

THIS RIDER IS HEREBY MADE PART OF THE CONTRACT DATED _____ BY AND BETWEEN INTERNATIONAL PUNK SAFESPACE, Inc. fso BECK (Hereinafter referred to as "ARTIST") AND _____ (Hereinafter referred to as "PURCHASER").

PERFORMANCE

DATE _____ VENUE: _____

1.) ADVERTISING:

a.) BILLING: Artist shall receive 100% headline billing in any and all types of paid or publicity advertisements. No other name or photograph shall appear in type with the respect to size, thickness, boldness and prominence of the type accorded Artist and no other name or photograph shall appear on the same line or above the name of the Artist. Artist must be listed as headliner on all signs, marquees, recorded messages and calendars. It is imperative that all support acts be included in ALL forms of advertising!

b) AD MATS: Rebel Waltz will provide the Artist approved ad mats designed specifically for this show. This ad mat is to be used in ALL forms of print advertising. No other artwork is to be used. Please send an email to **strulin@rebelwaltz.com** with answers to the following questions:

1. What email address should the admat be sent to?
2. Mac or PC?
3. If PC, what are the estimated dimensions of the ad?
4. If Photoshop is requested, what version do you use, do you want TIFF, GIF or JPEG and at what resolution do you need the photoshop file?
5. If Quark is requested, what version do you use?
6. Is there a maximum size their email allows, what is it? If the admat's size is greater than the maximum size allowed, do you have ftp capability?
7. If yes to #6, please provide host, user ID and password. If no, we will have to send the file on a zip disk, please include an address and a fed ex or ups number.

c) Radio Spots: Purchaser must use Artist approved radio spots. These can be ordered from Tour Design.

d) AD CAMPAIGN: All forms of advertising must be approved with Larry Tull at Rebel Waltz (PH: 949-499-4497/FAX: 949-499-4496). Ten (10) days prior to the mutually agreed on sale date. Please fax advertising campaigns to Larry Tull and AGENT MARLENE TSUCHII (Tel. 310-288-4545 ext. 5007 / Fax. 310-288-4796) immediately. Absolutely no announcement may be made until all aspects of advertising are approved. Purchaser is expected to advertise

performance of Artist at least six weeks prior to engagement through media (radio, print, or television) and flyers at purchasers show expense.

e) RADIO PRESENTS: Please do not discuss this date, co-presents, or promotional comps with your local station until we have informed you of our position in the market. We appreciate your adherence to this request, as it will help us avoid potential conflicts.

f) PROMOTIONAL TICKETS: Purchaser must have advertising department fax a final, comprehensive breakdown of advertising dollars spent and promotional tickets given away for this show two (2) days prior to show date. Please fax to MARLENE TSUCHII (agent) to be forwarded to Tour Accountant/Management.

BEFORE ANY ANNOUNCEMENT OR ON SALE, ADVERTISING CAMPAIGN MUST BE APPROVED BY REBEL WALTZ MANAGEMENT!

2. SECURITY

PURCHASER shall provide necessary security for the venue and ARTIST, including but not limited to a security guard who is to be situated backstage and to remain backstage while ARTIST is in the facility. Access to the stage and immediately surrounding areas during a performance shall be strictly limited to those individuals authorized by ARTIST's representative.

In addition, all security personnel are required to wear identical t-shirts, jackets, or other clothing with visible means of identification. None of these security personnel shall possess any clubs, firearms, handcuffs, knives, mace or dangerous weapons. The head of security and all security personnel staff must be available one (1) hour prior to the doors opening for a meeting with ARTIST's representative. Typically security would be: One at dressing rooms, one at production, one FOH mix position & four in the pit between the barricade & the stage, plus venue security.

3. INSURANCE

PURCHASER agrees to provide comprehensive general liability insurance (including, without limitation, coverage to protect against any and all injury to persons or property as a consequence of the installation and/or operation of the equipment and instruments provided by ARTIST and/or its employees, contractors, and agents). Such liability insurance shall be in the amount required by the venue, but in no event shall have a limit of less than One Million Dollars (\$1,000,000.00) combined single limit for bodily injury and property damage. Such insurance shall be in full force and effect at all times ARTIST or any of ARTIST's agents or independent contractors who are in place of performance. ARTIST and its agent, CREATIVE ARTISTS AGENCY, shall be listed as additionally-named insured under such insurance and this shall be indicated on the pertinent certificate of insurance. PURCHASER also agrees to provide a policy of Workmen's Compensation covering all of PURCHASER's employees or third-party contractors. PURCHASER further agrees to provide full all-risks insurance coverage for all equipment and instruments provided by ARTIST and/or its employees, contractors and agents against fire, vandalizing, theft, riot, or any other type of act or event causing harm or damage to, or loss of, the instruments and equipment so provided. Certificates of insurance relating to the coverage listed above shall be furnished by PURCHASER to ARTIST at least fourteen (14) days prior to the engagement. ARTIST's failure to request or review such insurance certificates shall

not affect ARTIST's right or PURCHASER's obligations hereunder. The PURCHASER warrants that he has complete and adequate public liability insurance. The certificate evidencing the same must be produced to the ARTIST upon request.

4. MERCHANDISE

ARTIST or its designated representatives shall have the sole and exclusive right, but not the obligation, to sell ARTIST's official merchandise at the engagement, and all receipts thereof shall belong exclusively to ARTIST unless stated otherwise on face of contract.

PURCHASER will provide a well-lit secure place to erect a merchandising stall. This shall be in such a position as to be easily visible to the public using the main entrance. This is to be at no cost to the ARTIST. PURCHASER agrees that its arrangement for presenting the engagement provided

for herein shall prohibit the sale of souvenir or similar merchandise (including but not limited to any special "event" merchandise created specifically for this engagement, or any merchandise bearing the ARTIST, ARTIST's name, logo, or likeness) on the premises in connection with this engagement other than the ARTIST's official merchandise furnished by ARTIST.

PURCHASER further agrees to use its best efforts to prevent and stop the sale or distribution by any person or persons other than the ARTIST's representative, whether inside or outside the venue, of any merchandise at the engagement at which the ARTIST performs.

5. BOX OFFICE PROVISIONS

In cases where ARTIST is being paid on a percentage basis, PURCHASER agrees to deliver to ARTIST's representative, CREATIVE ARTISTS AGENCY, at least two (2) weeks prior to date of performance, a plot plan and printer's manifest of the house (notarized, signed statement from the printer of the tickets, listing the amount of tickets printed at each price). Purchaser further agrees to have on hand at the place of performance on the night of the show, for counting and verification by representative of ARTIST, all unsold tickets. ARTIST shall be compensated for the difference between the number of unsold tickets on hand and shown to its representative and the number of tickets printed as shown by the ticket manifest. If PURCHASER shall violate any of the preceding provisions of the paragraph, it shall be deemed that PURCHASER has sold a ticket for each seat in the house (and any permitted standing room) at the highest ticket price for which the house is scaled.

PURCHASER further agrees to give said representative the right to enter the box office at any time (during and after the performance) and to examine and make extracts from the box office records of PURCHASER relating to the gross receipts of this engagement. A written box office statement, certified and signed by PURCHASER will be furnished to ARTIST within two (2) hours following each performance.

PURCHASER may not sell tickets to performance herein as part of a subscription or other type of series of other concerts, without written consent of ARTIST. All tickets printed under the manifest shall be of the one stub, one price variety. There shall be no multiple price tickets printed. Examples of tickets prohibited under this agreement are:

- a) one price for students and a different price for general admission on the same ticket, or:
- b) one price for tickets bought in advance and a different price for tickets bought at the gate on the same ticket

Further, no tickets can be sold for seats located to the rear of the stage where the stage and equipment on stage is obstructing any viewing of ARTIST's performance, unless the location of the seat is clearly indicated on the ticket. Tickets sold behind the bandstand must be marked "impaired vision" or "obstructed view" or "behind bandstand".

If PURCHASER violates the above agreement, he shall be liable for the total amount of tickets sold at the highest price printed on the ticket. All tickets shall be printed by a bonded ticket house, (e.g., Globe Tickets, Arcus-Simplex), or if the performance is at a college or university, the official printing department of the college or university.

PURCHASER agrees not to discount tickets or to offer tickets as a premium without first obtaining permission in writing from ARTIST. If PURCHASER does sell or distribute discount or complimentary tickets without prior approval, or in excess of the number printed, PURCHASER shall be held liable for the full ticket price of each ticket sold or distributed.

6. OVERSELLING OR INCREASING CAPACITY

Purchaser may not sell tickets above the sellable capacity on this contract, open up additional seating or increase capacity without Artists agents SPECIFIC written approval. In the case that Artists Tour manager allows any of these conditions on the date of the engagement, the terms will be met as follows: The money collected from the ticket sales of additional audience members admitted under the conditions stated above, per Agent/Road Managers approval, will be split 85/15 between purchaser and Artist (85% of the gross to Artist and 15% of the gross to purchaser). This is considered a new deal and any and all moneys collected will not be re-applied towards the previous deal or expenses.

7) TICKETING

In a reserved seating situation ARTIST require that the first ten (15) rows of seats must be sold to the public.

a) PRICE: The agreed ticket price will not be changed or altered!

Purchaser will not raise or lower ticket price from what has been the agreed upon without agents written approval before confirmation of date. In the event Purchaser adjusts or changes ticket prices (violating this clause) without the agents written approval. The Artist reserves the right to refrain from performing until any and all said fees and surcharges are accounted for and paid the additional fees or surcharges. Artist will receive full payment regardless of Purchasers violation. Purchaser may not charge concert goers a reentry fee.

b.) SALES: Tickets will be sold for the same price to all persons regardless of age, sex, race or club membership. Minors WILL NOT be charged an additional amount to compensate bar sales, etc... Purchaser agrees that no discounts will be given and tickets will not be sold as part of a series. Purchaser must enforce a six (6) ticket limit per person. Tickets must NOT read "No Stage Diving, Moshing, etc.." or other similar wording ANYWHERE on ticket! Ticket sales over the internet must be approved prior to the on sale through Artists agent.

c.) SERVICE CHARGES/OUTLETS: BECK supports local record stores and skate/surf shops. Please make tickets available in at least one of these locations for this engagement free of service charge. This location must be prominently listed in all forms of advertising.

d.) PRE-PULLED TICKETS: Pre-pulled tickets will not be permitted prior to the on-sale date and time. BECK Tour Accountant will be calling with surprise audits to ensure that no other holds or tickets have been pulled from the system prior to the on-sale date.

e.) BOX OFFICE DAY OF SHOW: There will be no additional ticket charges at venue box office day of show. If charges are found, 100% of the service charge sales will be paid directly to Artist at settlement.

8. COMPLIMENTARY TICKETS

PURCHASER agrees to distribute no more than one percent (1%) of the official house capacity as complimentary tickets relative to this performance. Further, PURCHASER must supply ARTIST or ARTIST's representative with a statement detailing to whom each complimentary ticket was given. Each complimentary ticket will be issued only as a fully punched ticket. PURCHASER agrees to supply proper radio, television and newspaper personnel and their families with complimentary tickets from the above mentioned allotment.

PURCHASER agrees that if NO ADMISSION is charged to any part of the audience for the engagement hereunder, this condition must be so stated on the face of the attached contract. If at the engagement there is evidence that admission WAS or IS being subsequently charged for ARTIST's performance, PURCHASER agrees that ARTIST must receive 100% of the admission receipts collected.

a.) BAND COMPS: Purchaser shall provide Artist with the following comp tickets:

- 200 comp tickets at any show in the NEW YORK, LOS ANGELES, LONDON areas.
- 50 comp tickets in all other areas not named specifically above.

Artist's tour manager must be presented with all hard comp tickets promptly upon his arrival. Any unused portion of Artist's complimentary tickets may be issued for sale at the door on the night of the engagement upon Artist's approval.

If place of performance is a general admission nightclub or theater with a variety of standing and seated areas, three (3) booths or tables capable of seating four (4) to six (6) people each shall be reserved for ARTIST & ARTIST's family and guests.

b.) PROMOTER COMPS: All complimentary tickets (in relation to scaling) will be accounted for on top of sellable capacity. If Artists pay is measured in part by gross door receipts, percentages or overages, Artist has the right to limit Purchasers complimentary tickets to a maximum of fifty (50) tickets. ALL building, sponsor, season ticket holds, etc. must be approved by Artists Agent ten days prior to on sale date. This includes, but is not limited to: press, radio giveaways, Purchaser, staff, employees, VIPs, agents, etc...

c.) BOX OFFICE: Artists representative shall have the right to be present in the box office at all times. Purchaser must be able to document all expenses, tickets sold and given out at Artists representatives request.

d.) LABEL BUYS: Interscope Records is the only label permitted to do ticket buys; however, ALL ticket buys/holds MUST BE APPROVED through Rebel Waltz Management. BECK, Rebel Waltz Management and CREATIVE ARTISTS AGENCY will be permitted to purchase tickets at face value with no additional service charge.

9. PROMOTIONAL POSTERS...

Purchaser is not permitted to design/produce posters or other promotional items (i.e. Kozik, Taz...) for this engagement without approval from Rebel Waltz. If approval is given, Purchaser may not sell posters/promotional items. These will be used for advertising/promotional purposes only.

Purchaser must set aside thirty (30) posters/promotional items for Artist to be given to Tour Manager upon arrival.

10. REPRODUCTION OF PERFORMANCE

No portion of the performance rendered hereunder may be broadcast, photographed, recorded, filmed, taped or embodied in any form for any purpose of reproducing such performance without ARTIST's prior written consent. PURCHASER will deny entrance to any persons carrying audio or video recording devices. Without limiting in any way the generality of the foregoing prohibition, it is understood to include members of the audience, press, production personnel, and PURCHASER's staff.

In the event that PURCHASER, PURCHASER's agents, employees, contractors, etc. reproduce or cause to be reproduced ARTIST's performance in the form of films, tapes or any other means of audio or video reproduction, upon demand by ARTIST, PURCHASER shall deliver all of the same (together with any and all masters, negative and other means of reproduction thereof) to ARTIST at

PURCHASER's sole cost and expense, in addition to all other legal or equitable remedies which artist may have.

ARTIST or its designated representative shall have the right to film, tape and/or record any performance hereunder without the payment of any compensation to PURCHASER, the venue or any third party. Neither PURCHASER, the venue or anyone deriving rights from or through either of them shall have any interest in any film, tape or recording, or in any ancillary right with respect to any film, tape, or broadcast of the show. PURCHASER shall use its best efforts to assist ARTIST or its assignee in connection with filming, taping or recording of show.

11. CROWD CONTROL:

Although it is not always possible to foresee crowd behavior, we would very much appreciate Purchaser and employees not admitting any person outwardly displaying racist attitudes or beliefs.

12. BEVERAGE CONTAINERS:

It is the Purchasers responsibility to ensure that all beverages are served in plastic cups to audience members. Bottles and cans are not permitted as these often become projectiles.

13. PARKING:

See Technical addendum for parking requirements.

14. MEDICAL:

Purchaser agrees to send to Artists tour manager all medical and emergency information for venue area including names, addresses and phone numbers. Purchaser must also provide distances from venue to hospital, paramedic, ambulance service, dentist, chiropractor and doctor on call.

15. FIRE CODES:

All permits that are required by fire code for Artists engagement in venue shall be supplied including fire department detail if required. These permits shall cover any and all backdrops, scrims, curtains and any other equipment or stage access Fire Department officials deem necessary to be covered by permit or detail for performance of Artist.

16. RUNNERS:

Purchaser will provide and pay for one (1) runner from load-in to load-out. Runner must have reliable, FIFTEEN (15) passenger van (smaller vehicles will not be acceptable), a valid drivers license, proper insurance, and complete knowledge of the area. Runners must not be considered one of the stage hands or loaders; to work as runner ONLY for the exclusive use of the Tour Manager. A reserved parking space immediately adjacent to stage door entrance must be available from load in until load out.

In the event that Artist flies in for performance, Purchaser agrees to provide the necessary transportation with driver for Artists entourage and any additional equipment Artist flies in. Purchaser will provide transportation from airport/hotel/venue or any order between these destinations that Artist requires.

17. STAGEHANDS:

Purchaser will provide and pay for able bodied, sober stagehands to assist Artist with load-in and load-out at venue as well as other tasks relating to the production of the show. Load in time will be determined by Artist Production manager and Purchaser or Purchasers Representative. The number of crew required will be determined by venue and union situation and coordinated between Purchaser's Representative and Artist's Production Manager prior to performance date.

18. PAYMENT

Unless otherwise specified in the CONTRACT, PURCHASER shall make payment as follows: Fifty percent (50%) deposit shall be payable to and in the name of ARTIST's agent, CREATIVE ARTISTS AGENCY, in the form of a cashier's or certified check or money order sent according to the date stated on the CONTRACT herein.

Balance of contract price to be paid ARTIST or its authorized representative prior to performance in the form of a cashier's or certified check or money order, or if requested by ARTIST, in CASH. If this agreement covers more than one week of performances, payment of

the CONTRACT price balance will be made prior to the last show at the end of each week of such performances in the manner described above.

19. CANCELLATION

ARTIST may cancel and terminate this contract and the services to be rendered hereunder, without liability, no later than thirty (30) days prior to the performance date by written notice to PURCHASER.

20. FORCE MAJEURE

ARTIST's obligations to furnish the entertainment unit referred to herein is subject to the detention or prevention by sickness, inability to perform, accident, means of transportation, Act of God, riots, strikes, labor difficulties, epidemics and any act or order of any public authority or any other cause, similar or dissimilar, beyond ARTIST's control.

Provided ARTIST is ready, willing and able to perform, PURCHASER agrees to compensate ARTIST in accordance with the terms hereof regardless of Act of God, fire, accident, riot, strike or any events of any kind or character whatsoever, whether similar or dissimilar to the foregoing events which would prevent or interfere with the presentation of the show hereunder.

21. INCLEMENT WEATHER

Notwithstanding anything contained herein, inclement weather shall not be deemed to be a force majeure occurrence and the PURCHASER shall remain liable for payment of the full CONTRACT price even if the performance(s) called for herein are prevented by such weather conditions. ARTIST shall have the sole right to determine in good faith whether any such weather conditions shall render the performances(s) impossible, hazardous or unsafe.

22. CONTROL OF PRODUCTION

ARTIST shall have the sole and exclusive control over the production, presentation and performance of the entertainment unit in connection with the engagement, including but not limited to, the details, means and methods of the performance of the entertainment unit and each member thereof, and the persons to be employed by ARTIST in performing the provisions hereof on

ARTIST's part to be performed. ARTIST shall have the sole right, as ARTIST may see fit, to designate and change the performing personnel other than the ARTIST. It is specifically understood and agreed that a representative of the ARTIST shall have sole and absolute authority in directing personnel operating all lighting, sound and stage equipment during rehearsal and each performance scheduled herein.

23. APPROVAL OF OTHER PERFORMERS

ARTIST reserves the right to approve any other persons, groups or supporting attractions appearing in conjunction with this performance and the right to determine the length and nature of their performance(s). A violation of this clause shall entitle ARTIST to refuse to perform hereunder but PURCHASER shall remain obligated to make all payments herein set forth. PURCHASER agrees that there will be no Master of Ceremonies, no welcoming speeches, no introduction and no ceremonies at intermission unless directed otherwise by ARTIST.

24. SPONSORSHIP

All forms of sponsorship, whether part of an ongoing series or specifically for ARTIST's show, **MUST BE APPROVED BY ARTIST**. No signs, banners, or material advertising any commercial product or company shall be displayed on, next to, or near the stage at any time while the audience is in the venue, nor shall any such advertising appear on tickets, flyers, handbills or posters, without the prior written consent of ARTIST.

25. PURCHASER ASSUMES LIABILITY

Except as otherwise herein specifically provided, PURCHASER hereby assumes full liability and responsibility for the payment of any and all costs, expenses, charges, claims, losses, liabilities and damages related to or based upon the presentation or production of the show or shows in which ARTIST is to appear hereunder.

26. SCALING

Purchaser will clearly print the specific capacity, gross potential and ticket price breakdown of the facility where ARTIST is to perform under this agreement on the face of the contract that this rider is attached to.

In the event ARTIST is to receive a percentage of the gross receipts for this engagement pursuant to the terms hereof, the term "gross receipts" or similar phrases shall mean all box office receipts computed on the basis of the full retail ticket price for all tickets sold and in no event less than the full retail ticket price for all persons entering the performance with no deduction of any kind, excepting only federal, state or local admissions taxes and allowable discounts as approved in writing by ARTIST.

27. FAILURE TO FULFILL OBLIGATIONS

Each one of the terms and conditions of this contract is of the essence of this agreement and necessary for ARTIST's full performance hereunder. In the event PURCHASER refuses or neglects to provide any of the items herein stated, and/or fails to make any of the payments as provided herein, ARTIST shall have the right to refuse to perform this contract, shall retain any amounts theretofore paid to ARTIST by PURCHASER, and PURCHASER shall remain liable to ARTIST for the agreed price herein set forth. In addition, if on or before the date of any scheduled concert, PURCHASER has failed, neglected, or refused to perform any contract with any other performer for any earlier engagement, or if the financial standing or credit of PURCHASER has been impaired or is in ARTIST'S opinion unsatisfactory, ARTIST shall have the right to demand the payment of the guaranteed compensation forthwith. Furthermore, ARTIST shall have the right to cancel this engagement by notice to PURCHASER to that effect, and in such event ARTIST shall retain any amount theretofore paid to ARTIST by PURCHASER.

The PURCHASER is apprised and fully understands that all provisions of this agreement and compliance with all requirements set forth herein are essential to the proper performance of ARTIST, and that ARTIST shall have no obligations to perform and will not perform in the event all terms and conditions of this agreement are not adhered to. It is further understood that if ARTIST is ready to perform and does not do so because of PURCHASER's breach, ARTIST shall be entitled to the full amount which would have been payable in the event of performance.

28. MODIFICATION OF CONTRACT

It is understood and agreed that the Contract may not be changed, modified or altered, except by an instrument in writing, signed in accordance with the laws of the State of California. This contract may not be assigned or changed, modified or altered except by an instrument in writing signed by the parties. Nothing in this agreement shall require the performance of any act contrary to the law or to the rules or regulations of any union, guild or similar body having jurisdiction over services of ARTIST or over performances hereunder. Whenever there is any conflict between any provisions of this Contract and any law, or any rule or regulation of any union, guild or similar body, such law, rule or regulation shall prevail, and this Contract shall be modified to the extent necessary to eliminate such conflict. This is the sole and complete agreement between the parties with respect to the engagement. Nothing in this contract shall be construed to constitute the parties as a partnership or joint venture, and ARTIST shall not be liable in whole or in part for any obligation that may be incurred by PURCHASER in carrying out any of the provisions hereof, or otherwise.

29. INDEMNIFICATION

a) PURCHASER agrees to indemnify and hold harmless ARTIST and his employees, contractors and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect consequence of the engagement.

b) PURCHASER shall also indemnify and hold harmless ARTIST and his employees, contractors and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the engagement, including but not limited to, damage, loss or destruction caused by Act of God.

30. INTERNAL TRANSPORTATION

PURCHASER shall provide and pay for all internal transportation for ARTIST to consist of a minimum of TWO (2) fifteen passenger vans with drivers, plus necessary automobiles and luggage vans with drivers, to meet ARTIST and ARTIST's personnel at the airport or other place of arrival, drive ARTIST and ARTIST's personnel to the hotel, the venue for rehearsal and engagement, back to the hotel, and to the airport or other place of departure.

31. AGREEMENT

This Rider together with the Contract attached constitutes the entire agreement between the parties and shall not be amended, altered, canceled or in any way changed, without the express written consent of ARTIST.

32. TECHNICAL RIDER

The terms and provisions of the "Technical Specifications and Requirements" attached hereto and incorporated herein by this reference shall constitute an integral and material portion of the Contract. PURCHASER shall comply with all such terms and provisions.

34. PARAGRAPH HEADINGS

Paragraph headings are inserted in this Rider for convenience only and are not to be used in interpreting this Agreement.

AGREED TO AND ACCEPTED:

PURCHASER	DATE
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ARTIST	DATE
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ARTIST MANAGEMENT:

Rebel Waltz
949-499-4497 Phone
949-499-4496 Fax
Contact - Larry Tull
ltull@rebelwaltz.com

ARTIST BOOKING AGENT:

Creative Artists Agency
9830 Wilshire Blvd.
Beverly Hills, CA 90212
Marlene Tsuchii- Agent
mtsuchii@caa.com
310 288 4545 Business Phone
310 288 4796 Fax
310 503 8853 Cel Phone
Lynn Nakama – Assistant
mtsuchiiasst@caa.com
Tel. 310-288-4545 ext. 5007
Fax. 310-288-4796

THIS SECTION OF THE RIDER IS DESIGNED FOR THE TIME PERIOD BETWEEN 8/1/03 and 8/31/03. IF THIS EVENT IS FOR ANY OTHER DATE NOT IN THIS DATE RANGE, PLEASE CONTACT MARLENE TSUCHII'S OFFICE TEL. 310-288-4545 EXT. 5007 FOR AN UPDATED RIDER.

EXHIBIT A

BECK TECHNICAL RIDER ADDENDUM BAND FORMAT

Tour Manager: Tristin Chipman / Trichipman@cs.com

Production Manager: Jimmy Pettinato / +1 (949) 355-9637 / jimmypet@aol.com

Stage Manager: Mike Walko / wacywalko@aol.com

FOH Audio engineer: Jon Lemon / + 44 7770 431 712 mobile / jonlemon@eircom.net

Audio System Contractor

Showco - Clair Brothers (Main Office)

Greg Smith

Operations Manager

Showco

(717) 626 4000

(717) 625 3818 fax

gsmith@showco.com

VENUE TECHNICAL PACKAGE:

Upon receipt of this rider, please forward all possible technical information regarding the venue to ARTIST Production manager via email or Efax.

These documents should include (but not limited to):

- Plan Views of entire venue showing stage location, dressing rooms & production office.
- Production Phone numbers.
- Physical address (for shipping and mailing).
- Power specification.
- Rigging specification.
- Stage specification.
- Driving Directions (for trucks and buses).

HOUSE LIGHTS:

House lights are to be manned at all times during the show by an experienced operator, familiar with the buildings electrical layout and the operation of all facets of the house lights. House light control is to be linked in communication with ARTIST'S representative at all times by Clear Com or walkie talkie. Only Artist's Tour Manager or Production Manager can call for houselights to go out or on. No other individual will have any control in the levels of the house lights.

SOUND CHECK:

Sound check will be completed to the satisfaction of ARTIST and Technical Crew and not before.

SOUND CHECKS ARE CLOSED!! Only immediate working personnel will be allowed in performance area until sound check is completed and ARTIST has left the stage. This means the soundcheck is NOT a matinee performance.

PRODUCTION OFFICE:

PURCHASER shall provide one (1) Production Office for the sole use of ARTIST's production Staff, to include two (2) large tables, four (4) chairs, minimum FOUR (4) **unrestricted** phone lines of the Touch-Tone type, with U.S. RJ11 style modular jack access for portable fax and/or computer.

DRESSING ROOM:

PURCHASER will provide TWO (2) private, lockable dressing rooms for Artiste's sole use, with access to a separate, private and lockable tuning room with optimum stage access. All rooms require sufficient seating, adequate electrical outlets, heat, cooling and/or ventilation, with each room to include one (1) large couch, one (1) love seat, two (2) chairs, nearby showers with hot and cold running water, and a clean bathroom.

- **Dressing rooms require ONE (1) analog phone line with RJ-11 modular jack.**

The dressing room should be cleaned and restocked throughout the engagement. Please make sure there are mirrors for dressing and shaving plus a table for laptop computers along with chairs.

The key(s) for dressing rooms must be given to the Production Manager at time of load in.

FIRST AID:

First Aid and medical facilities should be available at all times from load-in to load out.

RUNNER:

PURCHASER agrees to provide the ARTIST'S Production Manager with a runner to be available from load in to load out. This person should be familiar with the local area and have access to a fully insured passenger van capable of transporting EIGHT (8) persons in addition to the driver.

AMENITIES:

EIGHT DOZEN (NINETY SIX) (96) Clean, soft bath towels, SOAP and CLEAN, secure, private, hot shower facilities must be available upon crew arrival at load-in.

The towels & soap must be placed in the Production Office at Load in.

This towel number does not include towels for the ARTIST dressing room.

If a laundry room is on premises it should be available for tour use on arrival.

STAGE:

The usable stage area is to be a minimum FORTY (40') feet deep from front to back, and FORTY-EIGHT (48') feet wide from left to right. The stage elevation from floor should be a minimum of four (4) feet and the surface of the stage floor must be a smooth, but not slippery finish. In the event of a fixed house stage that is less than FORTY (40') feet deep the purchaser shall provide secure stage extensions to make it up to a minimum of FORTY (40') feet deep. TWO (2) sturdy LIGHTED stair cases (both stage right and stage left) are required for access.

WINGS:

Additional Sound wings TWELVE (12) feet wide by TWENTY FOUR (24) feet deep are required on each side. These wings should be HALF the height as the stage and RECESSED FOUR (4) FEET from the downstage edge.

- At least two wide “truck type” ramps must be available for ramping equipment on and off stage.
- At least four (4) large trashcans shall be available to stage during load-in, set-up and load-out.
- Suitable and properly inspected fire extinguishers should be available stage right, stage left and dimmer racks.

IN THE EVENT OF AN OUTDOOR PERFORMANCE:

Buyer must provide a SAFE, PROFESSIONAL Load bearing roof of a minimum size as the same dimensions as the stage deck and able to support the lighting rig, as outlined here in this rider.. A representative from the roof company MUST be present at one half hour before the scheduled load in time to meet with artists Production Mgr. & Rigger(s)

All equipment must have proper weather protection, including covering tents or scaffolding over all wing space and FOH consoles. Purchaser must have on site, minimum TEN (10) rolls heavy duty plastic covering, TEN 10 rolls silver (vinyl) duct tape, and assorted sandbags.

VENUE DRAPE:

Please insure that there is sufficient wing drape so that the ARTIST may enter and exit the stage without being seen and production and backstage areas are neat and presentable.

Please also ensure any unsold seating behind stage or side stage is covered in black drape.

POWER REQUIREMENTS FOR HEADLINE PRODUCTION (all in 120v):

ONE (1) Two Hundred Amp (200 a.) 3 phase service is required for audio system. Stage LEFT.

ONE (1) Sixty Amp (60 a.) 3 phase service is required for chain motors. Stage LEFT.

ONE (1) Four Hundred Amp (400 a.) 3 phase service is required for lighting system. Stage RIGHT.

TWO (4) Sixty Amp (60 a.) 3 phase services are required for tour bus shore power.

POWER REQUIREMENTS FOR EUROPEAN FESTIVAL PRODUCTION:

ONE (1) Sixty Three (63) Amp 240v **3 PHASE** service for our Backline and Monitor System

TWO (2) SIXTEEN (16 a.) 3 phase services are required for tour bus shore power.

ARTIST will REQUIRE one 240v - 120v transformer for all US based Backline and Audio.

ELECTRICIAN:

PURCHASER shall provide a certified electrician to be available for work at the designated Load-In time to tie in power, throughout the day in case of electrical problems, and at Load-Out to un-tie all power.

PARKING

PURCHASER shall provide protected, secure, adjacent parking space for at least THREE (3) vehicles including ONE (1) FORTY EIGHT (48') foot semi truck, TWO (2) forty-five foot (45') Double Deck tour buses. These parking spaces must be immediately adjacent to place of engagement.

TRAFFIC AND PERMITS:

PURCHASER agrees to obtain all clearances from the local authorities should the loading and parking areas be on a main thoroughfare. Should any permits or a traffic patrolman be required, it will be necessary for the PURCHASER to arrange this in advance. PURCHASER further agrees to secure all permits and licenses necessary to allow the proper production of ARTIST'S show.

AUDIO:

PURCHASER agrees to provide the balance of a professional quality audio system to ARTIST spec contained in this rider. This system must be approved in advance by ARTIST Production Manager.

For this FESTIVAL format tour ARTIST will be touring with complete FOH control package as well as a complete monitor system. These components are part and parcel of the ARTIST show and must be used in every situation. Using "in house" or festival consoles is not an option.

Purchaser agrees to provide a top quality, state of the art PA system consisting of PA speakers, Power amplification and a drive rack(s) (aka. Stacks & Racks). The PA must fly whenever physically possible. Ground stacking should be a last resort if flying is in no way physically possible.

- **The Audio Front of House Mix CANNOT go on top of seats in a seated theatre. It requires OPEN floor space. (HOUSE CENTER, and NOT under the balcony).**

- **Audio FOH mix requires a TWELVE (12') Wide x EIGHT (8') Deep riser at SIX (6') High ON CENTER in the room.**

- **FRONT OF HOUSE MIX POSITION MUST BE CENTERED!**

- **NO MORE THAN EIGHTY FIVE (85') FEET FROM THE STAGE.**

- **MONITOR MIX POSITION MUST BE ON THE STAGE LEFT SIDE OF THE STAGE.**

- In the event of audio loss, immediate access must be available to a house PA system or Bull horn to be available to Tour/Production manager at all times.

LIGHTING:

PURCHASER agrees to provide a high quality, professional lighting system to ARTIST spec for this engagement. An equipment spec & lighting plot will be provided at time of advance.

- The lighting system requires a mixing platform of at least eight (8') wide by eight (8') deep and two (2') high.

- **-Or the equivalent area in open floor seat kills in a seated theatre. (NOT in the balcony, rear of house or projection booth)**

In the event that rigging is not possible, PURCHASER agrees to furnish FOUR (4) Thomas 30' 1 ton lighting towers and sufficient trussing to build a "sub grid" suitable to support the lighting system outlined above at PURCHASER's sole expense.

Where rigging is allowed, PURCHASER agrees to furnish a minimum of THREE (3) riggers at the designated Load-in time and the designated Load-Out time at PURCHASER's sole expense.

*** *Genie Super Towers are totally unacceptable at any time.***

FOLLOW SPOTS:

Purchaser agrees to provide a minimum of THREE (3) Professional quality follow spots in good working order with skilled ENGLISH SPEAKING operators. Acceptable spots are: Xenon Super Trouper, Lycien 2 Ks, Altman 2K.

PLEASE make sure there are spare bulbs in the venue at all times AND that all spots are of equal output and in good working order.

Incandescent spots are totally unacceptable.

LABOR:

Purchaser shall provide at his expense **PROFESSIONAL**, sober, able-bodied local stagehands for artists load in, show call & load out. Said hands will be under the direction of ARTISTS Production Mgr. & Stage Mgr. from load in thru to load out. ARTISTS Production Mgr. shall determine crew numbers at time of advance.

HEADLINE LABOR NEEDS:

Crew calls given below are **minimums** for full production HEADLINE shows and may need to be adjusted to suit such problems as stairs, long pushes, difficult venues, IA Departments, etc.

- **LOAD IN:** FOUR (4) Loaders, TWELVE (12) Stagehands, THREE (3) Riggers, ONE (1) Electrician, ONE (1) Forklift operator ONE (1) Production Runner - all day
- **SHOW CALL:** FOUR (4) Deck hands, THREE (3) F.O.H. Spot Ops, ONE (1) Electrician
- **LOAD OUT:** Same as load in PLUS FOUR (4) stagehands, Plus FOUR (4) Loaders

FESTIVAL LABOR NEEDS:

LOAD IN: EIGHT (8) Stage Hands

SHOW CALL: THREE (3) FOH Spot Ops, Minimum SIX (6) Deck Hands

LOAD OUT: EIGHT (8) Stage Hands

PURCHASER should advise ARTIST Production Mgr. at time of advance of any **union** or **labor** “peculiarities” such as dark stages, overtime charges, hands off policies, etc. (*and also any generally unsocial grumpy demeanors*)

°Forklifts, Flatbeds, transfer trucks, etc. w/ drivers are to be supplied at sole cost to Purchaser, if deemed necessary by Production Mgr. @ time of advance.

*** STUDENT LABOR IS NOT ACCEPTABLE EVER!**

STUDENTS ARE NOT SKILLED THEATRICAL PROFESSIONALS.

ARTIST HAS VERY LARGE, HEAVY EQUIPMENT.

INJURIES CAN AND DO OCCUR WITHOUT THE PROPER TRAINING.

SECURITY & BARRICADE:

PURCHASER **must** provide a free standing ARENA-STYLE BARRICADE to protect the ENTIRE front of the stage, with "blow thru" sections in front of the sound wings, and another separate barricade to protect all four (4) sides of the Front Of House mixing position. Specifics regarding the barricade must be presented to ARTIST's Production Manager at least fourteen (14) days in advance, or during advancing with Artist's Production Manager. Purchaser further agrees that such barricade and front stage area shall be staffed by trained experienced personnel. Who will ensure that no persons in the audience can gain access to the stage or in any other way hinder ARTIST's performance. The provision of a suitable barricade is of fundamental importance to the agreement. **FAILURE BY PURCHASER TO PROVIDE SUCH A BARRICADE SHALL BE DEEMED A MATERIAL BREACH OF THIS CONTRACT.** The ARTIST shall not be held liable for such breach of contract and any cancellation of performance, which may result.

NO BIKE RACKS OR WOODEN BARRICADES UNDER ANY CIRCUMSTANCES!!

NO ONE OTHER THAN ARTIST AND ARTIST'S AUTHORIZED CREW SHALL BE ALLOWED ON THE STAGE DURING ARTIST'S PERFORMANCE WITHOUT ARTIST'S PERMISSION. PURCHASER SHALL INDEMNIFY AND HOLD ARTIST (AND/THE INDIVIDUAL MEMBERS OF ARTIST) HARMLESS FROM ANY CLAIM OR DEMAND RESULTING FROM ANY INJURY OR ALLEGED INJURY CAUSED OR CLAIMED TO BE CAUSED AS A DIRECT OR INDIRECT RESULT OF STAGE DIVING OR CROWD SURFING IN THE VENUE.

PURCHASER will be responsible and liable for any and all of ARTIST'S equipment from load in to load out. In the event that any equipment, personal effects, wardrobe or other items belonging to the ARTIST are required to remain in the venue overnight, PURCHASER will provide 24-hour security.

PURCHASER shall maintain full and adequate security arrangements and shall be responsible for the protection of ARTIST, ARTIST's employees, agents, instruments and personal possessions.

PURCHASER shall provide security personnel at times, and for the exclusive purposes, as indicated (numbers given are absolute minimums and should be increased if venue size and or ticket sales should warrant an increase):

- One (1) security person at sound mixing console and one (1) security person at the lighting console at all times, from "doors open" through the end of public access to the facility after the show;
 - Two (2) security persons for the immediate security of ARTIST according to Tour Manager's needs before, during, and after performance;
 - SIX (6)-security persons assigned and available to be positioned in the barricade throughout the performance;
 - Two (2) security persons will be required to attend dressing room corridor at all times;
 - Two (2)-security persons will be required to attend trucks and buses from load in to load out.
 - One (1) security person securing Production Office at all times from load in to load out
- There will be a mandatory security meeting with the designated security supervisors and ARTIST's Security Representative and/or Production Manager one (1) hour prior to the doors being opened.

CONTACT INFORMATION:

Any questions regarding production should be directed to Production Manager Jim Pettinato at:

+1-570-963-0513 Home / Office

+1 (949) 355-9637 Worldwide Cel

jimmypet@aol.com

For Artiste Hotel & Artiste Ground transportation, settlement and cash requirements please contact Tour Manager Tristin Chipman

+1 (416) 580-2749 - cell

+1 (416) 352 5562 – e-fax

trichipman@cs.com

Main Audio System Contractor

Showco - Clair Brothers (Main Office)

Greg Smith

Operations Manager

Showco

(717) 626 4000

(717) 625 3818 fax

gsmith@showco.com

European Audio Office:

Joerg Huegin

Audio-Rent Clair-Brothers AG

Industriestrasse 111

CH-4147 Aesch

Switzerland

+41 61 756 98 00 voice

+41 61 756 98 01 fax

Thierry Jacot - shop mgr. / tjacot@audio-rent.ch

Trucking Vendor:

Stardes Ltd

Ashes Buildings, Old Lane,

Holbrook Industrial Estate,

Halfway,

Sheffield, S20 3GZ

Telephone 0114 251 0051

Fax 0114 251 0555

stardes@totalise.co.uk

ctc: Dave Steinberg

Buses:

BEAT THE STREET

Jörg Philipp Touring Service GmbH

Gnadenwald 35 c+f

A-6060 Hall in Tirol

Tel. +43-5223-48433

Fax +43-5223-48430

email: office@beatthestreet.net

Exhibit B

Beck! Hospitality

CATERING REQUIREMENTS:

Purchaser agrees to provide the following catering to the ARTISTS specifications:

CATERING ROOM:

A separate , secure, clean, quiet catering room IN THE MAIN VENUE, NOT IN ANY ADJOINING OR SEPARATE FACILITY is required to serve all of the meals of the show day. This room must be able to accommodate a minimum of THIRTY (30) touring party members at any one time. There must be sufficient tables and chairs for touring party members and locals to sit and eat. At no time should the Artiste have to pass through any public area to get to the catering area. If this is the case, a separate small buffet & table(s) should be set up in the ARTIST dressing room for their meal.

***ALL HOT DISHES MUST BE SERVED IN HOT CHAFING DISHES, NOT STYROFOAM CONTAINERS. FLATWARE AND SILVERWARE AS WELL AS PLATES ARE REQUIRED. PLEASE INCLUDE ALL NECESSARY CONDIMENTS.**

Meal Selection

Lunch and Dinner Menus will be subject to approval in advance – these menu suggestions are very open ****We like creative ideas and themes**** Please keep in mind that roast beef, lemon chicken and vegetarian lasagne are very common suggestions and will only be considered acceptable options once every 6 shows. Also, there should be different types of salads and soups for lunch and dinner.

BREAKFAST:

PURCHASER agrees to provide a hot breakfast for ARTISTS crew one half hour prior to the agreed upon load in time. (APPROX. 8:30 AM)

- β Eggs (cooked to order, any style)
- β Tomato, Cheese, Onion, Mushrooms, Peppers for omelettes - making.
- β Bacon or sausages
- β Hash Brown potatoes or pancakes or waffles
- β Assorted breads, including white, wheat, bagels, muffins and Pop Tarts
- β Two (2) boxes of assorted cold cereals – to include one (1) healthy and (1) sugar rush
- β Six (6) assorted individual packages of instant oatmeal
- β Fresh fruit to include bananas, apples, oranges, grapes, melons (keep stocked throughout day)
- β Six (6) individual assorted no fat yoghurt
- β Butter, margarine, cream cheese, peanut butter, assorted jams, Tabasco, ketchup, small salsa.

BEVERAGES: Spring water, Perrier, Orange Juice, skim & whole milk, Snapple Iced Tea, asstd. soft drinks (Coke, Diet Coke, Root Beer, Grape soda) Hot Tea & Coffee at all times

PURCHASER MUST PROVIDE ALL APPROPRIATE PLATES, EATING UTENSILS, NAPKINS, CUPS, ETC.

°We would also ask you to please feed the local hands the same breakfast as the touring crew so that they are in a civil mood for the rest of the day!

Touring party for breakfast- THIRTEEN (13) + locals

LUNCH:

Please provide a hot lunch @ approx. 12:00pm of the following:

- β 2 Types of Soup – one veg, one meat
- β One (1) hot meat dish (i.e. hamburgers, grilled sandwiches, lasagne, shepherd's pie)
- β One (1) hot vegetarian dish (i.e. veggie versions of meat dishes!)
- β Deli platters with assorted non-processed meats, non-processed cheeses, egg and tuna salad for sandwich making. (Keep meat separate from the rest please!)
- β Variety of breads including white, wheat, rye, bagels, and Kaiser buns.
- β All sandwich extras including lettuce, tomato, onion, dill pickles, sprouts, cucumber, etc.
- β Green and one other type of salad.
- β Cookies, brownies or some other sugar-fix treat!
- β All required condiments as listed at breakfast including assorted salad dressings.

- BEVERAGES: Spring water, Perrier, Orange Juice, skim & whole milk, Snapple Iced Tea, asstd. soft drinks (Coke, Diet Coke, Root Beer, Grape soda) Hot Tea & Coffee at all times

*Also supply all appropriate condiments and eating utensils.

Touring party for lunch- THIRTEEN (13) + locals

DINNER:

Please use this basic daily dinner outline to help your caterer provide dinner for ARTISTS band & crew. IF your caterer has a specialty (local, ethnic or otherwise) of any kind, PLEASE let us know at time of advance. I am sure we would love to try it.

As a minimum guideline, dinner should include the following:

- β Red Meat dish (i.e. Steak, BBQ ribs, Pork Chops, Prime Rib, Spaghetti & Meatballs)
- β Fish or Chicken dish (i.e. Grilled Salmon, Blackened Fish, Roast Chicken/Turkey)
- β Vegetarian dish (i.e. Curry dishes, Asian stir-fry, Grilled Tofu, Stews)
- β Vegetarian Soup (i.e. Potato spinach, Carrot-Ginger, Spicy Lentil)
- β Non-Vegetarian Soup (ie. Chicken Noodle, Turkey Veg, Beef Barley, etc.)
- β Rice dish or Pasta Dish (i.e. Basmati, Couscous, Risotto, Rice Pilaf, Brown Rice)
- β Potato dish
- β Three (3) vegetable choices
- β Two (2) assorted salads with LOTS of fresh vegetables and assorted dressings
- β Fruit
- β Assorted desserts – including one chocolate and one non-chocolate

BEVERAGES: Spring water, Perrier, Orange Juice, skim & whole milk, Snapple Iced Tea, asstd. soft drinks (Coke, Diet Coke, Root Beer, Grape soda) Hot Tea & Coffee at all times

TOURING DINNER PARTY- approx. TWENTY (20) + LOCALS

Special Band Dinner Requirements – EVERY DAY

We will require the following meals to be COOKED FRESH UPON ORDER. If you are NOT cooking on site, please make us aware of your limitations at the time of advance.

2 meals of grilled or broiled salmon (sauce on side) with potatoes and steamed vegetables

2 meals of white fish with brown or wild rice and sautéed or grilled vegetables

1 meal of pasta – non dairy sauce

***** ALSO SHOULD HAVE ON HAND FROM 12:00 NOON*****

A minimum of 3 menus from good quality restaurants with the ability to provide “Healthy” take-out food within our dinner times and aftershow.

STAGE NEEDS (to be given to stage manager prior to doors opening):

- TWELVE (12) hand towels dark color, black preferred * Pre-washed PLEASE.
- TWENTY FOUR (24) sm. Non-carbonated spring water in sports bottles

FOH MIX (To be delivered in a small cooler, on ice to FOH mix by 6:00 PM)

- SIX (6) Bottles Perrier mineral water
- SIX (6) Bottles Spring water

DRESSING ROOMS

2 Dressing Rooms large enough to accommodate TEN (10) people and FOUR (4) wardrobe cases, restricted from the general public, and in close proximity to the stage.

Requirements include as follows:

- Lavatory facilities within or close to dressing room, stocked with soap and towels and restricted from the general public.
- Air-con and/or heating that can be adjusted as required.
- Two (2) or more grounded electrical outlets
- Access to room upon arrival of equipment and at least two (2) hours after performance.
- Comfortable seating for 10 people.
- Two (2) tables in which items from rider may be placed on.
- Two (2) well-lit full-length mirrors
- One (1) Analog phone line with RJ-11 modular jack capable of connecting to the internet.

BECK DRESSING ROOM CATERING

- Small fruit bowl to include bananas, oranges, apples, watermelon and **5 ripe avocados**.
- Selection of raw (plain/unsalted) nuts including: almonds, cashews, and pistachios.
- Small tray of fresh cut vegetables.
- Hummus with 1 pkg. of whole-wheat pita.

- Electric kettle.
- One box of PG Tibs English tea
- Variety of herbal teas including mint, chamomile, and green tea.
- Four (4) Lemons (uncut), honey, mugs, etc.
- One (1) carton of fresh squeezed orange juice. Non-pasturized and organic ONLY please
- Ten (10) single size bottles of healthy electrolyte replenishment drinks (ie. Recharge)
- Forty Eight (48) small bottles of water. NO EVIAN PLEASE! (Room Temp.)
- Three (3) assorted chocolate bars.
- Two (2) bottles of very good quality red wine. (Approx. \$40 - \$50 USD)
- Twenty Four (24) large, clean, dry towels.

Paper plates, disposable hot & cold cups, utensils, paper napkins, wine glasses, corkscrew, etc.

Dressing room to be completed 1 hour before soundcheck time.

AFTERSHOW FOOD:

Take away food for a total of approx. **TWENTY (20)** people.

Specifics to be sorted Day Of Show by Tour Manager & Production Manager.

BUS PROVISIONS FOR EACH BUS:

(Please have available by 6:00 PM to place on buses)

- 1 case (24) bottled beer - type TBA day of show
- 1 bottle good quality red wine
- 1 bottle good quality white wine
- 2 cases litre bottles water- Naya, Dasani, Aquafina, Crystal Geyser etc (no Evian).
- 1 case assorted soda – Coke, Diet Coke, Root Beer, Grape, Sprite
- (3) Quarts Gatorade (asstd. flavors)
- (1) 1/2 gallon milk
- (1) 1/2 gallon orange juice
- (1) 12 pack variety cereal
- (1) Large package of Oreo cookies
- (1) Large bag of Tortilla or potato chips
- (1) Large pack of asstd. chocolates (Snickers, Kit-Kat, M&Ms, etc.)
- (1) Sleeve Large Red Solo cups
- Paper plates, napkins, plastic knives / forks / spoons
- 40lbs clean ice

Thank You!!!

Beck Band & Crew

Beck! Audio Spec - FESTIVAL Format Tour

F.o.H. Speaker System (Provided by PURCHASER):

A top quality, state of the art Line Array type PA

Acceptable systems are: Clair Brothers I4, VDOSC, EV X-Line, Adamson Y-Axis

Additional subs are required in addition to the Line array speakers.

System must be flown whenever physically possible.

Ground stacking should be looked at as a last resort in every situation.

Audio Contact:

FOH Engineer: Jon Lemon

jonlemon@eircom.net

+ 44 7770 431 712 mobile

+ 1 216 409 9661 US cell

F.o.H. Control (carried by ARTIST)

Digico D5 Console

Smart C2 Compressor

Manley Vox Box

TC D2

TC M5000-M6000

Summit DCL 200

Monitor System (carried by ARTIST)

Midas Heritage 3000

8-12AM

ML18

8 channels TC Eq with remote

M5000

PCM 90

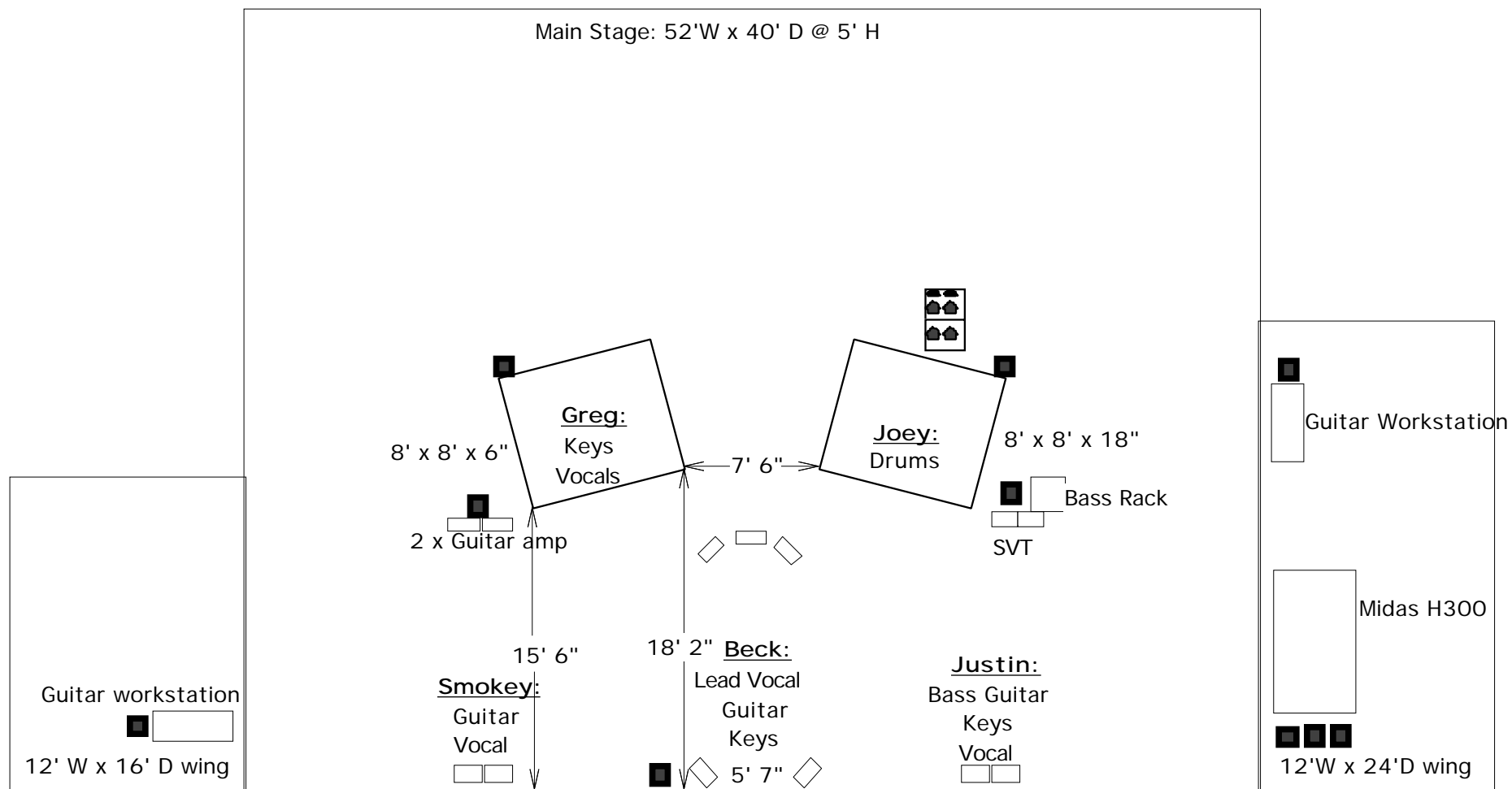
SDE 3000

Smart C2 stereo compressor

Distressor

BSS DPR 402

With all necessary control electronics, cabling, amplifiers, A/C power distribution.



■ = Grounded 20 Amp / 120V Quad box

Beck! Stage Plot

Seachange 2003 Tour

Drawn By: Prod. Mgr. Jim Pettinato

+1 (949)355-9637 cel / jimmy.pet@aol.com

Scale = 1/8"

Rev. 03/09/03

