

[One in a Series]

“Interviewer: Was that an ad-libbed moment or do you have some sort of brilliant product placement deal in place with the Famous Amos cookies people? **Steven Antin:** [Laughs] Gosh, we so didn’t! There are so many things in this movie that make me wonder if I’m going to benefit from any of it.”*

Does that include the twenty other national brands mentioned or showcased in *Burlesque*?

How about Stanley Tucci’s gruff-but-endearing character smoking in half his scenes, reinforcing tobacco industry campaigns targeting the LGBT community?

Isn’t it enough that California taxpayers will shell out \$7.2 million to subsidize this PG-13 movie’s production, according to the California Film Commission?

Publicity around *Burlesque* makes clear that its writer-director and his team paid obsessive attention to detail, from the dancing to the brand-name dropping dialogue.

Producers and distributors, in this instance De Line and Sony, also pay attention if someone else’s intellectual property shows up on screen. Did they make exceptions for a flashed Famous Amos or a quickie Camel logo?

Other movies have displayed tobacco trademarks this year: *The Sorcerer’s Apprentice* (Newport: PG, Disney) and *For Colored Girls* (Marlboro: R, Lionsgate). And teasing tobacco brands is nothing new. The tobacco industry’s own documents show it has a history of spending millions to get its products and signage into hundreds of American films.

The difference in 2010? State taxpayers across the country are now forced to foot the bill for films that recruit new young smokers — and even spotlight tobacco brands.

This could put all film tax credits at risk. Encourage regulators to take a harder look at product placement. And lead national advertisers to question if they want to keep getting upstaged by smoking in kid-rated movies.

Solutions are simple. Studios know it. Time for action.



The Bigger Tease? Brands in *Burlesque*

Brand	Reference	Company
Camel	Outdoor ad	British American Tobacco (UK)
Chase	Outdoor ad	JP Morgan Chase (NY); Sony’s depository bank
Cheerios	Tess’s dialogue	General Mills (Minnesota)
Cocoa Puffs	Sean’s dialogue	General Mills (Minnesota)
Coldwell Banker	Outdoor ad	Realogy Corp. (New Jersey)
Dewar’s	Markus orders	Bacardi Limited (Bermuda)
Dom Pérignon	Ordered at bar	MHLV SA (France)
Dos Equis	Jack holds bottle	Heineken NV (Netherlands)
Famous Amos	Jack holds a box over his genitals	Kellogg Company (Michigan)
Jägermeister	Alexis’ dialogue	Mast-Jägermeister AG (Germany)
KitchenAid	Jack’s coffee mill (CU)	Whirlpool Corp. (Michigan)
L.A. Times	Markus’s dialogue, banner displayed	Tribune Company (Chicago); permission listed in credits
Louboutin	Ali covets shoes	Christian Louboutin LLC (NY)
Michelob	Neon sign in “Iowa”	AB InBev (Belgium)
Oreo	Sean’s dialogue	Kraft Foods (Chicago)
Patrón Tequila	Dialogue, bar, wedding	Patrón Spirits Int’l AG (Swiss)
Sony	Jack’s camera	Sony Corporation (Japan)
Swarovski	Crystal sparklers	D. Swarovski & Co. (Austria); acknowledged in credits
Triumph T100	Jack’s motorcycle	Triumph Motorcycles Ltd (UK)
Ultimat Vodka	Case on bar	Patrón Spirits Int’l AG (Swiss)
Wild Turkey	Jack carries case	Gruppo Compari (Italy)



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* From “The Movieline Interview,” by Jen Yamato, Nov. 23, 2010. www.movieline.com/2010/11/steven-antin-talks-burlesque-cher-and-discovering-ian-somerhalder