

Creating an emotional connection for Bank spots

Gandy Dancer Productions, based in Portsmouth, New Hampshire, recently produced a series of television commercials for Reading Co-operative Bank.

Gandy Dancer Producer-Director-Cinematographer Jonathan Guilbert photographed exteriors on a January day with low sun in a blue sky. Guilbert used KODAK VISION2 100T 7212 film in his Aaton Super 16 camera, and augmented the natural light with large reflectors.

"The difference between the sunlit and shadow areas was about eight stops," he says. "The dynamic range of film is able to handle that. I would have been in a hell of a spot if I had been shooting video. You can't afford to go one stop over on the rim light with video. Film has that smooth curve in overexposure, so it looks lively when you're shooting on the edge."

Guilbert says that the client and agency appreciate the advantages of film. "The bank loves it because of the glamour and vibrancy of the image," he says. "I believe it's easier to become emotionally involved with a film image than a video image."

Guilbert made his first motion pictures on 8mm film in the 1960s, photographing everyday images in his

industrial hometown. Today those images are carefully stored in the Northwest Film Archives in Manchester, England, and are valued as a glimpse into a vanishing past. The images were recently used in a television series called *The Way We Were*.

"The emotional substance and the connection that I had when I shot those films as a young kid still remain," he says. "I learned during my early teens that images can generate strong emotional connections for the people who view them. My boyhood films are still accessible because they weren't stored on a hard drive or on a format that is now obsolete. Today's film stocks are much improved but that connection is still strong."

"There's so much hype and misinformation about high-definition video," Guilbert says. "It's a medium in transition, and won't be around long in its current format. People who are new to filmmaking are afraid that film requires large crews and lots of lights. The video manufacturers are happy to feed this misconception. In reality, film is extremely user-friendly. It flatters the subject and

provides much more added value and emotional connectivity. Producing spots in Super 16 should cost only a little more than shooting high-definition video, and it's a great investment."

To learn more about Jonathan Guilbert, go to www.gandydancerproductions.com ■

Below: Filming in a card shop with a family - Jo Ann Adinolfi and her daughter Gemma. Actress Gizelle Ganz is over Jonathan Guilbert's shoulder.



PHOTO: LINDA COTTONE