



DIRECTOR TREATMENT
BY ALADINO DEBERT



Inova TV | DNA

Deoxyribonucleic acid –DNA is easier to pronounce for sure- was first isolated in the late 1860's in Switzerland, and throughout the last century and a half has become an exceptionally important tool in the studies of medicine, science and forensics. From genetic engineering, DNA nanotechnology, bioinformatics, family ancestry, all the way to criminal prosecutions, it is unimaginable these days to think of a time when the science of DNA was not available to us.

But all that, as important as it is, pales in comparison to another unique characteristic of DNA: *As impersonal as it can be on the surface, DNA makes us who we are.*

Without DNA there would be no life on Earth as we know it (RNA viruses would have to excuse me). It is the basic blueprint for all life, not just humans. It provides the starting template for every new life, and it codes for many of the traits that make you, you.

It's not the only factor though. Experience and environment (nutrients, activity, etc) play a huge role too. The DNA/environment combination is why identical twins are born nearly identical, but can become less similar with age -why identical twins aren't, in effect, a simple copy of one another.

Environment acts on individuals through DNA, however. It's why an excess of food could help make one person stronger and healthier, while it could make another person overweight and unhealthy.

All of which is why the science of DNA is the wave of the future in health care. There will be a day when drugs will be tailored specifically to an individual's particular genetic map and diseases.



Thoughts on execution:

Technique has to be always secondary to ideas, so our job here then is to distill those facts and concepts and create a film that is both stunning and true.

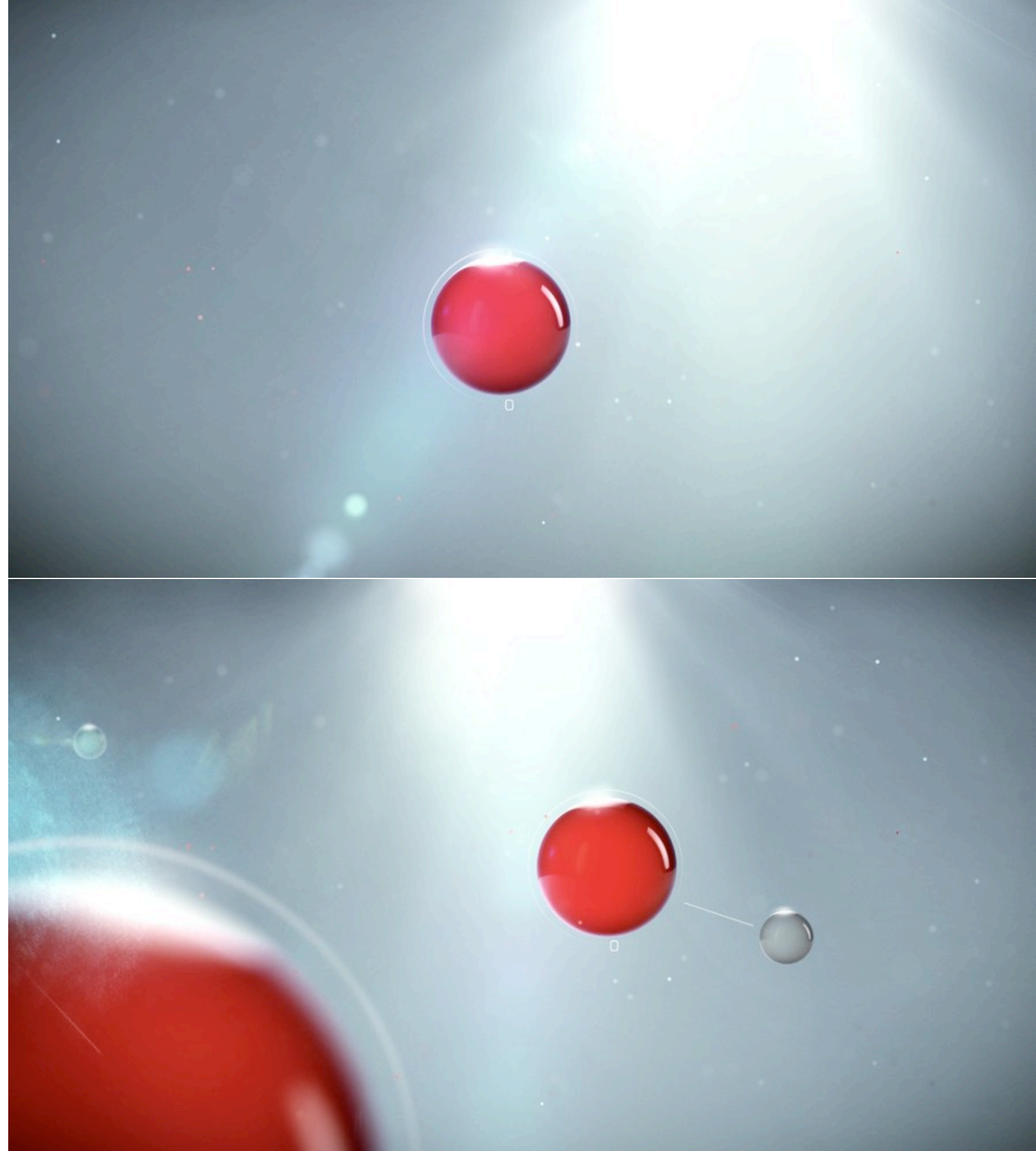
DNA's double helix is both beautiful and simple, its twisting pairs rotating around a common center. It's instantly recognizable and we intend to use that recognition wisely. What I feel is important here, is to design the piece in such a way that, while maintaining the high tech nature inherent to DNA science, we make a human connection.

That human connection, one as important as the one between your doctor and yourself, is what will make this film feel personal in the end.

In an equivalent idea, I'd like to follow the path of one of the basic components of DNA: a red oxygen atom.

As we open on a smooth limbo, our particle comes into frame and we pivot to follow it. There's a slight inference of a "medium" in which we are traveling. Floating particles, almost like what one sees underwater, weave in and out of our field of view. A source of light bathes our medium in soft illumination.

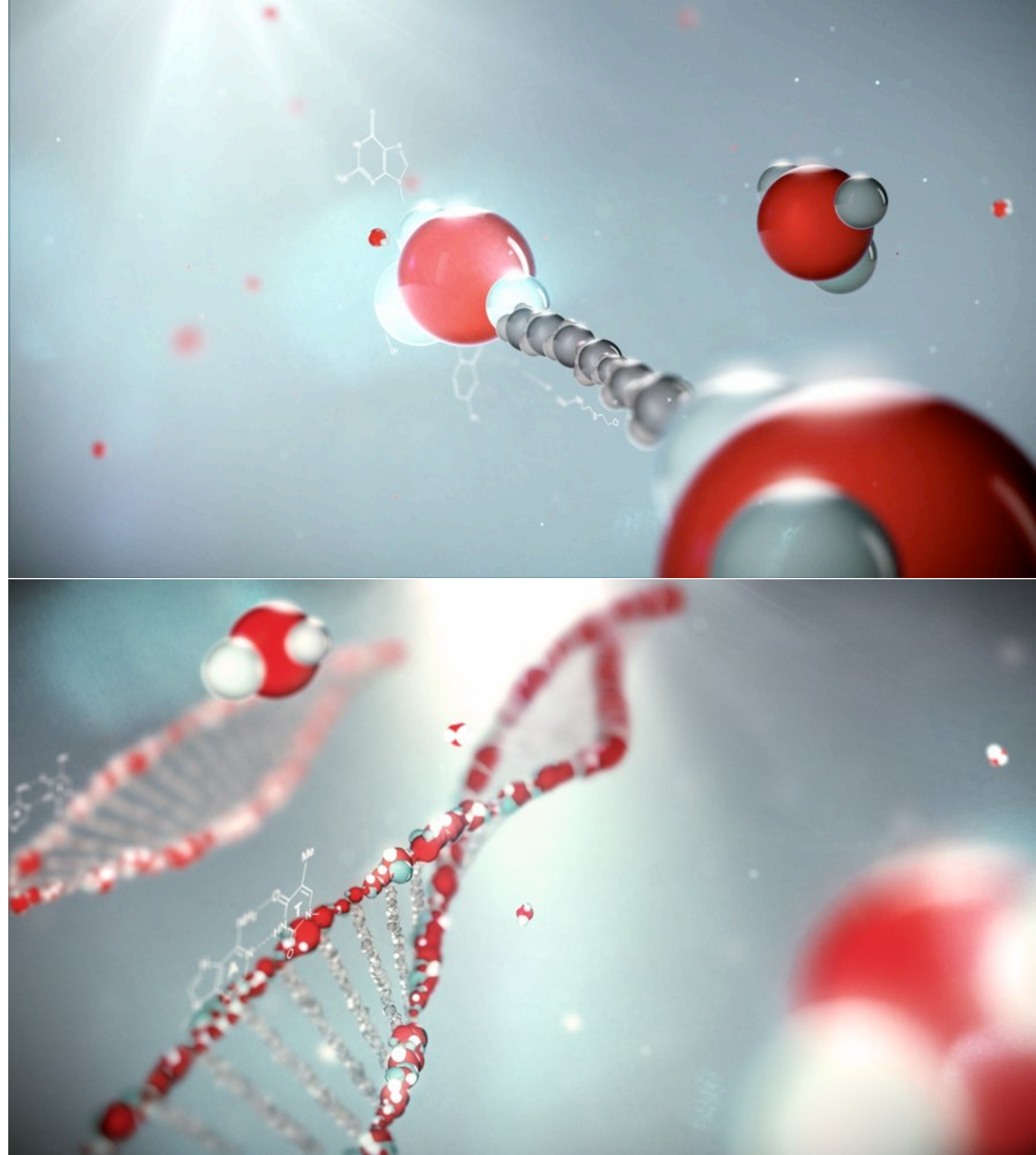
The depth of field is necessarily shallow to better communicate the idea of microscopic scale. Defocused shapes loom in the distance, which imply our red atom is not alone in the void.



At the same time, carefully designed and tastefully implemented graphics (such as those found on DNA schematics) accompany our molecules.

Quickly others join in a beautifully choreographed dance, their movements having a purpose, but one that we cannot quite understand yet. As our camera orbits and moves around the group, tens, then hundreds of similar particles begin to join into strands, which weave and start to twist. The scene is one of color and movement. Light hits the lens and sparkles as an explosion of color invades the senses.

We cut from angle to angle to better catch the moment of connection, as multiple strands finally connect to form the familiar double helix shape of a DNA molecule. The scale of each strand is microscopic, so we utilize clever cuts and edit points to change our perception of scale.

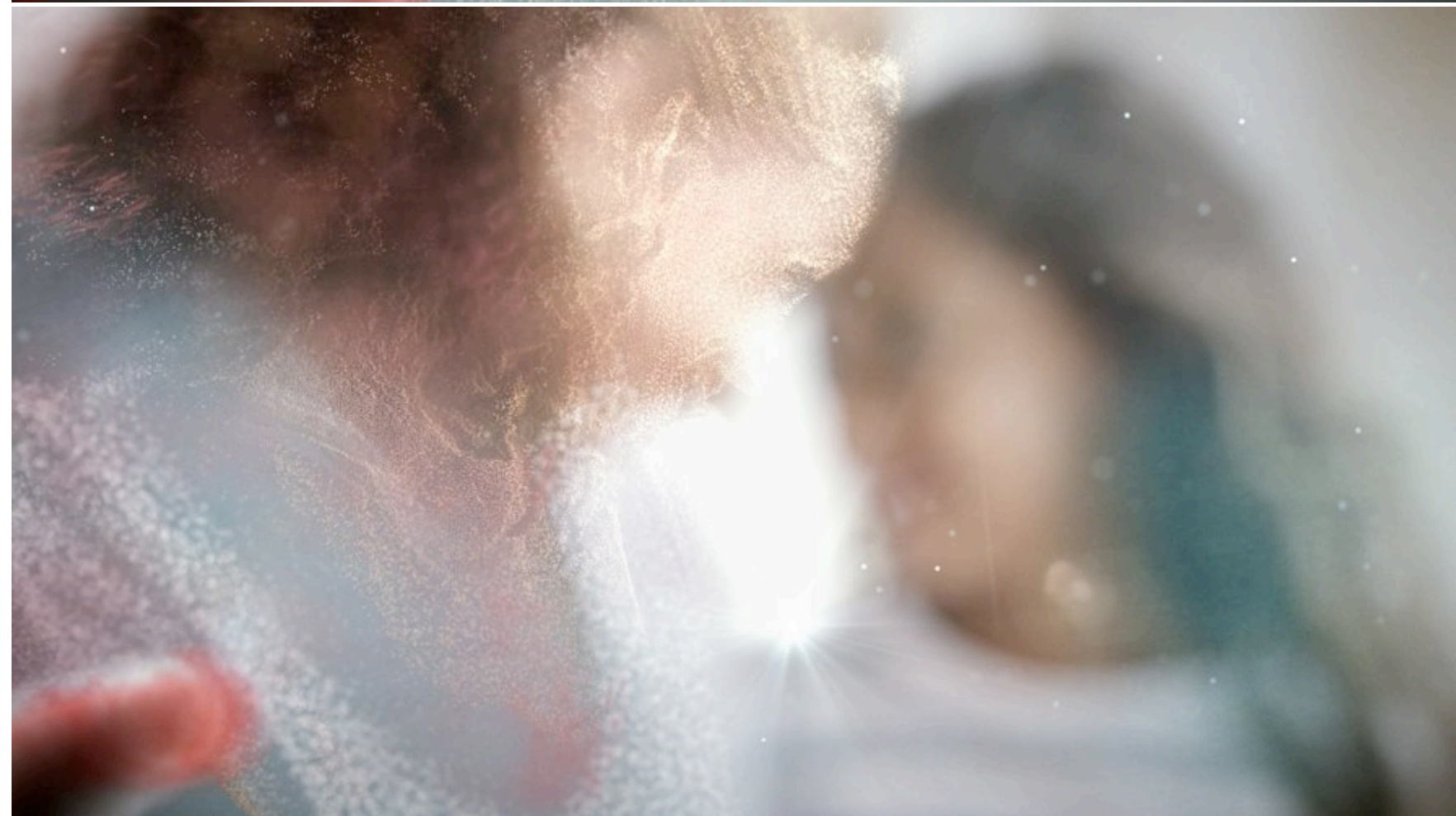


We just notice that the lighting has been changing from slightly cool to increasingly warm. As we pull back further we notice the myriad molecules are fusing to become something recognizable, the face of a child.

We cut to a medium shot, now with both a mother and child gradually more recognizable. They are both smiling and relaxed. They gaze behind camera as if looking at someone. As we cut wider still we realize who that someone was. Her doctor, who reaches into his pocket to produce a red lollipop. Start with a red atom, end with a red lollipop. The cycle comes to a close.

The environment they are standing on is one of simplicity. I believe that what's important is to create the connection between the child and her doctor. Hints of a doctor's office are not needed in my opinion, since the visual of a doctor with a white coat is more than enough communicate the idea. Having said that, we could always create a hint of an office in the background if you or your client feel is necessary.

The end shots are quite important, since it is here we make the story a personal one. By the smart use of compositing and 3D techniques we'll avoid a "creepy" atomized look. We want to imply the connection between DNA and ourselves by suggestion, not obvious and overused effects.



Casting then will be thoughtful. The mother and child (daughter?) need to feel open and natural. The doctor, whether we go with a male or female doctor, must feel real, so I'd probably stay away from overly young talent, to make sure the idea of an experienced health care provider is presented.

Let me finish by thanking you for the opportunity to present our vision for this project. Medicine and science can be intimidating, so we are looking forward to creating a film that personalizes what's impersonal and makes a human connection.

Peace,

Aladino Debert
Director. Mothership-Digital Domain



