

# PINK MARTINI

## CONTRACT RIDER - NORTH AMERICA - 2026

### ARTIST PROVISIONS – STAGE AND BACKLINE

#### **22. technical specifications – sound system**

Current plots for stage, lights and sound can be downloaded at [www.pinkmartini.com/tech](http://www.pinkmartini.com/tech). Purchaser agrees to provide a professional sound system with the specifications set out as follows:

The sound system shall be set up and tested to be in complete working order before the arrival of the Artist. Purchaser shall provide a high-quality professional sound reinforcement system. This system should have smooth frequency response from 55 HZ to 16 KHZ with sufficient power, even room coverage, and no distortion or outstanding noise. The system shall be capable of evenly covering the entire listening area and must be able to reach loud (110 dB at mix position) levels without audible distortion. All speaker enclosures should be of a reputable make (L-Acoustics, D&B, Meyer, JBL). The system shall include appropriate amplification, cables, connectors, snakes, microphones, mic stands, all necessary rigging hardware, etc. required to run the system and shall be provided by the sound contractor. The number of speakers will depend on the type of speaker and size of venue. A person familiar with the system shall be available for consultation during load-in, sound check, and performance. Artist shall have control of all sound in the staging and audience areas during load-in, set-up, performance, and load-out portions of the engagement, unless otherwise specified/agreed. Purchaser will provide an area for the front of house mix positions on the main floor (not in a balcony), no more than 30 meters / 100 feet from the front of the stage and as close to center as possible, with no obstructions of view between the riser and stage. The front of house mix position must be in front of the stage (not behind or at side of the stage). Please no gain sharing of head amps.

The following must be supplied by Purchaser:

One of these FOH mixing consoles is REQUIRED unless otherwise advanced with ARTIST's foh engineer:

1. Yamaha Rivage, DM7, CL5
2. Avid 6L, Profile
3. Digico Quantum, SD

The stage and monitor system must be ready and wired as per Artist's input list by load in.

monitor mix: Purchaser to provide (1) friendly and competent sound engineer to operate on-stage monitor mixing all day. The system must have enough input channels, output mixes, and wedges to satisfy the Artist's input list and stage plot. At least (24) channel monitor mixing console providing at least (7) independent monitor mixes with separate 1/3 octave equalization on each mix. 1 reverb for monitors must be provided.

wedges: (8) Wedge monitors (never side fill or drum fill). The wedges should be as compact as possible (10 x 1, 12 x 1). Plus (1) Monitor cue wedge.

microphones:

- (6) SHURE SM 58s
  - (6) SHURE BETA 57s
  - (1) SHURE BETA 91
  - (4) SHURE HH RFs with SM58 heads
  - (2) PENCIL CONDENSERS
  - (1) ACTIVE DI
  - (1) PASSIVE DI
  - (5) straight mic stands with round base + other stands on input list
- The remaining microphones needed will be provided by Artist

**23. technical specifications – stage**

Purchaser shall arrange for a safe, well-braced, raised and level stage no less than 24' deep by 30' wide or 8m deep by 10m wide. Please provide (2) 8 'x 8' risers with black skirting for the drum kit and bass/guitar amps. Drum riser should be 12" high and bass/guitar riser should be 8" high. In festival changeover situations risers must be on wheels with locks. For outdoor events, stage must be completely covered. Please sweep the stage prior to Artist's arrival. Purchaser to provide stage with a black dress, a clean back drop (black curtain preferred) and enough duvetyne to cover (4) medium size road cases used on the stage. After sound check the stage crew must dress cables and clean stage.

Artist shall have at least five hours use of the stage (which will include at least one hour for sound check) before the use of it by other acts and/or the opening of the house. Artist will have at least two hours to exit the engagement location (load-out). Purchaser shall provide Artist with unobstructed use of these areas. The stage, mix position and sound system and other items aside from the Artist's equipment must be set-up prior to load-in time.

**24. technical specifications - backline**

Purchaser shall arrange for and provide rental "backline" instruments per Artist specifications, as listed below, at no cost to Artist. **No substitutions please—all gear/brand types are specific and necessary.** Backline must be approved by Artist before day of show. Backline must be unloaded and placed on stage per Artist's stage plot prior to load-in.

pink martini backline gear rental list

piano: Purchaser must provide a high-quality grand piano. Artist prefers Steinway Model B (6' 10") or Model A (6' 2") acoustic baby grand piano. If Steinway pianos are not available, Artist will accept substitute pianos of comparable size and quality from the following makers only: Boston, Knabe, Bechstein, Bosendorfer, Mason & Hamlin, Falcone, Kawai, Baldwin or Yamaha. **Under no circumstances will an upright piano or a digital piano be accepted.** The piano must be tuned to A440, A441 or A442 and placed on stage prior to the Artist's load-in. The piano may be tuned after, but not during, the sound check or artist load-in period.

bass:

- (1) Carved 3/4 (USA) size professional acoustic upright bass - 42 inch scale (measurement of strings, nut to bridge) with steel strings and adjustable bridge with pickup, "Jazz" set-up preferred.
- New or slightly used steel strings: Spirocore orchestral gauge. Must be set up 48 hours before the day of show. Absolutely no student models. Bass must be approved by Artist before day of show.
- (1) Fender Jazz Bass Electric (4 strings with frets) with shoulder strap

drum kit: (Yamaha Maple Custom or Yamaha Recording Custom, no DW drums please):

- (1) Kick drum: 20"x16" (with hole in front head for microphone)
- (1) Rack tom: 12"x8" (suspended)
- (1) Floor tom: 14"x14" (must be on legs as opposed to suspended)
- (1) Floor tom: 16"x16" (must be on legs as opposed to suspended)
- (2) Snare drums: 14"x5.5" or 14"x6" (Maple or Brass)
- (3) Drum thrones (Roc n Soc, Tama or equivalent, must be adjustable height)
- (2) Bass drum pedals with chain (Tama Iron Cobra, Pearl or Yamaha with a felt and hard beater)
- (1) Drum rug: 6'x 8' with rubber backing
- (1) Pillow for bass drum

cymbals: (Zildjian K Constantinople or K Custom, New Beat Hi Hats preferred):

- (2) 20" Ride
- (2) 17" Crash
- (2) 16" Crash
- (2) Sets of 14" Hi Hats (Top and Bottom)
- (1) 10-12" Splash
- (2) 17" Orchestral Crash cymbals with hand straps

stands: (all hardware should be double braced Yamaha or Pearl, no DW hardware please):

- (2) Hi hat stands (3 leg model)
- (2) Snare stands
- (7) Boom cymbal stands

drum heads: (Prefer slightly used heads, NO NEW DRUM HEAD FEES ALLOWED):

Bass Drum: Evans EQ4 or Powerstroke 3

Snares: Coated Ambassador Tops, Clear Ambassador "Snare Side" Bottoms

Toms: Coated Emperor Tops, Clear Ambassador Bottoms

additional percussion:

- (3) LP "Giovanni" Congas: approximate diameters of: 11" quinto, 12" conga, 13" tumba (NO Palladium)
- (1) LP "Giovanni" or "Generation II" Wood Bongo with 8" salsa cowbell and wood beater
- (1) Contemporanea Brazilian Surdo Drum 16" x 20" with napa head
- (1) Meinl Fiberglass Shekere
- (1) Meinl Aluminium Darbuka or Doumbek Drum
- (1) LP Studio Series Chimes with striker

amplifiers:

- (2) Bass amp: Aguilar Tonehammer (or equivalent) bass amplifier with cables
- (1) 4"x10" bass speaker cabinet
- (3) Guitar amps: Fender Twin '65 reissue/Blackface. Second choice: Roland Jazz Chorus
- (8) 1/4" instrument cables

other:

- (2) Clean, matching & sturdy barstools
- (10) Orchestra chairs (with flat seat and back, no armrest)

- (8) Music stands with lights
- (3) Percussion Tables (LP or Meinl)
- (4) Guitar stands (3 acoustic, 1 electric)

Backline questions or concerns? Email Artist stage manager William Reischman at [gorowill@gmail.com](mailto:gorowill@gmail.com) for clarifications. Please send proposed backline orders for approval before day of show.

### **25. sound check requirements**

Artist shall receive a thorough sound check prior to the doors opening to the public at the venue. Artist requires three (3) hours for set up and up to sixty (60) minutes of exclusive time on the house sound system with the aid of the sound technician working the venue the day of the performance.

\*NOTE: If essential backline or sound check requirements are not complied with the Artist will not be able to perform a professional show, and reserves the right to cancel the Engagement, with the Purchaser liable to the Artist for the full guarantee specified for the Engagement\*

### **26. lighting requirements**

A high-quality and professional lighting system to be provided by Purchaser. One friendly and competent operator should be available from the time of load-in through the performance. Artist shall have control of all lighting during load-in, set-up, performance and load-out portions of the engagement, unless specified otherwise.

#### lights to be provided:

(2) Follow spots (HMI 2500W)

Leko (or equivalent) Profile Spots (Ellipsoidal Reflector Spotlights) to cover twelve musician positions  
Adequate Front, Back, and Floor lighting to cover Artist stage plot. Artist prefers a full Black Curtain or Black Scrim as a backdrop as far upstage as possible

Clear communication necessary between backstage, lighting desk, and spot operators.

For any changes necessary due to in-house specs, please have house electrician contact Tour Manager to confirm house hang fits Artist needs.

### **27. venue personnel**

Purchaser to provide (1) professional Backline Technician for set up through beginning of sound check and adequate (2 – 4) competent crew to aid Artist during the entirety of Artist's load-in and load-out. Artist will supply its own FOH soundperson, who will make all final decisions regarding sound.