

Movie Introductory

Christophe Gans has always been completely fascinated by the introductory concepts of Saul Bass for Hitchcock and Scorsese or of Maurice Binder for the James Bond films.

In their honor he wanted to start *Crying Freeman* with an Introductory that could have been a real small film by itself. He thought about Jean-Baptiste Mondino for that job. The brilliant-photographer had the idea of the tattoo moving like a reptile on the skin of the Freeman's body, finally getting life and wrapping it. But he was too occupied with a videoclip for Madonna, he decided to pass "the baby" on to others. So that the name of SPAX, a young French society which is specialized on production of digital effects came up. They finally gave life to the "lost child".

First step: a story line created by Serge Ellisalde came up step by step with the outlet of the introductory and was sent to Christophe Gans in order to carefully review the realization at Vancouver.

The producer was delighted to find out that the scene has a concept and could be cut for economic reasons and with which he gets the most out of it. Due to that, Guillaume Hellouin and the technical producer, Bruno Maillard, immediately went to Los Angeles where Mark Dacascos and the chef operator, Rick Fichter, a specialist with the camera who filmed the effects on *Top Gun* awaited them. With help of a special equipment the musculature of the actor will be overflowed as super close-up. In addition a reference frame is projected on the body to determine the outlines and the movements to establish an optic image which will later on serve to fix the computerized tattoo.

It was decided that Dacascos' body will be filmed without make-up and the design of the dragon will be added afterwards. White points, called "trackings" are evenly placed all over the body of the artist which are used as fixed points to adjust the digital tattoo.

Second stage, the gathered basis of the shooting in Los Angeles has to be put together in a FLAME – a photomontage. First the graphics were calibrated on the same blue-tone before the fixed points were searched, which allow to recognize the slightest movement of the camera, the smallest trembling of the body. Parallel to this work the computer graphics have to be created. At this time three CAD-designers drive forward the modeling in 3D of the dragon, of the knife and of the sabre, these were Bruno Lesieur, Thierry Malherbe and Thomas Nautin. To create the tattoo they had to design a "flat" picture of the whole dragon to afterwards apply it on the taking of Mark Dacascos.

The now generated "mask" will make it possible to very exactly pigment the

epidermis of the actor. The tattoo finally is not only a simple computer picture which is applied on a real picture but a real numerical tattoo which is even more realistic and finally not possible to detect.

The introductory of Crying Freeman won the Pixel-INA price at the Imagina 96 festival.