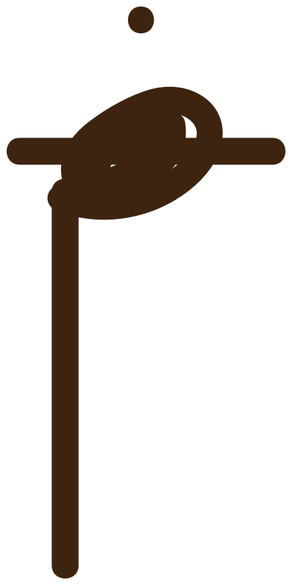
# **Movie Script Book**

Process



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# Background

For this project, I was tasked with picking a movie and expressing its script solely through a typographic book and typographic movie trailer, and I could pick any movie I wanted. As a music-lover and cello player myself, the choice was obvious: “Amadeus.”

“Amadeus” is told from the point of view of Mozart’s rival composer, Salieri, and the hand he played in Mozart’s death. Amadeus is a dark tale that is visually stunning and brought to life through Mozart’s most famous music. The three themes that are highly present throughout the film are music, jealousy, and death.

The final book and trailer capture the dark essence and classic era in which the movie takes place through its use of typography, hand-drawn music notes, and textural elements like bloody fingerprints and scorched pages.

# Assignment Brief

### Static Movie Script Book

Pick a film or a play, choose three key scenes and transform it into a typographic book. One resource for scripts is: www.imsdb.com. This book should be your interpretation of the film; do not use the existing logo, typography or imagery from the film.

Kinetic/Motion Typographic Trailer/Animated Poster

Using the same film, focus on a single crucial scene. Create a 10–15 second video using the script from that scene as a trailer or animated movie poster.

Print Specifications

Required elements: cover, title page, body text, colophon.

Optional: half title, cast of characters, dedication, epigraph.

Document Size: Up to you.

Typefaces: Up to you. The book must be primarily typographic, but you could create type-based imagery.

Color: Black and white or color.

Must be designed in InDesign.

### Video Specifications

Video: Must include type from script for chosen scene. 10–15 second video created in AfterEffects.

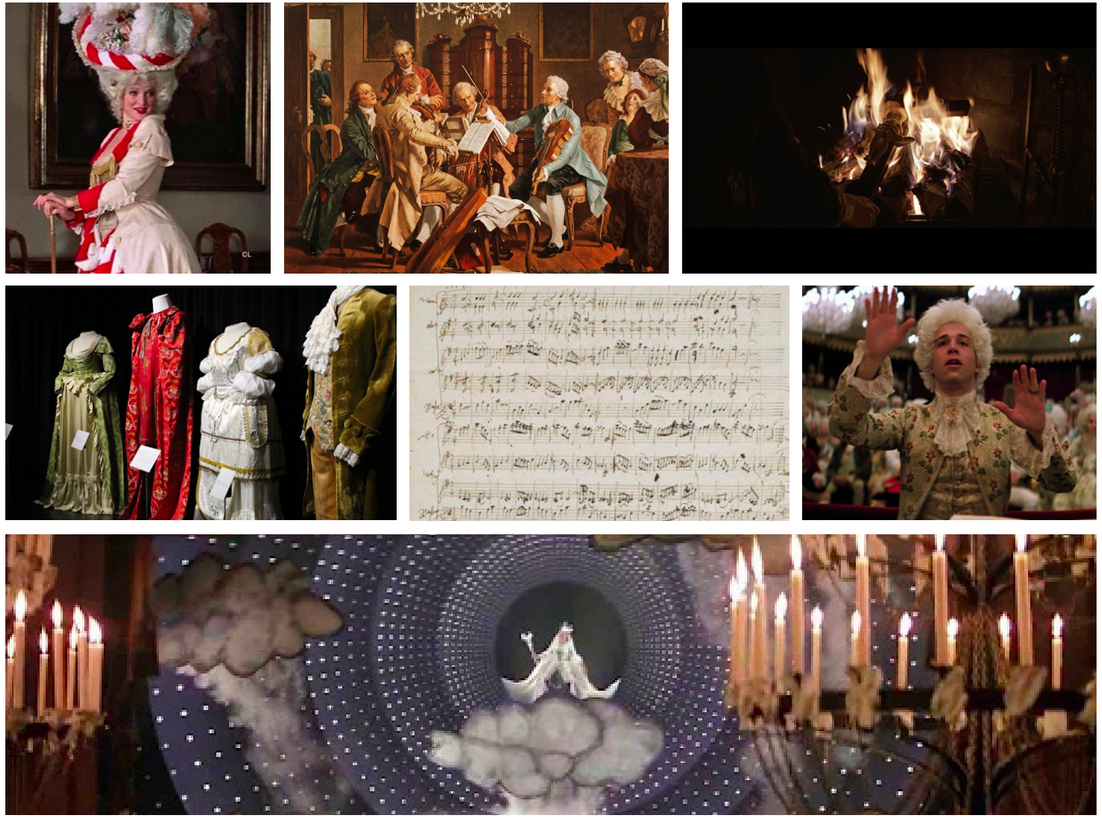
### Keep in Mind

- What is your overarching concept for the book?
- How can you express the themes of the film/play typographically?
- How will you give a voice to the characters?
- How will you organize the pages and approach the visual choppiness of dialogue?
- How can you express the rhythm or pacing of the film through the pacing of your book?

# Research & Inspiration

Mozart was born in 1756 in Salzburg, Austria, died in 1791, and was buried in a common grave. Mozart was one of the key composers of the Classical Period of music, and is still one of the most famous and influential composers to this day. Given that Mozart is such a historic figure, I wanted my book to reflect the time period in which Mozart was alive. I researched different images, paintings, and fashion reminiscent of the time period and took screenshots from the movie to establish a tone and feel for the book.

The fashion in the movie and from the time period was quite garish, in contrast with the dark tone of Amadeus. I heavily drew inspiration from my dad's own collection of leather-bound books, which is ultimately what inspired the gold foil and pattern on the cover of the book, which stands in stark contrast to the book's gruesome contents. The star pattern on the cover is derived from one of Mozart's most famous Operas: "The Magic Flute" (pictured bottom right), which is similarly present on the poster created for the movie.



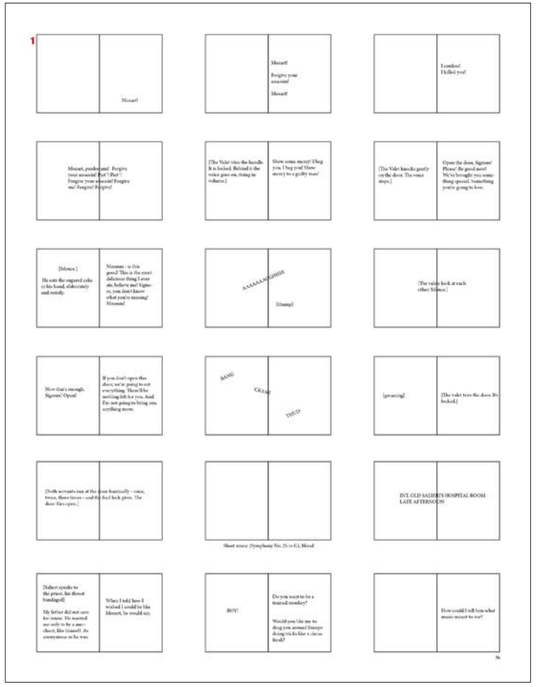


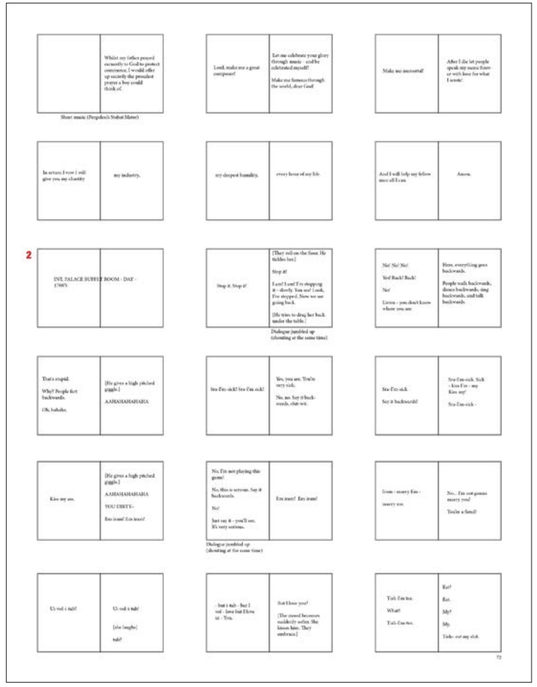
Mood Board

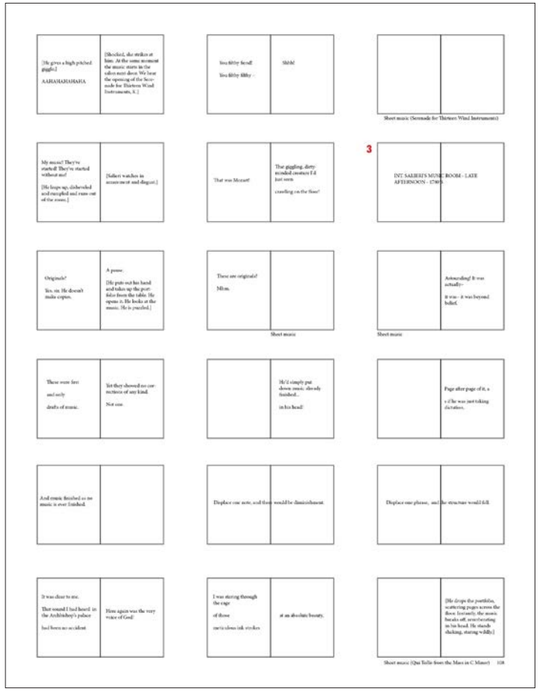
# Initial Process

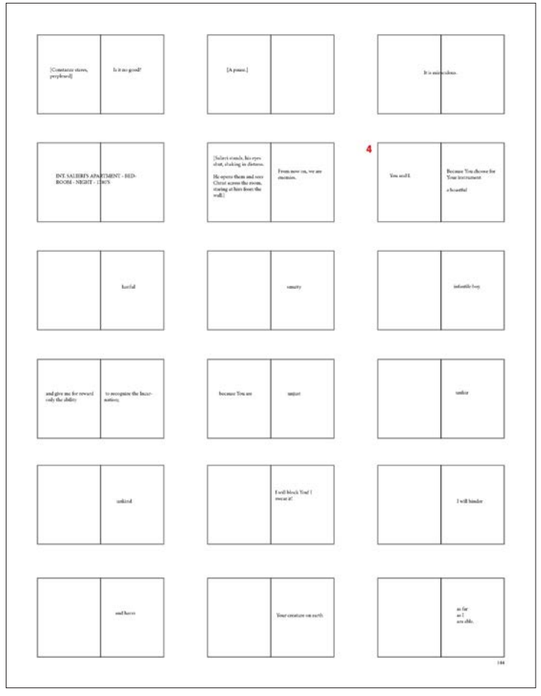
## Typographic Movie Script Book

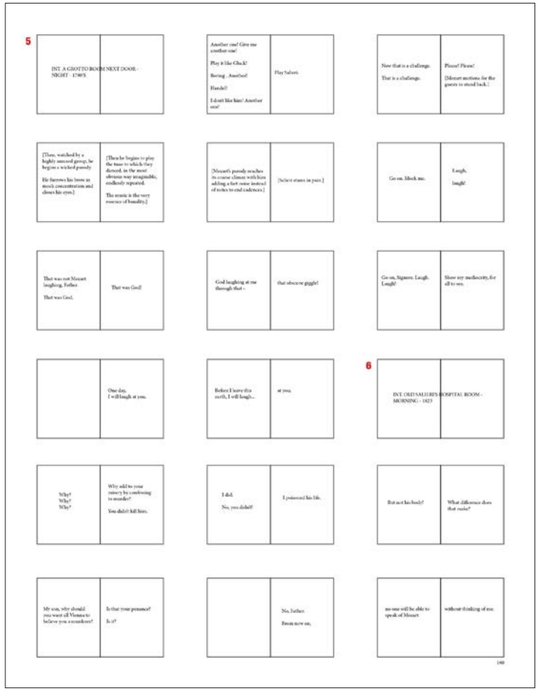
- Pagination
- Sketches
- Type Collage
- Type Exploration

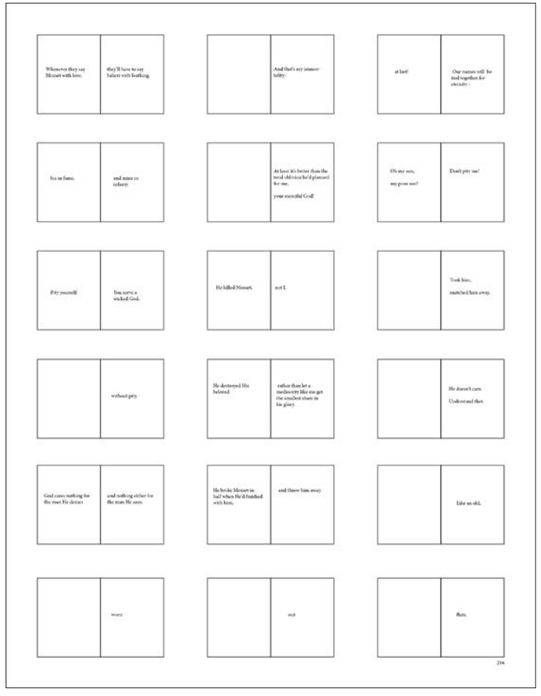


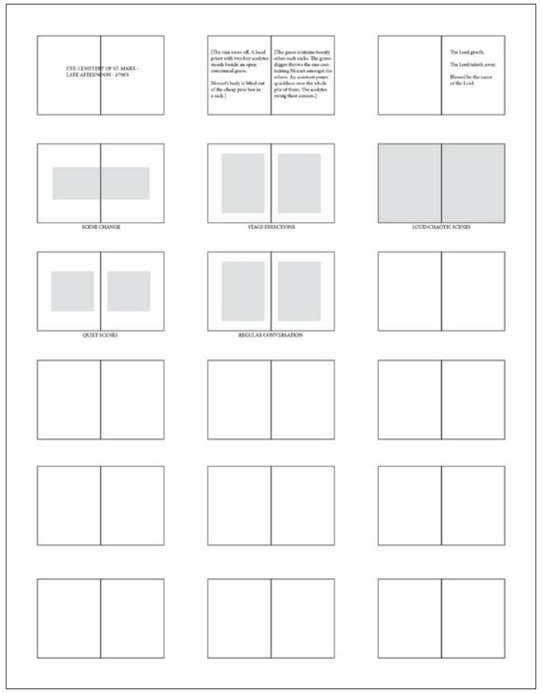



[He gives a high pitched giggle.]
AAHAHAHAHAHA
[Shocked, she strikes at him. At the same moment the music starts in the salon next door. We hear the opening of the bassoon for Thirteen Wind Instruments, it.]
Yes filthy fiend!
Yes filthy filthy -
Shhh!
Sheet music (Serenade for Thirteen Wind Instruments)
My music! They've started without me!
[He leaps up, disheveled and enraged and runs out of the room.]
[Salieri watches in mesmerest and disgust.]
That was Mozart!
That giggling, dirty-minded mozart I'd just seen
crawling on the floor!
3
INT. SALIERI'S MUSIC ROOM - LATE AFTERNOON - 1780's
Originals?
Yes, sir. He doesn't make copies.
A pause.
[He puts out his hand and takes up the portfolio from the table. He opens it. He looks at the music. He is punched.]
These are originals?
Mi.m.
Sheet music
Sheet music
Astounding! It was actually -
it was - it was beyond belief.
These were fast
and only
drafts of music.
Yet they showed no correctness of any kind.
Not one.
He'd simply put down music, already finished...
in his head!
Page after page of it, a
s if he was just taking dictation.
And music finished as no music is ever finished.
Displace one note, and then would be diminishment.
Displace one phrase, and the structure would fall.
It was clear to me.
That sound I had heard in the Archbishop's palace
had been no accident.
Here again was the very voice of God!
I was staring through the cage
of those
metic clean ink strokes
at an absolute beauty,
[He drops the portfolio, scattering pages across the floor. Instantly the mass breaks off, scratchcutting in his head. He stands shaking, staring wildly.]
Sheet music (Qui Tolle from the Mass in C Minor) 108


[Constance stores, perplexed]
Is it no good?
[A pause.]
It is miraculous.
INT. SALIERI'S APARTMENT - BEDROOM - NIGHT - 1780's
[Salieri stands, his eyes shut, shaking in distress.
He opens them and sees Christ across the room, staring at him from the wall.]
From now on, we are enemies.
4
You and I.
Because You choose for Your instrument
a beautiful
kerful
ennuty
infantile boy
and give me for reward only the ability
to recognize the Incarnation,
because You are
untrust
unlike
unkind
I will block You! I swear it!
I will hinder
and harm
Your creature on earth
as far as I are able.
104

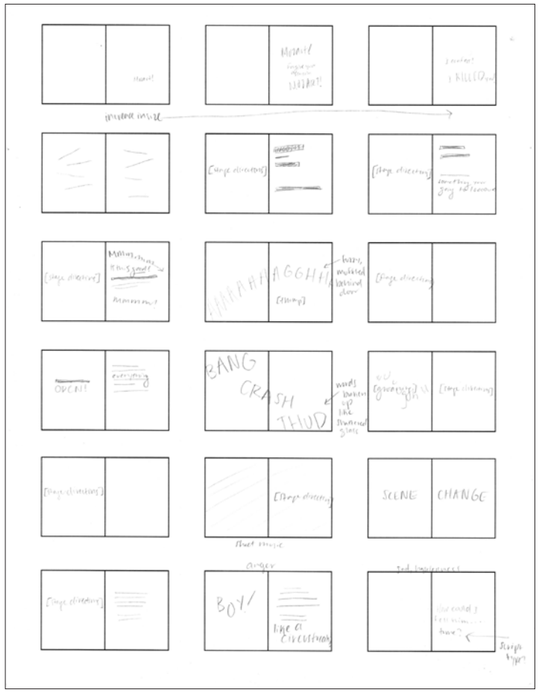

5
INT. A GROTTO ROOM NEXT DOOR - NIGHT - 1780's
Another one! Give me another one!
Play it like Gluck!
Boring. Another!
Handel!
I don't like him! Another one!
Play Salieri.
Now that is a challenge.
That is a challenge.
Please! Please!
[Mozart motions for the guests to stand back.]
[Then, watched by a highly amused group, he begins a wicked parody.
He figures his brow in much concentration and closes his eyes.]
[Then he begins to play the tune to which they dressed, in the most obvious way imaginable, endlessly repeated.
The music is the very essence of banality.]
[Mozart's parody reaches its coarse climax with him adding a fart voice instead of notes to end cadences.]
[Salieri stares in pain.]
Go on. Mock me.
Laugh,
laugh!
That was not Mozart laughing, Father.
That was God.
God laughing at me through that -
that obscene giggle!
Go on, Signore. Laugh. Laugh!
Show my mediocrity, for all to see.
One day,
I will laugh at you.
Before I leave this earth, I will laugh...
at you.
6
INT. OLD SALIERI'S HOSPITAL ROOM - MORNING - 1823
Why?
Why?
Why?
Why add to your misery by confessing to murder?
You didn't kill him.
I did.
No, you didn't!
I poisoned his life.
But not his body?
What difference does that make?
My son, why should you want all Vienna to believe you a murderer?
Is it?
No, Father.
From now on,
no one will be able to speak of Mozart
without thinking of me.
140

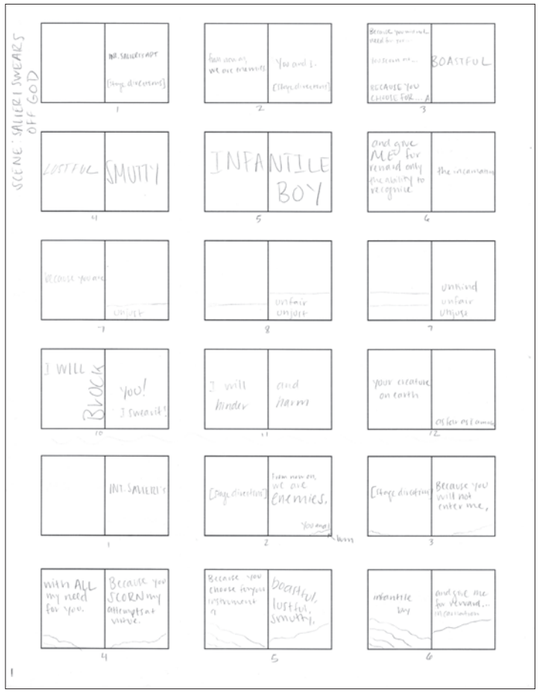

Whenever they say Mozart with love,
they'll have to say Salieri with loathing.
And that's my immortality.
at last!
Our names will be tied together for eternity -
Ice in fame,
and mine in infamy.
At least it's better than the total oblivion he'd planned for me,
your executful God!
Oh my son,
my poor son!
Don't pity me!
Pity yourself.
You serve a wicked God.
He killed Mozart,
not I.
Took him,
snatched him away.
without pity.
He destroyed His beloved.
rather than let a mediocrity like me get the smallest share in his glory.
He doesn't care.
Understand that.
God cares nothing for the man He derives
and nothing either for the man He sees.
He broke Mozart in half when He'd finished with him.
and throw him away.
Like an old.
were
not
there.
216

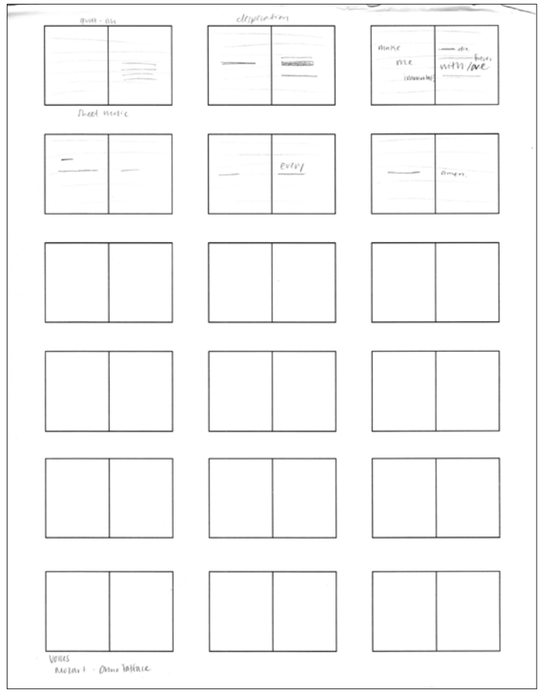




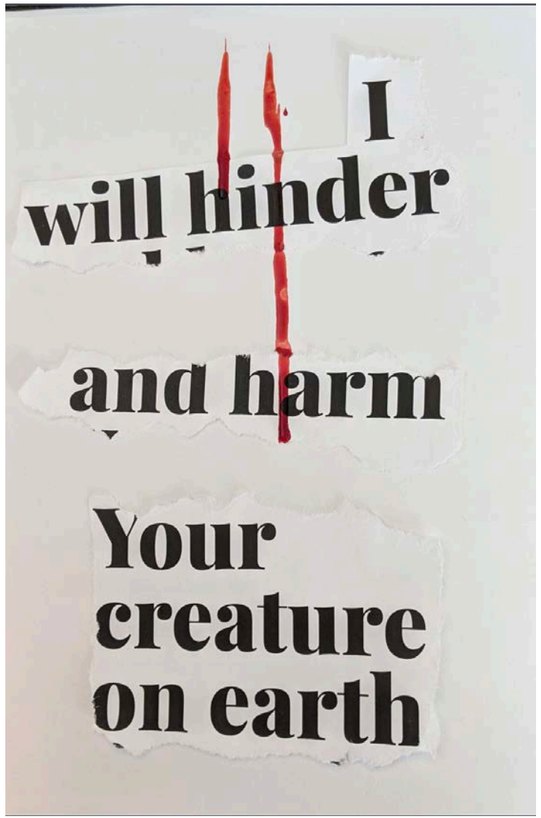


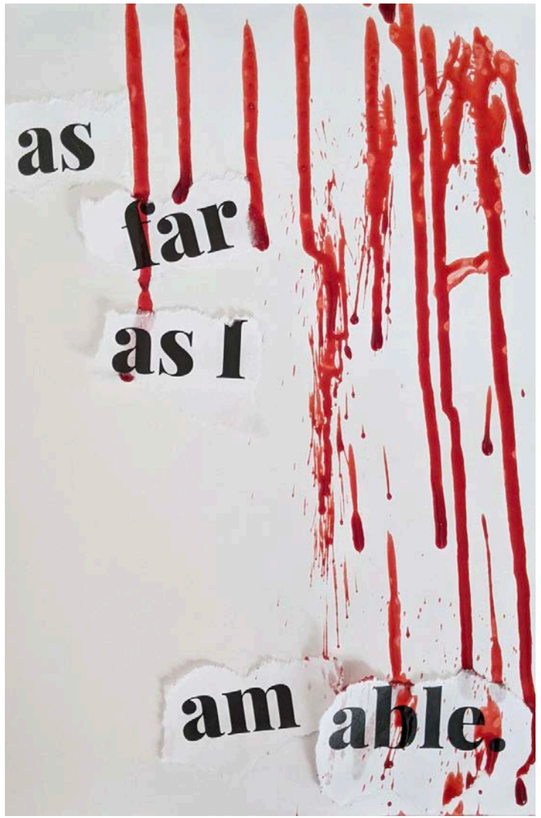


[Stage direction]
[Stage direction]
[Stage direction]



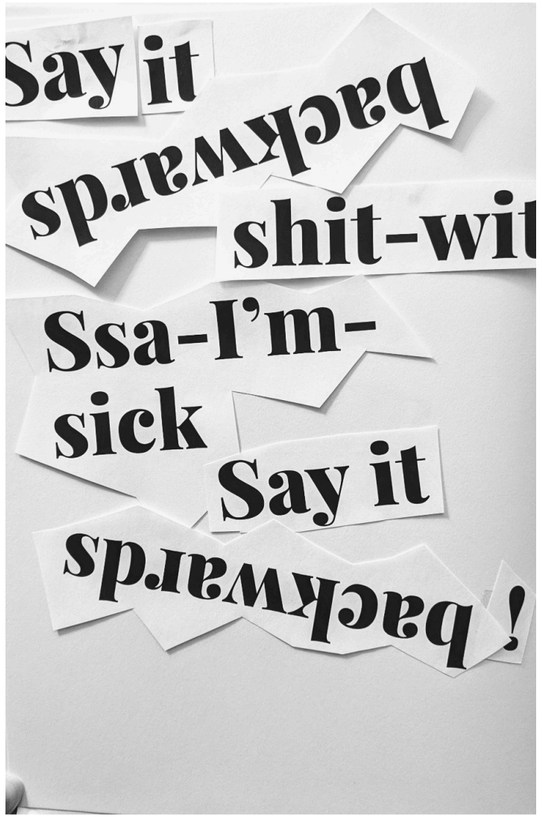



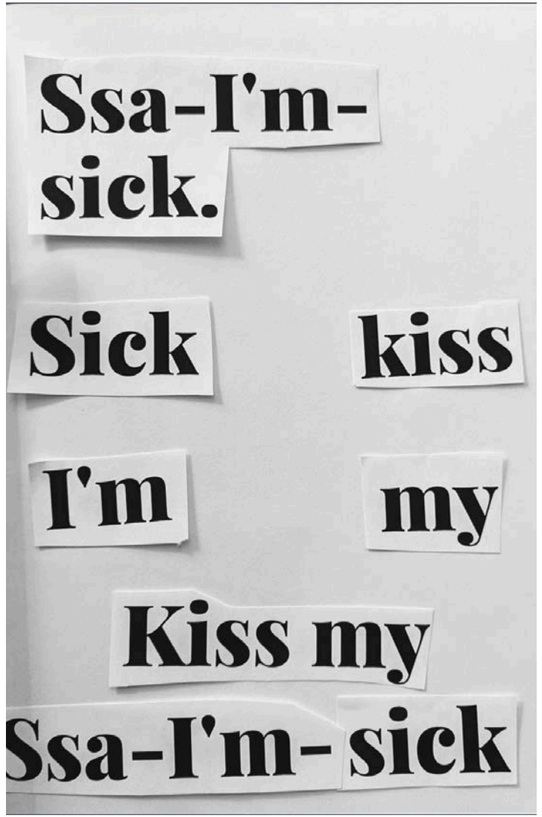





Type Collage




## Type Exploration

Since the goal was to express a movie solely through type, I wanted to make sure I was giving each of the characters a unique voice. Throughout the movie, Mozart is depicted as a quirky, somewhat uncivilized character in stark contrast to the rest of the characters.

***Salieri, other Characters, and Stage Direction:*** **Tzimmes**

For most parts of the book, I wanted to find a typeface that had unique characteristics but was also characteristic of what you would typically see in a leather-bound book.

***Mozart:*** **Museo**

I wanted to stick with serif typefaces throughout the book, but Mozart needed something quirkier. I picked the serif typeface Museo due to its unique, bent serifs and open forms.

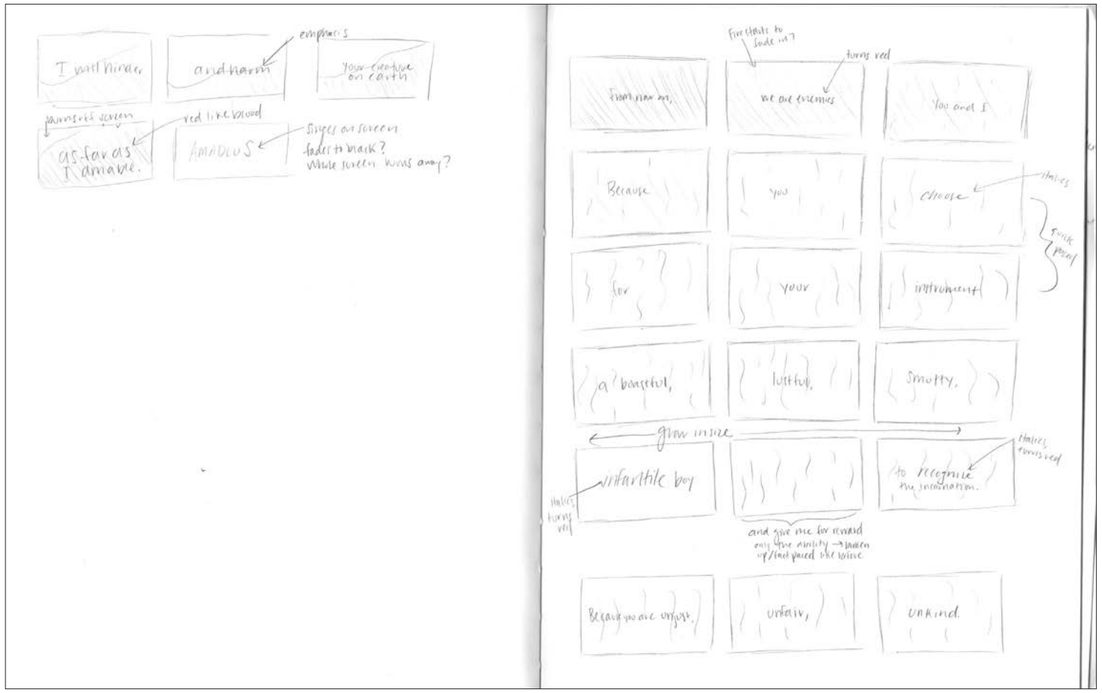
Once I had established the voices of the characters, I moved onto the initial design of the book based on my sketches.

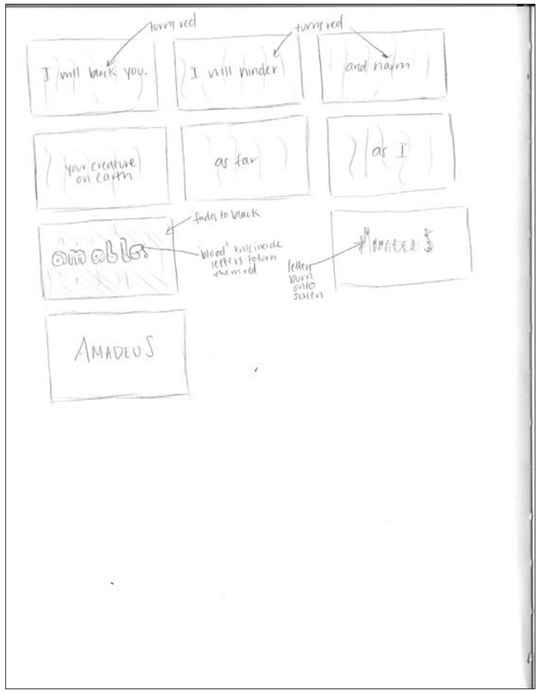
# Initial Process

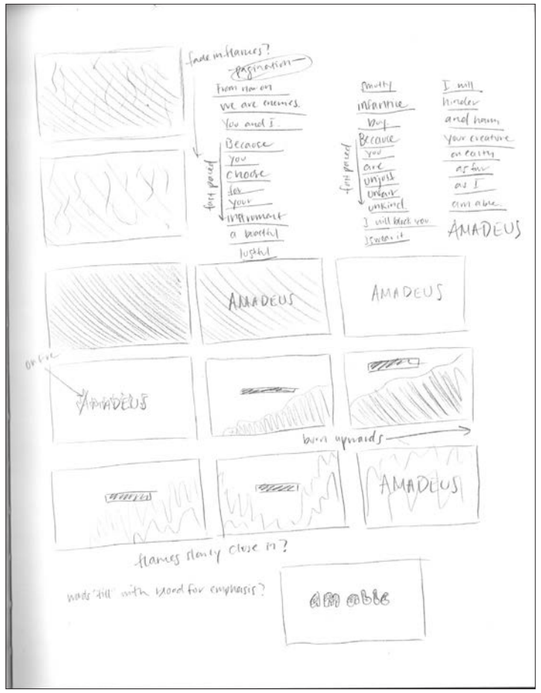
## Typographic Movie Trailer

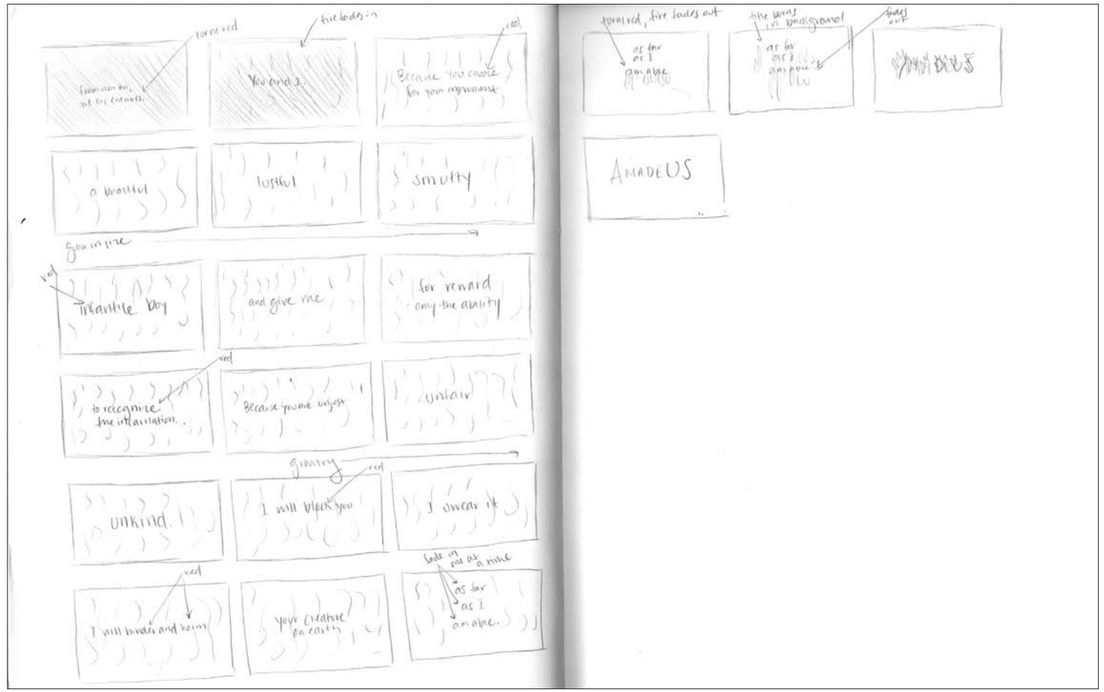
- Thumbnails
- Sketches

Thumbnails


I will hinder
and harm
emphasis
your creature on earth
turns off screen
as far as I amable.
red like blood
AMADEUS
singes on screen
fades to black?
whole screen turns away?
Fire starts to fade in?
turns red
from now on,
we are enemies
You and I
Because
you
choose
Halves
quick pace
for
your
instrument
a boastful,
lustful,
smutty,
grow in size
infantile boy
to recognize the incarnation.
Halves turns red
and give me for reward
only the ability → broken up/fast paced like before
Because you are unjust,
unfair,
unkind.


turns red
I will back you.
turns red
I will hinder
and harm
your creature on earth
as far
as I
fades to black
amable
'blood' rises inside letters to turn them red
letters burn onto screen
AMADEUS
AMADEUS


fade in flames?
pagination
from now on
we are enemies.
You and I.
Because
you
choose
for
your
instrument
a boastful
lustful
fast paced
smutty
infantile
boy
Because
you
are
unjust
unfair
unkind
I will back you
I swear it
fast paced
I will
hinder
and harm
your creature
on earth
as far
as I
am able
AMADEUS
AMADEUS
AMADEUS
AMADEUS
AMADEUS
burn upwards
flames slowly close in?
words 'fill' with blood for emphasis?
amable




# Initial Look

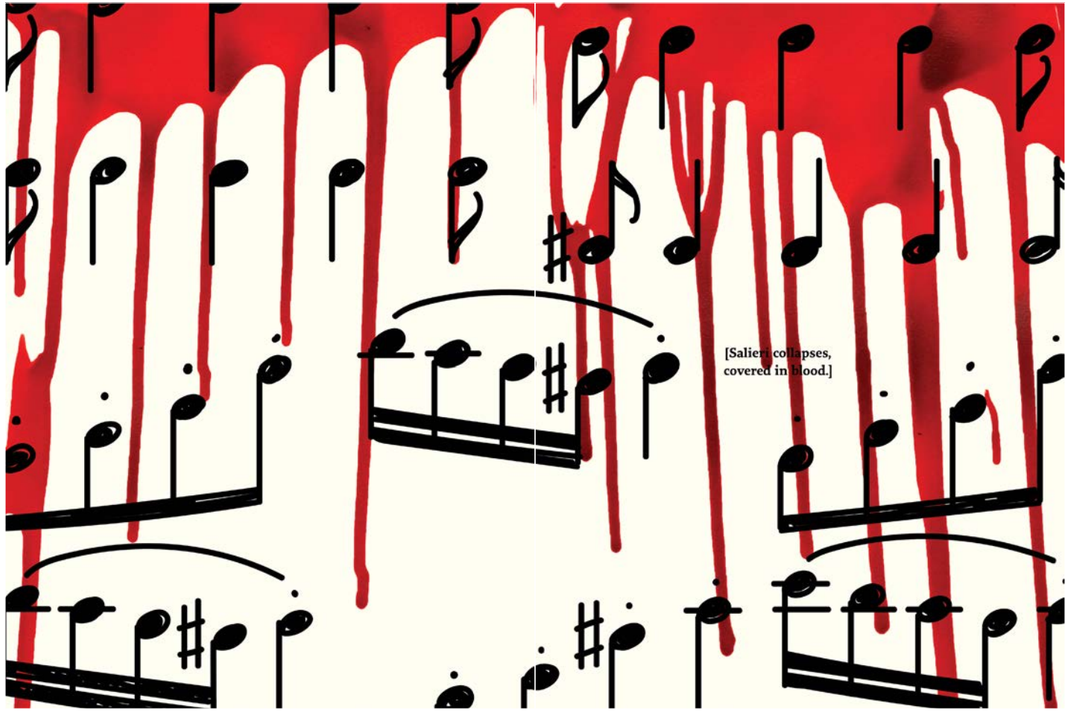
## Typographic Movie Script Book

Throughout the book, I used splashes of fake blood and bloodied finger prints to express the morbidity of the story and to represent the idea that it's being told from the view of someone "with blood on their hands."

I also incorporated other elements, such as hand-drawn music notes for consistency with the time period in which the movie takes place, and burnt short-sheets to emulate a piece of paper burning upwards to convey the gravity of the most impactful, turning point in the movie.

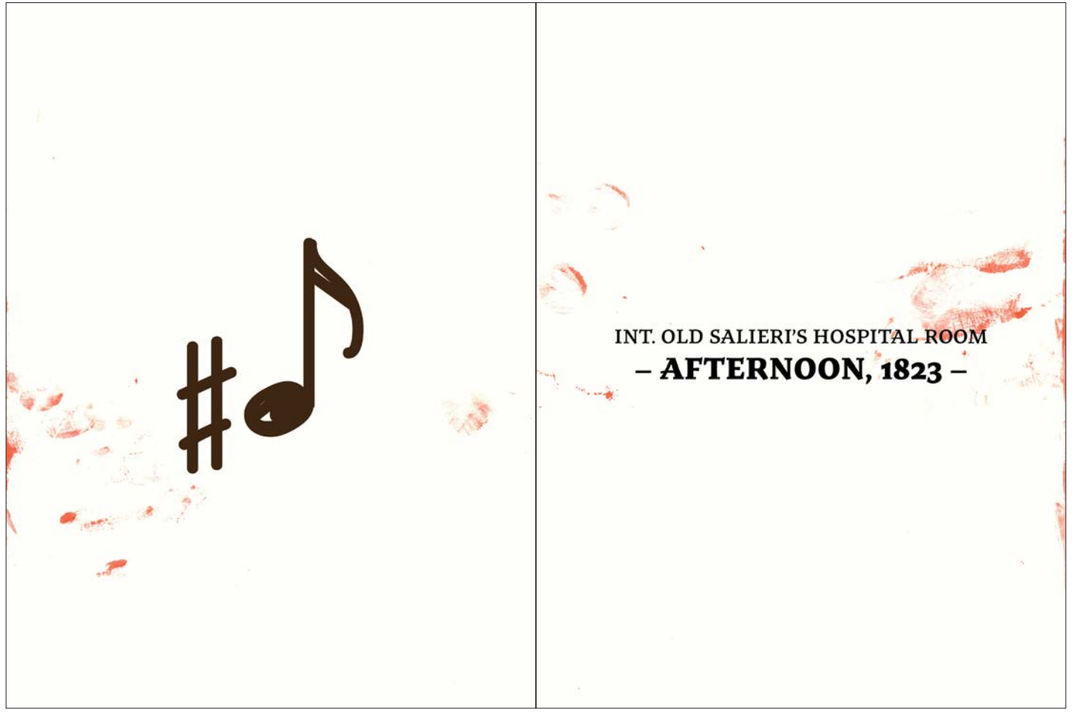
[The valets look at each other.]

[Silence.]

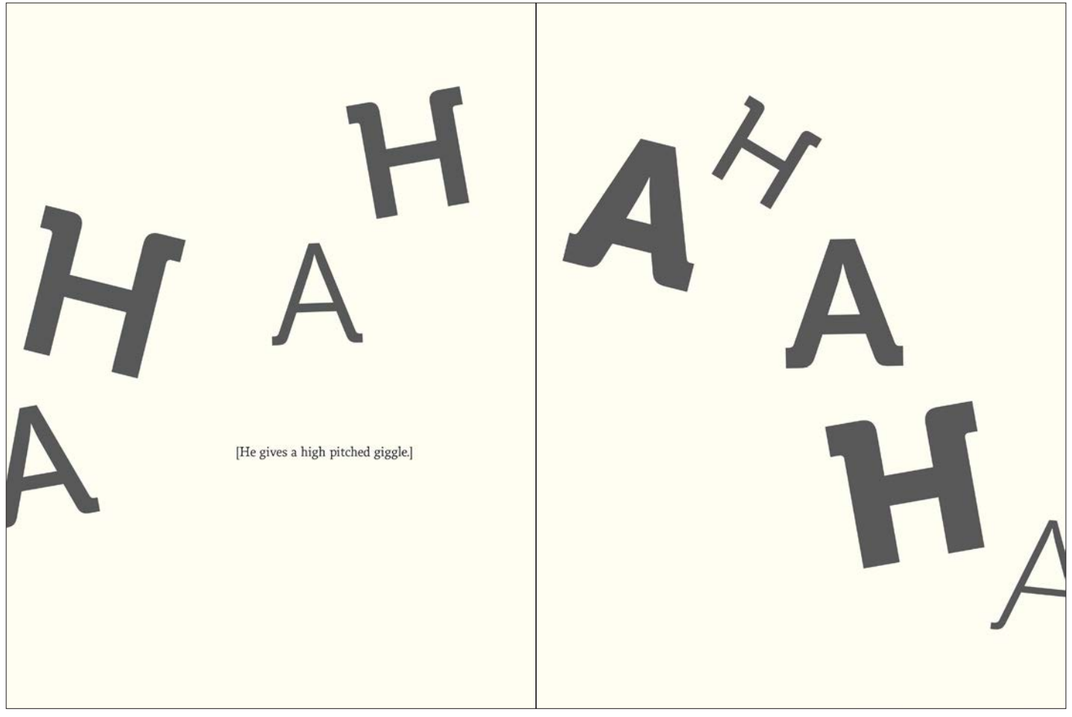





Opening Scene & Hand-Drawn Notes




Scene Change & Bloody Fingerprints


[He gives a high pitched giggle.]

as I

am able.

Astounding.

CRASH
BANG
BANG
THUD
THUD

EXT. CEMETERY OF ST. MARK
– AFTERNOON, 1790'S –

My Heart-
They've started!
They've started without me!

# Initial Look

## Typographic Movie Trailer

For the Typographic Movie Trailer, I had to pick one scene from those I chose to depict in the book and represent it solely through type and minimal imagery. For me, the choice was clear: the turning point in the movie when Salieri throws his crucifix in the fire and swears to stop at nothing to harm Mozart.

I wanted to express fury, jealousy, and Salieri's sinister intentions. The words on the screen grow and shrink for emphasis as flames flicker in the background leading up to the big reveal.

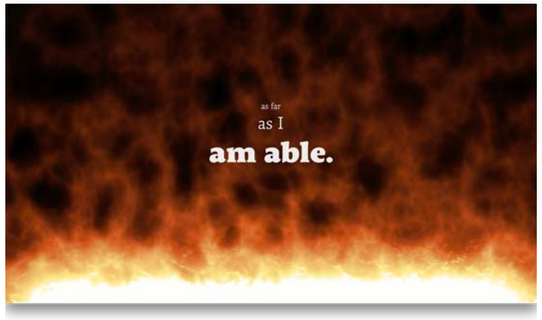
From now on,
we are **enemies.**

From now on,
we are enemies.
You and I.

*infantile* boy.

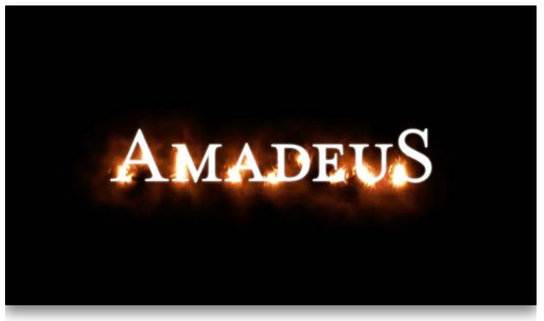
I will block you.
I swear it.




as far
as I
am able.

am able.

AMADEUS


AMADEUS

# Feedback

- Stage directions should be italicized
- Mockups need to be more characteristic
- Mockup should be with consistent with the book and tell a story
- Show book in context
- Find a mockup that makes the book look leather-bound (too expensive to print)

No feedback was received for the Typographic Movie Trailer, and no changes needed to be made. Since the feedback for the book was very direct and had minimal changes, no additional brainstorming needed to be done.



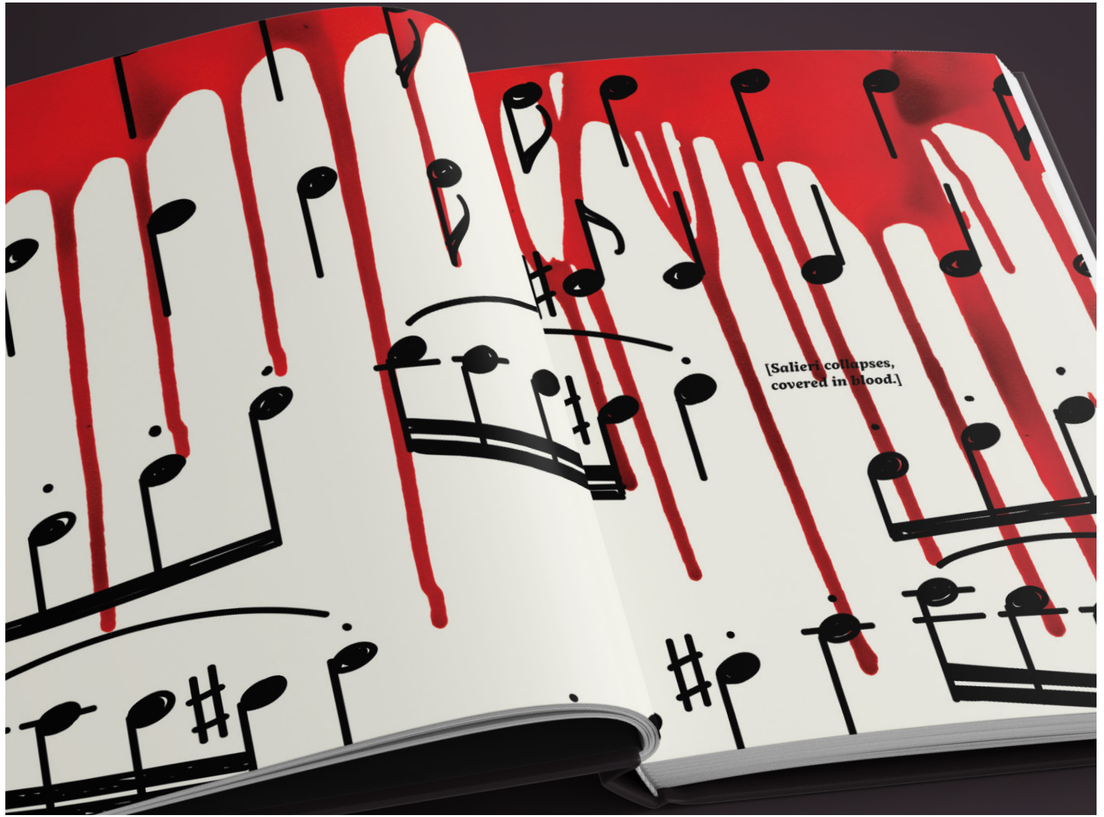
# Updates

- Book mockup placed in context of home library
- Mockups adjusted to show different angles and close-ups of details (ie leather-bound book cover texture and burnt pages)
- Mockups are chronological to support the story telling
- Different pages shown to show the different types of pages/characteristics of the book
- Stage directions italicized for differentiation as suggested

# Final Project

BANG
BANG
CRASH
THUD
THUD
THUD




[Salieri collapses, covered in blood.]

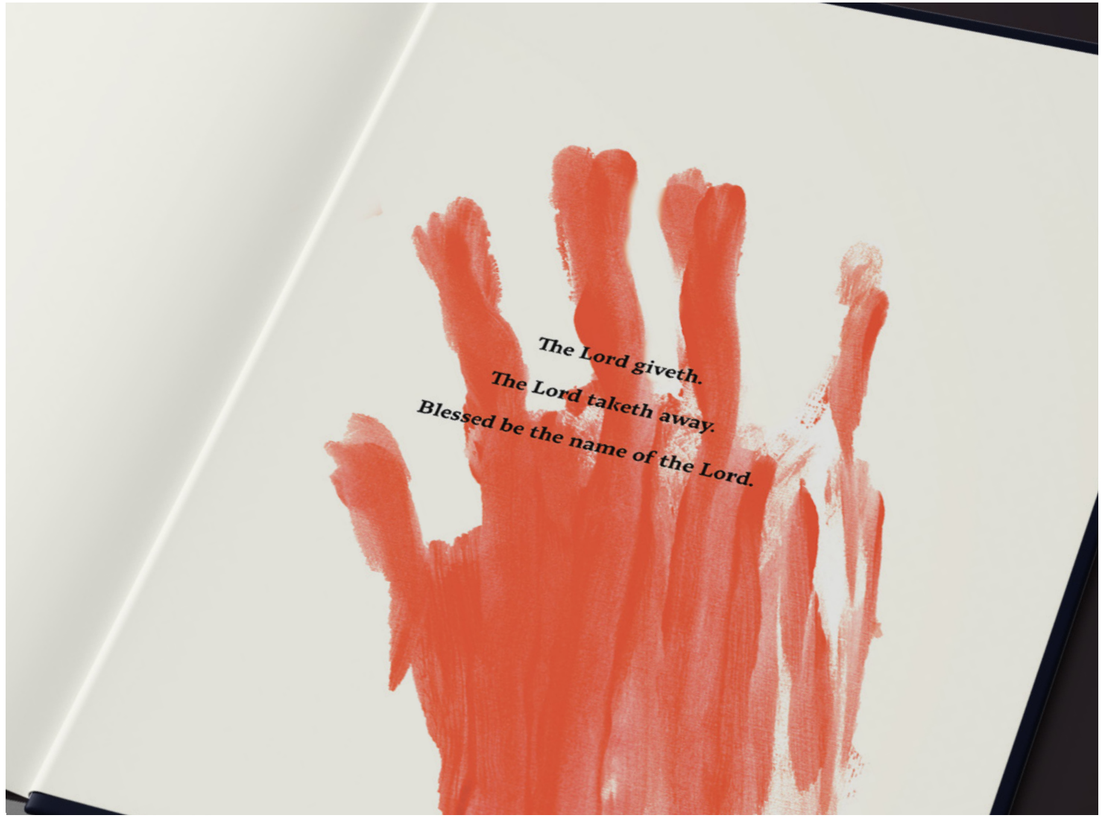
Make me
immortal!
After I die,
let people speak my name forever
with love
for what I wrote!

HAHAHA
[He gives a high pitched giggle.]

AMADEUS
Astounding.

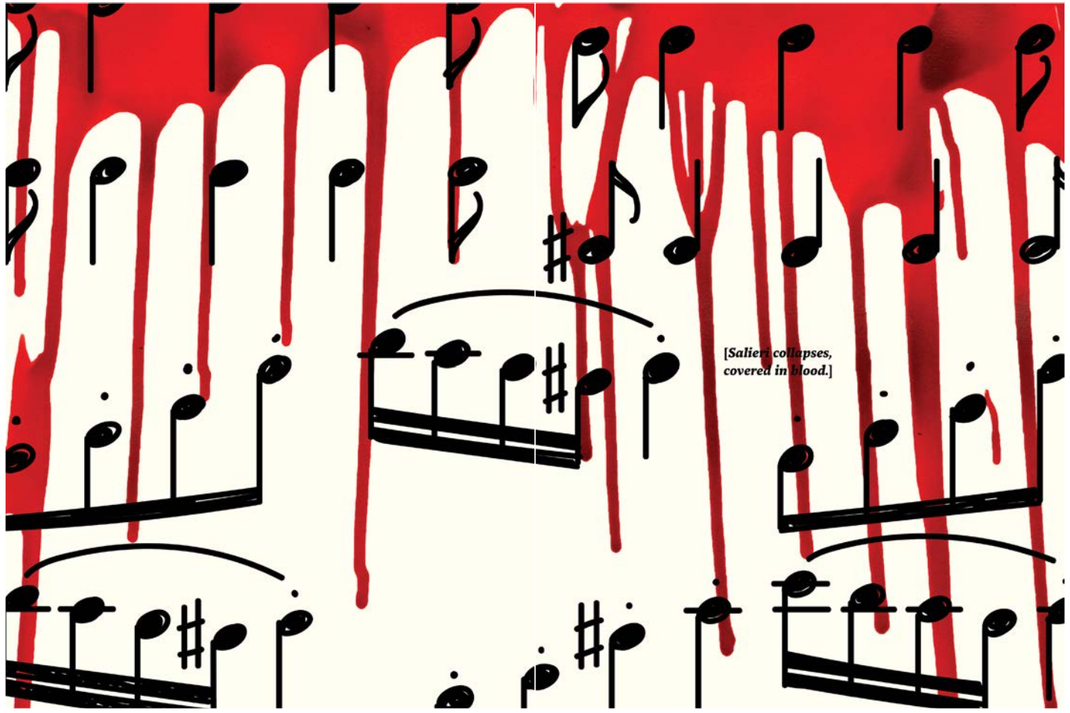
Your creature on earth

EXT. CEMETERY OF ST. MARX
– AFTERNOON, 1790'S –

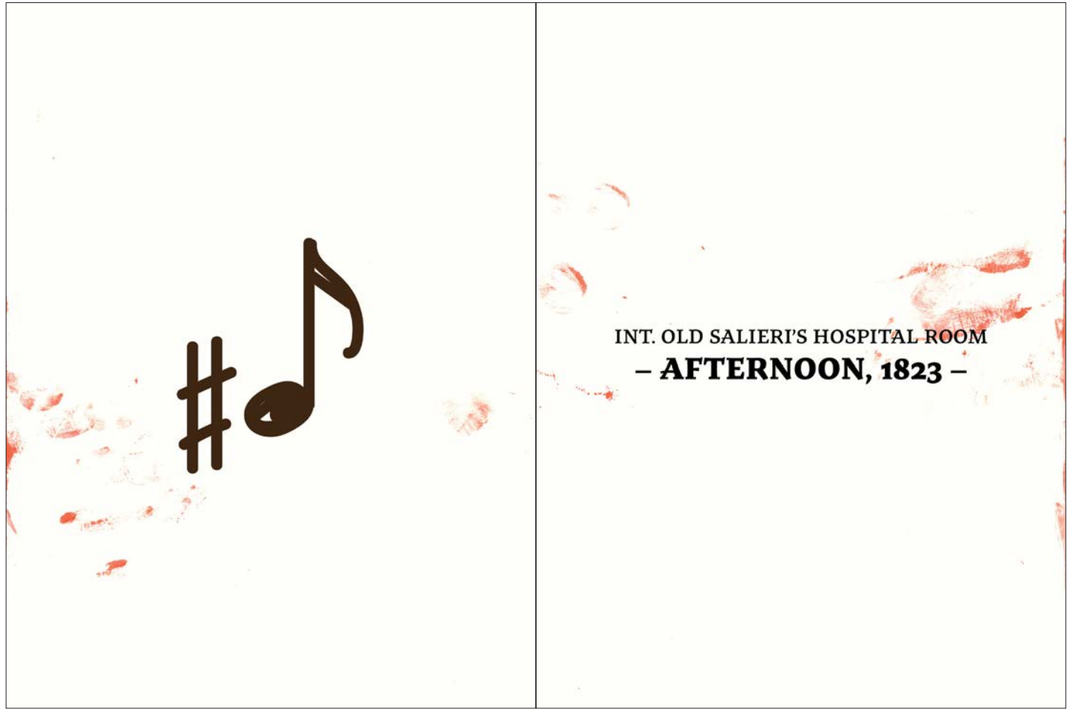

The Lord giveth.
The Lord taketh away.
Blessed be the name of the Lord.

[*The valets look at each other.*]

[*Silence.*]





INT. OLD SALIERI'S HOSPITAL ROOM

**– AFTERNOON, 1823 –**

H
A
H
A

[*He gives a high pitched giggle.*]

A
H
A
H
A

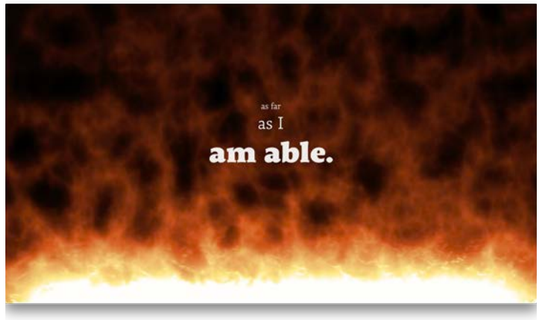
From now on,
we are **enemies.**

From now on,
we are enemies.
You and I.

*infantile* boy.

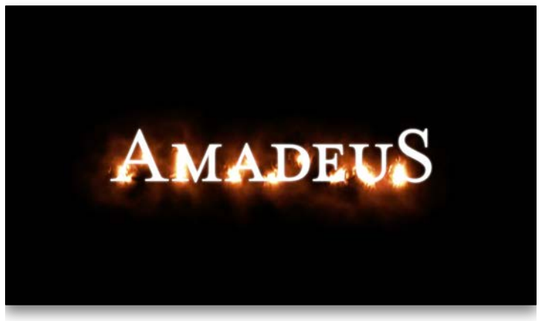
I will block you.
I swear it.




as far
as I
am able.

am able.

AMADEUS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