# Title: A Multisensory Communicator

**Duration: 2:06 minutes**

## Description:

**This video provides a glimpse behind the scenes of the recording session commissioned to create a ‘sound signature’ for the Shell brand. Shell CEO, Dean Aragon provides some insight into Shell’s relationship to sound.**

**The Multisensory Communicator Video Transcript**

[Footage]

A close-up of Steinway piano keyboard. A pair of hands appear and begin to play before the screen fades to white.

[Background music plays]

Piano music

[Text displays]

Introducing the Shell Sound Signature

Recorded at Abbey Road, October 2014

[Dean Aragon]

“The Shell brand is known for many things.”

[Footage]

Dean is speaking in a recording studio with engineers/musicians in the background. A digital display above the window to the orchestra chamber reads “Abbey Road Studios.”

[Text displays]

Dean Aragon

VP Brand and CEO Shell

[Dean Aragon]

“Not only its technology, but also its commitment to building communities, to building nations, investing in young minds to solve the energy challenges of the future, the future of this planet. And we want to embody that spirit, not only in the way we look, but the way we sound.”

[Footage sequence]

A pair of hands play the music we are hearing on the piano. A close-up glance across a musical score sheet. A mostly obscured view from behind the pianist as one hand plays swiftly across the keyboard.

[Dean Aragon]

“Music has been a part of Shell in its past; you know, we’ve had a rich history with Bing Crosby, with

Sammy Davis Junior.”

[Background music plays]

The orchestra joins the piano.

[Footage sequence]

A series of partially obscured shots from an observer’s point of view of members of an orchestra as they prepare to perform: A man and woman sit chatting and smiling. A man examining his violin appears to share a joke with someone out of view. A line of musicians wearing headphones, appear poised to begin playing, focusing on their score sheets. The orchestra set-up is shown almost in its entirety, seen from above, with those members that are present clearly in the process of setting up, whilst two men speak to the conductor as he leans from his podium to shake hands.

[Dean Aragon]

“And we have been very fortunate after quite a thorough search for potential composers to work with, a brilliant young composer in Tom How, who was making quite a big name for himself in Hollywood.”

[Footage sequence]

A close-up of the conductor on his podium speaking to the two men. A series of shots of Dean and some other men sitting in a room having a discussion. One man leafs through a score sheet. Tom How listens and smiles as another man speaks. A trumpet player wearing headphones raises his trumpet to his lips. Close-ups of the level meters on a mixing desk and a hand sliding a couple of track faders upwards. An overhead view of the orchestra playing around the conductor. A view travelling around behind the musicians as they play. A blurry view of three trumpet players lowering their trumpets in unison. A slow-motion shot of Tom How and another man looking on from the recording studio with a few people stood behind. Dean Aragon speaking from the recording studio.

[Background music plays]

The majority of the orchestra pause while wind and stringed instruments continue.

[Dean Aragon]

“Well, we’re going to use it widely; we’re going to make sure that it’s used in everywhere we can have a sound for Shell.”

[Footage sequence]

A series of slow-motion shots of musicians playing: A flautist seen from behind. A close-up of a French horn player’s fingers. A line of four French horn players.

[Dean Aragon]

“So, every time you see the Shell logo, you should be able to, when available, hear, as well, what the logo sounds like.”

[Footage sequence]

Continuing the slow-motion montage, we see a slowly panning view of three cellists’ bows sliding across strings. A male and a female cellist play side by side; the female player follows a score sheet and the male seems to follow the conductor with a smile.

[Dean Aragon]

“You can have different instrumentation, but in the end, the core melody and what we believe it embodies is what we will be committed to over the long term.”

[Footage sequence]

Slow-motion views of two violinists, seen from behind, each plucking a string with a finger on their bow hand, followed by a further view of the first, seen from the side and partially obscured by another bow in the foreground. Two views of horn players playing. Two violinists side by side, a male concentrating on his score sheet and a female looking ahead, smiling. A slowly panning shot of a cellist modulating a note on the neck of his cello.

[Background music plays]

The orchestra builds once more.

[Footage sequence]

A dramatically panning shot coincides with the swell in the music and stops on some violinists. A flautist plays, wearing headphones designed not to cover the ears; the camera quickly pans away and we see a wider view of the same flautist next to another and two bassoonists beyond. A close-up of a studio engineer taking off his more traditional headphones, then seen from behind, sat at a large mixing desk in front of a window to the chamber where the conductor is leading the orchestra. An overhead view of the string section playing, with a few horns at the back. The conductor waves his baton. Close-ups of violinists: a young man studies his score sheet and a young woman looks from her violin to the score sheet, smiling. A flautist pauses. A close-up of the pianist’s face in profile, wearing large headphones, then a close-up of his hands playing the final chord on the piano.

[Background music plays]

The music reaches a crescendo then a single stringed instrument continues a small motif.

[Graphic]

Shell logo centred on a white background.

[Text displays]

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[Audio]

Shell mnemonic, wind version.

[Graphic]

Screen fades to black.