

ROSCO Backdrops

A DIVISION OF ROSCO LABORATORIES INC.

NEWSLETTER SPRING 2000

Translight for 2000

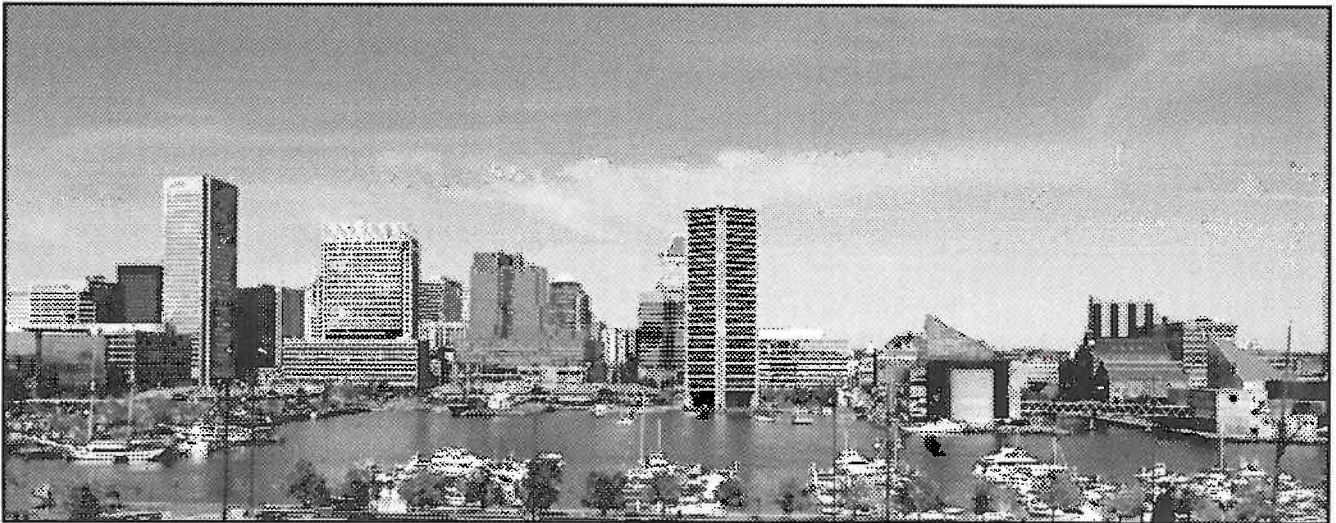


Photo: Cecil B. Demented

Art Director: Rob Simons Photography: Phil Greenstreet

Rumors circulating in the entertainment industry this season speak of the impending retirement of an old friend - the translight photo backdrop. A long established fixture on motion picture and television productions, the translight has seen service for more than three decades.

"We've known that old CT has been on the way out for a number of years now," said an art department insider, "the brittleness, the fading. To be honest, it was getting to the point where there was more tape than image."

The loss of obsolete technologies has always been a part of show business. Some hark fondly back to the days when the limelights really were made of lime, and gels from dyed gelatin. But this venerable scenic element is not taking voluntary retirement. It is, in fact, being shamelessly pushed out of the backdrop business by a company with ninety years experience in scenic effects and lighting — Rosco Labs. For it was Rosco that recently introduced the 'Roscolite Smooth' computer-painted backdrop.

Dubbed the 'Translight for 2000', the Roscolite Smooth combines Rosco's proven backdrop technology with a higher resolution output.

The result - seamless backings in sizes up to 16' x 100', with resolutions as high as 300 dpi, printed on tough "Grip-

Resistant" vinyl. This new backdrop is designed to appeal to those who prefer the bright clear look of a translight over the more atmospheric appearance of the increasingly popular original Roscolite.

Rosco's continuing use of a polyester-reinforced vinyl substrate offers two distinct advantages over the traditional translight. The durability of this material is legendary, having survived attacks by forklift trucks, 20Kw lamps, and chainsaw-welding grips among others. Additionally, the diffusion provided by the vinyl cuts down dramatically on lighting hotspots. Combined with the seamless size of the drops this gives what is probably the smoothest looking backdrop anywhere.

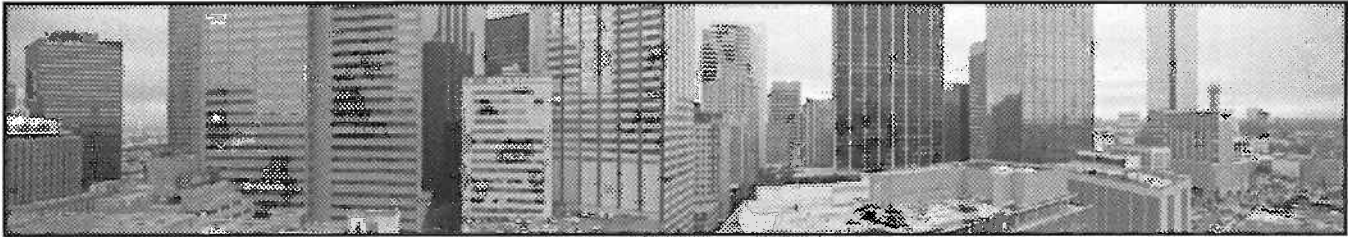
Call Rosco Backdrops in Hollywood for further information.

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So which Rosco backdrop is right for your project?

Here is a rundown of the three primary resolutions, an explanation of their main applications, and some examples of past uses.

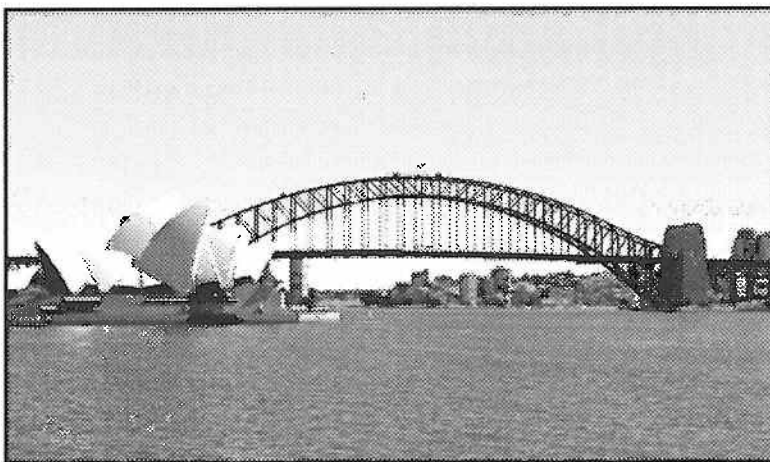


Extra Crunchy: Standard Resolution or 1 X. 7.5 ppi, 30 dpi. The original Rosco computer-painted backdrop, in use for over ten years, and still the most popular style. "Standard Res." has become the choice of the designers most experienced with Rosco's drops. Recent 1X feature projects have included "Dr. T and the Women," "How the Grinch Stole Christmas," "Frequency," "Stuart Little" and "Bringing out the Dead."



Crunchy: "High Resolution" or "2X". 15 ppi, 60 dpi.

"High Res." provides a similar pointillistic breakup to the 1X, creating the same feeling of atmosphere. It also provides the large dynamic range that 1X does, but in a smoother appearance. This makes it more suitable for close up work, or unobstructed off-the balcony type shots. Recent 2X projects have included "Coyote Ugly," "Lloyd What Happened," "28 Days" and "The Warden."



Smooth: "Roscolite Smooth" or "10X". Up to 300 dpi.

"Smooth Res." is designed to replace translights in all applications. It can also be used to create frontlight graphics, and can paint on a wide variety of substrates. Output resolution varies by project, but typically falls in the 30-75 ppi range. Although only recently added to the Roscolite range, 10X has already seen a range of applications, including "Regis and Kathy Lee," "Radio Shack Christmas Commercial," "Radio Music Awards," and "Cecil B. Demented."

Whichever style you choose, you'll receive the benefit of Rosco's twelve years of experience with digital output backdrops. And wherever your project may take you, there will always be a regional Rosco office or dealer to help with questions on transportation, as well as supplying the full range of Rosco gels and other products.

We Saw Vinyl ... You Thought Chintz!

Chintzy. A word that we here at Rosco have heard more than a few times over the years in connection with our backdrop buyback program. And to be honest, probably a fair comment. After all, a ten percent price reduction in exchange for the return of a backdrop at the end of a production really isn't that exciting.

But in our defense, we had our reasons. The big one being the curious chicken and egg situation of starting a new backdrop rental business. In order to have a rental company, you need backdrops to rent out. In fact, you need enough drops to make it worthwhile for people to call you. These need

to be acquired, stored, and cataloged, yet at first generate no revenue. Unfortunately, most definitions of business involve some kind of income. So, for the first three years of Rosco Backdrop rentals, we have been chintzy.

Times change. Businesses grow (or at least ours has). Eventually there came a time when our rentals started showing a profit. So, now we can afford to be less chintzy. To get the long-promised website up and running (check out www.roscoigital.com). Perhaps even to finally get a proper printed catalog together (but don't hold your breath).

But certainly to improve the buyback program.

Introducing Rosco's new Production Rental pricing program. Custom-made backdrops at 25% less than our regular purchase price, that you return only when your show is completely finished. Typical prices for the various styles available are as follows:

Style	Buy	Prod. Rent.
1X Frontlight Vinyl	\$10.00/ft ²	\$ 7.50/ft ²
1X Backlight Vinyl	\$15.00/ft ²	\$11.25/ft ²
1X Day/Night Vinyl	\$20.00/ft ²	\$15.00/ft ²
2X Frontlight Vinyl	\$15.00/ft ²	\$11.25/ft ²
2X Backlight Vinyl	\$20.00/ft ²	\$15.00/ft ²
2X Day/Night	\$25.00/ft ²	\$18.75/ft ²
6X Frontlight Vinyl	\$15.00/ft ²	\$11.25/ft ²
6X Backlight Vinyl	\$20.00/ft ²	\$15.00/ft ²
6X Day/Night	\$25.00/ft ²	\$18.75/ft ²

Prices include edge finishing and two hours of image manipulation.
Minimum order 300 sq.ft. for 1X, 100 sq. ft. for 2X and 6X

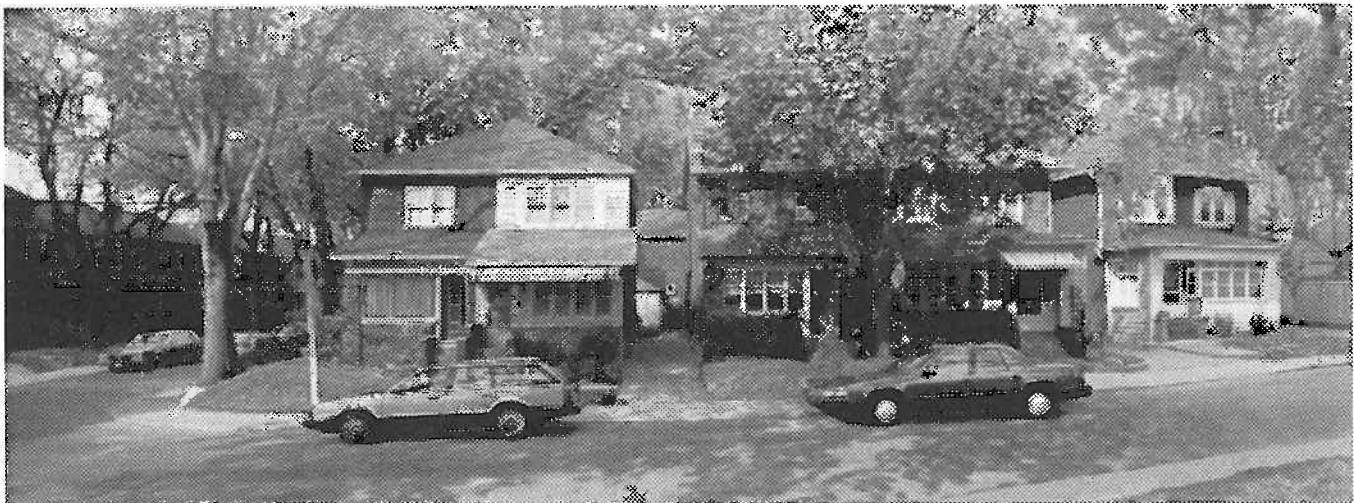


Photo: "Frequency" Front Yard.

Designer: Paul Eads, Art Director: Dennis Davenport, Photography: Philip Greenstreet

roscoworld

Felipe Palomino and Rosco Spain recently made their first backdrop sales - three day/night cityscapes for a local drama.

Ian Baseby of Rosco Australia had a busy end to 1999, due to Sydney's large Millennium celebrations and is preparing for next Summer's Olympic games. He has already shot plates of Sydney's famous harbor for one US network, and is anticipating a rise in similar business in the near future.

Tom Swartz of Rosco Canada reports an excellent response to the new enhanced buyback program. Their new lower rates have put custom drops within the financial reach of movies of the week, and smaller features.

Gordon Tompkins of Rosco London is starting to acquire backdrops in the first phase of Rosco's European Rental Program.

For information on projects in your area, please call Phil Greenstreet, Manager of Rosco Backdrops, in Hollywood at (323) 462-2233.

RECENT PROJECTS

Shaft Returns (Feature)
 PD: Patrizia Von Brandenstein
 Art: Dennis Bradford
 DP: Stuart Dryburgh
 Donald E. Thorin Sr.

Wasteland (TV)
 PD: Chris Cornwell
 Art: Denny Dugally
 DP: Bob Seaman

Coyote Ugly (Feature)
 PD: Jon Hutman
 Art: Gae Buckley
 DP: Amir Mokri

Lloyd What Happened?(TV)
 PD: Jack De Govia
 Art: John Jensen
 DP: Lazlo Kovacs

28 Days (Feature)
 PD: Marcia Hinds
 Art: Bo Johnson
 DP: Declan Quinn

Frequency (Feature)
 PD: Paul Eads
 Art: Dennis Davenport
 DP: Alar Kivilo

**See Rosco's on-line Backdrop Rental Catalog at
www.rosco.digital.com**



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