

A Good Husband and a good film stock



"I've worked with screenwriter/director Isao Yukisada for many years, but *A Good Husband (Kondo wa Aisaika)* was definitely a different type of film," says director of photography Jun Fukumoto (*Looking for Ann, Tôku no sora ni kieta, Tokyo!*). "His past films have been lyrical in some way and conveyed a certain sense of nostalgia, but this is a human drama with a comedic touch. It leads the audience through heart-wrenchingly sad and touchingly heart-warming moments in the lives of a couple facing a turning point in their marriage, and it does so with a comical sensibility."

"Yukisada is a director who gives extremely clear-cut direction. He doesn't just bring out what's written between the lines of the script; he is particularly good at filling the vacuum that often exists between the actors and the script. He creates in a way that gives motivation and consequences to every line an actor speaks and every action he or she takes. Such an approach makes it very clear for the camera crew."

Fukumoto chose KODAK VISION3 500T 5219 for its speed, as almost 80 percent of the movie is shot on set. "5219 has allowed us to bring to the screen the modern and gentle touch that the themes in *A Good Husband* demanded," he says. "After extensive evaluation tests, I concluded that KODAK VISION3 500T 5219 offered a noticeable improvement in grain compared to previous Kodak film stocks."

The DP started working in film when Eastman High Speed 250D 5297 came onto the market. "I've observed the transformation from film to video, as well as changes in the audience's perspective and I believe that the film we're now using best fits the requirements of today's audiences. The quality

of the grain, sharpness, resolution and contrast has definitely evolved, but there's also an element of its having been developed to suit the times. I can see a clear generational difference between KODAK VISION3 and KODAK VISION2. KODAK VISION3 reflects the times in the way it should. It's easy to stick with the tools we have in our toolbox and dismiss new ones, but mastering new tools – such as KODAK VISION3 – and learning what they can do, is a very interesting process."

"I had the prints developed a little on the light side and, interestingly, it produced cleanly detailed gradation in the shadows. In general, the base density increases with each step up on the aperture setting, making the darks softer. It's a simple equation. But you don't see that with 5219. I really get the feeling that this film has a lot of potential."

"When I worked with Lee Ping Bin on *Haru no Yuki (Spring Show)*, he would say that the 85 series wasn't the be-all and end-all of conversion filters," Fukumoto continues. "In certain situations, he believed in controlling colour with amber filters and, since then, I've used Tungsten-type filters. I've always liked high-speed film for a bit of graininess more than a clear image. But with 5219 I used filters to reproduce the colour I wanted. This process has led me towards a new range of possibilities in cinematography."

"In creating this story and selecting a certain type of film, I've produced a certain type of world. But if I tried to do the same thing with digital, I'd have to build a world with that feel to it first. For me, digital must emulate the film look before it can move onto the next step. When you use film, you capture what's there in reality, which is why I prefer it."

1 Cinematographer, Jun Fukumoto 2 (L to R) Director, Isao Yukisada and Jun Fukumoto.