

Pepsi Beyoncé 'Live For Now' 2013

**THIS MATERIAL IS UNDER GLOBAL EMBARGO UNTIL
09:00 EDT / 14:00 GMT ON 4th APRIL 2013**

ALEX THOMAS - VISUAL EFFECTS SUPERVISOR, FRAMESTORE

INTERVIEW TRANSCRIPT

CAPTURED ON SET OF THE PEPSI "MIRRORS" TVC

Interviewer: Can you describe the technology that was used to create the advert?

Alex: With a project like this, we're using a lot of different kinds of technology. It's an exciting one for us for that reason. The process started with us making the previews, so it was a great way for us to use our London office. Within that office, we have a motion capture studio, so we could get a dancer to go in there and film her with many, many cameras, which gives us a 3D model performing Beyoncé's dance moves. We could then bring that into the office in LA and arrange our new cameras around that so that we could all see the story before we shot the story.

The shoot will be a combination of 2D and 3D because of the limitations on Beyoncé's time, so we have to shoot a lot of her against blue screen. I'm doing the 2D part of things which is combining that with the 3D which will be the rebuilding of backgrounds.

Interviewer: What is the biggest challenge with this Pepsi project?

Alex: The biggest challenge with a project like this is the limitation of time with Beyoncé. Therefore, we're shooting a very ambitious project in a day and a half, which not only presents its own limitations but also influences the way that we do it. So we shoot more against blue screen so we can repurpose shots for other shots and build our edit around that.

Interviewer: Are you using any new technology on this Pepsi project?

Alex: I wouldn't say there's new technology that we are using, but we're embracing all the technology available to us – things we have used before... Perhaps slightly newer versions of those but anything and everything at our disposal we're grabbing on to in this case.

Interviewer: How involved have you been in the creative process for this Pepsi advert?

Alex: Our involvement in this production began months ago so we feel like we've been involved in the process. It's been a fantastic collaboration for those reasons: we've been working very closely with the editor, the agency and with Jake, the director. Our process just continues from here - we'll stay in close contact with both director and agency but also with the editors because they will be selecting archive footage, selecting takes and communicating with us what will and won't work. Once we have the edit, all the footage

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will come to us and we will start compositing all the different elements that we need to in order to make this spot come alive. It's quite difficult to visualize how it will ultimately look until we've cut out all the different blue screen parts, replaced the backgrounds and all that sort of thing.

Interviewer: How difficult is it to combine new and old footage of Beyoncé?

Alex: Combining the archive footage with new footage that we've shot specifically for this commercial presents its own challenges. It's not a new thing from our point of view. It's something that we have done before, but each project is new in the way that you solve the problems you're presented with. One great benefit is the fact that Jake is directing this commercial, and he directed a lot of those promos from which we are taking footage, so he's familiar with the shots and the techniques used to create those images. That's a huge help in continuity from archive footage through to what we are shooting now, but it is not an easy thing to do. You have to find the line between tailoring your shot footage to the archive footage and vice versa and the combinations of those two being sympathetic to differences in lighting and camera angles and those sorts of things.

Interviewer: How risky is this Pepsi project from a special effects perspective?

Alex: I wouldn't say that this is a risky project for us. It's a very exciting project. It's certainly a challenging project due to time and the technical challenges that we need to solve. I wouldn't say it's risky. I would say it's challenging and exciting.