

The Missing Jewel

Contents

Lesson 1	1
Lesson 2	7
Lesson 3	13
Lesson 4	19
Lesson 5	25
Lesson 6	29
Lesson 7	35
Lesson 8	41
Lesson 9	47
Lesson 10	51
Lesson 11	57
Lesson 12	63
Lesson 13	69
Lesson 14	75
Lesson 15	81
Lesson 16	87
Lesson 17	93
Lesson 18	99
Lesson 19	105
Lesson 20	111
Lesson 21	117
Lesson 22	123
Lesson 23	129
Lesson 24	135
Lesson 25	141
Lesson 31	147
Lesson 32	153
Lesson 33	159
Lesson 34	165
Lesson 35	171
Lesson 36	177
Lesson 37	183

Lesson 38	189
Lesson 39	195
Lesson 40	201
Lesson 41	207
Lesson 42	213
Lesson 43	219
Lesson 44	225
Lesson 45	231
Lesson 46	237
Lesson 47	243
Lesson 48	249
Lesson 49	255
Lesson 50	261

Lesson 1

Tom: Our story is about a young man called John Blake. He lived in a small town, and in that small town there was a museum. John Blake wanted to work in the museum, that is, he wanted a job there. As he wanted a job, the director of the museum wanted to see him. The director wanted to talk to him. John Blake went to the museum to see the director. He had an umbrella with him.

Cathy: An umbrella?

Tom: Yes, an umbrella.

Woman1: Oh, it's raining.

Woman2: Is it?

Woman1: Yes, it is. Take your umbrella with you.

Woman2: I'm taking it.

Woman1: Oh, it's raining hard. Open your umbrella!

Tom: Well, John's umbrella – it happened like this. He was going to the director. He wasn't looking where he was going, and he didn't see the museum attendant – the man who stands at the door of the museum and looks after the exhibits.

Cathy: The exhibits?

Tom: Yes, the things you can see in a museum.

Cathy: I see. Visitors go to the museum to look at the exhibits.

Tom: That's right.

Cathy: They don't look *after* the exhibits.

Tom: No, they look at the exhibits. It's the attendant who looks after the exhibits.

Cathy: He looks after the exhibits, so that nothing happens to them.

Tom: That's right. So, John Blake didn't see the attendant and bumped into him, like this:

Man1: Oh, I'm sorry.

Man2: That's all right, sir.

Tom: He bumped into the attendant and dropped his umbrella. The attendant picked it up, and gave it to him and said: "You can't go into the museum with an umbrella. Please, leave it here." So, John left his umbrella there. They started to talk. They saw a strange man in the museum. They talked

about him. He was an ugly man with a scar on his face. He had a scar on his face and a stiff arm. One of his arms was stiff, and on his face, there was a scar.

Cathy: A scar on his face and a stiff arm?

Tom: Yes. Listen.

Man1: Oh, my face!

Man2: I've cut your face.

Man1: Oh, I'll have a scar on my face! You've cut my face, you! I'll have a scar on my face all my life!

Tom: The man was very ugly with his scar and stiff arm. He was looking for something in the museum. He wasn't looking at the exhibits. He was looking *for* something. What was he looking for? What could he be looking for in a museum? The attendant went up to him and asked him. Listen to what happened.

John: Oops. I'm sorry...

The attendant: Good afternoon, sir.

John: I'm so sorry.

The attendant: Oh, that's all right, sir. Here's your umbrella, sir.

John: My umbrella? Oh, thank you. Thank you very much.

The attendant: Sir? Sir! Excuse me!

John: Yes?

The attendant: Are you going into the museum, sir?

John: Yes, I am. I am going into the museum.

The attendant: Then please leave your umbrella here, sir.

John: Leave my umbrella here?

The attendant: Yes, please leave it here.

John: Oh...

Announcer: John and the attendant start to talk. The attendant says: "Many people visit museums. Look, for example, at that man, over there."

The attendant: Look at that man, over there.

John: Oh yes. Look at his arm. He has a stiff arm.

The attendant: Yes, he has. A stiff arm.

John: He has a scar on his face, too.
The attendant: Yes, he has.
John: It's ugly.
The attendant: It's an ugly scar.
John: He's looking for something. What is he looking for?
The attendant: (*to the man with the scar*)
Excuse me, sir.
Scarface: Yes?
The attendant: Excuse me, sir, are you looking for something?
Scarface: Looking for something?
The attendant: Yes, sir.
Scarface: I am not looking for anything. I'm just looking. That's all.
The attendant: Just looking, sir...
Scarface: This is a museum, isn't it?
The attendant: Yes, sir.
Scarface: And that is an exhibit, isn't it? An exhibit in a museum?
The attendant: Yes, sir.
Scarface: Well, I'm just looking at this exhibit. All right?
The attendant: Yes, sir. Sorry, sir. Excuse me, sir. (*pause*) Exhibit in a museum...

Tom: So, the man said he wasn't looking for anything. He was just looking. The attendant asked John if he was looking for something. John was looking for the director's office. He was looking for the director's room, his office. The director was expecting him. He was waiting for him. The director was expecting him, but he was early, so he had to wait. While John Blake was waiting, he looked at the exhibits. Old jewellery.

Cathy: Jewellery?

Tom: Yes, jewellery. Women wear jewellery. They wear rings, earrings, brooches and necklaces. They wear jewellery.

Cathy: So, John Blake was looking at old jewellery. And was the man with the scar also looking at old jewellery?

Tom: Well, he said so. But listen to the end of the episode first.

Scarface: Well, I'm just looking at this exhibit. All right?

The attendant: Yes, sir. Sorry, sir. Excuse me, sir. (*pause*) Exhibit in a museum...

John: Was he looking for something?
The attendant: No, he wasn't. He was looking at the exhibits. Now, sir. Are you looking for something?
John: Yes, I am.
The attendant: What are you looking for?
John: I'm looking for the director's office.
The attendant: The director's office?
John: Yes.
The attendant: Is the director expecting you?
John: Yes, he is.
The attendant: Hm. What is your name, sir?
John: John Blake.
The attendant: Ah. John Blake. Yes... your name is on my list. Here it is: John Blake. You're early, sir. You're very early. Please wait.
John: Thank you. Those exhibits are old jewellery, aren't they?
The attendant: Yes, sir. Old jewellery.

Cathy: But I still don't know: Was that man with the scar really just looking? Was he telling the truth?

Tom: Well, Cathy, don't be so nosy. You'll hear more of the story later. But first, let's see whether you've understood this episode.

EXERCISE YOUR ENGLISH

Exercise 1

Listen to the example:

A: Is John going to the museum?

B: Yes

C: Yes, he is. He's going to the museum.

Listen, speak, listen.

A: Is John going to the museum?

B: Yes

[Your response]

C: Yes, he is. He's going to the museum.

A: Is he going to see the museum attendant?

B: No

[Your response]

C: No, he isn't. He isn't going to see the museum attendant.

The Missing Jewel

A: Is he going to see the director?

B: Yes

[Your response]

C: Yes, he is. He's going to see the director.

A: Is he leaving his umbrella with the attendant?

B: Yes

[Your response]

C: Yes, he is. He's leaving his umbrella with the attendant.

A: Are they talking about the director?

B: No

[Your response]

C: No, they aren't. They aren't talking about the director.

A: Are they talking about the man with the scar?

B: Yes

[Your response]

C: Yes, they are. They're talking about the man with the scar.

A: Is the man looking for something?

B: Yes

[Your response]

C: Yes, he is. He's looking for something.

A: Are you listening to the questions?

B: Yes

[Your response]

C: Yes, I am. I'm listening to the questions.

Exercise 2

Listen to the example:

A: Here's your umbrella.

B: My umbrella? Oh, thank you. Thank you very much.

Listen, speak, listen.

A: Here's your umbrella.

[Your response]

B: My umbrella? Oh, thank you. Thank you very much.

A: Here's your hat.

[Your response]

B: My hat? Oh, thank you. Thank you very much.

A: Here's your coat.

[Your response]

B: My coat? Oh, thank you. Thank you very much.

A: Here's your shirt.

[Your response]

B: My shirt? Oh, thank you. Thank you very much.

A: Here's your tie.

[Your response]

B: My tie? Oh, thank you. Thank you very much.

A: Here're your gloves.

[Your response]

B: My gloves? Oh, thank you. Thank you very much.

Exercise 3

Listen to the example:

A: Please leave your umbrella here.

B: Leave my umbrella here?

Listen, speak, listen.

A: Please leave your umbrella here.

[Your response]

B: Leave my umbrella here?

A: Please look for my glasses.

[Your response]

B: Look for your glasses?

A: Please look at the exhibits.

[Your response]

B: Look at the exhibits?

A: Please go to the director's office.

[Your response]

B: Go to the director's office?

A: Please talk about that man.

[Your response]

B: Talk about that man?

A: Please go over there.

[Your response]

B: Go over there?

Exercise 4

Listen to the example:

A: Please wait.

B: John has to wait.

Listen, speak, listen.

A: Please wait.

[Your response]

B: John has to wait.

A: Please leave your umbrella here.

[Your response]

B: John has to leave his umbrella here.

A: Please look at his arm.

[Your response]

B: John has to look at his arm.

Woman: Please tell me your name.

[Your response]

B: John has to tell her his name.

A: Please talk to him.

[Your response]

B: John has to talk to him.

A: Please watch that man.

[Your response]

B: John has to watch that man.

A: Please ask the secretary.

[Your response]

B: John has to ask the secretary.

A: Please sit down in the other room.

[Your response]

B: John has to sit down in the other room.

A: Please use that door.

[Your response]

B: John has to use that door.

Exercise 5

Listen to the example:

A: Are you looking for something?

B: No, I'm not looking for anything.

Listen, speak, listen.

A: Are you looking for something?

[Your response]

B: No, I'm not looking for anything.

A: Are they waiting for somebody?

[Your response]

B: No, they're not waiting for anybody.

A: Is he talking about something?

[Your response]

B: No, he's not talking about anything.

A: Are you looking at something?

[Your response]

B: No, I'm not looking at anything.

A: Is he sorry about something?

[Your response]

B: No, he's not sorry about anything.

A: Is she looking after somebody?

[Your response]

B: No, she's not looking after anybody.

A: Is he talking to somebody?

[Your response]

B: No, he's not talking to anybody.

A: Are you listening to something?

[Your response]

B: No, I'm not listening to anything.

Tom: I hope that isn't true. You're listening to this programme, aren't you?

Exercise 6

Listen to the example:

A: I'm waiting for the director.

B: Who are you waiting for?

Listen, speak, listen.

A: I'm waiting for the director.

[Your response]

B: Who are you waiting for?

A: I'm speaking to the attendant.

[Your response]

B: Who are you speaking to?

A: I'm looking at his arm.

[Your response]

B: What're you looking at?

A: I'm looking for the director's office.

[Your response]

B: What are you looking for?

A: I'm looking after the exhibits.

[Your response]

B: What are you looking after?

The Missing Jewel

A: I'm talking about old jewellery.

[Your response]

B: What are you talking about?

Tom.: And now, here is our story once again.
John Blake wanted a job in a museum. He went to see the director. At the entrance to the museum, he bumped into the attendant.

John: Oops. I'm sorry...

The attendant: Good afternoon, sir.

John: I'm so sorry.

The attendant: Oh, that's all right, sir.
Here's your umbrella, sir.

John: My umbrella? Oh, thank you.
Thank you very much.

The attendant: Sir? Sir! Excuse me!

John: Yes?

The attendant: Are you going into the museum, sir?

John: Yes, I am. I am going into the museum.

The attendant: Then please leave your umbrella here, sir.

John: Leave my umbrella here?

The attendant: Yes, please leave it here.

John: Oh...

Announcer: John and the attendant start to talk. The attendant says:
"Many people visit museums. Look, for example, at that man, over there."
"

The attendant: Look at that man, over there.

John: Oh yes. Look at his arm. He has a stiff arm.

The attendant: Yes, he has. A stiff arm.

John: He has a scar on his face, too.

The attendant: Yes, he has.

John: It's ugly.

The attendant: It's an ugly scar.

John: He's looking for something. What is he looking for?

The attendant: *(to the man with the scar)*
Excuse me, sir.

Scarface: Yes?

The attendant: Excuse me, sir, are you looking for something?

Scarface: Looking for something?

The attendant: Yes, sir.

Scarface: I am not looking for anything.
I'm just looking. That's all.

The attendant: Just looking, sir...

Scarface: This is a museum, isn't it?

The attendant: Yes, sir.

Scarface: And that is an exhibit, isn't it?
An exhibit in a museum?

The attendant: Yes, sir.

Scarface: Well, I'm just looking at this exhibit. All right?

The attendant: Yes, sir. Sorry, sir.

Excuse me, sir. *(footsteps)* Exhibit in a museum...

John: Was he looking for something?

The attendant: No, he wasn't. He was looking at the exhibit. Now, sir. Are you looking for something?

John: Yes, I am.

The attendant: What are you looking for?

John: I'm looking for the director's office.

The attendant: The director's office?

John: Yes.

The attendant: Is the director expecting you?

John: Yes, he is.

The attendant: Hm. What is your name, sir?

John: John Blake.

The attendant: Ah. John Blake. Yes, your name is on my list. Here it is: John Blake. You're early, sir. You're very early. Please wait.

John: Thank you. Those exhibits are old jewellery, aren't they?

The attendant: Yes, sir. Old jewellery.

John: Thank you.

(mysterious music)

Scarface: Hey, you!

John: Me?

Scarface: Yes, you! You're annoying me!

Announcer: Who is this man? How is John annoying him? What does he want? Listen to the next episode of "*The Missing Jewel*".



Lesson 2

Tom: John Blake wanted a job in a museum.

The director of the museum wanted to see him. John went to see the director, but the director wasn't ready for him. John had to wait. While he was waiting, he was looking at the exhibits. While looking at the exhibits, he met a very ugly and nasty man. The man had a stiff arm, and what's more, there was a scar on his face. From now on, we're going to call him Scarface. Scarface told John that he was annoying him.

Cathy: Annoying him?

Tom: Yes, annoying him. Making him angry.

Child: Daddy, come to play with me.

Man: Not now, darling, I'm reading my newspaper.

Child: But daddy, I want you to be an elephant.

Man: An elephant?

Child: Yes, I want to sit on your back and ride around the room.

Man: No, Margaret, I'm not going to be an elephant. You're not going to ride on me.

Child: But I want to!

Man: You won't. And don't annoy me! Don't make me angry! I want to read my newspaper.

Child: Daddy, come and be an elephant!

Man: Stop annoying me!

Child: I want to ride on you.

Man: Margaret! Stop annoying me! Stop making me angry, or I'll... I'll smack your bottom!

Child: Mummy! Mummy! Daddy doesn't want to play with me. He says I'm annoying him. He says I'm making him angry. He doesn't want to be an elephant.

Woman: All right, all right, my sweetie pie, Mummy will be an elephant. Come on! Sit on my back, darling.

Cathy: Oh, I see. Scarface said that John was annoying him. Making him angry.

Tom: And he said, John was following him.

Cathy: Following him?

(footsteps)

Woman: Don't come after me!

Man: I'm not coming after you.

Woman: You are. You are coming after me. You're following me all the time.

Cathy: So, Scarface said, John was annoying him, and he was following him. Following him... And did he say anything else?

Tom: Listen to the dialog, and you'll see.

(mysterious music)

Scarface: Hey, you!

John: Me?

Scarface: Yes, you! You're annoying me!

John: I'm annoying you?

Scarface: You're following me, aren't you?

John: No, I'm not. I am not following you.

Scarface: You're following me.

John: I'm not.

Scarface: And annoying me.

John: I'm sorry.

Scarface: What are you looking at?

John: I'm not looking at anything.

Scarface: You were looking at something. You were looking at my face, weren't you?

John: No, I wasn't.

Scarface: I have a scar on my face, haven't I?

John: Yes, you have a scar.

Scarface: Then you were looking at my face.

John: Yes... no... yes.

Scarface: Are you looking at my hands?

John: I wasn't looking at anything.

Scarface: I have big hands, haven't I?

John: Yes, you have big hands. Ouch! Let me go!

Scarface: Don't follow me again!

John: Let me go! Augh!

Scarface: Don't look at me again!

John: Let me go!

Scarface: Don't annoy me again!

Attendant: Excuse me, sir.

Tom: Well, John was lucky. The museum attendant came, and Scarface let John go. Scarface went away very angrily.

Cathy: Why was he so angry?

Tom: He was very angry, because he was looking for something very important when John came.

Cathy: What was Scarface looking at?

Tom: A pendant.

Cathy: A pendant? Is that a piece of jewellery?

Tom: Yes, it's a piece of jewellery. Women wear pendants.

Cathy: Is it a brooch?

Tom: No, it is not a brooch, but it is made to hang from a brooch.

(singing)
Happy birthday to you,
Happy birthday to you,
Happy birthday to Barbara,
Happy birthday to you!
(applause)

Man: Here is something for you, Barbara.

Woman: Oh, Alec, what a beautiful box.

Man: Guess what's inside.

Woman: I know, it must be a piece of jewellery. What else could be in such a beautiful box?

Man: A good guess, but what piece of jewellery?

Woman: Well, a pair of earrings?

Man: No.

Woman: Then a bracelet.

Man: No.

Woman: Perhaps a necklace.

Man: Not a necklace.

Woman: Then I don't know. Help me guess.

Man: Something to pin on your dress and something to hang from it.

Woman: Ah, a brooch with a pendant. Oh, let me see. Let me see.

All the others: Aww!

Woman: Isn't it wonderful! I've never seen such a beautiful pendant. *(sound of a kiss)* Thank you very much, Alec.

Cathy: So, a pendant is made to hang from a brooch. But why was this pendant so important to Scarface?

Tom: You'll hear about it later. But now, let's go back to the attendant and John.

Attendant: Excuse me, sir. Excuse me, sir. *(pause)* Are you all right, sir?

John: *(gasping)* Yes, I'm all right now. Thank you. That man – he was looking at this.

Attendant: At this pendant, sir.

John: Yes, at this pendant. He was looking at this pendant...

Attendant: Well, this is a museum, sir. He was looking at the exhibits.

John: He was looking at this pendant.

Attendant: Yes, sir. Now, sir, the director is waiting for you.

(footsteps)
(knock on a door)

Director: Come in. Ah, is that Mr. Blake?

Attendant: Yes, sir. This is Mr. Blake.

Director: Ah, good afternoon. Come in, Mr. Blake.

John: Thank you. Good afternoon, sir.

Director: Sit down, please, Mr. Blake.

John: Thank you, sir.

Director: Don't sit in this chair, Mr. Blake. This is my chair.

John: Oh, I'm sorry, sir.

Director: Sit in that chair over there.

John: Yes, sir.

Cathy: I can imagine, how annoyed the director was when John sat in his chair.

Tom: He was. Well, you'll hear about the angry director later. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Are you following me?

B: No, I am not following you.

Listen, speak, listen.

A: Are you following me?

[Your response]

B: No, I'm not following you.

A: Are you looking at my hands?

[Your response]

B: No, I'm not looking at your hands.

A: Is the director waiting for him?

[Your response]

The Missing Jewel

B: No, the director isn't waiting for him.

A: Is John carrying an umbrella?

[Your response]

B: No, John isn't carrying an umbrella.

A: Is he going to the director's office?

[Your response]

B: No, he isn't going to the director's office.

A: Are they looking at the old jewellery?

[Your response]

B: No, they aren't looking at the old jewellery.

A: Is John Blake looking for the director's office?

[Your response]

B: No, John Blake isn't looking for the director's office.

A: Is the director expecting Blake?

[Your response]

B: No, the director isn't expecting Blake.

A: Are the visitors looking at the pendant?

[Your response]

B: No, the visitors aren't looking at the pendant.

Exercise 2

Listen to the example:

A: You're following me.

A: Don't follow me!

Listen, speak, listen.

A: You're following me.

[Your response]

A: Don't follow me!

A: You're looking at my hands.

[Your response]

A: Don't look at my hands!

A: You're looking at that pendant.

[Your response]

A: Don't look at that pendant!

A: You're annoying me.

[Your response]

A: Don't annoy me!

A: You're laughing at him.

[Your response]

A: Don't laugh at him!

A: You're waiting for him.

[Your response]

A: Don't wait for him!

A: You're phoning your girlfriend.

[Your response]

A: Don't phone your girlfriend!

A: You're taking your umbrella with you.

[Your response]

A: Don't take your umbrella with you!

Exercise 3

Listen to the example:

A: Don't follow me again.

A: I know he was following me.

Listen, speak, listen.

A: Don't follow me again.

[Your response]

A: I know he was following me.

A: Don't look at my hands again.

[Your response]

A: I know he was looking at my hands.

A: Don't laugh at me again.

[Your response]

A: I know he was laughing at me.

A: Don't look for the director again.

[Your response]

A: I know he was looking for the director.

A: Don't phone your girlfriend again.

[Your response]

A: I know he was phoning his girlfriend.

Exercise 4

Listen to the example:

A: I'm not annoying anybody.

B: But you were annoying somebody.

Listen, speak, listen.

A: I'm not annoying anybody.

[Your response]

B: But you were annoying somebody.

A: I'm not looking at anything.

[Your response]

The Missing Jewel

B: But you were looking at something.

A: He isn't following anybody.

[Your response]

B: But he was following somebody.

A: They aren't looking for anything.

[Your response]

B: But they were looking for something.

A: I'm not waiting for anybody.

[Your response]

B: But you were waiting for somebody.

A: He isn't expecting anybody.

[Your response]

B: But he was expecting somebody.

A: He isn't carrying anything.

[Your response]

B: But he was carrying something.

A: They aren't looking at anything.

[Your response]

B: But they were looking at something.

Exercise 5

Listen to the example:

A: Don't sit in this chair.

A: Sit in that one over there.

Listen, speak, listen.

A: Don't sit in this chair.

[Your response]

A: Sit in that one over there.

A: Don't go into this room.

[Your response]

A: Go into that one over there.

A: Don't take this pen.

[Your response]

A: Take that one over there.

A: Don't use this lift.

[Your response]

A: Use that one over there.

A: Don't buy this shirt.

[Your response]

A: Buy that one over there.

A: Don't visit this museum.

[Your response]

A: Visit that one over there.

A: Don't follow this girl.

[Your response]

A: Follow that one over there.

A: Don't send her this card.

[Your response]

A: Send her that one over there.

A: Don't put on this coat.

[Your response]

A: Put on that one over there.

Exercise 6

Repeat each sentence. Be sure to get the intonation right.

A: You're following me, aren't you?

[Your response]

A: You're looking at my face, aren't you?

[Your response]

A: I have big hands, haven't I?

[Your response]

A: He's all right now, isn't he?

[Your response]

A: They were looking at the exhibits, weren't they?

[Your response]

A: This is a museum, isn't it?

[Your response]

A: The director is waiting for John, isn't he?

[Your response]

A: John was carrying an umbrella, wasn't he?

[Your response]

A: He was talking to the museum attendant, wasn't he?

[Your response]

A: He was looking for the director's office, wasn't he?

[Your response]

A: The director has a nice office, hasn't he?

[Your response]

A: He's expecting John, isn't he?

[Your response]

Tom: And now, here is our story once again.
John Blake was waiting for the director of the museum when a man spoke to him.

(mysterious music)

Scarface: Hey, you!

John: Me?

Scarface: Yes, you! You're annoying me!

John: I'm annoying you?

Scarface: You're following me, aren't you?

John: No, I'm not. I am not following you.

Scarface: You're following me.

John: I'm not.

Scarface: And annoying me.

John: I'm sorry.

Scarface: What are you looking at?

John: I'm not looking at anything.

Scarface: You were looking at something. You were looking at my face, weren't you?

John: No, I wasn't.

Scarface: I have a scar on my face, haven't I?

John: Yes, you have a scar.

Scarface: Then you were looking at my face.

John: Yes... no... yes.

Scarface: Are you looking at my hands?

John: I wasn't looking at anything.

Scarface: I have big hands, haven't I?

John: Yes, you have big hands. Ouch! Let me go!

Scarface: Don't follow me again!

John: Let me go! Augh!

Scarface: Don't look at me again!

John: Let me go!

Scarface: Don't annoy me again!

Attendant: Excuse me, sir. Excuse me, sir. *(pause)* Are you all right, sir?

John: *(gasping)* Yes, I'm all right now. Thank you. That man – he was looking at this.

Attendant: At this pendant, sir.

John: Yes, at this pendant. He was looking at this pendant...

Attendant: Well, this is a museum, sir. He was looking at the exhibits.

John: He was looking at this pendant.

Attendant: Yes, sir. Now, sir, the director is waiting for you.

(footsteps)

(knock on a door)

Director: Come in. Ah, is that Mr. Blake?

Attendant: Yes, sir. This is Mr. Blake.

Director: Ah, good afternoon. Come in, Mr. Blake.

John: Thank you. Good afternoon, sir.

Director: Sit down, please, Mr. Blake.

John: Thank you, sir.

Director: Don't sit in this chair, Mr. Blake. This is my chair.

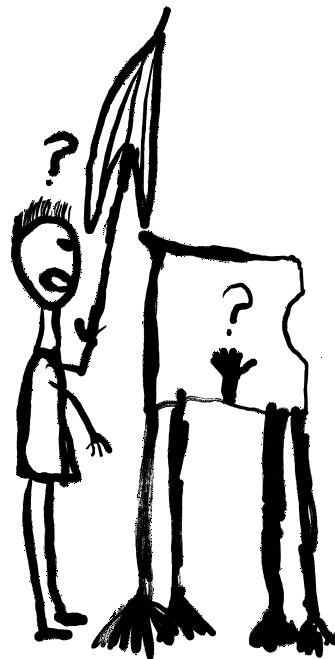
John: Oh, I'm sorry, sir.

Director: Sit in that chair over there.

John: Yes, sir.

Director: Now. So, you are John Blake.

Announcer: Will John Blake get the job? Will he see the man with the scar again? What is the mystery of the pendant? Listen to the next episode of "*The Missing Jewel*".



Lesson 3

Tom: John Blake wanted a job in a museum, so he went to see the director. While he was waiting for the director, he met a very ugly and very nasty man, Scarface. Scarface was looking at an exhibit in the museum. It was an old pendant. He became very angry when he saw John watching him. He shouted at John. John became nervous. He was very nervous when he went into the director's office.

Cathy: Was he nervous?

Tom: Yes, he was very nervous. He didn't know what to do. He didn't know where to sit. He didn't know what to say. He didn't know what to answer. He was nervous.

Cathy: So, he was nervous. He didn't know where to sit.

Tom: No, he sat in the wrong chair. He wanted to go out through the wrong door. He gave the wrong answers.

Cathy: Wrong?

Tom: Yes. Not right.

Child1: Jimmy, look at your feet!

Child2: Why, what's wrong with my feet?

Child1: Your shoes are on the wrong feet.

Child2: Why? My right shoe is on my left foot and my left shoe is on my right foot.

Child1: Yes, your shoes are on the wrong feet.

Cathy: I see. But let's listen to the story now.

Director: Sit down, please, Mr. Blake.

John: Thank you, sir.

Director: Don't sit in this chair, Mr. Blake. This is my chair.

John: Oh! I am sorry, sir.

Director: Sit in that chair over there.

John: Yes, sir.

Director: Now. So, you are John Blake.

John: Yes, sir.

Director: I am the director of this museum. My name is Henry White.

John: How do you do?

Director: This is Mr. Chambers. He is my first assistant. (*Mr. Chambers clears his throat.*)

John: How do you do?

Director: And this is Mr. Richards. He is my second assistant.

John: How do you do?

Cathy: Why does John say "How do you do?"

Tom: When you meet people whom you've never met before, you say "How do you do?"

Woman: Oh, Mr. Smith, how nice to see you.

Mr. Smith: Good afternoon, Mrs. Foist. How are you?

Woman: Fine, thank you. And how are you?

Mr. Smith: I'm very well, too.

Woman: Come in, Mr. Smith, and meet my friends. This is Mr. Smith. This is Mr. Chambers.

Mr. Chambers: How do you do?

Mr. Smith: How do you do?

Woman: This is Mr. Smith. This is Mr. Richards.

Mr. Richards: How do you do?

Mr. Smith: How do you do?

Cathy: I see. If they ask: "How're you?", I say: "I'm well, thank you", "I'm fine, thank you" or something like that.

Tom: That's right. But what do you say when they say "How do you do?"

Cathy: I say the same, "How do you do?"

Tom: Very good. So, John said "How do you do?" to the director and the assistants. Then they asked a lot of questions, but John was very nervous. He couldn't answer very well. In the end he asked:

John: Is that all, sir?

Director: Yes, that's all, thank you.

Now, please wait in the next room.

John: Wait, sir?

Director: Wait in the next room.

John: Yes, sir. Is this the door, sir?

Director: No, use the other door, please.

John: But... I came in through this door.

Director: Yes, but you go out through the other door.

John: Ah, ah, this door, sir?

Director: Yes, that door.

Tom: John went to the next room and waited. There were some other people waiting as well. At last, John heard that he hadn't got the job. He had made too many mistakes. He hadn't given the right answers. He had given the wrong answers. He had made mistakes. He was sad and started for home. At the entrance of the museum, he met the attendant.

Secretary: Is Mr. Brown here?

Mr. Brown: Yes, I'm Mr. Brown.

Secretary: Please come this way.

Mr. Brown: Certainly.

John: Excuse me?

Secretary: Yes, Mr. Blake?

John: Did Mr. Brown get the job?

Secretary: Yes, Mr. Brown got the job.

John: Thank you. Yes. Thank you.

The attendant: Hello, sir.

John: Hello.

The attendant: Did you get the job, sir?

John: No. I didn't get the job. I made too many mistakes.

The attendant: Oh, I'm sorry, sir.

John: I'm sorry, too. I wanted that job.

The attendant: Are you going now, sir?

John: Yes, I'm going now. But I left my umbrella here.

The attendant: Ah, you want your umbrella again.

John: Yes, I want my umbrella, please.

The attendant: Here it is, sir. Your umbrella.

John: Thank you. Is there a public telephone here?

The attendant: Yes, sir. There's a public telephone over there.

(dial tone)

John: Hello.

Mary: Mary Green here.

John: Hello, Mary. This is John.

Mary: Hello, John. Did you get the job?

John: No, I didn't get the job.

Mary: I'm so sorry.

John: I made too many mistakes.

Mary: Are you phoning from the museum?

John: Yes, I am phoning from the museum. *(noise of glass breaking)* What was that? Someone broke some glass!

Mary: Some glass? I didn't hear it.

John: But I heard it. Hold on!

Mary: Hold on? Hullo, John? John?

Cathy: What's happened?

Tom: Someone broke some glass.

Woman: Look out, the glass! *(noise of glass breaking)* You see? Now you've broken it.

Man: Look out, the plate! *(noise of a breaking plate)* You see? Now you've broken it.

Cathy: But why did John say to Mary, "Hold on"?

Tom: He wanted Mary to wait. He wanted her to hold the receiver until he came back. So, he said, "Hold on."

Cathy: And what glass was broken?

Tom: Well, you will hear about it soon. But now,

EXERCISE YOUR ENGLISH

Exercise 1

Listen to the example:

A: Someone broke the glass.

B: I didn't hear it.

C: But I heard it.

Listen, speak, listen.

A: Someone broke the glass.

B: I didn't hear it.

[Your response]

C: But I heard it.

A: Someone opened the window.

B: I didn't see it.

[Your response]

C: But I saw it.

A: Someone lost his umbrella.

B: I didn't notice it.

[Your response]

C: But I noticed it.

A: Someone cried for help.
B: I didn't hear it.
[Your response]
C: But I heard it.

A: Someone stole an exhibit.
B: I didn't see it.
[Your response]
C: But I saw it.

A: Someone used my car.
B: I didn't notice it.
[Your response]
C: But I noticed it.

Exercise 2

Listen to the example:

A: I didn't meet him.
B: several times
C: I met him several times.
Listen, speak, listen.

A: I didn't meet him.
B: several times
[Your response]
C: I met him several times.

A: I didn't leave his office.
B: immediately
[Your response]
C: I left his office immediately.

A: I didn't make a mistake.
B: at the very beginning
[Your response]
C: I made a mistake at the very beginning.

A: I didn't go to see him.
B: three times
[Your response]
C: I went to see him three times.

A: I didn't understand her.
B: at first
[Your response]
C: I understood her at first.

A: I didn't get the job.
B: in a fortnight
[Your response]
C: I got the job in a fortnight.

A: I didn't speak to him.
B: right away
[Your response]
C: I spoke to him right away.

Exercise 3

Listen to the example:

A: Did Mr. Blake get the job?
B: No, he didn't. I got it.
Listen, speak, listen.

A: Did Mr. Blake get the job?
[Your response]
B: No, he didn't. I got it.

A: Did Mr. Brown break the glass?
[Your response]
B: No, he didn't. I broke it.

A: Did Mary see the accident?
[Your response]
B: No, she didn't. I saw it.

A: Did Mrs. Brown drive the car?
[Your response]
B: No, she didn't. I drove it.

A: Did the cats drink the milk?
[Your response]
B: No, they didn't. I drank it.

A: Did the attendant take my umbrella?
[Your response]
B: No, he didn't. I took it.

A: Did the listeners do their homework?
[Your response]
B: No, they didn't. I did it.

Exercise 4

Listen to the example:

A: Mary lost her handbag.
B: When did she lose it?
Listen, speak, listen.

A: Mary lost her handbag.
[Your response]
B: When did she lose it?

A: Peter met the doctor.
[Your response]

The Missing Jewel

B: When did he meet him?

A: John went to see the director.

[Your response]

B: When did he go to see him?

A: The children broke the window.

[Your response]

B: When did they break it?

A: The teacher spoke to my parents.

[Your response]

B: When did she speak to them?

A: The Blakes bought a new car.

[Your response]

B: When did they buy it?

A: Susan wrote me a letter.

[Your response]

B: When did she write it?

Exercise 5

Listen to the example:

A: Did you get the job?

B: No, I didn't. But I'll get it later.

Listen, speak, listen.

A: Did you get the job?

[Your response]

B: No, I didn't. But I'll get it later.

A: Did you get your passport?

[Your response]

B: No, I didn't. But I'll get it later.

A: Did you change the currency?

[Your response]

B: No, I didn't. But I'll change it later.

A: Did he get his visa?

[Your response]

B: No, he didn't. But he'll get it later.

A: Did they buy their tickets?

[Your response]

B: No, they didn't. But they'll buy them later.

A: Did she write a letter?

[Your response]

B: No, she didn't. But she'll write it later.

A: Did they speak to you?

[Your response]

B: No, they didn't. But they'll speak to me later.

A: Did you understand these questions?

[Your response]

B: No, I didn't. But I'll understand them later.

Exercise 6

Listen to the example:

A: Is there a public telephone here?

B: Yes, there's one just over there.

Listen, speak, listen.

A: Is there a public telephone here?

[Your response]

B: Yes, there's one just over there.

A: Is there a booking office here?

[Your response]

B: Yes, there's one just over there.

A: Is there a bookstore here?

[Your response]

B: Yes, there's one just over there.

A: Is there a pillar box here?

[Your response]

B: Yes, there's one just over there.

A: Is there a filling station here?

[Your response]

B: Yes, there's one just over there.

A: Is there a first aid station here?

[Your response]

B: Yes, there's one just over there.

A: Is there a bus stop here?

[Your response]

B: Yes, there's one just over there.

Exercise 7

Listen to the example:

A: Did you get the job?

B: No, I made too many mistakes. It was my own fault.

Listen, speak, listen.

A: Did you get the job?

[Your response]

The Missing Jewel

B: No, I made too many mistakes. It was my own fault.

A: Did you pass your exam?

[Your response]

B: No, I made too many mistakes. It was my own fault.

A: Did you get your driving licence?

[Your response]

B: No, I made too many mistakes. It was my own fault.

A: Did you win the contest?

[Your response]

B: No, I made too many mistakes. It was my own fault.

A: Did you get the scholarship?

[Your response]

B: No, I made too many mistakes. It was my own fault.

Tom: And to finish our program, here is our story once again. John Blake wanted a job at a museum, so the museum director was going to interview him.

Director: Sit down, please, Mr. Blake.

John: Thank you, sir.

Director: Don't sit in this chair, Mr. Blake. This is my chair.

John: Oh! I am sorry, sir.

Director: Sit in that chair over there.

John: Yes, sir.

Director: Now. So, you are John Blake.

John: Yes, sir.

Director: I am the director of this museum. My name is Henry White.

John: How do you do?

Director: This is Mr. Chambers. He is my first assistant. *(Mr. Chambers clears his throat.)*

John: How do you do?

Director: And this is Mr. Richards. He is my second assistant.

John: How do you do?

(theme music)

John: Is that all, sir?

Director: Yes, that's all, thank you.

Now, please wait in the next room.

John: Wait, sir?

Director: Wait in the next room.

John: Yes, sir. Is this the door, sir?

Director: No, use the other door, please.

John: But... I came in through this door.

Director: Yes, but you go out through the other door.

John: Ah, ah, this door, sir?

Director: Yes, that door.

(theme music)

Secretary: Is Mr. Brown here?

Mr. Brown: Yes, I'm Mr. Brown.

Secretary: Please come this way.

Mr. Brown: Certainly.

John: Excuse me?

Secretary: Yes, Mr. Blake?

John: Did Mr. Brown get the job?

Secretary: Yes, Mr. Brown got the job.

John: Thank you. Yes. Thank you.

The attendant: Hello, sir.

John: Hello.

The attendant: Did you get the job, sir?

John: No. I didn't get the job. I made too many mistakes.

The attendant: Oh, I'm sorry, sir.

John: I'm sorry, too. I wanted that job.

The attendant: Are you going now, sir?

John: Yes, I'm going now. But I left my umbrella here.

The attendant: Ah, you want your umbrella again.

John: Yes, I want my umbrella, please.

The attendant: Here it is, sir. Your umbrella.

John: Thank you. Is there a public telephone here?

The attendant: Yes, sir. There's a public telephone over there.

(dial tone)

John: Hello.

Mary: Mary Green here.

John: Hello, Mary. This is John.

Mary: Hello, John. Did you get the job?

John: No, I didn't get the job.

Mary: I'm so sorry.

John: I made too many mistakes.

Mary: Are you phoning from the museum?

John: Yes, I am phoning from the museum. *(noise of glass breaking)* What

The Missing Jewel

was that? Someone broke some
glass!

Mary: Some glass? I didn't hear it.

John: But I heard it. Hold on!

Mary: Hold on? Hullo, John? John?

Hullo? Hullo? Hullo?

(theme music)

John: You, there! Come out! I saw you.

Come here! You, there! Come out!

Come on! Come out!

(theme music)

Announcer: What has John Blake seen? Who
broke the glass in the museum? Listen to the
next episode of "*The Missing Jewel*".

Lesson 4

Tom: John Blake wanted a job in a museum. He went to see the director. While waiting for the director, he met a very strange man, Scarface. He didn't get the job, because he made too many mistakes. He telephoned his friend, Mary Green. "I didn't get the job," he told her. Just then he heard some glass break. "Hold on," he said to Mary and ran off. He saw the broken glass. He shouted and waved his umbrella.

Cathy: Waved?

Tom: Yes, waved his umbrella. Listen.

(noise of locomotive, leaving)

Man: Goodbye.

Woman1: Goodbye.

Woman2: Look, he is taking out his handkerchief.

Woman1: Yes, and he's waving it. He's waving his handkerchief.

Woman1 and woman2: Goodbye. Goodbye.

Woman2: Can you see him?

Woman1: No, I can't see him any longer. But I can see the white handkerchief. He's still waving it.

Woman1 and woman2: Goodbye.

Cathy: So, John waved his umbrella.

Tom: Yes, and shouted. The attendant came.

John: You, there! Come out! I saw you. Come here! You, there! Come out! Come on! Come out! *(pause)* Let me go!

Attendant: I saw you—

John: Let me go!

Attendant: —waving your umbrella — I saw you.

John: Let me go! Ugh!

Tom: They started to fight. *(sound of slaps)* They were fighting. John hit the man *(sound of hit)* and the man hit him back *(sound of hits)*. John banged his head on the glass case. "Ouch, ouch," and he fell down. There were other people in the museum. They came to see what was happening.

Man1: I heard a noise.

Man2: I heard a noise, too.

Woman: We all heard the noise.

Someone broke some glass. Oh, look at it.

Man3: They were fighting.

Man4: Were you fighting?

Attendant: No, sir, we weren't fighting.

Woman: But we heard fighting.

Attendant: The gentleman fell down.

Woman: The gentleman fell down?

Attendant: And banged his head.

Woman: He banged his head?

Attendant: He banged his head on this glass case.

Man2: I heard the noise.

Man3: We all heard the noise. He was fighting, wasn't he?

Woman: Oh, look at him.

Attendant: Look at the glass.

Man1: Is he unconscious?

Attendant: Yes. He is unconscious.

Man2: Then fetch a doctor.

Woman: No, don't fetch a doctor. Fetch a glass of water.

Attendant: Stand back, please. He needs air.

Man3: He needs a doctor.

Woman: He needs a glass of water.

Attendant: He needs air.

Man3: He needs a doctor. Fetch a doctor.

Cathy: "Fetch a doctor? Fetch a glass of water?"

Tom: Yes. "Go and bring a glass of water here. Go and bring a doctor here."

Cathy: "Fetch a doctor," that is, "Go and bring the doctor here."

Tom: Yes. "Fetch a doctor," or "send for a doctor." If you fetch a doctor, you go and bring him here. If you send for a doctor, you ask someone to go and bring the doctor here.

Cathy: Now I understand. If I send for a doctor, I ask someone to go and carry the doctor here.

Tom: No, no, not carry. *Bring.*

Cathy: Why? What's the difference?

Tom: You bring a glass of water. That's easy. Or you bring the doctor. That is, you come here with the doctor.

Cathy: And what do I carry?

The Missing Jewel

Tom: Anything heavy.

Woman: Porter! Porter! Carry these suitcases to the train, please.

Porter: Yes, ma'am.

Man: Look! He's unconscious. He doesn't know what's happening to him.

Woman: Lift him and carry him to that chair.

Man: Oh, he's very heavy. He's unconscious. He doesn't know what's happening to him, it's very difficult to carry him.

Cathy: "Fetch, bring, carry". I hope I know how to use them. But what about John Blake?

Tom: He was unconscious. The director came.

Director: Stand back, please! Stand back!

Man: It's the director of the museum.

Attendant: It's Mr. White.

Woman: It's the director.

Man2: Stand back.

Director: But this is Mr. Blake.

Attendant: Yes, sir, it's Mr. Blake. He fell down.

Director: He fell down?

Attendant: Yes, sir, I hit him and he fell down.

Director: You hit him.

Attendant: Yes, sir. He hit me, so I hit him. Then he fell down, and banged his head.

Man3: Send for a doctor.

Man4: Yes, send for a doctor.

Woman: Send for a glass of water.

Attendant: He waved his umbrella. I stopped him.

Director: He waved his umbrella—

Attendant: So, I stopped him. Then he hit me.

Director: Look at this glass case. Look at the glass.

Attendant: Yes, sir. Someone broke the glass. Mr. Blake was waving his umbrella.

Director: And there's no pendant here.

Attendant: No pendant, sir?

Director: The pendant is missing. Look inside this case.

Attendant: Yes, sir. The pendant is missing.

Woman: Missing?

Man: The pendant is missing. (*gasps and murmurs*)

Cathy: Who's taken the pendant? Has someone stolen it?

Tom: Yes, someone has stolen it. But who? I don't know either. But now, let's work a bit.

EXERCISE YOUR ENGLISH

Exercise 1

Listen to the example:

A: John was waving his umbrella.

B: yes

C: Yes, you're right, he was waving his umbrella.

Listen, speak, listen.

A: John was waving his umbrella.

B: yes

[Your response]

C: Yes, you're right, he was waving his umbrella.

A: John broke the glass case.

B: no

[Your response]

C: No, you're wrong, John didn't break the glass case.

A: John and the attendant were fighting.

B: yes

[Your response]

C: Yes, you're right, they were fighting.

A: The attendant fell down.

B: no

[Your response]

C: No, you're wrong, the attendant didn't fall down.

A: John was unconscious.

B: yes

[Your response]

C: Yes, you're right, John was unconscious.

Exercise 2

Listen to the example:

A: He waved his umbrella, didn't he?

The Missing Jewel

B: No, he didn't wave his umbrella.
Listen, speak, listen.

A: He waved his umbrella, didn't he?
[Your response]

B: No, he didn't wave his umbrella.

A: You heard the noise, didn't you?
[Your response]

B: No, I didn't hear the noise.

A: He broke the glass, didn't he?
[Your response]

B: No, he didn't break the glass.

A: He fought with the attendant, didn't he?
[Your response]

B: No, he didn't fight with the attendant.

A: He fell down, didn't he?
[Your response]

B: No, he didn't fall down.

A: They brought a glass of water, didn't they?
[Your response]

B: No, they didn't bring a glass of water.

A: They fetched the doctor, didn't they?
[Your response]

B: No, they didn't fetch the doctor.

A: They went for the director, didn't they?
[Your response]

B: No, they didn't go for the director.

A: John hit the attendant, didn't he?
[Your response]

B: No, John didn't hit the attendant.

A: They stopped the thief, didn't they?
[Your response]

B: No, they didn't stop the thief.

Exercise 3

Listen to the example:

A: Don't give him his umbrella.

B: But he needs his umbrella.

Listen, speak, listen.

A: Don't give him his umbrella.
[Your response]

B: But he needs his umbrella.

A: Don't fetch a doctor.

[Your response]

B: But he needs a doctor.

A: Don't give him water.

[Your response]

B: But he needs water.

A: Don't give him money.

[Your response]

B: But he needs money.

A: Don't bring him cigarettes.

[Your response]

B: But he needs cigarettes.

A: Don't give him a car.

[Your response]

B: But he needs a car.

A: Don't lend him that book.

[Your response]

B: But he needs that book.

Exercise 4

Listen to the example:

A: Shall I phone Mary?

B: No, you needn't phone her.

Listen, speak, listen.

A: Shall I phone Mary?

[Your response]

B: No, you needn't phone her.

A: Shall I send for a doctor?

[Your response]

B: No, you needn't send for a doctor.

A: Shall I fetch a glass of water?

[Your response]

B: No, you needn't fetch a glass of water.

A: Shall I open the window?

[Your response]

B: No, you needn't open the window.

A: Shall I speak to the director?

[Your response]

B: No, you needn't speak to the director.

A: Shall I stop him?

The Missing Jewel

[Your response]

B: No, you needn't stop him.

A: Shall I call the police?

[Your response]

B: No, you needn't call the police.

A: Shall I go home?

[Your response]

B: No, you needn't go home.

A: Shall I take a taxi?

[Your response]

B: No, you needn't take a taxi.

Exercise 5

Listen to the example:

A: Shall I send for a doctor?

B: I don't need a doctor.

Listen, speak, listen.

A: Shall I send for a doctor?

[Your response]

B: I don't need a doctor.

A: Shall I order a taxi?

[Your response]

B: I don't need a taxi.

A: Shall I give you a drink?

[Your response]

B: I don't need a drink.

A: Shall I give you a book?

[Your response]

B: I don't need a book.

A: Shall I give you a map?

[Your response]

B: I don't need a map.

A: Shall I give you a cigarette?

[Your response]

B: I don't need a cigarette.

Exercise 6

Listen to the example:

A: Give him a pen.

B: He needs a pen, doesn't he?

Listen, speak, listen.

A: Give him a pen.

[Your response]

B: He needs a pen, doesn't he?

A: Give her a guide-book.

[Your response]

B: She needs a guide-book, doesn't she?

A: Give him a map.

[Your response]

B: He needs a map, doesn't he?

A: Give her an umbrella.

[Your response]

B: She needs an umbrella, doesn't she?

A: Give him a key.

[Your response]

B: He needs a key, doesn't he?

A: Give her a dictionary.

[Your response]

B: She needs a dictionary, doesn't she?

Exercise 7

Listen to the example:

A: It's the police.

B: Stand back, please, the police are coming.

Listen, speak, listen.

A: It's the police.

[Your response]

B: Stand back, please, the police are coming.

A: It's the train.

[Your response]

B: Stand back, please, the train's coming.

A: It's the president.

[Your response]

B: Stand back, please, the president's coming.

A: It's the tube.

[Your response]

B: Stand back, please, the tube's coming.

A: It's the ambulance.

[Your response]

B: Stand back, please, the ambulance is coming.

A: It's the director.

[Your response]

B: Stand back, please, the director's coming.

A: It's the bus.

[Your response]

B: Stand back, please, the bus is coming.

Exercise 8

Listen to the example:

A: But this is Mr. Blake.

B: Yes, it's him. It's Mr. Blake.

Listen, speak, listen.

A: But this is Mr. Blake.

[Your response]

B: Yes, it's him. It's Mr. Blake.

A: But this is the attendant.

[Your response]

B: Yes, it's him. It's the attendant.

A: But this is Mary Green.

[Your response]

B: Yes, it's her. It's Mary Green.

A: But this is the police.

[Your response]

B: Yes, it's them. It's the police.

A: But this is the director.

[Your response]

B: Yes, it's him. It's the director.

A: But this is the famous actress.

[Your response]

B: Yes, it's her. It's the famous actress.

A: But this is the landlady.

[Your response]

B: Yes, it's her. It's the landlady.

A: But this is the delegation.

[Your response]

B: Yes, it's them. It's the delegation.

Tom: Now, let's hear our story once again. John Blake heard some glass breaking in the museum. He went to see what was happening. Someone got hold of him from behind.

John: You, there! Come out! I saw you.
Come here! You, there! Come out!

Come on! Come out! (*pause*) Let me go!

Attendant: I saw you.

John: Let me go!

Attendant: Waving your umbrella – I saw you.

John: Let me go! Ugh!

Man1: I heard a noise.

Man2: I heard a noise, too.

Woman: We all heard the noise.

Someone broke some glass. Oh, look at it.

Man3: They were fighting.

Man4: Were you fighting?

Attendant: No, sir, we weren't fighting.

Woman: But we heard fighting.

Attendant: The gentleman fell down.

Woman: The gentleman fell down?

Attendant: And banged his head.

Woman: He banged his head?

Attendant: He banged his head on this glass case.

Man2: I heard the noise.

Man3: We all heard the noise. He was fighting, wasn't he?

Woman: Oh, look at him.

Attendant: Look at the glass.

Man1: Is he unconscious?

Attendant: Yes. He is unconscious.

Man2: Then fetch a doctor.

Woman: No, don't fetch a doctor.

Fetch a glass of water.

Attendant: Stand back, please. He needs air.

Man3: He needs a doctor.

Woman: He needs a glass of water.

Attendant: He needs air.

Man3: He needs a doctor. Fetch a doctor.

Director: Stand back, now! Stand back!

Man: It's the director of the museum.

Attendant: It's Mr. White.

Woman: It's the director.

Man2: Stand back.

Director: But this is Mr. Blake.

Attendant: Yes, sir, it's Mr. Blake. He fell down.

Director: He fell down?

Attendant: Yes, sir, I hit him and he fell down.

The Missing Jewel

Director: You hit him—

Attendant: Yes, sir. He hit me, so I hit him. Then he fell down, and banged his head.

Man3: Send for a doctor.

Man4: Yes, send for a doctor.

Woman: Send for a glass of water.

Attendant: He waved his umbrella. I stopped him.

Director: He waved his umbrella—

Attendant: So, I stopped him. Then he hit me.

Director: Look at this glass case. Look at the glass.

Attendant: Yes, sir. Someone broke the glass. Mr. Blake was waving his umbrella.

Director: And there's no pendant here.

Attendant: No pendant, sir?

Director: The pendant is missing. Look inside this case.

Attendant: Yes, sir. The pendant is missing.

Woman: Missing?

Man: The pendant is missing. (*gasps and murmurs*)

John: Oh, my head! It aches.

Attendant: You banged it, sir.

Director: Mr. Blake, you're in trouble. You're in serious trouble.

Announcer: Why is John Blake in serious trouble? Who stole the pendant? Listen to the next episode of "*The Missing Jewel*".

Lesson 5

Tom: John Blake wanted a job in a museum. He went to see the director, but he made too many mistakes, so he didn't get the job. While he was phoning his friend, Mary Green, someone broke one of the glass cases and stole a pendant. John heard the glass break and went there. The attendant saw him wave his umbrella. They started to fight. John fell down and banged his head. For a few minutes he was unconscious. When he woke up, the director was looking at him. John said: "Oh, my head. It aches."

John: Oh, my head! It aches.

The attendant: You banged it, sir.

John: Am I in the museum?

The attendant: Yes, sir, you are in the museum. You banged your head.

The director: Mr. Blake, you are in trouble.

John: Um?

The director: You are in serious trouble.

John: Oh, but...

The attendant: I am sorry I hit you, sir.

John: I am sorry I hit you, too.

The attendant: That's all right, sir.

The director: Come with me, Mr. Blake.

John: Oh, yeah...

The director: Wait here, please.

John: Wait here?

The director: Yes, please.

John: My head aches.

The director: Sit down then. Sit down. The police are coming.

John: Police?

The director: I've phoned the police. They are coming.

John: Oh! Are they coming soon?

The director: They are coming immediately.

John: Oh, good.

The director: Good? You broke that glass, didn't you?

John: Me?

The director: Yes, you, you broke the glass case.

John: I didn't break the glass case.

The director: The attendant saw you.

John: The attendant didn't see me. I didn't break the glass case. The glass was broken. I found it.

The director: You waved your umbrella. The attendant saw you.

John: I saw the broken glass. Then I waved my umbrella. I waved my umbrella, because the glass was broken.

The director: You hit the attendant.

John: The attendant hit me!

The director: You hit the attendant, then the attendant hit you.

John: He held my arms.

The director: Why did you hit the attendant?

John: I hit him, because he held my arms.

The director: The attendant held your arms, because you waved your umbrella. You waved your umbrella, didn't you?

John: Yes, I waved my umbrella.

The director: And you broke the case.

John: I didn't break the case. Don't you believe me?

The director: No. I don't believe you.

Tom: The director was sure that John had stolen the pendant. John was in trouble. The director called the police. He wanted to tell them that John stole the pendant. John was in serious trouble. He said: "I didn't break the glass case," but the director didn't believe him. John was telling the truth. He said: "I didn't break the glass case," and that was the truth. He really didn't break the glass case, but the director didn't believe him. John called him a foolish old man. The director wanted John to apologise. He thought that John had stolen the pendant, and that he was hiding it. He thought that he had put it somewhere, where no one could find it.

The director: You are hiding the pendant, aren't you?

John: The pendant?

The director: Yes. You stole the pendant, didn't you? Now you are hiding it.

John: I didn't steal it, and I am not hiding it.

The director: I don't believe you.

John: I am telling the truth.

The director: The police are coming.

John: Oh, they are, are they?

The director: Yes, the police are coming.

John: Let them come.

The director: You're a foolish young man.

John: And you're a foolish old man.

The director: Oh, I am, am I?

John: Yes.

The director: Apologise!

John: Apologise?

The director: Apologise at once!

John: No! You are a foolish old man.

Cathy: They weren't too polite to each other, were they?

Tom: No. But let them quarrel, while you

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: The police are coming.

B: Are they coming soon?

A: They are coming immediately.

Listen, speak, listen.

A: The police are coming.

B: Are they coming soon?

[Your response]

A: They are coming immediately.

A: The detective's coming.

B: Is he coming soon?

[Your response]

A: He's coming immediately.

A: The doctor's coming.

B: Is he coming soon?

[Your response]

A: He's coming immediately.

A: The ambulance is coming.

B: Is it coming soon?

[Your response]

A: It's coming immediately.

Exercise 2

Listen to the example:

A: Did you break the glass case?

B: No, it was already broken when I came.

Listen, speak, listen.

A: Did you break the glass case?

[Your response]

B: No, it was already broken when I came.

A: Did you damage the tape recorder?

[Your response]

B: No, it was already damaged when I came.

A: Did you wash up the dishes?

[Your response]

B: No, they were already washed up when I came.

A: Did you type the application?

[Your response]

B: No, it was already typed when I came.

Tom: And now, let's get back to our story once again. John is in trouble. His head aches, and worse than that, the museum director thinks that he stole the pendant.

John: Oh, my head! It aches.

The attendant: You banged it, sir.

John: Am I in the museum?

The attendant: Yes, sir, you are in the museum. You banged your head.

The director: Mr. Blake, you are in trouble.

John: Um?

The director: You are in serious trouble.

John: Oh, but...

The attendant: I am sorry I hit you, sir.

John: I am sorry I hit you, too.

The attendant: That's all right, sir.

The director: Come with me, Mr. Blake.

John: Oh, yeah...

The director: Wait here, please.

John: Wait here?

The director: Yes, please.

John: My head aches.

The director: Sit down then. Sit down.

The police are coming.

John: Police?

The director: I've phoned the police.

They are coming.

John: Oh! Are they coming soon?

The director: They are coming immediately.

John: Oh, good.

The director: Good? You broke that glass, didn't you?

John: Me?

The director: Yes, you, you broke the glass case.

John: I didn't break the glass case.

The director: The attendant saw you.

John: The attendant didn't see me. I didn't break the glass case. The glass was broken. I found it.

The director: You waved your umbrella. The attendant saw you.

John: I saw the broken glass. Then I waved my umbrella. I waved my umbrella, because the glass was broken.

The director: You hit the attendant.

John: The attendant hit me!

The director: You hit the attendant, then the attendant hit you.

John: He held my arms.

The director: Why did you hit the attendant?

John: I hit him, because he held my arms.

The director: The attendant held your arms, because you waved your umbrella. You waved your umbrella, didn't you?

John: Yes, I waved my umbrella.

The director: And you broke the case.

John: I didn't break the case. Don't you believe me?

The director: No. I don't believe you. You are hiding the pendant, aren't you?

John: The pendant?

The director: Yes. You stole the pendant, didn't you? Now you are hiding it.

John: I didn't steal it, and I am not hiding it.

The director: I don't believe you.

John: I am telling the truth.

The director: The police are coming.

John: Oh, they are, are they?

The director: Yes, the police are coming.

John: Let them come.

The director: You're a foolish young man.

John: And you're a foolish old man.

The director: Oh, I am, am I?

John: Yes.

The director: Apologise!

John: Apologise?

The director: Apologise at once!

John: No! You are a foolish old man.

Secretary: The police, sir.

The director: Ah, the police. Send them in.

Announcer: Will the police discover the truth?

Or will they too think that John stole the pendant? Will John be arrested? Listen to the next instalment of "*The Missing Jewel*".

Lesson 6

Tom: John Blake wanted a job in a museum. He went to see the director, but he didn't get the job. When he was in the museum, someone broke one of the glass cases and stole a pendant. Who broke the glass case? The director thought it was John. He sent for the police. He sent for them. He called them. When the police came, the director said: "Send them in," tell them to come in. Send them in.

Woman: Oh, I don't feel well.

Man: What's the matter? Oh, she fainted. Send for the doctor at once.

Woman2: Mary, run to dr. Forest's house and ask him to come at once.

Woman: Oh, I don't feel well.

Man: What's the matter? Oh, she fainted. Send for the doctor at once.

(dialling)

Dr. Forest: Hullo, Dr. Forest speaking.

Woman2: [This] Is Mrs. Brown speaking. Please, doctor, come at once. My daughter has fainted.

(doorbell)

Woman2: I think it's Dr. Forest.

Man: What are you waiting for? Open the door and send him in.

Woman2: Please, come in, Dr. Forest.

Tom: The director of the museum sent for the police. When the detective was in his room, the director called John a thief.

Cathy: "A thief?"

Tom: Yes, he said John was a thief. Anybody who steals is a thief.

Woman: Oh, he's taken my bag! My bag! He's stolen my bag. Thief! Thief! Stop him. Thief!

Cathy: I see. And what happens to people who steal? What happens to thieves?

Tom: Detectives come and arrest them. They arrest them. They take them away and put them into prison. The police arrest thieves.

Woman: Oh, my bag! He's taken my bag! He's stolen my bag. Thief! Thief! Stop him. Thief! Policeman! Policeman!

Policeman: I've caught you. You've stolen the lady's bag. Now I'm going to arrest you. I'm taking you to the police station.

Man: It wasn't *me*. Don't arrest *me*. Let me go.

Policeman: It was you who stole the lady's bag, wasn't it? You're a thief, aren't you?

Man: No, I'm not.

Policeman: Yes, you are. People saw you stealing the lady's bag. Now, I'm going to arrest you, you are a thief. Get into the police car.

Man: No, I won't.

(siren, noise of a heavy door closing)

Man: Let me get out! Why did you arrest me? I'm not a thief. I don't want to go to prison. Why did you arrest me?

Cathy: And did the detective arrest John?

Tom: Listen.

Director: Ah, the police. Send them in.

Detective: *(sneezing)* Good afternoon.

Director: Arrest this man.

Detective: Arrest him?

John: Arrest me?

Director: Yes, arrest Mr. Blake. He is a thief, isn't he?

John: No, I am not. I'm not a thief. But you're a silly old man.

Director: Arrest this man at once. He broke the glass case, didn't he?

Detective: Did you break the glass case, sir?

John: No, I didn't break the glass case.

Director: He stole the pendant, didn't he?

Detective: Did you steal the pendant, sir?

John: No, I didn't steal the pendant.

Director: And then he hid it.

Detective: Did you hide it, sir?

John: No, I didn't hide it.

Detective: Thank you, sir. You didn't steal it and you didn't hide it. So,

you're not a thief. (*The detective sneezes*)
What happened, sir?

John: What happened? Well, I heard the glass break.

Detective: Yes, sir, you heard the glass break. And then?

John: And then I ran to the glass case.

Detective: You ran to the glass case. And then?

John: And then I waved my umbrella.

Detective: Ah! You waved your umbrella.

John: Yes.

Detective: You waved your umbrella, because you saw the thief.

John: No, I didn't. I didn't see the thief.

Detective: You didn't see him?

John: He wasn't there.

Detective: I see. Go on.

John: Then I fell, and banged my head.

Detective: Oh, you didn't, did you?
You banged your head.

Tom: You probably remember that John was fighting with the attendant. He fell down and banged his head. The detective didn't understand why he had banged his head. John told him everything. He said that the director had accused him of breaking the glass case. The director accused him of stealing the pendant.

Cathy: "Accused him?"

Tom: You probably remember that the policeman also accused the thief.

Policeman: It was you who stole the lady's bag, wasn't it? You're a thief, aren't you?

Man: No, I'm not.

Policeman: Yes, you are. People saw you stealing the lady's bag. Now, I'm going to arrest you, you are a thief.

Tom: The director accused John of breaking the glass. He said, "You broke the glass", and he accused him of stealing the pendant. He said: "You stole the pendant."

Cathy: But John didn't steal the pendant, did he?

Tom: No, he didn't, but the director thought he had. He accused him of stealing it. He told the detective to search his pockets.

Cathy: "Search?" Is that to look for to try to find something?

Tom: That's right.

(*fanfare*)

Man: Ladies and gentlemen! Come up, come closer! Come and see the most fantastic act. Margerie, the wonder girl. Can you see this box?

Audience: Yes, yes.

Man: Can you see Margerie, the wonder girl in the box?

Audience: Yes, yes, we can.

Man: Now I'm going to change her into air. Abracadabra. One, two, three. Margerie was there, and now she isn't. Look into the box.

Audience (*gasps*)

Man: There's no hole in the box, and there's no Margerie in the box. The box is empty.

Woman: She must be in the box.

Man: She's not. She's changed into air. Come up and search the box yourselves.

Woman: Fantastic! She's not in the box.

Woman2: The box must have a double bottom.

Man: Search the bottom of the box. Search the whole room. Look into each corner, search every inch.

Man: That's really fantastic.

Woman: I've never seen anything like it.

Man: Can you find her?

Woman: No. But where has she gone?

Man: Just a minute. Now, open the box. Abracadabra. One, two, three.

(*Audience gasps*)

Woman: She *is* in the box. I can't believe my eyes.

Woman2: I don't understand. I searched the box. I don't understand it at all.

(*fanfare*)

Tom: The detective searched John's pockets. He looked into his pockets. He had a look at everything in his pockets.

John: Then I fell, and banged my head.

Detective: Oh, you didn't, did you?
You banged your head.

John: Yes.

Detective: Mm. I see, sir.

John: Then I woke up, and he accused me.

Detective: The director of the museum accused you.

John: Yes, he accused me.

Director: I accused him. I'm accusing you now. This man is hiding the pendant. Search his pockets.

Detective: Search his pockets, sir?

John: Yes, search my pockets. Look: here is a pen, see? And here is a pencil.

Detective: Yes, sir, I see. A pen and a pencil.

John: Here is a handkerchief. A clean handkerchief.

Detective: (*sneezes*) Yes, sir. A clean handkerchief.

John: And a cigarette lighter.

Detective: A cigarette lighter.

John: But no pendant. I didn't steal the pendant. Don't you believe me?

Tom: There were all sorts of things in John's pocket: a pen, a pencil, a clean handkerchief, and a cigarette lighter. But no pendant.

Cathy: Did the detective believe John? Did it believe that he hadn't stolen the pendant?

Tom: I don't like to poke my nose into policemen's business. My field is English grammar.

EXERCISE YOUR ENGLISH.

Exercise 1

Imagine that the speaker is John and you're the detective. You're questioning John. You repeat what he says and ask him to go on, like this:

A: I heard the glass break.

B: I see. You heard the glass break. And then?
Let's start. Listen, speak, listen.

A: I heard the glass break.

[Your response]

B: I see. You heard the glass break. And then?

A: I ran to the glass case.

[Your response]

B: I see. You ran to the glass case. And then?

A: I waved my umbrella.

[Your response]

B: I see. You waved your umbrella. And then?

A: I hit the attendant.

[Your response]

B: I see. You hit the attendant. And then?

A: But he also hit me.

[Your response]

B: I see. He also hit you. And then?

A: I fell and banged my head.

[Your response]

B: I see. You fell and banged your head. And then?

A: Sometime later I woke up.

[Your response]

B: I see. Sometime later you woke up. And then?

A: And then the director accused me.

[Your response]

B: I see. The director accused you. And then?

Exercise 2

Now we'll change the roles. The director and John are talking. Listen to the example. You'll have to ask the questions instead of the director. Each question begins with why.

A: You hurt me.

B: Me?

A: Yes, you. Why did you hurt me?

Listen, speak, listen.

A: You hurt me.

B: Me?

[Your response]

A: Yes, you. Why did you hurt me?

A: You called me names.

B: Me?

[Your response]

A: Yes, you. Why did you call me names?

A: You broke the glass case.

B: Me?

[Your response]

A: Yes, you. Why did you break the glass case?

A: You stole the pendant.

The Missing Jewel

B: Me?

[Your response]

A: Yes, you. Why did you steal the pendant?

A: And you hid the pendant.

B: Me?

[Your response]

A: Yes, you. Why did you hide the pendant?

A: You hit my attendant.

B: Me?

[Your response]

A: Yes, you. Why did you hit my attendant?

Exercise 3

A: What is there in your pocket?

B: a pen

C: There is a pen in his pocket.

Listen, speak, listen.

B: a pen

[Your response]

C: There is a pen in his pocket.

B: a handkerchief

[Your response]

C: There is a handkerchief in his pocket.

B: a cigarette lighter

[Your response]

C: There is a cigarette lighter in his pocket.

B: a pen knife

[Your response]

C: There is a pen knife in his pocket.

B: a five-pound note

[Your response]

C: There is a five-pound note in his pocket.

B: a key

[Your response]

C: There is a key in his pocket.

B: a packet of cigarettes

[Your response]

C: There is a packet of cigarettes in his pocket.

B: a pair of gloves

[Your response]

C: There is a pair of gloves in his pocket.

Exercise 4

Now, let's have a look in your handbag. Answer my questions.

A: Is there a mirror in your handbag?

B: Yes, there is.

Listen, answer the question, and listen to the right answer.

A: Is there a mirror in your handbag?

[Your response]

B: Yes, there is.

A: Is there a pencil in your handbag?

[Your response]

B: Yes, there is.

A: Is there a lipstick in your handbag?

[Your response]

B: Yes, there is.

A: Is there any makeup in your handbag?

[Your response]

B: Yes, there is.

A: Is there a purse in your handbag?

[Your response]

B: Yes, there is.

A: Are there some photos in your handbag?

[Your response]

B: Yes, there are.

A: Is there a comb in your handbag?

[Your response]

B: Yes, there is.

A: Is there a pendant in your handbag?

[Your response]

B: A pendant? You must be joking. Oh, I see—the pendant. No, the pendant's in the thief's pocket. That's certain. But who is the thief? John Blake, perhaps? But here's the detective. Let's listen to him. Will he arrest John? Or will he let him go?

The director: Ah, the police. Send them in.

The detective (*sneezing*): Good afternoon.

The director: Arrest this man.

Detective: Arrest him?

John: Arrest me?

Director: Yes, arrest Mr. Blake. He is a thief, isn't he?

John: No, I am not. I'm not a thief. But you're a silly old man.

Director: Arrest this man at once. He broke the glass case, didn't he?

Detective: Did you break the glass case, sir?

John: No, I didn't break the glass case.

Director: He stole the pendant, didn't he?

Detective: Did you steal the pendant, sir?

John: No, I didn't steal the pendant.

Director: And then he hid it.

Detective: Did you hide it, sir?

John: No, I didn't hide it.

Detective: Thank you, sir. You didn't steal it and you didn't hide it. So, you're not a thief. (*The detective sneezes*) What happened, sir?

John: What happened? Well, I heard the glass break.

Detective: Yes, sir, you heard the glass break. And then?

John: And then I ran to the glass case.

Detective: You ran to the glass case. And then?

John: And then I waved my umbrella.

Detective: Ah! You waved your umbrella.

John: Yes.

Detective: You waved your umbrella, because you saw the thief.

John: No, I didn't. I didn't see the thief.

Detective: You didn't see him?

John: He wasn't there.

Detective: I see. Go on.

John: Then I fell, and banged my head.

Detective: Oh, you didn't, did you? You banged your head.

John: Yes.

Detective: Mm. I see sir.

John: Then I woke up, and he accused me.

Detective: The director of the museum accused you.

John: Yes, he accused me.

Director: I accused him. I'm accusing you now. This man is hiding the pendant. Search his pockets.

Detective: Search his pockets, sir?

John: Yes, search my pockets. Look: here is a pen, see? And here is a pencil.

Detective: Yes, sir, I see. A pen and a pencil.

John: Here is a handkerchief. A clean handkerchief.

Detective: (*sneezes*) Yes, sir. A clean handkerchief.

John: And a cigarette lighter.

Detective: A cigarette lighter.

John: But no pendant. I didn't steal the pendant. Don't you believe me?

Detective: I believe you.

Announcer: Will the detective discover the truth? Or will he too think that John stole the pendant? Will John be arrested? Listen to the next episode of "*The Missing Jewel*".

Lesson 7

Tom: John Blake wanted a job in a museum. He went to see the director, but he didn't get the job. When he was in the museum, someone broke one of the glass cases and stole a pendant. The director accused John. He sent for the police. The police detective, who had a cold in the head, asked John a lot of questions. He searched his pockets. He didn't find anything, but the director of the museum still accused John. John said to the detective, "I didn't steal the pendant. I didn't steal it." John didn't steal the pendant. He wasn't guilty.

Cathy: So, you're guilty if you steal something.

Tom: Not only when you steal. Listen.

(screeching, screaming)

Man: He ran over the old lady. I saw him.

Woman1: Yes, he was driving very fast. The old lady was on the zebra crossing. The driver of the car is guilty.

Woman2: Yes, he *is* guilty. Arrest him! Arrest him!

Woman1: You're guilty.

Man: Police! Police!

(children talking)

Woman: Children, someone took Mary's pen. She can't find it. Who was it? It's better if you say so at once. If anyone feels guilty, stand up.

Boy: I took her pen, miss, but I'm not guilty. I just wanted to try it. Please, believe me, I didn't want to steal it. I'm not guilty.

(glass breaking)

Woman: My window! You naughty boys! I'll call the police. They play football under my window and break it. The hooligans.

Man: Excuse me, madam, it was my fault. I wanted to kick the ball back to the boys. They aren't guilty. I'm guilty.

Woman: You're guilty. You're guilty. Why does such an old crackpot play football?

Tom: Well, John said, "I didn't steal the pendant. I didn't steal it."

John: Don't you believe me?

Detective: I believe you, sir.

Director: But I don't. I don't believe him. He broke the glass because he didn't get the job. Then he stole the pendant.

John: I didn't.

Detective: Mr. Blake! That's all, Mr. Blake. Good afternoon, sir.

John: Oh, good afternoon.

Tom: The museum director still believed that John had stolen the pendant. But the detective wasn't so sure. He said: "That's all, Mr. Blake," meaning he could go. John left the director's office and went back to the museum. You probably remember that John touched the glass case when he was looking at the exhibits.

Cathy: "Touched the glass case—". Sorry, but I don't remember the verb "touch".

Man: What do you think this is?

Child: What? A bottle?

Man: No, it's a very old and valuable vase.

Child: A valuable vase?

Man: Oh, no! Don't touch it.

Child: Why not?

Man: Can't you hear? Don't touch it! Don't put your hands on it. You'll break it. No, don't put your fingers on it. Don't touch it. *(noise of vase breaking)* Oh!

Tom: Well, John left the director's office and went back to the museum. He went to the broken glass case. There he saw a man working. "What are you doing?" asked John. "I'm taking fingerprints," he answered. He was another policeman, and he was taking fingerprints.

Cathy: "Fingerprints?" I've already heard about footprints, but what are fingerprints?

Tom: When you touch something, your fingers leave marks. The marks left by your fingers are fingerprints.

Woman: Johnny, don't touch the window, I've just cleaned it. Can't you hear, Johnny? Look, how dirty the window is now. Your sticky fingerprints are all over it. You naughty boy!

Cathy: John's fingerprints were also on the glass case. When he was looking at the exhibits, he touched the glass case, didn't he?

Tom: Yes, he did.

Cathy: But he was not the thief.

Tom: No, he wasn't.

Cathy: He wasn't guilty, was he? He didn't steal the pendant.

Tom: No, he wasn't guilty. The man who stole the pendant was guilty. But it wasn't John. Nevertheless, the fingerprint man wanted his fingerprints.

Cathy: "Wanted his fingerprints"? That sounds funny.

Tom: Well, the verb "want" is a strange one. It can have special meanings, which are unusual for us, when we first meet them.

(screeching noise)

Policeman: Good afternoon, madam. Are you the driver of this car? I want your papers, please. I want your driving licence.

Woman: Ah, I'm not English. I'm from France.

Policeman: Oh, then I want your passport as well, please.

Man: Jimmy!

Child: Yes, sir?

Man: I think your hair is too long.

Child: I don't think so, sir.

Man: But I do. Your hair wants cutting.

Child: No, it doesn't want cutting, sir.

Man: It wants cutting, Jimmy. If you don't go to the barber's, I'll talk to your father.

Child: My father? His hair is much longer than mine.

Tom: So, the fingerprint man was taking fingerprints. Listen now.

Fingerprint man: Excuse me. *(humming to himself)*

John: What're you doing?

Fingerprint man: I'm taking fingerprints, sir. Don't touch the glass, please.

John: Don't touch the glass?

Fingerprint man: No, sir, don't touch it. There're fingerprints on it.

John: Yes. My fingerprints are on it.

Fingerprint man: Then I want your fingerprints as well, sir.

John: Oh, well, yes. Of course, you want my fingerprints.

Mary: John! John!

John: Hello, Mary.

Mary: Oh, what're you doing?

Fingerprint man: I am taking his fingerprints, miss.

Mary: But he is not guilty.

Fingerprint man: Not guilty, miss?

Mary: I'm sure he's not guilty. You're not guilty, are you, John?

John: Of course I'm not.

Mary: Don't take his fingerprints. I'm sure he's not guilty.

Fingerprint man: I'm sure he's not guilty, too, miss. But his fingerprints are on the glass.

John: It's all right, Mary.

Mary: I'm sure you're not guilty.

John: That's all right. Come on, Mary. Goodbye.

Fingerprint man: Goodbye, sir. *(humming to himself)*

John: But why did you come here, Mary?

Mary: I came because you phoned me.

John: Yes, I know I phoned you, but why did you come here?

Mary: You dropped the phone, didn't you?

John: Oh, yes, I did. I dropped the phone.

Mary: Why did you drop the phone?

John: Well, I dropped the phone because I heard the glass break.

Mary: And I came here because you dropped the phone.

John: So, you came here because I heard the glass break.

Mary: Yes. What happened?

John: Well, I had... no, I saw... well, the director... no, it was the pendant...

Mary: Oh, come on! Tell me at home. Come on, John.

Tom: John started to tell Mary about it all. But as he was very excited, he couldn't tell Mary about the pendant. They went out of the museum. Outside, a man stopped them.

Man: Excuse me! Excuse me! You're John Blake, aren't you?

John: Yes, I'm John Blake.

Man: You saw the thief, didn't you, Mr. Blake?

John: No, I didn't.

Man: You didn't see the thief? Then why did he hit you?

John: The thief didn't hit me. The attendant hit me.

Man: Why did the attendant hit you?

John: Well, because...

Mary: Why are you asking these questions?

Cathy: Yes, why? Why is he asking these questions? And why should he ask questions?

Tom: You're asking too many questions, too, Cathy. Before I answer your questions, you have to

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: You didn't break the glass case, did you?

B: Of course I didn't.

And now, listen, speak, listen.

A: You didn't break the glass case, did you?

[Your response]

B: Of course I didn't.

A: John isn't guilty, is he?

[Your response]

B: Of course he isn't.

A: The director didn't see the thief, did he?

[Your response]

B: Of course he didn't.

A: He hasn't opened the door, has he?

[Your response]

B: Of course he hasn't.

A: John wasn't telling a lie, was he?

[Your response]

B: Of course he wasn't.

A: You haven't phoned him, have you?

[Your response]

B: Of course I haven't.

A: You didn't answer his letter, did you?

[Your response]

B: Of course I didn't.

A: You are not going to ask too many questions, are you?

[Your response]

B: Of course I am not. You're asking too many questions, aren't you?

A: All right. All right. I'll promise not to ask a single one in the following exercise.

Exercise 2

Listen to the example:

A: He didn't break the glass case.

B: I'm sure he didn't break it.

Well, listen, speak, listen.

A: He didn't break the glass case.

[Your response]

B: I'm sure he didn't break it.

A: He didn't see the thief.

[Your response]

B: I'm sure he didn't see him.

A: He didn't take the director's fingerprints.

[Your response]

B: I'm sure he didn't take them.

A: He didn't call the police.

[Your response]

B: I'm sure he didn't call them.

A: They didn't send for the doctor.

[Your response]

B: I'm sure they didn't send for him.

A: The reporter didn't understand the situation.

[Your response]

B: I'm sure he didn't understand it.

A: The director didn't know Mary.

[Your response]

B: I'm sure he didn't know her.

A: The attendant didn't notice the thief.

[Your response]

B: I'm sure he didn't notice him.

Exercise 3

Listen to the example:

A: Don't take his fingerprints.

B: I won't take his fingerprints.

Listen, speak, listen.

A: Don't take his fingerprints.

[Your response]

B: I won't take his fingerprints.

A: Don't touch the glass.

[Your response]

B: I won't touch the glass.

A: Don't ask too many questions.

[Your response]

B: I won't ask too many questions.

A: Don't answer the reporter.

[Your response]

B: I won't answer the reporter.

A: Don't swim in the river.

[Your response]

B: I won't swim in the river.

A: Don't stay out late.

[Your response]

B: I won't stay out late.

A: Don't drive fast.

[Your response]

B: I won't drive fast.

A: Don't leave me alone.

[Your response]

B: I won't leave you alone.

A: Don't do his homework.

[Your response]

B: I won't do his homework.

Exercise 4

Listen to the example:

A: Go out.

B: He wants her to go out.

Now, listen, speak, listen.

A: Go out.

[Your response]

B: He wants her to go out.

A: Finish your dinner.

[Your response]

B: He wants her to finish her dinner.

A: Write my homework.

[Your response]

B: He wants her to write his homework.

A: Wash my shirt.

[Your response]

B: He wants her to wash his shirt.

A: Play with me.

[Your response]

B: He wants her to play with him.

A: Find my glasses.

[Your response]

B: He wants her to find his glasses.

A: Clean your teeth.

[Your response]

B: He wants her to clean her teeth.

A: Say good night to granny.

[Your response]

B: He wants her to say good night to granny.

A: Tell me about the pendant.

[Your response]

B: He wants her to tell him about the pendant.

Tom: And now, let's go back to our story again. The detective asked John a lot of questions in connection with the pendant. Then he searched his pockets. John said, "I didn't steal the pendant."

John: Don't you believe me?
Detective: I believe you, sir.
Director: But I don't. I don't believe him. He broke the glass because he didn't get the job. Then he stole the pendant.
John: I didn't.
Detective: Mr. Blake! That's all, Mr. Blake. Good afternoon, sir.
John: Oh, good afternoon.

Fingerprint man: Excuse me. (*humming to himself*)
John: What're you doing?
Fingerprint man: I'm taking fingerprints, sir. Don't touch the glass, please.
John: Don't touch the glass?
Fingerprint man: No, sir, don't touch it. There're fingerprints on it.
John: Yes. My fingerprints are on it.
Fingerprint man: Then I want your fingerprints as well, sir.
John: Oh, well, yes. Of course, you want my fingerprints.
Mary: John! John!
John: Hello, Mary.
Mary: Oh, what're you doing?
Fingerprint man: I am taking his fingerprints, miss.
Mary: But he is not guilty.
Fingerprint man: Not guilty, miss?
Mary: I'm sure he's not guilty. You're not guilty, are you, John?
John: Of course I'm not.
Mary: Don't take his fingerprints. I'm sure he's not guilty.
Fingerprint man: I'm sure he's not guilty, too, miss. But his fingerprints are on the glass.
John: It's all right, Mary.
Mary: I'm sure you're not guilty.
John: That's all right. Come on, Mary. Goodbye.
Fingerprint man: Goodbye, sir. (*humming to himself*)

John: But why did you come here, Mary?
Mary: I came because you phoned me.

John: Yes, I know I phoned you, but why did you come here?
Mary: You dropped the phone, didn't you?
John: Oh, yes, I did, I dropped the phone.
Mary: Why did you drop the phone?
John: Well, I dropped the phone, because I heard the glass break.
Mary: And I came here, because you dropped the phone.
John: So, you came here, because I heard the glass break.
Mary: Yes. What happened?
John: Well, I had... no, I saw... well, the director... no, it was the pendant...
Mary: Oh, come on! Tell me at home. Come on, John.

Man: Excuse me! Excuse me! You're John Blake, aren't you?
John: Yes, I'm John Blake.
Man: You saw the thief, didn't you, Mr. Blake?
John: No, I didn't.
Man: You didn't see the thief? Then why did he hit you?
John: The thief didn't hit me. The attendant hit me.
Man: Why did the attendant hit you?
John: Well, because...
Mary: Why are you asking these questions?

Announcer: Why is this man asking questions? Listen to the next episode of "*The Missing Jewel*".

Lesson 8

Tom: John Blake wanted a job in a museum. He didn't get it, but while he was in the museum, someone stole an exhibit, a pendant. The director accused John, but the police detective let him go. John went out of the museum with his girlfriend, Mary Green. Outside, a man stopped them and asked questions. "You saw the thief, didn't you? Why did he hit you?" "Not the thief, but the attendant." "Why did the attendant hit you?"

Man: Why did the attendant hit you?

John: Well, because...

Mary: Why are you asking these questions?

Man: Because I'm a reporter.

John: A reporter?

Mary: Are you a newspaper reporter?

Man: Yes, I'm a newspaper reporter.
Now, Mr. Blake—

Mary: Don't talk to him, John.

Man: Oh, please. I waited for you.

John: I know you waited for me, but—

Mary: John! Don't talk to him!

John: I can't tell you any more.

Man: Why can't you tell me any more?

John: Because you're a reporter.

Mary: John! Let's go home.

John: Yes, let's go home.

Man: Go home?

Mary: Yes, we're going home.
Goodbye.

John: Goodbye.

Man: But I waited for you!

Mary: I'm sorry, you waited for nothing.
You wanted a story, didn't you?

Man: Yes, I wanted a story.

John: Well, I can't give you a story.

Mary: Goodbye. Come on, John.

John: Oh, wait. My umbrella. It's in the museum. Wait for me, Mary. Wait for me.

Man: Well, goodbye.

John: We can go now, Mary. Come on, let's go.

Mary: John, that reporter... he ran away.

John: He walked away?

Mary: No, he didn't walk. He ran. He ran away.

John: Why?

Mary: I don't know.

John: Come on, let's go home.

Mary: Yes, let's go home.

Tom: The reporter didn't walk away. He ran away.

Woman: Come on, dear, let's go for a walk.

Old woman: Very pleasant to walk here. What a beautiful place. I love walking.

Woman: So do I.

Old woman: Look. Look at that dog. He's coming straight at us. Look. He's running right at us.

Woman: Come on. Let's run. Quickly. Quickly. Run quicker. Run. (*dog barking*)

Tom: The reporter didn't walk away. He ran away. Why? John and Mary didn't understand. They went to Mary's car. They went home by car. They didn't go on foot, that is, they didn't walk. They went by car.

Man: Well, let's go then.

Woman: Shall we take a taxi?

Man: No, there's no need to take a taxi.

Woman: Do you want to go by bus?

Man: Not at all. I want to walk. We sat all day long in the office. It's a twenty-minute walk to the cinema. Why should we get on a slow, crowded bus?

Woman: I don't mind if we walk. But won't we be late?

Man: Not if we hurry.

Tom: So, John and Mary went home by car. They didn't walk. They went by car. In the car, John told Mary all that had happened in the museum. He told her about the very strange man he had met. Perhaps the man had stolen the pendant.

John: I'm sure he stole the pendant. He wanted it.

Mary: Why are you sure he wanted it?
John: Because he looked at it.
Mary: But you looked at it, too.
John: I know I looked at it, but I didn't steal it.
Mary: But did *he* steal it?
John: I'm sure he did. He wanted it. He stole it because he wanted it.
Mary: Why did he want it?
John: Because—because—oh, ask him.
Mary: Ask him? Yes, why not? Let's ask him. Let's find him.
John: Find him?
Mary: Yes. Let's find him and ask him.
John: Oh, yes. Let's find him and ask him. "Did you steal the pendant, sir?"
Mary: What was the man like?
John: The man with the scar?
Mary: Oh, he had a scar, did he?
John: Yes, he had a scar and a stiff arm.
Mary: He had a stiff arm, too.
John: He was a big man with big hands.
Mary: A big man with big hands. Go on.
John: Go on? That's all.
Mary: So, let's find a big man with big hands, and a scar, and a stiff arm.
John: And a tie.
Mary: A tie?
John: He wore a tie.
Mary: Well, you're wearing a tie, aren't you?
John: Yes, but he was wearing a blue tie. A blue tie with red circles.
Mary: He was wearing a blue tie with red circles.

Tom: So, John told Mary all about the museum, the strange man and the pendant.

Tell, tell, tell, tell, tell, tell, tell, tell, tell, tell...

Woman1: Tell me what's happened yesterday?
Woman2: No, I won't tell you. It's none of your business.
Man: Could you tell me the way to the station, please?

Woman: Go straight down this street, then take the first turning to the right, then you'll see the station.
Man: Thank you very much.
Man: Get out.
Woman: What did you say? Did you tell me to get out?
Man: I told you to get out. I said, "Get out."

Say, say, say, say, say, say, say, say, say, say, say, say...

(slow orchestral music)
Men: What did you say? I can't hear you.

Woman: I said you're a fool, darling.
Man: Did you say that to me?
Woman: Yes, I said it to you.

(woman crying)
Man: What's the matter with you? What's the matter with you? Why don't you say a word?

Speak, speak, speak, speak, speak, speak, speak, speak, speak, speak...

Announcer: The bus operators joined the wave of work stoppages throughout the country. Opposition parties issued a joint statement...

Woman: What's that?
Man: The minister's speaking.
Woman: What's he speaking about?
Man: He's speaking about the strike.

Woman1: Excuse me, do you speak English?

Woman2: I don't... Je ne...
Man: Don't ask her. Can't you see? She's French. She doesn't speak English.

Talk, talk, talk, talk, talk, talk, talk, talk, talk, talk...

(children talking)
Teacher: Children, don't talk, please.
(pause) Children, stop talking, will you?

Woman1: And just imagine, he married a girl who is twenty years younger.

Woman2: Fantastic! You don't say!

Man: What are you talking about?

Woman1: Not what, who? We're talking about Gordon. He's married a girl who is twenty years younger than he is.

Man: Amazing.

Man: Mary, excuse me, please.

Woman: Don't talk to me. Don't talk to me. Leave me alone.

Man: Mary, I'm terribly sorry.

Woman: Don't talk to me. Don't you understand? Don't talk to me.

Tom: Well, Cathy, tell me, please...

Cathy: What did you say? I can't understand you, unless you speak a bit slower.

Tom: All right, Cathy. You seem to understand the main idea about these verbs, "tell", "say", "speak" and "talk".

Cathy: Yes, vaguely. But (*she coughs*) let's talk about something else (*she coughs*) ...

Tom: What's the matter with you? You're coughing.

Cathy: I seem to have caught a cold. (*she sneezes*)

Tom: And sneezing. You're sneezing. (*she is coughing*) You are coughing and sneezing. Go home and jump into bed immediately. I'll do the exercises with the listeners without you.

Cathy: Thanks. Bye.

Tom: And now, listeners,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Did the attendant hit John?

B: I'm sure he hit him.

Listen, speak, listen.

A: Did the attendant hit John?

[Your response]

B: I'm sure he hit him.

A: Did the reporter wait for John?

[Your response]

B: I'm sure he waited for him.

A: Did the reporter want a story?

[Your response]

B: I'm sure he wanted a story.

A: Did the reporter run away?

[Your response]

B: I'm sure he ran away.

A: Did Mary and John go home by car?

[Your response]

B: I'm sure they went home by car.

A: Did the strange man steal the pendant?

[Your response]

B: I'm sure he stole it.

A: Did Mary and John want to find him?

[Your response]

B: I'm sure they wanted to find him.

A: Did he wear a tie?

[Your response]

B: I'm sure he wore a tie.

A: Did the listeners answer these questions?

[Your response]

B: I'm sure they answered them.

Exercise 2

Listen to the example:

A: He took a taxi.

B: He didn't walk, he took a taxi.

Listen, speak, listen.

A: He took a taxi.

[Your response]

B: He didn't walk, he took a taxi.

A: We'll get on a bus.

[Your response]

B: We won't walk, we'll get on a bus.

A: They went by car.

[Your response]

B: They didn't walk, they went by car.

A: I'll give them a lift.

[Your response]

B: They won't walk, I'll give them a lift.

A: We're taking a tube home.

[Your response]

The Missing Jewel

B: We aren't walking, we're taking a tube home.

A: I went by tram.

[Your response]

B: I didn't walk, I went by tram.

A: They ran away.

[Your response]

B: They didn't walk, they ran away.

Exercise 3

Listen to the example:

A: He wore a tie.

B: You're wearing a tie as well.

Listen, speak, listen.

A: He wore a tie.

[Your response]

B: You're wearing a tie as well.

A: He waited for him.

[Your response]

B: You're waiting for him as well.

A: He looked at the exhibits.

[Your response]

B: You're looking at the exhibits as well.

A: He asked for money.

[Your response]

B: You're asking for money as well.

A: He spent a lot.

[Your response]

B: You're spending a lot as well.

A: Everybody talked about the thief.

[Your response]

B: You're talking about the thief as well.

Exercise 4

Listen to the example:

A: (*coughing*) That was a cough.

B: Someone coughed.

Now, listen, speak, listen.

A: (*coughing*) That was a cough.

[Your response]

B: Someone coughed.

A: (*laughing*) That was a laugh.

[Your response]

B: Someone laughed.

A: (*knocking*) That was a knock.

[Your response]

B: Someone knocked.

A: (*crying*) That was a cry.

[Your response]

B: Someone cried.

A: (*whispering*) That was a whisper.

[Your response]

B: Someone whispered.

A: (*screaming*) That was a scream.

[Your response]

B: Someone screamed.

A: (*shot*) That was a shot.

[Your response]

B: Someone shot.

A: (*shout*) That was a shout.

[Your response]

B: Someone shouted.

A: (*sneezing*) That was a sneeze.

[Your response]

B: Someone sneezed.

Tom: Let's jump back to our story once again.

In front of the museum, a newspaper reporter stopped John and Mary. He asked all sorts of questions.

Reporter: Why did the attendant hit you?

John: Well, because...

Mary: Why are you asking these questions?

Reporter: Because I'm a reporter.

John: A reporter?

Mary: Are you a newspaper reporter?

Reporter: Yes, I'm a newspaper reporter. Now, Mr. Blake—

Mary: Don't talk to him, John.

Reporter: Oh, please. I waited for you.

John: I know you waited for me, but—

Mary: John! Don't talk to him!

John: I can't tell you any more.

Reporter: Why can't you tell me any more?

John: Because you're a reporter.
Mary: John! Let's go home.
John: Yes, let's go home.
Reporter: Go home?
Mary: Yes, we're going home.
Goodbye.
John: Goodbye.
Reporter: But I waited for you!
Mary: I'm sorry, you waited for nothing.
You wanted a story, didn't you?
Reporter: Yes, I wanted a story.
John: Well, I can't give you a story.
Mary: Goodbye. Come on, John.
John: Oh, wait. My umbrella. It's in the museum. Wait for me, Mary. Wait for me.
Reporter: Well, goodbye.

John: We can go now, Mary. Come on, let's go.
Mary: John, that reporter... he ran away.
John: He walked away?
Mary: No, he didn't walk. He ran. He ran away.
John: Why?
Mary: I don't know.
John: Come on, let's go home.
Mary: Yes, let's go home.

John: I'm sure he stole the pendant. He wanted it.
Mary: Why are you sure he wanted it?
John: Because he looked at it.
Mary: But you looked at it, too.
John: I know I looked at it, but I didn't steal it.
Mary: But did *he* steal it?
John: I'm sure he did. He wanted it. He stole it because he wanted it.
Mary: Why did he want it?
John: Because—because—oh, ask him.
Mary: Ask him? Yes, why not? Let's ask him. Let's find him.
John: Find him?
Mary: Yes. Let's find him and ask him.
John: Oh, yes. Let's find him and ask him. "Did you steal the pendant, sir?"
Mary: What was the man like?
John: The man with the scar?
Mary: Oh, he had a scar, did he?

John: Yes, he had a scar and a stiff arm.
Mary: He had a stiff arm, too.
John: He was a big man with big hands.
Mary: A big man with big hands. Go on.
John: Go on? That's all.
Mary: So, let's find a big man with big hands, and a scar, and a stiff arm.
John: And a tie.
Mary: A tie?
John: He wore a tie.
Mary: Well, you're wearing a tie, aren't you?
John: Yes, but he was wearing a blue tie. A blue tie with red circles.
Mary: He was wearing a blue tie with red circles.

Mary: Well, here we are. (*someone sneezing*) What was that noise? I heard a noise.
John: It was a sneeze. Someone sneezed. Someone is hiding in the car.

Announcer: Who is hiding in the car? Listen to the next episode of "*The Missing Jewel*".

Lesson 9

Tom: John Blake wanted a job in the museum. He didn't get it, but while he was in the museum, someone stole an exhibit, a pendant. The director accused John, but the police detective let him go. Outside the museum, a newspaper reporter stopped him and his girlfriend, Mary Green. They didn't want to answer the reporter's questions. They went away in Mary's car. John told Mary all about the pendant. When they stopped the car, they heard a sneeze. The sneeze came from the back of the car. Someone was hiding in the car. He was hiding – neither John nor Mary could see him. They didn't notice him when they got into the car. They couldn't see him, they couldn't find him. He was hiding.

Mary: (*someone sneezing*) What was that noise? I heard a noise.

John: It was a sneeze. Someone sneezed. Someone is hiding in the car.

Mary: In *my* car? Come out, you there, come out!

John: Yes, come out! I'll hit you—I'll hit you with my umbrella.

Man: Hey, don't hit me. I'm coming out.

Mary: Come out quickly.

John: Come on.

Man: I'm coming.

John: You're the reporter.

Man: Yes, I'm the reporter.

Mary: You were hiding in my car.

Man: Yes, I was. I was hiding in your car.

Mary: But you ran away.

Man: I ran back to your car and hid.

John: Why were you hiding in the car?

Man: Because I wanted a story.

John: So, you were hiding because you wanted a story. And we were talking and you were listening.

Man: You were talking and I was listening. I heard everything.

John: Mary, he heard everything.

Mary: So, he got his story.

Man: Yes, I got my story. So now I'm going.

Mary: Oh, no. Come into my flat.

Man: But—

Mary: Come on, come into my flat. You got your story. Now you'll have to help us.

Man: Can I help you?

Mary: Yes, you can. I'm sure you can help us.

(*theme music*)

Tom: Mary invited the reporter to her flat to help them find out what to do. Now, that the reporter had got his story, he had to help John and Mary to find the real thief. What should they do? The reporter still didn't understand why the pendant had been stolen. He asked, "Is it old? Is it valuable?"

Cathy: You know, you'll have to explain the word "valuable".

Tom: Yes, valuable. If you want to buy a thing that is valuable, you have to pay a lot of money for it.

Cathy: I see. "Expensive".

Tom: No, not exactly. "Valuable" and "expensive" are not the same. There're valuable things you cannot buy at all. For example, pictures in a museum, old jewellery, old furniture, and so on, and so forth. They are valuable because they are beautiful. They are valuable because today people can't make things like them. They are valuable because they are rare. There're only one or two in the world.

(*something breaking*)

Woman: Oh, the vase! The vase!

Man: I'm awfully sorry. It was my mistake. Was it valuable?

Woman: Yes, it was very valuable. It was an old and very rare Chinese vase. There're only a few other vases like that in the whole world.

Man: What shall I do? I can't tell you how sorry I am.

Cathy: I see. So, this ring on my finger is valuable, for example. It's expensive, too. It's gold, there's a diamond in it, you see. But it's especially valuable to me because I got it from my grandmother. It's an old family ring.

It is much more valuable to me than anything else on earth.

Tom: You're improving, Cathy. But let's turn back to John and the reporter.

Cathy: So, the reporter wanted to know, whether the pendant was valuable.

Tom: Yes. He said, "Let's ask the director of the museum." But John didn't want to ask him. "I insulted him," he said.

Cathy: How did he insult him?

Tom: He called him a silly old man.

Cathy: Oh, I see. If I call someone names, I insult him.

Tom: That's right.

Man: You *are* a silly old lemon.

Woman: What did you say?

Man: I said you're a silly old lemon. And you're a fool. And you're a—

Woman: Policeman! Policeman!

Policeman: Yes, ma'am?

Woman: Constable, this young man insulted me.

Policeman: How did he insult you?

Woman: He insulted me. He called me names. He called me a silly old lemon. And a fool.

Policeman: Now, man, do you really think she's a silly old crackpot?

Tom: So, John insulted the director, but the director insulted him, too. And all that was because of the pendant.

(theme music)

Reporter: ... and so, the pendant is missing.

John: The pendant is missing, and the director is sure I stole it.

Reporter: Did you steal it?

Mary: No, he didn't. Of course he didn't steal it.

Reporter: I was only asking. Now, you want a job at the museum.

John: Yes.

Reporter: You'll have to find the pendant.

John: Yes, I'll have to find it.

Mary: But you'll help us, won't you?

Reporter: Yes. I'll help you. But you have to tell me about the pendant.

John: I can't tell you any more. I don't know any more.

Reporter: Is it old?

John: Yes, it's old.

Reporter: Is it valuable?

John: I don't know.

Mary: I'm sure it's valuable.

John: I don't know. I don't know anything about the pendant.

Reporter: Well, let's ask the director of the museum.

John: Oh, no, I can't. "Ask the director of the museum?" I insulted him.

Mary: He insulted you first.

John: I know he insulted me first, but I insulted him as well. I can't ask him.

Mary: Then what can we do?

Reporter: Are you sure you don't know anything?

John: Yes, I am. I'm quite sure. I know nothing about the pendant.

Tom: And what do you know about the lesson?

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: I can't give you a story.

B: But you must give me a story.

Listen, speak, listen.

A: I can't give you a story.

[Your response]

B: But you must give me a story.

A: I can't tell you about it.

[Your response]

B: But you must tell me about it.

A: I can't ask the director.

[Your response]

B: But you must ask the director.

A: I can't offer a solution.

[Your response]

B: But you must offer a solution.

A: I can't answer the reporter.

[Your response]

B: But you must answer the reporter.

The Missing Jewel

A: I can't find the thief.

[Your response]

B: But you must find the thief.

A: I can't help the detective.

[Your response]

B: But you must help the detective.

A: I can't listen to each programme.

[Your response]

B: But you must listen to each programme.

A: I can't give you a story.

[Your response]

B: But you must give me a story.

Exercise 2

Listen to the example:

A: The reporter must help John and Mary.

B: You know he can't help them.

Listen, speak, listen.

A: The reporter must help John and Mary.

[Your response]

B: You know he can't help them.

A: The reporter must get his story.

[Your response]

B: You know he can't get it.

A: John must speak to the director.

[Your response]

B: You know he can't speak to him.

A: John and Mary must find the thief.

[Your response]

B: You know they can't find him.

A: Peter must pass his exam.

[Your response]

B: You know he can't pass it.

A: My friend must get this job.

[Your response]

B: You know he can't get it.

A: A team must win the championship.

[Your response]

B: You know they can't win it.

Exercise 3

Listen to the example:

A: You'll help us, won't you?

B: Yes, I will, but you'll have to help me, too.

Listen, speak, listen.

A: You'll help us, won't you?

[Your response]

B: Yes, I will, but you'll have to help me, too.

A: You'll give me a story, won't you?

[Your response]

B: Yes, I will, but you'll have to give me a story, too.

A: You'll meet him, won't you?

[Your response]

B: Yes, I will, but you'll have to meet him, too.

A: You'll ask the director, won't you?

[Your response]

B: Yes, I will, but you'll have to ask him, too.

A: You'll hurry up, won't you?

[Your response]

B: Yes, I will, but you'll have to hurry up, too.

A: You'll write to me, won't you?

[Your response]

B: Yes, I will, but you'll have to write to me, too.

Exercise 4

Listen to the example:

A: Come out quickly!

B: I'm coming.

Now, listen, speak, listen.

A: Come out quickly!

[Your response]

B: I'm coming.

A: Come out quickly!

[Your response]

B: I'm coming.

Lesson 10

Tom: John Blake wanted a job in the museum. He didn't get it. While he was in the museum, he was accused of stealing an exhibit, a pendant, but the police let him go. He left the museum with his friend, Mary Green. On their way home they found a newspaper reporter hiding in Mary's car. He got his story from them, but in exchange Mary asked him to help them. "You want the job," the reporter said to John, "so you'll have to find the pendant." But how could John find the pendant? He didn't know. The reporter had an idea. He told them to go to a man, who was a collector of old things.

Cathy: The reporter had an idea? It's not quite clear, I'm afraid.

Tom: Yes, an idea. Listen.

(music)

Woman: *(yawns)* Ugh, I'm bored.

Man: Then let's do something interesting.

Woman: Interesting? What could we do?

Man: Well...

Woman: You see? You haven't got a single idea. *(yawns)* Oh, I'm going to sleep.

Man: You know, what? I have an idea. Let's go to the cinema.

Woman: To the cinema? What a bad idea!

Man: Then let's play ping-pong.

Woman: *(yawns)* That's also a bad idea. It's too hot to play ping-pong.

Man: Then let's go for a swim. That's a good idea, isn't it?

Woman: No, it isn't. I don't feel like swimming.

Man: Then I have a really good idea. Leave me alone, and do whatever you want! Goodbye.

Cathy: Thanks, that's clear now. And what is a collector?

Tom: Well, a collector is a man who collects something. There are people who collect stamps, there are others who collect books or old clocks or pictures or old coins.

Cathy: And the reporter told John and Mary to go to a collector like that. What does he collect?

Tom: Well, he collected—but it's better if you listen.

Reporter: I'm sorry.

John: I'm sorry, too.

Reporter: Wait a minute.

John: Yes?

Reporter: I have an idea. Go to Anthony Forset.

Mary: Anthony Forset?

Reporter: Yes. Anthony Forset knows all about old things.

John: So, he knows all about old things.

Reporter: Yes, he does. I'm sure he'll know about the pendant.

Mary: Why are you so sure?

John: Yes, why are you sure he'll know about the pendant?

Reporter: Because he collects old things, he is a collector. Go to him and ask him.

John: It's a good idea. Let's go and ask him.

Mary: Yes, now.

John: Now?

Mary: Yes, let's go and ask him now.

John: But it's late.

Mary: I know it's late. But let's go now.

John: All right. Let's go now.

Tom: So, John agreed. They got into Mary's car. Anthony Forset didn't live in the town. He lived in a big house in the country. It was a long drive to get there. On their way Mary noticed something. A car was following them. It was a red sports car. Mary watched it in her driving mirror.

Cathy: "Driving mirror?" What words you use!

Tom: That's a mirror in the car. It is in front of the driver. When the driver looks into it, he can see everything behind the car.

Cathy: Oh, I see. This is beginning to be very exciting. Mary saw a red sports car following them.

Tom: When Mary drove fast, the sports car drove fast, too. When Mary drove slowly, that is, she slowed down, it slowed down, too. When Mary speeded up, that is, drove faster and faster, it speeded up, too. And it

never passed them. It didn't pass Mary's car. It was always behind them.

Woman1: Look at that handsome boy! He's coming after us.

Woman2: Yes, he is following us. Perhaps he likes us.

Woman1: He likes *me*. He is smiling at me.

Woman2: No, he likes *me*. He's following me.

Woman1: No, no. Now he's passing us.

Woman2: Yes.

Woman1: He's in front of us, now. And he isn't even looking back.

Woman3: Peter! Peter!

Man: Hello, darling.

Woman1: He wasn't following us. He passed us because he came to meet that girl.

Woman2: What a pity.

Tom: Mary saw that the car didn't pass them, but John still wasn't sure it was following them. "Let's find out," Mary said. "Let's find out," let's make sure, let's see whether it's really following us, or just driving behind us. Mary drove around the bend and turned into a lane, a small, narrow road.

Cathy: A new word again—I don't know what a "bend" is.

Tom: When the road is not straight, but turns to the right or to the left, there is a bend in it: a right bend or a left bend.

Cathy: So the red sports car couldn't see that Mary turned into a lane, because the lane was around the bend. Is that right?

Tom: What a clever girl you are! But the story is very exciting. Let's listen.

(Mary, driving a car)

Mary: That car is following us.

John: Following us? Are you sure?

Mary: Yes. Look behind us. That red car. It's following us.

John: That red sports car?

Mary: I'm watching it in my driving mirror.

John: It's driving behind us.

Mary: It's *following* us. Watch it. I'm slowing down now. What is the car doing?

John: It's slowing down as well.

Mary: It's following us.

John: It isn't passing us. No, it isn't passing us, it's following us. Or is it following us?

Mary: I don't know.

John: Perhaps it isn't following us.

Mary: Why isn't it passing us?

John: I don't know, but perhaps it isn't following us.

Mary: Let's find out.

John: Find out?

Mary: Look at that bend in the road. I'll speed up, I'll drive around that bend, and I'll turn into a lane. Then we'll wait and see. *(after some time)* Is the sports car passing us?

John: Yes, it is. It's passing the end of the lane. It's in front of us now.

Mary: Then we'll go.

John: Let's follow the sports car. Let's follow it and watch it. *(Mary driving)* Look ahead! That's the red sports car, isn't it?

Mary: Yes, it is. It's turning around.

John: Why is it turning around?

Mary: It's coming towards us.

John: Yes, it's coming towards us.

Cathy: Why did you stop it? It's so exciting!

Tom: You'll hear what happened next, but first you have to work a bit.

EXERCISE YOUR ENGLISH.

Exercise 1

In this exercise you'll have to ask questions. Don't forget about the intonation. Listen to the example:

A: The car is following us.

B: Following us? Are you sure?

Listen, speak, listen, and repeat what you have heard with the correct intonation.

A: The car is following us.

[Your response]

B: Following us? Are you sure?

A: It's slowing down.

[Your response]

B: Slowing down? Are you sure?

A: It's turning into the lane.

The Missing Jewel

[Your response]

B: Turning into the lane? Are you sure?

A: It's speeding up.

[Your response]

B: Speeding up? Are you sure?

A: It's coming straight at us.

[Your response]

B: Straight at us? Are you sure?

A: It's stopping.

[Your response]

B: Stopping? Are you sure?

A: We're finishing this exercise.

[Your response]

B: Finishing? Are you sure?

Exercise 2

Listen to the example:

A: I'm slowing down. What's the other car doing?

B: It's slowing down as well.

Listen, speak, listen.

A: I'm slowing down. What's the other car doing?

[Your response]

B: It's slowing down as well.

A: I'm turning to the right. What's the other car doing?

[Your response]

B: It's turning to the right as well.

A: I'm speeding up. What's the other car doing?

[Your response]

B: It's speeding up as well.

A: I'm turning to the left. What's the other car doing?

[Your response]

B: It's turning to the left as well.

A: And now I'm stopping. What's the other car doing?

[Your response]

B: It's stopping as well.

Exercise 3

Listen to the example:

A: Go to Anthony Forset.

B: That's a good idea. Let's go to Anthony Forset.

Listen, speak, listen.

A: Go to Anthony Forset.

[Your response]

B: That's a good idea. Let's go to Anthony Forset.

A: Go to the collector.

[Your response]

B: That's a good idea. Let's go to the collector.

A: You'll have to go now.

[Your response]

B: That's a good idea. Let's go now.

A: Turn around the bend.

[Your response]

B: That's a good idea. Let's turn around the bend.

A: Take a taxi.

[Your response]

B: That's a good idea. Let's take a taxi.

A: Phone the detective.

[Your response]

B: That's a good idea. Let's phone the detective.

A: Watch the red sports car.

[Your response]

B: That's a good idea. Let's watch the red sports car.

A: Speed up and follow it.

[Your response]

B: That's a good idea. Let's speed up and follow it.

A: Stop this exercise.

[Your response]

B: That's a good idea. Let's stop this exercise.

Exercise 4

Listen

A: It's late.

B: I don't feel like working because it's late.

Listen, speak, listen.

The Missing Jewel

A: It's late.

[Your response]

B: I don't feel like working because it's late.

A: It's cold.

[Your response]

B: I don't feel like working because it's cold.

A: It's hot.

[Your response]

B: I don't feel like working because it's hot.

A: It's raining.

[Your response]

B: I don't feel like working because it's raining.

A: It's too early.

[Your response]

B: I don't feel like working because it's too early.

A: It's dark.

[Your response]

B: I don't feel like working because it's dark.

A: It's snowing.

[Your response]

B: I don't feel like working because it's snowing.

Exercise 5

I have an idea. How about making this the last exercise today?

What an idea! Well then, listen to the example:

A: How about swimming?

B: cold

C: What an idea! It's much too cold.

Listen, speak, listen.

A: How about swimming?

B: cold

[Your response]

C: What an idea! It's much too cold.

A: How about going to bed?

B: early

[Your response]

C: What an idea! It's much too early.

A: How about working?

B: late

[Your response]

C: What an idea! It's much too late.

A: How about going home?

B: early

[Your response]

C: What an idea! It's much too early.

A: How about gardening?

B: dark

[Your response]

C: What an idea! It's much too dark.

A: How about going out?

B: hot

[Your response]

C: What an idea! It's much too hot.

A: How about finishing this exercise?

B: Now, that's an idea. How about listening to the story once again?

Tom: John, Mary and the reporter are in Mary's flat. They're wondering, that is, thinking, how John could find the pendant.

Reporter: I'm sorry.

John: I'm sorry, too.

Reporter: Wait a minute.

John: Yes?

Reporter: I have an idea. Go to Anthony Forset.

Mary: Anthony Forset?

Reporter: Yes. Anthony Forset knows all about old things.

John: So, he knows all about old things.

Reporter: Yes, he does. I'm sure he'll know about the pendant.

Mary: Why are you so sure?

John: Yes, why are you sure he'll know about the pendant?

Reporter: Because he collects old things, he is a collector. Go to him and ask him.

John: It's a good idea. Let's go and ask him.

Mary: Yes, now.

John: Now?

Mary: Yes, let's go now.

John: But it's late.

Mary: I know it's late. But let's go now.

John: All right. Let's go now.

(Mary, driving a car)

Mary: That car is following us.

John: Following us? Are you sure?

Mary: Yes. Look behind us. That red car. It's following us.

John: That red sports car?

Mary: I'm watching it in my driving mirror.

John: It's driving behind us.

Mary: It's *following* us. Watch it. I'm slowing down now. What is the car doing?

John: It's slowing down as well.

Mary: It's following us.

John: It isn't passing us. No, it isn't passing us, it's following us. Or is it following us?

Mary: I don't know.

John: Perhaps it isn't following us.

Mary: Why isn't it passing us?

John: I don't know, but perhaps it isn't following us.

Mary: Let's find out.

John: Find out?

Mary: Look at that bend in the road. I'll speed up, I'll drive around that bend, and I'll turn into a lane. Then we'll wait and see. (*after some time*) Is the sports car passing us?

John: Yes, it is. It's passing the end of the lane. It's in front of us now.

Mary: Then we'll go.

John: Let's follow the sports car. Let's follow it and watch it. (*Mary driving*) Look ahead! That's the red sports car, isn't it?

Mary: Yes, it is. It's turning around.

John: Why is it turning around?

Mary: It's coming towards us.

John: Yes, it's coming towards us. It's coming straight at us!

Mary: John!

John: It's coming into us!

Mary: Look, John!
(*theme music*)

Lesson 11

Tom: John Blake went to a museum. He wanted to get a job there. While he was in the museum, he was accused of stealing a pendant. Later the police let him go. John and his friend, Mary Green, decided to find the pendant and its thief. But how? A newspaper reporter advised them to go to Anthony Forset, a collector of old things. They took his advice, and drove to Anthony Forset's house. All the way, a red sports car followed them, then suddenly it passed them, turned back, and drove straight at them. (*tyres screeching*) They were terribly frightened when they saw the car coming at them.

Woman: Brrr. It's cold.

Man: You are afraid of water?

Woman: I'm not afraid of water.

Man: Then let's give it a try.

Woman: Oh, no! Please!

Man: Well, I can't wait. You just said you are not afraid of water.

Woman: But I can't swim. Of course I'm frightened. I'm frightened because I can't swim. Help! Help!

Cathy: You said that Mary and John were also terribly frightened. But why?

Tom: Why? Wouldn't *you* be frightened if a car drove straight at you?

Cathy: I must admit I would. And what did they do?

Tom: Well, John didn't want to go on. He didn't want to go to Anthony Forset. "Let's go home," he said. He wanted to turn back. "It's late. It's getting dark and cold," he told Mary. But Mary put her foot down.

Cathy: As women usually do.

Tom: Well, I think it's better if we listen to the story.

John: It's coming straight at us!

Mary: John!

John: It's coming into us!

Mary: Look, John! It's coming at us!

(*tyres screeching*)

(*mysterious music*)

John: Are you all right?

Mary: Am I? Yes. Yes, I'm all right. Are you?

John: Yes.

Mary: He... he drove his car at us.

John: Yes. Straight at us.

Mary: But why? Why did he do that?

John: Because we annoyed him.

Mary: We annoyed *him*? You mean he annoyed us.

John: We annoyed him first. He was following us. Then we stopped.

Mary: Yes, yes. We stopped and he passed us.

John: So, he was annoyed.

Mary: Because he passed us.

John: That's right. Because we were hiding. So, he drove his car at us. Oh... Were you frightened?

Mary: Were *you* frightened?

John: Yes, I was. I was frightened. Let's go home.

Mary: Go home?

John: It's late.

Mary: Yes, I know it's late.

John: And it's getting dark.

Mary: I know it's getting dark, but—

John: And cold.

Mary: Yes, I know it's getting cold, too. You were frightened, weren't you?

John: Yes. Let's go home. It's late, it's dark, it's cold, and we're both frightened. Let's go home now.

Mary: No, we'll have to go on.

John: Go on?

Mary: Yes, we're going on.

(*theme music*)

Tom: They came to Anthony Forset's house. It was very old and it was lonely. There were no other houses near it. It was lonely. There was a mysterious garden around it.

Mary: There's the house.

John: Yes, there it is. Anthony Forset's house. It's an old house.

Mary: It is an old house. It's lonely, too. It's old and it's lonely.

John: Come on.

Mary: Come on?

John: Let's walk to it. We can leave the car here.

Mary: All right. Let's walk to it. I'm not afraid of any old house. Come on!

John: Oh! I'm coming.

John: Look! Look there.

Mary: At that car?

John: Yes. It's a sports car.

Mary: A red sports car. John! It's—
(*mysterious music*)

Man: What are you doing here?

John: Oh! Good evening.

Man: What are you doing?

Mary: We... we were looking at this car.

Tom: They were looking at the sports car when a man spoke to them. "What are you doing here?" he asked. Who was this man? Was he the driver of the sports car? Or was he Anthony Forset? Or perhaps both?

Cathy: Don't be so mysterious. Tell me: who was this man?

Tom: You'll have to wait and see. But first, you have to

EXERCISE YOUR ENGLISH.

Exercise 1

Our first exercise, listeners, will be very easy. Listen to the example:

A: We annoyed him.

B: He annoyed us first.

Listen, speak, listen.

A: We annoyed him.

[Your response]

B: He annoyed us first.

A: He frightened them.

[Your response]

B: They frightened him first.

A: We surprised them.

[Your response]

B: They surprised us first.

A: He frightened us.

[Your response]

B: We frightened him first.

A: He hurt you.

[Your response]

B: I hurt him first.

A: They accused her.

[Your response]

B: She accused them first.

A: She followed him.

[Your response]

B: He followed her first.

A: They recognised her.

[Your response]

B: She recognised them first.

Exercise 2

Listen to the example:

A: We annoyed him.

B: You mean he was annoyed?

Listen, speak, listen.

A: We annoyed him.

[Your response]

B: You mean he was annoyed?

A: We surprised her.

[Your response]

B: You mean she was surprised?

A: We hurt them.

[Your response]

B: You mean they were hurt?

A: They frightened me.

[Your response]

B: You mean you were frightened?

A: Somebody followed her.

[Your response]

B: You mean she was followed?

A: They worried me.

[Your response]

B: You mean you were worried?

A: He overheard us.

[Your response]

B: You mean we were overheard?

A: The police caught them.

[Your response]

B: You mean they were caught?

Exercise 3

The Missing Jewel

Listen to the example:

A: I'm annoyed.

B: I'm annoyed, too.

C: They're both annoyed.

Listen, speak, listen.

A: I'm annoyed.

B: I'm annoyed, too.

[Your response]

C: They're both annoyed.

A: I'm surprised.

B: I'm surprised, too.

[Your response]

C: They're both surprised.

A: I'm worried.

B: I'm worried, too.

[Your response]

C: They're both worried.

A: I'm frightened.

B: I'm frightened, too.

[Your response]

C: They're both frightened.

A: I'm excited.

B: I'm excited, too.

[Your response]

C: They're both excited.

A: I'm hurt.

B: I'm hurt, too.

[Your response]

C: They're both hurt.

A: I'm late.

B: I'm late, too.

[Your response]

C: They're both late.

A: I'm cold.

B: I'm cold, too.

[Your response]

C: They're both cold.

Exercise 4

Listen to the example:

A: It's an old house.

B: Yes, it's pretty old.

You use the word "pretty" in the meaning "rather", "quite", "very". Listen, speak, listen.

A: It's an old house.

[Your response]

B: Yes, it's pretty old.

A: It's a good play.

[Your response]

B: Yes, it's pretty good.

A: It's an expensive hobby.

[Your response]

B: Yes, it's pretty expensive.

A: It's a long book

[Your response]

B: Yes, it's pretty long.

A: It's a dull exercise.

[Your response]

B: Yes, it's pretty dull.

Exercise 5

Listen to the example:

A: Are we going on?

B: We'll have to go on.

Listen, speak, listen.

A: Are we going on?

[Your response]

B: We'll have to go on.

A: Are they leaving?

[Your response]

B: They'll have to leave.

A: Are we taking a taxi?

[Your response]

B: We'll have to take a taxi.

A: Are we going to the doctor?

[Your response]

B: We'll have to go to the doctor.

A: Are you selling your car?

[Your response]

B: I'll have to sell my car.

A: Are we inviting them?

[Your response]

B: We'll have to invite them.

A: Are they coming soon?

[Your response]

B: They'll have to come soon.

Exercise 6

Join the two sentences. Listen to the example:

A: They were frightened. They wanted to go home.

B: They were so frightened that they wanted to go home.

Listen, speak, listen.

A: They were frightened. They wanted to go home.

[Your response]

B: They were so frightened that they wanted to go home.

A: It was late. They couldn't take a bus.

[Your response]

B: It was so late they couldn't take a bus.

A: He was angry. We became frightened.

[Your response]

B: He was so angry that we became frightened.

A: She was surprised. She couldn't say a word.

[Your response]

B: She was so surprised that she couldn't say a word.

A: It was dark. We lost our way.

[Your response]

B: It was so dark that we lost our way.

A: She was lonely. She felt like crying.

[Your response]

B: She was so lonely that she felt like crying.

A: He drove fast. He almost ran into us.

[Your response]

B: He drove so fast that he almost ran into us.

A: They were tired. They couldn't do the exercises.

[Your response]

B: They were so tired that they couldn't do the exercises.

Tom: I expect you really aren't tired after all that, so let's get back to our story.

Tom: John and Mary were driving to Anthony Forset's house. Suddenly, a red sports car

drove straight at them. They were almost killed.

John: It's coming straight at us!

Mary: John!

John: It's coming into us!

Mary: Look, John! It's coming at us!

(tyres screeching)

(mysterious music)

John: Are you all right?

Mary: Am I? Yes. Yes, I'm all right. Are you?

John: Yes.

Mary: He... he drove his car at us.

John: Yes. Straight at us.

Mary: But why? Why did he do that?

John: Because we annoyed him.

Mary: We annoyed *him*? You mean he annoyed us.

John: We annoyed him first. He was following us. Then we stopped.

Mary: Yes, yes. We stopped and he passed us.

John: So, he was annoyed.

Mary: Because he passed us.

John: That's right. Because we were hiding. So, he drove his car at us. Oh... Were you frightened?

Mary: Were *you* frightened?

John: Yes, I was. I was frightened. Let's go home.

Mary: Go home?

John: It's late.

Mary: Yes, I know it's late.

John: And it's getting dark.

Mary: I know it's getting dark, but

John: And cold.

Mary: Yes, I know it's getting cold, too. You were frightened, weren't you?

John: Yes. Let's go home. It's late, it's dark, it's cold, and we're both frightened. Let's go home now.

Mary: No, we'll have to go on.

John: Go on?

Mary: Yes, we're going on.

(theme music)

Mary: There's the house.

John: Yes, there it is. Anthony Forset's house. It's an old house.

Mary: It is an old house. It's lonely, too. It's old and it's lonely.

The Missing Jewel

John: Come on.

Mary: Come on?

John: Let's walk to it. We can leave the car here.

Mary: All right. Let's walk to it. I'm not afraid of any old house. Come on!

John: Oh! I'm coming.

John: Look! Look there.

Mary: At that car?

John: Yes. It's a sports car.

Mary: A red sports car. John! It's—

(mysterious music)

Man: What are you doing here?

John: Oh! Good evening.

Man: What are you doing?

Mary: We... we were looking at this car.

Man: Why?

John: But you're holding a gun!

Man: So I am. I'm holding a gun.

(theme music)

Lesson 12

Tom: John Blake went to a museum. He wanted a job there. While he was in the museum, someone stole a pendant. John was accused of stealing it. So, he and his friend, Mary Green, decided to find it and its thief. But how? A reporter advised them to go to Anthony Forset, a collector of old things. On the way, a red sports car nearly killed them. When they got to Anthony Forset's house, they found a red sports car there, too. A man asked them, "What are you doing here?" The man was holding a gun. There was a gun in his hand. He was holding a gun.

Cathy: A gun? You can shoot with a gun, can't you?

(noise of a shot)

Man1: Goodness, you frightened me. What was that?

Man2: Nothing. A shot. I wanted to show you my gun.

Man1: There it is. There's a lion. Shoot! Come on. What are you waiting for? Fire your gun. *(noise of a shot)* What a shot! Fantastic!

Cathy: And why was Forset holding a gun?

Tom: Well, Forset's gun... It's better if you listen. It happened like this.

Man: What are you doing here?

John: Oh! Good evening.

Man: What are you doing?

Mary: We... we were looking at this car.

Man: Why?

John: But you're holding a gun!

Man: So I am. I'm holding a gun. I heard a noise.

John: Are you Mr. Forset?

Man: Yes, I am. I am Anthony Forset.

John: The collector?

Man: Yes, yes, I'm a collector.

Mary: We were looking at your car.

Man: You were looking at my car?

Mary: This is your car, isn't it?

Man: My car? Yes, of course, it's my car.

John: It followed us.

Man: It followed you? When did it follow you?

Mary: When we were driving here.

Man: You're making a mistake. This is my car.

John: Hm. You're still holding your gun.

Man: I keep a gun because I live alone. Why did you come here?

Cathy: Forset said: "I keep a gun." What do people keep?

Child: Mummy, buy me a horse.

Woman: A horse, Margaret? What for?

Child: What for? For riding, of course.

Woman: Where do you want to ride it? Among the buses and the cars in the street?

Child: Why not?

Woman: Why not? And where do you want to keep the horse?

Child: We could keep him in the bathroom. He could sleep in the bath.

Woman: Why not? He could sleep in the bath and eat my straw hats. Hm. You're a silly little girl, Margaret. Only farmers in the country keep horses. They keep horses, sheep, cows and pigs. People in towns can only keep small animals: dogs, cats or parrots.

Child: D'you know what, Mummy? Let's go and live in the country. Then I can keep a horse.

Woman: Really, Margaret. Whatever next?

Tom: Mr. Forset kept a gun because he lived alone. He lived in a lonely big house in the middle of a mysterious garden. There were large trees and bushes in the garden.

Cathy: Bushes?

Tom: Yes. They are like trees, only not so high. They're low trees with lots of leaves.

Cathy: Oh, I see. And what happened next?

Tom: Wait a minute. You remember that John told Anthony Forset that his car was following them. But Forset said, "You're making a mistake."

Sales assistant: It that all, madam?

Woman: Yes, thank you.

Sales assistant: That would be 2£ 40, please.

Woman: Oh, goodness. Haven't you made a mistake? I thought it was *much* cheaper.

Sales assistant: Oh, I'm sorry, I *have* made a mistake. It's only 1£ 40.

Tom: Well, Anthony Forset said, "You're making a mistake. This is my car." Then John started to tell him about the pendant. He hoped that Anthony Forset could help them. Forset asked them to come into the house.

Forset: Come into the house.

John: Thank you. You have lots of bushes in the garden.

Forset: Bushes?

Mary: Oh!

Forset: What?

Mary: I saw someone among your bushes.

Forset: Among these bushes?

Mary: I saw two eyes.

Forset: You saw one of my pets.

John: One of your pets?

Mary: I saw two eyes.

Forset: I keep some unusual pets. You saw my cat.

Mary: That was a cat?

Forset: You saw my cat's eyes.

John: A cat isn't an unusual pet.

Forset: My cat is a wild cat.

Mary: Hm. A wild cat is an unusual pet.

Forset: Yes, she's very wild. She bites. I keep other unusual pets—but I'm an unusual man. Come into the house.

Cathy: What did Mary see among the bushes in Anthony Forset's garden?

Tom: Well, Forset said it's one of his pets. I can see you don't know what a pet is.

Cathy: No, I don't, I am afraid.

Tom: Well, a pet is an animal that people keep at home and are very fond of.

Woman: Oh, Lulu, my pet, my darling.

Man: Miro, good dog.

Tom: Pets are usually cats, dogs or certain kinds of birds and fish.

Cathy: I see. These are usual pets. And, are there any unusual pets? I mean, one that people don't usually keep?

Tom: Of course. Lions, monkeys, tigers are unusual pets. In general, people who keep unusual pets are very unusual themselves, too. Like Anthony Forset. He also kept *very* unusual pets.

Cathy: Did he?

Tom: Yes. You heard. He kept a wild cat. And a snake.

Cathy: Oh, a snake? Snakes are very dangerous.

Tom: Yes, they can be. They're very quick, and people can die if a snake bites them. It's a funny idea to keep a snake. (*laughing*)

Cathy: How can you laugh at it? I don't think it so ridiculous. It's rather frightening. And what did Mary do when she saw two eyes in the bushes?

Tom: Nothing. John and Mary went into the house with Anthony Forset. Mary saw a saucer on the floor. A saucer is a small plate that we put under a cup, you know. Forset said he was feeding one of his pets. He was feeding it, that is, he was giving it something to eat.

Mary: Oh, there's a saucer.

Forset: I was feeding one of my pets.

Mary: Were you feeding your cat?

Forset: No, I was feeding my snake.

John: Oh, heh-heh. Your snake?

Forset: Don't be frightened. He isn't here now.

Mary: So, you live here all alone?

Forset: I live with my pets.

John: But there are no other people here.

Forset: I said I live alone.

Mary: Aren't you lonely?

Forset: Lonely? No, I'm not lonely.

Mary: But there are no other people here.

John: Are you sure there are no other people here?

Forset: Of course, I'm sure. Why did you ask?

John: Because I heard footsteps.

Forset: Footsteps? Ridiculous.

The Missing Jewel

Tom: So Forset said he lived alone. But John was not sure. He heard footsteps. Then a door banged.

Cathy: Whose footsteps did he hear? And who banged the door?

Tom: Well, you'll hear about it later. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

In this exercise, listeners, you're asked to form questions, like this:

A: John heard footsteps in the house.

B: who

C: Who heard footsteps in the house?

Well, let's start. Listen, speak, listen.

A: John heard footsteps in the house.

B: who

[Your response]

C: Who heard footsteps in the house?

B: what

[Your response]

C: What did John hear in the house?

B: where

[Your response]

C: Where did John hear the footsteps?

A: There was a red sports car in front of Forset's house.

B: what

[Your response]

C: What was there in front of Forset's house?

B: what kind of

[Your response]

C: What kind of car was there in front of Forset's house?

B: where

[Your response]

C: Where was there a red sports car?

A: Forset kept a gun because he lived alone.

B: who

[Your response]

C: Who kept a gun?

B: what

[Your response]

C: What did Forset keep?

B: why

[Your response]

C: Why did Forset keep a gun?

Exercise 2

Listen to the example:

A: This is your car, isn't it?

B: Yes, of course it's mine.

Listen, speak, listen.

A: This is your car, isn't it?

[Your response]

B: Yes, of course it's mine.

A: This is Forset's house, isn't it?

[Your response]

B: Yes, of course it's his.

A: This is her room, isn't it?

[Your response]

B: Yes, of course it's hers.

A: This is their garden, isn't it?

[Your response]

B: Yes, of course it's theirs.

A: These are Forset's pets, aren't they?

[Your response]

B: Yes, of course they're his.

A: This is your plate, isn't it?

[Your response]

B: Yes, of course it's mine.

A: This is our table, isn't it?

[Your response]

B: Yes, of course it's ours.

A: This is my glass, isn't it?

[Your response]

B: Yes, of course it's yours.

Exercise 3

Listen to the example:

A: They can see a man among the bushes.

B: There's a man among the bushes.

Listen, speak, listen.

A: They can see a man among the bushes.

[Your response]

The Missing Jewel

B: There's a man among the bushes.

A: They can see a mouse in the kitchen.

[Your response]

B: There's a mouse in the kitchen.

A: They can see a detective in the pub.

[Your response]

B: There's a detective in the pub.

A: They can see a letter on the table.

[Your response]

B: There's a letter on the table.

A: They can see a microphone among the flowers.

[Your response]

B: There's a microphone among the flowers.

A: They can see a stopwatch in her hand.

[Your response]

B: There's a stopwatch in her hand.

A: They can see a gun in his pocket.

[Your response]

B: There's a gun in his pocket.

Exercise 4

Listen to the example:

A: That was one of my horses.

B: Do you keep horses, too?

Listen, speak, listen.

A: That was one of my horses.

[Your response]

B: Do you keep horses, too?

A: That was one of my sheep.

[Your response]

B: Do you keep sheep, too?

A: That was one of my cows.

[Your response]

B: Do you keep cows, too?

A: That was one of my pigs.

[Your response]

B: Do you keep pigs, too?

A: That was one of my lions.

[Your response]

B: Do you keep lions, too?

Announcer: No, he doesn't keep lions on his farm. It's Forset who keeps unusual pets in his house. Wild cats, snakes, and goodness knows what else. But let's go back to him, if you're not afraid of the dangerous, mysterious things he has around him.

Forset: What are you doing here?

John: Oh! Good evening.

Forset: What are you doing?

Mary: We... we were looking at this car.

Forset: Why?

John: But you're holding a gun!

Forset: So I am. I'm holding a gun. I heard a noise.

John: Are you Mr. Forset?

Forset: Yes, I am. I am Anthony Forset.

John: The collector?

Forset: Yes, yes, I'm a collector.

Mary: We were looking at your car.

Forset: You were looking at my car?

Mary: This is your car, isn't it?

Forset: My car? Yes, of course, it's my car.

John: It followed us.

Forset: It followed you? When did it follow you?

Mary: When we were driving here.

Forset: You're making a mistake. This is my car.

John: Hm. You're still holding your gun.

Forset: I keep a gun because I live alone. Why did you come here?

Announcer: And so, John told Anthony Forset about the pendant, and why they had come to see him.

Forset: Come into the house.

John: Thank you. You have lots of bushes in the garden.

Forset: Bushes?

Mary: Oh!

Forset: What?

Mary: I saw someone among your bushes.

Forset: Among these bushes?

Mary: I saw two eyes.

Forset: You saw one of my pets.

John: One of your pets?

Mary: I saw two eyes.

Forset: I keep some unusual pets. You
saw my cat.

Mary: That was a cat?

Forset: You saw my cat's eyes.

John: A cat isn't an unusual pet.

Forset: My cat is a wild cat.

Mary: Hm. A wild cat is an unusual pet.

Forset: Yes, she's very wild. She bites. I
keep other unusual pets, but I'm an
unusual man. Come into the house.

Mary: Oh, there's a saucer.

Forset: I was feeding one of my pets.

Mary: Were you feeding your cat?

Forset: No, I was feeding my snake.

John: Oh, heh-heh. Your snake?

Forset: Don't be frightened. He isn't
here now.

Mary: So, you live here all alone?

Forset: I live with my pets.

John: But there are no other people
here.

Forset: I said I live alone.

Mary: Aren't you lonely?

Forset: Lonely? No, I'm not lonely.

Mary: But there are no other people
here.

John: Are you sure there are no other
people here?

Forset: Of course, I'm sure. Why did
you ask?

John: Because I heard footsteps.

Forset: Footsteps? Ridiculous.

John: I'm sure I heard footsteps.

Forset: Then you're wrong.

John: Am I?

Forset: Yes, you're wrong. You heard
no footsteps. There are no other
people in this house.

(noise of a banging door)

John: Then what was that?

(theme music)

Lesson 13

Tom: John was accused of stealing a pendant from a museum. He and his friend, Mary Green, decided to find the pendant and its thief. But how? A reporter advised them to go to Anthony Forset, a collector of old things. On the way, a red sports car nearly killed them. At Forset's house, they saw the sports car and met Anthony Forset who had a gun. He lived alone in the house with his unusual pets: a wild cat and a snake. He said he was the only man in the house. "But I heard footsteps," John said.

John: I'm sure I heard footsteps.

Forset: Then you're wrong.

John: Am I?

Forset: Yes, you're wrong. You heard no footsteps. There are no other people in this house.

(noise of a banging door)

John: Then what was that? A door banged upstairs.

Forset: Yes, a door banged. I heard it, too. It was the wind.

John: There's someone else in the house.

Forset: There's no one else in the house.

John: Are you sure?

Forset: Of course I'm sure. This is my house. There's no one else in the house.

John: I heard footsteps.

Forset: You heard a pet.

John: A pet?

Forset: My cat. Yes, you heard my cat. Upstairs.

Mary: But your cat is outside. I saw it outside.

Forset: But you came inside, didn't you? My cat came inside as well.

John: I'm sure I heard—

Forset: A cat, Mr. Blake, you heard a cat. I keep some unusual pets.

Mary: You're an unusual man, Mr. Forset.

Forset: Yes, Miss Green. Unusual. Please excuse me.

Mary: Are you leaving us?

Forset: Only for a moment. I'll have to leave you for a moment. Oh, and please! Don't leave this room. Some of my pets are dangerous.

Mary: Do you keep dangerous pets?

Forset: Some of my pets are very dangerous. Excuse me.

Tom: So John did hear a noise in the house. He heard footsteps. Then a door banged upstairs. They were on the ground floor. A door banged on the first floor. It banged upstairs. First Forset said that it was the wind. Then he said that it was his wild cat. "But your cat is outside," said Mary. "The cat is outside," that is, out of the house, not in the house. Outside. "My cat came inside," Forset replied. "Came inside", that is, came into the house. "The cat is inside," the cat is in the house. Then Anthony Forset left them. He went out of the room. John and Mary were alone. John noticed that Forset had on a blue tie with red circles. He was wearing a blue tie with red circles. It was an unusual tie.

Cathy: A tie with red circles?

Tom: Yes, a tie.

Child: Mummy, I want a tie.

Woman: But Johnny, you're still a little boy. Little boys don't wear ties.

Child: But I want a tie.

Woman: You can't have a tie. I'm going to buy you a suit, a pair of shoes, and a shirt.

Child: I want a tie, too. I want to wear it round my neck over my shirt.

Woman: Or where else could you wear a tie? Men wear their ties round their necks over their shirts.

Child: And so will I.

Woman: All right, all right. Only stop nagging. You can have your tie.

Cathy: And why was John surprised at Forset's tie?

John: Did you notice his tie?

Mary: His tie?

John: Then you didn't notice it. He's wearing a blue tie.

Mary: So, he's wearing a blue tie. Well?

John: He's wearing a blue tie with red circles. Don't you remember? A blue tie with red circles—

Mary: Well...

John: I told you about the man with the scar.

Mary: The man with the scar?

John: The man in the museum. He was wearing a blue tie with red circles, and Mr. Forset's wearing one as well.

Mary: It's an unusual tie.

John: He's an unusual man. Snakes... wild cats... guns...

Mary: He's hiding something.

John: Is he?

Mary: You heard footsteps, didn't you?

John: I'm sure I heard footsteps. Upstairs.

Mary: I heard footsteps, too.

John: He said it was a cat.

Mary: It wasn't a cat.

Tom: Mary felt that he was hiding something. Suddenly the door opened, and back came Anthony Forset.

Mary: I was noticing your tie, Mr. Forset. It's an unusual tie.

Forset: Yes, it *is* an unusual tie. I belong to a club. I wear this tie because I belong to a club.

Mary: I see. It's a club tie.

Forset: Yes. Members of my club wear this tie.

Mary: But only members of your club.

Forset: That's right. Only members of my club wear this tie.

John: I saw another man wearing that tie. A big man with a scar.

Forset: A big man?

John: With a scar. And he has a stiff arm. Do you know him?

Forset: Do I know a big man with a scar and a stiff arm?

John: He wears a blue tie with red circles.

Forset: I don't know him.

John: He belongs to your club.

Forset: I don't know a man with a scar and a stiff arm.

Tom: Well, Forset came back. They asked him about the unusual tie. He said it was a club tie. Only members of the club wear this tie. Only people who belong to the same club wear this tie.

Man1: Hey, Bobby, this is a nice hotel, isn't it?

Man2: Very nice, and elegant, too. Look at the shoes in front of the doors.

Man1: Do you know, what? Let's have a good joke. Let's mix the shoes up.

Man2: Wonderful idea. Imagine! What will happen in the morning.

(in the morning)

Man3: Goodness. A lady's silver sandals in front of my door. Who can they belong to?

Woman1: My dear? How did these enormous boots get here?

Woman2: Where're my shoes?

Man4: Where're my boots?

Woman2: Manager, I want my shoes back.

Manager: Hm, hm. Ladies and gentlemen! It seems someone has played a bad joke. Someone has mixed your shoes up. But we'll sort them out in a minute. Whose are these silver sandals?

Woman4: Oh, they're mine. They belong to me.

Manager: Whose are these boots?

Man4: They belong to me. They're my boots.

Manager: Who do these ski boots belong to?

Woman3: Me. They belong to me.

Woman2: Manager, do you know who played this extremely bad joke?

Manager: Sorry, madam, we don't know. But I can assure you that it was no one who belongs to the hotel. No one who is a member of our staff.

Man1: Mum, don't tell anybody, promise?

Woman2: I promise. What is it?

Man1: It was him.

Woman2: Who? The manager?

Man1: Yes. The manager.

Woman2: Oh, dear.

Tom: Anthony Forset said that his unusual tie was a club tie. People who belong to his club wear this tie.

Cathy: By the way, I'd like to ask about a certain club. There's a blue and white card that you can see on the windows of restaurants, hotels, and shops. It says "Diners Club". I've seen that card very often, but I have no idea what the "Diners Club" is. I know that there're "Writers' Clubs", where poets, playwrights, and novelists go, then there are "Artists' Clubs", where painters and sculptors are the members. And there are "Sailors' Clubs", "Merchants' Clubs", and so on, according to the profession of the members. But "diner"? That's someone who dines, who has dinner. This membership can't be according to profession.

Tom: Ha-ha-ha, what logic! But you know I can answer any question of yours.

Cathy: However silly they are?

Tom: Well... But this is not a silly question at all. The "Diners Club" is an organization that's started in America, but it has spread all over the world. If you are a member of the "Diners Club", you get a metal card with your name and a number on it. Wherever you go, in any country of the world, you'll find a blue-and-white card saying "Diners Club". At those places, restaurants, hotels, petrol stations, shops, you can eat, sleep, fill your car, and do your shopping without paying a penny. You just show your membership card, sign the bill, and that's all. And the shops and hotels will send the bills to your club. There the bills are added up and sent to your home address. You pay monthly.

Cathy: Fantastic! That means if I am a member of the Diners Club, I can travel all over the world without a penny in my pocket.

Tom: Well, almost. Only don't forget that at home you have to pay all that you've spent.

Cathy: What a pity. But tell me: what club did Anthony Forset belong to?

Tom: Well, that's not important. Not to the Diners Club, that's certain. The important thing is that he had an unusual tie. John remembered the man in the museum. He had a scar and a stiff arm. He was also wearing a

blue tie with red circles. So the man with the scar must also be the member of the same club. John asked Anthony Forset about him, but Forset replied, "I don't know a man with a scar and a stiff arm."

Cathy: Was Forset speaking the truth? What was he hiding?

Tom: You'll hear more of the story later. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: He keeps dangerous pets.

B: Some of his pets are really dangerous.

Listen, speak, listen.

A: He keeps dangerous pets.

[Your response]

B: Some of his pets are really dangerous.

A: He has valuable pictures.

[Your response]

B: Some of his pictures are really valuable.

A: He takes excellent photos.

[Your response]

B: Some of his photos are really excellent.

A: He grows beautiful flowers.

[Your response]

B: Some of his flowers are really beautiful.

A: He plays terrible jokes.

[Your response]

B: Some of his jokes are really terrible.

A: He writes dull novels.

[Your response]

B: Some of his novels are really dull.

A: He gives interesting lectures.

[Your response]

B: Some of his lectures are really interesting.

A: He wears unusual ties.

[Your response]

B: Some of his ties are really unusual.

Exercise 2

The Missing Jewel

Use “no”, “no one”, “nobody”, “nothing” in your answers. Listen to the example:

A: Is there anyone in the house?

B: No, there’s no one in the house.

Listen, speak, listen.

A: Is there anyone in the house?

[Your response]

B: No, there’s no one in the house.

A: Is there any lunch for him?

[Your response]

B: No, there’s no lunch for him.

A: Is there anybody in the living room?

[Your response]

B: No, there’s nobody in the living room.

A: Was there anything in the post?

[Your response]

B: No, there was nothing in the post.

A: Is there any coffee left?

[Your response]

B: No, there’s no coffee left.

A: Is there anyone outside?

[Your response]

B: No, there’s no one outside.

A: Is there anything else to be said?

[Your response]

B: No, there’s nothing else to be said.

A: Is there any chance?

[Your response]

B: No, there’s no chance.

Exercise 3

Listen to the example:

A: Your bag is upstairs.

B: see

C: I saw it upstairs.

Listen, speak, listen.

A: Your bag is upstairs.

B: see

[Your response]

C: I saw it upstairs.

A: Cathy is upstairs.

B: send

[Your response]

C: I sent her upstairs.

A: The children are outside.

B: meet

[Your response]

C: I met them outside.

A: John is outside.

B: send

[Your response]

C: I sent him outside.

A: Mother’s downstairs.

B: speak to

[Your response]

C: I spoke to her downstairs.

A: The radio is downstairs.

B: take

[Your response]

C: I took it downstairs.

A: Charles is abroad.

B: meet

[Your response]

C: I met him abroad.

A: My son is abroad.

B: send

[Your response]

C: I sent him abroad.

A: The cat is inside.

B: leave

[Your response]

C: I left it inside.

A: The table is inside.

B: bring

[Your response]

C: I brought it inside.

Tom: And now let’s go back to our story again.

Anthony Forset said there were no other people in his house. But John heard footsteps.

John: I’m sure I heard footsteps.

Forset: Then you’re wrong.

John: Am I?

Forset: Yes, you're wrong. You heard no footsteps. There are no other people in this house.

(noise of a banging door)

John: Then what was that? A door banged upstairs.

Forset: Yes, a door banged. I heard it, too. It was the wind.

John: There's someone else in the house.

Forset: There's no one else in the house.

John: Are you sure?

Forset: Of course I'm sure. This is my house. There's no one else in the house.

John: I heard footsteps.

Forset: You heard a pet.

John: A pet?

Forset: My cat. Yes, you heard my cat. Upstairs.

Mary: But your cat is outside. I saw it outside.

Forset: But you came inside, didn't you? My cat came inside as well.

John: I'm sure I heard—

Forset: A cat, Mr. Blake, you heard a cat. I keep some unusual pets.

Mary: You're an unusual man, Mr. Forset.

Forset: Yes, Miss Green. Unusual. Please excuse me.

Mary: Are you leaving us?

Forset: Only for a moment. I'll have to leave you for a moment. Oh, and please! Don't leave this room. Some of my pets are dangerous.

Mary: Do you keep dangerous pets?

Forset: Some of my pets are very dangerous. Excuse me.

John: Did you notice his tie?

Mary: His tie?

John: Then you didn't notice it. He's wearing a blue tie.

Mary: So, he's wearing a blue tie. Well?

John: He's wearing a blue tie with red circles. Don't you remember? A blue tie with red circles—

Mary: Well...

John: I told you about the man with the scar.

Mary: The man with the scar?

John: The man in the museum. He was wearing a blue tie with red circles, and Mr. Forset's wearing one as well.

Mary: It's an unusual tie.

John: He's an unusual man. Snakes... wild cats... guns...

Mary: He's hiding something.

John: Is he?

Mary: You heard footsteps, didn't you?

John: I'm sure I heard footsteps. Upstairs.

Mary: I heard footsteps, too.

John: He said it was a cat.

Mary: It wasn't a cat.

(Forset returns)

Mary: I was noticing your tie, Mr. Forset. It's an unusual tie.

Forset: Yes, it *is* an unusual tie. I belong to a club. I wear this tie because I belong to a club.

Mary: I see. It's a club tie.

Forset: Yes. Members of my club wear this tie.

Mary: But only members of your club.

Forset: That's right. Only members of my club wear this tie.

John: I saw another man wearing that tie. A big man with a scar.

Forset: A big man?

John: With a scar. And he has a stiff arm. Do you know him?

Forset: Do I know a big man with a scar and a stiff arm?

John: He wears a blue tie with red circles.

Forset: I don't know him.

John: He belongs to your club.

Forset: I don't know a man with a scar and a stiff arm.

Mary: Look! Look at the window.

Forset: What's the matter?

Mary: A face. I saw a face.

(theme music)

Lesson 14

Tom: John Blake was accused of stealing a pendant from a museum. He and his friend, Mary Green, decided to find the pendant and its thief. But how? They went to Anthony Forset, a collector of old things. On the way, they were nearly killed by a red sports car. At Forset's house, they saw some very unusual pets. John noticed that Forset was wearing a very unusual tie: a blue tie with red circles. He remembered that he had already seen a blue tie with red circles on the man in the museum, Scarface. John asked Anthony Forset about this man. "I don't know a man with a scar and a stiff arm," he answered. Just then, Mary saw a face, pressed against the window.

Cathy: The parts of my body are my legs, my arms, my trunk, my head...

Tom: And the parts of your head?

Cathy: The front part of my head is my face. In my face are my eyes, my nose, my mouth...

Tom: Yes, I know.

Cathy: Oh, Tom! You mean I talk too much?

Tom: All right, Cathy, I was only joking.

Cathy: Well, let's go on. Mary saw a face, pressed against the window.

Tom: When you are outside in the dark, and want to look into a room, you put your face right up to the glass of the window. You press your face against the window.

Cathy: I see. Against.

Woman: Oh, look out, don't lean against the wall. It's freshly painted.

Man: Oh, goodness. I leaned against the wall and now my trousers are all white with paint.

Woman: Go to the bathroom and try to wash the paint out. (*noise*) What was that?

Man: I banged my head against the open window.

Woman: Why don't you switch on the light?

Man: I saw the pattern of the window against the black sky. I thought it was shut.

Woman: But it wasn't and you banged your head against it. Press your head against the cold glass. You'll get better at once.

Man: What? Press my face against the window? (*noise of breaking window*) Now I've cut my face!

Woman: I told you to press your face *against* the glass, not *through* the glass.

Cathy: But you started to tell about another face, pressed against the window.

Tom: Listen then.

Forset: I don't know a man with a scar and a stiff arm.

Mary: Look! Look at the window.

Forset: What's the matter?

Mary: A face. I saw a face.

Forset: Where?

Mary: At the window. A face was pressed against the glass.

Forset: There's no one at the window.

Mary: A face was pressed against the glass. Don't you believe me?

Forset: There's no one outside. I'll open the window. There. Look outside. Look, Mr. Blake.

John: I *am* looking.

Forset: Is there anyone outside?

John: No, there's no one outside now.

Forset: Miss Green, you look. What can you see?

Mary: No one.

Forset: No one. Of course. There's no one outside. Now, sit down.

Mary: Sit down?

Forset: Please sit down.

Mary: Thank you.

Forset: And now the pendant.

Tom: Well, Mary saw a face pressed against the window. But when she looked out, she saw no one. It was pitch dark in the garden. Forset was polite. He asked Mary to sit down and started to tell them about the pendant. The owner of the pendant was a certain dr. Haverel. He owned the pendant.

Man: Get off my cherry tree, you naughty children. Get off immediately.

Child: Don't shout, old boy. Who are you?

Man: Who am I? Who am I? I'm the owner of the garden, that's who I am. This garden belongs to me. And the cherry trees belong to me, too. They are mine. I'm the owner of the cherry trees. Get off immediately, or I'll catch you.

Child: Catch us, kitty, catch us! Climb up the tree, old boy.

Man: Spotty, Spotty! (*dog barking*) You see? I've caught you. You're caught.

Child1: We're sorry.

Child2: Let us go.

Man: Let us go? Let us go? Thieves like you ought to be caught.

Child1: But you caught us.

Man: Thieves like you ought to be killed.

Child2: Killed for stealing cherries?

Man: Thieves like you ought to be hanged on the tree that they stole the cherries from.

Child1: Hanged?

Man: Hanged. A rope round the neck and right—pull them up the tree.

Cathy: My goodness! What a blood-thirsty owner! To hang children for stealing cherries!

Tom: Well, dr. Haverel...

Forset: And now the pendant. The pendant was made in London.

John: In London?

Mary: Then why is it in this museum?

Forset: Because it was *given* to this museum. It was given by a dr. Haverel. Its first owner was killed.

Mary: Killed?

Forset: Yes, he was killed and robbed. The pendant was stolen.

Mary: Then the pendant was stolen before today.

Forset: Yes, the pendant was stolen before.

John: But it was found again.

Forset: It was found again when the thief was caught. Then the pendant was returned to the owner's widow, and the thief was hanged.

Mary: Why was the thief hanged?

Forset: Because the pendant was found in his pocket.

Mary: He was hanged because he stole the pendant.

Forset: He was hanged because he killed its owner.

John: Oh, yes. The owner was killed.

Mary: He was killed because of the pendant.

John: Was the pendant valuable?

Forset: No, it wasn't.

John: Then why was it stolen?

Forset: Yes, indeed, why? Some diamonds were stolen as well.

John: Diamonds?

Forset: Yes.

Mary: Were the diamonds found?

Forset: No.

Mary: Were they valuable?

Forset: Diamonds are always valuable.

John: But they were never found.

Forset: No, they were never found.

John: Well, what can we do now?

Mary: Let's go to dr. Haverel.

Forset: Dr. Haverel?

John: The pendant was given by dr. Haverel, wasn't it?

Forset: Yes, he gave it to the museum.

John: Then we'll go to dr. Haverel.

Forset: But dr. Haverel is dead.

Mary: He is dead...

Tom: You see, Anthony Forset knew all about old things. He knew about the pendant, too. The first owner of the pendant was killed. He is dead. He isn't alive any longer. He was killed and robbed. All his valuable things were stolen. He was robbed. The pendant was stolen and some diamonds were stolen as well. Diamonds are very valuable stones. They look like glass, but they're extremely valuable. They are very hard. You can cut glass with diamonds. When John heard that the second owner, dr. Haverel had given the pendant to the museum, he wanted to go and see him. But dr. Haverel was dead.

Cathy: And what could they do now?

Tom: You'll hear about it later. But first,

EXERCISE YOUR ENGLISH.

Exercise 1

The Missing Jewel

Use “no”, “no one”, “nobody”, “nothing” in your sentences. Listen to the example:

A: I thought there was someone in the house.

B: No, there’s no one in the house.

Listen, speak, listen.

A: I thought there was someone in the house.

[Your response]

B: No, there’s no one in the house.

A: I thought there was some lunch for him.

[Your response]

B: No, there’s no lunch for him.

A: I thought there was somebody in the living room.

[Your response]

B: No, there’s nobody in the living room.

A: I thought there was something in the post.

[Your response]

B: No, there’s nothing in the post.

A: I thought there was some coffee left.

[Your response]

B: No, there’s no coffee left.

A: I thought there was someone outside.

[Your response]

B: No, there’s no one outside.

A: I thought there was something else to be said.

[Your response]

B: No, there’s nothing else to be said.

A: I thought there was some chance.

[Your response]

B: No, there’s no chance.

Exercise 2

Use “some”, “someone”, “somebody”, “something” in your answers. Listen to the example:

A: There’s no one in the house.

B: But he said there was someone in the house.

Listen, speak, listen.

A: There’s no one in the house.

[Your response]

B: But he said there was someone in the house.

A: There’s no lunch.

[Your response]

B: But he said there was some lunch.

A: There’s nobody in the living room.

[Your response]

B: But he said there was somebody in the living room.

A: There’s nothing in the post.

[Your response]

B: But he said there was something in the post.

A: There’s no coffee left.

[Your response]

B: But he said there was some coffee left.

A: There’s no one outside.

[Your response]

B: But he said there was someone outside.

A: There’s nothing else to be said.

[Your response]

B: But he said there was something else to be said.

A: There’s no chance.

[Your response]

B: But he said there was some chance.

Exercise 3

Listen to the example:

A: They’ve broken my window.

B: You mean it’s broken?

Listen, speak, listen.

A: They’ve broken my window.

[Your response]

B: You mean it’s broken?

A: Someone’s locked the door.

[Your response]

B: You mean it’s locked?

A: Someone’s finished my drink.

[Your response]

B: You mean it’s finished?

A: Someone’s torn this letter.

[Your response]

B: You mean it’s torn?

A: They’ve damaged my car.

[Your response]

The Missing Jewel

B: You mean it's damaged?

A: Someone's spoilt my camera.

[Your response]

B: You mean it's spoilt?

Exercise 4

Listen to the example:

A: These carpets look dusty.

B: Hoover

C: They must be hoovered.

Listen, speak, listen.

A: These carpets look dusty.

B: Hoover

[Your response]

C: They must be hoovered.

A: This window is dirty.

B: Clean

[Your response]

C: It must be cleaned.

A: This fridge doesn't work properly.

B: Mend

[Your response]

C: It must be mended.

A: Your hair's too long.

B: Cut

[Your response]

C: It must be cut.

A: He's in danger.

B: Save

[Your response]

C: He must be saved.

A: That man is guilty.

B: Arrest

[Your response]

C: He must be arrested.

A: These wild cats are dangerous.

B: Catch

[Your response]

C: They must be caught.

A: This letter is important.

B: Answer

[Your response]

C: It must be answered.

A: I've lost my watch.

B: Find

[Your response]

C: It must be found.

Exercise 5

Listen to the example:

A: Who locked this door?

B: I didn't even know it was locked.

Listen, speak, listen.

A: Who locked this door?

[Your response]

B: I didn't even know it was locked.

A: Who broke that window?

[Your response]

B: I didn't even know it was broken.

A: Who made my bed?

[Your response]

B: I didn't even know it was made.

A: Who finished your homework?

[Your response]

B: I didn't even know it was finished.

A: Who tore this book?

[Your response]

B: I didn't even know it was torn.

A: Who damaged your car?

[Your response]

B: I didn't even know it was damaged.

A: Who spoiled the picture?

[Your response]

B: I didn't even know it was spoilt.

Exercise 6

Listen to the example:

A: These carpets look dusty. They ought to be hoovered.

B: But they were hoovered yesterday.

Listen, speak, listen.

A: These carpets look dusty. They ought to be hoovered.

[Your response]

B: But they were hoovered yesterday.

The Missing Jewel

A: This window is dirty. It ought to be cleaned.

[Your response]

B: But it was cleaned yesterday.

A: This fridge doesn't work properly. It ought to be mended.

[Your response]

B: But it was mended yesterday.

A: Your hair is too long. It ought to be cut.

[Your response]

B: But it was cut yesterday.

A: This letter is important. It ought to be answered.

[Your response]

B: But it was answered yesterday.

A: Your watch is slow. It ought to be put right.

[Your response]

B: But it was put right yesterday.

A: Your hands are dirty. They ought to be washed.

[Your response]

B: But they were washed yesterday.

Exercise 7

Listen to the example:

A: The thieves must be caught.

B: They'll be caught soon.

Listen, speak, listen.

A: The thieves must be caught.

[Your response]

B: They'll be caught soon.

A: The hijackers must be arrested.

[Your response]

B: They'll be arrested soon.

A: His novel must be published.

[Your response]

B: It'll be published soon.

A: Their house must be sold.

[Your response]

B: It'll be sold soon.

A: The pendant must be found.

[Your response]

B: It'll be found soon.

A: This work must be finished.

[Your response]

B: It'll be finished soon.

A: These books must be returned.

[Your response]

B: They'll be returned soon.

A: His letter must be answered.

[Your response]

B: It'll be answered soon.

Tom: And now, here is our story once again.

Forset said that he didn't know a man with a scar and a stiff arm.

Forset: I don't know a man with a scar and a stiff arm.

Mary: Look! Look at the window.

Forset: What's the matter?

Mary: A face. I saw a face.

Forset: Where?

Mary: At the window. A face was pressed against the glass.

Forset: There's no one at the window.

Mary: A face was pressed against the glass. Don't you believe me?

Forset: There's no one outside. I'll open the window. There. Look outside. Look, Mr. Blake.

John: I *am* looking.

Forset: Is there anyone outside?

John: No, there's no one outside now.

Forset: Miss Green, you look. What can you see?

Mary: No one.

Forset: No one. Of course. There's no one outside. Now, sit down.

Mary: Sit down?

Forset: Please sit down.

Mary: Thank you.

Forset: And now the pendant. The pendant was made in London.

John: In London?

Mary: Then why is it in this museum?

Forset: Because it was *given* to this museum. It was given by a dr.

Haverel. Its first owner was killed.

Mary: Killed?

Forset: Yes, he was killed and robbed. The pendant was stolen.

Mary: Then the pendant was stolen before today.

Forset: Yes, the pendant was stolen before.

John: But it was found again.

Forset: It was found again when the thief was caught. Then the pendant was returned to the owner's widow, and the thief was hanged.

Mary: Why was the thief hanged?

Forset: Because the pendant was found in his pocket.

Mary: He was hanged because he stole the pendant.

Forset: He was hanged because he killed its owner.

John: Oh, yes. The owner was killed.

Mary: He was killed because of the pendant.

John: Was the pendant valuable?

Forset: No, it wasn't.

John: Then why was it stolen?

Forset: Yes, indeed, why? Some diamonds were stolen as well.

John: Diamonds?

Forset: Yes.

Mary: Were the diamonds found?

Forset: No.

Mary: Were they valuable?

Forset: Diamonds are always valuable.

John: But they were never found.

Forset: No, they were never found.

John: Well, what can we do now?

Mary: Let's go to dr. Haverel.

Forset: Dr. Haverel?

John: The pendant was given by dr. Haverel, wasn't it?

Forset: Yes, he gave it to the museum.

John: Then we'll go to dr. Haverel.

Forset: But dr. Haverel is dead.

Mary: He is dead...

Forset: Doctor Haverel died several years ago.

Mary: What did he die of?

Forset: He was hanged.

(theme music)

Announcer: Why was doctor Haverel hanged? And how was this connected with the missing pendant? Listen to the next episode of "*The Missing Jewel*".

Lesson 15

Tom: John Blake was accused of stealing a pendant from a museum. He and his friend, Mary Green, decided to find the pendant and its thief. They went to Anthony Forset, a collector of old things. Forset knew a lot about the pendant. He told them that the owner of the pendant was a doctor Haverel. Doctor Haverel owned the pendant. He had given it to the museum. "Let's go and ask Doctor Haverel," said John. But Doctor Haverel was already dead. He died several years ago. He was dead. He wasn't alive. Forset gave John and Mary another piece of advice. But suddenly he became very rude.

Woman: You're silly! You're stupid!

Man: Don't be so rude. You're being very rude, you know.

Woman: I don't care if I *am* being rude! Get out of here, you silly old fool, get out!

Man: What a rude woman!

Tom: Well, Forset was rude. He wasn't polite at all. Suddenly, he hurried them out of his house.

Man: Oh, darling, hurry up! We'll be late for the theatre. C'mon, please!

Woman: Don't hurry me! I must brush my hair.

Man: But it's late! We must hurry up if we want to get there in time.

Woman: I don't like to be hurried. "Hurry up, hurry up," you can't say anything else.

Man: Yes, because we're always in a hurry when we go to the theatre or cinema. We always start at the last minute. So, hurry up with that hairbrush.

Tom: Forset was rude and hurried them out of his house.

Cathy: But why? He was polite at first. He told Mary to sit down. And suddenly he became rude. Why?

Tom: Because he noticed something. He saw something. He saw that John was looking at something.

Forset: Doctor Haverel died several years ago.

Mary: What did he die of?

Forset: He was hanged.

John: Hanged?

Forset: Yes, hanged. He hanged himself.

John: You said he was hanged.

Forset: I said he hanged himself.

Mary: Why did he hang himself?

Forset: I didn't ask him. *You* were asking the questions. You're asking too many questions.

Mary: Are we? I am sorry.

John: So, Doctor Haverel is dead.

Forset: He had a sister, Emily Haverel.

Mary: His sister's name was Emily Haverel.

Forset: His sister's name *is* Emily Haverel. She is still alive.

John: Still alive?

Forset: So, go to her! Her brother owned the pendant. Ask her about it. Heh-heh... heh-heh-heh. Ask Emily Haverel. Yes, indeed. Ask *her* questions! And now, go.

John: Go?

Forset: Go! Yes, go! Go and ask Emily Haverel. Good night.

Mary: What a rude man. Why were we hurried out?

John: Because I was looking at the photograph.

Mary: A photograph?

John: Didn't you notice me?

Mary: I didn't notice you looking at a photograph.

John: *He* noticed me. Then we were hurried out.

Mary: We asked too many questions. But he was rude. I don't like him.

John: Didn't you see the photograph?

Mary: I saw the photograph on the table.

John: That's right.

Mary: But I didn't look at it.

John: It was the man with the scar.

Mary: The man in the photograph is the man with the scar?

Tom: So, Forset hurried them out of the house, because he noticed something. He noticed John looking at a photograph. It was a photo of the man with the scar. Scarface was in the photo.

Mrs. Calvert: Good morning, Doctor Simmons.

Doctor Simmons: Good morning, Mrs. Calvert. What can I do for you?

Mrs. Calvert: This is my little daughter, Marilyn. I'm afraid she has some trouble with her eyes. She can't see well.

Doctor Simmons: We'll have a look, Mrs. Calvert. Sit in this chair, please, Marilyn. Look at this picture. What can you see in it?

Marilyn: A ship. There's a ship in the picture.

Doctor Simmons: And under the ship?

Marilyn: A train.

Doctor Simmons: And under the train?

Marilyn: A car. And under the car... I can't see what is in the picture under the car.

Doctor Simmons: Then let's have another picture. What can you see in this one?

Marilyn: A house. Above the house there're clouds, and birds flying in the sky.

Doctor Simmons: What's under the house?

Marilyn: Oh, oh, I don't know. I can't see anything else in the picture.

Doctor Simmons: Mrs. Calvert, I'm afraid Marilyn will have to wear *very* strong glasses.

Tom: John recognised the man in the photo. It was Scarface. When he saw the photo, he knew who the man was. He recognised him.

A: Hello, Richard, I haven't seen you for ages. Hello, you old boy.

B: Hello! I think... I'm afraid I...

A: What's the matter, old boy? Don't you recognise me? Don't you know who I am?

B: I'm afraid not, I am afraid I don't recognise you.

A: I'm Charlie. You sat next to me in school.

B: Oh, Charlie. Hello! Of course! Now I recognise you. Do you remember when we put that dead mouse under the sponge?

Tom: John recognised the man in the photo. He knew he was the man he had seen in the museum. He knew it was Scarface.

Mary: The man in the photograph is the man with the scar?

John: Yes.

Mary: The man you saw in the museum?

John: Yes. I recognised him.

Mary: Are you sure?

John: Of course, I'm sure. It's a photograph of the man with the scar. I recognised him.

Mary: And Forset noticed you.

John: He hurried us to the door because I recognised that man. And he said he didn't know him. Now I am sure he knows him.

Mary: It's dark.

John: It's night.

Mary: I don't like the dark.

John: I don't like the dark either. Come on, let's go to the car.

Mary: John!

John: Yes?

Mary: There's someone among the bushes.

John: Someone among the bushes? Where?

Mary: Yes. I heard someone. Footsteps. I heard footsteps. There! There! Didn't you hear them?

John: I heard something.

Mary: There's something behind us.

John: It's a cat.

Mary: No, it's not a cat.

John: It was a cat last time. Forset has a wild cat. He keeps unusual pets.

Mary: This isn't a cat. It's too big.

John: Then what is it?

Tom: Mary heard a noise among the bushes.

They couldn't see anything, it was dark in the garden. It was so dark they couldn't see a thing. But they heard footsteps. They heard someone among the bushes.

Cathy: Or perhaps something. What was it?

Tom: I don't know either. We'll probably find out about it later. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Were the diamonds ever found?

B: No, they were never found.

Use the word "never" in the answers. *Listen, speak, listen.*

A: Were the diamonds ever found?

[Your response]

B: No, they were never found.

A: Was the thief ever caught?

[Your response]

B: No, he was never caught.

A: Was the pendant ever returned to the owner?

[Your response]

B: No, it was never returned to the owner.

A: Was this letter ever answered?

[Your response]

B: No, it was never answered.

A: Were his plays ever performed?

[Your response]

B: No, they were never performed.

A: Was their bill ever paid?

[Your response]

B: No, it was never paid.

A: Were they ever criticised?

[Your response]

B: No, they were never criticised.

A: Were they ever praised?

[Your response]

B: No, they were never praised.

A: Was he ever accused?

[Your response]

B: No, he was never accused.

Exercise 2

Listen to the example:

A: He was looking at the photograph.

B: Didn't you notice him looking at it?

Listen, speak, listen.

A: He was looking at the photograph.

[Your response]

B: Didn't you notice him looking at it?

A: He was following her.

[Your response]

B: Didn't you notice him following her?

A: She was watching him.

[Your response]

B: Didn't you notice her watching him?

A: They were talking to her.

[Your response]

B: Didn't you notice them talking to her?

A: She was looking for them.

[Your response]

B: Didn't you notice her looking for them?

A: He was smiling at her.

[Your response]

B: Didn't you notice him smiling at her?

A: They were listening to us.

[Your response]

B: Didn't you notice them listening to us?

Exercise 3

Listen to the example:

A: I'm sure he knows him.

B: But he said he didn't know him.

Listen, speak, listen.

A: I'm sure he knows him.

[Your response]

B: But he said he didn't know him.

A: I'm sure she likes him.

[Your response]

B: But she said she didn't like him.

A: I'm sure they live in college.

[Your response]

B: But they said they didn't live in college.

A: I'm sure he understands them.

[Your response]

B: But he said he didn't understand them.

A: I'm sure he smokes.

[Your response]

B: But he said he didn't smoke.

A: I'm sure she speaks French.

[Your response]

B: But she said she didn't speak French.

A: I'm sure she learns a lot.

[Your response]

B: But she said she didn't learn a lot.

A: I'm sure they listen to each program.

[Your response]

B: But they said they didn't listen to each program.

Exercise 4

Listen to the example:

A: Tell him he is too rude.

B: You are being very rude, you know.

Listen, speak, listen.

A: Tell him he is too rude.

[Your response]

B: You are being very rude, you know.

A: Tell them they are too impatient.

[Your response]

B: You are being very impatient, you know.

A: Tell him he is too stubborn.

[Your response]

B: You are being very stubborn, you know.

A: Tell her she is too absent-minded.

[Your response]

B: You are being very absent-minded, you know.

A: Tell them they are too lazy.

[Your response]

B: You are being very lazy, you know.

A: Tell her she is too nosy.

[Your response]

B: You are being very nosy, you know.

A: Tell him he is too selfish.

[Your response]

B: You are being very selfish, you know.

A: Tell her she is too shy.

[Your response]

B: You are being very shy, you know.

Exercise 5

Listen to the example:

A: They're being watched.

B: Someone's watching them.

Listen, speak, listen.

A: They're being watched.

[Your response]

B: Someone's watching them.

A: They're being followed.

[Your response]

B: Someone's following them.

A: They're being hurried.

[Your response]

B: Someone's hurrying them.

A: They're being called.

[Your response]

B: Someone's calling them.

A: They're being disturbed.

[Your response]

B: Someone's disturbing them.

A: They're being deceived.

[Your response]

B: Someone's deceiving them.

A: They're being used.

[Your response]

B: Someone's using them.

A: They're being chased.

[Your response]

B: Someone's chasing them.

Tom: And now, listeners, here is our story once again. Anthony Forset was telling John and

Mary about the pendant and its late owner, Doctor Haverel.

Forset: Doctor Haverel died several years ago.

Mary: What did he die of?

Forset: He was hanged.

John: Hanged?

Forset: Yes, hanged. He hanged himself.

John: You said he was hanged.

Forset: I said he hanged himself.

Mary: Why did he hang himself?

Forset: I didn't ask him. *You* were asking the questions. You're asking too many questions.

Mary: Are we? I am sorry.

John: So, Doctor Haverel is dead.

Forset: He had a sister, Emily Haverel.

Mary: His sister's name was Emily Haverel.

Forset: His sister's name *is* Emily Haverel. She is still alive.

John: Still alive?

Forset: So, go to her! Her brother owned the pendant. Ask her about it. Heh-heh... heh-heh-heh. Ask Emily Haverel. Yes, indeed. Ask *her* questions! And now, go.

John: Go?

Forset: Go! Yes, go! Go and ask Emily Haverel. Good night.

Mary: What a rude man. Why were we hurried out?

John: Because I was looking at the photograph.

Mary: A photograph?

John: Didn't you notice me?

Mary: I didn't notice you looking at a photograph.

John: *He* noticed me. Then we were hurried out.

Mary: We asked too many questions. But he was rude. I don't like him.

John: Didn't you see the photograph?

Mary: I saw the photograph on the table.

John: That's right.

Mary: But I didn't look at it.

John: It was the man with the scar.

Mary: The man in the photograph is the man with the scar?

John: Yes.

Mary: The man you saw in the museum?

John: Yes. I recognised him.

Mary: Are you sure?

John: Of course, I'm sure. It's a photograph of the man with the scar. I recognised him.

Mary: And Forset noticed you.

John: He hurried us to the door because I recognised that man. And he said he didn't know him. Now I am sure he knows him.

Mary: It's dark.

John: It's night.

Mary: I don't like the dark.

John: I don't like the dark either. Come on, let's go to the car.

Mary: John!

John: Yes?

Mary: There's someone among the bushes.

John: Someone among the bushes? Where?

Mary: Yes. I heard someone. Footsteps. I heard footsteps. There! There! Didn't you hear them?

John: I heard something.

Mary: There's something behind us.

John: It's a cat.

Mary: No, it's not a cat.

John: It was a cat last time. Forset has a wild cat. He keeps unusual pets.

Mary: This isn't a cat. It's too big.

John: Then what is it?

Mary: It's a man.

John: A man?

Mary: Yes. I'm sure it's a man. He's among the bushes.

Lesson 16

Tom: John Blake was accused of stealing an exhibit—a pendant—from a museum. He and his friend, Mary Green, decided to find the pendant and its thief. They went to Anthony Forset, a collector of old things. While Forset was telling them about the pendant, John noticed a photograph of Scarface on the table. Anthony Forset got angry and rude when he saw John looking at the photograph. He told them to leave. It was pitch dark in the garden. Suddenly, Mary heard a noise among the bushes. She thought it was a man. She thought that the man was watching them, looking at everything they did. He was watching them, and he followed them, and he overheard them.

Cathy: I know what “watch” means. “To watch” is “to look at something happening”. But can you explain what “overhear” means?

Tom: Of course, Cathy, I can. Listen.

Woman1: You know, Florence thinks a bit too much of herself.

Woman2: Yes. And she is ugly. And stupid, too.

Woman1: Shh. I think there’s someone outside the door. Open it.

Woman2: Oh, Florence, what are you doing here?

Florence: What are *you* doing here?

Woman2: Oh, nothing, nothing, talking about the weather.

Florence: Talking about the weather? I heard you. You were talking about me. I heard every word you said.

Woman1: You mean, you overheard us?

Florence: Yes, I overheard you. And now I know how ugly and stupid you think I am. What good friends I have!

Cathy: I see. If I’m talking to someone, and someone else happen to hear what I am saying, he overhears.

Tom: Quite right. The man in the bushes was watching them, and he overheard them.

(mysterious music)

Mary: It’s a man.

John: A man?

Mary: Yes. I’m sure it’s a man. He’s among the bushes. He’s following us.

John: We’re being followed?

Mary: And we’re being watched. We’re being watched from the bushes, by a man.

John: Oh, it’s a cat. We’re only being watched by a cat.

Mary: We’re being watched by a man.

John: Ridiculous.

Mary: We’re being watched, we’re being followed, and we’re being overheard.

John: We’re being overheard? By a cat?

Mary: We’re being overheard by that man in the bushes.

John: Where?

Mary: There.

John: You’re wrong. It’s a cat. I’m *sure* it’s a cat. It’s a big cat.

Mary: Let’s hurry back to the car.

John: All right then.

Mary: Hurry! Hurry!

John: I *am* hurrying.

Mary: Wait for me.

(quick footsteps)

Mary: Here is the car. Thank goodness. Get in.

John: You get in first.

Mary: All right. *(she cries)* Oh!

John: What’s the matter?

Mary: There’s something on the seat.

John: What?

Mary: Strike a light. Quickly. Strike a light.

John: I am looking for my cigarette lighter. I can’t find it.

Mary: There’s something there.

John: Where?

Mary: On the seat of the car. It moved. It’s alive.

John: Something alive on the seat? Is it a cat?

Mary: No, it’s not a cat. Strike a light.

Tom: When they got to their car, Mary found something on the seat. “Strike a light,” she said to John. “Strike a light.”

Man1: Oh! I’ve fallen down. Ouch! My leg.

Man2: It’s pitch dark. I can’t see you.

Man1: Come on! Oh, help me. My leg.

Man2: Wait a minute. It's so dark I can't see you. I must strike a light.

Man1: Have you got any matches? Strike a match.

Man2: (*striking a match*) The wind has blown it out. I'll strike another match.

Man1: Strike a light. Use your cigarette lighter. Oh, my leg!

Man2: (*striking his cigarette lighter*) Just a minute. You're right. The wind can't blow the cigarette lighter out. Oh, blast, it's out again.

Cathy: And what did they see when John struck a light? Did they see what was on the seat of Mary's car?

Mary: There's something there.

John: Where?

Mary: On the seat of the car. It moved. It's alive.

John: Something alive on the seat? Is it a cat?

Mary: No, it's not a cat. Strike a light. (*John is striking his cigarette lighter*) Ugh! It's a snake!

John: I know it's a snake. Look at it. It's watching us. It's alive. Don't move.

Mary: I'm not moving. Do you know anything about snakes?

John: Some snakes are poisonous.

Mary: I know some snakes are poisonous. Is *this* snake poisonous?

John: I don't know.

Mary: I touched it. Ugh!

John: It was put in the car by someone.

Mary: It was put on that seat.

John: But who put it there?

Forset: Ah, there he is.

Mary: Mr. Forset!

Forset: So you've found him. You've found my snake.

Mary: Yours, Mr. Forset?

Forset: Mine.

John: So, this is your snake, is it?

Forset: My pet snake. I keep unusual pets, I told you.

Mary: You keep very dangerous pets.

Forset: I said I keep dangerous pets.

Mary: Is this snake dangerous?

Forset: Ha-ha.

Mary: I said, is this snake poisonous?

Forset: I'm being asked too many questions.

John: Take that snake away.

Forset: Heh-heh.

Mary: You're wearing very thick gloves.

Forset: Yes, I am. Thick gloves are being worn this year.

Mary: Why are you wearing thick gloves?

Forset: Because I keep a snake. I keep unusual pets.

John: The man with the scar—what about him? Is he one of your dangerous pets?

Forset: I beg your pardon?

John: Who is the man with the scar?

Tom: So, on the seat of the car, there was a snake. It was one of Anthony Forset's dangerous pets. Snakes are dangerous animals. Snakes are poisonous.

Cathy: Poisonous?

Tom: Oh, don't you know, what that means? Listen!

Woman: Oh, no! Don't drink out of *that* bottle!

Man: Why not?

Woman: Can't you see the skull and crossbones on it?

Man: I can see the skull and crossbones. So what?

Woman: They mean that there's poison in the bottle. There's something in the bottle that is poisonous. You might die if you drink it.

Man: I want to die.

Woman: Oh, no, no, what are you doing? Are you completely mad? (*he laughs*) Oh, no!

Man: Don't be so frightened. I put whisky in the bottle. I wanted to frighten you.

Woman: Oh, you succeeded.

Tom: Mary and John found a snake on the seat of Mary's car. They were terribly frightened. Suddenly Anthony Forset came out. John asked him about Scarface, but Anthony Forset didn't answer.

Cathy: But he *did* answer. He said, “I beg your pardon?”

Tom: Well, that’s not a real answer. Listen.

Man1: Excuse me, sir. Could you tell me what the time is, please?

Man2: What?

Man1: Could you tell me what the time is, please?

Man2: I beg your pardon.

Man1: Tell me what the time is, please.

Man2: I beg your pardon.

Man1: What’s the time?

Man2: Oh, the weather is fine. Yes, it’s lovely.

Cathy: Oh, the old gentleman couldn’t hear well. So you say “I beg your pardon” when you don’t understand what the other person says?

Tom: That’s right. You say, “I beg your pardon?”, or you can use the short form, “Pardon?”. That’s also—ah!

Cathy: I beg your pardon! I trod on your foot. I didn’t mean to.

Tom: That’s all right. But your apology is not all right. If you tread on someone’s foot or you bump into someone on a bus or a tram, you have to say, “I’m sorry”, or you can use the short form “Sorry”. If you want to be very polite, you say “I am so sorry” or “I am awfully sorry”.

Cathy: I’m awfully sorry then.

Tom: That’s all right. It doesn’t matter.

Cathy: So, these are the answers to an apology. “That’s all right” or “It doesn’t matter”.

Tom: Yes. What a clever girl!

Cathy: I beg your pardon?

Tom: I said what a clever girl!

Cathy: Oh, I heard it all right. Only I wanted to hear you say that nice sentence again.

Tom: You are naughty, Cathy.

Cathy: Yes, I am. Excuse me, Tom. By the way, when do you say “Excuse me”?

Tom: You say “Excuse me” when you want to inquire about something. “Excuse me, could you tell me the way to Westminster Abbey?” Or “Excuse me, could you tell me the time?” You can say “excuse me” for instance, on a crowded bus, when you want to get off but somebody is standing in front of you. If anybody is sitting in your seat in the theatre,

you say, “Excuse me! I’m afraid this is my seat.” Of course, you also use “excuse me” when you want to apologise. For instance, “Excuse me for being late.” Or “Excuse me for not writing earlier.”

Cathy: I see. It’s quite clear. When John said, “The man with the scar, what about him? Is he one of your dangerous pets?”

Tom: Yes, you have a good memory.

Cathy: And Forset answered, “I beg your pardon?” He didn’t hear what John had said. Or perhaps he heard—but didn’t want John and Mary to know he had heard.

Tom: Very good, Cathy. You are improving very quickly. So now

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Someone is watching them.

B: They’re being watched.

Listen, speak, listen.

A: Someone is watching them.

[Your response]

B: They’re being watched.

A: Someone is following them.

[Your response]

B: They’re being followed.

A: Someone is asking them.

[Your response]

B: They’re being asked.

A: Someone is hurrying them.

[Your response]

B: They’re being hurried.

A: Someone is calling them.

[Your response]

B: They’re being called.

A: Someone is disturbing them.

[Your response]

B: They’re being disturbed.

A: Someone is deceiving them.

[Your response]

B: They’re being deceived.

The Missing Jewel

A: Someone is using them.

[Your response]

B: They're being used.

A: Someone is chasing them.

[Your response]

B: They're being chased.

Exercise 2

In this exercise, listeners, you're going to practice what to say if you don't understand or hear a part of the sentence properly. Listen to the example:

A: Mr. Bootle's waiting upstairs.

B: who

C: I beg your pardon? Who is waiting upstairs?

Listen, speak, listen.

A: Mr. Bootle's waiting upstairs.

B: who

[Your response]

C: I beg your pardon? Who is waiting upstairs?

A: He's coming here tonight.

B: when

[Your response]

C: I beg your pardon? When is he coming?

A: There's poison in that bottle.

B: what

[Your response]

C: I beg your pardon? What's in that bottle?

A: John's going by plane.

B: how

[Your response]

C: I beg your pardon? How is he going?

A: The food cost 50 pence.

B: how much

[Your response]

C: I beg your pardon? How much did the food cost?

A: Mary is worried because John's late.

B: why

[Your response]

C: I beg your pardon? Why is Mary worried?

A: Miss Haverel lives in an old house.

B: who

[Your response]

C: I beg your pardon? Who lives in an old house?

A: The snake was in John's car.

B: where

[Your response]

C: I beg your pardon? Where was the snake?

Exercise 3

Listen to the example:

A: It was put in the car.

B: But who put it there?

Listen, speak, listen.

A: It was put in the car.

[Your response]

B: But who put it there?

A: It was thrown out.

[Your response]

B: But who threw it out?

A: It was torn.

[Your response]

B: But who tore it?

A: It was given to the museum.

[Your response]

B: But who gave it to the museum?

A: It was worn.

[Your response]

B: But who wore it?

A: It was taken outside.

[Your response]

B: But who took it outside?

A: It was returned.

[Your response]

B: But who returned it?

A: It was stolen.

[Your response]

B: But who stole it?

A: It was started.

[Your response]

B: But who started it?

A: It was stopped.

[Your response]

B: But who stopped it?

Tom: And now, here is our story once again.
John and Mary were going back to their car.
Suddenly they heard a noise in the bushes.

(mysterious music)

Mary: It's a man.

John: A man?

Mary: Yes. I'm sure it's a man. He's
among the bushes. He's following us.

John: We're being followed?

Mary: And we're being watched. We're
being watched from the bushes, by a
man.

John: Oh, it's a cat. We're only being
watched by a cat.

Mary: We're being watched by a man.

John: Ridiculous.

Mary: We're being watched, we're being
followed, and we're being overheard.

John: We're being overheard? By a cat?

Mary: We're being overheard by that
man in the bushes.

John: Where?

Mary: There.

John: You're wrong. It's a cat. I'm *sure*
it's a cat. It's a big cat.

Mary: Let's hurry back to the car.

John: All right then.

Mary: Hurry! Hurry!

John: I *am* hurrying.

Mary: Wait for me.

(quick footsteps)

Mary: Here is the car. Thank goodness.
Get in.

John: You get in first.

Mary: All right. *(she cries)* Oh!

John: What's the matter?

Mary: There's something on the seat.

John: What?

Mary: Strike a light. Quickly. Strike a
light.

John: I am looking for my cigarette
lighter. I can't find it.

Mary: There's something there.

John: Where?

Mary: On the seat of the car. It moved.
It's alive.

John: Something alive on the seat? Is it
a cat?

Mary: No, it's not a cat. Strike a light.

(John is striking his cigarette lighter) Ugh!

It's a snake!

John: I know it's a snake. Look at it. It's
watching us. It's alive. Don't move.

Mary: I'm not moving. Do you know
anything about snakes?

John: Some snakes are poisonous.

Mary: I know some snakes are
poisonous. Is *this* snake poisonous?

John: I don't know.

Mary: I touched it. Ugh!

John: It was put in the car by someone.

Mary: It was put on that seat.

John: But who put it there?

Forset: Ah, there he is.

Mary: Mr. Forset!

Forset: So you've found him. You've
found my snake.

Mary: Yours, Mr. Forset?

Forset: Mine.

John: So, this is your snake, is it?

Forset: My pet snake. I keep unusual
pets, I told you.

Mary: You keep very dangerous pets.

Forset: I said I keep dangerous pets.

Mary: Is this snake dangerous?

Forset: Ha-ha.

Mary: I said, is this snake poisonous?

Forset: I'm being asked too many
questions.

John: Take that snake away.

Forset: Heh-heh.

Mary: You're wearing very thick gloves.

Forset: Yes, I am. Thick gloves are
being worn this year.

Mary: Why are you wearing thick
gloves?

Forset: Because I keep a snake. I keep
unusual pets.

John: The man with the scar—what
about him? Is he one of your
dangerous pets?

Forset: I beg your pardon?

John: Who is the man with the scar?

Mary: Yes. Who is the man with the
scar?

Forset: I don't know a man with a scar.

John: Then who is the man in the
photograph?

(theme music)

Lesson 17

Tom: John Blake was visiting a museum when one of the exhibits – a pendant – was stolen. In the museum, at the same time, he saw a man with a scar. This man behaved very strangely. John and his friend, Mary Green, decided to find the pendant and its thief. They went to Anthony Forset, a collector of old things. While Forset was telling them about the pendant, John noticed a photograph on the table. It was a photo of Scarface, the man in the museum. The man in the photo and the man in the museum were one and the same. There was no difference. They were the same. The same face, the same scar on the face, the same blue tie with red circles. The same man.

Mother: Margaret, here is a piece of cake for you. Bobby, here is one for you.

Margaret: Mummy, I want *that* piece of cake.

Mother: Bobby's cake?

Margaret: Yes, I want *that* piece of cake.

Mother: But darling, it's the same as yours. Yours is no smaller, no bigger, it's the same size.

Margaret: I want *that* piece of cake.

Mother: But why? It's the same chocolate cake. It's the same size. It also has a nut in the middle. It's exactly the same as yours.

Margaret: I want Bobby's cake.

Mother: Do you know what you want? A good smack on the bottom.

Margaret: Bobby needs a good smack, too. He had the same piece of cake as mine, now he has to have the same smack.

Tom: Forset saw John looking at the photograph. He got angry and rude. He told them to leave. Back at Mary's car they were terribly frightened. They found one of Forset's dangerous pets – a snake – in the car. Forset came along. Mary started to question him about Scarface.

Mary: Who is the man with the scar?

Forset: I don't know a man with a scar.

John: Then who is the man in the photograph?

Forset: The man in the photograph?

John: We saw a photograph on your table. There's a man in that photograph. A man with a scar.

Mary: You said you didn't know him.

Forset: Did I?

John: You know the man in the photograph.

Forset: Yes, I know that man.

John: He has a scar. It's the same man.

Forset: Is it? How interesting.

Mary: Who is he? Who is that man?

Forset: My nephew.

John: Your nephew?

Forset: The man in that photograph is my nephew.

John: But...

Forset: Now I'll go back to the house. You have no more questions, I'm sure.

John: We won't ask any more now.

Mary: But perhaps we'll ask more later.

Tom: At first Forset said he didn't know Scarface. But then he said, "The man in the photograph is my nephew." It was his nephew – his brother's son, or perhaps his sister's son. His nephew. John said that Scarface and the man in the photo were one and the same. Forset said, "Is it the same man? How interesting."

Cathy: "Interesting" – that's an interesting word. I'm interested in the word "interesting".

Tom: Ha-ha, good, Cathy. Listen.

Man: What an interesting picture.

Woman: Are you interested in pictures?

Man: Yes. Pictures interest me very much.

Man: Can you hear that interesting music?

Woman: Yes, I can. Do you like it?

Man: Yes, very much. I'm very much interested in music. Music has interested me since I was a little boy.

Tom: John said that the man in the museum and the man in the photograph were one and the same. Suddenly Forset got annoyed. He warned them not to ask any more questions. He warned them. He said that something bad – something unpleasant – would happen if they didn't listen to him. He warned them.

Man: Charlie, don't go near the river, you'll fall in.

Boy: No, I won't.

Man: You will. I'm warning you, don't go near the water.

Boy: Daddy, help! Daddy, help!

Man: You see, I warned you. Give me a hand. I told you not to go near the water, I warned you and you didn't listen.

Tom: Forset warned John and Mary, "One day you'll ask too many questions."

Forset: One day you'll ask too many questions. Then you'll be sorry.

John: Perhaps.

Forset: I'm warning you.

Mary: You're warning us?

Forset: Advising then. I'm advising you. You'll remember my advice, won't you?

John: We'll remember you.

Mary: You'll take your snake away, won't you?

Forset: I'll take him home. Come along. We'll go home now. You'll go home, too, won't you?

Mary: We'll go home.

Forset: Good night, Miss Green. Good night, Mr. Blake.

Mary: Good night.

Forset: And you will remember my advice, won't you? No more questions. Please. Heh-heh, heh-heh-heh-heh.

Tom: So, Forset warned them. But he himself looked worried, too. He wasn't happy. He wasn't at ease. He was worried. John and Mary got into the car and started to drive home. On the way they talked about Anthony Forset.

John: He'll make trouble.

Mary: Forset?

John: He warned us.

Mary: He's worried.

John: I'm worried, too. What will he do next?

Mary: What will *we* do next? He's hiding something.

John: Yes, he's hiding something.

Mary: We'll find out what it is.

John: Will we?

Mary: Then we'll find the thief. And then we'll find the pendant.

John: Will we?

Mary: Yes, we will.

Tom: In the car Mary and John were wondering what to do next. Mary said, "He's hiding something." Then she said, "We'll find out what it is." Mary was sure. Mary decided to find out. Mary was determined. She said, "Yes, we will." But it was late at night. They both went home. John's landlady was waiting for John.

Cathy: "Landlady"? "Land" and "lady"?

Tom: Well, actually "flat" and "lady".

Cathy: Hm.

Tom: A landlady is a woman who owns a flat where other people live, who have no flat of their own. They live in the landlady's flat and pay for it.

Landlady: Well, Mr. Smith, do you like the room?

Tenant: Yes, it's nice. How much is it a week?

Landlady: Five pounds.

Tenant: All right. I'll take it.

Landlady: Right. But if you want to live here, you'll have to keep my rules.

Tenant: What rules?

Landlady: Rule One, you have to pay on Monday.

Tenant: That's all right.

Landlady: Rule Two, you'll have to be home by 10 o'clock.

Tenant: By 10 o'clock? But I'm 30 years old. You can't tell me when to come home.

Landlady: Yes, I can. I lock the front door at 10 o'clock.

Tenant: You mean you lock the door?
You shut it and turn the key in the
lock? If I'm late, I can't come in.

Landlady: That's right, you can't come
in.

Tenant: What a terrible landlady you
are. What rules! No, I won't keep
your rules, I won't take the room.
Goodbye.

Tom: And almost the same thing happened to
John Blake. His landlady was waiting for him.
She was angry.

Landlady: You're late, Mr. Blake.

John: Oh, no, Mrs. Cave, I'm early.
Look at the time. It's not 10 o'clock
yet.

Landlady: I know the time. You know
my rules.

John: Yes, Mrs. Cave. I know your
rules. You lock the door at half past
eleven.

Landlady: You know my rules about
visitors. No visitors after 10 o'clock.

John: But we said good night outside.

Landlady: Who said good night
outside?

John: My friend and I.

Landlady: There's a visitor waiting in
your room.

John: A visitor in my room?

Landlady: A man.

John: Who is he?

Landlady: I don't know. He asked for
you, but it's nearly 10 o'clock, and
you know my rules.

John: What is a man doing in my room?

Landlady: He's waiting for you, Mr.
Blake.

Cathy: Oh, that's exciting. Who was the visitor
who came so late at night?

Tom: You'll hear about the visitor later. But
now

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: What an interesting picture.

B: Are you interested in pictures?

Listen, speak, listen.

A: What an interesting picture.

[Your response]

B: Are you interested in pictures?

A: What an interesting language.

[Your response]

B: Are you interested in languages?

A: What an interesting book.

[Your response]

B: Are you interested in books?

A: What an interesting experiment.

[Your response]

B: Are you interested in experiments?

A: What an interesting machine.

[Your response]

B: Are you interested in machines?

A: What an interesting exercise.

[Your response]

B: Are you interested in exercises?

A: Well, yes. Exercises interest me very much.
So, let's listen to the next one.

Exercise 2

Listen to the example:

A: Look at that man.

B: Oh, it's the same man we saw yesterday.

Listen, speak, listen.

A: Look at that man.

[Your response]

B: Oh, it's the same man we saw yesterday.

A: Look at that girl.

[Your response]

B: Oh, it's the same girl we saw yesterday.

A: Look at that photo.

[Your response]

B: Oh, it's the same photo we saw yesterday.

A: Look at that car.

[Your response]

B: Oh, it's the same car we saw yesterday.

A: Look at that dress.

[Your response]

The Missing Jewel

B: Oh, it's the same dress we saw yesterday.

A: Look at that advertisement.

[Your response]

B: Oh, it's the same advertisement we saw yesterday.

A: Look at that tie.

[Your response]

B: Oh, it's the same tie we saw yesterday.

Exercise 3

Listen to the example:

A: It's not 10 o'clock yet.

B: But it's nearly 10 o'clock.

Listen, speak, listen.

A: It's not 10 o'clock yet.

[Your response]

B: But it's nearly 10 o'clock.

A: It's not noon yet.

[Your response]

B: But it's nearly noon.

A: It's not tea time yet.

[Your response]

B: But it's nearly tea time.

A: It's not half past six yet.

[Your response]

B: But it's nearly half past six.

A: It's not Easter yet.

[Your response]

B: But it's nearly Easter.

A: It's not evening yet.

[Your response]

B: But it's nearly evening.

A: It's not midnight yet.

[Your response]

B: But it's nearly midnight.

Tom: And now, let's listen to our story once again. John and Mary were questioning Anthony Forset about Scarface.

Mary: Who is the man with the scar?

Forset: I don't know a man with a scar.

John: Then who is the man in the photograph?

Forset: The man in the photograph?

John: We saw a photograph on your table. There's a man in that photograph. A man with a scar.

Mary: You said you didn't know him.

Forset: Did I?

John: You know the man in the photograph.

Forset: Yes, I know that man.

John: He has a scar. It's the same man.

Forset: Is it? How interesting.

Mary: Who is he? Who is that man?

Forset: My nephew.

John: Your nephew?

Forset: The man in that photograph is my nephew.

John: But...

Forset: Now I'll go back to the house. You have no more questions, I'm sure.

John: We won't ask any more now.

Mary: But perhaps we'll ask more later.

Forset: One day you'll ask too many questions. Then you'll be sorry.

John: Perhaps.

Forset: I'm warning you.

Mary: You're warning us?

Forset: Advising then. I'm advising you. You'll remember my advice, won't you?

John: We'll remember you.

Mary: You'll take your snake away, won't you?

Forset: I'll take him home. Come along. We'll go home now. You'll go home, too, won't you?

Mary: We'll go home.

Forset: Good night, Miss Green. Good night, Mr. Blake.

Mary: Good night.

Forset: And you will remember my advice, won't you? No more questions. Please. Heh-heh, heh-heh-heh-heh.

(in the car)

John: He'll make trouble.

Mary: Forset?

John: He warned us.

Mary: He's worried.

John: I'm worried, too. What will he do next?

Mary: What will *we* do next? He's hiding something.

John: Yes, he's hiding something.

Mary: We'll find out what it is.

John: Will we?

Mary: Then we'll find the thief. And then we'll find the pendant.

John: Will we?

Mary: Yes, we will.

(at John's house)

Landlady: You're late, Mr. Blake.

John: Oh, no, Mrs. Cave, I'm early.
Look at the time. It's not 10 o'clock yet.

Landlady: I know the time. You know my rules.

John: Yes, Mrs. Cave. I know your rules. You lock the door at half past eleven.

Landlady: You know my rules about visitors. No visitors after 10 o'clock.

John: But we said good night outside.

Landlady: Who said good night outside?

John: My friend and I.

Landlady: There's a visitor waiting in your room.

John: A visitor in my room?

Landlady: A man.

John: Who is he?

Landlady: I don't know. He asked for you, but it's nearly 10 o'clock, and you know my rules.

John: What is a man doing in my room?

Landlady: He's waiting for you, Mr. Blake.

John: I'll go up to him.

Landlady: It's nearly 10 o'clock.

John: I know your rules, Mrs. Cave. He won't stay long.

(theme music)

Lesson 18

Tom: John Blake was trying to find out more about a certain pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to see a collector of old things, Anthony Forset. On their way they were nearly killed by a car. At Anthony Forset's house they were nearly killed by one of Anthony Forset's dangerous pets, a snake. Forset told them about the pendant, but Mary and John knew that he was hiding something. "We'll find out what it is," Mary said. They went home. John arrived home at 10 o'clock.

Cathy: "Arrived home"? I thought that after the verb "to arrive" there should be a preposition.

Tom: That's quite right.

Cathy: But you said "John arrived home".

Tom: Well, "arrive home" is an exception. The verb "to arrive" is followed by the prepositions "at" or "in".

Cathy: And when do I have to use "at" and when "in"?

Tom: You arrive at a small place or a building, for example, "We arrived at the station very early." Or "He always arrives at the university at 9 o'clock." But you arrive in a city, a large town or a country, that is, in a big place.

Woman: Bye-bye, darling, have a nice journey!

Man: Thank you. Goodbye.

Woman: When'll you arrive at Dover?

Man: I'll arrive at Dover at 1 o'clock.

Woman: And when'll you arrive in London?

Man: In London? At 3 o'clock.

Woman: I see. So, you'll arrive at Dover at 1, and in London at 3 o'clock.

And when'll you arrive at the hotel?

Man: At the hotel? Darling, why are you asking all these questions? How should I know when I'll arrive at the hotel? At half past three or four o'clock.

Woman: Oh, darling, run, run, the train is already pulling out.

Man: Bye. Bye.

Man: Now, here you are. All your silly questions. "When'll you arrive at Dover? When'll you arrive in London? When'll you arrive at the hotel?" I won't arrive in England at all. Neither in London. Nor at the hotel. I've missed the train.

Tom: When John arrived home, his landlady was waiting for him. "There's a visitor in your room," she said angrily. Who was it? John went up to find out.

John: Oh, hello. Please sit down.

Mr. Egg: If you don't mind, I'll stand. My name is Egg.

John: Mr. Egg, the bookseller?

Mr. Egg: I sell books, yes. You know me then.

John: I know your shop. It's full of old books.

Mr. Egg: Yes, I sell old books.

John: Of course. You're a bookseller.

Mr. Egg: And I *buy* old books.

John: Of course.

Mr. Egg: I buy other things, too.

John: Other things, Mr. Egg?

Mr. Egg: Yes, other things. I pay for them. I pay well for them.

John: I'm sure you do.

Mr. Egg: You know what I'm talking about, don't you?

John: I'm sorry, but I don't know what you're talking about.

Mr. Egg: I'm talking about a certain thing.

John: A certain thing?

Mr. Egg: A certain thing. I'll buy it.

John: What is it?

Mr. Egg: You know what it is.

John: Perhaps you know what it is, but I don't know what it is.

Mr. Egg: Are you pulling my leg?

John: No, I'm not pulling your leg.

Mr. Egg: If you pull my leg, you'll be sorry.

Tom: The man who was waiting for John was Mr. Egg, the bookseller. But this time he didn't want to sell anything. He wanted to buy something. "A certain thing," he said. He didn't want to use the word "pendant". He

didn't want anyone to overhear them. He said "a certain thing", but at first John didn't understand what he was talking about. Mr. Egg didn't believe him. "Are you pulling my leg?" he asked, that is, "Are you joking?"

Child1: Listen to what happened to me today.

Child2: What?

Child1: I was coming along the street when a big dog came up to me. He wagged his tail and said, "Good afternoon, Miss. You've dropped your handkerchief." And the dog picked up my handkerchief and gave it to me.

Child1: Do you think I believe you? You're pulling my leg! You're joking. You're pulling my leg.

Tom: At first John didn't understand what Mr. Egg was talking about. "Are you pulling my leg?" Mr. Egg asked. Then he warned John: "If you pull my leg, you'll be sorry."

Mr. Egg: If you pull my leg, you'll be sorry.

John: It's 10 o'clock. If you don't go soon, my landlady will come up.

Mr. Egg: If your landlady comes up, I'll talk to her. Now, listen to me. You were in a certain place this afternoon, weren't you?

John: I was in the museum this afternoon.

Mr. Egg: Ah, the museum. Why were you in the museum this afternoon?

John: Because I wanted a job.

Mr. Egg: Something happened at the museum. Now, what happened at the museum? That's why I'm here.

John: Oh, the pendant.

Mr. Egg: Shh! Don't shout. If you shout, somebody'll hear you.

John: The pendant was stolen from the museum.

Mr. Egg: And where is it now, ah? We understand each other, don't we?

John: Hm?

Mr. Egg: I understand you; you understand me. If you sell it to me, I won't ask questions.

John: Ah, you'll buy the pendant.

Mr. Egg: A hundred pounds. I'm offering a hundred pounds.

John: Hm. Go away, you're a criminal.

Mr. Egg: Oh, I'm a criminal, am I?

John: If you buy that pendant, you'll be a criminal. That pendant was stolen. If you don't go away, I'll call the police. I'll tell them about you.

Mr. Egg: If you tell anybody, you'll be sorry. You stole that pendant, didn't you? You stole it and you're hiding it.

John: I didn't steal it and I'm not hiding it.

Mr. Egg: I can turn nasty. If I turn nasty, you'll be sorry.

Cathy: "Turn nasty"? What is "to turn nasty"?

Tom: Suddenly become unpleasant. There are other expressions with the verb "to turn", which also mean a sudden change.

Man1: Phew! It's terribly hot. (*thunder*)

Man2: There's a storm coming. (*raining like cats and dogs*)

Man1: Brr! It's very cold. It was so hot, and it's turned very cold in five minutes. What weather!

Woman: There's someone in the next room.

Man: Are you frightened? You turned quite pale.

Woman: Can't you hear? There's someone there. Go and have a look.

Man: (*laughs*) Come here and see, what it is.

Woman: Oh, it's only a mouse.

Man: Fancy turning pale over a mouse.

Tom: Do you see, Cathy? "She turned pale", that is, she suddenly became pale. Her face became white. It turned cold, that is, it suddenly became cold.

Cathy: So, "turn" means a sudden change, doesn't it? But I remember another expression. John used it when he and Mary were going to Anthony Forset's house, and a red sports car nearly killed them. John wanted to go home. He said, "It's getting late. It's getting dark. It's getting cold."

Tom: Oh, yes, it's an interesting contrast. While "to turn pale", or "to turn red in the face" or "to turn nasty" as Mr. Egg said mean a sudden change, the expressions with "get" mean a slow, gradual change. "He's getting old", I can see that in a few years he'll be an old man. "It's getting cold", soon I shall have to go indoors. "It's getting dark", slowly, within an hour or two it'll be dark.

Cathy: I must tell you something.

Tom: I'm all ears.

Cathy: I'm getting bored. Slowly. Gradually. Within a few minutes I'll be very bored, that is, I'm getting bored.

Tom: I suppose I should be angry now. But I must admit that you used the new expression so well, that I shall allow you to exercise your English. Well,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Suddenly he became pale.

B: He turned pale.

Use the verb "turn" in each of your sentences.

Listen, speak, listen.

A: Suddenly he became pale.

[Your response]

B: He turned pale.

A: Suddenly it became cold.

[Your response]

B: It turned cold.

A: Suddenly he became nasty.

[Your response]

B: He turned nasty.

A: Suddenly she became hysterical.

[Your response]

B: She turned hysterical.

A: Suddenly he became rude.

[Your response]

B: He turned rude.

A: Suddenly they became angry.

[Your response]

B: They turned angry.

A: Suddenly it became stormy.

[Your response]

B: It turned stormy.

Exercise 2

Listen to the example:

A: There're lots of old books in your shop.

B: It's full of old books.

Listen, speak, listen.

A: There're lots of old books in your shop.

[Your response]

B: It's full of old books.

A: There're lots of new dresses in her wardrobe.

[Your response]

B: It's full of new dresses.

A: There're lots of flowers in his garden.

[Your response]

B: It's full of flowers.

A: There're lots of students in the cinema.

[Your response]

B: It's full of students.

A: There're lots of mosquitoes in the living room.

[Your response]

B: It's full of mosquitoes.

A: There're lots of mistakes in your homework.

[Your response]

B: It's full of mistakes.

A: There're lots of foreigners in the museum.

[Your response]

B: It's full of foreigners.

Exercise 3

Listen to the example:

A: Next year we'll travel to England.

B: That's why we're learning English.

Listen, speak, listen.

A: Next year we'll travel to England.

[Your response]

B: That's why we're learning English.

A: Next year we'll travel to Poland.

[Your response]

B: That's why we're learning Polish.

A: Next year we'll travel to France.

[Your response]

B: That's why we're learning French.

A: Next year we'll travel to Spain.

[Your response]

B: That's why we're learning Spanish.

A: Next year we'll travel to Greece.

[Your response]

B: That's why we're learning Greek.

A: Next year we'll travel to Sweden.

[Your response]

B: That's why we're learning Swedish.

Exercise 4

Listen to the example:

A: What is it?

B: We'll find out what it is.

Listen, speak, listen.

A: What is it?

[Your response]

B: We'll find out what it is.

A: Who is he?

[Your response]

B: We'll find out who he is.

A: What is it made of?

[Your response]

B: We'll find out what it's made of.

A: Where are they?

[Your response]

B: We'll find out where they are.

A: Where's he from?

[Your response]

B: We'll find out where he's from.

A: When was it?

[Your response]

B: We'll find out when it was.

A: How much was it?

[Your response]

B: We'll find out how much it was.

A: What is he?

[Your response]

B: We'll find out what he's.

Tom: And now, let's jump back to our story once again. There was a man waiting for John in his room. John went to see who he was.

John: Oh, hello. Please sit down.

Mr. Egg: If you don't mind, I'll stand.
My name is Egg.

John: Mr. Egg, the bookseller?

Mr. Egg: I sell books, yes. You know me then.

John: I know your shop. It's full of old books.

Mr. Egg: Yes, I sell old books.

John: Of course. You're a bookseller.

Mr. Egg: And I *buy* old books.

John: Of course.

Mr. Egg: I buy other things, too.

John: Other things, Mr. Egg?

Mr. Egg: Yes, other things. I pay for them. I pay well for them.

John: I'm sure you do.

Mr. Egg: You know what I'm talking about, don't you?

John: I'm sorry, but I don't know what you're talking about.

Mr. Egg: I'm talking about a certain thing.

John: A certain thing?

Mr. Egg: A certain thing. I'll buy it.

John: What is it?

Mr. Egg: You know what it is.

John: Perhaps you know what it is, but I don't know what it is.

Mr. Egg: Are you pulling my leg?

John: No, I'm not pulling your leg.

Mr. Egg: If you pull my leg, you'll be sorry.

John: Ah, it's 10 o'clock. If you don't go soon, my landlady will come up.

Mr. Egg: If your landlady comes up, I'll talk to her. Now, listen to me. You were in a certain place this afternoon, weren't you?

John: I was in the museum this afternoon.

Mr. Egg: Ah, the museum. Why were you in the museum this afternoon?

John: Because I wanted a job.

Mr. Egg: Something happened at the museum. Now, what happened at the museum? That's why I'm here.

John: Oh, the pendant.

Mr. Egg: Shh! Don't shout. If you shout, somebody'll hear you.

John: The pendant was stolen from the museum.

Mr. Egg: And where is it now, ah? We understand each other, don't we?

John: Hm?

Mr. Egg: I understand you; you understand me. If you sell it to me, I won't ask questions.

John: Ah, you'll buy the pendant.

Mr. Egg: A hundred pounds. I'm offering a hundred pounds.

John: Hm. Go away, you're a criminal.

Mr. Egg: Oh, I'm a criminal, am I?

John: If you buy that pendant, you'll be a criminal. That pendant was stolen. If you don't go away, I'll call the police. I'll tell them about you.

Mr. Egg: If you tell anybody, you'll be sorry. You stole that pendant, didn't you? You stole it and you're hiding it.

John: I didn't steal it and I'm not hiding it.

Mr. Egg: I can turn nasty. If I turn nasty, you'll be sorry. You know what this is.

John: A knife.

Mr. Egg: Where is that pendant?

John: Put that knife down.

Mr. Egg: If you don't tell me, I'll use this knife. I'll use it on you.

(theme music)

Lesson 19

Tom: John Blake was trying to find out more about a certain pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to see a collector of old things, Anthony Forset. Forset told them about the pendant. John and Mary thought he was hiding something. "We'll find out what it is," Mary said. They went home. At home John found a man waiting for him. It was Mr. Egg, the bookseller. Mr. Egg thought that John had stolen the pendant. He wanted to buy it from him. John said, "I didn't steal the pendant and I'm not hiding it." But Mr. Egg didn't believe him. He turned nasty. He took out a knife and threatened John. "I'll use it on you," he said. He threatened John.

Man: Get off my cherry tree, you naughty children. Get off immediately. Otherwise, you'll be sorry.

Child: (*mocking*)

Man: Spotty! Spotty! (*barking*) Now I've caught you.

Child1: Let us go!

Child2: Let us go!

Man: Let you go? Let you go? Thieves like you ought to be caught.

Child1: But you caught us.

Man: Thieves like you ought to be killed.

Child2: Killed for stealing cherries? Don't threaten us.

Man: Thieves like you ought to be hanged on the tree that they stole the cherries from.

Child1: Hanged? You're threatening us.

Man: Hanged. A rope round the neck and righto—pull them up the tree.

Cathy: What a blood-thirsty man! To threaten children like that! Just for stealing cherries. To talk about killing them and hanging them. To threaten in a way like that.

Tom: Well, he was only threatening them. But let's get back to Mr. Egg who was really blood-thirsty. He threatened John with a knife.

Mr. Egg: Where is that pendant?

John: Put that knife down.

Mr. Egg: If you don't tell me, I'll use this knife. I'll use it on you.

John: Are you threatening me?

Mr. Egg: I'll cut you up.

John: If you don't put it down, I'll shout.

Mr. Egg: I'll cut you into little pieces.

John: I'll shout for help.

Mr. Egg: Where's the pendant? Where is it?

John: I'll shout for the police.

Mr. Egg: Show me where it is.

John: I'll shout for my landlady.

Mr. Egg: If you don't show me, you'll be sorry. Show me.

Landlady: Mr. Blake!

John: Ah! Come in, Mrs. Cave. Come in. This is my landlady.

Landlady: You are making a noise.

John: I'm not making a noise. He's making a noise. Mr. Egg.

Landlady: Oh, your friend is making a noise, is he?

John: He is not my friend.

Landlady: You know my rules. No visitors allowed after 10 o'clock.

John: He threatened me.

Landlady: No radios allowed after 12 o'clock.

John: He threatened me with a knife.

Landlady: No noise allowed at any time. If your friend makes a noise, he'll have to go.

John: He's *not* my friend. There's a knife in his hand.

Landlady: Put it away. If you play with knives, you'll get hurt. Are you putting it away?

Mr. Egg: I am putting it away.

Landlady: Do you know the time?

Mr. Egg: It's 10 o'clock.

Landlady: No visitors allowed after 10 o'clock.

Mr. Egg: I'm going. I'll see you again, Mr. Blake. Do you understand me?

John: I understand you. If I see you again, I'll be sorry.

Tom: Well, John was lucky. Mrs. Cave, his landlady came into the room. Mrs. Cave saved John's life. She was a very frightening woman. "No visitors allowed after 10 o'clock. No radios allowed after 12 o'clock," she said.

Cathy: Well...

Tom: "Allow" – is that the word you are interested in? Then listen!

Child: Mummy, why can't I go to the cinema?

Mother: Because I've said no. I won't allow you to go. Little girls are not allowed to see films like that.

Child: Then let me go to Freddy's.

Mother: No, I won't allow you to go to Freddy's, either.

Child: But I want to.

Mother: No, you may *not* go. Freddy is a naughty boy and you're not allowed to go to Freddy's.

Child: I don't know what to do. May I go and play ball then?

Mother: Oh, I told you. You're not to play ball. You broke three windows last week. *(the child begins to cry)* Oh, all right, all right. Look. There's your new bicycle. Go for a ride. You may go for a ride.

Child: I can't ride my bicycle. You haven't taught me. I can't go for a ride because I can't ride my bicycle.

Mother: Now, come here. Don't cry. Let me kiss you.

Child: No, I won't allow you to kiss me. Naughty mummy, you may not kiss me.

Cathy: Does the word "may" have the same meaning as "to be allowed to"?

Tom: Yes, it has, although it has other meanings sometimes as well. But now we must go back to our story for a short while. Well, Mrs. Cave, John's landlady said, "No visitors allowed after 10 o'clock." Mrs. Cave was so frightening that Mr. Egg put his knife away and left quickly. But as he left, he threatened John once again. "I'll see you again, Mr. Blake." Just then the telephone rang. The telephone call was for John, but he didn't know who he was speaking to. The man

didn't say his name. He rang off without telling John his name.

Cathy: "Rang off"?

Tom: Oh, yes. He rang off.

Caller: Hullo. Can I speak to Mr. Jones?

Woman: Yes, just a moment. Richard, there's someone on the phone.

Man: Someone on the phone for me?

Woman: Yes, he's asking for you.

Caller: Hullo. Is that Mr. Jones speaking?

Man: Yes, speaking.

Caller: Mr. Jones, you're a silly old fool. Goodbye.

Man: Hullo, hullo?

Woman: Who's that?

Man: Who *was* that? I don't know. He rang off. He put down the receiver. He rang off. What a silly joke.

Tom: The telephone rang in Mrs. Cave's flat. The telephone call was for John.

(telephone ringing)

Landlady: Hullo? Yes? Mr. Blake, there's someone on the phone.

John: Someone on the phone for me?

Landlady: He's asking for you. You know the rules, Mr. Blake. No phone calls allowed after 10 o'clock.

John: But I'm not phoning him. He's phoning *me*. *(he picks up the receiver)* Hullo.

Caller: Are you John Blake?

John: Yes, I'm John Blake.

Caller: There's someone looking for you. Mr. Egg is looking for you.

John: Ha-ha-ha. Mr. Egg isn't looking for me. Mr. Egg found me.

Caller: Ah. He found you, did he? Did he turn nasty?

John: He turned very nasty. How did he find me?

Caller: I told him.

John: You told him about me?

Caller: I told him about the pendant.

John: The pendant. Who are you?

Caller: You're asking questions again. *(rings off)*

John: He rang off. Who was it? I'm asking questions again... It wasn't Forset. It wasn't Forset's voice.

Landlady: You know my rules, Mr. Blake.

John: Yes, Mrs. Cave, I know the rules.

Landlady: You're annoying me tonight.

John: "You're annoying me!"

Landlady: No, you're annoying *me*!

John: "You're annoying me!" That's right.

Tom: The strange telephone call was for John. But who was it? "Mr. Egg is looking for you," the man said. "Who are you?" asked John. But the man rang off, that is, he put the phone down. John's landlady, Mrs. Cave was very angry because of the late telephone call. "You're annoying me," she said to John. John remembered these words. Where had he already heard the same sentence? "You are annoying me." Someone else had said that somewhere.

Cathy: But who? And where?

Tom: Don't you remember? "You're annoying me."

Cathy: No, I don't remember.

Tom: Well, then try to find out. But first,

EXERCISE YOUR ENGLISH.

Exercise 1

As you've heard, John annoyed his landlady because he didn't obey her rules. Well, I don't really think her rules are very important, but the verb "allow" is. So listen carefully. Example:

A: No visitors allowed after 10 o'clock.

B: So you don't allow visitors after 10 o'clock?

Listen, speak, listen.

A: No visitors allowed after 10 o'clock.

[Your response]

B: So you don't allow visitors after 10 o'clock?

A: No phone calls allowed after 10 o'clock.

[Your response]

B: So you don't allow phone calls after 10 o'clock?

A: No radios allowed after 12 o'clock.

[Your response]

B: So you don't allow radios after 12 o'clock?

A: No smoking allowed in the room.

[Your response]

B: So you don't allow smoking in the room?

A: No parties allowed at any time.

[Your response]

B: So you don't allow parties at any time?

A: That's all. I can't think up any other rules. I wouldn't make a good landlady.

B: Never mind, just allow me to go on to the next exercise.

A: OK, go ahead.

Exercise 2

Listen to the example:

A: What is Mr. Egg talking about?

B: John didn't understand

C: John didn't understand what Mr. Egg was talking about.

Listen, speak, listen.

A: What is Mr. Egg talking about?

B: John didn't understand.

[Your response]

C: John didn't understand what Mr. Egg was talking about.

A: What is she hiding?

B: We didn't know.

[Your response]

C: We didn't know what she was hiding.

A: What are they looking at?

B: The attendant didn't see.

[Your response]

C: The attendant didn't see what they were looking at.

A: What is he looking for?

B: They didn't care.

[Your response]

C: They didn't care what he was looking for.

A: What is Forset wearing?

B: Mary didn't notice.

[Your response]

C: Mary didn't notice what Forset was wearing.

A: What is Mr. Egg offering?

B: John didn't accept.

[Your response]

C: John didn't accept what Mr. Egg was offering.

A: What is the landlady saying?

B: They didn't remember.

[Your response]

C: They didn't remember what the landlady was saying.

A: What are they listening to?

B: They didn't know.

[Your response]

C: They didn't know what they were listening to.

Exercise 3

Listen to the example:

A: Please sit down.

B: I won't sit down if you don't mind.

Listen, speak, listen.

A: Please sit down.

[Your response]

B: I won't sit down if you don't mind.

A: Please come in.

[Your response]

B: I won't come in if you don't mind.

A: Please wait for him.

[Your response]

B: I won't wait for him if you don't mind.

A: Please phone her.

[Your response]

B: I won't phone her if you don't mind.

A: Please ask him.

[Your response]

B: I won't ask him if you don't mind.

A: Please switch on the radio.

[Your response]

B: I won't switch it on if you don't mind.

Exercise 4

Listen to the example:

A: Phone Mary.

B: I won't phone her.

A: Well, if you don't phone her, then I will.

Listen, speak, listen.

A: Phone Mary.

B: I won't phone her.

[Your response]

A: Well, if you don't phone her, then I will.

A: Call the police.

B: I won't call them.

[Your response]

A: Well, if you don't call them, then I will.

A: Send him away.

B: I won't send him away.

[Your response]

A: Well, if you don't send him away, then I will.

A: Stop that noise.

B: I won't stop it.

[Your response]

A: Well, if you don't stop it, then I will.

A: Let them in.

B: I won't let them in.

[Your response]

A: Well, if you don't let them in, then I will.

A: Ask the landlady.

B: I won't ask her.

[Your response]

A: Well, if you don't ask her, then I will.

Tom: Now, here is our story once again. Mr.

Egg is in John's room. He wants the pendant, and he's threatening John with a knife.

Mr. Egg: Where is that pendant?

John: Put that knife down.

Mr. Egg: If you don't tell me, I'll use this knife. I'll use it on you.

John: Are you threatening me?

Mr. Egg: I'll cut you up.

John: If you don't put it down, I'll shout.

Mr. Egg: I'll cut you into little pieces.

John: I'll shout for help.

Mr. Egg: Where's the pendant? Where is it?

John: I'll shout for the police.

Mr. Egg: Show me where it is.

John: I'll shout for my landlady.

Mr. Egg: If you don't show me, you'll be sorry. Show me.

Landlady: Mr. Blake!

John: Ah! Come in, Mrs. Cave. Come in. This is my landlady.
Landlady: You are making a noise.
John: I'm not making a noise. He's making a noise. Mr. Egg.
Landlady: Oh, your friend is making the noise, is he?
John: He is not my friend.
Landlady: You know my rules. No visitors allowed after 10 o'clock.
John: He threatened me.
Landlady: No radios allowed after 12 o'clock.
John: He threatened me with a knife.
Landlady: No noise allowed at any time. If your friend makes a noise, he'll have to go.
John: He's *not* my friend. There's a knife in his hand.
Landlady: Put it away. If you play with knives, you'll get hurt. Are you putting it away?
Mr. Egg: I am putting it away.
Landlady: Do you know the time?
Mr. Egg: It's 10 o'clock.
Landlady: No visitors allowed after 10 o'clock.
Mr. Egg: I'm going. I'll see you again, Mr. Blake. Do you understand me?
John: I understand you. If I see you again, I'll be sorry.

(telephone ringing)

Landlady: Hullo? Yes? Mr. Blake, there's someone on the phone.
John: Someone on the phone for me?
Landlady: He's asking for you. You know the rules, Mr. Blake. No phone calls allowed after 10 o'clock.
John: But I'm not phoning him. He's phoning *me*. *(he picks up the receiver)*
Hullo.
Caller: Are you John Blake?
John: Yes, I'm John Blake.
Caller: There's someone looking for you. Mr. Egg is looking for you.
John: Ha-ha-ha. Mr. Egg isn't looking for me. Mr. Egg found me.
Caller: Ah. He found you, did he? Did he turn nasty?
John: He turned very nasty. How did he find me?

Caller: I told him.
John: You told him about me?
Caller: I told him about the pendant.
John: The pendant. Who are you?
Caller: You're asking questions again.
(rings off)
John: He rang off. Who was it? I'm asking questions again... It wasn't Forset. It wasn't Forset's voice.
Landlady: You know my rules, Mr. Blake.
John: Yes, Mrs. Cave, I know the rules.
Landlady: You're annoying me tonight.
John: "You're annoying me!"
Landlady: No, you're annoying *me*!
John: "You're annoying me!" That's right. "You are annoying me." It was the man in the museum. It was the man with the scar.
Landlady: Who is the man with the scar?
John: The man with the scar? Why, he is— he is— Yes, indeed. Who is the man with the scar?

(theme music)

Lesson 20

Tom: John Blake was trying to find out more about a certain pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to see a collector of old things, Anthony Forset. Forset told them that the owner of the pendant was a dr. Haverel. He had given the pendant to the museum. Dr. Haverel was now dead, but his sister, Emily Haverel was still alive. Mary and John went home. John found a man, Mr. Egg waiting for him. Mr. Egg wanted to buy the pendant from John. When John said he didn't have the pendant, Mr. Egg threatened him with a knife. The next morning John met Mary in a coffee bar. He told her all about Mr. Egg. "We'd better do something," she said. But John said they couldn't do anything. They knew a lot of things, but they couldn't prove them.

Cathy: "Prove"? What is "prove"?

Child1: Margaret, you've eaten my bread and butter.

Child2: And? What if I have?

Child1: I'm going to tell the teacher.

Child2: Don't tell him. If the teacher asks me, I'll say I haven't eaten it.

Child1: But I know you've eaten it.

Child2: Maybe you do know, so what? Can you prove it?

Child1: Well...

Child2: Of course you can't prove it. Can you give the teacher anything that shows I've eaten your bread and butter?

Child1: No, I can't.

Child2: Of course you can't. No one has seen me eating your bread and butter. There's no sign of me eating your bread and butter. The teacher can't see into my stomach, so you can't prove that I have been eating it.

Child1: All right. Run and tell the teacher.

Tom: Well, John told Mary about Mr. Egg. "We'd better do something, hadn't we?" Mary said, but John reminded Mary that they couldn't prove anything.

Mary: We'd better do something, hadn't we?

John: What can we do?

Mary: We'd better go to the police.

John: Go to the police? But—

Mary: Yes, we'd better tell them what we know.

John: But what do we know?

Mary: Well, we know that Mr. Egg wants the pendant.

John: We can't prove that.

Mary: We know that Mr. Forset is hiding something.

John: We can't prove that either.

Mary: We know that the man with the scar knows Mr. Egg.

John: But who is the man with the scar?

Mary: Well, he's Mr. Forset's nephew. And he's a thief, isn't he?

John: I believe he's the thief. But we can't prove it. And we can't go to the police. At least, not until we can prove it.

Mary: The pendant isn't valuable, is it? Or... is it?

John: Forset says it isn't valuable.

Mary: Then why did the thief steal it? And why did Mr. Egg want it?

John: Yes. Why did Mr. Egg offer a hundred pounds?

Mary: A hundred pounds is a lot of money. Perhaps the pendant is valuable.

John: Forset says it isn't. I don't know.

Mary: Let's find out.

John: Find out? How?

Mary: Let's go and see Miss Haverel.

John: Of course. Miss Haverel. Yes, her brother owned the pendant.

Mary: Let's go and ask her. Come on, we'll go now.

Tom: Why did the man with the scar steal the pendant? And why did Mr. Egg offer a hundred pounds for it? Why did he say he would give a hundred pounds for it?

Cathy: "Offer"? Is that to say I'll give something or do something?

Tom: What a clever girl. Listen.

Child1: That's a nice ball.

Child2: It's nice, isn't it?

Child1: Give it to me.

Child2: Give it to you? What for?

Child1: And I'll give you something. I'll offer you something for it.

Child2: What could you offer for such a nice ball?

Child1: I'll offer you a rubber.

Child2: I've got five rubbers.

Child1: Then I'll offer you a ball point pen.

Child2: I don't need a ball point pen.

Child1: Well, a box of chocolates? I offer you a box of chocolates.

Child2: Oh, a box of chocolates? All right. Here is the ball. And where are the chocolates?

Cathy: Well, why is Mr. Egg offering so much money for the pendant?

Tom: Mary wanted to know that, too. "Let's go and see Miss Haverel," she said. They knew from Anthony Forset that Miss Haverel lived in Orchard Street, but they didn't know where Orchard Street was.

Mary: Where is Orchard Street?

John: Oh, we'd better ask someone, hadn't we?

Mary: There's an old lady. Let's ask that old lady.

John: Excuse me, do you know where Orchard Street is?

Old lady: Orchard Street?

John: Yes. Orchard Street.

Old lady: Oh, I don't know Orchard Street. I know Oxford Street. Do you want Oxford Street?

John: No, we want Orchard Street.

Old lady: Oh, I don't know Orchard Street.

John: Ah, thank you. (*pause*) She doesn't know.

Mary: There's a little girl. Let's ask her. Excuse me, little girl, do you know where Orchard Street is? You don't know where Orchard Street is.

John: Oh, come on, she doesn't know.

Mary: No, she doesn't know either.

John: There's a man. Let's ask him.

Mary: The tall man in the raincoat?

John: Yes. Let's ask him. Excuse me.

Man: Yes?

John: We're looking for Orchard Street.

Man: Why?

Cathy: Why did the man ask, "Why?" It wasn't his business. And anyway, who was the tall man in the raincoat?

Tom: Well, Cathy, you'll find out later, but now exercise—

Cathy: Wait a minute! May I ask you a question?

Tom: Go ahead.

Cathy: John used an expression that I don't really understand. Mary said, "Mr. Egg wants the pendant." And John answered, "We can't prove that." Then Mary said, "Mr. Forset is hiding something." John replied, "We can't prove that either."

Tom: Oh, I see. You want to know about the word "either".

Cathy: Yes.

Tom: Listen. I'll explain it to you. But we must begin at the beginning. Someone is speaking about himself. You are in the same position or situation as he is. How can you express it? For instance, I say to you, "I can speak English". How would you reply?

Cathy: "I can also speak English."

Tom: Very good. Let's have another example. "I have a dog."

Cathy: "I have a dog, too."

Tom: Excellent. So, you can use "also" or "too" in that case. But if you don't want to repeat the whole sentence, there's another expression instead of "also" or "too".

Cathy: "I can speak English."

Tom: "So can I."

Cathy: "I have a dog."

Tom: "So have I." Now, let's change the roles. I'll give you a sentence, and you'll have to reply.

Cathy: All right.

Tom: "I can drive a car."

Cathy: "So can I."

Tom: "He has a house."

Cathy: "So have I."

Tom: "We must work hard."

Cathy: "So must I."

Tom: "They have seen the film."

Cathy: "So have I."

Tom: "I'm going to England."

Cathy: "So am I."

Tom: "She speaks English."

Cathy: "So do I."

Tom: "They learnt well."

Cathy: "So did I."

Tom: Excellent, Cathy.

Cathy: And what happens if the speaker's statement is negative?

Tom: In that case instead of "so", you use "nor" or "neither". For example, "I can't speak English." "Nor can I." or "Neither can I." It's all the same, which one you use: "nor" or "neither".

Cathy: Oh, that's easy. Let's have a try.

Tom: All right. "I can't drive a car."

Cathy: "Nor can I."

Tom: "He hasn't a house."

Cathy: "Nor have I."

Tom: "I'm not going to England."

Cathy: "Nor am I."

Tom: "She doesn't speak English."

Cathy: "Nor do I."

Tom: "They didn't work hard."

Cathy: "Nor did I."

Tom: Very good.

Cathy: And where does my problem come in? I mean, the problem of "either".

Tom: Here. If the original sentence is negative, you can repeat the sentence, and use "either" at the end of it, like John did. "I can't speak English." "I can't speak English either."

Cathy: I see. Then, let's do our exercise.

Tom: All right. "I can't drive a car."

Cathy: "I can't drive a car either."

Tom: "He hasn't a house."

Cathy: "I haven't a house either."

Tom: "I'm not going to England."

Cathy: "I'm not going to England either."

Tom: "She doesn't speak English."

Cathy: "I don't speak English either."

Tom: "They didn't work hard."

Cathy: "I didn't work hard either."

Tom: That was marvellous, Cathy. But now, let the listeners work, too.

EXERCISE YOUR ENGLISH.

Exercise 1

*And to start with, here is a short exercise with "either".
Listen to the example:*

A: He can't prove it.

B: You can't prove it either.

Listen, speak, listen.

A: He can't prove it.

[Your response]

B: You can't prove it either.

A: She doesn't know her.

[Your response]

B: You don't know her either.

A: They didn't believe it.

[Your response]

B: You didn't believe it either.

A: He wasn't listening.

[Your response]

B: You weren't listening either.

A: They won't ask them.

[Your response]

B: You won't ask them either.

A: She hasn't met him.

[Your response]

B: You haven't met him either.

A: He's not allowed to visit her.

[Your response]

B: You're not allowed to visit her either.

A: You weren't invited.

[Your response]

B: You weren't invited either.

Exercise 2

These are the same sentences, but this time use "neither" in your answer. Example:

A: He can't prove it.

B: Neither can you.

Listen, speak, listen.

A: He can't prove it.

[Your response]

B: Neither can you.

A: She doesn't know her.

[Your response]

B: Neither do you.

A: They didn't believe it.

[Your response]

B: Neither did you.

A: He wasn't listening.

[Your response]

B: Neither were you.

A: They won't ask them.

[Your response]

B: Neither will you.

A: She hasn't met him.

[Your response]

B: Neither have you.

A: He's not allowed to visit her.

[Your response]

B: Neither are you.

A: You weren't invited.

[Your response]

B: Neither were you.

Exercise 3

Listen to the example:

A: Where's Orchard Street?

B: Why not ask somebody?

A: Excuse me, do you know where Orchard Street is?

Listen, speak, listen.

A: Where's Orchard Street?

B: Why not ask somebody?

[Your response]

A: Excuse me, do you know where Orchard Street is?

A: Where's the nearest bus stop?

B: Why not ask somebody?

[Your response]

A: Excuse me, do you know where the nearest bus stop is?

A: Where's the Left Luggage Office?

B: Why not ask somebody?

[Your response]

A: Excuse me, do you know where the Left Luggage Office is?

A: Where's the Hungarian Embassy?

B: Why not ask somebody?

[Your response]

A: Excuse me, do you know where the Hungarian Embassy is?

A: Where's the Tate Gallery?

B: Why not ask somebody?

[Your response]

A: Excuse me, do you know where the Tate Gallery is?

Exercise 4

Listen to the example:

A: I can't lend you all these books.

B: Lend me at least one of them.

Listen, speak, listen.

A: I can't lend you all these books.

[Your response]

B: Lend me at least one of them.

A: I can't give you all these photos.

[Your response]

B: Give me at least one of them.

A: I can't buy you all these dresses.

[Your response]

B: Buy me at least one of them.

A: I can't invite all my friends.

[Your response]

B: Invite at least one of them.

A: I can't listen to all these programmes.

[Your response]

B: Listen at least one of them.

A: I can't believe all your excuses.

[Your response]

B: Believe at least one of them.

A: I can't fulfil all your wishes.

[Your response]

B: Fulfil at least one of them.

Exercise 5

Listen to the example:

A: I think I'll have to call the police.

B: You'd better call them straight away, hadn't you?

Listen, speak, listen.

A: I think I'll have to call the police.

[Your response]

B: You'd better call them straight away, hadn't you?

A: I think I'll have to do my homework.

[Your response]

B: You'd better do it straight away, hadn't you?

A: I think I'll have to leave soon.

[Your response]

B: You'd better leave straight away, hadn't you?

A: I think I'll have to ask the director.

[Your response]

B: You'd better ask him straight away, hadn't you?

A: I think I'll have to visit Miss Haverel.

[Your response]

B: You'd better visit her straight away, hadn't you?

A: I think I'll have to take this job.

[Your response]

B: You'd better take it straight away, hadn't you?

A: I think I'll have to meet Scarface.

[Your response]

B: You'd better meet him straight away, hadn't you?

A: I think we'll have to listen to the story now.

[Your response]

B: We'd better listen to it straight away, hadn't we?

Tom: Well, you can listen to our story once again. John and Mary are in a coffee bar, talking about what to do next.

Mary: We'd better do something, hadn't we?

John: What can we do?

Mary: We'd better go to the police.

John: Go to the police? But—

Mary: Yes, we'd better tell them what we know.

John: But what do we know?

Mary: Well, we know that Mr. Egg wants the pendant.

John: We can't prove that.

Mary: We know that Mr. Forset is hiding something.

John: We can't prove that either.

Mary: We know that the man with the scar knows Mr. Egg.

John: But who is the man with the scar?

Mary: Well, he's Mr. Forset's nephew. And he's the thief, isn't he?

John: I believe he's the thief. But we can't prove it. And we can't go to the police. At least, not until we can prove it.

Mary: The pendant isn't valuable, is it? Or... is it?

John: Forset says it isn't valuable.

Mary: Then why did the thief steal it? And why did Mr. Egg want it?

John: Yes. Why did Mr. Egg offer a hundred pounds?

Mary: A hundred pounds is a lot of money. Perhaps the pendant is valuable.

John: Forset says it isn't. I don't know.

Mary: Let's find out.

John: Find out? How?

Mary: Let's go and see Miss Haverel.

John: Of course. Miss Haverel. Yes, her brother owned the pendant.

Mary: Let's go and ask her. Come on, we'll go now.

Mary: Where is Orchard Street?

John: Oh, we'd better ask someone, hadn't we?

Mary: There's an old lady. Let's ask that old lady.

John: Excuse me, do you know where Orchard Street is?

Old lady: Orchard Street?

John: Yes. Orchard Street.

Old lady: Oh, I don't know Orchard Street. I know Oxford Street. Do you want Oxford Street?

John: No, we want Orchard Street.

Old lady: Oh, I don't know Orchard Street.

John: Ah, thank you. *(pause)* She doesn't know.

Mary: There's a little girl. Let's ask her. Excuse me, little girl, do you know where Orchard Street is? You don't know where Orchard Street is.

John: Oh, come on, she doesn't know.

Mary: No, she doesn't know either.

John: There's a man. Let's ask him.

Mary: The tall man in the raincoat?

John: Yes. Let's ask him. Excuse me.

Man: Yes?

The Missing Jewel

John: We're looking for Orchard Street.

Man: Why?

John: You!

Man: It's you again, is it?

John: Mary, it's the man with the scar!

(theme music)

Lesson 21

Tom: John Blake was trying to find out more about a certain pendant that had been stolen from a museum. With his friend, Mary Green, he went to see a collector of old things, Anthony Forset. Anthony Forset told them that a dr. Haverel had given the pendant to the museum. He had given the pendant to the museum. Dr. Haverel was now dead, but his sister, Emily Haverel was still alive. "Go and ask Emily Haverel about the pendant," he said. He gave them her address in Orchard Street. The next day John and Mary went to see Miss Haverel. They didn't know where Orchard Street was. They asked several people, but they didn't know either. Finally, they asked a man who recognised John. It was the man with the scar. It was Scarface. You will remember that John first saw the man with the scar in the museum, when the pendant was stolen.

(mysterious music)

John: You!

Scarface: It's you again, is it?

John: Mary, it's the man with the scar!

Mary: Ah!

Scarface: Were you looking for me?

John: I was asking for Orchard Street.

Scarface: Why were you asking for Orchard Street?

Mary: Because we're looking for a thief.

John: Come on, Mary.

Scarface: And you think I am a thief? You there!

John: Me?

Scarface: Yes, you. You said I was a thief.

John: No, I didn't.

Scarface: You told Mr. Forset yesterday.

John: Yesterday?

Scarface: Mr. Forset is my uncle. You told him I was a thief.

John: I told him you were the man in the museum.

Scarface: But you said he was the thief. You were calling me a thief, weren't you?

John: I said you were the man in the photograph.

Scarface: Were you calling me a thief?

John: I said you had a blue tie.

Scarface: Were you calling me a thief?

John: Your uncle said you're his nephew.

Scarface: Answer me: am I a thief?

John: His nephew, you're Mr. Forset's nephew.

Scarface: A thief? Am I a thief? Look at my fist.

Tom: The man with the scar recognised John. Scarface was very angry. "You said I was a thief," he accused John. John was afraid. "Look at my fist," said the man.

Cathy: His fist?

Tom: Yes, fist. Boxers fight with their fists.

Man1: Fantastic. Look at Charly.

Man2: Super. Did you see that blow?

Man1: A knockout. A knockout. What a fist. There isn't another boxer in the world with a fist like that.

Cathy: And what did John do when he saw his fist?

Tom: Nothing. He was afraid. Suddenly, Mary noticed something. "John, look at his arm," she said. Mary remembered that John had said, "He is a man with a scar and a stiff arm." But his arm wasn't stiff anymore. He was bending his arm. If you have a stiff arm, you can't bend it. But now Scarface was bending his arm. How was that possible? John said, he was carrying something. An iron bar, perhaps. An iron bar, that is, a long piece of iron. John thought he had a stiff arm, but he hadn't. Apparently, he had been carrying an iron bar up his sleeve.

Cathy: His sleeve? What do you use a sleeve for?

Tom: Sleeves are parts of a shirt, a coat or a dress. You put your arm into them.

Man: Good afternoon, Mr. Smith.

Mr. Smith: Good afternoon, sir.

Man: Is my suit ready?

Mr. Smith: Oh, yes. Try it on.

Man: Goodness. What've you done? The sleeves come down to my

fingertips. The sleeves are so long that I can't see my hands.

Mr. Smith: Yes, the sleeves really are a bit long. Just a minute. We'll make them shorter. Well, here are my pins.

Man: Ouch! You've pinned the sleeves to my skin.

Mr. Smith: I'm so sorry, sir.

Man: Be more careful, Mr. Smith. You've hurt me with the pins.

Mr. Smith: I'm awfully sorry, sir.

Man: Careful, Mr. Smith, be careful.

Mr. Smith: It won't happen again. Now the last pin.

Man: Ouch!

Tom: So, Scarface had a scar, but he hadn't a stiff arm. In the museum he must have been carrying an iron bar up his sleeve.

Mary: John, look at his arm.

John: His arm?

Scarface: My arm?

Mary: Yes, your arm. You're bending your arm.

Scarface: Of course I'm bending my arm.

Mary: Yesterday John said you had a stiff arm.

Scarface: He said I had a stiff arm, did he?

John: It was a stiff arm yesterday.

Mary: It's not a stiff arm today.

Scarface: Ridiculous. You're ridiculous. Both of you.

Mary: He's gone, thank goodness.

John: I thought he had a stiff arm.

Mary: Why was it a stiff arm yesterday, but not today?

John: I know. He was carrying something. An iron bar perhaps. Perhaps he was carrying an iron bar up his sleeve. Oh, why didn't I notice it?

Mary: An iron bar?

John: The thief broke the glass case, didn't he? He broke the glass, then he stole the pendant. He broke the glass with an iron bar, and he carried the bar up his sleeve.

Mary: So, *he was* the thief.

John: I said he was the thief. Let's follow him.

Mary: He's gone.

John: Gone? He's gone round that corner.

Mary: No, he hasn't. There he is. Outside that shop. That greengrocer's shop.

John: Yes, I can see him now. Come on.

Mary: Be careful, John.

Cathy: How exciting! Could they catch the man?

Tom: Well, you'll hear about it soon. But now, exercise...

Cathy: Excuse me for interrupting you, but first I'd like to ask a question. At the very beginning of this lesson I noticed an interesting expression. Scarface used it. When he saw John, he said, "It's you again, isn't it?" Why did he say, "It's you"? Why didn't he say, "Are you here?" or something like that?

Tom: Well, this is a special use of "it".

(knocking)

Woman: Who's that?

Man: It's me.

Woman: Who's that in the photo?

Man: Can't you see? It's him.

Tom: Now, finally, something else, very important. If I say, "The dog steals meat from the kitchen," I'm telling you a simple fact. But if I say, "It's the dog that steals meat from the kitchen," I am expressing that the dog steals meat, and not the cat or the cook. The dog and only the dog. "Henry always helps me." "It's Henry who always helps me." "The children broke the window." "It was the children who broke the window."

Cathy: "It was the children"? But the noun "children" is plural, and the expression "it was" is singular, isn't it?

Tom: That's quite correct. That's a very important point. Only "it is" and "it was" are used in this case, and the noun, whichever one you want to stress is followed by who or that. Listen.

"*Henry* always helps me."

"It's *Henry* who always helps me."

"The *dog* stole the meat."

"It was the dog that stole the meat."

"The dog stole the *meat*."

"It was the meat that the dog stole."

"John met Mary in *London*."

"It was in London that John met Mary."

Cathy: I see. I understand now. Let me say the new form of the sentence.

Tom: All right. "The *children* always help me."

Cathy: "It's the children who always help me."

Tom: "The *cat* drank the milk."

Cathy: "It was the cat that drank the milk."

Tom: "The cat drank the *milk*."

Cathy: "It was the milk that the cat drank."

Tom: "John met Mary at 6 o'clock."

Cathy: "It was at 6 o'clock that John met Mary."

Tom: Very good. Now it's time we began to work together.

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Are you looking for something?

B: I thought you were looking for something.

Listen, speak, listen.

A: Are you looking for something?

[Your response]

B: I thought you were looking for something.

A: Are you looking at my arm?

[Your response]

B: I thought you were looking at my arm.

A: Are you asking for Orchard Street?

[Your response]

B: I thought you were asking for Orchard Street.

A: Are you calling me a thief?

[Your response]

B: I thought you were calling me a thief.

A: Are you telephoning?

[Your response]

B: I thought you were telephoning.

A: Are you following her?

[Your response]

B: I thought you were following her.

A: Are you waiting for me?

[Your response]

B: I thought you were waiting for me.

A: Are you talking about Scarface?

[Your response]

B: I thought you were talking about Scarface.

A: Are you leaving us?

[Your response]

B: I thought you were leaving us.

Exercise 2

Listen to the example:

A: You are a thief.

B: I beg your pardon?

A: I said you were a thief.

Listen, speak, listen.

A: You are a thief.

B: I beg your pardon?

[Your response]

A: I said you were a thief.

A: You have a nice tie.

B: I beg your pardon?

[Your response]

A: I said you had a nice tie.

A: You are ridiculous, both of you.

B: I beg your pardon?

[Your response]

A: I said you were ridiculous, both of you.

A: You're late.

B: I beg your pardon?

[Your response]

A: I said you were late.

A: You have plenty of time.

B: I beg your pardon?

[Your response]

A: I said you had plenty of time.

A: You are a good boxer.

B: I beg your pardon?

[Your response]

A: I said you were a good boxer.

A: You have wonderful children.

B: I beg your pardon?

[Your response]

A: I said you had wonderful children.

A: You are my best friend.

The Missing Jewel

B: I beg your pardon?

[Your response]

A: I said you were my best friend.

Exercise 3

Listen to the example:

A: You said to Forset I was a thief.

B: You told him I was a thief.

Listen, speak, listen.

A: He said to Scarface that he had an interesting tie.

[Your response]

B: He told him that he had an interesting tie.

A: I said to my friend she was ridiculous.

[Your response]

B: I told her she was ridiculous.

A: She said to John what he thought of his plans.

[Your response]

B: She told him what he thought of his plans.

A: He said to his friends that he had no time.

[Your response]

B: He told them that he had no time.

A: He said to me that I was his best friend.

[Your response]

B: He told me that I was his best friend.

A: I said to Mary that she was late.

[Your response]

B: I told her that she was late.

Tom: And now let's jump back a little bit and listen to our story once again. John and Mary are looking for Orchard Street, when they meet Scarface, the man from the museum, the man in the photograph.

(mysterious music)

John: You!

Scarface: It's you again, is it?

John: Mary, it's the man with the scar!

Mary: Ah!

Scarface: Were you looking for me?

John: I was asking for Orchard Street.

Scarface: Why were you asking for Orchard Street?

Mary: Because we're looking for a thief.

John: Come on, Mary.

Scarface: And you think I am a thief? You there!

John: Me?

Scarface: Yes, you. You said I was a thief.

John: No, I didn't.

Scarface: You told Mr. Forset yesterday.

John: Yesterday?

Scarface: Mr. Forset is my uncle. You told him I was a thief.

John: I told him you were the man in the museum.

Scarface: But you said he was the thief. You were calling me a thief, weren't you?

John: I said you were the man in the photograph.

Scarface: Were you calling me a thief?

John: I said you had a blue tie.

Scarface: Were you calling me a thief?

John: Your uncle said you're his nephew.

Scarface: Answer me: am I a thief?

John: His nephew, you're Mr. Forset's nephew.

Scarface: A thief? Am I a thief? Look at my fist.

Mary: John, look at his arm.

John: His arm?

Scarface: My arm?

Mary: Yes, your arm. You're bending your arm.

Scarface: Of course I'm bending my arm.

Mary: Yesterday John said you had a stiff arm.

Scarface: He said I had a stiff arm, did he?

John: It was a stiff arm yesterday.

Mary: It's not a stiff arm today.

Scarface: Ridiculous. You're ridiculous. Both of you.

Mary: He's gone, thank goodness.

John: I thought he had a stiff arm.

Mary: Why was it a stiff arm yesterday, but not today?

John: I know. He was carrying something. An iron bar perhaps. Perhaps he was carrying an iron bar up his sleeve. Oh, why didn't I notice it?

The Missing Jewel

Mary: An iron bar?

John: The thief broke the glass case,
didn't he? He broke the glass, then
he stole the pendant. He broke the
glass with an iron bar, and he carried
the bar up his sleeve.

Mary: So, he *was* the thief.

John: I said he was the thief. Let's
follow him.

Mary: He's gone.

John: Gone? He's gone round that
corner.

Mary: No, he hasn't. There he is.
Outside that shop. That
greengrocer's shop.

John: Yes, I can see him now. Come on.

Mary: Be careful, John.

John: Hah, I've caught you.

Man: What!

John: Ouch! Let me go!

Man: What are you doing?

John: I've caught you.

Man: You've caught me, have you?

Mary: John, it isn't him.

John: What?

Mary: It isn't the thief.

(theme music)

Lesson 22

Tom: John Blake was visiting a museum when a pendant was stolen. The museum director accused John. A police detective asked John a lot of questions, then let him go. At the same time, John saw a man in the museum, Scarface. John thought Scarface was the thief. He and his friend, Mary Green, learned that the pendant had been given to the museum by a dr. Haverel. Dr. Haverel was now dead, but his sister, Emily Haverel was still alive. They wanted to visit her. On the way, they met the man with the scar. They tried to follow him, but lost him. Suddenly, they saw a man who looked like him standing by a greengrocer's shop. John ran up to him, but it wasn't Scarface.

Cathy: "Green grocer". How funny!

Tom: It's not a green grocer, it's a greengrocer.

Woman: Francis, darling!

Man: Hm?

Woman: Francis, darling!

Man: I am reading my newspaper.

Woman: Just a little favour. Would you pop down to the corner and get me something?

Man: All right. What do you want?

Woman: Only a bag of sugar and a packet of tea from the grocer's.

Man: Sugar and tea from the grocer's.

Woman: Oh! And some cheese and biscuits.

Man: Yes...

Woman: Oh, I've almost forgotten. A loaf of bread from the baker's.

Man: First you said only the grocer's.

Woman: Oh, darling, it's next to the grocer's, you know. A loaf of bread and some cakes from the baker's. And some meat from the butcher's, two pork chops, perhaps.

Man: Do you only want me to go to the grocer's, baker's and the butcher's? Nowhere else? Are you sure?

Woman: Oh, darling! How nice of you! You *could* go to the greengrocer's and get me a pound of apples, a pound of tomatoes, a nice big cabbage,

some cucumbers, a pound of cherries, a dozen bananas—

Man: Shall I go to the fishmonger's, the confectioner's, and the dry cleaner's as well? Shall I take your head to the hairdresser's, and had your hair washed and set?

Woman: I was only asking a little favour...

Cathy: Oh, just like any husband and wife! But at least now I know what a greengrocer's sells.

Tom: So, the man like Scarface was standing by a greengrocer's shop. John ran up to him and caught him. "I've caught you," he said. But the man was stronger.

John: Ouch! Let me go!

Man: What are you doing?

John: I've caught you.

Man: You've caught me, have you?

Mary: John, it isn't him.

John: What?

Mary: It isn't the thief. Oh, you've knocked the potatoes over. You've spilt the potatoes. Let him go.

John: Hm. He won't let me go.

Man: Let me look at you, young man.

Oh, it's you, is it, sir?

John: Oh! Yes... it's me.

Mary: John! Who is it?

John: (*whispering*) Mary, this is the detective.

Mary: How do you do!

Man: Yes, I'm the detective. A police detective. (*sneezes*) And I don't like being pushed about.

Tom: Well, John tried to catch the man, but the man wasn't Scarface. He was the police detective. They were struggling, and they knocked over some boxes of potatoes outside the greengrocer's shop.

(*noise of breaking glass*)

Woman: What was that?

Child: I've knocked over a bottle.

Woman: What bottle?

Child: A milk bottle.

Woman: Have you knocked over a milk bottle or a bottle of milk?

Child: Well, a bottle of milk.

Woman: Ah, so you've spilt the milk, too.

Child: I've spilt the milk. I'm sorry. The bottle was on the floor. I pushed it and knocked it over.

Woman: Oh, dear. Pick up the pieces of glass, but don't cut yourself.

Child: Don't be angry, Mummy, I have a good idea. Come on, Pussy. I've spilt the milk. Lick it up quickly.

Tom: John pushed the police detective, the detective pushed John, and they knocked over some boxes of potatoes. The greengrocer ran out of the shop very angrily. He saw the potatoes on the ground and began to shout. But Mary was clever. "I'll have a pound of apples, please," she said. She made the greengrocer serve her. The greengrocer served her, that is, he gave to Mary the things she has asked for. He gave her a pound of apples, half a dozen bananas—

Cathy: Half a dozen? How many are half a dozen of bananas?

Tom: Six. Mary bought six bananas.

Cathy: And what did the greengrocer say about the potatoes that John and the detective knocked over?

Tom: Well, first he tried to say several things. Listen.

Greengrocer: What are you doing with my potatoes?

Mary: Here comes the greengrocer. He doesn't like us either.

Greengrocer: My potatoes! You've been throwing them about.

Mary: I'm sorry.

Greengrocer: I don't like it.

John: We didn't throw your potatoes about; we've only pushed the boxes over.

Greengrocer: Oh, you like pushing boxes over, do you?

John: No, we don't like pushing boxes over.

Greengrocer: You like picking potatoes up, don't you?

John: Ah, it was an accident. I'm sorry.

Greengrocer: You'd better pick those potatoes up.

John: Ah... (*picking the potatoes up*)

Greengrocer: And you!

Detective: Me?

Greengrocer: I saw you. You pushed them over, too. You all pushed them over.

John: (*whispering to the detective*) He doesn't know you're a policeman.

Detective: (*whispering*) Don't tell him.

John: I won't tell him.

Greengrocer: You'll all pick them up.

John: Oh.

Greengrocer: You're not doing anything, Miss?

Mary: I'll have a pound of apples, please.

Greengrocer: A pound of apples...

Mary: Perhaps you don't like serving customers.

Greengrocer: I like serving customers, but I—

Mary: A pound of apples, please.

Greengrocer: I don't like people look—

Mary: And I'll have some pears. A pound of pears. You were saying something? You don't like people—

Greengrocer: I said I don't like people look—

Mary: And some bananas. I'll have half a dozen bananas, please. Oh! Is that a pineapple?

Greengrocer: Yes, miss. A pineapple. It's expensive.

Mary: I like pineapple. But you said you don't like something. What was it?

Greengrocer: Oh, I forget.

Cathy: I see. First the greengrocer was very angry. "You'd better pick those potatoes up," he said. But Mary calmed him down very quickly. Women can handle things much better than men, can't they?

Tom: That's true, I must admit. In the end the greengrocer forgot about the potatoes. He wasn't angry anymore. But the two poor men who had to pick up the potatoes were fed up with the whole thing.

Mary: I like pineapple. But you said you don't like something. What was it?

Greengrocer: Oh, I forget.
Mary: How much is that?
Greengrocer: Oh, that'll be—
Mary: Oh, and what's that inside the shop?
John: Oh, potatoes. Ah! I think that's all.
Detective: No. There's another potato.
John: Oh. Oh, and more here. Do you like potatoes?
Detective: No.
Mary: Thank you. Thank you very much. Oh, just a moment. D'you know where Orchard Street is?
Greengrocer: Orchard Street. Yes, I'll show you.
Detective: (*to John*) You're looking for Orchard Street, are you?
John: Yes, we're going there now.

Cathy: So, they're going to Miss Haverel. I'm getting excited. Do you think they'll find her?
Tom: Don't jump forward, Cathy!
Cathy: All right. Then let me jump back. You used the expression, "A man who looked like Scarface". I'm interested in this "look like".
Tom: You're beginning to have an ear for the English language. Listen.

(*a baby crying*)

Woman1: Come in, Cristine, have a look at Nick. He's woken up.
Woman2: Oh, isn't he a lovely little darling? (*she laughs*)
Woman1: What are you laughing at?
Woman2: It's fantastic. He looks just like your husband. Such a little baby. His eyes, nose and mouth are just like Frank's. If you stuck a moustache under his nose, you couldn't tell the difference. He even turns his head like your husband does. Such a likeness! He looks exactly like Frank.

(*sound of an aeroplane*)

Man1: What's that?
Man2: It sounds like a plane.
Man1: Don't be too hopeful, we'll never get out of these mountains.
Man2: But it has the same sound. It really sounds like an aeroplane.

Man1: It sounds like a plane but it's not. Perhaps it's a big rock falling down.
Man2: A plane! A plane! It comes for us! It's signalling. They're going to rescue us. Hooray!

Man: What's that smell? It smells like the dinner burning.
Woman: Smells like the dinner burning? Oh, goodness, I've forgotten about the meat. It's completely burnt.

Woman: Oh, it's pitch dark in here. I can't see a thing. Oh!
Man: What's the matter?
Woman: I touched something.
Man: What?
Woman: I don't know. Ugh! It feels like velvet, but it's warm and moving.
Man: It feels like velvet, but is alive? I'll strike a light. Oh! It's a little cat.

Man: What are you cooking?
Woman: A special soup.
Man: Give me a spoonful. Aw! It tastes like water.

Cathy: That reminds me: I am getting hungry.
Tom: You'll have time for eating later, but now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Let's dance.

B: Do you like dancing?

Listen, speak, listen.

A: Let's dance.

[Your response]

B: Do you like dancing?

A: Let's play cards.

[Your response]

B: Do you like playing cards?

A: Let's watch the TV.

[Your response]

B: Do you like watching the TV?

A: Let's drink.

[Your response]

The Missing Jewel

B: Do you like drinking?

A: Let's travel by bus.

[Your response]

B: Do you like travelling by bus?

A: Let's pick flowers.

[Your response]

B: Do you like picking flowers?

A: Let's swim.

[Your response]

B: Do you like swimming?

A: Let's study.

[Your response]

B: Do you like studying?

Exercise 2

In this exercise, we're all going to be housewives. Let's go to the greengrocer's together. Listen:

A: What can I do for you, Madam?

B: I'll have a pound of apples, please.

A: Anything else?

C: (two pounds of potatoes)

B: I'll have two pounds of potatoes, please.

Listen, speak, listen.

B: I'll have a pound of apples, please.

A: Anything else?

C: (two pounds of potatoes)

[Your response]

B: I'll have two pounds of potatoes, please.

A: Anything else?

C: (a pound of pears)

[Your response]

B: I'll have a pound of pears, please.

A: Anything else?

C: (a pineapple)

[Your response]

B: I'll have a pineapple, please.

A: Anything else?

C: (two pounds of tomatoes)

[Your response]

B: I'll have two pounds of tomatoes, please.

A: Anything else?

C: (a cabbage)

[Your response]

B: I'll have a cabbage, please.

A: Anything else?

C: (a pound of cucumbers)

[Your response]

B: I'll have a pound of cucumbers, please.

A: Anything else?

C: (four pounds of cherries)

[Your response]

B: I'll have four pounds of cherries, please.

A: Anything else?

B: Oh, no, thank you, that's all.

Exercise 3

Listen to the example:

A: Close the window.

B: I've closed it. What shall I do next?

Listen, speak, listen.

A: Put away the script.

[Your response]

B: I've put it away. What shall I do next?

A: Take off your glasses.

[Your response]

B: I've taken them off. What shall I do next?

A: Put on your coat.

[Your response]

B: I've put it on. What shall I do next?

A: Open the door.

[Your response]

B: I've opened it. What shall I do next?

A: Say goodbye to the listeners.

B: Oh, I see. You mean we've finished today's programme?

A: Well, wasn't it enough for today? Or do you want to listen to the story?

B: I am all ears.

Tom: And here is our story once again. John and Mary followed Scarface, but lost him. Suddenly, they saw a man who looked like him. John ran up to him and caught him. But the man was stronger.

Man: What are you doing?

John: I've caught you.

Man: You've caught me, have you?

Mary: John, it isn't him.

John: What?

Mary: It isn't the thief. Oh, you've knocked the potatoes over. You've spilt the potatoes. Let him go.

John: Hm. He won't let me go.

Man: Let me look at you, young man. Oh, it's you, is it, sir?

John: Oh! Yes... it's me.

Mary: John! Who is it?

John: (*whispering*) Mary, this is the detective.

Mary: How do you do!

Man: Yes, I'm the detective. A police detective. (*sneezes*) And I don't like being pushed about.

Greengrocer: What are you doing with my potatoes?

Mary: Here comes the greengrocer. He doesn't like us either.

Greengrocer: My potatoes! You've been throwing them about.

Mary: I'm sorry.

Greengrocer: I don't like it.

John: We didn't throw your potatoes about; we only pushed the boxes over.

Greengrocer: Oh, you like pushing boxes over, do you?

John: No, we don't like pushing boxes over.

Greengrocer: You like picking potatoes up, don't you?

John: Ah, it was an accident. I'm sorry.

Greengrocer: You'd better pick those potatoes up.

John: Oh... (*picking the potatoes up*)

Greengrocer: And you!

Detective: Me?

Greengrocer: I saw you. You pushed them over, too. You all pushed them over.

John: (*whispering to the detective*) He doesn't know you're a policeman.

Detective: (*whispering*) Don't tell him.

John: I won't tell him.

Greengrocer: You'll all pick them up.

John: Oh.

Greengrocer: You're not doing anything, Miss?

Mary: I'll have a pound of apples, please.

Greengrocer: A pound of apples...

Mary: Perhaps you don't like serving customers.

Greengrocer: I like serving customers, but I—

Mary: A pound of apples, please.

Greengrocer: I don't like people look—

Mary: And I'll have some pears. A pound of pears. You were saying something? You don't like people—

Greengrocer: I said I don't like people look—

Mary: And some bananas. I'll have half a dozen bananas, please. Oh! Is that a pineapple?

Greengrocer: Yes, miss. A pineapple. It's expensive.

Mary: I like pineapple. But you said you don't like something. What was it?

Greengrocer: Oh, I forget.

Mary: How much is that?

Greengrocer: Oh, that'll be...

Mary: Oh, and what's that inside the shop?

John: Oh, potatoes. Ah! I think that's all.

Detective: No. There's another potato.

John: Oh. Oh, and more here. Do you like potatoes?

Detective: No.

Mary: Thank you. Thank you very much. Oh, just a moment. D'you know where Orchard Street is?

Greengrocer: Orchard Street. Yes, I'll show you.

Detective: (*to John*) You're looking for Orchard Street, are you?

Mary: Yes, we're going there now.

Detective: Now, wait a minute.

John: Why?

Detective: Because I haven't finished with you yet.

(*theme music*)

Lesson 23

Tom: John Blake was visiting a museum when a pendant was stolen. The museum director accused John of the theft. A police detective asked John a lot of questions, then let him go. At the same time, John saw a man in the museum, Scarface. John thought Scarface was the thief. He and his friend, Mary Green, learned that the pendant had been given to the museum by a dr. Haverel. Dr. Haverel was now dead, but his sister, Emily Haverel was still alive. They wanted to visit her. Then they met the police detective. The detective heard they were looking for Orchard Street, where Miss Haverel lived. “You’re looking for Orchard Street, are you?” he asked.

Detective: (*to John*) You’re looking for Orchard Street, are you?

Mary: Yes, we’re going there now.

Detective: Now, wait a minute.

John: Why?

Detective: Because I haven’t finished with you yet.

John: You haven’t finished with us?

Detective: No, I haven’t finished with you. (*sneezes*) If you don’t mind, I’ll walk with you.

Tom: The detective heard that they were looking for Orchard Street. He didn’t let them go alone. “If you don’t mind, I’ll walk with you,” he said.

Cathy: Tom, I think you ought to stop here for a moment.

Tom: Because of the verb “mind”?

Cathy: Yes.

Tom: You’re right. It has several very important meanings. Do you know what the detective meant by the words “If you don’t mind?”

Cathy: I think it means “If you don’t have any objection”.

Tom: Quite right.

Man: Susanne, if you don’t mind, I’ll switch on the radio.

Woman: Is there any good music on?

Man: Yes, Beethoven’s Ninth Symphony.

Woman: Then of course I don’t mind. Switch it on. I don’t mind at all. I love Beethoven.

Man: Susanne, if you don’t mind, I’ll switch on the radio.

Woman: Is there any good music on?

Man: No, but there’s an interesting lecture about dinosaurs.

Woman: A lecture about dinosaurs? Then I do mind if you switch the radio on. Don’t switch it on. I do mind listening to lectures about dinosaurs.

Tom: There is another meaning of “mind”. It’s a polite request. Do you know that meaning?

Cathy: I think so.

Tom: That’s right. Say this in another way: “Please open the window.”

Cathy: “Would you mind opening the window?”

Tom: Very good. “Please read this sentence.”

Cathy: “Would you mind reading this sentence?”

Tom: Excellent. But if I say, “Would you mind my reading this sentence?”, it means: “Would you have any objection if I read that sentence?” Now, listen, please.

Cathy: Do you mean, would I mind listening?

Tom: Exactly.

Woman: Darling, would you mind hoovering the carpets?

Man: Hoovering the carpets? It’s not Saturday today.

Woman: I know, but the Browns are coming to dinner.

Man: You mean you’ve invited the Browns to dinner? I’m going out if that’s true.

Woman: And I’ll go out if you don’t Hoover the carpets. But you don’t want me to go out, do you? Well, darling, it’s really nothing. You can do it in ten minutes. So, would you mind doing it, please? Here you are.

Man: All right. All right. I don’t mind. I don’t mind. I don’t mind hoovering... I love hoovering... I love hoovering...

Woman: Charles, would you mind talking to Mrs. Brown?

Man: Yes, I definitely would mind. I'm not going to talk to her.

Woman: All right, but I hope you wouldn't mind her talking to you. Mary, darling! Would you mind talking to Charles? You know, he likes you so much, and he's so clumsy with pretty women.

Man: (*whispering*) Pretty women?

Woman: Charles! Mind your words!

Cathy: I don't know the meaning of the expression, "Mind your words."

Tom: Well, it means, "Be careful what you say."

Woman: Mind your steps. There's a hole in the pavement.

Man: Ouch! My leg!

Woman: I told you to mind your step. Why didn't you listen to me?

Woman: Mind your head! The door's very low.

Man: (*bumping his head*) Oh! My head!

Woman: I told you to mind your head. Why didn't you listen to me?

Cathy: Tom, I'm afraid I'm getting tired. I wouldn't mind a cup of coffee.

Tom: I understand you would like a cup of coffee. And I wouldn't mind a drink.

Cathy: I might have guessed.

Tom: Do you mind, Cathy?

Cathy: I'm sorry.

Tom: All right, Cathy. You'll get your cup of coffee, but first, listen to our story. The detective wanted to go to Orchard Street with John and Mary. Mary inquired about his work. "Are you working on a case?" she asked.

Cathy: "Case" – I think you ought to explain that word.

Tom: When someone commits a crime, a detective has to find the person who did it. This is the case that he works on.

Cathy: Then the theft of the pendant was a case that the police detective was working on, wasn't it?

Tom: Yes. So, he was standing in front of a greengrocer's shop, but he wasn't well. He

had caught a cold, and was sneezing and coughing and blowing his nose.

Woman: You're sneezing.

Man: Yes, I am.

Woman: And you're coughing.

Man: Yes, I am.

Woman: What's the matter with you?

Man: Can't you guess?

Woman: You've got a cold.

Man: Brilliant.

Woman: Blow your nose, you can't speak properly like that. And now, go to bed. I'll get you a glass of hot lemonade.

Man: Hot lemonade? Never. I'd rather die.

Woman: Die? Of a cold in the head? Don't be ridiculous.

Tom: The police detective had a cold in the head.

Cathy: And why didn't he go to bed?

Tom: Mary advised him to go to bed, too. But he couldn't. He was working.

Detective: If you don't mind, I'll walk with you.

John: We haven't done anything wrong.

Mary: Are you working on a case?

Detective: Yes, I am always working on a case.

Mary: You were standing outside that shop.

Detective: I know I was standing outside the shop. But I was working. (*sneezes*) Excuse me.

Mary: Have you caught a cold?

Detective: Yes, Miss. I've caught a cold in my head.

Mary: You should go to bed.

Detective: I know I should. But I can't go to bed, I'm working.

John: You're always working, aren't you?

Detective: Yes, I am. I'm always working, and I'm always catching cold, because I'm always standing about, waiting.

Mary: Were you waiting for someone outside the shop?

Detective: Yes, Miss. I was waiting for someone.

John: We saw him.

Detective: Oh, you saw him, did you, sir?

John: Yes, we saw the thief.

Detective: Now, listen to me. Listen. You're not a detective, sir. And you're not a detective either, Miss. Now, I don't try to teach English. That's your job.

Mary: Oh, you know I teach English.

Detective: I know a lot. I said I don't try to teach. So, you shouldn't try to do police work.

John: We haven't done anything wrong.

Detective: You've done enough, sir. I know you've been to see Mr. Forset.

John: Oh, you know that, do you?

Detective: And I know Mr. Egg has been to see you.

Mary: You know a lot.

Detective: Excuse me! (*blows his nose*) I'm always catching cold because I'm always standing about.

Mary: You should go to bed with hot lemonade.

Tom: But the detective was working. He didn't want to go to bed. He didn't like what John and Mary were doing, so he said, "You shouldn't try to do police work." He warned them. "You're taking risks.", that is, "You might get into trouble if you go on trying."

Cathy: Tell me, Tom, how can I get out of here? I want to get away from here.

Tom: Out of where? Do you mean the studio?

Cathy: Yes.

Tom: But why? Can't you get on with me?

Cathy: Oh, I can get on with you very well, but I can't get on with the new expressions. I can't get hold of their meaning.

Tom: Oh, Cathy, don't tease me, or you'll get into hot water.

Cathy: Oh, that's a good game. As far as I know, there are hundreds of expressions with the verb "get".

Tom: Well, hundreds, that's a slight exaggeration. But there are a lot, and all of them are very good and worth learning. But let's get back to our story now.

Cathy: "Get back." You see? I said there were hundreds. Now, what about the poor detective with the cold in his head?

Detective: I'm always catching cold because I'm always standing about.

Mary: You should go to bed with hot lemonade.

Detective: I don't like lemonade. I'm warning you. I'm warning you both. You can't do police work.

John: Oh, can't we? We've found the thief.

Detective: You're taking risks, sir. You're taking big risks. Take my advice. Go home.

John: Why should we go home?

Detective: Because I can't watch you all the time.

Mary: You were waiting for someone outside that shop.

Detective: If you get caught, don't shout for help.

Mary: Oh! Were you waiting for us?

Detective: If you get hurt, don't cry.

Mary: Were you watching us?

Detective: If you get into trouble, you get out of it without my help.

Tom: So, the detective warned them once again. "If you get caught, don't shout for help," he said. "If you get hurt, don't cry. If you get into trouble, you get out of it without my help."

Cathy: Are John and Mary really in danger? Are they still going to see Miss Haverel?

Tom: Well, Cathy, you'll hear everything in time. But I haven't finished with you yet.

Cathy: Oh, just like the detective! "I haven't finished with you." I know, I know. I have to exercise my English.

Tom: Yes. Now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Take my advice and go home.

B: Why should I go home?

Listen, speak, listen.

A: Take my advice and go home.

[Your response]

B: Why should I go home?

A: Take my advice and don't do police work.

[Your response]

B: Why shouldn't I do police work?

A: Take my advice and have a hot lemonade.

[Your response]

B: Why should I have a hot lemonade?

A: Take my advice and don't try to teach English.

[Your response]

B: Why shouldn't I try to teach English?

A: Take my advice and mind your words.

[Your response]

B: Why should I mind my words?

A: Take my advice and don't take risks.

[Your response]

B: Why shouldn't I take risks?

A: Take my advice and exercise your English.

[Your response]

B: Why should I exercise my English?

Exercise 2

Listen to the example:

A: You should go home.

B: I know I should, but I can't go home now.

Listen, speak, listen.

A: You should go home.

[Your response]

B: I know I should, but I can't go home now.

A: You should wait for her.

[Your response]

B: I know I should, but I can't wait for her now.

A: You should talk to him.

[Your response]

B: I know I should, but I can't talk to him now.

A: You should help him.

[Your response]

B: I know I should, but I can't help him now.

A: You should finish this work.

[Your response]

B: I know I should, but I can't finish it now.

A: You should work on this case.

[Your response]

B: I know I should, but I can't work on it now.

A: You should go home.

[Your response]

B: I know I should, but I can't go home now.

Exercise 3

Listen to the example:

A: Darling?

B: Don't disturb me. I'm reading.

A: Oh, you're always reading.

Listen, speak, listen.

A: Darling?

B: Don't disturb me. I'm reading.

[Your response]

A: Oh, you're always reading.

A: Darling?

B: Don't disturb me. I'm practising.

[Your response]

A: Oh, you're always practising.

A: Darling?

B: Don't disturb me. I'm typing.

[Your response]

A: Oh, you're always typing.

A: Darling?

B: Don't disturb me. I'm hovering.

[Your response]

A: Oh, you're always hovering.

A: Darling?

B: Don't disturb me. I'm listening to the radio.

[Your response]

A: Oh, you're always listening to the radio.

A: Darling?

B: Don't disturb me. I'm telephoning.

[Your response]

A: Oh, you're always telephoning.

Tom: And now, let's play back our story once again. John and Mary were looking for Orchard Street, where Miss Haverel lived. The detective warned them against it.

Detective: (*to John*) You're looking for Orchard Street, are you?

Mary: Yes, we're going there now.

Detective: Now, wait a minute.

John: Why?

Detective: Because I haven't finished with you yet.

John: You haven't finished with us?

Detective: No, I haven't finished with you. (*sneezes*) If you don't mind, I'll walk with you.

John: We haven't done anything wrong.

Mary: Are you working on a case?

Detective: Yes, I am always working on a case.

Mary: You were standing outside that shop.

Detective: I know I was standing outside the shop. But I was working. (*sneezes*) Excuse me.

Mary: Have you caught a cold?

Detective: Yes, Miss. I've caught a cold in my head.

Mary: You should go to bed.

Detective: I know I should. But I can't go to bed, I'm working.

John: You're always working, aren't you?

Detective: Yes, I am. I'm always working, and I'm always catching cold, because I'm always standing about, waiting.

Mary: Were you waiting for someone outside the shop?

Detective: Yes, Miss. I was waiting for someone.

John: We saw him.

Detective: Oh, you saw him, did you, sir?

John: Yes, we saw the thief.

Detective: Now, listen to me. Listen. You're not a detective, sir. And you're not a detective either, Miss. Now, I don't try to teach English. That's your job.

Mary: Oh, you know I teach English.

Detective: I know a lot. I said I don't try to teach. So, you shouldn't try to do police work.

John: We haven't done anything wrong.

Detective: You've done enough, sir. I know you've been to see Mr. Forset.

John: Oh, you know that, do you?

Detective: And I know Mr. Egg has been to see you.

Mary: You know a lot.

Detective: Excuse me! (*blows his nose*) I'm always catching cold because I'm always standing about.

Mary: You should go to bed with hot lemonade.

Detective: I don't like lemonade. I'm warning you. I'm warning you both. You can't do police work.

John: Oh, can't we? We've found the thief.

Detective: You're taking risks, sir. You're taking big risks. Take my advice. Go home.

John: Why should we go home?

Detective: Because I can't watch you all the time.

Mary: You were waiting for someone outside that shop.

Detective: If you get caught, don't shout for help.

Mary: Oh! Were you waiting for us?

Detective: If you get hurt, don't cry.

Mary: Were you watching us?

Detective: If you get into trouble, you get out of it without my help. You're going to Orchard Street, aren't you? You're going to see Miss Haverel.

Mary: Are we?

Detective: If you go to see Miss Haverel, you'll get into trouble—I've warned you.

(*theme music*)

Lesson 24

Tom: John Blake was visiting a museum when a pendant was stolen. The museum director accused John of the theft. A police detective asked him a lot of questions, then let him go. John and his friend, Mary Green, wanted to find the pendant and its thief. Anthony Forset, a collector of old things told them that a dr. Haverel had given the pendant to the museum. Dr. Haverel was now dead, but his sister, Emily Haverel was still alive. The next morning they went to see Emily Haverel. On the way they met the detective. The detective gave them a warning, "If you don't give up, you'll get hurt. If you go to see Miss Haverel, you'll get into trouble."

Cathy: "Give a warning", "give up" – if you don't explain these expressions, we'll get into trouble. I don't think the listeners understand them either.

Man1: Have a cigarette.

Man2: Oh, no. No, thank you.

Man1: What's happened?

Man2: I don't smoke.

Man1: You're joking. I know you smoke.

Man2: I used to smoke, but I don't smoke any longer. I've given up smoking.

Cathy: Tom, are you a heavy smoker?

Tom: Yes. Quite a heavy smoker.

Cathy: I'm warning you. You should give up smoking.

Tom: Otherwise?

Cathy: Otherwise you'll get seriously ill. Smoking is very bad for your health.

Tom: Then let *me* give you a warning.

Cathy: Well?

Tom: You should give up eating chocolates.

Cathy: Otherwise?

Tom: Otherwise you'll get extremely fat. Eating chocolates is very bad for your figure.

Cathy: Oh, yes, you're right. I'll have to give in to you. But what about you, giving up smoking?

Tom: Next time. Now, we have to go on. The detective gave a warning to John and Mary, but they didn't want to give up.

Detective: You're going to Orchard Street, aren't you? You're going to see Miss Haverel.

Mary: Are we?

Detective: If you go to see Miss Haverel, you'll get into trouble—I've warned you.

Mary: And we've listened to you. Now, let's go back to the car.

Detective: Are you going to drive home?

John: Perhaps. Or perhaps we're going to drive to Orchard Street. I can't give up now.

Detective: You can't give up, or you won't give up?

John: We won't give up.

Detective: Won't you?

Mary: Are you going to stop us?

Detective: Oh, no. I'm not going to stop you. But someone is going to stop you.

Mary: Someone?

Detective: You'll give up, because if you don't give up, you'll get hurt. If you get hurt, don't run to the police. Excuse me! (*sneezes*) I warned you.

Mary: Yes, yes. All right. You warned us. Let's go, John.

John: All right.

Tom: John and Mary didn't want to give up now. The detective thought they would be in danger, but he couldn't stop them. "We're going to find Miss Haverel," Mary said.

Cathy: Excuse me for interrupting you. Mary said, "We're going to find Miss Haverel."

Tom: That's right. It means, "we'll find Miss Haverel. We want to find her, and we will."

Cathy: Oh, I see. So, instead of asking "Are you going to stop us" I could ask "Will you stop us?"

Tom: Quite right and vice versa. For example: "You'll travel to America."

Cathy: "He's going to travel to America."

Tom: "We'll learn a lot."

Cathy: "We're going to learn a lot."

Tom: "They won't give up."

Cathy: "They're not going to give up."

Tom: "Will you go to see her?"

Cathy: "Are you going to see her?"

Tom: Excellent, Cathy.

Cathy: Are you going to give me a piece of chocolate for answering so well?

Tom: Not the tiniest bit. You've just promised that you you're not going to eat any more chocolates.

Cathy: Well, that was three minutes ago.

Tom: Cathy, you don't take anything seriously. Give me John and Mary, I prefer them. They didn't want to give up now that they have begun. The detective thought they would be in danger, but he couldn't stop them. They got into the car, and soon they found Miss Haverel's house. To their great surprise, it was old and broken down.

Cathy: Why were they surprised?

Tom: Because they thought Miss Haverel was wealthy – that she was rich – and she had a lot of money.

Woman: Porter! Porter! Carry these suitcases to the taxi, please.

Porter: Yes, ma'am.

Woman: Thank you. Here you are.

Porter: Five pounds? I can't believe my eyes. But who would give a five-pound tip?

Man: She must be very rich. She must be extremely wealthy to give a tip like that.

Porter: She must be wealthy. Or mad.

Cathy: But Miss Haverel couldn't be wealthy, if she lived in such a dirty house.

Tom: She wasn't. But her brother was. And he had given the pendant to the museum.

Mary: That detective should go home. He should go to bed.

John: Perhaps we should go home, too.

Mary: Go home?

John: Perhaps we should give up.

Mary: We can't give up.

John: Can't we?

Mary: We're not going to give up.

John: He said someone is going to stop us.

Mary: Who's going to stop us?

John: I don't know. Someone.

Mary: We're going to see Miss Haverel. We're going to find the pendant, and we're going to catch the thief. (*noise of*

motorcar) Here is Orchard Street, isn't it?

John: Ahem, that's right. Orchard Street.

Mary: And this is the house.

John: No! This isn't Miss Haverel's house. Miss Haverel's wealthy. Her brother gave the pendant to the museum. Ugh! This house is old.

Mary: Old and it's dirty. But this is the number. (*mysterious music*)

Tom: John didn't want to believe that the old and dirty house was Miss Haverel's. "Miss Haverel's wealthy. Her brother gave the pendant to the museum," he said. "But this is the number," Mary replied. Everything they saw was broken—the windows, the fence and the gate. They knocked, but there was no reply. No one answered the door.

John: Ugh! This house is old.

Mary: Old and it's dirty. But this is the number. (*mysterious music*)

John: The windows are broken.

Mary: Yes, the windows are broken. The fence is broken. And the gate is broken. But this is Miss Haverel's house. This is the number. Let's knock.

John: All right. (*he knocks*) There's no reply.

Mary: Knock again.

John: The house is empty.

Mary: Knock again.

John: (*he knocks again*) The doors are locked; the windows are broken... this house is empty.

Mary: Forset gave this number to us.

John: He tricked us.

Mary: Did he?

John: Yes, he tricked us. This house is falling down. It's empty.

Mary: Knock again. No, look. Someone is at that window, upstairs.

Old woman: Thieves! Thieves! (*noise of a bottle breaking*)

Tom: First, John and Mary thought that the house was empty. They had got the address from Anthony Forset. They thought Forset had tricked them – that he had given them

the wrong address. "He tricked us. This house is falling down. It's empty," John said. Suddenly, they saw someone at the window upstairs.

Cathy: Was it Miss Haverel? Did she really live in that broken-down house?

Tom: Cathy, you shouldn't ask so many questions.

Cathy: But how can I learn if I don't ask questions?

Tom: You should listen.

Cathy: I see, I ought to listen.

Tom: You should repeat the words.

Cathy: I see, I ought to repeat the words.

Tom: You should imitate the intonation.

Cathy: I see, I ought to imitate the intonation.

Tom: That's right. And you shouldn't ask silly questions.

Cathy: I see, I oughtn't to ask silly questions. Silly questions?? But they're not silly questions. You shouldn't be so rude. You should be more polite.

Man: Can't you see? You idiot!

Wife: Darling, don't be so rude. You should always be polite. You should never lose your temper.

Man: Yes, I was rude, wasn't I? I know I ought to be polite. I know I oughtn't to lose my temper, but he was an idiot!

Tom: And now, Cathy, and you, listeners,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Perhaps we should give up.

B: We're not going to give up.

Listen, speak, listen.

A: Perhaps we should give up.

[Your response]

B: We're not going to give up.

A: Perhaps we should drive home.

[Your response]

B: We're not going to drive home.

A: Perhaps we should stop them.

[Your response]

B: We're not going to stop them.

A: Perhaps we should answer the door.

[Your response]

B: We're not going to answer the door.

A: Perhaps we should try it again.

[Your response]

B: We're not going to try it again.

A: Perhaps we should go on.

[Your response]

B: We're not going to go on.

Exercise 2

Listen to the example:

A: I can't give up.

B: You can't give up or you won't give up?

Listen, speak, listen.

A: I can't give up.

[Your response]

B: You can't give up or you won't give up?

A: I can't drive home.

[Your response]

B: You can't drive home or you won't drive home?

A: I can't stop him.

[Your response]

B: You can't stop him or you won't stop him?

A: I can't open the door.

[Your response]

B: You can't open the door or you won't open the door?

A: I can't try it again.

[Your response]

B: You can't try it again or you won't try it again?

A: I can't go on.

[Your response]

B: You can't go on or you won't go on?

A: I can't visit them.

[Your response]

B: You can't visit them or you won't visit them?

A: I can't forgive him.

[Your response]

B: You can't forgive him or you won't forgive him?

Exercise 3

Listen to the example:

A: Miss Haverel's wealthy.

B: (they thought)

C: They thought that Miss Haverel was wealthy.

Listen, speak, listen.

A: Miss Haverel's wealthy.

B: (they thought)

[Your response]

C: They thought that Miss Haverel was wealthy.

A: Her house is falling down.

B: (they didn't know)

[Your response]

C: They didn't know that her house was falling down.

A: The doors are locked.

B: (they noticed)

[Your response]

C: They noticed that the doors were locked.

A: The windows are closed.

B: (they saw)

[Your response]

C: They saw that the windows were closed.

A: The fence is broken.

B: (they saw)

[Your response]

C: They saw that the fence was broken.

A: The house is old and dirty.

B: (they were surprised)

[Your response]

C: They were surprised that the house was old and dirty.

Tom: And now, let's get back to our friends, John and Mary. They wanted to go to Orchard Street, to visit Miss Haverel. The detective warned them against it.

Detective: You're going to Orchard Street, aren't you? You're going to see Miss Haverel.

Mary: Are we?

Detective: If you go to see Miss Haverel, you'll get into trouble—I've warned you.

Mary: And we've listened to you. Now, let's go back to the car.

Detective: Are you going to drive home?

John: Perhaps. Or perhaps we're going to drive to Orchard Street. I can't give up now.

Detective: You can't give up, or you won't give up?

John: We won't give up.

Detective: Won't you?

Mary: Are you going to stop us?

Detective: Oh, no. I'm not going to stop you. But someone is going to stop you.

Mary: Someone?

Detective: You'll give up, because if you don't give up, you'll get hurt. If you get hurt, don't run to the police. Excuse me! (*sneezes*) I warned you.

Mary: Yes, yes. All right. You warned us. Let's go, John.

John: All right.

Mary: That detective should go home. He should go to bed.

John: Perhaps we should go home, too.

Mary: Go home?

John: Perhaps we should give up.

Mary: We can't give up.

John: Can't we?

Mary: We're not going to give up.

John: He said someone is going to stop us.

Mary: Who's going to stop us?

John: I don't know. Someone.

Mary: We're going to see Miss Haverel, we're going to find the pendant, and we're going to catch the thief. (*noise of motorcar*) Here is Orchard Street, isn't it?

John: Ahem, that's right. Orchard Street.

Mary: And this is the house.

John: No! This isn't Miss Haverel's house. Miss Haverel's wealthy. Her brother gave the pendant to the museum. Ugh! This house is old.

The Missing Jewel

Mary: Old and it's dirty. But this is the number. (*mysterious music*)

John: The windows are broken.

Mary: Yes, the windows are broken. The fence is broken. And the gate is broken. But this is Miss Haverel's house. This is the number. Let's knock.

John: All right. (*he knocks*) There's no reply.

Mary: Knock again.

John: The house is empty.

Mary: Knock again.

John: (*he knocks again*) The doors are locked; the windows are broken... this house is empty.

Mary: Forset gave this number to us.

John: He tricked us.

Mary: Did he?

John: Yes, he tricked us. This house is falling down. It's empty.

Mary: Knock again. No, look. Someone is at that window, upstairs.

John: What?

Old woman: Thieves! Thieves! (*noise of a bottle breaking*)

Mary: She threw a bottle at us!

John: A bottle?

Old woman: Thieves!

Mary: Look out!

John: She threw another bottle. Run, Mary, run!

Old woman: Thieves!

(*theme music*)

Lesson 25

Tom: John Blake was accused of stealing a pendant from a museum. He and his friend, Mary Green, wanted to find the pendant and its thief. Anthony Forset, a collector of old things informed them, that the owner of the pendant was a doctor Haverel. He was now dead. John and Mary decided to visit his sister, Emily Haverel. When they got to the house, they found that it was old, broken-down, and dirty. They knocked at the door, but no one answered. They saw an old woman at the window upstairs. She started to shout at them. She called them thieves, and she started to throw bottles at them.

(Fanfare)

Woman1: Look how clever the jugglers are with their hands! They're throwing seven bottles at the same time. Fantastic!

Woman2: What an idea to juggle with bottles? I use bottles to keep wine and fruit juice in.

Woman1: Well, I must admit, he didn't break a single bottle.

Woman3: Here comes the clown.

Clown: Hello, Mr. Lane. Throw me a bottle, please.

Mr. Lane: You'll break it, Jimmy.

Clown: Me? I won't.

Mr. Lane: All right then. Here goes. Catch!

Clown: You see, Mr. Lane? Throw me another one. And all the rest.

Mr. Lane: Here you are, Jimmy. *(noise of bottles breaking)*

Clown *(weeping)*: All the bottles are broken.

Mr. Lane: All right, Jimmy, don't cry. You have to practice before you try again.

Clown: How nice and sympathetic you are, Mr. Lane! You must teach me.

Mr. Lane: But first sweep up the broken glass, please.

(Fanfare)

Tom: Well, the situation at Miss Haverel's house wasn't so funny. When Miss Haverel started

to throw bottles at John and Mary, they were frightened. "Run Mary, run! Get back, Mary! Get back!" John shouted.

John: She threw another bottle. Get back, Mary, get back! Quick! Over here! Get down!

Mary: Where is she now?

John: In the house. The window's closed.

Mary: She is eccentric.

John: She's mad.

Mary: She is old. Old people are sometime eccentric.

John: She's mad.

Mary: I hope she isn't mad. We've come to see her.

John: We've come to see Miss Haverel. But is *that* Miss Haverel?

Mary: This is her house. It's the right number.

Old lady: Are you looking for someone, dear?

Mary: We're looking for Miss Haverel.

Old lady: Miss Haverel, dear?

John: Is that Miss Haverel, up there at the window?

Old lady: Yes, dear. That's Miss Haverel. That's the lady you are looking for, if you are looking for Miss Haverel.

Mary: She threw a bottle at us.

John: She threw two bottles.

Old lady: Yes, dear. She throws bottles. She throws bottles at everybody. She keeps people away with her bottles. She never hits anybody, though.

Tom: John wasn't sure that the woman throwing bottles at them was Miss Haverel. "We've come to see Miss Haverel, but is *that* Miss Haverel?" he asked. Then a woman in the street stopped and spoke to them. "That's Miss Haverel," she said. She throws bottles at everybody. She keeps people away with her bottles.

Woman: What's that noise?

Man: That's how I keep the birds away. Otherwise, they'll eat all the fruit in the garden.

Woman: Why did you shoot?

Man: To keep the wolves away.

Otherwise, they'll eat all my sheep.

Tom: Miss Haverel kept people away with her bottles. She threw bottles at everybody, but she never hit anybody. "She's harmless," the woman said. She shouts and breaks bottles, but that's all. She's harmless, she never hits people with her bottles. Afterwards, she sweeps up the broken glass. "She's eccentric," Mary said. "She has funny ways," the woman replied.

Cathy: Funny ways?

Tom: Yes. Listen.

Woman: Goodness, John. Why are you standing on your head?

Man: Shhh! Don't disturb me, when I'm playing the violin.

Woman: But why are you playing it standing on your head?

Man: You can't understand. It gives me inspiration.

Woman: You sure have funny way, don't you?

Tom: The woman in the street was telling them about Miss Haverel. She said: "She has funny ways, dear. We all have funny ways sometimes."

John: She's mad.

Old lady: She's harmless.

John: She's harmless, is she?

Old lady: She never hits anybody with her bottles.

Mary: Haven't you complained?

Old lady: Complained, dear? No, I haven't complained.

John: Why not?

Old lady: She sweeps up afterwards. She sweeps up all the broken glass.

Mary: She's eccentric.

Old lady: She has funny ways, dear. We all have funny ways sometimes.

John: We don't all throw bottles.

Mary: She called us thieves.

Old lady: Yes, dear. She thinks you are thieves.

Mary: We're not thieves.

Old lady: She thinks everybody is a thief, dear. She thinks everybody wants to steal her money.

John: We don't want to steal her money.

Old lady: Of course you don't, she hasn't got any money.

John: She had a lot of money once, didn't she?

Old lady: Oh, yes, dear, she had a lot of money once.

Tom: The woman explained that Miss Haverel thought they were thieves. That was why she threw bottles at them. She thought that they wanted to steal her money. Then the woman said, "She hasn't got any money. But she had a lot of money once. She had a big house and servants," that is, people who did all the work in the house for her. People who cooked, cleaned the rooms, did the gardening and drove her car. But later, Miss Haverel's brother lost all the money. He was a gambler: he played cards and roulette for great sums of money. He gambled all the money away.

Old lady: She had a lot of money once. She had a big house. And servants. She had lovely things. Lovely jewellery, lovely clothes, lovely pictures on the walls. Oh, she had money. Then she lost it.

John: She lost it?

Old lady: Her brother lost it.

Mary: Her brother was a doctor, wasn't he?

Old lady: Was it, dear? Her brother was a gambler.

Mary: Oh, a gambler?

Old lady: And he lost all the money. So, she sold the big house, and the cars, and the pictures, and the jewellery. She sold everything. Now she thinks everybody wants to steal from her. Poor dear!

John: And Forset told us to come here.

Old lady: Who's Forset?

John: Forset's a crook.

Old lady: Oh, I don't know him.

Mary: He knows Miss Haverel.

John: And Miss Haverel knows about the pendant.

Old lady: The pendant, dear?

Mary: We must talk to her. John, knock on the door again.

John: If I knock on the door, she'll throw a bottle at me.

Old lady: She never hits anybody, dear.

Mary: Please, John, knock on the door.

Tom: Doctor Haverel gambled the family fortune away. His sister had to sell everything she had. "Forset told us to come here," said John. But the woman had never heard of Forset. "Who's Forset," she asked. "Forset's a crook," said John. A crook, that is, a criminal. The woman didn't know anything about Forset, or about the pendant. But John and Mary wanted to talk to Miss Haverel.

Cathy: Did John knock on the door again?

Tom: Of course he did.

Cathy: Well, I'd've been afraid. Did Miss Haverel hit him with a bottle?

Tom: Cathy, you've just heard that she never hit anybody with her bottles.

Cathy: Why, wasn't she clever enough at throwing bottles?

Tom: Oh, Cathy! She was too clever. She didn't want to hurt anybody. She only wanted to frighten people away. By the way, I want to explain something for the listeners.

Cathy: Won't it take too long?

Tom: No, we have enough time.

Cathy: Oh, I see. "Too" and "enough".

Tom: That's right.

Man: You're too late. You missed the bus.

Woman: Oh, dear. I never start early enough.

Woman: Go on. He's waiting for you.

Bride: I won't. I am not going to marry him.

Woman: What? Are you completely mad? What's the matter with him?

Bride: He's not handsome enough. He's too ugly.

Woman: You must be out of your mind. Didn't you notice it before?

Tom: Come on, Cathy, let's practice this. "Is he clever enough?"

Cathy: "No, he is too stupid."

Tom: "Is she early enough?"

Cathy: "No, she's too late."

Tom: "Is it warm enough?"

Cathy: "No, it's too cold."

Tom: "Are they old enough?"

Cathy: "No, they're too young."

So, "too" has a negative meaning and "enough" has a positive meaning. That's right?

Tom: Yes. And "too" comes before the adjective, "enough" comes after.

Cathy: Then what about the sentence "We have enough time."

Tom: The word "time" is a noun, not an adjective. "Enough" comes after the adjective, but before the noun. Try it! "I'm rich enough."

Cathy: "I have enough money."

Tom: "We're free enough."

Cathy: "We have enough freedom."

Tom: "You're early enough."

Cathy: "You have enough time."

Tom: "He's patient enough."

Cathy: "He has enough patience." Is that all?

Tom: Yes, that's all.

Cathy: All's well that ends well.

Tom: Who told you that it's ended? Now you must

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: I think she is eccentric.

B: I hope she isn't too eccentric.

Listen, speak, listen.

A: I think she is eccentric.

[Your response]

B: I hope she isn't too eccentric.

A: I think he is dangerous.

[Your response]

B: I hope he isn't too dangerous.

A: I think she is clever.

[Your response]

B: I hope she isn't too clever.

A: I think they're wealthy.

[Your response]

B: I hope they aren't too wealthy.

A: I think he's angry.

[Your response]

B: I hope he isn't too angry.

Exercise 2

Listen to the example:

A: She threw bottles at us.

B: She throws bottles at everybody.

Listen, speak, listen

A: She threw bottles at us.

[Your response]

B: She throws bottles at everybody.

A: He was afraid of me.

[Your response]

B: He is afraid of everybody.

A: She shouted at me.

[Your response]

B: She shouts at everybody.

A: He sent letters to me.

[Your response]

B: He sends letters to everybody.

Exercise 3

Listen to the example:

A: She hit me.

B: That's surprising! She never hits anybody.

Listen, speak, listen.

A: She hit me.

[Your response]

B: That's surprising! She never hits anybody.

A: They invited me.

[Your response]

B: That's surprising! They never invite anybody.

A: She spoke to me.

[Your response]

B: That's surprising! She never speaks to anybody.

A: He helped me.

[Your response]

B: That's surprising! He never helps anybody.

Tom: And here is our story once again. John and Mary went to see Miss Haverel. They

were outside her house, when she started to throw bottles at them.

John: She threw another bottle. Get back, Mary, get back! Quick! Over here! Get down!

Mary: Where is she now?

John: In the house. The window's closed.

Mary: She is eccentric.

John: She's mad.

Mary: She is old. Old people are sometime eccentric.

John: She's mad.

Mary: I hope she isn't mad. We've come to see her.

John: We've come to see Miss Haverel. But is *that* Miss Haverel?

Mary: This is her house. It's the right number.

Old lady: Are you looking for someone, dear?

Mary: We're looking for Miss Haverel.

Old lady: Miss Haverel, dear?

John: Is that Miss Haverel, up there at the window?

Old lady: Yes, dear. That's Miss Haverel. That's the lady you are looking for, if you are looking for Miss Haverel.

Mary: She threw a bottle at us.

John: She threw two bottles.

Old lady: Yes, dear. She throws bottles. She throws bottles at everybody. She keeps people away with her bottles. She never hits anybody, though.

John: She's mad.

Old lady: She's harmless.

John: She's harmless, is she?

Old lady: She never hits anybody with her bottles.

Mary: Haven't you complained?

Old lady: Complained, dear? No, I haven't complained.

John: Why not?

Old lady: She sweeps up afterwards. She sweeps up all the broken glass.

Mary: She's eccentric.

Old lady: She has funny ways, dear. We all have funny ways sometimes.

John: We don't all throw bottles.

Mary: She called us thieves.

Old lady: Yes, dear. She thinks you are thieves.

Mary: We're not thieves.

Old lady: She thinks everybody is a thief, dear. She thinks everybody wants to steal her money.

John: We don't want to steal her money.

Old lady: Of course you don't, she hasn't got any money.

John: She had a lot of money once, didn't she?

Old lady: Oh, yes, dear, she had a lot of money once. She had a big house. And servants. She had lovely things. Lovely jewellery, lovely clothes, lovely pictures on the walls. Oh, she had money. Then she lost it.

John: She lost it?

Old lady: Her brother lost it.

Mary: Her brother was a doctor, wasn't he?

Old lady: Was it, dear? Her brother was a gambler.

Mary: Oh, a gambler?

Old lady: And he lost all the money. So, she sold the big house, and the cars, and the pictures, and the jewellery. She sold everything. Now she thinks everybody wants to steal from her. Poor dear!

John: And Forset told us to come here.

Old lady: Who's Forset?

John: Forset's a crook.

Old lady: Oh, I don't know him.

Mary: He knows Miss Haverel.

John: And Miss Haverel knows about the pendant.

Old lady: The pendant, dear?

Mary: We must talk to her. John, knock on the door again.

John: If I knock on the door, she'll throw a bottle at me.

Old lady: She never hits anybody, dear.

Mary: Please, John, knock on the door.

Lesson 31

Tom: John Blake and his friend, Mary Green, were trying to find out more about a pendant. The pendant had been stolen from a museum. They went to the house of Miss Haverel. Her brother had once owned the pendant. While they were talking to her, a bookseller called Mr. Egg came to the house. He called Miss Haverel rude names. He said, "Shut up, you old parrot!", but was very friendly to John. Miss Haverel told John that she knew Scarface, the man from the museum. Egg got very angry. He reminded her who he was: "I am Mr. Egg, my dear". He was Miss Haverel's landlord, that is, he owned the house, and Miss Haverel paid him rent. Rent is a certain sum of money for living in someone's house. She paid him rent. Or rather, as Mr. Egg put it, she owed him rent. She ought to have paid, but she had no money.

Mrs. Randell: Good evening, Mr. White.

Mr. White: Good evening, Mrs. Randell. What can I do for you?

Parrot: Oh, Mrs. Randell, oh, Mrs. Randell...

Mrs. Randell: Oh, what a lovely parrot you've got.

Parrot: What a lovely parrot, what a lovely parrot...

Mrs. Randell: And what a good talker it is.

Mr. White: Oh, yes. What can I do for you, Mrs. Randell?

Parrot: What can I do, Mrs. Randell? What can I do, Mrs. Randell?

Mrs. Randell: Isn't it a lovely little birdie? You owe me rent, Mr. White. Last month you didn't pay.

Mr. White: I know, Mrs. Randell.

Mrs. Randell: You owe me rent, and you must pay it at once.

Mr. White: I am very sorry, Mrs. Randell, but I can't pay it at the moment.

Parrot: I'm sorry, I'm sorry, Mrs. Randell.

Mrs. Randell: I can't wait, Mr. White. Either you pay me the sum you owe me...

Parrot: Shh, shut up, you old parrot, we'll pay at Christmas.

Mrs. Randell: Oh!

Tom: Mr. Egg said Miss Haverel owed him rent. Suddenly, Mary asked, "Miss Haverel, who is the man with the scar? What is his name?" but she didn't get an answer.

Mr. Egg: Nobody phoned me.

John: Phoned you, Mr. Egg? I didn't say "phoned you." I said "told you".

Mary: Did someone phone you, Mr. Egg?

Mr. Egg: Phoned me?

John: Who told you I was here? Who told you?

Mary: The man with the scar told you, didn't he?

Mr. Egg: The man with the scar?

John: He phoned me last night. He phoned you, too.

Mr. Egg: Nobody phoned me last night.

Mary: Then he phoned you this morning?

Mr. Egg: I don't know a man with a scar.

Miss Haverel: I know a man with a scar.

John: You do?

Miss Haverel: He has a scar down his face, from here to here. He's Forset's nephew.

John: Who is he?

Miss Haverel: I told you. He's Forset's nephew.

Mary: But what is his name?

Miss Haverel: His name?

Mr. Egg: Shut up, you old parrot.

Miss Haverel: You called me a parrot?

Mr. Egg: Because you talk too much. Shut up. If you don't shut up, you'll be sorry. You remember who I am, don't you?

Mary: Who are you?

Mr. Egg: I'm Mr. Egg, my dear.

Miss Haverel: He's my landlord.

John: Your landlord?

Miss Haverel: He owns the house. I pay him rent.

Mr. Egg: You owe me rent.

Miss Haverel: Very well, I owe you rent.

Mr. Egg: You owe a lot of rent, oh dear.

John: Miss Haverel, who is the man with the scar? What is his name?

Miss Haverel: Ha-ha, I talk too much.

Mr. Egg: I'll tell you.

John: Will you?

Mr. Egg: I'll tell you tonight. Seven o'clock. At my shop.

Tom: Mary asked, "Who is the man with the scar?" Mr. Egg promised to tell them at his shop that evening. When John and Mary left Miss Haverel's house, they met the detective again. He knew that John and Mr. Egg were at Miss Haverel's house at the same time. "That's a coincidence," he said, "isn't it?"

Woman: Rachel, you were absent yesterday.

Child1: Yes, I was, Miss.

Woman: Julius, you were absent, too.

Child2: Yes, I was, Miss.

Woman: You were both ill, I suppose.

Child2: Of course we were.

Woman: Of course you were. On the same day by chance. What a coincidence!

Child1: Don't you believe in coincidences, Miss?

Woman: No, I don't believe in coincidences at all.

Child2: What *do* you believe in, Miss?

Woman: I believe my eyes, my dears. But I could hardly believe my eyes, when I saw you both at the cinema yesterday.

Cathy: Well, seeing is believing, as the saying goes. But now I really don't know what to believe. Was it a coincidence that John and Mr. Egg were at Miss Haverel's house at the same time or not? Perhaps it was.

Tom: Don't you believe it!

Mary: John, there's the detective again.

John: Oh, dear.

Detective: So, you went to Miss Haverel after all.

John: Yes, we went to Miss Haverel.

Detective: (*sneezing*) Was Mr. Egg there, too?

Mary: You know Mr. Egg was there.

Detective: That's a coincidence, isn't it?

John: Yes, it's a coincidence.

Detective: Do you believe in coincidences?

John: Of course, I believe in coincidences.

Detective: I don't. I never believe in coincidences. I believe in arithmetic.

Mary: Arithmetic?

Detective: Two and two make four. That's arithmetic. (*sneezing*) Now, just take my advice. Go home. Good morning to you.

John: That man thinks I'm the thief. He thinks I stole the pendant. He followed us.

Mary: You're not a thief. Let's go to Egg's bookshop.

John: But Egg's gone to Miss Haverel.

Mary: Of course, Egg's gone to Miss Haverel.

John: Then why go to Egg's bookshop now?

Mary: Because Egg isn't there. Come on.

Tom: In the street, John and Mary met the detective again. He knew Mr. Egg had been in Miss Haverel's house, too, but he didn't believe it was a coincidence. He said, "I believe in arithmetic: two and two make four." He told John and Mary to go home. "Now, just take my advice. Go home," he said.

Cathy: Oh, the detective always gives advice. He has a lot of good advice.

Tom: Yes. And he particularly likes this piece of advice, "Go home". But John and Mary never take this piece of advice. They never go home when they're told.

Cathy: "A piece of advice." Well?

Man1: Put your money on Isabella.

Man2: Isabella? Are you mad? She's the worst horse I've ever seen.

Man1: Never mind, take my advice.

Man2: Well, win Isabella.

Announcer: Next race, two-mile stakes.
(*horses galloping*)

Man2: Isabella, come on! Come on,
now, come on. Phew! She came in
first.

Man3: Hey, chap.

Man2: That was the most marvellous
piece of advice I've ever had. And
what shall I do now?

Man1: Give us a little money.

Man2: Can't you give me better advice?

Ad1: Drink a pint of milk a day.

Ad2: Have a Coke. Delicious Coca Cola
refreshes you the best.

Ad3: Smoke Corvina, the world's best
cigarette.

Ad4: Bear is best. Try it. You'll like it.

Man: I love such sound advice. Turn
the radio off, or I'll break it to pieces.

Tom: Well, John and Mary met the detective in
the street. He just gave them some good
advice. "Go home," he said. Of course, John
and Mary didn't take this advice. Instead of
going home, they went to Mr. Egg's
bookshop.

(*doorbell ringing*)

John: But where is everybody?
(*mysterious music*) This is Egg's
bookshop, isn't it?

Mary: Egg's gone to Miss Haverel.

John: His assistant hasn't gone to Miss
Haverel. Where is his assistant?

Mary: Perhaps... perhaps he's behind
that door.

John: Which door?

Mary: The door under that picture.
What is behind it?

John: I don't know.

Tom: John and Mary couldn't find Mr. Egg's
assistant. Mary said, "Perhaps, he's behind
that door. The door under that picture."
Well, there'll be more of the story later, but
now exercise your English, will you?

Cathy: Exercise my English, shall I?

Tom: And you, listeners, you'll exercise your
English, will you? So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Let's go to Egg's bookshop.

B: Why go to Egg's bookshop now?

Listen, speak, listen.

A: Let's go to Egg's bookshop.

[Your response]

B: Why go to Egg's bookshop now?

A: Let's phone information.

[Your response]

B: Why phone information now?

A: Let's pay the rent.

[Your response]

B: Why pay the rent now?

A: Let's talk to the landlord.

[Your response]

B: Why talk to the landlord now?

Exercise 2

Listen to the example:

A: He should come at seven.

B: Tell him to come at seven.

Listen, speak, listen.

A: He should come at seven.

[Your response]

B: Tell him to come at seven.

A: She shouldn't go home.

[Your response]

B: Tell her not to go home.

A: They should phone information.

[Your response]

B: Tell them to phone information.

A: She shouldn't believe everything.

[Your response]

B: Tell her not to believe everything.

A: They shouldn't believe in coincidences.

[Your response]

B: Tell them not to believe in coincidences.

Exercise 3

The Missing Jewel

Listen to the example:

A: They said that phoned you.

B: Nobody phoned me.

Listen, speak, listen.

A: They said that phoned you.

[Your response]

B: Nobody phoned me.

A: They said that spoken about me.

[Your response]

B: Nobody spoke about you.

A: They said that paid the rent.

[Your response]

B: Nobody paid the rent.

A: They said he'd gone to the bookshop.

[Your response]

B: Nobody went to the bookshop.

Tom: And now, here is our story once again.

John, Mary and Mr. Egg were in Miss Haverel's house.

Mr. Egg: Nobody phoned me.

John: Phoned you, Mr. Egg? I didn't say "phoned you." I said "told you".

Mary: Did someone phone you, Mr. Egg?

Mr. Egg: Phoned me?

John: Who told you I was here? Who told you?

Mary: The man with the scar told you, didn't he?

Mr. Egg: The man with the scar?

John: He phoned me last night. He phoned you, too.

Mr. Egg: Nobody phoned me last night.

Mary: Then he phoned you this morning?

Mr. Egg: I don't know a man with a scar.

Miss Haverel: I know a man with a scar.

John: You do?

Miss Haverel: He has a scar down his face, from here to here. He's Forset's nephew.

John: Who is he?

Miss Haverel: I told you. He's Forset's nephew.

Mary: But what is his name?

Miss Haverel: His name?

Mr. Egg: Shut up, you old parrot.

Miss Haverel: You called me a parrot?

Mr. Egg: Because you talk too much. Shut up. If you don't shut up, you'll be sorry. You remember who I am, don't you?

Mary: Who are you?

Mr. Egg: I'm Mr. Egg, my dear.

Miss Haverel: He's my landlord.

John: Your landlord?

Miss Haverel: He owns the house. I pay him rent.

Mr. Egg: You owe me rent.

Miss Haverel: Very well, I owe you rent.

Mr. Egg: You owe a lot of rent, oh dear.

John: Miss Haverel, who is the man with the scar? What is his name?

Miss Haverel: Ha-ha, I talk too much.

Mr. Egg: I'll tell you.

John: Will you?

Mr. Egg: I'll tell you tonight. Seven o'clock. At my shop.

Mary: John, there's the detective again.

John: Oh, dear.

Detective: So, you went to Miss Haverel after all.

John: Yes, we went to Miss Haverel.

Detective: (*sneezing*) Was Mr. Egg there, too?

Mary: You know Mr. Egg was there.

Detective: That's a coincidence, isn't it?

John: Yes, it's a coincidence.

Detective: Do you believe in coincidences?

John: Of course, I believe in coincidences.

Detective: I don't. I never believe in coincidences. I believe in arithmetic.

Mary: Arithmetic?

Detective: Two and two make four.

That's arithmetic. (*sneezing*) Now, just take my advice. Go home. Good morning to you.

The Missing Jewel

John: That man thinks I'm the thief. He thinks I stole the pendant. He followed us.

Mary: You're not a thief. Let's go to Egg's bookshop.

John: But Egg's gone to Miss Haverel.

Mary: Of course, Egg's gone to Miss Haverel.

John: Then why go to Egg's bookshop now?

Mary: Because Egg isn't there. Come on.

(doorbell ringing)

John: But where is everybody?
(mysterious music) This is Egg's bookshop, isn't it?

Mary: Egg's gone to Miss Haverel.

John: His assistant hasn't gone to Miss Haverel. Where is his assistant?

Mary: Perhaps... perhaps he's behind that door.

John: Which door?

Mary: The door under that picture.
What is behind it?

John: I don't know.

Mary: Look!

Man: What do you want?

(theme music)

Lesson 32

Tom: John Blake and his friend, Mary Green, were trying to find out more about a pendant. The pendant had been stolen from a museum. First, they visited Mr. Forset, a collector of old things. Then they went to see Miss Haverel. Her brother had once owned the pendant. Finally, they went to the shop of the bookseller, Mr. Egg. At first, they couldn't see anyone in the shop. Then Mr. Egg's assistant appeared from behind a door. "What sort of book do you want, sir?" he asked.

Woman1: Good afternoon, Madam.

Woman2: Good afternoon. Oh, have you any birds?

Woman1: Oh, we have a lot of birds, madam. We sell birds. This is a bird shop.

Woman2: Well, yes, of course.

Woman1: What sort of bird do you want?

Woman2: What sort of birds have you got?

Woman1: We have all sorts of birds. Oh, yes, we have birds of all sorts.

Woman2: Then I'd like a green parrot with red stripes and yellow spots.

Woman1: A green parrot with red stripes and yellow spots? I'm afraid we've got nothing of that sort.

Woman2: You said you had all sorts of birds. This *is* a bird shop, isn't it?

Woman1: Yes, it is, but—

Woman2: That is the kind of bird I want. I'll complain to the manager.

Woman1: I *am* the manager, Madam.

Woman2: Well, I *am* complaining.

Tom: So, John and Mary went to Mr. Egg's bookshop. At first, they couldn't see anyone. Then Mr. Egg's assistant appeared from behind a door.

Assistant: What do you want?

John: Oh—have you any books?

Assistant: We have a lot of books, sir. We sell books. This is a bookshop.

John: Yes, of course. I've been looking at your books.

Assistant: Have you been waiting long, sir?

John: No, we haven't been waiting here long.

Assistant: What sort of book do you want, sir?

John: Have you any books about museums?

Assistant: About museums, sir?

Mary: Or jewellery. Have you any books about jewellery?

Assistant: How to make it?

John: How to steal it.

Assistant: Steal it?

Mary: He means how to value it.

John: Yes, I mean how to value it. Have you any books on how to value old jewellery?

Assistant: How to value old jewellery? Hm, I'm not sure.

Tom: The assistant in Mr. Egg's bookshop asked what sort of book John and Mary wanted. Mary asked, "Have you any books about jewellery?"

Man1: Good afternoon. Have you any books about animals?

Assistant: You mean on how to keep animals? I'll have a look.

Woman: Have you any books about furniture?

Assistant: You mean on how to make furniture? I'll have a look.

Man2: Have you any books about basketball?

Assistant: You mean on how to play it? I'll have a look.

Tom: Have you any books about missing jewels?

Assistant: You mean on how to find them? No, I'm afraid we haven't.

Tom: Then listen to the next episode of "*The Missing Jewel*".

Cathy: Tom, do you mean that this is the end of the lesson already?

Tom: Of course not.

Cathy: Do you mean we still haven't finished with "mean"?

Tom: Yes, that's exactly what I mean. Listen.

Man: And do you know what you are?
You are a silly old lemon.

Mother-in-law: Oh!

Woman: Don't be hurt, mummy. He doesn't mean it.

Man: I mean every word of it.

Woman: No, mummy, he doesn't mean it. What he really means is that you are the nicest mother-in-law in the world. (*whispering*) You were very rude to mummy, you must apologise.

Man: No, I won't.

Woman: You do you mean you won't apologise?

Man: Yes, I do. When I say "no", I mean "no".

Man: Good afternoon, Mabel, dear.

Mother-in-law: Hm, Jack! Are you here? What does this mean?

Man: Well, I've just come to see you.

Mother-in-law: What nice flowers you're holding.

Man: I meant these flowers for you. I'm sorry I was so rude. I'm sorry I was so rude.

Woman: Well, did you apologise?

Man: Me? Never. I told you when I say "no", I mean "no".

Tom: Hey, Cathy! Cathy!

Cathy: Do you mean me?

Tom: Who else could I mean? There aren't any other Cathys here, are they?

Cathy: All right, all right. Only, don't be rude!

Tom: Am I being rude?

Cathy: Oh, no, you're being nice, kind, polite, the most wonderful—

Tom: Oh, sorry, I didn't mean to be rude to you.

Cathy: Not at all.

Tom: Cathy, I think we ought to stop our explanation of—

Cathy: Do you mean it's high time we went on with our story?

Tom: That's exactly what I mean.

Cathy: Good.

Tom: Well, the assistant asked, what sort of book John and Mary wanted.

Cathy: That's the third time...

Tom: What do you mean by that?

Cathy: Don't you know?

Tom: I have no idea.

Cathy: I mean that's the third time you've said that sentence.

Tom: Hah, terrible! But you are right. I promise I won't say it again. Well, the assistant asked—

Cathy: So, your promises don't mean anything.

Tom: I mean the assistant didn't ask anything, Mary asked, "What is behind that door?"

Cathy: Ho-ho, that was a smart answer. And what *was* behind the door?

Tom: The stairs to Mr. Egg's private rooms. Suddenly the door opened, and in came a man. He started to talk to the assistant. "Herbert, are you sure?" he began. Then he noticed there were customers in the shop.

Cathy: Customers, that means people who want to buy something, doesn't it?

Tom: That's right.

Cathy: And who *was* the man? Mr. Egg?

Tom: Oh, no. Listen.

Mary: What's behind that door?

Assistant: Which door?

Mary: The door over there. What's behind it?

Assistant: There's nothing behind it.

Mary: But you came through that door.

Assistant: The stairs are behind that door.

John: The stairs?

Assistant: The stairs to Mr. Egg's rooms.

John: Oh, Mr. Egg lives here, does he?

Assistant: You are asking for a book, sir?

John: Mr. Egg's rooms are upstairs and that door leads to them.

Mary: They're Mr. Egg's private rooms, are they?

Assistant: Yes, they're Mr. Egg's private rooms.

Forset: Herbert, are you sure that—
(*mysterious music*) oh, you have customers.

Assistant: Yes, customers, Mr. Forset.

John: Good morning, Mr. Forset.

Forset: What are *you* doing here?

Mary: We—we've been asking about a book. A book about old jewellery.

Forset: Oh, you've been buying books.

John: What are you doing?

Forset: I've been talking about books.

Mary: Upstairs?

Forset: Yes, upstairs. I've been visiting Mr. Egg.

John: Are you sure?

Forset: Of course. Egg is a friend of mine.

John: Ho-ho, I'm sure he's a friend of yours. He's a friend of your nephew, too. But he isn't upstairs.

Forset: You think he's not here?

John: I know he's not here.

Forset: Perhaps you think I'm not telling the truth?

Tom: Mr. Forset was a collector of old things. John and Mary had already been to see him to ask about the pendant.

Cathy: Didn't they ask for the pendant?

Tom: Of course not. They asked him about it.

Woman1: But what is the pendant like? Tell me something about it at least. Is it big? Is it small? Has it got precious stones in it? Is it heavy? Is it beautiful? Is it old? Is it valuable?

Woman2: Hello, Caroline, what are you doing here?

Woman1: I've been asking about the pendant.

Man: What can I do for you, Madam?

Woman: I'd like a pendant, please.

Man: What sort of pendant, Madam?

Woman: A gold one with precious stones in it, please.

Woman2: Hello, Caroline. What are you buying?

Woman: I've been asking for a pendant. I want to buy something beautiful for Margaret's wedding.

Tom: Mary and John didn't ask Mr. Forset for the pendant. They couldn't have asked him for it. The pendant was stolen. They asked him about it. Mr. Forset had a nephew with a scar on his face. John saw a man with a scar in the museum, when the pendant was stolen.

When Mr. Forset said, "Egg is a friend of mine," John replied, "He is a friend of your nephew, too. But he isn't upstairs." Forset seemed to be upset. "Perhaps you think I'm not telling the truth," or in other words, what he was saying wasn't true, or he was lying. If you don't tell the truth, you lie. If you lie, you're a liar. John knew that Forset wasn't telling the truth.

Forset: Of course. Egg is a friend of mine.

John: Ho-ho, I'm sure he's a friend of yours. He's a friend of your nephew, too. But he isn't upstairs.

Forset: You think he's not here?

John: I know he's not here.

Forset: Perhaps you think I'm not telling the truth?

Mary: Mr. Egg has gone to see Miss Haverel.

Forset: Nonsense.

John: It's true. Mr. Egg is at Miss Haverel's.

Forset: Are you saying I'm a liar?

Mary: Oh, no, but we just left Mr. Egg at Miss Haverel's.

Forset: Then you *are* saying I'm a liar. Herbert!

Assistant: Yes, Mr. Forset.

Forset: Didn't I come to see Mr. Egg?

Assistant: Yes, Mr. Forset.

John: Perhaps you came to see him, but you didn't see him.

Forset: Herbert! Haven't I been visiting Mr. Egg? Haven't I been talking to him? Haven't I? Herbert! Haven't I been talking to Mr. Egg?

Assistant: Yes, Mr. Forset.

John: Then we'll go upstairs, too. We'll talk to Mr. Egg.

Assistant: No, sir.

Mary: Why not?

Assistant: Because I said no. You can't go upstairs.

Mary: Then we'll leave a message for Mr. Egg.

Assistant: Very well.

Tom: Well, there'll be more of the story later on. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: What sort of book do you want, Madam?

B: (old jewellery)

C: Have you any books about old jewellery?

Listen, speak, listen.

A: What sort of book do you want, Madam?

B: (old jewellery)

[Your response]

C: Have you any books about old jewellery?

B: (museums)

[Your response]

C: Have you any books about museums?

B: (ancient monuments)

[Your response]

C: Have you any books about ancient monuments?

B: (modern architecture)

[Your response]

C: Have you any books about modern architecture?

B: (English grammar)

[Your response]

C: Have you any books about English grammar?

Exercise 2

Listen to the example:

A: I have lots of books about jewellery.

B: You mean you're interested in jewellery?

Listen, speak, listen.

A: I have lots of books about jewellery.

[Your response]

B: You mean you're interested in jewellery?

A: I have lots of books about museums.

[Your response]

B: You mean you're interested in museums?

A: I have lots of books about ancient monuments.

[Your response]

B: You mean you're interested in ancient monuments?

A: I have lots of books about fishing.

[Your response]

B: You mean you're interested in fishing?

A: I have lots of books about modern architecture.

[Your response]

B: You mean you're interested in modern architecture?

A: I have lots of books about English grammar.

[Your response]

B: You mean you're interested in English grammar?

Exercise 3

Listen to the example:

A: What's behind the door?

B: Which door?

A: The door over there. What's behind it?

Listen, speak, listen.

A: What's behind the door?

B: Which door?

[Your response]

A: The door over there. What's behind it?

A: What's under that car?

B: Which car?

[Your response]

A: The car over there. What's under it?

A: What's beneath the curtain?

B: Which curtain?

[Your response]

A: The curtain over there. What's beneath it?

A: What's on that chair?

B: Which chair?

[Your response]

A: The chair over there. What's on it?

Tom: And now, let's go back to our story. John and Mary went to Mr. Egg's bookshop. They couldn't see his assistant at first, but suddenly he had appeared from behind a door.

Assistant: What do you want?

John: Oh—have you any books?

Assistant: We have a lot of books, sir. We sell books. This is a bookshop.

John: Yes, of course. I've been looking at your books.
Assistant: Have you been waiting long, sir?
John: No, we haven't been waiting here long.
Assistant: What sort of book do you want, sir?
John: Have you any books about museums?
Assistant: About museums, sir?
Mary: Or jewellery. Have you any books about jewellery?
Assistant: How to make it?
John: How to steal it.
Assistant: Steal it?
Mary: He means how to value it.
John: Yes, I mean how to value it. Have you any books on how to value old jewellery?
Assistant: How to value old jewellery? Hm, I'm not sure.
Mary: What's behind that door?
Assistant: Which door?
Mary: The door over there. What's behind it?
Assistant: There's nothing behind it.
Mary: But you came through that door.
Assistant: The stairs are behind that door.
John: The stairs?
Assistant: The stairs to Mr. Egg's rooms.
John: Oh, Mr. Egg lives here, does he?
Assistant: You are asking for a book, sir?
John: Mr. Egg's rooms are upstairs and that door leads to them.
Mary: They're Mr. Egg's private rooms, are they?
Assistant: Yes, they're Mr. Egg's private rooms.
Forset: Herbert, are you sure that—
(*mysterious music*) oh, you have customers.
Assistant: Yes, customers, Mr. Forset.
John: Good morning, Mr. Forset.
Forset: What are *you* doing here?
Mary: We—we've been asking about a book. A book about old jewellery.
Forset: Oh, you've been buying books.
John: What are you doing?

Forset: I've been talking about books.
Mary: Upstairs?
Forset: Yes, upstairs. I've been visiting Mr. Egg.
John: Are you sure?
Forset: Of course. Egg is a friend of mine.
John: Ho-ho, I'm sure he's a friend of yours. He's a friend of your nephew, too. But he isn't upstairs.
Forset: You think he's not here?
John: I know he's not here.
Forset: Perhaps you think I'm not telling the truth?
Mary: Mr. Egg has gone to see Miss Haverel.
Forset: Nonsense.
John: It's true. Mr. Egg is at Miss Haverel's.
Forset: Are you saying I'm a liar?
Mary: Oh, no, but we just left Mr. Egg at Miss Haverel's.
Forset: Then you *are* saying I'm a liar. Herbert!
Assistant: Yes, Mr. Forset.
Forset: Didn't I come to see Mr. Egg?
Assistant: Yes, Mr. Forset.
John: Perhaps you came to see him, but you didn't see him.
Forset: Herbert! Haven't I been visiting Mr. Egg? Haven't I been talking to him? Haven't I? Herbert! Haven't I been talking to Mr. Egg?
Assistant: Yes, Mr. Forset.
John: Then we'll go upstairs, too. We'll talk to Mr. Egg.
Assistant: No, sir.
Mary: Why not?
Assistant: Because I said no. You can't go upstairs.
Mary: Then we'll leave a message for Mr. Egg.
Assistant: Very well.
Mary: Tell him we were sorry he was out. We'll see him at seven o'clock tonight. Tell him we'll be here at seven.

(*theme music*)

Lesson 33

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to the shop of the bookseller, Mr. Egg. They talked to his assistant. Suddenly Mr. Forset, a collector of old things came in. He said he had been talking to Mr. Egg in his room over the shop. John wanted to go upstairs, but the assistant said no. "Then we'll leave a message for Mr. Egg," Mary said.

Woman: (*telephone ringing*) Can I speak to Mr. Reed?

Man: I'm afraid he's out.

Woman: Can I leave a message?

Man: Of course, Madam.

Woman: Have you got a paper and pencil to take it down?

Man: Yes, Madam.

Woman: And will you give him my message as soon as he arrives?

Man: Of course, Madam, just leave the message with me, and I'll pass it on to him.

Woman: Tell him, please, that I'm expecting a message from *him*.

Tom: By the way, Cathy, what about discussing the verb "to leave"? It's used in so many expressions.

Cathy: A good idea. But I don't know very many of them.

Tom: It doesn't matter. Leave it to me. Just listen.

(*lion roaring*)

Woman: Oh, my God! The lion!

Man: Oh, it's nothing. Somebody has left the cage open.

(*sobbing*)

Woman1: What's the matter?

Woman2: Nothing. Leave me alone, please.

Woman1: But is anything wrong?

Woman2: I had some bad news.

Woman1: Oh, I *am* sorry. Can I help?

Woman2: No, thanks. Just leave me alone. I want to be by myself. So, leave me alone, if you don't mind.

(*train puffing*)

Man: Porter! Put these cases on the Exeter train for me.

Porter: Yes, sir. Have you a reservation?

Man: Yes. Here is the ticket. I'll buy a paper before the train leaves.

Porter: Hurry, sir, it leaves in three minutes.

(*train leaving*)

Man: Porter! Porter!

Porter: My goodness, sir! The train has just left.

Man: And left me behind.

Porter: And your cases have left with it.

Woman1: Hello, Mary. How nice to see you. I haven't seen you for ages.

Woman2: My goodness. I don't think we've met since we left school.

Woman1: Fantastic. Twenty years. Yes, it's just twenty years.

Woman2: How time flies. My son's about to leave school. He's 18. He finishes school in July.

Woman1: Do you mean to say you have a son who is leaving school? I didn't know you were old enough.

Woman2: But darling, we've left school together. We're the same age.

Woman1: Oh, don't be silly.

Cathy: Oh, I think that's enough. Let's leave it at that, shall we?

Tom: Leave it at that? I won't leave it at that. There're lots of other expressions with "leave".

Cathy: Tom, take it or leave it, I'm not going to talk about it any longer.

Tom: What a determined young lady you are. Take it or leave it – hah! But what can I do?

Cathy: Do you know what? Let's return to Mary, who wanted to leave a message for Mr. Egg.

Tom: OK. Listen then.

Mary: Then we'll leave a message for Mr. Egg. Tell him we were sorry he was out. We'll see him at seven

o'clock tonight. Tell him we'll be here at seven.

Assistant: Very well.

Mary: Now, let's go. I need some fresh air. These old books smell so dusty. John, don't you think they smell dusty?

John: Hm, yes, I do.

Mary: Good morning, Mr. Forset. Say goodbye to Mr. Egg for me. I'm so sorry he couldn't see us. Come on, John.

Tom: John and Mary left the shop. They took leave of Mr. Forset, but they couldn't say goodbye to Mr. Egg, as he wasn't there, so Mary asked Mr. Forset to do so instead of her. "Say goodbye to Mr. Egg for me," she said.

Child1: Mickey, why are you sitting all by yourself? Come and play.

Child2: Mummy said I can't go to play until I've drunk my milk.

Child1: Oh, Mickey, drink it up quickly and come.

Child2: But I can't, I simply can't. You know I hate milk. Jill, you're such a nice sister. Drink it for me.

Child1: Drink it for you? Do you want me to drink it instead of you?

Child2: Yes, please drink it for me.

Child1: All right. (*swallowing*) Mum is coming.

Mother: Now, let me see, Mickey. Good little boy. I don't know why you were making such a fuss about drinking your milk.

Tom: John and Mary left Mr. Egg's bookshop. John went home. You remember Mrs. Cave, his landlady, don't you? You met her when Mr. Egg paid a visit to John. Well, Mrs. Cave was waiting for John. She was very angry. She was holding a newspaper. "Where have you been?" she asked. "I've been out, Mrs. Cave," John answered. He meant he had not been at home, he had gone away. He had been out. Then Mrs. Cave said "It says in the paper that you've been in the museum."

Woman: Hello, Charley, darling, what a fantastic dinner, pet. Imagine, Margaret said that—

Man: (*without looking up*) Hello, darling. I'm reading my newspaper.

Woman: (*peering over*) Oh, what does it say in the newspaper?

Man: (*reading gravely*) It says there is heavy fighting in the East.

Woman: (*dismissive*) As usual.

Man: It also says that a plane crashed. A hundred and twenty people died.

Woman: (*shaking head*) You see these planes—

Man: (*interrupting*) There's an article saying that the Prime Minister of—

Woman: (*mock surprise*) You don't say so.

Man: (*turning page*) Oh, well...

(*brightening*) And it says that the most fashionable colours this summer will be navy blue with lemon yellow.

Woman: (*delighted*) Oh, lovely. And what does it say about the length of skirts?

Man: (*smirking*) The mini-skirt is still in fashion.

Woman: (*pleased*) Marvellous. I needn't hide my nice legs under a long skirt.

Man: (*dryly*) As Shakespeare says, "Frailty, thy name is woman."

Tom: Well, Mrs. Cave was waiting for John with a newspaper in her hand.

Mrs. Cave: Ah, there you are! Where have you been?

John: I've been out, Mrs. Cave.

Mrs. Cave: You've been to the museum, haven't you?

John: The museum? No, I haven't been to the museum *today*. I've been to see a friend.

Mrs. Cave: It says in the paper that you've been to the museum.

John: In the paper?

Mrs. Cave: Have you seen the paper?

John: No.

Mrs. Cave: I have. I've just seen it. Look at it.

John: Well...

Mrs. Cave: I've just been looking at it.
It says a jewel has been stolen – a valuable pendant.

John: Well, yes—

Mrs. Cave: It's been stolen from the museum.

John: But that was yesterday. I went to the museum yesterday.

Mrs. Cave: This is today's paper, I've just been reading it. It says you have been questioned by the police.

John: I have been helping the police.

Mrs. Cave: It says you have, oh yes. It says more than that. It says you live here.

John: But I do live here.

Mrs. Cave: Listen to this: "John Blake of 42, Alberts Road..."

Tom: Mrs. Cave said to John: "It says in the paper that you've been to the museum." "But that was yesterday," John answered. "This is today's paper," the landlady replied.

Cathy: Wait a minute, Tom. Today's paper? That's an interesting form. The 's is normally only used with living things, isn't it?

Tom: Oh, yes. But there are always exceptions to the rule with nouns expressing time, distance or measurement, for instance. Let's have a few examples.

Cathy: Well, it says in today's paper.

Tom: Yes, but it's yesterday's news.

Cathy: I need a few minutes' thought.

Tom: And I need a mile's walk.

Cathy: Are you mad? After a week's rain?

Tom: No, Cathy, after a hard day's work.

Cathy: Tom, I give up. I'm tired.

Tom: All right, Cathy. Let's listen to the last part of today's story then.

Cathy: Thank you, Tom. I'm listening.

Tom: Well, Mrs. Cave was terribly upset. The paper had mentioned her house. "I don't like my house mentioned in the paper. It's a decent house." A decent house, one that everybody thinks is nice, quiet and respectable. A house that everybody has a good opinion about.

Mrs. Cave: "John Blake of 42, Alberts Road..." That's my house.

John: Yes, it's this house.

Mrs. Cave: It's my house, Mr. Blake, my house.

John: Yes, Mrs. Cave, it's your house.

Mrs. Cave: Listen: "John Blake of 42, Alberts Road is helping the police with their inquiries."

John: Yes, I am. I was at the museum, and this man came up to me and...

Mrs. Cave: The police, Mr. Blake.

John: The police were called when the pendant was stolen. I am helping them.

Mrs. Cave: Mr. Blake, my house has been mentioned in the paper. The police have been mentioned.

John: Yes. Isn't it exciting?

Mrs. Cave: Exciting? I don't like to see my house mentioned in the paper. It's a decent house, we are decent people.

John: Of course we are.

Mrs. Cave: Decent people aren't mentioned in the paper.

Tom: Mrs. Cave didn't like the fact that her house had been mentioned in the newspaper. "Isn't it exciting?" John said, but Mrs. Cave didn't agree with him. "I don't like to see my house mentioned in the paper. Decent people aren't mentioned with the police," she said.

Cathy: Well, Tom, I know you have a lot more to tell us, but I'm afraid it's time to exercise our English.

Tom: You're right, Cathy. It's really time for a few minutes' exercise. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Have you been to the museum today?

B: No, I haven't, I went to the museum yesterday.

Listen, speak, listen.

A: Have you been to the museum today?

[Your response]

B: No, I haven't, I went to the museum yesterday.

A: Have you been to the bookshop today?

[Your response]

B: No, I haven't, I went to the bookshop yesterday.

A: Have you been to the hospital today?

[Your response]

B: No, I haven't, I went to the hospital yesterday.

A: Have you been to the garage today?

[Your response]

B: No, I haven't, I went to the garage yesterday.

Exercise 2

Listen to the example:

A: A jewel has been stolen from the museum.

B: When did they steal it?

Listen, speak, listen.

A: A jewel has been stolen from the museum.

[Your response]

B: When did they steal it?

A: The thief has been questioned at the police station.

[Your response]

B: When did they question him?

A: Miss Haverel's house has been mentioned in the paper.

[Your response]

B: When did they mention it?

A: A picture has been damaged at the exhibition.

[Your response]

B: When did they damage it?

A: This letter has been written in a hurry.

[Your response]

B: When did they write it?

A: Our proposition has been discussed in detail.

[Your response]

B: When did they discuss it?

A: The work has been done perfectly.

[Your response]

B: When did they do it?

Exercise 3

Listen to the example:

A: I'm sorry I couldn't say goodbye to him.

B: Never mind, I'll say goodbye to him for you.

Listen, speak, listen.

A: I'm sorry I couldn't say goodbye to him.

[Your response]

B: Never mind, I'll say goodbye to him for you.

A: I'm sorry I didn't congratulate him.

[Your response]

B: Never mind, I'll congratulate him for you.

A: I'm sorry I won't be here to help them.

[Your response]

B: Never mind, I'll help them for you.

A: I'm sorry I couldn't say hello to her.

[Your response]

B: Never mind, I'll say hello to her for you.

Tom: And here is today's story once again. John and Mary left Mr. Egg's shop. John went back to the house where he lived. He found his landlady, Mrs. Cave, waiting for him. She was very angry.

Mary: Then we'll leave a message for Mr. Egg. Tell him we were sorry he was out. We'll see him at seven o'clock tonight. Tell him we'll be here at seven.

Assistant: Very well.

Mary: Now, let's go. I need some fresh air. These old books smell so dusty. John, don't you think they smell dusty?

John: Hm, yes, I do.

Mary: Good morning, Mr. Forset. Say goodbye to Mr. Egg for me. I'm so sorry he couldn't see us. Come on, John.

Mrs. Cave: Ah, there you are! Where have you been?

John: I've been out, Mrs. Cave.

Mrs. Cave: You've been to the museum, haven't you?

John: The museum? No, I haven't been to the museum *today*. I've been to see a friend.

Mrs. Cave: It says in the paper that you've been to the museum.

John: In the paper?

Mrs. Cave: Have you seen the paper?

John: No.

Mrs. Cave: I have. I've just seen it.

Look at it.

John: Well...

Mrs. Cave: I've just been looking at it.

It says a jewel has been stolen – a valuable pendant.

John: Well, yes—

Mrs. Cave: It's been stolen from the museum.

John: But that was yesterday. I went to the museum yesterday.

Mrs. Cave: This is today's paper, I've just been reading it. It says you have been questioned by the police.

John: I have been helping the police.

Mrs. Cave: It says you have, oh yes. It says more than that. It says you live here.

John: But I do live here.

Mrs. Cave: Listen to this: "John Blake of 42, Alberts Road..." That's my house.

John: Yes, it's this house.

Mrs. Cave: It's my house, Mr. Blake, my house.

John: Yes, Mrs. Cave, it's your house.

Mrs. Cave: Listen: "John Blake of 42, Alberts Road is helping the police with their inquiries."

John: Yes, I am. I was at the museum, and this man came up to me and...

Mrs. Cave: The police, Mr. Blake.

John: The police were called when the pendant was stolen. I am helping them.

Mrs. Cave: Mr. Blake, my house has been mentioned in the paper. The police have been mentioned.

John: Yes. Isn't it exciting?

Mrs. Cave: Exciting? I don't like to see my house mentioned in the paper. It's a decent house, we are decent people.

John: Of course we are.

Mrs. Cave: Decent people aren't mentioned in the paper. Decent people aren't mentioned with the police.

John: But I'm helping them.

Mrs. Cave: You'll have to find another place.

(theme music)

Lesson 34

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to the shop of the bookseller, Mr. Egg. Mr. Egg had promised to meet them in the shop at seven o'clock, but when they knocked at the door, there was no reply. "Push the door," Mary said. "Perhaps it isn't locked."

Man: (*pushing the door*) I locked the door. I can't open it.

Woman: It's open. Stop pushing it. Pull it.

Tom: John and Mary went to Mr. Egg's place, that is, the house where he lived, where his shop was.

Child1: Do you know, what, Jill? Let's go around my place. I have some super new model cars at home.

Child2: Oh, you and your model cars!

Tom: At Mr. Egg's place John and Mary saw a light upstairs, but no one answered the door.

John: (*knocking*) There's no reply. Perhaps there's nobody in.

Mary: Mr. Egg's in. There's a light in his window.

John: Then why didn't he answer the door?

Mary: His rooms are upstairs. Perhaps he didn't hear you.

John: I knocked hard enough.

Mary: Push the door. Perhaps it isn't locked.

Policeman: Can I help you, sir?

John: No, thank you.

Mary: John, it's a policeman behind you.

John: A policeman? Oh, good evening, constable.

Policeman: Good evening, sir. Do you want any help?

John: Oh, well, all right, thank you.

Mary: Yes, everything is all right.

Policeman: Well, that's all right then, sir. This street's on my beat.

John: You're keeping an eye on it then.

Policeman: Yes, sir, I'm keeping an eye on everything. This is Mr. Egg's place.

Tom: The police constable was keeping an eye on everything, that is, he was watching everything. He kept an eye on Mr. Egg's place, too, because it was on his beat. It was in the part of the town that he watched, that he was responsible for.

Man: Good evening, constable.

Policeman: Good evening, sir.

Man: Nice to see you here.

Policeman: Thank you, sir. I'm on my beat. Your house is on my beat. You can sleep in peace. I keep an eye on your house.

Woman: (*heartbeat-like noise*) What a funny noise. What is it?

Man: My heart is beating, that's all.

Woman: (*beat music*) What sort of music is this?

Man: Can't you recognize it? It's beat.

Tom: The policeman kept an eye on Mr. Egg's place. It was on his beat. "You're friends of Mr. Egg, aren't you?" he asked John and Mary. "We have an appointment with him," they answered.

Woman1: Hello, Mary. Where are you going?

Woman2: Hello. I have an appointment with the dentist.

Woman1: I must tell you something about the—

Woman2: Sorry, Jill, but I must hurry. My appointment is at five o'clock. I mustn't be late.

Woman1: Good afternoon.

Woman2: Good afternoon.

Woman1: I've got an appointment with Mr. Jones at two o'clock.

Woman2: Oh, yes. Mr. Jones is expecting you. Will you come this way, please?

Tom: Well, John and Mary had an appointment with Mr. Egg at seven o'clock. They met a policeman in front of Mr. Egg's bookshop.

John: Oh, good evening, constable.

Policeman: Good evening, sir. Do you want any help?

John: Oh, well, all right, thank you.

Mary: Yes, everything is all right.

Policeman: Well, that's all right then, sir. This street's on my beat.

John: You're keeping an eye on it then.

Policeman: Yes, sir, I'm keeping an eye on everything. This is Mr. Egg's place.

John: I know. I want to see him.

Policeman: You're friends of Mr. Egg, aren't you?

John: We have an appointment with him.

Mary: For seven o'clock.

Policeman: Ah, it's after seven now, sir.

John: He'll come down in a minute.

Policeman: So you don't want any help then?

Mary: No, thank you. Good evening, constable.

Policeman: Good evening, Miss.

Tom: The policeman asked, "Do you need any help?". "No, thank you," Mary answered. Then the policeman said, "I'll be back this way in a few minutes, in case you should need any help."

Woman: Ronny, I'll put this raincoat in your suitcase.

Man: My raincoat? What for?

Woman: In case the weather changes for the worse. And you must take these pullovers, in case it gets cold.

Man: All right, but why are you packing all that medicine? It'll fill a chemist's shop.

Woman: In case you're ill.

Man: In case I'm ill? Why don't you pack our family doctor, too, then?

Tom: The policeman said goodbye to John and Mary in front of Mr. Egg's bookshop. Then he went along the street, pushing the doors of the shops, to see if they were safely locked. Soon he was out of sight.

Man: Where is he? Can you see him?

Woman: No, I can't see him any longer. He's out of sight.

Man: Hello. Hello. Here I'm at last.

Woman: Where have you been? Why are you running?

Man: I've—I've—

Woman: What's the matter? You're completely out of breath.

Woman1: Dear, what have you put on?

Woman2: A midi skirt. What's wrong with it?

Woman1: Don't you know it's out of fashion?

Man: Good afternoon.

Driver: Good afternoon.

Man: Could you take me to Southampton?

Driver: Southampton? No, sorry, I can't. It's out of my way.

(guitar music with a lot of false notes)

Woman: Stop it, stop it, it's horrible.

Man: What's the matter?

Woman: Can't you hear? The guitar is out of tune.

Tom: The policeman went along the street. He pushed the doors of the shops, to see if they were safely locked. Soon he was out of sight.

Mary: He didn't push *this* door.

John: I'm glad, because this door isn't locked. Look, I can push it open.

Mary: D'you think we should go in?

John: Is the policeman looking at us?

Mary: No, he's out of sight.

John: Then let's go in.

Mary: *(mysterious music)* Oh, it's dark in here.

John: There's nobody here.

Mary: But there's somebody upstairs. We saw the light.

John: Let's call.

Mary: Mr. Egg! Mr. Egg!

John: Mr. Egg! Mr. Egg! It's John Blake.

Mary: There's no reply. D'you think we should go upstairs?

John: Mr. Egg's private rooms are upstairs.

Mary: Then d'you think we should wait for somebody?

John: There's nobody coming. Mr. Egg!
(*somebody moaning upstairs*)

Tom: It was dark in the shop. John said, "There's nobody here." "There's somebody upstairs, we saw the light," Mary replied. They called, but no one answered.

Cathy: Perhaps the rooms upstairs were out of use.

Tom: I don't think so. But you'll find out later on, if you first exercise your English.

Cathy: Tom, that remark was out of place.

Tom: You are unjust. I'm asking you to exercise your English out of kindness.

Cathy: Oh, really? Out of spite, you mean.

Tom: No, no, kindly. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Let's go in.

B: Do you think we should go in?

Listen, speak, listen.

A: Let's go in.

[Your response]

B: Do you think we should go in?

A: Let's go upstairs.

[Your response]

B: Do you think we should go upstairs?

A: Let's call the constable.

[Your response]

B: Do you think we should call the constable?

A: Let's wait for someone to come.

[Your response]

B: Do you think we should wait for someone to come?

Exercise 2

Listen to the example:

A: Do you need my help?

B: No, I don't.

A: In case you should need my help, let me know.

Listen, speak, listen.

A: Do you need my help?

B: No, I don't.

[Your response]

A: In case you should need my help, let me know.

A: Does he want some money?

B: No, he doesn't.

[Your response]

A: In case he should need some money, let me know.

A: Have they signed the agreement?

B: No, they haven't.

[Your response]

A: In case they should sign it, let me know.

A: Will you meet Peter?

B: No, I won't.

[Your response]

A: In case you should meet him, let me know.

A: Does she need an interpreter?

B: No, she doesn't.

[Your response]

A: In case she should need one, let me know.

A: Do you need my car?

B: No, I don't.

[Your response]

A: In case you should need it, let me know.

Exercise 3

Listen to the example:

A: He said he hadn't seen the light upstairs.

B: But there was a light upstairs, wasn't there?

Listen, speak, listen.

A: He said he hadn't seen the light upstairs.

[Your response]

B: But there was a light upstairs, wasn't there?

A: He said he hadn't heard the knock at the door.

[Your response]

The Missing Jewel

B: But there was a knock at the door, wasn't there?

A: He said he hadn't noticed the policeman behind him.

[Your response]

B: But there was a policeman behind him, wasn't there?

A: He said he hadn't seen the pendant in the glass case.

[Your response]

B: But there was a pendant in the glass case, wasn't there?

A: He said he hadn't heard the noise from upstairs.

[Your response]

B: But there was a noise from upstairs, wasn't there?

Exercise 4

Listen to the example:

A: Why didn't they open the door?

B: There was probably no one there to open it.

Listen, speak, listen.

A: Why didn't they open the door?

[Your response]

B: There was probably no one there to open it.

A: Why didn't they help him?

[Your response]

B: There was probably no one there to help him.

A: Why didn't they stop the thieves?

[Your response]

B: There was probably no one there to stop them.

A: Why didn't they call for the police?

[Your response]

B: There was probably no one there to call for them.

A: Why didn't they answer the phone?

[Your response]

B: There was probably no one there to answer it.

A: Why didn't they call the ambulance?

[Your response]

B: There was probably no one there to call it.

A: Why didn't they open the door?

[Your response]

B: There was probably no one there to open it.

Tom: And now, let's go back to our story once again. John and Mary arrived at Mr. Egg's bookshop.

Mary: The street looks empty.

John: There's nobody about.

Mary: There's a light upstairs.

John: That's Mr. Egg's room.

Mary: Let's knock.

John: (*knocking*) There's no reply.

Perhaps there's nobody in.

Mary: Mr. Egg's in. There's a light in his window.

John: Then why didn't he answer the door?

Mary: His rooms are upstairs. Perhaps he didn't hear you.

John: I knocked hard enough.

Mary: Push the door. Perhaps it isn't locked.

(*footsteps*)

Policeman: Can I help you, sir?

John: No, thank you.

Mary: John, it's a policeman behind you.

John: A policeman? Oh, good evening, constable.

Policeman: Good evening, sir. Do you want any help?

John: Oh, well, all right, thank you.

Mary: Yes, everything is all right.

Policeman: Well, that's all right then, sir. This street's on my beat.

John: You're keeping an eye on it then.

Policeman: Yes, sir, I'm keeping an eye on everything. This is Mr. Egg's place.

John: I know. I want to see him.

Policeman: You're friends of Mr. Egg, sir, aren't you?

John: We have an appointment with him.

Mary: For seven o'clock.

Policeman: Ah, it's after seven now, sir.

John: He'll come down in a minute.

Policeman: So, you don't want any help then?

Mary: No, thank you. Good evening,
constable.

Policeman: Good evening, Miss. I'll be
back this way in a few minutes in
case you should need any help.

(footsteps)

Mary: He didn't push *this* door.

John: I'm glad, because this door isn't
locked. Look, I can push it open.

Mary: D'you think we should go in?

John: Is the policeman looking at us?

Mary: No, he's out of sight.

John: Then let's go in.

(mysterious music)

Mary: Oh, it's dark in here.

John: There's nobody here.

Mary: But there's somebody upstairs.
We saw the light.

John: Let's call.

Mary: Mr. Egg! Mr. Egg!

John: Mr. Egg! Mr. Egg! It's John Blake.

Mary: There's no reply. D'you think we
should go upstairs?

John: Mr. Egg's private rooms are
upstairs.

Mary: Then d'you think we should wait
for somebody?

John: There's nobody coming. Mr. Egg!

(somebody moaning upstairs) Boo...

Mary: Was that *him*?

John: Come on. Let's see.

Mary: Upstairs?

John: Hurry!

(theme music)

Lesson 35

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. At 7 o'clock at night he and his friend, Mary Green, went to the shop of Mr. Egg, the bookseller. They had an appointment with him, but when they knocked at the door, there was no answer. The door wasn't locked. They went in. The shop was dark and empty, but there was a light upstairs. They heard a noise from above, and went up the stairs. At first, they couldn't see anybody. But the safe was open. A safe is an iron box, where people keep their money and important documents. Suddenly Mary said: "Look, John! Behind the table. Isn't there something on the floor?"

Cathy: Oh, that sounds exciting! What is that "something"?

Tom: Cathy, you *are* an impatient person, aren't you?

Cathy: Do you mean to say after all these months you've only just discovered that?

Tom: Oh, no, but it never fails to surprise me.

Cathy: Well, let's go on. Mary said, "Isn't there something on the..." – that's funny. "Something" in a question?

Tom: I've wondered if you'd notice.

Cathy: I'll stop being impatient if you explain to me, why "something" can be used in questions.

Tom: All right, give me a positive sentence.

Cathy: "There's something on the floor."

Tom: Negative: "There isn't anything on the floor." And the question?

Cathy: "Is there anything on the floor?"

Tom: In positive sentences we use "some".

Cathy: "There's some water in the glass. There're some books on the floor."

Tom: In negative sentences we use "any".

Cathy: "There isn't any water in the glass. There aren't any books on the floor."

Tom: In question form we use "any".

Cathy: "Is there any water in the glass? Are there any books on the floor?"

Tom: That's right.

Cathy: But Mary asked, "Isn't there something on the floor?" She used "some" in question form.

Tom: Well, yes, because she was sure there *was* something on the floor. She expected the answer "yes".

Woman1: I saw the exhibition at the Art Gallery. It's magnificent.

Woman2: Did you see some old Roman coins?

Woman1: Yes, I did.

Woman2: My uncle gave them to the museum.

Woman1: Oh, really?

Tom: "Some" can also be used in questions that are really invitations or requests.

Woman1: Will you have some tea? I know you like tea.

Woman2: Yes, please.

Man1: Could you give me some help?

Man2: Of course I could.

Tom: Cathy, would you do some English exercises?

Cathy: Certainly, I will. With the greatest pleasure. But first tell me something, please. I now know when I can use "some" in questions, so I'd like to know if I can use "any" in positive sentences.

Tom: Yes, you can. In any sentence, where the meaning is: almost every, or no one or nothing special.

Cathy: In any sentence... oh, I see, in *any* sentence.

Woman: Do you know how to make ice cream?

Man: No, but any cookery book will tell you.

Woman1: Good afternoon. I want to buy some handkerchiefs.

Woman2: What sort of handkerchiefs would you like?

Woman1: Oh, give me any handkerchiefs you have, nothing special. They're only for my husband.

Cathy: Tom, that's enough grammar. Can you do something else instead, please?

Tom: Of course. We can listen to the story.
Well, Mary and John went upstairs to Mr. Egg's private rooms. At first, they couldn't see anyone, but then Mary said, "Look, John! Behind the table. Isn't there something on the floor?"

John: Mr. Egg!
Mary: Hurry, John, hurry!
John: Which room? But there is nobody here!
Mary: The safe's open.
John: The safe?
Mary: Yes, the safe.
John: So Mr. Egg *is* here somewhere.
Mary: Look, John, behind the table.
Isn't there something on the floor?
John: It's a man. It's Mr. Egg! Mr. Egg, are you all right? Mr. Egg!
Mary: John! The knife! There's a knife sticking in him.
John: Mr. Egg.
Mary: Is he alive?
John: He's warm.
Mary: He's very pale.
John: He's opening his eyes. He's trying to talk.
Mr. Egg: (*weak moaning sounds*) boo... boo...
John: I can't understand. Mary, can you hear?
Mary: Let's send for an ambulance.
Don't worry, Mr. Egg, we'll send for a doctor.
Mr. Egg: boo... boo...
Mary: Don't struggle. You're hurt.

Tom: The safe in Mr. Egg's room was open. They saw something on the floor. It was Mr. Egg, and there was a knife sticking in him. It was in his back. Someone had tried to kill him. Someone had tried to murder him. The safe was open. Perhaps he had been robbed. Perhaps his money had been stolen. At first, John didn't see the knife. "Are you all right, Mr. Egg?" he asked.

Man: (*singing*) Daisy, Daisy, give me your answer, do,
I'm half crazy all for the love of you.
Woman: Jack! Are you all right?

Man: All right? I couldn't feel better.
(*sings*) Daisy, Daisy...

Woman: But I'm *not* Daisy. My name is Elisabeth.

Man: Hey, honey, what about going to the cinema?

Woman: All right, that's a good idea.

Woman1: And do you know what he said to me? He said, "You're a fool."

Woman2: All right, all right, don't be so upset about it.

Tom: When John and Mary found Mr. Egg, he was still alive. He tried to talk, but John and Mary couldn't understand him. "Don't worry, Mr. Egg, we'll send for a doctor," Mary said.

Mary: Let's send for an ambulance.
Don't worry, Mr. Egg. We'll send for a doctor.

Mr. Egg: boo... boo...

Mary: Don't struggle. You're hurt.

Mr. Egg: boooo...

Mary: Mr. Egg! (*pause*) John, is he?

John: Yes. He's dead.

Mary: Dead?

John: That's his own knife. I remember it. He threatened me with it.

Mary: Don't touch it. If you touch it, you'll leave fingerprints.

John: He was killed with his own knife.

Mary: The safe is open. Perhaps he was robbed, too.

John: We must call the police.

Mary: D'you think we should?

John: We found Mr. Egg.

Mary: But he was murdered. And there's nobody else here. We are alone here. If we call the police, they'll ask questions.

John: If they ask questions, we'll tell the truth. We ran upstairs and then we found the body. We must call the police now.

Mary: Wait a minute!

John: Now, Mary!

Mary: But there's something on the floor. There's something under *that* chair. It's a book.

John: There're books everywhere.

Mary: But that book is near Mr. Egg.
John, he was trying to say something.
He was trying to say “book”.

John: boo... boo... book. You’re right,
Mary.

Mary: Pick it up.

John: Pick it up? Oh, all right. It’s an
old book.

Tom: Mr. Egg was dead. He had been murdered
with a knife. Mary noticed something on the
floor. “It’s a book,” she said. Mr. Egg had
been trying to say something before he died.
He had been trying to say “book”. John
picked the book up. It was a diary, a book
someone writes about his own life. He writes
the date and then describes what happened
that day. It was a diary written by hand.

Cathy: A knife, sticking in him. A diary, written
by hand. And here comes Tom, talking about
these forms.

Tom: And there’s Cathy, asking me again about
grammar.

Cathy: Well, will you answer a question asked by
Cathy?

Tom: Certainly, I will. Has there ever been a
question asked by Cathy that I haven’t
answered?

Cathy: No, there hasn’t. You’re the best teacher
working in the radio.

Tom: And you are the best pupil ever taught by
the radio.

Cathy: Oh, Tom! You, and your compliments.
You *are* flattering.

Tom: But that’s the truth. That’s the truth.
Now, let’s get down to work.
“There’s a knife sticking in him.” Sticking is
the Present Participle. Listen.
“There’s a knife. It’s sticking in him.” Or
“There is a knife sticking in him.”
The Present Participle is the “-ing” form of
the verb, and it has an active meaning.

Woman1: Hey, look at the boys.
They’re playing ping-pong.

Woman2: Haven’t you ever seen boys
playing ping-pong?

Cathy: I see. “There’s Tom. He is explaining
grammar. There’s Tom explaining grammar.”
And what about the book? Surely, I can’t say
“There was a book writing by hand”?

Tom: Oh, no, no. “There was a girl. She was
writing. There was a girl writing.” But books
can’t write. Books are written. People write
books. Books are written by people.

Cathy: “Written” is the third form of the verb,
it’s the Past Participle.

Tom: And it has a passive meaning. Well, let’s
take an example from the story. “Mary finds
a book. Someone wrote the book by hand.”

Cathy: “Mary finds a book written by hand.”

Tom: Excellent. You see, I was right. You’re the
best pupil ever taught by the radio.

Woman: Here is your dinner, darling.

Man: My dinner? It looks awful and
smells terrible.

Woman: Oh, yes. The cook has burnt it
a little.

Man: Then why don’t you say, “Here is
your dinner, burnt by the cook”?

(piano recital)

(applause)

Man: That was the Moonlight Sonata.

Woman: Who played it?

Man: They’ll say in a minute.

Radio announcer: The Moonlight
Sonata, played by Richter, brings us
to the end of tonight’s programme
from the Albert Hall.

Tom: Well, Mary found a book in Mr. Egg’s
room. It’d been dropped under a chair.

Cathy: Mary found a book, dropped under a
chair. What did they do with?

Tom: What? They picked it up. Then they
looked at it.

Mary: It’s a book.

John: There’re books everywhere.

Mary: But that book is near Mr. Egg.
John, he was trying to say something.
He was trying to say “book”.

John: boo... boo... book. You’re right,
Mary.

Mary: Pick it up.

John: Pick it up? Oh, all right. *(pause)*
It’s an old book, written by hand.

Mary: By hand?

John: It was written by hand.

Mary: Let me see. It isn’t written in
English.

John: No, I think it's written in Italian.

Mary: I think it's a diary. Look, there's a date and some writing, there's another date and then more writing.

John: Yes, it's a diary. But look inside the cover. There is a name inside the cover. Mary, look at this name!

Cathy: Let's finish the story. Whose name was it? Whose name did they see written inside the cover?

Tom: Well, you'll hear the name later. But there're some exercises waiting for you. Do them first, and then you'll discover the name. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: I am not going to open the safe.

B: But you must open it.

Listen, speak, listen.

A: I am not going to open the safe.

[Your response]

B: But you must open it.

A: I am not going to wait for them.

[Your response]

B: But you must wait for them.

A: I am not going to send this letter.

[Your response]

B: But you must send it.

A: I am not going to call the police.

[Your response]

B: But you must call them.

A: I am not going to ask that question.

[Your response]

B: But you must ask it.

Exercise 2

Listen to the example:

A: Is there somebody upstairs?

B: I'm sure there is. There must be somebody upstairs.

Listen, speak, listen.

A: Is there somebody upstairs?

[Your response]

B: I'm sure there is. There must be somebody upstairs.

A: Isn't something the matter with him?

[Your response]

B: I'm sure there is. There must be something the matter with him.

A: Isn't there some news of them?

[Your response]

B: I'm sure there is. There must be some news of them.

A: Isn't there some coffee left?

[Your response]

B: I'm sure there is. There must be some coffee left.

Tom: And now, listen to the story again. John and Mary were going upstairs to Mr. Egg's rooms, above the shop.

John: Mr. Egg!

Mary: Hurry, John, hurry!

John: Which room? But there's nobody here!

Mary: The safe's open.

John: The safe?

Mary: Yes, the safe.

John: So Mr. Egg *is* here somewhere.

Mary: Look, John, behind the table.

Isn't there something on the floor?

John: It's a man. It's Mr. Egg! Mr. Egg, are you all right? Mr. Egg!

Mary: John! The knife! There's a knife sticking in him.

John: Mr. Egg.

Mary: Is he alive?

John: He's warm.

Mary: He's very pale.

John: He's opening his eyes. He's trying to talk.

Mr. Egg: boo... boo...

John: I can't understand. Mary, can you hear?

Mary: Let's send for an ambulance.

Don't worry, Mr. Egg, we'll send for a doctor.

Mr. Egg: boo... boo...

Mary: Don't struggle. You're hurt.

Mr. Egg: boooo...

Mary: Mr. Egg! (*pause*) John, is he—

John: Yes. He's dead.

Mary: Dead?

John: That's his own knife. I remember it. He threatened me with it.

Mary: Don't touch it. If you touch it, you'll leave fingerprints.

John: He was killed with his own knife.

Mary: The safe is open. Perhaps he was robbed, too.

John: We must call the police.

Mary: D'you think we should?

John: We found Mr. Egg.

Mary: But he was murdered. And there's nobody else here. We are alone here. If we call the police, they'll ask questions.

John: If they ask questions, we'll tell the truth. We ran upstairs and then we found the body. We must call the police now.

Mary: Wait a minute!

John: Now, Mary!

Mary: But there's something on the floor. There's something *under* that chair. It's a book.

John: There're books everywhere.

Mary: But that book is near Mr. Egg. John, he was trying to say something. He was trying to say "book".

John: boo... boo... book. You're right, Mary.

Mary: Pick it up.

John: Pick it up? Oh, all right. It's an old book, written by hand.

Mary: By hand?

John: It was written by hand.

Mary: Let me see. It isn't written in English.

John: No, I think it's written in Italian.

Mary: I think it's a diary. Look, there's a date and some writing, there's another date and then more writing.

John: Yes, it's a diary. But look inside the cover. There is a name inside the cover. Mary, look at this name!

Mary: It says E. L. Haverel.

John: This diary belonged to Miss Haverel!

Lesson 36

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. At 7 o'clock at night he and his friend, Mary Green, went to the shop of Mr. Egg, the bookseller. They had an appointment with him, but when they knocked at the door, there was no answer. The door wasn't locked. They went in. The shop was dark and empty, but there was a light upstairs. They heard a noise from above, and went up the stairs. At first, they couldn't see anybody. *But then they saw Mr. Egg, lying on the floor. He tried to say something, then he died. Suddenly, Mary saw a book near Mr. Egg's body. She picked it up. There was a drawing of the pendant in the book.* "Look, there are two compartments," John told Mary, when they saw the drawing of the pendant in the book.

Cathy: Compartments? That sounds strange. I thought a compartment was part of a railway carriage.

Tom: Yes, you're right. It does mean part of a railway carriage.

Woman: Whatever is that smell?

Man: What smell? Oh, it's my cigar. I always smoke a cigar after lunch.

Woman: But you can't smoke a cigar in a non-smoker compartment, it's against the regulations.

Man: Done the regulations!

Woman: Oh!

Man: I beg your pardon.

Cathy: Oh, I see. So, there were two compartments in the pendant – a smoker and a non-smoker compartment.

Tom: Oh, Cathy, don't be so silly.

Cathy: Well then, make it clear. What is the other meaning of "compartment"?

Tom: There are two compartments in the pendant, that is, there are two separate parts. "Look, there are two compartments," John told Mary, when they saw the drawing of the pendant in the book. There is a compartment at the front, and one at the back. Mary said, "We'd better tell the police, and quickly."

There's that policeman in the street – the one we talked to."

Cathy: I think we ought to talk about this sentence.

Tom: Which one?

Cathy: The one about the "one".

Tom: Oh, I see. All right. Then listen.

Man: Look! There's Roberta Robertson with those girls. Isn't she super? She is so beautiful.

Woman: Which one is Roberta Robertson?

Man: Can't you see? Over there, the one in the green dress.

Woman: Oh, *that* one. The one in the green dress you mean? She's a conceited little monkey.

Tom: You use the "one" for stylistic reasons, when you don't want to repeat the actual word. Which are your favourite biscuits, by the way?

Cathy: The biscuits with chocolate on them.

Tom: Good. But it sounds better like this: "Which are your favourite biscuits? The ones with chocolate on them." Well, which packet of cigarettes shall I give you?

Cathy: The one with a camel on it.

Tom: Which car have you bought?

Cathy: The one with a green hood.

Tom: Which is the most interesting part of today's story?

Cathy: The one about Miss Haverel's diary. Let's listen to it now, please.

Tom: Very well.

Mary: It says E. L. Haverel.

John: This diary belonged to Miss Haverel!

Mary: But it wasn't written by Miss Haverel. It was written in Italian.

John: This diary was written by an Italian jeweller, over a hundred years ago.

Mary: And he lived in London. It says "London" here and here.

John: And he made the pendant.

Mary: Did he?

John: I'm sure he did. Here's a drawing of the pendant.

Mary: The stolen pendant?

John: Yes. I saw it in the museum. Hm.
I remember it. This drawing shows
how it was made.

Mary: Oh, yes.

John: But look! There are two
compartments. There's a
compartment at the front, and one at
the back.

Mary: Oh!

John: I only saw the compartment on
the front.

Mary: This book is important.

John: You're right. This book is very
important.

Mary: We'd better tell the police, and
quickly.

John: There's that policeman in the
street – the one we talked to. Let's
go down to the street.

Mary: No. We'd better phone the
police. We'd better look for a
telephone.

John: There's a telephone downstairs in
the shop. I saw it. It's behind the
door. Come on.

Tom: The diary was Miss Haverel's, but it
wasn't written by her. It was written by an
Italian jeweller who had made the pendant.
There was a drawing of the pendant in the
book. Mary said, "We'd better tell the police.
We'd better look for a telephone." They
found one in the shop behind the door.

John: Hello, operator. Please give me
the police. My telephone number?
But this is urgent. There's a dead
man upstairs and... I don't know the
telephone number... Yes, I know the
number is written on the telephone,
but I can't read... I mean, it's dark in
here. Listen. A man has been
murdered, and... Oh, very well. I
think the number is 8, double 8, 4, 2,
7. Now, will you please give me the
police? Thank you.

Mary: That operator's very slow.

John: She wanted the telephone
number. It's the regulations. Hello, is
that the police station? There's a
dead man here... He's on the floor,
upstairs... Oh. I'm in the bookshop

in Elgin Crescent. It's Mr. Egg's
bookshop. Mr. Egg is the dead man.
Yes, I'm sure he's dead. He's been
stabbed. I found him. Oh. My name
is Blake. Yes. John Blake. Yes, I'll
wait here. But please come quickly.

Tom: The telephone operator, that is, the
person in the telephone exchange, put John
thorough to the police station. John told the
police that Mr. Egg had been murdered –
stabbed with a knife. He said, "Please come
quickly." Then he put down the receiver and
turned to Mary: "They want us to wait."
Suddenly, Mary heard something from
upstairs – the sound of a floorboard creaking
when someone steps on it. "I heard a creak,"
she said. "I heard the floorboard creak."

Cathy: The floorboard creak? Can you give me
some more examples of that construction,
please?

Tom: Yes. Listen.

Man: Help! Help!

Woman: I heard a shout. I heard a man
shout.

Man: Help.

Woman: What's the matter? Was it you
who shouted?

Man: Yes. I saw a man. I saw him pick
up a gun.

Woman: What are you doing?

Man: Watching the boys playing ping-
pong.

Woman: You always watch the boys
playing ping-pong.

Man: You will stay here!

Woman: Oh, no! Let me go! Please, let
me go.

Cathy: Is there any rule when to use that form
of infinitive?

Tom: Yes. The infinitive without "to" is used
with the verb "see", "feel", "hear", "touch"
and "smell", as well as "watch", "make" and
"let".

"I saw her climb a tree."

"He made me drink his cola."

Cathy: But John used it with the word "to". He
said, "They want us to wait."

Tom: That's right. After "want", "ask", "order", "like" and "tell", to mention a few, the infinitive takes "to". Listen.

Woman: Go to the piano.

Man: What do you want me to do?

Woman: I want you to play the piano.

Woman: May I ask you to stop making a noise?

Worker: You asked me to stop making a noise?

Woman: Yes, I did.

Worker: Then may I ask you not to ask me to stop making a noise?

Cathy: Tom, may I ask you not to go on with these explanations?

Tom: Then what do you want me to do?

Cathy: Want? That's a bit strong. I'd like to listen to the end of the story. I'm terribly curious about the creaking floorboard.

Tom: All right. Then let's listen. Let's hear the floorboard creak.

John: The police are coming. They want us to wait.

Mary: Had we better go upstairs again?

John: Let's stay here.

Mary: Oh, it's dark here. And it smells dusty.

John: But Mr. Egg's upstairs, and he's dead.

Mary: (*mysterious music*) I heard a creak.

John: A creak?

Mary: Upstairs. I heard a floorboard creak. Didn't you hear it?

John: No.

Mary: Listen. Did you hear that?

John: It was a footstep.

Mary: There's somebody upstairs.

John: There's only Mr. Egg upstairs, and he's dead.

Mary: Perhaps he is not dead. Perhaps he needs help.

John: Let's go up and see. Come on.

Mary: You go first.

John: Well?

Mary: There's Mr. Egg.

John: He hasn't moved.

Mary: He's still dead.

John: But somebody was walking about upstairs.

Tom: Mary said she heard a creak. She said, "There's somebody upstairs. Perhaps Mr. Egg is not dead." They went upstairs, but Mr. Egg's body was still lying on the floor. John said, "But somebody was walking about upstairs."

Cathy: Was there someone walking about upstairs?

Tom: They couldn't see anyone. But you'll hear more of the story later. Now I want you to exercise your English.

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Where was the pendant made?

B: Italy

C: It was made in Italy.

Listen, speak, listen.

A: Where was the pendant made?

B: Italy

[Your response]

C: It was made in Italy.

A: Who was the diary written by?

B: Italian jeweller

[Your response]

C: It was written by an Italian jeweller.

A: When was the diary written?

B: a hundred years

[Your response]

C: It was written a hundred years ago.

A: Where was this parcel posted?

B: France

[Your response]

C: It was posted in France.

Exercise 2

Listen to the example:

A: Let's read the diary.

B: Read the diary?

A: Yes, we'd better read the diary.

Listen, speak, listen.

A: Let's read the diary.

B: Read the diary?

[Your response]

A: Yes, we'd better read the diary.

A: Let's call the police.

B: Call the police?

[Your response]

A: Yes, we'd better call the police.

A: Let's phone the police station.

B: Phone the police station?

[Your response]

A: Yes, we'd better phone the police station.

Tom: And now, we'd like to ask you to listen to our story once again. John and Mary found a diary beside Mr. Egg's body.

Mary: It says E. L. Haverel.

John: This diary belonged to Miss Haverell

Mary: But it wasn't written by Miss Haverel. It was written in Italian.

John: This diary was written by an Italian jeweller, over a hundred years ago.

Mary: And he lived in London. It says "London" here and here.

John: And he made the pendant.

Mary: Did he?

John: I'm sure he did. Here's a drawing of the pendant.

Mary: The stolen pendant?

John: Yes. I saw it in the museum. Hm. I remember it. This drawing shows how it was made.

Mary: Oh, yes.

John: But look! There are two compartments. There's a compartment at the front, and one at the back.

Mary: Oh!

John: I only saw the compartment on the front.

Mary: This book is important.

John: You're right. This book is very important.

Mary: We'd better tell the police, and quickly.

John: There's that policeman in the street – the one we talked to. Let's go down to the street.

Mary: No. We'd better phone the police. We'd better look for a telephone.

John: There's a telephone downstairs in the shop. I saw it. It's behind the door. Come on.

John: Hello, operator. Please give me the police. My telephone number? But this is urgent. There's a dead man upstairs and... I don't know the telephone number... Yes, I know the number is written on the telephone, but I can't read... I mean, it's dark in here. Listen. A man has been murdered, and... Oh, very well. I think the number is 8, double 8, 4, 2, 7. Now, will you please give me the police? Thank you.

Mary: That operator's very slow.

John: She wanted the telephone number. It's the regulations. Hello, is that the police station? There's a dead man here... He's on the floor, upstairs... Oh. I'm in the bookshop in Elgin Crescent. It's Mr. Egg's bookshop. Mr. Egg is the dead man. Yes, I'm sure he's dead. He's been stabbed. I found him. Oh. My name is Blake. Yes. John Blake. Yes, I'll wait here. But please come quickly.

John: The police are coming. They want us to wait.

Mary: Had we better go upstairs again?

John: Let's stay here.

Mary: Oh, it's dark here. And it smells dusty.

John: But Mr. Egg's upstairs, and he's dead.

Mary: (*mysterious music*) I heard a creak.

John: A creak?

Mary: Upstairs. I heard a floorboard creak. Didn't you hear it?

John: No.

Mary: Listen. Did you hear that?

John: It was a footstep.

Mary: There's somebody upstairs.

John: There's only Mr. Egg upstairs, and he's dead.

Mary: Perhaps he is not dead. Perhaps he needs help.

The Missing Jewel

John: Let's go up and see. Come on.

Mary: You go first.

John: Well?

Mary: There's Mr. Egg.

John: He hasn't moved.

Mary: He's still dead.

John: But somebody was walking about
upstairs.

Mary: John, you put the diary on the
table, didn't you?

John: Yes, I did. I put it here.

Mary: Then where is it?

Lesson 37

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to the shop of Mr. Egg, the bookseller. They found Mr. Egg with his own knife sticking in him. Beside his body, there was an old diary with the drawing of the stolen pendant. They went to telephone the police. When they went back, the diary wasn't there. "It's gone," John said. Mary was upset. "It didn't walk away by itself," she said.

Man: Look at that car! It's moving by itself.

Woman: My God! You're right. There's no one sitting in it, but it's moving all the same. It's going by itself. It must be magic. Good Lord! The wall!

Man: You call that magic? If you ask me, the driver didn't put the handbrake on.

Cathy: I'm going to explain this "itself" form to the listeners.

Tom: Shall I help you?

Cathy: No, thanks. I can do it myself.

Tom: Do you really think you can do it yourself?

Cathy: If I say I can, I can do it myself. I can do it without any help, by myself.

Tom: All right, but I think I have to help the listeners to understand you.

Cathy: They don't need any help either. They'll understand it by themselves.

Tom: So, you can do it yourself.

Cathy: Yes, I can do it myself, thank you. I'm sorry, Tom. I know that you can do it yourself, too.

Tom: So, she can do it herself.

Cathy: And he can do it himself.

Tom and Cathy: We can do it ourselves.

Tom: Do, but do what? I forgot what we wanted to do.

Cathy: Explain the "itself" form, of course.

Tom: Whatever for? The listeners are clever enough to understand.

Cathy: So, you see? I was right. They did understand it themselves.

Tom: Oh, no, wait a minute. That "themselves" is different.

Cathy: I know it is. It's used for emphasis or stress. It stresses that you do something alone, without any help. And the same form has yet another function, too. Listen to this.

Woman: (*laughing*)

Child: What's the matter?

Woman: Your nose.

Child: What's wrong with my nose?

Woman: Here is a mirror, have a look at yourself. Well, can you see yourself?

Child: Yes, I can see myself. Oh, my nose! It's black all over. I look like a chimney-sweep.

Woman1: And have you any children?

Woman2: Oh, yes, I've got a marvellous son. Little Albert is very clever. He can feed himself, he can wash himself and he can dress himself. He can already do everything, all by himself.

Woman1: How old is little Albert?

Woman2: 52.

Child: Look at Billy. He's feeding himself.

Woman: Isn't he a clever boy? (*spoon clanks*) Oh, Billy, look at you now. You've made yourself all dirty.

Woman: All right, Billy. Don't cry.

Man: What happened? Did you hit him?

Woman: Me? No, he fell over and hit himself.

Man: Ouch! My hand.

Woman: What have you done?

Man: I cut myself with a knife.

Tom: (*laughing*)

Cathy: Don't laugh. I myself have cut myself with a knife.

Tom: Well done. It's a good example. But when Mary said, "The book didn't walk away by itself," she used the emphatic form. The book couldn't go away without anyone taking it.

Cathy: But who took it?

Tom: I myself don't know yet. Perhaps we'll find out later on. Let's listen.

Mary: John, you put the diary on the table, didn't you?

John: Yes, I did. I put it here.

Mary: Then where is it?

John: It's gone.

Mary: It didn't walk away by itself.

John: I thought I put it on this table.

Mary: Perhaps you put it on that chair.

John: But it isn't on that chair either.

Mary: Perhaps it fell off. Perhaps it's on the floor.

John: Let's look on the floor. Can you see it?

Mary: I can see a lot of books. There're books all over the floor – big books and little books.

John: But can you see the diary?

Mary: Not yet. There's a book over there. It's a brown book with leather covers.

John: Where?

Mary: Near the door. Can you see it?

John: Oh, yes, I *can* see it. This one.

Mary: Yeah.

John: But it's an old cookery book.

Mary: Oh, it isn't the diary then.

John: No, it's an old cookery book.
Listen: "Take two dozen eggs..."

Mary: John! We're looking for the diary. It's important. Where is it?

John: I don't know.

Mary: Did you leave it downstairs?

John: I didn't take it downstairs. I put it on that table. Perhaps someone else has taken it.

Mary: Don't be silly. There's no one else here.

John: Are you sure?

Mary: John!

John: The book *has* been taken. I haven't taken it, you haven't taken it, so, someone else *has* taken it. We heard footsteps.

Mary: Someone was walking about.

John: It wasn't Mr. Egg. Mr. Egg was dead. It was someone else.

Tom: Well, John and Mary couldn't find the diary. There were books all over the floor.

They found an old cookery book, a book that tells you how to cook. Both books, the diary and the cookery book, had brown leather covers.

Cathy: Oh, Tom, I've got an idea. You could cover all sorts of expressions with that verb.

Tom: You mean "cover"?

Cathy: Yes.

Tom: You're right. That's a very good idea.

Woman: What's the matter, dear? You look very pale.

Child: I don't feel well. I want to go to bed.

Woman: All right, but wait while I take the cover off. Here you are. Jump in and cover up warmly.

Man: Oh, that's nice. I'm always saying you're the best cook in the world.

Woman: Put that cover back immediately. You know how I hate it when you eat from the saucepan.

Man: Oh, it's pouring. We'd better get under cover quickly.

Woman: We can take cover under that big tree.

Woman: It's terribly hot. I can't bear the sun any longer.

Man: Put your hat on. Cover your head, or you'll get sunstroke.

Woman: (*yawning*) Let's see what's the weather like this morning. Good lord! Come here. Snow! There's snow everywhere. Everything is covered with snow.

Man: Here we are at last. We've covered 200 miles.

Woman: Well, you've covered quite a distance.

Man: D'you know what? Let's spend the holiday together in Cannes.

Woman: (*laughing*) Oh, no. You know I haven't got a penny. Me in Cannes?

Man: Don't worry. I'll pay for everything. I'll cover all your expenses.

Cathy: Is that all?

Tom: No, you should read a thick book from cover to cover, then you would find some more good expressions.

Cathy: (*laughing*) Oh!

Tom: What are you laughing at?

Cathy: I'm laughing to cover my confusion.

Tom: Well, we'd better get back to our story. Let's listen to John and Mary now.

John: The book *has* been taken. I haven't taken it, you haven't taken it, so, someone else *has* taken it. We heard footsteps.

Mary: Someone was walking about.

John: It wasn't Mr. Egg. Mr. Egg was dead. It was someone else.

Mary: D'you think there's someone else in the house?

John: Don't be frightened.

Mary: I'm not frightened.

John: I am. (*mysterious music*)

Mary: Yes, I am, too. I *am* frightened. I think there's a murderer in the house.

John: Do you think it's the person who killed Mr. Egg?

Mary: We heard footsteps. I think that was the murderer. He was looking for the book.

John: Oh. He was waiting upstairs. He was listening to us while we were talking to Mr. Egg.

Mary: He was listening while we were looking at the book.

John: Oh. Perhaps he is waiting outside the door.

Mary: Will he attack us?

John: He killed Mr. Egg.

Mary: We'd better find some weapons.

Tom: John said to Mary, "The book has been taken. I haven't taken it. You haven't taken it. So, someone else has taken it." Mary was frightened. "I think there's a murderer in the house," she said. The murderer, the man who killed Mr. Egg. Mary was afraid. "Will he attack us?" she asked. "Will he attack?", that is, will he try to hit them or stab them or kill them? "We'd better find some weapons," she added. They looked for some weapons – for

some things to fight the murderer with – but there was only a pile of books – a lot of books on top of one another.

Mary: Will he attack us?

John: He killed Mr. Egg.

Mary: We'd better find some weapons.

John: There's only a pile of old books.

Mary: You can't hurt him with old books.

John: We can throw them. Some of them are very heavy. We can hit him with them.

Mary: But he has a knife.

John: But has he?

Mary: Mr. Egg was stabbed.

John: Mr. Egg was stabbed with his own knife. But we can't stay here with Mr. Egg.

Mary: No, we can't stay here with that body.

John: Let's go downstairs again.

Mary: But if we meet the murderer—

John: If we meet the murderer – well, let's take a big book, each.

Mary: All right.

Tom: John and Mary couldn't find any other weapons but some big and heavy old books. "We can hit the murderer with them," John said.

Cathy: Oh, the story is getting very exciting. But I must say: I wouldn't like to be where John and Mary were.

Tom: Oh, you could fight the murderer without any help by yourself, if I know you. But you can make yourself useful here, too.

Cathy: If I exercise my English?

Tom: That's right. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: He wasn't the one who took the book.

B: Then someone else must have taken it.

Listen, speak, listen.

A: He wasn't the one who took the book.

[Your response]

B: Then someone else must have taken it.

The Missing Jewel

A: He wasn't the one who opened your letter.

[Your response]

B: Then someone else must have opened it.

A: He wasn't the one who borrowed your
cookery book.

[Your response]

B: Then someone else must have borrowed it.

A: He wasn't the one who murdered Mr. Egg.

[Your response]

B: Then someone else must have murdered him.

Exercise 2

Listen to the example:

A: Shall I finish that letter for you?

B: I think I'd better finish it myself.

Listen, speak, listen.

A: Shall I finish that letter for you?

[Your response]

B: I think I'd better finish it myself.

A: Shall I find the diary for them?

[Your response]

B: I think they'd better find it themselves.

A: Shall I answer this question for him?

[Your response]

B: I think he'd better answer it himself.

A: Shall we cook the dinner for her?

[Your response]

B: I think she'd better cook it herself.

Exercise 3

Listen to the example:

A: They were looking at the diary.

B: what

A: What were they looking for?

Listen, speak, listen.

A: They were looking at the diary.

B: what

[Your response]

A: What were they looking for?

A: He left his glasses downstairs.

B: what

[Your response]

A: What did he leave downstairs?

A: They heard footsteps.

B: who

[Your response]

A: Who heard footsteps?

A: There's a pile of old books on the floor.

B: what

[Your response]

A: What is there on the floor?

A: They'll find the pendant by the end of the
story.

B: when

[Your response]

A: When will they find the pendant?

Tom: And now, will you listen to the story
again? John and Mary phoned the police and
went back to Mr. Egg's room, but they
couldn't find the diary with the drawing of
the pendant.

Mary: John, you put the diary on the
table, didn't you?

John: Yes, I did. I put it here.

Mary: Then where is it?

John: It's gone.

Mary: It didn't walk away by itself.

John: I thought I put it on this table.

Mary: Perhaps you put it on that chair.

John: But it isn't on that chair either.

Mary: Perhaps it fell off. Perhaps it's on
the floor.

John: Let's look on the floor. Can you
see it?

Mary: I can see a lot of books. There're
books all over the floor – big books
and little books.

John: But can you see the diary?

Mary: Not yet. There's a book over
there. It's a brown book with leather
covers.

John: Where?

Mary: Near the door. Can you see it?

John: Oh, yes, I *can* see it. This one.

Mary: Yeah.

John: But it's an old cookery book.

Mary: Oh, it isn't the diary then.

John: No, it's an old cookery book.

Listen: "Take two dozen eggs..."

Mary: John! We're looking for the diary.
It's important. Where is it?

John: I don't know.

Mary: Did you leave it downstairs?

John: I didn't take it downstairs. I put it on that table. Perhaps someone else *has* taken it.

Mary: Don't be silly. There's no one else here.

John: Are you sure?

Mary: John!

John: The book *has* been taken. I haven't taken it, you haven't taken it, so, someone else *has* taken it. We heard footsteps.

Mary: Someone was walking about.

John: It wasn't Mr. Egg. Mr. Egg was dead. It was someone else.

Mary: D'you think there's someone else in the house?

John: Don't be frightened.

Mary: I'm not frightened.

John: I am. (*mysterious music*)

Mary: Yes, I am, too. I *am* frightened. I think there's a murderer in the house.

John: Do you think it's the person who killed Mr. Egg?

Mary: We heard footsteps. I think that was the murderer. He was looking for the book.

John: Oh. He was waiting upstairs. He was listening to us while we were talking to Mr. Egg.

Mary: He was listening while we were looking at the book.

John: Oh. Perhaps he is waiting outside the door.

Mary: Will he attack us?

John: He killed Mr. Egg.

Mary: We'd better find some weapons.

John: There's only a pile of old books.

Mary: You can't hurt him with old books.

John: We can throw them. Some of them are very heavy. We can hit him with them.

Mary: But he has a knife.

John: But has he?

Mary: Mr. Egg was stabbed.

John: Mr. Egg was stabbed with his own knife. But we can't stay here with Mr. Egg.

Mary: No, we can't stay here with that body.

John: Let's go downstairs again.

Mary: But if we meet the murderer—

John: If we meet the murderer – well, let's take a big book, each.

Mary: All right.

John: I can't open the door.

Mary: Oh, ridiculous.

John: I can't. It's locked. Somebody has locked the door.

(*theme music*)

Lesson 38

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to the shop of Mr. Egg, the bookseller. They found Mr. Egg with his own knife sticking in him. Beside his body, there was an old diary with the drawing of the stolen pendant. They went to telephone the police. When they came back to the room, the diary had gone. They tried to get out of the room, but found the door locked. Mary said, "The murderer locked it. He wanted to keep us here because he didn't want it to be followed."

Cathy: You mean he didn't want John and Mary to follow him. He didn't want to be followed.

Tom: That's right.

Man: (*laughing*)

Woman: Don't laugh. (*man continues laughing*) Can't you hear? Stop laughing.

Man: But why? What's the matter?

Woman: I hate it when you laugh at me, I hate to be laughed at.

Man: (*laughing*)

Woman1: Help! Help!

Woman2: Stop shouting. No one can hear us. We're miles from anywhere.

Woman1: But we can't give up hope. I want someone to hear us. I want to be heard.

Man: What's your name?

Woman: Margaret Harris.

Man: Where do you live?

Woman: 46 Staten Road.

Man: How old are you?

Woman: I won't answer that question.

Man: Why not?

Woman: I don't like to be asked insulting questions.

Cathy: So, here is the Infinitive again.

Tom: Yes, the Passive Infinitive this time. "I want someone to hear us."

Cathy: "I want to be heard."

Tom: "I don't want you to laugh at me."

Cathy: "I don't want to be laughed at."

Tom: "I'm certain that they'll invite you."

Cathy: "I'm certain to be invited." And the murderer is certain not to be followed.

Tom: Yes. He can be quite certain, as he locked John and Mary in.

Mary: Open the door.

John: I can't. It's locked. Somebody's locked the door.

Mary: You didn't lock the door?

John: No, it's locked from the outside.

Mary: Then the murderer locked it. He's still here.

John: No, I think he wanted to get away. He wanted to keep us here because he didn't want to be followed, so he locked the door. He hasn't hurt us.

Mary: He's dangerous.

John: He didn't attack us.

Mary: He killed Mr. Egg and he locked us in.

John: Don't worry. The police will be here soon.

Mary: He locked us in with Mr. Egg.

John: Well, we phoned the police, they're coming. They'll soon be here.

Mary: Look at him. He's *staring* at us.

John: No, he is not staring at us.

Mary: His eyes are open.

John: He's dead.

Mary: Let's move him.

John: We can't move him yet. We must wait for the police.

Mary: I know we must wait. The door's locked. But let's move Mr. Egg. Let's put him in the corner. Let's put him out of sight.

John: We mustn't move him.

Tom: When John and Mary wanted to go out of Mr. Egg's room, they found the door locked. Mary said, "The murderer locked it. He killed Mr. Egg and locked us in." Mary looked at Mr. Egg's body. His eyes were open. She said, "Look at him. He's staring at us." She thought Mr. Egg was looking straight at them with big eyes, that is, he was staring at them. She couldn't stand it. "Let's put him out of sight," she suggested, but John replied: "We

mustn't touch him until the police have seen him." John could understand Mary's feelings, so he said, "I'll put my coat over him." "There's blood on his hands, you'll spoil your coat," Mary objected.

Man: Ouch! My finger.

Woman: What happened?

Man: Oh, nothing. I've cut my finger.

Woman: Do you call that nothing?

There's blood all over your hand.

Everything is red with blood. Mmm.

I can't stand seeing blood. Ugh!

Man: What! I cut my finger and she faints.

Tom: What's the matter with you? You look pale and you've stopped eating your orange.

Cathy: I can't stand blood either. I can't even stand hearing about blood. It's spoiled my appetite.

Tom: Oh, dear. And it could have spoiled John's coat, too.

Woman: Don't run, Cathy. You'll fall over.

Child: No, I won't.

Woman: Cathy, you'll fall over. (*thump*) I told you. Now, look at your new coat. It's covered with dust and there's oil all over it. You spoiled your new coat. You naughty girl.

Woman1: But I must tell him there's a skeleton in the cupboard.

Woman2: Don't you dare.

Woman1: But I must tell him. He'll be frightened to death if he opens the door and sees it.

Woman2: That's just the point. Do you want to spoil the fun? Do you want to spoil the whole effect?

Child: Mummy, I want chocolate.

Mother: Here you are, Jill darling.

Child: And I want some biscuits.

Mother: Here are the biscuits, my little Jill.

Child: I want that doll.

Mother: Certainly, sweetheart.

Child: Mummy, I want you to stand on your head.

Mother: Of course, Jill. Mummy will stand on her head for her little darling.

Woman: Don't you think you've spoiled that child a little?

Cathy: Well, Tom, and what about our story?

Tell me what happened to John and Mary when they were locked in with Mr. Egg's body.

Tom: Tell you? No, I won't tell a word. I don't want to spoil the story. Let's listen instead.

Mary: Let's move him.

John: We can't move him yet. We must wait for the police.

Mary: I know we must wait. The door's locked. But let's move Mr. Egg. Let's put him in the corner. Let's put him out of sight.

John: We mustn't move him.

Mary: Look at his eyes. Let's put him under the table.

John: The police haven't seen him yet. We mustn't touch him until the police have seen him. If we do, they'll be angry.

Mary: But there is a knife sticking in him.

John: Don't look at him.

Mary: I can't stand it.

John: I'll cover him up. I'll put my coat over him.

Mary: There's blood on his hands. You'll get blood on your coat... You'll spoil your coat.

John: But I'll hide Mr. Egg.

Mary: Oh, look. There's a cloth on the table. Let's use the tablecloth.

John: Of course. We'll cover him with a tablecloth. There. That's better, isn't it?

Mary: He looked awful.

John: I've been thinking. The detective said, "I believe in arithmetic." Do you remember? He said, "Two and two make four." Let's do some of the detective's arithmetic. Mr. Egg bought the book, didn't he?

Mary: Yes, he bought the book from Miss Haverel.

John: And he found something in it.

Mary: He saw the drawing of the pendant. So, Egg had the book and somebody else had the pendant.

John: Egg wanted the pendant and somebody else wanted the book.

Mary: The pendant and the book go together. So, they both wanted the book *and* the pendant.

John: So, somebody murdered Egg and stole the book.

Mary: That means they had the pendant already.

John: So, the person who killed Egg probably stole the pendant.

Mary: But why? What did the book tell him?

John: I wonder...

Tom: John and Mary tried to do arithmetic, like the detective. Mary said, Mr. Egg had bought the book from Miss Haverel. Somebody else had the pendant. "The pendant and the book go together," Mary said. They go together, that is, they belong to each other. So, Mr. Egg wanted the book and the pendant, too. And so did the murderer.

Cathy: They both wanted the book and the pendant, and they wanted both the book and the pendant.

Tom: That's right. And what do *you* want?

Cathy: I want to listen to the end of today's episode.

Tom: So do I. So, we both want to listen to the end of the story.

Cathy: But I also want to exercise my English.

Tom: Very well. So, you want both to exercise your English and to listen to the story.

Cathy: Yes. What's the solution then?

Tom: First, you'll exercise your English, then we'll listen to the story. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: He didn't lock the door.

B: Didn't he? I thought he had locked it.

Listen, speak, listen.

A: He didn't lock the door.

[Your response]

B: Didn't he? I thought he had locked it.

A: He didn't manage to get away.

[Your response]

B: Didn't he? I thought he had managed to get away.

A: He didn't hurt them.

[Your response]

B: Didn't he? I thought he had hurt them.

A: He didn't attack them.

[Your response]

B: Didn't he? I thought he had attacked them.

A: He didn't move.

[Your response]

B: Didn't he? I thought he had moved.

Exercise 2

Listen to the example:

A: You must lock the door.

B: They knew they had to lock the door, but they couldn't.

Listen, speak, listen.

A: You must lock the door.

[Your response]

B: They knew they had to lock the door, but they couldn't.

A: You must get away safely.

[Your response]

B: They knew they had to get away safely, but they couldn't.

A: You must follow his example.

[Your response]

B: They knew they had to follow his example, but they couldn't.

A: You must phone the police.

[Your response]

B: They knew they had to phone the police, but they couldn't.

A: You must wait for help.

[Your response]

B: They knew they had to wait for help, but they couldn't.

A: You must find a solution.

[Your response]

The Missing Jewel

B: They knew they had to find a solution, but they couldn't.

Exercise 3

Listen to the example:

A: I can lock them in.

B: I know you can, but you mustn't.

Listen, speak, listen.

A: I can lock them in.

[Your response]

B: I know you can, but you mustn't.

A: I can leave at any time.

[Your response]

B: I know you can, but you mustn't.

A: I can do policework.

[Your response]

B: I know you can, but you mustn't.

A: I can eat all this cake.

[Your response]

B: I know you can, but you mustn't.

A: I can drive his car myself.

[Your response]

B: I know you can, but you mustn't.

Exercise 4

Listen to the example:

A: Mr. Egg wanted the book. And so did the murderer.

B: So, they both wanted the book.

Listen, speak, listen.

A: Mr. Egg wanted the book. And so did the murderer.

[Your response]

B: So, they both wanted the book.

A: Peter went to the exhibition. And so did Ann.

[Your response]

B: So, they both went to the exhibition.

A: The policeman knew the thief. And so did the detective.

[Your response]

B: So, they both knew the thief.

A: The Browns moved to another district. And so did their parents.

[Your response]

B: So, they both moved to another district.

A: Mary heard Mr. Egg's last words. And so did John.

[Your response]

B: So, they both heard Mr. Egg's last words.

A: John saw the drawing of the pendant. And so did the murderer.

[Your response]

B: So, they both saw the drawing of the pendant.

Exercise 5

Listen to the example:

A: He wanted the book.

B: And the pendant, too.

C: He wanted both the book and the pendant.

Listen, speak, listen.

A: He wanted the book.

B: And the pendant, too.

[Your response]

C: He wanted both the book and the pendant.

A: They called the police.

B: And the ambulance, too.

[Your response]

C: They called both the police and the ambulance.

A: She enjoyed the performance.

B: And the book, too.

[Your response]

C: She enjoyed both the performance and the book.

A: He went to the zoo.

B: And the amusement park, too.

[Your response]

C: He went to both the zoo and the amusement park.

A: He offered help.

B: And money, too.

[Your response]

C: He offered both help and money.

A: They did the exercises.

B: And the translation, too.

[Your response]

C: They did both the exercises and the translation.

Tom: And now, here is our story once again.
John and Mary were locked in Mr. Egg's room, with his dead body.

Mary: Open the door.

John: I can't. It's locked. Somebody's locked the door.

Mary: You didn't lock the door?

John: No, it's locked from the outside.

Mary: Then the murderer locked it.
He's still here.

John: No, I think he wanted to get away. He wanted to keep us here because he didn't want to be followed, so he locked the door. He hasn't hurt us.

Mary: He's dangerous.

John: He didn't attack us.

Mary: He killed Mr. Egg and he locked us in.

John: Don't worry. The police will be here soon.

Mary: He locked us in with Mr. Egg.

John: Well, we phoned the police, they're coming. They'll soon be here.

Mary: Look at him. He's *staring* at us.

John: No, he is not staring at us.

Mary: His eyes are open.

John: He's dead.

Mary: Let's move him.

John: We can't move him yet. We must wait for the police.

Mary: I know we must wait. The door's locked. But let's move Mr. Egg. Let's put him in the corner. Let's put him out of sight.

John: We mustn't move him.

Mary: Look at his eyes. Let's put him under the table.

John: The police haven't seen him yet. We mustn't touch him until the police have seen him. If we do, they'll be angry.

Mary: But there is a knife sticking in him.

John: Don't look at him.

Mary: I can't stand it.

John: I'll cover him up. I'll put my coat over him.

Mary: There's blood on his hands.

You'll get blood on your coat...

You'll spoil your coat.

John: But I'll hide Mr. Egg.

Mary: Oh, look. There's a cloth on the table. Let's use the tablecloth.

John: Of course. We'll cover him with a tablecloth. There. That's better, isn't it?

Mary: He looked awful.

John: I've been thinking. The detective said, "I believe in arithmetic." Do you remember? He said, "Two and two make four." Let's do some of the detective's arithmetic. Mr. Egg bought the book, didn't he?

Mary: Yes, he bought the book from Miss Haverel.

John: And he found something in it.

Mary: He saw the drawing of the pendant. So, Egg had the book and somebody else had the pendant.

John: Egg wanted the pendant and somebody else wanted the book.

Mary: The pendant and the book go together. So, they both wanted the book *and* the pendant.

John: So, somebody murdered Egg and stole the book.

Mary: That means they had the pendant already.

John: So, the person who killed Egg probably stole the pendant.

Mary: But why? What did the book tell him?

John: I wonder...

(theme music)

Mary: John, can you smell smoke?

John: Smoke?

Mary: I think I can smell smoke.

John: Yes, I can smell it, too.
Something's burning!

Announcer: Something is burning, and John and Mary are locked in the room. Listen to the next episode of "*The Missing Jewel*".

Lesson 39

Tom: John Blake was trying to find out more about a pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to the shop of Mr. Egg, the bookseller. They found Mr. Egg dead. A diary was lying by his body, with the drawing of the stolen pendant. They went to telephone the police. When they came back, the diary wasn't there, and they found themselves locked in Mr. Egg's room. Suddenly, Mary could smell smoke. They realised that the shop was burning. There was a fire in the shop. The house was on fire.

Woman1: Can you see that black cloud? Whatever can it be?

Woman2: It looks like smoke.

Woman1: Smoke? Goodness! The wood's burning. There's a fire in the wood. Go and phone the fire brigade.

Woman2: Hello. Come quickly. The wood at Gate hill is on fire. They're coming.

Woman1: I wonder how the fire could have started.

Woman2: It must have been an accident.

Woman1: In this wet weather? I don't think so. Someone must have done it on purpose. Someone must have set the wood on fire.

Woman2: Here come the firemen. They'll find out everything.

Tom: Mr. Egg's shop was on fire. Everything in the shop was burning. Mary could smell paper burning. She could hear flames crackling.

Cathy: Wait a minute, Tom. I have a problem. Are you saying Mary could smell paper burning and could hear flames crackling? That's not what we learnt. Why didn't you use the Infinitive?

Tom: There is a difference between the Infinitive and the "ing" form. See if you understand. Listen.

(blasting of a bomb)

Woman1: A bomb! Oh, goodness! I've heard a bomb drop.

Woman2: Don't panic. It's only the neighbours watching TV.

(water splashing)

Woman1: Can you hear the water splashing?

Woman2: Why, someone must be in the bathroom. What's so unusual about that?

Woman1: My son is in the bathroom, and that *is* unusual.

Woman1: Can you feel the house shaking?

Woman2: Don't be frightened. They started dancing in the flat above.

Woman1: You look very pale. What's the matter with you?

Woman2: I thought the house shook. Didn't you feel anything?

Woman1: Oh, I'm used to it. It's one of my son's chemical experiments. *(noise of an explosion)*

Woman1: Where is he?

Woman2: I can't see him.

Woman1: Where ever could he have gone? I saw him crossing the street.

Woman2: Yes, I saw him while he was crossing the street, too.

Woman1: So did I. But I didn't see him cross right over to the other side.

Woman2: Neither did I. But where is he then? He couldn't have melted into thin air in the middle of the street.

Cathy: I see. So you can hear, see, feel, watch people or things doing something, that is, while they're doing it. And you can hear, see, feel, watch people or things do something, that is, from beginning to end.

Tom: Quite right, Cathy. Mary could smell paper burning and could hear flames crackling.

(mysterious music)

Mary: I think I can smell smoke.

John: I can smell it, too. Something's burning.

Mary: But we were downstairs a few minutes ago. We didn't smell anything then.

John: Nothing was burning then.

Mary: What's burning now?

John: I can smell woodsmoke. There's some wood burning.

Mary: I can smell paper burning. I think the books are burning. John! There's a fire in the shop. The house is on fire.

John: Don't be frightened, Mary.

Mary: The shop's full of paper. It'll burn quickly.

John: Don't worry. I'll think of something.

Mary: The fire will soon reach us.

John: Don't panic. I'll think of something.

Mary: The house is burning and we can't get out. We'll be burned with the house.

John: Don't cry, Mary, I'll find a way out.

Mary: I can smell something else. I can smell petrol.

John: Petrol?

Mary: I'm sure I can smell petrol.

John: Then the fire is not an accident.

Mary: Someone set the house on fire. If we're killed, the murderer will go free. Nobody will know how Mr. Egg was killed. Nobody will know how the book was stolen. Nobody will know how the fire started. We'll be found with Mr. Egg, and we'll be dead, too.

John: We're not dead yet.

Mary: We're locked in. The fire is getting worse. I can hear the flames crackling. Can you hear the flames?

Tom: Mary was terribly frightened. She could smell paper burning. "We'll be burned with the house," she said. She knew the shop was full of books, and paper burns quickly.

Woman1: Oh, the cup. I knocked it over.

Woman2: It doesn't matter.

Woman1: But it was full of coffee, and now the coffee is all over my white dress.

Tom: The shop was full of paper, full of books. "It'll burn quickly," Mary said. John tried to calm her. "Don't be frightened. Don't worry. Don't panic," he said. John told Mary not to worry, but Mary was very worried. "I can smell something else. I can smell petrol," she said.

Man: What's happened? Can I help you?

Woman: I have run out of petrol. Is there a petrol station anywhere near?

Man: I'm not sure, but I can give you some petrol, if you like.

Woman: Oh, thank you so much.

Tom: Mary could smell petrol. Petrol burns even quicker than paper. So, the fire wasn't an accident. "Someone set the house on fire," Mary said. "If we're killed, the murderer will go free." He won't be caught. "We'll be found with Mr. Egg, and we'll be dead, too." But John didn't panic. He tried to find a way out. First, he tried to break the lock, but it was too strong. Then he tried to break the door down. He was a strong man. He ran at it with his shoulder, but it was no use. Mary told him, "You can't break the door that way. This door opens inwards." You can't break the door that way, that is, you have to try something else. You have to find some other solution.

Trainer: Up and down and touch the ground... up and down and touch the ground... up and down and touch the ground... Seira, why aren't you touching the ground?

Seira: I'm sorry, Miss, I'm trying hard, but I simply can't.

Trainer: But if you can't do it that way, try it this way. Put your legs apart and bend right forward.

Seira: That way? All right, I'll try.

Trainer: Up and down and touch the ground...

Seira: I can't, I can't touch the ground this way either.

Trainer: Then there's only one way left:
eat nothing but yogurt for a week.
You won't be so fat and you'll be
able to do the exercises. Now, up
and down and touch the ground...
up and down and touch the
ground...

Tom: Well, John tried several ways to get out of
the room, but he couldn't get out.

John: I'm pulling the door-knob. If I
pull hard enough, I'll break the lock.

Mary: You can't break the lock.

John: It's a very strong lock, but don't
worry. I'll break the door down. I'll
run at it with my shoulder.

Mary: You'll hurt yourself.

John: No, I won't. Look. (*he runs against
the door*)

Mary: You can't break the door that
way.

John: I can try.

Mary: No, look, John, this door opens
inwards, so you can't break it that
way.

John: Oh!

Mary: We can open the window. Come
on. Let's open the window.

John: All right.

Mary: Push. Push hard.

John: I *am* pushing.

Mary: Push harder.

John: Oh, it hasn't been opened lately.

Mary: It hasn't been opened for years.
We can't move it.

John: Then we must break it.

Mary: How can we break it?

John: We can break the glass with these
big books. Stand back.

Cathy: Oh, dear. I can't stand the excitement
any longer. Tom, did they manage to get out
of the burning house or not?

Tom: Don't worry, Cathy, don't panic! You'll
find out everything in due course. But first,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: The house is full of books.

B: There're books all over the house.
Listen, speak, listen.

A: The house is full of books.

[Your response]

B: There're books all over the house.

A: The park is full of small children.

[Your response]

B: There're small children all over the park.

A: The garden is full of bees.

[Your response]

B: There're bees all over the garden.

Exercise 2

Listen to the example:

A: We must prevent the accident.

B: But how can we prevent it?

Listen, speak, listen.

A: We must prevent the accident.

[Your response]

B: But how can we prevent it?

A: We must stop the fire.

[Your response]

B: But how can we stop it?

A: We must call the fire brigade.

[Your response]

B: But how can we call it?

A: We must get out of here.

[Your response]

B: But how can we get out of here?

A: We must find the emergency exit.

[Your response]

B: But how can we find it?

A: We must break the door.

[Your response]

B: But how can we break it?

A: We must stop this exercise.

[Your response]

B: But how can we stop it?

A: How? It's as easy as ABC. Here's the
signature tune and that's all.

Exercise 3

The Missing Jewel

Listen to the example:

A: How was Mr. Egg killed?

B: Nobody knows how he was killed.

Listen, speak, listen.

A: How was Mr. Egg killed?

[Your response]

B: Nobody knows how he was killed.

A: How was the diary stolen?

[Your response]

B: Nobody knows how it was stolen.

A: How were John and Mary locked in?

[Your response]

B: Nobody knows how they were locked in.

A: How was the accident prevented?

[Your response]

B: Nobody knows how it was prevented.

A: How was the fire stopped?

[Your response]

B: Nobody knows how it was stopped.

A: How were John and Mary saved?

[Your response]

B: Nobody knows how they were saved.

Exercise 4

Listen to the example:

A: We can't stay here, we'll be burned.

B: If we stay here, we'll be burned.

Listen, speak, listen.

A: We can't stay here, we'll be burned.

[Your response]

B: If we stay here, we'll be burned.

A: We can't jump out of the window, we'll be killed.

[Your response]

B: If we jump out of the window, we'll be killed.

A: We can't go out, we'll be frozen.

[Your response]

B: If we go out, we'll be frozen.

A: We can't wait for them, we'll waste our time.

[Your response]

B: If we wait for them, we'll waste our time.

A: We can't watch the TV, we'll be late for the theatre.

[Your response]

B: If we watch the TV, we'll be late for the theatre.

Tom: And now, here is our story once again.

John and Mary are in Mr. Egg's room, above the bookshop. They're locked in with Mr. Egg's body.

(mysterious music)

Mary: I think I can smell smoke.

John: I can smell it, too. Something's burning.

Mary: But we were downstairs a few minutes ago. We didn't smell anything then.

John: Nothing was burning then.

Mary: What's burning now?

John: I can smell woodsmoke. There's some wood burning.

Mary: I can smell paper burning. I think the books are burning. John! There's a fire in the shop. The house is on fire.

John: Don't be frightened, Mary.

Mary: The shop's full of paper. It'll burn quickly.

John: Don't worry. I'll think of something.

Mary: The fire will soon reach us.

John: Don't panic. I'll think of something.

Mary: The house is burning and we can't get out. We'll be burned with the house.

John: Don't cry, Mary, I'll find a way out.

Mary: I can smell something else. I can smell petrol.

John: Petrol?

Mary: I'm sure I can smell petrol.

John: Then the fire is not an accident.

Mary: Someone set the house on fire. If we're killed, the murderer will go free. Nobody will know how Mr. Egg was killed. Nobody will know how the book was stolen. Nobody will know how the fire started. We'll be found with Mr. Egg, and we'll be dead, too.

John: We're not dead yet.

Mary: We're locked in. The fire is getting worse. I can hear the flames crackling. Can you hear the flames?

John: I'm pulling the door-knob. If I pull hard enough, I'll break the lock.

Mary: You can't break the lock.

John: It's a very strong lock, but don't worry. I'll break the door down. I'll run at it with my shoulder.

Mary: You'll hurt yourself.

John: No, I won't. Look. *(he runs against the door)*

Mary: You can't break the door that way.

John: I can try.

Mary: No, look, John, this door opens inwards, so you can't break it that way.

John: Oh!

Mary: We can open the window. Come on. Let's open the window.

John: All right.

Mary: Push. Push hard.

John: I *am* pushing.

Mary: Push harder.

John: Oh, it hasn't been opened lately.

Mary: It hasn't been opened for years. We can't move it.

John: Then we must break it.

Mary: How can we break it?

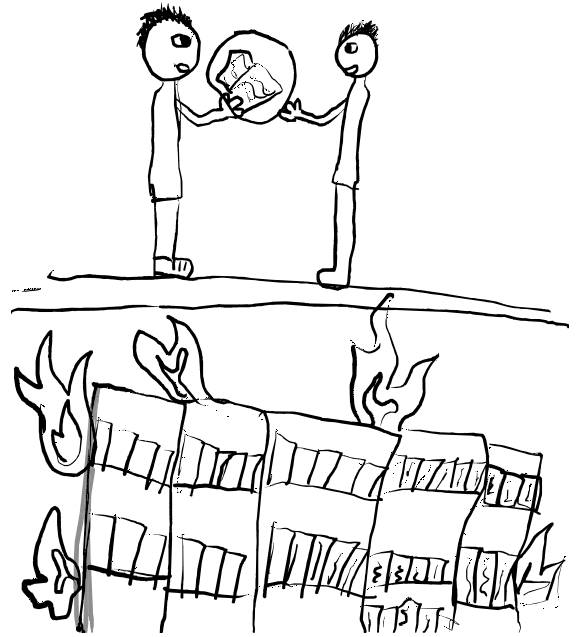
John: We can break the glass with these big books. Stand back. *(he breaks the window with a book)* There. Now we can jump down into the street.

Mary: Oh, no. Look down there. We're too high. We're too high up.

John: Yes. If we jump, we'll be killed.

Mary: But if we stay here, we'll be burned.

(theme music)



Lesson 40

Tom: John Blake was trying to find out about a pendant that had been stolen from a museum. With his friend, Mary Green, he went to the shop of Mr. Egg, the bookseller. They found Mr. Egg dead. He had been murdered. Someone locked them in the room with the dead body, then set the house on fire. They couldn't open the door, so they broke the window, but they couldn't jump. It was too high. "Jump into a sheet," a woman in the street suggested. A sheet is a piece of material that we lie on in bed. But there was no sheet to jump into. A woman went to fetch one. Meanwhile, the fire was getting hotter.

Woman: Phew. The fire's getting hotter. Can't stand it. Burning my face.

Man: Then move your chair away from the fireplace.

Woman: Brr. I'm cold.

Man: It is cold here, and the fire is getting out.

Woman1: No, you mustn't eat that piece of cake. You're getting fatter every day.

Woman2: Never mind, I'll start dieting tomorrow.

Woman: What a terrible noise! It's getting louder every minute.

Man: So it is. It's becoming stronger and stronger.

Woman: It's dreadful. It's going more and more horrible. Shut the window.

Cathy: Well, Tom, that means, "get", "become" and "grow" are similar in meaning. Does it matter which one you use?

Tom: No, you can use whichever you like.

Cathy: Tom, I'm getting more and more impatient to know if John and Mary got out of the burning house. No, I'm becoming more and more impatient. No, I'm growing more and more impatient.

Tom: Then you'll soon get old. They say those who are curious grow old before their time. But it doesn't matter. I'll like you just as much when you are a little old lady with white hair and a dozen cats.

Cathy: Thank you, Tom.

Tom: And now, I'll satisfy your curiosity. Listen to John and Mary.

John: *(he breaks the window with a book)*

There. Now we can jump down into the street.

Mary: Oh, no. Look down there. We're too high. We're too high up.

John: Yes. If we jump, we'll be killed.

Mary: But if we stay here, we'll be burned.

John: What can we do?

Mary: We can shout.

John: Nobody will hear us.

Mary: Yes, they will. Look. There's somebody in the street now.

John: Yes. And there's somebody else.

Mary: Let's shout. Help!

John: Help!

Mary: Help!

John: Help!

Woman on the street: Come down.

Man on the street: Yes, come down.

Mary: We can't come down. The door's locked.

Woman on the street: Jump down.

Man on the street: Jump.

John: We can't jump. It's too high.

Woman on the street: Jump into a sheet.

Mary: There isn't a sheet.

Woman on the street: I'll fetch one.

Wait there, while I fetch a sheet.

Man on the street: She's going to fetch a sheet.

Mary: Oh, dear. She's gone to fetch a sheet. The fire's getting hotter.

John: The smoke's coming under the door.

Woman on the street: Climb out.

Man on the street: Yes, climb out.

John: Where can we climb?

Woman on the street: Climb onto the roof.

Man on the street: Onto the roof.

John: We can't climb onto the roof. The roof's too high.

Woman on the street: Climb down the drainpipe.

Man on the street: Yes, climb down the drainpipe.

Mary: We can't climb down the drainpipe. Oh, we can't reach it.

Tom: Someone suggested they jump out of the window, but there was no sheet to jump into. Then someone else said, "Climb out. Climb onto the roof." That is, on top of the house. But the roof was too high. Then they were told to climb down the drainpipe. A drainpipe is a long tube, in which rainwater runs down from the roof of a house to the ground. But Mary said, "We can't climb down the drainpipe. We can't reach it." The situation was getting worse and worse. Smoke was getting into the room. "It's making my eyes water, and it's making me cough," John said.

(toy squeaks)

Child1: It's mine. Give it to me.

Child2: No, it's mine.

Child1: Let it go.

Child2: No, it's mine.

Mother: Philip, why are you making your sister cry? You make her cry every other minute.

Women: It's fish soup. It's a Hungarian speciality. Try it.

Man: Oh, it's hot. It's making me cough.

Child: Giap! Giap!

Mother: What are you doing with that poor dog?

Child: I'm making him pull my little cart. Giap! Giap!

Cathy: Tom, do you think you can make the listeners understand the use of "make"?

Tom: Of course. It's very easy, isn't it? I make the listeners understand grammar. I understand it, but they don't, so I make them understand it.

Cathy: Let's try. Let's make them practice it.

Tom: Wait a minute! There's some other work to be done first. A few minutes ago, you were full of curiosity about John and Mary. Has it gone?

Cathy: No, of course not.

Tom: Then listen, please.

Mary: We can't climb down the drainpipe. Oh, we can't reach it. The smoke's getting worse. It's stinging to my eyes.

John: It's making my eyes water. And it's making me cough.

Mary: It's getting into our lungs.

Woman on the street: You! You out there!

John: Yes!

Woman on the street: Here's the sheet. Jump now.

Man on the street: Yes, jump now.

John: If we jump, we'll be hurt. We'll be seriously hurt.

Mary: Then what can we do?

John: We'll wait for the fire engine. It'll come soon.

Mary: Yes – but will it come soon enough?

John: Listen! Something's coming. I can hear a siren. It's a fire engine. We're saved.

Cathy: That reminds me – SOS, save our souls. So, John's and Mary's souls are saved.

Tom: How right you are, Cathy. The verb "save" is a very interesting one. It has several different meanings. Listen.

(SOS Morse signal)

Man: SOS. A ship must be in danger. It's sent out an SOS. Save our souls! We must turn and help them. Mate, turn the wheel.

Man: Hey, don't go on any further, that's the end of the cliff. You may fall.

Woman: Oh, thank you. You saved me from falling.

Woman1: How's Jack? Is he getting better?

Woman2: Oh, yes, he is very well now, thank you. It's a miracle that the doctors could save him.

Man: Here is the king. God save the king.

Man1: Look. That's football for you. What a shot! Goal! Goal!

Man2: Don't shout. Can't you see? The goalkeeper saved the goal.

Man1: It's very silly of you, Bobby, to spend your money to the last penny every month. You ought to save some money for the future.

Man2: Save money? Don't joke further. I'm twenty years old.

Mother: Don't eat all the chocolates, Maggie!

Child: But I want to.

Mother: You can't. You must save some for Tommy, too.

Man: Oh, God. I've got to go over to Fred this evening. *(telephone ringing)* Who was it, Pat?

Woman: That was Fred. To save you the trouble of going there, he's coming here.

Cathy: Well, that's an interesting verb, Tom. But I think we ought to save a few minutes for the end of the story.

John: Listen! Something's coming. I can hear a siren. It's a fire engine. We're saved.

Mary: Oh, it's not a fire engine, it's a police car.

John: What? Oh, yes, it is a police car. The policemen are getting out.

Mary: But we don't want policemen. We want firemen. Perhaps that's the fire engine.

John: No, it's an ambulance. Oh, we don't want an ambulance.

Mary: Don't we?

John: We want a fire engine.

Woman on the street: Hey, you! Why don't you jump?

Man on the street: Yes, jump.

Mary: John, the fire has reached this room.

John: The floor's burning.

Tom: And now, Cathy, we have some minutes saved for you to exercise your English. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Wait there while I fetch a sheet.

B: She's gone to fetch a sheet.

Listen, speak, listen.

A: Wait there while I fetch a sheet.

[Your response]

B: She's gone to fetch a sheet.

A: Wait there while I phone the police.

[Your response]

B: She's gone to phone the police.

A: Wait there while I call the fire brigade.

[Your response]

B: She's gone to call the fire brigade.

A: Wait there while I speak to the detective.

[Your response]

B: She's gone to speak to the detective.

A: Wait there while I pay the bill.

[Your response]

B: She's gone to pay the bill.

A: Wait there while I buy the tickets.

[Your response]

B: She's gone to buy the tickets.

A: Wait there while I get a taxi.

[Your response]

B: She's gone to get a taxi.

A: Wait there while I find the key.

[Your response]

B: She's gone to find the key.

Exercise 2

Listen to the example:

A: It is hot.

The Missing Jewel

B: Yes, and it's getting hotter every day.
Listen, speak, listen.

A: It *is* hot.

[Your response]

B: Yes, and it's getting hotter every day.

A: It *is* cold.

[Your response]

B: Yes, and it's getting colder every day.

A: She *is* fat.

[Your response]

B: Yes, and she's getting fatter every day.

A: He *is* slim.

[Your response]

B: Yes, and he's getting slimmer every day.

A: He *is* old.

[Your response]

B: Yes, and he's getting older every day.

A: She *is* young.

[Your response]

B: Yes, and she's getting younger every day.

A: They *are* good.

[Your response]

B: Yes, and they're getting better every day.

A: He *is* bad.

[Your response]

B: Yes, and he's getting worse every day.

Exercise 3

Listen to the example:

A: Why are you crying?

B: he

C: He always makes me cry.

Listen, speak, listen.

A: Why are you crying?

B: he

[Your response]

C: He always makes me cry.

A: Why are you sad?

B: war films

[Your response]

C: War films always make me sad.

A: Why are you coughing?

B: smoke

[Your response]

C: Smoke always makes me cough.

A: Why are you pale?

B: late nights

[Your response]

C: Late nights always make me pale.

A: Why are you running away?

B: the dogs

[Your response]

C: The dogs always make me run away.

Tom: And now, here is our story once again.

John has smashed the window.

John: (*he breaks the window with a book*)

There. Now we can jump down into the street.

Mary: Oh, no. Look down there. We're too high. We're too high up.

John: Yes. If we jump, we'll be killed.

Mary: But if we stay here, we'll be burned.

John: What can we do?

Mary: We can shout.

John: Nobody will hear us.

Mary: Yes, they will. Look. There's somebody in the street now.

John: Yes. And there's somebody else.

Mary: Let's shout. Help!

John: Help!

Mary: Help!

John: Help!

Woman on the street: Come down.

Man on the street: Yes, come down.

Mary: We can't come down. The door's locked.

Woman on the street: Jump down.

Man on the street: Jump.

John: We can't jump. It's too high.

Woman on the street: Jump into a sheet.

Mary: There isn't a sheet.

Woman on the street: I'll fetch one.
Wait there, while I fetch a sheet.

Man on the street: She's going to fetch a sheet.

Mary: Oh, dear. She's gone to fetch a sheet. The fire's getting hotter.

John: The smoke's coming under the door.
Woman on the street: Climb out.
Man on the street: Yes, climb out.
John: Where can we climb?
Woman on the street: Climb onto the roof.
Man on the street: Onto the roof.
John: We can't climb onto the roof. The roof's too high.
Woman on the street: Climb down the drainpipe.
Man on the street: Yes, climb down the drainpipe.
Mary: We can't climb down the drainpipe. Oh, we can't reach it. Smoke's getting worse. It's stinging to my eyes.
John: It's making my eyes water. And it's making me cough.
Mary: It's getting into our lungs.
Woman on the street: You! You out there!
John: Yes!
Woman on the street: Here's the sheet. Jump now.
Man on the street: Yes, jump now.
John: If we jump, we'll be hurt. (*he coughs*) We'll be seriously hurt.
Mary: Then what can we do?
John: We'll wait for the fire engine. It'll come soon.
Mary: Yes – but will it come soon enough?
John: Listen! Something's coming. I can hear a siren. It's a fire engine. We're saved.
Mary: Oh, it's not a fire engine, it's a police car.
John: What? Oh, yes, it is a police car. The policemen are getting out.
Mary: But we don't want policemen. We want firemen. Perhaps that's the fire engine.
John: No, it's an ambulance. Oh, we don't want an ambulance.
Mary: Don't we?
John: We want a fire engine.
Woman on the street: Hey, jump! Why don't you jump?
Man on the street: Yes, jump.

Mary: John, the fire has reached this room.
John: The floor's burning.
Mary: If the fire engine doesn't come soon, it will be too late.

(theme music)

Announcer: Will the fire engine get there in time? Will John and Mary get out safely? Listen to the next episode of “*The Missing Jewel*”.

Lesson 41

Tom: John Blake was trying to find out about a pendant that had been stolen from a museum. With his friend, Mary Green, he went to the shop of the bookseller, Mr. Egg. They found him dead, he had been murdered. Someone locked them in the room with the dead body, then set the house on fire. There was no way to get out, and the fire had already reached the room. In the midst of all their misfortunes, John proposed to Mary. “Mary, will you marry me?” he asked.

Man1: Bill, Bill!

Man2: Good Lord. What’s happened? Why are you so upset?

Man1: Bill, I proposed to Ann. I asked her to marry me. I asked her to be my wife. And she said “no”.

Man2: Then why are you so upset?

Man1: Don’t you understand? She said “no”.

Man2: I heard you, but in my opinion it would have been much more upsetting if she had said “yes”.

Cathy: Tom, I’m quite upset about your explanation of the word “upset”.

Tom: Of course. That’s women. Marriage is a subject you all get very easily upset about.

Cathy: Well, let’s change the subject then. I think “upset” has another meaning, too. When one feels sick, one says: “My stomach is upset.”

Man: You look very pale, my dear. What’s the matter with you?

Woman: I don’t know. I must have eaten something that upset my stomach. I feel sick.

Man: Bicarbonate of soda. That’s just the thing for an upset stomach. Wait a minute. I’ll get you some.

Tom: And now, let’s get back to John and Mary, but you mustn’t upset yourself about John’s proposal.

John: The floor’s burning.

Mary: If the fire engine doesn’t come soon, it will be too late.

John: I know.

Mary: Oh, hurry, hurry.

John: Mary, will you marry me?

Mary: What?

John: I said, “Will you marry me?”

Mary: You’re upset.

John: I’m not upset.

Mary: I’m upset.

John: Why?

Mary: Because the house is on fire, because the floor is burning, because we’ll both be killed.

John: Oh, good!

Mary: Good? Did you say “good”?

John: I said, “Will you marry me?”, and you didn’t say “no”.

Mary: You’re not serious.

John: I *am* serious.

Mary: I’m confused. Somebody has murdered Mr. Egg. The murderer has locked us in, and he set fire to the house. Now, you propose to me. Oh, John!

Tom: John proposed to Mary. He asked her to marry him. Mary said, “You’re upset. You’re not serious,” but John replied, “I’m serious.” He was serious, he wasn’t joking. He meant what he said. Suddenly they heard a big crash. The stairs leading up to Mr. Egg’s room had burned down and collapsed. The stairs fell down. They collapsed.

Man: Run. Run. The house is shaking. It’s going to collapse.

Woman: It has collapsed. If we hadn’t run quickly, we would now be dead.

Tom: And here are some other meanings of “collapse”.

Woman1: Eileen, Eileen, is anything wrong with you? You look so strange.

Woman2: I feel very weak. I feel so strange.

Woman1: Water, water! She has collapsed – she has fainted. Bring some water, quickly.

Woman1: And what did you say to him when he came back after such a long time?

Woman2: I couldn't say a word. I started crying and collapsed in his arms.

Tom: The situation in Mr. Egg's house wasn't quite so romantic. The stairs had collapsed, and Mary and John were locked in the burning room, but... well, you had better listen.

Mary: That was the stairs.

John: What was it?

Mary: It was the stairs. They collapsed.

John: Listen.

Mary: John, we'll be killed.

John: Listen. I heard a siren.

Mary: It's the fire engine. John, it's the fire engine.

John: Ah, they're putting up a ladder.

Mary: We're saved.

John: I think we're saved.

Mary: Oh, John.

John: But you haven't answered my question.

Mary: What question?

John: Will you marry me?

Mary: Didn't I say "yes"? Oh, yes, John, yes.

John: Ah, Mary.

Tom: John and Mary were in a very dangerous situation, but in the last minute they heard a siren. It was the siren of a fire engine. A fireman put a ladder up to the window, and they climbed down to the ground. There were a lot of people watching them. They put several questions to them. First they asked, "Are you hurt?" "No, we're all right," John answered. Fortunately, nothing serious had happened to them. "I've torn my coat," John remarked.

Cathy: Tom, the verb "tear" is worth mentioning, don't you think?

Tom: Yes, it is. Listen to this.

Woman: Bob, don't climb the tree in your brand-new trousers. You'll tear them.

Child: No, I won't. Don't worry. Don't worry about my new trousers. I won't tear them. (*he tears his trousers*)

Woman: So, I shouldn't worry. Well, now you should worry. Just wait till you climb down. I'll teach you not to worry about tearing your trousers.

Man: Jimmy, why are you tearing downstairs?

Child: Didn't you hear? Mummy said dinner's ready.

Woman: Pussy, my dear little darling, Pussy. Pussy's lost. She'll never come home. Oh, Pussy, Pussy.

Man: She'll come home. Don't tear your hair. We'll find that wretched beast.

Woman: Wretched beast? Is that all you can say about my little Pussy?

Man: Here she is. Now, stop tearing your hair for God's sake.

Tom: Well, John and Mary were safe on the ground. Mary's handkerchief was lost, and John's coat was torn, but that was all. They were asked several questions.

Officer: Are you hurt?

John: No, we're all right.

Mary: I've lost my handkerchief.

John: I've torn my coat.

Officer: But you're all right.

Mary: Yes, thank you. We're all right.

Woman on the street: Why didn't you jump?

Mary: The window was too high.

Woman on the street: Were you frightened?

John: Oh, no, we weren't frightened...

Mary: John! I was. I was very frightened.

John: We were – anxious.

Woman on the street: Where did the fire start?

John: It started in the shop.

Man on the street: Where were you then?

John: We were upstairs.

Woman on the street: Where's Mr. Egg?

Mary: Look, the fireman has found him.
He's bringing him down.

Man on the street: He's coming down
very slowly.

Woman on the street: He's careful.

John: Mr. Egg's heavy.

Man on the street: He's covered with a
cloth.

Woman on the street: Why is he
covered with a cloth?

John: He's dead.

Woman on the street: Dead?

Man on the street: What happened to
him?

Detective: I think you've said enough,
Mr. Blake.

Mary: Why, it's the detective! Hello.

Tom: The fireman brought Mr. Egg's body
down. A woman asked, why Mr. Egg's body
was covered with a cloth. John said, "He's
dead." A man asked, "What happened to
him?" But before John could answer,
someone said, "I think you've said enough,
Mr. Blake." It was the detective who was
trying to find the thief who had stolen the
pendant.

Cathy: Did he think that John and Mary had
murdered Mr. Egg? He must have thought
so, as they were with his body in the burning
house. Did he arrest them?

Tom: I can't answer that question myself yet.
But before we find out, you have to exercise
your English. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Somebody has murdered Mr. Egg.

B: What did you say?

A: I said somebody had murdered Mr. Egg.

Listen, speak, listen.

A: Somebody has murdered Mr. Egg.

B: What did you say?

[Your response]

A: I said somebody had murdered Mr. Egg.

A: The murderer has locked them into the
burning house.

B: What did you say?

[Your response]

A: I said the murderer had locked them into the
burning house.

A: John has proposed to Mary.

B: What did you say?

[Your response]

A: I said John had proposed to Mary.

A: The stairs have collapsed.

B: What did you say?

[Your response]

A: I said that the stairs had collapsed.

A: They've put up a ladder.

B: What did you say?

[Your response]

A: I said they had put up a ladder.

A: Mary has lost her handkerchief.

B: What did you say?

[Your response]

A: I said Mary had lost her handkerchief.

A: John has torn his coat

B: What did you say?

[Your response]

A: I said John had torn his coat.

A: The firemen have found Mr. Egg's body.

B: What did you say?

[Your response]

A: I said the firemen had found Mr. Egg's body.

A: John hasn't done anything wrong.

B: What did you say?

[Your response]

A: I said John hadn't done anything wrong.

Exercise 2

Listen to the example:

A: You should marry him, Mary.

A: I told her to marry him.

Listen, speak, listen.

A: You should marry him, Mary.

[Your response]

A: I told her to marry him.

A: You should go to London, Peter.

[Your response]

A: I told him to go to London.

A: You should propose to her, Andrew.

[Your response]

A: I told him to propose to her.

A: You should stay with them this summer,
Cathy.

[Your response]

A: I told her to stay with them this summer.

A: You should learn English, Ann.

[Your response]

A: I told her to learn English.

A: You should attend the summer course,
David.

[Your response]

A: I told him to attend the summer course.

A: You should go by train, George.

[Your response]

A: I told him to go by train.

A: You should listen to our next programme,
David.

[Your response]

A: I told him to listen to our next programme.

Exercise 3

Listen to the example:

A: Will you marry me?

B: What?

A: I am asking you if you will marry me.

Listen, speak, listen.

A: Will you marry me?

B: What?

[Your response]

A: I am asking you if you will marry me.

A: Will you go to London?

B: What?

[Your response]

A: I am asking you if you'll go to London.

A: Will you propose to her?

B: What?

[Your response]

A: I am asking you if you'll propose to her.

A: Will you stay with them this summer?

B: What?

[Your response]

A: I am asking you if you'll stay with them this summer.

A: Will you learn English?

B: What?

[Your response]

A: I am asking you if you'll learn English.

A: Will you attend the summer course?

B: What?

[Your response]

A: I am asking you if you'll attend the summer course.

A: Will you go by train?

B: What?

[Your response]

A: I am asking you if you'll go by train.

Exercise 4

Listen to the example:

A: Will you marry me?

A: I asked if you'd marry me.

Listen, speak, listen.

A: Will you marry me?

[Your response]

A: I asked if you'd marry me.

A: Will you go to London?

[Your response]

A: I asked if you'd go to London.

A: Will you propose to her?

[Your response]

A: I asked if you'd propose to her.

A: Will you stay with them this summer?

[Your response]

A: I asked if you'd stay with them this summer.

A: Will you learn English?

[Your response]

A: I asked if you'd learn English.

A: Will you attend the summer course?

[Your response]

A: I asked if you'd attend the summer course.

A: Will you go by train?

[Your response]

The Missing Jewel

A: I asked if you'd go by train.

Tom: And now, here is our story once again.
John and Mary were in the room above the burning shop. The fire had already reached Mr. Egg's room.

John: The floor's burning.

Mary: If the fire engine doesn't come soon, it will be too late.

John: I know.

Mary: Oh, hurry, hurry.

John: Mary, will you marry me?

Mary: What?

John: I said, "Will you marry me?"

Mary: You're upset.

John: I'm not upset.

Mary: I'm upset.

John: Why?

Mary: Because the house is on fire, because the floor is burning, because we'll both be killed.

John: Oh, good!

Mary: Good? Did you say "good"?

John: I said, "Will you marry me?", and you didn't say "no".

Mary: You're not serious.

John: I *am* serious.

Mary: I'm confused. Somebody has murdered Mr. Egg. The murderer has locked us in, and he set fire to the house. Now, you propose to me. Oh, John!

(stairs collapsing)

Mary: That was the stairs.

John: What was it?

Mary: It was the stairs. They collapsed.
(siren)

John: Listen.

Mary: John, we'll be killed.

John: Listen. I heard a siren.

Mary: It's the fire engine. John, it's the fire engine.

John: Ah, they're putting up a ladder.

Mary: We're saved.

John: I think we're saved.

Mary: Oh, John.

John: But you haven't answered my question.

Mary: What question?

John: Will you marry me?

Mary: Didn't I say "yes"? Oh, yes, John, yes.

John: Ah, Mary.

(on the ground)

Officer: Are you hurt?

John: No, we're all right.

Mary: I've lost my handkerchief.

John: I've torn my coat.

Officer: But you're all right.

Mary: Yes, thank you. We're all right.

Woman on the street: Why didn't you jump?

Mary: The window was too high.

Woman on the street: Were you frightened?

John: Oh, no, we weren't frightened...

Mary: John! I was. I was very frightened.

John: We were – anxious.

Woman on the street: Where did the fire start?

John: It started in the shop.

Man on the street: Where were you then?

John: We were upstairs.

Woman on the street: Where's Mr. Egg?

Mary: Look, the fireman has found him. He's bringing him down.

Man on the street: He's coming down very slowly.

Woman on the street: He's careful.

John: Mr. Egg's heavy.

Man on the street: He's covered with a cloth.

Woman on the street: Why is he covered with a cloth?

John: He's dead.

Woman on the street: Dead?

Man on the street: What happened to him?

Detective: I think you've said enough, Mr. Blake.

Mary: Why, it's the detective! Hello.

Detective: *(sneezing)* Will you come with me, please?

John: Where to?

Detective: To the police station.

Mary: But he hasn't done anything, I've been with him all the time.

Detective: Will both of you come to the police station?

The Missing Jewel

(theme music)

Lesson 42

Tom: John Blake was trying to find out about a pendant that had been stolen from a museum. With his friend, Mary Green, he went to the shop of the bookseller, Mr. Egg. They found him dead, he had been murdered. Someone locked them in the room with the dead body, then set the house on fire. The firemen arrived in the last minute, and saved John and Mary. The detective, who they already knew, asked them to go with him to the police station. At first, Mary thought he wanted only John. “But he hasn’t done anything. I’ve been with him all the time,” she said. Then the detective replied, “Will both of you come to the police station?”

Cathy: Oh, poor John and Mary. I can imagine how frightened they were. They must have thought all was lost.

Tom: All was lost? Oh, no. They knew everything would be all right in the end.

Cathy: All’s well that ends well.

Tom: Oh, Cathy, how clever you are. But there was one thing they didn’t know.

Cathy: And what was that?

Tom: All that glitters is not gold.

Cathy: What do you mean by saying “All that glitters is not gold”?

Tom: That’s a secret. You’ll find out in the last lesson of the series.

Cathy: You’re very mysterious all the time.

Tom: And you’re very curious all the time, from the beginning to the end—

Cathy: all the time,

Tom: from Monday till Friday—

Cathy: all the week,

Tom: from morning till night—

Cathy: all day,

Tom: from evening till morning—

Cathy: all night.

Tom: All right.

Cathy: So, that’s all.

Tom: Oh, no, it isn’t. Not at all. “All” can be used in other ways, too. Listen.

Man1: But why did she leave you? Did you quarrel?

Man2: Oh, no, we’ve never quarrelled. She loved me dearly.

Man1: Then what was wrong?

Man2: Well, she loved me dearly till all my money had gone. Then she left.

Man1: Look! This is fantastic. All the boys are playing first-class football.

Man2: There’s nothing very surprising about *that*. The boys are all first-class footballers. All of them are in the National Team.

Cathy: Tom, your examples are all very good. All of them are very expressive.

Tom: Oh, thank you. Then both of us think so.

Cathy: Oh, as modest as usual. By the way, the detective told John and Mary, “Will both of you come to the police station?” Besides “all”, we ought to say a few words about “both”, too.

Tom: There’s not too much to say about it. We talked about it a little while ago. It’s used in the same way as “all”, but “all” is used in connection with several persons or things, and “both” is used only with two. The detective said, “Will both of you come to the police station?” He could have said, “Will you come, Mr. Blake, and will you come, Miss Green, too?”, but it’s easier to say, “Will both of you come?”

Man1: Look, there are Jane and Mary.

Man2: Oh, no.

Man1: What’s the matter? I thought you said you had proposed to Jane.

Man2: Well, I did.

Man1: So, what’s the matter?

Man2: Well, I proposed to them both, and both of them accepted.

Woman1: Here come two of my friends, Bobby Arrow and Jim Thomson. Both are very nice guys.

Woman2: Oh, I know both of them.

Woman1: How do you know them?

Woman2: Don’t get excited. They were both in my class, at school.

Cathy: Tom, did John and Mary *both* go to the police station?

Tom: Of course, they both did. They had to, as the detective asked them to.

Cathy: I see. But they didn't kill Mr. Egg. They didn't set fire to the house.

Tom: No, of course not, but the detective didn't know that. "You're going to help us," he said. "I'm going to ask some questions. You're going to tell me the answers."

Cathy: I see. So, the detective wanted to ask questions. He intended to learn some facts from them. "I shall ask some questions," he said.

Tom: Well, he didn't actually say "I shall ask some questions," he intended to ask some questions, so he said, "I'm going to ask you some questions."

Cathy: Oh, I see. "Going to" expresses intention.

Tom: That's right.

Man: I've already—

Child: You needn't go on that. I know exactly what you're going to say. "Arthur, I've told you a hundred times not to listen to music while you're learning."

Man: I'm not for that, Arthur.

Tom: The "going to" form can also express strong probability.

Woman: I think it's going to rain very soon.

Tom: It can also mean certainty.

Woman: Look out, your balloons are going to burst in that bush. (*bursting sound*) You see?

Cathy: Tom, all this is very useful and interesting, but now what have I to say, "I'm going to listen to the story." That's my strongest intention.

Tom: That's all right, Cathy, as I was going to listen to it anyway. Well, when John and Mary got safely out of the burning house, the detective said, "Will you come with me, please?"

Detective: (*sneezing*) Will you come with me, please?

John: Where to?

Detective: To the police station.

Mary: But he hasn't done anything, I've been with him all the time.

Detective: Will both of you come to the police station?

Mary: Why are you taking us to the police station?

Detective: You're going to help us.

John: How are we going to help the police?

Detective: I'm going to ask some questions. You're going to tell me the answers.

Mary: Both of us?

Detective: Both of you. (*he is sneezing*) Will you come along, please?

John: All right.

Detective: Stand back, there.

Man: Stop pushing.

Detective: Stand back, that building is dangerous.

Woman: Who are you talking to?

Detective: Some people try to get killed. Stand back, please.

Tom: The detective told the people waiting outside the house to stand back, that is, to go farther from the burning house. He said, "That building is dangerous," and he said, "Some people try to get killed." Then he took John and Mary to the police station. There he spoke to Mary first. Then he spoke to John. He asked him to go to a room with him.

Detective: Will you step inside here, please?

John: Oh. Where's Mary?

Detective: She'll wait for you. I want to talk to you by yourself.

John: Why don't you talk to us together?

Detective: I work this way.

John: What did Mary tell you?

Detective: I'll ask the questions, please. There's a chair. Please sit down.

John: Thank you.

Detective: (*sneezing*)

John: What do you want to know?

Detective: When did you find Mr. Egg?

John: Just after seven o'clock.

Detective: Was he dead?

John: No, he died soon afterwards.

Detective: Who was with you?

John: Mary.

Detective: Anyone else?

John: Well, somebody was watching us, but we didn't see him.

Detective: You said "him". Did you know it was a man?

John: No, perhaps it was a woman.

Tom: The detective asked John to step inside, that is, to go into the room. John told him they had seen Mr. Egg die. "Who was with you?" the detective asked. "Somebody was watching us, but we didn't see him," was John's answer. The detective said, "You said 'him'? Did you know it was a man?" John answered, "No, perhaps it was a woman."

Detective: When did you last smoke a cigarette?

John: A cigarette? I don't remember.

Detective: What did you do after Mr. Egg died?

John: I phoned the police.

Detective: Where did you phone from?

John: There's a phone in the shop.

Detective: Did you light a cigarette there?

John: No, and I didn't set fire to the shop.

Detective: Was the shop dark?

John: Yes.

Detective: When did you switch on the light?

John: I didn't switch on the light.

Detective: Perhaps you struck a match.

John: I didn't strike a match.

Detective: Of course not. You've got a lighter, haven't you? A cigarette lighter.

John: No, I haven't. I lost it.

Detective: I am sorry. Would you like a cigarette now?

John: Yes, please.

Detective: Have one of mine.

John: Thank you.

Tom: John said he hadn't smoked a cigarette while telephoning the police. "I didn't strike a match," he said. The detective replied, "Of

course not. You've got a lighter, haven't you? A cigarette lighter." "No, I haven't. I lost it," John answered. He didn't tell the detective that Miss Haverel, whom he had gone to see about the pendant, had taken his lighter, and hadn't given it back.

Cathy: Why not? The detective knew he had gone to Miss Haverel.

Tom: Well, you'll discover later, Cathy. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Come with me.

B: Will you come with me, please?

Listen, speak, listen.

A: Come with me.

[Your response]

B: Will you come with me, please?

A: Stand back.

[Your response]

B: Will you stand back, please?

A: Step inside here.

[Your response]

B: Will you step inside here, please?

A: Answer his questions.

[Your response]

B: Will you answer his questions, please?

A: Sit down.

[Your response]

B: Will you sit down, please?

A: Switch on the light.

[Your response]

B: Will you switch on the light, please?

A: Strike a match.

[Your response]

B: Will you strike a match, please?

A: Give me a cigarette.

[Your response]

B: Will you give me a cigarette, please?

Exercise 2

The Missing Jewel

Listen to the example:

A: We'll talk to Mr. Egg.

B: who to?

C: Who will you talk to?

Listen, speak, listen.

A: We'll talk to Mr. Egg.

B: who to?

[Your response]

C: Who will you talk to?

A: They went to the police station.

B: where?

[Your response]

C: Where did they go?

A: Mary will wait for John.

B: who?

[Your response]

C: Who will Mary wait for?

A: They came from the USA.

B: where?

[Your response]

C: Where did they come from?

A: She was looking at the shopwindow.

B: what?

[Your response]

C: What was she looking at?

A: The pendant consists of two compartments.

B: what?

[Your response]

C: What does the pendant consist of?

Exercise 3

Listen to the example:

A: We found Mr. Egg at seven o'clock.

B: When did you find him?

Listen, speak, listen.

A: We found Mr. Egg at seven o'clock.

[Your response]

B: When did you find him?

A: They went to the police station this morning.

[Your response]

B: When did they go to the police station?

A: He came home late last night.

[Your response]

B: When did he come home?

A: I got his letter last week.

[Your response]

B: When did you get his letter?

A: He lost his lighter the day before yesterday.

[Your response]

B: When did he lose his lighter?

A: They set fire to the forest during the weekend.

[Your response]

B: When did they set fire to the forest?

A: He met the detective 10 minutes ago.

[Your response]

B: When did he meet the detective?

Exercise 4

Listen to the example:

A: When did you last meet him?

B: I meet him every day.

A: I asked when you had last met him.

Listen, speak, listen.

A: When did you last meet him?

B: I meet him every day.

[Your response]

A: I asked when you had last met him.

A: When did you last see her?

B: I often see her.

[Your response]

A: I asked when you had last seen her.

A: When did you last go to your club?

B: I usually go to my club on Tuesdays.

[Your response]

A: I asked when you had last gone to your club.

A: When did you last get money from them?

B: I rarely get money from them.

[Your response]

A: I asked when you had last got money from them.

A: When did you last buy jewellery?

B: I never buy jewellery.

[Your response]

A: I asked when you had last bought jewellery.

A: When did you last smoke a cigarette?

B: I always smoke a cigarette after lunch.

[Your response]

A: I asked when you had last smoked a cigarette.

A: When did you last use your lighter?

B: I use my lighter when I light a cigarette.

[Your response]

A: I asked when you had last used your lighter.

Tom: And now, we're going to listen to our story once again. The detective asked John and Mary to go with him to the police station.

(at Mr. Egg's house)

Detective: (*sneezing*) Will you come with me, please?

John: Where to?

Detective: To the police station.

Mary: But he hasn't done anything, I've been with him all the time.

Detective: Will both of you come to the police station?

Mary: Why are you taking us to the police station?

Detective: You're going to help us.

John: How are we going to help the police?

Detective: I'm going to ask some questions. You're going to tell me the answers.

Mary: Both of us?

Detective: Both of you. (*he is sneezing*) Will you come along, please?

John: All right.

Detective: Stand back, there.

Man: Stop pushing.

Detective: Stand back, that building is dangerous.

Woman: Who are you talking to?

Detective: Some people try to get killed. Stand back, please.

(at the police station)

Detective: Will you step inside here, please?

John: Oh. Where's Mary?

Detective: She'll wait for you. I want to talk to you by yourself.

John: Why don't you talk to us together?

Detective: I work this way.

John: What did Mary tell you?

Detective: I'll ask the questions, please. There's a chair. Please sit down.

John: Thank you.

Detective: (*sneezing*)

John: What do you want to know?

Detective: When did you find Mr. Egg?

John: Just after seven o'clock.

Detective: Was he dead?

John: No, he died soon afterwards.

Detective: Who was with you?

John: Mary.

Detective: Anyone else?

John: Well, somebody was watching us, but we didn't see him.

Detective: You said "him". Did you know it was a man?

John: No, perhaps it was a woman.

Detective: When did you last smoke a cigarette?

John: A cigarette? I don't remember.

Detective: What did you do after Mr. Egg died?

John: I phoned the police.

Detective: Where did you phone from?

John: There's a phone in the shop.

Detective: Did you light a cigarette there?

John: No, and I didn't set fire to the shop.

Detective: Was the shop dark?

John: Yes.

Detective: When did you switch on the light?

John: I didn't switch on the light.

Detective: Perhaps you struck a match.

John: I didn't strike a match.

Detective: Of course not. You've got a lighter, haven't you? A cigarette lighter.

John: No, I haven't. I lost it.

Detective: I am sorry. Oh, would you like a cigarette now?

John: Yes, please.

Detective: Have one of mine.

John: Thank you.

Detective: Do you want a light?

John: Please.

Detective: Here's a cigarette lighter.

John: But—

The Missing Jewel

Detective: You recognise the lighter, do you?

John: Yes, it's mine. It's my lighter.

(theme music)

Announcer: How did the detective get John's cigarette lighter? Listen to the next episode of "*The Missing Jewel*".

Lesson 43

Tom: John Blake was trying to find out about a pendant. The pendant had been stolen from a museum. With his friend, Mary Green, he went to the shop of the bookseller, Mr. Egg. They found him dead, murdered. Someone locked them in the room with the dead body, then set the house on fire. The firemen arrived in the last minute, and saved John and Mary. The detective asked them to go with him to the police station. First he talked to Mary, and then to John. He asked John about his cigarette lighter. "I lost it," John said. Then the detective gave John a cigarette.

Detective: Do you want a light?

John: Please.

Detective: Here's a cigarette lighter.

John: But—

Detective: You recognise the lighter, do you?

John: Yes, it's mine. It's my lighter.

Detective: Is it?

John: There are my initials: J. B. Where did you find it?

Detective: Near the door of the bookshop.

John: Near the door of the—

Detective: Perhaps this lighter started the fire.

John: But I couldn't have started the fire, could I?

Detective: Couldn't you?

John: I told you, I was locked in. The murderer tried to kill me, didn't he?

Detective: You're still alive, Mr. Blake, and Mr. Egg is dead.

John: You don't think I killed him, do you? I couldn't kill anyone.

Detective: I told you to keep out of trouble, didn't I? Where did you lose this lighter?

John: Miss Haverel didn't kill Mr. Egg either.

Detective: Miss Haverel? So, Miss Haverel stole your lighter, didn't she? I told you not to go to Miss Haverel.

John: She's harmless. She's eccentric, but she's not a murderer.

Detective: Perhaps not, but Mr. Egg didn't kill himself, did he?

John: It was his own knife.

Tom: The detective gave John a cigarette, then he lit it. John recognised his own cigarette lighter that Miss Haverel had taken from him. The detective said, "It was near the door of the bookshop. Perhaps this lighter started the fire." They talked about Miss Haverel. "She is not a murderer," John said. "Perhaps not," the detective answered, "but Mr. Egg didn't kill himself." "It was his own knife," John replied. He had noticed that it was the knife that the bookseller had threatened him with. He recognised the knife. The detective was disturbed by John. "What am I going to do with you?" the detective asked. "You worry me."

Father: Christine.

Christine: Yes, father.

Father: Why aren't you eating?

Christine: I'm not hungry, father.

Father: Christine, you worry me. You don't eat, you don't speak, you don't sleep... what's wrong? You worry me very much.

Christine: Don't worry about me, father. There's nothing to worry about. There's nothing wrong with me.

Father: I think you're in love, and that's quite a problem to worry about.

Father: Where can she be? It's half past ten.

Mother: Don't worry, darling. You know she's always late.

Father: I'm going to phone the police.

Mother: Don't be silly, my dear. You're worrying yourself to death.

Daughter: Hello, Mum, hello, Dad. I hope you weren't worrying.

Mother: Oh, not at all. He just wanted to phone the police, that's all.

Child: What is this animal, Daddy?

Father: I don't know.

Child: And that one, the one with the long nose?

Father: I don't know, Jim.

Child: And what's the name of that black and white animal?

Father: I don't know that either.

Mother: Jimmy, stop it, please. Don't worry your father with your perpetual questions.

Father: He doesn't worry me. Let him ask. That's the way to learn.

Tom: At last, the detective said to John, "You worry me."

Cathy: Did he lock him up? Did he put him into prison?

Tom: Don't worry your head about John. The detective didn't arrest him, but John had to promise to go straight home from the police station. "If I let you out, you'd go home, wouldn't you?" the detective asked. "You wouldn't play at detectives again, would you?"

Child: Left, left, left-right, halt. Right-left—

Woman: What's your daughter's doing?

Mother: Playing. She's playing at soldiers.

Woman: Playing at soldiers? A girl?

Mother: Well, you see, we always wanted a boy.

Tom: The detective asked John, "If I let you out, you wouldn't play at detectives again, would you?" He wouldn't pretend to be a detective. He wouldn't go on trying to find the thief who stole the pendant, and the person who murdered Mr. Egg. The detective said, "I'm going to give you a chance." A chance, a possibility. Then he warned John: "If you let me down, I'll... I'll jump on you." If you let me down, if you don't do as I say, if you promise to stop playing at detectives and then don't do so, then that is to let someone down.

Woman1: Now, let's listen to the new record.

Woman2: Where is it?

Woman1: John said he had put it on the shelf.

Woman2: It isn't here.

Woman1: Oh, he has let me down again.

Woman1: John promised to take Mary to Spain. But he let her down.

Woman2: I know. He let her down very badly. He took Janette instead.

Woman1: John is always letting me down.

Woman2: Oh, I don't believe it.

Woman1: Well, listen. Yesterday he told me to go to the hairdresser, and he said, "I'll give Jimmy his supper and put him to bed." So I went, and when I came back—

Woman2: What happened?

Woman1: Well, my poor little boy was cooking supper, and his Daddy was in bed.

Woman2: Oh, he wasn't letting you down, he was just enjoying himself.

Tom: Now, let's listen to the detective and John.

John: You don't think I killed him, do you? I couldn't kill anyone.

Detective: I told you to keep out of trouble, didn't I? Where did you lose this lighter?

John: Miss Haverel didn't kill Mr. Egg either.

Detective: Miss Haverel? So, Miss Haverel stole your lighter, didn't she? I told you not to go to Miss Haverel.

John: She's harmless. She's eccentric, but she's not a murderer.

Detective: Perhaps not, but Mr. Egg didn't kill himself, did he?

John: It was his own knife.

Detective: You noticed that, did you? Yes, it was his own knife, but somebody else used it. We'll find fingerprints on the handle. Did you touch it?

John: Oh, no.

Detective: We'll see. But what am I going to do with you? You worry me.

John: You're not going to arrest me, are you?

Detective: If I locked you up, you'd be safe. If I let you out, you'd go home, wouldn't you? You'd go straight

home. You wouldn't play at detectives again, would you?

John: No.

Detective: Very well. I'm going to give you a chance. Don't throw it away, because I'm warning you: If you let me down, I'll... I'll jump on you.

Tom: John said to the detective, "I couldn't kill anyone. And Miss Haverel didn't kill Mr. Egg, either." The detective said, "If I let you out, you'd go straight home, wouldn't you? You wouldn't play at detectives again, would you?" John said, "No," and the detective let John and Mary leave the police station. When they were out, Mary said to John, "The detective said you worried him. But he said if you lived long enough, you'd make a good husband."

Woman: Look at Robert in that skirt, and those high heel shoes, and that flower in his hair. Isn't he funny?

Mother: Yes, he'd make a pretty girl, wouldn't he?

Tom: The detective said to Mary, if John lived long enough, he'd make a good husband. He would become a good husband. Then John and Mary talked about Miss Haverel.

John: The detective thought I murdered Mr. Egg.

Mary: He didn't.

John: He did. He thought I set fire to the shop. What did he say to you?

Mary: He said you worried him. But he said you'd make a good husband.

John: He didn't.

Mary: He did. He said, if you lived long enough, you'd make a good husband.

John: Oh, you talked a lot about me, didn't you?

Mary: We talked about Miss Haverel, too. I told him she stole your lighter.

John: He didn't tell you he found my lighter, did he?

Mary: Did he find it?

John: He said he found it by the bookshop. He thought it started the fire.

Mary: But Miss Haverel stole your lighter. She couldn't start a fire, could she?

John: Anyone can start a fire.

Mary: But she couldn't kill anyone, could she?

John: She hated Mr. Egg.

Mary: He was her landlord. Mrs. Cave is your landlady, but you haven't killed her, have you?

John: Not yet.

Mary: And Miss Haverel is an old lady. She's not strong. Mr. Egg was stabbed.

John: Mr. Egg wanted to see us at seven o'clock. Miss Haverel heard him, and the murderer was in the shop at seven o'clock, wasn't he?

Mary: Yes.

Tom: Mary was telling John what the detective said to her. "He said, if you lived long enough, you'd make a good husband."

Cathy: Tom, I'm worried about this form. "If you lived, you'd make", it has been used a lot today.

Tom: Oh, don't let it worry you, Cathy. I'll explain it to you and the listeners. First, let's have a look at another sentence. You remember, the detective said, "If you let me down, I'll jump on you." The detective wasn't sure John would let him down. He was meditating, considering the possibility. "If you let me down, I'll jump on you." This sentence expresses probability.

Cathy: "If I lock you up, you'll be safe."

Tom: "If he lets him out, he'll go home."

Cathy: "If I let you go, you won't play at detectives again."

Tom: "If he lives long enough, he'll make a good husband."

Cathy: Well, you say, these are probabilities which are likely to happen, but most of the detective's sentences sounded different. "If I locked you up, you'd be safe."

Tom: "If I let you out, you wouldn't play at detectives again."

Cathy: "If you lived long enough, you'd make a good husband."

Tom: Now, the detective doesn't expect that the thing he is talking about will happen. "If you lived long enough, you'd make a good

The Missing Jewel

husband.” What he means is, “I don’t think you will live long enough, because you are a busybody.”

Cathy: I see. So, in the first case, it’s probable that the thing will happen, in the second case it’s improbable.

Tom: Quite right. And there’s a third case: when it is impossible, when we speak about the past. “If I had locked you up, you would have been safe.”

Cathy: That means, he didn’t lock him up.

Tom: Very good. Let’s see. “If I had let you out, you would have gone home.”

Cathy: But you didn’t let me out.

Tom: “If he had lived long enough, he would have made a good husband.”

Cathy: But he didn’t live long enough.

Tom: That’s it. Now, let’s have a look at the three types.

“If he lives long enough, he’ll make a good husband.”

Cathy: Probable.

Tom: “If he lived long enough, he would make a good husband.”

Cathy: Improbable.

Tom: “If he had lived long enough, he would have made a good husband.”

Cathy: Impossible.

Tom: And now, Cathy, I’m giving you a chance to exercise your English. But if you let me down, I’ll jump on you.

Cathy: (*laughing*) All right. I won’t let you down.

Tom: So now,

EXERCISE YOUR ENGLISH.

Exercise 1

This exercise will be in three parts. You’ll be given a sentence with “if”, expressing a probable condition. Next, you must give a version, which expresses an improbable condition, and thirdly, an impossible condition, like this:

A: Probable: You’ll be safe if I keep an eye on you.

Improbable: You’d be safe, if I kept an eye on you.

Impossible: You’d have been safe, if I had kept an eye on you.

I hope it’s clear, so let’s start.

A: You’ll be safe if I keep an eye on you.

[Your response]

B: You’d be safe, if I kept an eye on you.

B: You’d have been safe, if I had kept an eye on you.

A: You’ll be safe if I keep an eye on you.

[Your response]

B: You’d be safe, if I kept an eye on you.

B: You’d have been safe, if I had kept an eye on you.

A: He’ll be sorry if he lets you down.

[Your response]

B: He’d be sorry, if he let you down.

B: He’d have been sorry, if he had let you down.

A: We’ll do good work if they give us a chance.

[Your response]

B: We’d do good work if they gave us a chance.

B: We’d have done good work if they had given us a chance.

A: She’ll get into trouble if she speaks to the detective.

[Your response]

B: She’d get into trouble if she spoke to the detective.

B: She’d have got into trouble if she had spoken to the detective.

A: He’ll make a good husband if he gives up drinking.

[Your response]

B: He’d make a good husband if he gave up drinking.

B: He’d have made a good husband if he had given up drinking.

A: I’ll forgive your mistakes if you try your best.

[Your response]

B: I’d forgive your mistakes if you tried your best.

B: I’d have forgiven your mistakes if you had tried your best.

A: We’ll listen to the story if he lets us.

[Your response]

B: We’d listen to the story if he let us.

B: We’d have listened to the story if he had let us.

Tom: Well, if we play our story once again, you’ll listen to it, won’t you? John is at the

police station. While the detective asks him questions, he gives him a cigarette.

(at the police station)

Detective: Do you want a light?

John: Please.

Detective: Here's a cigarette lighter.

John: But—

Detective: You recognise the lighter, do you?

John: Yes, it's mine. It's my lighter.

Detective: Is it?

John: There are my initials: J. B. Where did you find it?

Detective: Near the door of the bookshop.

John: Near the door of the—

Detective: Perhaps this lighter started the fire.

John: But I couldn't have started the fire, could I?

Detective: Couldn't you?

John: I told you, I was locked in. The murderer tried to kill me, didn't he?

Detective: You're still alive, Mr. Blake, and Mr. Egg is dead.

John: You don't think I killed him, do you? I couldn't kill anyone.

Detective: I told you to keep out of trouble, didn't I? Where did you lose this lighter?

John: Miss Haverel didn't kill Mr. Egg either.

Detective: Miss Haverel? So, Miss Haverel stole your lighter, did she? I told you not to go to Miss Haverel.

John: She's harmless. She's eccentric, but she's not a murderer.

Detective: Perhaps not, but Mr. Egg didn't kill himself, did he?

John: It was his own knife.

Detective: You noticed that, did you? Yes, it was his own knife, but somebody else used it. We'll find fingerprints on the handle. Did you touch it?

John: Oh, no.

Detective: We'll see. But what am I going to do with you? You worry me.

John: You're not going to arrest me, are you?

Detective: If I locked you up, you'd be safe. If I let you out, you'd go home, wouldn't you? You'd go straight home. You wouldn't play at detectives again, would you?

John: No.

Detective: Very well. I'm going to give you a chance. Don't throw it away, because I'm warning you: If you let me down, I'll... I'll jump on you.

(in Mary's car)

John: The detective thought I murdered Mr. Egg.

Mary: He didn't.

John: He did. He thought I set fire to the shop. What did he say to you?

Mary: He said you worried him. But he said you'd make a good husband.

John: He didn't.

Mary: He did. He said, if you lived long enough, you'd make a good husband.

John: Oh, you talked a lot about me, didn't you?

Mary: We talked about Miss Haverel, too. I told him she stole your lighter.

John: He didn't tell you he found my lighter, did he?

Mary: Did he find it?

John: He said he found it by the bookshop. He thought it started the fire.

Mary: But Miss Haverel stole your lighter. She couldn't start a fire, could she?

John: Anyone can start a fire.

Mary: But she couldn't kill anyone, could she?

John: She hated Mr. Egg.

Mary: He was her landlord. Mrs. Cave is your landlady, but you haven't killed her, have you?

John: Not yet.

Mary: And Miss Haverel is an old lady. She's not strong. Mr. Egg was stabbed.

John: Mr. Egg wanted to see us at seven o'clock. Miss Haverel heard him, and the murderer was in the shop at seven o'clock, wasn't he?

Mary: Yes.

The Missing Jewel

John: Where was Miss Haverel at seven
o'clock tonight?

Mary: Let's find out.

John: How?

Mary: Let's go back to Miss Haverel.

(theme music)

Lesson 44

Tom: John Blake was trying to find out about a pendant that had been stolen from a museum. With his friend, Mary Green, he went to the shop of the bookseller, Mr. Egg. They found him dead, murdered. Someone set the shop on fire, but they managed to escape. The detective asked them to go to the police station. He asked them several questions, and he also gave John back his cigarette lighter, that Miss Haverel had taken from him. Miss Haverel was a strange old lady. The stolen pendant had once belonged to her. When they left the police station, John asked: "Where was Miss Haverel at 7 o'clock tonight?" Mary said: "Let's find out. Let's go back to Miss Haverel's." But John didn't want to. "I promised the detective," he said, "I said I'd go straight home. He said he'd jump on me."

Cathy: Wait a minute, Tom. "I said I'd go straight home." "He said he'd jump on me." Is this the same form we were talking about last time?

Tom: Oh, no. They sound the same, but they're not. D'you remember our example: "If he lived long enough, he'd make a good husband." But here John said: "He said he'd jump on me." In Present Tense the sentences would be: "He says he'll jump on me." "He says he'll go straight home." But in the Past Tense, we have to use "should" or "would" instead of "shall" or "will". "He said he would jump on me." "He said he'd go straight home."

Tom: "John asks where they'll go."

Cathy: "John asked where they would go."

Tom: Good. "John promises that he won't play at detectives."

Cathy: "John promised that he wouldn't play at detectives."

Tom: Correct. "Mary says they'll go to Miss Haverel's."

Cathy: "Mary said they would go to Miss Haverel's."

Tom: That's right, Cathy. Well, John didn't want to go to Miss Haverel's. He was afraid of the detective. "He said he'd jump on me," he remarked. But Mary replied, "He can't. We're

not breaking the law." If you kill or if you steal, you break the law. That is, you do something wrong for which you can be arrested and put into prison. But John and Mary weren't breaking the law by going to Miss Haverel's. They wanted to find out what Miss Haverel had been doing that evening.

John: Where was Miss Haverel at 7 o'clock tonight?

Mary: Let's find out.

John: How?

Mary: Let's go back to Miss Haverel.

John: We *can't* go back to Miss Haverel.

Mary: Are you afraid of an old lady?

John: The detective told me to go straight home.

Mary: Yes, he told me to take you there.

John: So, we can't go to Miss Haverel, can we?

Mary: The detective doesn't know everything.

John: He said he'd jump on me.

Mary: We must go now, immediately.

John: If the detective finds out, he'll lock us up.

Mary: He can't, we are not breaking the law. We're visiting Miss Haverel.

John: But I *promised* the detective... I said I'd go straight home.

Mary: We want to find the pendant, don't we? Come on!

John: To Miss Haverel?

Mary: To Miss Haverel's house.

Tom: Well, Mary insisted on going to Miss Haverel's. John said, "The detective told me to go straight home, so we can't go to Miss Haverel's, can we?" But Mary was firm: "We want to find the pendant, don't we?"

Cathy: Tom, let's revise the short questions "we can't go, can we?", "we want to find it, don't we?"

Tom: Well, that's a very English way of asking for agreement. All you have to remember is that when the first verb is positive, the short question is negative, and when the first verb is negative, the short question is positive.

Woman: (*sounds of orchestral music*) Isn't it lovely? I do like Beethoven, and

especially the Seventh Symphony.
It's charming, isn't it?

Man: But darling, it isn't Beethoven –
it's Dvořák's New World Symphony.

Woman: It's *not*! It's Beethoven, isn't it,
Mr. Brown?

Mr. Brown: Well, John, I *hope* your wife
isn't as stupid as she looks, is she?

Cathy: I see, I see. So that's the short question
at the end of a sentence, isn't it?

Tom: Yes, it is.

Cathy: You explained it very well, didn't you?

Tom: I hope so.

Cathy: Well, I think we ought to go on now,
oughtn't we?

Tom: Yes, you are right.

Cathy: We'll listen to the next part of the story,
won't we?

Tom: Yes, we will.

Cathy: In the next part John and Mary go to
Miss Haverel's, don't they?

Tom: Yes, they do. They go to Miss Haverel's
house, and knock on the door.

(knocks on the door)

Miss Haverel: Good evening.

John: Oh, hello.

Miss Haverel: I am Miss Haverel.

John: How do you do?

Miss Haverel: You're Mr. Blake, aren't
you? We have met before, I
remember the face. Where have I
seen you before?

John: Here, I visited you this morning.

Miss Haverel: Of course. You brought
your sister with you.

John: I brought my friend with me. This
is my friend, Mary Green.

Miss Haverel: How do you do, Miss
Green?

Mary: How do you do?

Miss Haverel: I'm pleased to meet any
of Mr. Blake's friends. But you look
just like his sister. Do come in!

Mary: Thank you.

Miss Haverel: Come upstairs. I'm
afraid the servants are all out. This
way...

John: Thank you, thank you...

Tom: Miss Haverel remembered John at once:
"You're Mr. Blake, aren't you?" But she
didn't remember Mary. She thought Mary
was John's sister. "You look just like his
sister," she said. Then John began to ask her
questions, and he told her Mr. Egg had been
killed. "Someone stuck a knife into him," he
told Miss Haverel. "Some people are so
careless," was the old lady's answer.

Woman1: *(sounds of breaking a plate)* Oh,
my most beautiful plate!

Woman2: I am so sorry! I put it at the
edge of the table and knocked it off.

Woman1: How careless of you to put a
plate like that at the edge of the
table!

Tom: Well, when Miss Haverel heard that
someone stuck a knife into Mr. Egg, she said:
"Some people are so careless. They're not
careful about what they do." And she said:
"You leave Mr. Egg to the police."

(footsteps)

Miss Haverel: Here we are. Sit down,
please.

John: Thank you. *(after a short pause)*
When did you last go out, Miss
Haverel?

Miss Haverel: Let me see... I went out
last week.

John: Didn't you go out this evening?

Miss Haverel: No. I had a visitor this
evening.

John: You didn't go to Mr. Egg's
bookshop, did you?

Miss Haverel: I've never been there.

John: We saw Mr. Egg this evening.

Miss Haverel: How is he?

John: He's dead.

Miss Haverel: I'm not surprised.

Mary: Aren't you?

Miss Haverel: He never looked
healthy—he didn't eat enough fruit
and green vegetables. Do you eat
fruit?

Mary: And green vegetables, Miss
Haverel.

Miss Haverel: Good girl. But you look
healthy.

John: Mr. Egg died suddenly about 7 o'clock tonight. Someone stuck a knife into him.

Miss Haverel: Some people are very careless.

John: The police are asking questions.

Miss Haverel: Then you leave Mr. Egg to the police. They'll know what to do with him.

Mary: Miss Haverel, d'you remember a book written in Italian?

Miss Haverel: I remember several books written in Italian.

Mary: Can you speak Italian?

Miss Haverel: No, but I remember the books.

Mary: I'm talking about a book with pictures in it. This book had a picture of your pendant in it. You sold the book to Mr. Egg. You remember *that* book, don't you?

Miss Haverel: I remember the book *and* the pendant. Once I had both.

John: Now you have neither.

Miss Haverel: Oh, I have the pendant.

John: What? You have the pendant?

Mary: Where is it?

Tom: When Miss Haverel saw Mary, at first she thought she was John's sister. She said to her: "You look just like his sister." And she said later to Mary: "You look healthy."

Man1: (*sounds of underground*) Pretty woman in a big hat!

Man2: Where?

Man1: There, walking ahead of us. I wonder what she looks like from the front.

Man2: Oh! That's my wife. That's her hat. Wait a minute, I'll give her a surprise! Hello, darling!

Woman: Let me go! Who *are* you?

Man2: Oh, oh, excuse me! You look just like my wife.

Man1: Look, there's the new manager.

Man2: Oh, he looks quite clever.

Man1: Well, he may *look* clever, but when he opens his mouth, he *sounds* very stupid.

Cathy: Well, Tom, what a pity the listeners can't see what we look like!

Tom: I think it's much better they can't see *me*.

Cathy: And what about me?

Tom: Oh, you? You look just like Elizabeth Taylor.

Cathy: Well, Tom, it was very nice of you to say so, but I'm afraid it's a slight exaggeration. Oh, never mind! It's really a very slight one. But still...

Tom: Do you know what, Cathy? Though the listeners can't see how pretty you look, they can hear how clever you sound, when you

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: You speak too quickly.

B: Just like you.

Listen, speak, listen.

A: You speak too quickly.

[Your response]

B: Just like you.

A: Your car's dirty.

[Your response]

B: Just like yours.

A: Miss Haverel is a bit eccentric.

[Your response]

B: Just like you.

A: You're too lazy.

[Your response]

B: Just like you.

A: Your child's frightened.

[Your response]

B: Just like yours.

A: You're careless.

[Your response]

B: Just like you.

A: Your husband is breaking the law.

[Your response]

B: Just like yours.

A: You're half asleep.

[Your response]

The Missing Jewel

B: Just like you.

A: Your friend is late.

[Your response]

B: Just like yours.

A: You're a good friend.

[Your response]

B: Just like you.

Exercise 2

Listen to the example:

A: You never look healthy.

B: What do you mean? I look just as healthy as you!

Listen, speak, listen.

A: You never look healthy.

[Your response]

B: What do you mean? I look just as healthy as you!

A: You never look happy.

[Your response]

B: What do you mean? I look just as happy as you!

A: They never look tired.

[Your response]

B: What do you mean? They look just as tired as you!

A: He never looks worried.

[Your response]

B: What do you mean? He looks just as worried as you!

A: She never looks frightened.

[Your response]

B: What do you mean? She looks just as frightened as you!

A: You never look surprised.

[Your response]

B: What do you mean? I look just as surprised as you!

Exercise 3

Listen to the example:

A: He's a thief.

B: He doesn't look like a thief.

Listen, speak, listen.

A: He's a thief.

[Your response]

B: He doesn't look like a thief.

A: They're foreigners.

[Your response]

B: They don't look like foreigners.

A: He's a bachelor.

[Your response]

B: He doesn't look like a bachelor.

A: She's my sister.

[Your response]

B: She doesn't look like your sister.

A: This is my coat.

[Your response]

B: It doesn't look like your coat.

Tom: And here is our story once again. John and Mary left the police station and were talking about Miss Haverel.

John: Where was Miss Haverel at 7 o'clock tonight?

Mary: Let's find out.

John: How?

Mary: Let's go back to Miss Haverel.

John: We *can't* go back to Miss Haverel.

Mary: Are you afraid of an old lady?

John: The detective told me to go straight home.

Mary: Yes, he told me to take you there.

John: So, we can't go to Miss Haverel, can we?

Mary: The detective doesn't know everything.

John: He said he'd jump on me.

Mary: We must go now, immediately.

John: If the detective finds out, he'll lock us up.

Mary: He can't, we are not breaking the law. We're visiting Miss Haverel.

John: But I *promised* the detective... I said I'd go straight home.

Mary: We want to find the pendant, don't we? Come on!

John: To Miss Haverel?

Mary: To Miss Haverel's house.

(two car door slams, sound of a car driving off)

(knocks on the door)

Miss Haverel: Good evening.

John: Oh, hello.

Miss Haverel: I am Miss Haverel.

John: How do you do?

Miss Haverel: You're Mr. Blake, aren't you? We have met before, I remember the face. Where have I seen you before?

John: Here, I visited you this morning.

Miss Haverel: Of course. You brought your sister with you.

John: I brought my friend with me. This is my friend, Mary Green.

Miss Haverel: How do you do, Miss Green?

Mary: How do you do?

Miss Haverel: I'm pleased to meet any of Mr. Blake's friends. But you look just like his sister. Do come in!

Mary: Thank you.

Miss Haverel: Come upstairs. I'm afraid the servants are all out. This way...

John: Thank you, thank you...

(footsteps)

Miss Haverel: Here we are. Sit down, please.

John: Thank you. *(after a short pause)*
When did you last go out, Miss Haverel?

Miss Haverel: Let me see... I went out last week.

John: Didn't you go out this evening?

Miss Haverel: No. I had a visitor this evening.

John: You didn't go to Mr. Egg's bookshop, did you?

Miss Haverel: I've never been there.

John: We saw Mr. Egg this evening.

Miss Haverel: How is he?

John: He's dead.

Miss Haverel: I'm not surprised.

Mary: Aren't you?

Miss Haverel: He never looked healthy. He didn't eat enough fruit and green vegetables. Do you eat fruit?

Mary: And green vegetables, Miss Haverel.

Miss Haverel: Good girl. But you look healthy.

John: Mr. Egg died suddenly about 7 o'clock tonight. Someone stuck a knife into him.

Miss Haverel: Some people are very careless.

John: The police are asking questions.

Miss Haverel: Then you leave Mr. Egg to the police. They'll know what to do with him.

Mary: Miss Haverel, d'you remember a book written in Italian?

Miss Haverel: I remember several books written in Italian.

Mary: Can you speak Italian?

Miss Haverel: No, but I remember the books.

Mary: I'm talking about a book with pictures in it. This book had a picture of your pendant in it. You sold the book to Mr. Egg. You remember *that* book, don't you?

Miss Haverel: I remember the book *and* the pendant. Once I had both.

John: Now you have neither.

Miss Haverel: Oh, I have the pendant.

John: What? You have the pendant?

Mary: Where is it?

Miss Haverel: Here it is. This is the pendant, isn't it?

John: Yes, that's the pendant.

Mary: Where did it come from?

Miss Haverel: I took it.

(theme music)

Lesson 45

Tom: John Blake was trying to find out about a pendant that had been stolen from a museum. There had been a man at the museum at the time. He had a scar on his face. John thought that this man had stolen the pendant. He and Mary went to see Miss Haverel. She had once owned the pendant. She was a very strange old lady. She always said people stole things from her. John and Mary had already visited her once, when she took John's cigarette lighter and didn't give it back. On this second visit they were surprised to find that Miss Haverel herself had got the pendant. Miss Haverel said, "This is the pendant, isn't it?" Mary asked, "Where did it come from?"

Woman: Oh, what a beautiful picture! I haven't seen it before.

Man: I got it yesterday. It's by a Dutch master.

Woman: It's marvellous. Where did it come from?

Man: It was my father's, it has belonged to my family for a hundred years. It came from my father.

Man: What's your name, Miss?

Woman: My name is Brigitte Carden.

Man: Where do you come from?

Woman: I come from France. I'm French.

Woman: One cactus, but several cacti. What a funny plural. It's not English, is it?

Man: Oh, no, the word comes from Latin.

Man1: Oh, fantastic. Hello, Fred, did you see Bobby's new car? It must have cost thousands of pounds.

Man2: So, what? It's nothing for a boy who comes from such a rich family.

Tom: Well, Miss Haverel told John and Mary that she had the pendant. They were very surprised to hear that.

Miss Haverel: Here it is. This is the pendant, isn't it?

John: Yes, that's the pendant.

Mary: Where did it come from?

Miss Haverel: I took it.

John: Where was it?

Miss Haverel: Do you know Mr. Forset's nephew?

John: We know the man with the scar.

Miss Haverel: He is Mr. Forset's nephew. I found the pendant in his pocket.

John: So, he *is* the man who stole it.

Mary: Was he the visitor who came to see you this evening?

Miss Haverel: Yes. I'm afraid I don't like him, but I'm always polite to visitors.

Mary: You took the pendant from his pocket.

Miss Haverel: He took something from me. He stole my cigarette lighter. It was the cigarette lighter my brother gave me. It had my initials on it: J. B.

John: That was *my* cigarette lighter, Miss Haverel.

Miss Haverel: Forset's nephew was interested in it. I left it on the table, and he stole it. So I am glad I put my hand in his pocket.

Tom: Miss Haverel asked, "Do you know Mr. Forset's nephew?" John said, "We know the man with the scar." That was Scarface. He had been in the museum and the pendant was stolen. And John and Mary had seen his photograph at Mr. Forset's. Mr. Forset was the man who bought and sold old things. Miss Haverel said Scarface had come to see her that evening. Then she added, "He took something from me. He stole my cigarette lighter. It had my initials on it, J. B." Of course, it was not Miss Haverel's cigarette lighter. It was John's and the initials were his: J. B. for John Blake. Miss Haverel had taken the lighter from him, and now Scarface had taken the lighter from her. But before he left, Miss Haverel put her hand in his pocket and took the missing pendant from him. He didn't stay long, he soon went away.

Woman1: Oh, goodness, look at the time, I must be going.

Woman2: Don't go yet. Stay a bit longer. It's so nice to see you. Stay to dinner.

Woman1: Thank you, but I can't stay any longer. Goodbye. And thank you very much for everything.

Woman: Good morning, Doctor.

Doctor: Good morning, Mrs. Black. Let me see the little patient. Good morning, Nicky. Stick your tongue out. Say ah.

Nicky: Ah.

Doctor: Now, let me listen to your heart. Take a deep breath. That's right. There is nothing serious, Mrs. Black. But she must stay in bed. She mustn't get up for three days, that's all. Stay in bed and you'll soon get better, Nicky.

Man: Hey, Francis, what are you doing in London?

Woman: Hello, Roger, I've come up on business.

Man: Where are you staying?

Woman: I am staying at the Royal Hotel.

Man: You shouldn't stay at a hotel when your best friend lives in town. Why not come and stay with us?

Woman: Oh, thank you, that's most kind of you.

Tom: Well, Forset was interested in John's lighter and took it. But John didn't mind about his lighter. "Did you tell him about me?" he asked. "I told him you knew Mr. Egg. He didn't stay long," Miss Haverel answered.

John: Did you tell him about me?

Miss Haverel: I told him you knew Mr. Egg. He didn't stay long. He took the lighter and left. But I'm not sorry he left.

Mary: When did he leave?

Miss Haverel: I didn't look at the clock. I was looking at the pendant. I'm glad I got it back.

John: Did he leave before 7 o'clock?

Miss Haverel: Oh, yes, long before.

John: So, he was at Egg's bookshop before us.

Mary: Yes.

John: He is the man who murdered Mr. Egg and stole the book. He is the man who set fire to the shop.

Miss Haverel: He set fire to the shop, did he? That's dangerous.

Mary: He *is* dangerous. He tried to kill us.

John: He murdered Mr. Egg because Mr. Egg had the book, because the book and the pendant go together. Now he has got the book, but he hasn't got the pendant.

Miss Haverel: It's a pretty pendant, isn't it? It's very old. Once it was very valuable.

John: You have the pendant. If he misses it, he'll know where it is.

Mary: Miss Haverel, you're in danger.

Tom: Miss Haverel took the pendant out of Scarface's pocket. John and Mary knew how dangerous Scarface was. They knew he would soon realise that the pendant was missing. If he misses it, he'll know where it is. Mary was frightened. "Miss Haverel, you're in danger," she said.

Mary: Miss Haverel, you're in danger.

Miss Haverel: Am I? I'll tell the servants.

John: There are no servants.

Miss Haverel: Of course, there are servants. They... they are out. But they'll come back.

John: They'll be too late. You must phone the police.

Miss Haverel: I'm afraid I don't like the police. They said I stole things.

Mary: They'll help you now.

Miss Haverel: My servants will help me.

Mary: You haven't got any ser—

Miss Haverel: Haven't got any?

Mary: I mean, your servants are all out.
You must phone the police.

Miss Haverel: The police will take my
pendant away again. They'll say I
stole it.

John: It belongs in a museum.

Miss Haverel: It's my pendant. My
brother gave it to me.

John: The man with the scar wants it.
He'll take it away. Please, phone the
police.

Miss Haverel: I can't. I haven't got a
phone. Somebody stole it.

Mary: Somebody stole your telephone?

Miss Haverel: They came in a green
van and took it away.

Tom: John told Miss Haverel to phone the
police, but Miss Haverel hadn't got a phone.
"Somebody stole it," she said. "They came in
a green van and took it away." What had
really happened was that she hadn't had
enough money to pay for the telephone, so
some men from the Post Office came in a
green van – a small green lorry – and took it
away. Well, Miss Haverel couldn't phone the
police. "Then we'll phone the police," Mary
said. "When is Forset's nephew coming
back?" Miss Haverel asked.

Cathy: Wait a minute. That sentence, "When is
he coming back?" has a future meaning, but
the tense is present. Is it like "going to"?

Tom: Well, yes. Both are Present Continuous
with a future meaning. Do you remember
that "going to" expresses intention,
probability or certainty? Well, the Present
Continuous Tense of any verb can express a
future meaning, if the future time is
mentioned in the same sentence or is clear
from the meaning.
For instance, "Mr. Forset's nephew is coming
back later."
"We're meeting him tonight."
"He's taking the pendant back soon."
"We're seeing him this evening."

Cathy: But there is another future form, of
course, the "shall/will" form. Are you going
to mention it?

Tom: Well, I wasn't going to, actually, but
perhaps, as a reminder, I'll go through it. We
use "shall" in the first persons. "I shall visit
you on Sunday." "We shall visit you on

Sunday." And we use "will" in the second
and third persons. "You will visit me on
Sunday." "He will visit me on Sunday."
"Both of you will visit me on Sunday." "They
will visit me on Sunday." "Everybody will
visit me on Sunday."

Cathy: Are John and Mary sure that Forset's
nephew's coming back?

Tom: Yes, they are.

Cathy: And what do they want to do?

Tom: They want to phone the detective, as you
know, but Miss Haverel has something else
in mind. "We must drive him away," she
says.

Man1: Get out of the field, you great
beasts. Get out of it.

Man2: What's up, Jim?

Man1: I'm driving these bloody cows
away. They walk into my field and
eat all my vegetables. If I don't drive
them away, I'll have no vegetables
left.

Cathy: And how does Miss Haverel want to
drive Mr. Forset's nephew away?

Tom: Well, listen, and you'll see.

Miss Haverel: I can't. I haven't got a
phone. Somebody stole it.

Mary: Somebody stole your telephone?

Miss Haverel: They came in a green
van and took it away.

Mary: Then we'll phone the police.

John: But Mary! The detective told us to
go straight home.

Mary: Oh, he won't complain. If he
comes now, he'll catch the thief and
get the pendant back.

Miss Haverel: When is Forset's
nephew coming back?

John: When he misses the pendant.

Miss Haverel: We must drive him
away.

Mary: How can we drive him away?

Miss Haverel: There's a thick stick in
the corner, there's a long knife in the
kitchen, and there's a bottle by the
window. If I see him, I'll throw the
bottle.

The Missing Jewel

Tom: John told Miss Haverel to phone the police, but she couldn't. She had no telephone. Mary said, "We'll phone the police." John didn't want to stay any longer. "The detective told us to go straight home," he said. "Oh, he won't complain – he won't get angry with us. If he comes now, he'll catch the thief and get the pendant back."

Cathy: But it wasn't as easy as that, was it? They knew that Forset's nephew would come back for the pendant. But he was very dangerous.

Tom: Yes, he was. Well, I won't tell you any more of the story now. First, you have to exercise your English. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: When is he coming back?

B: Tonight.

C: He's coming back tonight.

Listen, speak, listen.

A: When is he coming back?

B: Tonight.

[Your response]

C: He's coming back tonight.

A: When are they leaving?

B: Next week.

[Your response]

C: They're leaving next week.

A: When is she meeting him?

B: At 7 o'clock.

[Your response]

C: She's meeting him at 7 o'clock.

A: When are we visiting her?

B: Later.

[Your response]

C: We're visiting her later.

A: When are you phoning them?

B: In the morning.

[Your response]

C: I'm phoning them in the morning.

A: When are we seeing them?

B: This evening

[Your response]

C: We're seeing them this evening.

Exercise 2

Listen to the example:

A: I don't like him.

B: I'm afraid I don't like him either.

Listen, speak, listen.

A: I don't like him.

[Your response]

B: I'm afraid I don't like him either.

A: He doesn't know her.

[Your response]

B: I'm afraid I don't know her either.

A: They aren't telling the truth.

[Your response]

B: I'm afraid I'm not telling the truth either.

A: We didn't arrive on time.

[Your response]

B: I'm afraid I didn't arrive on time either.

A: They don't speak French.

[Your response]

B: I'm afraid I don't speak French either.

A: We haven't seen the pendant.

[Your response]

B: I'm afraid I haven't seen the pendant either.

A: They weren't too polite.

[Your response]

B: I'm afraid I wasn't too polite either.

A: She won't help them.

[Your response]

B: I'm afraid I won't help them either.

A: I don't understand you.

[Your response]

B: I'm afraid I don't understand you either.

Tom: And now, listen to our story once again.

John and Mary were talking to Miss Haverel, who was showing them the pendant.

Miss Haverel: Here it is. This is the pendant, isn't it?

John: Yes, that's the pendant.

Mary: Where did it come from?

Miss Haverel: I took it.

John: Where was it?

Miss Haverel: Do you know Mr. Forset's nephew?

John: We know the man with the scar.

Miss Haverel: He is Mr. Forset's nephew. I found the pendant in his pocket.

John: So, he *is* the man who stole it.

Mary: Was he the visitor who came to see you this evening?

Miss Haverel: Yes. I'm afraid I don't like him, but I'm always polite to visitors.

Mary: You took the pendant from his pocket.

Miss Haverel: He took something from me. He stole my cigarette lighter. It was the cigarette lighter my brother gave me. It had my initials on it: J. B.

John: That was *my* cigarette lighter, Miss Haverel.

Miss Haverel: Forset's nephew was interested in it. I left it on the table, and he stole it. So I am glad I put my hand in his pocket.

John: Did you tell him about me?

Miss Haverel: I told him you knew Mr. Egg. He didn't stay long. He took the lighter and left. But I'm not sorry he left.

Mary: When did he leave?

Miss Haverel: I didn't look at the clock. I was looking at the pendant. I'm glad I got it back.

John: Did he leave before 7 o'clock?

Miss Haverel: Oh, yes, long before.

John: So, he was at Egg's bookshop before us.

Mary: Yes.

John: He is the man who murdered Mr. Egg and stole the book. He is the man who set fire to the shop.

Miss Haverel: He set fire to the shop, did he? That's dangerous.

Mary: He *is* dangerous. He tried to kill us.

John: He murdered Mr. Egg because Mr. Egg had the book, because the book and the pendant go together.

Now he has got the book, but he hasn't got the pendant.

Miss Haverel: It's a pretty pendant, isn't it? It's very old. Once it was very valuable.

John: You have the pendant. If he misses it, he'll know where it is.

Mary: Miss Haverel, you're in danger.

Miss Haverel: Am I? I'll tell the servants.

John: There are no servants.

Miss Haverel: Of course, there are servants. They... they are out. But they'll come back.

John: They'll be too late. You must phone the police.

Miss Haverel: I'm afraid I don't like the police. They said I stole things.

Mary: They'll help you now.

Miss Haverel: My servants will help me.

Mary: You haven't got any ser—

Miss Haverel: Haven't got any?

Mary: I mean, your servants are all out. You must phone the police.

Miss Haverel: The police will take my pendant away again. They'll say I stole it.

John: It belongs in a museum.

Miss Haverel: It's my pendant. My brother gave it to me.

John: The man with the scar wants it. He'll take it away. Please, phone the police.

Miss Haverel: I can't. I haven't got a phone. Somebody stole it.

Mary: Somebody stole your telephone?

Miss Haverel: They came in a green van and took it away.

Mary: Then we'll phone the police.

John: But Mary! The detective told us to go straight home.

Mary: Oh, he won't complain. If he comes now, he'll catch the thief and get the pendant back.

Miss Haverel: When is Forset's nephew coming back?

John: When he misses the pendant.

Miss Haverel: We must drive him away.

Mary: How can we drive him away?

The Missing Jewel

Miss Haverel: There's a thick stick in the corner, there's a long knife in the kitchen, and there's a bottle by the window. If I see him, I'll throw the bottle.

Scarface: And if you don't see him?

Mary: John! It's him!

Scarface: Well...

Mary: Miss Haverel, there's a man in the doorway.

Miss Haverel: Tell him I'm not at home.

John: That's the man with the scar.

Scarface: Where is it? Where is that pendant?

(theme music)

Lesson 46

Tom: John Blake and his friend, Mary Green, were looking for a pendant that had been stolen from a museum. It had once belonged to a strange old lady, called Miss Haverel. At the time the pendant was stolen, John saw a man with a scar on his face. John thought Scarface had stolen the pendant. First, John and Mary went to see Mr. Forset, Scarface's uncle, a collector of old things. Then, they visited Miss Haverel. From there, they went to Mr. Egg, the bookseller. They found him dead – he had been murdered. The murderer set fire to the house. John and Mary were saved from the burning house and taken to the police station. There they promised the detective to go straight home, but instead, they went to see Miss Haverel again. She showed them the missing pendant, and said she had taken it from Scarface's pocket. John and Mary knew that Scarface would come back for the pendant. And that is what happened. He appeared in the doorway and asked, "Miss Haverel, did you pick my pocket?"

Railway conductor: Fares, please. Any more fares?

Man: You see that notice? "Beware of pickpockets." I don't believe anyone could pick my pocket without my knowing.

Railway conductor: Fares, please.

Man: I can't find my wallet. Where is my wallet? Someone has taken my wallet out of my pocket.

Woman: Hm. What did you say just now? No one could pick your pocket without your knowing?

Man: Well, it looks as if I was wrong.

Railway conductor: Any more fares, please?

Tom: Well, Scarface said to Miss Haverel, "Did you pick my pocket?" But Miss Haverel pretended she didn't know Scarface. "I don't know you," she said. Scarface replied, "I'm waiting for that pendant. Don't make me angry."

Man: Shut the door after you, Pat.

Child: No, I won't.

Man: Don't make me angry! Shut the door.

Child: I'm not coming back just for that.

Man: You're making me very angry, Pat.

Child: OK, I'll shut it.

Cathy: Miss Haverel didn't want to give the pendant to Scarface, but that made him angry.

Tom: That's right. Suddenly John said, "He's got a gun."

(mysterious music)

Mary: Miss Haverel, there's a man in the doorway.

Miss Haverel: Tell him I'm not at home.

John: That's the man with the scar.

Scarface: Where is it? Where is that pendant?

Mary: We... we don't know where it is.

Scarface: I wasn't talking to you. I was talking to the Lady, sitting there. Miss Haverel, did you pick my pocket?

Miss Haverel: I don't know you.

Scarface: I know *you* got the pendant, and you know I want it.

Miss Haverel: You think I'll give it to you, do you?

Scarface: You will.

John: He's got a gun.

Mary: Miss Haverel, he's got a gun.

Scarface: I'm waiting for that pendant. Don't make me angry.

John: No, don't make him angry. Remember Mr. Egg.

Scarface: What about Mr. Egg?

Mary: He's dead. Didn't you know?

Scarface: No, and I don't care.

Tom: Scarface threatened Miss Haverel with a gun. John warned her, "Don't make him angry. Remember Mr. Egg." But Scarface didn't know about Mr. Egg's death. "He's dead. Didn't you know that?" John asked. "No, and I don't care," was Scarface's reply.

Woman1: He has come to apologise.
He wants to beg your pardon.

Woman2: I don't care. I'm not
interested in his apology. Throw him
out.

Man: What's the matter, Minnie?

Wife: I'm lonely. Nobody loves me.
Nobody cares for me.

Man: Don't be silly. I care for you.

Wife: Oh, no, you don't. You don't care
a damn. I know you don't.

Man1: Jack, did you know your
girlfriend is going out with Mike?

Man2: Hm, as if I cared. He can have
her. I couldn't care less.

Tom: Well, Scarface said he didn't know about
Mr. Egg's death and he didn't care. Miss
Haverel was frightened of his gun and gave
the pendant to him. "That is sensible," said
Scarface, meaning that it was the right thing
to do. But he warned Miss Haverel, "Don't
play any tricks." – that is, she shouldn't try to
cheat him or do anything against him. "Don't
play any tricks. Don't move from this room."

Scarface: What about Mr. Egg?

Mary: He's dead. Didn't you know?

Scarface: No, and I don't care.

John: Didn't you kill him?

Scarface: What are you waiting for? Do
you want to be shot? Give me the
pendant.

Miss Haverel: Here it is.

Mary: Miss Haverel!

Miss Haverel: He's got a gun, my dear.

Scarface: That's sensible. Don't play
any tricks. Remember, I'm holding a
gun. Don't move from this room.

Mary: He's gone.

John: Oh, and now we've lost the
pendant again.

Miss Haverel: No, we haven't.

John: He's taken it.

Miss Haverel: He had a gun. But I
have an empty bottle.

Mary: What are you going to do with
your bottle?

Miss Haverel: I'm going to throw it at
him.

John: What?

Miss Haverel: I wait until he leaves the
house, then I'll throw the bottle from
the window.

John: But... you always miss.

Miss Haverel: Not always. Wait.

Tom: John was very sorry about the pendant.
"Now we've lost the pendant again," he said,
but Miss Haverel replied, "I have an empty
bottle. I wait until he leaves the house, then
I'll throw the bottle from the window."

Cathy: "I wait until he leaves the house, then I'll
throw the bottle" "I'll throw the bottle if he
leaves the house." They seem to be similar
constructions.

Tom: Oh, yes, in a way they are. You don't use
"shall", "will", "should", "would" after "if"
or "until".

Woman: Oh, darling, I love you.

Man: And how long will you love me?

Woman: I only stop loving you if I die.
I love you till I die.

Man: Only that long?

Cathy: "I love you till I die." Oh, it's grammar
again. I know I'll have to stay here until I
exercised my English.

Tom: That's right. Did you hear, listeners?
Cathy knew she would stay here until she
exercised her English. But you won't exercise
your English until we finish our story.
Scarface took the pendant with him, but Miss
Haverel was sure they hadn't lost it.

Miss Haverel: I wait until he leaves the
house, then I'll throw the bottle from
the window.

John: But... you always miss.

Miss Haverel: Not always. Wait.

John: There he is.

Miss Haverel: There!
(Scarface cries out in pain)

John: You hit him.

Mary: Oh, he's fallen down.

Miss Haverel: Now you can fetch the
pendant and the gun. He won't stop
you. He can't stop anybody now.

John: Ha-ha, come on, Mary, let's go
down.

Mary: All right.

Tom: Miss Haverel threw the bottle out of the window. She had always missed everybody with her bottles, but this time she hit Scarface. He fell down. John and Mary ran down the stairs to take the pendant and the gun from him. But they found someone else there as well. Mary cried out, "John! Look! It's Mr. Forset." Mr. Forset was surprised to see them. He didn't expect them to be there, to be alive. John realised that he was the man who had murdered Mr. Egg and set fire to the house. "Egg pulled out a knife. We struggled. He fell on his knife," said Mr. Forset. He tried to defend himself. Egg pulled out a knife – he took out a knife. They struggled. They hit each other. They boxed each other. Forset tried to take the knife from Mr. Egg, but he didn't give it to him. And he wanted something else from Mr. Egg, too. They struggled.

Mary: John, look. It's Mr. Forset.

Mr. Forset: It's you! But I thought...

John: But you thought we were dead, didn't you?

Mr. Forset: Didn't you go to Mr. Egg's?

John: You know we did. Didn't you try to kill us there? Didn't you lock us in and set fire to the shop?

Mr. Forset: No...

John: I know you did. You're surprised to see us. Why? Because you thought we were dead. Your nephew wasn't surprised. He didn't know you'd set fire to the shop. He didn't know you'd stabbed Mr. Egg.

Mr. Forset: Egg pulled out his knife. We struggled. He fell on his knife.

John: So, you were there.

Mary: Why were you struggling?

John: Wouldn't he give you the book?

Mary: But you've got the book now, haven't you?

John: So, you know about the pendant. You know about the secret compartment. You've got the book.

Mr. Forset: Yes, I've got the book, the pendant and the diamonds.

Mary: The diamonds?

John: I was only looking for a pendant.

Mr. Forset: The diamonds are in the pendant. There is a secret compartment in the pendant. Didn't you know?

Mary: So, there are diamonds inside the pendant, and that's why you want it.

Mr. Forset: And I've got it. Now I'm going to leave the country.

Tom: Mr. Forset said, "I've got the book." He meant the old diary with the drawing of the pendant in it. "I've got the book, the pendant and the diamonds," he said. "The diamonds are in the pendant. They are in the secret compartment." The compartment in the pendant that nobody knew about, that nobody could see or find.

Cathy: Diamonds! So, there were diamonds in the secret compartment.

Tom: Yes, diamonds. I see you're as interested in diamonds as any other women.

Cathy: Well, I wouldn't mind a nice ring with a big diamond in it. I think that's the most beautiful precious stone you can have. But you are wrong, Tom, if you think I'm only interested in diamonds. The diamonds come second. The main thing that interests me is English grammar.

Tom: Good lord, you're not serious.

Cathy: But I am. Well, may I exercise my English?

Tom: Certainly, you may. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: He can't lock the door. He hasn't got a key.

B: He would lock the door if he had a key, but he hasn't got one.

Listen, speak, listen.

A: He can't lock the door. He hasn't got a key.

[Your response]

B: He would lock the door if he had a key, but he hasn't got one.

A: He can't phone the police. She hasn't got a telephone.

[Your response]

B: She would phone the police if she had a telephone, but she hasn't got one.

The Missing Jewel

A: They can't shoot. They haven't got a gun.

[Your response]

B: They would shoot if they had a gun, but they haven't got one.

A: I can't give you a light. I haven't got a lighter.

[Your response]

B: I would give you a light if I had a lighter, but I haven't got one.

A: We can't play ping-pong. We haven't got a ball.

[Your response]

B: We would play ping-pong if we had a ball, but we haven't got one.

A: She can't smoke. She hasn't got a cigarette.

[Your response]

B: She would smoke if she had a cigarette, but she hasn't got one.

A: We can't take this train. We haven't got a reservation.

[Your response]

B: We would take this train if we had a reservation, but we haven't got one.

A: I can't tell you the time. I haven't got a watch.

[Your response]

B: I would tell you the time if I had a watch, but I haven't got one.

Exercise 2

Listen to the example:

A: We must wait. He hasn't left the house yet.

B: We'll wait until he leaves the house.

Listen, speak, listen.

A: We must wait. He hasn't left the house yet.

[Your response]

B: We'll wait until he leaves the house.

A: We must wave at them. They haven't noticed us yet.

[Your response]

B: We'll wave at them until they notice us.

A: We must stand in the queue. They haven't started the performance yet.

[Your response]

B: We'll stand in the queue until they start the performance.

A: We must sit here. The plane hasn't arrived yet.

[Your response]

B: We'll sit here until the plane arrives.

A: We must stay here. She hasn't phoned yet.

[Your response]

B: We'll stay here until she phones.

A: We must keep them here. The police haven't arrived yet.

[Your response]

B: We'll keep them here until the police arrive.

A: We must keep quiet. He hasn't finished his lecture yet.

[Your response]

B: We'll keep quiet until he finishes his lecture.

A: We must stay indoors. It hasn't stopped raining yet.

[Your response]

B: We must stay indoors until it stops raining.

A: We must go on explaining. They haven't understood yet.

[Your response]

B: We'll go on explaining until they understand.

Tom: And now, let's go back to our story. John and Mary were with Miss Haverel. Suddenly, Scarface appeared at the door of the room.

(mysterious music)

Mary: Miss Haverel, there's a man in the doorway.

Miss Haverel: Tell him I'm not at home.

John: That's the man with the scar.

Scarface: Where is it? Where is that pendant?

Mary: We... we don't know where it is.

Scarface: I wasn't talking to you. I was talking to the Lady, sitting there. Miss Haverel, did you pick my pocket?

Miss Haverel: I don't know you.

Scarface: I know *you* got the pendant, and you know I want it.

Miss Haverel: You think I'll give it to you, do you?
Scarface: You will.
John: He's got a gun.
Mary: Miss Haverel, he's got a gun.
Scarface: I'm waiting for that pendant. Don't make me angry.
John: No, don't make him angry. Remember Mr. Egg.
Scarface: What about Mr. Egg?
Mary: He's dead. Didn't you know?
Scarface: No, and I don't care.
John: Didn't you kill him?
Scarface: What are you waiting for? Do you want to be shot? Give me the pendant.
Miss Haverel: Here it is.
Mary: Miss Haverel!
Miss Haverel: He's got a gun, my dear.
Scarface: That's sensible. Don't play any tricks. Remember, I'm holding a gun. Don't move from this room.
Mary: He's gone.
John: Oh, and now we've lost the pendant again.
Miss Haverel: No, we haven't.
John: He's taken it.
Miss Haverel: He had a gun. But I have an empty bottle.
Mary: What are you going to do with your bottle?
Miss Haverel: I'm going to throw it at him.
John: What?
Miss Haverel: I wait until he leaves the house, then I'll throw the bottle from the window.
John: But... you always miss.
Miss Haverel: Not always. Wait.
John: There he is.
Miss Haverel: There!
(Scarface cries out in pain)
John: You hit him.
Mary: Oh, he's fallen down.
Miss Haverel: Now you can fetch the pendant and the gun. He won't stop you. He can't stop anybody now.
John: Ha-ha, come on, Mary, let's go down.
Mary: All right.

(on the street)

Mary: John, look. It's Mr. Forset.
Mr. Forset: It's you! But I thought...
John: But you thought we were dead, didn't you?
Mr. Forset: Didn't you go to Mr. Egg's?
John: You know we did. Didn't you try to kill us there? Didn't you lock us in and set fire to the shop?
Mr. Forset: No...
John: I know you did. You're surprised to see us. Why? Because you thought we were dead. Your nephew wasn't surprised. He didn't know you'd set fire to the shop. He didn't know you'd stabbed Mr. Egg.
Mr. Forset: Egg pulled out his knife. We struggled. He fell on his knife.
John: So, you were there.
Mary: Why were you struggling?
John: Wouldn't he give you the book?
Mary: But you've got the book now, haven't you?
John: So, you know about the pendant. You know about the secret compartment. You've got the book.
Mr. Forset: Yes, I've got the book, the pendant and the diamonds.
Mary: The diamonds?
John: I was only looking for a pendant.
Mr. Forset: The diamonds are in the pendant. There is a secret compartment in the pendant. Didn't you know?
Mary: So, there are diamonds inside the pendant, and that's why you want it.
Mr. Forset: And I've got it. Now I'm going to leave the country.
John: You won't get away.
Mr. Forset: Won't I?
Mary: He's got a gun!

(theme music)

Lesson 47

Tom: John Blake was trying to find out about a pendant that had been stolen from a museum. With his friend, Mary Green, he went to see Miss Haverel who had once owned the pendant. The old lady told them that she had picked Scarface's pocket and now had the pendant again. Scarface was the man who had stolen the pendant from the museum. Suddenly he appeared. He had a gun and he made Miss Haverel give him the stolen pendant, but she threw a bottle at him as he left the house. She hit him and he fell down, unconscious. John and Mary ran to get the pendant, but they found Mr. Forset, Scarface's uncle, standing beside him. Mr. Forset took the pendant and said, "I've got the pendant, the book and the diamonds, and now I'm going to leave the country." But John didn't give in. "You won't get away," he said. But Mary warned him, "He's got a gun," and they ran into the house. Shots were fired, but they missed John and Mary as it was nearly dark. Then they tried to see if Mr. Forset was still there. "If I can open the door, I'll peep out," John said. He wanted to peep out – to look out – for a minute. He opened the door and peeped out. He could see Mr. Forset running towards his car. "We mustn't let him escape," John said to Mary.

(siren)

Woman: What's happened?

Man: A prisoner has escaped. He's got out of prison. He must be found at once. The whole town is in danger!

Woman: How could he have escaped? How could he have got away?

Man: Who knows? He has escaped, and he must be found as soon as possible.

Tom: "We mustn't let him escape," John said to Mary. "We must follow him".

Cathy: Tom, we must stop here. We mustn't go on.

Tom: Whyever not?

Cathy: Because of "mustn't".

Tom: Well, then listen.

Woman: It's terribly dark here. I must light a match. I can't see a thing.

Man: *(smelling something)* Oh, no, for goodness's sake, we mustn't light a match. I can smell gas. The room is full of gas. You mustn't light a match or we'll all be blown up.

Tom: "You won't get away," John said. Listen.

John: You won't get away.

Mr. Forset: Won't I?

Mary: He's got a gun! *(shots fired)* Look out!

John: Run into the house. *(more shots fired)*

Mary: Shut the door.

John: He didn't hit you, did he?

Mary: No. It's nearly dark, so he missed us. Is he still there?

John: If I can open the door, I'll peep out.

Mary: Be careful. *(shots fired)*

John: He's running away. He's running towards that car. We mustn't let him escape.

Mary: He has a gun.

John: He fired six times, his gun's empty. Come on, we must follow him.

Mary: In my car?

John: Yes, in your car. Hurry.

Tom: Mr. Forset got away with the pendant, but John was determined. "We mustn't let him escape," he said. "We must follow him." So, they got into Mary's car and drove after him. When they had gone, the detective arrived at Miss Haverel's house, and talked to her and Scarface. Scarface came round and asked, "Who're you?" The detective answered, "I'm a detective and I'm going to charge you with murder." That is, the detective will arrest Scarface for murder, as he thinks he murdered Mr. Egg, and he'll accuse him of it.

Miss Haverel: The man with the scar. I hit him with a bottle. There he is.

Scarface: Aw, what's hit me?

Detective: A bottle hit you.

Miss Haverel: If I hadn't thrown it, he'd've got away.

Scarface: Who are you?

Detective: I'm a detective and I'm going to charge you with murder. I warn you that anything you say—

Scarface: —You'll use it as evidence. I know. Well, I haven't killed anybody.

Detective: Somebody killed Mr. Egg.

Scarface: If I'd killed anybody, I wouldn't have come here. If I've killed anybody, I'd've run.

Detective: You stole the cigarette lighter, didn't you?

Scarface: I gave it to my uncle. I thought it would be useful.

Detective: It had your fingerprints on it. The glass case in the museum had your fingerprint on it, too. I'm going to arrest you.

Scarface: I'll tell you everything. My uncle killed Mr. Egg.

Detective: Tell me what you know. If you don't, you'll be charged with murder.

Scarface: I stole the pendant for Mr. Egg. He said he'd pay me well. Then I saw that young fool at the museum. I thought he'd be blamed, so I kept the pendant and sent Mr. Egg to the young man.

Tom: At first the detective thought that Scarface had killed Mr. Egg. "I'm going to charge you with murder," he said. But Scarface hadn't killed Mr. Egg. "I haven't got anybody killed," he replied. "I stole the pendant for Mr. Egg. Then I saw that young fool at the museum." He meant John. John had been at the museum when he had stolen the pendant. Seeing John there, Scarface had an idea. "I thought he'd be blamed, so I kept the pendant and sent Mr. Egg to the young man."

Man: Oh, the lamp. You knocked down the lamp.

Woman: You can't blame me for it. It's not my fault. There's such a mess in this room that I simply can't move. I'm not to blame.

Man: Then who is to blame?

Woman: You, of course. You've only got yourself to blame. Why didn't you put the lamp back in its place?

Tom: Well, Scarface thought John would be blamed for stealing the pendant. He had been there when the pendant was stolen. Mr. Egg also thought John Blake had stolen it. The detective said, "Mr. Egg believed John Blake had stolen it, didn't he?"

Detective: Mr. Egg believed John Blake had stolen it, did he? But why did Mr. Egg want the pendant?

Scarface: He'd read the diary.

Detective: What diary?

Miss Haverel: He bought the diary from me. It was a diary written by a jeweller, the jeweller who made the pendant.

Scarface: It said there were diamonds in the pendant. They were hidden in a secret compartment.

Detective: And you had the pendant.

Scarface: But Egg had the book. I couldn't open the pendant without the book.

Detective: Why didn't you break the pendant?

Scarface: I wanted to take the diamonds, then return the pendant. If you'd found the pendant, you'd've stopped the search.

Detective: Yes. But now I'm looking for a murderer.

Scarface: My uncle did it. I told him I'd stolen the pendant. He said he was going to get the diary. He wanted some of the diamonds. I told him I'd share them.

Tom: Well, Mr. Egg had the diary that said there were diamonds in the secret compartment of the pendant. Scarface had the pendant, but he couldn't open the secret compartment. "Why didn't you break the pendant?" the detective asked. "I wanted to take the diamonds, then return the pendant," Scarface replied, meaning, he wanted to put the pendant back. "If you had found the pendant, you'd've stopped the search." He thought that if they had found the pendant,

they wouldn't have gone looking for the thief, and then he'd've got away with the diamonds. He promised Mr. Forset – his uncle – he would share the diamonds with him, if he got the diary. He promised to share the diamonds, that is, give half of them to Mr. Forset.

Woman: Two single rooms for tonight, please.

Receptionist: I'm afraid we've only got a double room.

Woman: Never mind, we'll share it then.

Woman: John, how about going to Spain this summer?

Man: It's rather expensive to get there.

Woman: We might join Cathy and Peter. They plan to go in August.

Man: That's a good idea. If we share the expenses, it'll be much cheaper.

Tom: Mr. Forset said he was going to get the diary, but he wanted some of the diamonds. "I told him I'd share them," Scarface said.

Scarface: I told him I'd share them.

Detective: So, your uncle helped you and you helped your uncle. You're accomplices.

Scarface: Yes, we were accomplices.

Detective: You're in trouble.

Scarface: My uncle didn't say he was going to kill Egg.

Detective: Now your uncle has the diary, the pendant and the diamonds.

Miss Haverel: He drove away, I saw him.

Detective: We'll catch him.

Miss Haverel: Perhaps Mr. Blake will catch him first.

Detective: Mr. Blake is at home.

Miss Haverel: Oh, no. I saw him follow Mr. Forset. The young lady was with him. They followed Mr. Forset in the young lady's car.

Detective: Oh, no!

Tom: The detective was looking for Mr. Egg's murderer. Scarface and Mr. Forset were accomplices. They helped each other in the

crime. But Scarface didn't know about the murder. "My uncle didn't say he was going to kill Egg," he said. The detective knew that Forset had the diary, the pendant and the diamonds. Miss Haverel said, "He drove away. Perhaps Mr. Blake will catch him first."

Well, a little later there'll be more of the story. But now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: He stole the diary.

B: I didn't know he was going to steal it.

Listen, speak, listen.

A: He stole the diary.

[Your response]

B: I didn't know he was going to steal it.

A: He killed Mr. Egg.

[Your response]

B: I didn't know he was going to kill him.

A: John and Mary followed Mr. Forset.

[Your response]

B: I didn't know they were going to follow him.

A: Your accomplice fired at them.

[Your response]

B: I didn't know he was going to fire at them.

A: The detective charged him with murder.

[Your response]

B: I didn't know he was going to charge him with murder.

A: He took her car.

[Your response]

B: I didn't know he was going to take it.

A: She shared her home with friends.

[Your response]

B: I didn't know she was going to share it with friends.

A: He read my letter.

[Your response]

B: I didn't know he was going to read it.

The Missing Jewel

A: They stopped the search.

[Your response]

B: I didn't know they were going to stop it.

Exercise 2

Listen to the example:

A: If we don't hurry, he'll escape.

B: Then let's hurry, we mustn't let him escape.

Listen, speak, listen.

A: If we don't hurry, he'll escape.

[Your response]

B: Then let's hurry, we mustn't let him escape.

A: If we don't apologise, she'll leave.

[Your response]

B: Then let's apologise, we mustn't let her leave.

A: If we don't stop them, they'll drive away.

[Your response]

B: Then let's stop them, we mustn't let them drive away.

A: If we don't lock the door, he'll steal things.

[Your response]

B: Then let's lock the door, we mustn't let him steal things.

A: If we don't run, they'll catch us.

[Your response]

B: Then let's run, we mustn't let them catch us.

A: If we don't hide, she'll find us.

[Your response]

B: Then let's hide, we mustn't let her find us.

A: If we don't answer the door, they'll break it.

[Your response]

B: Then let's answer it, we mustn't let them break it.

A: If we don't return his books, he'll take them by force.

[Your response]

B: Then let's return them, we mustn't let him take them by force.

Exercise 3

Listen to the example:

A: Tell everything, otherwise you'll be charged with murder.

B: If you hadn't told everything, you'd've been charged with murder.

Listen, speak, listen.

A: Tell everything, otherwise you'll be charged with murder.

[Your response]

B: If you hadn't told everything, you'd've been charged with murder.

A: Return the pendant, otherwise they'll go on searching.

[Your response]

B: If you hadn't returned the pendant, they'd've gone on searching.

A: Follow him, otherwise he'll escape again.

[Your response]

B: If you hadn't followed him, he'd've escaped again.

A: Run as hard as you can, otherwise they'll catch you.

[Your response]

B: If you hadn't run as hard as you could, they'd've caught you.

A: Give me the key, otherwise I'll break the door.

[Your response]

B: If you hadn't given me the key, I'd've broken the door.

A: Help the police, otherwise they'll stop the search.

[Your response]

B: If you hadn't helped the police, they'd've stopped the search.

A: Warn them in time, otherwise they'll get into trouble.

[Your response]

B: If you hadn't warned them in time, they'd've got into trouble.

A: Stop this exercise, otherwise I'll fall asleep.

[Your response]

B: If you hadn't stopped this exercise, I'd've fallen asleep.

Tom: And now, here is our story once again.
John and Mary were talking to Mr. Forset
outside Miss Haverel's house.

John: You won't get away.

Mr. Forset: Won't I?

Mary: He's got a gun! (*shots fired*) Look
out!

John: Run into the house. (*more shots
fired*)

Mary: Shut the door.

John: He didn't hit you, did he?

Mary: No. It's nearly dark, so he missed
us. Is he still there?

John: If I can open the door, I'll peep
out.

Mary: Be careful. (*shots fired*)

John: He's running away. He's running
towards that car. We mustn't let him
escape.

Mary: He has a gun.

John: He fired six times, his gun's
empty. Come on, we must follow
him.

Mary: In my car?

John: Yes, in your car. Hurry.

Miss Haverel: The man with the scar. I
hit him with a bottle. There he is.

Scarface: Aw, what's hit me?

Detective: A bottle hit you.

Miss Haverel: If I hadn't thrown it,
he'd've got away.

Scarface: Who are you?

Detective: I'm a detective and I'm
going to charge you with murder. I
warn you that anything you say—

Scarface: —You'll use it as evidence. I
know. Well, I haven't killed anybody.

Detective: Somebody killed Mr. Egg.

Scarface: If I'd killed anybody, I
wouldn't have come here. If I'd
killed anybody, I'd've run.

Detective: You stole the cigarette
lighter, didn't you?

Scarface: I gave it to my uncle. I
thought it would be useful.

Detective: It had your fingerprints on
it. The glass case in the museum had
your fingerprint on it, too. I'm going
to arrest you.

Scarface: I'll tell you everything. My
uncle killed Mr. Egg.

Detective: Tell me what you know. If
you don't, you'll be charged with
murder.

Scarface: I stole the pendant for Mr.
Egg. He said he'd pay me well. Then
I saw that young fool of the
museum. I thought he'd be blamed,
so I kept the pendant and sent Mr.
Egg to the young man.

Detective: Mr. Egg believed John Blake
had stolen it, did he? But why did
Mr. Egg want the pendant?

Scarface: He'd read the diary.

Detective: What diary?

Miss Haverel: He bought the diary
from me. It was a diary written by a
jeweller, the jeweller who made the
pendant.

Scarface: It said there were diamonds in
the pendant. They were hidden in a
secret compartment.

Detective: And you had the pendant.

Scarface: But Egg had the book. I
couldn't open the pendant without
the book.

Detective: Why didn't you break the
pendant?

Scarface: I wanted to take the
diamonds, then return the pendant.
If you'd found the pendant, you'd've
stopped the search.

Detective: Yes. But now I'm looking
for a murderer.

Scarface: My uncle did it. I told him I'd
stolen the pendant. He said he was
going to get the diary. He wanted
some of the diamonds. I told him I'd
share them.

Detective: So, your uncle helped you
and you helped your uncle. You're
accomplices.

Scarface: Yes, we were accomplices.

Detective: You're in trouble.

Scarface: My uncle didn't say he was
going to kill Egg.

Detective: Now your uncle has the
diary, the pendant and the diamonds.

Miss Haverel: He drove away, I saw
him.

Detective: We'll catch him.

The Missing Jewel

Miss Haverel: Perhaps Mr. Blake will catch him first.

Detective: Mr. Blake is at home.

Miss Haverel: Oh, no. I saw him follow Mr. Forset. The young lady was with him. They followed Mr. Forset in the young lady's car.

Detective: Oh, no!

Miss Haverel: Are the young people in danger?

Detective: Of course they are! Oh, the young fools!

Scarface: If they try to catch Mr. Forset, he'll kill them!

(theme music)

Lesson 48

Tom: John Blake had been trying to find the pendant that had been stolen from the museum and at last he and Mary Green found the man who had the pendant. It was Anthony Forset, the collector of old things. He had killed Mr. Egg, the bookseller, to get the diary with the drawing of the pendant. He had also tried to kill John and Mary by locking them into Mr. Egg's shop and setting fire to it. Well, now Mr. Forset had got both the pendant and the diary, without which he couldn't have found the secret compartment of the pendant containing the diamonds. Now he was planning to leave the country. John and Mary were following him in Mary's car. They were driving like mad, paying no attention to the traffic on the road or the traffic lights.

Constable: Stop. Stop. The traffic lights are red. Can't you see the traffic lights? They're red.

(sound of a crash)

Woman: Oh, hello, constable. I seem to have made a little mistake.

Constable: Oh, you certainly did, miss. But now don't worry. That'll be all right. Next time watch the traffic lights, please.

Woman: Goodness, what a lot of traffic! You can't see the road for cars. How ever will we get across?

Man: There should be a policeman here in such heavy traffic.

Tom: Well, Mr. Forset was trying to leave the country with the pendant. Mary and John were following him in Mary's car. She was driving like mad.

(theme music)

John: Look out.

Mary: What's the matter?

John: Didn't you see the traffic lights?

Mary: Yes, I did.

John: They were red and we didn't stop.

Mary: Forset didn't stop either.

John: Don't you think we should tell the police?

Mary: No, we can't. If we stop to phone, we'll lose Forset.

John: There's a lot of traffic on the road.

Mary: But there's Forset's car in front of us.

John: Where's he going? Isn't there some way to stop him? Can't we drive into him?

Mary: No, we can't. This is my car. I'm not going to drive into him.

John: Can't we keep closer to him?

Mary: No, we can't.

John: Oh, what's he doing now?

Mary: He's turning back towards the town centre.

Tom: The traffic lights were red, but Mary didn't stop. They tried to guess where Forset was driving. "Do you think he'll drive to a port?" John asked. "Perhaps he'll drive to an airport," Mary answered. A port is a town at the seaside, where ships arrive and depart. An airport is a place where planes land and take off. Then John and Mary began to talk about the pendant. Mary said, "Doctor Haverel had given the pendant to the museum, but he hadn't given the diamonds to the museum." The diamonds were in the secret compartment in the pendant. Mary said, "If the diamonds are found, they'll belong to Miss Haverel, won't they?" Miss Haverel was Doctor Haverel's sister, a strange old lady. While John and Mary were talking, they lost Forset's car. There was a lorry on the road in front of them. The lorry was in the way, and they couldn't pass it, and when it moved, they couldn't see Forset.

Woman: Why are you hitting that poor horse?

Man: He won't move. He refuses to go a step further. Get moving, you beast! Move!

Policeman: Hands up! Don't move! Hear what I said? Hands up or I'll shoot.

Woman: Fantastic! Look at him. He's not frightened at all. He didn't move a muscle.

Man: What did you expect? A dummy can't move.

Man1: Brr, I'm cold. I'm frozen stiff.

Man2: Well, run, keep moving, then you'll soon warm up. You must keep moving or you'll really freeze.

Woman: Brr, I'm cold. I'm frozen stiff.

Man: Move your chair near to the fire.

Child: Mummy, I want to say sorry to Dad.

Mother: Don't go to him now, dear, he's terribly angry with you.

Child: But I want to say I'm sorry. I want to promise him I'll be a good girl. I want to tell him I'll never do it again, and I'll—

Mother: Don't go now, Nicky, don't say a word. He is so angry that nothing will move him.

Woman1: Hello, Liz. How are you?

Woman2: Fine, thanks. How are you?

Woman1: Oh, we're fine. We've just moved into a new flat. You know, the old one was too small with two children.

Woman2: Oh, where have you moved to?

Woman1: Into a very nice part of town. Come and see us sometime.

Man: What's the time?

Woman: It's midnight already.

Man: Oh, goodness. I think it's high time we were moving.

Tom: John and Mary were following Mr. Forset. They were talking about the pendant.

Mary: I've been thinking about the pendant. Doctor Haverel gave it to the museum, didn't he?

John: Yes, he did.

Mary: But he didn't give the diamonds to the museum.

John: He didn't know about the diamonds.

Mary: If he'd known about the diamonds, he wouldn't have given them to the museum.

John: Wouldn't he?

Mary: Would you?

John: I'm not Doctor Haverel.

Mary: If the diamonds are found, they'll belong to Miss Haverel, won't they?

John: Yes, I think they will.

Mary: If we catch Forset, we'll give the diamonds to Miss Haverel.

John: Where's Forset now?

Mary: I can't see him. That lorry is in the way.

John: Oh, the lorry is moving, but... where's he gone?

Mary: I don't know.

John: Oh, we've lost him.

Tom: John and Mary were driving after Mr. Forset in Mary's car. But suddenly a lorry got in their way. When the lorry moved, they couldn't see Forset. In front of the railway station, they caught sight of Forset's car. "It's the railway station," John said. "He's going to take a train."

Cathy: Oh, Tom, excuse me for interrupting you. You know, it's never been quite clear to me, how to buy a ticket at the railway station in England. Could you explain it to me, please?

Tom: Of course, Cathy. It's a very useful question. What about going to the railway station together?

Cathy: Oh, good idea!

Tom: Then let's start. First, we have to go to the Booking Office.

Cathy: What for?

Tom: To buy the tickets, of course.

Cathy: And where's the Booking Office?

Tom: The Booking Offices are in the Booking Hall. Come on, here we are. Two to Exeter, please.

Booking Office Clerk: Single or return?

Tom: Return, please.

Booking Office Clerk: Here you are, sir.

Tom: Thank you. Come on, Cathy.

Ticket collector: Tickets, please.

Cathy: Who is he?

Tom: He's the ticket collector. He stands at the barrier to the platform and looks at the passengers' tickets. He checks that every passenger has a ticket, then he lets you onto the platform where your train departs from.

Cathy: I see. And what if I don't want to take a train, but go at a platform to see somebody off?

Tom: Then you have to buy a platform ticket. On most stations you can buy a platform ticket from a machine without going to the Booking Office. Then you can go onto the platform, but you can't get on the train.

Cathy: I see. That was very interesting and useful. Thank you very much, Tom.

Tom: Not at all. But now it's time we follow John and Mary.

Mary: Look, there's the station car park. Perhaps he's there.

John: Of course, it's the railway station. He's going to take a train. Let's stop.

Mary: But we're not sure he's here, are we?

John: Yes, we are. Look! That's his car, over there.

Mary: If that's his car, he'll be on the station. And if he's buying a ticket, he'll be in the Booking Hall. Come on.

John: Can you see him?

Mary: No, I can't. There're too many people. But he must be here.

John: If he's going by train, he'll buy a ticket. If he buys a ticket, he'll come here. Then where is he?

Mary: There he is.

John: Where?

Mary: There, at the barrier.

John: But he didn't buy a ticket.

Mary: He did, he bought a platform ticket.

John: A platform ticket?

Mary: Of course, from a machine.

Tom: Forset stopped in the station car park. He got a platform ticket, so that he could get on the platform.

Cathy: I'm terribly excited. Did he manage to get away with the pendant?

Tom: Cathy, really you don't think I'm going to tell you what happened, do you? You'll find

out later, but first you have to exercise your English. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: Can't we drive into him?

B: No, we can't. I'm not going to drive into him.

Listen, speak, listen.

A: Can't we drive into him?

[Your response]

B: No, we can't. I'm not going to drive into him.

A: Can't we turn back?

[Your response]

B: No, we can't. I'm not going to turn back.

A: Can't we see her after the station?

[Your response]

B: No, we can't. I'm not going to see her after the station.

A: Can't we phone them?

[Your response]

B: No, we can't. I'm not going to phone them.

A: Can't we give them a lift?

[Your response]

B: No, we can't. I'm not going to give them a lift

A: Can't we buy a ticket for him?

[Your response]

B: No, we can't. I'm not going to buy a ticket for him.

A: Can't we take the morning train?

[Your response]

B: No, we can't. I'm not going to take the morning train.

A: Can't we go on?

[Your response]

B: No, we can't. I'm not going to go on.

Exercise 2

Listen to the example:

A: Don't you think we should stop him?

B: There's no way to stop him.

Listen, speak, listen.

The Missing Jewel

A: Don't you think we should stop him?

[Your response]

B: There's no way to stop him.

A: Don't you think you should turn back?

[Your response]

B: There's no way to turn back.

A: Don't you think we should help her?

[Your response]

B: There's no way to help her.

A: Don't you think they should return the pendant?

[Your response]

B: There's no way to return it.

A: Don't you think they should save us?

[Your response]

B: There's no way to save us.

A: Don't you think we should contact the detective?

[Your response]

B: There's no way to contact him.

A: Don't you think you should keep an eye on him?

[Your response]

B: There's no way to keep an eye on him.

A: Don't you think we should wake the listeners up?

[Your response]

B: There's no way to wake them up.

Exercise 3

Listen to the example:

A: We can't stop him.

B: But there must be some way to stop him.

Listen, speak, listen.

A: We can't stop him.

[Your response]

B: But there must be some way to stop him.

A: You can't turn back.

[Your response]

B: But there must be some way to turn back.

A: We can't help her.

[Your response]

B: But there must be some way to help her.

A: They can't return the pendant.

[Your response]

B: But there must be some way to return it.

A: They can't save us.

[Your response]

B: But there must be some way to save us.

A: We can't contact the detective.

[Your response]

B: But there must be some way to contact him.

A: You can't find him.

[Your response]

B: But there must be some way to find him.

A: You can't wake the listeners up.

[Your response]

B: But there must be some way to wake them up.

Exercise 4

Listen to the example:

A: There's the station car park.

B: And there he is, at the station car park.

Listen, speak, listen.

A: There's the station car park.

[Your response]

B: And there he is, at the station car park.

A: There's the police car.

[Your response]

B: And there he is, in the police car.

A: There's the photo.

[Your response]

B: And there he is, in the photo.

A: There's the slot machine.

[Your response]

B: And there he is, at the slot machine.

A: There's the Booking Hall.

[Your response]

B: And there he is, in the Booking Hall.

A: There's the barrier.

[Your response]

B: And there he is, at the barrier.

A: There's the microphone.

[Your response]

B: And there he is, at the microphone.

Tom: And now, listen to the story once again.

John and Mary were following Mr. Forset in Mary's car.

(theme music)

John: Look out.

Mary: What's the matter?

John: Didn't you see the traffic lights?

Mary: Yes, I did.

John: They were red and we didn't stop.

Mary: Forset didn't stop either.

John: Don't you think we should tell the police?

Mary: No, we can't. If we stop to phone, we'll lose Forset.

John: There's a lot of traffic on the road.

Mary: But there's Forset's car in front of us.

John: Where's he going? Isn't there some way to stop him? Can't we drive into him?

Mary: No, we can't. This is my car. I'm not going to drive into him.

John: Can't we keep closer to him?

Mary: No, we can't.

John: Oh, what's he doing now?

Mary: He's turning back towards the town centre.

(theme music)

Mary: I've been thinking about the pendant. Doctor Haverel gave it to the museum, didn't he?

John: Yes, he did.

Mary: But he didn't give the diamonds to the museum.

John: He didn't know about the diamonds.

Mary: If he'd known about the diamonds, he wouldn't have given them to the museum.

John: Wouldn't he?

Mary: Would you?

John: I'm not Doctor Haverel.

Mary: If the diamonds are found, they'll belong to Miss Haverel, won't they?

John: Yes, I think they will.

Mary: If we catch Forset, we'll give the diamonds to Miss Haverel.

John: Where's Forset now?

Mary: I can't see him. That lorry is in the way.

John: Oh, the lorry is moving, but... where's he gone?

Mary: I don't know.

John: Oh, we've lost him.

Mary: Look, there's the station car park. Perhaps he's there.

John: Of course, it's the railway station. He's going to take a train. Let's stop.

Mary: But we're not sure he's here, are we?

John: Yes, we are. Look! That's his car, over there.

Mary: If that's his car, he'll be on the station. And if he's buying a ticket, he'll be in the Booking Hall. Come on.

John: Can you see him?

Mary: No, I can't. There're too many people. But he must be here.

John: If he's going by train, he'll buy a ticket. If he buys a ticket, he'll come here. Then where is he?

Mary: There he is.

John: Where?

Mary: There, at the barrier.

John: But he didn't buy a ticket.

Mary: He did, he bought a platform ticket.

John: A platform ticket?

Mary: Of course, from a machine.

John: Then we can buy a platform ticket as well.

Mary: Hurry.

John: I am hurrying.

Mary: If we don't hurry, we'll lose him. There he goes.

John: Where? Where's he gone?

Mary: Down the Number 2 platform. Oh, hurry, John.

(theme music)

Lesson 49

Tom: John Blake was trying to find out what had happened to a pendant that had been stolen from a museum. At last with his friend, Mary Green, he found the man who had got the pendant. He was Anthony Forset, a collector of old things. He was trying to leave the country. John and Mary followed him to a railway station, where the next train to London was being announced.

Cathy: You didn't say anything about trains being announced last time, when we were at the station.

Tom: Oh, didn't I? Well, d'you know, what? Let's go back to the railway station and see what I forgot last time.

Cathy: All right. I think you first ought to explain the sentence: "The next train was being announced."

Tom: Listen.

Railway announcer: The next arrival at platform 2 will be the London train.
The next arrival at platform 2 will be the London train. The next arrival at platform 2 will be the London train.

Tom: That is the loudspeaker. The woman speaking through the loudspeaker is the announcer. She announces the arrivals and departures of the trains. She announces which platform your trains will arrive at or depart from.

Cathy: I'm afraid I would never find my train. Loudspeakers at railway stations and airports are terrible. I can't even understand them in Hungarian.

Tom: Yes, they're really hard to understand, aren't they? But there's another way to find your train. Go and look at the train and platform indicator.

Cathy: What's that?

Tom: It's a big board that shows you the arrival and departure of trains and the number of the platform.

Cathy: I see. Tom, I'm terribly thirsty.

Tom: Well, let's get to the Refreshment Room then. You can have something to drink or eat there.

Cathy: Good idea. But do you really want to carry that heavy bag with you all the time?

Tom: Well, not really. I've got all the papers of "*The Missing Jewel*" in this bag. Fifty lessons. It's very heavy. We can leave it in the Left Luggage Office. It's over there, where you can see all those cases and bags on the selves.

Clerk: Just this bag, sir?

Tom: Yes, I want to leave this bag.

Clerk: Here is the number. Thank you, sir.

Tom: And now, come on, Cathy, let's go to the Refreshment Room.

Cathy: I think I'll have an orange juice.

Tom: An orange juice and a coffee, please.

Tom: Cathy, we ought to look for Forset, perhaps he's hiding in the Refreshment Room, or in the Waiting Room.

Cathy: Oh, don't frighten me. I'm afraid of Forset. We had better let John and Mary look for him.

Tom: I thought you were braver. But all right, listen.

Railway announcer: The next arrival at platform 2 will be the London train.
Platform 2 for the London train.
London only, platform 2.

John: This is platform 2.

Mary: And the next train will be going to London. If Forset gets to London, we'll never find him.

John: We'll find him before the train comes.

Mary: But where is he?

John: Perhaps he is hiding in the Waiting Room.

Mary: Oh, I've looked in the Waiting Room, it was empty. Everyone's waiting on the platform.

John: We haven't looked in the Refreshment Room. Perhaps he's waiting in the Refreshment Room.

Mary: Let's look. Here is the Refreshment Room.

John: Can you see through the window?

Mary: There's a man at the counter.
He's standing with his back to us.

John: Yes, he's drinking a glass of milk.

Mary: Is that Forset?

John: He's turning. It is Forset.

Mary: He's smiling.

John: He won't smile much longer.
We've got him. Come on.

Tom: The loudspeaker announced the next train to London. "If Forset gets to London, we'll never find him," Mary said. "Where is he?" John said. "I've looked in the Waiting Room, it was empty. Perhaps he's waiting in the Refreshment Room." So they looked and found Forset there. He was standing at the counter – the long table at which you are served in Refreshment Rooms, bars and shops. He was standing with his back to them. They couldn't see his face. They could only see his back. Then suddenly he turned. Now they could see his face. He was smiling. "He won't smile much longer," John said.

Cathy: I can imagine. He won't smile any longer if John and Mary catch him.

Tom: No, he will not smile any longer.

Cathy: So, he won't smile any more, will he?

Tom: Certainly not. He will smile no more.

Cathy: By the way, do they catch him?

Tom: Oh, you will find out very soon. There's only one lesson of our series left, so, by the end of the next lesson you'll know everything.

Cathy: Oh, how sad. Then we won't listen to "*The Missing Jewel*" much longer.

Tom: No. One lesson, and then we'll no longer listen to "*The Missing Jewel*".

Cathy: We won't listen to it any longer.

Tom: No, we won't listen to it any more.

Cathy: So, we will listen to "*The Missing Jewel*" no more. It's a great pity.

Tom: Yes, but at last you'll hear the end of our story. Well, John said, "He won't smile much longer." But he spoke too soon, because Forset disappeared. He tricked them and went through another door and disappeared. Mary noticed it. She said, "He went through that door. Where does it lead?"

Woman1: Well, Florence, this is the hall.

Woman2: What a lot of doors. Where does this one on the left lead to?

Woman1: This door leads to the sitting room. Those ones on the other side to the bedrooms. And this is the kitchen door, and the one on the right over there leads to the bathroom.

Woman2: I would lose my way in this flat.

Woman1: Don't worry, I'll lead the way.

Man1: Hey, excuse me. Where does this road lead to?

Man2: It leads to the town.

Man1: Oh, blast! I should be going in exactly the opposite direction.

Woman: Jimmy, you don't work at all, you don't do anything but go to the cinema and drink with your friends. What will this way of life lead to?

Teenager: It would lead to Heaven, Mum.

Woman1: What's the matter with you?

Woman2: I had a quarrel with Robert.

Woman1: Darling, since the day he led you to the altar, I've been telling you that you mustn't quarrel with him. Quarrels lead nowhere.

Woman2: But I can't help it. One word leads to another.

Woman1: You're a silly thing. You could lead your husband by the nose but you quarrel instead. He's so easily led. Let him have his way sometimes. That'll lead to peace between you, you'll see.

Cathy: Well, not a bad philosophy for a happy marriage. But where did the door lead, Tom? The door which Forset disappeared through?

Tom: It led to platform 1. John and Mary followed him to platform 1. They couldn't see him. There were a lot of wooden boxes there, boxes made of wood. "Is he standing behind them?" Mary asked.

John: He's turning. It is Forset.

Mary: He's smiling.

John: He won't smile much longer.
We've got him. Come on.

Mary: But—oh, he's tricked us. He
went through that door. Where does
it lead?

John: It leads to the other platform, to
platform 1. Follow him.

Mary: He's hiding again.

John: Look at those wooden boxes. If a
man stood behind those, he'd be
hidden.

Mary: Is he standing behind them?

John: I'll go and look.

Mary: John, be careful, he's got a gun.

John: Come out, Forset. I know you're
there. The London train is coming
but you're not catching it. You're
coming with us instead. You're
clever, Forset, but you're not clever
enough. We caught you. If you don't
come out, I'll fetch you out.

Mary: John, look out! The cases... he's
pushing the cases over. John!

John: Aaaah...

Tom: John said to Forset, "The London train is
coming but you're not catching it. You're
coming with us instead." But Forset pushed
the heavy boxes on top of John, came out
behind them and said to Mary, "You thought
you had caught me, didn't you? But I've
caught you. Two mice in one trap."

Woman1: There's a mouse in the
kitchen.

Woman2: Put a trap in there for the
night. If you put a piece of cheese or
bacon in the trap, you'll catch the
mouse by the morning.

Woman1: Oh, I've already done that.

Woman2: And what happened?

Woman1: The mouse ate the cheese out
of the trap and walked away happily.

Tom: Well, Forset pushed the heavy boxes on
top of John. Then he talked to Mary.

Forset: Heh-heh, heh-heh, he'll fetch
me out, really? He's not very clever,
your friend.

Mary: Oh, help me, he's hurt.

Forset: I hope he's dead. Those cases
are very heavy.

Mary: Pull them away!

Forset: You thought you'd caught me,
didn't you? But I've caught you. Two
mice in one trap. One mouse is dead
under those cases, and the other
mouse will be dead in a minute.

Mary: What do you mean? What're you
doing?

Tom: Well, Forset said, "Two mice in a trap.

One mouse is dead under those cases, and
the other mouse will be dead in a minute."

Cathy: Dreadful! Did he mean Mary?

Tom: Yes, of course he did.

Cathy: And what did he do with her?

Tom: I won't tell you now. We have to leave
John and Mary in this dangerous situation for
a while, because now it's time for you to
exercise your English. A lot of exercises lead
to good English, you know. So now,

EXERCISE YOUR ENGLISH.

Exercise 1

Listen to the example:

A: He's hiding among the wooden boxes.

B: He won't hide there much longer.

Listen, speak, listen.

A: He's hiding among the wooden boxes.

[Your response]

B: He won't hide there much longer.

A: He's waiting for her.

[Your response]

B: He won't wait for her much longer.

A: He's smiling at us.

[Your response]

B: He won't smile at us much longer.

A: He's playing tricks with us.

[Your response]

B: He won't play tricks with us much longer.

A: He's running after her.

[Your response]

B: He won't run after her much longer.

A: She's watching us.

[Your response]

B: She won't watch us much longer.

A: He's listening to "*The Missing Jewel*".

[Your response]

B: He won't listen to it much longer.

Exercise 2

Listen to the example:

A: He won't smile much longer. John and Mary will catch him.

B: He won't smile any longer if John and Mary catch him.

Listen, speak, listen.

A: He won't smile much longer. John and Mary will catch him.

[Your response]

B: He won't smile any longer if John and Mary catch him.

A: He won't threaten us much longer. The police will arrest him.

[Your response]

B: He won't threaten us any longer if the police arrest him.

A: She won't cry much longer. Her friend will help her.

[Your response]

B: She won't cry any longer if her friend helps her.

A: They won't play at detectives much longer. Forset will kill them.

[Your response]

B: They won't play at detectives any longer if Forset kills them.

A: He won't follow us much longer. We'll disappear in the crowd.

[Your response]

B: He won't follow us any longer if we disappear in the crowd.

A: She won't work much longer. She'll go to school.

[Your response]

B: She won't work any longer if she goes to school.

A: She won't quarrel much longer. The guests will arrive.

[Your response]

B: She won't quarrel any longer if the guests arrive.

A: They won't stay here much longer. They'll buy a flat of their own.

[Your response]

B: They won't stay here any longer if they buy a flat of their own.

A: They won't search for the pendant much longer. They'll find it.

[Your response]

B: They won't search for the pendant any longer if they find it.

Exercise 3

Listen to the example:

A: They've caught him, haven't they?

B: Everyone thought they'd caught him, but they haven't.

Listen, speak, listen.

A: They've caught him, haven't they?

[Your response]

B: Everyone thought they'd caught him, but they haven't.

A: You have tricked them, haven't you?

[Your response]

B: Everyone thought I'd tricked them, but I haven't.

A: He has escaped, hasn't he?

[Your response]

B: Everyone thought he'd escaped, but he hasn't.

A: They've quarrelled, haven't they?

[Your response]

B: Everyone thought they'd quarrelled, but they haven't.

A: She's threatened them, hasn't she?

[Your response]

B: Everyone thought she'd threatened them, but she hasn't.

A: He's gone to school, hasn't he?

[Your response]

The Missing Jewel

B: Everyone thought he'd gone to school, but he hasn't.

A: They've found the pendant, haven't they?

[Your response]

B: Everyone thought they'd found the pendant, but they haven't.

A: You've worked a lot, haven't you?

[Your response]

B: Everyone thought I'd worked a lot, but I haven't.

Tom: And now, listen to the story once again.
John and Mary followed Forset to the station. They were trying to stop him leaving the country with the pendant and the diamonds.

Railway announcer: The next arrival at platform 2 will be the London train.
Platform 2 for the London train.
London only, platform 2.

John: This is platform 2.

Mary: And the next train will be going to London. If Forset gets to London, we'll never find him.

John: We'll find him before the train comes.

Mary: But where is he?

John: Perhaps he is hiding in the Waiting Room.

Mary: Oh, I've looked in the Waiting Room, it was empty. Everyone's waiting on the platform.

John: We haven't looked in the Refreshment Room. Perhaps he's waiting in the Refreshment Room.

Mary: Let's look. Here is the Refreshment Room.

John: Can you see through the window?

Mary: There's a man at the counter. He's standing with his back to us.

John: Yes, he's drinking a glass of milk.

Mary: Is that Forset?

John: He's turning. It is Forset.

Mary: He's smiling.

John: He won't smile much longer. We've got him. Come on.

Mary: But—oh, he's tricked us. He went through that door. Where does it lead?

John: It leads to the other platform, to platform 1. Follow him.

Mary: He's hiding again.

John: Look at those wooden boxes. If a man stood behind those, he'd be hidden.

Mary: Is he standing behind them?

John: I'll go and look.

Mary: John, be careful, he's got a gun.

John: Come out, Forset. I know you're there. The London train is coming but you're not catching it. You're coming with us instead. You're clever, Forset, but you're not clever enough. We caught you. If you don't come out, I'll fetch you out.

Mary: John, look out! The cases... he's pushing the cases over. John!

John: Aaaaah...

Forset: Heh-heh, heh-heh, he'll fetch me out, really? He's not very clever, your friend.

Mary: Oh, help me, he's hurt.

Forset: I hope he's dead. Those cases are very heavy.

Mary: Pull them away!

Forset: You thought you'd caught me, didn't you? But I've caught you. Two mice in one trap. One mouse is dead under those cases, and the other mouse will be dead in a minute.

Mary: What do you mean? What're you doing?

Forset: You'll see...

Mary: Let me go!

Forset: The signals have changed to green, the train's coming in, and you're going to fall underneath it.

(theme music)

Lesson 50

Tom: John Blake and his friend, Mary Green, were trying to discover what had happened to the pendant that had been stolen from a museum. At last, they found the man who had got it. It was Anthony Forset, the collector of old things. He was trying to leave the country. John and Mary followed him to a railway station, where the next train to London was being announced. They found Forset hiding behind some large wooden boxes. He pushed them on top of John. Then he seized Mary. He held his hand over her mouth to stop her shouting for help. He tried to throw her in front of the fast train.

Man: Hey, Station Master, stop the train. I want to get on.

Station Master: Sorry, sir, I can't stop this train. It's a fast train. Fast trains and express trains never stop here. This is a small station.

Man: And what train stop here?

Station Master: Only slow trains, local trains and goods trains.

Man: What a terrible place.

Tom: Well, the fast train was coming. Forset tried to throw Mary in front of it.

Mary: Help! Help! Help!

Forset: I'm glad you followed me. Now I'll be safe. It's a fast train, you'll soon be dead.

Detective: You're wrong, Mr. Forset. Let her go.

Forset: Who're you?

Mary: It's the detective.

Detective: The cases hid you, did they? They hid me, too. I heard everything. You're caught this time.

Forset: No, I'm not. I'll—awwww...

Tom: Forset said to Mary, "It's the fast train. You will soon be dead." But just then the detective appeared and told him to let Mary go, and Forset himself jumped in front of the train and was killed. "Don't look – he was hit by the train," the detective said to Mary.

Man1: You are a fool, you are a coward.

Man2: How dare you say that?

Man1: You are a—aww... You hit me in the face. How could you hit your friend in the face? I'll never talk to you again in my life.

(piano music with false notes)

Piano teacher: You hit the wrong note, dear. Try it again. *(piano music, again)* That's right.

Woman1: But as I told her, she was a beast.

Woman2: Did it make any impression?

Woman1: None at all. But then I told her she is a thief. That really hit home. She began to cry and admitted she'd stolen the money.

Woman: My goodness. The old lady. Stop!

Man: Don't panic. I have stopped, haven't I?

Woman: You're lucky, darling, that's all. You could have hit the old lady. And I can tell you, that you'll hit somebody sooner or later if you go on driving like that.

Tom: Well, when the detective tried to arrest Forset, he jumped in front of the train and was killed. "Don't look – he was hit by the train," the detective said.

Forset: No, I'm not. I'll—awwww...

Detective: Don't look. He was hit by the train.

Mary: Is he dead?

Detective: He is. But you're alive. I'm glad I got here in time.

Mary: I'm sorry you didn't get here sooner.

Detective: You're safe, aren't you?

Mary: I'm safe, but John's hurt. He's under those cases. Perhaps he's dead.

Detective: Oh, no. He's not dead. Listen.

John: Help!

Detective: You can hear him!

Mary: We must move the cases. Help me!

Detective: Porter!

Porter: Yep!

Detective: Help me with these cases. Be careful. There's a man under them. They have fallen onto him. Move them, move them, carefully. Quickly, but carefully.

Tom: The detective said, "I'm glad I got here in time." Mary said, "I'm sorry you didn't get here sooner. I'm safe, but John's hurt. He's under those cases." But the detective called the porter and asked him to help move those cases. When Mary saw John, she cried: "You're alive! Oh, John, you're alive!" John was alive. "The cases missed me, but I was trapped under the truck." Luckily, John wasn't hit by the cases. He fell under the truck, that is, under the little cart that porters use to push the passengers' suitcases and bags to the trains. He was trapped under the truck.

Woman: Help! Help! The door's locked. I'm trapped. I can't get out. I'm trapped. Please, help. I'm trapped. Help!

Man1: She really *is* trapped. Shall we help her get out?

Man2: Just this once.

Tom: John was trapped under the truck, but he was only slightly hurt. "I'm bruised," he said. He was bruised, that is, he hit himself and he was blue here and there, but that was all.

Mary: Oh, you're alive. Oh, John, you're alive.

Detective: Are you hurt?

John: The case missed me, but I was trapped under the truck.

Detective: You're lucky.

John: I'm bruised.

Detective: Well, you're both alive and you're both lucky. I told you to go straight home, didn't I?

John: But we caught the murderer and we found the pendant.

Detective: You were very nearly killed.

John: The pendant is valuable.

Detective: No, it isn't.

John: There're diamonds in it. Mr. Egg, Forset and the man with the scar – they all wanted the diamonds.

Detective: They didn't get them.

Mary: The diamonds are hidden in the pendant.

Detective: No, they're not. They were in the pendant a long time ago, but they were found and they were sold.

John and Mary: Oh!

Detective: The Haverel's money came from the diamonds. Now, the diamonds have gone, and the money has gone.

John: Did Miss Haverel know this?

Detective: Yes, of course.

John: Why didn't she tell someone?

Detective: Nobody asked her.

Everybody was too busy. They were stealing pendants and chasing people in cars and killing each other... they had no time to ask her.

Tom: John wasn't badly hurt. The detective explained that there were no diamonds in the pendant. The Haverel's had sold them a long time ago. "Did Miss Haverel know this?" John asked. The detective said, "Yes, of course. But nobody asked her. Everybody was too busy."

Cathy: The detective was quite right, wasn't he? All of them were very busy. Everybody was busy. Nobody had time for Miss Haverel.

Tom: Yes. All of them were chasing people. Everybody was chasing someone. Mr. Egg was chasing John, Mr. Forset was chasing Mr. Egg, John was chasing Mr. Forset, and the detective was chasing them all. And nobody cared for Miss Haverel.

Cathy: They were all doing something unusual. Scarface stole the pendant, Forset killed Mr. Egg and John played at detectives. Everybody was doing something unusual. Nobody was leading his normal life.

Tom: They all did strange things. Everybody did strange things. Nobody did normal things.

Cathy: The detective wanted to catch all of them. He wanted to catch everybody. Nobody could get away.

Tom: Well, Miss Haverel knew that all the diamonds had gone. Every diamond had

been sold. No diamond had been left, and all the money had been spent. But nobody asked her, and so she didn't tell anybody. At last, John and Mary discovered that the pendant wasn't valuable at all. "But we found the pendant, didn't we?" John asked. The detective answered, "Yes, you found the pendant. I'll tell the director of the museum about it." Mary said, "Perhaps, he'll offer you a job now. You deserve it."

Woman: Jacky, here's a piece of chocolate for you. You were a very good little boy all day long. You deserve this chocolate. Good little boy. (*she kisses him*) You deserve it.

Man: I had to move heaven and earth to get this job, you know.

Woman: Well, you deserve it, don't you?

Tom: Well, John did everything to find the pendant, and he succeeded. He deserved a job at the museum. You remember, at the beginning of our story John had gone to the museum to get a job there. He hadn't got the job, but while he had been there, the pendant had been stolen. John found the pendant, so he deserved the job now. But meanwhile so many things had happened to him, that he had changed his mind. "I'm not sure I want a job at the museum," he said.

John: But we found the pendant, didn't we?

Detective: Yes, you found the pendant. I'll tell the director of the museum about it.

John: Thank you.

Detective: I'll tell him what you did.

Mary: Perhaps he'll offer you a job now. You deserve it.

John: I'm not sure I want a job at the museum.

Mary: Of course you want a job at the museum.

Tom: After all that had happened, John wasn't sure he wanted a job at the museum. But Mary was firm. "Of course you want a job at the museum," she said. "We've been

threatened and shot at and burnt and chased, all because you wanted a job at the museum."

Cathy: But what did he want to do instead? Why did he change his mind?

Tom: Cathy, dear, this is my last secret.

John: But we found the pendant, didn't we?

Detective: Yes, you found the pendant. I'll tell the director of the museum about it.

John: Thank you.

Detective: I'll tell him what you did.

Mary: Perhaps he'll offer you a job now. You deserve it.

John: I'm not sure I want a job at the museum.

Mary: Of course you want a job at the museum. We've been threatened and shot at and burnt and chased, all because you wanted a job at the museum.

John: I know. But a job at the museum is so safe and quiet. I'd like a job—

Mary: Well?

John: I'd like a job with the police.

Detective: Oh, no! No, sir. You go to the museum. (*the detective sneezes*) Now, will you take him home, miss, before he gets any more ideas?

Mary: Come on, John.

John: But—

Mary: Come on.

John: Oh— very well.
(*theme music*)

Tom: And here is your last chance to exercise your English. So now, **EXERCISE YOUR ENGLISH.**

Cathy: Tom, may I ask you a question?

Tom: Go ahead.

Cathy: Do you really want us to do exercises now?

Tom: Why? What do you think? Didn't you hear the signature tune?

Cathy: Well, I heard it all right, but—

Tom: What's happened to you, Cathy? Do you feel tired? Are you bored?

Cathy: Just the contrary. I'm thrilled, and that's exactly why I refuse to exercise my English today.

Tom: But you've always been so eager to have some grammar.

Cathy: That's just the point. I've been exercising my English for 49 lessons. I've learnt a lot. I'm not going to learn today.

Colleague1: Hello, Cathy. Hello, Tom.

Cathy: Hello.

Tom: Nice to see you. But you're a bit late, aren't you?

Colleague1: Late? For what?

Tom: I've already announced the exercises.

Colleague2: Announced the exercises? Have I come to the wrong studio? Exercises at a farewell party?

Tom: Farewell party? You've all gone out of your minds. Here we are at the end of our endless story, at the last moment before the happy ending, and now I find myself mixed up in the very midst of a... of a... conspiracy. Why not do the exercises quickly and finally listen to the last episode?

Cathy: All's well that ends well.

Colleagues: Yes, all's well that ends well.

Tom: Well, you see, you're being sensible. So now, EXER—

Cathy: Tom, in the name of all the listeners – all those poor victims who have been running home by six o'clock every day since we started to broadcast the first lesson – NO EXERCISES TODAY.

All colleagues: NO, NO EXERCISES TODAY.

Tom: Poor me. All by myself against three women. Forset is dead, Scarface is arrested, the detective is suffering from a heavy cold, and that fine and talented John will probably marry Mary. I can't help but give in. Goodbye, listeners, it was so nice to work with you. I hope you've enjoyed our programmes. I hope you'll remember a few words. I hope you'll know what to say in England, if you meet a man with a scar and a stiff arm, who is just stealing a pendant from a museum. So, no exercises.

Colleague1: Oh, Tom, don't be so sad. We've got a surprise for you.

Tom: What, a surprise? That's really nice of you. Well?

Colleague2: Would you like to listen to the last episode once again?

Tom: Of course I would.

Colleague2: Then listen.

(shots fired)

Colleague1: Help! Help! Help!

Colleague2: Now I've caught you. You're in my hands. Now I'll teach you a lesson. You'll learn the Past Conditional, you'll learn the Present Perfect, the Sequence of Tenses, the... the... Future Perfect Conditional, listen to my example, listen, don't speak, listen, say after me, don't speak, repeat what you've heard... don't speak, listen! Listen! Listen!

Tom: Ouch! My head! Help! Help! Help!

(shots fired)

(theme music)