Royal Conservatoire of Scotland

METHOD STATEMENT

Peter Pan – Royal Conservatoire of Scotland

A method statement for on stage human counterweight performer flying 'track and drop' system in the New Athenaeum Theatre.

Overview

The performance requires the character Peter Pan to raise above center of the stage floor and track a few meters stage left and then the same in the stage right direction.

Design

The designer Robin Peoples and the director Hugh Hodgart have asked for the performer to be lifted above the ground on a two point tumble harness and then track towards the SL character and then track back towards the SR character.

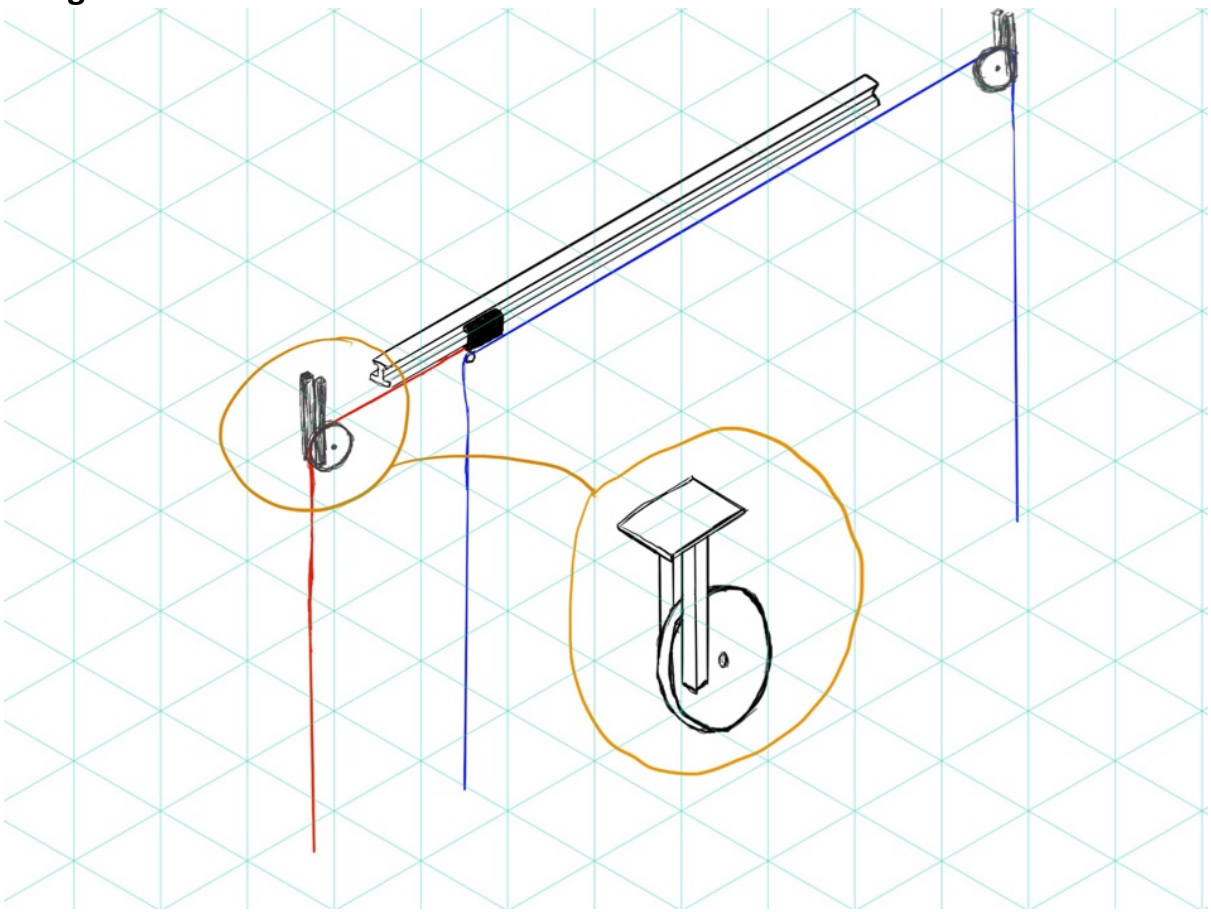
Safety Considerations:

- The track must be absolutely rigid to the truss structure.
- Equally, the truss must be locked off to the fly floors and cannot allow for any movement.
- The control lines must run through the header pulleys with ease and without diversion across the sheath.
- The lift line must flow through the carrier pulley with ease and without deflection.
- The carrier pulley must be secured to the carrier.
- The carrier must run along the track with ease.
- The track must have sufficient end stops in order to keep the carrier on the track.
- The motor hoists must be constantly in tension whilst the truss in in the air.
- The lift and track controllers must be able to manage the variation of forces whilst the action occurs on stage.

Required Equipment:

- Prolyte H30v Truss (6 x 3m)
- 50m Black line rated for rope access.
- Stage Technology Automation pulley – Rated for high loads
- EEE Unibeam Truss Clamp – specifically designed to support the loads on the EEE Unibeam Track
- EEE Unibeam Track – Heavy duty track with 532kg point load SWL (5:1 safety)
- Rope access pulley – Rated for use in rope access with 25KN SWL
- EEE Heavy duty scenic carrier

Design



Method of Assembly:

The motor hoists will be taken up to the grid and each will be attached to the beam clamp above the two open grid panels. The hoist hook will then be lowered to the floor and the strops will be wrapped around the 16m of truss. The strops will then be attached to the hook with a 2 ton shackle. The truss will then be taken out to a working height (aprox 2m above the stage floor) in order to attach the track to the truss.

The track sections will be brought on stage and assembled. The truss clamps will be placed at both ends of each section of track and the track will then be attached to the upstage edge of the truss. The end stops will be attached to the track. The automation pulleys will be attached to the loading plates and will then be attached to the truss. The tracking line and the lift line will then be fed through the pulleys and attached to the carrier. A weight will then be placed on the lift line to keep it in the pulley.

The truss will then be taken out to a level that is just above the fly floor and the additional 2 1m pieces of truss will be added to each end of the 16m length. The truss will then be strapped off to the fly floor rails using industrial ratchet straps.

Now with the truss secured, the lift line can come in a the tumble gear can be rigged to the line.

Royal Conservatoire of Scotland

METHOD STATEMENT