



Krrish

The story of a simple villager who saves the world!

Above: Hrithik Roshan and Priyanka Chopra

Inset: Rakesh Roshan, producer and director of the movie, behind the camera

Written, produced and directed by Rakesh Roshan, the feature film *Krrish* is the sequel to *Koi Mil Gaya*, also directed by Roshan, which made a popular star out of actor Hrithik Roshan. The story revolves around the character of Krrish Mehra (Hrithik Roshan), a young boy from the mountains of northern India, who discovers that he has superpowers, and ultimately saves the world from the plans of an evil scientist.

Roshan says "for *Krrish* we have kept the large family audience we had for *Koi Mil Gaya* firmly in mind. There's nothing 'dark' about this movie. For example, the film starts with the village sequences, which show the innocence of the character Krishna through soft, warm-toned images, village life as it should be. As the story moves to Singapore, where the main character becomes Krrish, the superhero, there is a transition in the look, from the warm north Indian Himalayan village to the ultra-modern, clinical and cool cityscape."

To capture the bright, warm sun of the Indian exteriors, Cinematographer Thundiyl used KODAK VISION2 5217 200T, noting that the stock, "perfectly captured the warm tones required for these

sequences." KODAK VISION2 5218 500T was used for night and interior sequences. The cinematographer reports that "I have been using this stock from the very day it was introduced. Its generous latitude, extremely fine granularity and beautiful blacks make the 5218 a wonderful stock to use. We had many night sequences with fire and lots of stunt action, during which the character of Krrish was wearing



a black costume and mask, the 5218 provided all the separation I needed."

For the Singapore exterior action sequences Thundiyl used KODAK VISION2 5205 250D. "The film has many complicated action sequences which required substantial amounts of set-up time given the extensive logistics involved, such as large cranes. We therefore used multiple cameras, a minimum of three, for

most of the shoot. Roshan also wanted to shoot these sequences at 96fps to 150fps. All these factors necessitated the use of a high-speed daylight stock. Why daylight? Because I don't like using filters generally, but mainly due to the amount of visual effects involved in these scenes."

Thundiyl reports that the Kodak stocks were of great help in solving both technical and aesthetic images. "When we ran out of time and light during the action sequences, it was indeed a major help to have a totally reliable high-speed daylight stock. I have used all these stocks previously, so there was no need for me to test them because I knew how well they'd hold up under any shooting conditions."

Thundiyl covered the action with three ARRIFLEX 435s with Hawk anamorphic lenses as well as a set of Kowa anamorphics for the handheld shots. The lighting package was a mixture of 6K HMLs, 20K to 5K tungstens and Kinoflos for close-ups of the actors.

Roshan concludes by saying that one of the main challenges of working with the international crew on such an action-heavy film was the language barrier. "We communicated through a translator who while very good at languages, didn't understand the language of film, which made for some interesting and quite funny communication gaps." ■