LOW TIDE STORIES · PRE-PRODUCTION BOARD

P1 Piece 1 · music only, no voice-over

THE PIRATE'S LAW

A young pirate is left alone on a sinking ship, with no idea what's coming. When the kraken rises, he stands his ground and looks it in the eye.

Draft for your approval · June 2026

This board is the plan for your video before it goes into production: the story it tells, what we want viewers to feel, where the idea comes from, how it will look, and every shot as a still. If something doesn't feel right, we change it now, while it only takes minutes. Once you give the OK, we move to video.

YOU ARE HERE

1 · THE IDEA | 2 · THE PLAN IN PICTURES | **3 · YOUR APPROVAL** | 4 · VIDEO, EDIT AND SOUND | 5 · DELIVERY

Shot 04 · face to face with the kraken

ZONE 1

CONCEPT

The story the video tells, who we're telling it to and what we want it to achieve.

THE STORY

YOUR VIEWER'S LIFE AND PAIN

Sometimes everything sinks at once: a project, a relationship, a chapter of your life. You look around for help and there's no one left on board. Your viewer knows that feeling: the loneliness, the fear of what's coming and the temptation to wait for someone to come to the rescue. Almost nobody talks about that moment. This video does.

THE CONCEPT

WHAT WE WANT THEM TO FEEL

First, vertigo: loneliness, fear and uncertainty in the middle of the sea. Then the reality check: nobody is coming to save you. And finally, strength: refusing to run from the problem, looking it in the eye and thinking "my turn." No sermons and no words: the music, the heartbeat and the slow motion tell the story.

THE GOAL (CTA)

WHAT THIS VIDEO IS FOR

It's a showcase piece, emotional and a little philosophical, made to connect rather than to sell. We want viewers to walk away with a knot in their stomach, save it and send it to someone going through the same thing. And we want a brand or an artist to see that their story can be told at cinema level and hit this deep.

THE AUDIENCE (ICP)

WHO WE'RE TALKING TO

People aged 18 to 35 going through a rough patch and tired of performative motivation. They grew up with Pirates of the Caribbean and One Piece, and what stops their scroll is an epic image set to music that gives them goosebumps. Behind that audience are the brands and artists looking for a cinematic piece with a soul of its own.

PIECE SPECS

FORMAT	16:9 landscape
DURATION	30 s
SHOTS	4 long shots that flow into each other
SOUND	Music, heartbeat and the sea. No voice-over
INSPIRED BY	Pirates of the Caribbean: At World's End
LEAD	A young pirate

ZONE 2

REFERENCE BANK

Where the idea comes from. Nothing is copied: these are the starting point for decisions on camera, light and rhythm.

FILM · PIRATES OF THE CARIBBEAN

At World's End (2007): the deck explodes in slow motion and the captain doesn't move. This is the scene the piece grew out of.

MOOD · FOG AND SEA

Ghost ships in the fog: a gray sea, cold light and a monster you can only sense.

THE KRAKEN

Tentacles closing around the ship like a wall.

ZONE 3

VISUAL DNA

The look every shot inherits.

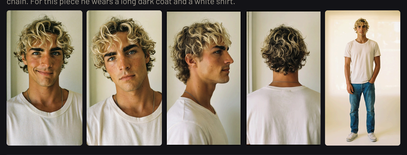
ABYSS	NULL	SEA	FOG	MIST	WOOD	SKIN AND HAIR
#021214	#283032	#455B5C	#B7BDA8	#9A4BAF	#534237	#B56456
Shadows and background	The ship and the coat	The water	Sky and fog	The highlights	Deck and helm	The pirate, the only warmth

An almost monochrome palette: greenish sea-and-fog grays across most of the frame. The only warm notes are the pirate (skin and hair) and the ship's wood. Colors pulled from the frames themselves.

CAMERA WORK	16:9. Long shots that flow into each other without cuts: the camera slowly closes in and ends up behind the pirate, who looks small against the monster. Slow motion at the climax.
LIGHT	An overcast, foggy day: flat, cold light, with no sun and no shadows. Sea and sky melt into the same gray.
TEXTURE	Thick fog, wet wood, worn leather, splinters and water bursting in slow motion, with film grain.
AESTHETIC	Realistic pirate cinema, like Pirates of the Caribbean, but desaturated. The kraken is gray like the sea, so the monster becomes part of the landscape.
MOOD	Quiet tension and loneliness. There's fear, but nowhere to run, and the calm of someone whose mind is already made up.

THE LEAD · THE YOUNG PIRATE

An original character with the same face in every shot: sun-bleached blond curls, dark eyebrows and a silver chain. For this piece he wears a long dark coat and a white shirt.



EXPLORATION · THE KRAKEN

Early versions of the monster, in red and with the deck torn apart. The final one is gray, the color of the sea.

ZONE 4

SCRIPT AND SHOT LIST

A music-driven piece with no voice-over: a soft melody, the heartbeat and slow motion tell the story. About 30 s in three parts; the shots are long and flow into each other without cuts. Each shot comes with its image, what we see, how the camera moves, how long it lasts and how it sounds.

EXT exterior INT interior ☐ leave a comment on the shot: OK, or what you'd like to change

PART 1

AT THE HELM

0:00 to 0:10 · 1 shot

The pirate, alone at the helm amid the fog and the wreckage. He looks around: no one is left.

01 · EXT 10 s

THE PIRATE AT THE HELM

WE SEE
The pirate at the helm among splinters floating in the air. The ship is wrecked and the crew is gone.

CAMERA
Opens wide and slowly pushes in as he gets up and looks around.

WE HEAR
Wind, creaking wood and the melody coming in very softly.

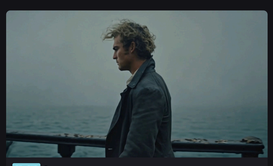
☐ Approved

PART 2

THE RAIL

0:10 to 0:19 · 1 shot

At the rail, looking out to sea: fog and nothing else. Something moves under the water.



02 · EXT 9 s

AT THE RAIL

WE SEE
The pirate in profile at the rail, facing a gray sea that melts into the fog.

CAMERA
The shot travels from the helm to the rail without a cut and slowly turns until we see the sea.

WE HEAR
The sea, the heartbeat and a dull thud under the water.

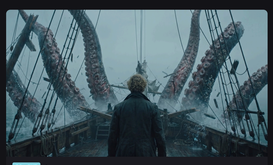
☐ Approved

PART 3

THE KRAKEN

0:19 to 0:30 · 2 shots and title

The kraken surrounds the ship. The pirate holds his ground and faces it, his back to camera. Cut to black and title.



03 · EXT 4 s

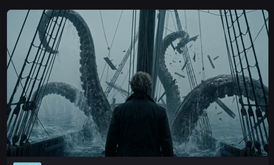
THE KRAKEN SURROUNDS THE SHIP

WE SEE
The tentacles rise from the water on both sides of the ship. The pirate, seen from behind, in the middle.

CAMERA
A slow orbit around behind the pirate until we see him from the back.

WE HEAR
The heartbeat speeds up; the water bursts and the wood splinters.

☐ Approved



04 · EXT 4 s

FACE TO FACE

WE SEE
The pirate, small and still, in front of the monster. Splinters and water in the air.

CAMERA
From behind, almost locked off, with a slight push-in and slow motion.

WE HEAR
The music at its peak, in slow motion.

☐ Approved

TITLE 3 s

THE PIRATE'S LAW

WE SEE
Black. The title in white.

CAMERA
Static.

WE HEAR
Silence, just the sea.

☐ Approved

SIGN-OFF

YOUR APPROVAL

What you decide now and what happens next.

WHAT YOU APPROVE NOW

The story, the look and the 4 shots as stills. This is the cheap part: changing a shot here takes minutes, not a day on set.

HOW TO SIGN OFF

Open the link and leave a comment on each shot: OK, or what you'd like to change. If everything works for you, a simple "go ahead" is enough.

WHAT HAPPENS NEXT

We animate shot by shot, cut it to the music and sound, grade it and add grain, and I deliver the piece in 16:9 (plus vertical, if you need it). From this point on, every change costs hours, which is why we approve first.