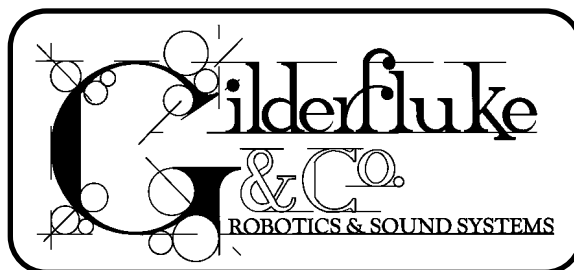


**"Always do right.
This will gratify
some people and
astonish the rest"
- Mark Twain**



**All the News
that we could
jam into a little
under 8 pages**

Views and News from the World of Gilderfluke & Co., Inc.

Fall 1999-2000

<http://www.gilderfluke.com>

Number 9

Gilderfluke & Company Opens East Coast / Florida Sales & Service Office



Gilderfluke & Company is proud to announce the opening of our new Orlando, Florida sales and service office! This makes Gilderfluke & Company the first and only Animation and Show Control company with permanent offices on both coasts.

Serving as our ambassador to the Sunshine State is Toni Brown. Many of you may have previously worked with Toni in her former life as a senior technician at Universal Studios, Florida.

Our main office, Gilderfluke Towers in California, is located within eye shot of Universal Studios California and
~ c o n t i n u e d o n p a g e 7 ~

BR-MultiShow Brick

We have a really amazing new product that we have two problems with. The first is that its name is confusingly close to the BR-MultiBrick32. The second is that it is really hard to explain what it does!

The BR-MultiShow sends out 256 channels of DMX-512. This data comes from up to eight separate sequencers that are all running simultaneously and independently of one another. Any channel, or even any individual bit within a channel can come from any one sequencer.

One place where you might use the BR-MultiShow is in a ride-through or walk-through attraction with eight scenes. Each scene is independently triggered as the vehicle or guest enters it. Each scene runs completely independently of the others, and either loops or waits for the next trigger that tells it to play again. You can use more BR-MultiShows for shows that need more than eight triggered scenes.
~ c o n t i n u e d o n p a g e 7 ~

Real Time Programming *without* Hardware!

If you wanted to program PC·MACs in realtime, you have had to install a MACs-SMP card in your PC. Otherwise, PC·MACs limited you to programming in 'demo mode', where you draw your show on the screen.

The new releases of PC·MACs and PC·PB allow you to register the software with us and program up to 16 eight bit channels in RealTime. Every command you give will be sent to whatever you are controlling instantly, and PC·MACs will remember what you did and when you did it. These can be a mix of digital and analog outputs used to control
~ c o n t i n u e d o n p a g e 6 ~

Program-In-Place MultiBrick32

Ok. It surprised us at how well our BR-MiniBrick8s have sold. They continue to sell like wildfire. Not being too slow on the uptake, and liking to sell lots of cool stuff, we have built a new BR-MultiBrick32. It is basically a thirty-two output version of the BR-MiniBrick8, with a few more features added to boot.

The BR-MultiBrick32 can be used as a 'dumb' brick with four isolated trigger inputs, or a 'Smart' Brick controlled by a Smart Brick Network. You just throw a switch to tell it which way you would like it to run. When running as a Dumb Brick, the inputs can be set to start and stop, play specific shows, pause and Unpause them.

The BR-MultiBrick32 comes with a standard capacity of over 130,000 frames. This works out to about seventy-two minutes of show data at thirty updates per second. This can be divided into as many as 255 different shows. In the unlikely event you need more memory capacity, memory chips with four times the capacity are already available, and even larger ones are coming soon. These will eventually provide up to a 19 hour capacity!

While programming, data is sent to the BR-MultiBrick32 through its DMX-512 port or RS-422 port. The BR-MultiBrick32 supports the new 'hardware-less' mode of operation on PC·MACs. This allows you to program up to four BR-
~ c o n t i n u e d o n p a g e 6 ~



A Joystick Just for Motion Base Programming

We do lots of Show Control Systems for motion base attractions. You know, the things where you sit in a small room and watch a movie while the room jumps around and makes you sick.

The most natural way to program these things is by using a joystick which is a model of the motion base you are controlling. Just think of the way you would describe a movement you want the motion base to make. You would use your hands. Just grab one of these joysticks and all the movements you make with your hands will be recorded. PC-MACs can then play it back exactly as you did it. Once you have roughed out the show in this way, you can use PC-MAC's powerful editing tools to perfect the movements.

For years clients have asked us to build these joysticks for them. The problem was designing one that doesn't cost a small fortune. Now we have.



MB-Joystick & MACs-EncCon

The MB-Joystick has been designed to work at its best with our MACs-EncCon, as shown above. It can be used with some of our other consoles as well. Its six axis for motion base programming can be converted to a three axis mode with the included hardware. Two additional slide pots are available for mixing into the other axis or for programming lights or any other analog functions. Eight digital programming inputs are also included.

Spring Block Breakouts

Our new BR-CC16BO snaps on to the back of the BR-CC16 to adapt it to 'spring block' connections.



They are a good alternative to using separate 'Mag-Master' -style breakouts to adapt the ribbon cables to discrete wiring.

Spring blocks are much like screw

terminals, but they hold the wire under constant pressure so that there is very little chance of a wire accidentally working loose. Up to sixteen BR-CC16BOs can be used on each BR-CC16. Even after they have been wired, they can be snapped on and off the BR-CC16 for servicing.

Analog & Digital Testers

About the only time we get new equipment back for service, it is usually a result of miswiring during installation. To make it a little harder to knock out equipment, we have built a pair of wiring testers.



These testers plug in place of the bricks that will be controlling the show. The first of these testers, the Tester-J6, plugs in place of BS-CRDs, BD-CRDs, or any other standard digital output 'Bricks'. It has thirty-two switches that are used to simulate the animation data on the normal brick. PTC fuses, which act like little circuit breakers, protect all the outputs and the power supply rails. Green LEDs indicate an output is OK when it is turned ON. If a RED LED comes on, then it indicates that the output is drawing too much current. If you turn on a single output and more than one green LEDs turns ON, then there is a short between two or more outputs.

The other tester, the Tester-J6/A, plugs in place of any BS-ANA card. As you move the sixteen slide pots, it sends out 0-10 volt control signals. PTC fuses protect the power supply rails, and the LM324N op amps on the output of the card are socketed for easy replacement if they are damaged.

48 KHz sample rates on AB-3000 and DR-3000s

The standard for CD-Quality audio recording is a sample rate of 44.1 KHz. This gives an audio bandwidth of 20 Hz to 20 KHz. Our DR-3000 and AB-3000 Digital Audio Repeaters have always used this rate as a standard.

For a few clients, this wasn't good enough. We now offer DR-3000s and AB-3000s which use a sample rate of 48 KHz for a bandwidth that extends up to 22 KHz.

PC-MACs Console Enhanced

Our flagship programming console, the MACs-CON has undergone a recent upgrade. Along with some internal upgrades, all the analog inputs now support resolutions of up to twelve bits in hardware, and up to 32 bits in software. The encoder inputs are now hardware driven for inputs speeds of over 20 MHz. Upgrades for existing MACs-CON owners will be available if enough interest is shown.

PC·MACs On Windows NT

The big news for this year is that both PC·MACs and PC·PB are now fully thirty-two bit compatible. This means that the most popular Animation and Show Programming software in the world now will run equally well under Windows '95, Windows '98, Windows NT, and when it arrives sometime in the next millennium, Windows 2000!

Other enhancements on PC·MACs & PC·PB include:

- Shows with sixteen or fewer channels can now be **programmed in real time without any hardware**. See full story on page 1.
- Support for soon-to-be released **USB version of the MACs-SMP**.
- **Long filenames** supported throughout. Just keep them to 8.3 if you want to keep using your files under Windows 3.1.
- **Play, Record, Rehearse, etc. can be triggered remotely** through the J8 input. This allows someone like Ron Systo to start and stop PC·MACs without having to reach all the way over to the keyboard.
- Wherever **Channel Names** are shown, they appear in the colors in which they will appear on the **OffLine editing Window**.
- The divider between the analog and digital window panes on the **OffLine Editing Window** can be moved all the way to the top or bottom of the window. This allows you to edit *only* analogs or digitals.
- The **'Move to OffLine'** dialog can be opened by the **'Selected Channels'** button at the bottom of the OffLine Editing Window.
- You can use the **'Move to OffLine'** dialog to select/deselect outputs on the **OffLine Editing Window**. Any channel(s) that are highlighted when the **'Move to OffLine'** dialog is closed will be selected on the **OffLine Editing Window**.
- The **DLLs no longer have to be there**. A new dialog allows you to choose DLLs. They can be located anywhere on your hard drive. This allows you to temporarily use DLLs to add specific functionality to PC·MACs, and then turn them off when they are no longer needed.
- The last **Console Preset** used with a show is saved with it. This is reloaded when the show is reloaded under PC·MACs or PC·PB.
- **PC·PB has enhanced 'Interactive Show' modes**. Along with automatically loading the console preset that was saved with the show, PC·PB will 'punch in/out' of 'rehearsal mode' at the times set when the show is saved.
- Dialogs for selecting **editing curves now have icons** that show what they do. You don't need to refer to the manual anymore.
- As the analog window pane on the **OffLine Window** has its size changed, it scales the value display as needed. The scroll button only appears after you zoom the value scales inward.
- The **OffLine Window** (optionally) scrolls as a show is played.
- The names of the digital channels are displayed along the left side of the **OffLine Editing Window**.
- **New 'Ramp to a value...'** command is a combination of the **'Set to a value...'** command followed by an **'Inbetween'** command. It is great for programming lights and analogs OffLine. It saves you calling up both commands individually.
- The **OffLine Editing Window can now be printed**. You can print just the selected area, or the entire OffLine window for the show which is loaded.
- **'Set to Reverse'** command cuts out the selected channels and then pastes them in backwards. This can be used to reverse the order of chase sequences.
- Support for **'Big Endian' sixteen bit values**. We store sixteen bit values with the LSB first. Some devices, most notably some

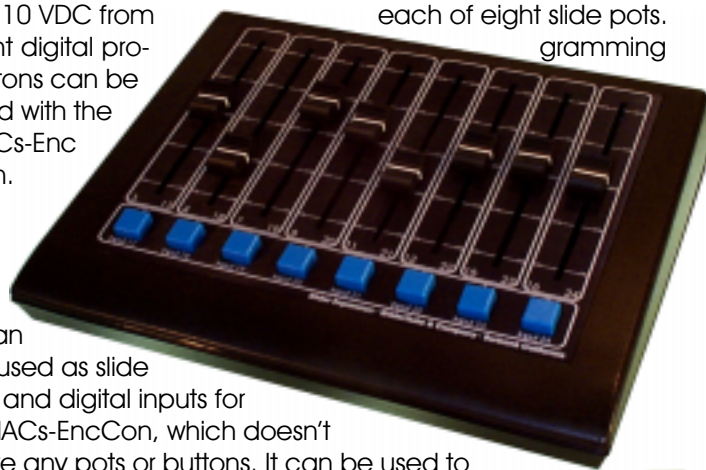
moving light fixtures, require that the MSB comes first.

- **All Windows Y2K stuff cleaned up**, so long as the programs are running on Y2K compatible versions of Windows.

A bit of bad news for those die hard Windows 3.1 users. This new version will not run on this operating system. We will continue to support the sixteen bit versions of our software, but will recommend that you upgrade Windows, if only for the added stability when compared with 3.1. For now, all of your existing show and site files will be fully forward and backwards compatible.

Sliders Expansion Console

The MACs-Sliders is a console expansion that can be used in a number of different ways. It provides 0-10 VDC or +/- 10 VDC from each of eight slide pots. Eight digital pro-buttons can be used with the MACs-EncCon.



It can be used as slide pot and digital inputs for a MACs-EncCon, which doesn't have any pots or buttons. It can be used to add slide pots for the eight 'external' inputs to the MACs-CON (you can still use the sliders and rotary pots on the MACs-CON). Four of the inputs can be used with the Micro-Con 'External Inputs' if you don't want to use rotary pots for programming. You can use the MACs-Sliders to generate test signals for adjusting EFB-QUAD, PID-QUAD or other cards without any computer or control system.

Cables and, if needed, a small power supply are included for use with MACs-CON or the MACs-EncCon.

PCMCIA Cards for Audio

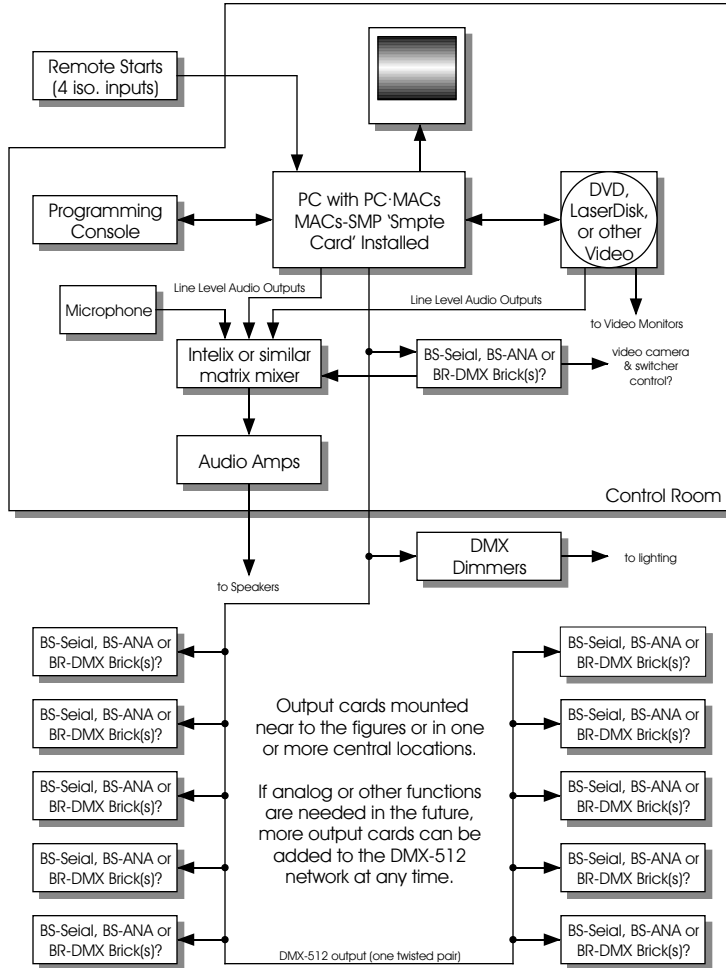
PCMCIA is one of the worst acronyms that has ever been foisted on an unsuspecting public by the computer industry! It is impossible to pronounce (at least in English), and can be used to describe a number of incompatible devices and the sockets they plug into. To make things even more confusing, PCMCIA cards are now also called 'PC Cards', which is what *all* Printed Circuit cards are called.

In our case, we are referring to 'linear' flash memory cards (also called non-ATA flash memory). These are like Eproms on steroids. Each PCMCIA card can hold up to 64 MBytes of data. This allows each one to hold as much as 48 minutes of mono sound.

AB-3000p and DR-3000p are now available with a single PCMCIA socket on them. If more than a one PCMCIA card is needed, we have adapters that allow more than one to be used on each repeater. With a maximum of eight PCMCIA cards per repeater, this gives you a capacity of almost 6-1/2 hours of mono sound storage!

How to: Live Takeover Shows

Most animated shows run a number of preprogrammed 'canned' sequences. We do several shows each year where one additional requirement is that the animated figures and effects can be operated 'live' by backstage puppeteer(s). These shows are often for trade shows, museum displays, bars and restaurants. This adds a 'live' element to shows to keep them fresh.



PC-MACs and PC-PB are both designed with features that make interactive shows easy to build. In the block diagram above, the installation has a control room with a PC-MACs system and operator feeding sound, lighting, video and animation to a show that is distributed around the installation on a DMX-512 network. With DMX-512 as the backbone of the network, up to 256 eight bit channels of animation, lighting and effects can be controlled. If features need to be added to the installation in the future, they can simply be added anywhere on the network.

Interactive shows can use just a single figure interactively, or any combination of figures. The other figures that the system controls can be idle during interactive shows, or preprogrammed as part of the interactive show. They can even run completely independent shows while another figure is operated completely 'live'.

Two to four tracks of audio and video can come from the LaserDisk player. Additional audio tracks of audio can

come from the audio card in the PC and other audio sources. The puppeteer also has a microphone. Depending on the show that is playing, audio and video are automatically routed and mixed by the matrix mixer to the appropriate speaker and monitor locations. At the same time, the matrix mixer routes video from hidden cameras and audio from hidden microphones back to the puppeteer. The puppeteer can use these in interacting with the audience and seeing what the animated figures and effects are doing.

The programming console can be any that supports 'Console Presets'. Console Presets can include analogs, digitals, and mixer functions. These are used to call up the individual figures and effects for manual control.

The mixer allows a single analog pot to control more than one analog output. Examples of where you might use this is where several figures in the chorus are controlled from a single set of pots, or a number of lights are put onto a single controlm (some lights can fade up while others are faded down with one control). With the Ease-In features on PC-MACs and PC-PB, all analog functions will smoothly transition between automatic and manual control.

Programming consoles used in these applications are often wired to custom control panels. Many times these are joysticks or a telemetry suit that resembles the figures that are being controlled. Other times they are arranged so that no matter what figure is called up for manual control, the same buttons and knobs will be used for similar functions. As an example, all the mouths for all the figures would be routed to a single button labeled conveniently, 'Mouth'.

Preprogrammed shows can be scheduled to play automatically using PC-PB, or called up manually from PC-MACs or PC-PB. A touch screen, mouse, track ball or remote inputs can be used for this. Interactive shows are performed by loading a console preset and putting the system into 'rehearsal' mode. Any movements on the programming console will be sent out to the figures while any shows that are playing will send their preprogrammed data out to the other figures and effects.

Rack Mount Brick Card Cage

The BR-CC09 is a new 19" rack mounted card cage. It will hold any two standard 'brick' cards.



BR-CC09, here shown with BS-BRN-CRD2 & BS-ANA installed

Standard output connections are through ribbon cable connections. If you prefer a discrete wire connection, a removable BR-CC09BO 'spring block' assembly is available. One or two of these can be used on each BR-CC09.

We are considering building a four or six slot version of this card cage that fits into 3-1/2" of 19" rack space. Please contact us if you would be interested in these cages too.

Tips on Ribbon Cables.....

These are the most common type of cable in Gilderfluke & Company systems. Many people who have never worked with ribbon cables find them intimidating. There is no reason for this. Once you have learned the tricks of putting the ends on them, you will find that they are the easiest and most reliable kind of connection available.



Assorted Ribbon Cables

Ribbon cable is made from a number of small gauge wires that are 'glued' together side-by-side. Ribbon Cables can all be gray or color coded with an industry standard sequence of colors. If the wire is all-gray, then the first wire is marked with a (usually red) stripe. If the wire is color coded, then the first wire is the brown one.

Ribbon cable comes in six, ten, fourteen, sixteen, twenty, twenty-five, twenty-six, thirty, thirty-four, forty, fifty, sixty, and sixty-four conductors. Most of the cables we use at Gilderfluke & Company are either ten or forty conductors. If you are unable to obtain a cable with the correct number of conductors, just get the next larger size. You can strip off the extra wires in just a matter of minutes.

Ribbon cables come in one hundred foot rolls. You should consider using a discrete wire cable with heavier gauge conductors for longer runs.

Most ribbon cables have no outer protective jacketing on them. This makes them unsuitable for pulling through conduit or applications where the cable must stand up to physical abuse. For these situations, a 'rolled ribbon' cable is available. This is a flat ribbon cable where the conductors are glued together only every foot or two, which are surrounded by a heavy protective jacket. Marks on the outside of the jacket show where the 'glued together' sections are, since you will need to find these to put the connectors on.

Connectors: The connectors that are used with ribbon cables are what are called Insulation Displacement



Assorted IDS & IDM Ribbon Cable Connectors

Connectors. Depending on the type and sex of the connectors, they are referred to as 'IDS' for Insulation Displacement Sockets, 'IDM' for Insulation Displacement Male connectors, and 'IDE' for Insulation Displacement Edge connectors. These connectors have metal tabs that pierce the insulation around the wire as they are crimped into place on the ribbon cable. This means that an entire ribbon cable can be terminated in only seconds without

any stripping or soldering!

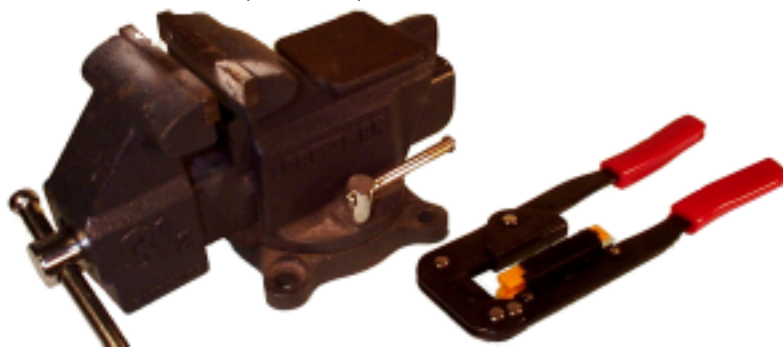
If needed, connectors can be attached at many points along a cable. You are not limited to just putting connectors at the ends. If you need to connect cables end-to-end, male and female connectors can be used.

At Gilderfluke & Company, we use T&B/Ansley brand insulation displacement connectors exclusively. T&B/Ansley connectors are more expensive than the average ribbon cable connector, but they have some important advantages: In most cases the blades that pierce the wires are a 'tulip' design that contacts the wire at four points instead of the usual two, and all the contact surfaces are gold plated for reliability.

Do not use cheap connectors! If they are cheap, there is probably a good reason. You want to use connectors that have gold plating on their contact areas. If you don't, the contacts may oxidize over time and become unreliable.

Do not try to salvage used insulation displacement connectors! Once a cable has been crimped to a ribbon cable connector, the blades that pierce the wires are played just a little. This can cause a reused connector to be unreliable even if it tests out OK initially.

Tools: There are a number of different tools available specifically for use when terminating ribbon cables. The most common is a hand crimper available from many different suppliers (Radio Shack # RSU 10274538, Mouser # 382-0214). We use an old 3-1/2" bench vise. As long as the jaws are straight and parallel, a vise will work as well as any tool that is made specifically for ribbon cables.



Assorted Ribbon Cable Crimp Tools

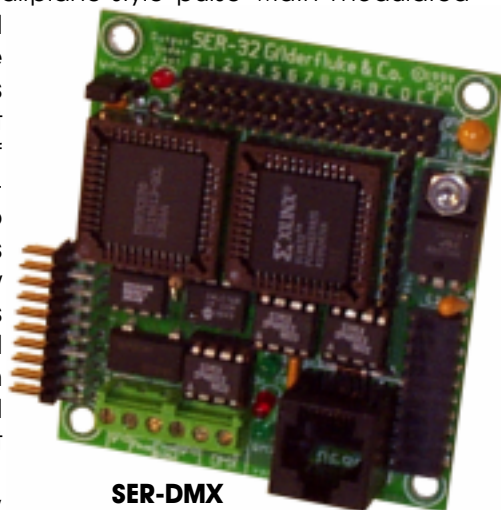
Sometimes you will find yourself in a situation where you need to put the ends on a cable, but have no suitable tool available. Don't use a pair of pliers or a hammer! It is possible to improvise a better tool. The trick to getting a good crimp on a ribbon cable is applying even, parallel force to crimp it. This can be done by hinging a pair of 1" x 4" boards two or three feet long. You can also use a single piece of lumber and a sturdy table top. Place the connector to be crimped eighteen to twenty-four inches from the hinge and parallel to it. Make sure that the wire exits the connector at a 90° angle. You can then apply an even pressure to crimp the connector using a 'c' clamp, good-sized pair of pliers, vise grips, or just some weight.

Step by Step Instructions: Detailed instructions on crimping ribbon cable connectors can be found among the application notes on our web site or on our Gilder CD-ROM. Hey! We only have eight pages here!

Servo Control from DMX-512

Our new SER-DMX accepts a DMX-512 signal and sends out sixteen model airplane-style pulse width modulated control signals. All sixteen outputs are updated sixty times each second at sixteen bits of resolution. The SER-DMX mount in snap track. Connectors on each side allow up to sixteen cards to be attached together. This can be used to control up to 256 servos at the same time.

The ServoMotors' ends of travel are set by talking to the SER-DMX through its RS-422 serial port. Endpoints can be adjusted using absolute or pulse width 'time' values.



SER-DMX

Classes Anyone?

Now that we are in the new spacious quarters at Gilderfluke Towers, we have the room and a permanent display area where we can offer classes in Gilderfluke Technology. We know that our stuff is pretty easy to learn to operate, but if there is sufficient interest in formal classes, they will be scheduled.

If you are interested in formal training classes on Gilderfluke & Company equipment, please contact Dennis Hebert at 818/840-9484.

Programming without Hardware..... continued from page 1:
animated figures, lighting, fountains, motion bases, or anything that you can program with a PC-MACs system.

Connections to the animation system you are programming are through your PC's standard serial port. These work just like the DMX-512 output that is normally used if you have a MACs-SMP installed, just a much lower speed. That's what limits you to sixteen channels of data. The BR-MiniBrick8s connect directly through their RS-232 ports. The new BR-MultiBrick32 needs a RS-232 to RS-422 converter that allows more than one card to be attached to the serial port at one time.

What about your programming console? With no MACs-SMP installed, there is no way to plug in any standard Gilderfluke & Co. programming consoles. When operating in this mode, the keyboard and mouse can be used as simple programming input devices. You just assign the digitals you want to program to the 'number' keys on the PC's keyboard, and use the mouse for the analogs. You can save and recall your 'console presets', just like using a regular console.

As more of our brick cards are updated to support Program-In-Place, they will also support this 'hardware-less programming' mode.

Easier to Connect to DR-50s

The thirty-two slot CC-3250 card cage for DR-50 Mini AudioRepeaters has been enhanced with ribbon cable connectors for the trigger inputs and DB-25 for all the audio outputs. LEDs show all activity on the trigger inputs as well. This new card cage can be ordered as the CC-3251.

Smarter Brick Brains!

Our most popular Smart Brick Brains are being upgraded with twice the nonvolatile memory and a dedicated port port for controlling DVD, LaserDisk or other serial devices. Changes in the firmware will allow you to give your shows 'names' which will be displayed on the LCD screen as the shows are played. The configuration can be locked by a hardware jumper to keep it from changing accidentally.

BR-MultiBrick32..... continued from page 1:

MultiBrick32s in real time, even if you don't have all of the regular PC-MACs hardware and a programming console.

Programing the entire seventy-two minute capacity of a BR-MultiBrick32 takes about nine minutes at 9600 baud. Shorter shows take less time, and higher baud rates can be used if you are impatient.

Gilderfluke & Co.'s Greatest Hits Now On CD-ROM

We are now distributing all of our printed material and software on a single CD-ROM. Every manual, cut sheet, and piece of software we offer is all on one disk. These are available with most purchases, or for a nominal charge.



LaserDisk Controllers

These are a new little snap-on device that attach right on the back of the LaserDisk players you need to control. They accept contact closures and talk to the LaserDisk through the serial port to call up and play video sequences. They will also work with DVD players or any other device that can be controlled by simple RS-232 strings. Because they accept powered switch closure inputs, they can be used with our Show Control Systems or without.

Y2K... Pshaww!!!

Most of our systems are Y3K compatible! That's because most don't know what day it is, much less what century. The systems that do know the year don't care about the century. They just know that year 00 follows year 99.

The only place where you may run into problems is on software running under Windows. Microsoft has only recently straightened out most of their Y2K problems. If the version of Windows you are running doesn't handle Y2K correctly, then it will pass the incorrect date to our software. Upgrading to a more recent version of Windows and our software will fix any possible Y2K problems.

Field Installation & Service

Gilderfluke technicians are available for installations worldwide. For installations outside our immediate area (Los Angeles, California and Orlando, Florida), you will need to pay all the usual transportation expenses (business class or better airfare, hotel, food, and a reasonable per diem) in addition to the fee for the technician.

Our Animation Control and Digital Audio Systems are designed to be as easy as possible to install. With hundreds of our systems installed each year, we are asked to actually go on site only a few times each year.

BR-MultiShow Brick. continued from page 1:

Since you are probably still scratching your collective heads, here is a more complicated example of its use:

In a restaurant with an attached retail store there are eight different areas that need lighting and show control. The outdoor lights need to run only at night, the outdoor signage needs to run only while the place is open. The entry has a lighting sequence that loops continuously. At the entrance, an animated figure is triggered each time the door opens to heckle the customers with dozens of different short shows. Another animated figure accosts the guest as they leave. The lighting in the entrance has a number of moving lights that dance the logo around the area. Two more rooms each have separate lighting and/or animated shows that all are triggered or loop independently. On occasion, shows are played that include both of these areas together. You get the idea.

One BR-MultiShow can be used to control all of this. Up to 255 different shows can be programmed onto the BR-MultiShow. A DMX-512 output is run to all the dimmers, moving lights and animated figures and special effects. Each of the eight separate show areas are triggered independently through optically isolated inputs or a RS-422 serial port. Any DMX-512 channel that has been defined as an analog output will perform a cross fade if there is a possibility of the output 'jumping'.

The BR-MultiShow can be started and stopped with the KP-300 operator control panel or simple switches. The KP-300 gives you a finished operator panel, as well as fifteen safety inputs that can be used to stop or pause shows.

Gilderfluke East..... continued from page 1:

about twenty minutes from Disneyland. By a strange coincidence, our new Gilder Office is within eye shot of Universal Florida, and about twenty minutes from Walt Disney World.

Please feel free to call Toni with technical questions, for training classes, or assistance with any Gilderfluke & Company products. Office hours are 9:00 AM to 5:00 PM Eastern time, Monday through Friday, except during hurricanes:

Gilderfluke & Co., Inc., East
7041 Grand National Drive
Suite 128d
Orlando, Florida 32819
407/354-5954

Fax: 407/354-5955

E-mail: toni@gilderfluke.com

Gilder WEB Page

With the addition of a new T1 line, we have moved our web site to a little iMac at Gilderfluke Towers. The page has recently undergone a complete revamping. With in-house web hosting, all documents are updated immediately.

Price lists, Manuals, Cut Sheets and even these newsletters are available twenty-four hours a day, seven days a week from anywhere in the world at:

<http://www.gilderfluke.com>

Gilderfluke Show Plans

We are scheduled to exhibit at the following trade shows and conventions in 1999 and 2000. Most of the equipment described in this newsletter will be on display at these shows. We have free passes for many of them, so contact us if you would like to attend.

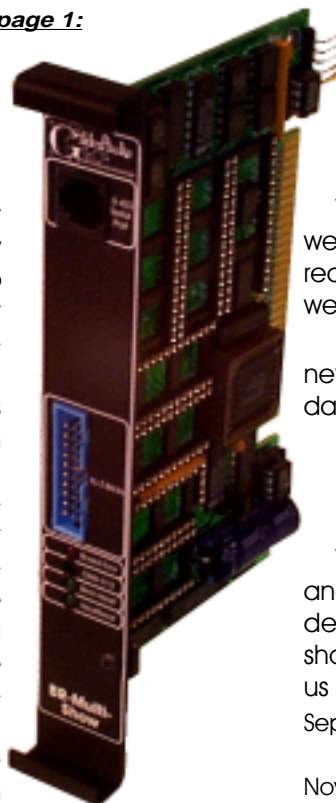
- | | |
|------------------|---|
| Sept. 23-25 1999 | Fun Expo, Las Vegas Convention Center, Las Vegas, Nevada |
| Nov. 19-21 1999 | LDI (Lighting Dimension International), Orange County Convention Center, Orlando, Florida |
| Nov. 17-20 1999 | IAAPA (International Association of Amusement Parks and Attractions), Georgia World Convention Center, Atlanta, Georgia |
| March 10-14 2000 | Halloween Expo, Rosemont Convention Center, Rosemont, Illinois |
| June 23-25 2000 | Show Biz Expo, Los Angeles Convention Center, Los Angeles, California |

Our Two Most Asked Questions

In the fifteen or so years we have been in business, the second most commonly asked question is where our company name came from.

Eli Gilderfluke was a cartoon character who appeared in railroading trade magazines in the middle of the 19th century. More or less a precursor of Rube Goldberg, he developed strange inventions for steam trains. These were things like a big scoop to catch the exhaust coming out of the smoke stack and feed it back into the engine's firebox.

The answer to the most commonly asked question is: **'No, we don't build animated figures'.**



Who Are We?

Gilderfluke & Company was founded in 1983 to build Animation & Show Control Systems for theme parks, museums, and other entertainment venues. In 1988 we added audio systems to our product line, and became the first company to be able to provide the entire electronics package for your animated show or attraction.

We currently deliver an average of more than one Animation & Show Control Systems a day. We are the only company that delivers complete, off-the-shelf Animation & Show Control Systems from stock. Most of our systems are bought by large Animation Manufacturers for incorporation into their shows.

Our PC·MACs Animation & Show Programming Systems were the first to run under Microsoft's Windows. It is still the technological leader among Animation Programming Systems. Our 'Brick' Animation Control Systems are the largest selling Animation &

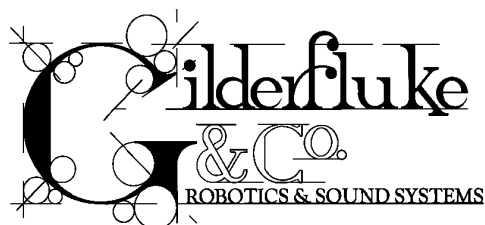
Show Control Systems in the world. These are modular systems which can be used to control any sized shows you can imagine.

Our Digital Audio Systems are led by our DR-3000 and AB-3000 series of Repeaters. These store CD-quality audio on computer-style memory for any installation where you need a sound to play reliably and with zero maintenance; forever. Audio systems with from two to thousands of outputs are available.

Our DR-50 and AB-50 MiniRepeaters are used when you need to store one or more relatively short sounds. Their audio quality is about the same as a new cassette tape. The stand-alone AB-100 can be used for longer spiels.

Our Intelligent Public Address Systems can be used in any application where you need 8 to 256 audio output zones. Any PA announcement can be sent to any output or combination of outputs. Each output has its own corresponding Background Audio input. Up to 256 PA stations can be attached to each PA System.

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GILDERFLUKE & CO., Inc.
205 SOUTH FLOWER STREET
BURBANK, CALIFORNIA 91502-2102
818/840-9484 • 800/776-5972
FAX: 818/840-9485
<http://www.gilderfluke.com>

GILDERFLUKE & CO., Inc, EAST
7041 GRAND NATIONAL DRIVE, SUITE 128d
ORLANDO, FLORIDA 32819
407/354-5954
FAX: 407/354-5955

- **Gilderfluke East**
- **BR-MultiBrick32 Brick**
- **Hardware-less Programming**
- **BR-MultiShow Brick**
- **PC·MACs on Windows NT**
- **Slider Expansion Console**
- **Repeaters with PCMCIA**
- **Motion Base Joysticks**
- **Spring Block Breakouts**
- **Analog & Digital Testers**
- **48 KHz Sample Rates**
- **How to: Live Takeover Shows**
- **Tips on Ribbon Cables**
- **SER-DMX ServoMotor Control**
- **Smarter Brick Brains**
- **Greatest Hits CD-ROM**
- **CC-3251 Card Cages**
- **LaserDisk Controllers**
- **Y2K Compatibility**
- **GilderWeb Page**
- **Gilderfluke Show Plans**
- **Our 2 Most Asked Questions**