A TOWB NARRATIVE BRAND FILM

When home can't wait.

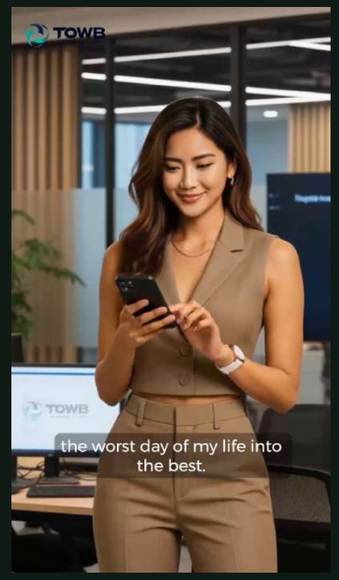
An urgent call.
A way to help from afar.

An urgent family call interrupts Aira's workday. A colleague's recommendation turns the story toward TOWB and a reassuring return to home.

Source frames, exact edit timing, original English dialogue, on-screen copy and production notes.

70.54 SEC / VERTICAL 9:16 / 29.97 FPS







SOURCE FRAMES / AIRA, THE PHONE, THE REVEAL

SOURCE RESOLUTION / 1080 x 1920 px

01 / WHY THIS FILM WORKS

Give the transfer a human reason.

The film follows Aira from an alarming call to a moment of relief. Her work setting, her mother's voice and a colleague's recommendation connect the service to a specific family need.

01

Make the stakes personal

The introduction establishes Aira's Thailand-Japan connection. Her mother's urgent request gives the story a clear emotional problem and a reason to act.

02

Let the recommendation help

The co-worker first shares the scene, then addresses the viewer. His explanation bridges Aira's worry and the following phone interaction.

03

Resolve the family thread

Aira's smile and her mother's thank-you complete the emotional change. The guardian reveal and animated end card carry that resolution into the brand close.

CORE IDEA / CREATIVE INTERPRETATION

Helping from a distance begins with a clear next step.

02 / THE FILM AT A GLANCE

10 SOURCE SHOTS / 11 DETAIL BEATS

From the first call to the final mark.

SHOT	IN - OUT	DURATION	VISUAL FOCUS
01	00:00.000 - 00:03.770	3.770 s	**Aira introduces herself**
02	00:03.770 - 00:12.613	8.842 s	**The worst-day / best-day hook**
03	00:12.613 - 00:19.553	6.940 s	**The urgent call from home**
04	00:19.553 - 00:26.827	7.274 s	**The problem after hours**
05	00:26.827 - 00:30.931	4.104 s	**A colleague notices**
06	00:30.931 - 00:37.971	7.040 s	**The TOWB recommendation**
07	00:37.971 - 00:45.546	7.574 s	**Phone use and visible relief**
08	00:45.546 - 00:55.422	9.877 s	**Service benefits while walking**
09	00:55.422 - 01:02.496	7.074 s	**Thanks and the guardian reveal**
10	01:02.496 - 01:10.537	8.041 s	**Animated logo and tagline**

SOURCE: thailand-horizontal.mp4 / 1080 x 1920 / 30000/1001 fps / 2114 frames / 70.537133 sec. Native canvas is portrait.
Frame indices begin at zero; out times are exclusive. Nine edit boundaries: seven exposed cuts and two blur-masked changes (f0378, f0586).
Shot 09 stays continuous. Its 58.058 sec marker (f1740) separates detail beats 09A and 09B for review.
All stills retain full source framing. Dialogue times are approximate; shot timing is calculated from source frame indices.

03 / STORYBOARD - SHOT 01

SEATED INTRODUCTION

Meet Aira

00:00.000 - 00:03.770 / 3.770 SEC



Frame at 00:01.335 / f0040



Frame at 00:03.170 / f0095

ACTION & PERFORMANCE

A woman in a tan sleeveless suit sits beside a desk and laptop, addressing camera. An upper-left caption introduces the character as Aira, from Thailand and working in Japan.

FRAMING & MOVEMENT

A stable three-quarter seated portrait includes the desk and open laptop at screen left. Bright windows and an office interior establish the setting around her.

STORY FUNCTION

Introduce the character and the cross-border context stated by the source.

CONTINUITY FOCUS

Keep the tan waistcoat and trousers, watch, jewelry and hairstyle consistent with the following workplace scenes. Preserve room for the introductory graphic.

ON-SCREEN GRAPHIC / SOURCE

SHE IS AIRA FROM / THAILAND / WORKING IN JAPAN

03 / STORYBOARD - SHOT 02

COFFEE COUNTER

A day with two extremes

00:03.770 - 00:12.613 / 8.842 SEC



Frame at 00:04.671 / f0140



Frame at 00:11.345 / f0340

ACTION & PERFORMANCE

Now standing beside a coffee counter, Aira holds a white cup and addresses the viewer. Her expression shifts between concern and emphasis as she gestures with her free hand.

FRAMING & MOVEMENT

A frontal medium view includes the coffee machine, framed wall art and cup. Her face and hand movements lead the recount within the counter setting.

STORY FUNCTION

Use the source worst-day/best-day hook to open the personal story.

CONTINUITY FOCUS

Retain the tan outfit and cup position while allowing expressive gestures. Keep the counter, coffee machine and source brand mark consistent through the recount.

SUBTITLE EXCERPTS / SOURCE

Today was both the worst / and best day of my life / My mom called me

03 / STORYBOARD - SHOT 03

PHONE CALL / COURTYARD

The urgent call from home

00:12.613 - 00:19.553 / 6.940 SEC



Frame at 00:13.680 / f0410



Frame at 00:18.852 / f0565

ACTION & PERFORMANCE

The woman presented as Aira's mother holds a phone to her ear in an ornate temple courtyard. She speaks with a tense expression, with a large guardian figure and decorated roofs behind her.

FRAMING & MOVEMENT

A frontal medium portrait keeps her face and phone clear against the detailed courtyard. The background architecture adds scale while the call stays the focus.

STORY FUNCTION

Deliver the source emergency request that creates the family problem.

CONTINUITY FOCUS

Preserve the blue outfit, patterned shawl, gold belt and courtyard setting for the later thank-you sequence. Keep the phone at the same ear during the call.

SUBTITLE EXCERPTS / SOURCE

Aira! Your dad needs emergency surgery / Please do something fast.

03 / STORYBOARD - SHOT 04

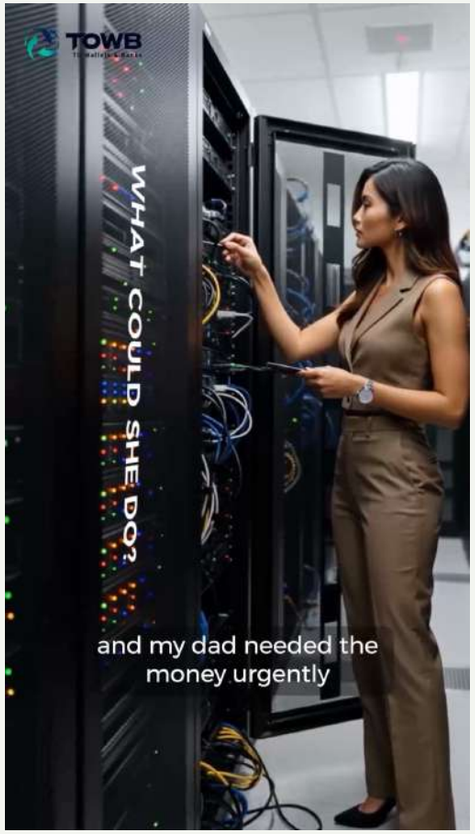
SERVER AISLE

The pressure at work

00:19.553 - 00:26.827 / 7.274 SEC



Frame at 00:21.522 / f0645



Frame at 00:26.193 / f0785

ACTION & PERFORMANCE

Aira stands beside an open server rack, holding a flat handheld device and a slim tool. She looks between her hands and the rack as the vertical question graphic emphasizes her predicament.

FRAMING & MOVEMENT

A full-body side view places her in a narrow aisle between server cabinets. Open doors, cables and equipment frame her while her hands provide the main movement.

STORY FUNCTION

Keep her at work while the source narration explains the urgency and lack of immediate options.

CONTINUITY FOCUS

Maintain the tan outfit, watch and black shoes, along with the rack doors and cable positions. Keep the vertical question separate from her hands.

ON-SCREEN GRAPHIC / SOURCE

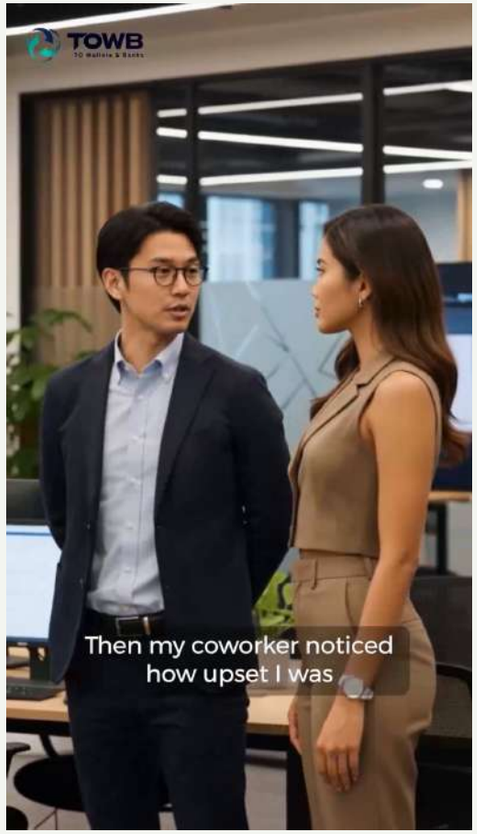
WHAT COULD SHE DO?

03 / STORYBOARD - SHOT 05

OFFICE TWO-SHOT

A colleague notices

00:26.827 - 00:30.931 / 4.104 SEC



Frame at 00:27.694 / f0830



Frame at 00:30.364 / f0910

ACTION & PERFORMANCE

A man in glasses and a dark jacket turns toward Aira beside office workstations. They face one another and exchange looks while the source narration describes his concern.

FRAMING & MOVEMENT

A medium two-shot places the colleague on screen left and Aira on the right. Desks, monitors and vertical wood dividers keep their conversation within the workplace.

STORY FUNCTION

Introduce the colleague who will offer the source recommendation.

CONTINUITY FOCUS

Preserve the opposing eyelines, screen positions and office background. Keep his glasses, dark jacket and light shirt consistent with the following closer shot.

SUBTITLE EXCERPTS / SOURCE

Then my coworker noticed how upset I was / and asked what was wrong

03 / STORYBOARD - SHOT 06

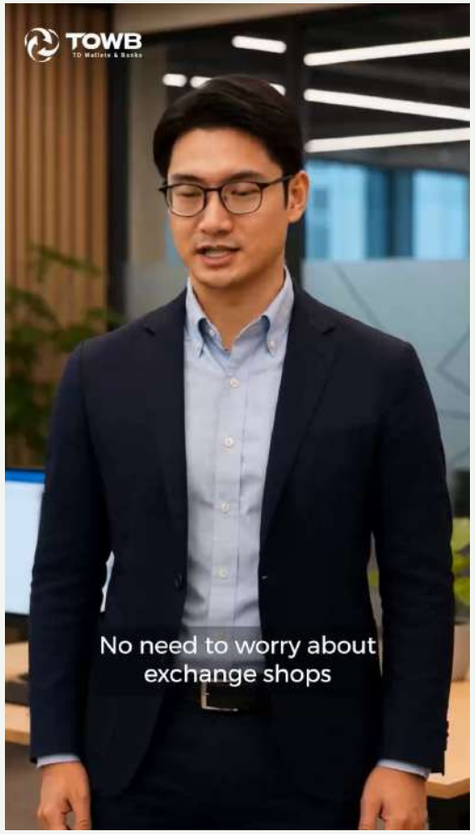
COLLEAGUE PORTRAIT

The recommendation

00:30.931 - 00:37.971 / 7.040 SEC



Frame at 00:32.032 / f0960



Frame at 00:36.036 / f1080

ACTION & PERFORMANCE

The colleague appears alone in a frontal office view and speaks toward camera. Small head and facial movements support his recommendation as the source subtitles introduce TOWB.

FRAMING & MOVEMENT

A medium frontal portrait isolates him from the previous two-shot. The same office, overhead lighting and wood dividers remain behind him.

STORY FUNCTION

Give the proposed service a clear introduction through the colleague.

CONTINUITY FOCUS

Match his glasses, jacket and shirt to the two-shot. Preserve the workplace lighting and leave the lower frame clear for the source subtitles.

SUBTITLE EXCERPTS / SOURCE

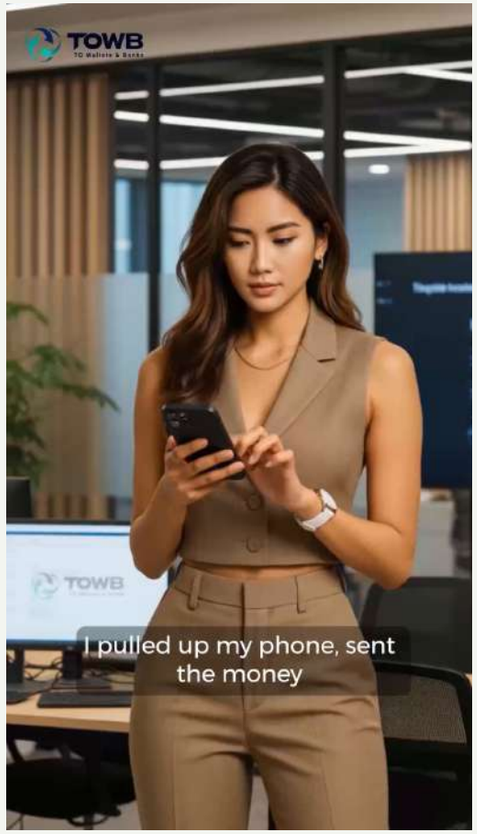
Why not use TOWB? / You can transfer money online any time. / No need to worry about exchange shops / being closed.

03 / STORYBOARD - SHOT 07

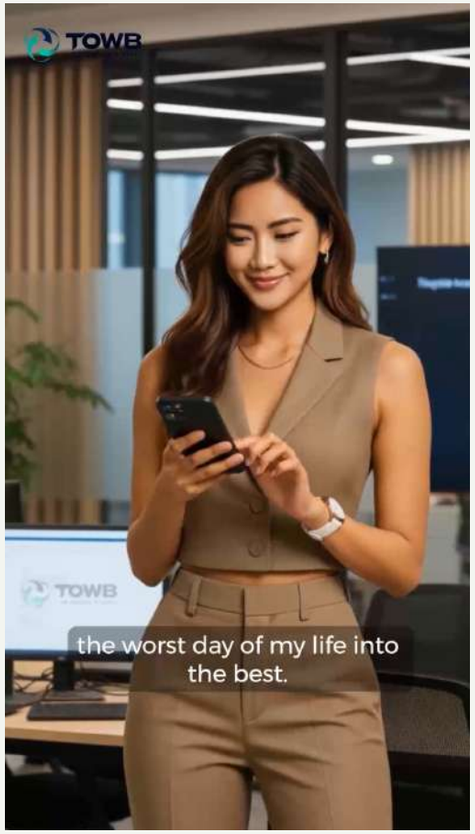
PHONE INTERACTION

From advice to phone action

00:37.971 - 00:45.546 / 7.574 SEC



Frame at 00:39.039 / f1170



Frame at 00:44.711 / f1340

ACTION & PERFORMANCE

Aira holds a dark smartphone and taps its screen while looking down. Her expression softens into a smile as the interaction continues in the office.

FRAMING & MOVEMENT

A medium frontal view retains her face, both hands and phone. Workstations and monitors connect the moment to the preceding conversation.

STORY FUNCTION

Translate the recommendation into visible phone interaction and an emotional response.

CONTINUITY FOCUS

Keep the phone orientation, tapping hand and office background consistent. Preserve the face-and-hands framing so the change in expression remains visible.

SUBTITLE EXCERPTS / SOURCE

I pulled up my phone, sent the money / TOWB turned / the worst day of my life into the best.

03 / STORYBOARD - SHOT 08

WALKING ADDRESS

The benefits in motion

00:45.546 - 00:55.422 / 9.877 SEC



Frame at 00:47.714 / f1430



Frame at 00:53.387 / f1600

ACTION & PERFORMANCE

Aira walks toward camera beneath a clear umbrella, continuing to address the viewer. Wet paving, other umbrella-carrying pedestrians and pink flowering branches surround her as the source subtitles present the service benefits.

FRAMING & MOVEMENT

A frontal tracking view keeps her at a near-constant scale while the street moves behind her. The umbrella canopy frames her head and shoulders.

STORY FUNCTION

Extend the service pitch after the story's emotional turn.

CONTINUITY FOCUS

Retain the tan outfit, watch and clear umbrella. Keep her walking pace, umbrella grip and the rainy street background coherent through the moving portrait.

SUBTITLE EXCERPTS / SOURCE

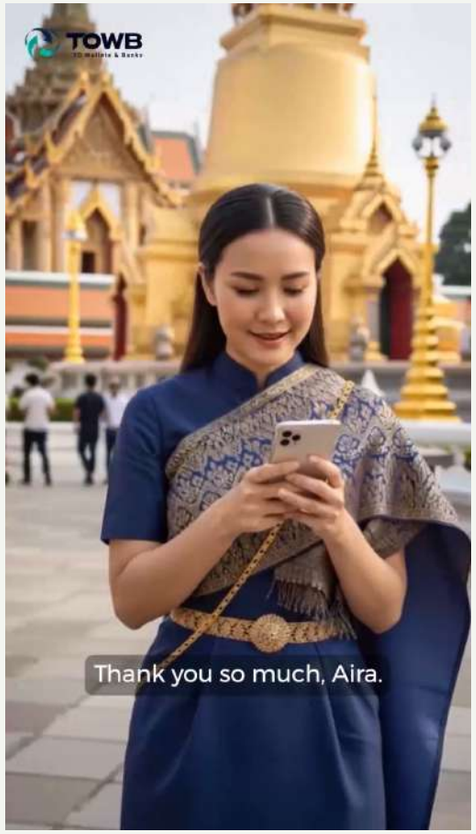
money 24/7 / but you also get the lowest fees / and the best exchange rates.

03 / STORYBOARD - SHOT 09A

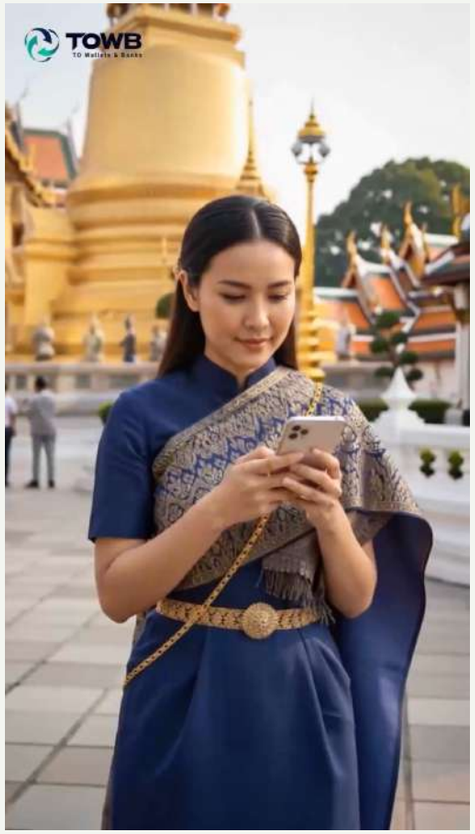
REVIEW BEAT A / SOURCE SHOT 09

The thank-you from home

00:55.422 - 00:58.058 / 2.636 SEC



Frame at 00:56.557 / f1695



Frame at 00:57.724 / f1730

ACTION & PERFORMANCE

Back in the courtyard, the mother looks down at a phone held in both hands, smiles and speaks. Her reaction provides the personal close to the family story before the view begins to widen.

FRAMING & MOVEMENT

A medium portrait gives space to her face, hands and phone against the ornate courtyard. The composition prepares the continuous move into the wider reveal.

STORY FUNCTION

Resolve the source family request through the thank-you line and visible relief.

CONTINUITY FOCUS

Match the blue outfit, patterned shawl, belt and courtyard to the earlier call. Preserve her position as the camera begins the reveal.

SUBTITLE EXCERPTS / SOURCE

Thank you so much, Aira

03 / STORYBOARD - SHOT 09B

REVIEW BEAT B / SOURCE SHOT 09

The guardian and the brand

00:58.058 - 01:02.496 / 4.438 SEC



Frame at 00:59.393 / f1780



Frame at 01:02.062 / f1860

ACTION & PERFORMANCE

The view pulls away and rises across the courtyard. The mother becomes small as a towering guardian fills the composition, and a stone plinth bearing TOWB comes into view.

FRAMING & MOVEMENT

The continuous widening move shifts attention from the mother to the guardian and surrounding architecture. The elevated view reveals the branded base within the larger scene.

STORY FUNCTION

Turn the family resolution into a large-scale branded visual finish.

CONTINUITY FOCUS

Preserve the mother's position and courtyard geometry through the move. Keep the guardian silhouette and TOWB lettering on the plinth clear in the resolved frame.

SOURCE LETTERING / REVIEW NOTE

Plinth: TOWB. The 58.058 marker continues shot 09; it does not add a cut.

03 / STORYBOARD - SHOT 10

ANIMATED BRAND END CARD

The final brand signature

01:02.496 - 01:10.537 / 8.041 SEC



Frame at 01:04.398 / f1930



Frame at 01:09.903 / f2095

ACTION & PERFORMANCE

The courtyard gives way to a pale background. A turquoise-and-navy symbol animates, the TOWB wordmark assembles beside it, and the tagline appears beneath before the complete mark holds.

FRAMING & MOVEMENT

A centered graphic composition uses generous empty space around the mark. Symbol and letter animation provide the movement, followed by a steady final hold.

STORY FUNCTION

Finish with the brand name and its wallet-and-bank tagline.

CONTINUITY FOCUS

Retain the original symbol, colors, wordmark and exact tagline capitalization. Allow the full source mark to resolve and remain readable at the end.

ON-SCREEN GRAPHIC / SOURCE

TOWB / TO Wallets & Banks

04 / SPOKEN SCRIPT - 01

The call that changes the day.

ORIGINAL ENGLISH AUDIO / APPROXIMATE SPEECH TIMES

00:00.00 - 00:03.64 AIRA	I'm Aira. I'm from Thailand, working in a Japanese tech company.
00:03.92 - 00:10.78 AIRA	Today was both the worst and best day of my life. If you're wondering how that's even possible, well, here's what happened.
00:11.40 - 00:12.38 AIRA	My mom called me.
00:12.72 - 00:19.10 MOTHER	Aira, your dad needs emergency surgery and we have to pay the deposit right away. Please do something fast.
00:19.48 - 00:26.44 AIRA / NARRATION	What could I do? It was already late, all the money exchange shops were closed and my dad needed the money urgently.
00:26.88 - 00:30.82 AIRA / NARRATION	Then my co-worker noticed how upset I was and asked what was wrong.

Automated transcript; speech timings are approximate and separate from picture edits. Aira and TOWB follow the visible source spelling.
Character labels describe narrative roles, based on the image and subtitle context. This page covers the setup and urgent request.

04 / SPOKEN SCRIPT - 02

The recommendation and the relief.

ORIGINAL ENGLISH AUDIO / APPROXIMATE SPEECH TIMES

00:31.04 - 00:37.64 CO-WORKER	Why not use TOWB? You can transfer money online anytime. No need to worry about exchange shops being closed.
00:38.02 - 00:45.20 AIRA / NARRATION	I pulled up my phone, sent the money, and just like that, TOWB turned the worst day of my life into the best.
00:45.58 - 00:52.38 AIRA	Not only can you transfer money 24/7, but you also get the lowest fees and the best exchange rates.
00:52.94 - 00:55.00 AIRA	Honestly, it doesn't get better than this.
00:55.56 - 00:56.92 MOTHER	Thank you so much, Aira.

Automated transcript; punctuation is editorial. The availability, fee and exchange-rate statements are retained as source dialogue.
Speech review returns the final line at about 56.92 sec; the picture continues to the 70.537 sec end.

05 / FINISHING NOTES

Let the emotional change lead.

PRODUCTION DIRECTION

01

Carry the performances

Keep Aira's tan outfit and the mother's blue clothing consistent. Give the worried looks, phone gestures and eventual smiles enough screen time to register.

02

Keep the source copy clear

Retain the source subtitles, introductory heading and server-room question. Keep the TOWB corner mark and the guardian plinth inscription legible in their original positions.

03

Complete the brand close

Let the outward move establish the guardian before the end card. Hold the assembled TOWB wordmark and full tagline after the emblem and lettering animation resolves.

STORY RESOLUTION / SOURCE & INTERPRETATION

The mother's thank-you resolves the family thread; the outward camera move turns the scene into a branded closing image.

The transfer is described in the narration. The visible phone interaction does not provide a readable transaction receipt. Service availability, fees and exchange rates are recorded as source advertising claims.

SOURCE & AUDIO NOTES

Native source: 1080 x 1920, 30000/1001 fps, 2114 frames, 70.537133 sec. Soundtrack: 48 kHz stereo AAC.
Full-file speech review found no further words after about 56.92 sec; this does not imply a silent ending.
Music identity and individual effects are not independently logged. Story functions and production notes are editorial interpretation.