

PEACOCK THEATRE TECHNICAL SPECIFICATIONS

Sadler's Wells Trust Ltd does not guarantee that all or any of these facilities or equipment will be available or suitable for the purposes of the visiting company. A visiting company should in all cases check with the Peacock Theatre Technical Manager to ensure this information is up to date and correct. At certain times some equipment detailed in this document may be temporarily unavailable.

Please be aware of Sadler's Wells Health and Safety Policy for Visiting Companies, which details safe systems of work for the theatre, and which forms part of the contract with the visiting company. This policy is available to view on our website at <http://www.sadlerswells.com/page/technical-specifications>

All current plans and technical specifications for the theatre available to download from our website at <http://www.sadlerswells.com/page/technical-specifications>

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CONTACTS

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ProductionHealthandSafety@sadlerswells.com

This email group includes the Technical Director and Technical Managers

ACCESS TO THE PEACOCK THEATRE

Access to the Peacock Theatre is not available at all times, due to the building's daytime use as a lecture theatre by London School of Economics (LSE).

The earliest times we have access to dressing rooms and the stage are listed below, but all access times **MUST** be confirmed before assuming a schedule of work. Stage Door staff and Technical staff **MUST** be booked in advance. Please do not assume that the building will be accessible at these times unless you have provided a production schedule with all access requirements.

| | Dressing rooms | Stage |
|-----------|--|--------------|
| Monday | 16.00 | 16.30 |
| | <i>during get-in dates of shows only. All other Mondays by arrangement</i> | |
| Tuesday | 17.00 | 17.30 |
| Wednesday | 17.00 | 17.30 |
| Thursday | 17.00 | 17.30 |
| Friday | 17.00 | 17.30 |
| Saturday | 09.00 | 09.00 |
| Sunday | 09.00 | 09.00 |

There can be no backstage access without a relevant member of the Peacock Technical Department being present. This may mean an accompanying member of Peacock Wardrobe for daytime wardrobe maintenance requirements. There can be no access to stage without a member of the Peacock Technical Department being present.

Sadler's Wells staff are not on duty during the day when the LSE are in occupation and access to the theatre is strictly limited. This means that ALL deliveries to the box office / front entrance **MUST** be approved in advance. Unapproved deliveries may be turned away.

Similarly, the times of all large deliveries and stage sets to the loading dock in Sardinia Street **MUST** be approved in advance by the Technical Department, to ensure that staff are available to grant access and assist with deliveries.

Box Office and Postal Address: Peacock Theatre, Portugal Street, WC2A 2HT
Stage Door: Kingsway (side of the theatre)
Loading Dock: Sardinia Street (rear of the theatre)

ADVANCE INFORMATION FROM INCOMING PRODUCTIONS

The Peacock Theatre Technical Manager will require the following information in advance from any visiting production:

- Technical specifications, including plans for any set or other construction
- Details of the materials for any set or other constructions
- Method statements for construction activities
- Risk assessments for any special effects in the show (or comparable safety procedures)
- Detailed production schedule, with staffing levels required from the house
- Lighting plan (preferably AutoCAD)
- Line schedule or hanging plot, including all weights (see Appendix C for a blank hanging plot)

Please supply staffing calls as early as possible.

WORKING PRACTICES AND SAFETY ONSTAGE

Safe Staffing Levels onstage

Sadler's Wells Technical Director will ensure the health and safety policy and all safe working practices for the theatre are adhered to, and to this end reserves the right to ensure technical staffing levels are at an appropriate level, and to determine what these levels will be. This may result in an increase to requested technical staffing levels to ensure safe working practices for specific tasks or periods of work, and may also include the addition of supervisory or duty technician roles to ensure the safe running of the theatre. Any such supervisory or duty role will not have show-critical cues.

Onstage Briefing and Set Induction

Any show containing elements of construction should include a preliminary briefing at the start of the load-in for all venue and touring staff. This practice is in accordance with CDM 2015 Regulations and should be scheduled in advance. Furthermore, any set which poses difficulties for backstage access and safe movement in show conditions will require a set induction or briefing session for the show crew prior to the first dress rehearsal.

Length of shift / overnight breaks

Please note that in accordance with Working Time Regulations 1998 an 11 hour break between working shifts must be scheduled for all members of staff. Split shifts can be scheduled so the production finishes late onstage and begins early the next day, but the 11 hour break should not be infringed for any individual member of staff.

Suitable meal breaks must also be scheduled for the welfare of all staff, who should not work more than 5.5 hours without a suitable break, this also includes get-outs. To discuss suitable breaks when scheduling please contact the Technical Manager. All schedules must be agreed in advance.

Noise levels

Please note that in accordance with the Noise at Work Regulations 1989, the Control of Noise at Work Regulations 2005, and for the benefit and care of all staff and members of the public, Sadler's Wells Trust reserves the right to monitor and if necessary limit the sound levels for any given performance.

Tallescope use (access equipment)

The Peacock Theatre uses a Tallescope for focusing lights and other access requirements. Under current guidelines the Tallescope can be moved while personnel are in the basket at the top. This process involves 4 crew, 1 in the basket, 2 at the base guiding the tallescope, and 1 supervisor. A member of the Peacock technical staff must be present at all times the tallescope is used. Please bear this in mind when setting schedules and crewing levels. The person in the basket must wear a harness to facilitate an emergency rescue if required.

Loading and Unloading Guidelines

Our Code of Practice for loading and unloading is included in this document (Appendix A). It is the responsibility of the visiting company to ensure that all staff are made aware of this Code of Practice and that all relevant activities are carried out in accordance with the Code.

Sustainability and Waste

In accordance with our Sustainability Policy we try wherever possible to reduce our energy consumption, reduce the production of waste at source, and recycle any remaining waste. To this end we provide a water cooler by the side of stage, and we do not supply water in plastic bottles. We would also encourage visiting companies to separate their waste in all offices and dressing rooms using the bins provided, and to switch off lights when leaving rooms unoccupied.

UNLOADING AND PARKING RESTRICTIONS

Load-in / dock doors

| | |
|---------------------------------|-------------------|
| Height from Stage | 5.1m / 16'9" |
| Width of door | 3.0m / 9'10" |
| Height of door | 5.3m / 17'17" |
| Distance from road to dock door | 35.5m / 116' 6" |
| Hoist Safe working load | 1000 kg / 1 tonne |

The Peacock Theatre is situated below street level and the dock doors to the stage are ABOVE stage level. All equipment must be winched from street level to stage level, please note trained Peacock staff must operate this winch.

Please contact the Technical Manager for advice regarding technical staff required from the Peacock team for safe operation of the winch, and duty roles onstage.

Please refer to stage dimensions and technical plans for more information, and contact the Technical Manager to discuss your specific requirements.

A site visit is recommended for companies who have not previously worked in the Peacock Theatre. Visits should be arranged in advance of any production arriving at the theatre.

Parking

The Theatre does not have any parking spaces. Local parking for cars is metered.

The load-in is in Sardinia Street at the back of the theatre, at the top of a long ramp leading to our dock door on the back wall of the stage. Light Goods Vehicles under 3.5m (11' 6") high can be reversed down the ramp but larger vehicles have to be unloaded in Sardinia Street. Please note we do not have a lift truck (forklift) onsite but can hire one if required. Please advise if your set cannot be unloaded without one.

All vehicles will need to be promptly removed once (un)loaded, as traffic wardens regularly patrol the area.

Secure Truck Parking offsite

For longer term secure parking of trucks:

<http://www.iru.org/transpark-app>

Or use Titan Truckstop (advance booking advised):

Stoneness Road
Thurrock
Essex
RM20 3AG
T: +44 (0)1708 258500
E: ttp@icgl.co.uk

AUDITORIUM/CAPACITY

The London School of Economics (LSE) owns and uses the theatre for lectures on weekdays during term time. Any material belonging to the production which lies downstage of the lecture screen on Bar 1, or on the orchestra pit lift, must be removed daily.

A special lectern is available for all LSE lectures, the forestage must be left clear after the show so that stage staff can put this in place for lectures the following morning. This includes set, floors, and any additional lighting or sound equipment

No alterations can be made that would affect the normal seating capacity of the auditorium

The safety curtain (iron) must be lowered in the sight of the audience during each performance.

| | |
|------------------------|---|
| Maximum capacity | Approx. 1000 |
| Stalls | 700 seats with four stepped aisles front to back <i>Including 1 wheelchair space. (Less 14 seats for sound position)</i> |
| 1 st Circle | 299 seats including 14 seats in open boxes and 2 wheelchair spaces <i>Further wheelchair spaces will remove 8 seats in row N at the back of the 1st Circle.</i> |

STAGE

The stage is a non-sprung wooden floor without rake.

Cross-over is usually via the under-stage. If a fast stage-level crossover is required please consult the stage plans and adjust your hanging plot accordingly.

Proscenium

| | |
|---------------------------------------|-------|
| Proscenium Opening | 13.0m |
| Proscenium Height | 5.9m |
| Iron Opening (Between the guidelines) | 14.8m |

Depth of Stage *(excluding upstage scene dock)*

| | |
|--------------------------------|-------|
| Iron to wall (upstage of iron) | 9.7m |
| Front of stage to back wall | 10.7m |

Wings/Stage Left

| | |
|--|-------|
| Iron to wall (from iron guide to wall) | 2.6m |
| Stage centre to side wall | 10.1m |
| Height under fly floor | 6.7m |

Wings/Stage right

| | |
|--|------|
| Iron to wall (from iron guide to wall) | 2.6m |
| Stage centre to side wall | 9.4m |
| Height under fly floor | 6.7m |

Upstage Dock *(Positioned Centrally)*

| | |
|---------|------|
| Opening | 6.9m |
| Depth | 3.8m |
| Height | 6.2m |
| Width | 10m |

Please note, the narrowest point of access from the street level to the SR fly floor is 640mm, please bear this in mind when bringing in additional dimmer racks

FLYING AND RIGGING

50 single purchase counterweight line sets are available. This does not include bars 1 + 2.
(Please see details below and hanging plot at the end of this document for further information.)

| | |
|--------------------------------|-------------------|
| Grid Height | 15.2m |
| Length of bars | 14m |
| Outside diameter of bars | 48.8mm (standard) |
| All fly bars safe working load | 204 kg / 450 lbs |

Bars reach fly floor on stage right without extensions and cannot be extended further, but can be extended to a total of 15.2m if extended on stage left

Operation is from stage left, fly gallery level

Bars are set at 152mm / 6" centres, apart from wider gaps of 305mm / 12" between bars 19&20, 26&27, 33&34, 36&37, 43&44

Bar 1 carries a permanent projection screen that cannot be moved, hanging below this is a black border which can be set to variable height. A pair of black soft legs are rigged between the safety curtain and Bar 1

Bar 2 carries the house curtain, which is red. The tabs can only be moved if requested prior to your arrival and may incur a charge depending on circumstances. Please contact the Technical Manager for details.

Bars 36-52 cannot clear the get-in winch if they are extended, please bear this in mind when devising a rigging plan where these bars need to fly during a show.

STAGE EQUIPMENT

| Soft Goods | <u>Width</u> | <u>Drop</u> |
|--------------------------|--------------|-------------|
| 5 Black Masking Borders | 15m | 3m |
| 5 Pairs of Black Legs | 3m | 8m |
| 1 Pair of Black Legs | 3m | 9m |
| 1 Black Full Width Cloth | 14m | 7.3m |
| 1 Black Full Width Cloth | 12m | 7.3m |
| 2 Black Half Width Cloth | 8m | 7.3m |
| 1 Black Gauze | 14m | 7.3m |
| 1 White Cyc | 12m | 8.5m |

All the drapes above are without fullness, ties at top, conduit pocket at bottom.

Dance floor

5x Harlequin 'Reversible' Black/white dance floor 15m long and 2m wide

1x Harlequin 'Reversible' Black/white dance floor cut to fit the orchestra pit when used as a thrust stage

The use of rosin is not permitted on the Peacock dance floor.

Other

2x portable ballet bars for onstage use.

5x 1000 Litre IBC water tanks for onstage anchor points.

12m x 10m Sprung floor. *(Please contact the Technical Manager for availability.)*

ACCESS EQUIPMENT

The Tallescope is model 50518, with a maximum working height of approx. 7.9m. (5.9m to basket base.)

<http://www.tallescope.co.uk/tallescopedmodels.pdf>

Additionally the following ladders are available for use onstage:

1 x Zarges Light-alloy multi-function ladder, 3 x 14 rungs Z600 - 41524

1 x Zarges Light-alloy multi-function ladder, 3 x 12 rungs Z600 - 41523

<http://www.zarges.com/>

1 x Hailo Masterstep Plus, 3 x 9 rungs 9309-50

1 x 5 rungs A-frame

2 x 8 rungs A-frame

ORCHESTRA PIT

During LSE term time the Orchestra pit lift must be cleared at the end most calls. This affects all equipment and cabling situated on the pit. The pit will then be raised to stage level.

This must happen from after each show from the final show on Sunday through to Thursday. We then reset the equipment before each show as required. No turnaround is required Friday or Saturday nights. Please contact the Technical Manager for further information.

The orchestra pit has a curved frontage, for up to 40 musicians, with one exit/entrance sub-stage left. The pit is in two sections: half is open, half is under-stage.

| | |
|--------------------------|---------------------------------------|
| Full Depth | 3.97m (sides); 4.07m (centre) |
| Rear under-stage section | 13.16m wide x 2.97m deep x 2.04m high |

Front section with curved frontage is on an electric screw-jack lift and can form a forestage in its up position (this floor is not sprung).

If the orchestra pit is not required for the show, and it is not required as a thrust stage, we will position it slightly lower than the stage to assist with sightlines for the audience in the front rows.

| | |
|---------------------------------------|--|
| Pit Lift measurements | 11.28m wide, curved (1m depth at the side, 2m at centre) |
| Height from Stage to Auditorium level | 1.1m |
| Height from Stage to Pit floor Level | 2.28m |

Orchestral equipment

1 x lit RAT conductors stand

35 x lit RAT music stands

25 x padded chairs (without arms)

DRESSING ROOMS AND WARDROBE

Wardrobe equipment

The wardrobe rooms are located below the stage level. Equipment consists of:

1x Steam Iron
2x Domestic Irons
2x Ironing Boards
2x Front Loading Automatic Washing Machines
2x Condenser Tumble Dryers
1x Spin Dryer
1x Hot Box
4x Wardrobe Rails
2x Steamers

Please contact the Technical Manager for wardrobe access times.

Dressing Rooms

There are dressing rooms on three floors: -1 (below street); -2 (stage level); -3 (sub-stage)

| <i>Room</i> | <i>Floor</i> | <i>Capacity</i> | <i>Facilities</i> |
|----------------|--------------|-----------------|---------------------------------------|
| 1 | -2 | 5 | WC, shower, close to stage |
| 2 | -2 | 4 | WC, shower shared with Room 3 |
| 3 | -2 | 4 | WC, shower shared with Room 2 |
| 4 | -2 | 3 | WC |
| 5 | -1 | 6 | WC, shower |
| 7 | -1 | 8 | WC |
| 8 | -1 | 10 | WC |
| Company Office | -1 | 3 | WC, safe, phone line, Wi-Fi broadband |
| 9 | -3 | 3 | |
| 11 | -3 | 15 | Convenient for Orchestra Pit |
| Wardrobe 2 | -3 | 6 | (Priority as a spare wardrobe space) |

Shared Facilities

Level

0 Stage Door
-1 Toilets M&F, Shower M&F, Green Room
-2 Toilets M&F, Drinking Water
-3 Toilet outside Room 11

Please be aware that there is no lift access back stage at the Peacock; all levels are connected by stairs.

LIGHTING

Please note, we have a maximum 200A 3phase supply for the lighting rig, across all areas.
Please adjust your lighting plans accordingly.

Console and dimmer

ETC GIO Lighting Console

- Network
- ETC Net3 4-port Gateway (Stage right fly floor) + CAT5 tie lines and network switch
 - 4x DMX splitters (Stage right fly floor), one for each universe. (Can be linked as needed)
 - DMX tie lines to all corners of stage, Dress Circle Front, FOH Bridge and operating positions.

In House Dimming

- 141 x 2.4kW Dimmers
- 30 x House Act6 Dimmers (Stage right fly floor)
- 18 x 5kW Dimmers

Please note **fixed** location of dimmers:

91 x 2.4KW and 12 x 5KW dimmers over stage right (Clearing floor at fly floor level)

20 x 2.4KW dimmers on FOH bridge

20 x 2.4KW dimmers in FOH box's, 10 auditorium left and 8 auditorium right

10 x 2.4KW dimmers in FOH Circle Front

Front of House Equipment

Front of House Bridge (*permanently rigged*)

- 12 x 26° ETC Source 4
- 2 x 1kW Fresnel for tab warmers

Additional Lighting Stock

90 x ETC Source 4 Lanterns (*Including the 12x units rigged FOH*)

- Below is a list of our available lens tubes for the Source 4's (*including the lenses rigged FOH*):

- | | | | |
|----|---|------------------|---|
| 12 | x | 19° ETC Source 4 | <i>fixed degree lens</i> |
| 44 | x | 26° ETC Source 4 | <i>fixed degree lens</i> |
| 24 | x | 36° ETC Source 4 | <i>fixed degree lens</i> |
| 10 | x | 50° ETC Source 4 | <i>fixed degree lens</i> |
| 32 | x | Selecon Rama HP | 1.2kW 7" w/barndoors |
| 8 | x | CCT Starlette PC | 1kW w/barndoors |
| 24 | x | Source 4 PAR | 575W with VNSP, NSP, MFL & WFL lenses |
| 20 | x | RJ Horus | 1KW Cyclight |
| 6 | x | RJ Horus 4 Cell | 1KW 4 Cell 1X4 in-line Cyclight |
| 56 | x | PAR64 | 1kW (CP62, CP61, CP60 - please ask for details as we do not have 56 of each lamp) |

Follow Spots

2 x RJ Victors 1800 MSR (Permanently rigged on the FOH bridge with sights, Comms, etc. already in place).

Lighting Rigging Equipment

8x Boom Bases

Selection of D-rig and boom arms, various sizes. Please contact the Technical Manager when planning booms etc.

Colour Frame Sizes

| | |
|-----------------|-------------|
| ETC Source 4 | 160 x 160mm |
| RJ 329H Fresnel | 245 x 245mm |
| Selecon Rama | 185 x 185mm |
| CCT Starlette | 180 x 180mm |
| Par 64 | 255 x 255mm |
| Source 4 Par | 190 x 190mm |
| RJ Horus | 443 x 300mm |

Effects

1 x JEM ZR22 - DMX smoke machine

1 x Cirro Lite Strata CS6 - Haze machine (No direct DMX control)

1 x Mirror Ball

ALL SPECIAL EFFECTS MUST BE REQUESTED AND APPROVED IN ADVANCE as they may require alterations to automated fire and smoke alarm systems, and approval from the local licensing authority.

POWER SUPPLIES***Fly floor SR (Total 200A 3ph, but shares main building 300A 3ph supply!):***

200A 3phase Powerlock (supply normally used for in house Act6 dimmer racks)

63A 3phase CEE-form (this is through-power from the in-house distro, please calculate accordingly.)

In house distro:

18 x 16A Sockets on SR Fly Floor. (16x ways if using follow spots.)

Please note, the narrowest point of access from the street level to the SR fly floor is 640mm, please bear this in mind when bringing in additional dimmer racks and distro.

Upstage:

125A 3phase CEE-form (also feeds OB supply on Sardinia St)

32A 3phase CEE-form

Sound only Power Supplies:

63A Single phase CEE-form

32A supply feeding:

32A cee-form - DSL & DSR

32A cee-form - Amp Room

16A cee-form - Rear of Stalls mix position

SOUND

FOH Speakers

| | | |
|---|---|---|
| 4 | x | d&b Ci60 (2 mid fill & 2 circle), each driven by a D&B E-PAC amp |
| 2 | x | d&b Ci90 (stalls), each driven by a D&B E-PAC amp |
| 4 | x | d&b E3 (stalls delays), driven in L&R pairs by 2x D&B E-PAC amps |
| 4 | x | d&b E3 (circle delays), driven in L&R pairs by 2x D&B E-PAC amps |
| 4 | x | d&b E15X subs each driven by an D&B E-PAC amp (paired left and right) |

Monitor + Additional Speakers

| | | |
|---|---|------------|
| 2 | x | d&b C690 |
| 4 | x | d&b E3 |
| 5 | x | d&b Max 12 |

Extra Amplifiers

| | | |
|---|---|---------------|
| 1 | x | d&b D6 |
| 1 | x | Yamaha P7000S |
| 1 | x | Yamaha P2500 |

Mixers

| | | | |
|---|---|----------------------------|--------------------------|
| 1 | x | Soundcraft Spirit E12 | 12ch (+ 2 stereo), 2 aux |
| 1 | x | Yamaha LS9 32 Digital desk | 32ch 16 omni outs |

Mixing positions are either rear of stalls, by removing 14 seats giving an area of 3.5m x 2.2m (standard) or in a booth at the rear of the circle, area 3.5m x 2.5m including fixed worktop (enclosed room)

Playback

1x Mac Pro Tower with QLab (Currently unlicensed, please enquire). No CD Drive.
Extra CD, DVD and MD players available on request.

Microphones*Dynamics*

| | | |
|---|---|------------------------|
| 2 | x | Beyer M88 TG |
| 1 | x | Beyer M201 |
| 2 | x | Sennheiser e835 |
| 3 | x | Shure SM57 |
| 1 | x | AT Pro9D hypercardioid |
| 1 | x | AKG D88S |
| 1 | x | Shure PGA58 |

Condensers

| | | |
|---|---|---|
| 2 | x | AKG C451B |
| 2 | x | Sure Beta 98D/S (miniature supercardioid clip-on) |
| 2 | x | AKG C418 PP (miniature hypercardioid clip-on) |
| 4 | x | Crown PCC-160 |
| 1 | x | Behringer Reference ECM 8000 |
| 2 | x | Rode NT1-A |
| 1 | x | AKG C451 EB |

DI

| | | |
|---|---|----------------------------|
| 2 | x | BSS AR-133 Active DI |
| 1 | x | EMO single DI box |
| 1 | x | MTR DI3 active mono DI box |

Mic Stands

| | | |
|---|---|--------------------|
| 2 | x | Round based stands |
| 2 | x | Tall Boom stands |
| 2 | x | Small Boom stands |

Radio Mics

| | | |
|---|---|--|
| 2 | x | Sennheiser 300 G3 Hand Held cardioid dynamic |
| 4 | x | Sennheiser 300 G3 Beltpack transmitter c/w ME 4 lavalier (black) |

The Peacock currently licenses frequencies for use of radio mic equipment in Channel 38. Visiting companies must check in advance of their visit to ensure that all radio equipment will be clear of interference and are advised to license their own frequencies. If the venue is required to license additional frequencies for the use of its own equipment as a result of visiting companies' requirements, this will be charged to the company at the annual rate set by JFMG and must be paid in advance of any retuning. Sadler's Wells Trust Ltd reserve the right to charge any additional costs incurred as a result

Audio Tie-Lines

Patchable audio infrastructure based around 32 Sends and 16 Returns at both control positions (3pin XLR).

Infrastructure also includes the following (all patchable):

Speaker (NL4 Speakon)
Video (BNC)
DMX (5pin XLR)
Cat5 Ethernet (Ethercon)

COMMUNICATIONS AND VIDEO

Intercom

Two channel wired Stonewood Audio\Granite Audio intercom system (Tecpro compatible)
6 x dual channel belt packs + 2 follow spots, fly floor, DSM
5 x HME DX200 wireless radio comms, interfacing with wired system. Operates on 2.4 Ghz.

7 x cue lights controlled from prompt corner DSR or control box, with patch

Show relay to backstage areas.

Paging from DSR prompt corner or control box and stage door, to backstage and FOH bars/foyer

Video Equipment

1 x fixed colour camera with full stage view routed to: prompt desk and fly floor
1 x fixed infrared camera with full stage view routed to: prompt desk and fly floor
1 x movable camera with wide angle lens, suitable for conductor/MD
4 x colour monitors – SDI input - for prompt desk. (Colour Stage, infrared Stage, conductor/MD, and a spare)

APPENDIX A: Peacock Theatre Code of Practice for loading/unloading

Staffing

- The Peacock Theatre team reserves the right to designate a minimum crew call for fit ups and get outs on a show by show basis and is subject to change.
- The minimum show requirement is 1x in house Duty Technician (DT cannot be given show critical cues.)
- The visiting company must ensure that a competent person is appointed to supervise the unloading and loading of the truck(s) or wagon(s).
- ALL crew will be competent, well rested at the beginning of the shift, and sober.
- ALL crew will follow the Peacock Theatre's requirements for Personal Protective Equipment and will wear protective footwear throughout any loading or unloading.
- Sufficient breaks must be scheduled. Guidelines to breaks are detailed in the theatre's technical specifications (these are readily available for all Sadler's Wells theatres). If in doubt please consult with Sadler's Wells technical management.
- Sufficient crew must be provided or requested in advance. If loading/unloading is deemed unsafe as a result of insufficient crew, Sadler's Wells Ltd reserves the right to delay any unsafe activity until such time as additional crew can be deployed.

Loading/unloading

- The visiting company will have ensured the truck is safely packed, with no dangerously balanced items at risk of falling and injuring any member of any crew. Ideally a plan of the truck, showing the distribution of items within the truck, will be provided in advance (or at least be carried by the supervising member of staff unloading the truck).
- The visiting company will have ensured that boxes, skips and flight cases are safely packed to avoid any unbalanced loads. Weight should be indicated on each item.
- The visiting company will request any necessary lifting equipment (example: forklift truck with driver) in advance of their arrival (should there not be an adequate tail lift or ramp provided on their truck).
- The Peacock Theatre will provide lighting should there not be suitable internal lighting on the truck.

Reporting

- Any and all accidents MUST be reported immediately to a member of the Peacock technical staff who will ensure that the relevant personnel are informed immediately, in order that all Health and Safety procedures can be followed.
- Near misses MUST be reported to the Duty Technician at the Peacock Theatre, and to the visiting company's Technical Director / Company Manager.

- **APPENDIX B: Safe System of Work for Stage**

Whilst unloading/loading wagons you must

- Wear protective footwear.
- Wear high visibility jackets. Jackets are stored Stage left by the dock door.
- Always be aware of people walking past the dock door and give them the right of way.
- On large pieces of equipment have one or two dedicated people watching for people and traffic.
- At night ensure adequate lighting is provided.

Whilst using the hoist you must

- Wear protective footwear.
- Wear a fall arrest harness
- Ensure a clear line of sight to the floor
- Ensure no-one is underneath the hoist and erect barriers/signage if there is a danger of this happening

Whilst working in the Grid you must

- Disable grid sensors
- Inform the fly person that you are about to enter the grid.
- Activate the beacons.
- Inform the senior member of staff onstage that you are about to enter the grid.
- Ensure you leave EVERYTHING from your person, including emptying your pockets, that is not attached by a lanyard.
- Ensure that EVERY tool is attached safely to your person.
- Keep in constant contact with a member of staff onstage if your location in the grid changes.

Whilst people are working in the Grid the senior person onstage must

- Inform EVERYONE on stage that people are working in the grid.
- Activate the beacons (if not already activated)
- Assess if the work being carried out in the grid requires everyone onstage to wear hard hats, or:
 - If the work is restricted to one area then cordon off the area with safety barriers.
 - In the case of anything being hauled/rigged from stage, ensure you have a dedicated member of staff on the ground allocated to the task at ALL times.

Calling in or out flying bars:

- Only the Designated Person for the task should ask for bar to be moved. Inform the fly person who this will be.
- Ensure that the bar is completely clear to fly before calling a bar in or out.
- Watch the bar in or out until the move is completed. DO NOT walk away after calling a bar.
- If the bar has lighting fixtures on it, then ensure that all the fixtures hook clamps are adequately tightened, safety bonds attached to bars, and colour frame clips clipped down.
- If the bar has speakers on it, then ensure that all adequately tightened, and safety bonds attached to bars.
- If the bar has a piece of scenery on it, then ensure that all fixings are secure and safe.

Whilst working in the basket of the Tallescope (or ladders) you must

- Ensure that EVERY tool is attached safely to your person.
- Ensure that the people at the bottom of the Tallescope wear hard hats AT ALL times.
- Ensure that you are attached to the rescue system using the supplied harness.
- Ensure that you have a dedicated crew member working on the ground clearing any objects that may impede your progress across the stage.
- Ensure that the outriggers are attached, extended and secured.
- If working on a ladder you must always have at least one member of staff at the foot of the ladder.

Whilst using the orchestra pit lift you must

- Wear protective footwear.
- Have been instructed its safe use and correct procedure.
- Always have the warning barrier rope across the front of the stage.

Personal Protective Equipment

- The PPE cabinet is located up stage right, the equipment is there for anyone to use.

APPENDIX C: Hanging Plot

<http://www.sadlerswells.com/about-us/technical-specifications/peacock-theatre/>

| Bar number | Datum (mm) | Scenery | Weight (kg) | Notes |
|-----------------|------------|---------------------------------|-------------|-------------------------|
| 52 | 8687 | | | |
| 51 | 8535 | | | |
| 50 | 8383 | | | |
| 49 | 8231 | | | |
| 48 | 8079 | | | |
| 47 | 7927 | | | |
| 46 | 7775 | | | |
| 45 | 7623 | | | |
| 44 | 7471 | | | |
| | | | | |
| 43 | 7167 | | | |
| 42 | 7015 | | | |
| 41 | 6863 | | | |
| 40 | 6711 | | | |
| 39 | 6559 | | | |
| 38 | 6407 | | | |
| 37 | 6255 | | | |
| | | | | |
| 36 | 5951 | | | |
| 35 | 5799 | | | |
| 34 | 5647 | | | |
| | | | | |
| 33 | 5343 | | | |
| 32 | 5191 | | | |
| 31 | 5039 | | | |
| 30 | 4887 | | | |
| 29 | 4735 | | | |
| 28 | 4583 | | | |
| 27 | 4431 | | | |
| | | | | |
| 26 | 4127 | | | |
| 25 | 3975 | | | |
| 24 | 3823 | | | |
| 23 | 3671 | | | |
| 22 | 3519 | | | |
| 21 | 3367 | | | |
| 20 | 3215 | | | |
| | | | | |
| 19 | 2911 | | | |
| 18 | 2759 | | | |
| 17 | 2607 | | | |
| 16 | 2455 | | | |
| 15 | 2303 | | | |
| 14 | 2151 | | | |
| 13 | 1999 | | | |
| 12 | 1847 | | | |
| 11 | 1695 | | | |
| 10 | 1543 | | | |
| 9 | 1391 | | | |
| 8 | 1239 | | | |
| 7 | 1087 | | | |
| 6 | 935 | | | |
| 5 | 773 | | | |
| 4 | 621 | | | |
| 3 | 469 | | | |
| 2 | 317 | House Tabs - PERMANENTLY RIGGED | | |
| 1 | 165 | LSE Screen - PERMANENTLY RIGGED | | |
| Iron (U/S edge) | 0 | | | |
| Edge of Stage | -1220 | NO FLYING CAPABILITIES | | For Datum purposes only |
| Orchestra Pit | | NO FLYING CAPABILITIES | | For Datum purposes only |