

Bowstreet Video Script

| SC. | PICTURE | SOUND | SEG | TR T |
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| 01 | High angle on a busy city. Cars and pedestrians speed through the streets in time-lapsed motion. | [Music begins, airy and echoing] | :03 | :03 |
| 02 | A featured building in the foreground begins to change, abstracting into a “wireframe.” | Narrator VO [fast paced, energetic, confident]: You know what? It’s all well and good to think of a business as... | :04 | :07 |
| 03 | Closeups of other buildings as they begin to transform as well. | [Adopts a pseudo-serious tone] “Providing services.” Or... “making things.” | :03 | :10 |
| | | [ominous chords] | | |
| 04 | Graphic: Stand back. | But try standing back a little, my friend. | :02 | :12 |
| 05 | Returning to the city, the streets are gone. Several buildings remain as wireframes. We see lines radiate from the main building to three of the others. | A company’s <u>value</u> really depends on its <u>network</u> . | :03 | :15 |
| 06 | Two people in casual business dress sit on a bench absorbed in animated discussion. The background is a constant energized blur of “swish pans.” | No, not the Internet. That web of <u>relationships</u> you’ve worked so hard to build | :05 | :20 |
| 06B | At each word, using a blur effect, the person on the right side becomes a different person. The person on the left continues to talk and listen. | with your customers, suppliers, and partners. | :03 | :23 |

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| 07 | Returning to the abstracted city, the lines snap back into the “partner” buildings, and the main building wireframe disintegrates. | Without it – you’re history. Oh yeah. [final nasty chord] | :03 | :26 |
| 08 | Graphic: Look forward. | I know - you get it. | :02 | :28 |
| 09 | As time-lapse clouds race by in the sky, graphic “1’s and 0’s” flow into the side of a glass building. | You know that everything that <u>can</u> be digital - <u>will</u> be. | :03 | :31 |
| 10 | The “wind” of data flows past a group of wireframe <u>cubes</u> . | | :01 | :32 |
| 11 | They are in roughly the same positions as the real city buildings were. As the burst of data flies by, it gives the cubes solidity. | So you’re moving those business relationships <u>online</u> . | :02 | :34 |
| 11B | The main cube is now orange and has a few windows. All the cubes are above a glass plane. A few shooters go by. This is our “home base” as boarded. | Cool. | :01 | :35 |
| 12 | Long 3D swoop down below glass surface. We’re looking up at the undersides of the cubes. | But look under the surface. | :02 | :37 |
| 12B | The glass plane swings like a door hinged at the top of the screen and slaps down. | Come on. | :01 | :38 |
| 13 | Over the surface of the glass, a single wire traces from the square that defines the bottom of the main cube to one of its partners. It has several bends and twists. A second begins. | Every relationship you’re putting online is a “one-off.” | :03 | :41 |

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| 14 | Over the swish pan background, multiple silhouettes of a programmer typing away at a keyboard. | It's a development nightmare. | :02 | :43 |
| 15 | Returning to the underside, more wires add on, making the whole thing a tangled, complex mess. | You're "hard-coding" <u>today's</u> processes one connection at a time. Whoa. | :04 | :47 |