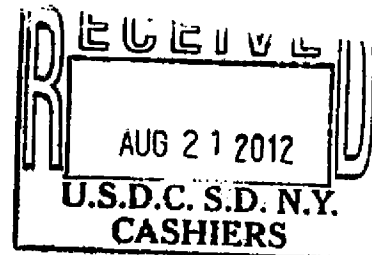


JUDGE CASTEL

12 CIV 6360

Michael B. Kramer [MK 7071]
Peter T. Salzler [PS 2610]
MICHAEL B. KRAMER & ASSOCIATES
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*Attorneys for Plaintiff,
Nappy Boy Touring, LLC*



UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----X
NAPPY BOY TOURING, LLC,

Case No.:

Plaintiff,

-against-

COMPLAINT

MATTHEW "MATEO" RAJKUMAR,
PAPERCHASE ENTERTAINMENT AND
TOURING PTY LTD., and DWAYNE CROSS,

Defendants.
-----X

Plaintiff, Nappy Boy Touring, LLC (hereinafter, "Plaintiff" or "NBT"), by its
attorneys, Michael B. Kramer & Associates, alleges for its complaint as follows:

THE PARTIES

1. Plaintiff is a limited liability corporation organized and existing pursuant to the laws of the State of Florida.
2. Plaintiff is the exclusive furnishing company for the professional services of Faheem Najm p/k/a "T-Pain," the internationally acclaimed, Grammy Award winning, recording artist. Such professional services include concerts and public appearances.

3. Upon information and belief, Defendant, Matthew “Mateo” Rajkumar is a licensed booking agent that represents various recording artists in negotiating appearance agreements with third parties throughout the world.

4. Upon information and belief, Rajkumar is an individual doing business as American Talent Agency, Inc. and/or American Talent Agency (“ATA”) with a place of business at 248 West 35th Street, New York, New York.

5. Upon information and belief, Defendant, Paperchase Entertainment and Touring Pty Ltd. (“Paperchase”), is an Australian corporation with a place of business at Suite 4, 12A Garden Street, South Yarra, VIC 3195, Australia.

6. Upon information and belief, Paperchase organizes and promotes concerts in Australia.

7. Upon information and belief, Paperchase has engaged in business in the State of New York by contracting in New York for the appearances of T-Pain and, other artists, as delineated herein.

8. Upon information and belief, Defendant, Dwayne Cross (“Cross”), is, either the principal of Paperchase or does business as Paperchase and is a resident of Australia.

JURISDICTION AND VENUE

9. This Court has jurisdiction over this action pursuant to 28 U.S.C. §1332. The amount in controversy exceeds \$75,000, exclusive of interest and costs, and is between citizens of different states.

10. Venue is proper in this District under 28 U.S.C. § 1391(a)(2)-(d) because a substantial part of the events giving rise to the claim occurred in the District and the corporate defendants regularly conduct business in the State, County, and City of New York.

FACTUAL BACKGROUND

11. Plaintiff is the exclusive agent of Faheem Najm p/k/a “T-Pain,” an internationally acclaimed, Grammy Award winning recording artist, songwriter and actor.

12. Plaintiff has retained the services of Rajkumar, doing business as ATA, for the purpose of booking concert performances for T-Pain in various venues throughout the world (the “Booking Agreement”).

13. On or about March 14, 2012, Plaintiff, through its agent Rajkumar, entered into an agreement (the “March 14th Agreement”) with concert promoter Dwayne Cross for Paperchase, in which T-Pain would, *inter alia*, perform in four (4) concerts in Australia over two consecutive weekends, on April, 14-15, 21-22, 2012. (the “Australian Concerts”). (A copy of the March 14th Agreement is annexed hereto as Exhibit “A”).

14. Pursuant to the March 14th Agreement, Paperchase agreed to pay a deposit of \$400,000.00 to Rajkumar, doing business as ATA, on or before March 23, 2012 as pre-payment for T-Pain’s services (the “Contract Deposit”).

15. Upon information and belief, ATA and Paperchase were involved in other agreements to book other recording artists for the Australian Concerts.

16. Upon information and belief, Paperchase was required to deposit funds to Rajkumar's account as prepayment for the services of the other recording artists.

17. Upon information and belief, Rajkumar was to receive \$700,000.00 or more from Paperchase as prepayment for the services of T-Pain and the other artists.

18. Before T-Pain traveled to Australia, Rajkumar represented to Plaintiff that he had received \$350,000 of the Contract Deposit.

19. Rajkumar further represented to Plaintiff's representatives that Paperchase had stated that it would send the remaining \$50,000.00 of the Contract Deposit before T-Pain performed the last two concerts on April 21-22, 2012.

20. At the time the foregoing representations were made, Plaintiff had no knowledge of any sums due and owing to Rajkumar from Paperchase for the prepayment of other recording artists.

21. Rajkumar also represented to Plaintiff that he would release \$200,000.00 of the Contract Deposit to Plaintiff after T-Pain completed the first two (2) shows in Australia, which performances occurred on April 14-15, 2012.

22. Plaintiff fully complied with the March 14th Agreement by causing T-Pain to perform in the April 14-15, 2012 concerts.

23. Upon information and belief, Cross and Paperchase did not pay the \$50,000.00 balance owed pursuant to the March 14th Agreement.

24. Upon information and belief, at all times relevant hereto, Rajkumar knew that the balance of the Contract Deposit was not paid.

25. On or about April 19, 2012, Rajkumar released only \$100,00.00 of the Contract Deposit to Plaintiff.

26. T-Pain performed in the final two (2) concerts of the Australian Concerts on April 21-22, 2012. At that time, Plaintiff was unaware that Rajkumar had not received the full Contract Deposit.

27. On or about April 23, 2012, Plaintiff demanded the balance of the Contract Deposit be paid by Rajkumar.

28. On or about April 25, 2012, Rajkumar, for the first time informed Plaintiff that he had not received \$350,000.00 of a total of \$700,000.00 in total deposits that it was supposed to receive from Paperchase to pre-pay T-Pain and other artists booked by Rajkumar.

29. Rajkumar did not inform Plaintiff of the fact that he had not received the full payment due to Plaintiff until after T-Pain had performed in the remaining Australian Concerts on April 21-22, 2012.

30. Upon information and belief, Rajkumar, acting alone or in concert with, Paperchase and Cross concealed the fact that Rajkumar had not received the full Contract Deposit in order to keep secret Paperchase's breach of the March 14th Agreement and to ensure that T-Pain would perform in the final two concerts of the Australian Concerts.

31. Despite due demands for payment, Rajkumar has failed to pay Plaintiff the remaining \$300,000.00 due and owing under the March 14th Agreement and pursuant to his agency agreement with Plaintiff.

32. Despite due demands for payment, Paperchase has failed to pay Plaintiff the remaining \$300,000.00 due and owing under the March 14th Agreement.

33. Despite due demands for payment, Cross has failed to pay Plaintiff the remaining \$300,000.00 due and owing under the March 14th Agreement.

34. Upon information and belief, at all times relevant hereto, Cross exercised complete dominion and control over Paperchase.

35. By colluding with Rajkumar to hide the fact that Rajkumar had not received the full Contract Deposit from Paperchase until after T-Pain performed the final two concerts, Cross abused the privilege of doing business in the corporate form.

AS AND FOR A FIRST CAUSE OF ACTION
(Breach of Contract – Paperchase and Cross)

36. Plaintiff repeats and realleges the allegations contained in Paragraphs 1 - 35 as if fully set forth herein.

37. The March 14th Agreement constitutes a binding agreement between Plaintiff and Defendant Paperchase and/or Defendant Cross doing business as Paperchase.

38. Plaintiff has fully performed any and all obligations required of it pursuant to the March 14th Agreement.

39. Paperchase and Cross breached the Agreement by, *inter alia*, failing to pay the full Contract Deposit of \$400,000.00 into ATA's account by March 23, 2012, which breach has continued to this day.

40. By virtue of the above, Plaintiff has been damaged in an amount not less than Three-Hundred-Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

AS AND FOR A SECOND CAUSE OF ACTION
(Breach of Contract –Rajkumar)

41. Plaintiff repeats and realleges the allegations contained in Paragraphs 1 - 40 as if fully set forth herein.

42. Plaintiff and Rajkumar, doing business as ATA, have a binding agreement pursuant to which Rajkumar was to act as agent and fiduciary for Plaintiff in providing booking services throughout the world for the appearance of T-Pain.

43. In addition, Rajkumar was obligated to act as collection agent on behalf of Plaintiff in respect of each booking agreement Rajkumar negotiated on behalf of Plaintiff

44. Plaintiff has fully performed any and all obligations required of it pursuant to the Booking Agreement.

45. Rajkumar breached the Booking Agreement by, *inter alia*, failing to collect on behalf of Plaintiff the full Contract Deposit due to Plaintiff pursuant to the March 14th Agreement and/or by retaining sums received from Paperchase.

46. By virtue of the above, Plaintiff has been damaged in an amount not less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

AS AND FOR A THIRD CAUSE OF ACTION
(Breach of Fiduciary Duty –Rajkumar)

47. Plaintiff repeats and realleges the allegations contained in Paragraphs 1 – 46 as if fully set forth herein.

48. The Booking Agreement creates a fiduciary duty on behalf of Rajkumar to act in the best interests of Plaintiff.

49. Rajkumar breached their fiduciary duty to Plaintiff by knowingly failing to inform Plaintiff that Rajkumar had not received the full amount of the Contract Deposit before T-Pain performed the last two Australian Concerts and by withholding information from Plaintiff, which caused Plaintiff to permit T-Pain to render services in the concerts of April 21 and 22, 2012.

50. By virtue of the above, Plaintiff has been damaged in an amount not less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

AS AND FOR A FOURTH CAUSE OF ACTION
(Fraud –Paperchase, Rajkumar & Cross)

51. Plaintiff repeats and realleges the allegations contained in Paragraphs 1 - 50 as if fully set forth herein.

52. Upon information and belief, Rajkumar knew that he had not received the full Contract Deposit before T-Pain was scheduled to perform the final two concerts of the Australian Concerts.

53. Upon information and belief, Rajkumar, Paperchase and Cross colluded by agreeing to withhold advising Plaintiff of the failure by Paperchase and/or Cross to fully pay the Contract Deposit until after T-Pain had already performed the concerts of April 21 and 22 in order to increase ticket sales at the concerts.

54. Upon information and belief, Rajkumar, Paperchase and Cross intended to deceive Plaintiff in order to induce Plaintiff to continue its performance under the March 14th Agreement.

55. Plaintiff relied upon Rajkumar's, Paperchase's and Cross's representations and did not become aware of the fact that Rajkumar had not received the full Contract Deposit until after T-Pain had fully performed all of the Australian Concerts.

56. Plaintiff was injured by being fraudulently induced to allow T-Pain to perform in concerts for which ATA had not received monies on behalf of Plaintiff, as required by the March 14th Agreement.

57. By virtue of the above, Plaintiff has been damaged in an amount no less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

WHEREFORE, the Plaintiff, Nappy Boy Touring LLC, demands judgment against the Defendants on each cause of action as follows:

A. On the First Cause of Action, a monetary judgment against Defendants, Paperchase and Cross in an amount to be determined by the Court, but in no event less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

B. On the Second Cause of Action, a monetary judgment against Defendant Rajkumar in an amount to be determined by the Court, but in no event less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

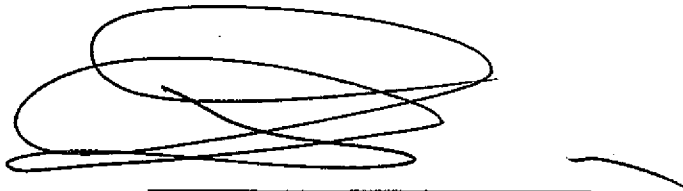
C. On the Third Cause of Action, a monetary judgment against Defendant Rajkumar in an amount to be determined by the Court, but in no event less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012.

D. On the Fourth Cause of Action, a monetary judgment against Defendants, Rajkumar, Paperchase and Cross in an amount to be determined by the Court, but in no event

less than Three Hundred Thousand (\$300,000.00) Dollars with statutory interest from March 23, 2012; and

E. Granting Plaintiff such other and further relief as the Court may deem just and proper.

Dated: New York, New York
August 13, 2012

A large, stylized handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

Michael B. Kramer, Esq.
Michael B. Kramer & Associates
Attorneys for Plaintiff
150 East 58th Street, Suite 1201
New York, New York 10155
(212) 319-0304

EXHIBIT “A”



248 West 35th Street Suite 501

New York, NY 10001

(212) 965-9740 Telephone · (212)-695-9766 Facsimile

T-Pain – Supafest Australia Tour
April 14-22, 2011

This Agreement is made this 14th day of March (“Agreement”) between Nappy Boy Touring, LLC furnishing the services of Faheem Najm p/k/a T-Pain (hereinafter referred to as ARTIST) and Dwayne Cross for Paperchase Entertainment and Touring (hereinafter referred to as PURCHASER).

TERMS AND CONDITIONS

1. ROLE OF ARTIST’S AGENT

PURCHASER acknowledges that American Talent Agency, Inc. (“ATA”) is an Agent for ARTIST and is not a party to this Agreement and that it assumes no liability hereunder.

2. ENGAGEMENT

(A) PURCHASER hereby engages ARTIST, and ARTIST accepts such engagement to perform his standard act at a first class venue with a performance according to the following mutually agreed upon itinerary:

Date	City	Venue	Capacity
April 14 2012	Brisbane, AU	RNA Showgrounds	30,000
April 15, 2012	Sydney, AU	ANZ Stadium	30,000
April 21, 2012	Melbourne, AU	Melbourne Showgrounds	20,000
April 22, 2012	Perth, AU	Joondalup Arena	30,000

(B) Any change in the above itinerary shall be subject to ARTIST’S prior approval. If any information as required above is not set forth at the time of issuance of this Agreement, PURCHASER agrees to notify ATA of the missing information, in writing, no later than, **March, 21, 2012**. Failure by Purchaser to notify ATA in writing of this information by the date provided herein will result in a material breach of the Agreement by Purchaser

(C) Performance(s) by ARTIST will be approximately forty (40) minutes in length with no intermission, exact time to be mutually agreed upon.

(D) ARTIST riders are an integrate part of this Agreement. Acceptance of this Agreement is subject to acceptance of ALL items in the ARTIST rider

3. COMPENSATION

(A) PURCHASER agrees to pay ARTIST the amount of \$360,000 (Three Hundred Sixty Thousand 00/100 US Dollars) for (4) shows and \$40,000 (Forty Thousand 00/100 US Dollars) for (4) DJ sets at the official Supafest after Parties as the feature DJ (individually and collectively referred to as the "Artist Fee"). All DJ Sets will be minimum thirty (30) minutes and billed "Featuring a Live DJ Set by T-Pain". Shows are free of all foreign taxes (including but not limited to income, value added, box office, admission, license, franchise, property or other similar taxes) and without deductions of any kind.

(B) Failure by Purchaser to make pay the Artist Fee as scheduled herein constitutes a material breach of this Agreement by Purchaser and subject Purchaser to forfeiture of any and all previous deposits made in connection with this Agreement. Deposits for the Artist Fee are due to ATA as follows:

DEPOSIT:

\$400,000 USD (Four Hundred Thousand US Dollars) must post to ATA's account on or before Friday March 23, 2012.

(C) ABSOLUTELY NO ADVERTISING MAY TAKE PLACE UNTIL DEPOSIT IS RECEIVED BY ATA.

(D) PURCHASER shall also supply the following at PURCHASER'S sole expense:

I. Roundtrip Airline Tickets from domestic home cities unless otherwise specified for (16) people (1 First class, 2 Business and 16 Economy) plus any over baggage costs on a commercial airline. PURCHASER agrees to use ARTIST's travel agent Nick Gold ("Travel Agent") to purchase flights. Travel Agent will present invoice via email for total flight cost and PURCHASER agrees to wire payment to Travel Agent within three (3) business days of invoice being presented.

II. 5 star Hotel accommodations to be approved by artist' road manager

III. Professional sound, lights and stage equipment as per rider.

IV. Local ground transportation, trucking for baggage and equipment

V. All other requirements set forth in the Rider.

4. BANK INFORMATION

American Talent Agency Inc
Artist Trust Account
248 W 35th Ste. 501
New York, NY 10001

Chase bank
Acct #: 895326189
Routing #: 02100021
Swift code: CHAS US33

Bank address:

60 East 42nd Street 2nd floor
New York, New York 10165

5. TRANSPORTATION AND ACCOMMODATIONS

PURCHASER shall furnish the following at PURCHASER'S sole cost and expense:

(A) As previously mentioned ARTIST should be provided Roundtrip airline tickets or a Travel Buyout from PURCHASER in cash for equal value of the airfare necessary to Travel for tour of Australia.

(B) Internal ground transportation (including ground transportation between airports if necessary) for ARTIST and ARTIST'S entourage and their baggage from the airport upon their arrival through the time of their departure as per rider.

(C) Five Star hotel accommodations for artist entourage as per rider, to be advanced with Artist.

6. RESTRICTIVE COVENANT

ARTIST shall be exclusive to PURCHASER, as a live musical performer, in the city and/or country specified in Paragraph 2, from execution hereof through for the duration of the engagement which is the subject of this Agreement.

7. VISAS, PERMITS, LICENSES, INNOCULATIONS, SECURITY, ETC.

(A) To the extent ARTIST has not already done so, ARTIST will supply PURCHASER (upon the receipt of the Artist Fee) with all information necessary to obtain work and other permits for the engagement which is the subject of this Agreement.

(B) PURCHASER agrees to use Global Access for any necessary visas, official letters of invitation, and any other permits and licenses required for ARTIST and entourage in connection with the engagements which are the subject of this Agreement, the cost of which shall be paid by PURCHASER prior to ARTIST'S departure from United States.

(C) PURCHASER acknowledges and agrees that ARTIST assumes no responsibility for the payment of license or other fees required to be paid by reason of ARTIST'S performance of any musical for any composition at the engagement which is the subject of this Agreement and should ARTIST incur such an expense, PURCHASER agrees to pay direct or reimburse upon receipt of invoice.

(D) ARTIST will be responsible for obtaining all inoculations and other medical procedures needed or recommended by ARTIST'S physician, the cost of which shall be reimbursed by PURCHASER two (2) weeks prior to departure, as provided hereinabove.

(E) PURCHASER agrees to pay for any local private and/or personal security deemed necessary by Artist.

8. EQUIPMENT, STAGING AND FURTHER OBLIGATIONS OF PURCHSER.

The attached Rider sets forth ARTIST's requirements. PURCHASER agrees to furnish at PURCHASER's sole cost and expense all items set forth in such Rider as well as anything else reasonably required for the proper presentation of the engagement which is the subject of this Agreement, including (if required by ARTIST) rehearsal thereof, including a suitable venue that is well heated, lighted, clean and in excellent order, stage, curtains, properly tuned grand piano and public address system in perfect working condition including microphones in number and quality required by ARTIST. ARTIST's production manager must be able to "advance" the show with a fully qualified and local production manager starting when the contract is executed. ARTIST must be afforded a full sound check no later than eight (8) hours prior to doors opening. PURCHASER shall provide and pay for all stage carpenters, electricians, electrical operators and any other labor necessary and required by any national or local union(s) to take in, hang, work and take out the entertainment presentation, all lights, tickets, house programs all licenses (including all musical performing rights licenses); special police, ushers, ticket sellers for advance and day of show sales, ticket takers, appropriate and sufficient advertising and publicity including but not limited to bill posting, mailing and distributing of circulars, display newspaper advertising and PURCHASER shall pay all other necessary expenses in connection therewith.

PURCHASER agrees to pay all amusement and other taxes. PURCHASER agrees to comply with all regulations, requirements of any national or local union(s) that have jurisdiction over the materials, facilities, services and personnel to be furnished by PURCHASER and ARTIST. PURCHASER shall provide all staging and production necessary for performance. PURCHASER shall provide and pay for all necessary resources to construct production and deconstruct production. PURCHASER agrees to furnish and pay for all necessary material and equipment and to promptly comply with ARTIST'S direction to arrange stage decor and settings for the performances hereunder. In addition to those musicians, if any, to be furnished by either ARTIST or PURCHASER pursuant to any other provisions hereof, PURCHASER agrees to furnish at its sole cost and expense such musicians, including musical contractor, as may be required by any national or local union (s) for and in connection with this engagement and rehearsals thereof. ARTIST shall have the right to name a local music contractor and to approve the choice of musicians hired locally. PURCHASER shall provide a properly heated, air conditioned, ventilated, lighted, clean and comfortable dressing room near the stage for ARTIST and ARTIST's entourage.

9. ARTISTIC CONTROL

ARTIST shall have the sole and exclusive control over the production, presentation and performance of the live performance hereunder; including but not limited to, the means and methods of the performance. PURCHASER agrees that no performers other than those to be furnished by ARTIST or approved by ARTIST will appear in connection with the engagement which is the subject of this Agreement. PURCHASER will not authorize Artist's performance hereunder to be recorded or broadcast in any manner whatsoever without written permission from ARTIST.

10. NON-PERFORMANCE:

If ARTIST is unable to perform in the event of sickness or accident then this will be considered "Force Majeure" by ARTIST and ARTIST shall not be subject to any liability. Should this occur, ARTIST and PURCHASER agree to reschedule the show for a mutually agreeable future date under the same terms and conditions outlined herein.

11. NAME AND LIKENESS RIGHTS

ARTIST agrees that PURCHASER may use the ARTIST provided photograph and ARTIST pre-approved

name and likeness in connection with the advertising and publicizing of the engagement hereunder, but such use shall not be as an endorsement of any products or service. Such rights shall be for the shows above only and extend and continue in effect only during the period beginning with the execution of this Agreement and continuing until the engagement which is the subject of this Agreement.

12. MERCHANDISING

ARTIST shall have the sole and exclusive right, but not the obligation, at ARTIST'S sole expense, to sell souvenir programs and any other souvenir items, including recording material in connection with, and at the performances(s) hereunder and the receipts thereof belong solely to the ARTIST.

13. REMEDIES

In the event that PURCHASER does not pay the Fee or the costs of visas, prescriptions and inoculations or fails to deliver wire transfer to Travel Agent as specified in section 3D for airplane reservations or ground reservations on or before the dates and times specified above or otherwise defaults in performing its obligations under this Agreement, without prejudice to ARTIST's other rights and remedies in such event and ARTIST shall be entitled to collect the Fee as liquidated damages and, at ARTIST's option, to terminate the agreement.

In the event that ARTIST defaults in performing its obligations under this Agreement, Purchaser shall be entitled to require ARTIST to reimburse PURCHASER for any deposits made hereunder and, at PURCHASER's option, to terminate the agreement.

14. MISCELLANEOUS

This agreement sets forth the entire understanding of the parties hereto with respect to the subject matter hereof. This Agreement can not be changed, modified or altered except by an instrument signed by the parties. This Agreement cannot be assigned or transferred without the written consent of the ARTIST. Nothing in this Agreement shall require the commission of any act contrary to law or rule or regulation of any union, guild or similar body having jurisdiction over the performance hereunder or any element thereof and wherever there is any conflict between any provisions of this Agreement and such law, rule or regulation, the law, rule and regulation shall prevail and this Agreement shall be curtailed, modified or limited only to the extent necessary to eliminate such conflict.

15. AUTHORITY OF PURCHASER'S SIGNATORY

The person executing this Agreement on PURCHASER'S behalf warrants his authority to do so, and such person hereby personally assumes liability for the payment of the fee in full.

16. NOTICES:

All notices required hereunder shall be in writing at the address stated in the signature block of this Agreement.

17. ADDITIONAL TERMS AND CONDITIONS:

The annexed Additional Terms and Conditions are expressly incorporated into this Agreement. However, this document is the controlling Agreement should any provision in the Additional Terms and Conditions conflict

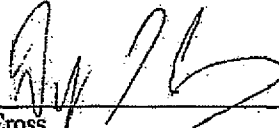
with a provision, language, definition or term in this Agreement.

The signatures below confirm that the parties have read and approved each provision set forth above and those contained in the Rider annexed hereto.

IN WITNESS WHEREOF, the parties shall be deemed to have executed this agreement in New York, New York on the date first written above.

PURCHASER:

ARTIST: T-Pain



Dwayne Cross
Paperchase Entertainment and Touring
Authorized Signatory

Nappy Boy Touring, LLC
Authorized Signatory

Matthew "Mateo" Rajkumar (Artist Agent)
Authorized Signatory



Technical Production Summary Hospitality & Travel Rider

FEB 2012

TECHNICAL, HOSPITALITY & TRAVEL RIDER 2012

ARTIST Management

Chase Entertainment

David Abram/Michael Blumstein

(954)-735-5059

dave@chaseent.com

michael@chaseent.com

Tour Production Manager

Tom Marzullo

(770)-330-0284

tomemarz@mac.com

Tour / Road Manager

Darrell "Dex" Sweat

(917) 733-8844

(404) 925-7031

dsweat00@aol.com

Tour Security Director

Carlos 'Los' Flores

(818) 626-6700

mrfflores10@gmail.com

Publicity Contact

Erica Gerard, PMK

(212) 373-6108

Erica.gerard@pmkbnc.com

1) COMPLIMENTARY TICKETS & PASSES

PURCHASER shall provide, at PURCHASER'S expense, Twenty-Five (25) complimentary tickets within the first 10 rows for each performance (no exceptions) and Twenty Five (25) passes. Tickets and passes shall be given to ARTIST'S road manager upon arrival at venue for sound check if applicable or at arrival at venue for performance.

2) WEATHER CONDITIONS

If the performance is to be held outdoors, a covered stage must be provided. In the event of inclement weather conditions, PURCHASER agrees that provisions will be made at PURCHASERS' sole cost and expense for the proper grounding of all electrical equipment so that there would be nothing that would constitute a danger or hazard to ARTIST.

3) TRAVEL REQUIREMENTS

General:

The following listing of travel requirements are to be provided by the PURCHASER at no cost to ARTIST.

All travel is to be booked through Nick Gold at 615.256.8900 /nickgold@entertainmenttv.com

All travel must be direct flights where possible and must be booked as fully refundable fares

All visas and work permits are to be obtained and paid for by the purchaser using Global Access Immigration

Flights:

One (1) First Class, Two (2) Business Class and Twenty (20) Coach Class flights.

Hotels:

One (1) suite with a balcony, Three (3) Executive King rooms with balconies, Four (4) doubles and Eleven (11) singles in a luxury (5-star) hotel subject to approval of ARTIST.

Hotel must have 24-hour room service and Cartoon Network/Adult Swim.

Security hotel room (double-room) must be adjoining or opposite Suite for ARTIST.

Ground Transportation:

For all shows within and outside of The United States, One (1) Phantom or Maybach, Two (2) 7 passenger SUV's, Two (2) 15 passenger van with rear seat removed and one Cargo Van for ARTIST and Crew upon the arrival of the ARTIST at the airport (or in town) and continuing through the stay in the market. Transportation should be available for any and all runs by ARTIST and Crew. All ground transportation must be booked through 24-Seven, contact Elizabeth Gonzales at (877) 247-1777, lizzat247@vzw.blackberry.net.

If 24-Seven is unavailable in the local market, all ground transportation vendors must be First class vendors and are subject to ARTIST approval. If a Phantom or Maybach is unavailable in the local market, ARTIST will accept a substitute luxury vehicle subject to advance approval in writing.

Per Diems:

For shows in the The United States, PURCHASER agrees to pay per diem to ARTIST Road Manager for all of ARTIST crew in cash upon arrival into the local market. Per Diem is \$35.00 (Thirty-Five and 00/100 U.S. Dollars) and required for all travel and show days related to the engagement.

For all shows outside of The United States, PURCHASER agrees to wire the full per diem to ARTIST'S bank account not less than one (1) week prior to ARTIST and/or ARTIST crew's departure from The United States. Per Diem is \$85.00 (Eighty-Five and 00/100 U.S. Dollars) and required for all travel and show days related to the engagement.

Miscellaneous Travel:

PURCHASER agrees to provide all necessary translators (minimum 1 ARTIST entourage & 1 production entourage).

PURCHASER agrees to provide all necessary airport departure taxes and personal property taxes (including taxes on ARTIST jewelry), but excluding items while purchased in the international market.

PURCHASER agrees to provide all necessary customs bonds, freight costs and broker fees for show equipment as necessary.

PURCHASER understands and agrees that additional security arrangements may be required for international performances.

4) SECURITY AND PASSES

"T Pain" laminate passes must be honored backstage. If Purchaser requires additional credential levels then they will be used in conjunction with T-Pain laminates and buyer agrees to provide 25 of the appropriate level credentials that allow access to backstage, stage, dressing room and hospitality areas. ONLY T-Pain laminates will be honored in T-Pain dressing rooms and onstage during T-Pain performance.

T-Pain requires One (1) security personnel for T-Pain Dressing Room at all times.

T-Pain requires Two (2) security personnel (to be assigned by T-Pain director of security) for the show performance. Please note this is in addition to venue and barricade security for general show needs. All sound checks will be closed to any non-essential personnel

Tour has a first three songs with appropriate "photo pass only" policy for cameras allowed in the venue (advance approval required). Please ensure that the venue security director, venue manager and assistants are available for a security briefing no less than sixty (60) minutes prior to the scheduled doors opening.

5) DRESSING ROOM & CATERING REQUIREMENTS

PURCHASER shall provide at his/her sole cost expense Three (3) rooms with a lockable door. Each room shall be clean and comfortable, without order, and shall contain adequate lighting, (1) full length mirrors ea. comfortable seating, freshly clean toilet facilities within or in close proximity and climate control to maintain a comfortable temperature. This room shall be made available to ARTIST or representative upon arrival to venue. Assigned room shall remain in the possession of ARTIST until released by ARTIST or representative of ARTIST. ARTIST road manager or security should be given a key to the room upon arrival and will return it when room is released after show. Additional dressing room requirements are listed further.

6) ARTIST HOSPITALITY

General:

NOTE: It is imperative that the below hospitality requirements are met for proper ARTIST performance. Failure to meet the below requirements will result in show cancellation and forfeiture of show deposit at ARTIST'S discretion. PURCHASER shall provide all listed items at no cost to ARTIST.

Please provide all proper utensils such as plates, forks, knives, etc. as well as all condiments, hot sauce, ketchup, mayonnaise, ice for drinks, etc.

Dressing Room:

This room must have a private rest room. Clean, well-lit, secure, private, locking, climate controlled room exclusively for ARTIST and ARTIST'S staff one hour prior to load-in. Key will be available for Road/Production Manager upon load-in and will be returned after completion of load out.

To accommodate Twenty Five (25) People

- One (1) wardrobe racks
- Two (2) dozen clean hand towels – black or dark color
- Tasteful living room type furniture
 - Two (2) Couch
 - One (1) 8ft. folding tables
 - Six (6) Standard folding chairs
- Hot Water (kept in thermos or other heat containment unit)
- Assortment of Herbal teas, Throat Coat, Chamomile, etc...
- Tea service for five (5)
- Two (2) bottles of honey
- Four (4) fresh lemons
- Two (2) Dozen Large Solo Cups
- One (1) Box Cepacol Maximum Numbing Sore Throat + Coating Relief Lozenges - Cherry
- One (1) Box Strepsils Extra Strength Cherry Lozenges
- Two (2) bottles of Grey Goose
- Two (2) bottles of Hennessey Cognac
- Three (3) bottles of YELLOW NUVO
- Five (5) large bottles of premium spring water (non- carbonated, not Evian)
- One (1) Box Each Crystal Light Drink Mix On The Go, Pink Lemonade, Grape & Pomegranate
- 24-pack of coca-cola
- One (2) large tray or pan of hot wings

Lunch & Dinner or Buyout:

SPEAK TO ROAD MANAGER AS TO WHICH ONE

There shall be complimentary food and beverages for sole use of ARTIST (include (23) ARTIST traveling personnel for dinner) and crew consisting of:

Main Dishes:

Please Have A Choice Of Two Or More Of The Following:

Baked or Fried Chicken • Baked Fish • Steak • Pasta - Absolutely No Pork!

Side Dishes:

Please Have A Choice Of Two Or More Of The Following:

- Brown Rice • Mixed Vegetables (Steamed) • Potatoes (Baked Or Mashed)
- Macaroni & Cheese • String Beans or Broccoli

Salad:

Iceberg Lettuce or Romaine Lettuce:

Fresh Mixed Salad for (12) With Choices Of Dressing

Dessert:

Choice of Two Desserts Cakes and Pies

Beverages:

Orange Juice, Cranberry Juice, Apple Juice, Coke, Ginger Ale, Diet Coke, And Tea

Condiments:

Ketchup, Mustard, Mayo, Salt, Pepper, Tabasco sauce, etc.

After-show Catering:

(6) Regular Cheese Pizzas, (6) Dozen Hot Chicken Wings, 3 pans of Cheese Lasagna, (2) Case of Assorted Can Sodas, (2) Cases of Bottled Water
Off Stage for Performers: One (1) case of Bottled Water (put on ice)

VIDEO AND AUDIO RECORDING

Video and audio recording are expressly forbidden without advance written permission from T-Pain Tour Management. T-Pain reserves the right to shoot and compile archival footage as it deems necessary and appropriate.

TECHNICAL PRODUCTION

Representative of T-Pain shall have sole and absolute authority in directing local personnel, union crews, security, facility personnel, as well as, the placement and operation of all lighting & sound equipment and other production equipment during any and all Artist sound checks, rehearsals & performances. T-Pain's representative (Manager/Road Manager/Production Manager) shall have exclusive creative control in all aspects and in all detail dealing with T-Pain's performance. Purchaser understands and agrees that the below T-Pain minimum production requirements are a binding part of the performance contract and any revisions due to special circumstances MUST be agreed upon prior to contracting and confirmed in writing.

STAGE :

40'W x 30'D x 4'H (minimum dimensions) of single level unobstructed performance space. With a minimum unobstructed overhead clearance of 26 feet (from stage level). Please note this requirement addresses performance space only. All other necessary stage space (including downstage monitor line and show DJ set up) should be in addition to our requirement. Outdoor stages must be adequately covered.

QUICK CHANGE BOOTH :

Production requires an offstage 10X10 quick-change booth

STAGE RISERS:

Provided by PURCHASER, One 8'W x 8'D x 3'H (Drum. Riser with stairs) Two 8,W x 8' D x 1'H (D.J. and Keyboard Riser) One 4'H x 4'W x 2'H (BGV Riser with stairs) . Please note this riser cannot be used for other acts if other acts require a riser, additional units should be provided. Please provide black skirt material for all staging & riser. If riser must move then a suitable rolling riser must be provided. ARTIST production equipment must remain completely set up after sound check.

BACKDROP:

We carry a 32'wide x 22'long fire certified BACKDROP. We will need an upstage pipe of trust to fly it .

BARRICADE:

PROVIDED BY PURCHASER, Please provide free standing industry standard concert barricade for entire width of stage placed 4' from downstage edge. Bike rack and other non-industry standard equipment will not be accepted. We carry a

SOUND:

Production is not carrying a sound system. It is the PURCHASER's responsibility to provide a system locally that conforms to the attached specifications Local sound company will need to provide all microphone requirements for all other acts separately and in addition to the ARTIST requirements.

LIGHTING:

Production requires a locally provided lighting system consisting of a minimum of two (2) 40' trusses, (one downstage and one upstage, either flown or ground supported). This system should contain a minimum of forty-eight (48) pars per truss (total of 96) and eight (8) lekos also (1) pipe or 12x12 truss for a banner 32' wide x 22' high. In addition PURCHASER agrees to provide a minimum of sixteen (16) varilite 3k profile's or MAC 2k profile's also a minimum of (8) Mac 2k wash's, (8)

Atomic strobes and a minimum of three (3) Mole Fays (for audience light) for the sole use of ARTIST. Exact specifications and final plot must be approved by production manager and Lighting Director at least two (2) weeks prior to show.

Console:

The required Console Is GrandMA or HOG 1000, HOG2, or Road Hog.

All equipment must be set and available for programming at ARTIST's scheduled sound check time for a minimum of one (1) hour of dedicated programming time.

SPOTLIGHTS:

Four (4) Super Trouper spotlights in good working order located in industry standard positions with a minimum of eight (8) complete communications headset packages in good working order. PURCHASER agrees to supply four experienced operators.

FANS:

Circulation/Effect fans: Please provide four (4) 36" Drum Fans for use onstage

STAGE HAND/LOCAL LABOR:

Please provide a minimum of 8 experienced working stagehands for load in and load out.

SET UP/SOUND CHECK:

ARTIST requires a MANDATORY MINIMUM of 30 minutes set up time and 30 minutes for sound check. This must occur a minimum of two hours prior to scheduled house opening.

PERFORMANCE TIME:

ARTIST requires a minimum of sixty (60) minutes of performance time. PURCHASER GUARANTEES that under no circumstances will the minimum set time be reduced or otherwise compromised regardless of curfew or other circumstances beyond ARTIST's control.

RUNNER:

One (1) dedicated production runner for the sole use of ARTIST production, sixty (60) minutes prior to ARTIST load in with vehicle & cell phone. Runner to remain on call until released by ARTIST production manager.

TOWELS:

Production requires twenty-four (24) quality, white bath towels, and twelve (12) quality, black, hand towels. Please have available at ARTIST load in.

SECURITY AND PASSES:

The following is essential for ARTIST performance:

- **Security Guards**
 - Must have 3 (three) guards assigned to ARTIST at all times
 - Must be constant twenty-four (24) hour security
 - All guards MUST BE ARMED
 - Each guard MUST rotate out every 8 – 12 hours and be replaced with a new guard
- **Security Vehicles**
 - Must have 2 (two) SUVs assigned to ARTIST at all times
 - Each SUV must be Level Three (3) Bullet proof or higher
 - Each SUV must have dark tint
 - Each SUV must have professional/experienced drivers
- **Hotel Accommodations**
 - Two security rooms must flank each side of Artist room

"T Pain" laminate passes must be honored backstage. If the PURCHASER requires additional credential levels then they will be used in conjunction with ARTIST laminates and PURCHASER agrees to provide 25 of the appropriate level credentials that allow access to backstage, stage, dressing room and hospitality areas. ONLY ARTIST laminates will be honored in ARTIST dressing rooms and onstage during ARTIST performance.

Please direct all security related questions to our head of security:
Carlos 'Los' Flores (818) 626-6700 mrflores10@gmail.com

Although calls will vary from venue to venue typical manpower requirements are as follows:
2:00p.m.: 1-security personnel (for dressing rooms)
Show call: 2-security personnel (to be assigned by director of security)
Please note this is in addition to venue and barricade security for general show needs.

All sound checks will be closed to any non-essential personnel

Tour has a "first three songs with appropriate photo pass only" policy for cameras allowed in the venue (advance approval required)

Please ensure that the venue security director, venue manager and assistants are available for a security briefing no less than 60 minutes prior to the scheduled doors opening.

PRODUCTION ROOMS:

Production requires the following rooms. Please take all necessary steps to provide as prescribed:

1. Artist dressing room MUST have a private bathroom
2. Wardrobe
3. Production Office

The following general provision should apply to each room:

- All rooms are exclusive to artist.
- All rooms must lock with keys to be provided to production manager one-hour prior to ARTIST load in.
- All food items should be fresh and covered by clear plastic wrap at the prescribed time as determined by the tour manager.
- Please exercise caution with easily spoiled items such as mayonnaise. Please keep these items appropriately chilled
- All rooms are to be appropriately climate controlled (heating and air conditioning) to maintain a constant selectable temperature of 68 to 75 degrees (Fahrenheit). Please be certain to have necessary keys and access to appropriately adjust dressing room climate at all times.
- All rooms must be cleaned prior to production arrival and designated off limits to all but artist & artist staff.
- Please stock dressing room toilet facilities with fresh hand soap, towels, toilet paper and tissue.
- Dressing room should have a minimum of one full length mirror
- Each banquet table (other than office tables) should be covered with a clean white table cloth
- All cups, glasses, plates, silverware, napkins should be of quality material

Audio Requirements

PURCHASER agrees to provide a PROFESSIONAL LINE ARRAY SOUND SYSTEM. All system specifications are subject to approval by artist production manager at least two (2) weeks prior to show date. Please provide direct contact information for sound company to Tour Production Manager:

FRONT OF HOUSE:

PROFESSIONAL MIXING CONSOLE, MUST HAVE 30 DEDICATED CHANNELS, ie:

- Yamaha PM5D-RH (First Choice)
- DigiDesign (VENUE, D- Show or Profile)
- Midas XL /Heritage series
- Yamaha (5k, 4k, 3500, PM5D-RH)

31-Band Graphic EQ for each section of individual processing
(Stereo House Mains, Subs, Front-fills, Out-fills, Delays)

Compression: (2) Two channels of tube compression (LA 2A, Summit, Avalon VT737, BSS DPR-401)

Compression: (8) Eight channels of additional compression. (DBX, Drawmer)

Multi-Effects: (2) Two multi-effect units (Lexicon PCM 91, PCM81, Yamaha SPX 990, SPX 900, YAMAHA 2000, TCE Reverb)

Delay: (1) One Tap Delay unit, (TC Electronics D-2, Roland SDE 1000)

One (1) SHURE SM58 Talkback Microphone returned to monitor console.

Intercom system for communication between house and monitor console (Independent of all other production systems)

MONITORS:

CONSOLE:

YAMAHA PM5D-RH

THIS BRAND, MAKE AND MODEL IS NECESSARY FOR THE SHOW, NO EXCEPTIONS, NO SUBSTITUTIONS.

MONITOR WEDGES:

18 quality bi-amped monitor wedges with ample power, placed per stage plot with 2 wedges for monitor Cue

Preferred systems:

Meyer Sound MJF-212a

D&b Audiotechnik M2

L'Acoustics 115xt

SIDEFILLS:

3-way stereo system, 2-way tops over dual 18" subwoofers

One system per side of the stage

DRUM FILL:

2 single 18" subwoofers (L'acoustics DV-Sub, D&B Q-sub, Clair ML-18)

1 monitor wedge

IN-EAR MONITOR SYSTEMS:

5 wireless IEM systems with antenna distribution: Shure PSM900(preferred), Sennheiser G2

2 hardwired IEM systems: Shure PSM600 or Future Sonics hardwire system

Please include 4 sets of spare generic ear buds

BASS SUB

1 single 18" subwoofer (L'acoustics DV-sub, D&B Q-sub, Clair ML-18) *Please make sure drum subs and bass sub are the same make and model.*

Mix 14: Drum Ears R

MIXES:

Mix 1: Ds Onstage (4 Wedges)

Mix 2: Ds Offstage (4 Wedges)

Mix 3: Sidefill SR

Mix 4: Sidefill SL

Mix 5: Keys L (1 Wedge)

Mix 6: Keys R (1 Wedge)

Mix 7: Bass (2 Wedges)

Mix 8: DJ (2 Wedges)

Mix 9: Guitar Ears L

Mix 10: Guitar Ears R

Mix 11: Pro Tools Ears L

Mix 12: Pro Tools Ears R

Mix 13: Drum Ears L

Mix 15: Drum Fill (Sub+wedge)

Mix 16: Guitar Wedge (1 Wedge)

Mix 17: T-Pain Ears L

Mix 18: T-Pain Ears R

Mix 19: BGV Ears L

Mix 20: BGV Ears R

Mix 21: Bass mix sub

Mix 22: Open

Mix 23: Verb 1

Mix 24: Verb 2

Matrix 1&2: Spare Mix 1

Matrix 3&4: Spare Mix 2

Cue Bus: Stereo Wedges

Monitor Bus: In-Ears

MICROPHONES:

Four (4) SHURE UHF-R Series wireless handheld microphones with SM58 or Beta 58 capsules. This Brand, Make and Model is a **MUST, NO EXCEPTIONS, NO SUBSTITUTIONS.**

All microphones, stands, DIs, and cables for band per input list.

4 switched SM58s as per input list for talkback

Please include stands for wireless systems antennae

House	Monitor	Input	Mic-DI	Stand	Dynamics	48v
1	1	KICK	SHURE BETA 91	Short Boom	Gate	Yes
2	2	KICK	SHURE BETA 52		Gate	
3	3	SN Top	SHURE BETA57		Gate	
4	4	SN Bottom	SHURE SM81	Short Boom	Gate	Yes
5	5	SIDE SNARE	SHURE SM57	Short Boom	Gate	
6	6	HI HAT	SHURE SM 81	Short Boom		Yes
7	7	RACK 1	SHURE SM98A	Drum Mount	Gate	Yes
8	8	RACK 2	SHURE SM98A	Drum Mount	Gate	Yes
9	9	RACK 3	SHURE SM98A	Drum Mount	Gate	Yes
10	10	FLOOR 1	BETA 56	Short Boom	Gate	
11	11	FLOOR 2	BETA 56	Short Boom	Gate	
12	12	OH-L	SHURE SM81	Boom		Yes
13	13	OH-R	SHURE SM81	Boom		Yes
14	14	RIDE	SHURE SM81	Short Boom		Yes
15	15	DRUM PAD	Countryman DI			Yes
16	16	BASS	Countryman DI			Yes
17	17	BASS KEY 1	Countryman DI			Yes
18	18	BASS KEY 2	Countryman DI			Yes
19	19	E-GTR-L	SHURE KSM 32	Short Boom	Comp	Yes
20	20	E-GTR-R	SHURE KSM 32	Short Boom	Comp	Yes
21	21	MAIN KEY-L	Countryman DI		Comp	Yes
22	22	MAIN KEY-R	Countryman DI		Comp	Yes
23	23	TOP KEY-L	Countryman DI		Comp	Yes
24	24	TOP KEY-R	Countryman DI		Comp	Yes
25	25	DJ-L	Countryman DI		Comp	Yes
26	26	DJ-R	Countryman DI		Comp	Yes
27	27	SEQUENCE 1	Countryman DI		Comp	Yes
28	28	SEQUENCE 2	Countryman DI		Comp	Yes
29	29	SEQUENCE 3	Countryman DI		Comp	Yes
30	30	SEQUENCE 4	Countryman DI		Comp	Yes
31	31	SEQUENCE 5	Countryman DI		Comp	Yes
32	32	SEQUENCE 6	Countryman DI		Comp	Yes
33	33	SEQUENCE 7	Countryman DI		Comp	Yes
34	34	SEQUENCE 8	Countryman DI		Comp	Yes
35	35	DJ, VOCAL	SHURE UHF-R BETA 58	Straight Round	Tube Comp	
36	36	T-PAIN VOCAL	SHURE UHF-R BETA 58	Straight Round	Tube Comp	
37	37	T-PAIN SPARE	SHURE UHF-R BETA 58	Straight Round	Comp	
38	38	BGV VOCAL	SHURE UHF-R BETA 58	Straight Round	Comp	
39	39					
40	40					
41	41					
42	42					

43	43	DRUM TALKBACK	SHURE Switched SM-58	Tall Boom	*MONITORS ONLY	
44	44	SEQ. TALKBACK	SHURE Switched SM-58	Tall Boom	*MONITORS ONLY	
45	45					
46	46	MC VOX	HOUSE WIRELESS			
47	47	MON TB	SHURE Switched SM58			
48	48	FOH TB	SHURE Switched SM58	Boom		
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				
Stereo Return 1	Stereo Return 1	FX				

FOH PA ZONES	OUTPUT ASSIGNMENT
MAIN PA	MATRIX 1-2
FRONT FILLS	MATRIX 3
SUBS	AUX 24

MONITOR OUTPUTS (PM5D)	ASSIGNMENT
MIX 1	DS onstage wedges
MIX 2	DS offstage wedges
MIX 3	Sidefill SR
MIX 4	Sidefill SL
MIX 5	Keys L
MIX 6	Keys R
MIX 7	Bass
MIX 8	DJ
MIX 9	Guitar Ears L
MIX 10	Guitar Ears R
MIX 11	ProTools ears L
MIX 12	ProTools ears R
MIX 13	Drum Ears L
MIX 14	Drum Ears R
MIX 15	Drum fill
MIX 16	Guitar wedge
MIX 17	T-PAIN ears L
MIX 18	T-PAIN ears R
MIX 19	BGV ears L
MIX 20	BGV ears R
MIX 21	
MIX 22	
MIX 23	
MIX 24	
MTX 1	SPARE MIX 1L
MTX 2	SPARE MIX 1R
MTX 3	
MTX 4	
MTX 5	
MTX 6	

MTX 7	
MTX 8	

Backline Requirements

DRUMS DW BRAND ONLY!!

Kick 18x22" With floor mount

Toms

6x8/7x10/8x12/16x14/16x16

SNARES

5"x13"

7"x 13"

DW 9000 Hardware

(9) Boom cymbal Stands

(1) Rack Stands

(2) Snare Stands

Hi Hat Stand (2 Legs)

(1) 9000 (1) 5000 DW Foot Pedal

SPDS Clamp with stand

Roland SPD-S Pad

Floor Tom Legs (6)

Throne (Airlift seat with thumper)

Drum Carpet

Cymbals/ Paiste Dark Energy

20" ride 19" crash 18" crash 18" Ozone 17" crash 14" chyna 10" splash 8" splash 14" hi hats

Drum Heads Remo

Toms/ Coated Power stroke

Snares/ Power Stroke Coated 3

Kick/ Coated Power Stroke X

BASS

(3)Guitar Stands

(1)GK1001 RB (1) GK2001

(1)Mackie 1202 Mixer

(2)Chromatic TU-2

(1) 4x10 Cabinet (1) single 15 RBH Series

KEYBOARDS

(1)YAMAHA MOTIF ES 8

(1)M-AUDIO AXIOM 49

(1)Moog Voyager

(1)Roland Fantom X7

(2) -2 Tier Keyboard Stands

(3)Sustain Pedals

Guitar

(2) Mesa Boogie 4x12 cab

(2) Triple rectifier solo head (W/Foot switch)

(2) A/B Switch

DJ RIDER

(1)NUMARK V7

(1)MIXER- RANE TTM 57 SL (2 BACKUP)

MISC

1 Bar Stool

2 sturdy 6 foot tables (one covered in black with black skirting for D.J. riser)