

Cut Capers Technical Production Rider 2025

Last Updated: July 2025

CONTACTS

ARTIST

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WELCOME

Thanks for taking the time to read this document. Cut Capers require a simple but quite specific technical spec. If anything in the document is concerning or confusing, please don't hesitate to get in touch with us to discuss it. Some things are very flexible, others are more critical, but our team is happy to work with you to make sure everything goes well.

We look forward to meeting and working with you!

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1.0 AUDIO

Cut Capers will sometimes travel with a sound engineer. The below requirements are guidelines and reflect ideal scenarios, and our engineer's preferences, not strict requirements. Much of the below is flexible.

1.1 FRONT OF HOUSE SYSTEM REQUIREMENTS

Preferred Digital Console: A&H dLive, Midas Pro Series, Soundcraft VI, Yamaha CL/QL/PM, Digico, or Avid. Avid SC48 and Profile consoles should have Wave installed, our engineer will travel with licenses if not supplied. Please no Soundcraft SI Compact, A&H QU or iLive, or anything Yamaha LS9. Presonus is unacceptable.

- Please Provide a Laptop work surface at FOH Mix Position, enough space for small 2ch Interface, Laptop and measurement mic.
- For festivals and larger venues, please provide a compact speaker and switch microphone at the FOH and MONITOR Mix Positions for bi-directional communication with the stage team.

Preferred Sound System: D&B Audiotechnik J, V, Y or SL series line array with J, J Infra, SL or B22 subwoofers configured to manufacturer specs.

Other Speaker systems: Adamson, L-Acoustics, Meyer, EAW, Nexo, Coda.

ABSOLUTELY NO RCF, Mackie, Montarbo, Audio Focus, DB Technologies, KV2 or other similar types please. These systems and monitors are unacceptable.

- The Sound System shall provide undistorted sound at 110dBA at the mix position with headroom. Even coverage throughout the venue with the use of time-aligned infill, front fill and delays if necessary. We will work with Sound Limits the 110dBA guide is to ensure there is ample headroom before distortion.
- Even SUB coverage is essential, Subs to be phase aligned to the Mains and must have plenty of headroom. Where possible please use subs that are in a physical or digital-delayed arc. Cardioid or End Fire setups are also suitable.
- Front of House console must be able to drive the mix directly to the LR bus. LCR is not acceptable, neither is subs on an aux. The LR bus can feed Matrix outputs to the system processor.
- Front of House absolutely must be in front of the system. A side of stage mix position for Front of House is unacceptable. An iPad for control of a side of stage mix position is also unacceptable.

NO GAIN SHARING between FOH and Monitors.

1.2 MONITOR SYSTEM REQUIREMENTS

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- Purchaser to provide a professional Monitor Engineer and quality monitor system with 11 x stage wedges on 11 mixes, preferably with 1x15" and 1x2" driver each (includes cue wedges). Bi-amped coax wedges are preferred.
- We require 11 monitor mixes. Where possible, wireless IEM packs would be preferred.
- High quality intercom to FOH.

Monitors: 11 x (inc Cue Wedge), plus Side Fill where available but not essential.

The stage should be a minimum 10m wide and 5m deep, not including stage required for the main sound system, monitor world, amp racks etc.

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2.0 INPUT LIST

- Some microphone substitutions are acceptable if agreed ahead of schedule.
- **IMPORTANT NOTE: Clip-on microphones are NOT suitable for this horn section.**

	CHANNEL	Microphone Requirements	Stand	Position
1	Kick IN	Shure Beta 91		USC
2	Kick OUT	Audix D6 / Shure Beta 52	Short	USC
3	Snare TOP	Telefunken M80 / Audix i5 / Beyerdynamic M201	Short	USC
4	Snare BOTTOM	Sennheiser E904		USC
5	Hats	Sennheiser E614 / DPA 2011	Short	USC
6	Rack Tom	Sennheiser E904		USC
7	Floor Tom	Sennheiser E904		USC
8	Underheads L	Sennheiser E614 / DPA 2011		USC
9	Underheads R	Sennheiser E614 / DPA 2011		USC
10	Bass DI	DI Box		USRR
11	Bass Mic	Beyerdynamic M88	Short	USRR
12	Guitar	Sennheiser E906	Short	USRRR
13	Baritone Saxophone	DPA 4099 (band provides, XLR out required)	N/A	DSC
14	Trumpet	Beyerdynamic M88 / Telefunken M80 / E906	Tall	DSL
15	Trombone	Beyerdynamic M88 / Telefunken M80 / E906	Tall	DSLL
16	Tenor Saxophone	AKG clip (band provides, XLR out required)	N/A	DSL L L L L
17	Nord Left	DI Box		USR
18	Nord Right	DI Box		USR
21	Backing Vocal - Keys	Telefunken M81 / SE V7		USR
22	Lead Vocal 1	Telefunken M81 / SE V7 / RF		DSCR
23	Lead Vocal 2 (Baritone Sax)	Telefunken M81 / SE V7		DSCL
24	Lead Vocal 3	Telefunken M81 / SE V7 / RF		USR
25	Trombone	Beyerdynamic M88 / Telefunken M80 / E906		DSLL L

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3.0 STAGE PLOT

