

THE BRAIN BRAKE

Sve vizualne reference na jednom mjestu. Za Kristijana.

Umjesto dvadeset pet privitaka, jedan dokument. Unutra je sve što je nastalo na ovom filmu, poredano onako kako je nastajalo.

Ne moraš ovo čitati od početka do kraja. Prolistaj, uzmi ono što ti koristi, ostalo preskoči. Sve je ovdje samo zato da vidiš gdje smo bili i odakle možeš krenuti.

ŠTO JE UNUTRA

- 1** Scenarij, verzija 2. Prva zajednička verzija. Ovdje je završetak s parkourom, plesačicom i plivačem, i rečenica koja nosi cijeli film: granica je postavka, a ne zid.
- 2** Verzija 4, nijemi film. Dvije minute bez ijedne riječi, grafit na papiru. Vizualno najjače, i točno ono gdje sam se zanio.
- 3** Verzija 5, pop up knjiga. Manan u svojoj sobi, iz knjige se diže nacrtani svijet.
- 4** Verzija 6, storyboard. Osmam listova, 48 kadrova, zadnje što je izboardano.
- 5** Knjiga likova. Model sheetovi, rekviziti, lokacije, i cijeli arhiv svih 168 slika kroz četiri verzije scenarija, uključujući sve što nije prošlo.

THE BRAIN BRAKE

The limit is a setting, not a wall.

Running time	2:00
Format	16:9, live action composited into hand drawn animation
Entry	Breakthrough Junior Challenge 2026
Draft	Version 2

WRITTEN BY

Manan Periwal

Concept, science and story

Marko Boško

Story mentor and direction

This draft is a collaboration. The concept, the science and the choice of subject are Manan's, taken from his first draft. The change in this version is the shape of the story rather than its substance.

Draft one explained a mechanism: the brain applies a brake to protect the body. Accurate, and it ended in a closed case. This draft asks a different question. If the brake exists, where is the limit really, and can it move? The research says it can, and that turns an explanation into a discovery.

The film now rises rather than settles. Curiosity, then astonishment, then release. It ends with a boy breathing calmly, understanding that what stopped him was a decision, and that decisions can be trained.

The spine

A runner with nothing left produces an impossible sprint. A boy goes looking for where it came from. He expects to find an empty tank. He finds a full one, and a door that somebody closed on purpose.

The three findings the film is built on. Each one is real, published, and stranger than the explanation it replaces.

One. Athletes taken to genuine exhaustion were tested immediately afterwards and could still produce far more power than they had just produced. The muscle was not the thing that stopped them.

Two. Cyclists raced a ghost of their own best ride. The ghost was secretly set two percent faster. They beat it. A reserve is held back, and it is released by the belief that the effort is sustainable.

Three. Mindfulness training increased how long athletes could keep going, with no measurable change in the body. What changed was how hard it felt.

So the sentence at the centre of the film is this. The wall is real. But somebody set it, and settings can move.

Underneath, unnamed and never argued, sits an older idea: that attention and breath are the instruments by which a person meets their own limits. The film does not say this. It shows a boy going still, and then flying. The audience can take from that whatever they already carry.

The film

SCENE 1 THE MYSTERY

0:00 – 0:18

EXT. MARATHON COURSE, DAY. ANIMATION.

A lean runner is failing on an open road. Head rolling, arms hanging, stride collapsed to a shuffle. He is beaten and everyone watching knows it.

COMMENTATOR (V.O.)

He's got nothing left.

He explodes into a sprint. The world freezes around him, speed lines suspended in the air. MANAN walks into the frozen frame, magnifying glass raised. Through the lens: a footprint, a stopwatch. He lowers the glass and turns to camera.

MANAN

Hold on. He had nothing left. So where did THAT come from?

Question marks bloom around him. TITLE: THE BRAIN BRAKE.

SCENE 2 THE FULL TANK

0:18 – 0:40

INT. THE MUSCLE FACTORY. ANIMATION WITH MANAN COMPOSITED.

Inside the leg, a working factory. Gears turning where the calf would be, conveyors, tiny workers hauling crates. Manan walks through it, unhurried, the only calm figure in the room.

MANAN (V.O.)

For a hundred years we blamed the muscles. Ran out of fuel.
Ran out of air. Simple.

The machines slow. A worker wipes his brow and shrugs: that's it, we're done. But Manan has stopped. At the back of the factory there is a door, and it is shut.

MANAN (V.O.)

Except when scientists tested runners the moment they gave up, the muscles could still do far more.

He pushes the door. It opens onto an enormous hall of storage tanks, and every one of them is full. Light floods his face.

MANAN

It was never empty.

SCENE 3 THE GATEKEEPER

0:40 – 1:05

INT. MISSION CONTROL. ANIMATION WITH MANAN COMPOSITED.

A warm, glowing room of monitors. A chair turns. COACH BRAIN, tracksuit, whistle, coffee, and a small brass key on a chain around his neck. He is delighted to be found.

MANAN

You closed that door.

COACH BRAIN

I keep the key.

He gestures and the room lights up. Glowing lines run out to a heart, lungs, a thermometer, a water drop, a distance counter, all feeding back to a single dial marked from EASY to DANGER.

COACH BRAIN

Every heartbeat. Every breath. Every drop of sweat. I'm asking one question. Can we keep going safely?

MANAN

So the limit isn't my body. It's your guess.

Coach Brain grins, entirely unembarrassed.

COACH BRAIN

It's my best guess. And I'd rather you finish than break.

SUBTITLE, two seconds: One influential model, the Central Governor Theory, proposed by Prof. Tim Noakes, 1997. Scientists still debate exactly how brain and muscle share the work.

SCENE 4 THE TRICK

1:05 – 1:25

INT. SPORTS LABORATORY. ANIMATION.

A cyclist on a stationary bike, screen in front of him showing a translucent ghost rider. He has been told the ghost is a recording of his own best ever ride.

MANAN (V.O.)

So scientists tried something cheeky. They let a cyclist race himself.

Behind glass, a researcher quietly turns a small dial. On her screen: +2%.

MANAN (V.O.)

Except they made the ghost slightly faster. And they didn't tell him.

The cyclist chases. Strains. Draws level. Passes. The ghost falls behind.

MANAN (V.O.)

He beat his own maximum. Which means it was never his maximum.

Manan turns to camera, delighted.

MANAN

Change what the brain believes, and the door opens.

SCENE 5 THE RELEASE

1:25 – 1:50

EXT. EVERYWHERE. ANIMATION. THE PEAK OF THE FILM.

Coach Brain looks at his dial, then at Manan. He smiles, and eases it open.

Inside the runner's legs, muscle fibres light one after another, more and more of them. His stride opens. He flies. Speed lines. The crowd erupts.

And the film breaks loose. A traceur launching rooftop to rooftop. A dancer turning in the air. A swimmer leaving the wall. Bodies doing what they could always do, permitted at last. All of it rising.

MANAN (V.O.)

The brain didn't make new energy. It gave permission.

Manan himself, mid air, coat flying, laughing.

CAPTION: More muscle fibres recruited. Notice: still not maximum.

SCENE 6 THE INVITATION

1:50 – 2:00

EVERYTHING SETTLES TO WHITE. MANAN ALONE. LIVE ACTION.

The motion drains away. Manan stands still, eyes closed, breathing. Calm. The dial hangs in the air beside him, and this time his own hand is on it.

MANAN

The wall is real. But somebody set it.

MANAN

And what your brain believes is safe can be trained.

Coach Brain steps up, takes the key from around his neck, and hands it over. A small, warm moment. Manan opens his eyes.

Cut to black.

END CARD: THE LIMIT IS A SETTING, NOT A WALL.

Notes on the change

What was kept

The subject, the science, the detective device, the factory, Coach Brain and the closing honesty about an unresolved debate. All of it Manan's, all of it working.

What was changed, and why

Draft one ended on a closed case, a cracked board and a shrug. The mechanism was explained but the audience was left flat. The evidence itself offers a better ending: the reserve is real, it can be reached, and reaching it is one of the most alive experiences a person can have.

So the emotional line now climbs. Curiosity, astonishment, release, calm. Same facts, opposite feeling.

What is deliberately not said

The film makes no claim beyond the published findings. It does not promise that training the mind removes physical limits, and it does not stray into anything unfalsifiable. It simply shows a boy going still before he moves, and lets the audience notice.

Scientific accuracy is scored in this competition. Every claim in this draft traces to a study, and the one contested model is labelled as contested, on screen, in the film.

VERZIJA ČETIRI

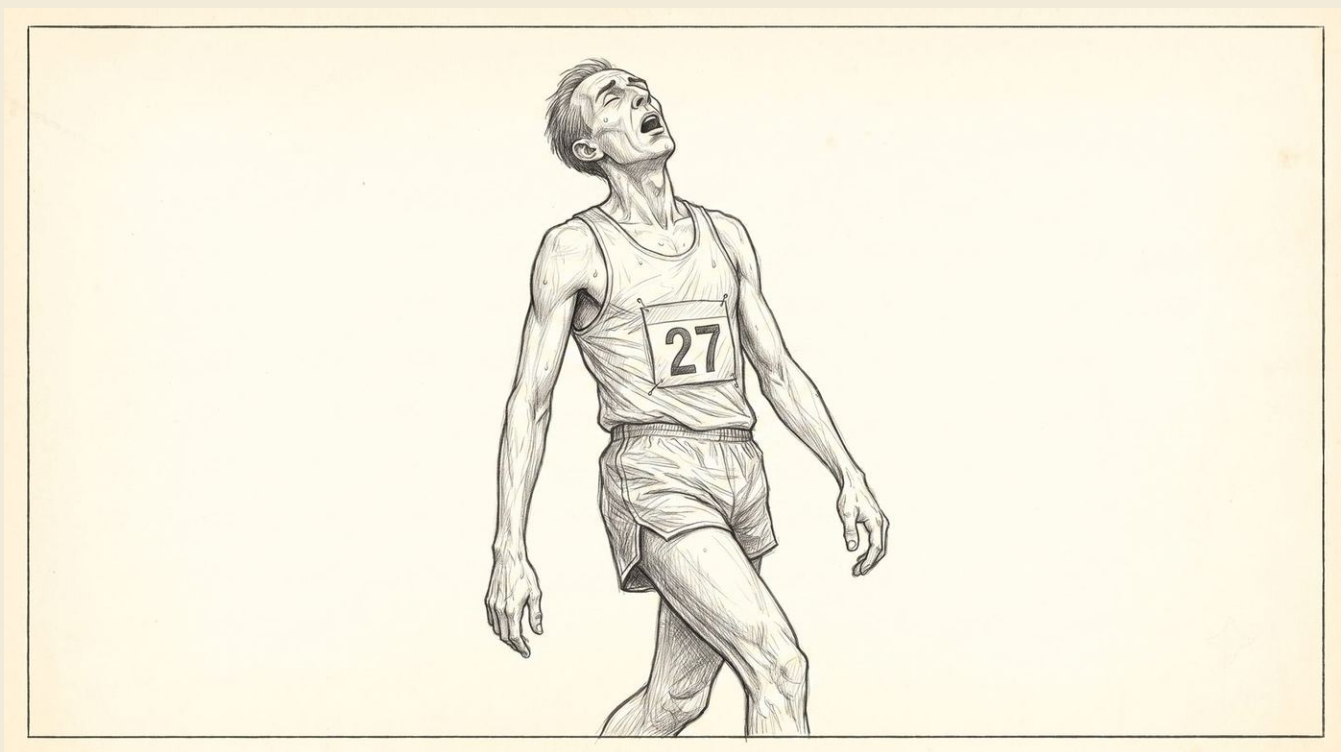
Nijemi film

Devet scena, dvije minute, nijedne riječi. Grafit na kremastom papiru. Jedan fotografiran dječak u nacrtanom svijetu.

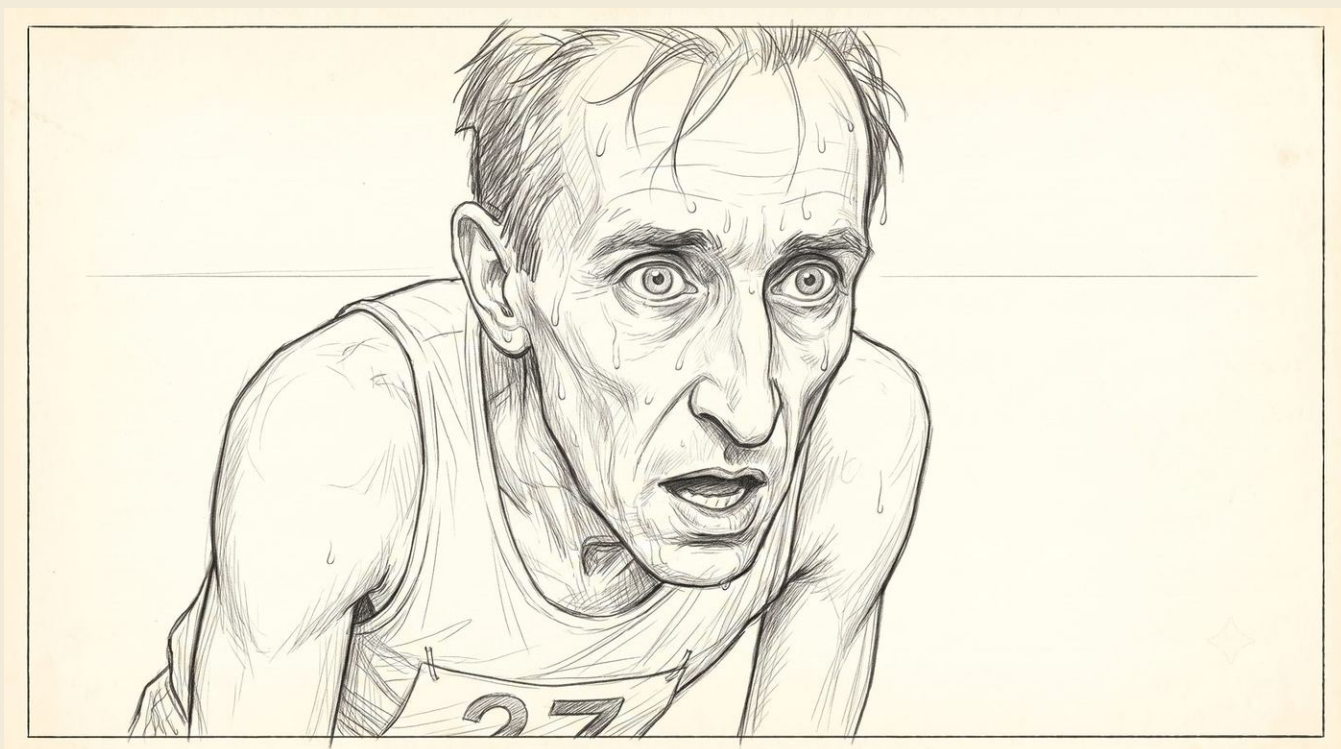
Ovo je vizualno najjača stvar napravljena na ovoj produkciji i mislim da to i dalje stoji.

I ovo je točno mjesto gdje sam se zanio. Manan je u ovoj verziji na ekranu otprilike osam sekundi od sto dvadeset. Ne govori. Pojavljuje se u kadrovima. Radio sam svoj film, ne njegov, i on je od protagonista postao gost u mojoj vizualnoj priči.

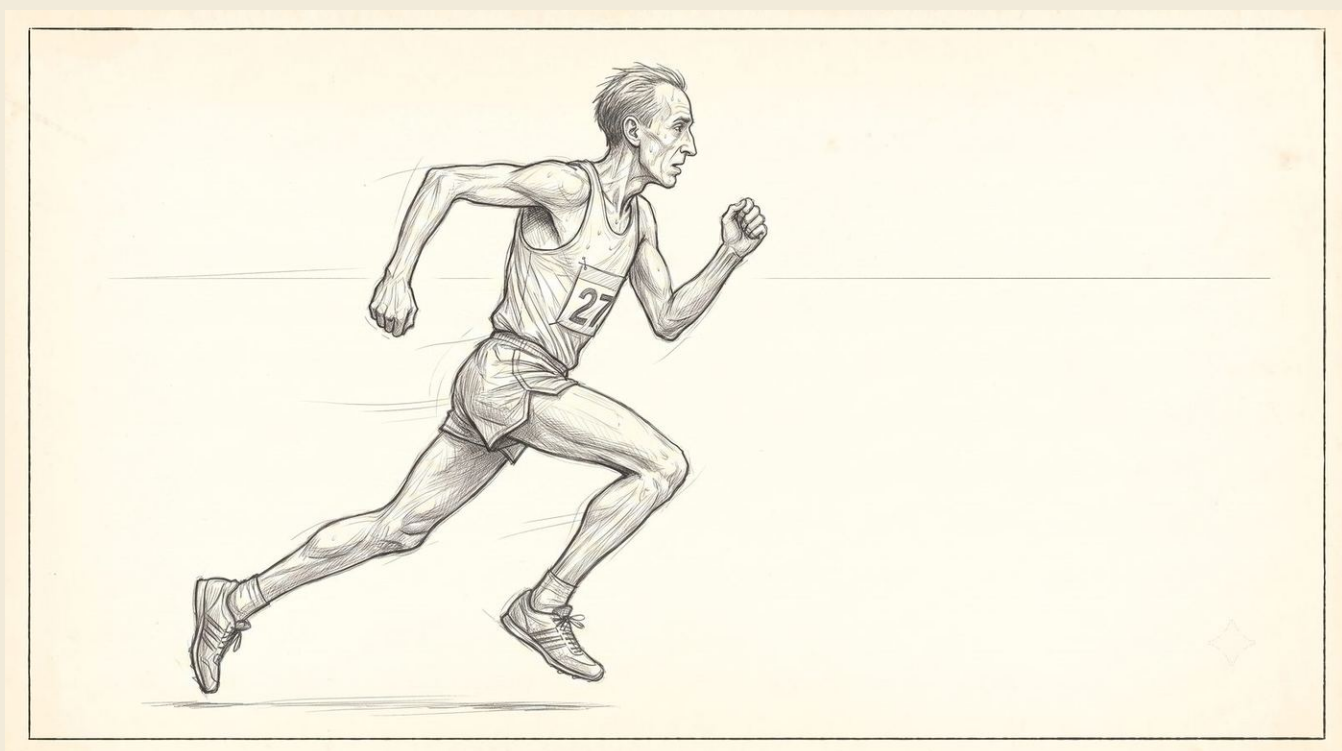
Dvanaest gotovih kadrova, od dvadeset sedam koliko ih postoji.



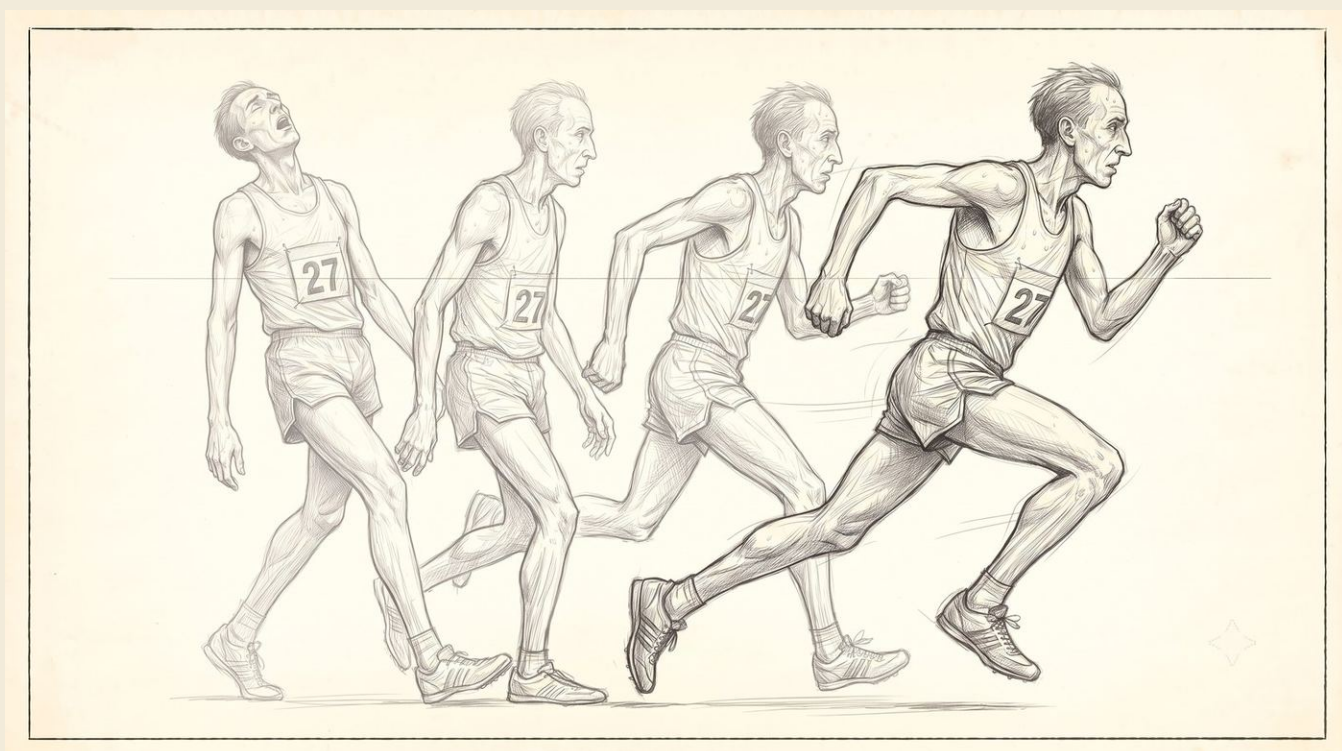
1 / 12 Trkač na kraju snage. Broj 27.



2 / 12 Njegovo lice. Ništa mu nije ostalo.



3 / 12 I onda, bez najave, eksplozija u sprint.



4 / 12 Ciklus koraka. Isti čovjek koji posustaje i isti koji leti.



5 / 12 Znoj s brade. Kadar traje i ništa se ne objašnjava.



6 / 12 Manan se pojavljuje unutar kapi znoja. Detektiv.



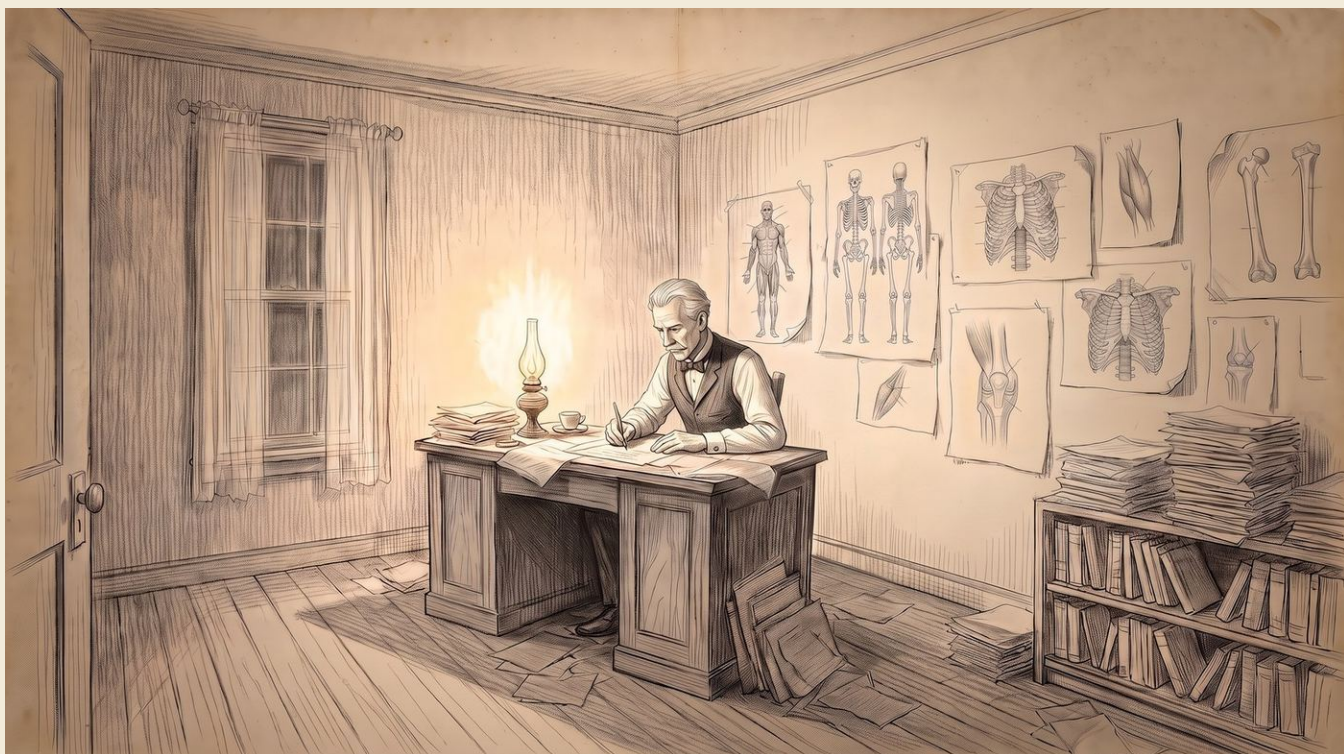
7 / 12 Trkač sam u praznini.



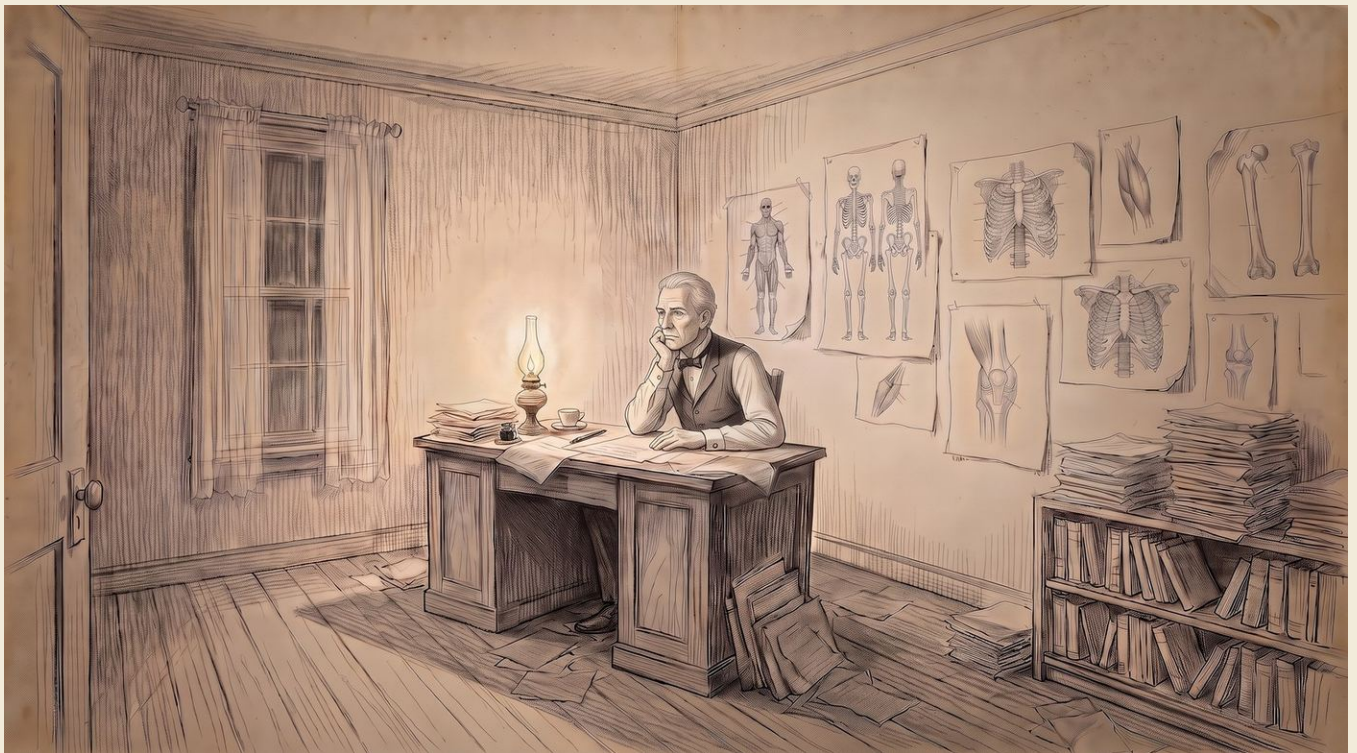
8 / 12 Manan ga promatra kroz povećalo.



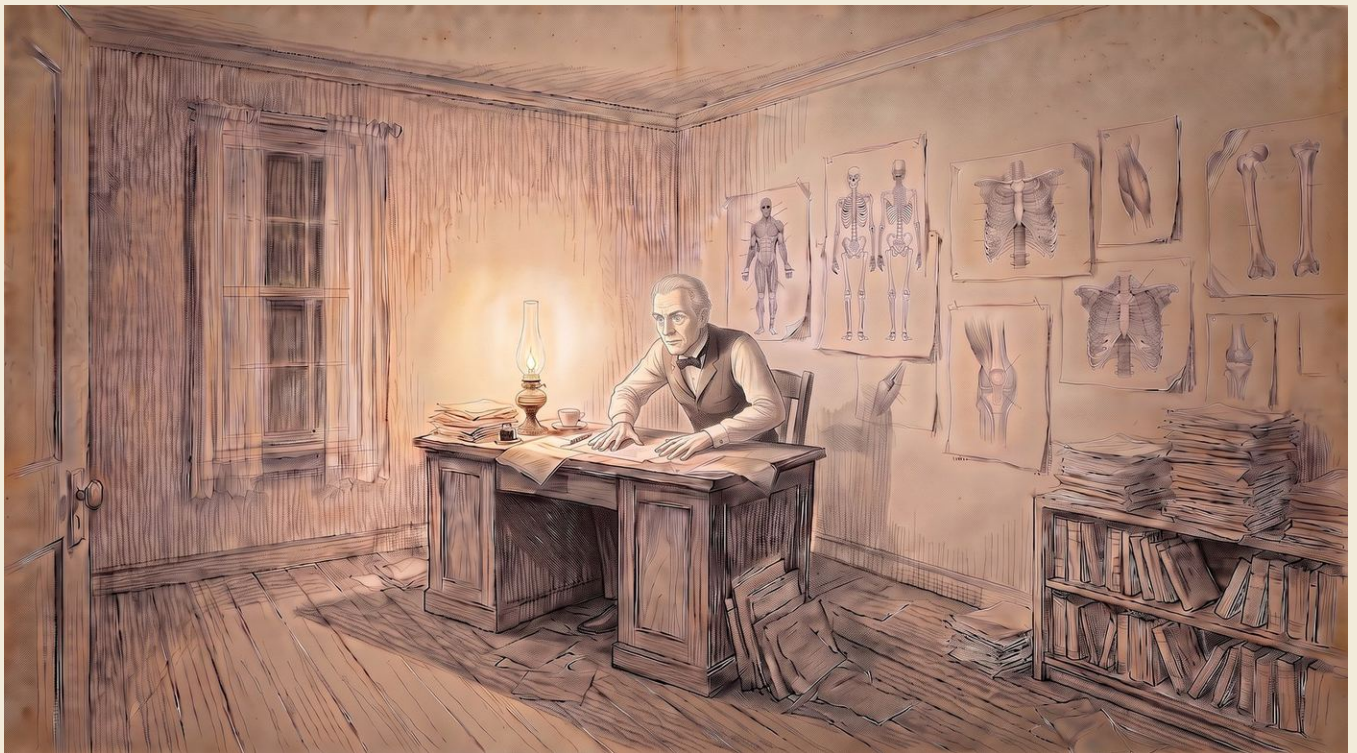
9 / 12 Povećalo na listu, a unutra radna soba iz 1923.



10 / 12 Radna soba. Hill za stolom.



11 / 12 Uljanica, papiri, anatomske ploče.



12 / 12 Ista soba, toplije svjetlo. Kraj sekvence.

Pop up knjiga, Yoda verzija

Šest scena. Manan je na kameri u svakoj, u svojoj sobi, u svojoj majici, i govori svojim riječima.

Struktura je otvoreno Star Wars. Coach Brain je Yoda: malen, komičan, naizgled beznačajan, i potpuno u pravu. Manan je učenik. Učenik kojeg se na kameri podučava je učenik koji na kameri pokazuje da razumije, pa oblik priče i kriteriji natjecanja traže istu stvar.

Iz knjige na njegovom stolu diže se pop up svijet i crtež ulazi u njegovu stvarnu sobu. To je najbolji predmet koji je ijedna verzija našla.

Trinaest kadrova.



1 / 13 Manan za svojim stolom, u svojoj sobi, govori u kameru.



2 / 13 Na laptopu prava snimka maratona.



3 / 13 Trkač ubrzava. Manan to gleda s nama.



4 / 13 Reagira na ono što je vidio.



5 / 13 Objašnjava. Rukama, svojim riječima.



6 / 13 Poseže za starom knjigom na stolu.



7 / 13 Knjiga otvorena pod njegovim rukama.



8 / 13 Iz knjige se diže pop up soba. Crtež ulazi u njegov stvarni svijet.



9 / 13 Pop up radna soba, bliže. Najbolji predmet koji je ijedna verzija našla.



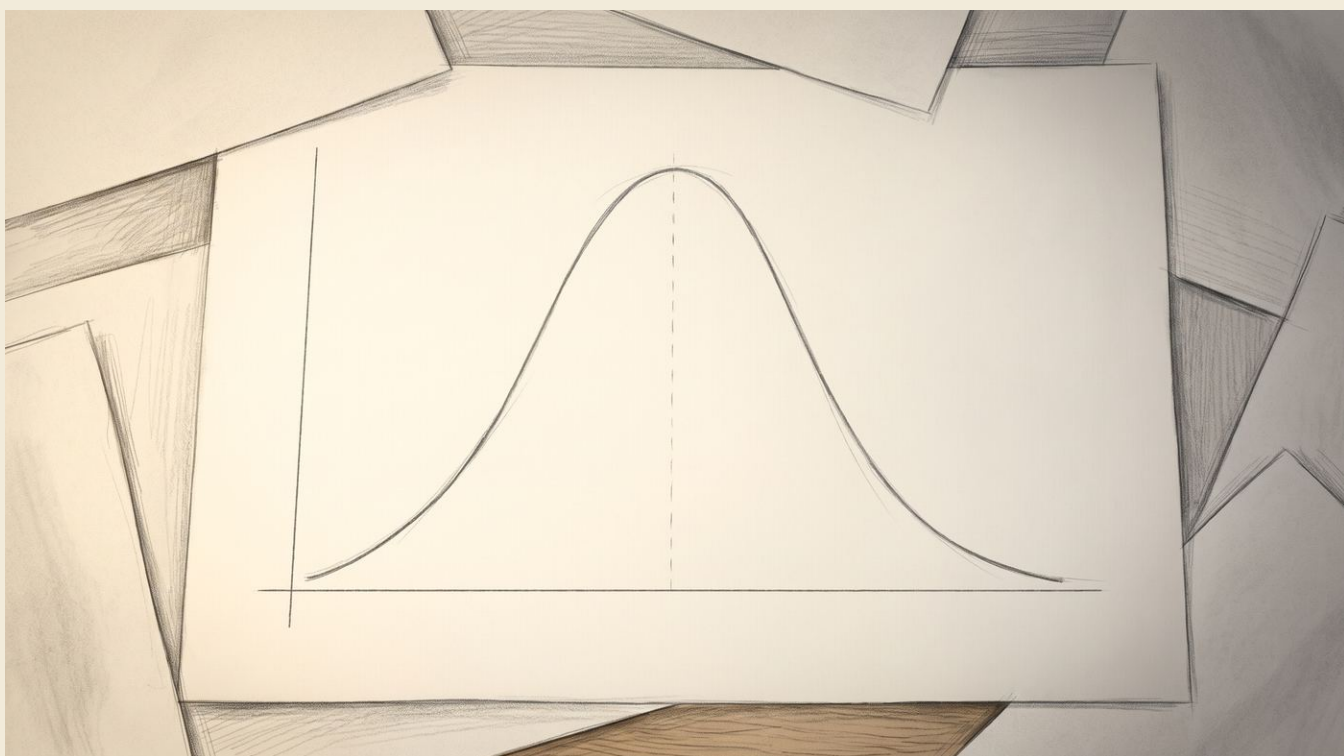
10 / 13 Unutar crteža. Hill piše.



11 / 13 Manan gleda u knjigu. Dvije razine u istom kadru.



12 / 13 Krupni plan. On je taj koji objašnjava.



13 / 13 Krivulja na papiru.

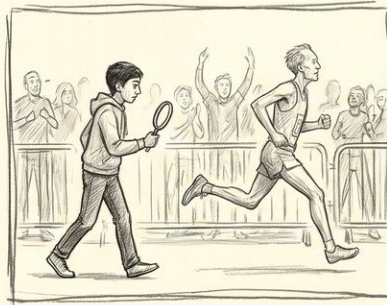
VERZIJA ŠEST

Storyboard

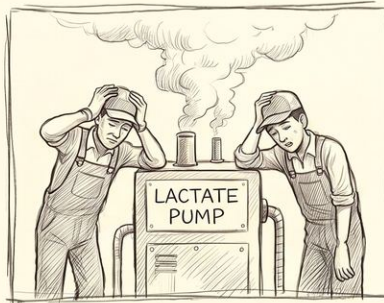
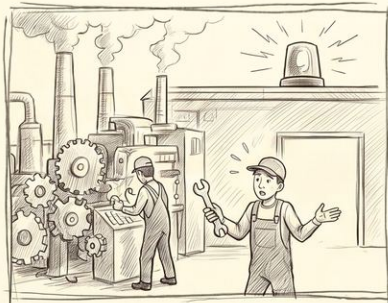
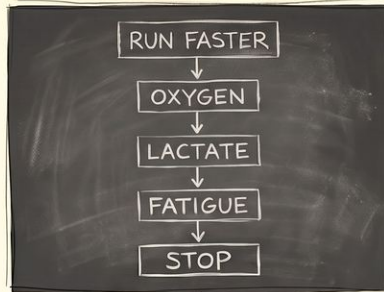
Osam scena, 48 kadrova, dvije minute. Ovo je zadnje što je izboardano i najrazrađenija verzija koja postoji.

Osam listova, po šest kadrova na svakom.

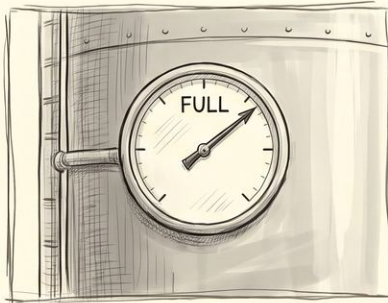
SCENE 1 of 8
THE MYSTERY



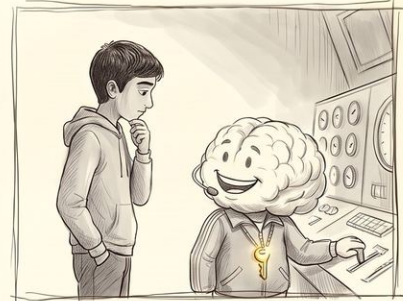
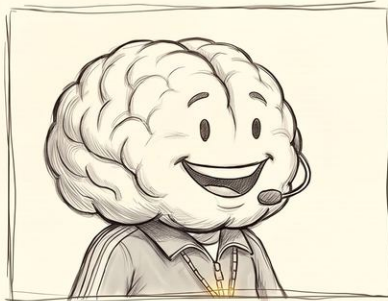
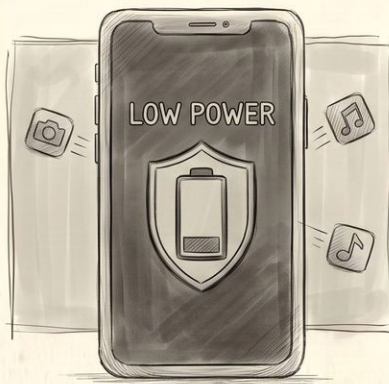
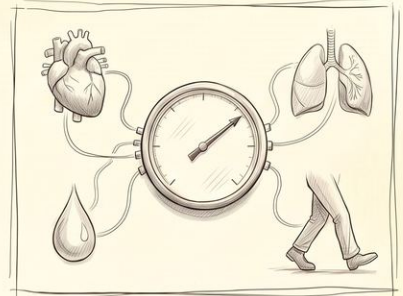
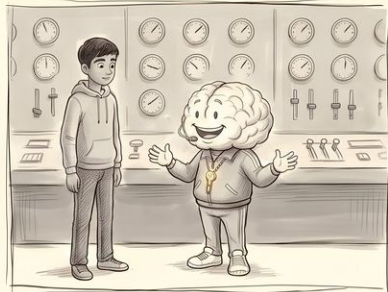
SCENE 2 of 8
THE OLD THEORY



SCENE 3 of 8
THE FULL TANK



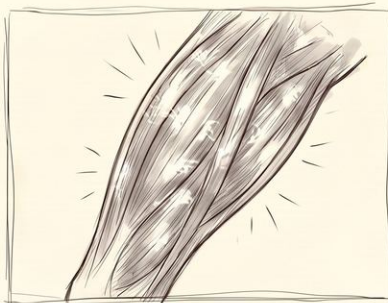
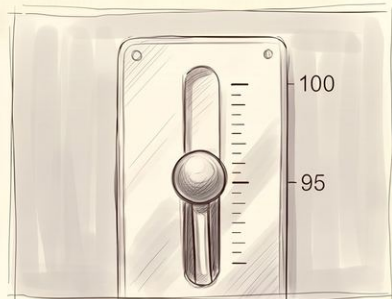
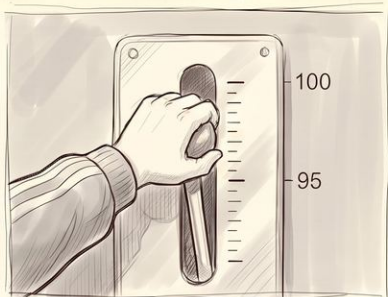
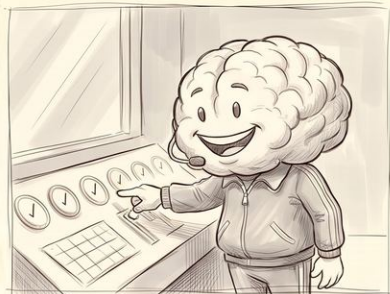
SCENE 4 of 8
THE GATEKEEPER



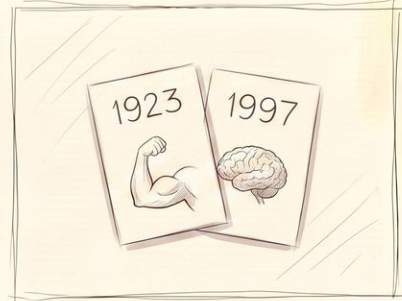
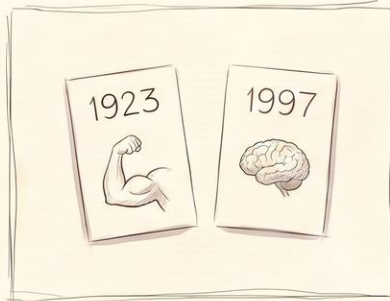
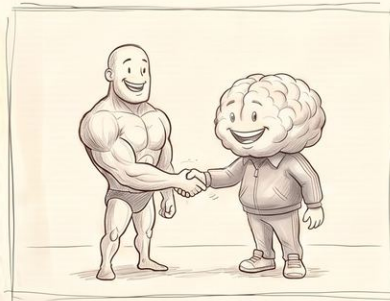
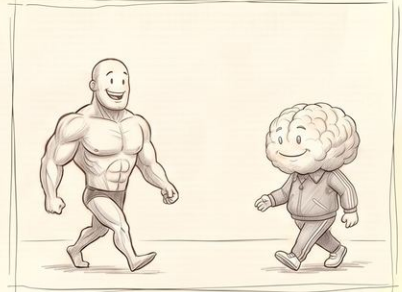
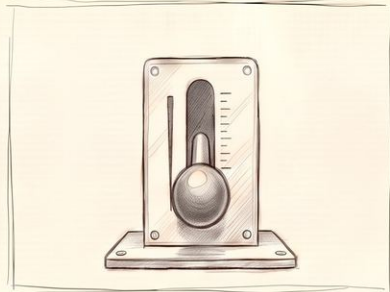
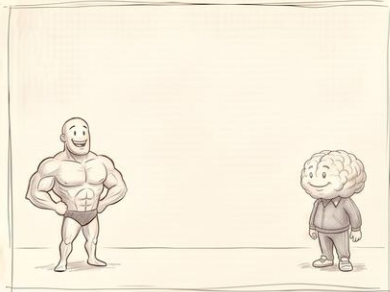
SCENE 5 of 8
THE TRICK



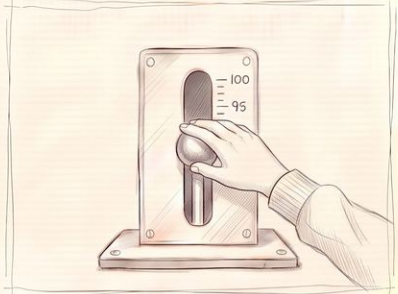
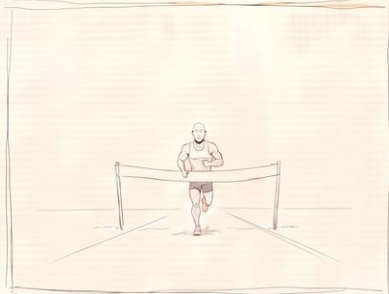
SCENE 6 of 8
THE RELEASE



SCENE 7 of 8
THE VERDICT



SCENE 8 of 8
THE INVITATION



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.

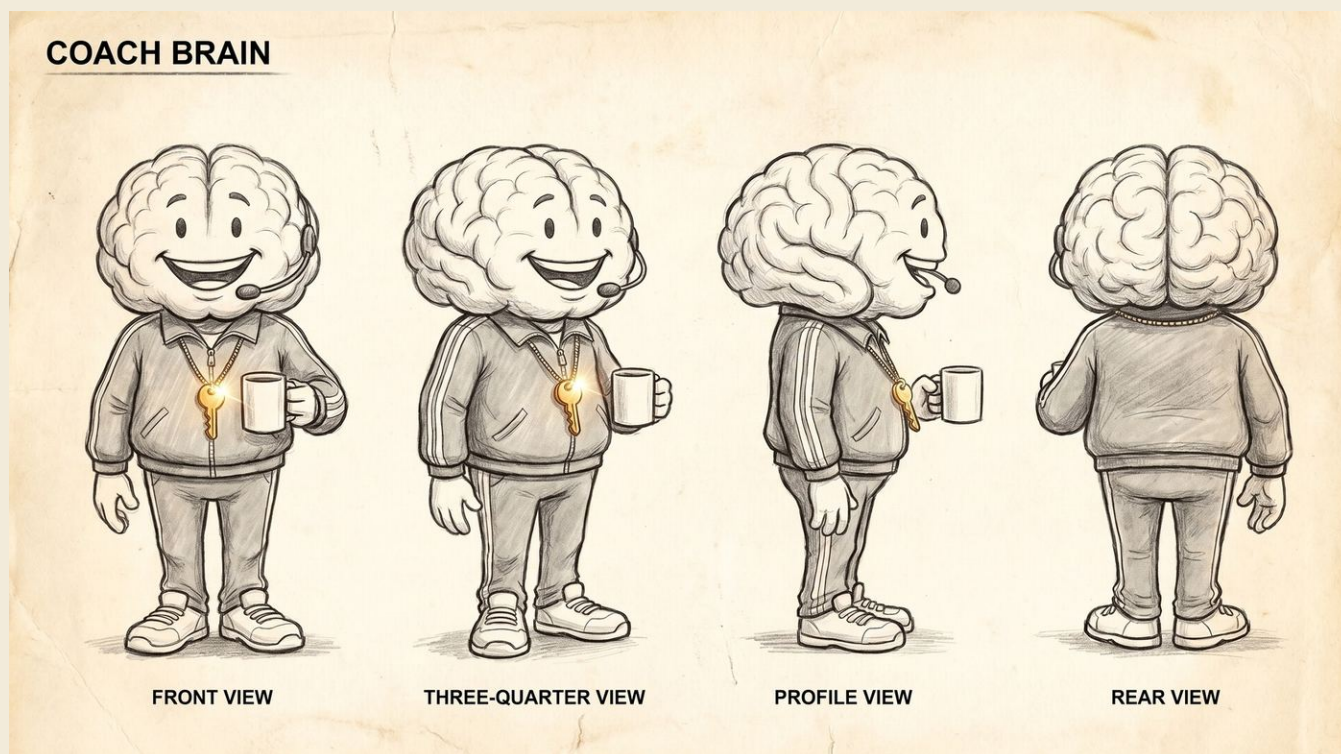
MANAN, BLIZU



MANAN_CLOSE.jpg

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

COACH BRAIN

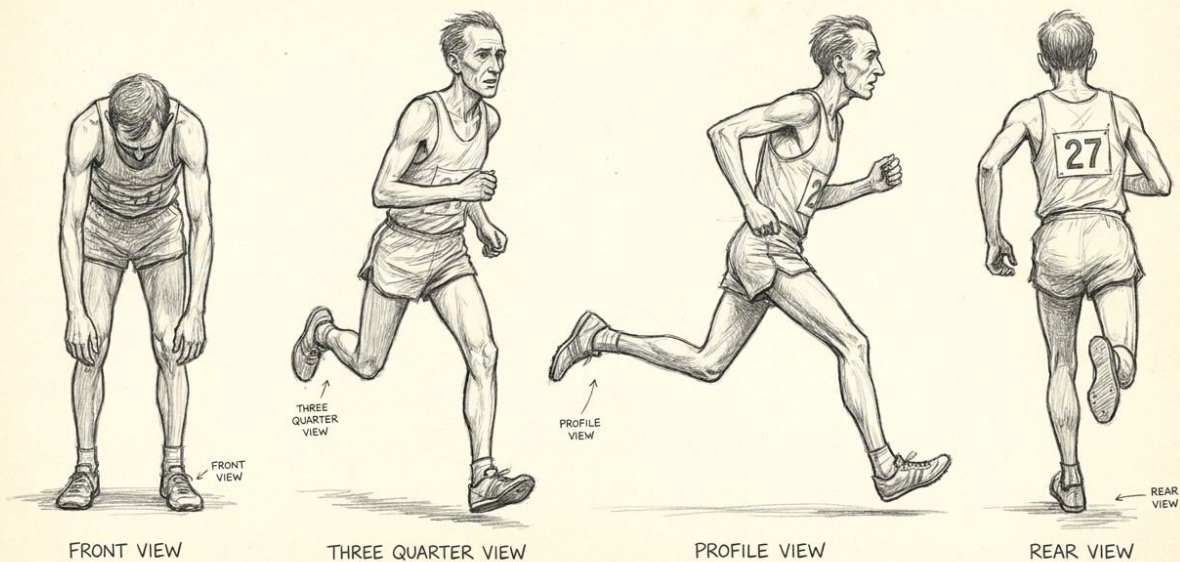


BRAIN.jpg

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

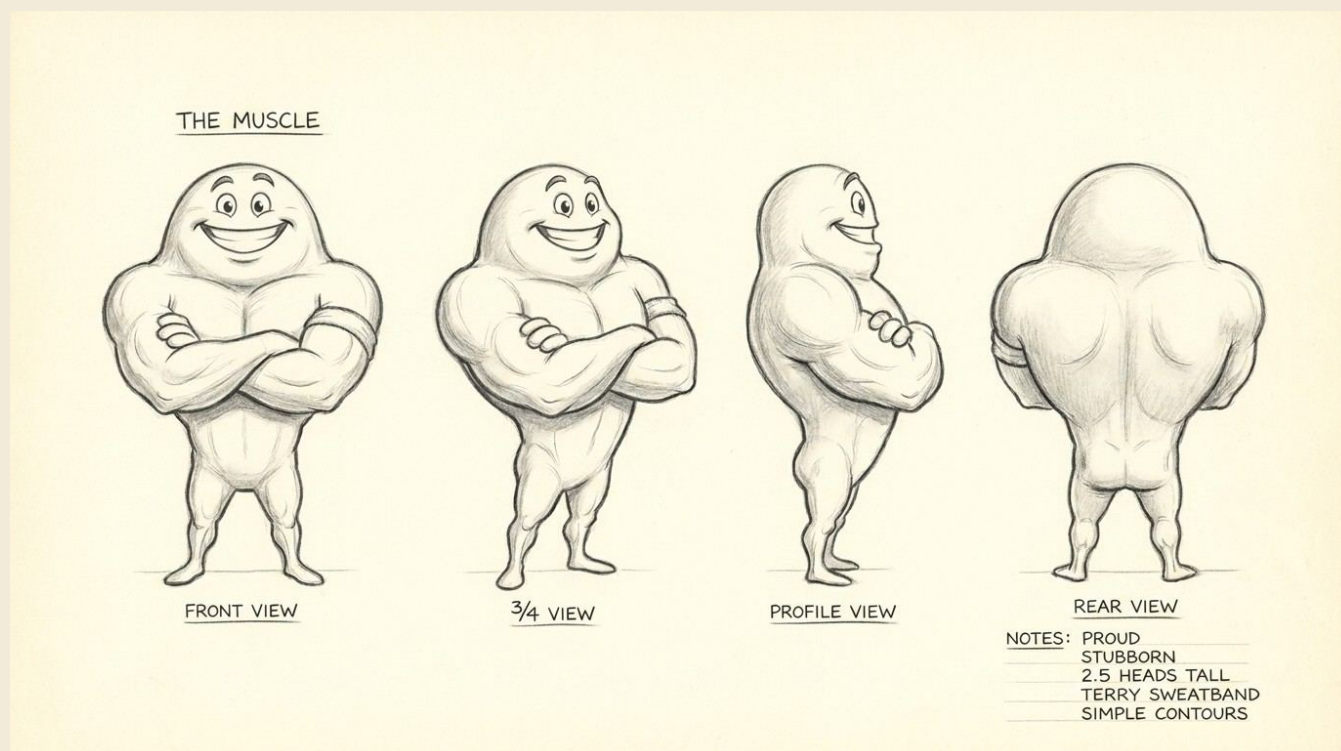
Četiri pogleda. Mršav, oko trideset pet godina, broj 27 na dresu. Nije star: on je na kraju utrke, a ne na kraju života, i prva scena pada ako izgleda kao starac.

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.



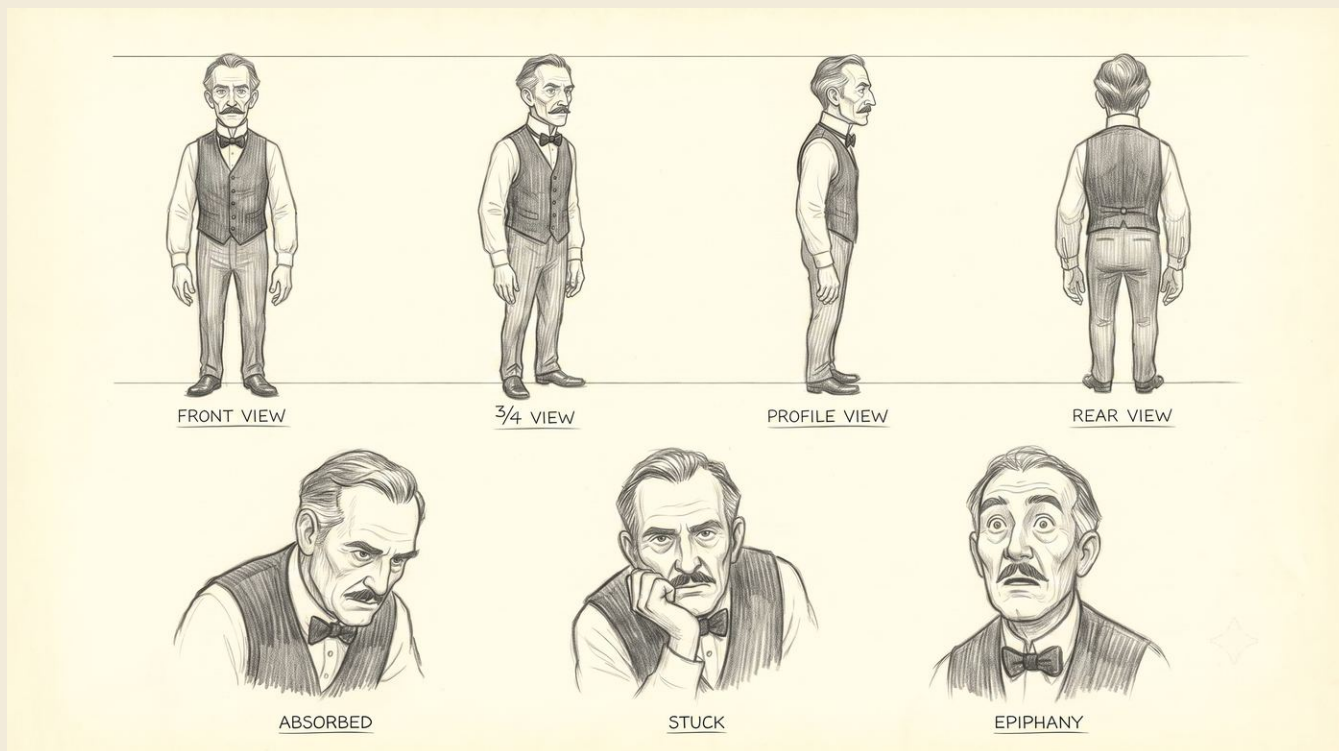
PULLING LEVER.



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.

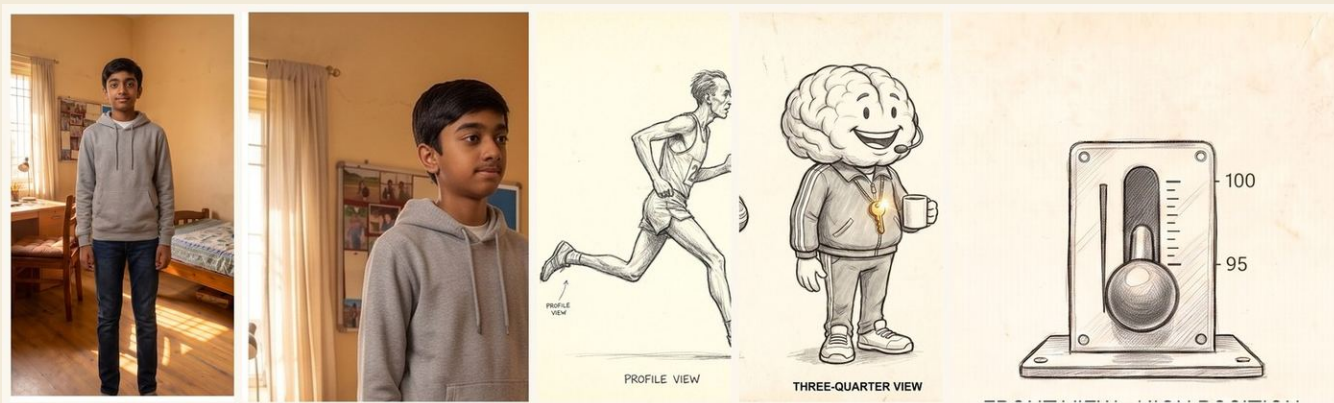


SCIENTIST.jpg

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

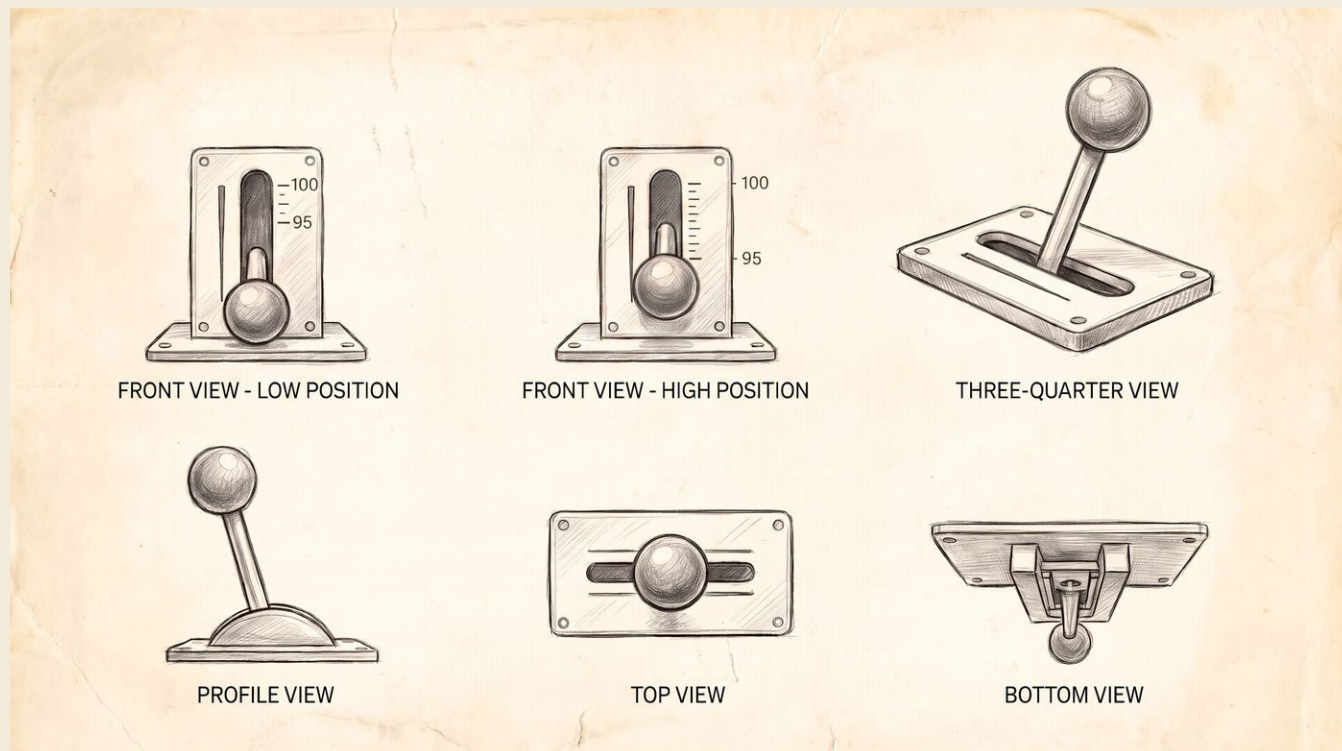


CAST_ALL.jpg

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.



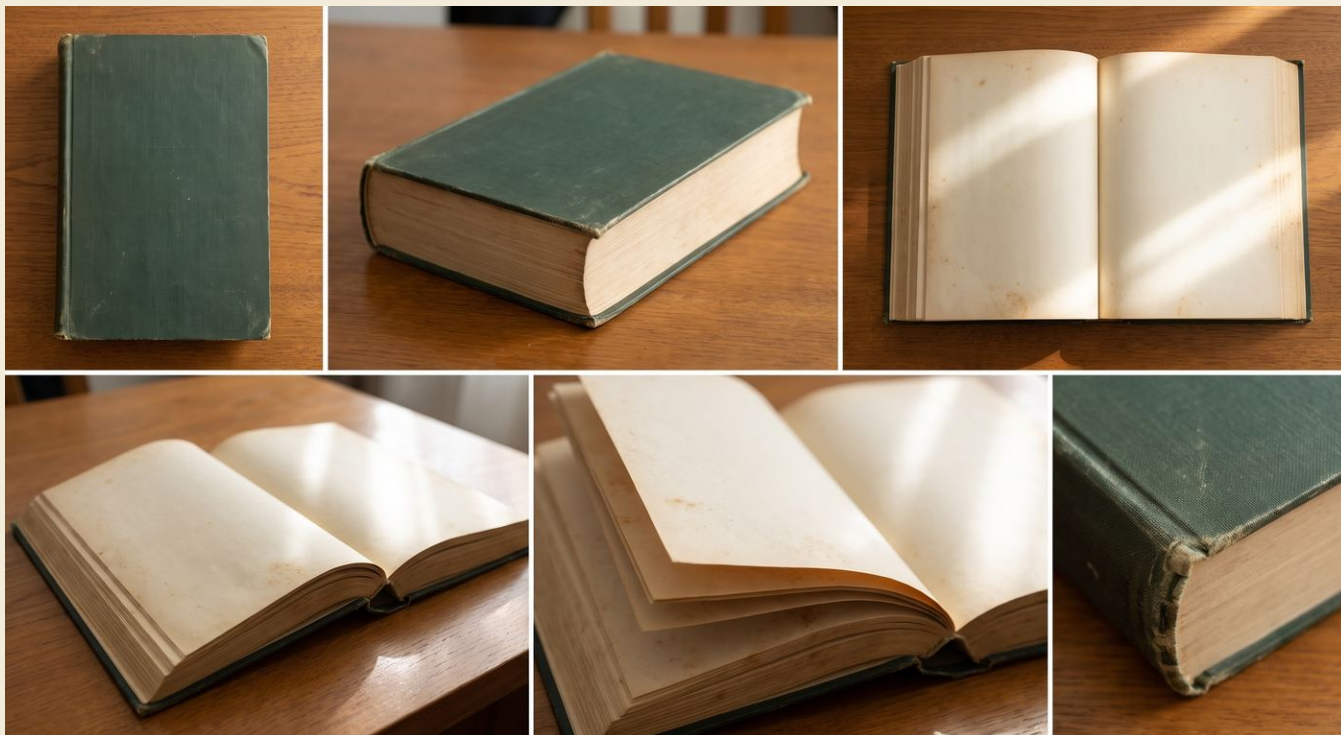
GLASS.jpg

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

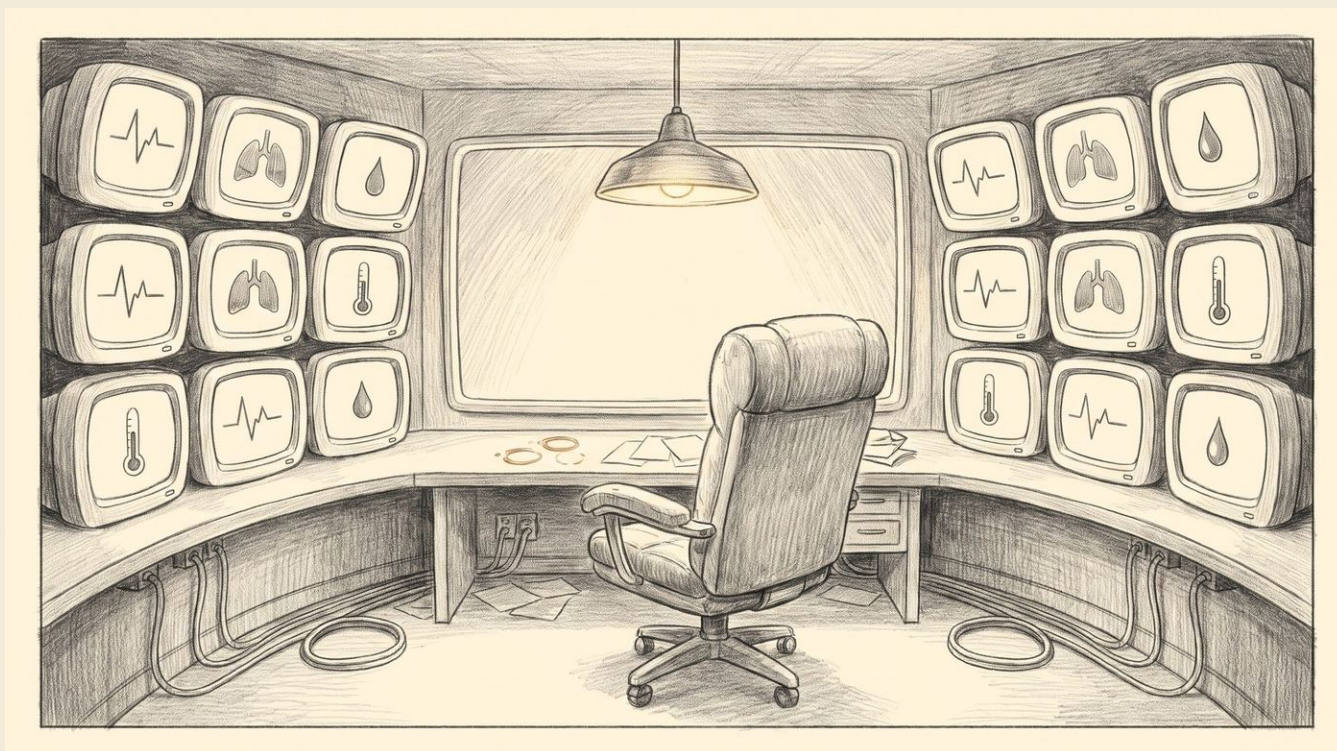
KNJIGA



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



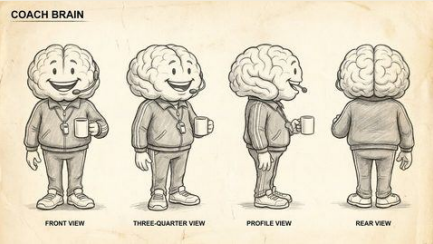
ROOM.jpg

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.

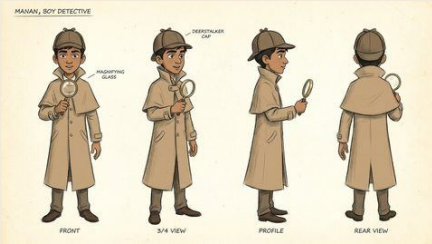
CIJELI ARHIV

Sve što je proizvedeno od početka produkcije, bez obzira na kojoj je verziji scenarija nastalo. Uključujući verziju četiri, nijemu Sherlock Holmes verziju, koja se više ne snima, i sve pokušaje koji nisu prošli. Ništa nije izbrisano. Odbačeni pokušaji su ovdje namjerno. Nazivi datoteka govore što je bilo krivo, i to je najbrži način da se ista greška ne ponovi.

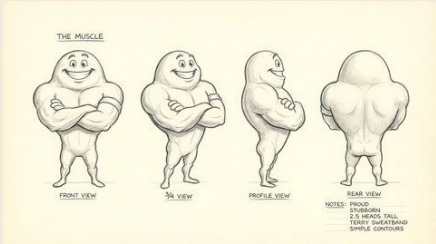
PRVE SKICE LIKOVA · 5



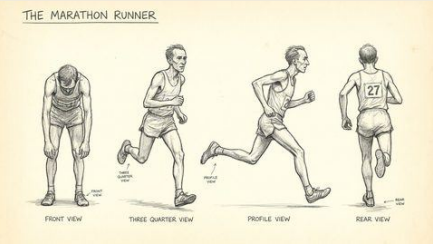
char-coach-brain.jpg



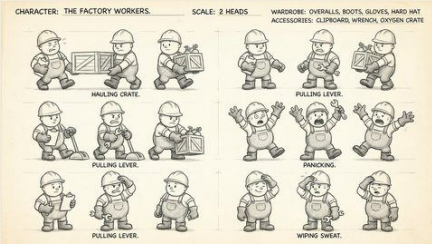
char-manan.jpg



char-muscle.jpg

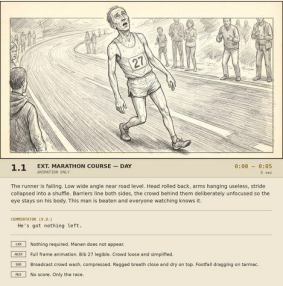


char-runner.jpg

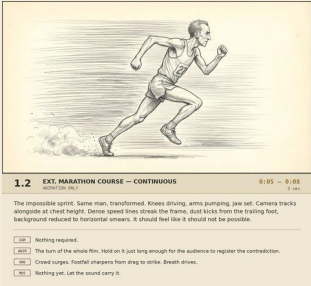


char-workers.jpg

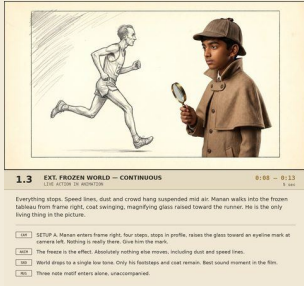
SCENA 1, RANI KADROVI · 5



SH1_1.jpg



SH1_2.jpg



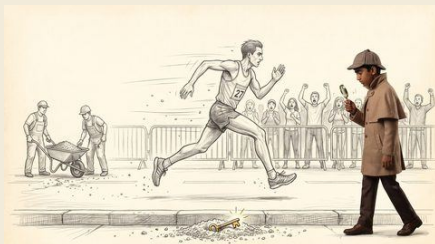
SH1_3.jpg



SH1_4.jpg



SH1_5.jpg



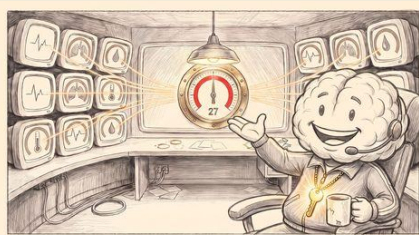
HERO_V3_1_web.jpg



HERO_V3_2_web.jpg



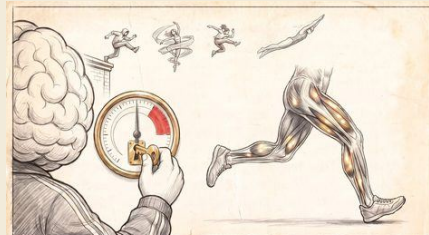
HERO_V3_3_web.jpg



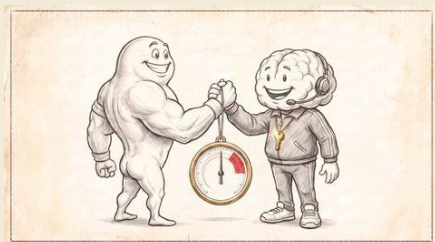
HERO_V3_4_web.jpg



HERO_V3_5_web.jpg



HERO_V3_6_web.jpg



HERO_V3_7_web.jpg

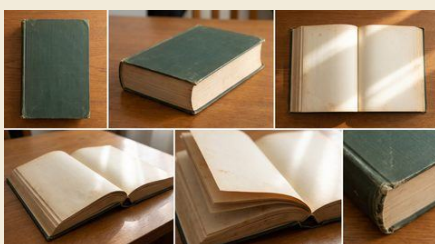


HERO_V3_8_try2.jpg

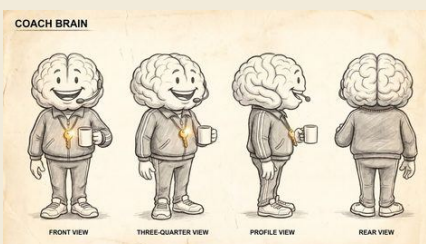


HERO_V3_8_web.jpg

MODEL SHEETOVI I REFERENCE • 23



BOOK.jpg



BRAIN.jpg



BRAIN_ROOM.jpg



DESK.jpg



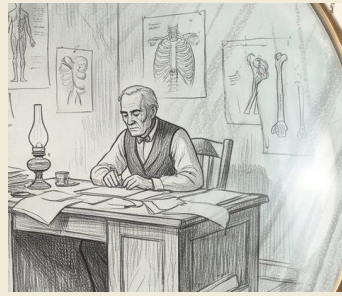
GLASS.jpg



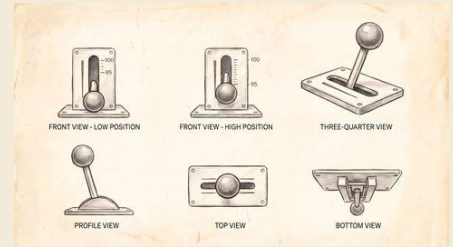
GLASS_SOURCE.jpg



LAB.jpg



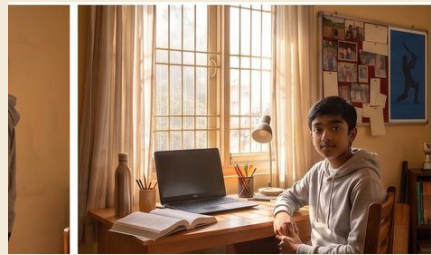
LAB_SOURCE.jpg



LEVER.jpg



MANAN.jpg



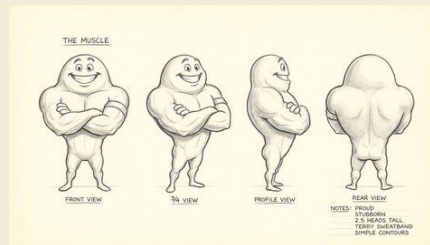
MANAN_AT_DESK.jpg



MANAN_CLOSE.jpg



MANAN_FACE.jpg



MUSCLE.jpg



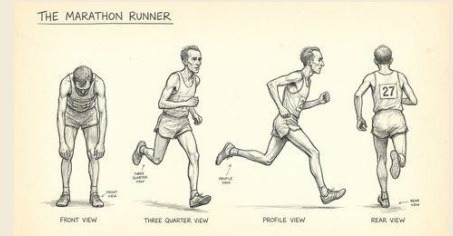
ROOM.jpg



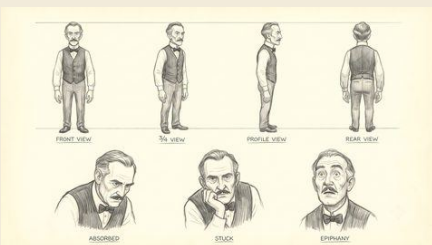
ROOM_WIDE.jpg



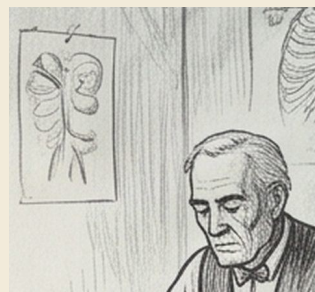
RUN_CYCLE.jpg



RUNNER.jpg



SCIENTIST.jpg



SCIENTIST_SOURCE.jpg



TANKS.jpg



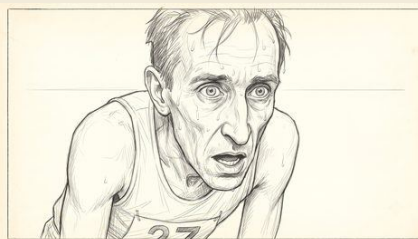
TANKS_MARKED.jpg

WORKERS.jpg

VERZIJA ČETIRI, NIJEMA VERZIJA, GOTOVI KADROVI • 13



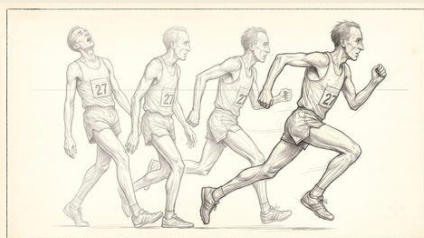
V4_1A.png



V4_1B.png



V4_1C.png



V4_2A.png



V4_2B.png



V4_2C.png



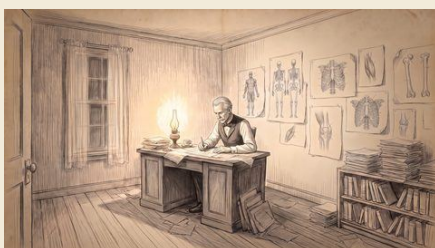
V4_3A.png



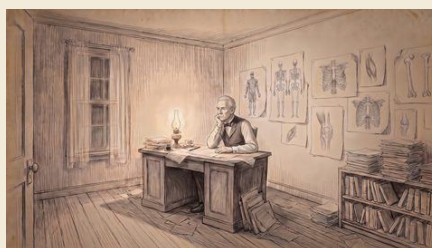
V4_3B.png



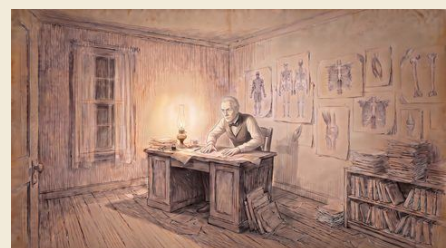
V4_3C.png



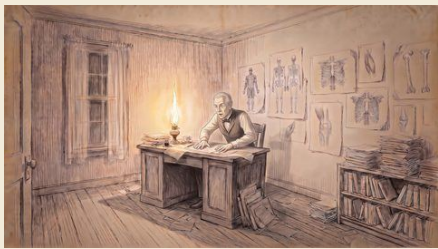
V4_4A.png



V4_4B.png



V4_4C.png



V4_4C_peak_full.jpg

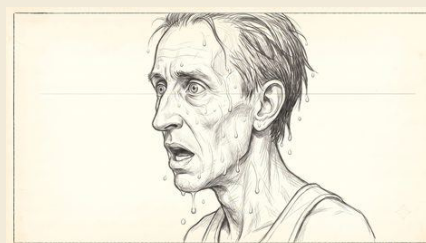
VERZIJA ČETIRI, POKUŠAJI KOJI NISU PROŠLI • 32



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



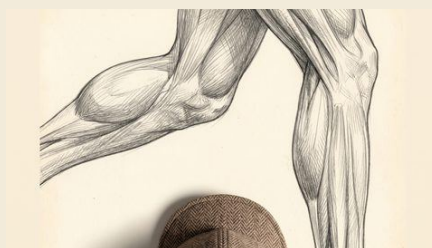
3C_a3_glass_off_the_muscle.png



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



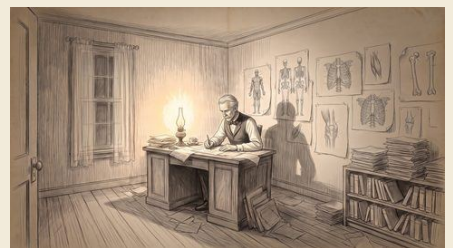
4_ROOM_generated.png



4_ROOM_single_source_web.jpg



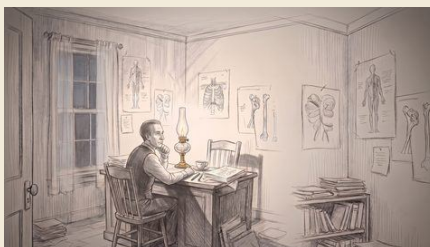
4A_e1_editor_merge_success.png



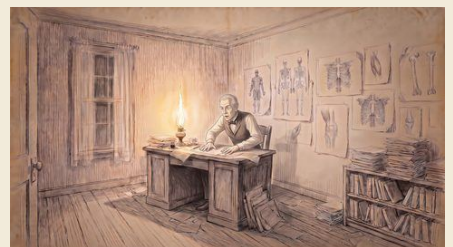
4A_e3_man_in_shadow_too_strong_full.jpg



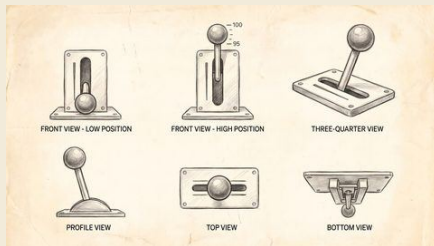
4A_editor_input_collage.png



4B_e1_stuck_good_pose_inherited_seam.png



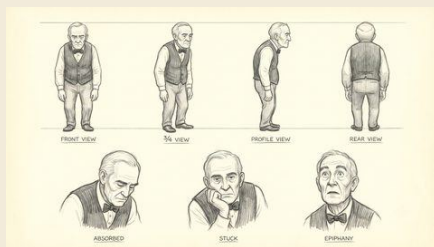
4C_e1_flame_too_big_full.jpg



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

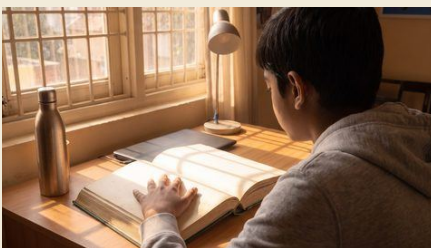
V5_1_3.jpg



V5_1_4.jpg

V5_1_5.jpg

V5_1_6.jpg



V5_2_1.jpg

V5_2_2.jpg

V5_2_3.jpg



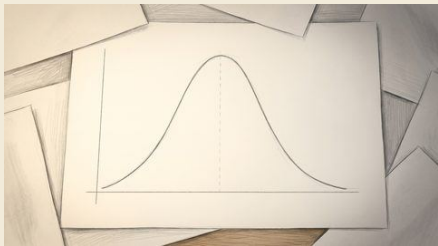
V5_2_4.jpg



V5_2_5.jpg



V5_2_6.jpg



V5_3_1.jpg

VERZIJA PET, POKUŠAJI • 1



2_4_a1_numbers_gibberish.jpg

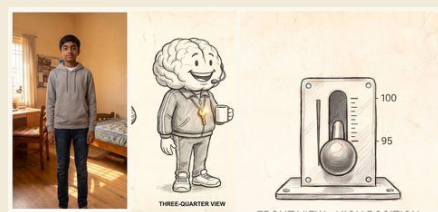
VERZIJA ŠEST, LISTOVI POSTAVE • 3



CAST_1_mystery.jpg



CAST_ALL.jpg



CAST_brain_lever.jpg

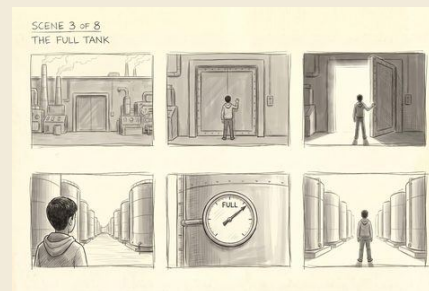
VERZIJA ŠEST, STORYBOARD, OSAM LISTOVA • 8



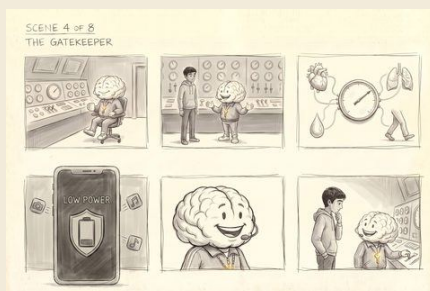
V6_S1.jpg



V6_S2.jpg



V6_S3.jpg



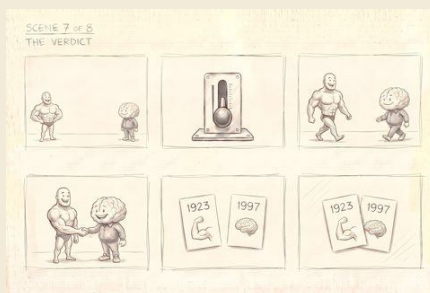
V6_S4.jpg



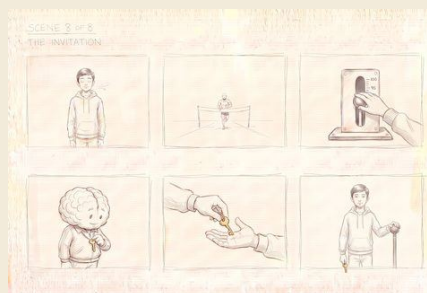
V6_S5.jpg



V6_S6.jpg



V6_S7.jpg



V6_S8.jpg

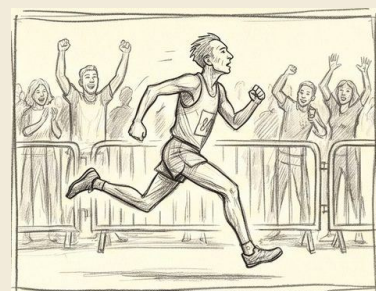
VERZIJA ŠEST, SVIH 48 KADROVA POJEDINAČNO • 48



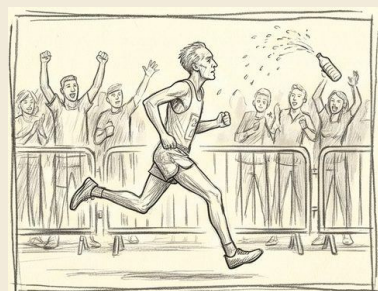
S1_P1.jpg



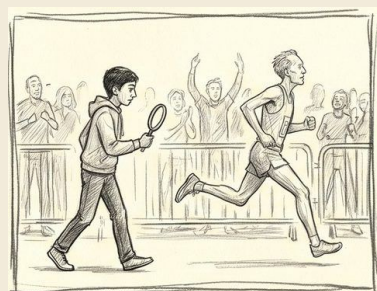
S1_P2.jpg



S1_P3.jpg



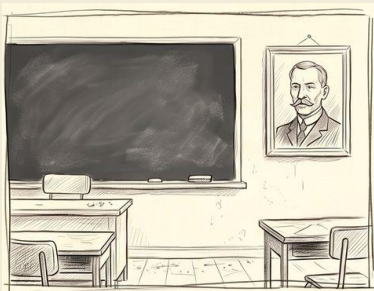
S1_P4.jpg



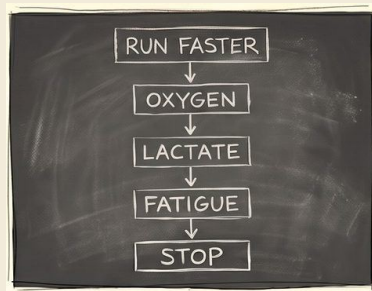
S1_P5.jpg



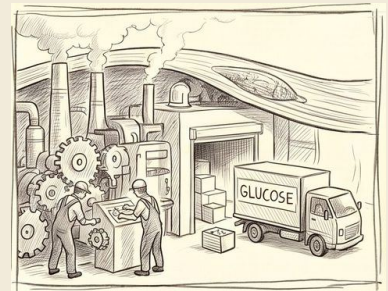
S1_P6.jpg



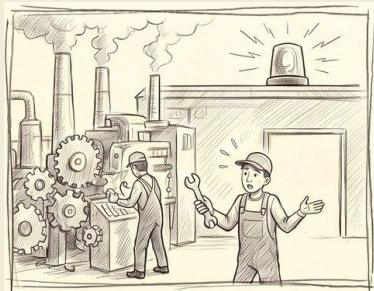
S2_P1.jpg



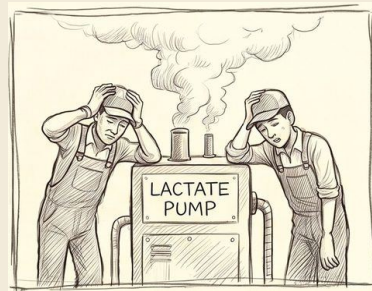
S2_P2.jpg



S2_P3.jpg



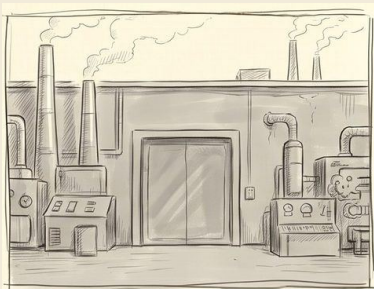
S2_P4.jpg



S2_P5.jpg



S2_P6.jpg



S3_P1.jpg



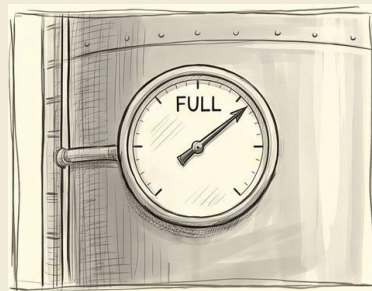
S3_P2.jpg



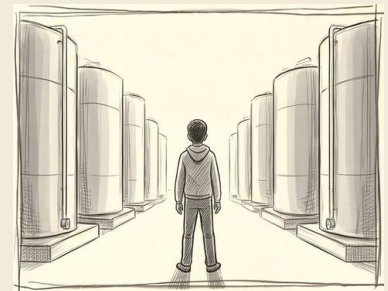
S3_P3.jpg



S3_P4.jpg



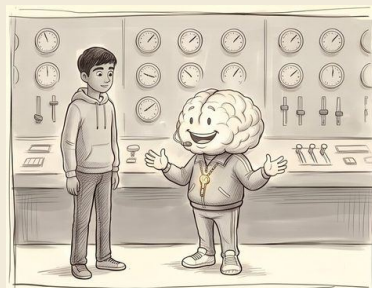
S3_P5.jpg



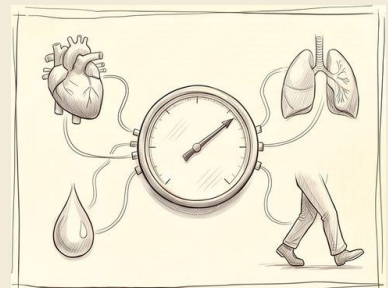
S3_P6.jpg



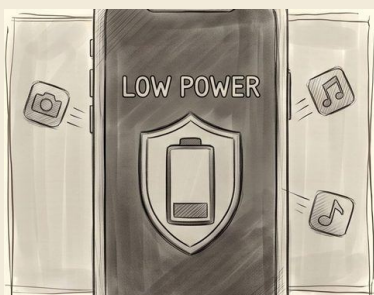
S4_P1.jpg



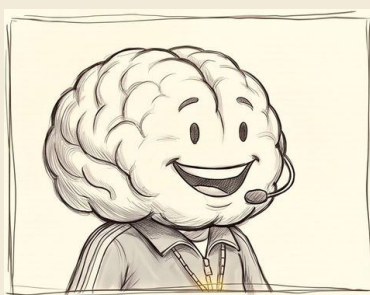
S4_P2.jpg



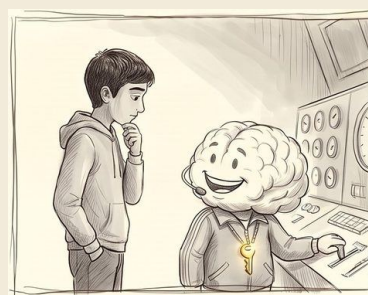
S4_P3.jpg



S4_P4.jpg



S4_P5.jpg



S4_P6.jpg



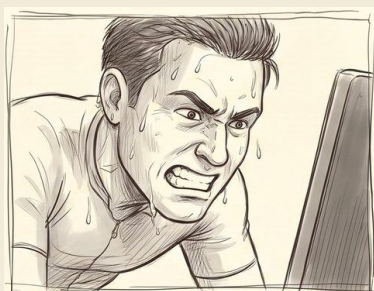
S5_P1.jpg



S5_P2.jpg



S5_P3.jpg



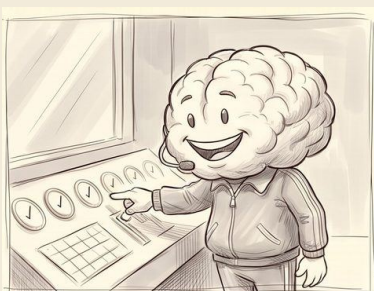
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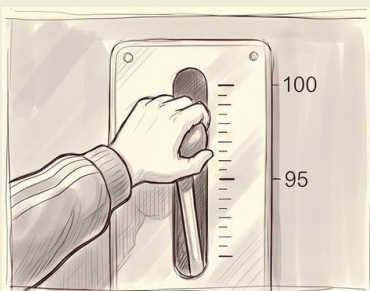
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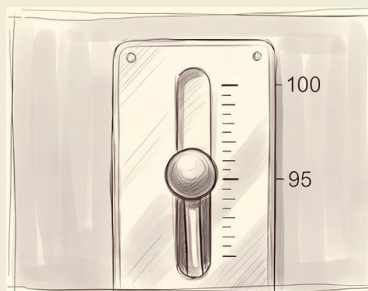
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S6_P1.jpg



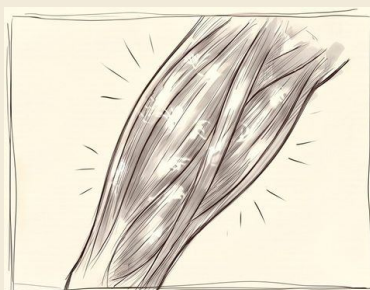
S6_P2.jpg



S6_P3.jpg



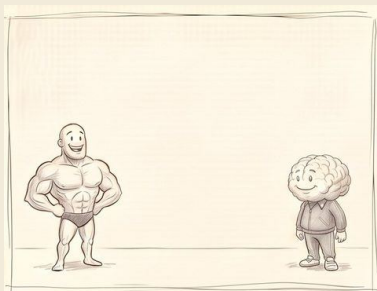
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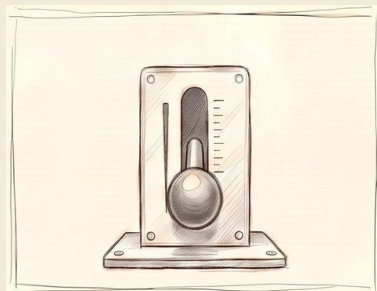
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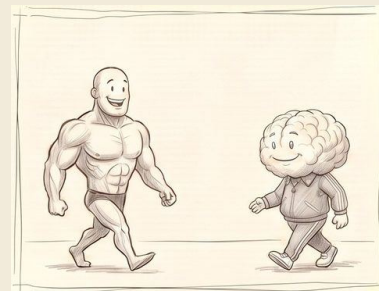
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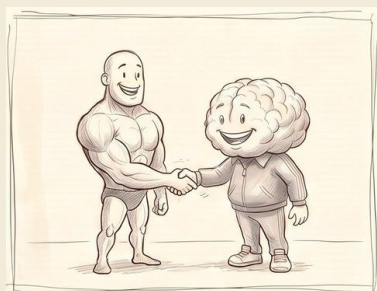
S7_P1.jpg



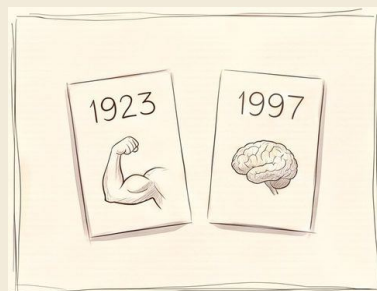
S7_P2.jpg



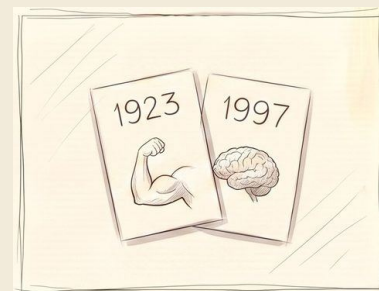
S7_P3.jpg



S7_P4.jpg



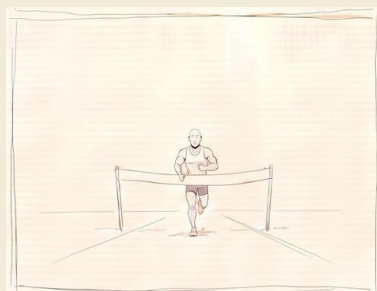
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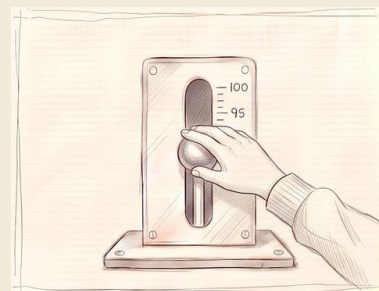
S7_P6.jpg



S8_P1.jpg



S8_P2.jpg



S8_P3.jpg



S8_P4.jpg

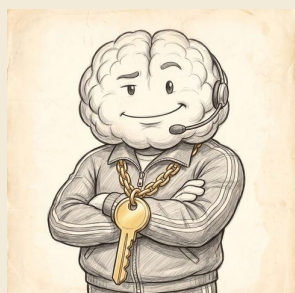


S8_P5.jpg

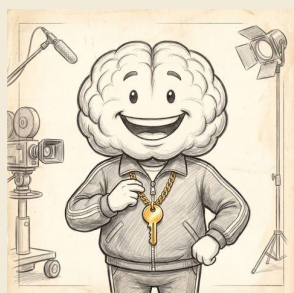


S8_P6.jpg

COACH BRAIN, BRAND • 3



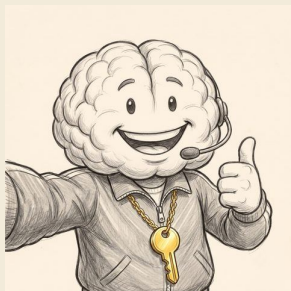
COACH_BRAIN_BOSS.png



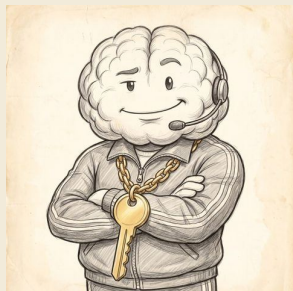
COACH_BRAIN_ON_SET.png



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.