

THE BRAIN BRAKE

Version two. Storyboard and shooting document.

RUNNING TIME	2:00
FORMAT	16:9, live action composited into hand drawn animation
ENTRY	Breakthrough Junior Challenge 2026
PRESENTER	Manan Periwal
CAMERA	Venkatesh, Pondicherry
ANIMATION	Kristijan Kaurić, Brojka, Zagreb
PRODUCER	Neha Sonthalia Periwal

THE FILM IN NUMBERS

- 50** frames in total
- 28** drawn frames, animation only
- 22** frames with live action composited into them
- 7** lines Manan speaks on camera
- 21** voice over cues
- 4** Coach Brain lines
- 8** setups, one of them optional
- 2** locations, his room and one road

BY SCENE

SCENE	FRAMES	DRAWN	LIVE	TIME
1 The Mystery	6	4	2	0:00 – 0:14
2 The Old Theory	6	3	3	0:14 – 0:30
3 The Full Tank	6	2	4	0:30 – 0:48
4 The Gatekeeper	6	3	3	0:48 – 1:12
5 The Experiment	8	3	5	1:12 – 1:34
6 The Release	6	6	-	1:34 – 1:48
7 The Verdict	6	5	1	1:48 – 1:54
8 The Invitation	6	2	4	1:54 – 2:00
TOTAL	50	28	22	2:00

The shooting day

A Grey backdrop, walking and reacting

Eye level on sticks, locked off. Soft key from camera left at forty five degrees, large source. Fill from the right at half strength. Frames 1.5, 1.6, 2.6, 3.2, 3.3, 3.4, 3.6.

B Seated eyeline, reacting to Coach Brain

The same lighting as A, unchanged. Tennis ball on a stand at seated height, camera left. Do not relight, only move the mark. Frames 4.2, 4.6.

C White void, still, to lens

Flat even light from both sides, no modelling, no shadow on the backdrop. Now serves scene seven as well as scene eight. Frames 7.3, 8.1, 8.3, 8.5, 8.6.

D Jump, high frame rate. Optional, five minutes.

Same as C, wider, room above his head. Shoot it last when he is loose.

E His room, at his desk

Warm window light, no lamps fighting it. Frames 2.3, 4.4, 5.4.

F His room, at the blackboard

Same light, standing. A real blackboard leaning on the wall, shot completely clean. Frame 2.1.

G His room, on the stationary bike

Same light. Wide, then closer, then close. Frames 5.6, 5.7, 5.8. Half an hour.

EXT One quiet road, early morning

Riding hard, side on. Thirty minutes, and the only time the shoot leaves the house. Frame 5.5.

PROPS

Plain grey background. Tennis ball on a stand. Brass magnifying glass. A real blackboard and white chalk. A stationary exercise bike. A bicycle and a plain dark helmet. A small gold key. A ball at chest height for the lever insert. His own phone and his own laptop.

WARDROBE

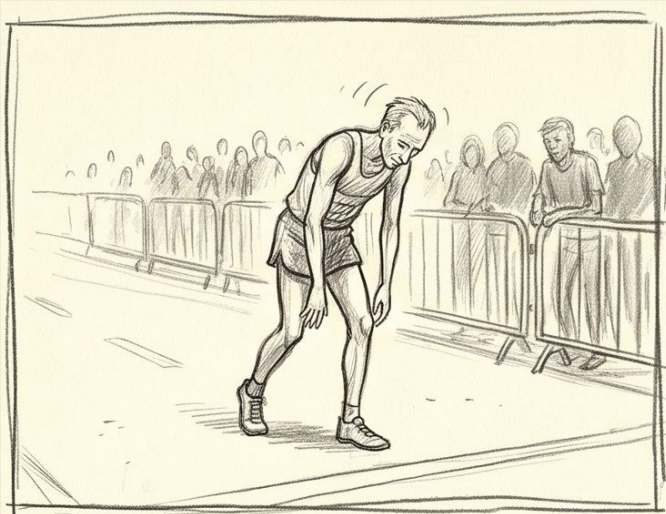
The grey hoodie everywhere, except on the stationary bike, where he is in a plain t shirt. He rides the road in the hoodie, comes back sweating, takes it off and races the recording in a t shirt. The change reads as time passing between the outdoor ride and the indoor session, which is exactly the gap the scene needs and never states. Plain mid grey, no logos, no stripes.

FOR MANAN, BEFORE THE DAY

He should know the lines well enough to forget them. Every one is written to sound like somebody working something out rather than somebody explaining it. The best takes on this film will be the ones where he is thinking, not the ones where he is right.

Three moments carry more than the rest. Frame 3.6, where he turns to us in the hall of tanks. Frame 5.4, where the idea lands and he gets up mid shot. And frame 8.1, where he stands still with his eyes closed and does nothing at all.

THE MYSTERY



1.1 DRAWN



1.2 DRAWN



1.3 DRAWN

The runner at the end of himself

CAMERA • VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION • KRISTI JAN

Full drawn wide. He is finished: head rolling, legs gone, the crowd thin and quiet behind the barriers, the road running away to the horizon. Frame 6.4 rhymes this one exactly, same composition and opposite feeling, so the camera position chosen here is locked for the film.

MANAN

Voice over. "For a hundred years we thought the answer was in the muscles."

Also shot as video of him speaking, in his room.

His face

CAMERA • VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION • KRISTI JAN

Drawn close up, sweat and breath. He is lean and about thirty five. He is at the end of a race, not at the end of a life, and the whole first scene fails if he reads as an old man.

MANAN

Voice over continues. Also shot as video.

He explodes into a sprint

CAMERA • VENKATESH

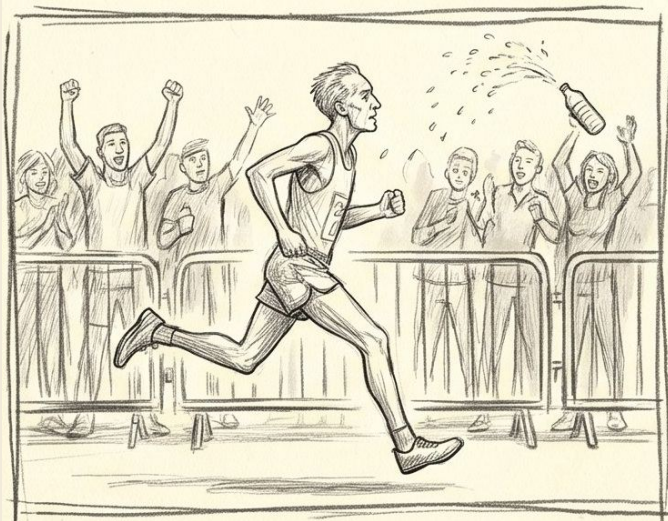
Nothing on the day. This frame is drawn.

ANIMATION • KRISTI JAN

The impossible thing, and it happens without warning. Diagonal, violent, left to right, horizon low so he sits high in frame. Speed lines, grit lifting, the crowd coming up off the barriers.

MANAN

Nothing. Let the picture do it.



1.4 DRAWN

The sprint carries

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTIYAN

Held on the sprint, a bottle thrown, the crowd on its feet. Two or three seconds of pure disbelief before the film stops dead.

MANAN

Nothing.



1.5 DRAWN + LIVE ACTION

Everything freezes and Manan walks in

CAMERA · VENKATESH

SETUP A. Grey backdrop, mid shot, eye level, locked off. He walks slowly across frame looking left and right at nothing. Thirty seconds of pure observing, no lines. One dominant key from camera left, hard enough that his shadow has a shape.

ANIMATION · KRISTIYAN

The world stops: crowd, runner, thrown bottle, all held. Manan is cut in and his shadow drawn onto the tarmac, crossing the pencil lines so they stay visible through it.

MANAN

Walking through a stopped world with the magnifying glass raised. Curious, taking his time. No line. He is not performing for anyone, he is just looking.



1.6 DRAWN + LIVE ACTION

He turns to us and asks the question

CAMERA · VENKATESH

SETUP A. Close up, same light, to lens. Six takes minimum, use the most unguarded.

ANIMATION · KRISTIYAN

The frozen crowd stays behind him. Title over.

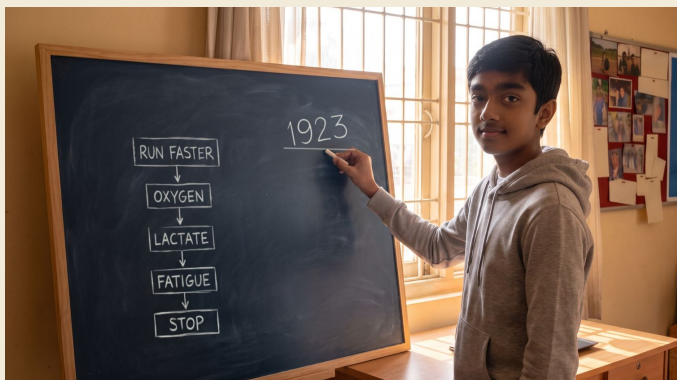
MANAN

He lowers the glass and turns to camera.

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

Curious and amused, never presenting.

THE OLD THEORY



2.1 NEW · DRAWN + LIVE ACTION

Manan writes 1923 on the board

CAMERA · VENKATESH

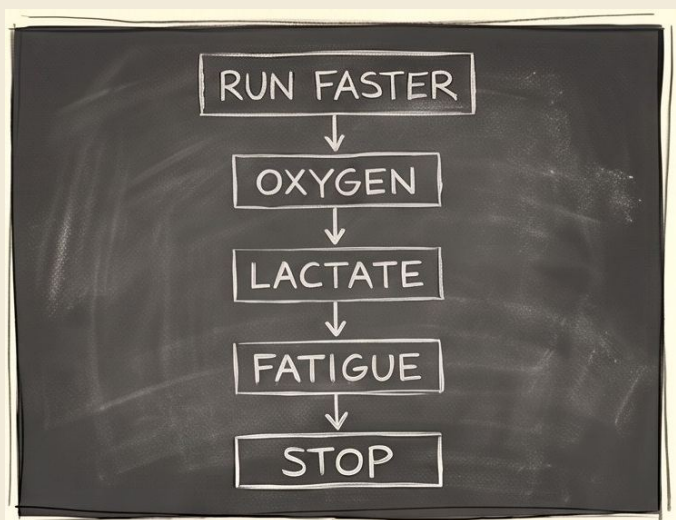
SETUP F. His room, a real blackboard leaning against the wall, warm window light. He stands at it with real chalk in his hand and writes. The board is shot completely clean and empty.

ANIMATION · KRISTI JAN

The chain and the year are composited onto the real board afterwards, in perspective, so the chalk lands only where the board actually is. His hand and arm pass in front of the writing and occlude it. The 1923 is his own hand writing it, not a caption.

MANAN

He writes the chain and the year himself. No line under this.



2.2 DRAWN

The chain that held for a century

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The chain writes itself one box at a time: RUN FASTER, OXYGEN, LACTATE, FATIGUE, STOP. This is now the close up of the board he is writing on in 2.1, so the two frames are one action.

MANAN

Voice over. "Run hard, run out of oxygen, and the muscle stops."



2.3 NEW · DRAWN + LIVE ACTION

The factory inside the lens

CAMERA · VENKATESH

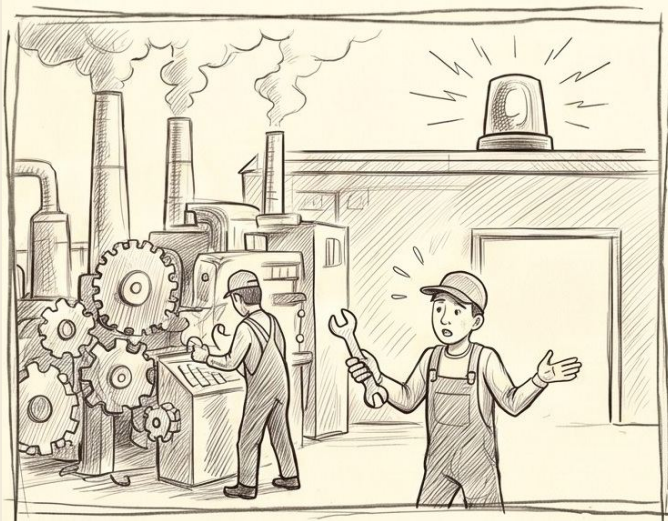
SETUP E. His room, at his desk, holding the brass magnifying glass up at shoulder height, lens facing camera. The glass is empty on the day.

ANIMATION · KRISTI JAN

The factory is composited inside the circle of the lens afterwards, with the lens distortion and the real glass reflection kept over it.

MANAN

He holds the glass up and looks into it. No line. Everything outside the circle is his real room. Everything inside it is drawn.



2.4 DRAWN

The supply stops

CAMERA · VENKATESH

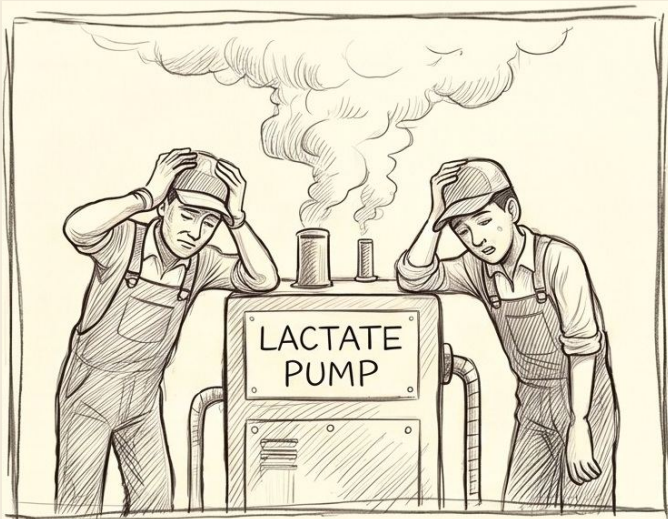
Nothing on the day. This frame is drawn.

ANIMATION · KRISTIJAN

The alarm turns, a worker straightens up and shrugs, palms open. The supply is failing, the machine is not breaking. Resigned, not frightened. A shift ending, not a disaster.

MANAN

Worker's line, one voice, dry. "That's it. We're done." Not Manan.



2.5 DRAWN

The lactate pump

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTIJAN

Two workers at the pump, hands on their heads, steam going up. The old theory's villain drawn exactly as the theory imagined it.

MANAN

Voice over.



2.6 NEW · DRAWN + LIVE ACTION

Case closed, over his shoulder

CAMERA · VENKATESH

SETUP A. He is the near layer, the back of his head and shoulder in the lower left of frame, watching the stamp come down.

ANIMATION · KRISTIJAN

The stamp, the crack and the paper are drawn around him. His shoulder throws a shadow across the drawing so he stands inside it.

MANAN

Voice over. "Case closed. For a hundred years." Then over the crack: "Except it doesn't explain this."

THE FULL TANK



3.1 DRAWN

The back of the factory

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTIYAN

Wide of the plant from outside, and one door in it that nobody has opened. Quiet after the noise of scene two.

MANAN

Voice over.



3.2 DRAWN + LIVE ACTION

His hand on the door

CAMERA · VENKATESH

SETUP A. Back to camera, palm flat on a mark at chest height, head tilted, listening. Nothing is really there. Hold it, then let him lean into it.

ANIMATION · KRISTIYAN

The riveted door drawn around his hand, keyhole beside it, light behind the keyhole. His shadow falls on the door.

MANAN

Curious rather than cautious.

Voice over. "At the back of the factory there is a door nobody opens."



3.3 DRAWN + LIVE ACTION

The door swings

CAMERA · VENKATESH

SETUP A. Silhouette from behind, then turning into the light. Shoot it both ways.

ANIMATION · KRISTIYAN

The door opens and warm light floods over him. The first warm light in the film, and it arrives as a discovery.

MANAN

He pushes and steps into the light. No line.



3.4 DRAWN + LIVE ACTION

The hall of tanks

CAMERA · VENKATESH

SETUP A. Back of his head and shoulder in the near foreground, held still.

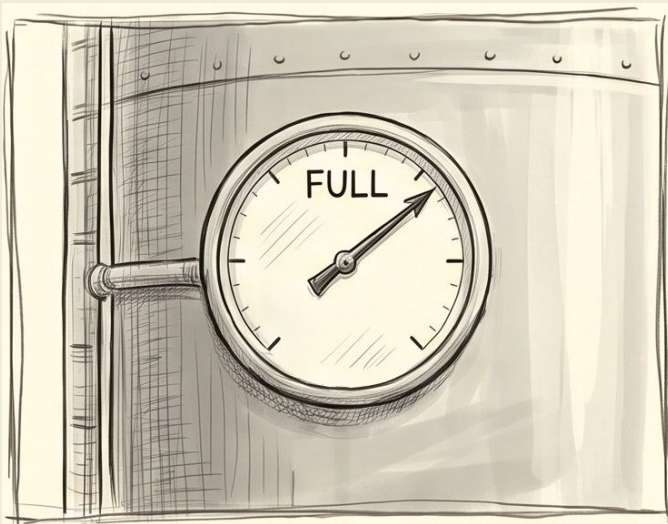
ANIMATION · KRISTI JAN

Row upon row of tanks receding. Nine visible, the nearest stencilled 9. The reveal, and the first big lift in the film.

MANAN

Looking. Nothing else.

Voice over: tested at the exact moment they gave up, the muscles could still produce far more power than the athlete had just produced.



3.5 DRAWN

Every gauge full

CAMERA · VENKATESH

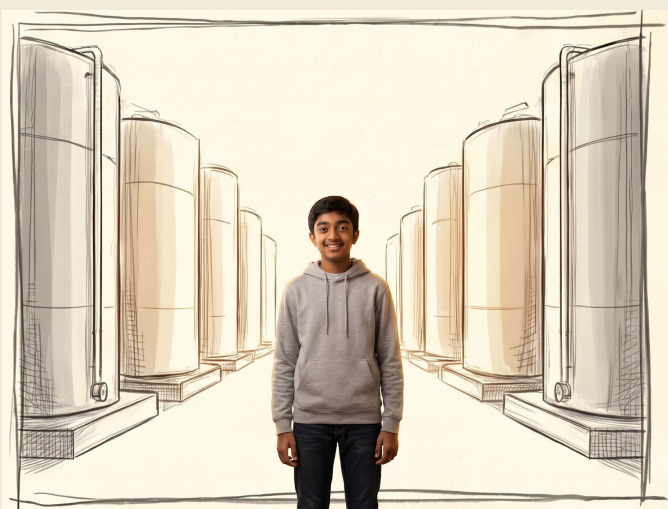
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

One gauge in close up, needle hard over on FULL. This instrument governs the rest of the film.

MANAN

Nothing.



3.6 DRAWN + LIVE ACTION

He turns to us

CAMERA · VENKATESH

SETUP A. Close up, to lens, lit by the warm light from the tanks. The most important take of the day. Shoot it many times and use the most unguarded one.

ANIMATION · KRISTI JAN

The hall behind him. He must be turned to the lens here: as boarded, scene three never showed his face once.

MANAN

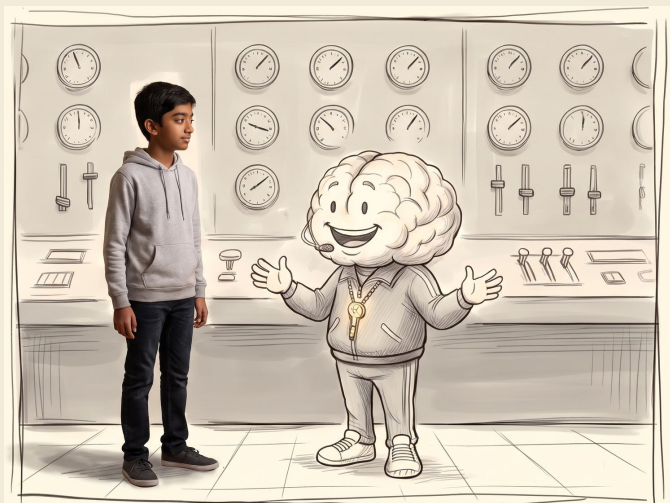
Delighted rather than shocked. He found something better than what he expected.

"It was never empty. Somebody closed that door."

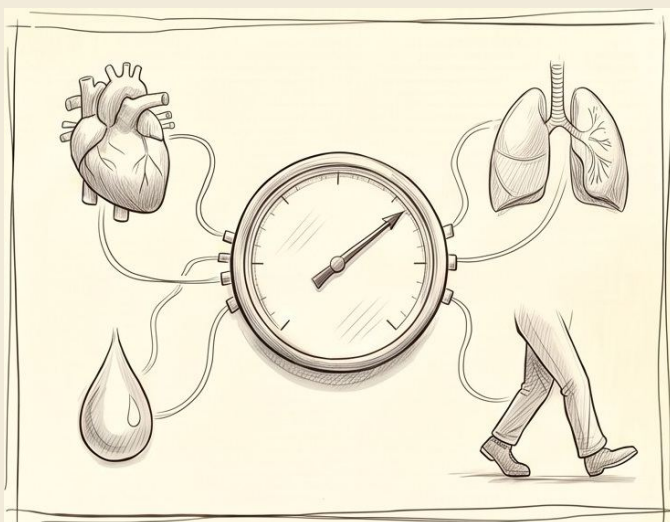
THE GATEKEEPER



4.1 DRAWN



4.2 DRAWN + LIVE ACTION



4.3 DRAWN

Coach Brain, found

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

A warm control room. Coach Brain in a tracksuit with a mug and a small gold key on a chain. He is not caught out, he is delighted to be found. Establish the key clearly, it is the object the film turns on.

MANAN

COACH BRAIN: "You found me. Took you long enough."

The two of them, level

CAMERA · VENKATESH

SETUP B. Seated eyeline, tennis ball on a stand at seated height, camera left. Do not relight between A and B, only move the mark. Shoot the line, then ten seconds of him listening.

ANIMATION · KRISTI JAN

The console wall behind them. Evenly matched in the frame, same size, same weight. Nobody is above anybody.

MANAN

"You closed that door."

Not an accusation. He is working it out in the moment.

The network

CAMERA · VENKATESH

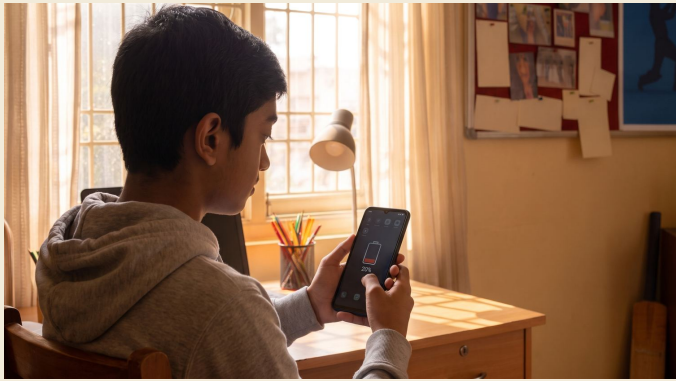
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

Five readouts converging on one dial: heart, breath, temperature, water, distance. One click as each connects. The dial carries a red arc and twenty seven tick marks.

MANAN

COACH BRAIN: "Heart rate. Breath. Temperature. Water. Distance. I'm asking one question. Can we keep going safely?"



4.4 NEW · DRAWN + LIVE ACTION

Low power, on his own phone

CAMERA · VENKATESH

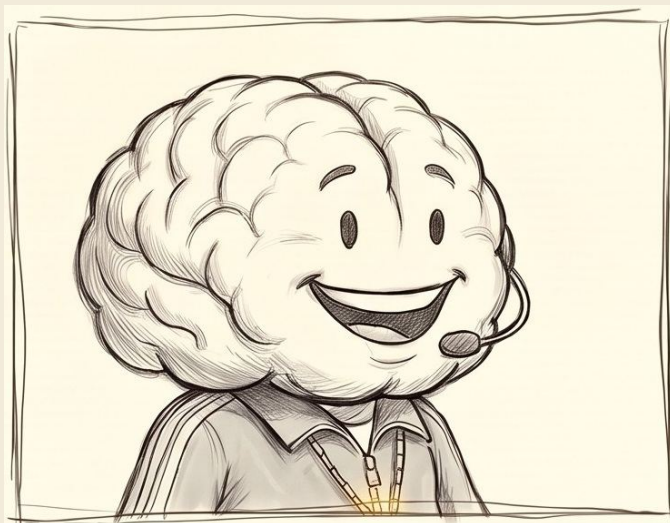
SETUP E. His room, at his desk, holding his own phone up, the real low battery warning on the screen. No brand marking visible on the phone.

ANIMATION · KRISTIYAN

Nothing drawn. The phone is real and the screen is real, shot on the day. A phone at twenty percent is an everyday fact, not a metaphor, so it belongs in the photographed world.

MANAN

Voice over. "Like a phone at twenty percent. Not broken. Protecting itself."



4.5 DRAWN

He is not sorry

CAMERA · VENKATESH

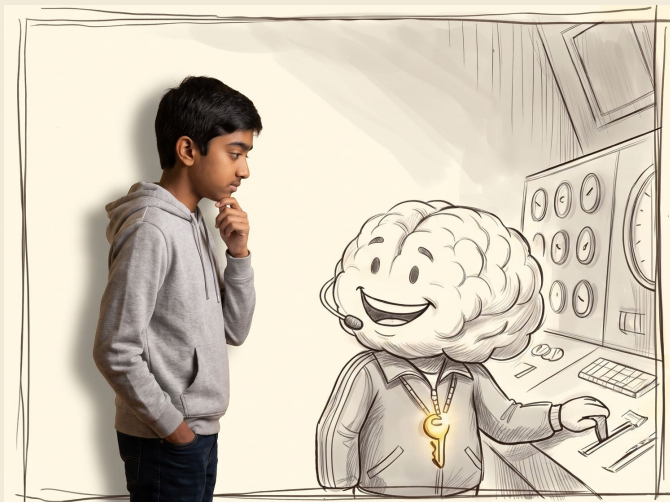
Nothing on the day. This frame is drawn.

ANIMATION · KRISTIYAN

Coach Brain in close up, wide open and entirely unembarrassed. A teacher with a better model of the situation than his student has.

MANAN

COACH BRAIN: "My best judgement. I'm not trying to stop you. I'm trying to get you to the finish line."



4.6 DRAWN + LIVE ACTION

Manan arrives at it

CAMERA · VENKATESH

SETUP B. Same light, same mark. He should sound like he is discovering the idea, not stating it. Shoot the thinking as well as the line.

ANIMATION · KRISTIYAN

Coach Brain works the console beside him. Small subtitle, two seconds: Central Governor Theory, Prof. Tim Noakes, 1997, and that scientists still debate how brain and muscle share the work.

MANAN

In profile, hand at his chin.

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

THE EXPERIMENT



5.1 DRAWN



5.2 DRAWN



5.3 DRAWN

A cyclist and a ghost

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTIJAN

A clean laboratory, not a clinical one. The cyclist on a stationary bike facing a screen with a translucent version of himself on it. Short. This is a citation now, not a scene.

MANAN

Voice over. "So they let a cyclist race a recording of his own best ride."

YOU and BEST, and the two percent

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTIJAN

The screen, plainly lettered, his ghost ahead of him. A researcher's hand turns a dial. +2% on the monitor, one conspiratorial click, nothing said.

MANAN

Voice over. "Except they made the ghost two percent faster. And they didn't tell him."

He passes his own best

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTIJAN

He goes by, spent and astonished, the ghost dissolving behind him.

MANAN

Voice over. "He beat his own maximum. Which means it was never his maximum."



5.4 NEW · DRAWN + LIVE ACTION



5.5 NEW · DRAWN + LIVE ACTION



5.6 NEW · DRAWN + LIVE ACTION



5.7 NEW · DRAWN + LIVE ACTION

The idea lands

CAMERA · VENKATESH

SETUP E. His room, at his desk, the study finishing on his laptop. He sits back, a beat, then he is already getting up, out of frame before the shot is ready to end.

ANIMATION · KRISTIYAN

Nothing drawn. This frame is entirely his.

MANAN

No line. Played as appetite, not understanding. He does not nod because he grasped something, he gets up because he cannot sit still. It is on his face and then on the empty chair.

Out on the road

CAMERA · VENKATESH

EXTERIOR, NEW LOCATION. An ordinary quiet road near the house, early morning. Manan riding hard, shot side on from a following vehicle or a fixed wide as he passes. Helmet on. Thirty minutes, and it is the only time the shoot leaves the house.

ANIMATION · KRISTIYAN

Nothing drawn. This footage is what plays on the laptop for the rest of the scene.

MANAN

Voice over, dry and a little amused at himself. "So I tried it."

Racing himself

CAMERA · VENKATESH

SETUP G. His room, stationary bike, the road footage playing on the laptop in front of him. Wide. Three layers: him near, the screen middle, the window behind.

ANIMATION · KRISTIYAN

The screen content is composited afterwards so the edit can change what is on it.

MANAN

Voice over. "Same legs. Same road. Same everything." The screen shows his own recording from 5.5, not a drawing.

The wall

CAMERA · VENKATESH

SETUP G, closer. He is level with the recording and cannot get past it. Teeth, sweat, the effort completely real.

ANIMATION · KRISTIYAN

Nothing drawn.

MANAN

Nothing spoken. Let it run. The sound carries this: breath, chain, the room.



5.8 NEW · DRAWN + LIVE ACTION

Eyes closed

CAMERA · VENKATESH

SETUP G, close. He closes his eyes. Two seconds of nothing at all, just breath. Then his legs pick up, his eyes open, he is ahead of the recording, and he laughs.

ANIMATION · KRISTI JAN

A brief cut away to the drawn fibres lighting, three or four frames of the 6.4 artwork arriving early. Nothing is composited onto his leg and nothing glows on him. Drawn stays drawn.

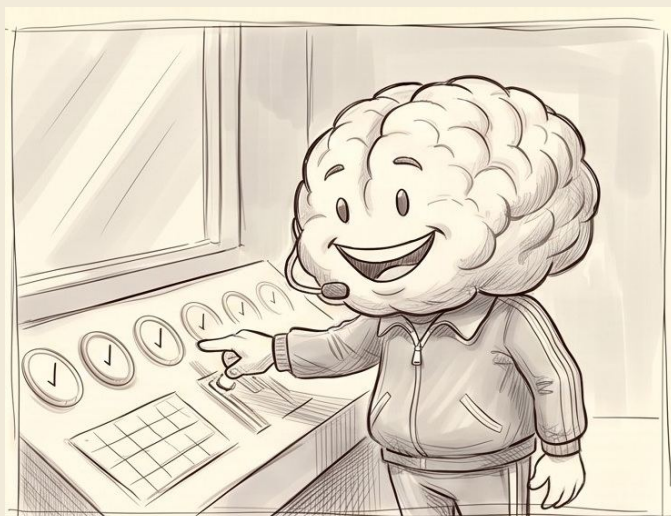
MANAN

Voice over, over the closed eyes. "Nothing about my legs changed."

Then, after he opens them: "Only what I believed they had left."

He never says the words attention, or breathing, or meditation. He closes his eyes, it works, he laughs.

THE RELEASE



6.1 DRAWN

The check comes back green

CAMERA · VENKATESH

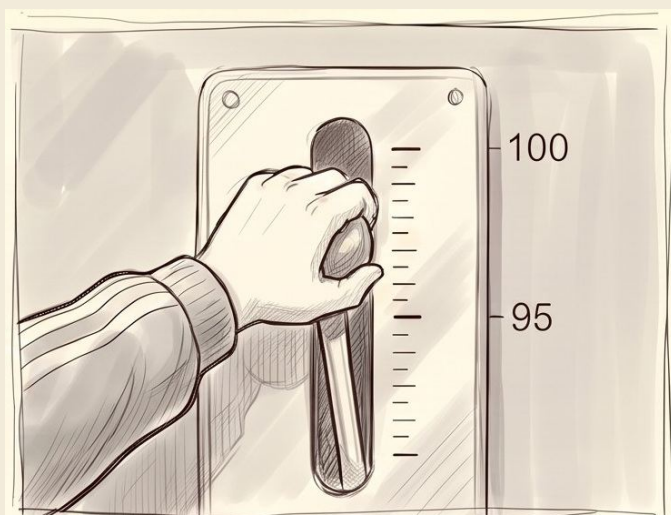
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

Coach Brain at the console running his safety check, every reading green. He chooses. He is not overpowered and not tricked, and this is the single most important gesture in the film.

MANAN

COACH BRAIN: "All right. Everything's holding. Let's give him a little more."



6.2 DRAWN

His hand on the lever

CAMERA · VENKATESH

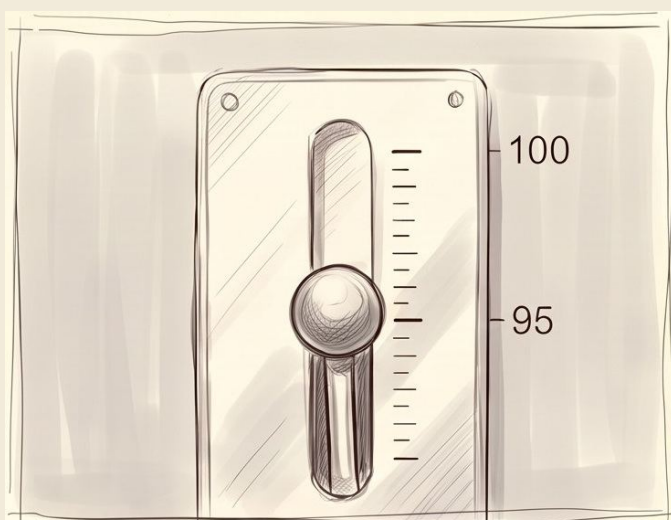
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The lever with his hand on it, and it must start LOW on the scale, well below 95. As boarded it already sits high, which makes the move across this panel and the next read as travelling downward and reverses the whole scene. Low here, higher in the next frame.

MANAN

Nothing under this.



6.3 DRAWN

Eased open, and never to a hundred

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The lever moves up and stops at 95. The gap of open track between the ball and 100 stays visible and is the moral architecture of the film.

MANAN

Caption, small: Never to one hundred.

Voice over. "More fibres recruited. Notice, still not all of them."



6.4 DRAWN

Fibres lighting

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

Muscle fibres lighting in scattered clusters inside a semi transparent leg. In sequence, never all at once, and never all of them.

MANAN

Voice over continues.



6.5 DRAWN

More of them, and still not all

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

More clusters lit, a clear proportion still dark. The reserve is inside the runner and it was always his. Nothing is given to him from outside.

MANAN

Nothing.



6.6 DRAWN

Bodies finally permitted

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

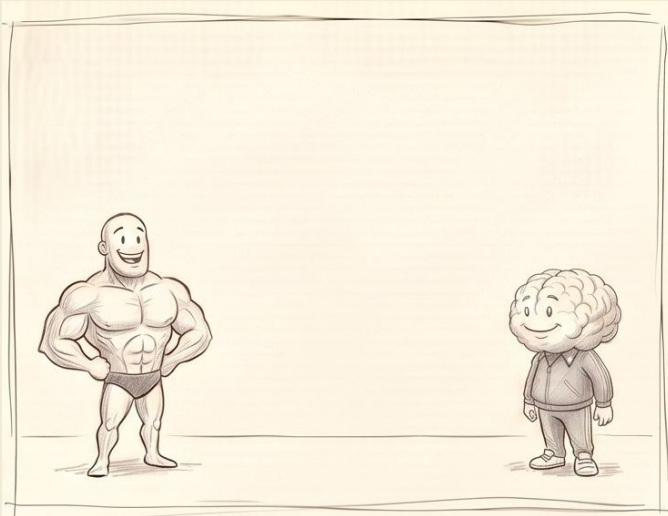
Traceur rooftop to rooftop, a dancer turning in the air, a swimmer leaving the wall. Each one higher in frame than the last. Rapid and rising. This is where the audience gets goosebumps.

MANAN

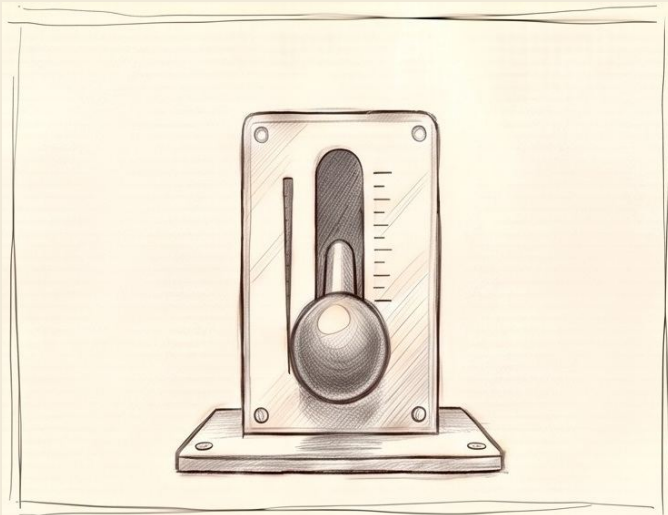
Voice over. "The brain didn't make new energy. It gave permission."

OPTIONAL, FIVE MINUTES: SETUP D, Manan jumping on the spot, arms out, laughing, high frame rate. Not boarded, costs almost nothing, gives the edit the option of putting him inside this.

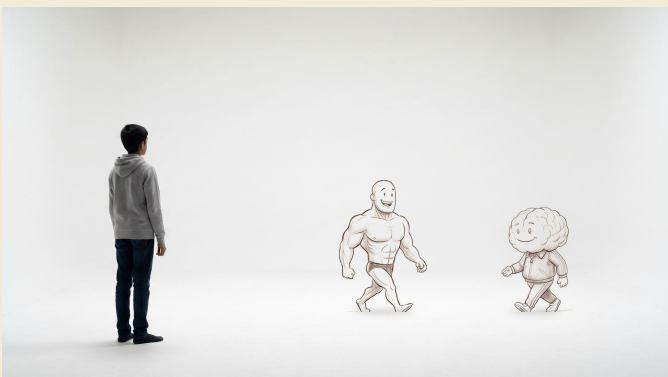
THE VERDICT



7.1 DRAWN



7.2 DRAWN



7.3 NEW · DRAWN + LIVE ACTION

Everything drains to white

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The Muscle and Coach Brain a long way apart in a white field, facing each other. Stillness after the release. Do not rush this.

MANAN

Nothing. The silence is doing the work.

The brake between them

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The lever alone in the white, standing between the two of them. The object they have been arguing about for a hundred years.

MANAN

Nothing.

They walk toward each other, and he is there

CAMERA · VENKATESH

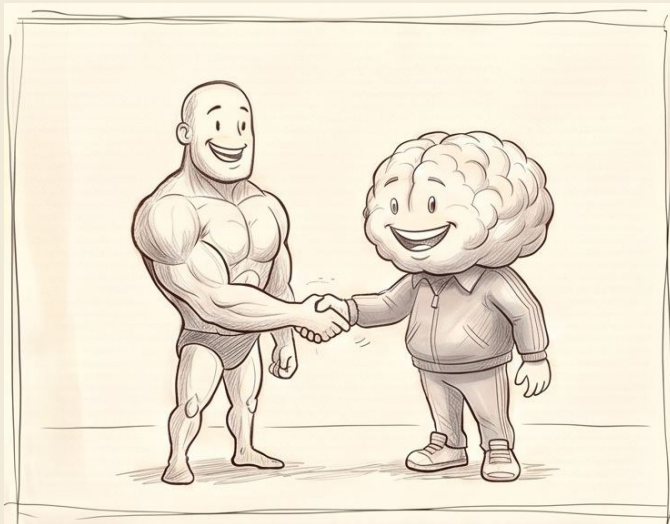
SETUP C. The white void, the same setup as scene 8, so those two scenes share one lighting state. He stands at the left, back to camera, watching.

ANIMATION · KRISTI JAN

The Muscle and Coach Brain are cut off their paper and placed in the same white field, standing on the same floor with the same contact shadows.

MANAN

Voice over. "Hill was right about the muscle. Noakes was right about the brain."



7.4 DRAWN

The handshake

CAMERA · VENKATESH

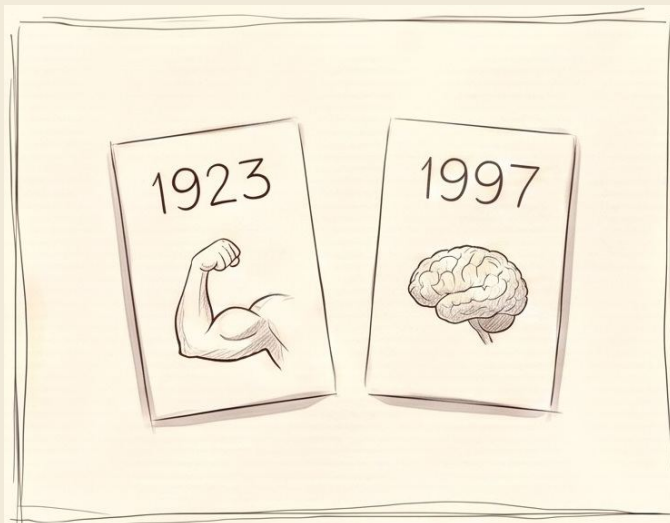
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

They shake hands. The answer to the question the film opened with, given as a gesture rather than as a statement.

MANAN

Voice over continues.



7.5 DRAWN

1923 and 1997

CAMERA · VENKATESH

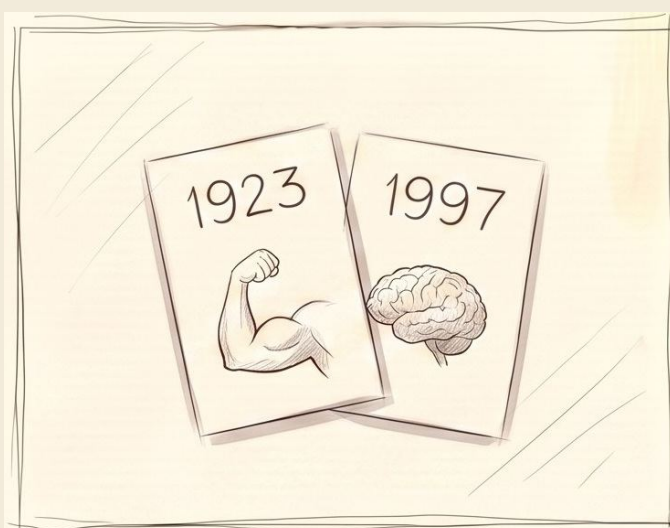
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

Two cards, an arm on one and a brain on the other, dated. Clean and plain.

MANAN

Voice over. "Today the evidence says both. And researchers are still working out exactly how."



7.6 DRAWN

Still being tested

CAMERA · VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The two cards overlapping in the white. The most credible seconds in the film, because it admits what is not yet settled.

MANAN

"Great ideas aren't accepted because they sound convincing. They're accepted because scientists keep testing them."

Manan's own line, word for word from his first draft.

THE INVITATION



8.1 DRAWN + LIVE ACTION

Alone, breathing

CAMERA · VENKATESH

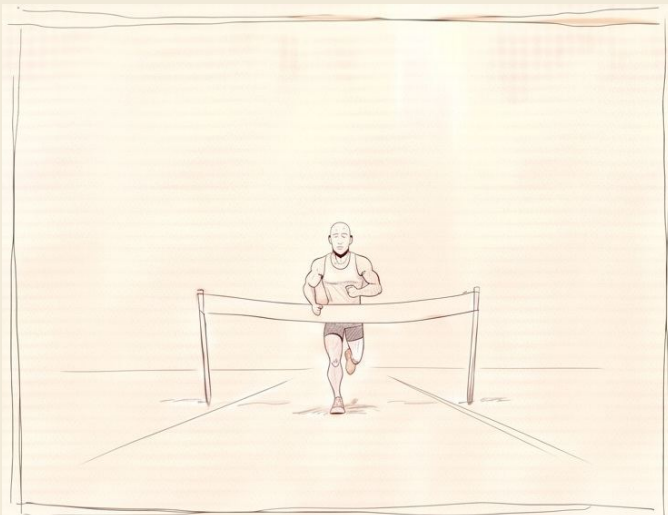
SETUP C. White void, flat even light from both sides, no modelling, no shadow on the backdrop. The brightest and calmest setup of the day. Roll a full unbroken minute and use the stillest twenty frames.

ANIMATION · KRISTI JAN

White all round him. Nothing drawn in this frame at all.

MANAN

Arms at his sides, eyes closed, simply breathing. No performance of any kind. Shot last, when he has stopped trying. The same gesture as 5.8.



8.2 DRAWN

The finish line

CAMERA · VENKATESH

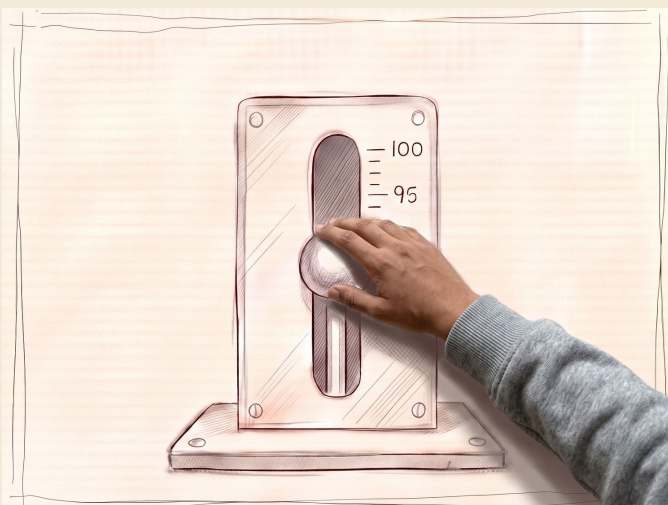
Nothing on the day. This frame is drawn.

ANIMATION · KRISTI JAN

The runner crossing, seen down the road from scene one. The film returns to where it started and the question has been answered.

MANAN

Nothing.



8.3 DRAWN + LIVE ACTION

His own hand on the lever

CAMERA · VENKATESH

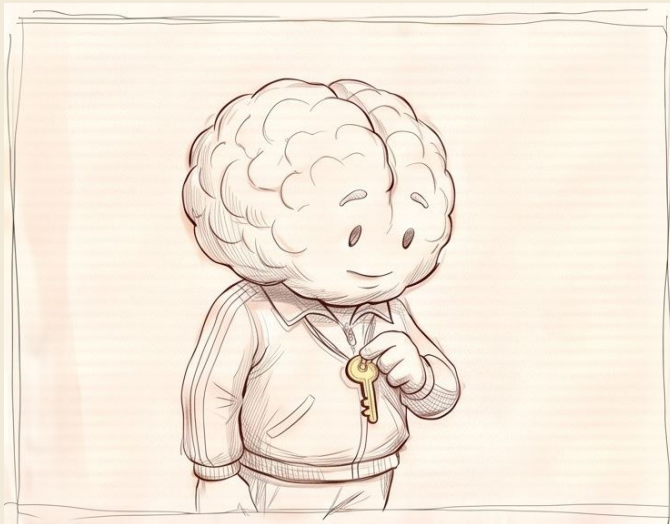
SETUP C, insert. His hand alone, resting on a real ball at chest height, so the fingers and the weight are right. A few seconds, held.

ANIMATION · KRISTI JAN

The lever drawn around his real hand. The ball sits at 95 with the short gap open above it.

MANAN

Just the hand. Steady, unhurried, no grip and no drama.



8.4 DRAWN

Coach Brain takes off the key

CAMERA • VENKATESH

Nothing on the day. This frame is drawn.

ANIMATION • KRISTI JAN

He lifts the small gold key from his own neck. No fanfare, no ceremony. He is handing over a job.

MANAN

Nothing.



8.5 DRAWN + LIVE ACTION

The key handed across

CAMERA • VENKATESH

SETUP C. Receiving at chest height, then looking up. Give him a real key so the hand knows what to do.

ANIMATION • KRISTI JAN

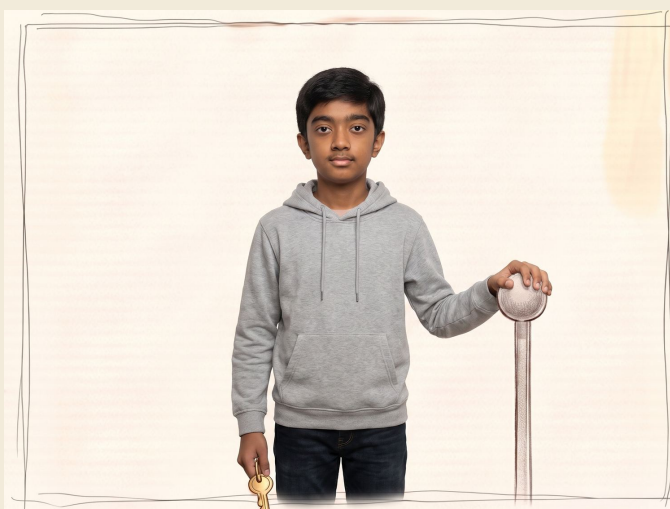
Coach Brain's drawn hand and Manan's photographed palm in one frame. The gold of the key is the only colour anywhere in the film.

MANAN

He takes it.

"The wall is real. But somebody set it."

Certain and unhurried, never triumphant. One sentence per take.



8.6 DRAWN + LIVE ACTION

Eyes open

CAMERA • VENKATESH

SETUP C. Wider, to lens, key in one hand and the other resting on the lever. Shoot the last line several times and let the last take be the tired one.

ANIMATION • KRISTI JAN

The lever beside him, the key in his hand. Then black, and the end card.

MANAN

"And what your brain believes is safe can be trained."

Then his own closing line, kept from his first draft:

"So the next time you watch an athlete find one last burst of speed, don't just wonder how strong their muscles are. Wonder what their brain believed was still safe."

END CARD

THE LIMIT IS A SETTING, NOT A WALL.