

there (*to be*) some engine trouble over the Mediterranean on his way back. And he just (*to pull*) out, with the water lapping at the wing tips, and he undoubtedly (*to crash*), without doing too much damage to himself, probably just a photogenic cut on the forehead. And he (*to turn*) out to be a member of the British Intelligence and he never (*to doubt*) his luck and his nerve never (*to fail*) him. Or, if it was an artistic picture, there (*to be*) a heavy ground mist on the hills and the plane (*to drone*) on and on, desperate and lost, and then, finally, with the fuel tanks empty, the hero (*to crash*) in flames. Battered and staggering, as he was, he (*to try*) to get the secret load out, but he (*not to be*) able to move it, and finally the flames (*to drive*) him back and he (*to stand*) against a tree, laughing crazily, his face black with smoke, watching the plane and the load burn, to show the vanity of human aspiration.

Ex. 72. Say whether the action of the object clause precedes, follows or is simultaneous with the action of the principal clause in the following sentences:

1. He asked me what work I *was doing* and whether I *intended* to go to a University.
2. Has she been telling you why she *wants* to chuck her job?
3. I'm afraid I'll *be doing* the washing tomorrow.
4. She claimed that she *had met* Monty on her way home. Monty had told her that I *would* probably *come* to his place later.
5. Then I thought about Mother. She would certainly ask me where I *had been* all day.
6. I don't believe anyone *has troubled* to think about that.
7. She said she *would be staying* in town next day to do some shopping.
8. It's not true she *is* my friend.
9. I'll tell you what he's *doing*.
10. He had told me he *had been* on the island for fifteen years.
11. I will say that we *have agreed* to provide for the child.
12. I don't think that I *shall ever work* for your father.
13. Out of the corner of my eye I saw the youths *had stopped* talking and *were watching* us.
14. I hope you *know* what you're *doing*.
15. I'll let you know what the situation *is*.
16. I don't know whether he *was* a fool or a wise man.
17. I'll tell Marcel that you'll *take* over the actual direction im-

18. In the hotel the waiter told me that an American *had been staying* there for three months.
19. It is strange that he *didn't speak* to you.
20. It was also rumoured that Dan *had got* married.

Ex. 73. Make the actions in the following object clauses simultaneous with those of their principal clauses:

1. I was surprised you (*to know*) my name.
2. She cannot imagine what he (*to do*) there.
3. I've forgotten what he (*to look*) like.
4. I did not know whether the doctor (*to mean*) what he (*to say*) or whether he (*to have*) a joke at my expense.
5. They'll say you (*not to make*) proper use of your information.
6. When he had a chance he would certainly ask her if she (*to do*) her bit to make the party a success.
7. "Hallo, Jack," Mrs Holt smiled at him. "My husband has been telling me how much he (*to like*) you."
8. Quite soon he'll be asking if all the doors (*to be*) locked for the night.
9. He had told his father that now he (*to make*) ten dollars a week less.
10. The last two weeks she had been saying to everyone who phoned her that she (*to be*) unwell and (*not to leave*) home.
11. It was strange to me that her world (*to seem*) to contain no conflict.
12. When I knew him better he admitted that he (*to feel*) lonely in London.
13. "I had hoped to take a dip before breakfast," Mrs Smith said, "but I found Joseph (*to clean*) the pool."
14. It was a pity I no longer (*to care*) in the least about Pat.
15. David, Nellie has been telling me she (*not to get*) anywhere in her present job.

Ex. 74. Make the actions in the following object clauses precede those of their principal clauses:

1. David said that he (*to ask*) permission from the director for me to watch the dress rehearsal.
2. I knew that for the past twenty-five years he (*to buy*) the same paper each morning.

there (*to be*) some engine trouble over the Mediterranean on his way back. And he just (*to pull*) out, with the water lapping at the wing tips, and he undoubtedly (*to crash*), without doing too much damage to himself, probably just a photogenic cut on the forehead. And he (*to turn*) out to be a member of the British Intelligence and he never (*to doubt*) his luck and his nerve never (*to fail*) him. Or, if it was an artistic picture, there (*to be*) a heavy ground mist on the hills and the plane (*to drone*) on and on, desperate and lost, and then, finally, with the fuel tanks empty, the hero (*to crash*) in flames. Battered and staggering, as he was, he (*to try*) to get the secret load out, but he (*not to be*) able to move it, and finally the flames (*to drive*) him back and he (*to stand*) against a tree, laughing crazily, his face black with smoke, watching the plane and the load burn, to show the vanity of human aspiration.

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