly talented musicians. I'm going to step away for a moment and let them do what they do best with the song, "I'm Still Standing."*

-Michael leaves stage

-**Nick** starts "I'm Still Standing"

5. I'M STILL STANDING *Orchestra only (Time: 3'37")

**LIGHTING SUGGESTION: Bright*

-Michael returns on applause

-**Nick** starts "Something About..."

6. SOMETHING ABOUT THE WAY YOU LOOK TONIGHT (Time: 4'46'')

**LIGHTING SUGGESTION: Warm, loving*

-Michael talks (**0'37''**): *This next song you'll remember from the early 90s duet George Michael released during which he introduced a very special guest to his audience live at Wembley Stadium with the now-famous, "Ladies and Gentlemen, Mister Elton John!" What you might not know about the song is that, while it became an enormous hit for Elton — including earning Grammy nominations in 1974 and again in 1992 — is that he originally hated the song and threw tantrums in the studio while recording it. At one point he even told his producer to send it to Englebert Humperdink. I'm certainly glad he decided to keep it, because it became one of the songs that sparked my love for his music.*

-**Nick** starts "Don't Let the Sun..."

7. DON'T LET THE SUN GO DOWN ON ME (Time: 5'17'')

**LIGHTING SUGGESTION: Starting calm with blues, warming and building brighter with song*

-Michael talks (**0'11''**): *I'm going to need your help on this next one. I'm certain you know the words, so feel free to sing along! And if you don't, they're very easy. The lyrics are "la."*

-**Michael** starts intro to "Crocodile Rock"

8. CROCODILE ROCK (Time: 4'05'')

**LIGHTING SUGGESTION: Bright, green, exciting*

-Applause segue

-**Michael** starts "Mona Lisas and Mad Hatters"

9. MONA LISAS AND MAD HATTERS (Time: 5'12'')

**LIGHTING SUGGESTION: Dim, blues, purples*

-Applause segue

-**Nick** starts "Tiny Dancer"

10. TINY DANCER (Time: 6'03'')

**LIGHTING SUGGESTION: Brighter than "Mona Lisas..." but still blues*

-Nick introduces T-Shirt Toss

-Nick, Michael, etc. throw tees into obviously ravenous audience

-Michael talks **(0:23")**: *I hope you're all having a great time! Okay I need a favor from you. On "three," I want you all to shout out your favorite Elton song. Okay. 1. 2. 3. [Audience shouts] That's my favorite to! We're going to do one more of my favorites before we get to intermission.*

-**Michael** starts "Take Me to the Pilot"

11. TAKE ME TO THE PILOT (Time: 5'07")

**LIGHTING SUGGESTION: Bright, exciting, lots of color*

INTERMISSION

ACT TWO (45'02")

-Orchestra returns to stage

-Nick and Michael return to stage

-**Michael** plays first chord. **Nick** starts "Bennie and the Jets"

12. BENNIE AND THE JETS (Time: 5'14")

**LIGHTING SUGGESTION: Bright, exciting, lots of color (same cue as "...Pilot" is great)*

-Michael talks **(0'45")**: *Welcome back. Before we get into more music, I'd love to share a little about myself. For those of you who don't know me, my career has been exciting and musically diverse. I've played and conducted international concert tours, tv and film soundtracks, and Broadway shows. In fact, my first big professional gig was as the pianist for the first national tour of the musical "Aida," marrying my love of musical theatre with my admiration of the show's composer, none other than our Elton John. We're now going to perform a number that was used in the film "Elizabethtown," which brilliantly pairs scene with accompanying soundtrack with a lesser-known song, "My Father's Gun."*

-**Nick** starts "My Father's Gun"

13. MY FATHER'S GUN (Time: 5'24")

**LIGHTING SUGGESTION: Dark, blues, warming as song builds*

-Applause Segue

-**Nick** starts "Philadelphia Freedom"

14. PHILADELPHIA FREEDOM (Time: 4'42")

**LIGHTING SUGGESTION: Bright, yellows, oranges*

-Michael talks (**0'19"**): *I couldn't get through this evening without mentioning the genius of Bernie Taupin, Elton's lyricist and collaborator for all the music you're hearing this evening. He's a poetic, master storyteller and that will definitely be clear in this next song.*

-**Michael** starts "Levon"

15. LEVON (Time: 4'48")

**LIGHTING SUGGESTION: Calm, purples, blues*

-Applause Segue

-**Nick** starts "Honky Cat"

16. HONKY CAT (Time: 4'48")

**LIGHTING SUGGESTION: Bright, exciting, reds, oranges, yellows*

-Michael talks (**0'24"**): *In 1979, Elton toured with the insanely talented and extremely animated percussionist Ray Cooper, and recorded one of the duo's concerts live in Moscow. That recording wasn't released as an album for 40 years. His solo version of "Rocket Man" on that album became one of the inspirations for the original arrangement you're about to hear.*

-**Michael** starts "Rocket Man"

17. ROCKET MAN (Time: 7'17")

**LIGHTING SUGGESTION: Dark, moody*

-Applause segue

-**Nick** starts "Your Song"

18. YOUR SONG (Time: 3'55")

**LIGHTING SUGGESTION: Calm, inviting, somewhat dim*

-Michael talks (**0'56"**): *Well, as we're coming to the end of this evening, I would once again like to thank Maestro Nick Palmer and the North Charleston Pops Orchestra. This has been an incredible experience. I couldn't have done it without the brilliant team here, including Leah, Julie, Jeff, Zandrina, and Suzanne Fleming-Atwood and the Wando Choir. I'd also like to thank Fox Music here in Charleston for the use of this spectacular piano which happens to be not only my favorite but Elton's as well. Feel free to post your favorite moments of this evening*

on all your social media platforms and share your reviews of my Elton John experience. It would be great to see videos you took of the songs you most enjoyed. And finally, I know we all have our absolute favorite Elton John song, and this last one has been mine since I first heard him perform it live. Thank you all so much for being here and sharing this very special evening with me.

-**Michael** starts “Burn Down the Mission”

19. BURN DOWN THE MISSION (Time: 6’30”)

**LIGHTING SUGGESTION: Starts calm; then huge, exciting and bright when tempo kicks in*

- Michael Bows
- Acknowledge Nick
- Nick bows
- Acknowledge Orchestra
- Orchestra stands
- Orchestra bows
- Everyone bows
- Michael leaves stage

ENCORES (10’03”)

- Michael returns to stage
- Michael** starts “Curtains”

20. CURTAINS (Time: 6’28”)

**LIGHTING SUGGESTION: moody, starts dark and gets more intense as song grows*

-Michael talks (0’14”): *Thank you. I had an absolutely awesome time tonight! I hope you did, too. I’d like to leave you with one last song that you all know by the album of the same name. Thank you all so much for being here.*

- Nick** starts “Goodbye Yellow Brick Road”

21. GOODBYE YELLOW BRICK ROAD (Time: 3’21”)

**LIGHTING SUGGESTION: warm and.. yellow... obviously*

END OF SHOW