



Film stocks
KODAK VISION2 500T 7218, KODAK VISION2 250D 5205

Processing
Kodak Cinelabs Bulgaria

Post Production
Hollywood Intermediate

Creating suspense on a moving Train

Train is a terrifying tale set in an unnamed eastern European country. A group of naïve tourists accidentally boards the wrong train – a common mistake. But this time the train turns out to be a rolling house of horrors.

Director Gideon Raff and cinematographer Martina Radwan (*A Season of Madness, Rain, Red Is the Color Of*) had previously collaborated on *The Killing Floor*.

Much of *Train* was filmed on a real moving train as it traveled through the Bulgarian countryside. Scenes were also filmed on a stationary train in a depot, and a section of the train was constructed in Sofia at Nu Boyana Film Studios, the old state production facility that was purchased in 2005 by Nu Image, the company behind *Train*. The depot and stage situations included extensive green screen work.

“Shots made in the actual moving train added verisimilitude to daytime scenes that were filmed in available light,” Radwan says. She adds that night-time scenes that were mostly filmed on stages in artificial moonlight presented many challenges. “The actual train car we used was built in 1936,” she says. “The wood-paneled interiors were very reflective. The layout meant that every close-up was also a wide shot. The only angle to light from was through a window, and Gideon wanted to shoot in both directions without relighting.”

Raff also asked for extended takes to build suspense. The long, dark, narrow corridors were always played with tension in mind, with the camera hiding behind doors and following characters as they stalked each other.

Radwan used side light extensively for these night-time scenes. Fill light was nearly impossible. “Luckily, the KODAK VISION2 500T 5218 film is so forgiving that you can easily underexpose

without building up grain, which made the side light less obvious,” she says. “Also, it’s a horror movie, so colors had to pop – especially red. The 5218 film is perfect, because you can use it to bring out certain colors through lighting.”

Radwan says the latitude of KODAK VISION2 250D 5205 film stock was right for day exteriors. “In pre-production, the director and I talked about high contrast and deep shadows, even during daytime,” she says. “I love the 5205 – the latitude is just phenomenal. It holds the highlights so well and I can create high contrast through lighting.”

The filmmakers chose to compose *Train* in 1.85:1 aspect ratio in part because a wider frame wouldn’t work well with the geometry of the train cars. The camera was handheld for about 85 percent of the film, to create tension, to allow a degree of camera movement in the tight spaces, and to facilitate the introduction of movement like that of a moving train car. The A camera was an ARRICAM Lite, usually used with Ultra Prime lenses.

The story called for the exterior landscape to be uninviting, to emphasize the characters’ isolation. “I used an Antique Suede filter for exterior scenes to give them a burnt out, dirty feel,” Radwan says. “We used digital intermediate post-production at Hollywood Intermediate to match some of the background plates to that look. The D.I. also allowed me to finesse the colors and contrast to match the feeling of the studio train shots to the real train footage.”

The lab at Boyana is a member of the KODAK IMAGECARE program. “I’ve shot in many countries around the world,” Radwan says. “Knowing that a KODAK IMAGECARE lab will ensure an even quality standard puts me at ease. I knew I could really trust my test results and shoot with confidence.”