

THE BRAIN BRAKE

Version six. The book of characters, props and locations.

Everything drawn and locked so far, in one place. This is the bible for this film. A drawing that departs from these sheets is off model, and that is the only verdict used here.

Every recurring object gets its own model sheet with several angles, exactly like a character. Without one it is the first thing the tool drops from a busy frame, because it has no identity to hold on to. One sheet costs one credit and saves five.

THE LAW THAT SITS ABOVE EVERY SHEET

Everything drawn is the inside of the problem. Everything photographed is the person who came to look at it. The film is the moment those two stop being separate.

Nobody says this and nothing in the film explains it. It is carried entirely by whether the photograph and the drawing are lit by the same light.

9 the cast

3 props

4 locations

THE CAST

MANAN

CHARACTER REFERENCE SHEET: 14-YEAR-OLD BOY'S BEDROOM, BANGALORE



MANAN.jpg

Photographed, never drawn. He is the only real thing in the film and the whole visual idea rests on that: everything drawn is the inside of the problem, everything photographed is the person who came to look at it.

In version six the deerstalker and the coat are gone. He is in his own grey hoodie.

THE SHADOW. Wherever he stands on the drawing the paper goes dark under him, and the pencil lines stay readable through the shadow. The shadow is proof that a photograph and a drawing occupy one space.

Without it he is pasted on, with it he is standing in it. This is not decoration, it is the mechanism of the whole idea.

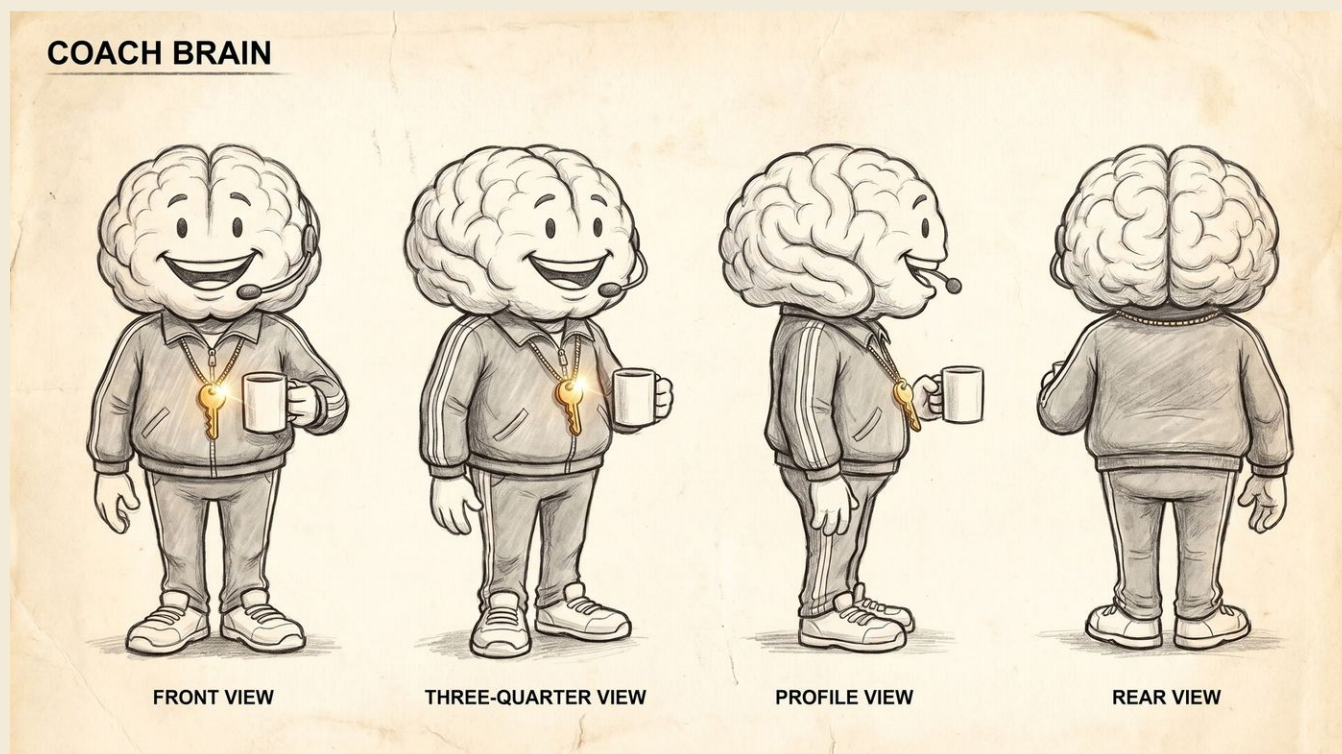
MANAN, CLOSE



MANAN_CLOSE.jpg

For matching skin, hair and eyeline in close ups. He is fourteen years old. Do not age him.

COACH BRAIN

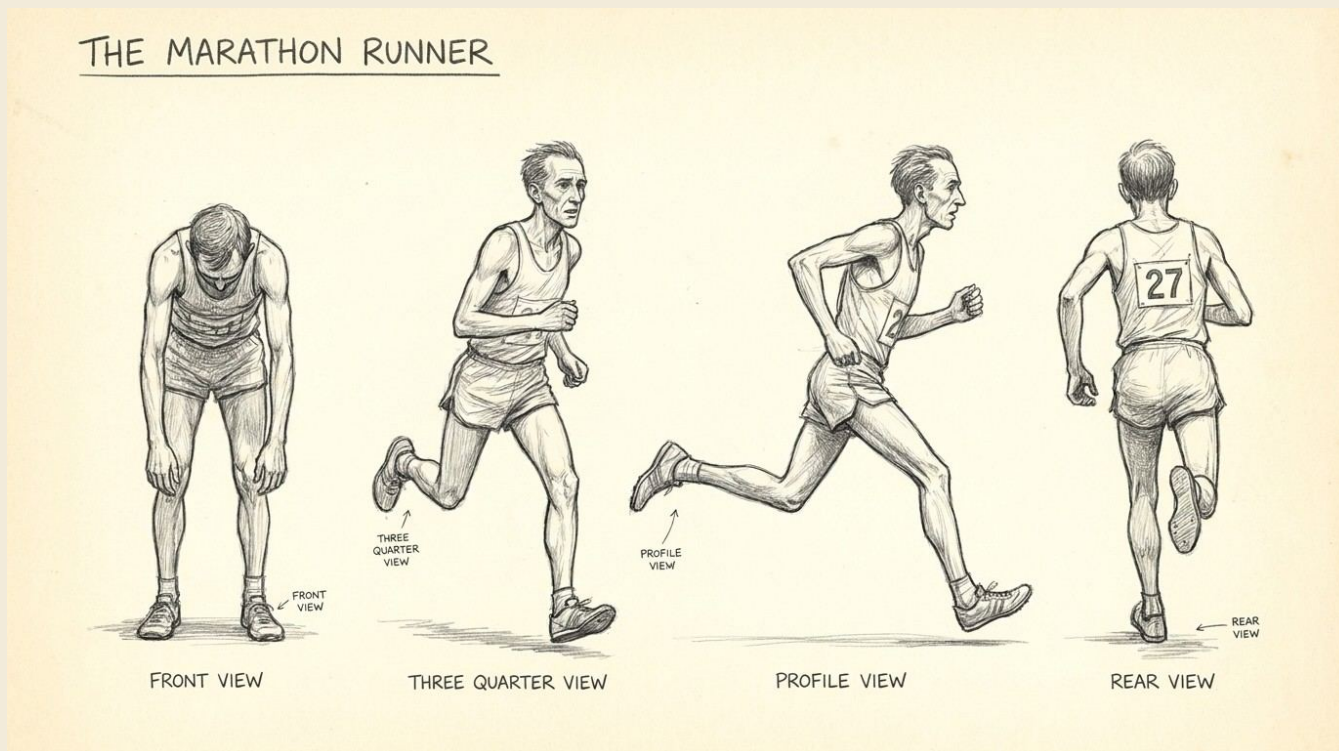


BRAIN.jpg

Four views. Tracksuit, mug, headset, and a small gold key on a chain at his chest. Two and a half heads tall. He is a teacher and not a villain, and there is no villain anywhere in this film. He is never sly and he never looks caught out. He is delighted to have finally been found.

The key is the only colour in the entire film. There is no gold anywhere else.

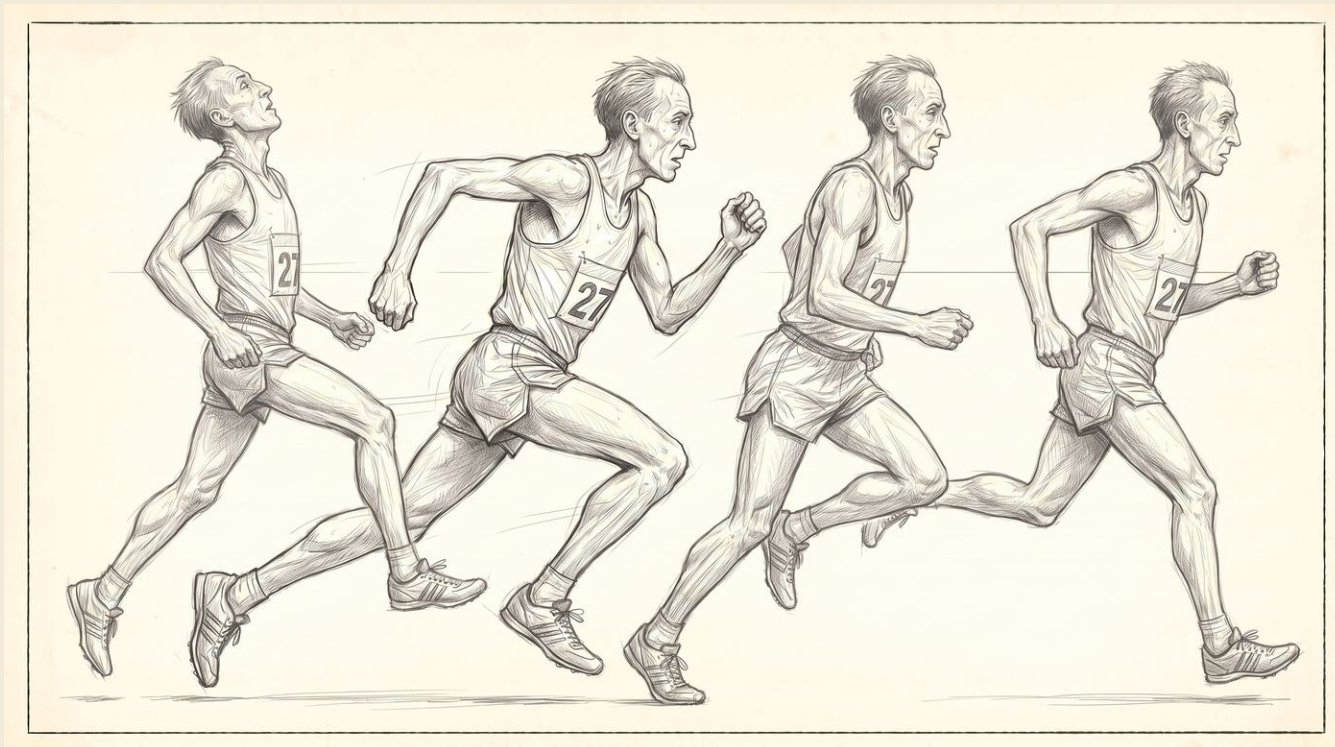
THE MARATHON RUNNER



RUNNER.jpg

Four views. Lean, about thirty five, number 27 on the vest. He is not old: he is at the end of a race, not at the end of a life, and the first scene fails if he reads as an old man. He appears in the first frame of the film and again in the last. The number 27 is the top of a count that runs through the whole film and is never once remarked on.

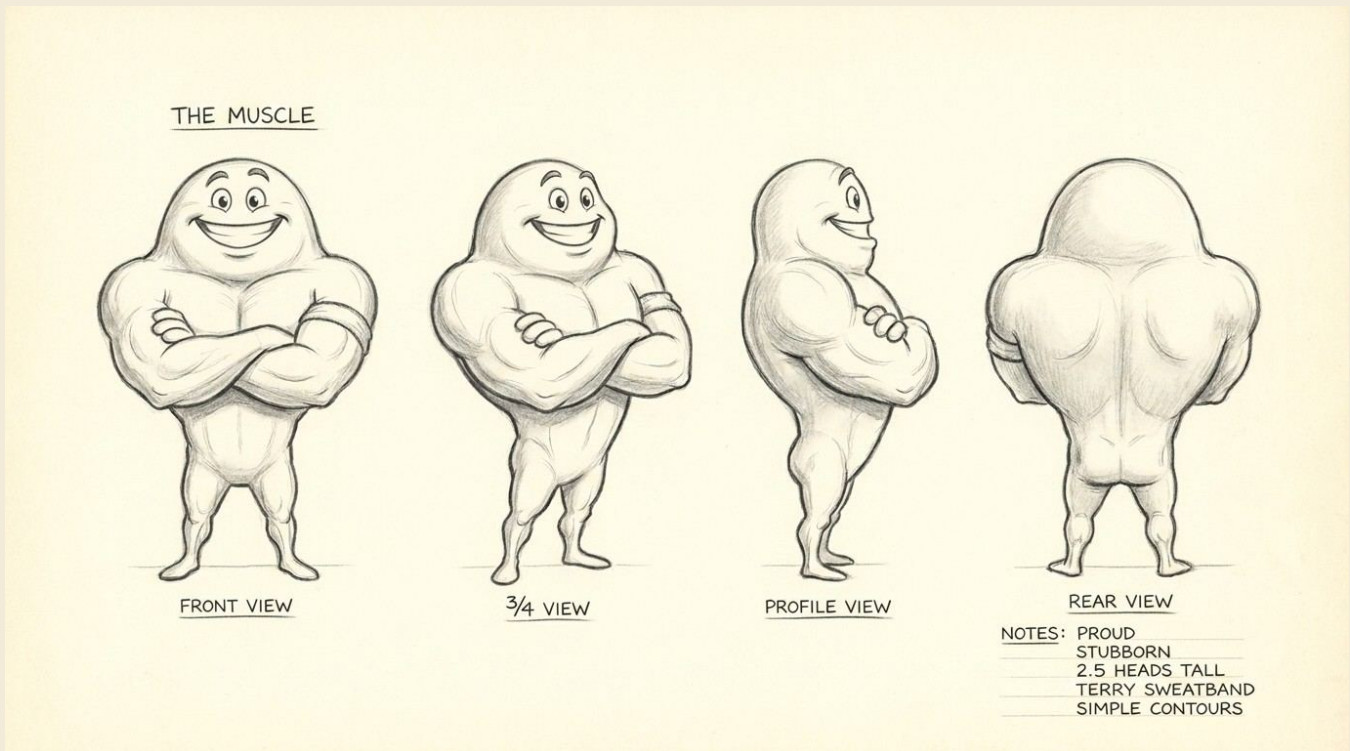
THE RUN CYCLE



RUN_CYCLE.jpg

Four positions of the stride. The same man failing and the same man flying, so the cycle has to hold in both states. Frame 6.4 rhymes frame 1.1 exactly: same composition, opposite feeling.

THE MUSCLE



MUSCLE.jpg

Four views. Proud, stubborn, two and a half heads, terry sweatband, simple contours.

At the end of the film he shakes Coach Brain's hand. Hill was right about the muscle and the film says so out loud. Nobody loses.

THE CAST

THE FACTORY WORKERS

CHARACTER: THE FACTORY WORKERS.

SCALE: 2 HEADS

WARDROBE: OVERALLS, BOOTS, GLOVES, HARD HAT
ACCESSORIES: CLIPBOARD, WRENCH, OXYGEN CRATE



HAULING CRATE.



PULLING LEVER.



PULLING LEVER.



PANICKING.



PULLING LEVER.



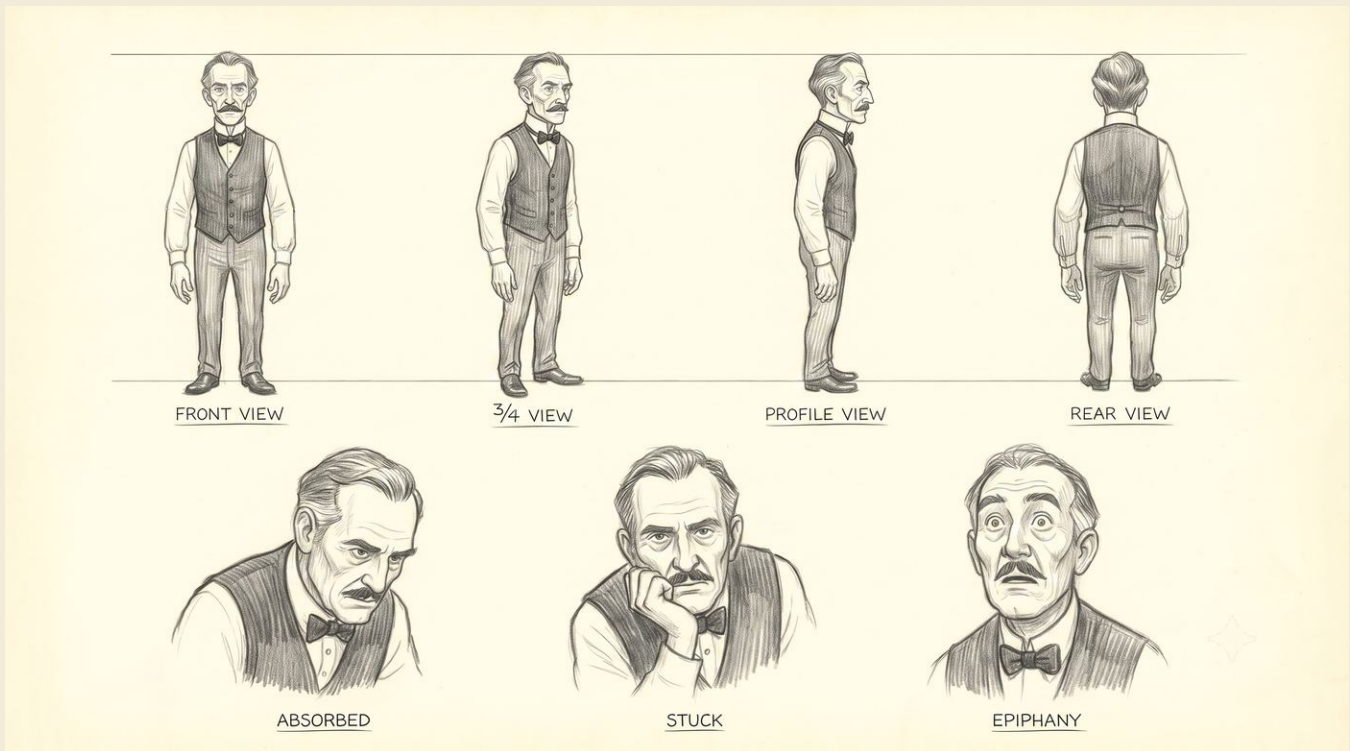
WIPING SWEAT.

WORKERS.jpg

The crew of the old theory. Overalls, boots, gloves, hard hat. Props: clipboard, wrench, oxygen crate. The poses are already drawn: hauling the crate, pulling the lever, panicking, wiping sweat. They are resigned, not frightened. This is a shift ending, not a disaster.

THE CAST

A. V. HILL



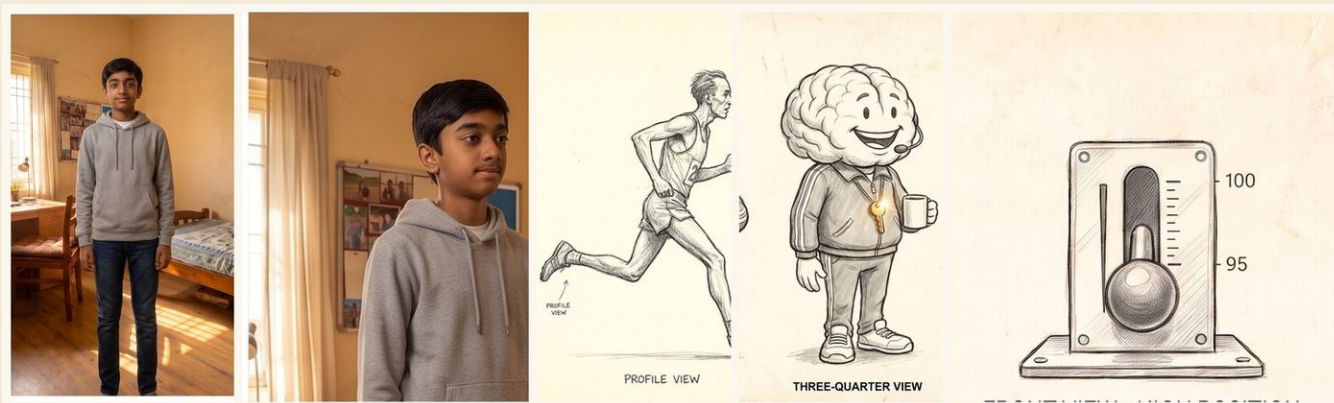
SCIENTIST.jpg

Turnaround and three expressions: absorbed, stuck, epiphany. In version six he hangs as a portrait on the classroom wall in scene two.

He is treated with respect. His theory is incomplete rather than wrong, and he is never mocked.

THE CAST

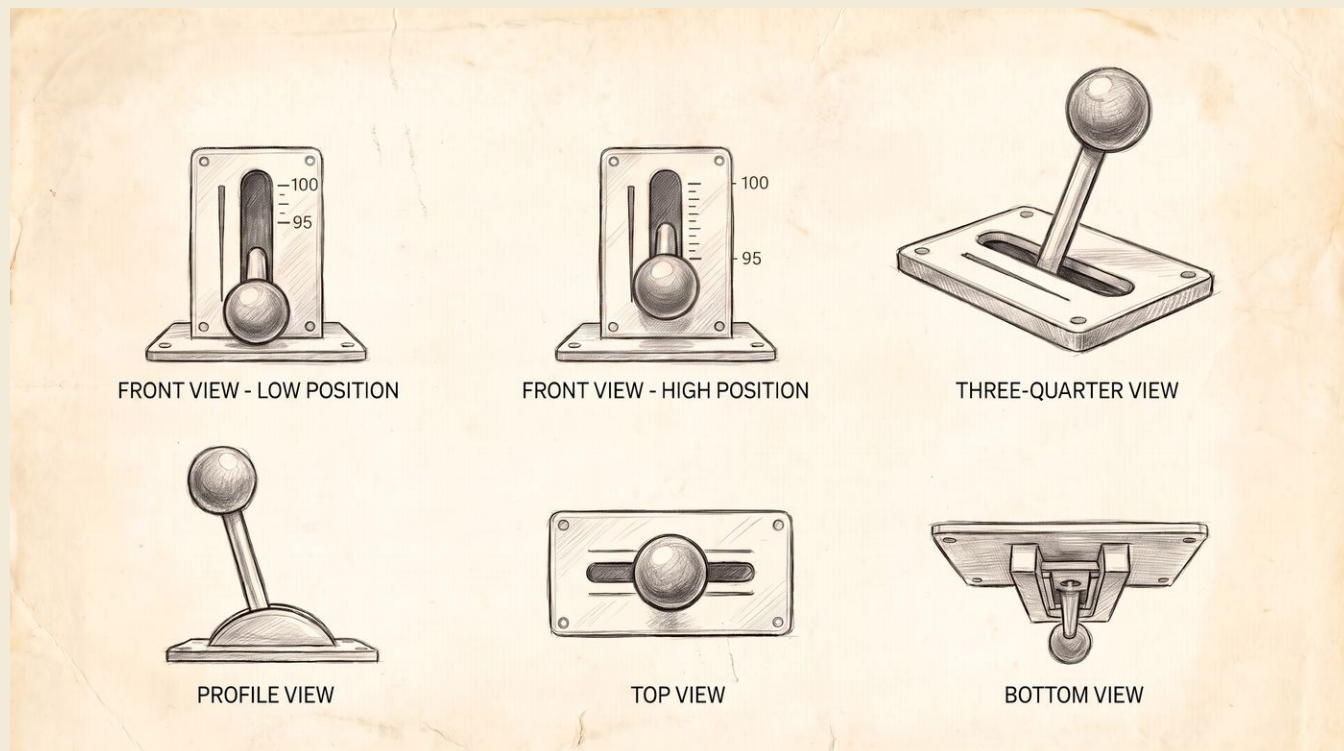
THE CAST TOGETHER, RELATIVE SCALE



CAST_ALL.jpg

Get this wrong and nothing else on these pages helps. Coach Brain and the Muscle are each about two and a half heads. Manan is a real fourteen year old boy and he is the yardstick.

THE LEVER



LEVER.jpg

Six views. The ball is the grip and it sits ON TOP of the shaft. Scale marked 100 and 95. It stops at 95 and never at 100. The gap of open track above the ball is the moral architecture of the whole film and the sentence nobody speaks. Protect it in every frame the lever appears in. In scene 6 the ball starts LOW and travels upward. If it starts high, the whole scene reverses.

THE MAGNIFYING GLASS

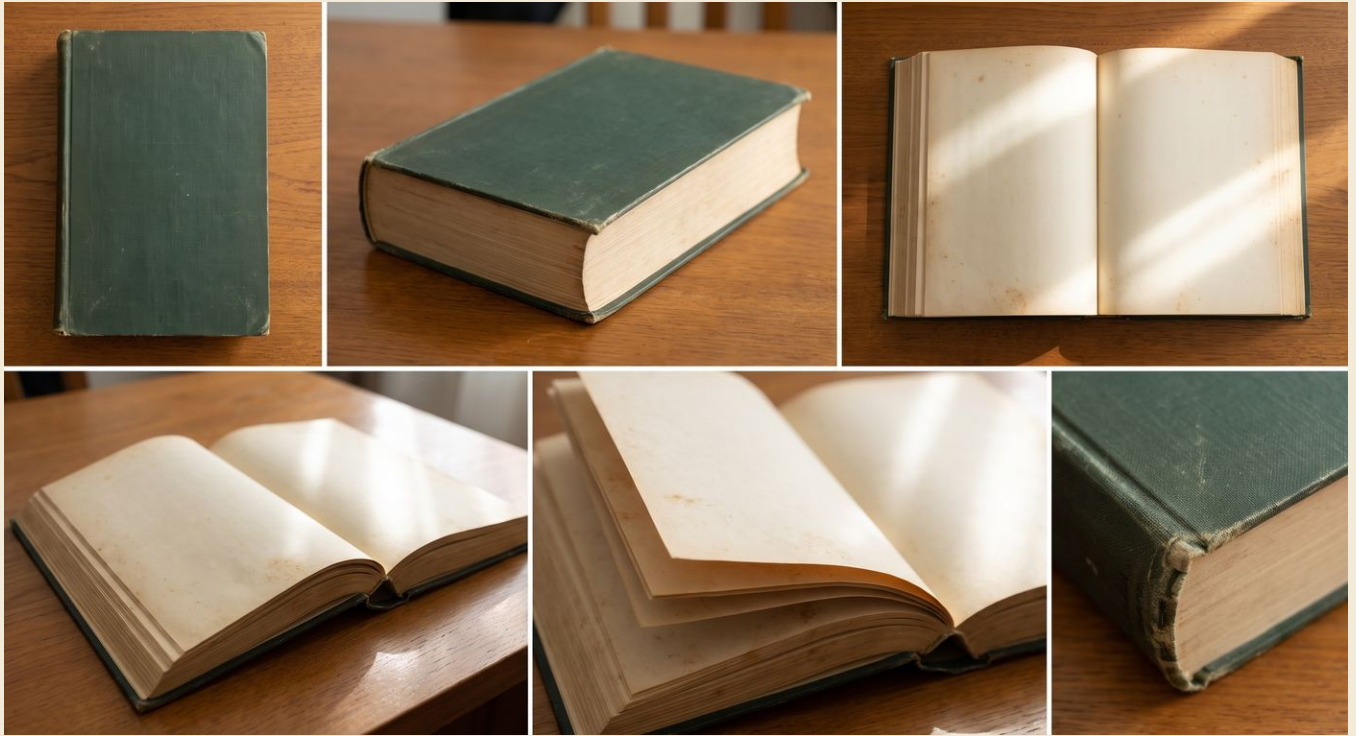


GLASS.jpg

Brass and dark wood, six angles. This is a real object lying on a drawing: it throws a shadow onto the paper, and what you see through it is pencil.

A real instrument showing a drawn interior is the argument of the whole film in one object.

THE BOOK

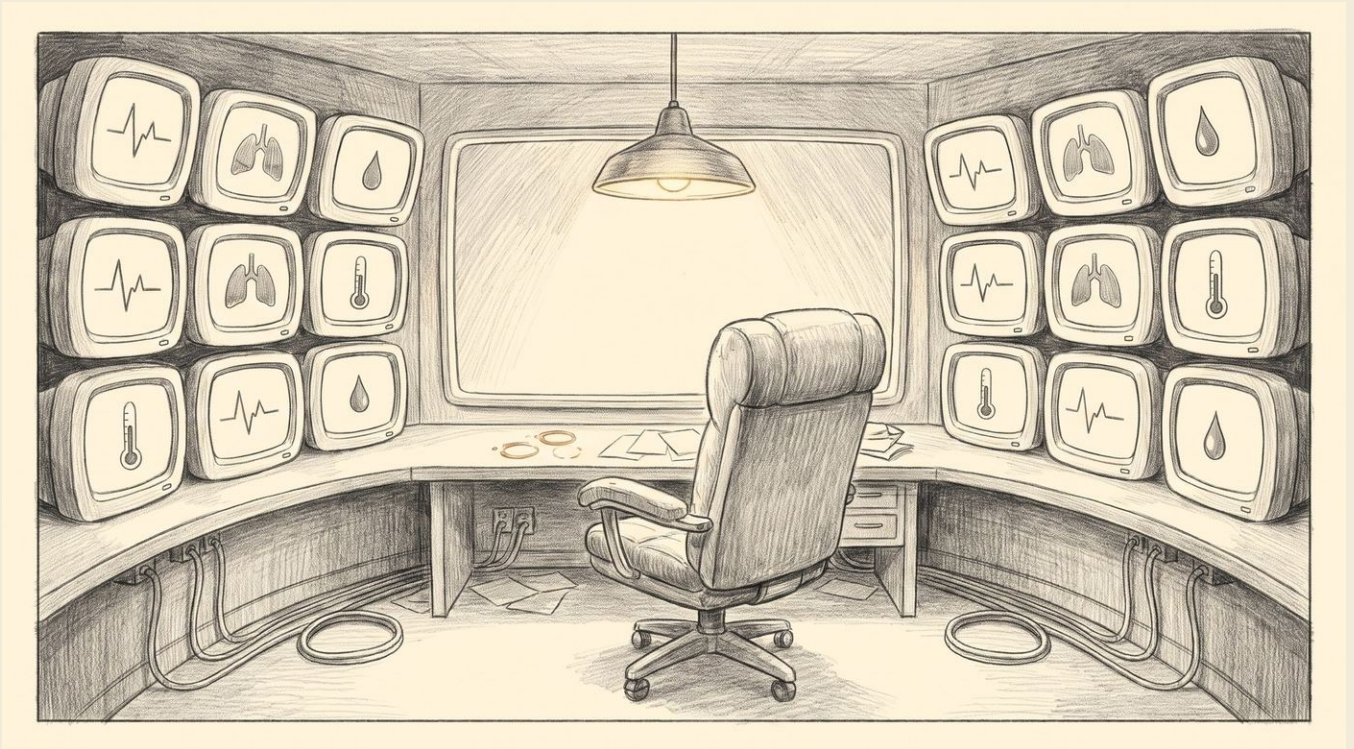


BOOK.jpg

Green cloth. Closed, open, and from the side.

LOCATIONS

THE CONTROL ROOM



BRAIN_ROOM.jpg

Coach Brain's room. Warm, not clinical. Monitors on every wall, one chair.
This is meeting somebody, not catching them. The light has to be welcoming.

THE HALL OF TANKS



TANKS.jpg

Behind the door nobody opened. Nine tanks visible, every gauge full.

This is the reveal and the first big lift in the film. Discovery, not warning. The light arrives as good news.

LOCATIONS

THE 1923 STUDY



LAB.jpg

Three views: full room, desk detail, anatomy corner. Oil lamp, papers, anatomical plates.

There must be no lettering at all on the anatomical plates. The tool invents text and returns it as nonsense.

THE BOY'S BEDROOM, VERSION FIVE

LOCATION REFERENCE SHEET: 14-YEAR-OLD BOY'S BEDROOM, BANGALORE



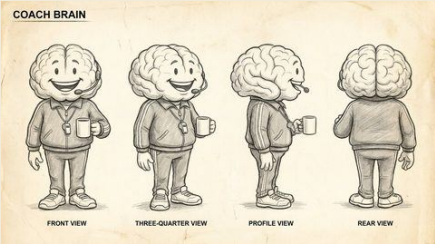
ROOM.jpg

Built for version five, when the film played out in his room. Version six does not use it: Manan is shot against grey and placed into the drawn world afterwards. It stays here so nobody redraws it by accident, and because it may come back.

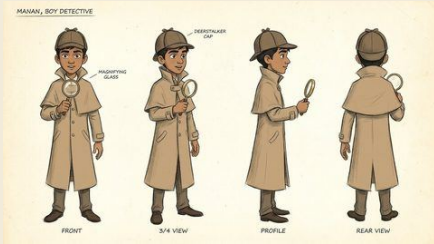
THE COMPLETE ARCHIVE

Everything produced since the production started, regardless of which version of the script it belonged to. Including version four, the silent Sherlock Holmes version, which is no longer being made, and every attempt that failed. Nothing has been deleted. The rejected attempts are here on purpose. The filenames say what went wrong, and that is the fastest way of not making the same mistake twice.

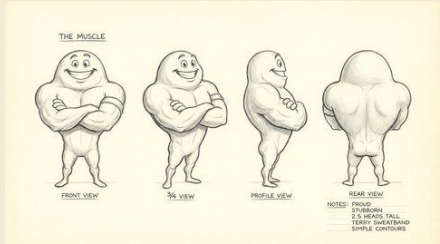
FIRST CHARACTER SKETCHES • 5



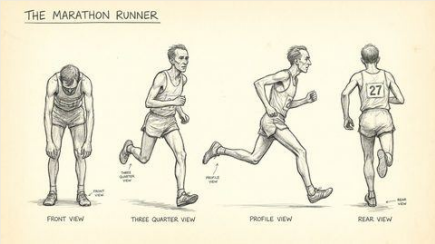
char-coach-brain.jpg



char-manan.jpg



char-muscle.jpg

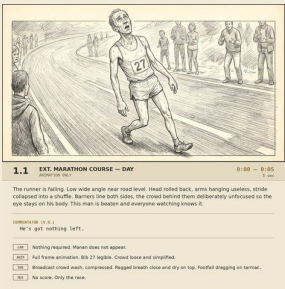


char-runner.jpg

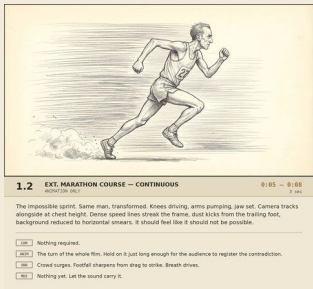


char-workers.jpg

SCENE 1, EARLY SHOTS • 5



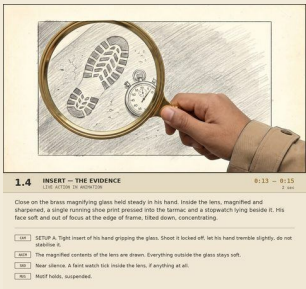
SH1_1.jpg



SH1_2.jpg



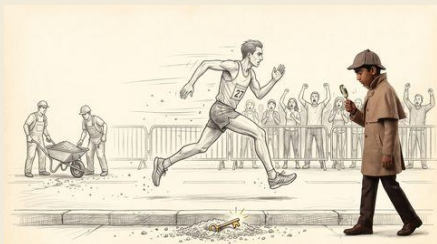
SH1_3.jpg



SH1_4.jpg



SH1_5.jpg



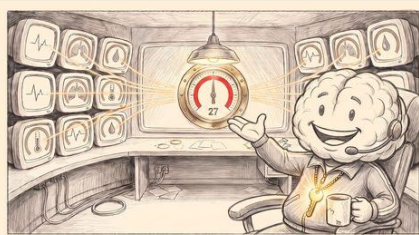
HERO_V3_1_web.jpg



HERO_V3_2_web.jpg



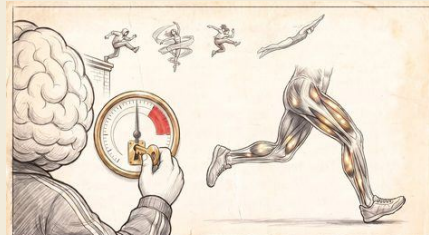
HERO_V3_3_web.jpg



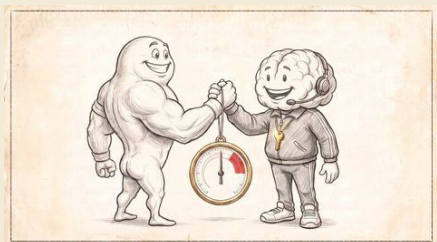
HERO_V3_4_web.jpg



HERO_V3_5_web.jpg



HERO_V3_6_web.jpg



HERO_V3_7_web.jpg

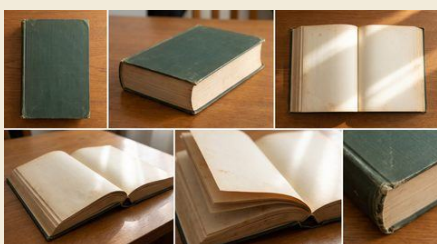


HERO_V3_8_try2.jpg

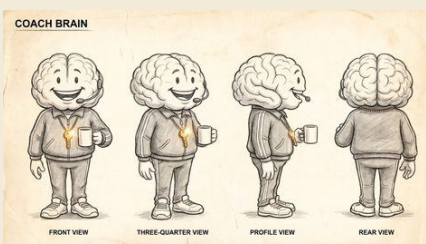


HERO_V3_8_web.jpg

MODEL SHEETS AND REFERENCES • 23



BOOK.jpg



BRAIN.jpg



BRAIN_ROOM.jpg



DESK.jpg



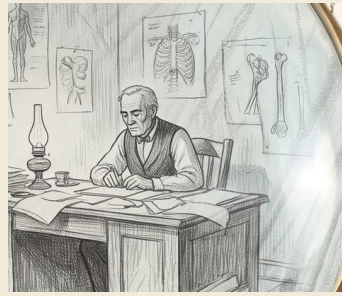
GLASS.jpg



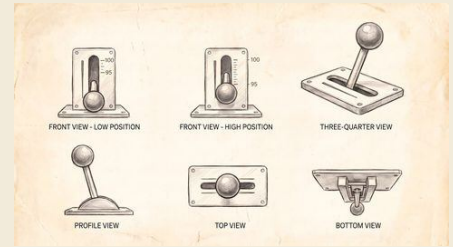
GLASS_SOURCE.jpg



LAB.jpg



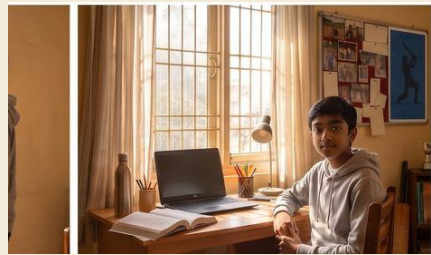
LAB_SOURCE.jpg



LEVER.jpg



MANAN.jpg



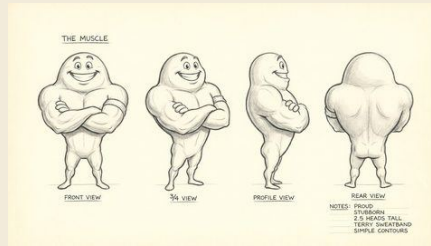
MANAN_AT_DESK.jpg



MANAN_CLOSE.jpg



MANAN_FACE.jpg



MUSCLE.jpg



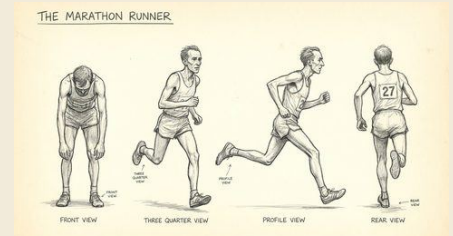
ROOM.jpg



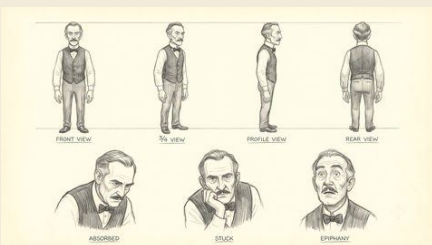
ROOM_WIDE.jpg



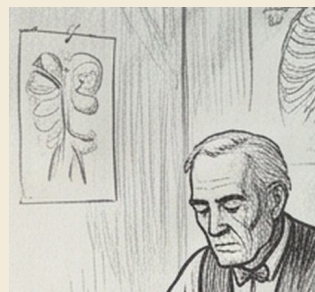
RUN_CYCLE.jpg



RUNNER.jpg



SCIENTIST.jpg



SCIENTIST_SOURCE.jpg



TANKS.jpg



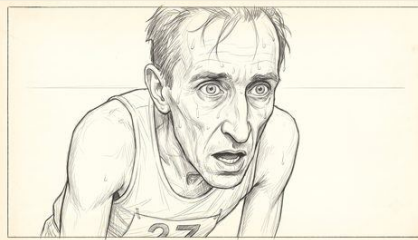
TANKS_MARKED.jpg

WORKERS.jpg

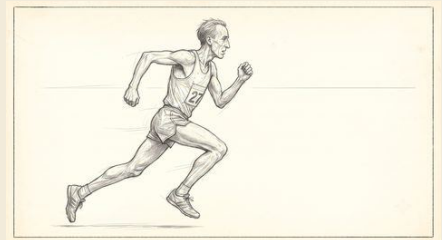
VERSION FOUR, THE SILENT VERSION, FINISHED FRAMES • 13



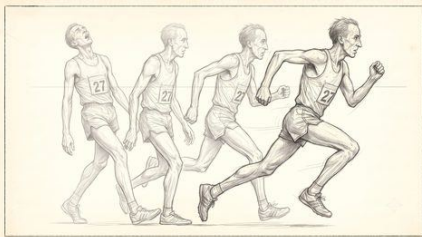
V4_1A.png



V4_1B.png



V4_1C.png



V4_2A.png



V4_2B.png



V4_2C.png



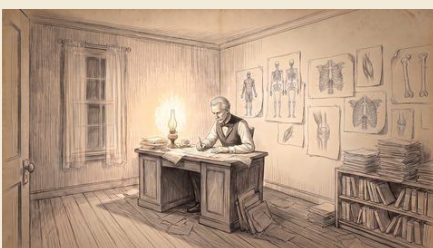
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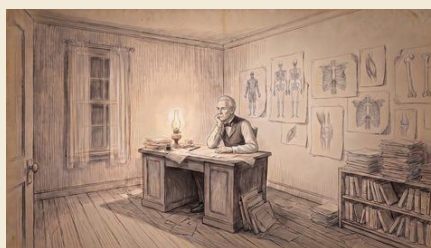
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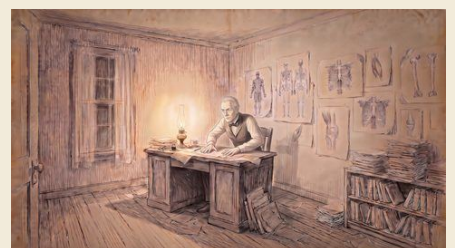
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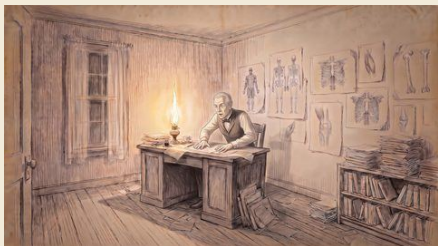
V4_4A.png



V4_4B.png



V4_4C.png



V4_4C_peak_full.jpg

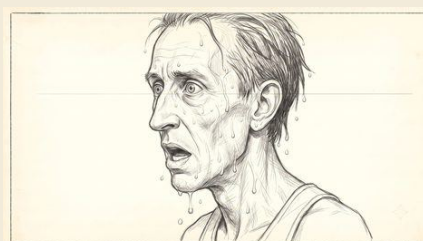
VERSION FOUR, THE ATTEMPTS THAT FAILED • 32



1_1_a1_wrong_boy_no_reference.jpg



1_1_a2_right_boy_portrait.jpg



2B_a1_face_hanging_sweat.png



2B_a2_jaw_one_drop_web.jpg



2C_a1_nine_big_drops_web.jpg



2C_a2_photoreal_bleed_web.jpg



2C_a5_fishbowl_web.jpg



3C_a3_glass_off_the_muscle.png



3C_a4_no_glass_hairy_leg.png



3C_a5_front_view_leg_small_no_cap.png



3C_a6_arm_appeared_glass_gone.png



3C_composition_guide_rotated_zoomed.png



3C_p1_a1_leg_and_arm_correct_profile.png



3C_p1_a2_framing_held_leg_drifted_right.png



3C_p1_PLATE_leg_locked.png



3C_p2_a1_glass_on_calf_room_correct.png



3C_p3_a1_cap_reads_as_abandoned.png



3C_p3_guide_glass_recentred.png



3C_sketch_marko_three_layers.png



4_ROOM_anatomy.png



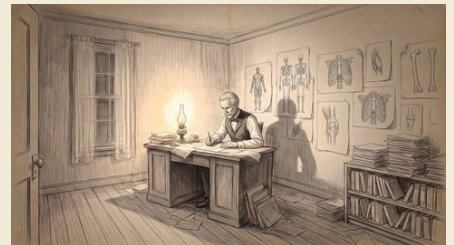
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4_ROOM_single_source_web.jpg



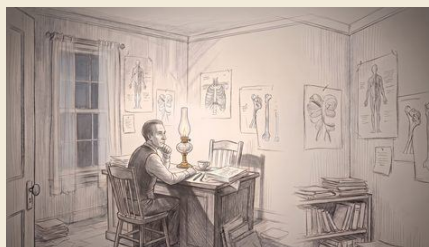
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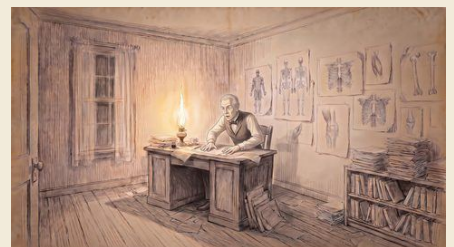
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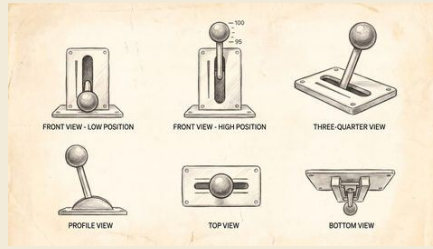
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4B_e1_stuck_good_pose_inherited_seam.png



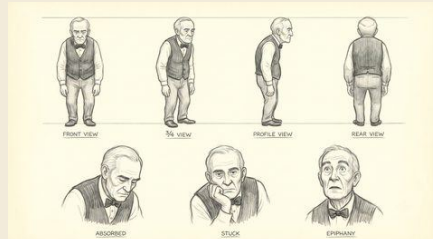
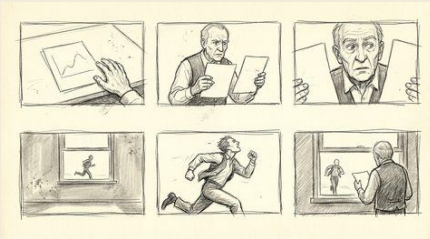
4C_e1_flame_too_big_full.jpg



DESK_a1_poster_returned.jpg

LEVER_a1_ball_above_100.jpg

ROOM_a1_before_cleanup.jpg



S5_board_option_two_chosen_full.jpg

SCIENTIST_sheet_a1_stooped_rejected.png

VERSION FIVE, THE MENTOR • 13



V5_1_1.jpg

V5_1_2.jpg

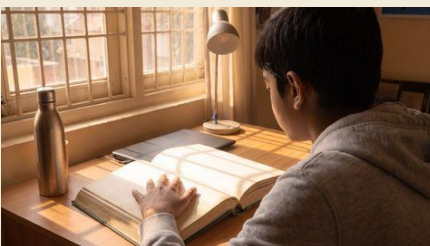
V5_1_3.jpg



V5_1_4.jpg

V5_1_5.jpg

V5_1_6.jpg



V5_2_1.jpg

V5_2_2.jpg

V5_2_3.jpg



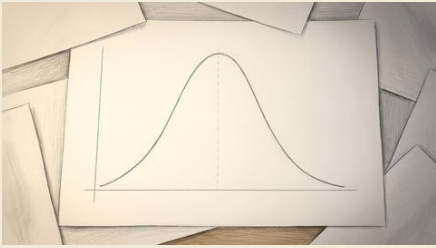
V5_2_4.jpg



V5_2_5.jpg



V5_2_6.jpg



V5_3_1.jpg

VERSION FIVE, ATTEMPTS · 1



2_4_a1_numbers_gibberish.jpg

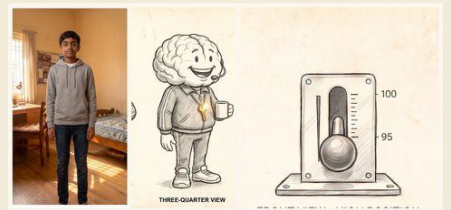
VERSION SIX, CAST SHEETS · 3



CAST_1_mystery.jpg

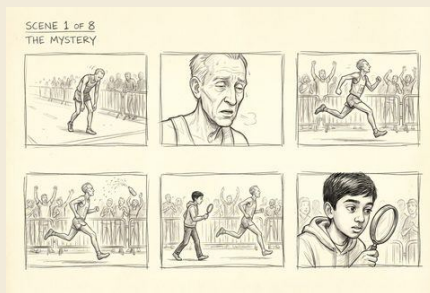


CAST_ALL.jpg



CAST_brain_lever.jpg

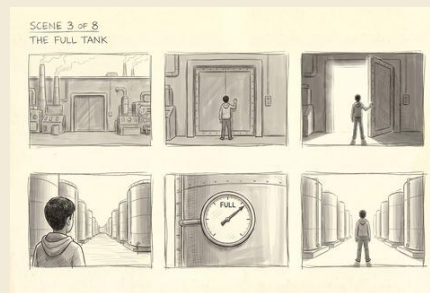
VERSION SIX, STORYBOARD, EIGHT SHEETS · 8



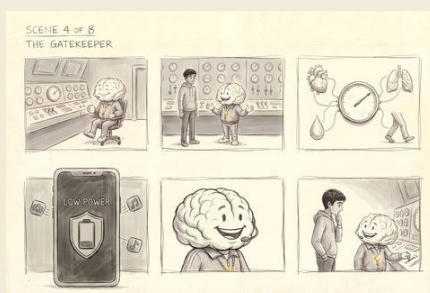
V6_S1.jpg



V6_S2.jpg



V6_S3.jpg



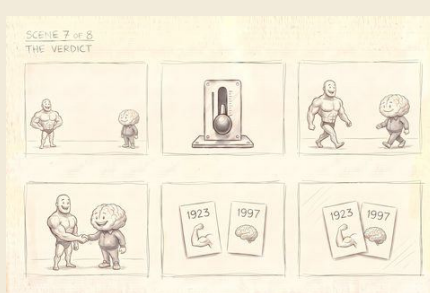
V6_S4.jpg



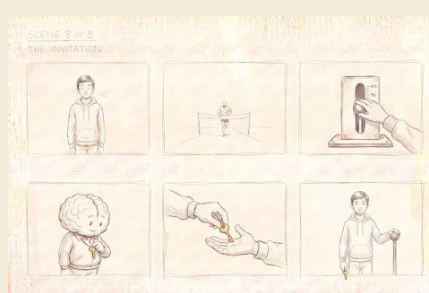
V6_S5.jpg



V6_S6.jpg



V6_S7.jpg



V6_S8.jpg

VERSION SIX, ALL 48 FRAMES INDIVIDUALLY • 48



S1_P1.jpg



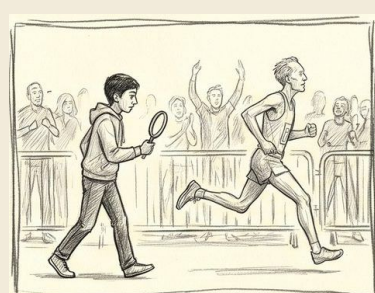
S1_P2.jpg



S1_P3.jpg



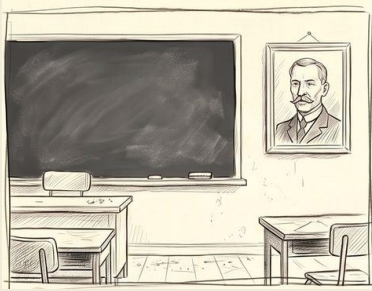
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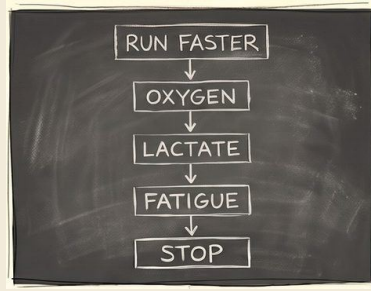
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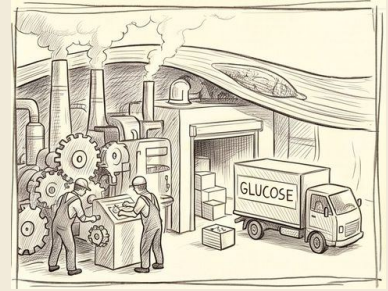
S1_P6.jpg



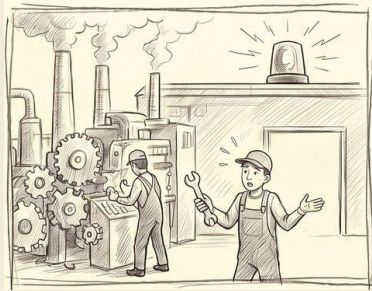
S2_P1.jpg



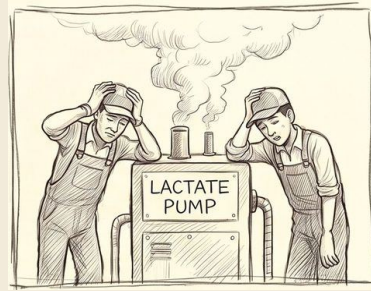
S2_P2.jpg



S2_P3.jpg



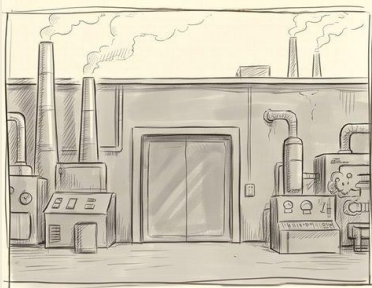
S2_P4.jpg



S2_P5.jpg



S2_P6.jpg



S3_P1.jpg



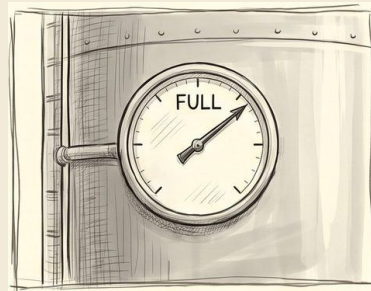
S3_P2.jpg



S3_P3.jpg



S3_P4.jpg



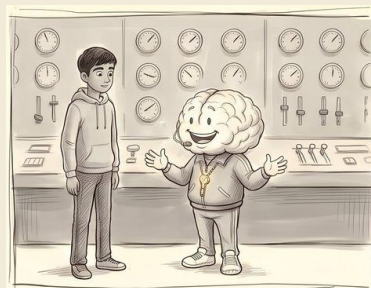
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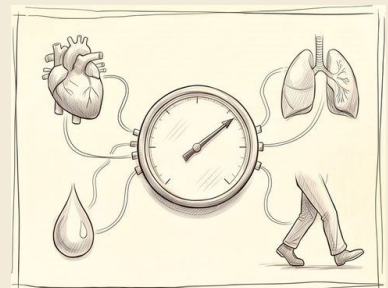
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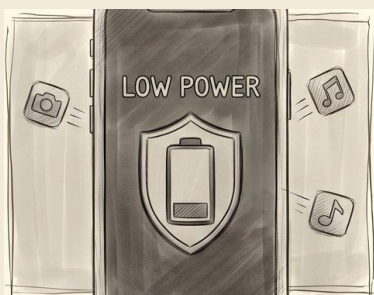
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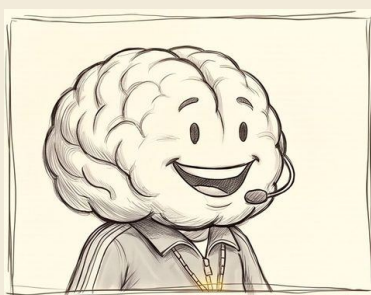
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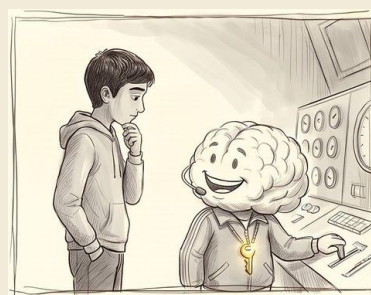
S4_P3.jpg



S4_P4.jpg



S4_P5.jpg



S4_P6.jpg



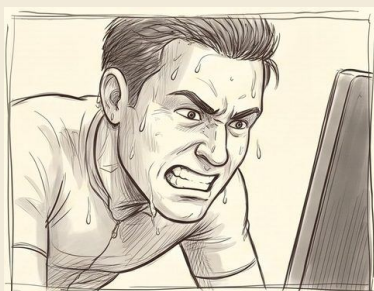
S5_P1.jpg



S5_P2.jpg



S5_P3.jpg



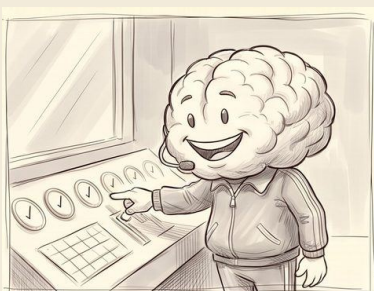
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S5_P5.jpg



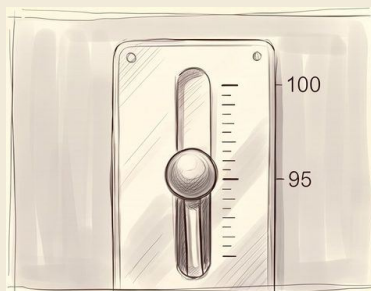
S5_P6.jpg



S6_P1.jpg



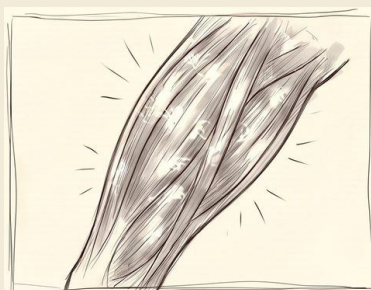
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S6_P3.jpg



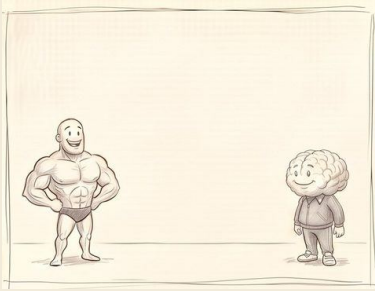
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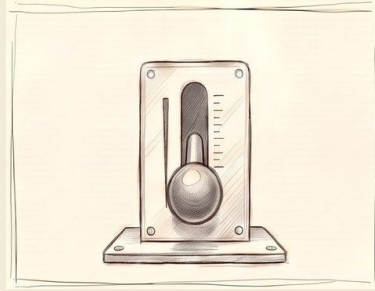
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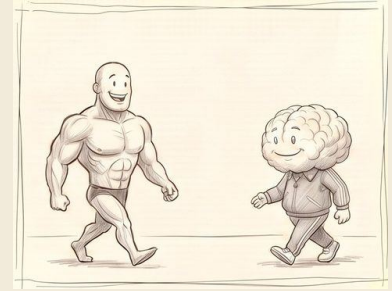
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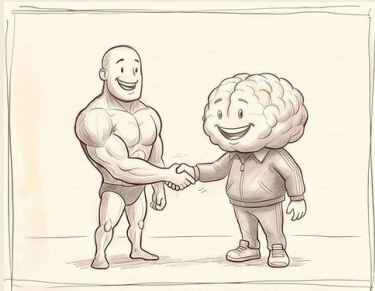
S7_P1.jpg



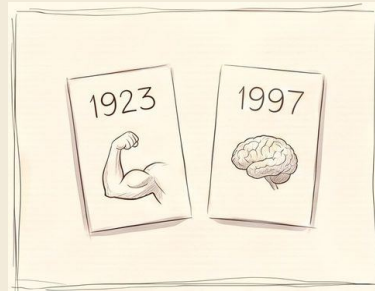
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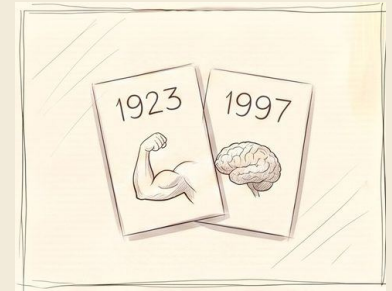
S7_P3.jpg



S7_P4.jpg



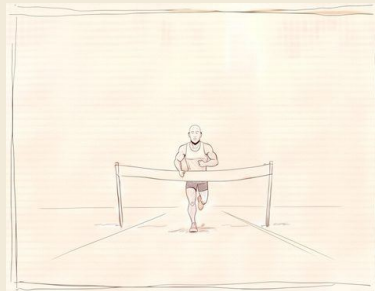
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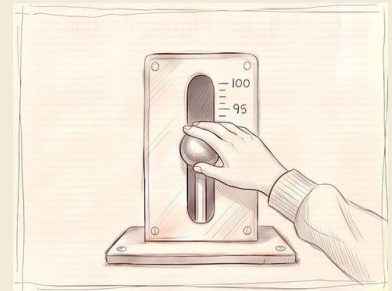
S7_P6.jpg



S8_P1.jpg



S8_P2.jpg



S8_P3.jpg



S8_P4.jpg

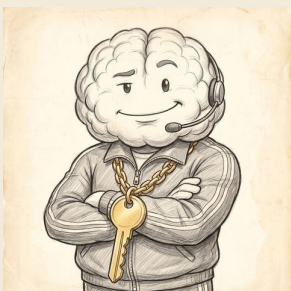


S8_P5.jpg

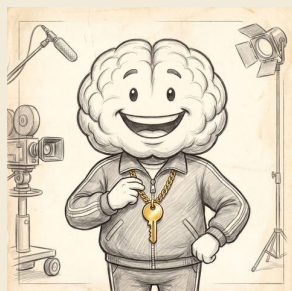


S8_P6.jpg

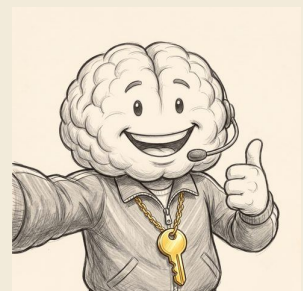
COACH BRAIN, BRAND • 3



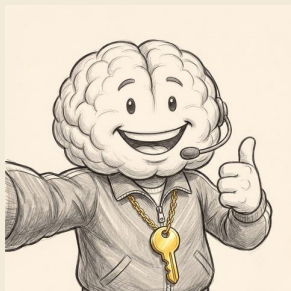
COACH_BRAIN_BOSS.png



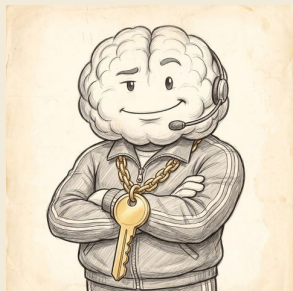
COACH_BRAIN_ON_SET.png



COACH_BRAIN_PROFILE.png



A_SELFIE_THUMBS_UP.jpg



B_BOSS_ARMS_FOLDED.jpg



C_THRONE_SWIVEL_CHAIR.jpg



D_HANDOVER_KEY_OFFERED.jpg



E_GRILL_GRIPPING_CHAIN.jpg

IN TOTAL

168 images produced on this production
across four versions of the script

Versions three, four and five are not lost. Version six is version three plus four things from Manan's original, and everything drawn before it still holds the style, the scale and the characters.

SHEETS THAT DO NOT EXIST YET

Ordered by how much damage their absence does.

THE KEY

Small gold key on a chain. Worn by Coach Brain, handed to Manan in the last scene. It appears in five frames, it is the only coloured object in the film, and it has no sheet.

THE DIAL

The round gauge with a needle. Not the same object as the lever. Eight frames across five scenes, drawn differently every time, which is exactly what happens without a sheet.

THE DOOR

The riveted door at the back of the factory, closed and open, with light behind it.

THE FACTORY

The inside of the muscle as a working plant. Gears, belts, crates, gantry. It carries the whole of scene two and part of scene three.

Sheets are 3:2. Frames are 16:9. A sheet is always overwritten at its own filename, forever, so that every prompt already written stays valid.