



Motion Picture Film: STILL UNSURPASSED

—Film shows its advantages precisely because this is the digital age

Movies have been captured, screened, and stored on film for more than 100 years. This situation has been set to change due to the recent trend towards digitalization. However, even as the value of motion picture film is supposed to be weakening, film continues to maintain strong advantages over digital. It is precisely for this reason that many filmmakers around the world continue to select film for capturing their movies, choosing to condense the worlds derived from their creative images and express them on motion picture film.

In Deep Focus in this issue of *EXPOSURE* International, filmmakers from a number of countries speak from various viewpoints about the advantages of using motion picture film, and describe the roles that are played by Fujifilm stock during filming. At the same time, an introduction is given to ETERNA Vivid 500, the new motion picture negative film that Fujifilm has begun offering to the world market.



Néstor Calvo, Director of Photography (Spain)

"To compare filming on negative stock with digital filming is like comparing Mono with SR Stereo in sound. Personally I can't tell the difference between Mono and SR Stereo but when it comes to distinguishing digital and negative I do see a great difference. When I watch films from the 40's and 50's, I can see that after 70 years they are still of extraordinary quality. Since then, negative stock has improved greatly in the sensitivity and the grain. Digital is not comparable to negative, not in the highlights, nor in medium tones, nor in the lowlights. Nor is it comparable in grain or texture. If I read a script and visualize the film in digital, then I will shoot it in digital because the visual aspect of the film requires that to support the drama. Digital and negative are for the time being two completely different media." (See page 28)

Serge Hannecart, Director of Photography (Belgium)

"Of course, the negative is gradually being devoted to the most prestigious projects and its place is at the side of numerous digital media, which are becoming ever more accessible. But once again, the creation of a "cine-style" image does not have the same requirements as the "video-style". That is one thing we are sure of." (See page 27)

Edwin Horak, SCS, Director of Photography (Germany)

"In general, I like a stock that has not too much contrast, that is gentle. It is easier to build up contrast in post-processing than vice-versa. Contrast makes the image appear sharper, which is why manufacturers of film stocks are a bit afraid to go for a gentler look. The people at Fuji, in my opinion, are able to control those fears and are therefore giving me the stocks that I want." (See page 14)

Pasi Johansson, CEO of Stockholm Postproduction AB (Sweden)

"Lately, 16mm film has suffered a number of setbacks. One of these has been the BBC's deliberations about not accepting 16mm film for HD productions. The long and short of it is that 16mm film has more film "noise", which makes it more difficult to compress the material under the conditions required for HD broadcasts, i.e. for the limited bandwidth available for these broadcasts... Personally, I think it is wrong to stop using 16mm film for HD; if you choose the right film, e.g. 125 ISO, you get brilliant results and 250 ISO film also performs well... The best thing would have been to have a way of "measuring" grain size/amount; this could then be applied to see whether the material is acceptable or not—instead of deciding on the basis of what it was filmed on... We hope this will help people see the benefits of 16mm again, especially now that we are entering a period when budgets are crucial and 16mm film is a good alternative as long as you do your filming right." (See page 31)

Paolo Ghezzi, Producer (Italy)

"Thanks to the ETERNA 500 negative film, I managed to control the color of the images as I wanted. I never had the impression of an imposed look, and always enjoyed complete freedom of expression. The broad latitude of ETERNA 500 negative film made it possible for me to shoot without any problem even in more difficult environments such as in the mountains." (See page 21)

Pascal Walder, Director of Photography (Switzerland)

"I like the way the color jumps out at you, while at the same time giving you the subtle detail of color reflected in dark areas and shadows. I feel very comfortable with the range of the Fujifilm stocks... ETERNA 500 is just amazing. You can light completely by eye, my basic stop was 2.8, and the negative holds so much detail in the blacks." (See page 11)

Jean-Louis Bompont, Director of Photography (France)

"At the end of the 70's, Fujifilm negative film stocks were rather bad. It was an unstable emulsion, not so certain. And then I saw a movie in 1985, the long feature film *Flagrant désir* (Claude Faraldo) shot in south-eastern France. The credits mentioned "Fujifilm stock" and the images were fantastic! That's the way I started shooting on Fujifilm stock, with Michel Gondry, besides. We were delighted with the results. The trade relations were also excellent, and Fujifilm carried on already permanently, continuing the research on its silver-halide products. Now, I use Fujifilm stock for almost all my shootings." (See page 32)

Subir Chatterjee, White Light (India)

"If the negative is correctly exposed, it is a treasure of information and detail which can be stretched, pulled up or down or turned around any which way you want. Film has another advantage in the ancillary support in choosing cameras of different sizes, weights and special functions, and lenses such as spherical ones." (See page 34)

Sakthi Saravanan, Director of Photography (India)

"While using film, one does not have to worry about clipping of highlights or underexposure. In video, we had to cut the light and shade the areas to avoid burnouts—there is no chance of correcting it later. I am more comfortable with film because I can do a lot of tests before the shoot. Fujifilm always gives me enough stock to test for each film. If either the emulsion or the lab changes, one can perform the usual tests like under/over exposures up to 3 to 4 stops. Then I can judge exactly how the film will behave with different exposures." (See page 36)

Jason West, Director of Photography (India)

"My favorite stock at the moment is the ETERNA Vivid 160 tungsten film, but I also like ETERNA 500. Vivid 160 suits me well with its speed, saturation and good contrast... I haven't done much in video, but film is the best imaging medium. I tested Red and Viper, and there was nothing in the highlights, though it is adequate for certain work. When the situation comes I can easily switch over." (See page 37)

