
FULL SAIL / COMICS WRITING

ZERO GRAVITY HEARTS

MOON MALL · ISSUE ONE

A promotional stunt loses its gravity, and a lunar shopping mall becomes a test of who takes charge.

INSIDE THE SAMPLE

01 THE SETUP

Buck sells the event; Sarah reads the risk

02 THE FAILURE

A spread and splash turn chaos into page rhythm

03 THE RESPONSE

Farney finds a manual lever inside the problem

The comic on the page

Moon Mall is a lunar shopping center. Buck turns a zero-gravity promotion into a spectacle; Sarah sees the danger before the crowd does. These six authored comic pages establish geography, panel size, balloon order, page turns, and an escalating visual gag. Repeated CRAFT annotations from the source are omitted here; panel descriptions, shot and size cues, lettering, captions, sound effects, and dialogue remain.

1. **FIRST PANEL = SETTING.** The first panel of any comic establishes the world. Before the reader meets a character, they need to know WHERE they are. Page 1 Panel 1 is the Moon Mall itself — the architecture, the dome, the lunar surface pressing against the glass. Buck is in frame but small; he is part of the setting, not yet the subject. The reader is oriented before they are introduced.
2. **PAGE = BEAT.** Each page tells a complete sub-story. P1 introduction, P2 complication, P3 peak + spark, P4 escalation, P5 splash, P6 response.
3. **PAGE-TURNS.** P1, P3, P5 are right-hand pages — they end on cliffhangers. P2, P4, and P6 are left-hand pages — they flow into the spread beside them. Pages 4–5 read together as a single shock spread.
4. **PANEL SIZE = PACING.** Small panels move fast (snap, beat, joke). Large panels move slowly (weight, reveal, take-in). Splash = stop. Each panel below has a SIZE line stating how big it should sit on the page and what pacing that creates. Placement on the page is part of the size — small panels stacked tight = staccato; one large panel = held breath.
5. **180° RULE.** The camera stays on one side of the line between two characters in any exchange. If a panel rotates, it's a neutral wide shot with no two-character dialogue line to cross. Every multi-panel scene has a CRAFT note naming the line.
6. **VOICE.** Buck = salesman declarations. Sarah = precise, parenthetical, official. Lionel = PR/brand-speak. Farney = plain, technical, observational. Candy = warm, deflective. Any line should be identifiable by the speaker alone.
7. **LETTERING GRAMMAR.** Bold = vocal emphasis. Em-dash (—) = interruption. Ellipsis (...) = trail-off. No balloon exceeds 25 words. Long thoughts are split into **CONNECTED BALLOONS** (joined bridge) for continuous speech or **DOUBLE BALLOONS** (separate, gap) when the gap is the beat.

PAGE ONE — RIGHT-HAND PAGE (5 panels)

PAGE BEAT: Introduce the world FIRST, then three archetypes — Buck (showman), Sarah (skeptic), Lionel (cheerleader). Ends on Lionel's megaphone cutting Sarah off. Page-turner.

LAYOUT: LARGE establishing P1 across the top half — THE SETTING. Three smaller panels (P2, P3, P4) stacked or tiered across the middle third — each one a quick beat introducing a face. LARGE P5 anchoring the bottom half, page-turner punch.

PANEL 1 — THE SETTING

SHOT: Wide establishing shot. Default camera — south, looking north. Slight low angle so the dome and lunar sky dominate the upper third of the frame.

SIZE: LARGE — top half of the page. Slowest read of the page. This is the first panel of the issue — the SETTING establishes everything before any character can. The reader must know WHERE before they are asked to care about WHO.

INT. MOON MALL — CENTRAL COURTYARD — LOWER LEVEL. The Moon Mall itself is the subject of this panel. Two levels of storefronts curve around a glass-domed courtyard. Above the dome, the grey lunar surface and the black starless sky press down through the glass — Earth visible as a small blue marble in the upper-right corner of the dome. Faint diagonal beams of light cut through the floor from the dome above. The architecture reads as 1970s shopping-mall optimism rendered in lunar-prefab materials — curved railings, terrazzo flooring, planters with low-gravity ferns drifting slightly upward.

In the middle distance — small in frame, NOT the subject — BUCK DELUCA (mid-20s, Port Sports polo, hands on his hips) surveys his event setup. Floating demo balls drift at chest height around him. Magnetic sneakers stacked on a folding table. The PORT SPORTS ZERO-GRAVITY HEARTS EVENT banner strung between two display poles, slightly crooked. The viewer's eye finds Buck only after taking in the room.

SFX: whoooooom — (the mall's gravity system running normally, low and steady)

CAPTION: Moon Mall. Central Courtyard. Lower Level.

CAPTION: The only shopping center on the lunar surface.

CAPTION: BUCK DELUCA, manager of Port Sports, has personally guaranteed today's event will be the most talked-about in mall history.

CAPTION: He has said this to six different people.

PANEL 2

SHOT: Medium shot, low angle — Lionel from below. Now we move IN on a character; the setting has been established.

SIZE: MEDIUM — middle tier, left. Standard pacing. The reader meets the second character.

Upper-level railing directly above the courtyard. LIONEL MARSH — late 50s, blazer one size too big — leans on the railing looking down. Arms spread. Satisfied.

CAPTION: Moon Mall. Upper Level.

CAPTION: Lionel Marsh. Moon Mall General Manager. Already calculating foot traffic.

Lionel: Beautiful. I'm seeing buzz. Brand synergy.

Lionel: I'm seeing Moon Mall associated with the word innovation for the first time in six years.

Lionel: Buck — I don't know how you pulled this together.

PANEL 3

SHOT: Medium shot, three-quarter angle.

SIZE: MEDIUM — middle tier, right. Silent panel — the size lets the reader hold on to Sarah's face for a beat before the dialogue resumes.

Back to the lower level. SARAH CHEN — mid-30s, head of mall security, radio in one hand, tablet in the other — walks in through the south entrance arch. She stops the moment she sees the setup. Slow breath.

CAPTION: Moon Mall. Central Courtyard. Main Entrance (South).

CAPTION: Sarah Chen. Head of Security. She has seen Buck's ideas before.

PANEL 4

SHOT: Classic two-shot. Buck and Sarah, profile, same height.

SIZE: MEDIUM — middle to lower-middle band. Standard two-shot pacing — the relationship lands at normal speed.

Buck has turned to face Sarah, demo ball humming in his hand. Sarah hasn't moved.

SFX: fwwwm — (the demo ball, near Buck's hand)

Buck: Sarah. Perfect timing. You're going to want to see this.

Sarah: I'm already seeing it. Do you have a safety permit?

Buck: I have a vision.

PANEL 5 — PAGE-TURNER

SHOT: Same two-shot as Panel 4, tighter on the faces.

SIZE: LARGE — bottom half of the page. Slow read. The argument needs ROOM for five balloons plus Lionel's megaphone interruption; the size is also the page-turn beat — big panel at the bottom hands the reader a held breath as they flip.

The argument escalates and gets cut off from above.

Sarah: A safety permit. The rectangular piece of paper from the city office. Did you file one?

Buck: I felt enthusiasm. Which is basically—

Sarah: It is basically nothing. It is not a permit.

Buck: We can talk about the paperwork after the event.

Sarah: We are going to talk about it right—

Lionel (OFF PANEL) (ELECTRONIC / MEGAPHONE): Five minutes, people! Doors open in five!

SFX: KRSHHH — (megaphone crackling from the upper level — upper-right corner)

PAGE TWO — LEFT-HAND PAGE (6 panels)

PAGE BEAT: Farney arrives with the warning nobody hears. Candy arrives with the candy nobody asked for. The problem is lit and ignored. Page flows rightward into Page 3.

LAYOUT: MEDIUM-LARGE P1 across the top third (Buck pitching). A staccato row of SMALL panels (P2, P3, P4) across the middle — Farney's noticing intercut with Buck's dismissal, panel size enforcing the rapid pacing. SMALL P5 ending Farney's beat. MEDIUM P6 closing the page with Candy and Sarah.

PANEL 1

SHOT: Wide shot — Buck working the crowd. Default camera.

SIZE: MEDIUM-LARGE — top third of the page. Slower pacing here lets the wonderful first thirty seconds breathe before things go small and fast.

Same courtyard, small crowd gathered toward the east side near the demo table. A child reaches toward a floating ball.

CAPTION: Moon Mall. Central Courtyard. Event Floor.

SFX: fwoooooom — (a demo ball rising)

CAPTION: To be fair, the first thirty seconds are wonderful.

Buck: Zero-gravity sports technology. Right here in Moon Mall. Tested. Ready. The future of athletic performance starts today.

PANEL 2

SHOT: Medium shot. Default camera.

SIZE: SMALL — fast read. The warning enters quietly and almost slides past — the panel size IS the audibility of the warning.

Behind the crowd, against the east wall — FARNEY KOWALSKI wheels a supply cart past the Port Sports storefront. He slows when he passes the gravity control panel. The indicator light flickers.

CAPTION: Moon Mall. Port Sports Wall (East), Maintenance.

SFX: tik — (the indicator light, one pulse)

CAPTION: Farney Kowalski. Maintenance. Twelve years. He notices things.

PANEL 3

SHOT: Close-up over Farney's shoulder onto the panel.

SIZE: SMALL — fast. Tight close-upbeat. Three short attempts in one balloon read in one fast pulse.

Farney crouches close. A hairline crack runs along the power coupling. The light pulses again. He looks back over his left shoulder toward Buck, visible through the crowd.

SFX: tik-tik — (the light, less steady)

Farney: Hey. Buck — Hey.

PANEL 4

SHOT: Medium shot — Buck foreground.

SIZE: SMALL — fast. The speed of the dismissal IS the joke. Buck rejects Farney before the reader even fully registers him.

Cut to Buck mid-demo, body still angled east toward the crowd. He tosses a dismissive hand back through the air without looking. Never breaks his pitch.

Buck: Not now, Farney. I'm literally working.

Farney (OFF PANEL): That's what I'm trying to—

Buck: Farney.

PANEL 5

SHOT: Medium close-up — Farney and the panel together.

SIZE: SMALL — fast. The gap between Farney's two balloons is the beat of realization — a small panel keeps it tight.

Back to the wall. Farney stands up, sets one hand flat on top of the panel like he's checking a pulse. The light stutters.

SFX: tik... tik-tik-tik... (irregular — across the top)

Farney: That coupling is not okay.

Farney: ...That coupling is not okay.

PANEL 6

SHOT: Classic two-shot. Candy and Sarah, three-quarter angle, both faces visible.

SIZE: MEDIUM — bottom third. Wider after the staccato middle row — pacing slows, page closes on a five-balloon character beat.

Lower-level concourse near the Sweet Tooth side (west). CANDY OKAFOR arrives with a tray of heart-shaped moon candies in gold cellophane. Sarah is already on the floor.

CAPTION: Moon Mall. Sweet Tooth Side of the Concourse (West).

CAPTION: Candy Okafor. Sweet Tooth. She showed up ten minutes early. She always does.

Candy: Promotional candy! Heart-shaped, moon-dusted, and I made too many — so everyone is getting some.

Sarah: Candy. Please tell me you filed a vendor participation form.

Candy: I brought a lot of extra candy.

Sarah: That is not what I asked.

Candy: ...There's one with your name on it.

PAGE THREE — RIGHT-HAND PAGE (6 panels)

PAGE BEAT: The event works. Buck wins his moment with Sarah. The corner sparks. Page-turner leads into the chaos spread.

LAYOUT: MEDIUM-LARGE P1 across the top third (event at peak). MEDIUM P2 (Lionel's megaphone). A row of three SMALL panels (P3, P4, P5) — the split two-shot beat between Sarah and Buck, fast intimate pacing for the page's emotional pivot. LARGE P6 anchoring the bottom — the page-turner spark, slow read.

PANEL 1

SHOT: Wide shot — event at full swing.

SIZE: MEDIUM-LARGE — top third. Slower so the reader feels the wonderful peak before the page turns intimate.

Buck launched a full meter into the air on the zero-gravity pads, tossing a floating ball in a long arc to a volunteer.

CAPTION: Moon Mall. Event Floor.

SFX: WHOOOOSH — (along the arc, upper-left to upper-right)

CAPTION: For forty-seven seconds, the event is exactly what Buck promised.

CAPTION: Buck is keeping count.

PANEL 2

SHOT: Medium shot, low angle.

SIZE: MEDIUM — standard pacing for Lionel's loud beat. The megaphone balloon needs room.

Upper level. Lionel at the railing with an actual megaphone, leaning over the courtyard.

CAPTION: Moon Mall. Upper Level.

SFX: KRSHHH-KLIK — (the megaphone)

Lionel (ELECTRONIC / MEGAPHONE): Ladies and gentlemen — Moon Mall! The safest shopping destination on the lunar surface! Safe! Certified! Spectacular! This is us, people!

PANEL 3

SHOT: Medium close-up — Sarah.

SIZE: SMALL — fast, intimate. Three SMALL panels in a row (P3, P4, P5) create the emotional staccato of Sarah-Buck-Sarah.

Sarah was at the crowd's edge. Arms crossed, but her weight has shifted. Something is moving through her expression; she's working to keep off her face.

Sarah: Okay. It's possible he didn't completely...

Sarah: ...okay, it's not terrible.

PANEL 4

SHOT: Medium close-up — Buck upside down mid-air.

SIZE: SMALL — fast. The size IS the punchline. A small panel hits like a one-liner — 'Told you ', Lands, and we're already on the next beat.

Mid-air. Buck spins slowly, upside-down for half a second. He catches Sarah's expression from above.

Buck: Told you.

PANEL 5

SHOT: Medium close-up — Sarah.

SIZE: SMALL — fast. Completes the Sarah-Buck-Sarah staccato. The turn-away gesture reads in one fast beat.

Sarah is on the floor. She looks away immediately. Finds a spot on the opposite wall and stares hard. The only moment in the issue, she lets him win.

Sarah: You're still getting written up for the permit.

PANEL 6 — PAGE-TURNER

SHOT: Wide pull-back — full courtyard. Neutral establishing — camera rotates to the SOUTHEAST corner, so the east wall sits frame-LEFT/bottom-LEFT.

SIZE: LARGE — bottom third or more. Slow read. The page has been moving FAST (three small panels in a row) — the size of P6 SLAMS the brakes on the pacing, forces the reader to take in the whole courtyard, and lets the bottom-right spark sit on the page as the turn beat.

Buck mid-air, crowd delighted, Candy handing candy bags to kids. Everything looks fine. In the BOTTOM-LEFT corner, the gravity control panel arcs blue-white electricity between the cracked coupling and the wall housing.

SFX: tssszzzt — (the coupling arcing — bottom-right, pulling the eye to the page-turn corner)

PAGE FOUR — LEFT-HAND PAGE / LEFT HALF OF PAGES 4-5 SPREAD (6 panels)

PAGE BEAT: Chaos builds. This page is the LEFT side of the 4-5 facing spread — the reader sees Pages 4 and 5 together. Visual energy pulls rightward INTO the splash.

LAYOUT: SMALL P1 (kickoff) and MEDIUM P2 stacked top-left — quiet then building. MEDIUM P3 (three shopper reactions). LARGE P4 (chaos shot — the panel that SLOWS the read for impact). MEDIUM P5 (Buck making it worse). MEDIUM-LARGE P6 (Sarah at the column — the visual anchor that releases the eye RIGHT into the splash on Page 5).

PANEL 1

SHOT: Tight close-up — a candy wrapper lifting off the floor.

SIZE: SMALL — fast. Quiet kickoff. Small panel, soft SFX — the catastrophe begins almost without sound.

Near the base of the east wall. A gold cellophane candy wrapper lifts silently off the tile and drifts upward.

CAPTION: Moon Mall. Near the Port Sports Wall (East).

SFX: shhhhf — (along the wrapper's path, upward)

CAPTION: It starts small. It always starts small.

PANEL 2

SHOT: Wide shot — the airspace filling.

SIZE: MEDIUM — standard. The escalation is now visible but not yet alarming. Pacing builds.

A Port Sports ball. Three hats. A paper cup. Shopping bags are straining upward. The airspace is filling with things that have no business being airborne.

SFX: Hwwwwwwmmmm — (along the diagonal)

PANEL 3

SHOT: Medium wide — three shoppers reacting.

SIZE: MEDIUM — standard. Three speakers + four balloons need room without crowding.

Confusion spreading. Three shoppers, three reactions.

SFX: FWUMP — (display rack lurching off the wall — bottom-left)

Shopper 1: Why is my hat—

Shopper 2: My coffee. My coffee is floating.

Shopper 2: I paid six lunar credits for that coffee.

Shopper 3: Is this part of the event?

PANEL 4

SHOT: Wide chaos shot — rack tearing free, shoppers rising.

SIZE: LARGE — the second-biggest panel on the page after the splash next door. SLOW read. The reader needs time to take in the scale of what is now happening; size = weight of the moment. Sits center-page so the eye can't miss it.

The display rack tears completely free from the east wall and begins rising. Shoppers near the courtyard center lose contact with the floor.

SFX: CRAACKLE — (sharp electric burst, near the east wall)

SFX: CLANG — (display rack scraping free, middle)

Lionel (OFF PANEL): Buck — BUCK — what is happening?!

PANEL 5

SHOT: Medium shot — Buck weightless, mid-action, making it worse.

SIZE: MEDIUM — standard. Buck's two-balloon failure beat doesn't need extra size; the joke is the SFX between the balloons.

Buck grabs a floating display rack and uses it as an accidental lever — knocking it into the banner support pole, sending more gear upward.

SFX: WHAM — (impact point on the right)

SFX: CRASH — (upper-right, gear tumbling out of frame)

Buck: I've got it — I've got it —

Buck: — I do not have it. I do not have it at all.

PANEL 6

SHOT: Medium shot — Sarah anchored at the support column. The first stable image in twenty seconds.

SIZE: MEDIUM-LARGE — bottom band. Slows the chaos for one weighted beat. Sized so Sarah feels like a visual anchor — the still point — and so the panel's right edge LITERALLY flows the eye onto Page 5's splash.

Sarah at the NORTH support column, one arm hooked through the bracket. Hand signals to security. Voice even. Her outstretched arm pulls the reader's eye rightward into the splash on Page 5.

CAPTION: Moon Mall. North Support Column.

SFX: SKREEE — (emergency alarm)

Sarah: Security — courtyard, now. Everyone against the walls and toward the side corridors. Hold on to something solid. Move calmly.

Sarah: I said calmly.

PAGE FIVE — RIGHT-HAND PAGE / RIGHT HALF OF SPREAD — SPLASH (1 panel)

PAGE BEAT: Disaster fully realized. The splash is silent — no dialogue balloons. In American comics a splash earns its power by going quiet at the loudest moment. Two captions at the bottom-right aim the reader to flip to Page 6.

LAYOUT: FULL-PAGE SPLASH — single image fills the entire page. The slowest possible pacing: the page itself becomes one panel. Reader holds for as long as they want before turning.

PANEL 1 — FULL PAGE SPLASH

SHOT: Full-page splash — the whole courtyard, both levels, every named character in frame.

SIZE: FULL SPLASH — entire page. Maximum slow read. The biggest panel in the issue. Placement = the whole right page of a facing spread, which means the reader sees Page 4's escalation and this disaster in a SINGLE view when the spread opens.

INT. MOON MALL — CENTRAL COURTYARD — BOTH LEVELS. The full vertical space is visible — lower-level floor at the bottom, the open airspace filling the middle, upper-level railings at the top, the dome above.

BOTTOM — Sarah at the north support column, one arm hooked through the bracket. The stillest thing in the image.

MIDDLE AIRSPACE — Port Sports balls in a loose helix. A weight rack turning end-over-end. A mannequin rotating past a string of balloons. Heart-shaped Sweet Tooth candies scatter like gold confetti.

UPPER-LEFT RAILING — Farney, both hands locked on the railing, feet floating out behind him. Looking UP at the manual shutoff switch inside the floating display structure.

UPPER-RIGHT AIRSPACE — Candy, one arm outstretched toward her supply case as the silver canister of experimental adhesive tumbles free.

NEAR THE TOP — Buck. Tangled in the banner by one arm and one ankle, hanging upside down above all of it.

UPPER CORNER RAILING — Lionel, pressed flat against the railing, feet slightly off the floor, megaphone still in hand. Watching.

SFX: SKREEE-SKREEE — bottom, alarm cycling

SFX: shhhhhff — lower-mid, candy wrappers spiraling

SFX: CLANG CLANG — mid-level, signs colliding

SFX: fwwwm fwwwm — scattered, demo balls

SFX: WHOOOOSH — upper third, near Buck in the banner

SFX: KRSHHH — upper corner, Lionel's megaphone

CAPTION: This is the part Buck leaves out when he tells the story later.

CAPTION: He will tell the story later.

PAGE SIX — LEFT-HAND PAGE (6 panels)

PAGE BEAT: Response begins. Sarah leads. Lionel attempts spin and is shut down. Buck tries and fails. Farney does the math and accepts the climb. End of the issue's first half.

LAYOUT: MEDIUM P1 re-establishing the floor after the splash. SMALL P2 (Lionel moving) then MEDIUM P3 (the dialogue cut-off) stacked together — pacing settles. MEDIUM P4 (Buck CLUNK joke). SMALL P5 (Farney readout) and MEDIUM-LARGE P6 (Farney's three-beat decision, page closer) stacked at the bottom — small-then-large pacing lands the closing decision with weight.

PANEL 1

SHOT: Wide re-establishing shot. Default camera.

SIZE: MEDIUM — top band. Standard pacing returns after the splash. The reader needs to reorient in the courtyard.

Sarah at the NORTH support column is guiding shoppers' hand-over-hand toward the side corridor exits.

CAPTION: Moon Mall. North Support Column / Corridor Exits.

SFX: SKREEE-SKREEE — (alarm)

Sarah: Side corridors only. Both hands on the wall. Do not stop to record this.

Sarah: I see you recording. Stop recording.

PANEL 2

SHOT: Medium shot — Lionel pulling himself along the upper railing.

SIZE: SMALL — fast. Lionel in motion, mid-sentence — small panel keeps the pace moving toward Sarah's cut-off in P3.

Upper level, east railing. Lionel hand-over-handing toward the emergency intercom panel on the east wall.

CAPTION: Moon Mall. Upper Level — East Railing.

SFX: creeeak — (along the railing)

Lionel: Sarah — listen. Before this gets out ahead of us — if we frame the narrative correctly—

PANEL 3

SHOT: Over-shoulder two-shot — Sarah and an elderly shopper, Lionel OFF PANEL from above-right.

SIZE: MEDIUM — middle band. Five balloons need room. The size lets Sarah's snap land with authority without rushing.

Lower level — south corridor. Sarah guides an elderly shopper with an enormous tote bag toward safety. Not looking up.

CAPTION: Moon Mall. South Corridor Exit.

Sarah: Lionel. I am controlling the people.

Sarah: You can control the narrative when the people are on the floor.

Lionel (OFF PANEL): — as an immersive, next-generation lunar retail experience —

Sarah: Lionel.

Lionel (OFF PANEL): Right. Yes. People first.

PANEL 4

SHOT: Medium shot — Buck mid-air on the cable, heading wall-ward.

SIZE: MEDIUM — standard. Needs room for two balloons AND the CLUNK SFX between them. The SFX is the punchline; the size gives it room to hit.

Mid-level airspace. Buck has gripped a rigging cable from the event and is hauling himself toward the Port Sports control unit on the east wall.

CAPTION: Moon Mall. Mid-Level Airspace — Near the Port Sports Wall (East).

Buck: I can reach the main panel — I just need to — I almost—

SFX: CLUNK — (his face. On the wall. Right edge, between Buck's two balloons.)

Buck: That was my face. On the wall. That was my face.

PANEL 5

SHOT: Medium shot — Farney at the railing, looking down.

SIZE: SMALL — fast. Quick beat. Two small DOUBLE balloons read in one pulse.

Upper level, east railing. Farney was still gripping the railing, angling to read the automatic shutoff readout on the control panel below.

CAPTION: Moon Mall. Upper Level — East Railing, Above the Control Panel.

SFX: bzzzt... bzzzt... (the dead readout — lower-right)

Farney: Automatic shutoff is gone.

Farney: It's not coming back on its own.

PANEL 6

SHOT: Same camera as Panel 5 — only Farney's head has tilted UP.

SIZE: MEDIUM-LARGE — bottom band, page closer. The decision needs WEIGHT. After the small/fast P5, the size of P6 slows the reader down so Farney's three-beat resignation lands. The largest panel on the page; the issue's first half closes on it.

Farney's eyeline shifts UP. The display structure drifts near the top of the dome — a heavy mass of loose panels and disconnected arms. The manual shutoff lever is in there. He has decided. He is not thrilled.

CAPTION: Moon Mall. Upper Dome — The Floating Display Structure.

SFX: GROAN — (near the structure)

SFX: krkkk — (a bracket cracking loose)

Farney: There's a manual lever.

Farney: It's in there.

Farney: ...Of course it's in there.