

HUMANHOOD



Vortex

TECHNIAL RIDER

April 2026

Appendixes:
Sample Plan

About the Show

Vortex is a full-length immersive movement/dance production exploring the concept of a vortex as a physical and energetic phenomenon in nature, in specific fluid dynamics, and in the human psyche. In the words of Nassim Hameiri: 'Life is a vortex'; from our solar system to the circular movement in galaxies and atoms, to the evolution of consciousness towards singularity.

Vortex premiered in April 2025 at Dansa Valencia (Spain) and is available for touring within the UK and internationally.

Running time: 55 minutes, no interval.

Contractual Obligations

The following technical rider constitutes a contractual requirement. Failure to negotiate any change to the following, except by mutual consent between the Presenter ("You") and HUMANHOOD ("Us") at least four weeks prior to the show date, will constitute a breach of contract leaving the presenter ("You") liable to pay all negotiated fees to HUMANHOOD, who will be entitled to cancel any performance.

HUMANHOOD tour on a 'no-contra' contract. Unless otherwise agreed, HUMANHOOD will NOT be liable for any additional costs the venue or presenter incurs fulfilling the requirements of this rider. HUMANHOOD will not accept recharges for crew or technical equipment, including where a venue has to hire in additional items to meet the requirements of the production as outlined in this rider.

Should you have concerns about meeting the requirements of the production, please contact the production manager as soon as possible. In most cases mutually agreeable solutions can be found, providing potential issues are raised and discussed in good time.

Contacts

Production Manager

David Salter
Telephone: +44 (0)78 5576 4209
Email: david@humanhood.net

Producer

HUMANHOOD
Email: info@humanhood.net

Co-Artistic Directors

Julia Robert
Rudi Cole

Co-Lighting Designer Aiden Bromley (WBD)
Composer Iain Armstrong

Stage

We require:

Minimum Performance Area: 9m wide x 9m deep (minimum proscenium opening 8.5m)

Minimum Stage Width: 11.5m width, including a minimum 1.2m wing stage left, and a minimum 1.2m wing stage right

Optimum Performance Area: 12m wide x 12m deep, or greater

Grid Height: 6.5m minimum dead for lighting bars (8m optimum)

Fly Tower: Required

Flying: Flyman required for mid-show flying, and rehearsals

Live flying of hats (single moving bar)

Live flying of full black (larger venues only)

Live flying of circular lighting truss (venues with motorised fly bars only)

Venues that do not meet the requirements above will be considered on a case-by-case basis

Stage Surface: Flat, no rake, sprung-construction suitable for dance.

Dance Floor: Matt black vinyl dance floor, running left to right, covering the whole performance area (at least 9m x 9m, and not less than the proscenium width). The floor should be taped with matt black dance floor tape.

All areas of the floor visible to the audience must be black and in good condition

Masking:

Full rear black, as far upstage as possible (no crossover required)

'German-style' upstage/downstage side masking located as far off stage as possible, preserving wings

4 Borders (full width)

1 house header

1 pair of legs

Larger venues also require:

A 2nd full black (2 total)

A black gauze

3 or 4 single legs to mask a rear platform (see 'set' below)

Entrances / Exits:

Entrances are required down stage left and right; and up stage left and right

Up stage legs are usually required to mask entrance / exit sight lines

Note: all masking should be flat and without fullness

Wings: 1.2m space required stage left and stage right; not essential up stage (no crossover required)

House Tabs:

Where available, house tabs (curtains at the front of the stage) will be used at the start and end of the performance. House tabs remain out during the interval.

Exclusive and unrestricted use of the performance area is expected at all times

Schedule and Staffing

Crew numbers shown (to be provided by venue) are based on a typical venue
A clear rig is required prior to arrival

Day 1:

Morning (09:00 – 13:00)	Load in Lighting hires (Venue arranged) Rig overhead circular truss Rig overhead lights (inc. Colour / address) Install gobo Rig hat lights Set up Production Desks Hang Masking Hang gauze (larger venues only) Rig / Set Up Sound Lay Dance Floor	4 x Lighting 2 x Stage 2 x Flys (inc. loader) 2 x Sound
Lunch		
Afternoon (14:00 – 18:00)	Continue LX install and cabling, inc. FOH Set up scaff tower (larger venues only) Install hazers LX Patching Dead Bars Tidy Wings Set up comms Floor spiking Focus (4pm) Plotting and sound quiet time Costume washing / maintenance (if req)	3 x Lighting 2 x Stage 1 x Flys 1 x Sound (inc. lunch) 1 x Wardrobe (3-4hrs)
Dinner	Sound Check 2 (with directors)	1 x Sound
Evening (20:00 – 22:00)	Dancer induction Spacing and light check with dancers Stage / technical work as required	1 x Lighting 1 x Stage (Must be able to fly) 1 x Sound (inc. dinner)

Day 2:

Morning (09:00 – 13:00)	Plotting / Technical Work as required Focus tweaks as required Sound Work Dancer warm up (studio required) Spacing and light check with dancers Stage sweep / mop	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Lunch		
Afternoon (14:00 – 18:00)	Tech run with Dancers Notes Technical work as required	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Dinner	Dancers warm up on stage	

Evening	Stage Set for performance House Opens Performance 1 (63mins)	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Post Show	Reset / power down Costume washing / maintenance	1 x Wardrobe (3hr call)**

Day 3+:

Morning* (09:00 – 13:00)	Stage sweep / mop Technical Work as required (time TBC) Dancer class (studio required)	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Lunch		
Afternoon (14:00 – 18:00)	Technical notes Tech run with Dancers Notes Stage sweep / mop	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Dinner	Dancers warm up on stage	
Evening	Stage Set for performance House Opens Performance 1 (63mins)	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Post Show	Reset / power down Costume washing / maintenance	1 x Wardrobe (3hr call)**

Notes:

* A morning call is not usually required after day 3.

** A wardrobe call is not required after the final performance

Get Out:

Humanhood Get Out (1hr)	Pack up all toured items Derig hat lights Pack costumes Retrieve gobo	3-4 x Lighting 2 x Stage 2 x Flys (inc. loader) 1 x Sound
Venue Get Out (2-3hrs)	De-rig Lighting inc. hires, sound, masking, floor; Load lighting hires (if applicable)	(Venue to staff as appropriate)

Notes:

The performance includes mid-show flying. For consistency we require the same flyman for the day 2 afternoon technical rehearsals, and all subsequent performances.

Language

The touring team technical natively speaks English. For venues where the local technicians are unable to communicate in English a translator will be required.

Set

HUMANHOOD provide:

6 **hats** containing light bulbs, suspended from a **fly bar**. These hats fly in and out mid show and require a **show flyman**.

Where a fly tower is not available, a single bar will be required that can fly in / out during the show.

We require:

6 dimmed circuits (individually controlled), and 6 load lamps placed out of sight. See *Lighting* below for more information.



For larger venues we require:

A black **gauze** of an appropriate size to fit the venue
Conduit to weight the gauze

A **2nd full black**, to sit behind the gauze, and fly in / out mid show

A 4m tall double-width **scaffolding tower**, with a platform height of 2.8m – 3.2m, and a footprint in the region of 1m deep x 1.2m wide.

The tower is used to elevate a single performer, and the height of the platform will depend on auditorium sightlines and tower design. Where safety allows, the front guard rail may be lowered or removed to increase visibility of the performer.

Please ensure venue staff are competent and trained as required in scaffolding tower assembly.

The platform will also require **masking** – usually spare **legs** can be fixed to the front and sides of the tower. We also request the tower platform is **carpeted** to help reduce noise.



Lighting

HUMANHOOD provide:

Timecode:

1 x ETC Response SMPTE Gateway, for triggering lighting via audio timecode

Gobo:

1 x Custom Gobo (1 x moving light gobo)

Please confirm model of moving light in advance, to ensure correct fit of gobo

Specials:

- 6 x Pendant lights, consisting of dimmable 50w GU10 bulbs with hat lampshade, on 9m cables with 16A plugs. We also tour 16A to Schuko adapters for these lights
- 2 x Birdie (Par16) lights on 50w GU10 bulbs (Used in large venues with rear tower only)

We require:

Desk:

Etc Gio with 2 x TFT screens

(Acceptable alternatives: ETC Ion, ETC Ion XE, ETC Eos TI, Eos Apex, with 2 TFT screens)

2 or 3 Universes of DMX Required

- Universe 1: Generics and Circular Truss Movers
- Universe 2: All other movers and atmospherics
- Universe 3: Spare (allows for venue LED profiles / fresnels; or mover substitutions)

Dimmers:

67 x 1kw channels for generics (65 for smaller venues with no tower)

Plus power for all other items (lighting and effects)

Plus house lighting dimmers / backstage light as normally installed

House Lights:

Dimmable house lights are desired, controllable from the lighting desk.

Blackout:

The performance includes moments of very low light and of blackout. Venues are asked to ensure that any ambient light is kept to an absolute minimum. Backstage blues are required, but should be positioned such that the source is not visible, and light does not spill on to the stage / masking.

Fixtures:

Number	Unit
3	750w Source 4 Profile – 15/30 (FOH) (Alternatives: FOH profile wash as normally installed)
7	750w Source 4 Profile – 15/30 with Iris (Over stage) (Alternatives: 1kw ADB / RJ narrow zoom profile; or 19 degree / 25/50)
2*	750w Source 4 Profile – 25/50 (Over stage) (Alternatives: 1kw ADB / RJ wide zoom profile) * ONLY REQUIRED IF SCAFF TOWER IN USE
24	1kw Fresnel (Alternatives: 2kw Fresnel or 1kw PC with R119 frost)
24	1kw CP62 Black Parcan (Long nose) (Alternatives: 750w Source 4 Par with Wide Lens)
7	500w Fresnel, or equivalent Load Lamp (paired with hat lights and birdies; located out of sight of stage)
13 (+1 spare)	Robe Esprite moving head profile (Alternatives: Ayrton Ghibli, Ayrton Eurus, Ayrton Diablo) NOTE: Units not listed above must be approved in advance by HUMANHOOD. We are happy to consider units which have: • A minimum brightness of 19,000 Lumen (no less than an Ayrton Diablo) • High resolution dimming to 0% • Colour flags only (no wheel) • Zoom out to 50 degrees or more • Replaceable gobos
1	Ayrton Kyalami beam light (Must zoom as close to 0 degrees as possible) (Alternatives: Clay Paky Sharpy, Clay Paky Xtylos. Martin MH3 Beam)

All units must be fully functional, and complete with gel frames and working shutters. Barn doors are NOT required in fresnels.

Spare units as shown above must be provided in case of failure or colour / quality discrepancies.

Gobos:

One gobo on the rotating gobo wheel will be replaced with a custom gobo (supplied by HUMANHOOD) for one unit (Esprite, or equivalent).

No other gobos are used.

Gel:

Quantity	Unit	Colour	Name
24	1kw Fresnel*	L768	Egg Yolk Yellow
24	Par 64	L075	Evening Blue
3	Profile (FOH)	L200 & #119	Double CT Blue / Light Hamburg Frost
7	Profile (Over stage)	L156 & #119	Chocolate / Light Hamburg Frost
2**		L603 & #119	Moonlight White / Light Hamburg Frost

* Where PCs are provided instead of fresnels, we also require 24 cuts of #119.

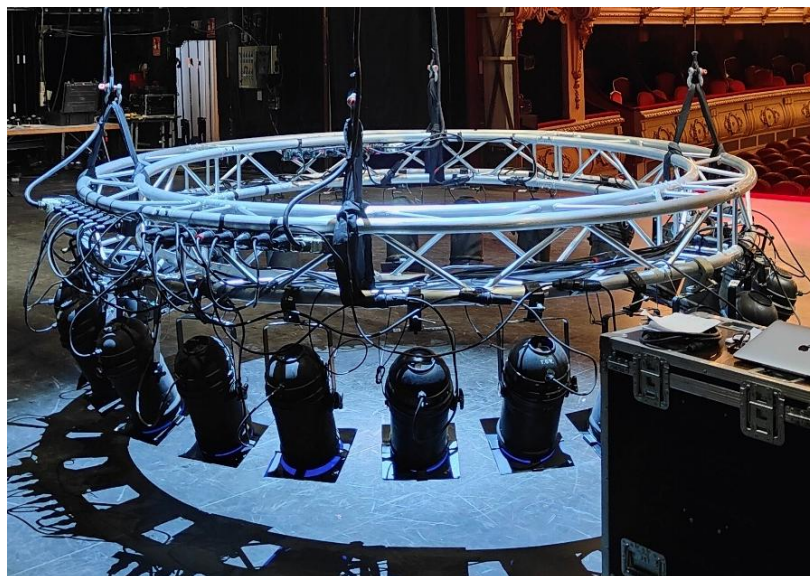
** L603 only required for venues using up stage scaffolding tower.

Gel should be supplied by the venue and pre-cut / labelled in advance of the get in. Substitutions are not acceptable.

Rigging:

1 x 3m diameter circular truss (square or apex-up triangular profile), to fly mid-show. Black preferred.

Rigging hardware to suspend circular truss from two fly bars (2 points per bar, 4 total), with a drop of 3m, e.g. using 4 of 3m black steel wires, and spansets / shackles.



For venues with no fly tower, the truss should sit as close to the bars as practical.

Cabling and Adapters:

Power and data cabling is required for all lighting units and effects (see below)

Cabling on truss to be as neat as possible, e.g. run via 4 x socapex cables. Cables to be taped to truss using matching coloured tape.

Sound

We require:**PA:**

A good quality full-range PA, providing even coverage across the whole auditorium, with separate Sub speakers and appropriate delay speakers, amplification and system processing. All rigging / cabling must be provided, and the system capable of high quality music production, free of distortion (reputable brands only Meyer, L'acoustics, D&B etc)

Where available, we will utilise any surround sound speakers already installed.

Monitors:

15 inch drivers minimum preferred. Reputable brands only Meyer, L'acoustics, D&B etc.

4x Full range Stage Monitors, discretely placed, 2 left and 2 right. Ideally flown from bar ends on trapezes (4m high)

2 x Full range stage monitors on tripods placed upstage

2 x Subwoofer placed on the floor upstage

Desk:

Digital desk required with timing, FX and EQ control, e.g. Midas, Yamaha CL/QL, Digico SD, Soundcraft VI.

Inputs:

5 local inputs at FOH control:

- Main Laptop (stereo)
- Backup Laptop (stereo)
- 'God Mic' (mono)

2 inputs on stage

- Warm up music (stereo / 3.5mm jack)

Microphones:

1 x wireless hand-held 'god mic' for rehearsals (including batteries)

1 x wired handheld (e.g. Shure SM58) for rehearsals, run to the lighting control position

Playback:

An onstage 3.5mm jack or Bluetooth input is required for playback of warm up music, either connected to the main PA, or via a stand-alone system

HUMANHOOD provide:

Playback:

2 x Macbook Pro running Qlab 4 (Main and Backup)

A Motu Ultralite Mk4 audio interface, requiring 2 x ¼" jack outputs (Main)

A Focusrite Scarlett 4i4 audio interface, requiring 2 x ¼" jack outputs (Backup)

A 'Go' button allowing synchronisation between main and backup playback

Timecode:

A SMPTE switcher and XLR cabling for synchronisation of main and backup timecodes, and connection to lighting console

Effects

We require:

Quantity	Unit
1 or 2	MDG ATMe Hazer or equivalent, able to produce dense full-stage coverage without a visible source (quantity depends on venue size) Sufficient fluid / CO2 to run for the duration of our time on site
2	Chauvet Cloud 9 Low Lying Fog Machine with one hose per machine – see image below. (Alternatives: MDG Ice Fog Q; JEM Glaciator X-Stream; Antari DNG-200; Heavy Fog 4000) Plus <u>low fog</u> fluid and de-ionised water if required by the machine provided. Note: A water-based fluid is preferred. Where an oil based fluid is used, additional cleaning time may be required. We recommend a small carpet and towel are placed under the hoses to collect residue.
2	Antari AF3 or AF1 fans (DMX controlled) Equivalent professional DMX controlled fans will be considered



Communication Systems

We require:

Provision of **3 wired and 3 wireless belt pack** on a single loop in the following positions:

Location	Purpose
Fly Floor	Cueing of Flyman
Sound Desk	HUMANHOOD's Sound Operator
Lighting Control Position	HUMANHOOD's LX Operator
Backstage (Wireless)	HUMANHOOD's Stage Manager
On Stage (Wireless)	HUMANHOOD's 1 st Artistic Director
Floating (Wireless)	HUMANHOOD's 2 nd Artistic Director

Note: Where wireless headsets are not available, a total of 7 wired comms are required, with 2 installed backstage (DSL and DSR) for our stage manager, one on stage for the 1st AD, and one installed in the auditorium for use by the 2nd AD during rehearsals.

Backstage

We require:

- Minimum of 2 lockable and heated dressing rooms (1 for 5 males, 1 for 3 females), equipped with mirrors and adequate lighting, with close access to toilets, showers, and the stage.
- Provision of 8 large clean towels each performance day
- Access to an on-site washing machine and drying rack / tumble drier
- Access to two costume rails and coat hangers
- Access to an iron and ironing board
- Access to drinking water, including cups where required
- Coffee, tea, fruit and snacks backstage are appreciated
- Provision of 2 large tables, one either side of the stage
- Provision of 12 chairs at the side of the stage (6 each side)

Temperature

At all times the temperature should be no less than 66°F / 19°C, both on stage, backstage, and in dressing rooms / rehearsal studios.

Internet

Reliable wireless internet is required throughout the venue for use by touring crew and performers.

Rehearsal Studio

A Studio space is required for the duration of the fit up day and the morning of the first performance day for dancer warm up. The room must be suitable for dance warm up, and large enough to accommodate 8 people warming up and rehearsing. A ceiling height of 3m+ is desired.

It will ideally be equipped with a small PA consisting of a speaker and 3.5mm mini jack lead.

Wardrobe

A 3-4 hour wardrobe call is required on the first day at a venue, for maintenance / repairs and ironing of costumes after transport. Washing / drying of costumes is sometimes also required.

A 3 hour wardrobe call is also required after each performance (except the final performance), to maintain / wash all costumes and hang them up to dry overnight.

Please Note

- Washing is required for 15 shirts/tops; 15 trousers; 17 pairs of socks; and 6 knee pads. A machine wash usually requires 4 loads (a cold delicates dark load; a cold delicates white load; a normal 30 degree dark load; and a normal 30 degree white load).
- Tops should be washed on a 'cold' (unheated) delicate or hand wash cycle, with a maximum 800rpm spin speed. Where a washing machine does not support this, costumes need to be handwashed.
- Trousers can be washed on a 'normal' 30 degree cycle with the maximum available spin speed.
- Costumes cannot be tumble dried, and should air dry overnight where possible.
- HUMANHOOD do not tour washing powder, and ask that cleaning products are provided (Non-biological Persil powder preferred, AND Ariel for use with white trousers).

Transport and accommodation

Accommodation, transport and per-diems are required for all members of the touring team, which usually consists of:

- 3 technicians (single rooms)
- 6 dancers (single rooms)
- 2 artistic directors / dancers (double room)
- 1 producer / tour manager (single room) – selected venues only

Show items are carried by hand with the technical team, in 3 cases, and the promoter should make sure all road transport is large enough to accommodate these additional cases.

For air transport, the show items require an additional:

- 2 x checked bags (up to 32KG)
- 1 x checked bag (up to 25kg)

Front of House Information

Running Time:

The production has a running time of approximately 55 minutes, with no interval.

Opening Time:

Where possible the house should open to the public no more than 30 minutes before the start of the performance.

Pre-Show Announcements:

To maintain the artistic integrity of the performance, the company does not allow pre-show announcements immediately before the start of a show. Where such announcements can not be avoided, they should be made 5 minutes before the start of the show instead.

Latecomers:

To preserve the artistic integrity of the production, latecomers may only be admitted at a single point, approximately 25 minutes after the production starts.

House Seats

The company require a minimum of 2 tickets for every performance, to allow creative members of the team or their guests to watch the performance.

Filming:

To maintain the quality of the production, the company periodically film performances for internal review.

Audience members are not permitted to take photographs or film during the performance. Filming and photography arranged by the venue will only be permitted with prior consent of HUMANHOOD, and will usually be subject to review before the footage is used.

Merchandise:

The production does not include sold merchandise.

Programmes:

Digital programmes are available for download from <https://humanhood.net/s/Vortex-Programme.pdf>. Please contact the producer for a printable QR code for display at your venue, or electronic file for local printing.

Suitability:

The production includes loud bass-heavy music. While the production is suitable for all, we recommend children younger than 6 are discouraged from attending.

Audience Warnings:

The production includes: The use of haze and smoke effects