

# ABTT Newsletter

## Business as usual

Monday 21 February 2011

### Message from Andrew De Rosa (CEO)

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Last month we had a very successful visit to the new Royal Shakespeare Theatre in Stratford. Just under 100 members attended which makes it one of the most successful visits we have ever arranged for you. We are indebted to the team at the RSC for making this possible along with Andy Hayles, Gavin Green and Katy Alexander of Charcoalblue. The trip was highly informative and as a result of the success we have a second date.

Get the date in your diary now it is **Monday 21 March 2011 with a provisional start time of 13.00**. Please register your interest with Shadia now and we will e-mail you further details of times meeting places and any other relevant information along with a schedule.

There are a number of visits being planned by the NorthNet committee and we look forward to publishing full details when they are confirmed.

Nominations are open until 5 April 2011 for the **2011 Philip Windsor "Spanner" Award**. See full details below of how you can nominate someone for their significant contribution to the theatre. It must be of a technical nature but it could however be how someone nurtures young talent into the industry or runs a very effective technical department that allows the running of shows to go seamlessly.

Training is a major part of the ABTT's work and we have a full prospectus of courses about to be released. This will be mailed direct to your address in the coming weeks. I would like to draw your attention to the **Bronze Award** that is being held in Dunstable from the 11 -19 April. (11,12,13,18 and 19 April)

It is with great sadness that we must record the death of David Taylor, a long time supported of the ABTT, lighting designer, theatre consultant and a former colleague of mine at Theatre Projects. I know those of you that knew David would want your condolences passed onto his family.

I am delighted and thank those of you who have renewed your membership for 2011. Those of you who have not yet paid we would love to indulge you for a further year. If you pay by standing order can you please advise your bank that the details have changed. We would very much like to be able to do this for you but regrettably banking rules do not allow us access to your bank details or mandates.

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*ABTT Annual Subscriptions*

*Make sure we have all your current details and that you have updated your bank standing order*

*Memberships can be renewed easily on line click below [renewals](#)*

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The ABTT is making  
Progress  
On moving  
Forward on the use  
Of  
Tallescopes®

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Finally our statement on Tallescopes® is reprinted to remind you that we are making progress on your behalf and that with the formation of a new working group we are hopeful of an outcome that is both practical and safe. Watch this space!

**Andrew De Rosa**

## Tallescopes® the position

Discussions with the HSE in October 2010 gave greater insight as to their attitude to the ABTT/AAP Code of Practice in regard to moving an occupied Tallescope®. Whilst these instructions are more or less acceptable in themselves, they rely completely upon trained persons carrying out all of the instructions. By implication, if the complete instructions are not carried out, potentially dangerous situations arise. This is particularly true in regard to the use and correct fitting of the outriggers which prevent the Tallescope® toppling over should an imbalance occur while in use.

The HSE pointed out the matter of Human Factors, that is to say that many people, trained or otherwise, do not always carry out instructions to the letter and that these factors are the cause of many occasions of injury at work. The theatre industry will be required to implement systems of secondary means of restraint should a Tallescope® topple with someone in the basket. This additional means of preventing a fall from height is referred to as an engineering solution. Whilst HSE did not require or recommend any particular type of fall prevention/protection system, in the case of the Tallescope® this may be a wire rope fixed securely to the building or other suitably solid structure. The operative in the basket can then attach themselves to this by means of suitable PPE, so that in the event of the Tallescope toppling then the operative is prevented from falling a distance that may cause injury. Any such system should be thoroughly assessed and engineered to ensure that it does not create further risks (swing collisions/entanglement/electric shock etc). Given the recognised problems that can be caused by suspension trauma, a robust rescue system should be in place if such a system is to be used.

The HSE made it clear during the meeting that, because of the wide variety of different circumstances found in theatres, it does not and will not recommend a suitable universal system as such, but reminds employers and duty holders that they must be able to provide a suitable defence against a charge of failing to provide a suitable and sufficient means, so far as is reasonably practicable, of preventing a fall from height. Without such a secondary means of prevention, a defence against such a charge would be considerably weakened. Insofar as the matter of an established 40 year custom and practice of moving an occupied Tallescope® is concerned, the HSE reminded the gathering that employers and duty holders are required by legislation to regularly review their work practices in order that they can further reduce any risks in light of technical developments or known risks.

A working party to discuss the practical aspects of such engineering solutions comprising representatives from the HSE, SOLT, TMA, the ABTT and Aluminium Access Products is expected to convene early in 2011.





## David I Taylor – Richard Pilbrow writes....

Theatre consultant and lighting designer David Taylor, a friend and dear colleague, passed away on Sunday 16 January, at the tragically early age of 48.

We shared many thrilling times together, and arduous travels too. His passion for theatre and music made him a brilliant theatre consultant. His fierce loyalty to the arts, and to his clients, made him a ferocious fighter in the battle for better theatres around the world.



His enthusiasm, expertise, and total commitment endeared him to his clients and their users, to architects and other consultants, as well as to contractors and suppliers. His always-boyish excitement inspired many around him.

Lighting design remained a central passion to David. This was exemplified by his on-going work for Nicholas Kent at London's Tricycle theatre, that was seen most recently on tour in the US and in New York with "The Great Game: Afghanistan."

He was a pivotal member of the Theatre Projects team from 1985 to 2006, first in the UK, and then playing a major role in our pioneering work across America, becoming a member of the Board of Directors. Among his many projects were the New Amsterdam Theatre in New York, the Chicago Shakespeare and Goodman Theaters in Chicago, the Kimmell Center for the Performing Arts in Philadelphia, the Dallas AT&T Performing Arts Center, the Benaroya Concert Hall, Seattle, and the Kodak Theatre in Hollywood. He was rightly proud of his contribution to the Kodak, that on every Oscar-TV night is seen by more people than perhaps ever visited theatre before in human history.

David attended the University of London, and the University of Massachusetts-Amherst, where he was on a theatre research scholarship. He had lighting and scenery credits for more than 100 productions in the UK and worldwide. He was a member of the Association of Lighting Designers (ALD), the Society of Theatre Consultants (STC) and a member of ISPA, ABTT and USITT. David was a member of the Governing Body of the Entertainment Services & Technology Association (ESTA). He was a frequent contributor to theatre technology magazines in the UK and US.

Our paths had parted with his move from Theatre Projects to head Arup Performance Venue consulting, but I remained a great admirer. Finally, we shared a great love for the Scottish Hebridean Islands, where we were both blessed with summer hideaway homes.

I, like so many of his colleagues and friends, am devastated. Our deepest love and sympathy go to his wife, Sara, and their two boys, of whom he was so very proud, Oliver and Sebastian.

Richard Pilbrow  
Thursday, January 20, 2011

**A date for your diary  
due to overwhelming  
demand we have  
organised a second  
date to visit Stratford**

Check the ABTT Website for  
further schedule details as we  
get them and register now  
[office@abtt.org.uk](mailto:office@abtt.org.uk)

we will e-mail you full details



## The Philip Windsor “Spanner” Award

*ABTT Training*

*Safety Through  
Knowledge*

*Watch the ABTT website for  
details of all our courses  
and centres across the  
country*

The successful nominee will be an individual of either amateur or professional status, who, has made a significant and special contribution to the art of technical theatre.

Have a think about who you know who has done something special that warrants them receiving an award. There are many unsung heroes who work in technical departments across the country. Have them recognised for the skills they bring to the wider good.

More details [Spanner Award](#)

## Training Dunstable April

Come and join our Bronze training team for the first part of your vocational training. From here you can progress up to the Silver and Gold award courses.

*You must be an ABTT member to take part in this course. If you are not yet then it's very simple to apply online by clicking [here](#).*

**Dates:** Monday 11th, Tuesday 12th, Wednesday 13th, Monday 18th & Tuesday 19th April 2011.

## The new Fellow and Honorary Members Award

Mark White

Chris Higgs

Alan Cohen

Roger Fox

Tom Mannings

