

Adaptive Path

presents

Aurora

written by

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1. BLACK SCREEN

The Adaptive Path logo fades in, followed by the Mozilla Labs logo.

The title appears and remains superimposed as our establishing shots...

FADE IN:

## 2. EXT. SAN FRANCISCO - EARLY MORNING

We see the sweeping vista of the San Francisco of the near future in the early morning sunlight. It's a mixture of the familiar and the unfamiliar -- alongside the Transamerica Pyramid and the Ferry Building are the new Bay Bridge and the new Transbay Tower. Wind turbines and solar panels dot the roofs of many buildings.

We fly past the city, out over the bay, across the suburbs, into the rural outskirts of the Bay Area. The superimposed title FADES OUT.

3. EXT. FARMHOUSE - EARLY MORNING

We hear bucolic farm sounds as the golden sunrise lights up the green countryside and the modest family farmhouse. Wind turbines turn idly in the distance, and solar panels and a smaller turbine adorn the roof of the farmhouse.

4. INT. FARMHOUSE - HOME OFFICE

JILL, a woman in her late thirties, sits at a traditional desktop computer, sipping a big cup of coffee. We can clearly see a flat-panel display, keyboard, and mouse on the desk in front of her. To one side of the desk, in the foreground, is a MOBILE DEVICE.

## 5. DESKTOP SCREEN

The NEW YORK TIMES HOMEPAGE fills the screen. The frame is not in view.

A photo on the page shows a baseball player swinging a bat.

JILL (O.S.)

Aww, the Cubs lost again?!?

A NOTIFICATION appears. The pointer hovers over the notification and it expands into a small panel containing an avatar (a small photo of ALAN, a man in his early forties) and a message.

MESSAGE TEXT: "Guess you're in for a small harvest this season, eh?"

JILL (O.S.)

Hmph.

The pointer CLICKS on the avatar and a radial menu FANS OUT. The pointer clicks "Talk".

6. INT. FARMHOUSE - HOME OFFICE

Jill at her desk, smiling wryly.

JILL

Hey Alan. What do you mean, small harvest? We outproduced you guys last season, and we're on track to do even better this year.

ALAN (V.O.)

The latest government weather data says you're in for more rain, and that can't be good for your crops after the last couple of months.

JILL

I'm afraid you've been misinformed, my friend. You may be seeing a lot of rain up your way, but around these parts it's been nice and sunny.

ALAN (V.O.)

Look, I've got the data right here.

## 7. DESKTOP SCREEN

The NYT still fills the screen. The frame is not in view.

Alan's avatar hovers near the TOP LEFT of the screen, with a VISUAL INDICATOR that audio chat is active.

Another NOTIFICATION appears. The pointer hovers over the notification and a label appears: "Invitation from Alan Davis: National Weather Service Data".

The pointer clicks and the notification expands to fill the screen with a NATIONAL WEATHER SERVICE WEBPAGE. The page contains a large table of numerical data under the headline "Northern California - Rainfall". Alan's avatar remains persistent, but the notification DISAPPEARS.

A SECOND POINTER moves in from the right edge of the screen. It has Alan's avatar attached to it.

ALAN (V.O.)

Here, maybe this will help.

Alan's pointer disappears off the right edge momentarily and returns dragging a PRESENTATION OBJECT. The pointer hovers over the table, which gives a VISUAL INDICATOR that it is an active data object. The pointer clicks the presentation object, and the area occupied by the table is overlaid by a line graph.

ALAN (V.O.)

See right here?

Alan's pointer drags across a range of the graph, HIGHLIGHTING a SPIKE.

ALAN (V.O.)

That's way too much rain for your crops.

8. INT. FARMHOUSE - HOME OFFICE

Jill looks perplexed.

JILL (O.S.)

Now, wait a minute. I know we're not getting more rain than usual. Hang on, I'll show you.

## 9. DESKTOP SCREEN

The NWS page still fills the screen. The frame is not in view.

We HEAR a keystroke and the FRAME comes into view. Jill's pointer moves to the UPPER LEFT CORNER and CLICKS.

The NWS page DROPS BACK into the spatial view, revealing other active items, including the NYT homepage, around it. The NWS page is HIGHLIGHTED, as are a number of other pages in a CLUSTER spreading out to the upper right. The cluster label "weather" floats sort-of centered over the cluster. Dimmer secondary keywords "forecast", "temperature", and "rainfall" hover around it.

Jill's pointer CLICKS the "weather" label and the cluster shifts to the center of the screen. The objects in the cluster CROWD IN so they all fit within the screen. The objects not in the cluster, which are much dimmer and harder to make out, also CROWD IN proportionally.

We HEAR a keystroke, and all the objects SPREAD OUT. Another keystroke, and they SPREAD some more. The "forecast" keyword, when it reaches the edge of the screen, becomes a SIGNPOST. We can now make out some of the farther off objects that were obscured by closer ones.

JILL (O.S.)  
(to herself)  
It's gotta be here somewhere...

We HEAR a keystroke and the WAY AWESOME BAR (WAB) appears. We hear more keystrokes as Jill's typing appears in the field: "personal weather station". One last, decisive keystroke, and the WAB disappears.

We fly backward in time through Jill's objects. The flythrough happens very quickly, but a lot of stuff goes by. One object in particular is HIGHLIGHTED, and the view centers on it.

JILL (O.S.)  
(to herself)  
Well, I guess I haven't looked at  
this in a while.

Jill's pointer clicks the object, and we PUSH IN toward it until it ALMOST FILLS the screen with a weather data dashboard. A VISUAL HIGHLIGHT communicates that the data has been updated since this snapshot. Jill's pointer clicks the snapshot and a RADIAL MENU fans out. Jill's pointer clicks "Get Current" and the data refreshes as we PUSH IN so the page FILLS the screen.

Jill's pointer hovers over a line graph, highlighting it. Jill's pointer clicks the graph and drags it to the right-side STACK. Jill's pointer moves back onto the page and CLICKS. A RADIAL MENU fans out. Jill's pointer clicks "Put Away" and the view PULLS BACK from the page, revealing it in context in the spatial view. It's now the second most prominent element in the "weather" cluster, after the NWS page.

Jill's pointer moves to the WHEEL. The personal weather station dashboard is in the center position. To the left, from right to left, are the NWS page and the NYT page. Any additional space to the left of those is taken up by objects we can't quite make out. Everything to the right of center is something we can't make out.

Jill's pointer grabs the wheel and turns it to the LEFT. As each item in the wheel moves into the center position, two things happen. On the wheel itself, the leftmost object reappears at the far right. In the spatial view, different sets of clusters, with associated labels and keywords, are highlighted.

The last object to slide by before we reach the NWS is the NYT. When it moves to the center, clusters labeled "cubs", "news", and "stock market" HIGHLIGHT. When the NWS page moves to the center of the wheel, the "weather" cluster is again highlighted.

Jill's pointer CLICKS the NWS page in the wheel. The view PUSHES back in on the NWS, which fills the center of the frame.

Jill's pointer DRAGS the data object back off the user stack and DROPS it onto the line graph. A second line appears, much lower than the first. We hear another KEYSTROKE and the frame moves out of view.

10. INT. FARMHOUSE - HOME OFFICE

Jill looks serious.

JILL

See, the rainfall we've been getting here at the farm is way lower!

ALAN (V.O.)

You're right! But how can that be?

JILL

Let's see. Do you have a map handy?

ALAN (V.O.)

Sure.

## 10A. LONG VERSION ANIMATION - DESKTOP SCREEN

The NWS page fills the screen. The frame is not in view.

Alan's pointer moves in from the right, dragging a PRESENTATION OBJECT. The pointer clicks when the is over the graph, and the area of the page now fills with a TERRAIN MAP.

Colored areas on the map show rainfall amounts. One area has two colors overlaid, for each of the two data sources.

We hear a KEYSTROKE as Jill's pointer changes to a PEN. Her pen CIRCLES the area where the colors overlap.

JILL (O.S.)

See, here's where my farm is, and the rainfall is much lower than the rest of the area. Looks like the hills are keeping some of that rain from reaching us.

11. INT. FARMHOUSE - HOME OFFICE

Jill is smiling, looking pleased with herself.

JILL

Say, do you mind if I share this map  
with my neighbors?

ALAN (V.O.)

No problem. And it looks like you  
might outproduce me again this year!

JILL

You'd better believe it!

ALAN (V.O.)

We'll see. Talk to you later!

## 12. DESKTOP SCREEN

We are still looking at the rainfall map. The frame is not in view.

Alan's avatar and pointer DISAPPEAR. We hear a KEYSTROKE and the FRAME moves into view. Jill's pointer moves back toward the HISTORY STACK and scrubs over Alan's avatar, the NWS page, and the personal weather data page before settling on the NYT homepage.

The pointer CLICKS and the NYT object GROWS to fill the frame with the same NYT page we started with.

JILL (O.S.)

Now about those Cubs...

A NOTIFICATION appears at the upper right. It looks like an alarm bell. A label next to it reads "Plow north field today!"

JILL (O.S.)

Guess I'll have to find out about  
the game on the tractor...

13. INT. FARMHOUSE - HOME OFFICE

We see the desktop screen OVER JILL'S SHOULDER as the entire browser FADES OUT and a cool screen saver FADES IN.

Jill reaches for the MOBILE DEVICE on the desk.

14. INT. FARMHOUSE - HOME OFFICE

We see JILL'S POV as she holds up the device. We can still see a bit of the desk in the background.

Jill HOLDS HER THUMB against the face of the device. The screen COMES TO LIFE and reads "Scanning Fingerprint..." The message holds for a beat and disappears, replaced by a large CHECKMARK.

The browser FADES IN, and we can see the NYT homepage and the FRAME once more.

HARRY (V.O.)  
Aww, the Cubs lost again!?!?

CUT TO:

15. EXT. BAYSIDE IN SAN FRANCISCO - DAY.

HARRY, a man in his mid-70s, holding an identical MOBILE DEVICE. Behind him, over his shoulder, we can see the BAY BRIDGE glimmering in the mid-afternoon sun.

We see the busy ferry building in San Francisco. There's a bustle of early afternoon activity as ships are arriving.

On a bench near the water, we see Harry and BETH, a couple in their mid-seventies. Beth is making adjustments to the CHARMR hanging from her neck.

16. EXT. BAYSIDE - DAY.

Two-shot, Harry and Beth on the bench.

HARRY

At least we've had nice weather for  
our vacation -- well, mostly anyway.  
What do you want to do next?

BETH

Let's see what's nearby.

HARRY

(looking at device, a  
little confused)  
Where's that event calendar you  
found online before we left?

Beth takes the device from HARRY, who leans in to peer at it  
while she holds it up so both can see it.

BETH

Here.

## 17. MOBILE SCREEN

The SPATIAL VIEW fills the screen. The frame is not in view.

A few CLUSTER LABELS are visible, including "shopping", "friends", and "vacation". Beth DOUBLE-TAPS the "vacation" label with TWO FINGERS and the view CENTERS on the label. The cluster is a tight, messy pile of objects, some of which are PEOPLE.

Beth does a REVERSE-PINCH to spread the objects out. One appears from behind the others. Beth TAPS the object and a LABEL reading "Upcoming" appears. Beth DOUBLE-TAPS the and it GROWS to fill the screen.

The UPCOMING PAGE has a headline reading "San Francisco -- October 12". The page itself is a long table of event names, times, and locations. Beth's finger swipes UP to scroll the page a bit.

BETH (O.S.)

That's a lot. Let's narrow it down.

Beth TAPS the BOTTOM EDGE of the screen and the FRAME moves into view. Among the objects on her SHELF are a DATA OBJECT and a PEOPLE GROUP. She TAPS the data object once and a label reading "Location Data" appears. Beth DRAGS the Location Data onto the table, which responds with a VISUAL HIGHLIGHT. She TAPS the object and it DROPS DOWN into the table, while the data table REARRANGES, sorting by a new column, "Proximity".

18. EXT. BAYSIDE - DAY

Harry and Beth sit on the bench. Harry points to something we can't see on the screen.

HARRY

There's an art exhibit a few blocks away.

BETH

We've been on our own all morning. Let's look for something more social.

HARRY

How about this wine and cheese tasting?

BETH

Sounds good.

## 18A. LONG VERSION DIALOGUE - EXT. BAYSIDE - DAY

Harry and Beth sit on the bench, alternately looking at the mobile device and at each other.

HARRY

(looking at Beth)

How are we going to get there?

Beth taps the screen a few times.

BETH

(looking at device)

MapQuest says we can take the shortest route, the most scenic, or the one with the most personal interest.

HARRY

(looking at Beth)

We've got some time to kill. Let's see what it recommends along the personal interest route.

BETH

(looking at device)

There's a bike shop, which I'm sure you'll want to see. And look!

Harry peers over her shoulder.

BETH

(looking at device)

It says this bookstore has a copy of that book on pottery that I put on my wish list last week.

HARRY

(looking at Beth)

Sounds great. Let's go.

BETH

Wait a second. Let's see if anybody else from the tour group is nearby to join us at the wine and cheese tasting.

## 18B. LONG VERSION ANIMATION - MOBILE SCREEN

The FRAME is in view. The UPCOMING page fills the center of the frame.

Beth TAPS the people group in her SHELF. The group GROWS to fill the screen with a FEED DISPLAY as the FRAME slides away.

The feed is headlined "vacation friends". Across the top is a row of six AVATARS. Below that is a reverse-chronological view of feed entries. Some are status messages, some are location information, some are photo thumbnails, and some are links to blog entries. Each entry has an avatar next to it. The same appears next to a couple of entries.

Beth TAPS the top of the feed display and a RADIAL MENU fans out. She TAPS the "Filter" menu option. A PANEL of data types appears: "Status", "Post", "Photo", "Video", "Location". Beth taps "Location" and the panel disappears.

The feed display now only shows six entries, one for each avatar. Two entries read "Location not shared". Two others read "Whispering Rock, 7.2 km", while two more read "Circus of Values, 0.3 km".

The FRAME slides in. Beth DRAGS the AVATAR for Moira from the top of the feed display to the USER STACK. As it drops in at the top, the rest of the stack moves down one place. The item at the bottom slides off the bottom, out of sight. Beth DRAGS the AVATAR for Patrick onto Moira's in the user stack. When Beth releases it, Moira's avatar transforms into a PEOPLE GROUP.

Beth TAPS the Upcoming page in her WHEEL. The page GROWS to fill the screen. The page is still in the proximity-filtered state we last saw it in.

## 19. MOBILE SCREEN

The FRAME is in view. The Upcoming page still FILLS the center of the frame.

HARRY (O.S.)

Let's see if Patrick and Moira want to come along.

At the top of the USER STACK is the PEOPLE GROUP for Patrick and Moira. Beth DRAGS the wine tasting event toward the user stack. As she does so, a DATA OBJECT appears next to her finger. When the data object is hovering over the people group for Patrick and Moira, Beth RELEASES her finger.

The data object DROPS DOWN INTO the people group.

MOIRA (V.O.)

Wine and cheese tasting? That sounds pretty good.

CUT TO:

20. INT. FERRY BUILDING SHOP - DAY

PATRICK and MOIRA, a couple in their 50s, stand in a store aisle. Moira examines an item on a store shelf, while Patrick is looking at a MOBILE DEVICE.

PATRICK

I'll add it to our calendar then.

Patrick SWIPES his finger on the screen of the device, which we CANNOT SEE.

Moira holds up the item for Patrick to see.

MOIRA

What do you think of these as a birthday present for Laurie?

PATRICK

Is it her birthday again already?  
She must be four or five by now.

MOIRA

(rolling her eyes)  
Seven.

PATRICK

(looking abashed)  
I see. Well, let's take a look.  
(beat)  
I don't know, they look kind of cheap. I'd hate to get her another present that wore out in the first two weeks. Her mother would never forgive us.

Moira takes the item back and holds it up.

MOIRA

Why don't you check it out on the Web?

Patrick points the mobile device at the item. The mobile device makes a SHUTTER SOUND. Moira leans in toward Patrick as both focus on the screen of the mobile device.

## 21. MOBILE SCREEN

The FRAME is in view. A WORKSPACE fills the center of the frame.

One pane contains the PHOTO Patrick just took of the item. Another contains a list of basic information about the item -- name, manufacturer, manufacture date, dimensions, weight, price, recyclability score -- with a "ThingM" WATERMARK in the corner. A third pane is EMPTY.

MOIRA (O.S.)

Let's see the reviews.

Patrick DRAGS an object from the shelf into the empty pane. The pane fills in with BAR GRAPHS of customer satisfaction, a "Reviews" button, and a "Get Satisfaction" WATERMARK.

## 22. INT. FERRY BUILDING SHOP - DAY

Patrick and Moira stand in the store aisle. He's looking at the mobile device. She's still holding the product, looking at him.

PATRICK

"Soft yet durable..." Let's buy them.

Patrick TAPS the screen a couple of times and hands the device to Moira.

PATRICK

Here's the credit card.

MOIRA

Say, we should remind Tim about Laurie's birthday.

PATRICK

Better remind Kelly to remind Tim.

MOIRA

Good point. Let me just find Kelly.

## 23. MOBILE SCREEN

The FRAME is in view. The image of a CREDIT CARD fills the center of the frame.

Moira touches the LOWER LEFT CORNER of the FRAME. The view PULLS BACK from the card, which becomes TRANSPARENT, revealing the spatial view. This time the spatial view has many fewer objects in it -- maybe 100 or so -- and they're all PEOPLE. A few cluster LABELS reading "family", "work", and "WoW guild" can be seen. Moira taps the family cluster and the view adjusts to center on and highlight that cluster. One object that can clearly be seen is KELLY, although it has no label.

TIM (V.O.)  
Hey Kelly, nice shoes.

CUT TO:

## 24. INT. LIVING ROOM - EARLY EVENING

In a wide-angle shot, we can see Kelly sitting on a couch facing the camera. Kelly is a man in his late 20s, and does indeed have nice shoes on. Standing near the couch looking at Kelly's shoes is TIM. Tim has a messenger bag slung over one shoulder. Both men wear wedding rings.

KELLY

Thanks, I designed them myself. Just arrived from China this morning!

Tim sits down on the couch, close to Kelly.

24A. LONG VERSION ANIMATION - INT. LIVING ROOM - EARLY EVENING

We now see a REVERSE ANGLE from behind the couch showing the screen that both men are facing. The FRAME is in view. A WORKSPACE fills the center of the frame.

The dominant pane in the workspace is a VIDEO (a clip from South Park) but two other panes contain a text chat and a sports score ticker.

KELLY

How was your day?

TIM

Eh, same as ever. What are you watching?

KELLY

Just some old show.

25. INT. LIVING ROOM - EARLY EVENING

Two-shot, facing the men.

KELLY

Oh hey, I got a message from  
Patrick. Don't forget to buy a  
present for Laurie's birthday.

TIM

(holding his hand to his  
head)  
I totally forgot! Can I do that now?

KELLY

Sure, I was just killing time until  
you got home anyway.

Tim RAISES HIS HAND toward the screen.

TIM

Okay, let's see...

## 25A. LONG VERSION ANIMATION - HOME SCREEN

The FRAME is in view. The page filling the frame is the middle of a long MAGAZINE ARTICLE.

We see a SHADOW of Tim hand, in the same position we just saw, overlaying the screen. The article is peppered with links, some of which have a HEATMAP HIGHLIGHT on them. The HeatMapr WATERMARK can be seen at the bottom center of the screen.

TIM (O.S.)

I'll save this for later.

The view PULLS OUT to show the article in the spatial view. Tim's shadow puts a THUMB and TWO FOREFINGERS on the article, causing a small PLACE OBJECT to appear between them. Tim DRAGS this object to the USER STACK. His hand then returns to the article and makes a SWEEPING CLOCKWISE MOTION over it. The article DIMS and LOSES its active state HIGHLIGHT.

Tim performs a WAVE MOTION and the FRAME moves out of view.

## 26. HOME SCREEN

The SPATIAL VIEW fills the screen. The frame is not in view.

We PUSH BACK through the spatial view, various cluster labels flying by. We glide to a stop when a cluster LABELED "Amazon" comes into view at upper right. A few secondary keywords can be seen: "electronics", "books", "games", "work", "receipts".

Tim GRABS the cluster LABEL and PULLS it toward the center of the screen. The rest of the cluster follows suit.

The most prominent object in the cluster is an image of a pair of EYEGLASSES. DATA READOUTS can be seen on the lenses.

KELLY (O.S.)

You bought some new data glasses?

TIM (O.S.)

Oh, that was for work.

Tim GRABS the glasses object and PUSHES it over toward the "work" keyword. As the object glides to a stop near the keyword, both give a brief HIGHLIGHT to indicate that they're now linked.

Tim uses TWO HANDS to spread out the cluster. The "books" keyword moves off the screen and becomes a SIGNPOST.

TIM (O.S.)

Here it is.

Tim DOUBLE-TAPS the Amazon workspace and we PUSH IN toward it until it FILLS the screen.

## 26A. LONG VERSION ANIMATION - HOME SCREEN

A WORKSPACE fills the screen. The frame is not in view.

The workspace contains two panes. The upper pane is the Amazon home page. The lower pane, much narrower, says "PriceCompare ready".

TIM (O.S.)

Oh yeah, more images would be good  
too.

Tim TOUCHES the left edge of the screen and DRAGS inward. The Amazon page dynamically REFORMATS itself for the smaller space. Tim performs a WAVE MOTION and the FRAME moves into view. Tim DRAGS another object from the SHELF into the empty space he's just created. The space now simply says "Google Image Search ready". Tim WAVES again and the FRAME moves out of view.

## 27. HOME SCREEN

The AMAZON WORKSPACE fills the screen. The frame is not in view.

A NOTIFICATION appears at upper right. Tim TAPS it and a PANEL SLIDES out. It reads "Amazon has requested access to the following personal information: Composite Semantic History, Basic Demographics, Shipping Addresses, Social Network. Access will expire in 24 hours. Approve access?" and Yes and No buttons.

28. INT. LIVING ROOM - EARLY EVENING

The two men sit on the couch.

TIM

It wants my personal information to make recommendations. But I'm not buying this for me!

KELLY

Maybe you should just ask Laurie's mom what to get her.

TIM

You always want to do things the hard way. I'll see if she's online.

Tim waves at the screen, but it's not entirely clear what he's doing. We hear a CHIME as the video chat is initiated.

TIM

Hey sis, how's it going?

## 29. INT. LIVING ROOM - EARLY EVENING

From behind the two men, we can see the screen. The FRAME is in view, and the AMAZON WORKSPACE fills the center of the frame.

We can see the face of a woman in her late 30s in a PANEL attached to her avatar in the SHELF. This is SAMANTHA. The workspace is still visible around the panel.

SAMANTHA

Hey guys. What's up?

KELLY

We're looking for a birthday present for Laurie, but we don't know what she would like.

SAMANTHA

Well, seven is a tricky age. I can hardly keep up with her anymore.

TIM

We're getting her feed, but it's mostly cat pictures. Unless she hasn't authorized us for her whole feed.

SAMANTHA

Come on, she's only seven! She doesn't have any secrets yet.

KELLY

We can't get a recommendation from Amazon without her personal data.

SAMANTHA

Oh, I can give you that.

TIM

You can? Won't she be mad?

SAMANTHA

Of course I can. I'm her mom. The law says I own her data until she turns 18, and anyway she knows I have access to it.

TIM

Wow. I don't know how I'd feel about that.

SAMANTHA

(laughing)

Well, someday when you guys have a family of your own, you'll understand.

## 30. HOME SCREEN

The FRAME is in view. The AMAZON WORKSPACE fills the center of the frame.

Samantha's video PANEL is still attached to her avatar in the shelf. Samantha's avatar gets a NOTIFICATION HIGHLIGHT. Tim TAPS the avatar and a new PANEL opens up. It contains a DATA OBJECT and the LABEL "Laurie Burrows: Composite Semantic Profile and RFID Data". Tim DRAGS the object to the USER STACK.

## SAMANTHA

Okay, here. This is her Web history profile, and I also threw in a fresh scan of toys in her room. See you next Wednesday!

The video panel DISAPPEARS. Tim DRAGS Laurie's data object onto the Amazon page, which responds with a DROPZONE HIGHLIGHT. He DROPS the object DOWN INTO the site. The site starts populating with recommendations.

Tim TAPS an image of a bicycle. The price comparison tool starts filling in with prices from several online retailers. The image search fills in with a column of other images of the same make of bicycle.

31. INT. LIVING ROOM - EARLY EVENING

The FRAME is in view. and the AMAZON WORKSPACE still fills the center of the frame.

From behind the two men, we see the screen filling in with more data. As they talk, we PULL BACK toward the living room window.

TIM

Okay, let's get this finished so I can find out how the Cubs did this afternoon.

KELLY

They won.

TIM

Finally!

FADE TO:

32. EXT. SAN FRANCISCO - EARLY EVENING

We pull up out of the suburban landscape, back out over the bay, and take one last look at the San Francisco of the future as the sun sets beyond the Golden Gate and we

FADE TO BLACK.

### 33. CREDITS

The Adaptive Path and Mozilla Labs logos reappear, along with URLs for each organization's project website.