

Uccello Script

Page/Panel	Text	Picture
1,1	Our cavalry led by the condottiero di Tolentino led charge!	Witness talking to Uccello with imagined scene of this in the background.
1,2	Men and steeds - heavily armoured. Horses and men fallen to the ground.	As previous, but with different witness, and people in imagined scene armoured.
1,3	There were men - boys, so young they looked like girls! U and boy in painting both think "How did I get myself..."	As before, with different witness, and young man as shown in the painting.
2, 1	[continues from previous] "...into this!" Wife - Husband, you've not come out that room for days!	U working at home - his wife looks into the door of his study
2, 2	U - This perspective is a wonderful thing!	
2, 3	U - Manetti calls it the mathematics of depicting space!	
2, 4	This grid defines how parallel lines seem to converge	
2,5	It's as if those spaces you construct are more real than your home	
2,6	Manetti says.. [interrupted] Wife - Manetti! Manetti! Perhaps you should have married him!	
3,1	Look at the floor - see how the tiles further away seem smaller?	We see this through U's eyes.
	W - I don't...	Wife's eye view looking at her feet.
	Look towards the edge of the floor	Wife's eye view of pre-perspective on tiles

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	edges of the tiles seem to point to some distant point	
	- Donatello - Even he says you need to get out of your 'grid'!	
	U - Donatello seeks the past, while i project the future! Wife - the future is homelessness, unless you find a way to turn this into a paid...	Flashback scene with Donatello carving classical figure from block of stone, as Uccello draws perspective grid
1, 7	...commission. Rocco - It passes for a sculpture! And you are the painter of this...? U - Paolo Uccello: at your service.	Scene of them in cathedral standing by Uccello's mural of Sir John Hawkwood
	- My master would speak with you. - Cosimo Medici himself!? - At his side - Leonardo Salimbini. Bow when introduced.	
	Steward (to Salimbini) - Paolo Uccello, master. U [bowing] - an honour sir! You capture the grandeur of man and steed.	Rocco introducing Paolo to Salimbini.
1, 10	Hawkwood, an English mercenary - he fought our wars, I fund our wars! I need three scenes for my bed-chamber	
	It must convey power, vitality... I have a new wife to impress!	Focus on Hawkwood on horse, close up. [or does this need to show them traveling to Salimbini's home? - in a horse drawn carriage.]
1, 12	U - The panels should be related - stages of an event... the battle of san Romano!...our rout of the Sienese!	
2, 01	Wife - A commission from such a powerful man! That can only be a good thing! U - I have told Donatello and master Ghiberti! This will seal my reputation!	Drawings of details - single rider on horse

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	Salimbini - I have been telling Cosimo Medici himself about the paintings you will do for me! Charging horses, a sea of lances...	U at Salimbini's drawing perspective grid.
	Rocco - You dazzled with one man on a horse, but riders in concert, then engaged in battle...? A step up in ambition...	Salimbini leaves U with Rocco.
2, 04	Witness - men were knocked off horses!	U talking to witness [same one as panel 1,3?] Imagined scene of armoured man falling off horse.
2, 05	Rocco - The master does not like to be disappointed. My job is to make sure that never happens.	
2, 06	Witness [telling Paolo about the battle] - weighed down so, they had little hope of regaining their feet!	Uccello, face in hands. In background, man in armour on ground, with face of Uccello.
2, 07 to 09	This commission proves less a gift than shackle! The scale of the task is now striking me! i need advice	Paolo with wife
	Uccello - I dazzled with one man on a horse, but a battle! Ghiberti - they never came to me! You have left the nest: you fly on your own or you fall on your own.	Ghiberti gesturing him to leave
	Uccello - You project the lines back to size distant figures... Donatello - You are too caught in the mathematics - you need to feel the subject - be in the scene.	Donatello carving sculpture.

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2, 10	Salimbini - The studies tantalise, but still I see little on the walls. Rocco - the rate of progress must improve!	In site of commission - three walls, blank but for perspective lines.
	U - Perhaps this bedchamber could be a testament not just to virility, but to patient attention to detail, and...	Salimbini looks shocked, Rocco reaches for his sword.
	U - ...an ultimately satisfying result.	Salimbini laughs, Rocco stands down
3, 01	Salimbini - My wife and I will be touring - i will see it finished on my return.	
3, 02		Uccello produces various studies, dogs, etc.
3, 03		Uccello remembers being back with Ghiberti
3, 04		U remembers learning perspective with Manetti [or should we just let it be Ghiberti; or perhaps Ghiberti is seen bemoaning U getting too caught up in the maths of it]
3, 05		Discussions about proper 3D space, and Donatello and Uccello different approaches
3, 06		Uccello does study of Mazzocchio [shadow appears over his shoulder]
3, 07		S/R arrive back and are shocked to see U working on Mazzocchio with nothing on the walls [but a perspective grid]
3, 08	Uccello - It is the hat off [important character XX]... The, uh... studies are progressing well...	Uccello shows them various studies. S looks unhappy, stern - arms folded

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3,09	Uccello - Here is a man on a horse, now imagine this one seen behind him... Salimbini - perhaps it would be better if you stayed here until I am happy with progress.	Uccello shows them various studies. S still unhappy - perhaps looking away
3, 10	Salimbini [to Rocco], You may do whatever necessary for a satisfactory conclusion.	Salimbini [seen from behind] walking to exit.
3, 11	Uccello - then, you must fetch me a bed. Rocco - Hmm. I am still considering what 'solution' will be most 'satisfactory'...	Rocco stares at Uccello, who looks scared.
3. 12	Rocco - If someone let the master down... I could not have him offended by their continuing presence...	Rocco seen from behind heading for the door.
4, 01	- Donatello said you were prone to disappear into your...What was it? 'Vanishing point!'	Rocco stops and turns back, or looks over his shoulder. Uccello backs to the wall.
4, 02	You avoid true immersion in the painting. Another solution presents...	Uccello looks frozen and shocked. Rocco hands him torso armour pieces to put on
4, 03	You need to feel part of the battle...	[With his foot?] Rocco knocks armoured Uccello off the chair.
4, 04	You are in the middle: feel the danger!	Uccello in the armour starts to see the battle scene scene come alive.
4, 05	You've never felt such focus, so much alive!	Uccello holding onto the stool, but seeing battle scene with himself on horse.
4, 06	Now! Start on the walls!	Rocco hits him with lance, breaking it - we see the bits on the floor.

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4, 07		<p>Possibly whole row of time-lapse [or just two panels mirroring shape of painted panels?]</p> <p>[We see his studies upside down as he looks at them with the wall behind him</p>
4, 08		- scene montage of this.
4, 09	Salimbini - My wife will be pleased. The quality may justify the wait...take a break. Go see your own wife!	panel drawn out on wall.
4, 10	Donatello - "You cracked the painting old friend?"	Uccello walks home smiling, passing Donatello with a young man.
4, 11		U arrives home, wife greets him.
4, 12		<p>We see imaginary shot of U floating above female looking landscape [san Romano?]</p> <p>[Possibly merge last 3 into a single row wide panel..?]</p>