

W I L C O - Ode to Joy - Production Rider 2019

PRODUCTION SPECIFICATIONS

Hello! You are reading this information in preparation for a W I L C O headlining performance. We are excited about working with you to produce a wonderful show! If your venue has any quirks or we need to make certain accommodations, give us plenty of notice so we can form the best plan of action together. Please ask questions during the advance if anything seems unclear or if there are aspects of our show you do not understand. Please make sure any changes or concerns are cleared with the Tour and Production Managers

PRODUCTION: ADVANCE SPECIFICATIONS

- PROD1. Email a readable map or directions to the venue, explaining where the load-in and bus parking can be found. We will need to park the buses and truck at the load-in, and have power for the buses (landline/shore-power). Please let us know in advance if this is not possible so we can arrange our travel plans and driving hours accordingly.
- PROD2. Any negative impact on schedule or cost due to lack of information provided during the advance, shall be the responsibility of the promoter. No exceptions shall be made for items on this rider that were not specifically agreed to by the production manager during the advance.
- PROD3. A representative of the Promoter capable of making any decisions pertaining to this engagement must be present at the place of performance from the time of load-in through the time of the Wilco final departure from the building.
- PROD4. **RUNNER SPECIFICATIONS:** Please provide a runner with the following qualifications:
- a. Clean, safe and comfortable vehicle capable of carrying 8 people including the artists, plus the runner.
 - b. Must speak English
 - c. Have an extensive knowledge of the local area
 - d. Legally insured to drive
 - e. Knowledge of local music supply stores as well as restaurants and other local amenities
 - f. Must be available one hour prior to the scheduled load in time
 - g. Working cellular telephone, the number of which is to be supplied to the band's production manager three days prior to the show day.
 - h. Must be available to collect laundry and have it returned the same day.
- PROD5. Necessary parking and driving permits are the responsibility of the promoter.

SOUND AND LIGHTS

- PROD6. The promoter agrees to provide suitable sound and lighting systems as per the artist's technical rider and as per advance with the production manager.
- PROD7. As much pre-production must be done before we arrive: Racks and Stacks Hung and ready, lights correctly gelled and patched BEFORE we arrive is absolutely necessary!!
- PROD8. **FOH Main System**
- a. WILCO carries a control package, and only needs Racks and Stacks Provided. The only exception to this are one-off's and fly dates.
 - b. The Main RACKS/STACKS FOH system must be able to reproduce 110db(A) of clean and undistorted sound at FOH and is to be configured as LEFT, RIGHT, FRONT FILL, SUBS. The Main FOH system shall be of known commercial name, supplied by a known sound company, and

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be fully functional at the time of Wilco's production load-in. All zones of the main system must have EQ/delay and be controlled at FOH. Please provide enough PA (including subs) to cover the audience evenly throughout the entire frequency range.

c. Some suitable system examples are, but are not limited to:

- 1) L' Acoustics K1/K2
- 2) d&b J/V Series
- 3) Meyer Leo Family
- 4) JBL VTX

d. Systems must be flown in all situations where rigging points are possible. If ground stacking is the only option, please advise during the advance.

e. **FLY DATES ONLY: Preferred FOH consoles: Avid S6L/Profile, Digico SD series, Midas Pro Series/H3000.**

All other consoles must be advanced on a per show basis.

f. If Analogue option is given please provide the following outboard gear

- 1) (4) channels of Graphic EQ's (KT DN360/370)
- 2) (4) Channels of Noise Gates (Drawmer DS201)
- 3) (12) Channels of compression (dbx160)
- 4) (1) Stereo Bus Compressor (Alan Smart c2)
- 5) (1) Stereo Tube Compressor (DCL 200)
- 6) (1) Yamaha SPX 990/900
- 7) (1) Yamaha 2290/Roland 2000
- 8) (1) TC Electronics D2

g. ALL DATES: We require a competent Systems Engineer who has a full understanding and prior working knowledge of the sound system being provided to assist during set-up, sound-check and for the duration of the show.

h. Any system processors must be available for adjustment.

i. If there is a sound pressure level limit, this absolutely must be advanced with Wilco production manager prior to our arrival.

j. We are recording the show for archival purposes – any origination fees must be discussed and agreed to well in advance of show day.

PROD9. **Monitors – ONLY APPLICABLE FOR FLY DATES OR ONE OFFS**

a. Monitor System: This must be comprised of **(12) fully processed amplifier channels** and **(16) coaxial 15" speakers**. This will include the "Listen" wedge. No drum sub necessary. Three way side fills are to be advanced on a per show basis. We will also need (3) three channels of xlr (monitor mix outputs "Thumper/ HW IEMS") at the drum position.

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- b. Preferred monitors: D&B M4, L'Acoustics HIQ
- c. Preferred console: Avid Profile/S6L, Digico SD 7/8, Midas Pro 6
- d. All other consoles/monitors should be advanced on a per show basis.

PROD10. Audio and Staging Production notes:

- a. Wilco travels with and will provide all inputs (mics/clips/di), mic stands and mic cable. Additional inputs and stands will be needed for any support acts.
- b. Wilco needs 100 amp three phase power disconnect stage left. Cam-Lok Tie in, or Tails OK. If Tails, then please have electrician on hand to tie in power. Under no circumstances will Wilco use power shared by lighting.
- c. Risers: Wilco travels with their own (3) three 8'x8'x1' rolling risers.
- d. Performance Space: Wilco requires a minimum stage area of 32' wide by 24' deep. This area is to be free and clear of all obstacles and does not include space for PA, monitors, and tech areas
- e. Tech Areas: Wilco requires the Stage Left wing to be clear for the Monitor mix position and one guitar tech area. Wilco requires the Stage Right wing to be free and clear for (2) two guitar techs with clear visibility and quick access to the stage
- f. Backline: Wilco carries all band gear needed for our show
- g. Temporary/Outdoor Stages: All stages must be constructed by a recognized and certified design. The stage must be level with no uneven surfaces and be able to hold 2,500 lbs. per 8'x8' section. The stage should be a minimum of 3' from the audience level. Stairs must be provided on both side of the stage and must have handrails if above 3'. If the stage is only 32' wide, tech wings must be built at stage level to ensure a clear line of sight with all musicians. All stages must have a roof and front extension to protect the band and gear. Wilco requires Tech areas and FOH to be covered at all times up until show time. ***Our preferred outdoor stage is a Stageline 555 with full upstage to downstage covered wings. Wings should be a minimum of 12 feet deep. If a Stageline 320 is provided staging company must provide 16 foot deep covered wings that run the entire upstage to downstage length of the stage.*** Please make sure all safety measures are in place, and please have a written plan of action for high winds, rain and lightning.
- h. Barricade: Always preferred – However, if not necessary at a specific venue shows, please advise why during the advance.

PROD11. **LIGHTING:** Please see attached Lighting Rider.

PRODUCTION LOAD-IN AND PERFORMANCE SCHEDULE

PROD12. **Load In/Setup will require the following:**

- a. 3 hours set up and hang of Wilco Lighting rig and Soft Goods
- b. 1 hour for lighting focus
- c. 2 Hours for backline and audio to set the stage.
- d. 1 Hour support act sound checks

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- e. All Soundchecks and production work should be completed 1 hour before doors
- f. If there is a support act in addition to Wilco, allow 30 minutes between the end of the support act
- g. Allow minimum 2 hours for WILCO set
- h. Notify the Production Manager and Tour Manager during advance of show date if there is a strict curfew.

PROD13. **Promoter provides the following crew:**

- a. A qualified house sound engineer/systems tech and a qualified monitor tech/engineer.
- b. A qualified house lighting engineer/tech tasked to work with our LD all day.
- c. Minimum 8 experienced stagehands/loaders for load in and load out
- d. Notify production manager during advance of stairs or any other complications to loading equipment in/out. If so, prepare to increase crew as needed
- e. We require a minimum of 2 crew to assist in change over between bands when a support act is on the bill
- f. 2 crew to assist the merchandiser with moving merchandise from the point of sale to the trailer after completion of back-line load-out
- g. 2 crew members to assist moving food and supplies from the dressing room to the bus
- h. No drinking or intoxication is allowed. If a crewmember is released for this reason, the venue is responsible for replacing the crewmember at their cost.
- i. Fully qualified and experienced technicians for lighting and sound available from load-in – Please make sure you have people available for both FOH, MONS and Light positions.
- j. They should remain available to assist the band's touring crew throughout the day, subject to agreed breaks.

PROD14. **Support act lighting for this tour will be from the WILCO rig – only one static look is allowed.**

PROD15. **LOAD-OUT**

The Production manager must be notified in advance of any events (club nights, etc.) occurring after the show that will affect load-out. If this is the case, coordinate with production manager to ensure smooth, hassle-free load-out.

PROD16. **PRODUCTION OFFICE**

- a. Please provide a clean, comfortable and well-lit room for use as a production office. Ideally, this should be near to the dressing rooms. It should not be in a public part of the building. There should be enough space for 4 people to sit and work comfortably.
- b. Please ensure the room has
 - 1) 2 tables suitable for working (trestle tables)
 - 2) 4 upright chairs
 - 3) **HARDWIRED INTERNET** connection in production office is required. Wilco will be providing our own router to use for the day. THIS IS A PRIORITY AND THE HARD LINE SHOULD BE AVAILABLE TO US AT VENUE ACCESS.

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VENUE AND LEGAL

VENU1. PARKING

Please provide parking for two 45-foot tour buses and one semi-truck with 53 foot trailer. These should be near to the stage and dressing rooms and on a surfaced road or steel tracks. Production and Back-line will be on the bus trailers. Parking must be close to load in doors.

VENU2. SECURITY

- a. Please see Security rider/addendum
- b. **PASSES:** Precise details of pass access will be discussed on the day, but as a general rule, nobody is allowed into either dressing room without a Laminated Wilco All Areas Tour Pass. All touring band and crew will have a laminated All Areas Tour Pass. Wilco will provide our own sticky passes for all other credentials. **A full color pass sheet will be provided to all members of security staff. VENUE CREDENTIALS MAY NOT BE USED TO CIRCUMVENT TOUR CREDENTIALS.**

VENU3. SHOWERS

If the venue has showers, please make sure they are clean, lockable and produce enough hot water for 15 people to shower on the same day. Irrespective of whether or not the venue has showers, please provide a total of 36 bath towels as per the hospitality rider. **Please make sure we have access to the showers in the morning, even if it is prior to load-in.**

VENU4. CONTROL OF PRODUCTION/PERFORMANCE

Wilco and their personnel shall maintain 100% control of the production and presentation of the performance, which includes the following provisions:

- a) Absolutely no pro audio recording, video recording, nor radio broadcasting will be allowed during the performance except where authorised by the production manager. In such circumstances, the production manager shall issue relevant passes.
- b) The show is fan friendly for "Tapers" but no board feeds allowed and no video in conjunction with taping.
- c) No photo passes shall be issued without specific authorisation from the tour manager.
- d) Wilco shall exercise complete control over the choice of music played through the house system for the duration of the evening. However, if Wilco production crew does not provide pre-show music, please ensure that the house sound crew has music lined up for the opening of doors.

VENU5. PAYMENT

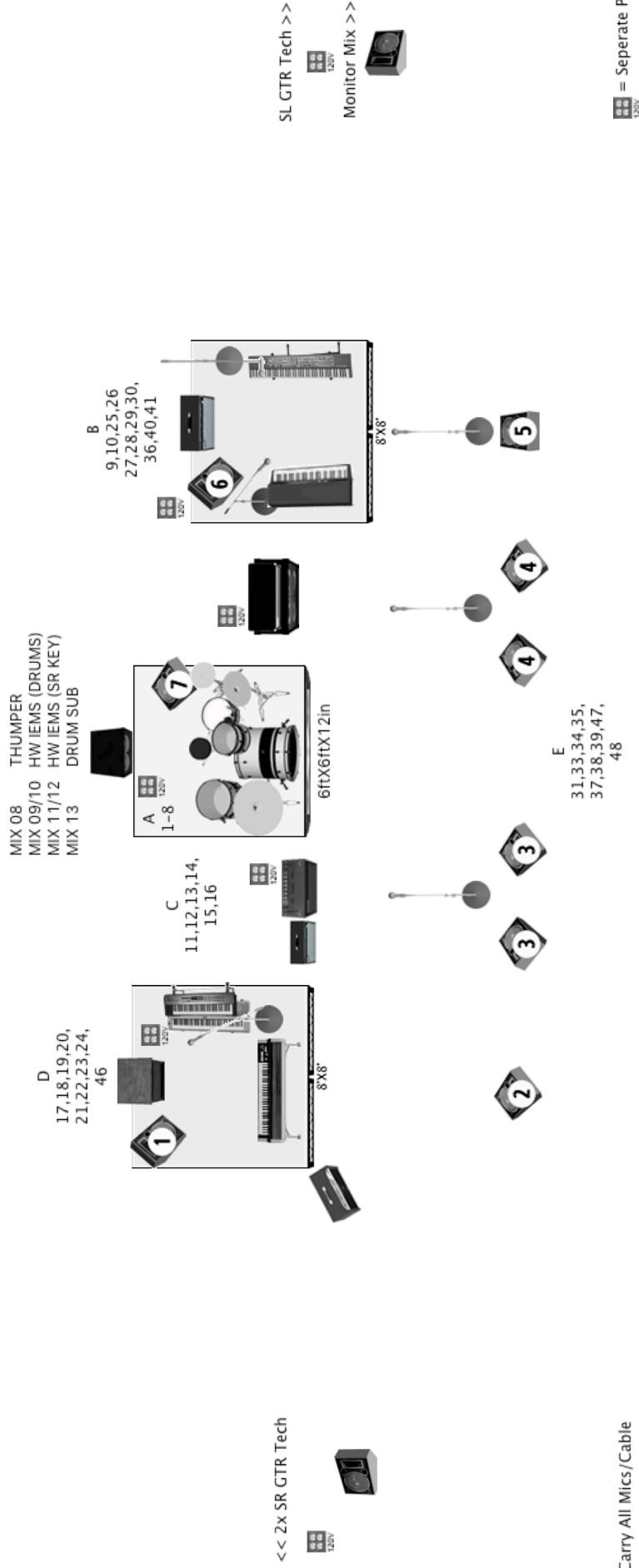
- a. All payments are to be made by cash, money order, certified check or wire transfer.
- b. If the full price agreed upon involves a percentage after a break point, that break point represents the fixed total of all actual and accepted expenses pertaining to this engagement. The budgeted costs are to be seen as a maximum. The actual costs must be verified by receipt and documentation of each expense at settlement. Items not supported by receipts or documentation will not be allowed as accepted expenses.
- c. Wilco shall have the right to have a representative present in the box office at all times. Said representative shall have access to the box office records of the PURCHASER relating to the gross receipts of this engagement only.
- d. In the event that the compensation payable to Wilco hereunder is based in whole or in part on the box office receipts, Wilco shall have the right to set a limit on the number of complimentary admissions to be allowed by the house, including house guests, employee guests, band guests, and press.

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VENUE. **MERCHANDISING**

- a. Wilco shall have the exclusive right (but not obligation) to sell goods (including, but not limited to, compact discs, tapes, records, and items of clothing) on the premises of the place of performance. Any commissions or fees charged on such sales must be laid out clearly and in writing to the production manager at least 2 weeks prior to the show. The sale of recorded product of any kind shall be exempt from said commission. The agreed payment shall include all house commissions and shall be the only payment made with respect to merchandising rights during this engagement. The PURCHASER agrees that no party, including the PURCHASER him/herself, will appropriate the ARTIST's name or likeness for any merchandising use whatsoever. This prohibition includes any and every type of poster intended for sale at the venue or elsewhere at any time. We will have a merchandise seller with us, but based on venue capacity and show sales we may need additional sellers. This should be advanced with Production manager.
- b. Please provide the following for sales:
 - i) Clean, warm, well-lit and highly visible area suitable for merchandise sales
 - ii) 4 clean trestle tables, each at least 4 feet by 2 feet,
 - iii) 1 chair Minimum
 - iv) 1-security personnel.

WILCO 2019



We Carry All Mics /Cable

1. Kick	9. B Mic	17. Piano L	25. Nord L	33. Jeff Vox	T.Boom/Tri	41. Pat 3	T.Boom/Tri
2. Share	10. B DI	18. Piano R	26. Nord R	34. John Vox	T.Boom/Tri	42.	
3. Hat	11. Nels gtr	19. Virus L	27. Pat Amp	35. Pat Vox	T.Boom/tri	43.	
4. Rack	12. JT 1	20. Virus R	28. Pat DI	36. P Key Vox	T.Boom/Tri	44.	
5. Floor	13. JT 2	21. Leslie Low	29. Pat E gtr	37. Lap Steel	S.Boom/RB	45.	
6. OHL	14. Ac 1	22. Leslie L	30. Glock	38. JT Ac	48v	46. Click	
7. OHR	15. Ac 2	23. Leslie R	31. John 12	39. JS Ac	48v	47. Aud L	48v S. Boom/RB
8. Sampler	16. Ac Fx	24. Melodica	32.	40. PS ac	48v	48. Aud R	48v S. Boom/RB

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LIGHTING

PROD1. Wilco will be travelling with a projection and lighting package that will need to be supplemented by the promoter. **WE WILL NOT BE TRAVELING WITH TRUSS, MOTORS, or RIGGING.**
WE REQUIRE PURCHASER TO PROVIDE A FULL 25# NON-SIPHON CO2 BOTTLE for our Hazer.
We also require the PURCHASER to provide the following:

PROD2. **TRUSS / RIGGING**

- 1) Truss, motors, rigging and control (see attached "Promoter Provides" plot for details).
 - 1x 40' combined lengths of 20.5" box truss (DS ELECTRIC). Black finish is preferable. Silver is acceptable. **MUST BE 20.5"** (Our 250 lb. / 114 Kg projector will hang in the center of this truss along with lighting. Truss must be rated and rigged properly for this load).
 - 3x 40' combined lengths of 12" box truss (MS ELECTRIC, MS SCRIM, US CYC). Black finish is preferable. Silver is acceptable ***with Black Skirting***
CAN BE HUNG WITHOUT TRUSS ON FIVE SEPARATE FLY BARS IF AVAILABLE.
 - 8x Chain motors (+ spares) capable of lifting 1000lbs or greater. All cable, distro, control required for the motors.
 - Appropriate rigging for making house points and slinging trusses. **PLEASE PROVIDE ANY ADDITIONAL ROPE AND SHEAVE REQUIRED FOR APPROPRIATE CABLE PICK POINTS.**
- 2) In some theaters we MAY be able to hang parts of the show on existing line sets. **PLEASE SEND AN UP-TO-DATE LINESET SCHEDULE IN ADVANCE.** ANY CHANGES TO THE HANGING LOCATIONS MUST BE APPROVED IN ADVANCE BY WILCO.
- 3) We expect truss, motors, and promoter provided lighting to be hung and at a working height **PRIOR** to our production load in time. *Artist shall not be responsible for delays in schedule due to lack of work completed prior to load-in.*

PROD3. **LIGHTING (See attached "Promoter Provides" Plot)**

- 1) (16) Martin Mac Viper Profile, Quantum Profile, Robe BMFL Spot. *Substitute options include: VL 3500/3000, Robe MMX, Alpha Spot, Quantum Profile etc. CMY color mixing is a must.*
ABSOLUTELY NO VL770/880, Scenius, Mac 2000
- 2) (17) Mac Aura, XB, or Robe Spiider. *Substitute options include: GLP X4, Robe Robin Wash, VLX. Must be LED Moving Head Wash fixtures with Zoom. Homogenized color output is preferred.*
- 3) (6) Atomic 3000 Strobes. *Substitute options include: JDC1, Atomic LED (only fixtures with Xenon Tube Emulation acceptable).*
- 4) (4) Mole DWE type blinders. **NO LED.** Linear 1x4 layout preferred.
- 5) All cable, dimming, and distro required for these lights.
- 6) **SPARE FIXTURES & LAMPS (including moving light lamps) MUST BE PROVIDED AND AVAILABLE ON-SITE. ANY fixture type substitutions need to be approved in advance.**

PROD4. **PROJECTION**

We will be touring with 3x 31,000 lumen projectors. Two of them will sit on the deck and the other will be rigged to the center of the DS / FOH truss. Approximate projector weight is 250 lbs / 114 kg.

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PROD4. PROJECTION CONT'D.

- 1) **IN THE CASE THAT YOUR VENUE CAN ABSOLUTELY NOT ACCOMMODATE OUR FLOWN PROJECTOR**, a position in the balcony will be necessary (along with any seat kills that creates). We will require **YOU** to provide any decking, platforms or other rigging necessary to safely place our projector in an alternate position. **IT IS IMPORTANT THAT PROJECTOR POSITION IS CONFIRMED AS PART OF THE ADVANCE.**
- 2) IF NONE OF THE ABOVE POSITIONS ARE POSSIBLE, our projector can be placed at FOH or any other location in the house not too far off center. This is a very problematic placement due to projection into the artist's eyes. We will require **YOU** to provide a raised platform to get the projector as high as possible (and account for any resulting seat kills).

PROD5. STAFFING

- 1) An English-speaking Lighting / Rigging Technician to safely install, set up, and control all truss and motors.
 - **We are not traveling with a lighting tech. WE REQUIRE STAGEHANDS TRAINED IN LIGHTING / ELECTRICS to assist our LD in the setup and tear down of the touring lighting system.**
- 2) Two (at minimum) English-speaking stagehands solely for lighting at load-in and load-out times.
- 3) House LD must be available prior to show to advance the show with the Tour LD. House LD must be available at load-in for the entire day of show.

PROD6. POWER

A minimum 200 amp 3-phase power service (240v 2 phase Europe / UK) must be available SOLELY for the use of the tour lighting. We will be carrying CAM-LOCK (CEE form in Euro / UK) tails and 50' of feeder. Tour lighting distro will need to be set up Upstage Right.

- **PURCHASER must provide any feeder required if the power service is more than 50' from the upstage right touring distro location**

PROD7. HAZE

We will be carrying MDG Atmosphere hazers. We will be using haze throughout the day for focusing and during our show. PURCHASER must make necessary arrangements in advance to ensure that haze can be in use throughout the day and evening. Hazing will usually begin approximately two hours after the production load in time.

WE REQUIRE A FULL 25# NON-SIPHON CO2 BOTTLE available to us at load in.

PROD8. SUPPORT ACT LIGHTING

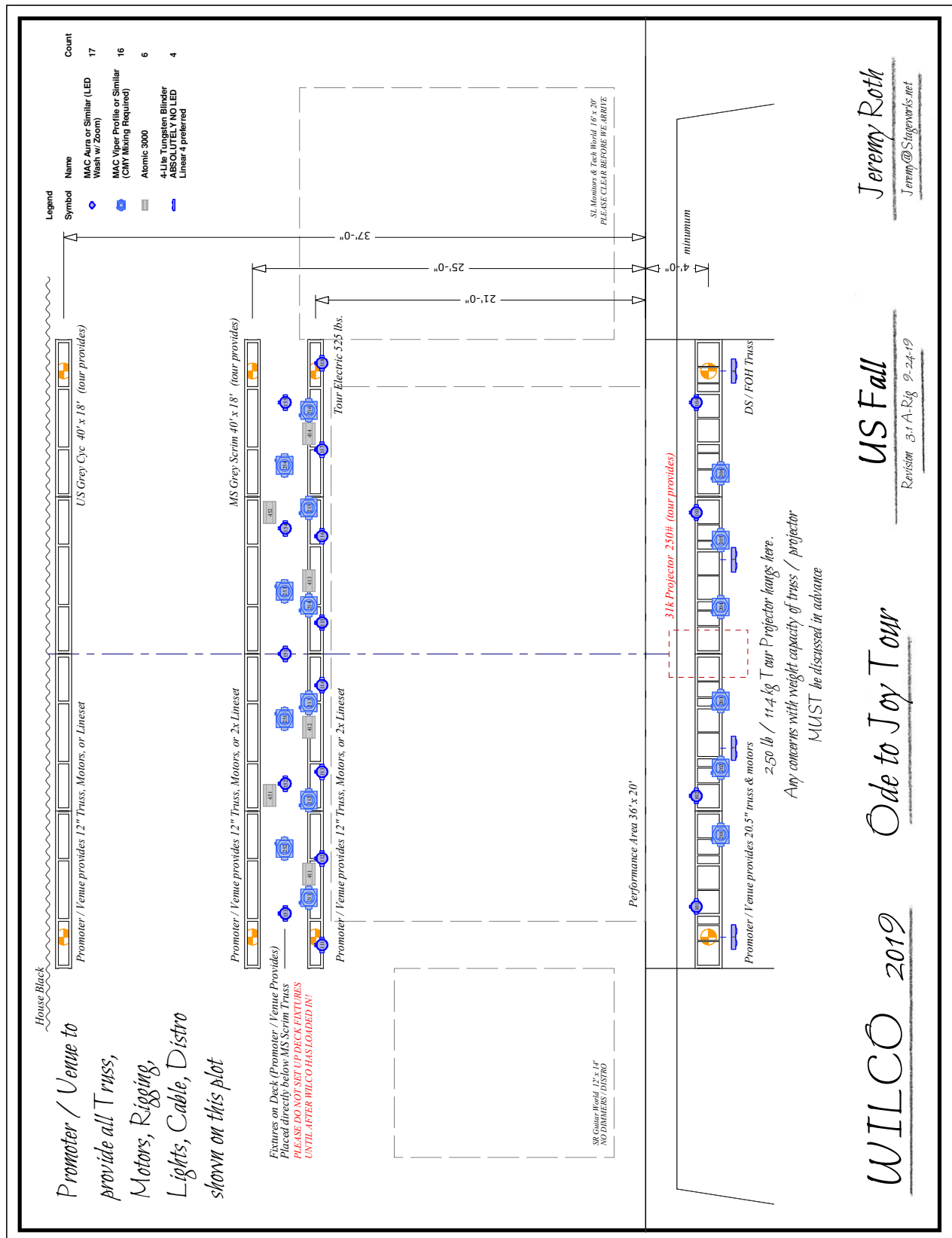
Because of the placement of our scenery and lighting, WILCO will provide ample front light from our system for the performance of support acts. This will be one static look for the entire performance.

PROD9. SPOTLIGHTS - We do not use any spotlights in our show.

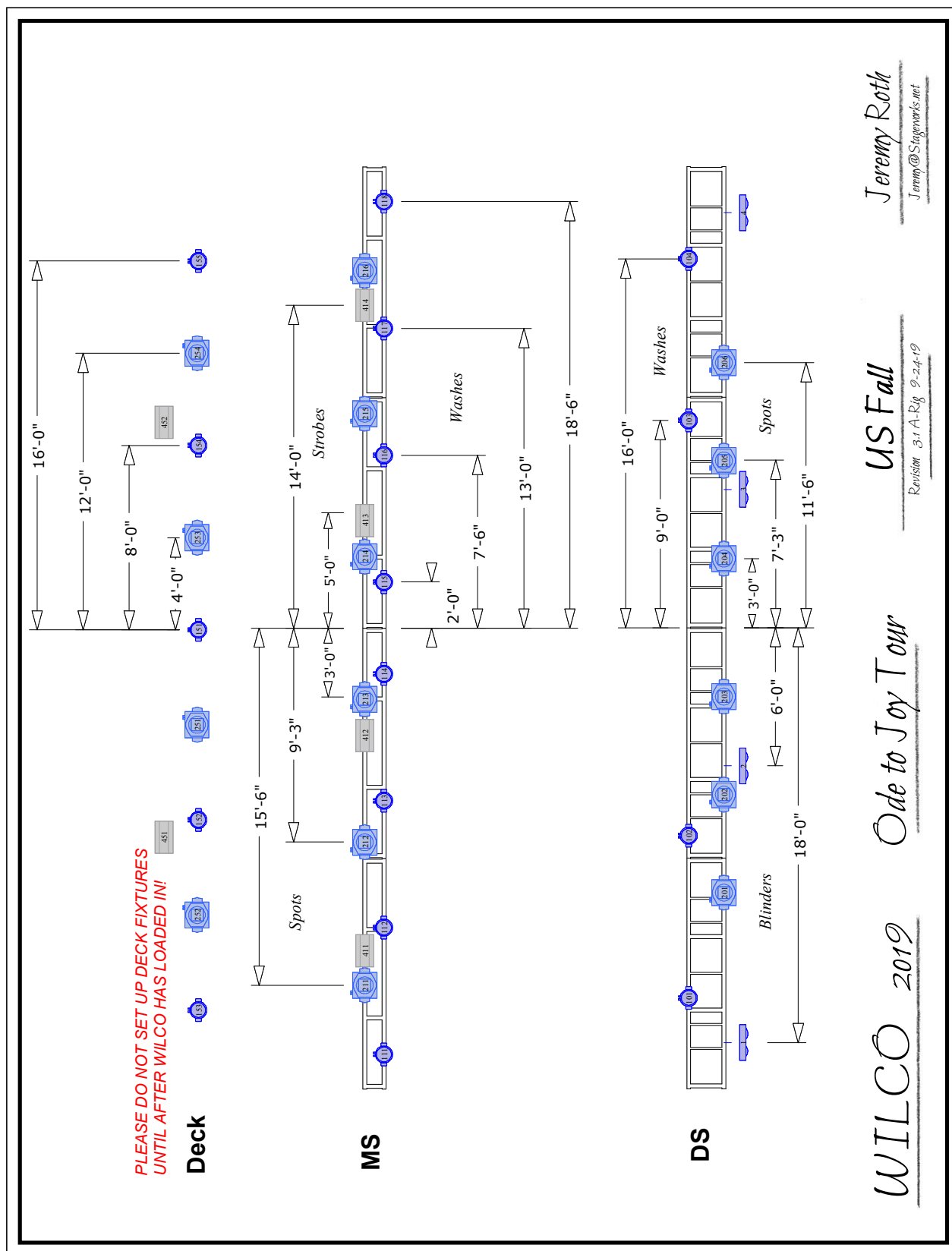
PROD10. FOH

We will be carrying a Full Size Grand MA series 2 console and media server rack. **UNDER NO CIRCUMSTANCE** can the FOH lighting position be in an enclosed booth. The FOH lighting position should have a clear view of the entire stage and proscenium. **Please provide an adequate riser** at FOH to get our LD over the heads (at a standing height) of the audience. Even in a seated situation, the audience is likely to stand during parts of the show.

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Rose Brand East

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ROSE BRAND®

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Certificate of Flame Resistance

Rose Brand is in business in New York, New York with headquarters in Secaucus, New Jersey, and offices also in Sun Valley, California, and in Orlando, Florida.

This FR fabric described below has been treated with a flame retardant chemical such that the fabric meets the minimum requirements of flame resistance established by the following tests:

- NFPA 701-2010, TM #1
- Calif. Title 19, test # 1237.1, small scale
- Canada ULC S-109, small & large flame tests
- British BS 5867: Part 2:1980
- German DIN 4102, B1

The material listed below was treated with a fire retardant chemical approved by and registered with the California State Fire Marshall. This chemical is approved for use on the material listed below:

CSFM Approval No.: F-545.07



The flame retardancy has a minimum lifetime of at least one (1) year, but is likely to be effective for much longer. The flame retardancy will withstand up to three (3) dry cleanings or non-water washing processes. The flame retardant chemical **WILL** be removed by water washing. Wide fluctuations in atmospheric humidity as well as accumulations of airborne dust and oils will diminish the endurance and effectiveness of the flame retardant chemical.

Rose Brand recommends annual testing of this fabric using NFPA 705, Field Test Method for Textiles.

Owner/Purchaser Name: Foxtrot Touring

Purchaser PO#: ERIC

Purchaser Project/Event Name:

Rose Brand Order: 459406-1

Sales Order Date: 09/26/2019

Fabric Used: 1 Sewn product, 18 ft. - 0 in. x 38 ft. - 0 in., containing Sharktooth Scrim 31 ft-0 in FR Light Grey

For Rose Brand Textile Fabrics
Customer Service Representative

Special New York City Certificate
Available Upon Request

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Certificate of Flame Resistance

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- Calif. Title 19, test # 1237.1, small scale
- Canada ULC S-109, small & large flame tests
- British BS 5867: Part 2:1980

The material listed below was treated with a fire retardant chemical approved by and registered with the California State Fire Marshall. This chemical is approved for use on the material listed below:

CSFM Approval No.: F-545.06



The flame retardancy has a minimum lifetime of at least one (1) year, but is likely to be effective for much longer. The flame retardancy will withstand up to three (3) dry cleanings or non-water washing processes. The flame retardant chemical **WILL** be removed by water washing. Wide fluctuations in atmospheric humidity as well as accumulations of airborne dust and oils will diminish the endurance and effectiveness of the flame retardant chemical.

Rose Brand recommends annual testing of this fabric using NFPA 705, Field Test Method for Textiles.

Owner/Purchaser Name: Foxtrot Touring
Purchaser PO#: ERIC
Purchaser Project/Event Name:
Rose Brand Order: 459406-4
Sales Order Date: 09/26/2019

Fabric Used: 1 Sewn product, 18 ft. - 0 in. x 40 ft. - 0 in., containing Leno Filled Scrim 19 ft-0 in FR Grey

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Customer Service Representative

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The fabric or substrate described below meets the minimum requirements of flame resistance established by the following tests:

- NFPA 701-2010, TM #1
- Calif. Title 19, test # 1237.1, small scale
- Canada ULC S-109, small & large flame tests
- British BS 5867: Part 2:1980
- German DIN 4102, B1
- IMO a.471 (XII) – A.563 (14) for cruise ships
- ASTM E-84 earning a Class I or A rating

The material listed below is approved for use by the California State Fire Marshall.

CSFM Approval No.: F-521.01



Made with non-combustible elements, this **IFR** fabric is inherently and permanently flame resistant for the life of the fabric, without the addition of flame retardant chemicals. This flame resistance will **NOT** wash out. Rose Brand, however, recommends annual testing of the fabric using the NFPA 705 Field Test method for Textiles, as accumulations of airborne dust and oils may diminish the flame resistance of the fabric.

Owner/Purchaser Name: Foxtrot Touring

Purchaser PO#: ERIC

Purchaser Project/Event Name:

Rose Brand Order: 459406-2

Sales Order Date: 09/26/2019

Fabric Used: 1 Sewn product, 3 ft. - 0 in. x 40 ft. - 0 in., containing Encore 64 in IFR 22 oz Black

For Rose Brand Textile Fabrics
Customer Service Representative

Special New York City Certificate
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- NFPA 701-2010, TM #1
- Calif. Title 19, test # 1237.1, small scale
- British BS 5867: Part 2:1980
- IMO a.471 (XII) – A.563 (14) for cruise ships

The material listed below is approved for use by the California State Fire Marshall.

CSFM Approval No.: F-116.01



Made with non-combustible elements, this **IFR** fabric is inherently and permanently flame resistant for the life of the fabric, without the addition of flame retardant chemicals. This flame resistance will **NOT** wash out. Rose Brand, however, recommends annual testing of the fabric using the NFPA 705 Field Test method for Textiles, as accumulations of airborne dust and oils may diminish the flame resistance of the fabric.

Owner/Purchaser Name: Foxtrot Touring
Purchaser PO#: ERIC
Purchaser Project/Event Name:
Rose Brand Order: 459406-2
Sales Order Date: 09/26/2019

Fabric Used: 1 Sewn product, 3 ft. - 0 in. x 40 ft. - 0 in., containing Blackout Lining 54 in IFR Black - Off White

For Rose Brand Textile Fabrics
Customer Service Representative

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The material listed below is approved for use by the California State Fire Marshall.

CSFM Approval No.: F-521.01



Made with non-combustible elements, this **IFR** fabric is inherently and permanently flame resistant for the life of the fabric, without the addition of flame retardant chemicals. This flame resistance will **NOT** wash out. Rose Brand, however, recommends annual testing of the fabric using the NFPA 705 Field Test method for Textiles, as accumulations of airborne dust and oils may diminish the flame resistance of the fabric.

Owner/Purchaser Name: Foxtrot Touring
Purchaser PO#: ERIC
Purchaser Project/Event Name:
Rose Brand Order: 459406-3
Sales Order Date: 09/26/2019

Fabric Used: 2 Sewn products, 18 ft. - 0 in. x 5 ft. - 0 in., containing Encore 64 in IFR 22 oz Black

For Rose Brand Textile Fabrics
Customer Service Representative

Special New York City Certificate
Available Upon Request

W I L C O - Ode to Joy - Safety & Security Rider 2019

SAFETY & SECURITY SPECIFICATIONS

- SPEC1. The PURCHASER agrees to provide **SAFETY AND SECURITY** as directed by this rider. YOU MUST CLEAR CHANGES WITH THE TOUR MANAGER. Crossing this out does not release promoter or venue from doing a full advance with tour manager.
- SPEC2. Our goal for the evening is to provide a fun and safe environment for the artists, audience, staff and crew. We want a strong, but not overbearing, security presence that recognizes the security challenges we face today.
- SPEC3. Detailed contact information for WILCO:

Eric Frankhouser – Tour Manager	512.426.9863	Strictangel@gmail.com
Ashley "PK" Mogayzel – Asst. Tour Manager	401.486.9973	PKxPro@gmail.com

VENUE SAFETY

- SAFETY1. W I L C O Tour Manager & Assistant Tour Manager will walk through venue with a knowledgeable venue representative at the start of each show day or on a previously arranged day prior to the show day. Our focus will be on:
- Ingress/Egress for touring entourage
 - Path from backstage dressing rooms to stage
 - Ingress/Egress for patrons starting at agreed upon time of doors
 - Emergency Exits: from FOH and from Backstage
 - Show stop procedures and responsibilities
 - Policies and plan for "Active Shooter" Emergency
 - Review of any temporary stage construction for safety
- SAFETY2. All exit paths and doors are to be marked and easy to access
- SAFETY3. A detailed map of the venue must be in the designated production office at LOAD IN
- SAFETY4. If venue is an **outdoor venue with a temporary stage** – an engineering certificate must be provided stating that the stage is properly constructed and safely assembled. Please provide that in advance and not day of show. Tour Manager or production manager will do a walk through if needed to review the safety of the stage.
- SAFETY5. **MEDICAL:** Venue MUST have an EMT team on site starting (30) thirty minutes prior to the scheduled time of doors. Medical team should be familiar with injuries relating to a concert environment including dehydration and intoxication.
- SAFETY6. **BARRICADE:** Shows with a General Admission standing area in front of the stage are subject to a barricade (to be determined in advance).
- Purchaser agrees to provide a barrier of solid metal construction, faced with a strong smooth covering of a height of approximately 4ft, to be placed a minimum of 4ft (1.2m) from the front of stage.
 - The barrier should be firmly secured with access for security personnel at the front of stage.
 - The Barricade should be acoustically transparent.
 - No member of the audience should be allowed to gain access to the stage at any time during the bands performance.
 - ABSOLUTELY NO 'BIKE RACK' BARRICADE ALLOWED AS A FRONT OF STAGE BARRICADE SOLUTION**

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- SAFETY7. Any dangerous situations during the W I L C O performance should be brought to the immediate attention of the W I L C O Tour Manager, event Head of Security, and the promoter reps. Together they will determine the necessary actions to ensure the safety of all involved.
- SAFETY8. In the event a situation is deemed unsafe, W I L C O Production will escort the Band backstage until the situation is resolved.

VENUE SECURITY

- SECUR1. **PASSES:** Only W I L C O credentials will allow access into the backstage area, production office, FOH, barricade, stage, catering, and any other area where W I L C O crew will occupy.
- a. W I L C O Assistant Tour Manager will issue all credentials necessary for the day. Please have a list of working credentials required by the venue at LOAD IN.
 - b. A detailed credential sheet will be provided by W I L C O to the Head of Venue Security – please make sure all personnel stationed at all positions of access to the building and backstage areas have a copy of it in hand.
- SECUR2. **STAFFING:** Total number of security personnel is dependent on venue size and ticket sales. However:
- a. VENUE must provide W I L C O Tour Manager with a security plan for the venue they are performing in that day.
 - b. Please delineate between security professionals and “t-shirt” security with the total number of each and what the different responsibilities are of each.
 - c. There should be **no less than** one security guard at the stage door from LOAD IN until our departure.
 - d. We **do not** want a security presence “front and center” during the performance. Security should be present on the left and the right sides of the stage.
- SECUR3. Uniformed Police officers must be present (1) ONE hour before the scheduled time of doors with a presence in venue lobby.
- SECUR4. Venue must post a no guns/weapon policy in clear view of all patrons entering the building.
- SECUR5. **BAG CHECK:** In depth bag checks should be performed on all audience members as they enter the venue. This is to prevent any harmful or unwanted materials from entering the building, including but not limited to: weapons, bottles, projectiles, etc.
- SECUR6. W I L C O **WILL NOT** tolerate any abusive behavior from members of venue staff, security, or police personnel.
- SECUR7. W I L C O has a very respectful fan base. We expect patrons to be treated with respect at all times. However, the Artist or Artist Representatives reserves the right to request the removal of an audience member if they become a disturbance.
- SECUR8. If Artist or Artist Representatives notice any abusive activities, they reserve the right to consult with organizers and event security providers to resolve the situation immediately, to our satisfaction, which may include the removal of personnel from any area of concern and/or venue.

W I L C O - ODE to JOY - Hospitality Rider 2019

HOSPITALITY/CATERING SPECIFICATIONS

The PURCHASER agrees to provide catering as directed by this rider. Crossing this out does not release promoter or venue from doing a full advance with tour manager. YOU MUST CLEAR CHANGES WITH THE TM & Asst. TM.

HOSPITALITY/ DRESSING ROOM

- HOSP1. BREAKFAST – a hot Breakfast for (13) people on days with at 10AM or earlier load in time. Hot breakfast should include cooked to order eggs, breakfast meats, and a starch as well as cereal, yogurt, and fruit. Healthier options are always preferred. Please provide a full spread of condiments. Menu to be approved by Assistant TM in advance.
- HOSP2. LUNCH – a hot Lunch for (19) people is to be provided every day. Lunches should include a vegetarian soup, salads, and must have non-soy based veggie protein options as well. A make-your-own sandwich lunch is a welcome addition to a hot lunch, **NOT** a stand-alone option. If including a sandwich station, please provide a full spread of condiments and toppings, including pickles, cheses, lettuce, tomatoes, and onions as well as a sandwich press. Menu to be approved by Assistant TM in advance.
- HOSP3. DINNER – a hot dinner is to be provided every day after completion of sound-check, at a time arranged with the Assistant TM. Please provide a hot 4-course meal for (23) people, (4) of the (23) meals must be vegetarian.
- a) Dinner should include vegetarian soup, salad, (2) entrées (choose from Steak, Chicken, and Pasta), (1) Vegetarian Option, (1) Fish entrée, vegetables, Starch (Potato or Rice), dessert, coffee/tea, and condiments.
 - b) As much as possible, please use natural, fresh, organic ingredients. No fast food or pizza please.
 - c) Please consider non-tofu vegetarian meal options. Think quinoa, couscous, beans, legumes, etc.
 - d) Promoter shall provide a suitable dining area for 18 people with real stoneware or china with appropriate flatware.
- HOSP4. Where the venue cannot provide meals, a buyout of \$500 (US dollars) should be given to the Assistant TM at the start of sound check. Please have small denominations (5s & 10s) to give each individual the correct amount.
- a) If a buy out is provided, provide menus for local high-quality restaurants. No fast food.
 - b) We will use the runner to obtain food during sound check if we are receiving a buyout.
- HOSP5. AFTERSHOW FOOD: Please provide menus for aftershow food options. We are looking for restaurants open later than 10pm on the day of show and able to handle a large take-away order.
- a) Options we enjoy include: Pizza, Hot sandwiches, Falafel, Asian, or Mexican. No fast food.
 - b) Selection must include vegetarian options
 - c) This food will be consumed on our tour buses after the show
- HOSP6. All Day Beverages should include water, sparkling water, and fresh coffee. We are **not** fans of soda.
- HOSP7. All catering to be placed in the room labeled as "Wilco Green Room" by Asst. TM.
- HOSP8. The hospitality requirements must be available at the request of artist or crew, upon their arrival at the specified load-in time unless otherwise advanced.

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- HOSP9. If shower facilities are available, they are to be working, clean, and stocked with bath towels. Showers must be accessible to crew upon tour bus arrival, even if it is prior to load in time. Please include a used towel bin.
- HOSP10. The PURCHASER will furnish (3) rooms and (1) pipe and drape quick-change room. All of these rooms should be clean, comfortable, and secure. The rooms shall also be within easy access of clean and private (no public access) washrooms. See below for requirements:
- a) **Band Dressing Room** (For 8 People)
 - Couches or comfortable Chairs
 - Full length mirror and a smaller mirror
 - Empty trash bin with liner
 - Access to stage without going through the audience
 - Toilet in band dressing room
 - b) **Crew Room** to comfortably fit FIFTEEN (15) people
 - At least (2) large sofas and (10) chairs
 - Mirrors
 - Empty trash bin with liner
 - At least 2 clean tables (with clean table-cloths), one for catering, the other empty
 - Electrical power - if there are no outlets, please buy an extension cable and run it through from another part of the building.
 - Provide broadband Internet connection. Please post any passcodes needed.
 - c) **Production Office** (See Production Rider for requirements)
 - One hard-wired Internet line – this is for our internal printer router
 - Three office chairs
 - Empty trash bin with liner
 - d) **Wellness Room** – Room on stage level or accessible by lift/elevator
 - Needs to have power available
 - Needs to be lit
 - No other furniture needed
- HOSP11. The PURCHASER shall be solely responsible for the security of items in the dressing room, and shall keep all unauthorized persons (not approved by band members or band personnel) from entering said area. The dressing room shall be locked or guarded when artist is on stage or away from the venue. A key for the dressing room if available shall be entrusted to artist's tour manager for the duration of the night.
- HOSP12. All hospitality items are to be charged to the performance budget, if applicable, at real cost, any other price structure that exceeds local retail value for these hospitality items WILL NOT be accepted at settlement.

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HOSP13. The following list is an example our full dressing room shop. A show-specific dressing room shop list will be sent by the Asst. TM approximately (4) days out from show day. Please do not shop any other lists as this will result in a large waste of product and money.

HOSP14. Please keep in mind the specific quantities listed below. If you can't find the exact item listed below, please contact Assistant TM **BEFORE** substituting!

∴ **Production Office** (Placed at load in time):

- (12) 0.5L bottles of water (NO Dasani or AquaFina)
- (12) 0.5L bottles of sparkling water with "intense" bubbles (Not San Pellegrino or Perrier) **ON ICE**
- (4) Small bottles of BLACK cold brew coffee (not iced coffee – no milk, unsweetened)
- (24) Clean, black hand towels for onstage use
- (36) Clean, dry bath towels (Please disregard if showers are not available on site)
- "Hot" Hardline cable for high-speed internet

∴ **Wilco Green Room** (Placed in designated room at a time to be advanced):

- Corkscrew, Bottle Opener, Sharp Knife, Cutting Board, and Salt & Pepper
- Utensils, cups, napkins, real mugs, wine glasses, rocks glasses, pint glasses, etc. for 30 people
- Full Coffee/Tea set up: Include full-fat milk, sugar, raw sugar. *NO NON-DAIRY CREAMERS
 - Clean, functional drip coffee maker with filters (or pod machine) with medium roast coffee
 - Clean electric tea kettle with assorted tea bags – Must include caffeinated English breakfast
- (24+) large paper hot cups (NO STROFOAM - Dixie, Insulair or Chinet)
- (48) 0.5L bottles of room temp water (NO Dasani or AquaFina)
- (24) 0.5L bottles of sparkling water with "intense" bubbles (Not San Pellegrino or Perrier) **ON ICE**
- (1) 2.5 gallon jugs of still drinking water * unless there are water fountains in the venue
- (1) Quart of Almond Milk
- (1) Half Gallon of Whole Milk
- (1) Organic Half & Half
- (12) GLASS Bottles of Topo Chico 11.8oz Mineral Water *Some on ice to start*
- (12) **0.5L** Bottles of room temp Smart Water (No sports caps)
- (4) Small bottles of fresh, cold-pressed juices – not protein smoothies.
- (4) Harmless Harvest Coconut Water (white label, green bottle cap)
- (4) Cans or bottles of Coca-Cola with real sugar ("Mexican Coke")
- (4) Small bottles of Kombucha drink
- (4) Ripe Limes
- (1) Small package of baby carrots or carrot sticks
- Assorted fresh, ripe, whole, and in season fruit. We like clementine, bananas, avocados, and apples
 - ** Honey Crisp, Pink Lady, and Fuji are great. (NO Red Delicious) **
- Small assortment high-quality charcuterie meats
- Small jar of Gherkin pickles
- Assorted cheeses in packages (Pick 3: Havarti, Gouda, Gruyere, Goat, & Aged Cheddar – not smoked)
- (1) Box of assorted grain crackers for cheese
- (1) Box of assorted rice crackers for cheese – NOT rice cakes
- (4) Fresh cooked, peeled hardboiled eggs
- (1) Jar of Hot Salsa (365 Brand is great)
- (2) Whole Jalapeno Peppers
- (1) Bags of high-quality Tortilla corn chips
- (2) Bags of kettle potato chips (at least one should be sea salt)
- (1) Container of hummus – garlic or spicy (no Sabra)
- (1) Package of high-quality mixed nuts or trail mix
- (4) Granola bars (like Nature Valley or Cascadian Farms Brand. No peanut butter flavors)
- (2) Boxes of 'adult' cereal like Kashi or Cascadian Farms (something like flakes, clusters, biscuits)

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- (1) Loaf of fresh, sliced, wheat or multi grain bread
 - (4) High-protein Quest Bars (or RX Bars)
 - (4) Premier Protein 30g Protein Shakes 11oz bottles (Chocolate and Cookies n' Cream)
 - (4) Vega or OWYN Protein Shakes 11-12oz bottles (Chocolate and Cookies n' Cream)
 - (3) Full Fat Greek Yoghurt (Berry or Vanilla)
 - (1) Package of Marcona balanced almonds (Spanish almonds)
 - (1) Package of Cashew nuts
 - (1) Small package of dried Turkish Apricots – no sugar added
 - (2) Small packages of Peanut M&Ms
 - (2) Bars of high-quality chocolate bars (one milk & one dark not over 70% cacao)
 - (1) Individual package of Eclipse Polar Mint gum
 - Large cooler of ice separate from everything else (clean ice for drinks)
- ∴ **Stage** – Give to Matrix, Stage Manager (stage right)
- (24) 0.5L bottles of room temp water – No Dasini or Aquafina
- ∴ **Alcohol** – Please place in Green Room at 3:00pm
- (1) Bottles White Wine – Pinot Gris or Sauvignon Blanc, Sancerre or Italo Cescon Pinot Grigio (~\$15)
 - (4) Bottles of Spanish, French, or Italian wine - Rioja, Tinto, or Cabernet Sauvignon (~\$15/bottle)
 - (1) Dry/Brut Sparkling wine - Cava or Champagne preferred (~\$15)
 - (6) Cans of White Claw hard seltzer (grapefruit and lime flavors preferred)
 - (12) Bottles of Palm Ale
 - (12) Bottles of Pilsner - Jever, Spaten, or comparable Pilsner (NO Bud, Coors, Miller etc.)
 - (12) Bottles of IPA - Hazy, juicy, hoppy, craft options (local is great!)
 - Bottle(s) of Booze:
 - 750mL Herradura Tequila Reposado
 - 750mL Grey Goose Vodka
 - 750mL Bulleit Bourbon Whiskey
- ∴ **Bus Stock** (Can be stocked at any point in the day)
- (24) 0.5L bottles of water – No Dasini or Aquafina
 - (24) 0.5L bottles of sparkling water with “intense” bubbles (Not San Pellegrino or Perrier) **ON ICE**
 - (2) 2.5 gallon jugs of still drinking water
 - (6) Bottles of IPA - Hazy, juicy, hoppy, craft options (local is great!)
 - (12) Bottles of Pilsner - Jever, Spaten, or comparable Pilsner (NO Bud, Coors, Miller etc.)
 - (2) Packages of sliced meat (like roasted turkey or chicken)
 - (2) Packages of sliced cheese (like cheddar)
 - (2) Bags of kettle potato chips (at least one should be sea salt)
 - (1) Boxes of assorted grain crackers for cheese
 - (1) Bags or buckets of clean ice for bus