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November 20, 2007

**BY HAND DELIVERY**  
**BY E-MAIL LAURA.HUFFMAN@CIAUSTIN.TX.US**

Ms. Laura Huffman,  
Assistant City Manager  
City of Austin  
City Hall  
Austin, TX 78701

Re: Villa Muse Request for Release from City of Austin's ETJ

Dear Ms. Huffman:

In our meeting with you regarding the captioned matter, you asked us to provide you with information to answer several questions that you raised in that meeting. Following is the information that we have to provide to you on those matters:

1. The capacity requirements for the utility infrastructure that is needed are:

Water	7,000 LUE's
Wastewater	7,000 LUE's
Fire Flow	3,500 gpm
Elevated Storage	1 mg
Wastewater Treatment Plant Capacity	3 mgd discharged into the Colorado River

2. The principal of the developer is Jay Aaron Podolnick. Mr. Podolnick's biographical information is attached to this letter. Additional individuals are currently consulting with Villa Muse on the development and some may be invited to participate in the equity of the development. Biographical information regarding these additional consultants also is attached for your information.

At this point, several sources for the necessary capital investment required for Villa Muse have been identified, but none selected. These sources are private investors, equity funds and

Wall Street investment banks. Confidentiality agreements by which Villa Muse is bound prevent further disclosure at this time. We understand that you made this inquiry solely for the purpose of providing information to a law firm that the City might engage to help it with our client's request. Please assure that law firm that the likelihood of any conflict of interest in a matter such as this one is very unlikely because of its nature; however, if they have any concerns, please ask them to provide us with the names of Wall Street investment banks they represent in matters substantially related to this matter. We can then discuss the matter with that investment bank if it is one that has agreed to help our client in this matter.

3. In determining the need for the land owned by Villa Muse and the associated staging properties owned by Travis Aggregates and Chris Murray to be released from the City's ETJ, Villa Muse considered carefully the ability to, and the effects in both time and money of, attempting to develop this major project in the City's ETJ. To understand the decision of Villa Muse in this regard, we believe that you must first accept our client's belief that if this project is not completed in an area near Austin, Texas, by December, 2009, it will not be developed in Central Texas.

Furthermore, you must accept the precept, on which our client has based its business plan and commitments, that Villa Muse Studios can be open for business within this two-year time frame. So jumping ahead in the information you requested, the milestones for this project to be open and operating by December, 2009 follows:

- District Creation - 4th Qtr. '07 to 1st Qtr. '08
- Development Agreement, Plan and Code - 4th Qtr. '07 to 2nd Qtr. '08
- Flood plain reclamation - 2nd Qtr. '08 through 3rd Qtr. '08
- Infrastructure development (phase I) - 2nd Qtr. '08 through 3rd Qtr. '09
- Roadway Improvements (Burleson-Manor Rd. Extn.) 1<sup>st</sup> Qtr. 08 through 3<sup>rd</sup> Qtr. '09
- Vertical development (Phase I) – 3rd Qtr. '08 through 4th Qtr. '09
- Studios Technical Facility Certification – October '09 through November '09
- Grand Opening –December 2009

This development schedule can be met through administratively accelerating the Travis County entitlement and permitting process. After discussions that our client has had with the County and its engineering team, they are confident that the timeframe for the County's approval of development plans is four to six months if conducted without the encumbrance of Title 30 of the City's Land Development Code. By paralleling its construction engineering with the County's processing time and utilizing design-build delivery methods and third-party inspection processes that recognize and use sealed engineering and architectural inspections and approvals, construction can begin within an additional one to three months. Thus, our client's belief is that within five to nine months it can begin construction of the project.

Our client's analysis of the time frames under Title 30's regulations to achieve

commencement of construction alone (that is not including additional delays from inspection activities that would be conducted by the City) is two to three years. It arrived at this conclusion based on a review of other major projects in the City's ETJ or municipal limits. For example, major development projects such as Robinson Ranch, Wildhorse Ranch PUD, Mueller Airport Redevelopment and the North Burnet Gateway Neighborhood Plan all point to the conclusion that it would take a year and a half to two years just to get entitlements. After that, the apparent expectation for construction appears to be an additional six to twelve months of processing site development permits and building permits would be needed.

One other but very important distinction also needs to be drawn from this comparison: Villa Muse, unlike the projects our client compared to its development, is not just a mixed use project of major proportion. Rather, Villa Muse is a major commercial, almost industrial level, development around which requisite support uses are being developed. Thus Villa Muse is a group of studios and backlot for the production of filmed and digital media and production of magnetic archival restorations (video, audio, live and animated) around which buildings are to be developed that allow for retail and residential uses to exist in support not only of the people working at the studios but also in support of the very activities of creating the productions. Thus, the dense, mid-rise urban-like core that will be built next to the studios must have certain characteristics so that the settings for shooting scenes and recording music and other sound recordings are fostered instead of homogenized and structured buildings.

In sum, the project site currently lies in Austin's ETJ within Travis County and is therefore not subject to the City's zoning codes. It falls under Title 30 of the Austin/ Travis County Subdivision Regulations which regulates the subdivision of land and related matters. Title 30 is oriented toward conventional suburban development such as residential subdivisions and does not anticipate the high density, mixed-use pattern of development envisioned for Villa Muse. Therefore the timing is not predictable to process a complex project under Title 30.

4. The development agreement that Villa Muse proposes with Travis County would have the following framework:

Our intent is to regulate the development of Villa Muse by utilizing a Form Based Code. Utilizing the Villa Muse Concept Plan, a Regulating Plan and Development Code will be prepared for the project and processed through Travis County. Together the plan and code will be used to guide and regulate the development of land Villa Muse by area type and will serve to integrate activities and uses, unifying their purpose and effectiveness. Components to be included are the Regulating Plan, the Development Code, Building Form Standards, Architectural Regulations, Street Typology and Landscape Regulations.

The Regulating Plan will fix and describe the concepts defined in the Villa Muse Master Plan and will create district and neighborhood boundaries and identify and locate street types, development parcels, public areas and amenities. It will also define the how lots for private

development are laid out and the location of allowable building types.

The Development Code is a prescriptive document which will define specific performance in each neighborhood. The codes will reinforce the goals of the Master Plan by prescribing elements and building types that promote an interactive streetscape. The code will be both narrative and illustrative and will cite both appropriate and inappropriate examples. Building Form standards which regulate the configuration, features and functions of buildings along with Architectural Regulations will regulate specific exterior building materials related to vernacular building practices in the region. These guidelines will foster harmony among buildings adding to the quality of the built environment.


Street Typology will address the proportion of building height to right-of-way width, the integration of parking and traffic movement and the use of service alleys and lanes as well as the dimensional specifications for all streets and alleys. Open space and Landscape Regulations will deal with streetscape planting and maintenance, as well as development of both public and private open space and storm water management.

All of the above will be tied to the land by deed restrictions. Also included will be a clearly defined process addressing how the code will be administered and project plans processed under the code. To ensure the Form Based Code can be implemented we will vet to resolve issues relating to state law, property rights, enforcement, and coordination with existing permitting procedures and institutional frameworks.

5. Villa Muse selected the PID for the main vehicle to finance the massive infrastructure required to develop Villa Muse because Chapter 372 of the Texas Local Government Code appears to provide the constitutional ability to direct the greatest amount of taxes collected within Villa Muse to the repayment of tax exempt bonds issued for the payment of the public improvement projects identified in the statute. A TIF would not be as desirable a vehicle to use for this purpose because of the limitations placed on that system by statute.

We hope that the foregoing answers your questions satisfactorily; however, if you have additional questions, please do not hesitate to let us know. Thank you for your attention and consideration of our client's request.

Very truly yours,



R. G. Converse

RGC/jc

Enclosures

cc: Jay Aaron Podolnick  
Hiten Patel

Ms. Laura Huffman,  
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James Carpenter  
Jim Plummer (Firm--SAO)

TEAM MEMBERS  
VILLA MUSE STUDIOS  
AUSTIN, TEXAS

VILLA MUSE HAS ASSEMBLED A  
WORLD CLASS TEAM WITH PROVEN  
EXPERIENCE AND EXPERTISE IN  
BUILDING AND MANAGING  
SOME OF THE FINEST STUDIO  
FACILITIES IN THE WORLD.

ATTACHMENT ONE

**CONFIDENTIAL**

## JAY AARON PODOLNICK

Founder/CEO

Born in Austin, Texas in 1952, Jay started playing guitar, composing and performing at the age of 12. He grew up in a show business family, and was exposed very early on to the many different aspects of the entertainment industry.

His grandfather Louis Novy ran Carl Hoblitzelle's Interstate Theaters in Austin, which included the Hancock Opera House, State Theater and the Paramount Theater during the early vaudeville days of the '30s and early '40s. During that period a wide variety of acts graced the Paramount stage ranging from Houdini, The Marx Brothers, George M. Cohan, Helen Hayes, John Philip Sousa, Lillian Gish, and the Ziegfeld Follies.

Jay's mother Lena worked with John Wayne on his early "Mesquiteers" movies, sang on live radio show broadcasts, and was managed by MGM's Roger Edens whose only other client was Judy Garland. Later, in the early '50s, she and Jay's father Earl Podolnick started Trans Texas Theaters, spreading movie screens across Texas. They were among the first to integrate movie houses in Texas, even in the face of pickets, death threats, and other pressure not to.

Earl was appointed by then Governor Preston Smith to the first Board of Directors of the Texas Film Commission, served on the advisory board of the U.T. School of Communications as well as the Board of the National Theater Owners of America, and was given the Lion of Judah Award by Prime Minister Yitzhak Rabin.

While attending The University of Texas at Austin in 1972, Jay opened Odyssey Sound, Texas's first 24-track recording studio. Odyssey played an integral part in Austin's "Golden Age" of singer-songwriters, and helped give birth to what Austin is referred to now as "The Live Music Capital of The World." The studio brought together local and national artists like Steve Miller, Roky Erickson, James Cotton Blues Band, Willie Nelson, Eric Johnson, The Electromagnets, Jerry Jeff Walker, Michael Murphy, Marcia Ball, Guy Clark, Townes Van Zandt, Ewing Street Times, B.W. Stevenson, Steve Fromholz, Shake Russell, and Christopher Cross.

In 1991, Jay recorded a solo album for Warner Brothers entitled "Jay Aaron Inside-Out" and has toured with such acts as The Pretenders, ZZ Top, The Beach Boys, The Cars, The Moody Blues, Kansas, Deep Purple, Robin Trower, Hall and Oates, Pat Travers, Triumph, The Fabulous Thunderbirds, and has been a fixture on the Texas music scene for over 35 years.

Jay has worked in the world's finest studios, including The Power Station (NYC), Abbey Road (London), Air Studios (London), Ocean Way (Los Angeles), Electric Lady (NYC), Village Recorders (Los Angeles), Hit Factory (NYC), Larrabee Studios (Los Angeles), Gateway Mastering (Portland, Maine), and Bernie Grundman Mastering (Los Angeles).

## Projects have included:

*"Seven Worlds"* Eric Johnson album - Producer/Engineer/Composer

In 2002 *"Seven Worlds"* was named as "one of the top 50 albums every guitarist should own" by Guitar Player Magazine.

*"Living In America"* James Brown - Assisted Dan Hartman - tracking sessions with Stevie Ray Vaughan for the ROCKY IV soundtrack.

*"Steamboat: Beyond 6th Street"* Documentary - Executive Producer

A film by Brian Watkins, this documentary takes place at one of Austin's most famous live music venues. Filmed during the last 10 days of operation in 1999, it features performances from 30 bands, alongside interviews with artists and celebrities. Since 1979, Steamboat helped launch the careers of such artists as Stevie Ray Vaughan, Eric Johnson, Bob Schneider, Vallejo, Del Castillo, and Christopher Cross.

*"Broken English"* Marianne Faithfull album - Assistant Engineer  
Assisted Bob Potter - tracking sessions for *"Working Class Hero"*

*"The Electromagnets"* album - Engineer

*"Austin City Limits"* - Producer/Engineer  
Eric Johnson's first broadcast performance

*"Rosebud"* Stephen Doster Album - Producer/Engineer

*"Crazy From The Heat"* David Lee Roth - Assisted in engineering the remix of *"California Girls"* for Warner Bros.

Co-author *"Emerald Eyes"* and *"Showdown"* with Eric Johnson for *"Tones"*  
Warner Bros. and *"Seven Worlds"* Ark 21

VILLA MUSE STUDIOS - Founder/CEO

Jay has devoted the past 14 years to laying the groundwork for VILLA MUSE while assembling the management and design team from around the world.

## RUPERT NEVE

Chief Technology Officer

Rupert Neve, one of the most famous names in audio equipment design, was born in England in 1926, but spent the first 17 years of his life in Argentina, where he was educated in both English and Spanish at St. Alban's College in Buenos Aires. From the age of 13 he designed audio amplifiers and radio receivers for sale. By 17 he had become involved in public address systems and the installation and repair of marine radio equipment for merchant ships visiting



the port of Montevideo. In 1946, peacetime found him running a public address and recording business in England for speakers such as Winston Churchill and Princess (now Queen) Elizabeth.

Rupert Neve & Company Ltd began making professional sound equipment in 1961, and his first mixing console followed three years later. The company gained an enviable reputation not only for sound quality, but also meticulous manufacturing standards and after-sales service. Custom equipment for the recording, television, film and broadcast industries grew rapidly, and in 1969 the operation established a new factory near Cambridge where the Neve Company continued until 1992. Manufacturing plants and sales depots were established in Scotland, Connecticut, Toronto and Hollywood.

Among many famous clients, Rupert designed the recording consoles used by Beatles producer George Martin and his engineer Geoff Emerick when they founded the famous AIR Studios in London.

By 1975 the Neve Company had grown to more than 400 employees worldwide, and seeking to remain a designer rather than a businessman Rupert eventually sold the company. After many freelance projects, Rupert joined British audio manufacturer Amek Ltd as a design consultant, which he remains to this day. In this role he has total freedom to research and design new products without any commercial pressures.

Rupert's design concepts are regarded as epoch-making in the world of professional audio. They have defined many present day techniques and materials, while achieving a sonic quality that surpasses all previous designs. It is safe to say that Rupert's sound has helped launch many of the great recording artists, and his discoveries have changed -- and continue to change -- the way we hear music.

In 1997, Rupert became one of a very few recipients of a Technical Grammy Award for Lifetime Achievement. In awarding his Grammy, the Recording Academy acknowledged Rupert's profound impact on the industry:

*"For setting the standard for quality sound reproduction through his engineering and his innovative designs, which have made possible unparalleled advances in the quality of recorded sound; in recognition of his influence on a generation of audio designers; and for his dedication to purity of audio reproduction."*

In 1989, Rupert was inducted into the Mix Magazine Tech Awards Hall of Fame in recognition of his lifetime contribution to excellence in recording and sound.

Ten years later, in 1999, he was honored as "Man of the Century" by Studio Sound magazine, which conducted a survey inviting readers to vote for the Top Ten personalities of the industry in various disciplines.

It is Rupert's prized honor to have been selected by his peers in the professional audio business as number one Audio Personality of the 20th Century.

Recognized as the developer of the modern mixing console, Rupert's handiwork is found in thousands of studios around the world, and is the platinum standard for modern audio. Rupert is a living legend in his field, with a legacy of innovation that continues to this day.

Last year alone, in 2006, Rupert was honored with a TEC Award for Signal Processing Technology/Hardware for his Portico 5042 "True Tape" Emulator, as well as a Mix Magazine Certified Hit Award for the 5088 Console and Portico Range of professional studio equipment. He was also honored by the Audio Engineering Society with its prestigious Fellowship Award "in recognition of your enormous contributions to analogue audio designs and mixing consoles - a career that spans over 60 years and has influenced generations of audio designers."

## **ED EVANS**

### **Technical Director**

Ed has been an audio professional for over 25 years, amassing extensive experience in all aspects of sound recording, audio for video technologies, and production techniques. Additionally, he is experienced in systems and facility design, facility management, computer systems operation and installation, and as an artist and client liaison.

Ed is the recipient of numerous Gold and Platinum records for his technical and artistic contributions in the recording field, and while he served as Technical Director at Power Station in New York, the facility received several Mix Magazine "TEC" awards for excellence.

As with many in this industry, Ed started a career as a recording artist just after high school, playing in various bands prior to signing a recording contract. Compelled by this initial association with the business of recording and recording technology, he soon started a recording studio with an associate, creating some of the equipment they needed himself. As a business, it was an education, which is to say it didn't make money. But it was the beginning of a long association with recording facilities.

To make money, Ed joined the engineering department of Airborne Instrument Labs, where he was on the team responsible for the design of test equipment for radar systems. This experience honed his design, troubleshooting and logic

skills. Happy with the work but wanting more direct exposure to the music and recording industries, he would soon find it at Automated Processes, Inc.

The original API was a manufacturer of recording equipment - primarily large recording "consoles". Ed joined the engineering department, where he was able to expand his design experience, and be involved in the first microprocessor-based synchronizer system, power amplifiers, operational amplifiers, the first operational automation system, VCAs, and other elements vital to the technology of recording and sound. It was a fertile environment, augmented by pursuing the artistic aspects in the studio, and remote recording. An opportunity then arose that afforded the chance to be more directly relevant to the process of professional recording.

Ed found his way into Media Sound, a premier recording facility in New York, claiming he was shipped "in the crate" of their API console being installed in the "Lounge", as the mix room was known. He was a staff technician in that facility for a number of years. It was an extremely creative atmosphere, where he was allowed to expand beyond the "technical support" moniker, to occasionally function as assistant engineer, and sub-system designer. It was at this facility that Ed met numerous luminaries in the recording field, including Bob Clearmountain, Tony Bongiovi and Bob Walters.

It was from this association that the core of Power Station was built. But in the interim there was a diversion.

Ed was offered a position of Technical Manager at the newly designed Sigma Sound of New York. It would be the first professional facility that he could be involved "from the ground up". He had direct design input for electrical and ergonomic systems and was responsible for technical support after the studio was running. This was his first managerial position in recording studios, but he was soon lured back to Media Sound, just as the Power Station Project started to become a reality.

Ed became aware of the project and the plans of the principals to leave Media and start the Power Station. Ed was asked to oversee the technical aspect of the new facility, originally under the direction of Tony Bongiovi. Ed became Technical Director, co-designing facilities based on client needs with a creativity and practical usefulness that gained respect in the industry. The basic responsibilities of Technical Director were always augmented with other creative tasks that he relished. Computer systems design, client liaison, office organization, and most aspects of running a business. He was occupied with facility design in all aspects, including budget analysis and business projections. He wrote business plans, while also maintaining studios. After a long and fruitful association, it was time for a change.

Once again an opportunity arose to expand experiences. He was offered a position with TouchDown as Technical Director. It was a risk that would allow Ed to become more global in experience. He accepted the position with the German facility that was to build a large complex of studios in Portugal. He was responsible for all things technical, directly leading the design process and overseeing all subcontracting designers.

Ed returned to the United States in 1994 where he joined the staff of the Hit Factory in New York as Director of Technical Operations. Following a brief but educational stint at the Hit Factory, Ed turned to PhotoMag Post Production Studios. His work there expanded the experiences in audio for video production, where he was technical director for a five-room post-production facility. Work here included Hi-Def productions, TV commercials and film work. While there he designed and built three studios for the facility.

After Photomag, Right Track asked him to be Technical Director of their facilities, including the newly finished Scoring 509. Numerous film scores were created there, including The Alamo, Stepford Wives, Two Weeks Notice and many others. While there, Ed designed and built two more rooms.

An opportunity in Las Vegas brought him there to oversee the technical aspects of a new five-room facility there, and he also did extensive consulting for clients as diverse as Paul Allan, C5, McGill University, and Manhattan Center Studios, to name a few.

## **STEVE DURR**

### **Studio Design Team**

Steve Durr is one of the leading acoustical facilities designers in the world, known for his award-winning studio designs. Over the course of 25 years, Steve has played an integral part in the design of facilities for such prestigious clients as Disney Studios, MGM Studios, Lenny Kravitz, Neil Young, Willie Nelson, Dreamworks, and many others throughout the world.

Steve's clients also include numerous professional sporting venues such The Indianapolis Motor Speedway, Bristol Motor Speedway, Kansas City Chiefs, Las Vegas Motor Speedway and Tennessee Titans. Steve has worked extensively with Vanderbilt University, The University of Nebraska and University of the South. Steve has designed projects for corporate clients such as Hilton Hotels, SC Johnston, Proctor and Gamble, and Nissan Manufacturing.

Steve Durr has designed over fifteen hundred recording studios throughout the world, acoustics and sound systems for restaurants, including B.B. King's, Billy

Bob's Texas, Loveless Café, and Blue Bird Café, as well as hundreds of houses of worship.

Born in Memphis, Tennessee -- the cradle of R&B -- Steve moved to Louisiana in 1968. Steve credits necessity as the force behind his stellar rise as a recording engineer. "In those days, you had to be the engineer, the maintenance person, the manager, everything," he says. "When we lost our lease at the lettuce factory we were using, as a recording studio, we had to start all over again somewhere else. We had to be able to design a new studio completely from scratch. This was the start of my design career." Among Steve's credits as a recording engineer is "Love and Happiness," a million-seller recorded by Ernest Jackson.

A 1977 move to Nashville provided him the transition into his design career. Soon after arriving in Music City, to design the acoustics and sound reinforcement systems for Opryland theme park, Steve was commissioned to re-design the monitoring system at Nashville's legendary Woodland Studio. And as they say the rest is history. Other major design projects took him to Chicago, New York City, Boston, Atlanta, Austin, Los Angeles and throughout Canada.

Steve brought his wildly successful design business to the formation of Durrell in 2000. As president of Durrell, he was responsible for design and implementation of acoustics and sound systems at sporting facilities, houses of worship, clubs, recording studios and arenas throughout North America. He still remains true to the simple, honest philosophy that started with: "I have a sincere passion for music and sound and for making it the absolute best that it can be," says Steve, who attributes this to his enduring success.

Steven Durr Designs is his newly formed independent full service design firm offering expertise in room acoustics, studio design, and noise control by utilizing an extensive reference library, the latest design computers, and acoustical test equipment.

## **SAM TOYOSHIMA**

### **Studio Design Team**

Sam Toyoshima founded Acoustics Design Office (ADO) in 1975 as a division of JVC's Audio Engineering Research Center. ADO was to become the channel through which Toyoshima's expertise gained throughout a ten-year period of intensive research with JVC would be practically applied to the world of acoustic design, particularly studio design.

Since its inception, ADO has been responsible for the design of more than 100 of Japan's premier studios, and more than 50 studios worldwide. ADO's share of the studio design market in Japan has exceeded 70%.

In the mid-eighties, following a successful design collaboration in UK, Toyoshima co-founded Acoustics Design Group (ADG) along with London-based architect John Flynn, JVC's Hiroaki Suzuki (who currently heads research at the JVC Research division, and chairs WG4 of the international DVD Forum) and producer/engineer Hugh Padgham. The services of the new Group, with its well-grounded and broadly based international expertise, have become increasingly in demand through Asia, Europe and throughout the world.

**A few of Sam Toyoshima's clients include:**

- Abbey Road Studios, London
- Lucasfilm Ltd., San Rafael, California
- Townhouse Studios, London
- JVC Studios, Japan
- Olympic Studios, London
- Virgin Studios, London
- Sting
- Enya Studio, Dublin
- Metropolis Studios London

### **PETER GRUENEISEN**

**Studio Design Team**

**studio bau:ton • nonzero/architecture**

During the decade and half between 1990 and 2005, studio bau:ton introduced a new architectural aesthetic to the design of media production facilities.

A multi-disciplinary outlook was studio bau:ton's basis to find integrated solutions for all aspects of media production, presentation and entertainment facilities and related projects. Grounded in the historical foundations of design and the building sciences, the team was continuously looking for new

architectural solutions to the evolving challenges of space, construction, technology, sound and vision.

While the firm has been re-structured, Peter Grueneisen, founding partner and former studio bau:ton Principal of Architecture, is continuing to design and manage a multitude of projects as the principal of his new company, nonzero/architecture.

**A few of studio bau:ton's clients included:**

20th Century Fox - Los Angeles, California  
Sony Music Entertainment, Nogizaka - Tokyo, Japan  
Disneyland Paris - Paris, France  
Mega West Studios - Paris, France  
Dave Matthews Studios - Charlottesville, Virginia  
Quincy Jones - Studio City, California  
Symphony - Buenos Aires, Argentina  
Cinephase - Paris, France  
USA Network - Hollywood, California  
Experience Music Project - Seattle, Washington

**DENNIS JANSON**

**Studio Design Team**

The Janson Design Group has, since 1979, been a leader in the field of broadcast architecture and acoustic design for clients throughout the television broadcast, music recording, entertainment and performance industries.

As licensed architects and acoustical consultants, Janson Design Group provides the technical expertise, knowledge, talent and experience needed to meet the high demands in depth technical projects in these fields around the world.

The Janson Design Group is a recognized, award-winning design and acoustic firm that has been published in over a dozen magazines and featured in numerous industry publications. Winner of the 2002 TEC Awards for Best Acoustic Design of a Recording Studio.

The firm has also been recognized by the Society of Motion Picture and Television Engineers (SMPTE), The Audio Engineers Society (AES), The American Institute of Architects (AIA) and The National Association of Broadcasters (NAB).

A few of Janson Design Group's clients include:

- Kaufman Astoria Studios - New York, NY
- Steiner Studios at the Brooklyn Navy Yard, New York
- NBC Panasonic Theater - New York, NY
- Atlantic Recording Studios - New York, NY
- Right Track Recording Studios - New York, NY
- WGBH - FM1 Studios - Boston, MA
- Sky News Radio - London, England
- CBS - Late Night with David Letterman - New York, NY
- NBC Today Show - Studio A - New York, NY
- MSNBC
- National Geographic
- NBC Saturday Night Live

## **BARRY BONGIOVI**

**Director of Audio Operations**

Barry Bongiovi's formal education was in Marketing, Art and Design, however, his interests in music and audio systems ultimately lead him to work in the recording industry.

In the late 1970's, through his interests in music and the emerging audiophile stereo market, he took a job in sales and installation at a local audio equipment show room. The challenge of educating his clients about the various products and, as a result, selling them high end sound systems proved to be rewarding for Bongiovi.

Although he enjoyed his work very much, he began to feel that there was more satisfaction to be gained at the professional sound studio level. His opportunity came when he procured a bid to sell equipment to the renowned Power Station Studios in New York City which was then constructing Studio B. What he saw while delivering the new equipment intrigued him so much that in 1980 he left his lucrative sales job to work for Power Station. Starting at the bottom of the ladder as a Production Assistant for next to no pay, in time he became an Assistant Engineer, Studio Manager and ultimately General Manager. During his time at Power Station he was exposed to most of the top professionals in the pop recording industry. Engineers such as Bob Clearmountain, Tony Bongiovi, Neil Dorfsman, Al Schmidt, Val Garay and Shelly Yakus, producers such as Phil Ramone, Russ Titleman, Jim Steinman, John Jansen, Rhett Davies, Mick Jones, Nile Rogers/Benard Edwards, Tommy LaPuma, Peter Collins and Jimmy Iovine, and artists such as Pat Metheny, The Rolling Stones, Roxy Music, Dire Straits, Devo, David Lee Roth, Stevie Nicks, Kiss, Chic, Donna Summer, Madonna,



David Bowie, Steve Winwood, Jeff Beck, Billy Squire, Duran Duran and Peter Gabriel, David Sanborn, Bob James and Miles Davis all worked with Barry early in his career and many remain friends and clients today.

His climb through the ranks gave him irreplaceable and valuable experience in the day to day operations of a top-flight studio as well as a clear understanding of what is necessary to successfully build and maintain a staff to service clients at the highest professional level. Upon becoming General Manager in 1987, the responsibility was his to direct the daily operations of Power Station's studios and to market the facility so as to attract most of the high echelon Pop and Jazz projects to pass through New York. With constant attention to marketing, service and performance, under Barry's stewardship Power Station became the benchmark studio in the recording industry.

In 1992 Barry left Power Station to join Sony Classical Productions, Inc. His job, once again, was to organize and manage the daily studio operations and staff of this young, rapidly growing division of Sony. Barry chose to go to SCPI for two reasons. First, the challenge of operating a studio in a large corporate environment was one he had not yet explored. The job afforded him the opportunity to gain experience in the operations of a major record label and at the same time to work with the great international artists on Sony Classical's extensive roster. Secondly, the advanced technology used to record, master and remaster classical music at the Sony facility was years ahead of any studio he had previously encountered. Within a few months, in addition to his regular duties, he began to market the unique remastering services available at Sony Classical to some long time clients in the pop, jazz and rock genres. Before long it was not unusual to see Carly Simon, Pat Metheny, Phil Ramone or Al Schmidt in the halls at the Sony facility. Sony Classical Productions broadened Barry's knowledge of studio operations and technologies, as well as classical music and remains a valuable part of his career in the industry. Working with classical music producers such as Thomas Frost, Andrew Kasdin, Steven Epstein, Tom Shepard, Michell Glotts, and David Mottly, and artists such as Yefim Bronfman, Yo Yo Ma, Emanuel Ax, Kathleen Battle, Midori, and Wynton Marsalis, as well as conductors such as Zubin Mehta, James Levine, Lorin Maazel, John Williams and Ricardo Muti has given Barry, in combination with his long associations in the various popular fields, a truly unmatched breadth of experience and the ability to communicate directly and knowledgeably with any recording artist or producer.

While at Sony Classical, Barry was offered the opportunity to join a young international company then developing several multimedia studio complexes in Europe. The chance to travel widely and develop his skills in an international business setting proved irresistible. The company, Touchdown Studios, had an existing facility in Germany which housed two recording/mix rooms two post production suites, an in-house music production company, a substantial sound effects library and a small but growing music library. The second phase of the

project would be to build a large self sufficient resort and multimedia complex in the Algarve district of Portugal. This group of facilities was to house the most state-of-the-art rooms, equipped and staffed to service the music, film and video business in a luxurious environment conducive to relaxed creativity. Barry's responsibilities as Director of Operations were to include involvement in the overall facilities design, organizing and developing studio operations as well as developing the management and technical personnel necessary to achieve the goals of the business plan and to oversee marketing strategies, utilizing his broad previous client base to generate sales for the new facility. Unfortunately, financial backing for this project collapsed over the course of the fourteen months of his involvement and Barry returned to New York.

An offer to become Studio Manager at Hit Factory found him once again organizing and running the day to day operations of another multiroom studio facility. His duties and results were similar to his other ventures, in that he brought and maintained his loyal client base while expanding it. Hit Factory's involvement with film scoring added a new genre to Barry's already extensive experience, one which would lead him to collaborate on the design and construction of a truly remarkable facility, "A509," on his next job at Right Track Recording.

At Right Track Recording, where Barry has led a highly professional and expert staff for the past 9 years, his expertise and following have been well suited to the multi room facility. The atmosphere he created built this facility from a respectable organization into the busiest recording studios in the city. Barry's ideas for expansion of the facility and design input have grown Right Track Recording from a three room studio operation to a modern, state-of-the-art multi-media recording operation housed in a newly renovated former factory in Manhattan's Midtown West. In the fall of 2001 Right Track opened "Studio A509" a recording environment designed under Barry's supervision and with his specifications with the versatility to house a 100 piece orchestra - enough to accommodate classical and film score recording, Broadway play recordings, as well as hosting film/video commercial shoots. Barry supervised the construction, equipment installations and trained a staff specifically to the requirements of this extraordinary facility to get the very best results for clients ranging from the New York Philharmonic to Paramount Studios, most of whom have returned time and again. To round out the facility and keep pace with the rapidly changing sound recording business, Barry and Right Track designed two additional production suites in 2003. These rooms support voice over recording, budget surround mixing and music production projects. During the course of Barry's nine year tenure as General Manager, Right Track Recording tripled its gross income.

With 25 years of incomparably wide experience in all phases of the recording industry as well as a loyal and distinguished client base of artists and producers,

Barry Bongiovi is a unique asset in today's highly competitive and rapidly changing music business.

## **TOM COPELAND**

Senior VP, Film Studios

With 33 years on the job, Tom Copeland is one of the state's best-known and most-respected advocates for its film production industry. During his ten years as director of the Texas Film Commission, a division of the Office of the Governor, he was the state's primary liaison and troubleshooter between Hollywood, state and local governments and the private sector. At the same time, he worked extensively with the Texas Legislature to recognize and support the industry and its contributions to Texas' economy. During his Film Commission leadership, total budgets of Texas-made films exceeded \$3 billion.

Copeland has worked directly with Clint Eastwood, Oliver Stone, Jodie Foster, Sandra Bullock, Billy Bob Thornton, Horton Foote, Bill Wittliff, John Sayles and hundreds of film professionals who, while not household names, enjoy broad recognition and decision-making powers within the industry. Projects that Copeland helped land for Texas include *Miss Congeniality*, *Hope Floats*, *Courage Under Fire*, *Lonesome Dove*, *Terms Of Endearment*, *Places In The Heart*, *The Rookie*, *The Day After Tomorrow*, *Secondhand Lions* and 2004's *The Alamo*.

Copeland's film career began in 1974 as a crew member on the first five seasons of PBS' AUSTIN CITY LIMITS. That experience led to seven years as a freelance production assistant, grip, location scout, location manager and production manager. In 1983, Copeland joined the Texas Film Commission, beginning as a location scout and retiring 22 years later as its director. Over those 22 years, 1,009 film and television projects were made in Texas, with individual budgets up to \$95 million. Since 2005, Copeland has been a professor at Texas State University - San Marcos, where his "Business of Film" and "Independent Shorts" classes bring hands-on production skills to his students, with frequent guest presentations from nationally-known film professionals. In this and in his work with Villa Muse, he continues his relationships with industry leaders, labor unions and government officials in Texas, Los Angeles and New York. He gives equal importance to his continued relationships with the state's rank-and-file film crews, whose skills have been the keystone of Texas' film industry.

Copeland is very proud of the team he built at the Film Commission. His close attention to "putting the right person in the right spot" resulted in a very high level of longevity and loyalty on his seven-person staff. He was proud to directly assist many Film Commission interns to careers in production, and he continues that career involvement with his students at Texas State.

Copeland says, "As a freelancer, I saw quite a range of production, working on features, commercials, music videos, political campaigns, you name it. I thought I had the big picture. But once I hit the Film Commission, I was working in every stage of those projects, from development all the way to distribution, and that gave me a lot of experience in the politics of Hollywood." He adds, "Of course, I learned quite a bit about Texas politics too."

## **JAMES R. CARPENTER**

**Director of Development**

**President / Carpenter & Associates**

This third generation real estate company was founded in 1971 by Charles B. Carpenter. Jim began his career in real estate with his father in 1971; later becoming president of the company in 1980. Jim is a University of Texas graduate with a BBA in Finance and has a distinguished 30+ year real estate development career in Austin, Texas.

Through Jim's visionary leadership Carpenter & Associates, Inc., (C&A) has remained in the forefront of many of Austin's landmark developments, and redevelopments. A few notable projects include:

- Austin's Historic Congress Avenue "Gateway Projects" - C&A led the redevelopment in downtown Austin by assembling five blocks at the entrance to downtown to create a new "Gateway" to downtown and the State Capital".
- Pioneered Development in the Region East of Austin - C&A led the exploration, development and construction of the region's first urban-service levels of municipal water supplies. As the principal developer and original owner of regional water supplies, drainage and wastewater facility approvals, C&A initiated the early master-planned mixed-use developments in the area. C&A recruited development sources to the region that collectively still represent most all of the utility services that are fueling the massive volumes of planned development east of Austin.
- Since 1981 C&A has owned, directed or invested in over 10,000 acres of master-planned residential and mixed-use development projects in this region.

Current projects range from residential subdivision development and single-family home construction to commercial business/industrial subdivision development, and two new landmark master-planned developments for the Austin metropolitan area. The projects include:

- Secured Climate Storage - One of the largest climate-controlled self-storage developments in the United States. This development won the 2006 Austin Business Journal's Best Real Estate Development Award in the Industrial Development category.
- Colorado Riverland Ranch - An assemblage totaling over 1,600 acres in western Bastrop County, this project will soon be publicly announced. This development will provide extensive commercial/industrial uses and will finally address a long-standing economic deficiency in the Austin metropolitan region.
- Villa Muse - C&A assembled and acquired the 1,100 acre home for an innovative

mixed-use development that will be anchored by the 200-acre Villa Muse Studios. Villa Muse represents a campus for the creative industries that will offer world-class production and post-production facilities for the film, television, commercial, music and videogame industries. The 900-acre community development surrounding the studios will include a high-density urban downtown district mixing retail, office and residential uses, civic uses, and residential community sections designed as "living, breathing backlots" and themed neighborhood villages to provide an array of styles for any number of filming needs. Projected to create more than 40,000 new jobs and billions of dollars in new revenues to the Austin regional economy, Villa Muse represents a new major economic component for the State of Texas and Austin area.

## **BOB WALTERS**

**Senior VP, Recording Studios**

From playing trumpet with the Army Air Force Band under Captain Glenn Miller, to creating and running two major sound recording facilities, Bob Walters parlayed a love of music and business into a distinguished recording career. Bob's entrepreneurial spirit surfaced in 1946 at Adelphi University, where he organized a dance band, which continued as The Bob Walters Orchestra through 1985. During that period, Bob was bandleader and vocalist. From 1961 through 1968, Bob also co-owned and was vice president of Sutherland Travel Service in New York City. In 1969 Bob became president and co-owner of Media Sound Studios, built in a magnificent converted church on West 57th Street in Manhattan.

He left Media Sound in 1976 and created Power Station Studios, serving as president. The four-story edifice eventually housed three state-of-the-art sound recording studios and one audio-to-video facility.

Extraordinarily successful, Power Station's client roster read like a "Who's Who" of the music industry. Under Bob's guidance, Power Station won many awards, including Mix Magazine's coveted industry award as the world's top recording studio. This honor, based on write-in votes from industry peers around the globe, was awarded to Power Station for an unprecedented six consecutive years.

The Power Station was awarded over 400 Gold and Platinum records by artists such as Bruce Springsteen, Paul McCartney, David Bowie, The Rolling Stones, Aerosmith, Peter Dinklage, Count Basie Orchestra, Lionel Hampton, AC/DC, Barbra Streisand, Jeff Beck, KISS, Eric Clapton, Billy Joel, Sting, Madonna, Bob Dylan, and countless others.

Bob was also instrumental in launching the careers of many of the most well known producers and artists in the world, including Jon Bon Jovi, Bob

Clearmountain (Brian Adams, Bruce Springsteen), Scott Litt (REM, Patti Smith, Nirvana, Incubus), and Neil Dorfsman (Paul McCartney, Sting, Eric Clapton, The Who, and B.B. King).

## **HITEN PATEL**

### **Financial Consultant**

Hiten is principal of Balefire Consulting, a financial advisory company. As financial advisor to Villa Muse, he has assisted in developing the overall corporate structure and financing plan, and in partnership with the various members of the Villa Muse team constructed the financial projections for Villa Muse Studios and Villa Muse Land Development.

Hiten is a 1999 honors graduate from the University of Chicago Graduate School of Business, where he received a Masters in Business Administration in finance and strategy. In addition, Hiten holds certificates of corporate finance and financial accounting from New York University's Stern School of Business and a Bachelor of Arts in economics and history from the University of California at Berkeley. In addition, he is a 2005 recipient of Citibank and Treasury & Risk Management Magazine's "40 under 40" Award.

Hiten has held several positions of increasing responsibility in his career, and has approached finance and accounting from several angles: auditor, banker, and financial management.

Hiten served in financial and strategic planning roles at Dell, Inc. Initially, Hiten was responsible for the Treasury-Corporate Finance group at Dell, where he was responsible for the team that managed Dell's significant capital structure, including \$1.2 billion in lease capacity and its various commercial lending and credit relationships and Dell's multi-billion product leasing joint venture. Additionally, given Hiten's experience in mergers and acquisition and the acquisition process, he was charged with creating the Company's M&A capability. After this critical finance department role, Hiten was promoted to Director of Strategic Planning for the Enterprise Systems Group (corporate servers and storage devices), one of the fastest growing segments in Dell's product portfolio. In this role, Hiten developed analysis that focused on emerging and developing technologies and their future role in Dell's long-range enterprise product portfolio. In addition, Hiten led the team that conducted global customer interviews to identify enterprise product and service opportunities.

Prior to Dell, Hiten held positions as associate with Credit Suisse First Boston; Director of Financial Reporting and Acting Corporate Controller for Rickel Home Centers, Inc., a \$600 million regional do-it-yourself retailer; Audit Manager and audit staff positions at Arthur Andersen, LLC., a global audit and accounting

advisory services firm; and Quality Assurance at Richard Eisner & Company, a regional audit and accounting advisory services firm.

## **MICHAEL CORENBLITH**

### **Design Consultant**

Production designer MICHAEL CORENBLITH has earned two Academy Award nominations for his dazzling, imaginative creation of Dr. Seuss' Whoville in Ron Howard's "How the Grinch Stole Christmas," and his recreation of the 1970 doomed Apollo moon mission in Howard's epic space adventure, "Apollo 13."

In addition to the Oscar nominations, Corenblith also won the British Academy Award (BAFTA) for "Apollo 13" and received a nomination for "Excellence in Production Design" from the Society of Motion Picture and Television Art Directors for "How the Grinch Stole Christmas."

Corenblith is currently designing his fifth film for Ron Howard, "Frost/Nixon," adapted from Peter Morgan's stage play recounting the behind the scenes story of the famous David Frost interviews of the former President in 1977.

A graduate of the University of Texas in Austin, Corenblith studied design at UCLA, and entered the entertainment industry as a lighting designer for television before moving to art direction, winning an Emmy Award in 1983 for his work on the Academy Awards show.

Corenblith began his work in feature films as key set designer on Paul Mazursky's 1984 comedy, "Down and out in Beverly Hills." He followed with assignments as Set Designer or Art Director on "Cat People," "Burglar," "Red Heat" and "Die Hard 2: Die Harder" before graduating to Production Designer on the film "Prince Jack."

A favorite of filmmaker Howard, Corenblith also collaborated with the director on "Ransom" and "EdTV." Among his recent design credits are 2007's top comedy, "Wild Hogs," and "Be Cool" both starring John Travolta, and the remakes of "Mighty Joe Young" and "The Alamo."

Corenblith was honored with the Ruben Marmaduke Potter Award by the Alamo Battlefield Association in recognition of his "advancement of the scholarship" of Alamo history through his stunning recreations of San Antonio de Bexar and The Alamo; the largest standing sets ever built in North America.

## **LEE DECARLO**

### **Director of Archival & Restoration**

Engineer/producer, Record Plant Studios in the 70's and 80's.

Designed the legendary Studio "C" at Record Plant's L.A. location.

Produced/engineered over 100 soundtracks, eight Academy Awards shows, ABC Sports and Olympic telecasts, as well as albums for Aerosmith, Aretha Franklin, Elton John, The Who, Paul McCartney, Chicago, Neil Young and The Rolling Stones.

Won 3 Emmys and a Grammy for Engineer of the Year for John Lennon's "Double Fantasy".

## **PAUL ALVARADO-DYKSTRA**

**VP, Strategic Development**

Producer Paul Alvarado-Dykstra was mentored by award-winning filmmakers Guillermo del Toro (Pan's Labyrinth, Hellboy, Blade II) and Tim McCanlies (Secondhand Lions, The Iron Giant), Emmy-nominated producer Scott Carter (Real Time with Bill Maher, Politically Incorrect), and Oscar-nominated documentarian Frances Reid (Long Night's Journey Into Day). He is also co-creator of Fantastic Fest, the international sci-fi/horror/fantasy/animation film festival in Austin.

In 2001 he was supervising producer on the groundbreaking Ain't It Cool News pilot for Comedy Central and executive producer Scott Carter, and then writer-producer and co-creator of The Ain't It Cool News Update for XM Satellite Radio. He also co-founded Ain't It Cool, Inc., with Harry Knowles and served as both COO and contributing editor. He has repeatedly been a panelist for the SXSW and Austin Film Festivals, and is also a former vice president of Austin's acclaimed Hyde Park Theatre and a former board member of the Austin chapter of the American Advertising Federation. For three years he was marketing and PR director for Austin's historic Paramount Theatre, one of the largest arts organizations in Central Texas.

While earning his B.S. in journalism at Texas A&M University he founded the student-run Texas Film Festival, and helped found KEOS 89.1 FM Public Radio.

## **LAND DESIGN STUDIOS**

**Site Planning Consultants**

Land Design Studio is a full service planning and design firm located in Austin, Texas. They believe their professional role and social responsibility is to act as an informed and objective mediator between the advances of human settlement and the management of our natural and cultural resources. Their goal is to successfully manage their client's needs while serving as a responsible steward of significant features in our natural and man-made environment.



They have continually expanded their core design services over the past decade to include those they feel are essential to achieving their mission. They combine an entrepreneurial spirit with their mission and desire to make the communities where we work better places to live. Their services begin with entitlement and conceptual planning and design down the list to the highly specific aspects of the project, including critical graphics for marketing the project to multiple stakeholders. Projects they are involved with typically include multiple land uses in a mixed-use format.

Their professional staff has several decades of combined experience in planning, urban design, architecture, landscape architecture, and graphic design. They believe the size of their office allows our design team to focus intently on each project and allows for greater collaboration between disciplines. Land Design Studio has worked on projects throughout the United States and abroad in both the public and private sectors. The benefit of this diversity is their ability to provide their clients with an informed perspective on a wide range of issues.

### **RONALD R. WILSON**

#### **Legal Consultant**

A native Texan born in Galveston in 1953, Ron leads Ronald Wilson and Associates, a practicing law firm in Texas, California and New York, and has negotiated multi-million dollar contracts with Sony, Universal, Def Jam and Koch record labels.

A musician for over 40 years, Ron played bass with Lightnin Hopkins, Chuck Berry, Albert Collins and currently performs with the David Spann Band. The band has performed with Sammy Haggard, Train, Default, Lenny Kravitz, Buckcherry, Chicago, and Los Lonely Boys. Ron has also played on many albums as a session player and has received gold awards as a result of those performances.

Ron graduated University of Texas Law School in 1988, and was elected Member of the Texas House of Representatives from 1977 to 2004. There, he served as Chairman of the Alcoholic Beverages Committee, Chairman of the Health Services Committee, Chairman of the Licensing and Administrative Procedures and Oversight of the Higher Education Committee.

Ron also served as a member of the Legislative Budget Board, Legislative Council, Redistricting Committee, State Affairs Committee, Calendar Committee, Financial Affairs Committee, Energy Committee, Select Committee on Public Education, Elections and others.

While in the Legislature, Ron passed the Texas Lottery Bill, created The Texas Human Rights Commission and Martin Luther King Day Holiday bill.

Ron has also tried cases in both criminal and civil courts throughout the state of Texas.

He has acted as legal counsel for clients before the State Board of Medical Examiners, the Board of Public Accountancy, the State Office of Administrative Hearings, the Agriculture Department, the Air Control Board, the Alcoholic Beverage Commission,

the Attorney General, the Banking Department, the Board of Veterinary Medical Examiners, the Comptroller of Public Accounts, the Court of Appeals, the Court of Criminal Appeals, Texas Board of Pardons and Paroles, Texas Criminal Justice Department, Texas Education Agency, Texas General Land Office, Health and Human Services Department, the State Health Services Department, the Highways and Public Transportation Department, the Texas Department of Insurance, the Texas Licensing and Regulation Department, the Lottery Commission, the Railroad Commission, the Secretary of State, the State Securities Board, the Texas Supreme Court, the Texas Department of Transportation, and the Texas Commission on Environmental Quality.

## **AMY CADENHEAD**

### **Research Coordinator**

Amy Cadenhead, a native Austinite, has over 17 years experience in film and video production, and she is proud to say that it has all been in Texas.

Since 2005, she has been working as a freelance location scout and production consultant for a variety of commercial clients, as well as on assignments for the Texas Film Commission and the Austin Film Commission. In addition to production work, Amy remains involved in the operations of GMC Consulting and Spectrum Commercial Group, specializing in hospitality brokerage.

Amy began her production career producing corporate videos for Texas-based companies La Quinta Inns, H-E-B and KCI. She then worked for four years as a freelance crew member on feature films and television movies, where her experience as an art department buyer and coordinator honed her organizational and research skills.

In 1995, Amy joined the Texas Film Commission as a location scout, and five years later was named the head of the Commission's production department, specializing in location research. Finding appropriate locations, crews and other resources is the key to drawing productions to Texas, and she provided in-depth research to producers, directors, location managers and studio executives, working directly with Stephen Soderbergh, Tim McCanlies, Robert Rodriguez,

Elizabeth Avellán, Mike Judge, Luke Wilson, Thomas Hayden Church, Jon Avnet, Michael Mann, John Lee Hancock and many others. She also served as a liaison between filmmakers and government officials on the city, county and state levels, and Amy promoted Texas' film industry at national trade shows, film festivals and marketing events. Over her five years as the head of production, she oversaw the production of more than 300 projects, with total in-state spending of more than \$550 million. A few of Amy's high-profile projects were *The Rookie*, *Office Space*, *Secondhand Lions*, *Cast Away*, *Traffic*, *The Texas Chainsaw Massacre*, *25th Hour*, *Spy Kids*, *Miss Congeniality*, *Texas: The Big Picture* and *Ride Around The World*.

A highlight of Amy's Film Commission tenure was landing Texas' only \$95 million film to date, Disney's *The Alamo*. Disney executives were seriously considering Montana, California and Canada; Texas was by no means a "done deal." Amy drew upon her extensive knowledge of Texas to recommend the perfect site for to build a historically accurate, 51-acre movie set; the producers agreed, and locked down this windfall project for Texas. For this accomplishment, Amy earned special recognition from the Governor's office, and five years later, the set continues to draw on-location filming to central Texas.

Amy has continued her relationships with principals in the film production industry in Texas and Los Angeles, and looks forward to promoting Texas for many years to come.

## **JODI SHORES**

### **Administrative Coordinator**

Prior to joining Villa Muse, Jodi served as Executive Assistant to the Director of the Bob Bullock Texas State History Museum, where she created and maintained the Museum's Business Contingency and Emergency Preparedness Plans, central filing system, general/administrative budget, and policies and procedures.

Previous to her work at the Museum, Jodi spent five years at the Texas State Film Commission as Office Manager and Events Coordinator, where she oversaw the day-to-day operations of the office and its staff as well as organized marketing events, including the annual Film Texas brunch in Los Angeles, openings for the Austin Film Festival and SXSW, and trade shows.