



BERLIN STATION

Cinematographer Hagen Bogdanski uses a range of ARRI products and services on the Berlin-based US espionage drama series.

Following the efforts of CIA agent Daniel Miller to investigate a leak from the titular Berlin station, this new spy series – produced by Paramount TV and Anonymous Content for EPIX – was the first project to be supported by the German Motion Picture Fund. Based in Berlin and with 90% German heads of department, the series demonstrates how the uniquely wide range of integrated products from ARRI Rental and services from ARRI Media provides efficiencies that make Germany an attractive destination for international productions. Cinematographer Hagen Bogdanski spoke with *ARRI News* about his work on the show.

What drove the look of *Berlin Station*?

Well it's a spy story, but we wanted to avoid any clichés from the Cold War and instead present a modern look for today's Berlin. That meant a lot of fluid camerawork, including Steadicam and handheld, often working with available light. Apart from our main CIA headquarters set, which was in a studio, almost everything was shot on

location. On a big show like this it can be a real challenge to shoot at several locations per day, so the camera department had to be fast and flexible. Choosing ALEXA cameras helped us meet all these requirements.

Were you usually shooting with more than one camera?

We shot with two cameras most of the time; I was on the A-camera with Karim Rahmani on focus and Robert Patzelt was B-camera Steadicam operator with Won-suk Park on focus. Robert did an amazing job being another pair of eyes and I think that without the flexibility of two ALEXA cameras with integrated accessories, great focus pullers and a committed crew, we'd never have got through so many script pages a day.

How did you use the ALEXA Mini?

It was the first time I'd used it, so I was eager to try it out. We had two ALEXA XTs and my initial idea was that the Mini would be an occasional third camera, useful for pre-rigging and tight spaces, but it quickly

went beyond that. We ended up using it on the Steadicam, for handheld – it became as much of a workhorse as the other two cameras. For me, the Mini is a full camera; it is fast to work with and you can cut seamlessly between it and other ALEXAs, which was always a problem with small cameras from other brands.

Why did you choose the Ultra Prime lenses?

I love the Ultra Primes for different reasons. They're solidly built and a compact size but most of all – especially with digital cameras – they're cinematic: not overly sharp or technical, but also not too arty, not too many flares, not soft in the corners. It's a perfect mix that, to my eyes, has the look of film. And of course they are totally reliable – in and out of the box every day, thousands of times over the course of the production, and they just work. Great lenses.

How did you find working with ARRI Media?

The ARRI Media team was very supportive and told us we didn't need a DIT, just a data