Types of scripts

Subject: Scripting and Storyboarding

Topic: Types of scripts

Name of the teacher: Arya P G

Academic year: 2019-2022

Script

- Writing a script early on helps you spot issues such as:

1. **Loopholes** in your story.

2. Bad **pacing**.

3. No character **development**.

- It also gives you a physical form of your story idea that you can share with people and get some **feedback**, which is priceless.

Script format

A script consists of 3 main elements:

- Location

- Action

- Dialogue

- Some of the examples of script writing softwares are Final Draft 8, Movie magic Screenwriter 6 etc.

Location

- At the beginning of each scene we must declare the location.

- We do this in the following format:

(a) interior or exterior?

(b) a description of the location

(c) is it day time of night time?

```
INT. DRISKILL HOTEL SEMINAR ROOM     DAY
```

EXAMPLE

Action

- This is the place to describe the action that precedes or follows the dialogue.

- It is written without indention at the body of the script.

```
INT. DRISKILL HOTEL SEMINAR ROOM    DAY

JOE and APRIL burst through the doors into a clean, well-lit
seminar room.
```

EXAMPLE

Dialogue

- Indented to the center of the page, the name of the character would be written with **capital letters** and the lines of dialogue would be under it, indented as well.

```
INT. DRISKILL HOTEL SEMINAR ROOM    DAY

JOE and APRIL burst through the doors into a clean, well-lit
seminar room.

                         JOE
              Are we in time?

                         APRIL
              How could they start without us?
              We're the main attraction.

                        EXAMPLE
```

Types of scripts

1. Feature Film

- Feature film scripts are traditionally written by one writer or a team.

- After the first final draft, a script may then be modified, edited, or "work shopped" by new or veteran writers.

- Some screenwriters, of course, **won't allow their scripts to be changed**; however, it only ever works out that way if you've actually got **some weight to throw around.**

- If you're a newbie, come in expecting to have your final draft reworked, revised, and recut—and it may not necessarily stay in line with your original vision.

- A feature film-length script will usually be about 120 standard pages, on average, assuming that a page is equivalent to a minute on screen.

> JOHN
> Well, one can't have everything.

                                        CUT TO:

EXT. JOHN AND MARY'S HOUSE - CONTINUOUS

An old car pulls up to the curb and a few KNOCKS as the engine shuts down.

MIKE steps out of the car and walks up to the front door. He rings the doorbell.

                                        BACK TO:

INT. KITCHEN - CONTINUOUS

> JOHN
> Who on Earth could that be?

> MARY
> I'll go and see.

Mary gets up and walks out.

The front door lock CLICKS and door CREAKS a little as it's opened.

> MARY (O.S.) (CONT'D)
> Well hello Mike! Come on in! John, Mike's here!

> JOHN
> Hiya Mike! What brings you here?

Mary walks in, Mike following. Both sit down at the kitchen table, opposite one another.

> MIKE
> Oh, just thought I'd bring back your revolver. Thanks for letting me borrow it last week.

Mike reaches in his pocket and fishes out a hammerless Smith & Wesson. He opens the cylinder with a CLICK and confirms it's unloaded before setting it on the table.

John removes the paper towel from his plate, setting the bacon down on it. Then he takes his sunny-side up eggs from the frying pan and puts them on the plate. He sits down between Mike and Mary.

VIDEO	AUDIO
EXT – DAY –Wayne Manor Gardens Young Bruce peers down rows of plants on long trestle tables.	Bruce: Rachel?
Sunlight streams through wrought iron and glass. Young Bruce advances, cautious. He is grabbed from behind and pulled under a table by a young girl, aged 10. This is Rachel. She puts her hand over Young Bruce's mouth.	Birds chirping, wind blowing, outdoor-y sounds.
A woman strides past the windows: Mrs. Dodson, Rachel's mother, housekeeper of Wayne Manor.	Female Voice: Rachel?! Master Bruce?!
Bruce and Rachel hide from Mrs. Dodson under the table.	Young Bruce: (whispers) What're you doing?! Rachel: (matter-of-fact) Kidnapping you. They'll pay a lot for Precious Brucie.
Young Bruce stares, wide-eyed. She smiles. He relaxes. Young Bruce bolts out from under the trestle table – sprints for the back door. Rachel tears after him.	Bruce's footsteps, then Rachel's footsteps. The door slams open and closed.

The Three Column Format

Time	Video	Audio
0:00:00	Black Screen. Fade in Title Credits. Title Credit: BERT WALL AND THE GHOST STORIES OF THE DEVIL'S BACKBONE	Fade In: Background music – Title Music. Rousing but a bit mystical.
0:00:20	Camera Wide on an open 2-lane Texas Highway as the headlights of a car pierce through the fog and mist. Images of Spirits, an Indian on horseback, a Woman sitting by a fire in a rocking chair, a road sign that reads: "Purgatory Road", a white stag deer, a white owl flies by, another road sign that reads "Texas Highway 32", and a lone Indian with a flat brimmed hat and an eagle feather appear in the distance.	A rushing sound should accompany each image as it appears and floats towards the car windshield then fly off left and right. A background sound of the tires of a car on the tarmac of a Texas Highway.

2. Live-Action TV Series

- TV series tend to be written in teams.

- The job will be to meet with a group of writers in a writers' room every day or a few times a week.

- On your own, you'll come up with storylines, subplots, jokes, new characters, and dialogue.

- Sometimes, you'll be assigned something specific for someone else's script. Other times, you'll take the lead with a story all your own.

- Live-action series can be serial or episodic.

- Because of commercials, half-hour stories tend to run approximately 22 minutes (between about 22 and 45 pages).

- For hour-long stories, you're looking at about 45 minutes, which doubles your page count, on average.

ACT ONE

<u>FADE IN:</u>

<u>INT. COFFEE HOUSE - AFTERNOON</u>

A RAINY AFTERNOON. MONICA, JOEY, CHANDLER AND PHOEBE ARE HANGING OUT, TALKING. WE HEAR SNATCHES OF CONVERSATION, BROKEN UP BY A SERIES OF DISSOLVES.

MONICA

I'm telling you, I've had it with

the whole dating thing.

JOEY

Yeah, yeah, yeah.

MONICA

I mean it this time. If I have to

laugh at another stupid anecdote or

eat another caesar salad, I'm going

to kill myself.

3. Short-Form Film and Video Content

- Short-form film and video content may be narrative fiction, documentary-style, or introductory-slash-biographical in nature.

- These scripts run the gamut from short and sweet (just a few minutes long) to substantial, but not quite feature film-length (perhaps 20 to 30 minutes long).

- Because of their shorter nature, it's not uncommon to have a smaller budget with these sorts of content (as opposed to network TV writing, for example).

1.   INT. OFFICE. DAY   **1**

The cover page should include the script title, the
number of the draft, the copyright symbol, a date and
your name and contact details.

All pages should be numbered in the top right hand
corner. Use standard margins (2.5cm) at the top, bottom
and right. A larger left margin is desirable,
particularly for bigger scripts which may be bound on the
side. Use a 3.9cm margin on the left hand side.

FONT - Courier 12 point.

2.   INT. OFFICE. NIGHT   **2**

SCENE HEADINGS: should be numbered, in bold and
uppercase. The scene number should be on the left, the
location should be indented about 1.5cm and the time of
day 0.5cm after that — a tab between each will do.

BODY TEXT (script description and action): should be left
aligned. When a CHARACTER first appears in a script, the
character name should be in uppercase. Thereafter (except
when heading dialogue) it should always be in lowercase.

DIALOGUE: should be indented 3.4cm from the left and the
right. The character's name above the dialogue should be
in uppercase and indented 5.4cm from the left.

                          DORA
                 The dialogue is indented 3.4cm
                 from the left hand side of the
                 page as well as the right hand
                 side.

                          DICK
                 What happens when you need to
                 put directions in dialogue?

                          DORA
                 Read on to find out.

3.   INT. DINING ROOM. MORNING   **3**

MORE ON DIALOGUE: If the dialogue is voice over (V/O) or
the character speaking is off screen (O/S), this
information is put next to the character's name.

                     DORA (O/S)

4. Animated Video

- Animated video is a fantastic medium for selling the message, as there is no better way of communicating specific details or telling the world about your story.

- Even when your script is just for three or five minutes of animated video. Take hours or if possible, days to write, rewrite and fine-tune the script to perfection.

Some points to remember when script writing for an animated video;

- Forget what you are good at, focus on what the viewer wants.

- Consider the length, keep it short.

- Do the unexpected, surprise your audience.

- Communicate effectively, grab attention.

- Connect emotionally.

- Tell stories.

- Be conversational.

- Simplify your core message.

- Make it personal.

- Add humor.

- Wrap up tightly.

1. *Brief your concept first:*

There are many key questions that you need to ask yourself before crafting an effective video script.

- Who is your target audience?

- What is the goal of the video?

- Why are we making the animated video and to whom?

- What is the core theme upon which your video is built?

- What is the key learning expected from the video?

2. Limit your word count:

- Respect the number of words you use in your script.

- The optimal length for an animated video is 90 seconds. You should always aim to hook your audience to the video within the first 7 seconds, as this is when they decide whether to continue listening or not.

- The script is the first chance to work on animated video length and you can do that with word count.

- You can notice that some movie trailers are more exciting than the movie itself. That's because a trailer is limited by a time constraint.

- ❏ 45 seconds - 90-110 words

- ❏ 60 seconds - 120-170 words

- ❏ 90 seconds - 200-250 words
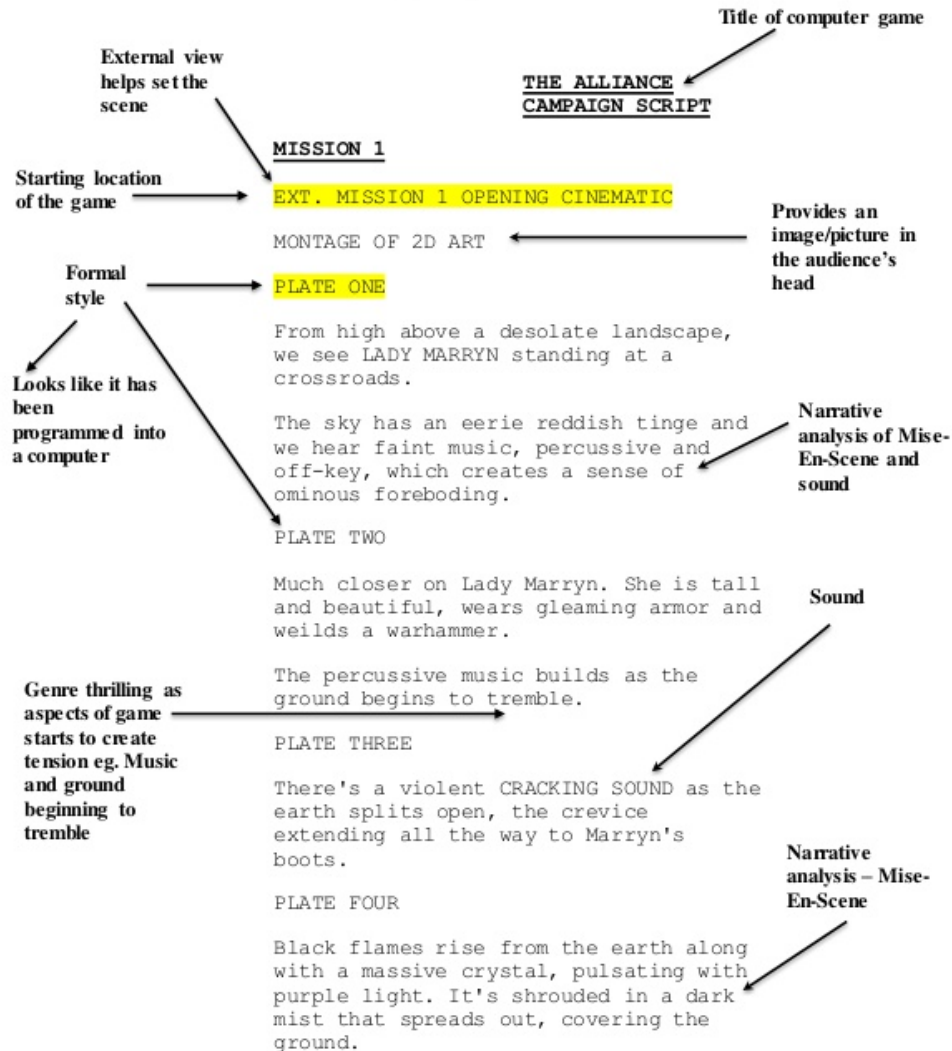
- ❏ 2 minutes - 250-300 words

3. Draft your script:

- As you're writing your own animated video script, keep that age-old saying in mind, **"A picture is worth than a thousand words"**.

- Remember, you're going to create an animated video, so it can have **many possible visuals and audible elements to reach your audience for sure.**

- **Write in plain, conversational; make sure you use the language that your target audience will understand.**
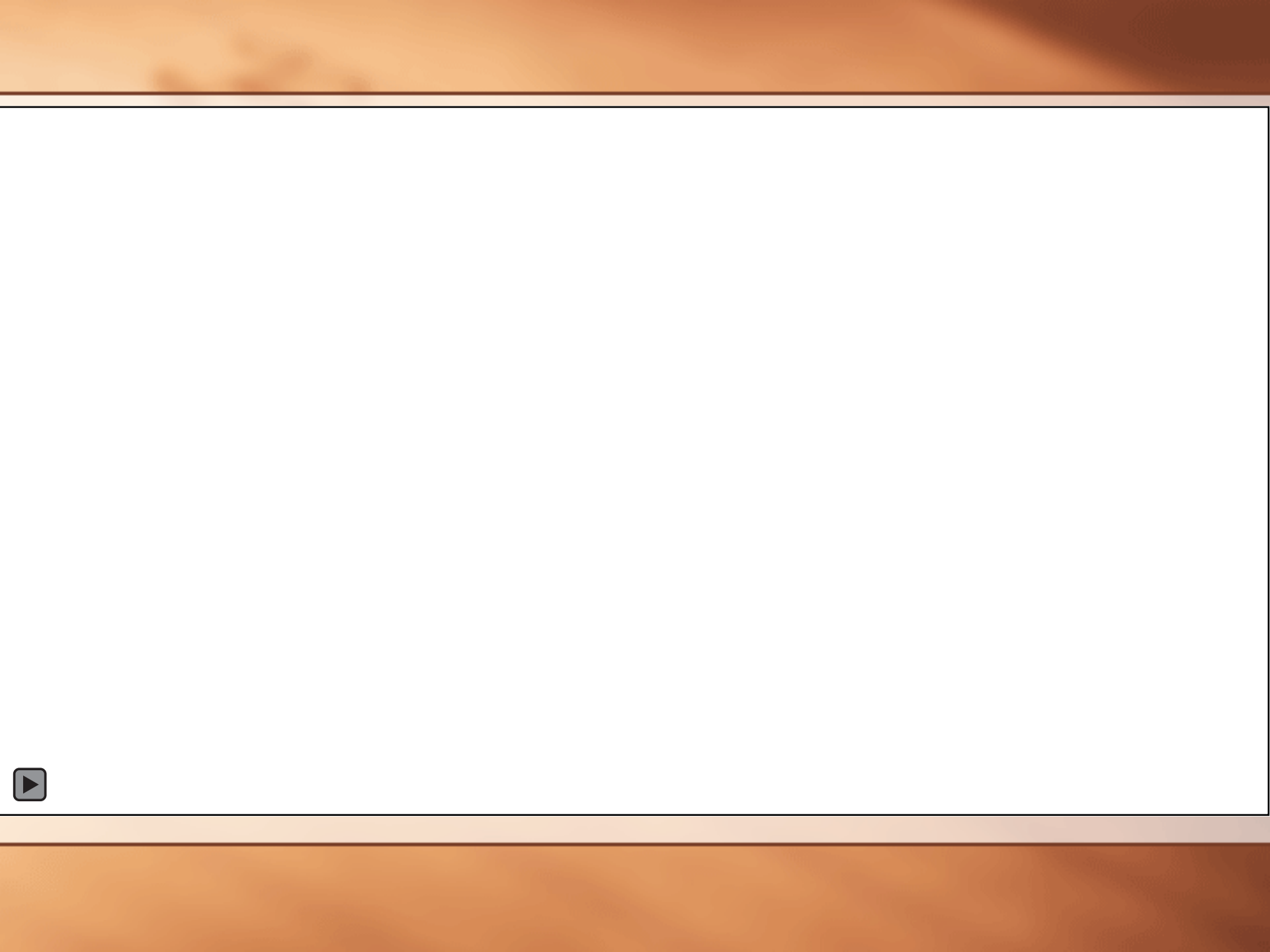
5. Games

- The gaming industry seeks screenwriters who can spin a unique tale to serve as the introduction to a game's storyline.

- The plot must then lead to actions and developments, which change based on each player's moment-to-moment decisions.

- Because game shows can spin off in many directions, scripts tend to be quite long and have **multiple possible beginnings, middles, and endings.**

Orkin/Griffith 6/14/04 Alliance Campaign Script 1.

Title of computer game

External view
helps set the
scene

THE ALLIANCE
CAMPAIGN SCRIPT

MISSION 1

Starting location
of the game

EXT. MISSION 1 OPENING CINEMATIC

MONTAGE OF 2D ART

Provides an
image/picture in
the audience's
head

Formal
style

PLATE ONE

From high above a desolate landscape,
we see LADY MARRYN standing at a
crossroads.

Looks like it has
been
programmed into
a computer

The sky has an eerie reddish tinge and
we hear faint music, percussive and
off-key, which creates a sense of
ominous foreboding.

Narrative
analysis of Mise-
En-Scene and
sound

PLATE TWO

Much closer on Lady Marryn. She is tall
and beautiful, wears gleaming armor and
weilds a warhammer.

Sound

Genre thrilling as
aspects of game
starts to create
tension eg. Music
and ground
beginning to
tremble

The percussive music builds as the
ground begins to tremble.

PLATE THREE

There's a violent CRACKING SOUND as the
earth splits open, the crevice
extending all the way to Marryn's
boots.

PLATE FOUR

Narrative
analysis – Mise-
En-Scene

Black flames rise from the earth along
with a massive crystal, pulsating with
purple light. It's shrouded in a dark
mist that spreads out, covering the
ground.

6. Short Web Series and Mini-Series

- Short web and mini-series are often done by small production teams with a writer who may also be acting as a director/producer/actor and a skeleton crew.

- In other words, these are often smaller projects akin to short-film and video, so writers may wear many hats and must be open to collaboration.

- Short web and mini-series scripts may be serial or episodic, depending on your genre.

- Veteran writers recommend keeping these scripts short—about five to 10 minutes per episode is traditional.

Broadcast Writing Template

Title: **Morning Routine**
Writer: **Mary Stewart**
Length: **2 mins**

VIDEO	AUDIO
INT. House-Bedroom-Early Morning	
Completely dark room with only a slither of light escaping from behind the curtain.	
Cell phone alarm goes	SFX-Loud ringing from cell phone
off. CU of phone	
MARY's hand is seen turning the alarm off.	
MS- Mary turns on side table lamp. Light slowly floods the room.	Yawning
	SFX-Music heard from the other room
LS of Mary getting out of bed.	
TRACK Mary leaving the room walking down the hall and opening a door.	
INT. House-Kaidyn's Bedroom	MARY: Hey there big boy! Ready to get up?

7. Video Ad

- Script Writing for an advertisement video is different from writing for films and TV shows.

- The result of every video is different from the other as our creativity also varies from project to project.

- Adopting a pattern will help you to write effectively and your viewers absorb your content quickly as they move from one video to the other.

A) *The Problem-Solution method*: An effective and familiar method is to explain your solution for a particular problem of viewers. Make sure the audience should feel their pain and follow you to know how you can solve their problem. Next, provide the solution for their problem and make sure to give the solution in a short time.

B) *Historical Method*: Are you offering an innovative and a better modern alternative? Find out what came before the service or product you are offering? Then use the story to really show off the benefits you are offering and take the viewers on an emotional journey through the way that things used to be done, unlike the problem solving method.

C) *Direct Explanatory Method*: Typically, with a background voice-over this can be a simple start-to-end run-through of your business that you are explaining.

SAMSUNG

Samsung Script Advertisement

Synopsis: The advert features the world of tomorrow, with brand new technology that is outstanding in comparison to today's tech.

Music:	(Parov Stelar – Clap Your Hands)
SFX:	*crackling* (Length 2 Seconds)
Male Voice One:	WELCOME! To the World of tomorrow!
SFX:	*chatting* (Length 10 Seconds)
Male Voice One:	Where Technology Tomorrow, Exists today.
Male Voice Two:	Here, at Samsung we believe in two things, Innovation and the future.
Male Voice One:	This is why we have designed the beautiful And Stunning Samsung Galaxy S6!
Male Voice Two:	But wait! There's more!
Male Voice One:	There is the Galaxy S6 Edge and Edge Plus!
Male Voice Two:	Both these handsets include the Extraordinary Camera and Flawless Design.
Male Voice Two:	All of Samsung's Handsets are made with The future in mind.
Male Voice One:	So come on down. To the world of tomorrow!
Male Voice One:	Handsets Vary Different
Male Voice Two:	20% off the both the Samsung Galaxy S6 Along with the S6 edge and Edge Plus
Male Voice One:	Terms and Conditions may apply.
Male Voice Two:	See online for details, Offer ends 1st December.
SFX:	*Samsung Tone*
Male Voice One:	Samsung!
Male Voice One:	Inspire the World, Create the Future.

EXAMPLE TV COMMERCIAL SCRIPT

Shooting Location: Football Field Tunnel
Director(s): Ron Winderman
Actor(s); Joe Greene, Kid, Background fans
Editor(s): Sally Theis
Login: ETA616____

Video	Audio
Camera up on grim Greene, limping slowly down tunnel from field toward locker room; words "Mean Joe Greene" superimposed on picture. Because he is alone, game must still be going on with Greene out of it, due to injury.	
	Kid [sound on film (SOF)]: Mr. Greene! Mr.Greene!
Cut to kid (white, about age nine) standing in tunnel, bottle of Coke in hand.	
	Greene [SOF]: Yeah?
Cut to Greene, scowling.	
	Kid [SOF]: You need some help?
Cut to kid.	
	Greene [SOF]: Uh-uh.
Cut to Greene.	
	Kid [SOF]: I just want you to know: I think--you're the greatest.
Cut to kid.	
	Greene [SOF]: Yeah, sure.
Cut to Greene, grimacing.	
	Kid [SOF]: Want my Coke? It's Okay. You can have it.
Cut to kid, offering bottle.	
Cut to Greene, sighing, He takes it, drinks, greedily.	Greene [SOF]: Okay. Thanks.
Cut to kid, who hesitates, waiting for autograph or sign of recognition from his hero.	As much swells under dialogue, lyric is heard: A Coke and a smile/makes me feel good/makes me feel nice
Finally kid turns to leave, reluctantly.	
Cut to Greene, suddenly animated and smiling.	Kid [SOF]: See ya, Joe.
	Greene [SOF]: Hey kid!
Greene grabs his game jersey and tosses it.	
	Greene [SOF]: Catch
Cut to kid, beaming, catching shirt.	
Supers fill screen: "Have a Coke and a Smile" (centered) "Coke Adds Life" (in right corner)	Kid [SOF]: Wow! Thanks, Mean Joe!
	Music Swells.

8. Educational Programme

- Should include proper introduction.

- Introduce the resource person at the beginning.

- Choose the correct audience.

- Focus on content.

- Include animations and graphics to define a topic.

- Don't use jargons.

- Explain the information in a simple language.

TITLE SLIDE:

(music begins) Can I show YouTube videos in my class?

FADE IN

Shot opens on Jenn centred on the camera

> JENN
>
> Hi there. I'm Jennifer Peters, a librarian at Seneca College.
>
> One of the questions I'm asked all the time is "Can I use Yo
>
> Well I'm happy to report that new copyright legislation allc
> your class! (loud applause, Jenn cheers)
>
> VOICE OFF SCREEN
>
> You mean I can show any YouTube video in my class?
>
> JENN
>
> well, no, there are conditions, but it's still really, really goo
> cheers)

(screen fades to animation)

> So what exactly does this mean?

9. News

- Writing a TV news script is a lot harder than you might think.

- ❑ Be Sure to Write for the Ear

- ❑ Avoid the Passive Voice

- ❑ Use Present Tense Wherever Possible

- ❑ Write Stories for People

- ❑ Befriend Action Verbs

- ❑ Be Careful With Numbers

- ❑ Sell the Story

- ❑ Move the Story Forward

Different Parts of a Script

➢ The first line informs the audience about the main point of the story. If you only had one line to tell your story, it would be, "Pilgrims began arriving at St. Peter's Square on Monday, February 11, following an announcement by Pope Benedict that he's resigning at the end of the month."

➢ Provide a line or two of background information that adds context to your first line. For example, "The 85-year-old German-born pontiff said he is no longer strong enough to fulfill the duties of his office, becoming the first pope since the Middle Ages to take such a step."

➢ Next, go back to the pictures being broadcast and what's happening in your story as the news of the Pope's retirement spreads. You could say, "Thousands of people from all over began arriving at St. Peter's Square."

➢ Next, expand on the scene by saying, "People of all religions prayed for the pope and wished him well.

➢ Last, wrap-up the story with concrete information. For example, "The Vatican's spokesman said the pope would step down at 1900 GMT on February 28."

SAMPLE NEWS SCRIPT

VIDEO	AUDIO
Standby R&R Ready F⬆D1, Countdown	Quiet on the Set.
NEWS OPENER	(audio from Tricaster) **"…THIS IS THE RADNOR REPORT"**
2SHOT OF ANCHORS	**KAT:** THE RADNOR EDUCATIONAL FOUNDATION IS BACK WITH ITS ANNUAL GALA. HI I'M KAT STUUT.
	CHAR: AND I'M CHARLOTTE DOW. YES. THE RADNOR EDUCATIONAL FOUNDATION'S GALA IS QUICKLY APPROACHING AND SINCE THIS YEARS VENUE CAN HOLD UP TO 500 GUESTS, EVERYONE IS WELCOME.
ISO CHAR	**CHAR:** REPORTER VICTORIA DAVID CAUGHT UP WITH REF EXCECUTIVE DIRECTOR, JOY ANTONPLOS EARILER THIS WEEK TO FIND OUT EXACTLY WHAT MAKES THIS YEAR'S GALA SO WORTH ATTENDING. VICTORIA? ,
REF PACKAGE	(audio from Tricaster) "For the Radnor Report, I'm Victoria David. Back to you"
ISO KAT	**KAT**: THANKS VICTORIA. I HOPE EVERYONE COMES OUT FOR SUCH A GREAT CAUSE. ANOTHER NIGHT WORTH COMING OUT FOR IS RADNOR HIGH SCHOOL'S College Planning Night WHICH WILL take place on Tuesday, February 20th beginning at
BROLL	7:00 pm. This event aims to guide juniors' college searches by helping to explain what the application process is, how to determine if a college is right for you, and how you can play sports in college. The program begins with a meeting with guidance counselors, followed by speeches from representatives of the University of Pennsylvania, Penn State, and the NCAA. Juniors in the past have found this event very informative so we hope to see you there.
ISO ON CHAR	**CHAR:** ON SUNDAY, FEBRUARY 11ᵀᴴ, SENIOR STUDENT SHADY MCSHADERSON WILL BE PRESENTING HIS SENIOR PROJECT IN THE RHS AUDITORIUM. SHADY HAS ORGANIZED A FASHION SHOW TO RAISE FUNDS FOR A VERY WORTHY CHARITY. WE GO TO ALEXIS RUDERMAN WHO HAS MORE ON THIS STORY. ALEXIS?

10. Corporate presentations

- Before you start writing your script, a critical step must be taken.

- Who is your audience?

- What is the context in which the presentation will take place?

- How much time will you have for your presentation?

- What is your presenter profile?

- What is the goal of the presentation?

1. **Frame your story**

2. **Plan Your Delivery**

3. **Develop Stage Presence**

4. **Plan the Multimedia**

"Putting It Together"

	Visual	Audio
1	Spokesperson speaking to camera Image next to speaker: Sales graph	"This graph shows us that there was a sharp increase in sales in Q3..."
2	Spokesperson speaking to camera Image next to speaker: Pie chart	"...and this pie chart may hold the key to understanding why."
3	Spokesperson speaking to camera Text above image of pie chart: VIDEO MARKETING	"As it turns out our video marketing efforts in Q2 made a big difference."

11. Interview

- Scripting, especially for interviews, leads the conversation safely from A to B without crashing and burning along the way.

- Without a solid video script, inexperienced and experienced interviewees can lose direction and give inappropriate responses, endangering the content of the entire interview.

- Identify your objective

- Speak to your audience

- Follow a story arc

- Keep it human

Audio	Visual
Interviewer Voice Over: What is the most important thing to you?	Interviewer sitting down in front of the two interviewees.
Interviewer Voice Over: Today, both my father and partner agree that family is the most important thing to them.	Camera image of my Father and Partner.
Interviewer Voice Over: "A family unit provides love, support, and direction. They teach us how to learn and grow; guiding us to be the best possible version of ourselves there is."	Camera image of my Father speaking separately.
Interviewer Voice Over: "By family, I don't always mean those who share the same genetics, but those who have played a role in defining who I am," "They are the ones that continually encourage me to strive for success, guide me in the right direction, teach me right from wrong, support my decisions and give me love and affection." he said.	Camera image of my Partner speaking separately.
Music Fade Out	Camera image of both my Father and Partner Fade out

12. Sports programme

- Intro

- More info

- Quote

- Numbers

<u>Draft Radio Advert Script – The Pros and Cons of
Technology in Sport</u>

<u>Key: SFX (Sound Effects), NC (Nathan Carr), AW
(Ahmad Wahab), MS (Marcus Stanley)</u>

<u>Duration: 58 seconds</u>

SFX: Huma Huma Track

NC: What effect does technology have in sport?

AW: Imagine how different the world of sport would be if goal
line technology existed back in 2010?

SFX: Commentary from Lampard clip

NC: Throughout the last 6 months we've delved into the hot
topic of the use of technology in the UK's main sports, and the
advantages and disadvantages involved.

NC: We've talked to experts...

INTERVIEW SEGMENT

NC: And members of the public…

VOX POP

MS: The pros and cons of Technology in Sport, tonight at 8pm
on BBC1

13. Documentary script

- "You must work backwards." - It is the only way to write a documentary script.

- Once you have collected your research, data, and interviews, only then can you write the script.

- Without research, it would be impossible to conceive what an interviewee is going to say and how that ties into your message.

- Once you have all of the facts and materials, then you can sit down and write the script and voice-overs.

- Video and Audio columns are the standard and they are formatted so that the visuals line up with the audio (interview, narration, music, etc.) that plays over them.

SCRIPT FORMAT

Rob's Voice

INT : Indoors
EXT : Outdoors

Sequence Location

Narration	**Visuals**	**Sound**
		Sound effect
ROB	INT: Rob's living room	
I think about him all the time. His memory follows me around like my shadow.	Rob walks to the window and looks out. Then he moves to the sofa and tries to read a book.	Continuous Ambiance FX : Echoing footsteps on floor
Sometimes I see a movement in the side of my eye, but when I turn around, there's nothing there.	Rob looks up from his book and his eyes move around the room.	MUSIC: Faint note of string instrument.
It's driving me crazy.	CU of Rob's eyes.	
Close up	Rob closes his eyes.	FX : Echoing sigh
WS = wide shot LS = long shot MS = mid shot CU = close up ECU = extreme close up	*Dissolve to:*	Sequence Transition
SUE	EXT: Bench in park	
	CU of Sue's eyes.	
I do try and get out as much as possible. The more I sit at home, the more I think about what happened.	Sue looks around her as she sits on the park bench.	Continuous Park Ambiance
But there's no escaping the memories. I carry them with me. I feel guilty if I don't think about him constantly.	Sue opens her purse and takes out her wallet. She looks at a picture of herself standing with a man.	
	She closes the wallet and puts it back in her purse.	

THANK YOU