

THE BRAIN BRAKE

Verzija šest. Knjiga likova, rekvizita i lokacija.

Sve što je do sada nacrtano i zaključano, na jednom mjestu. Ovo je biblija ovog filma. Crtež koji odstupa od ovih listova je off model, i to je jedina presuda koja se ovdje koristi.

Svaki predmet koji se ponavlja dobiva svoj model sheet s više kutova, jednako kao i lik. Bez njega alat ga prvi ispusti iz punog kadra, jer nema identitet za koji bi se uhvatio. Jedan sheet košta jedan kredit i spasi ih pet.

ZAKON KOJI STOJI IZNAD SVIH LISTOVA

Sve što je nacrtano je unutrašnjost problema. Sve što je fotografirano je osoba koja je došla to pogledati. Film je trenutak u kojem ta dva svijeta prestanu biti odvojena.

Nitko to ne izgovara i ništa u filmu to ne objašnjava. Sve nosi jedino to jesu li fotografija i crtež obasjani istim svjetlom.

- 9** likovi
- 3** rekviziti
- 4** lokacije

LIKOV MANAN

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



MANAN.jpg

Snimljen, nikad crtan. On je jedino stvarno u filmu i na tome počiva cijeli vizualni ključ: sve što je nacrtano je unutrašnjost problema, sve što je fotografirano je osoba koja je došla to pogledati.

U verziji šest više nema lovačke kape ni kaputa. Nosi svoju sivu majicu s kapuljačom.

SJENA. Gdje god stoji na crtežu, papir ispod njega potamni, a linije olovke ostaju čitljive kroz sjenu. Sjena je dokaz da fotografija i crtež dijele isti prostor. Bez nje je zalijepljen na crtež, s njom stoji u njemu. To nije ukras, to je mehanizam cijele ideje.

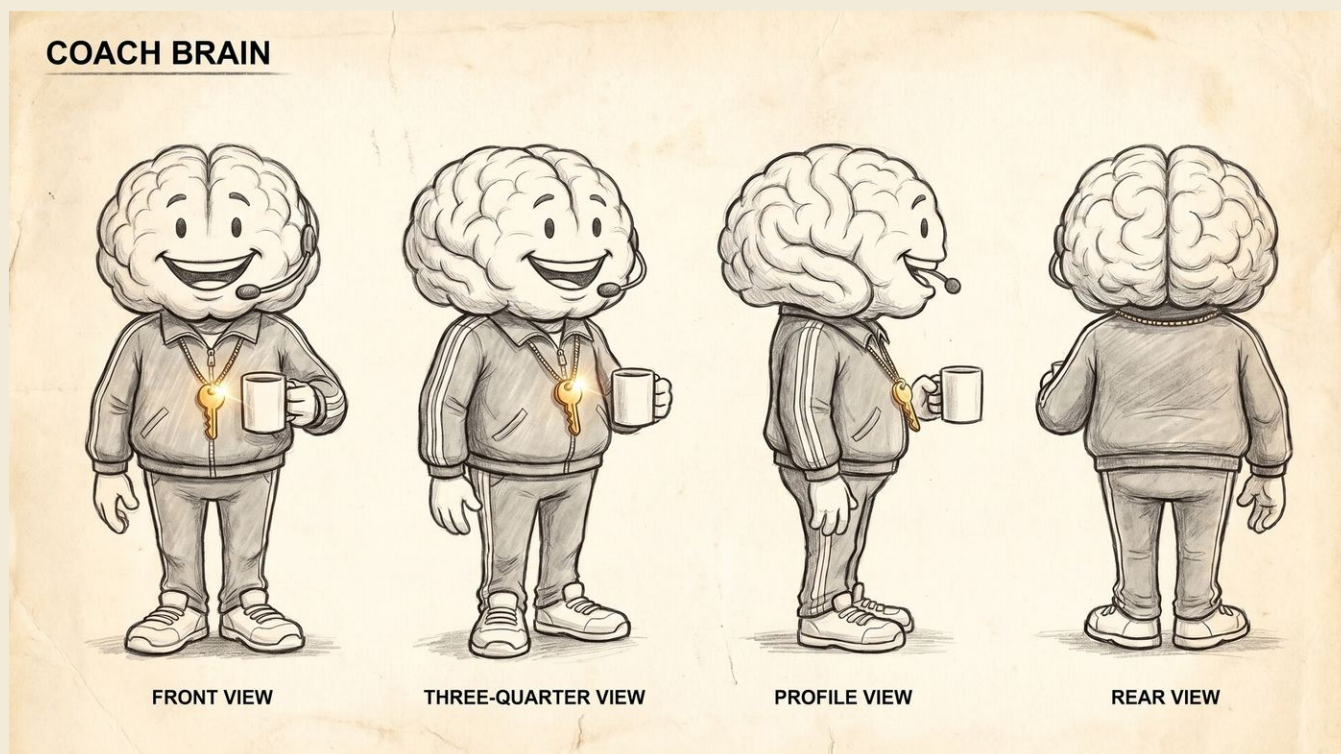
MANAN, BLIZU



MANAN_CLOSE.jpg

Za usklađivanje tena, kose i pogleda u krupnim planovima. Ima četrnaest godina. Ne stari ga.

COACH BRAIN



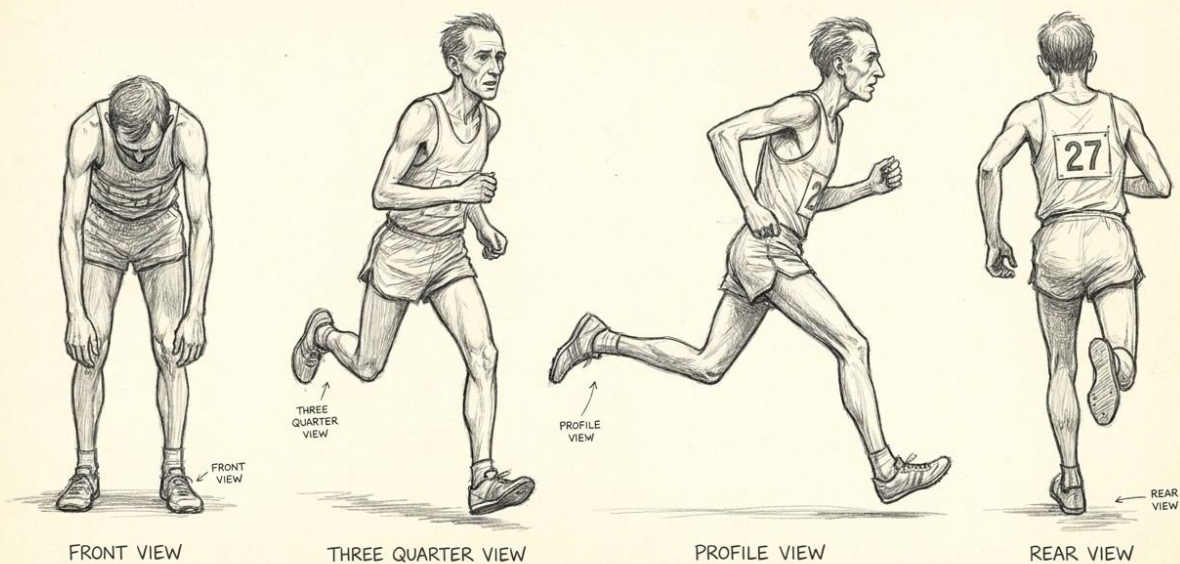
BRAIN.jpg

Četiri pogleda. Trenirka, šalica, slušalice s mikrofonom i mali zlatni ključ na lančiću na prsima. Visok dvije i pol glave.

On je učitelj, a ne negativac, i u ovom filmu negativca nema nigdje. Nikad nije lukav i nikad ne izgleda kao da je uhvaćen. Sretan je što ga je netko konačno pronašao.

Ključ je jedina boja u cijelom filmu. Nigdje drugdje nema zlatne.

THE MARATHON RUNNER



RUNNER.jpg

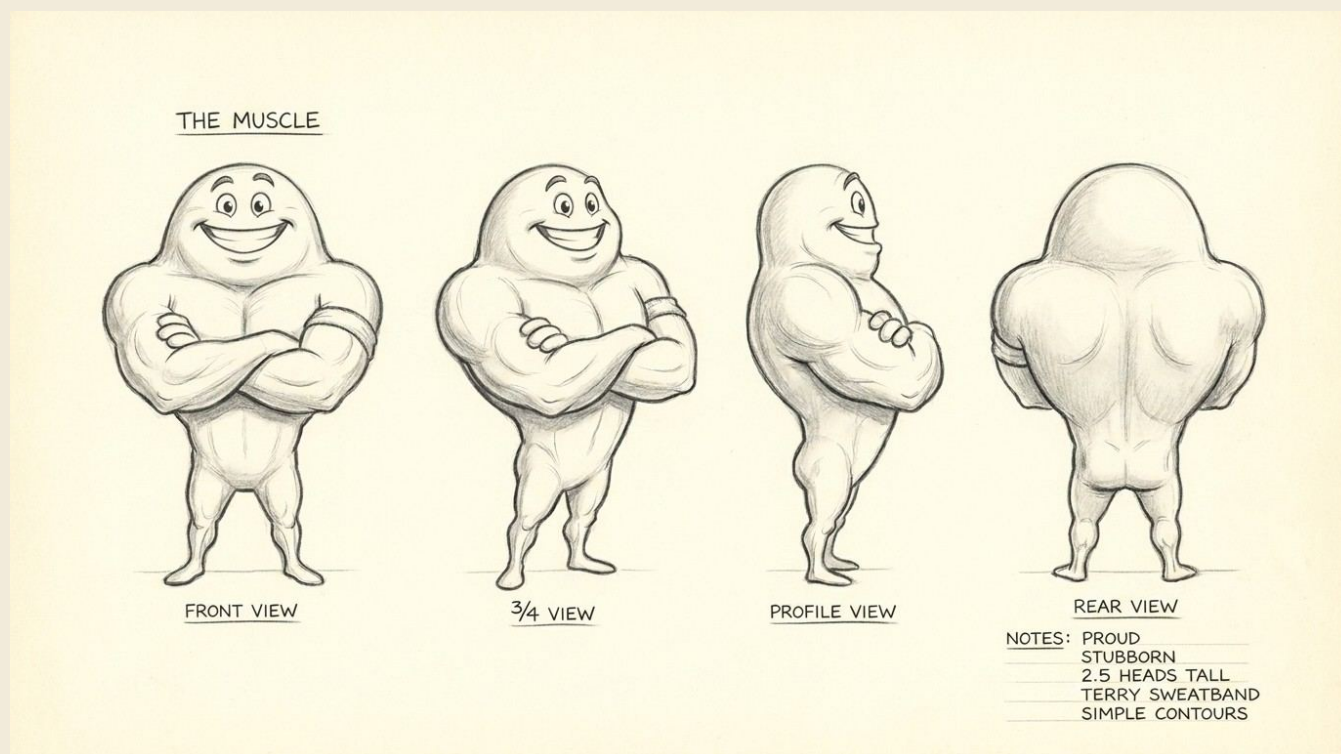
Četiri pogleda. Mršav, oko trideset pet godina, broj 27 na dresu. Nije star: on je na kraju utrke, a ne na kraju života, i prva scena pada ako izgleda kao starac.

Pojavljuje se u prvom kadru filma i ponovno u zadnjem. Broj 27 je vrh brojanja koje teče kroz cijeli film i nikad se ne spominje naglas.



RUN_CYCLE.jpg

Četiri položaja koraka. Isti čovjek koji posustaje i isti čovjek koji leti, pa ciklus mora izdržati oba stanja. Kadar 6.4 rimuje se s kadrom 1.1 točno: ista kompozicija, suprotan osjećaj.



MUSCLE.jpg

Četiri pogleda. Ponosan, tvrdoglav, dvije i pol glave, frotirna traka na čelu, jednostavne konture. Na kraju filma rukuje se s Coachom Brainom. Hill je bio u pravu za mišić i film to izgovara naglas. Nitko ne gubi.

RADNICI U TVORNICI

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.



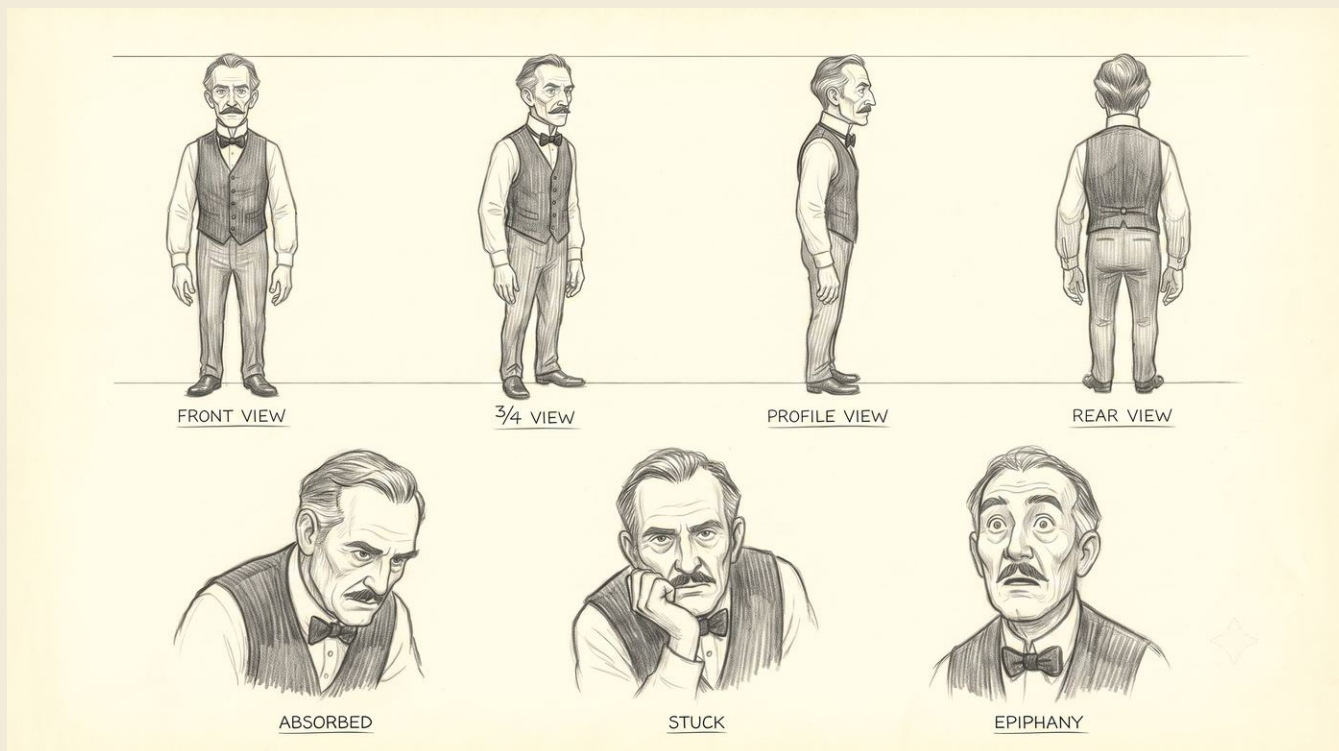
PULLING LEVER.



WIPING SWEAT.

WORKERS.jpg

Posada stare teorije. Kombinezoni, čizme, rukavice, kaciga. Rekviziti: podložak za pisanje, ključ za matice, sanduk s kisikom. Poze su već nacrtane: nošenje sanduka, povlačenje poluge, panika, brisanje znoja. Pomireni su, a ne prestrašeni. Ovo je kraj smjene, a ne katastrofa.

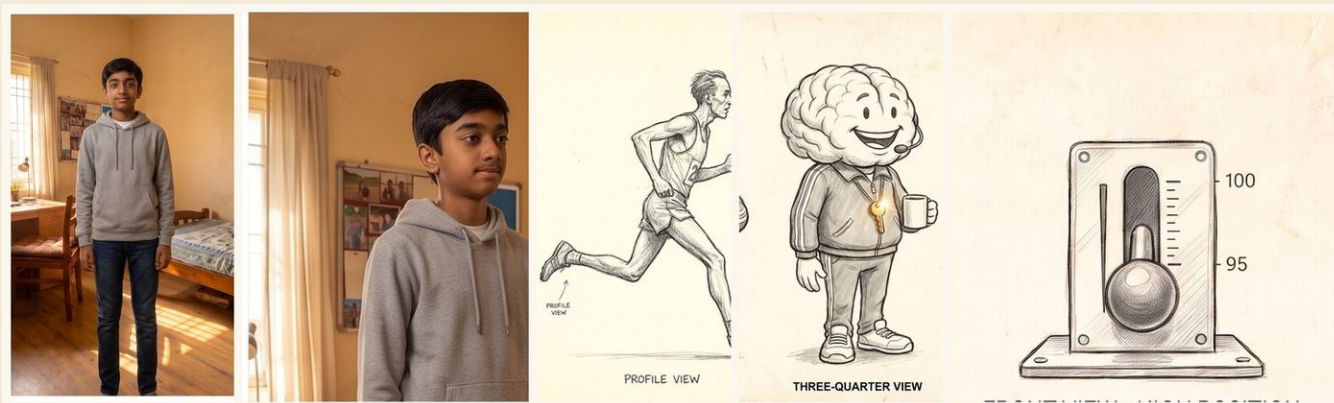


SCIENTIST.jpg

Turnaround i tri izraza lica: udubljen, zaglavljen, spoznaja. U verziji šest visi kao portret na zidu učionice u drugoj sceni.

Prema njemu se odnosimo s poštovanjem. Njegova teorija je nepotpuna, a ne pogrešna, i nikad mu se ne rugamo.

CIJELA POSTAVA, ODNOS VELIČINA

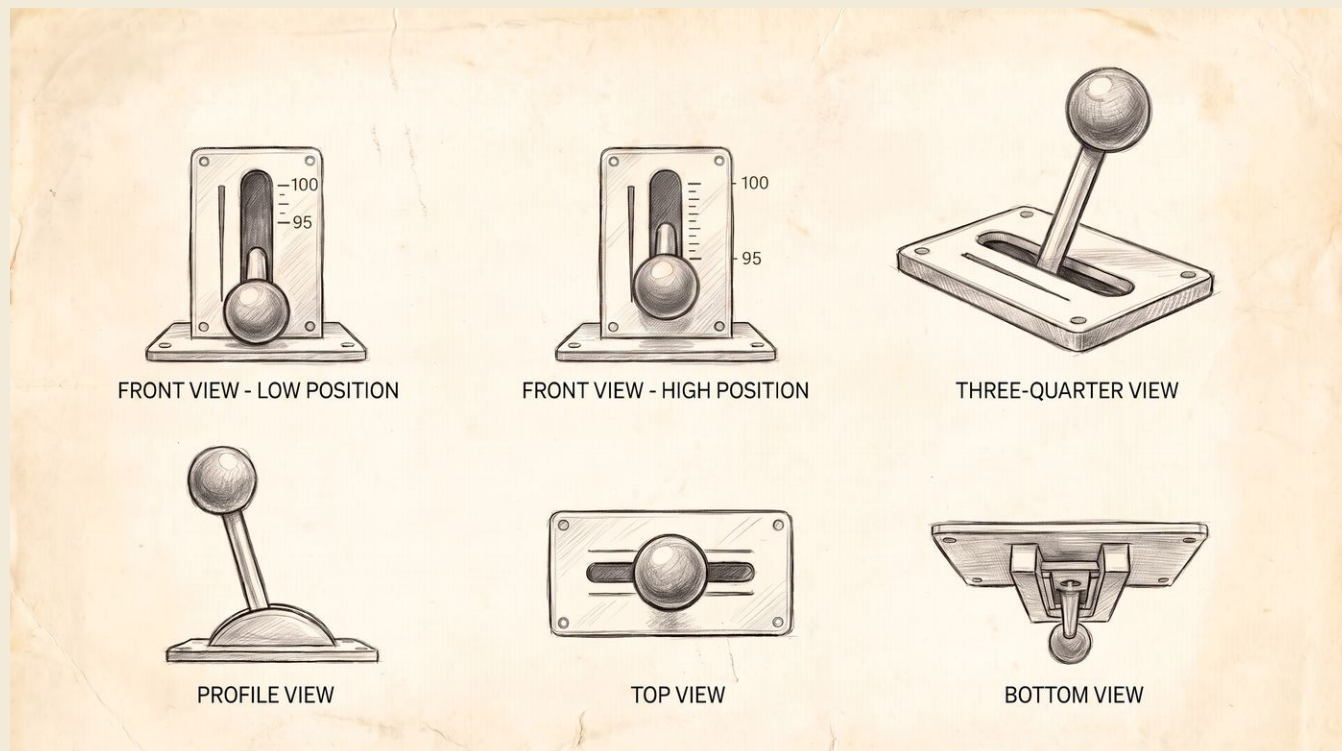


CAST_ALL.jpg

Ako ovo promašiš, ništa drugo na ovim stranicama ne pomaže. Coach Brain i Mišić su otprilike dvije i pol glave. Manan je stvaran četrnaestogodišnjak i mjerilo je on.

REKVIZITI

POLUGA



LEVER.jpg

Šest pogleda. Kugla je hvatište i sjedi NA VRHU osovine. Skala označena sa 100 i 95. Staje na 95 i nikad na 100. Razmak otvorene staze iznad kugle je moralna arhitektura cijelog filma i rečenica koju nitko ne izgovara. Čuvaj ga u svakom kadru u kojem se poluga pojavljuje. U sceni 6 kugla kreće NISKO i putuje prema gore. Ako krene visoko, cijela scena se okreće naopako.



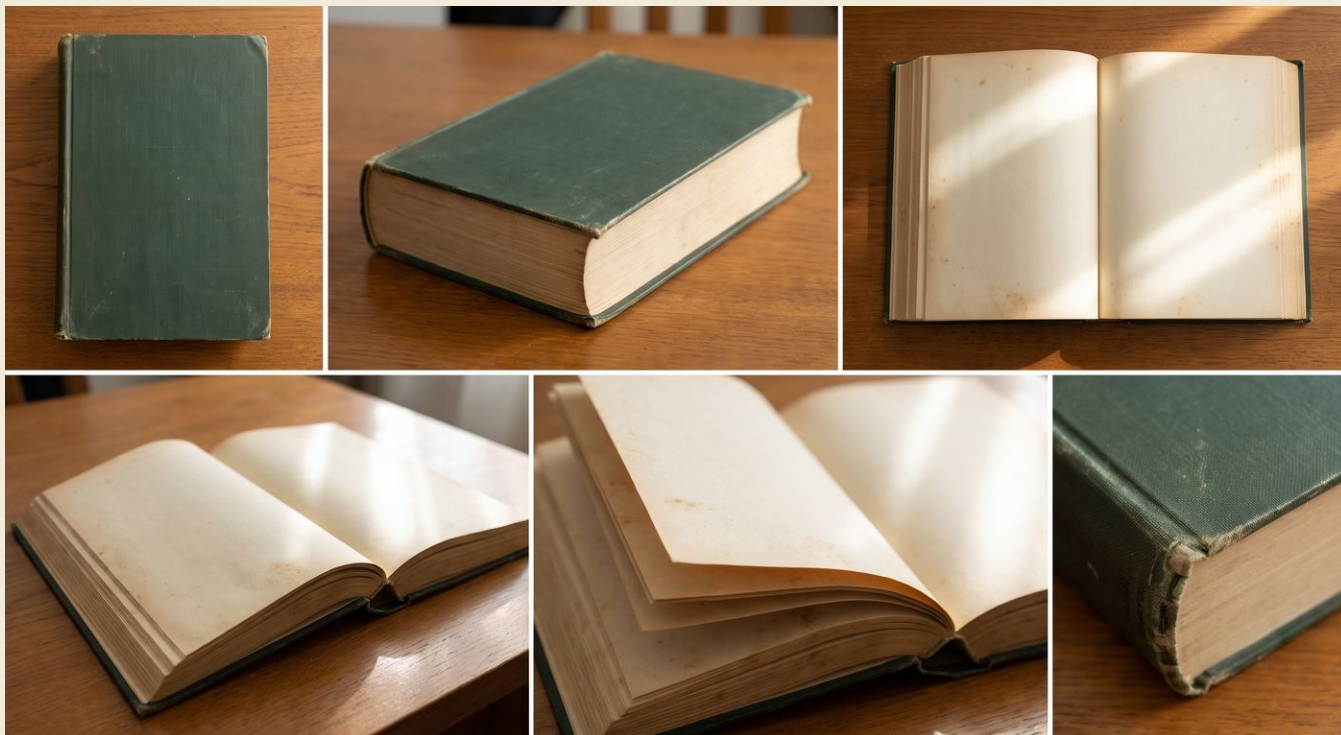
GLASS.jpg

Mjed i tamno drvo, šest kutova. Ovo je stvaran predmet koji leži na crtežu: baca sjenu na papir, a ono što se vidi kroz njega je olovka.

Stvaran instrument koji pokazuje nacrtanu unutrašnjost je argument cijelog filma sažet u jedan predmet.

REKVIZITI

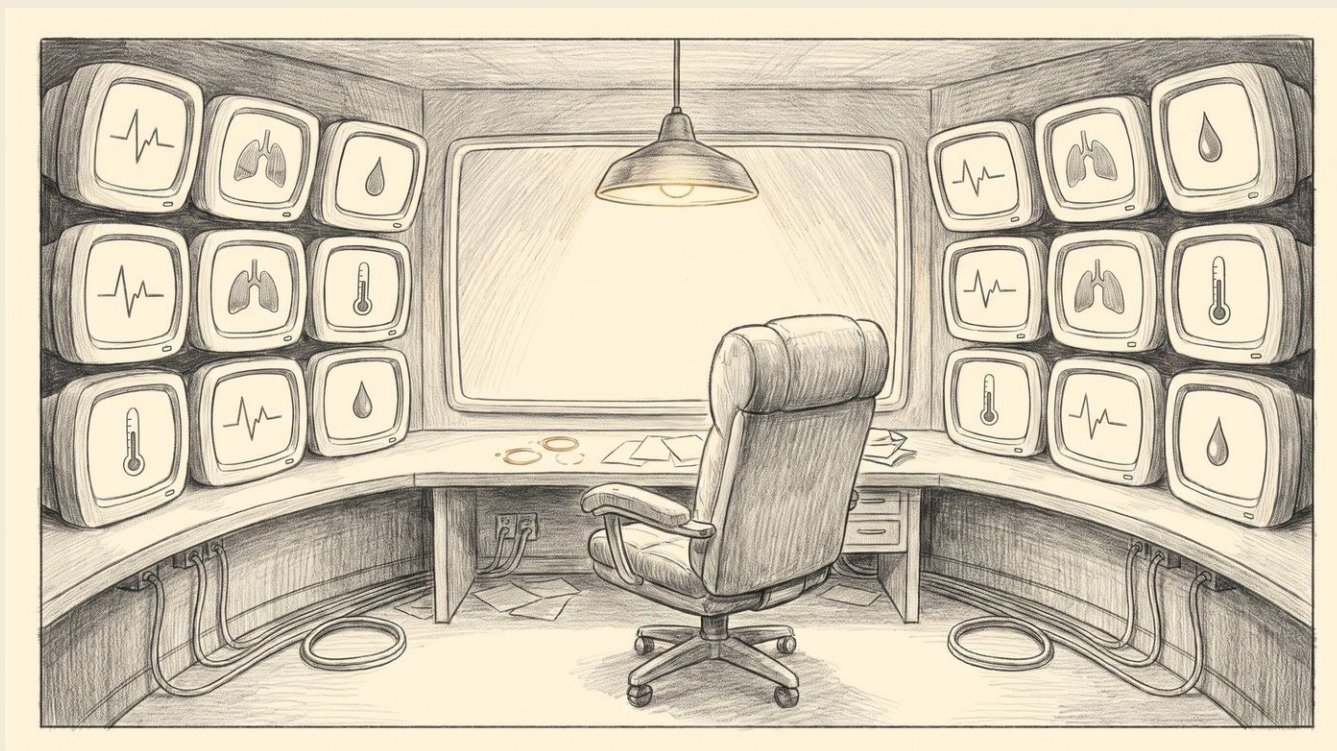
KNJIGA



BOOK.jpg

Zeleno platno. Zatvorena, otvorena i sa strane.

KONTROLNA SOBA



BRAIN_ROOM.jpg

Coach Brainova soba. Topla, a ne klinička. Monitori po svim zidovima, jedna stolica. Ovdje se nekoga upoznaje, a ne hvata na djelu. Svjetlo mora biti gostoljubivo.

DVORANA SA SPREMNICIMA



TANKS.jpg

Iza vrata koja nitko nije otvorio. Devet vidljivih spremnika, svaki mjerač pun.

Ovo je otkriće i prvo veliko podizanje u filmu. Radost, a ne upozorenje. Svjetlo dolazi kao dobra vijest.

RADNA SOBA, 1923.



LAB.jpg

Tri pogleda: cijela soba, detalj stola, anatomski kut. Uljanica, papiri, anatomske ploče.

Na anatomskim pločama ne smije biti nikakvih slova. Alat izmišlja tekst i vrati ga kao besmislice.

DJEČAKOVA SOBA, VERZIJA PET

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



ROOM.jpg

Napravljeno za verziju pet, kad se film odvijao u njegovoj sobi. Verzija šest je ne koristi: Manan se snima na sivoj pozadini i naknadno se stavlja u nacrtani svijet. Ostaje ovdje da je nitko slučajno ne crta ponovno i zato što se može vratiti.

Odbačeni pokušaji su ovdje namjerno. Nazivi datoteka govore što je bilo krivo, i to je najbrži način da se ista greška ne ponovi.

THE MUSCLE



FRONT VIEW

3/4 VIEW

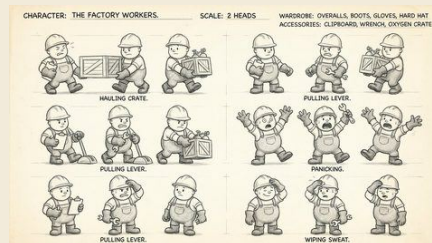
PROFILE VIEW

REAR VIEW

NOTES

- PROUD
- SPUNKY
- 2.5 HEADS TALL
- TRICKY SNEAKYBANDS
- SIMPLE CONTOURS

char-muscle.jpg



char-workers.jpg

1.3 EXT. FROZEN WORLD – CONTINUOUS

LOC. 47208 47.208 40947020

0:00 – 0:13

1 x 44

Everything stops. Speed lines, dust and crowd hang suspended mid air. Manan walks into the frozen tableau from frame right, coat swinging, magnifying glass raised toward the runner. He is the only living thing in the picture.

1.3.1 SETUP A. Manan enters frame right, four steps, stops in profile, raises the glass toward an eyeline mark at camera left. Nothing is really there. Give him the mark.

1.3.2 The focus is the effect. Absolutely nothing the runner, including dust and speed lines.

1.3.3 World drops to a single low tone. Only his footsteps and coat remain. Best sound moment in the film.

1.3.4 Three notes motif enters alone, unaccompanied.

SH1_3.jpg



1.5
EXT. FROZEN WORLD — CONTINUOUS
0:15 — 0:18
7/8

He towers the glass and tucks to the lens. One eyebrow raised, the expression of somebody who has just realized the story they were told does not hold together. Question marks bloom in the air around him. The 9/10 takes.

Reach

WALL ON.

Reach

He had nothing left.

Reach

So where did THAT come from?

WALL

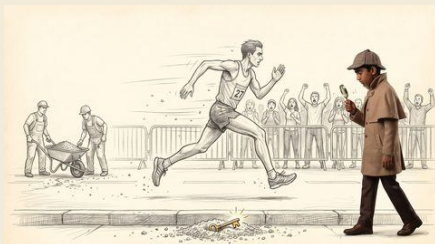
THE BRICK BUILT

2507 SEPUP A Medium, DIRECT TO LENS, ONE SENTENCE PER TAKE, full twist between each. Minimum three close shots of every 1/10.

2507 Question marks and tile card down over the five plate. They arrive as the last shot, not before.

2507 Absolute quiet over the lines. A single soft impact on the tile.

SH1 5.jpg



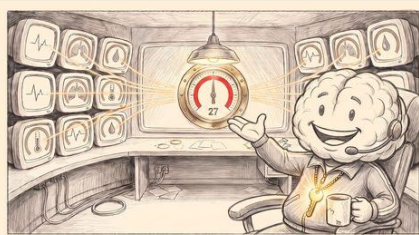
HERO_V3_1_web.jpg



HERO_V3_2_web.jpg



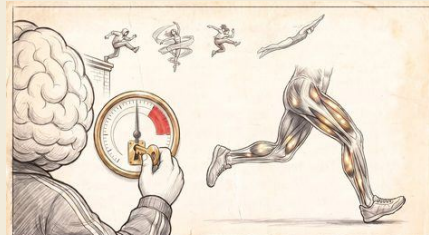
HERO_V3_3_web.jpg



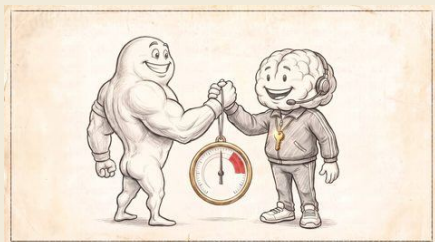
HERO_V3_4_web.jpg



HERO_V3_5_web.jpg



HERO_V3_6_web.jpg



HERO_V3_7_web.jpg

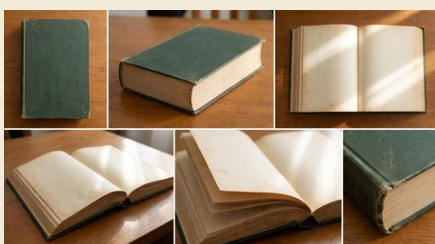


HERO_V3_8_try2.jpg

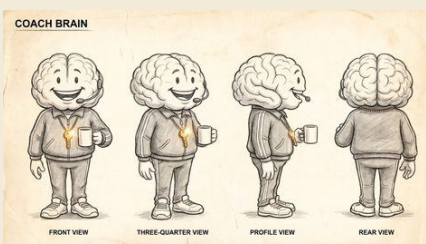


HERO_V3_8_web.jpg

MODEL SHEETOVI I REFERENCE • 23



BOOK.jpg



BRAIN.jpg



BRAIN_ROOM.jpg



DESK.jpg



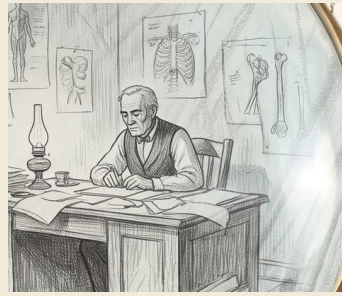
GLASS.jpg



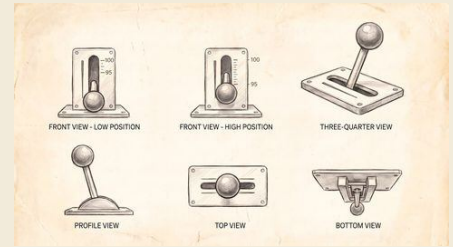
GLASS_SOURCE.jpg



LAB.jpg



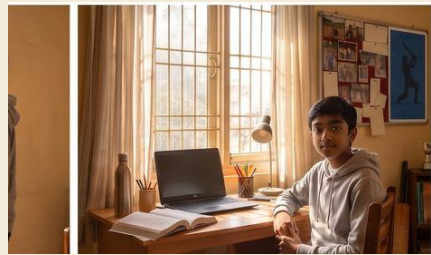
LAB_SOURCE.jpg



LEVER.jpg



MANAN.jpg



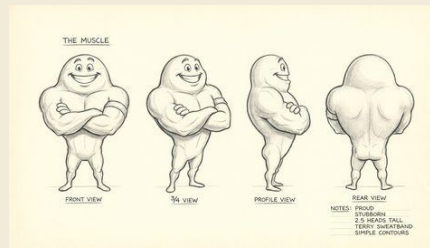
MANAN_AT_DESK.jpg



MANAN_CLOSE.jpg



MANAN_FACE.jpg



MUSCLE.jpg



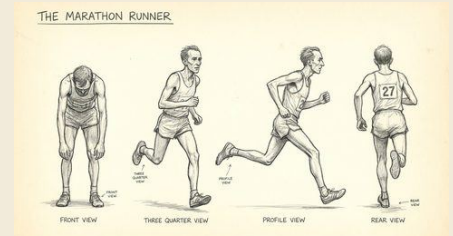
ROOM.jpg



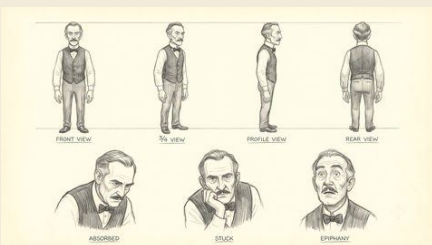
ROOM_WIDE.jpg



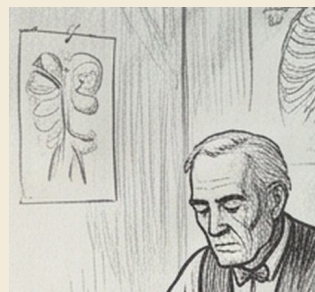
RUN_CYCLE.jpg



RUNNER.jpg



SCIENTIST.jpg



SCIENTIST_SOURCE.jpg



TANKS.jpg



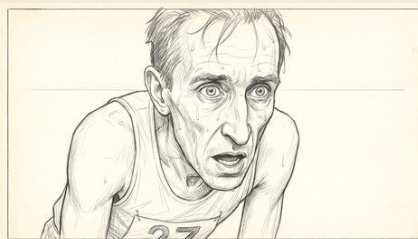
TANKS_MARKED.jpg

WORKERS.jpg

VERZIJA ČETIRI, NIJEMA VERZIJA, GOTOVI KADROVI • 13



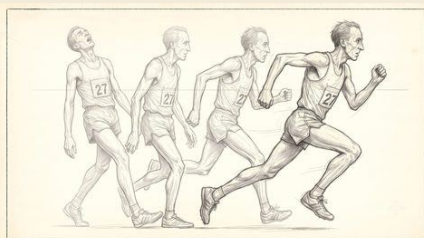
V4_1A.png



V4_1B.png



V4_1C.png



V4_2A.png



V4_2B.png



V4_2C.png



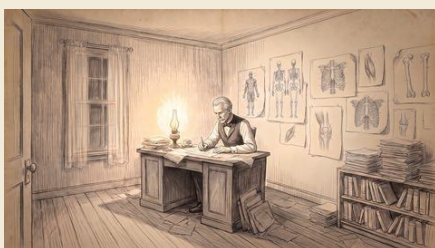
V4_3A.png



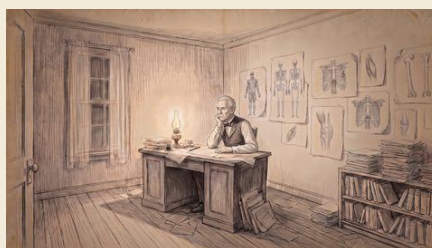
V4_3B.png



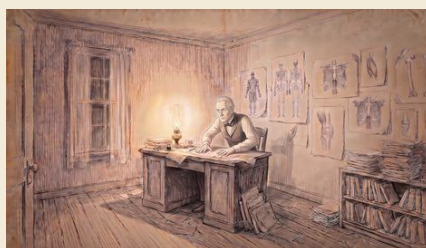
V4_3C.png



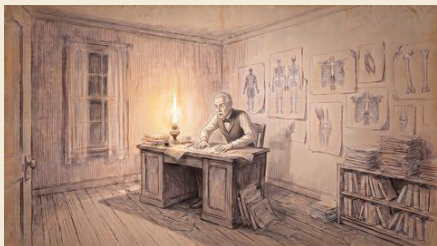
V4_4A.png



V4_4B.png



V4_4C.png



V4_4C_peak_full.jpg

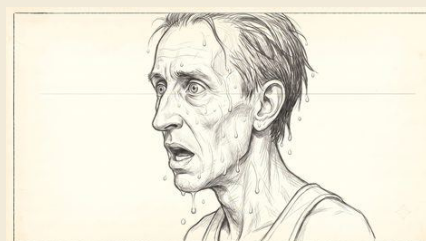
VERZIJA ČETIRI, POKUŠAJI KOJI NISU PROŠLI • 32



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



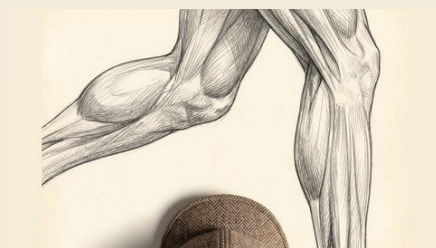
3C_a3_glass_off_the_muscle.png



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



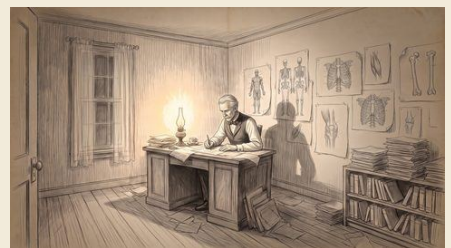
4_ROOM_generated.png



4_ROOM_single_source_web.jpg



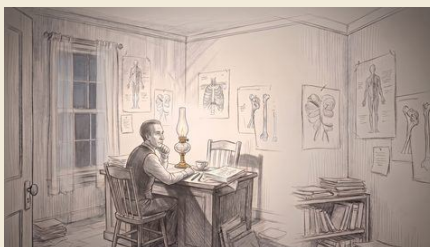
4A_e1_editor_merge_success.png



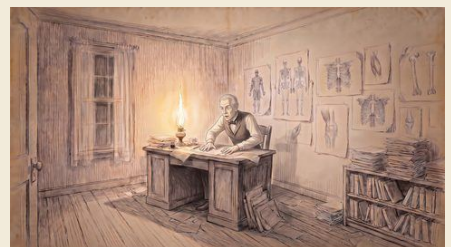
4A_e3_man_in_shadow_too_strong_full.jpg



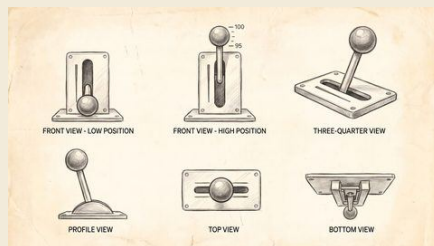
4A_editor_input_collage.png



4B_e1_stuck_good_pose_inherited_seam.png



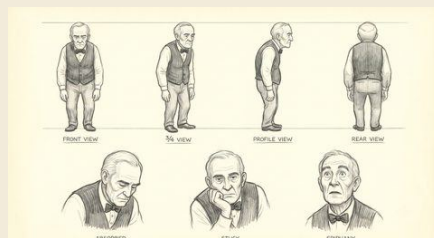
4C_e1_flame_too_big_full.jpg



DESK_a1_poster_returned.jpg

LEVER_a1_ball_above_100.jpg

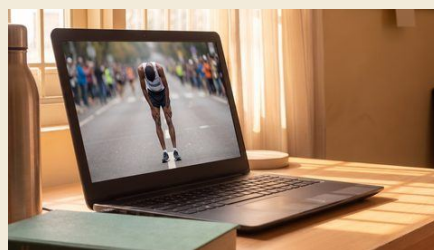
ROOM_a1_before_cleanup.jpg



S5_board_option_two_chosen_full.jpg

SCIENTIST_sheet_a1_stooped_rejected.png

VERZIJA PET, MENTOR • 13



V5_1_1.jpg

V5_1_2.jpg

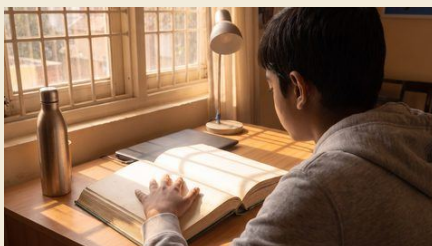
V5_1_3.jpg



V5_1_4.jpg

V5_1_5.jpg

V5_1_6.jpg



V5_2_1.jpg

V5_2_2.jpg

V5_2_3.jpg



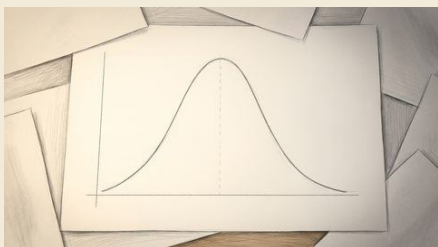
V5_2_4.jpg



V5_2_5.jpg



V5_2_6.jpg



V5_3_1.jpg

VERZIJA PET, POKUŠAJI • 1



2_4_a1_numbers_gibberish.jpg

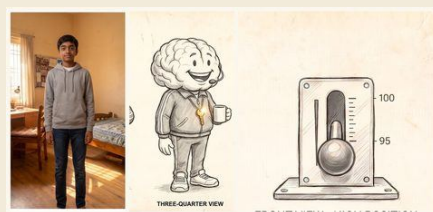
VERZIJA ŠEST, LISTOVI POSTAVE • 3



CAST_1_mystery.jpg



CAST_ALL.jpg



CAST_brain_lever.jpg

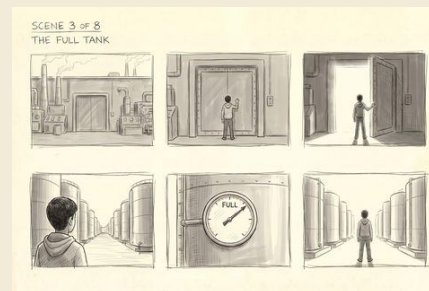
VERZIJA ŠEST, STORYBOARD, OSAM LISTOVA • 8



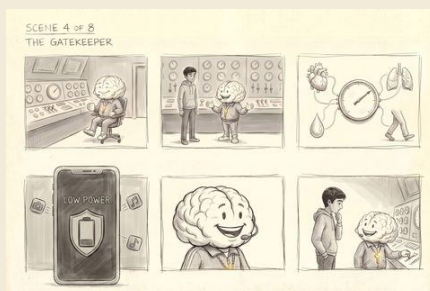
V6_S1.jpg



V6_S2.jpg



V6_S3.jpg



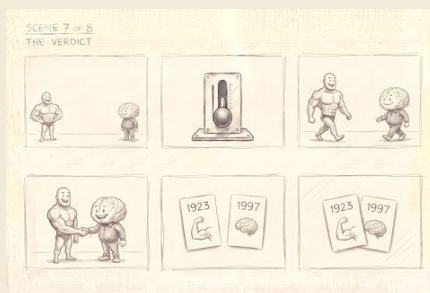
V6_S4.jpg



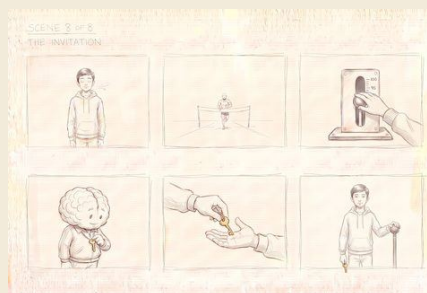
V6_S5.jpg



V6_S6.jpg



V6_S7.jpg



V6_S8.jpg

VERZIJA ŠEST, SVIH 48 KADROVA POJEDINAČNO • 48



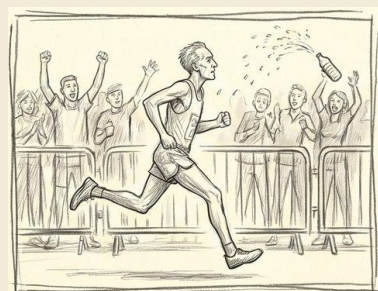
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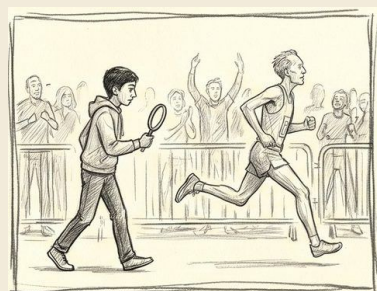
S1_P2.jpg



S1_P3.jpg



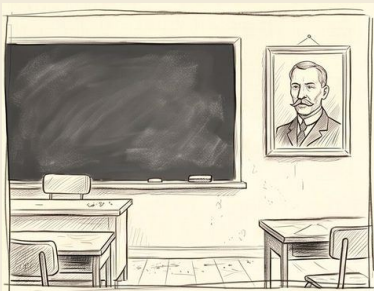
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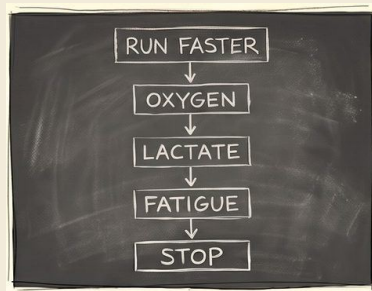
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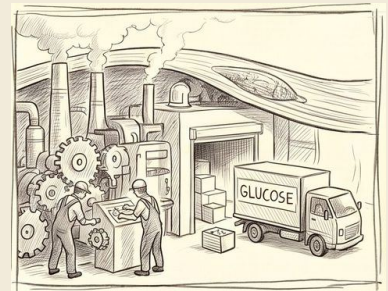
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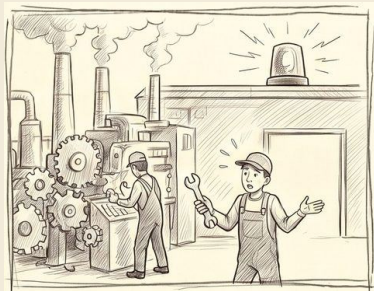
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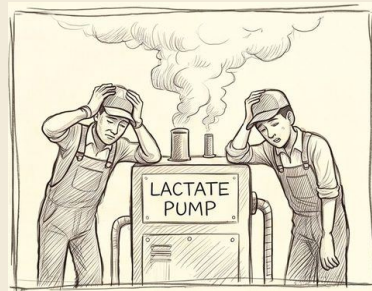
S2_P2.jpg



S2_P3.jpg



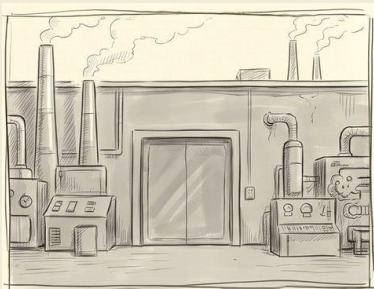
S2_P4.jpg



S2_P5.jpg



S2_P6.jpg



S3_P1.jpg



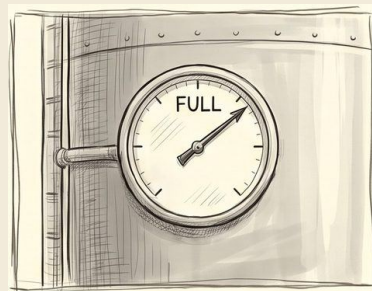
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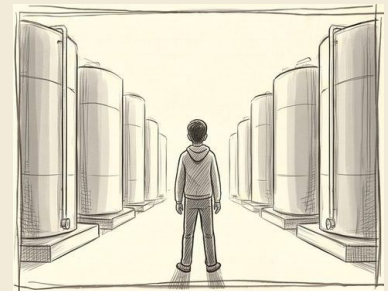
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S3_P4.jpg



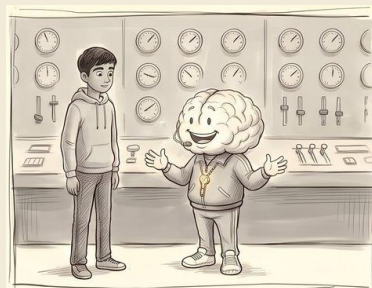
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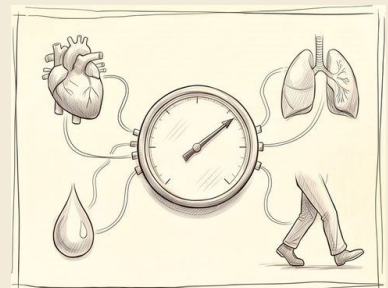
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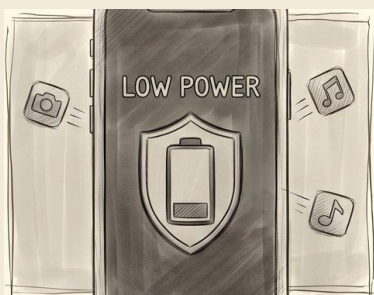
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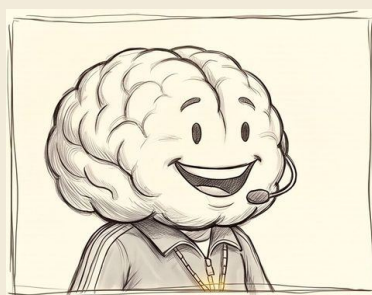
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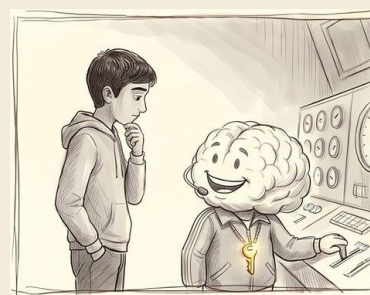
S4_P3.jpg



S4_P4.jpg



S4_P5.jpg



S4_P6.jpg



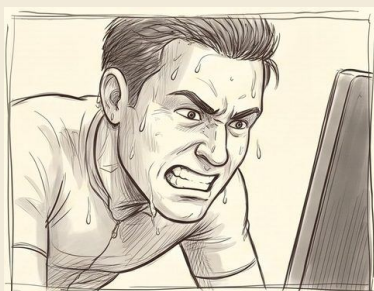
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S5_P2.jpg



S5_P3.jpg



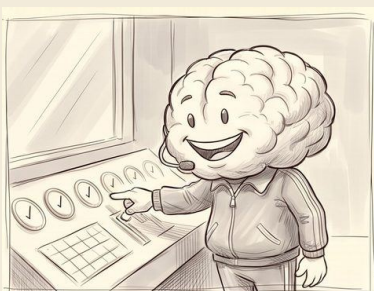
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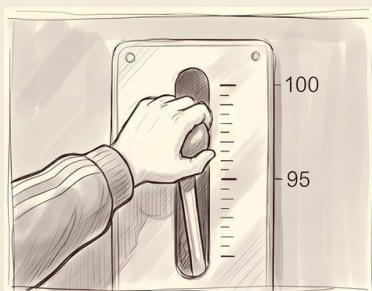
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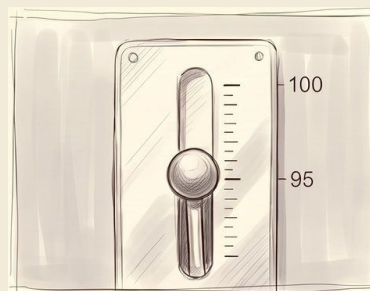
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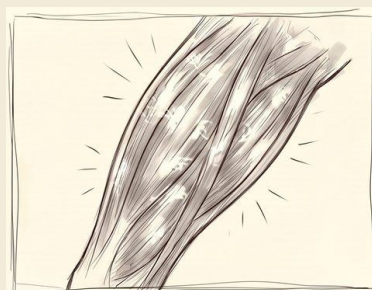
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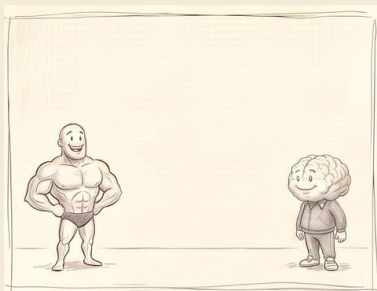
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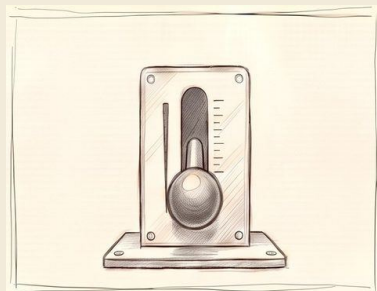
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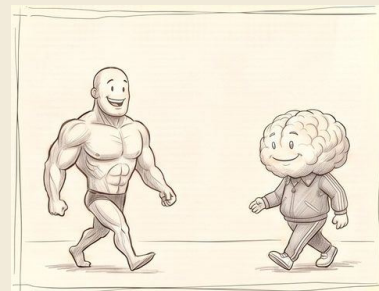
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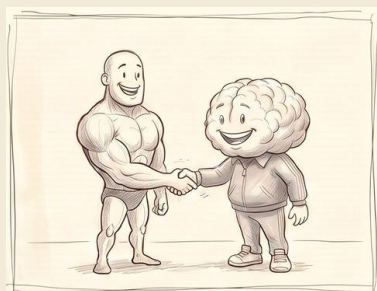
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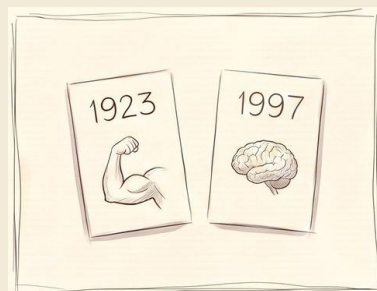
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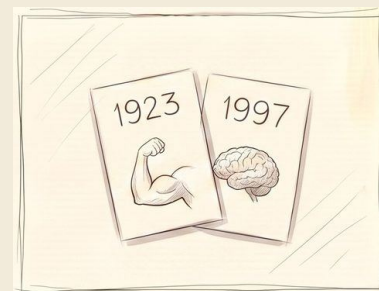
S7_P3.jpg



S7_P4.jpg



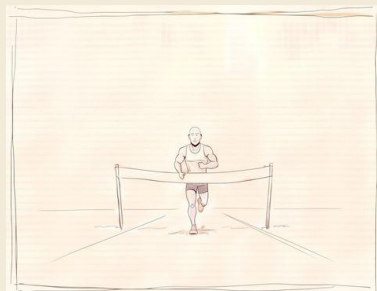
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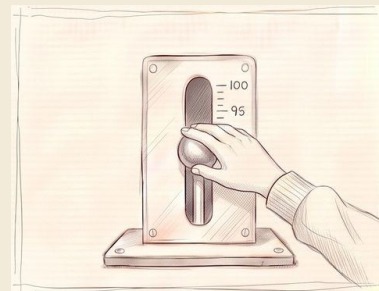
S7_P6.jpg



S8_P1.jpg



S8_P2.jpg



S8_P3.jpg



S8_P4.jpg

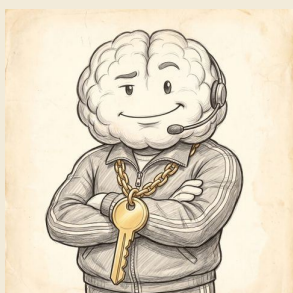


S8_P5.jpg

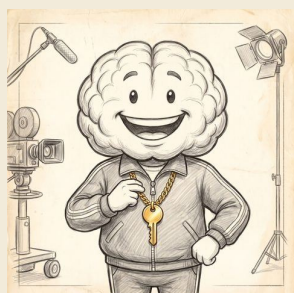


S8_P6.jpg

COACH BRAIN, BRAND • 3



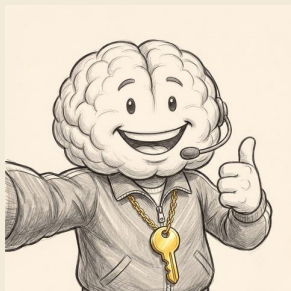
COACH_BRAIN_BOSS.png



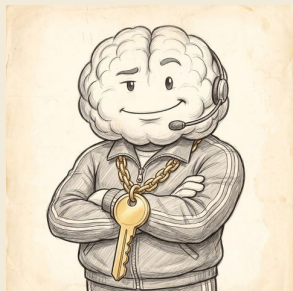
COACH_BRAIN_ON_SET.png



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

UKUPNO

168 slika proizvedenih na ovoj produkciji
kroz četiri verzije scenarija

Verzije tri, četiri i pet nisu izgubljene. Verzija šest je verzija tri plus četiri stvari iz Mananovog originala, a sve nacrtano prije toga i dalje drži stil, mjerila i likove.

LISTOVI KOJI JOŠ NE POSTOJE

Poredani po tome koliko štete radi njihov nedostatak.

KLJUČ

Mali zlatni ključ na lančiću. Nosi ga Coach Brain, predaje se Mananu u zadnjoj sceni. Pojavljuje se u pet kadrova, jedini je obojeni predmet u filmu, a nema svoj sheet.

BROJČANIK

Okrugli mjerač s kazaljkom. Nije isto što i poluga. Osam kadrova kroz pet scena, svaki put nacrtan drugačije, što je točno ono što se dogodi bez sheeta.

VRATA

Zakovana vrata na kraju tvornice, zatvorena i otvorena, sa svjetlom iza.

TVORNICA

Unutrašnjost mišića kao pogon. Zupčanici, trake, sanduci, dizalica. Nosi cijelu drugu scenu i dio treće.

Sheetovi su 3:2. Kadrovi su 16:9. Sheet se uvijek prepisuje preko vlastitog imena datoteke, zauvijek, da svaki već napisani prompt ostane važeći.