

## Guilbert collaborates with Hill/Holiday

**When Director-Cameraman Jonathan Guilbert was hired by the influential Hill/Holiday ad agency to shoot a fundraiser for Volunteers of America, he knew that Producer Greg Roman would want to shoot on film, even though much of the material would consist of "talking head" interviews with people the program has helped.**

"People might assume that when you're interviewing people who aren't actors, you burn a lot of footage," says Guilbert. "I don't necessarily think that's the case. As a director-cameraman, I can stop and start. I get a sense of when the energy is happening and when it's not. I didn't lose anything by being selective at the moment of capture."

Guilbert budgeted for eight 400-foot rolls and came out with a shooting ratio of just under 10:1. He uses the Aaton time code system, which means the camera and sound recorder are easily synced without the use of slates or clapperboards.



Director/Cameraman Jonathan Guilbert



TOP TO BOTTOM:  
The 35th anniversary party film for Hill/Holiday "Everything's Coming Up Roses." Mike Sheehan, CEO of Hill/Holiday, hangs his own picture over the company sign in the reception area.

(L to R), Hill/Holiday President Karen Kaplan and CEO Mike Sheehan, in the boardroom in the 35th anniversary party film for

The film allowed Guilbert to be less obtrusive with lighting, while still getting beautiful images. "I'm dealing with people who are baring their soul," he says. "It's a very sensitive situation. I don't want to be putting lights into a location like that. In its natural condition, a room has a certain ambience about it. If I start lighting it to create a level for the film stock, I often find myself trying to struggle to get it back to where it was. With the (Kodak VISION2 500T) 7218 film, I don't have to do that. In many cases, the lens wasn't wide open either. I wasn't shooting right down the bottom end of the stock.

"Also, if I clip a little bit of a window and I'm four stops overexposed, I've still got detail," says Guilbert. "A few weeks later I was in a similar situation but shooting video, and a window became a problem. I had to spend more time dealing with it, or else it would have looked horrible. On film you've got that huge depth and range that is more akin to what our eyes see. I can move more quickly as a result."

Hill/Holiday also asked Guilbert to shoot a tongue-in-cheek, in-house corporate film celebrating their 35th anniversary. Senior management people sang and danced in a parody of musical productions set to the tune of "Everything's Coming Up Roses." The film was shot over a three-day period in Hill/Holiday's window-lined offices in Boston.

"We could only start shooting at the end of the workday, which meant the sun was going down," says Guilbert. "I was depending on the film stock to handle the various color temperatures, including the sunlight, the fluorescents, and a few small HMI fixtures I brought in to help with the balance. As the evening went on, we were able to match, and avoid any big jumps in lighting. I knew we could smooth out any remaining

*director-cameraman  
Jonathan Guilbert.*

*Front, President of  
Hill/Holiday Boston, Karen  
Kaplan singing in the  
chorus line with her staff  
while filming "Everything's  
Coming Up Roses" for the  
35th anniversary film for  
Hill/Holiday—shot by  
director-cameraman  
Jonathan Guilbert.*

problems in the transfer. Dave Markun at Henninger Media Services is the telecine colorist that I worked with and he's one of the best in the country."

Guilbert says that the people at Hill/Holiday understand that film signals quality. "They're a billion-dollar ad agency making commercials that play during the Super Bowl. Even though this was an in-house movie, they were very keen to do it on film. Film has a visceral dynamic, which I believe tape cannot capture in the same way. It looks like it's been done with care and attention and intimacy, and you've honored the person on the other side of the screen."



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