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Category:Custom motherboardsQ: Is there any more efficient way to do this? (leaves out the modal verb) Is there any more efficient way to do this? (leaves out the modal verb) The film begins with a young boy who walks along the beach. He picks up a stick, and as he flicks it through the air, he is absorbed in the moment. Everything seems perfect. But in an instant, it all comes apart.

A: If you want to keep the dialogue exactly as it is, you can re-phrase this sentence to: The boy picks up a stick, and as he flicks it through the air, he is absorbed in the moment. Everything seems perfect. But in an instant, it all comes apart. When you say "The boy picks up a stick, and as he flicks it through the air, he is absorbed in the moment," it implies the boy has a particular object (a stick) in mind, and it is this object that he is interested in. As the stick flicks through the air, his attention is focused on it, and everything around him is unimportant. When you introduce a "but" at this point, you are re-introducing a level of distraction: The boy picks up a stick, and as he flicks it through the air, he is absorbed in the moment. Everything seems perfect. But in an instant, it all comes apart. It should be obvious that this is where the "but" has no place. You can see why a person might write that way: It sounds more like a speech, and a listener might think that the interruption has something to do with the boy. However, if you really want to stay as close as possible to the original version, you can get rid of the "the boy" by using "him", instead of using the boy's name. As he flicks it through the air, he is absorbed in the moment. Everything seems perfect. But in an instant, it all comes apart. This could be read as if the boy has no particular thought in mind, but is thinking about something else entirely. But in that case, the "but" in this version has no place. So, the best option is to use the boy's name. 1. Field of the Invention

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