



box situated next to the Galaxy and Gemini demultiplexer crates to tie Galaxy, Gemini and Camera Headlamps together. Extra sockets have been provided here for what were described to me as 'any future exotics'.

To sum up. A new lighting control trend has been started. I believe it will become a standard because it makes total sense, both operationally and economically.

But we must spare one backward glance as that old faithful the pin patch finally joins the Strowger dial and the carbon filament lamp in the vast and quickly filling museum of electrical technology. ■

B.B.C. GLASGOW – TIMEOUT SOFTWARE MODIFICATIONS

Galaxy systems are designed around the precept that the latest action to change the level of a channel will take precedence over any previous actions.

This overcomes the problems of finding which part of the system controls a particular channel and gives rise to immediacy of control.

Set against this however, is the inability to control the same channel in two (or more) places simultaneously. To overcome this problem, Galaxy software has been enhanced so that any channel can still be selected by the latest controller but, providing that controller has finished moving, will



Not part of the "Glaswegians" set but a real Rennie Macintosh courtyard – entrance to studio "C".



Iain Davidson sets up for the first program.



V.D.U.'s help the operator keep track.

automatically be recollected by the original controller if the original controller's wheel is moved again.

To eliminate any possible conflict between channel controllers a timeout interlock ensures that recollection cannot take place immediately after a wheel stops moving.

A.R. Brown

Architectural Note

I must say a few words about the actual building of which Studio A is a part. It is actually a kind of real life history of quality architectural and interior design over the last seventy-five years.

In the very heart of the complex is a delightful courtyard with a door and tower, with stone carvings and excellent wrought iron work by Rennie Macintosh, carefully preserved by the B.B.C., see our large picture. This dates from the end of the last century when it was part of some Glasgow merchants' success symbol. Overseas readers may not quite appreciate that in the last century Glasgow grew enormously rich on engineering, shipowning and of course the description 'Clyde built' was about the finest compliment one could pay to a steamship.

It was the John Brown Clyde Yard that gave birth to the Queens – the final glorious expression of a transport era.

Moving on to the entrance lobby to the Concert Hall nautical thoughts again intruded. It is a most sensitively refurbished interior in the Roman revival manner, resplendent with green marbled columns and an arched ceiling. Should gallons of water and ice by some tragedy suddenly pour in, one could imagine oneself in the Titanic on that fateful April night in 1912. The one jarring note is lighting by some unhappy ninteensixtyish track fittings in an area that positively shouts for a 'many-branched electrolier' in which 'the dazzling vacuum globes hang clear' – to quote Betjeman.

The second entrance lobby represents our third era. It is purely fifties design of straight sided columns in timber, cream ceilings and flush hardwood wall panelling with a terrazzo floor.

Having moved through three time capsules we come to the latest addition, the new book sales area. This is completely up to date and very well done. Totally 1985, but warm and welcoming and blessedly free of notices and other clutter. At least two and a half cheers!