A TOWB BRAND FILM

Even heroes travel lighter.

A spectacular cash delivery.
A phone in hand.
A simpler way home.

A professional shot-by-shot presentation built from the supplied film, with source frames, visual direction, English dialogue and communication intent.

53.59 SEC / 16:9 / 29.97 FPS



THE SPECTACLE



THE PHONE MOMENT



THE HERO'S RETURN

10 EDITORIAL SHOTS / 11 VISUAL PANELS

01 / WHY THIS FILM EXISTS

Make the extraordinary feel simple.

The film turns an oversized money-delivery problem into a familiar phone interaction, positioning TOWB as the easier way to send money home.

01

Capture attention

Upward-looking crowd reactions delay the reveal. Superman carrying a tower of cash supplies the visual joke and makes the money-transfer theme instantly recognizable.

02

Make the benefit human

The street interview connects the spectacle to Africans working abroad and supporting their families. The phone shifts the story from physical delivery to a digital service.

03

Make the name memorable

The hero thanks TOWB, the name fills the sky as cloud lettering, and a clean logo animation resolves the film with the descriptor "TO Wallets & Banks."

INTENDED TAKEAWAY

Sending money home should not require a superhero.

02 / THE FILM AT A GLANCE

Ten shots. One clear payoff.

SOURCE: 9.mp4 / 1920 x 1080 px / 30000/1001 fps / 1606 frames

SHOT	TIME RANGE	DURATION	STORY BEAT	EDIT IN
01	00:00.000 - 00:03.704	3.704 s	The first reaction	Opening
02	00:03.704 - 00:07.140	3.437 s	The impossible delivery	Hard cut
03	00:07.140 - 00:11.879	4.738 s	The crowd names the hero	Hard cut
04	00:11.879 - 00:16.917	5.038 s	The reporter asks why	Vertical blur
05	00:16.917 - 00:20.954	4.037 s	The family connection	White flash
06	00:20.954 - 00:26.460	5.506 s	The simpler alternative	White flash
07	00:26.460 - 00:31.331	4.872 s	The phone demonstration	White flash
08	00:31.331 - 00:37.538	6.206 s	The benefit restated	Hard cut
09	00:37.538 - 00:45.946	8.408 s	Flight & cloud-brand reveal	Diagonal blur
10	00:45.946 - 00:53.587	7.641 s	The brand signature	Hard cut

Time ranges are elapsed-time intervals. Flash and blur boundaries are nominal frame-aligned divisions within the transition. Panels 09A and 09B show successive moments in one continuous shot; they are not separate cuts.

Every storyboard image is extracted from 9.mp4. The supplied PDF is the design reference, not the content source.

03 / STORYBOARD **SHOT 01**

The first reaction

00:00.000 - 00:03.704 / 3.70 SEC



Frame 0030 / 00:01.001



Frame 0090 / 00:03.003

ACTION

A man in a pale shirt looks upward from the front of a crowded market street. People behind him follow the same eyeline; several raise their arms or point toward the sky.

FRAMING & MOVEMENT

Medium close-up from a slightly elevated position. A gentle lateral drift keeps the lead face prominent while the dense crowd gives the reaction scale.

STORY FUNCTION

Open with curiosity and a clear off-screen question. The crowd becomes the audience surrogate before the spectacle is revealed.

DIALOGUE / ENGLISH ADAPTATION

MAN IN THE CROWD

“Oh my God, what the heck is that flying up in the sky?”

03 / STORYBOARD **SHOT 02**

The impossible delivery

00:03.704 - 00:07.140 / 3.44 SEC



Frame 0125 / 00:04.171



Frame 0200 / 00:06.673

ACTION

Superman flies left to right above a coastal city with a huge block of bundled banknotes balanced on his back. Loose notes move through the foreground and his red cape trails behind him.

FRAMING & MOVEMENT

Wide aerial profile. The camera travels alongside the hero as he gradually recedes, preserving the city, coastline and exaggerated scale of the cash load.

STORY FUNCTION

Answer the opening question with a visual joke. The physical weight of the money sets up the need for a simpler transfer method.

SOUND DIRECTION / SUGGESTED

Let the aerial movement carry the beat: a restrained wind pass and a short musical lift, then a clean return to the crowd.

03 / STORYBOARD **SHOT 03**

The crowd names the hero

00:07.140 - 00:11.879 / 4.74 SEC



Frame 0231 / 00:07.708



Frame 0333 / 00:11.111

ACTION

A young woman with long braids and a yellow patterned top watches from the crowd. She identifies Superman, then questions the enormous amount of cash he is carrying.

FRAMING & MOVEMENT

Medium close-up with a soft forward/lateral drift. Shared upward eyelines connect the market reaction to the previous airborne view. A vertical blur closes the shot.

STORY FUNCTION

Make the premise explicit in dialogue. The reaction changes from simple recognition to the question that motivates the interview.

DIALOGUE / ENGLISH ADAPTATION

WOMAN IN THE CROWD

“Whoa, that's Superman. But why is he carrying all that cash?”

03 / STORYBOARD SHOT 04

The reporter asks why

00:11.879 - 00:16.917 / 5.04 SEC



Frame 0390 / 00:13.013



Frame 0480 / 00:16.016

ACTION

A reporter in a navy blazer and light top stands on the left, holding a microphone near her mouth. Superman stands on the right and listens as she asks about the money deliveries.

FRAMING & MOVEMENT

Eye-level medium two-shot with market stalls, awnings and pedestrians in depth. The TOWB corner mark begins to appear during this interview section.

STORY FUNCTION

Bring the fantasy into an everyday conversation. The question turns the cash-delivery spectacle into a specific human problem.

DIALOGUE / ENGLISH ADAPTATION

REPORTER

“You've been moving huge amounts of money these past few days. Mind telling me why?”

03 / STORYBOARD **SHOT 05**

The family connection

00:16.917 - 00:20.954 / 4.04 SEC



Frame 0535 / 00:17.851



Frame 0610 / 00:20.354

ACTION

The reporter extends the microphone toward Superman. He answers with an open expression and a small smile while she remains in the left foreground.

FRAMING & MOVEMENT

Medium two-shot favoring the hero, with the reporter seen from behind at a three-quarter angle. A brief white flash introduces the change of angle.

STORY FUNCTION

Name the people and purpose behind the service: Africans working abroad and sending money to their families back home.

DIALOGUE / ENGLISH ADAPTATION

SUPERMAN

“I'm helping Africans working abroad to send money back home to their families.”

03 / STORYBOARD **SHOT 06**

The simpler alternative

00:20.954 - 00:26.460 / 5.51 SEC



Frame 0658 / 00:21.955



Frame 0758 / 00:25.292

ACTION

The reverse angle faces the reporter. Superman’s back and red cape occupy the right foreground as she speaks into the microphone and gestures with her free hand.

FRAMING & MOVEMENT

Medium reverse over the hero’s shoulder. The reporter remains left of frame, holding the established interview axis. Another white flash separates the speaking turns.

STORY FUNCTION

Introduce TOWB as the answer to the exaggerated physical-delivery problem. The exchange moves from explanation toward a practical alternative.

DIALOGUE / ENGLISH ADAPTATION

REPORTER

“You don't have to do that anymore. Didn't you hear? Everyone's using TOWB now.”

03 / STORYBOARD **SHOT 07**

The phone demonstration

00:26.460 - 00:31.331 / 4.87 SEC



Frame 0817 / 00:27.261



Frame 0925 / 00:30.864

ACTION

Superman holds a dark phone vertically, looks down and taps the screen. The reporter lowers her microphone. He then looks up toward her while keeping the device in his hands.

FRAMING & MOVEMENT

Medium two-shot with a gentle move closer to the hero. The phone’s back faces the viewer; no readable app interface or transaction-confirmation screen is shown.

STORY FUNCTION

Convert the service explanation into a visible action. His reaction delivers the film’s fee, rate and speed claims; the image itself shows phone use.

DIALOGUE / ENGLISH ADAPTATION

SUPERMAN

“Wow, the transfer fee is awesome. It has the best transfer rate, and it's even faster than me.”

03 / STORYBOARD SHOT 08

The benefit restated

00:31.331 - 00:37.538 / 6.21 SEC



Frame 0969 / 00:32.332



Frame 1095 / 00:36.537

ACTION

Back over Superman’s shoulder, the reporter smiles, then continues her explanation with small hand gestures. The red cape anchors the right foreground throughout her final line.

FRAMING & MOVEMENT

Medium reverse matching shot 06. A direct cut returns to the reporter; a fast diagonal blur at the end carries the film from the market back into the sky.

STORY FUNCTION

Restate the campaign’s central promise in plain language: sending money home without hassle. This completes the explanatory part of the film.

DIALOGUE / ENGLISH ADAPTATION

REPORTER

“Exactly. Now Africans anywhere in the world can send money home without any hassle.”

03 / STORYBOARD **SHOT 09A**

A lighter flight home

00:37.538 - 00:45.946 / 8.41 SEC / TWO-PANEL SHOT



Frame 1155 / 00:38.538



Frame 1245 / 00:41.542

ACTION

Superman flies toward the viewer with one fist extended. His cape moves behind him and bright speed streaks radiate through the sky. The cash load from the opening is absent.

FRAMING & MOVEMENT

Frontal medium-close flight view with the camera traveling ahead of the hero. His face remains readable as the composition moves toward a wider reveal.

STORY FUNCTION

Return to the opening spectacle with the problem resolved. The hero’s gratitude gives TOWB the final spoken credit before the brand takes over the picture.

DIALOGUE / ENGLISH ADAPTATION

SUPERMAN

“Thanks, TOWB. Your help to Africa is even bigger than mine.”

03 / STORYBOARD **SHOT 09B**

The brand fills the sky

00:37.538 - 00:45.946 / 8.41 SEC / CONTINUED



Frame 1290 / 00:43.043



Frame 1350 / 00:45.045

ACTION

The view pulls back continuously. Superman becomes smaller and cloud lettering resolves into TOWB behind him. The hero clears the frame, leaving the wordmark as the final sky image.

FRAMING & MOVEMENT

Continuous pullback from the frontal flight to an extreme wide sky composition. This page continues shot 09; no new cut is introduced between panels 09A and 09B.

STORY FUNCTION

Shift attention from the hero to the brand name. The cloud treatment turns the final flight into a memorable visual signature.

SOUND DIRECTION / SUGGESTED

Carry the musical lift through the pullback, then give the complete cloud wordmark a clear visual pause before the logo-card cut.

04 / MAKING THE BOARD EXECUTABLE

Preserve the joke. Keep the details clear.

PICTURE & EDITING

- Keep the supplied 16:9 framing, warm market daylight and bright blue flight environments.
- Retain the hard cuts, three short white flashes and two blur transitions. The final flight-to-cloud reveal remains continuous.
- Timings follow 1606 frames at 30000/1001 fps. Boundaries inside effects mark the nominal image change, not the start of each effect.

CHARACTERS & CONTINUITY

- Reporter left; Superman right. Preserve the red cape, navy suit, microphone and dialogue eyelines across the reverse angles.
- The crowd woman in a patterned top and the reporter in a blazer are described as separate roles.
- Keep the phone upright. The source shows no readable app UI, landing, takeoff or on-screen transfer confirmation.

DIALOGUE & SOUND

- English dialogue was transcribed locally and cross-checked in two automatic passes. Brand spelling follows the visible TOWB mark.
- Lines are lightly edited for reading; shot 07 adds “It” before “has.” Speech timings may overlap picture edits slightly.
- Suggested sound cues are creative reconstruction notes. The original music and effects were not independently audited.

SOURCE & PRESENTATION

- Content source: 9.mp4. Design reference: source(4).pdf. All 22 storyboard frames come from the supplied video.
- GAAJ logos, green palette, typography hierarchy and page grid follow the reference; wide image boxes preserve the new film’s full composition.
- Fee, rate, speed and coverage statements are retained as advertising dialogue from the source; they are not independently verified product findings.

05 / THE FINAL IMPRESSION

Remember TOWB.

00:45.946 - 00:53.587 / 7.64 SEC



Frame 1410 / 00:47.047



Frame 1587 / 00:52.953

ON SCREEN

A circular teal-and-navy mark animates on a pale background. The TOWB wordmark assembles beside it, followed by the descriptor beneath.

FINAL BRAND LOCKUP

TOWB

TO Wallets & Banks

WHY THE ENDING WORKS

The picture moves from a busy market and high-speed fantasy into a quiet, centered logo. The animation establishes the symbol, the name and the service descriptor in that order.

No website, phone number or additional call to action is added to the source ending.