

Dina
Chaumont

Dina Chaumont Text

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Dina Chaumont Text Italic

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Dina Chaumont Display

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Dina Chaumont Text Regular

Dina Chaumont Text Italic

Dina Chaumont Text Bold

Dina Chaumont Text Bold Italic

Dina Chaumont Text ExtraBold

Dina Chaumont Text ExtraBold Italic

abc

about the font	Dina Chaumont Text and Display have been designed by bvh type for the new visual identity of the city of Chaumont, France. Dina Chaumont Text Family adopts design aspects of the Display but is much more suitable for reading and typesetting small compositions, thanks to its generous x-height. Wishing to evoke French patrimony, some design ideas as the contrast arrangement, are inspired by Roger Excoffon’s work, whose designs have profoundly influenced the French graphic landscape. Dina Chaumont Text does not go unnoticed. Indeed, its particular design plays with the weight balance of the letters, placing it in sometimes unexpected places, thus creating a regular lively grey text. The text sparkles and catches the eye.
design and development	André Baldinger & Toan Vu-Huu, assisted by Jimmy Le Guennec & Fanny Hamelin
dates	designed in 2021 released in June 2023
styles	available in 6 styles Text Regular, Text Italic, Text Bold, Text Bold Italic, Text ExtraBold, Text ExtraBold Italic
number of glyphs	599 Roman 599 Italic
copyright	© 2021–2023 bvh type. All rights reserved. Distributed exclusively by BVH Type S.A.S. and the city of Chaumont, France.
contact	info@bvhtype.com www.bvhtype.com
file formats	otf woff woff2 (ttf available on demand)

charset	Latin Extended-A
supported languages	Abenaki, Acheron, Achinese, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amahuaca, Amarakaeri, Amis, Andaandi (Dongolawi), Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir, Bari, Basque, Belarusian (Latin), Batak (Dairi, Karo, Mandailing, Simalungun, Toba), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Central Aymara, Chamorro, Chavacano, Chiga, Chichewa, Chickasaw, Cimbrian, Cofân, Cook Islands Māori, Cornish (modern), Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gilbertese, Gikuyu, Gooniyandi, Greenlandic, Guadeloupean Creole, Gusii, Gwichin, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcək (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Jola-Fonyi, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kenzi (Mattokki), K’iche’, Kikuyu, Kikongo, Kimbundu, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Ligurian, Latgalian, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhwa, Makonde, Malay, Malagasy, Maltese, Manx, Māori, Marquesan, Mauritian Creole, Meglenoromanian, Meriam Mir, Meru, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Mwani, Mískito, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Nobiin (Latin), Noongar, Norwegian, Novial, Nyankole, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Orma, Palauan, Papantla Totonac, Papiamento, Picard, Piedmontese, Pohnpeian, Polish, Portuguese, Potawatomi, Q’eqchi’, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Sena, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Soga, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Swiss German, Tagalog, Tahitian, Tedim Chin, Teso, Tetum, Tetun Dili, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Ukrainian (Latin), Uzbek (Latin), Venetian, Vepsian, Volapuk, Vöro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni

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[illegible]

punctuation marks	<p>.,:;… !¿?‘’“”„' "<>«»<>«» - - - - _ — — • • • () [] [] { } { }</p>
symbols	<p>& @ @ © ® ® ™ ª ° * / * * \ † ‡ § ¶ ° N ° # % ‰</p>
proportional / tabular lining figures	<p>ø 0 1 2 3 4 5 6 7 8 9 ø 0 1 2 3 4 5 6 7 8 9</p>
proportional / tabular oldstyle figures	<p>ø 0 1 2 3 4 5 6 7 8 9 ø 0 1 2 3 4 5 6 7 8 9</p>
numerators	<p>ℱ 0 1 2 3 4 5 6 7 8 9</p>
denominators	<p>ℱ 0 1 2 3 4 5 6 7 8 9</p>
fractions	<p>½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞</p>
superiors	<p>ℱ 0 1 2 3 4 5 6 7 8 9</p>
inferiors	<p>ℱ 0 1 2 3 4 5 6 7 8 9</p>
currencies	<p>€ \$ ¢ £ ₣ ¥</p>

mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ < > ≤ ≥ ¬ + - × ÷ =
 ≠ ~ ≈ < > ¬ ^ ¤

arrows

→ ← ↑ ↓ ↖ ↗ ↘ ↙ ↔ ⇅

other symbols

● ■ ○ □ ▶ ⓪ Ⓕ Ⓖ

negative circled numbers

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

circled numbers

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

negative framed numbers

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framed numbers

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uppercases

A B C D E F G H I J K L M N O P Q R S T U V
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lowercases

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ò ó ô õ ö ø œ ÿ
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alternate lowercases

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superior lowercases

a b c d e f g h i j k l m n o p q r s t u v w x y z a

ligatures

www

diacritics

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1

punctuation marks

.,:;... ¡ ¡ ! ¿ ¿ ? ‘ ’ “ ” , , ‘ ’ < > « » < > « »
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symbols

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proportional / tabular
lining figures

00123456789
00123456789

proportional / tabular
oldstyle figures

0 0 1 2 3 4 5 6 7 8 9
0 0 1 2 3 4 5 6 7 8 9

numerators

H 0 1 2 3 4 5 6 7 8 9

denominators

$$H_{0123456789}$$

fractions

 $\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8}$

superiors

H 0 1 2 3 4 5 6 7 8 9

inferiors

$$H_{0123456789}$$

currencies

€ \$ ¢ £ f ¥

mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ < > ≤ ≥ ¬ + - × ÷ =
 ≠ ~ ≈ < > ¬ ^ ¤

arrows

→ ← ↑ ↓ ↖ ↗ ↘ ↙ ↔ ⇅

other symbols

● ■ ○ □ ▶ ⑥ f ⑧

negative circled numbers

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

circled numbers

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negative framed numbers

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framed numbers

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

v y

	off	on
All Caps Turns characters into capitals.	All Caps 012	ALL CAPS 012
Case Sensitive Forms Shifts various punctuation marks up to a position that works better with all-capital sequences or sets of lining figures.	[0123] « BVH TYPE » {@} (iABC!)	[0123] « BVH TYPE » {@} (iABC!)
Superiors / Superscripts Replaces all figures and lowercase letters with their superior letterforms.	H0123456789 H0123456789	H ⁰¹²³⁴⁵⁶⁷⁸⁹ H ⁰¹²³⁴⁵⁶⁷⁸⁹
Inferiors / Subscripts Replaces all figures with their inferior letterforms.	H0123456789 H0123456789	H ₀₁₂₃₄₅₆₇₈₉ H ₀₁₂₃₄₅₆₇₈₉
Fractions Replaces figures separated by a slash with a fraction.	1/2 2/3 3/4 5/8 1276/9035	½ ⅔ ¾ ⅝ 1276/9035
Old Style Figures Changes all figures to their old style forms.	0123456789 0123456789	0123456789 0123456789
Lining Figures Changes all figures to their lining forms.	0123456789 0123456789	0123456789 0123456789
Proportional Figures Changes all figures to their proportional width.	0123456789 0123456789	0123456789 0123456789

	off	on
Tabular Figures Changes all figures to their tabular width.	0123456789 0123456789	0123456789 0123456789
Slashed Zero Replaces all zeros by a slashed or dotted form.	2030 1080 5060 7040	2030 1080 5060 7040
Ordinals Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures.	No3 NO4 no5 1a 2o	Nº3 Nº4 Nº5 1ª 2º
Contextual Alternates Replaces default glyphs with alternate forms, in specified situations, which provide better joining behavior.	Ayuverda Lynne gymnastic lyme 20:30 60X40 \\ v/ ^ v /^ ^\ -> <- <-> ^ v	Ayuverda Lynne gymnastic lyme 20:30 60×40 ↘ ↙ ↑ ↓ ↗ ↖ → ← ↔ ↕
Discretionary Ligatures Replaces a sequence of glyphs with a single glyph which is preferred for typographic purposes (off by default).	www.hello.ch (c) (r) (p) facebook instagram twitter youtube	www.hello.ch © ® ¢ f i t y

	off	on
ss01: Stylistic Set 01 Negative Circled Numbers	340 Number	③④⑤ Number
ss02: Stylistic Set 02 Circled Numbers	286 Street	②⑧⑥ Street
ss03: Stylistic Set 03 Negative Framed Numbers	507 Names	⁝⁞  Names
ss04: Stylistic Set 04 Framed Numbers	918 Avenue	⁉¹⁘ Avenue
ss05: Stylistic Set 05 Alternate a	almanach	almanach

Aa Bb

70 pt | 83 pt | letter spacing -20 |

Exterior. Los Angeles night.
We are floating up a steep

50 pt | 61.5 pt | -12 |

I've got certain information, things
have come to light and, has it ever

40 pt | 48.5 pt | -10 |

The rise and the smoggy vastness of Los An-
geles at twilight stretches out before us. They

20 pt | 24.5 pt | -7 |

A way out west there was a fella, fella I want to tell you about, fella by the name of Jeff Lebowski. At least, that was the handle his lovin' parents gave him, but he never had much use for it himself. This Lebowski, he called himself the Dude. Now, Dude, that's a name no one would self-apply where I come from. But then, there was a lot about the Dude that didn't make a whole lot of sense to me. And a lot about where

16 pt | 19 pt | -5 |

They call Los Angeles the City of Angels. I didn't find it to be that exactly, but I'll allow as there are some nice folks there. Of course, I can't say I seen London, and I never been to France, and I ain't never seen no queen in her damn undies as the fella says. But I'll tell you what, after seeing Los Angeles and thisahere story I'm about to unfold wal, I guess I seen something ever' bit as stupefying as ya'd see in any a those other places, and in English too, so I can die with a smile on my face without feelin' like the good Lord gypped me. Int. Ralph's. It is late, the supermarket all but deserted.

12 pt | 14.5 pt | 0 |

Now this story I'm about to unfold took place back in the early nineties just about the time of our conflict with Sad'm and the Eye rackies. I only mention it because sometimes there's a man—I won't say a hero, cause what's a hero? but sometimes there's a man. The Dude glances furtively about and then opens a quart of milk. He sticks his nose in the spout and sniffs. Voice over. And I'm talkin' about the Dude here—sometimes there's a man who, wal, he's the man for his time'n place, he fits right in there—and that's the Dude, in Los Angeles. Checkout Girl. She waits, arms folded. A small black and white TV next to her register shows George Bush on the White House lawn with helicopter rotors spinning behind him. George Bush. This aggression will not stand... This will not stand! The Dude, peeking over his shades, scribbles something at the little customer's lectern. Milk beads his mustache. Voice over. And even if he's a lazy man, and the

9 pt | 10.5 pt | 0 |

Voice over. Wal, I lost m'train of thought here. But aw hell, I done innerduced him enough. The Dude is a small figure walking across the vast lot. Next to him walks a Mexican carry-out boy in a red apron and cap carrying a small brown bag holding the quart of milk. The two men's footsteps echo in the still of the night. After a beat of walking the Dude offhandedly points. Dude. It's the LeBaron. Int. Dude's House. The Dude is going up the walkway of a small Venice bungalow court. He holds the paper sack in one hand and a small leatherette satchel in the other. He awkwardly hugs the grocery bag against his chest as he turns a key in his door. Int. Inside. The Dude enters and flicks on a light. His head is

7 pt | 8.5 pt | +5 |

You see what happens, Lebowski? The Dude puts on his dripping sunglasses. Dude. Look, nobody calls me Lebowski. You got the wrong guy. I'm the Dude, man. Blond Man. Your name is Lebowski. Your wife is Bunny. Dude. Bunny? Look, moron. He holds up his hands. You see a wedding ring? Does this place look like I'm fucking married? All my plants are dead! The blond man stoops to unzip the satchel. He pulls out a bowling ball and examines it in the manner of a superstitious native. Blond Man. The Fuck is this?

5 pt | 6 pt | +10 |

Bowling Club. Bowling Pins. Scattered by a strike. Music and head credits play over various bowling shots—pins flying, bowlers hoisting balls, balls gliding down lanes, sliding feet, graceful releases, ball return spinning up a ball, fingers sliding into fingerholes, etc. The music turns into boomy source music, coming from a distant jukebox, as the credits end over a clattering strike. A lanky blonde man with stringy hair tied back in a ponytail turns from the strike to walk back to the bench. Man. Hot damn, I'm throwin' rocks tonight. Mark it, Dude. We are tracking in on the circular bench towards a big man nursing a large plastic cup of Bud. He has dark worried eyes and a goatee. Hairy legs emerge from his khaki shorts. He also wears a khaki army surplus shirt with the sleeves cut off

70 pt | 83 pt | letter spacing -20 |

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We are floating up a steep*

50 pt | 61.5 pt | -12 |

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Voice over. Wal, I lost m'train of thought here. But aw hell, I done innerduced him enough. The Dude is a small figure walking across the vast lot. Next to him walks a Mexican carry-out boy in a red apron and cap carrying a small brown bag holding the quart of milk. The two men's footsteps echo in the still of the night. After a beat of walking the Dude offhandedly points. Dude. It's the LeBaron. Int. Dude's House. The Dude is going up the walkway of a small Venice bungalow court. He holds the paper sack in one hand and a small leatherette satchel in the other. He awkwardly hugs the grocery bag against his chest as he turns a

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You see what happens, Lebowski? The Dude puts on his dripping sunglasses. Dude. Look, nobody calls me Lebowski. You got the wrong guy. I'm the Dude, man. Blond Man. Your name is Lebowski. Your wife is Bunny. Dude. Bunny? Look, moron. He holds up his hands. You see a wedding ring? Does this place look like I'm fucking married? All my plants are dead! The blond man stoops to unzip the satchel. He pulls out a bowling ball and examines it in the manner of a superstitious

5pt | 6pt | +10 |

Bowling Club. Bowling Pins. Scattered by a strike. Music and head credits play over various bowling shots—pins flying, bowlers hoisting balls, balls gliding down lanes, sliding feet, graceful releases, ball return spinning up a ball, fingers sliding into fingerholes, etc. The music turns into boomy source music, coming from a distant jukebox, as the credits end over a clattering strike. A lanky blonde man with stringy hair tied back in a ponytail turns from the strike to walk back to the bench. Man. Hot damn, I'm throwin' rocks tonight. Mark it, Dude. We are tracking in on the circular bench towards a big man nursing a large plastic cup of Bud. He has dark worried eyes and a goatee. Hairy legs emerge from his khaki shorts.

70 pt | 83 pt | letter spacing -20 |

***Exterior. Los Angeles
night. We are floating up***

50 pt | 61.5 pt | -12 |

***I've got certain information, things
have come to light and, has it ever***

40 pt | 48.5 pt | -10 |

***The rise and the smoggy vastness of Los An-
geles at twilight stretches out before us.***

20 pt | 24.5 pt | -7 |

A way out west there was a fella, fella I want to tell you about, fella by the name of Jeff Lebowski. At least, that was the handle his lovin' parents gave him, but he never had much use for it himself. This Lebowski, he called himself the Dude. Now, Dude, that's a name no one would self-apply where I come from. But then, there was a lot about the Dude that didn't make a whole lot of sense to

16 pt | 19 pt | -5 |

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Stylistic Set 05: Alternate a



12 pt | 14.5 pt | o |

Lebowski. I received this fax this morning. Brandt hastily pulls a flimsy sheet from his clipboard and hands it to the Dude. Lebowski. As you can see, it is a ransom note. Sent by cowards. Men who are unable to achieve on a level field of play. Men who will not sign their names. Weaklings. Bums. The Dude examines the fax: We have Bunny. Gather one million dollars in unmarked non-consecutive twenties. Await instructions. No funny stuff. Dude. Bummer. Lebowski looks soulfully at the Dude. Lebowski. Brandt will fill you in on the details. He wheels his chair around to once again gaze into the fire. Brandt tugs at the Dude's shirt and points him back to the hall. Int. Hallway. The soprano's singing is once again faint. Brandt's voice is hushed. Mr. Lebowski is prepared to make a generous offer to you to act as courier once we get instructions for the money. Dude. Why me, man? Brandt. He suspects that the culprits might be the very people

20 pt | 24.5 pt | o |

Beep. Voice. Mr. Lebowski, Brandt again. Please do call us when you get in and I'll send the limo. Let me assure you. I hope you're not avoiding this call because of the rug, which, I assure you, is not a problem. We need your help and, uh—well we would very much like to see you. Thank you. It's Brandt. Tracking. We are pushing Brandt down the high-ceilinged Hallway. Distantly, we hear a dolorous soprano. Brandt talks back over his shoulder. We've had some terrible news. Mr. Lebowski is in seclusion in the West Wing. Dude. Huh. Brandt throws open a pair of heavy double doors. The music washes over us as we enter a study where Jeffrey Lebowski, a blanket thrown over his knees, stares hauntedly into a fire, listening to Lohengrin. Brandt announces, ambiguously. Mr. Lebowski. Jeffrey Lebowski waves the Dude in without looking around. Lebowski. It's funny.

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Dina Chaumont Text Regular, Bold Italic, ExtraBold, Italic, Regular, Bold | 38 pt | 46 pt |

Do you ever ask yourself, why the hell
**—even today—“The quick brown fox jumps
 over the lazy dog?”** *Do you ever ask yourself*
 why the quick brown fox isn't jumping over
 another fool?

Dina Chaumont Text Regular | 9 pt | 10.5 pt |

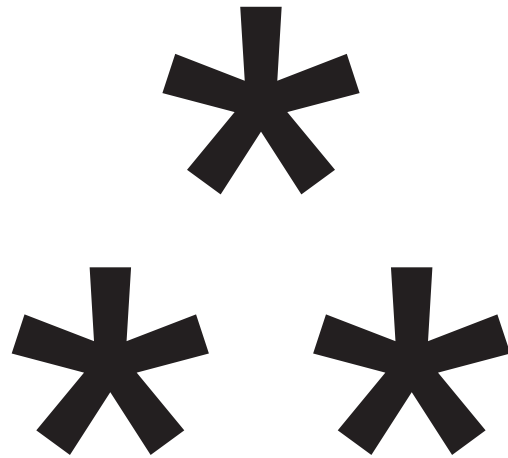
Close on a plaque. We pull back from the name Jeffrey Lebowski engraved in silver to reveal that the plaque, from *Variety Clubs International*, honors Lebowski as *Achiever Of The Year*. Reflected in the plaque we see the Dude entering the room with a young man. We hear the two men talk. Young Man. *And this is the study. You can see the various commendations, honorary degrees, et cetera.* Dude. Yes, uh, very impressive. Young Man. *Please, feel free to inspect them.* Dude. I'm not really, uh. Young Man. *Please! Please!* Dude. Uh-huh. We are panning the walls, looking at various citations and certificates unrelated to the ones being discussed offscreen. Young Man. *That's the key to the city of Pasadena, which Mr. Lebowski was given two years ago in recognition of his various civic.* That's a Los Angeles Chamber of Commerce *Business Achiever award*, which is given—not necessarily given every year! Given only when there's a worthy, somebody especially. Dude. Hey, is this him with Nancy? Young Man. *That is indeed Mr. Lebowski with the First lady, yes, taken when...* Dude. Lebowski on the right? Young Man. *Of course, Mr.*

Dina Chaumont Text Bold | 9 pt | 10.5 pt |

Our continuing track and pan have brought us onto a framed *Life Magazine* cover which is headlined *Are You A Lebowski Achiever?* Oddly, the Dude's sunglassed face is on it; *we realize that, under the magazine's logo and headline, the display is mirrored.* We hear the door open and the whine of a motor. The Dude, wearing shorts and a bowling shirt, turns to look. So does Brandt, the *young man* we've been listening to. He wears a suit and has his hands clasped in front of his groin. Entering the room. Lebowski. *Okay sir, you're a Lebowski, I'm a Lebowski, that's terrific, I'm very busy so what can I do for you?* He wheels himself behind a desk. The Dude sits facing him as Brandt withdraws. Dude. Well sir, it's this rug I have, really tied the room together...Lebowski. *You told Brandt on the phone, he told me. So where do I fit in?* Dude. Well they were looking for you, these two guys, they were trying to... Lebowski. *I'll say it again, all right? You told Brandt. He told me. I know what happened. Yes?* Dude. So you know they were trying to piss on your rug? Lebowski. *Did*

Dina Chaumont Text ExtraBold | 9 pt | 10.5 pt |

Dude. Come on, man, I'm not trying to scam anybody here, I'm just... Lebowski. You're just looking for a handout like every other. Are you employed, Mr. Lebowski? Dude. Look, let me explain something. I'm not Mr. Lebowski; you're Mr. Lebowski. I'm the Dude. So that's what you call me. That, or *Duder. His Dudeness. Or El Duderino*, if, you know, you're not into the whole brevity thing. Lebowski. **Are you employed, sir?** Dude. Employed? Lebowski. **You don't go out and make a living dressed like that in the middle of a weekday.** Dude. Is this a—what day is this? Lebowski. **But I do work, so if you don't mind...** Dude. No, look. I do mind. The Dude minds. This will not stand, ya know, this will not stand, man. I mean, if your wife owes... Lebowski. **My wife is not the issue here. I hope that my wife will someday learn to live on her allowance, which is ample, but if she doesn't, sir, that will be her problem, not mine, just as your rug is your problem, just as every bum's lot in life is his own responsibility**



b·v-h type