ÁLVARO GRILLO — AI FILMMAKER · PRE-PRODUCTION BOARD

P1 Piece 1 · music, no voice-over

THE PIRATE'S LAW

A young pirate is left alone on a sinking ship, not knowing what awaits him. When the kraken rises, he doesn't run: he faces it.

Draft for your approval · Jun 2026 · Álvaro Grillo

This board is the plan for your video before it's produced: the story it tells, what we want the viewer to feel, where the idea comes from, how it will look, and every shot as a still. If something doesn't work for you, we change it now, while it takes minutes. With your 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 tell it to and what we want 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 rescue them. 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: not running from the problem, looking it in the eye and thinking "my turn". No sermons, no words: the music, the heartbeat and the slow motion tell it.

THE GOAL (CTA)

WHAT THIS VIDEO IS FOR

It's a showcase piece, emotional and a little philosophical: it doesn't sell anything, it connects. We want viewers to be left 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, tired of performative motivation. They grew up with Pirates of the Caribbean and One Piece, and an epic image with music that gives them goosebumps stops their scroll. Behind that audience are the brands and artists looking for a cinematic piece with a soul of its own.

PIECE SPECS

FORMAT	16:9 horizontal
DURATION	30 s
SHOTS	4 long shots that flow into each other
SOUND	Music, heartbeat and the sea. No voice-over
BORN FROM	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 to decide 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 scene is where the piece was born.

MOOD · FOG AND SEA

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

THE KRAKEN

Tentacles that surround the ship like a wall.

ZONE 3

VISUAL DNA

The look every shot inherits.

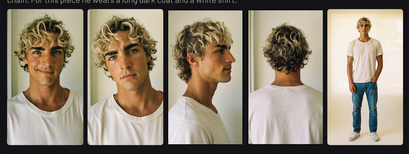
ABYSS	HULL	SEA	FOG	MIST	WOOD	SKIN AND HAIR
#0D1214	#223032	#455B5C	#979DA0	#B4ABAF	#534237	#B6BA59
Shadows and background	The ship and the coat	The water	Sky and fog	The highlights	Deck and helm	The pirate, the only warmth

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

THE SHOT	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 in front of 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 grey.
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 grey like the sea: the monster is part of the landscape.
MOOD	Quiet tension and loneliness. There's fear, but no running away: the calm of someone who has already decided.

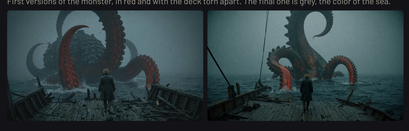
THE LEAD · THE YOUNG PIRATE

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

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



ZONE 4

SCRIPT AND SHOT LIST

A music piece with no voice-over: a soft melody, the heartbeat and slow motion tell it. About 30 s in three blocks; 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

BLOCK 1

AT THE HELM

0:00 to 0:10 · 1 shot

The pirate, alone at the helm among the fog and the wreckage of the ship. 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
Starts wide and slowly closes in as he gets up and looks around.

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

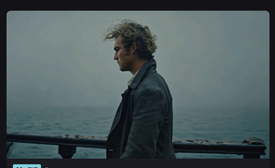
☐ Approved

BLOCK 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 grey 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.

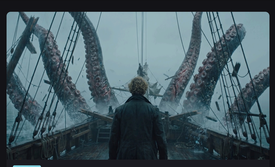
☐ Approved

BLOCK 3

THE KRAKEN

0:19 to 0:30 · 2 shots and title

The kraken circles the ship. The pirate doesn't run: he faces it, his back to camera. Black and title.



03 · EXT 4 s

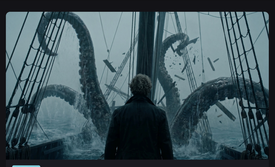
THE KRAKEN CIRCLES THE SHIP

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

CAMERA
Slow orbit behind the pirate until we're at his 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

THE PIRATE'S LAW

TITLE 3 s

THE PIRATE'S LAW

WE SEE
Black. The title in white.

CAMERA
No movement.

WE HEAR
Silence, just the sea.

☐ Approved

WRAP-UP

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 GIVE ME THE OK

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 (and vertical, if you need it). From here every change costs hours: that's why we approve first.