*'What a land of nightmares! Everything can happen here. Oh, God, listen! This dragon, they say his eyes are fire. His breath is white gas; you can see the dragon raveled across the dark lands. He runs with thunder and the grass gets the fire. Sheep panic and die. Women give birth to monsters. The dragon's anger is so great that tower walls shake back to dust. His victims, at sunrise, are here and there on the hills. How many knights, I ask, have gone for this monster and failed as we shall fail?'*

**Beginner**

**Elementary**

**Для начинающих**

**Pre-Intermediate**

**Для продолжающих первого уровня**

**Intermediate**

**Для продолжающих второго уровня**

**Upper Intermediate**

**Для продолжающих третьего уровня**

**Advanced**

**Для совершенствующихся**

9 785811 223480

АЙРИС ПРЕСС

АЙРИС ПРЕСС

Домашнее чтение

Pre-Intermediate

Английский клуб

**Рэй Брэдбери**

# Короткие РАССКАЗЫ

**Ray Bradbury**

# Short Stories

Pre-Intermediate

Английский клуб

Домашнее чтение

Рэй Брэдбери

# Короткие РАССКАЗЫ

*Адаптация текста, предисловие, комментарий, упражнения и словарь Е. Г. Вороновой*

МОСКВА
АЙРИС ПРЕСС
2007

*Scanned by Shokoladnitsa. Kyiv. Ukraine. 2011*

**УДК 811.111(075)**
**ББК 81.2Англ-93**
**Б89**

Серия «*Английский клуб*» включает книги и учебные пособия, рассчитанные на пять этапов изучения английского языка: Elementary (для начинающих), Pre-Intermediate (для продолжающих первого уровня), Intermediate (для продолжающих второго уровня), Upper Intermediate (для продолжающих третьего уровня) и Advanced (для совершенствующихся).

Серийное оформление *А. М. Драгового*

**Брэдбери, Р.**
Б89 Короткие рассказы / Рэй Брэдбери; адаптация текста, предисловие, коммент., упражнения, словарь Е. Г. Вороновой. — М.: Айрис-пресс, 2007. — 112 с.: ил. — (Английский клуб). — (Домашнее чтение).

**ISBN 978-5-8112-2348-0**

Небольшие по объему рассказы Рэя Брэдбери можно использовать для чтения и обсуждения в рамках одного академического часа на уроках в школе и для самостоятельного чтения дома. Тексты рассказов адаптированы в учебных целях до уровня Pre-Intermediate и сопровождаются комментарием, а также заданиями для отработки и закрепления навыков владения грамматическим и лексическим материалом. В конце пособия приводится англо-русский словарь.

Книга адресована учащимся средних и старших классов школ, лицеев и гимназий.

Данный сборник может стать незаменимым помощником преподавателя при подготовке экзаменационного материала по чтению.

Уровень адаптации и тематический подбор текстов позволяет использовать книгу для самостоятельного чтения студентам неязыковых вузов и взрослым читателям, изучающим или изучавшим английский язык, которым необходима такого рода практика.

**ББК 81.2Англ-93**
**УДК 811.111(075)**

© ООО «Издательство «АЙРИС-пресс», оформление, адаптация, предисловие, комментарий, упражнения, словарь, 2007

**ISBN 978-5-8112-2348-0**

# Предисловие

Одиннадцать рассказов Рэя Брэдбери, собранных в этой книге, были написаны известным американским фантастом в разные годы XX века. Творчество Рэя Брэдбери не укладывается в рамки традиционной научной фантастики. Картины далекого будущего (THE PEDESTRIAN, ALL SUMMER IN A DAY, THE VELDT) не всегда безоблачны. Фантастический антураж помогает писателю создать произведение на грани философский притчи (DEATH AND THE MAIDEN) и психологического исследования (THE BEST OF ALL POSSIBLE WORLDS, A SCENT OF SARSAPARILLA). Великолепный язык и тонкий юмор дополняют достоинства его творений, которые хорошо знают и любят в России.

Небольшие по объему рассказы (4500 знаков) можно использовать для чтения и обсуждения в рамках одного академического часа на уроках в школе и для самостоятельного чтения дома. Тексты рассказов сокращены и бережно адаптированы в учебных целях до уровня *Pre-Intermediate*. Пособие завершает словарь, в котором собраны слова, выходящие за рамки уровня *Pre-Intermediate*. Сноски и комментарии помогут учащимся осмыслить лингвострановедческие, лексические и грамматические особенности языка писателя. Они также избавят их от необходимости отвлекаться на поиски нужного значения слова или фразеологизма, из-за чего теряется целостность восприятия и чтение становится скучным.

К каждому тексту предлагается ряд заданий для:

- отработки и закрепления навыков владения грамматическим материалом (*Grammar* — грамматический комментарий и упражнения);
- отработки и закрепления навыков владения лексическим материалом (*Vocabulary* — упражнения на понимание словообразовательный моделей, дефиниций, контекстуальных смысловых рядов);

- развития навыков чтения (*Reading* — тестовые задание на понимание общей идеи текста и на поиск детальной информации);
- развития навыков говорения (*Speaking* — упражнения, развивающие умения доказывать, опровергать и аргументировать свою точку зрения);
- развития навыков письма (*Writing* — подробные планы написания статей, сообщений, описаний, личных писем, рассказов).

Книга адресована широкой аудитории изучающих английский язык учащихся средних и старших классов школ, лицеев и гимназий для развития навыков речевой деятельности на уроках в школе, как задание по домашнему чтению, для подготовки к экзаменам.

Данный сборник станет незаменимым помощником преподавателя при подготовке экзаменационного материала по чтению.

Уровень адаптации и тематический подбор текстов позволяет использовать книгу для самостоятельного чтения студентам неязыковых вузов и взрослым читателям, изучающим или изучавшим английский язык.

# Ray Bradbury

Novelist, short story writer, essayist, playwright, screenwriter, and poet, Ray Bradbury was born in Waukegan, Illinois, in 1920.

He was the third son of Leonard and Esther Bradbury. They gave him the middle name 'Douglas,' after the film actor. Ray spent his early years in Waukegan in his big loving family. Those happy days provided the foundations for both the author and his stories. In his works Waukegan becomes 'Greentown,' Illinois — a symbol of safety and home.

Young Ray started writing his own stories at the age of 11. His family didn't have enough money to buy Ray one more book by Edgar Burroughs. So he had to do it himself.

In 1934, the Bradbury family moved to Los Angeles. As a teenager, Bradbury often roller-skated through Hollywood, trying to meet celebrities. He befriended some special effects maestro Ray Harryhausen and radio star George Burns.

In fact, it was Burns who gave Bradbury his first pay as a writer — for a joke to his radio program.

Bradbury entered Los Angeles High School. He was active in the drama club and planned to become an actor. But his teachers — Ray Harryhausen and George Burns recognized a greater talent in Bradbury, and encouraged him to become a writer. Snow Longley Housh taught him about poetry and Jeannet Johnson taught him to write short stories.

Bradbury's formal education ended with his high school graduation in 1938. However, he continued to educate himself. He sold newspapers on Los Angeles street corners all day, but spent his nights in the library. The hours between newspaper editions were spent at his typewriter.

His first published short story was 'Hollerbochen's Dilemma,' printed in 1938 in an amateur fan magazine. His first paid publication, a short story titled 'Pendulum,' appeared in 1941.

At last, in 1942, Bradbury wrote 'The Lake' — the story in which he discovered his distinctive writing style. The follow-

ing year, he gave up selling newspapers and began to write full-time.

In 1946, he met his future wife, Marguerite McClure. At that time Maggie was working as a clerk in a book shop when they met. His first daughter, Susan, was born in 1949 followed by Ramona, Bettina and Alexandra.

Bradbury became a leading science fiction writer after the publication of 'The Martian Chronicles' in 1950. The book describes man's attempt to colonize Mars, the effects of colonization on the Martians, and the colonists' reaction to a massive nuclear war on Earth.

Another of Bradbury's best-known works, 'Fahrenheit 451°', was published in 1953. It tells about the time when a government banned the written word. Montag enjoys his job as a professional book-burner. But he begins to question his duties when he learns of a time when books were legal and people did not live in fear. Montag begins stealing books marked for destruction and meets a professor who agrees to educate him. When his pilfering is discovered, he must run for his life.

Bradbury's work has won a lot of awards — O. Henry Memorial Award, the Benjamin Franklin Award (1954), the Aviation-Space Writer's Association Award for Best Space Article in an American Magazine (1967), the World Fantasy Award for Lifetime Achievement, and the Grand Master Award from the Science Fiction Writers of America. Perhaps Bradbury's most unusual honour came from the Apollo astronaut who named Dandelion Crater after Bradbury's novel, 'Dandelion Wine'.

## TYRANNOSAURUS REX[1]

Terwilliger opened a door into the crowded cinema hall and heard a dreadful voice, 'Well? Come on!' It belonged to a little boy. No, not a boy. That's him — Joe Clarence, the producer.

The next moment film titles appeared on the screen:

TYRANNOSAURUS REX: The Thunder Lizard.
Created by John Terwilliger.

The world of prehistoric sun and poisonous rain was full of monstrous creatures. Bony pterodactyls were hunting in the

[1] **Tyrannosaurus Rex** (*лат.*) — Тираннозавр Рекс

sky. In the jungle shadow the dinosaurs, those great creatures looked like ugly machines destroying a thousand flowers at one footfall.

It had taken Terwilliger a lot of time to make all those steel reptilian skeletons and cover them with rubber. Most of models were not bigger that his hand. The biggest ones were as large as his head. Step by step, frame by frame, Terwilliger made his animation film. He photographed his beasts, moved them a little, photographed them again, for hours and days and months.

'**My beauties!**' thought the animator.

'Lord,' said an admiring voice. 'Wonderful animation.'

'I've seen better,' said Clarence the Great — the man with a boy's voice.

Terwilliger turned from the screen where the battle of prehistoric giants was going on. For the first time he looked at his possible employers.

'It's jerky. I'm glad it's over,' the producer said when the monsters disappeared. 'It's not bad. But don't get ideas about money, Terwilliger!'

Terwilliger was not going to give up. In his studio he continued his work. Twice a day Joe Clarence came in and gave his useless advice: 'Make it real horrible. The more, the better!' or 'I don't like his expression.' Or 'Too soft, too gentle! Not bloodthirsty at all! Work!' Terwilliger **would destroy** the reptile and reshape its prehistoric face again and again.

After the first film test Clarence said, 'Better. But... not enough horrible. Back to work!' After the second film test Clarence said, 'Close! The face is almost right. Try again!' Terwilliger went back to work. He tried his best to create the most disgusting face!

'**That's it!**' cried Clarence one day. 'Perfect! Now that's what I call a monster! You are a genius, Mr. Terwilliger!'

It was at the third film test when the audience watched the most dreadful and powerful beast on the screen. When the reptile paused with a red bone in its mouth, somebody said, 'That monster, it looks familiar.'



'Familiar?' Terwilliger felt uncomfortable.

'**Who cares?**' Clarence cried. 'It's great. And all because I made Terwilliger create this dreadful beast.'

Suddenly a gasp ran through the audience. Clarence looked around and Terwilliger started, not knowing why. Another gasp followed. Then there was dead silence. Clarence jumped to his feet and his tiny figure stood in the light of the screen. For a moment the audience watched two images: Tyrannosaurus and Clarence. The film stopped and Clarence pointed at the reptile's mouth, its eye and its teeth, 'What is this?' the producer hit the screen with his tiny hand. 'That's me!'

Terwilliger was gone. An hour later Clarence's lawyer, Mr. Glass found him in the studio packing his boxes.

'I didn't know I was doing it. **It just came out in my fingers**,' cried Terwilliger. '**He kept at me.** Do this. Do that. I was angry all the time. Without knowing, I must have changed the face. But right up till five minutes ago, when Mr. Clarence jumped at his feet, I didn't see it.'

'No,' said Mr. Glass, 'we should all have seen. If you tell him...'

'Tell me what?' Joe Clarence stood in the door.

'What he has just told me.' Mr. Glass turned calmly. 'A touching story.'

'I'm listening!' said Clarence.

'Mr. Clarence,' the lawyer spoke carefully. 'This film is Mr. Terwilliger's solemn tribute to you.'

Both men, Clarence and Terwilliger, opened their mouths.

The old lawyer continued in a shy voice, 'Shall I go on? This film was done from a feeling of honour and friendship for you, Joe Clarence. Behind your desk, a noble hero of the film industry, unknown, unseen, you worked hard while who gets the glory? The film stars. It was absolutely unfair! How could Terwilliger present the real Clarence to the world? The dinosaur! This is it! A lonely, proud, wonderful, awful symbol of

independence, power and strength! Dinosaur: Joe Clarence. Joe Clarence: Dinosaur!'

Terwilliger said nothing.

'He's shy,' said Mr. Glass. 'He is impressed by your genius, but he can't express it in words. But he can immortalize the people he loves! Years from now people will say, "Remember that film about the Monster?" And people will say, "Sure! Because it was the one and only monster in all Hollywood history that had real personality. A genius had based that powerful creature on a real-life businessman." **You're one with history**, Mr. Clarence. Every day for the next five hundred years, you'll be starring somewhere in the world!'

'My God, Terwilliger,' Clarence said. 'Do you really like me so much?'

'It's hard to put in words,' said Terwilliger with difficulty.

'So do we finish the film that mighty spectacle?' asked Glass.

'Sure!' Clarence said leaving the studio.

At the first night when 'Monster from the Stone Age' was on, Mr. Glass visited Terwilliger, 'You weren't there? A great success! A lovelier monster has never been seen!'

The phone rang.

'Terwilliger, this is Clarence! **We've done it!**'

## Notes

**My beauties!** — Мои красавчики!
**would destroy** — *здесь глагол* would *выражает повторяющееся действие в прошлом*
**That's it!** — В самую точку!
**Who cares?** — Да какая разница!
**It just came out in my fingers.** — Руки работали сами по себе.
**He kept at me.** — Он заставлял меня работать.
**You're one with history** — Вы входите в историю
**We've done it!** — Мы победили!



## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. Terwilliger made the dinosaur models himself. T F
2. Joe Clarence looked like Tyrannosaurus Rex. T F
3. The animated film created by Terwilliger was a success. T F
4. The animator was impressed by producer's genius. T F
5. Terwilliger was angry with Clarence while he was working at the film. T F

**2 Circle the letter of the correct answer to complete the sentence.**

1. Joe Clarence had _____ .
   a) a noble appearance
   b) bony legs
   c) a monstrous nature
2. Joe Clarence _____ Tyrannosaurus Rex.
   a) took after
   b) was as bloodthirsty as
   c) looked like
3. The model of Tyrannosaurus Rex was not _____ .
   a) so big as the real dinosaur
   b) made of steel and rubber
   c) shown in the film
4. At the first film test Clarence didn't like the way the monster _____ .
   a) moved
   b) sounded
   c) opened its mouth

5. Terwilliger was _____ .
   a) an animated character
   b) a genius producer
   c) a talented animator

6. Terwilliger created _____ .
   a) a documentary
   b) a detective story
   c) an animated film

## *Vocabulary*

**There are many 'cinema words' in this story. Work out their meanings by matching the words to their definitions. Translate them into Russian.**

| | |
|---|---|
| A producer is | someone who makes animated films. |
| To star means | to act the part of a main character in a film. |
| A frame is | the large white surface that pictures are shown on in a cinema. |
| An animator is | any written material used in a film. |
| Audience is | a film made by photographing a series of pictures, clay models. |
| A screen is | an occasion when you can see a film before it is shown to a public. |
| Titles are | a group of people in the cinema hall watching a film. |
| A film test is | someone who has general control of the preparation of a film but who does not direct the actors. |
| An animated film is | an individual picture of a film. |



## *Speaking*

1 **What are the main characters of the story? What did they look like? What were they like? Try and say as much as you can about them. The words can help you.**

dreadful voice, little boy, monstrous creature, ugly machine, it took Terwilliger a lot of time to make, as large as his head, photographed them again, a genius, for hours and days and months, My beauties!, boy's voice, prehistoric giant, was not going to give up, gave his useless advice, Make it real!, horrible, bloodthirsty, tried his best, the most disgusting face, felt uncomfortable, tiny figure, He kept at me!

2 **Retell the story as if you were:**

- the lawyer;
- the producer;
- the animator.

## *Writing*

**Write a four-paragraph review — some basic information about the film, a brief summary of the plot, your opinions, recommendations of Terwilliger's film about Tyrannosaurus Rex. You were at its third film test and saw everything with your own eyes. You should use your imagination. In your review include the following features:**

- when it took place;
- where it took place;
- who starred in it;
- how it started and finished;
- the audience and their reactions;
- your personal reaction to it;
- your recommendations.

**Useful vocabulary:**

a producer, titles, a test film, audience, a screen, an image, an animation studio, an animator, to star, beast/ monster, dreadful/horrible/ugly/bloodthirsty/disgusting, powerful/mighty, real-life, bony, jerky.

It is set in prehistoric times.
It is based on a story/book/scientific researches.
The special effects are impressive/disappointing/exciting/ boring.
The animation/ the scenery/ the sound/ the photography is excellent/ weak/ jerky.

**Use linking words while**

- **giving examples**: There are some poor moments, especially when ..../ The animator pays great attention to details, such as .... You can see the most popular prehistoric creatures, for example....
- **contrasting**: Despite the weak points.../ I'd recommend this film to..., although
- **adding points**: The monsters look realistic, their hunting scenes are also impressive/ The models are excellent. Moreover, their roar sounds natural.
- **concluding**: All things considered, it is worth seeing.

# THE PEDESTRIAN

On misty November evenings Leonard Mead would leave his house for lonely walks through the silent city. With his hands in the pockets, he made his way very carefully trying not to step over a blade of grass. He would stand upon a street corner and look down long moonlit roads, deciding which way to go. But it really made no difference. He seemed to be alone in this world of 2053 A.D.

Sometimes Leonard would walk for hours and miles and return only at midnight. And on his way he would see the houses with their dark windows, and he seemed to be walking through a graveyard. Sudden grey ghosts happened to appear behind the dark curtains. He would stop, listen, look, and go on, his

feet making no noise. He used to put soft shoes on for his night walks. He didn't want anybody to notice him walking in early November. But in ten years of walking by night or day he had never met another person.

That evening there was a good crystal frost in the air. He listened to the rustle of autumn leaves under his feet and whistled between his teeth.

'Hello, in there,' he said to every house. '**What's on tonight?**'

The street was silent and long and empty. If he closed his eyes and stood very still, frozen, he could imagine himself upon the center of a desert with no house in a thousand miles, and only dry river-bed streets.

'What is it now?' he asked the houses. 'A detective? A quiz? A comedy?'

Two highways crossed the city. During the day they were busy with thousands of insect-looking cars. But now these highways were like streams in a dry season.

He turned back on a side street toward his home. That moment a car turned a corner quite suddenly and flashed a white light on him. He stood motionless and then went toward it.

A metallic voice called to him:

'**Stand still. Stay where you are!** Don't move!'

He stopped.

'Put up your hands!'

'But —' he said.

The police, of course, but what an unbelievable thing it was! In a three-million city there was only one police car left. There was no crime in the city, so there was no need now for the police.

'Your name?' said the police car in a metallic voice.

'Leonard Mead,' he said.

'Business or profession?'

'I guess you'd call me a writer.'



'No profession,' said the police car.

'**You might say that**,' said Leonard.

He hadn't written for years. They didn't sell magazines and books any more. Citizens got used to spending their evenings in their tomb-like houses. They were lit by television light and the people were sitting in front of them like the dead. The multi-coloured lights touched their faces, but never really touched their souls.

'No profession,' said the car voice, hissing. '**What are you doing out?**'

'Walking,' said Leonard Mead.

'Walking!'

'Just walking,' he said simply, but his face felt cold.

'Walking, just walking, walking?'

'Yes, sir.'

'Walking where? For what?'

'Walking for air. Walking to see.'

'Your address!'

'Eleven South Saint James Street.'

'And there is air in your house, you have an air conditioner, Mr. Mead?'

'Yes.'

'And you have a TV in your house?'

'No.'

'No?' There was a long pause. 'Are you married, Mr. Mead?'

'No.'

'Not married,' repeated the police voice.

The moon was high and clear among the stars and the houses were grey and silent.

'Nobody wanted me,' said Leonard Mead with a smile.

'Don't speak unless you're spoken to!'

Leonard Mead waited in the cold night.

'Just walking, Mr. Mead?'

'Yes.'

'But you haven't explained for what purpose.'

'I explained; for air, and to see, and just to walk.'

'Do you often do that?'

'Every night for years. Is that all?' he asked politely.

'Yes, here.' The back door of the police car opened. 'Get in.'

'Wait a minute, I haven't done anything!'

'Get in.'

'I protest!'

He came up to the front car window and looked in. There was no one in the front seat, no one in the car at all. It smelled of steel, it smelled too clean and hard and metallic. There was nothing soft there.

'Now if you had a wife to give you an alibi,' said the iron voice. 'But —'

'Where are you taking me?'

'To the **Psychiatric Center for Research on Regressive Tendencies**.' He got in.

A moment later the car passed one house on one street. All the other houses were dark, but this one had all of its electric lights brightly lit, every window was shining in the cool darkness.

'That's my house,' said Leonard Mead.

No one answered him.

## Notes

**What's on tonight?** — Что сегодня вечером по телевизору?
**Stand still. Stay where you are!** — Смирно! Ни с места!
**You might say that** — Можно сказать и так.
**What are you doing out?** — Что вы делаете на улице?
**Psychiatric Center for Research on Regressive Tendencies** — Психиатрический центр по исследованию атавистических наклонностей



## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. Leonard Mead was alone in the city. T F
2. Leonard Mead liked walking through graveyards. T F
3. Leonard Mead didn't meet anybody during his long walks. T F
4. Leonard Mead didn't have a TV in his house. T F
5. Leonard Mead was a writer but nobody bought his books. T F

**2 Circle the letter of the correct answer to complete the sentence.**

1. While Leonard was walking through the city, he watched _____ .
   a) the ghosts of the dead
   b) the busy roads
   c) the moonlit empty streets
2. Leonard gave up writing because _____ .
   a) reading was unpopular
   b) he had no ideas for new books
   c) the books had been forbidden
3. The metallic voice that spoke to Leonard at the street corner belonged to _____ .
   a) a police officer
   b) a car
   c) a ghost
4. The police car found Leonard suspicious because _____ .
   a) he was walking
   b) he walked every night without any purpose
   c) he was wearing soft shoes

5. The police car took Leonard to the Psychiatric Center because of _____ .
   a) his extraordinary behaviour
   b) his unusual appearance
   c) his dangerous ideas

6. Leonard saw nobody in the police car because _____ .
   a) he had poor sight
   b) there was nobody there
   c) it was too dark

## *Grammar*

Если вы сообщаете о событиях, которые регулярно происходили раньше, но не происходят сейчас, используйте ***would*** и ***used to*** перед инфинитивом смыслового глагола. **Раньше** и **бывало** удачно подходят для перевода этих конструкций на русский язык.

*Leonard Mead* ***would leave*** *his house for lonely walks through the city.* — **Бывало,** Леонард Мид долго в одиночестве **гулял** по городу.
*Leonard Mead* ***would stand*** *upon a street corner and look down long moonlit roads.* — **Бывало**, Леонард Мид **стоял** на углу улицы и **смотрел** на дороги, освещенные луной.

Обратите внимание, что в данном значении ***would*** нельзя использовать с глаголами состояния и чувств (*to be, to have, to know, to live, to like, to love*). Вместо этого используйте выражение ***used to***:

*She* ***used to be*** *very shy.* — **Раньше** она **была** очень застенчивой.



**1 Translate this passage from the story.**

Sometimes Leonard **would walk** for hours and miles and return only at midnight. And on his way he **would see** the houses with their dark windows, and he seemed to be walking through a graveyard. Sudden grey ghosts happened to appear behind the dark curtains. He **would stop**, listen, look, and go on, his feet making no noise. He **used to** put soft shoes on for his night walks.

**2 Complete the sentences with *would* or *used to* and translate them. In some sentences only *used to* is possible.**

Now my cousin Mary lives next door. But when she was little her family _____ live in the country. When I came to her for a holiday, we _____ walk among the hill. We _____ visit her friends there. They _____ be really happy to meet somebody from the big city.
We _____ spend our evenings sitting around the fire and talking about politics and art. Her country friends _____ have pleasant memories for long winter nights when I was back home.

**3 What did you use to do when you were five? Write six sentences using *used to* or *would*.**

Example: I would sleep in the day-time.
I used to have lots of toy racing-cars.

## *Speaking*

When you want to explain something or prove any of your ideas, the following words and phrases can be useful:

As far as I know... / The matter is that... / I am sure that... / I suppose that... / I believe that... / To sum it up, ... / All things considered, ... / As a result of this... /

In addition... / What this means is... / ... because/ since... / as... / ... in order to... / Moreover, ...

1 **Can you prove that:**

- Leonard Mead felt lonely in his city?
- the city was empty and silent?
- Leonard Mead believed watching TV to be a waste of time?
- Leonard Mead was a law-breaker for the police?
- Leonard Mead was different from the people of his city?

**Try to say three sentences at least.**

2 **Can you explain why:**

- Leonard Mead wore soft shoes while walking around the city?
- Leonard mead seemed to be walking through a graveyard during his long walks around the city?
- Leonard Mead never met anybody in the silent city?
- Leonard Mead gave up writing books?
- there was no need in police in the city?

**Try to say three sentences at least.**

### *Writing*

**Write five sentences to explain what you think will happen to Leonard Mead in the Psychiatric Center. Will he be treated as a madman? Will he be thrown into prison? Executed? Forgiven? You should use your imagination and give your reasons.**

## A SCENT OF SARSAPARILLA[1]

William Finch spent three mornings and afternoons in the attic. He stood there alone, feeling the white flakes of Time falling out of the cold November sky. He stood feeling elegant dry perfumes of the ancient past.

Listening, downstairs, his wife Cora could not hear him walk or move. When he came down for lunch on the third afternoon, he smiled at the boring walls, the old cups, the dirty plates, and even at his wife!

---

[1] **Sarsaparilla** — сарсапарилла; лекарственное растение, широко применявшееся для приготовления тонизирующих напитков в середине XX века

'Why are you smiling?' she asked.

'**Wonderful spirits!**' he laughed.

'What's that smell?' his wife frowned.

'Smell? Sarsaparilla. That's what it is!'

'Oh, it couldn't be!' she cried and his happiness stopped as quickly as if she'd switched him off. 'Where did you go this morning?'

'I was cleaning the attic.'

'I didn't hear a sound. Maybe you weren't in the attic at all. What's that?' she pointed.

'Well, how did those get there?' he asked the world looking at the pair of black **metal bicycle clips** on his trousers. 'I found them in the attic. Can you remember when we rode a bike in the early morning, Cora, forty years ago?'

'If you don't finish that attic today, I'll come up and clean it myself.'

'Oh, no,' he cried. 'I have everything the way I want it!'

She looked at him coldly.

'Cora,' he said, eating his lunch, 'you know what attics are? They're Time Machines, in which old men like me can travel back forty years to a time when it was summer all year round.'

Cora looked a little frightened.

'Well, wouldn't it be interesting,' he asked, 'if Time Travel could happen? And what more logical place for it than in an attic like ours, eh?'

'It wasn't always summer in the old days,' she said. 'It's just your crazy memory. You remember all the good things and forget the bad ones.'

'**I mean**,' he said. 'If you rode your Time bike carefully between the years, if you rode from year to year, spent a week in 1909, a day in 1900, a month in 1905, 1898, you could stay with summer the rest of your life. Balance, Cora, balance.'

'Blah,' she said, '**blah, blah**.'

He climbed the long cold stairs to the attic. William was terribly cold but when he opened the attic door, a dust of summer came upon him. It kept the warmth and smell of other seasons. He smiled and closed the door carefully.



At five in the afternoon, Mr. Finch came down singing a happy song with a new straw hat on.

'Did you sleep all afternoon?' asked Cora. 'I called up at you four times and no answer.'

'Sleep? Well, I guess I did.'

Suddenly she saw him. 'My God!' she cried, 'where did you get that coat?'

He wore a red striped coat, a white shirt, and ice-cream trousers.

'I found them in the attic.'

'But they don't look old! Where have you been all this time?'

'Cora, wouldn't it be nice to take a Sunday walk the way we used to do, with your silk long dress on? We would sit on those white chairs at the café and order two sarsaparillas for us, Cora. How about it?'

'Dinner is ready. And take those dreadful clothes off.'

'If you could make a wish, would you do it?'

'By the way,' she took her cup, 'this morning I had forty dollars here. Now it's gone! Don't tell me you bought those clothes. They're new, they have been just made. Are you crazy, spending our money on clothes you can't wear nowadays?' she cried.

'The attic...' he started to say but she left the room.

The snow was falling fast now and it was a cold dark November evening. She heard him climb up the ladder into the attic, into that dusty place of Old Times, into a world different from this world below. William half-shut his eyes and looked and looked on every side of the waiting attic. In the dark he saw rainbows and mornings as bright as new rivers flowing back through time. It was a great machine of Time, this attic, he knew it! He knew what would happen if he touched all those things of the past in turn!

About nine o'clock that night she heard him calling, 'Cora!' She went upstairs and he smiled at her. 'Good-bye, Cora.'

'What do you mean?' she cried.

'I've thought it over for three days and I'm saying good-bye.'

'Come down out of there, you fool!'

'I drew five hundred dollars from the bank yesterday. I've been thinking about it. And then it happened, well... For the last time, will you come along with me?'

'In the attic? I'll climb up there and take you out of that dirty place!'

'Good-bye,' he said and his face was gone.

'William!' she screamed.

She took a chair and got into the empty and silent attic. The opposite attic window was opened. She came up to it and saw the ladder, leading down. Suddenly she **pulled back** from the window. Outside the window the apple trees were in blossom, it was a summer day in July. She could hear **firecrackers going off**. She heard laughter and far away voices. Colourful rockets burst in the warm air softly.

She shut the window and cried. 'William!'

Grey November light came through the attic door behind her. She saw the snow touching the cold window in that November world where she would spend the next thirty years.

She did not go near the window again. She sat alone in the dark attic, smelling the one smell that did not seem to disappear. She took a deep, long breath.

The old, the familiar, the unforgettable scent of sarsaparilla.

## Notes

**Wonderful spirits**! — Чудесное настроение!
**metal bicycle clips** — металлические велосипедные зажимы
**I mean** — Я хочу сказать
**blah, blah** — вздор, чепуха
**pulled back** — отпрянула
**firecrackers going off** — как взрываются хлопушки



## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. William Finch and his wife Cora had been married for years. T F
2. A scent of sarsaparilla reminded William of his happy past. T F
3. William had traveled to the past a few times before he asked his wife to join him. T F
4. Cora never doubted in his husband and believed him completely. T F
5. Cora followed William to the past and never returned. T F

**2 Circle the letter of the correct answer.**

1. What was William Finch doing in the attic?
   a) He was tiding it carefully.
   b) He was thinking over his future.
   c) He was time travelling.

2. Why did Cora decide that William hadn't cleaned the attic and had left it for somewhere?
   a) She didn't hear him walk or move there.
   b) He spent there too much time.
   c) He smelled strangely.

3. Why did a straw hat and a red striped coat which William had on surprise Cora?
   a) They were new but old-fashioned.
   b) Her husband had never worn such clothes before.
   c) Those expensive clothes were of latest design.

4. What frightened Cora?
   a) the smell of sarsaparilla
   b) the idea of time travelling
   c) the metal bicycle clips

5. Why did William ask his wife to come along with him to the attic?
   a) He wanted Cora to clean it.
   b) He expected his wife to time travel with him.
   c) He wanted her to smell the dust of Old Times there.

6. Why did Cora pull back from the open attic window?
   a) The noise of firecrackers frightened her.
   b) She didn't expect to see the ladder go down.
   c) An unusual view frightened her.

## *Vocabulary*

**Fill in the gaps with the correct words using those given in brackets.**

1. When William came down for lunch on the third afternoon, he smiled at the_____ walls, the old cups, the dirty plates, and even at his wife! (*bore*)
2. 'Oh, it couldn't be!' she cried and his _____ stopped as quickly as if she'd switched him off. (*happy*)
3. She looked at him _____ . (*cold*)
4. 'Well, wouldn't it be _____ ,' he asked, 'if Time Travel could happen?' (*interest*)
5. William was _____ cold but when he opened the attic door, a dust of summer came upon him. (*terrible*)
6. It kept the _____ and smell of other seasons. (*warm*)
7. She heard him climb up the ladder into the attic, into that dusty place of Old Times, into a world _____ from this world below. (*differ*)



8. She took a chair and got into the empty and _____ attic. (*silence*)
9. _____ rockets burst in the warm air softly. (*colour*)
10. She took a deep, long_____ . (*breathe*)

## *Speaking*

**Agree or disagree. Some of your friends can have different points of view. Give your reasons. Start your sentences with:**

I quite agree with you.
I totally agree.
You may be right, I agree.
That's true. You are right.
I'm afraid I'm not with you here.
I disagree with you on the point.
I completely disagree.
I'm afraid you are wrong.
As far as I know...
I am sure that...
I suppose that...
I believe that...

1. William didn't love his wife and he was fed up with his boring family life.
2. He invented a Time Machine and kept it in the attic.
3. William thought that his past had been the best time of his life.
4. William had no desire to come back from the past.
5. Cora thought that her husband was a fool.
6. Cora couldn't imagine time travelling through the attic window.
7. Cora didn't want to follow her husband back in their past.
8. Cora was frightened when she saw a summer day through the open attic window.

## *Writing*

**Write the newspaper article which came out the day after William Finch had disappeared. Don't forget to:**

- make up a title;
- express the summary of the story in the first paragraph;
- describe the incident (when and where it took place, who was there);
- give some facts about William and his wife;
- mention some explanations from William's wife and her feelings;
- present your personal reaction to it.

**Useful vocabulary:**

amusing, awful, shocking, unusual, spent three mornings and afternoons in the attic, could not hear him walk or move, wonderful spirits, smell of sarsaparilla, cleaning the attic, metal bicycle clips, a Time Machine, can travel back forty years, singing a happy song with a new straw hat on, a red striped coat, a white shirt, and ice-cream trousers, the apple trees were in blossom, fire-crackers going off, colourful rockets, laughter and far away voices, did not go near the window again, sat alone in the dark attic.

**While making up your article use**

- **time linking words**: while, when, as soon as, firstly, first of all, suddenly, later, immediately, before, after, then, later, in the end, finally.
- **linking words to contrast ideas**: although, but, however, on the one hand, on the other hand, despite, in spite of, nevertheless.

# THE BEST OF ALL POSSIBLE WORLDS

The two men were travelling home by train. They didn't talk to each other but when a lady with a rich smell of perfume passed them along the carriage, the older of the two men said, 'Idiot, idiot! Did you see that?'

'Oh, her? I followed her off the train once myself.'

'I too, five years ago,' the older man closed his eyes. 'What happened when you reached the end of the platform?' The young man stared at his companion in surprise and went on.

'Well, I was just twenty feet behind her when her husband drove into the station in a car full of kids! Bang! The car door closed and she drove away. I had to wait for half an hour to get another train home. It taught me something, by God!'

'It taught you nothing,' added the older man. 'Idiots, that's what we are. But, now, what do you make of her?'

'That woman? Oh, **she likes to keep in trim**. She must feel much better making us follow her. She has the best of all possible worlds, don't you think? Husband, children, plus the knowledge she is worth following. You can't call her a beauty. It's just she smells so good.'

'Purely and simply, she's a woman. All women are women, all men are dirty goats. That simple idea may help you in **a sticky situation**. But few men accept that. I know only one man who has created the best of all possible worlds. Let's call him Mr. Smith. He is the happiest man ever lived. He's got lots of girlfriends and no quarrels among them, no sense of guilt. That successful businessman lives in an enormous apartment in New York. That's where I met him first last year. He had just married. At dinner, his wife was truly gorgeous with snow-cream arms and fruity lips. Two weeks later I was invited to a party and met him again. Near him, in the center of the living room, stood a dark Italian beauty, dressed in earth colours, all the tones of a fruitful autumn. Lucky man, I thought. Wife in town, lover in country. At the end of the party, I finally caught the lovely Italian's name. Mrs. Smith!'

'He'd married again, eh?'

'Hardly. He hadn't had enough time. He must have two sets of friends. One set knows his city wife. The other set knows this lover whom he calls wife. No other answer. That night Smith drove me to the railway station. On the way he said, "What do you think of my wives? I've had twenty in the last three years, each better than the last! Here!" As we stopped at the station he pulled out a thick photo album. I opened it and saw beautiful pictures of blondes, brunettes, redheads. But there was something terribly familiar about each photo. **Suddenly I got it!** The Mrs. Smith I met tonight, the Italian beauty, is the one and only Mrs. Smith. But, at the same time, the woman I met in New York two weeks ago is also the one and only Mrs. Smith. It can only follow that both women are one and the same! "Correct!" cried Smith. "My wife is amazing. She was an actress when I met her. Selfishly I asked her to leave the stage. The first six months of our marriage were the happiest in my life. But then I began to watch other women. My wife began to look through the newspapers for theater reviews. Crisis! One night my wife told me to leave our apartment and be back the next day. When I returned home, my wife had disappeared! **A dark Latin** put out her hand to me. 'I am a friend of your wife's,' she said and threw herself upon me, until I, suddenly suspicious, cried, 'This is my wife!' And we both fell laughing to the floor. This was my wife, with a different cosmetic, different hairstyle, different manners and intonation. 'My actress!' I said. 'Your actress!' she laughed. 'Tell me what I should be and I'll be it. Why not? I'll study, create and, when you grow bored, recreate. I'll sit, stand, walk in ten thousand ways.' Well," said Smith, "from that day on I've lived the happiest life! My wife is the greatest actress. She has found her stage in our apartment and her audience in me. So, caged at last, yet free, loving her I love everyone. It's the best of all possible worlds, friend, the best of all possible worlds." '

There was a moment of silence. The young and the old were thoughtful now. At last the younger man said: 'Your friend Smith solved his problem, all right. I have a friend, too. His situation was similar, but different. Shall I call him Quillan? He was in a bar one night with a young beautiful redhead. Miraculous, I thought, **beyond the senses!** A week later, in Greenwich, I saw Quillan with a little woman of his own age. Long-nosed, not enough make-up, wrinkled stockings and very quiet; she was glad to walk along just holding Quillan's hand. I was sure she was his poor little wife who loved the earth he walks on, while other nights he spent with that incredible redhead! How sad, what a shame! A month later I met Quillan again in London. "Oh, God!" he cried. "**Don't tell on me!** My wife must never know!" That moment a woman called to Quillan from a window above. I looked up and my mouth opened. There in the window stood the fat little woman!! So suddenly it was clear. The beautiful redhead was his wife! She danced, she sang, she

talked loud and long, a brilliant intellectual. Yet she was so tiring! So my friend Quillan had taken this small room where, two nights a week, he could sit quietly or walk on the dark streets with this homely comfortable quiet woman who was not his wife at all, as I had thought, but his lover! He too had, if you think about it, the best of all possible worlds.'

The train slowed and both men looked at each other in surprise. Both spoke at once:

'You get off at this stop?'

Both nodded, smiling. When the train stopped, they stood up and shook hands.

'Well, give my best to Mr. Smith.'

'And mine to Mr. Quillan!'

## Notes

**she likes to keep in trim** — она хочет оставаться в хорошей форме
**a sticky situation** — сомнительная ситуация
**Suddenly I got it!** — Вдруг я понял!
**A dark Latin** — Смуглая мексиканка
**beyond the senses!** — понять невозможно!
**Don't tell on me!** — Не выдавай меня!

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. The two men started talking after a lady had passed them along the carriage. T F
2. Both men followed the same lady the other day. T F



3. Mr. Smith had many wives. T F
4. Mrs. Smith was a great actress. T F
5. Quillan's lover was more beautiful than his wife. T F

**2 Circle the letter of the correct answer.**

1. What is true about the lady who was followed by the two men?
   a) She was very beautiful and smelled of elegant perfume.
   b) She had neither children nor a husband.
   c) She liked to be followed by men.

2. What is not true about Mr. Smith?
   a) He was married to a talented actress.
   b) He was a successful businessman.
   c) He didn't like to take pictures of his wife.

3. What is true about Mrs. Smith?
   a) After she had left the stage, she never had an idea to return to the theatre.
   b) She wanted to create the best of possible worlds for her husband.
   c) She was a dark Italian beauty.

4. What is true about Quillan?
   a) He seemed to be a happy person.
   b) He had a quiet little woman as a wife and a gorgeous redhead as a lover.
   c) He spent all his time with his wife.

5. What is not true about Quillan's wife?
   a) She was a bright person but very tiring!
   b) She could sing and dance and talk in a perfect way.
   c) She changed her appearance and behaviour too often.

6. What is true about the two men who told the stories about Mr. Smith and Quillan?
   a) They never got home by train.
   b) They were close friends.
   c) They got off at the same stop.

## *Grammar*

После ряда английских глаголов следует употреблять определенные предлоги, например:

arrive **at** station/ airport — прибывать **на** станцию/ **в** аэропорт
arrive **in** Moscow — прибывать **в** Москву
stay **at** the hotel — остановиться **в** гостинице
stay **with** smb — остановиться **у** кого-либо
laugh **at** smb — смеяться **над** кем-либо
look **at** smb — смотреть **на** кого-либо
shout **at** smb — кричать **на** кого-либо

Вы, без сомнения, заметили, что русские предлоги в приведенных выражениях отличаются от английских. Более того, часто они вообще отсутствуют в русском варианте. Сравните:

smile **at** smb — улыбаться кому-либо
explain **to** smb — объяснять кому-либо
listen **to** smb — слушать кого-либо
speak **to** smb — говорить кому-либо
write **to** smb — писать кому-либо
wait **for** smb — ждать кого-либо

**1 In the story you met some *verbs + preposition* combinations. Read their Russian equivalents and find the English combinations in the text.**

Разговаривать друг с другом, ехать на поезде, следовать за кем-либо, пристально смотреть на кого-либо,



приглашать кого-либо в гости, думать о ком-либо, наблюдать за кем-либо, упасть на пол, держать кого-либо за руку.

**2 Translate the following sentences into Russian and divide the word combinations into three groups.**

| English verb + preposition = Russian verb + preposition | English verb + preposition = Russian verb + no preposition | English verb + no preposition = Russian verb + preposition |
|---|---|---|
| to talk **to** smb = разговаривать **с** кем-либо | to explain **to** smb = объяснять кому-либо | to take a bus = сесть **на** автобус |

1. That voice **belonged to** Joe Clarence.
2. For the first time Terwilliger **looked at** his possible employers.
3. Clarence **jumped to** his feet.
4. The film stopped and Clarence **pointed at** the reptile's mouth.
5. A metallic voice **called to** him.
6. It **smelled of** steel.
7. A moment later the car **passed** one house on one street.
8. My cousin learnt to **play** the piano when she was very young.
9. He **smiled at** the boring walls, the old cups, and even at his wife!
10. Can you remember when we **rode** a bike in the early morning, Cora?
11. Cora **looked at** her husband coldly.
12. William **climbed** the long cold stairs to the attic.

13. Are you crazy, **spending** our money **on** clothes you can't wear nowadays?
14. The two men were **travelling by** train.
15. They didn't **talk to** each other.
16. I **followed** her off the train once myself.
17. She **took** a bus to get home.
18. The young man **stared at** his companion in surprise and went on.
19. Two weeks later I was **invited to** a party and met him again.
20. What do you **think of** my wives?
21. They used to **hunt** wild pigs in autumn.
22. But then he began **to watch** other women.
23. They both **fell to** the floor.
24. She was glad to walk along just **holding** his hand.

3 **Make up six true sentences about your friend. Use the following *verb + preposition* combinations.**

To talk to smb, to take a bus, to explain to smb, to travel by smth, to smile at smb, to follow smb, to hunt smth, to stare at smb, to listen to smb, to invite to a party, to speak to smb, to think of smb, to write to smb, to watch smb, to fall to the ground, to hold smb's hand, to wait for smb, to play the piano, to meet smb.

## *Speaking*

1 **While talking to someone, we often use exclamatory sentences to express different emotions. Read some of them and match with the phrases from the story. You and your friends can have different ideas! Try to prove your point of view.**

| | |
|---|---|
| Isn't he lucky! | At dinner, Mr. Smith's wife was truly gorgeous with snow-cream arms and fruity lips. |



| | |
|---|---|
| What a surprise! | He was just twenty feet behind her when her husband drove into the station in a car full of kids! Bang! The car door closed and she drove away. |
| Just fancy that! | Mr. Smith's wife is the greatest actress. She found her stage in her apartment and her audience in Mr. Smith. |
| What a beauty! | The Mrs. Smith was the one and only Mrs. Smith! |
| How tiring she was! | That homely comfortable quiet woman was not Quillan's wife at all, but his lover! |
| How unusual! | The redhead danced and sang perfectly, she talked loud and long, a brilliant intellectual! |

2 **Retell the story as if you were:**

- Mrs. Smith;
- Quillan's lover.

## *Writing*

**Choose any of the four women characters and write her description. You should choose the words and phrases that match your choice.**

A First introduce the person and write where she lives, what are her likes and dislikes:

her husband drove into the station in a car full of kids; the car door closed and she drove away; she has the best of all possible worlds; husband, children, plus the knowledge she is worth following; she was an actress; began to look through the newspapers for theater reviews; one night she

told her husband to leave their apartment and be back the next day; When he returned home, his wife had disappeared! She danced, she sang, she talked loud and long, a brilliant intellectual. Yet she was so tiring!

**B** Describe her appearance, personality and character with examples of her behaviour:

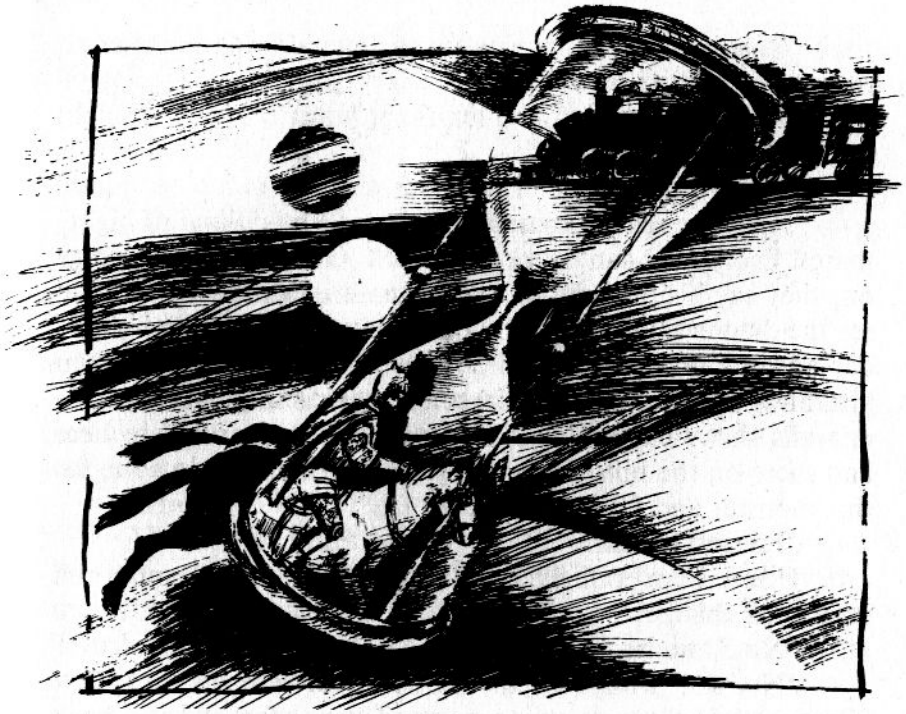
a lady with a rich smell of perfume; she likes to keep in trim; you can't call her a beauty; it's just she smells so good; truly gorgeous with snow-cream arms and fruity lips; a dark Italian beauty, dressed in earth colours, all the tones of a fruitful autumn; amazing; with a different cosmetic, different hairstyle, different manners and intonation; a young beautiful and incredible redhead; miraculous, beyond the senses; a little woman of his own age; long-nosed, not enough make-up, wrinkled stockings and very quiet; she was glad to walk along just holding his hand; his poor little wife who loved the earth he walks on.

**C** Give some examples of her behaviour or relationship with other people:

she must feel much better making us follow her; 'Your actress!' she laughed. 'Tell me what I should be and I'll be it. Why not? I'll study, create and, when you grow bored, recreate. I'll sit, stand, walk in ten thousand ways.'; She found her stage in their apartment and her audience in her husband; her husband took a small room where, two nights a week, he could sit quietly or walk on the dark streets with this homely comfortable quiet woman who was not his wife at all but his lover.

**D** Use linking words while giving examples:

She loves animals, <u>especially</u>... / She hates crowded places, <u>such as</u>... / They often quarrel, <u>particularly</u> about... / She is very helpful. <u>For example</u>...



## THE DRAGON

It was a silent night. It seemed to be years since a bird had flown in the sky. Two men were sitting by their lonely fire in the wilderness. The orange firelight was dancing on their faces and in their eyes. They were listening to each other's quiet breathing. At last, one man touched the fire with his sword.

'Don't do that! You'll give us away!'

'No matter,' said the second man. 'The dragon can smell us miles off, anyway. **Oh, dear!** It's terribly cold. I wish I were back at the castle. It is nearly midnight.'

'It's death, not sleep, we're after...'

'Why? The dragon never sets foot in the town!'

'Quiet, fool! He eats men raveled alone from our town to the next!'

'Let them be eaten and let us get home!'

'Wait now; listen!'

The two men froze. They were waiting.

'Ah!' The second man said at last. 'What a land of nightmares! Everything can happen here. Oh, God, listen! This dragon, they say his eyes are fire. His breath is white gas; you can see the dragon raveled across the dark lands. He runs with thunder and the grass gets the fire. Sheep panic and die. Women give birth to monsters. The dragon's anger is so great that tower walls shake back to dust. His victims, at sunrise, are here and there on the hills. How many knights, I ask, have gone for this monster and failed as we shall fail?'

'**Enough of that!**'

'More than enough! I feel so desperate that I cannot tell what year this is!'

'Nine hundred.'

'No, no,' whispered the second man with his eyes shut. 'On this land there seems to be no Time. I feel if I ran back home, the town would be gone, the people yet unborn, the trees still uncut in the forests. Don't ask how I know, the land knows, and tells me. And here we sit alone in the land of the dreadful dragon. **God save us!**'

'What's the use of it? The dragon runs from nowhere and we cannot guess its home. It disappears in the fog, we don't know where it goes. Get our swords ready and put on our armour, we'll die well-dressed.'

They turned his heads.

Across the dark country full of night and emptiness, the wind blew. It filled all the countryside and turned their blood cold. There came a fog from the darkness, and there was no year or hour at all. Only these men were standing in a sudden frost and heavy storm, listening to white thunder and green lightning.

'There,' whispered the first man. 'Oh, there...'

Miles off, rushing with a great roar appeared the dragon.



In silence, the men took their swords and mounted their horses. The midnight wilderness was filled with a monstrous roar, as the dragon was getting nearer and nearer. Frightening yellow eyes flashed; a long dark body moved over the hill and disappeared into the dark.

'Quick! **Over there!** Near those bushes!'

'This is where it passes!'

They got their swords ready for a battle.

'Lord!'

'Yes, let us use His name.'

On the moment, the dragon rounded a hill. Its monstrous yellow eye watched them. With a terrible war cry the dragon rushed at the men.

'**Mercy, God!**'

The sword struck the huge yellow eye. The dragon hit him, and the man flew through the air. The next moment the monster knocked down and smashed the other horse and rider. Two knights were dead. The roaring dragon, the fire and the smoke all around and under it, disappeared.

'Have you seen it?' cried a voice. 'Just like I told you!'

'**The same!** A knight in armour, Harry! We've hit him!'

'Are you going to stop?'

'I did once but found nothing. I don't like to stop here. **I get the willies**.'

'But we've hit something.'

'We gave him plenty of whistles but he didn't move aside. Well, I think we'll arrive at Stokely on time. More coal, eh, Fred?'

The night train, in fire and smoke, was travelling across the night to a small town in the North.

## Notes

**Oh, dear!** — Боже мой!
**Enough of that!** — Хватит об этом!
**God save us!** — Спаси и сохрани!

**Over there!** — Вон там!
**Mercy, God!** — Благослови нас Господь!
**The same!** — *зд.* Опять!
**I get the willies.** — У меня руки от страха трясутся.

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. Two knights were waiting for the dragon near the castle. T F
2. Two knights wanted to meet the dragon and have a fight. T F
3. The dragon was a real terror for that town. T F
4. The knights won the battle. T F
5. The train knocked the knights down. T F

**2 Circle the letter of the correct answer.**

1. Why did one knight get angry when the other touched the fire with his sword?
   a) The dragon could smell them miles off.
   b) The sword could get spoilt.
   c) The fire could get much brighter and give them away.
2. What is true about the dragon?
   a) The dragon never came into the town.
   b) The dragon could smell the knights miles off.
   c) Nobody knew where the dragon came from and where he disappeared.
3. What is true about the knights?
   a) They knew they would die.
   b) They were afraid of the dragon.
   c) They wanted to be eaten by the dragon.



4. What did the dragon look like?
   a) It had white gas eyes.
   b) It was a fire-breathing creature.
   c) It had a long body and his roar was great.
5. What killed the knights?
   a) the dragon
   b) the train
   c) the green lightning
6. What is true about the men on the train?
   a) They thought that place to be frightening.
   b) They had never see knights before.
   c) They were travelling inside the roaring dragon.

### *Vocabulary*

**1 Find the Odd One Out and explain your choice.**

1. a sword, a castle, a knight, armour, a gun
2. Oh, dear!, God save us!, Mercy, God!, Enough of that!, Lord!
3. roaring, frightening, lightning, dreadful, monstrous
4. a nightmare, a hill, a panic, a monster, a dragon
5. struck, hit, knocked down, smashed, disappeared
6. fire, smoke, whistle, coal, horse

**2 Fill in the gaps with the correct words using those given in brackets.**

1. It was a _____ night. (*silence*)
2. Two men were sitting by their lonely fire in the _____. (*wild*)
3. They were listening to each other's quiet _____. (*breathe*)

4. The dragon's _____ is so great that tower walls shake back to dust. (*angry*)
5. Across the dark country full of night and _____ , the wind blew. (*empty*)
6. There came a fog from the _____ . *(dark)*
7. Only these men were standing in a _____ frost and heavy storm, listening to white thunder and green lightning. *(suddenly)*
8. Miles off, rushing with a great roar _____ the dragon. *(appearance)*
9. The midnight wilderness was filled with a _____ roar. *(monster)*
10. _____ yellow eyes flashed. *(frighten)*
11. On the moment, the dragon _____ a hill. *(round)*
12. The _____ dragon, the fire and the smoke all around and under it, disappeared. *(roar)*

## *Speaking*

1 **Are the following sentences true or false? You choose! Try to prove your point of view using the facts from the text. Say at least four sentences starting them with the following phrases.**

I'm convinced...
I agree with the point...
I completely disagree...
I feel...
I doubt...
I have my doubts about it...
This is absurd from my point.
As far as I know...
I am sure that....
I suppose that...
I believe that..
In my view...
In my opinion...



To my mind...
From my point of view...

1. It is a medieval legend about a dreadful dragon.
2. The story consists of two parts.
3. It is a time travelling story.
4. The writer assures us that it was not a dragon that killed the knights.
5. It is a story about the special place where the past meets the present.

2 **Retell the story as if you were:**

- a witness of a battle between the dragon and two knights;
- the one on the train.

## *Writing*

**Dragons are popular characters of medieval legends. They say there used to be a lot of them on the British Isles. Make up a legend based on this story.**

- While setting the scene, describe the time, place, weather and say what the main characters were doing.
- While developing the narrative, describe the main action.
- While making the conclusion, describe the scene at the end and mention the main character's feelings.

**Useful vocabulary**

**Place:** silent night, lonely fire in the wilderness, a land of nightmares, there seems to be no Time, midnight wilderness.
**Weather:** the wind blowing in dark country full of night and emptiness, the wind turned their blood cold, a fog from the darkness, a sudden frost and heavy storm.

**Knights:** swords ready, with their armour on, well-dressed, desperate, god save us, it's death, not sleep, we're after.
**Dragon:** could smell every person miles off, never set foot in the town, killed men travelling alone from one town to the other, his eyes were fire, his breath was white gas, travelling across the dark lands, ran with thunder, the grass got the fire, sheep panicked and died, women gave birth to monsters, great anger that tower walls shook back to dust, his victims were found on the hills, a monstrous roar, frightening yellow eyes, a long dark body, terrible war cry.
**Verbs:** to wait for a dragon, to go for a dragon and fail, to get the swords ready, to put on armour, to mount their horses, to appear, to disappear, to get nearer and nearer, to rush, to hit (hit, hit), to strike (struck, struck), to knock down, to smash.

**While making up your legend use:**

- **time linking words**: while, when, as soon as, firstly, first of all, suddenly, later, immediately, before, after, then, later, in the end, finally.
- **linking words to contrast ideas**: although, but, however, on the one hand, on the other hand, despite, in spite of, nevertheless.

## DEATH AND THE MAIDEN

Once there lived an Old Woman, and she had lived in her house for ninety years with the door locked tight. If someone knocked at it, she said:

'Go away, Death! I know it's you! But the door is locked. There is no telephone. **And I've got cotton in my ears** so I can't hear you. So get away!'

Death couldn't get in for many years! But the Old Woman was waiting, with her eyes closed. So she was not surprised when a young man came up to her house.

He was wearing a snow-white suit and looked fresh and clean. Most important of all, he carried only one thing with him, a small bottle with something bright-green inside. He

didn't knock at her door. He walked slowly around her house and let her feel him making the circle. Then, he let her feel him waiting for her.

'Oh!' cried Old Woman. 'It's you! I know who you are this time! A young handsome man. But I see without looking.'

'Oh,' said the young man . 'I just want to leave this bottle near your house.'

'What's in it?'

'The first night and the first day you turned eighteen.'

'What? The night I turned eighteen... the day? In a bottle?' cried Old Woman.

'I'll leave it and go,' he said. 'Try a teaspoonful and you'll know.'

'It's poison! It'll kill me, that's what you want.'

'It will raise you from the dead.'

'I'm not dead!'

'Aren't you?' he smiled. 'The day and the night you turned eighteen. This will bring it back. This was a good day in a good year of your life, wasn't it?'

He held the bottle higher and higher. Suddenly the green fire got out of shining bottle and inside the old house and inside the Old Woman.

'No, no, **you can't fool me!** You are putting on that mask! You are talking with a familiar voice. But I know who you really are and what you sell!'

'I sell just these twenty-four hours from young life.'

'If I come out you'd catch me and put six feet under the ground!'

'If you came out the door, I'd only kiss your hand, young lady.'

'Don't call me what I'm not!'

'I call you what you could be an hour from now.'

'An hour from now...' she said.

'Young lady,' he said, 'it's a fine summer day. There are golden bees flying in the green church of trees here. There's honey flowing like a river of fire. Take off your shoes, you



can walk on the soft green carpet of grass. Wildflowers like clouds of yellow butterflies lie in the valley. It is a young summer day.'

**'But I'm old, old as ever was.'**

'Not if you listen! Twenty-four long sweet summer hours, starting now. When we've run through these woods and picked the berries and eaten the honey, we'll go on to town and buy you the finest white summer dress and catch a train to the city. We'll have dinner and dance all night.'

'I can't move.'

'You'll run rather than walk, and dance rather than run. We'll watch the stars wheel over the sky and bring the sun up. We'll have a walk near the lake in the morning. We'll eat the biggest breakfast in the world and lie on the sand till noon. Then, late in the day, we'll come back...'

Silence.

'Why are you doing this? What's in it for you?!'

The young man smiled. 'Why, girl, I want to be with you.'

Then he heard the old woman crying.

'Why are you crying, Clarinda? Why did you hide in that house long ago?'

'I was afraid. Strange. For half my years I had been afraid of life. The other half, afraid of death. Tell the truth, now! When my twenty-four hours are up, after we walk by the lake and take the train back and come through the woods to my house, you want to...'

He made her say it.

'... stay with me?' she asked.

'For ten thousand million years,' he said.

'Oh, that's a long time.'

He nodded.

'A long time,' she repeated. 'So you give me twenty-four hours of being eighteen again and I give you ten thousand million years of my time.'

'Don't forget, my time, too,' he said. 'I'll never go away.'

'Oh, young man, let me think!' she cried.

And there in the house he could feel her trying to remember something. But there were no memories in her mind.

Suddenly the door slowly opened and her hand took the bottle. A minute passed. Then he heard her quick footsteps through the halls. Then at last, from the opened front door, the empty bottle sailed and broke into pieces. She was in the doorway as quick as a bird. Then, down the steps, she threw her hand to catch his.

'Am I beautiful?'

'Very beautiful.'

'Will everyone in town see me beautiful? It's not just me thinking so, is it?'

'**Beauty is what you are**.'

'Then I'm beautiful, for that's how I feel.'

Down the path, she stopped suddenly and looked into his face.

'Oh, when it's all over and we come back here, will you be kind to me?'

He looked deep into her eyes and touched her cheek with his fingers.

'I believe you,' she said. 'Oh, I believe.'

And they ran down the path, leaving the front door and the windows open so the light of the sun could get in. And the light summer wind filled the air so it smelled like the Beginning, when the world was new and no one would ever grow old.

## Notes

**And I've got cotton in my ears** — Я заткнула уши ватой

**you can't fool me!** — ты не сможешь обмануть меня!

**But I'm old, old as ever was.** — Но я как была старой, так старой и останусь.

**Beauty is what you are.** — Ты сама красота.



## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. The Old Woman didn't have a telephone in her house. T F
2. The Old Woman had been waiting for her death to come for years. T F
3. The Old Woman guessed without looking who the young man was. T F
4. There was some magic drink in the bottle the young man had. T F
5. The Old Woman drank a teaspoonful of bright red liquid and died. T F

**2 Circle the letter of the correct answer to complete the sentence.**

1. The Old Woman lived in her house with _____ .
   a) the windows opened wide
   b) the door locked tight
   c) the television switched off

2. One day a young man came up to the Old Woman's house and _____ .
   a) knocked at the door
   b) got into her house
   c) walked slowly round her house

3. There was something _____ in the small bottle that the young man had.
   a) magic
   b) poisonous
   c) delicious

4. In fact, the young man wanted the Old Woman to _____.
   a) turn into a beauty
   b) die
   c) kiss her hand

5. The Old Woman took the bottle because she _____.
   a) was sure the drink was powerless
   b) wanted the young man to go
   c) was afraid of neither death nor life anymore

6. When the Old Woman returns home, she will _____.
   a) live a long life
   b) die
   c) get married

## *Grammar*

В английском языке после ряда глаголов часто используются следующие предлоги:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| in | out | on | off | up | down | away | back |
| round | through | about | along | over | forward | by | |

***Wake** me **up** at seven, please!* — **Разбуди** меня, пожалуйста, в семь!
*My car often **breaks down**.* — Моя машина часто **ломается**.

Это — фразовые глаголы. Иногда о значении фразового глагола можно догадаться (особенно если это глагол движения: *go, come, get, turn, drive*), иногда — нет. Приходится пользоваться словарем и запоминать значение.

***Take off** your coat! It's warm here!* — **Сними** пальто! Здесь тепло!



*I felt happy when the plane **took off**.* — Я был счастлив, когда самолет **взлетел**.

**1** **Complete the sentences from the story with the prepositions *back, out of, in, inside, away*. Translate the sentences.**

1. Go _____, Death!
2. So, Death, get _____!
3. Death couldn't get _____ for many years.
4. Suddenly the green fire got _____ the shining bottle and _____ the old house and _____ the Old Woman.
5. Shall we take the train _____?
6. Oh, when it's all over and we come _____ here, will you be kind to me?
7. They ran down the path, leaving the front door and the windows open so the light of the sun could get _____.

**2** **Complete the sentences with the verbs of movements: *get, turn, drive, come*.**

1. Will you _____ off at this stop?
2. Mary's hair _____ down to her waist.
3. I called Tom and he _____ round.
4. I think we can't _____ on this bus. It is full!
5. She told me to leave her house and _____ back the next day.
6. A young boy _____ into my car and _____ off.
7. _____ in! Take a seat.
8. She _____ away so I couldn't see the fear in her eyes.
9. My holidays are nearly over. I'll _____ back in a day.
10. I love it when the snowdrops start to _____ out.

3 **Translate the sentences after you have learnt what the phrasal verbs mean.**

| Phrasal Verb | Meaning |
|---|---|
| to knock smb down | to hit somebody with a short, quick movement, so that somebody falls down |
| to go on | to continue |
| to make of smb | to have a particular opinion of somebody |
| to look through | to look for some information in the books or magazines |
| to tell on smb | to tell somebody in authority about something wrong that somebody has done |
| to give up | to stop doing something what you do regularly |
| to keep at smb | to force somebody to continue to work hard |
| to put on | to put a piece of clothes on your body |
| to be on | to be broadcast |

1. The next moment the monster *knocked down* and smashed the other horse and rider.
2. But, now, what do you *make of* her?
3. My wife began *to look through* the newspapers for theater reviews.
4. Don't *tell on* me!
5. Terwilliger turned from the screen where the battle of prehistoric giants *was going on*.
6. Terwilliger was not going *to give up*.



7. He *kept at* me.
8. He used *to put* soft shoes *on* for his night walks.
9. What *is on* tonight?

## *Speaking*

1 **Retell the story as if you were:**

- the Old Woman;
- the Death.

2 **What do you think about the characters of the story? Do you find them pleasant or frightening, clever or stupid? Who do you like best? Who do you like least? Do you feel sorry for the Old Woman? Complete the sentences and express your ideas.**

1. I find _____ to be (clever, stupid, sly, dreadful, risky, brave) because _____ .
2. I (don't) feel sorry for the Old Woman because _____ .
3. I suppose _____ was wrong (right) to _____ .
4. I believe _____ did a dreadful (an unjust, a stupid, a reasonable) thing when _____ .

## *Writing*

**Write five sentences to explain what you think will happen to the characters of the story in the city. Will the beauty be happy that day? Will she be happy on her way home? What will happen when she is home? Will the young man keep his promise? You should use your imagination and give your reasons.**

# ALL SUMMER IN A DAY

It rained. On the planet Venus it had been raining for seven years. Thousands of days were filled with crystal showers and heavy storms. The children were standing near the large window of their school room. They were waiting.

'It's stopping, it's stopping!'

'Yes, yes!'

Margot stood apart from these children who couldn't remember a day without rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the world, they forgot it.

All day yesterday they were reading in class about the sun. And they had written small stories or poems about it:



*I think the sun is a flower,*
*That blooms for just one hour.*

That was Margot's poem. She read it in a quiet voice while the rain was falling outside.

'No, you didn't write that!' protested one of the boys.

'I did,' said Margot.

Now it was raining again. Margot looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth. She looked like an old photograph dusted from an album. Now she stood watching the rain and the wet world beyond the huge glass.

Suddenly a boy gave her a strong push. But she did not move. And this was because she would play no games with them. If they tagged her and ran, she stood looking at them and did not follow. When the class sang songs about happiness and games she didn't join them. Only when they sang about the sun her lips made a slow move. Her biggest crime of all was that she had come here only five years ago from Earth. She remembered the sun, its colour and its heat!

'**It's like a penny**,' she said once, eyes closed.

'No, it's not!' the children cried.

'It's like a fire,' she said, 'in the stove.'

'You're lying, you can't remember!' cried the children.

But she remembered. She was different and they kept away from her. They knew that her father and mother would take her back to Earth next year. And so, the children hated her for all these reasons. They hated her pale snow face, her waiting silence, her thinness, and her possible future.

'Get away!' cried the boy angrily. 'Well, don't wait here! You will see nothing! It was a joke, wasn't it?' He turned to the other children. 'Nothing's happening today. *Is* it?'

'Nothing, nothing!' the other children laughed and shook their heads.

'Oh, but,' Margot whispered. 'This is the day, the scientists predict, the sun ...'

'All a joke!' said the boy. 'Let's put her in a closet before the teacher comes!'

They caught her, took into a closet and locked the door. They stood looking at the door and **saw it tremble from her beating against it**. They heard her cries. Then, smiling, they turned and went out, just as the teacher arrived.

'Ready, children?' She looked at her watch.

'Yes!' said everyone.

Then the rain stopped and the world got silent. It was so unbelievable that **the children felt they had lost their hearing**.

The door opened and the smell of the silent world came in. The next moment the sun came out. It was the colour of flaming bronze and it was very large. And the sky was flaming blue. The children ran out, crying into the springtime.

'Don't go too far,' called the teacher. 'You've got only two hours, you know!'

But they were running and turning their faces up and feeling the sun on their faces. They were taking off their jackets and letting the sun burn their arms.

When they got tired, the children stopped running. They were standing in the great jungle. The trees never stopped growing. They were the colour of rubber from the many years without sun. It was the colour of stones and white cheese, and it was the colour of the moon.

The children ran among the trees, they slipped and fell, they pushed each other, they played hide-and-seek and tag, but most of all they looked at the sun until the tears ran down their faces; they put their hands up to it and that amazing blue sky. They looked at everything and enjoyed everything. Then, wildly, like animals escaped from their caves, they ran and ran in circles. They had been running for an hour and did not stop running.

And then —

In the middle of their running one of the girls gave a cry.

Everyone stopped.

The girl held out her hand.



'Oh, look, look,' she said, trembling.

It was a raindrop. She began to cry, looking at it. They glanced quietly at the sun.

A few cold drops fell on their noses and their cheeks and their mouths. The sun hid behind the cloud. A wind blew cold around them. They turned and started to walk back toward their house. Lightning struck ten miles away, five miles away, a mile, a half mile. The sky darkened.

They stood in the doorway for a moment until it was raining hard. Then they closed the door and heard the gigantic sound of the rain.

**'Will it be seven more years?'**

'Yes. Seven.'

Then one of them gave a little cry.

'Margot!'

'What?'

'She's still in the closet where we have locked her.'

They looked at each other and then looked away. Outside it was raining now. Their faces were white. They looked at their hands and feet, their faces down.

They walked slowly down the hall in the sound of cold rain. They came to the closet door slowly and stood by it. Behind it was only silence.

They unlocked the door and let Margot out.

## Notes

**It's like a penny** — Оно похоже на монетку — круглое и блестящее

**saw it tremble from her beating against it** — видели, как дверь тряслась от того, что девочка колотила в нее

**the children felt they had lost their hearing** — детям казалось, что они оглохли

**Will it be seven more years?** — И так будет целых семь лет?

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. There were no forests on the planet Venus. T F
2. It didn't often rain on the Venus. T F
3. The children didn't like the sun and its heat. T F
4. Margot was different from her classmates. T F
5. Margot never saw the sun because she was locked in the closet. T F

**2 Circle the right answer to the question.**

1. What is true about the Venus according to the story?
   a) Nobody lived on that planet.
   b) There was a school on the Venus.
   c) Trees didn't grow there because there was no rain.
2. What is true about the children?
   a) They didn't get on well with Margot.
   b) They enjoyed the rain.
   c) They looked forward to the sun.
3. What is not true about Margot?
   a) She had lived on the Earth for many years.
   b) She couldn't write either poems or rhymes.
   c) She was going to be back to the Earth.
4. Why did the children lock Margot in the closet?
   a) She told them a lie and they punished her.
   b) They didn't want the girl to see the sun.
   c) They didn't want her to have her arms burnt.
5. What did the children do when the sun came out?
   a) They couldn't do anything because they lost their hearing.
   b) They were lying in the sun and enjoying it.
   c) They were playing their games in the sunlight.



6. What is true about the sun according to the story?
   a) It came out once in seven years on the Venus.
   b) It made the trees on the Venus look like rubber.
   c) It was dangerous to all living creatures on the Venus.

### *Vocabulary*

**1 Find the Odd One Out and explain your choice according to what happened in the story.**

1. rain, shower, storm, heat, raindrop
2. the sun, a flower, a penny, a fire, a lightning
3. huge, gigantic, tiny, large, great
4. game, tag, hide-and-seek, run
5. the colour of flaming bronze, the colour of stones, the colour of white cheese, the colour of the moon
6. white, pale, snow, colourless, amazing

**2 Fill in the gaps with the words given below.**

| | | |
|---|---|---|
| without | a cry | to have |
| would be | the clouds | came out |
| taking off | unbelievable | where |
| | rained | |

On the planet Venus it _____ for years. Thousands of days were filled with crystal showers and heavy storms. Then, one day the rain stopped and the sun _____ . It was the colour of bronze and the sky was flaming blue. The children ran out. They found themselves in the great jungle _____ the trees never stopped growing. They were the colour of rubber from the many years _____ sun. It was the colour of stones and white cheese, and it was the colour of the moon.

It was _____ the world was silent! The children seemed _____ lost their hearing. But the next moment they were running and turning their faces up and feeling the sun on their faces. They were _____ their jackets and letting the sun burn their arms.
And suddenly one of the girls gave _____ and everyone stopped. A few cold raindrops fell on their noses and their cheeks. The sun hid behind _____. The wind blew cold around them. Lightning struck and the sky darkened.
The children turned and walked back to the house. It _____ seven more years without the sun.

## *Speaking*

**Useful phrases**

As far as I know... /The matter is that... / I am sure that... / I suppose that... / I believe that... /To sum it up, ... / All things considered, ... / As a result of this... / In addition... / What this means is... / ... because / since... / as... /... in order to... / Moreover, ...

1 **Can you prove that:**

- the children hated Margot?
- the children had been waiting for the sun to come out?
- Margot was different from the other children?
- it was the first time when the children saw the sun?
- the children enjoyed being out in the sunshine?

**Try to say three sentences at least.**

2 **Can you explain why:**

- the children didn't believe that Margot could make up a poem?



- the children hated Margot?
- the children behaved like wild animals escaped from their caves while they were out in the sunshine?
- a raindrop frightened one of the girls so much?
- the children let Margot out when it started raining?

**Try to say three sentences at least.**

3 **Retell the story as if you were:**

- Margot;
- one of Margot's classmates.

## *Writing*

**Write a personal letter. Margot is writing to her friend who she knows well but hasn't seen for a long time. She is telling her/him about that special day on the Venus when the sun came out for two hours! Follow the stages.**

1. **Introduction:** say who you are and where you met the person you are writing to.
2. **Questions:** ask the other person questions about her/his life.
3. **Information:** give information about your own life and how you have changed.
4. **Reason to finish:** give a reason or excuse to stop writing.
5. **Don't forget to sign off!**

**While writing the letter, use**

- **informal linking words**: we haven't seen for ages, right? / Well, I feel lonely here. Anyway, how are you?/ ... and guess what — they didn't believe it was my poem!/ Luckily, I have already seen the sun... / Actually, I wasn't angry with them.

- **informal expressions to invite the reader with question**: How are you?/The day was special, wasn't it?/Can you imagine that?/It sounds unbelievable, doesn't it?

**Useful vocabulary**:

raining for seven years; crystal showers and heavy storms; reading in class about the sun; 'you didn't write that!' protested one of the boys; play no games with them; my biggest crime; remember the sun, its colour and its heat; different and they keep away from me; my mother will take me back to the Earth next year; caught me, took into a closet and locked the door; ran among the trees; they slipped and fell; they pushed each other; they played hide-and-seek and tag.

# THE FOG HORN

Every night McDunn and Johnny waited for the fog. When it came, they lit the fog light in the lighthouse. Red, then white, then red again. They sent the light to the ships out in the sea but when the fog was too thick they switched on their Fog Horn!

One cold November evening they were having a quiet talk about their job, about the mysteries of the sea. The great eye of the light was shining into the sea. The Fog Horn was blowing once every fifteen seconds.

'One night,' said McDunn, 'years ago, I was here alone. Suddenly the fish came up. **Something made them swim up**. When I saw their funny eyes, I turned cold. They were like a

big peacock's tail in the moonlight. Then, without a sound, they disappeared. Strange. Think how the lighthouse must look to them. It stands high above the water, the light comes out from it, and the tower speaks in a monster voice...'

Johnny was frightened. He was watching the grey sea going away into nothing and nowhere.

'Oh, the sea's full of life,' he said.

'Yes, it's an old world,' McDunn smoked his cigar and looked worried. 'Now, I've got something to tell you. The Fog Horn sounds like an animal, doesn't it? A big lonely animal crying in the night. Calling out to **the Deep**, 'I'm here, I'm here.' Well, you have been here for three months, Johnny, so I'm going to tell you. Something comes to visit the lighthouse.'

'Do you mean the fish?'

'No, something else. First it happened three years ago. It usually happens about this time of the year. Let's wait and watch.'

While they were waiting, McDunn told some theories about the Fog Horn to Johnny.

'One day a man walked along the cold shore. Then he stopped and said, "We need a voice to call across the water to the ships. I'll make one like a voice of the fog. I'll make a sound that's so lonely that everybody listens to it. Everyone who hears it will start crying, and their hearts will become warmer." I made up that story to explain why it keeps coming back to the lighthouse. The Fog Horn calls it, I think, and it comes...'

It was a foggy night and the light was coming and going, and the Fog Horn was calling through the air. In the high tower they watched the sea moving to the dark shore. And then, suddenly from the cold sea came a large dark head, and then a neck. And then more neck and more! The head was high above the water on a beautiful dark neck. Finally came the body, like a little island of black coral.

'It's impossible!' said Johnny.

'No, Johnny, we're impossible. It has always been. It hasn't changed at all!'



The silent monster was swimming slowly in the icy water with the fog around. One of its eyes caught the bright light of the tower, red, white, red, white.

'But the dinosaurs died out long ago!' Johnny cried.

'No, they hid away in the Deep.'

'What should we do?'

'We've got our job. We can't leave it. Besides, we're safe here.'

'But here, why does it come *here*?'

The next moment Johnny had his answer. The Fog Horn blew. And the monster answered. A cry so sad and lonely! The Fog Horn blew. The monster cried again. The Fog Horn blew. The monster opened its great toothed mouth and the sound that came from it was the sound of the Fog Horn itself. It was the sound of unhappiness, of a cold night.

'Imagine, all year long,' whispered McDunn, 'that poor monster waits, deep in the sea. Maybe it's the last of its kind. Think of it, waiting a million years! One day it hears the Fog Horn in his deep hiding-place. The sound comes and goes, comes and goes. Then the monster starts its way up to have a look at it. He does it very slowly because the heavy ocean is on its shoulders. It goes up and up for three autumn months and it can hear the voice better and better. And there it is, in the night, Johnny! And here's the lighthouse. The monster can see that the lighthouse has got a neck as long as its neck, and a body like its body, and, most important of all, a voice like its voice. Do you understand now, Johnny?'

The Fog Horn blew. The monster answered. It was only a hundred yards off now.

'That's how it happens,' said McDunn. 'You love something more than that thing loves you. And one day you want to destroy it, because it hurts you.'

The monster was swimming to the lighthouse. The Fog Horn blew.

'Let's see what happens,' said McDunn and switched the Fog Horn off.

It was a minute of silence and the men could hear their hearts. The monster's eyes looked into the dark. Its mouth opened. **It sounded like a volcano**. It turned its head to the right and then to the left. It looked for the Fog Horn, for its deep sounds. Then its eyes caught fire. It swam towards the tower, its eyes filled with anger.

'McDunn!' Johnny cried. 'Switch on the horn!'

McDunn switched the horn on and they saw its fish skin. It hit the tower with its gigantic paws and the tower shook.

McDunn cried, 'Downstairs! Quick!'

They ran down and hid in a small room at the bottom of the lighthouse. The next moment they heard the rocks raining down. The lighthouse fell. There was nothing but darkness and the wash of the sea on the stones. And then they heard the monster's cry. There was no tower and no Fog Horn — the thing that had been calling to the monster for so many years. And the monster was opening its mouth and sending out great sounds. The sounds of a Fog Horn, again and again. And so it went for the rest of that night.

The next morning the people came and helped them to get out of the ruins.

'It was a terrible storm,' said Mr. McDunn. 'We had some bad knocks from the waves and the tower fell.'

The ocean was quiet and the sky was blue. The lighthouse was in ruins. The monster? It never came back. It returned back to the Deep. **It learned you can't love anything too much in this world.**

## Notes

**the fog horn** — противотуманная сирена на маяке, туманный горн

**Something made them swim up**. — Что-то заставило ее подняться на поверхность.

**the Deep** — пучина (*поэтическое название моря*)



**It sounded like a volcano.** — Казалось, это были звуки вулкана.

**It learned you can't love anything too much in this world.** — Он узнал, что в этом мире нельзя любить слишком сильно.

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. The Fog Horn sent the light into the sea. T F
2. One day McDunn saw a great peacock's tail in the sea. T F
3. The monster visited the Fog Horn. T F
4. The dinosaur destroyed the lighthouse. T F
5. The Fog Horn sounded as a dinosaur. T F

**2 Circle the letter of the correct answer to complete the sentence.**

1. When the fog came, McDunn and Johnny _____ the fog light in the lighthouse.
   a) lit
   b) blew
   c) switched off

2. McDunn told Johnny that once _____ .
   a) the fish came out of the sea
   b) he saw a peacock in the moon
   c) the fish came up to the surface

3. McDunn thought that _____ .
   a) the sea had no mysteries
   b) someone had made the fog horn sound lonely on purpose
   c) the monster wanted to destroy the lighthouse

4. The dinosaur had a _____ .
   a) body made from the black coral
   b) long neck and a small head
   c) beautiful long neck and fish skin

5. The dinosaur sounded _____ .
   a) as sad and lonely as the Fog Horn
   b) as if he was calling from its Deep
   c) as quiet as the fish that came up to the surface of the sea

6. The dinosaur _____ the lighthouse.
   a) hid in
   b) ruined
   c) visited

## ☞ *Vocabulary*

**Fill in the gaps with the correct words using those given in brackets.**

1. When I saw their _____ eyes, I turned cold. *(fun)*
2. Then, without a sound, they _____ . *(disappearance)*
3. It stands _____ above the water. *(height)*
4. It was a _____ night. *(fog)*
5. The head was high above the water on a _____ dark neck. *(beauty)*
6. We're _____ here. *(save)*
7. The monster opened its great _____ mouth and the sound came from it. *(tooth)*
8. It was the sound of _____ . *(unhappy)*
9. It swam towards the tower, its eyes were filled with _____ . *(angry)*



10. There was nothing but _____ and the wash of the sea on the stones. *(dark)*

**2** **Compound nouns are often used in English. They are fixed expressions, which are made up of more than one word and function as nouns. They are often combinations of two nouns, e.g. *human being, traffic lights, pocket money.***
**Read the sentences and say what they are about. In each case the answer is a compound noun from the stories: *farmhouse, school room, summer dress, lighthouse, raindrop, springtime, moonlight, teaspoon, secret place.***

1. *It* looks so unusual! Children sit on the floor, not at the desks! There are cages with birds and hamsters and little rabbits there too. Their lessons are really informal!
2. I think *it*'s really wonderful! Everything around you wakes up after a long winter sleep. The trees burst into leaves and you can enjoy the first flowers of the year!
3. Put *it* away, please! You should take a bigger one when you are going to eat soup.
4. What did *it* come from? A moment ago the sun was shining but now it looks like rain. It really does!
5. It's going to be a hot day today, isn't it? I'd better put *it* on and keep my jackets and sweaters in the wardrobe till autumn comes.
6. *It* was built on a small island near the sea shore. During long winter nights it sent its light to the ships into the sea.
7. They had no wish to stay in *it* for the night. It seemed to be very old. Some windows were broken and you could see the stars through the holes in its roof.
8. Nobody knows about *it*. I keep all my love letters and my granny's jewelry here.
9. *It* was cold and pale. We were moving like ghosts through the night forest.

## *Speaking*

**1 Use the story to discuss the prehistoric world.**

1. What do you know about prehistoric life? About dinosaurs? Are there any mysteries about them?
2. What were dinosaurs like? Were they alike? Were they different?
3. Have you seen any films or cartoons about dinosaurs? What are they? Were the creatures angry or friendly there?

**2 Describe the story characters using the words and phrases from the box. You should also use your imagination for your description of:**

- Mr. McDunn;
- the dinosaur.

| | |
|---|---|
| sensitive | sad and lonely |
| imaginative | independent |
| large dark head | a beautiful dark neck |
| emotional | romantic |
| a little island of black coral | |

## *Writing*

**1 Choose one of the following situations and write an exciting dinosaur story.**

1. You were coming home after a party at night when you saw something that looked like a pterodactyl.
2. You were visiting a faraway land where gigantic eggs had been found.
3. You met a scientist who said he knew how to make the dinosaurs alive.



**In your story don't forget to say some words about:**

- where it happened (country, town, street, school, museum);
- when it happened (season, month, year, time of the day, the weather);
- who was with you (friend, parents, stranger, relatives);
- what you were doing when the action started;
- what had happened before the action started;
- your feelings and emotions to it;
- if you needed any help;
- how it finished.

## THE VELDT

Mr. and Mrs. Hadley loved their Happylife Home. It clothed and fed and rocked them to sleep and was good to them. They didn't have to do any housework! But something was wrong with the nursery and Lydia wanted George to have a look at it.

When George came into the nursery, the walls began to produce a soft sound and presently an African veldt appeared. He could see every rock and every flower. The ceiling turned into a deep sky with a yellow sun. He could smell the hot grass and the hidden water, the wild animals and the dust in the air.



'Can you see the lions over there? They've just been eating,' said Lydia, coming into the room. 'Did you hear that scream? It sounds familiar.'

'Sorry, no.'

George Hadley admired the mechanical genius who invented this room. **Every home should have one.** What fun for everyone to get a quick change of scenery!

They watched the lions getting nearer. The beasts were so real that you could feel their fur on your hand, and your mouth was filled with their dusty smell.

'**Watch out!**' screamed Lydia because the lions came running at them.

Outside, in the hall, George was laughing and Lydia was crying, and they both were frightened.

'George! They almost got us!'

'Oh, Lydia, it's just a film behind the glass screen!'

'I'm afraid. It's too real. We've got to lock the nursery for a few days.'

'You know how difficult Peter and Wendy are about that.'

'George, why don't we lock our house for a few days and take a vacation?'

'**Do you mean** you want to cook lunch? And clean shoes? And sweep the house?'

'Yes, yes — oh, yes! That's just it. **I feel like I don't belong here**. Can I cook better than automatic stove? Can I wash the children better then the automatic bath? No. Neither can you. You feel unnecessary too, don't you?'

While they were having their dinner, George was thinking about the nursery. It caught the children's thoughts and all their wishes came true. The children thought lions, and there were lions. The children thought zebras, and there were zebras. Sun — sun. Death — death.

Without saying a word he stood up and came to the nursery door. He listened against it. Far away, a lion roared and George heard a faraway scream. He came in.

'Go away,' he said to the lions that were watching him.

They did not go. He knew how the room worked you send out your thoughts and it came alive. 'Let's have Aladdin,' he thought but Africa didn't disappear.

'Come on, room! Show Aladdin!' he said but nothing happened.

'Something is wrong with the nursery,' he thought. 'Or... it *can't* work properly, because the children have thought about Africa for so long.'

He heard their children's voices in the hall.

'Come and tell us about the nursery,' said George. 'All about Africa and everything.'

'Africa? I don't understand,' said Peter to Wendy. 'Do you?'

'No,' said the girl and ran to the nursery. She was back in a minute. 'It's not Africa,' she said.

The whole family opened the nursery door. There was a lovely green forest, a purple mountain and colorful butterflies. No African veldt land and no lions.

'Go to bed,' the father said to the children and locked the nursery tight. George and Lydia were sure that Wendy had turned the veldt into a forest and put butterflies there instead of lions. The parents were beginning to feel sorry they had bought that room. They realized Peter and Wendy had been cool toward them.

It was about midnight when they heard two people screaming from the nursery. And then a roar of lions.

'**They've broken into the nursery**,' said George to Lydia. 'And those screams they really sound familiar.'

In the morning they called a psychologist and asked for professional advice. When he examined the nursery, he got very worried.

'My advice to you is to have the room switched off and your children to be brought to me every day during the next year for treatment.'



'Is it so bad?'

'I'm afraid so. I think that you have spoiled your children. The nursery has replaced you in their feelings. It is their mother and father, far more important in their lives than their real parents. And now you want to switch it off. No wonder there's hatred here. George, you'll have to change your life.'

George came up to the nursery door. He had a strange feeling that the room hated him for his desire to switch it off. But he turned the switch that killed the nursery. Then he turned off all the machines. It felt like a mechanical cemetery their silent house full of dead bodies.

The children were in hysterics. They screamed and threw things, they cried and jumped at the furniture.

'Just a moment, just another moment of nursery,' cried Wendy and Peter.

'Oh, George,' said the wife, '**it can't hurt**.'

'All right all right, if they finally shut up. One minute and then off forever. Then we're going on a vacation.'

The happy children rushed into the nursery. In a moment George and Lydia heard the children calling, 'Daddy, Mummy, come quick quick!' They ran into the nursery. The lions were waiting, looking at them. 'Peter, Wendy?'

The door closed behind them. George Hadley and his wife ran back to the door.

'Open the door!' cried George Hadley. 'Why, they've locked it from the outside! Peter! **Open up!**'

He heard Peter's voice outside, against the door.

'Don't let them switch off the nursery and the house,' the boy was saying again and again.

'Now, don't be stupid, children.'

And then they heard the sounds. The lions were on three sides of them, in the yellow grass. Mr. and Mrs. Hadley screamed. And suddenly they realized why those other screams had sounded familiar.

## Notes

**Every home should have one.** — Хорошо бы в каждом доме был такой.
**Watch out!** — Берегись!
**Do you mean** — Ты хочешь сказать
**I feel like I don't belong here.** — Мне кажется, что это вовсе и не мой дом.
**They've broken into the nursery** — Они пробрались в детскую
**it can't hurt** — ничего не случится
**Open up!** — Откройте же!

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. The Happylife Home worked properly. T F
2. Lydia enjoyed her life in her smart house. T F
3. The psychologist realized the danger. T F
4. When George switched the house off, it turned into a cemetery. T F
5. The lions killed Wendy and Peter's parents. T F

**2 Circle the letter of the correct answer to each question.**

1. What is true about the Happylife Home?
   a) It cooked food and cleaned shoes and washed children.
   b) It was invented by the psychologist.
   c) It was destroyed at the end of the story.



2. What is not true about the Happylife Home?
   a) You wouldn't have to do any housework if you lived there.
   b) It helped the Hadley family to get on well with each other.
   c) It spoiled Peter and Wendy.

3. What is true about the nursery?
   a) Your wish would come true if you came there.
   b) It caught your thoughts and showed them on its walls and ceiling.
   c) It was the safest place in all the Happylife Home.

4. Why did the children lock their parents in the nursery?
   a) They wanted their parents to learn the nursery better and love it.
   b) They wanted their parents stay there forever.
   c) They wanted to leave for the vacation without their parents.

5. Why did the sound in the nursery sound familiar to Lydia?
   a) She recognized her own voice.
   b) It reminded her of children's voices.
   c) She heard it too often in her Happylife Home.

6. How did the Happylife Home influence Peter and Wendy?
   a) Their parents became unnecessary to the children.
   b) The children learnt how to look after themselves properly.
   c) They spent much time with their parents and became even closer to them.

## Vocabulary

**What do the following words mean? Work it out by matching the words to their definitions. Translate them.**

| | |
|---|---|
| psychologist | the high area of land in South Africa that is covered in grass and has few trees |
| treatment | a piece of land in which dead people are buried |
| hatred | someone who is trained in psychology |
| cemetery | a method that is intended to cure an injury or illness |
| furniture | a place where young children are taken care of during the day |
| vacation | an angry feeling of extreme dislike for someone or something |
| scream | a loud high sound made by your voice because you are very frightened, angry or hurt |
| ceiling | large movable things such as chairs, tables, and beds that you use in a room |
| veldt | a holiday or time spent not working |
| nursery | the inner surface of the top part of a room |

## Grammar

**Review the *Perfect Tenses Present Perfect* and *Past Perfect*. Open the brackets. Each sentence has one of the *Perfect Tenses*!**

1. 'The nursery can't work properly, because the children _____ *(think)* about Africa for so long,' George _____ *(think)*.
2. George and Lydia _____ *(be)* sure that Wendy _____ *(turn)* the veldt into a forest and put butterflies there instead of lions.



3. The parents _____ *(begin)* to feel sorry they _____ *(buy)* that room.
4. They _____ *(realize)* Peter and Wendy _____ *(be)* cool toward them.
5. 'They _____ *(break)* into the nursery,' said George to Lydia.
6. 'I think that you _____ *(spoil)* your children,' the psychologist _____ *(say)*.
7. 'The nursery _____ *(replace)* you in their feelings,' the psychologist _____ *(say)*.
8. 'Why, they_____ *(lock)* the nursery from the outside! Peter! Open up!' George cried.
9. And suddenly they _____ *(realize)* why those other screams _____ *(sound)* familiar.

## Speaking

**1 Can you prove that:**

- the Happylife Home was a comfortable place to live in?
- the Happylife Home spoiled the children?
- Lydia and George became unnecessary to their children?
- Lydia and George didn't feel that their children had changed?
- the psychologist realized the danger?

**Try to say three sentences at least beginning with the following words:**

As far as I know... /The matter is that... / I am sure that... / I suppose that... / I believe that... /To sum it up, ... / All things considered, ... / As a result of this... / In addition... / What this means is... / ... because/ since... / as... / ... in order to... / Moreover, ...

2 **Can you explain why:**

- the nursery showed African veldt?
- the screams in the nursery sounded familiar to Lydia and George?
- Peter and Wendy begged their father to switch on the nursery for a moment?
- the psychologist advised Lydia and George to leave their home and go on a vacation?
- the children locked their parents in the nursery?

**Try to say three sentences at least.**

3 **Retell the story as if you were:**

- Peter or Wendy;
- Lydia or George;
- the psychologist.

## *Writing*

**Write a four-paragraph description of a Happylife Home.**

1. **Introduction:** describe the kind of house and its location.
2. **Rooms:** describe what the rooms are like, where they are and what is in them (furniture, etc.).
3. **Special features:** describe the special features that the house has got.
4. **Conclusion:** say if you would like to live there or not and give your reason.

**You should also use your imagination and add any details you wish. Describe the following features:**

- the building's name and location;
- style or period it was built in;
- materials used to build it;
- features on the outside and inside;
- furniture and decorations;
- people who lived there;
- events that took place there;
- recommendations.

# THE APRIL WITCH

Cecy flew over the trees as invisible as spring winds and as fresh as spring flowers.

'I want to be in love but I don't want to lose my magic power,' she thought. 'I can live in anything a stone, a flower, a butterfly. So I'll be in love through someone else.'

Near a farmhouse well she saw a girl. Cecy fell — a green leaf — into the well, then into a water drop, then in a cup. The girl lifted the cup to her lips. The next moment Cecy looked out from the girl's eyes. It was a good body and she liked being there.

'Is that you, Tom?' the girl asked a tall man riding a horse, '**Get away!**'

'No!' cried Cecy.



The girl looked at Tom. Cecy made her drop the bucket and the man ran up. Cecy was looking at him from her secret place the girl's head. She liked the turn of his head and the shine of his eyes. Then the girl's pretty mouth opened: 'Thank you!'

'I've gone mad!' the girl added.

'You have,' he said, smiling. 'Why don't you run, Ann? **I'm not stopping you.**' Will you go dancing with me tonight?'

'No,' said Ann.

'Yes!' cried Cecy. 'I've never danced. I've never known what it's like to be in a woman, dancing. Dogs, cats, insects, leaves, but never a woman in a long dress. Oh, please we must go to that dance!'

'Yes,' said Ann, 'I'll go. I don't know why, but I'll go to the dance with you tonight, Tom.'

Then she was in the bath, the soap on her white shoulders and Cecy in her head. There must be no pause! Wash here, soap there, now out!

Ann caught herself in the mirror. 'Who are you tonight? I've rented my body to an April witch, **for sure**.'

'Ann, Tom's back!' her mother called.

'I'm not going to that dance. Tell him to go away!'

Cecy got frightened. She had left Ann's body only for a moment! She decided to find Tom and see what it was like to be in a young man. But now, like a bird to a cage, she flew back into Ann's head.

Put on your coat! thought Cecy and Ann put on her coat.

Now, go!

'Good night, Mum. I'll be home late,' said Ann and ran into the spring evening.

Around, around, around, danced Ann with Cecy in her head.

'You're strange,' said Tom. 'You're not the girl I knew.'

'No, not at all,' answered Cecy. 'No, not at all,' said the lips.

'Why did you come with me?'

'I didn't want to come,' said Ann.

'Why, then?'

'**Something made me**.'

'What?'

'I don't know,' said Ann.

'Oh, but I know,' said Cecy. 'You're the finest-looking man in the world. This is an evening I'll always remember, being with you.'

'But,' said Tom, 'you are always changing. When we were standing at the well, I knew something had changed. You were different. There was something new and soft, something about your voice. And I'm in love with you.'

'No,' said Cecy. 'With me, with me. I'd love you with all my heart! Ann, say it to him, say it for me.'

Tom got closer to the girl. 'I'm going away. I've got a job a hundred miles from here. Will you miss me?'

'Yes,' said Ann and Cecy.

'**May I kiss you good-bye, then?**' and he placed his lips to the strange mouth. Ann sat like a white statue. Like a wooden doll in the moonlight.

'I love you,' whispered Cecy. 'It's me you saw in her eyes.'

He moved away. 'I don't know what's happening. **But never mind.** Shall I take you home now?'

On their way home Cecy thought, 'It would be worth everything to be with him from this night on. I wouldn't need to fly through the spring nights, I wouldn't need to live in birds, I need only to be with him.'

'Tom, if you ever come in Green Town a few miles from here, will you do me a favour? Will you visit my friend? Cecy Elliott, 12 Willow Street, Green Town, Illinois,' Ann said it in a strange voice and gave a small piece of paper to Tom.

'Why?'

'She's a good friend. I've told her of you. Promise?'

'**What has this to do with us?**' he cried. They were near Ann's house.

I'm tired, thought Cecy. I have to go home. But before I go...

'... before I go,' said Ann and kissed Tom.

'This is me kissing you,' said Cecy.



Tom looked at Ann and then he looked deep, deep inside. Then he turned and without saying 'good night' went away.

Cecy left Ann's body and started her way home. In the eyes of a cricket Cecy saw the spring night world. In the eyes of a frog she sat for a moment by a pool. In the eyes of a night bird she looked down from a tall tree and saw the lights from the faraway farm. She thought of herself and her strange power.

'Tom? Have you still got the paper, Tom? Will you come some day to see me? Will you recognize me then?'

Tom was asleep. In one hand, there was a small piece of paper. His fingers held it tightly. And he did not notice when a blackbird stopped near his window and flew away over the sleeping earth.

## Notes

**Get away!** — Убирайся!
**I'm not stopping you.** — Я не держу тебя.
**for sure** — наверняка
**Something made me.** — Что-то заставило меня.
**May I kiss you good-bye, then?** — Можно я поцелую тебя на прощание?
**But never mind.** — Не обращай внимания.
**What has this to do with us?** — Какое это имеет отношение к нам?

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. Cecy was a wicked witch. T F
2. Tom was in love with Ann. T F
3. Tom felt something went wrong with Ann. T F

4. On a dancing party Ann fell in love with Tom. T F
5. Tom didn't throw away the small piece of paper with Cecy's address. T F

**2 Circle the letter of the correct answer to each question.**

1. That story happened in _____ .
   a) winter
   b) summer
   c) spring

2. _____ was a witch.
   a) Ann
   b) Tom
   c) Cecy

3. That night Cecy wanted to _____ .
   a) learn how to dance
   b) to be in love with somebody
   c) to make somebody love her

4. Cecy _____ in Ann's body.
   a) disliked being
   b) enjoyed being
   c) felt uncomfortable

5. For the first time in her life Cecy _____ .
   a) visited a dancing party
   b) flew over the trees
   c) turned into the blackbird

6. Cecy thought, 'It would be worth everything _____ from this night on.'
   a) to be with Tom
   b) to have my magic power
   c) to stay in Ann's body



## ☛ *Vocabulary*

**Complete the sentences with the right prepositions: *away, to, over, out, near, in, at, up, from.***

Cecy flew _____ the trees and thought:
'I want to be _____ love but I don't want to lose my magic power.'
_____ a farmhouse well she saw a girl. Cecy fell into the well, then into a water drop, then in a cup. The girl lifted the cup _____ her lips. The next moment CeAy looked _____ from the girl's eyes. It was a good body and she liked being there.
'Tom, get _____ !' the girl cried to a tall man.
'No!' cried Cecy.
The girl looked _____ Tom. Cecy made her drop the bucket and the man ran _____ . Cecy was looking at him _____ her secret place the girl's head. She liked the turn of his head and the shine of his eyes.

## *Grammar*

**Report the dialogue between Ann and Tom at the dancing party. Try to use different verbs to report: *wonder, add, nod one's head, shake one's head, promise, agree, disagree, explain, offer.***

'You're strange,' said Tom. 'You're not the girl I knew.'
'No, not at all.'
'Why did you come with me?'
'I didn't want to come,' said Ann.
'Why, then?'
'Something made me.'
'What?'
'I don't know,' said Ann.
'But,' said Tom, 'you are always changing. When we were standing at the well, I knew something had changed. You were

different. There was something new and soft, something about your voice. And I'm in love with you. I'm going away. I've got a job a hundred miles from here. Will you miss me?'

'Yes,' said Ann.

'May I kiss you good-bye, then? I don't know what's happening. But never mind. Shall I take you home now?'

### *Speaking*

**1 Retell the story as if you were:**

- Cecy;
- Ann;
- Tom.

**2 Say who in the story:**

- wanted to be in love that April night.
- was in love.
- was not in love.

**Give your reasons and try to prove your point of view beginning with:**

As far as I know... / The matter is that... / I am sure that... / I suppose that... / I believe that... /To sum it up, ... / All things considered, ... / As a result of this... / In addition... / What this means is... / ... because / since... / as... / ... in order to... / Moreover, ...

## PERCHANCE TO DREAM

**Something went wrong with the rocket**, it suddenly turned and crashed.

'Your name?' asked hidden voices.

'Sale,' he replied. 'Leonard Sale, a spaceman!'

'Welcome,' said the voices and disappeared.

Fortunately he was alive. He had enough oxygen and food for two months! Wonder of wonders! **What is more**, the radio worked. He sent a message and some minutes later the answer came: RESCUE SHIP WILL ARRIVE IN SIX DAYS. HANG ON.

He didn't have any fear. Just fancy that! Six days would pass quickly. He would eat, he would read, he would sleep. He lay down, put his arm under his head, and shut his eyes.

**Insanity came in to take him.**

'Sleep, sleep, sleep, sleep,' whispered the voices.

He opened his eyes. The voices stopped. He shut his eyes again.

'Sleep, sleep, sleep, sleep, sleep,' sang the voices. 'Die, die, die, die, die.'

He shook his head and tried to sleep on his back.

'Mine, mine, he's mine; he's mine!' said a high voice.

Strange voices were singing senseless songs. Leonard Sale was in agony.

A voice said, 'I am Tylle. Proud Tylle, Killer of Men!'

Another spoke, 'I am Iorr, Destroyer of Infidels!'

'Go away!' Leonard Sale could not stand it. 'Leave me alone, leave me!'

There was no record of insanity in his family. No reason for insanity. No danger. Just an ordinary planet. Suddenly he felt happy because he had a good idea.

'I won't go to sleep', he thought. 'I'm having nightmares, **so why sleep?**'

Until twelve he would walk around the planet. He would make notes. Then he would have a lunch, read a book, have a walk, have dinner and listen to the radio from Earth until ten. **Then he felt sick.**

'I'll sit up,' he thought. 'and drink black coffee and play cards until sunrise. But sometime I'll have to sleep. Can I stay awake for six nights?'

The answer was no. He was afraid of those voices. **He felt very much like crying.** It was a wonderful day but he could feel death ahead.

'All right,' he thought, 'if you are death, come and get me. I want to know what it is.'

Death came.

'I am Tylle!' said a voice.

'I am Iorr!' said another one.

'What is this place?' asked Leonard Sale.

'It used to be a powerful planet, a place of great battles!' said Tylle.



'Now dead and silent,' said Iorr.

'Until you came,' said Tylle. 'to give us life again.'

'You're dead,' thought Leonard. 'You're nothing but empty wind.'

'We live and fight through you!' said Tylle.

'So I'm your battleground,' thought Leonard. 'How long have you waited for me? Millions of years?'

'Perhaps.'

'How did you survive?'

'It used to be a rich planet. And there lived two strong nations, led by two strong men Iorr and Tylle. A great war lasted for five thousand years and the planet died. But with the help of science our minds survived.'

'What a nonsense! What is a mind without a body?' laughed Leonard.

'It is useless,' said the cruel voice. 'We have been vapours until today. You are here to give us our needed body.'

Now he understood everything. He was their world, their battlefield. They were using his thoughts and his brain! The great battle began. Ten thousand men, ten thousand guns, ten thousand voices. In a moment, one army on another, the blood, the sound, the death!

He jumped on his feet and cried, 'God, God, help me!' At least he knew his enemies. **All the world's a stage.** He was their small stage. And they were the players.

He wanted to send a new message but the radio was dead. There was only one thing to do. Make a plan and follow it in minute detail.

Books, coffee, walking, more books, more coffee, more walking. On the fourth day his eyes were so tired he had to wash them often with cold water. He couldn't read, he had strong headaches. **He followed the hand of his watch**. One second less to wait. Two seconds, three seconds, four, five. A whole minute. Waiting. How tiring it was! Oh, ship, hurry on!

'Sleep, sleep,' sang soft voices.

He fell asleep. But in his deep sleep he managed to fire his gun. The bullet went across Sale's forehead, awakening him. He

washed and bandaged the wound he had given himself. **He wished he had killed himself.** He watched the sky. Two more days.

The flame appeared on the sky. It was so unbelievable that he started to cry.

'A rocket! You, monsters, I've won! They're coming to rescue me now!'

The rocket landed and two men jumped out of the rocket.

'Leonard Sale?' they called. 'A bit earlier if you don't mind. We'll spend the night here, pick you up, and go on.'

'No night here...' Leonard couldn't talk anymore and fell to the ground.

'Quick!' said a spaceman. 'Give him some medicine. He needs some sleep.'

A needle touched Sale's arm and the medicine got into him.

'No medicine, no sleep, please!' thought Sale, trying to get up.

In a moment Leonard Sale fell asleep. The two men stood over him and watched. Sale's face changed violently. 'Eeeeeeeee!' he screamed and then, suddenly, he was dead.

'Shock. Poor guy! Have you ever seen a face like that?'

'Lord, what an expression! What shall we do? Shall we spend the night here?'

'Yes. It's good to be out of the ship.'

They drank their evening coffee. They looked at the lovely sky and beautiful stars.

'What a peaceful night!' they said, lying down. 'Pleasant dreams!'

## Notes

**Something went wrong with the rocket** — Что-то сломалось в ракете

**What is more** — Более того

**Insanity came in to take him.** — Безумие вошло в него и овладело им.

**so why sleep?** — так зачем спать?



**Then he felt sick.** — Потом ему стало плохо.

**He felt very much like crying.** — Ему хотелось плакать.

**All the world's a stage.** — Весь мир — театр. (цитата из Шекспира, так же как и название рассказа — «И видеть сны... » — цитата из монолога Гамлета «Быть или не быть?» из одноимённой трагедии)

**He followed the hand of his watch.** — Он следил за стрелкой часов.

**He wished he had killed himself.** — Он сожалел, что не убил себя.

## Activities

### *Reading*

**1 Circle *T* if the sentence is true. Circle *F* if the sentence is false.**

1. Tylle and Iorr met Leonard on the planet after the crash. T F
2. Leonard turned mad on the planet. T F
3. Tylle and Iorr wounded Leonard while he was asleep. T F
4. Leonard killed himself on the planet. T F
5. The rescue spacemen died on the planet. T F

**2 Circle the letter of the correct answer.**

1. What is true about Leonard Sale?
   a) He was killed by the medicine that the rescue spacemen gave him.
   b) He was mad and heard the strange voices.
   c) He listened to the radio on the planet.
2. What is not true about Leonard Sale?
   a) Tylle and Iorr won Leonard.
   b) He was lucky to land on the planet.
   c) He sent only one message asking for help.

3. What is true about Tylle and Iorr?
   a) They were having a battle when Leonard landed on the planet.
   b) They used to be great rulers of the planet.
   c) They shot Leonard dead.

4. What is not true about Tylle and Iorr?
   a) They heard strange voices singing senseless songs.
   b) They led their nations in a great war that killed their planet.
   c) They waited for somebody to land on their planet for thousands of years.

5. What is not true about the planet?
   a) It used to be a rich planet.
   b) There used to be no wars on the planet.
   c) It used to be a great battlefield.

6. What is true about the two men who came to rescue Leonard?
   a) They were happy to see Leonard alive.
   b) They would have a peaceful night on the planet.
   c) They came to rescue Leonard but it was too late.

## *Grammar*

**1** **In the story you met some *verbs + preposition* combinations. Read their Russian equivalents and find the English combinations in the text.**

Смотреть на небо, слушать радио, вскочить на ноги, упасть на землю, наблюдать за небом, выстрелить из ружья, длиться пять тысяч лет, ждать кого-либо, следить за стрелкой часов, сломаться в ракете, гулять по планете.



**2** **Translate the following sentences and divide the word combinations into three groups:**

| English verb + preposition = Russian verb + preposition | English verb + preposition = Russian verb + no preposition | English verb + no preposition = Russian verb + preposition |
|---|---|---|
| To talk **to** smb. = разговаривать **с** кем-либо | To explain **to** smb. = объяснять кому-либо | To take a bus = сесть **на** автобус |

1. That voice **belonged to** Joe Clarence.
2. For the first time Terwilliger **looked at** his possible employers.
3. Clarence **jumped to** his feet.
4. The film stopped and Clarence **pointed at** the reptile's mouth.
5. A metallic voice **called to** him.
6. It **smelled of** steel.
7. A moment later the car **passed** one house on one street.
8. My cousin learnt to **play** the piano when she was very young.
9. He **smiled at** the boring walls, the old cups, and even at his wife!
10. Can you remember when we **rode** a bike in the early morning, Cora?
11. Cora **looked at** her husband coldly.
12. William **climbed** the long cold stairs to the attic.
13. Are you crazy, **spending** our money **on** clothes you can't wear nowadays?
14. Leonard couldn't talk anymore and **fell to** the ground.
15. The rocket landed and two men **jumped out of** the rocket.
16. He **watched** the sky.

17. A great war **lasted for** five thousand years and the planet died.
18. How long have you **waited for** me?
19. Then he would have a lunch, read a book, have a walk, have dinner and **listen to** the radio from Earth until ten.
20. Something **went wrong with** the rocket.

## *Speaking*

1 **While talking to someone, we often use exclamatory sentences to express different emotions. Read some of them and match with the phrases from the story. You and your friends can have different ideas! Try to prove your point of view.**

| | |
|---|---|
| Wonder of wonders! | He would eat, he would read, he would sleep. |
| Just fancy that! | Poor guy! Have you ever seen a face like that? |
| What a nonsense! | He had enough oxygen and food for two months! |
| How tiring it was! | A whole minute. Waiting. |
| Lord, what an expression! | What is a mind without a body? |

2 **Retell the story as if you were:**

- Leonard Sale;
- Iorr.

## *Writing*

**Write a page from Leonard's diary. He made notes after the crash every day and all of them were alike. Don't forget to mention his routines:**

- the time he woke up and went to sleep;



- his meals;
- his activities;
- his thoughts and feelings;
- his dreams.

**Try to express your ideas emotionally with the help of:**

- **exclamatory sentences**: What a bad luck! How sleepy I am!
- **tag questions**: They will rescue me, won't they?
- **informal expressions**: I'll have to sit up right? Anyway, I'll try again. Guess what — I'll play cards all night long. Well, I can't wait any more.

# Англо-русский словарь

## A

**accept** [ək´sept] принимать
**admire** [əd´ma(ɪ)ə] восхищаться
**advice** [əd´vaɪs] совет
**amazing** [ə´meɪzɪŋ] удивительный
**anger** [´æŋgə] гнев
**animated film** [´ænɪmeɪtɪd fɪlm] мультфильм
**animation** [ˌænɪ´meɪʃn] анимация, мультипликация
**armour** [´ɑ:mə] доспехи
**attic** [´ætɪk] чердак
**audience** [´ɔ:dɪəns] зрители
**awful** [´ɔ:f(ə)l] ужасный

## B

**bandage** [´bændɪdʒ] перевязать, наложить повязку
**battle** [´bætl] битва, сражение
**battleground** [´bætlgraʊnd] поле битвы
**beast** [bi:st] зверь, чудовище
**beauty** [´bju:tɪ] красотка
**bee** [bi:] пчела
**belong** [bɪ´lɒŋ] принадлежать
**below** [bɪ´ləʊ] внизу
**berry** [´berɪ] ягода
**beyond** [bɪ´jɒnd] вне, сверх
**birth** [bɜ:θ] рождение
**blade of grass** [bleɪd ɒv grɑ:s] травинка
**blood** [blʌd] кровь
**bloodthirsty** [´blʌdˌθɜ:stɪ] кровожадный
**bloom** [blu:m] цвести
**blossom** [´blɒs(ə)m] цветок (*на дереве*), цвести (*о деревьях*)
**boring** [´bɔ:rɪŋ] скучный
**bottle** [´bɒtl] бутылка
**bottom** [´bɒtəm] низ, основание
**brain** [breɪn] мозг
**breath** [breθ] дыхание
**breathing** [´bri:ðɪŋ] дыхание
**bucket** [´bʌkɪt] ведро
**bullet** [´bʊlɪt] пуля

## C

**cage** [keɪdʒ] клетка
**carpet** [´kɑ:pɪt] ковер
**carriage** [´kærɪdʒ] вагон поезда
**castle** [´kɑ:sl] замок
**ceiling** [´si:lɪŋ] потолок
**cemetery** [´semətrɪ] кладбище
**cheek** [tʃi:k] щека
**clear** [klɪə] ясный, чистый
**closet** [´klɒzɪt] чулан
**correct** [kə´rekt] правильный



**cover** [´kʌvə] покрывать
**crash** [kræʃ] потерпеть аварию
**creature** [´kri:tʃə] существо, создание
**cricket** [´krɪkɪt] сверчок
**crime** [kraɪm] преступление

## D

**death** [deθ] смерть
**desert** [´dezət] пустыня
**desire** [dɪ´za(ɪ)ə] желание
**desperate** [´desp(ə)rət] отчаянный
**destroy** [dɪ´strɔɪ] разрушать, уничтожать
**disappear** [ˌdɪsə´pɪə] исчезать
**disgusting** [dɪs´gʌstɪŋ] отвратительный
**dreadful** [´dredf(ə)l] ужасный
**drop** [drɒp] капля
**dust** [dʌst] пыль

## E

**employer** [ɪm´plɔɪə] работодатель
**empty** [´em(p)tɪ] пустой
**enormous** [ɪ´nɔ:məs] огромный
**examine** [ɪg´zæmɪn] изучать, исследовать
**explain** [ɪk´spleɪn] объяснять
**express** [ɪk´spres] выражать
**expression** [ɪk´spreʃn] выражение

## F

**fail** [feɪl] проигрывать
**familiar** [fə´mɪlɪə] знакомый
**faraway** [ˌfɑ:rə´weɪ] отдаленный
**fear** [fɪə] страх
**feed (fed, fed)** [fi:d] ([fed]) кормить
**flakes** [fleɪk] хлопья
**flame** [fleɪm] пламя
**flash** [flæʃ] вспыхивать
**flow** [fləʊ] течь (*о реках*)
**fog** [fɒg] туман
**follow** [´fɒləʊ] следовать
**footfall** [´fʊtfɔ:l] поступь
**forehead** [´fɒrɪd] лоб
**fortunately** [´fɔ:tʃ(ə)nətlɪ] к счастью
**frame** [freɪm] кадр
**freeze (froze, frozen)** [fri:z] ([frəʊz], [´frəʊzn]) замерзать, замораживать; замирать
**frighten** [´fraɪtn] пугать
**frost** [frɒst] мороз
**frown** [fraʊn] хмуриться
**fur** [fɜ:] мех

## G

**gasp** [gɑ:sp] вздох удивления
**genius** [´dʒi:nɪəs] гений
**gentle** [´dʒentl] мягкий
**giant** [´dʒa(ɪ)ənt] великан
**gigantic** [dʒaɪ´gæntɪk] гигантский, огромный

**give smb away** [gɪv ´sʌmbədɪ ə´weɪ] выдавать
**give up** [gɪv ʌp] сдаваться
**glance** [glɑ:ns] взглянуть
**glory** [´glɔ:rɪ] слава
**gorgeous** [´gɔ:dʒəs] великолепный
**graveyard** [´greɪvjɑ:d] кладбище
**guess** [ges] догадываться
**guilt** [gɪlt] вина
**guilty** [´gɪltɪ] виновный

## H

**hardly** [´hɑ:dlɪ] едва
**headache** [´hedeɪk] головная боль
**heart** [hɑ:t] сердце
**heat** [hi:t] жара
**heavy** [´hevɪ] тяжелый
**highway** [´haɪweɪ] шоссе
**hill** [hɪl] холм
**horrible** [´hɒrəbl] ужасный
**huge** [hju:dʒ] огромный
**hurt (hurt, hurt)** [hɜ:t] ( причинять боль

## I

**imagination** [ɪ,mædʒɪ´neɪʃn] воображение
**imagine** [ɪ´mædʒɪn] воображать
**immortalize** [ɪ´mɔ:təlaɪz] увековечить
**incredible** [ɪn´kredəbl] невероятный
**independence** [,ɪndɪ´pend(ə)ns] независимость
**insect** [´ɪnsekt] насекомое
**inside** [,ɪn´saɪd] внутри
**invent** [ɪn´vent] изобретать
**invisible** [ɪn´vɪzəbl] невидимый

## J

**jerky** [´dʒɜ:kɪ] отрывистый, дергающийся

## K

**kid** [kɪd] ребенок
**knight** [naɪt] рыцарь
**knock** [nɒk] стучать
**knowledge** [´nɒlɪdʒ] знание

## L

**ladder** [´lædə] лестница
**laugh** [lɑ:f] смеяться
**laughter** [´lɑ:ftə] смех
**law-breaker** [´lɔ:,breɪkə] нарушитель закона
**lawyer** [´lɔ:jə] юрист
**lie (lay, lain)** [laɪ] ([leɪ], [leɪn]) лежать
**lift** [lɪft] поднимать
**light (lit, lit)** [laɪt] ([lɪt]) зажигать
**lighthouse** [´laɪthaʊs] маяк
**lizard** [´lɪzəd] ящерица



**lock** [lɒk] закрывать, запирать
**lonely** [´ləʊnlɪ] одинокий

## M

**make of** [meɪk ɒv] думать (о)
**make-up** [´meɪkʌp] косметика
**message** [´mesɪdʒ] послание
**mighty** [´maɪtɪ] могущественный
**miraculous** [mɪ´rækjʊləs] чудесный, сверхъестественный
**mirror** [´mɪrə] зеркало
**miss** [mɪs] скучать
**misty** [´mɪstɪ] туманный
**mystery** [´mɪstərɪ] загадка, тайна

## N

**needle** [´ni:dl] игла
**nightmare** [´naɪtmeə] кошмар
**noble** [´nəʊbl] благородный
**nursery** [´nɜ:s(ə)rɪ] детская (комната)

## O

**oxygen** [´ɒksɪdʒ(ə)n] кислород

## P

**pale** [peɪl] бледный
**pass** [pɑ:s] проходить мимо
**pause** [pɔ:z] пауза; остановиться
**peacock** [´pi:kɒk] павлин
**pedestrian** [pə´destrɪən] пешеход
**perfume** [´pɜ:fju:m] духи, запах
**pick** [pɪk] собирать (ягоды)
**piece** [pi:s] кусочек
**point** [pɔɪnt] указывать
**poison** [´pɔɪzn] яд
**poisonous** [´pɔɪznəs] ядовитый
**predict** [prɪ´dɪkt] предсказывать
**prehistoric** [,pri:(h)ɪ´stɒrɪk] доисторический
**promise** [´prɒmɪs] обещать
**pterodactyl** [,terəʊ´dæktɪl] птеродактиль
**purely** [´pjʊəlɪ] исключительно, совершенно
**purpose** [´pɜ:pəs] цель

## Q

**quarrel** [´kwɒr(ə)l] ссориться
**quiz** [kwɪz] телеигра, телевикторина

## R

**rainbow** [´reɪnbəʊ] радуга
**raise** [reɪz] поднимать
**reach** [ri:tʃ] добираться
**realize** [´rɪəlaɪz] осознавать
**reason** [´ri:zn] причина
**recognize** [´rekəgnaɪz] узнавать

**record** [ˈrekɔ:d] запись, упоминание
**replace** [rɪˈpleɪs] заменять
**rescue** [ˈreskju:] спасать
**reshape** [ˌri:ˈʃeɪp] изменять форму
**river-bed** [ˈrɪvəbed] русло реки
**roar** [rɔ:] рев
**rock** [rɒk] камень
**rubber** [ˈrʌbə] резина
**rush** [rʌʃ] броситься
**rustle** [ˈrʌsl] шорох

## S

**scent** [sent] запах
**scientist** [ˈsa(ɪ)əntɪst] ученый
**scream** [skri:m] крик, кричать
**selfish** [ˈselfɪʃ] эгоистичный
**set foot** [set fʊt] приходить, ступать
**shadow** [ˈʃædəʊ] тень
**shake (shook, shaken) head** [ʃeɪk hed] ([ʃʊk], [ˈʃeɪk(ə)n]) отрицательно покачать головой
**shame** [ʃeɪm] стыд, позор
**sheep** [ʃi:p] овца, овцы
**shore** [ʃɔ:] берег моря
**shy** [ʃaɪ] застенчивый
**silent** [ˈsaɪlənt] тихий, молчаливый
**silk** [sɪlk] шелк
**simply** [ˈsɪmplɪ] просто
**slip** [slɪp] поскальзываться
**soap** [səʊp] мыло
**soft** [sɒft] мягкий
**solemn** [ˈsɒləm] торжественный
**soul** [səʊl] душа
**space** [speɪs] космос
**spoil** [spɔɪl] испортить
**stage** [steɪdʒ] сцена
**stairs** [steə] лестница
**star** [stɑ:] сниматься в фильме
**start** [stɑ:t] вздрогнуть
**step** [step] шагать
**straw** [strɔ:] солома
**stream** [stri:m] поток
**stripe** [straɪp] полоса
**sunrise** [ˈsʌnraɪz] восход
**survive** [səˈvaɪv] выжить
**sweep (swept, swept)** [swi:p] ([swept]) подметать
**sword** [sɔ:d] меч

## T

**tag** [tæg] играть в салочки
**tear** [tɪə] слеза
**teaspoonful** [ˈti:spu:n] чайная ложка чего-либо
**thought** [θɔ:t] мысль
**thunder** [ˈθʌndə] гром
**tight** [taɪt] плотный
**tiny** [ˈtaɪnɪ] крошечный
**title** [ˈtaɪtl] название, титр
**tomb** [tu:m] могила, надгробие
**touch** [tʌtʃ] касаться, дотрагиваться



**touching** [ˈtʌtʃɪŋ] трогательный
**tower** [ˈtaʊə] башня
**travel** [ˈtrævl] путешествовать
**treatment** [ˈtri:tmənt] лечение
**tremble** [ˈtrembl] дрожать
**tribute** [ˈtrɪbju:t] дань
**try one's best** [traɪ wʌnz best] сделать все возможное

## U

**ugly** [ˈʌglɪ] уродливый
**unbelievable** [ˌʌnbɪˈli:vəbl] невероятный
**unfair** [ˌʌnˈfeə] несправедливый

## V

**vacation** [vəˈkeɪʃn] каникулы
**vapour** [ˈveɪpə] пар
**veldt** [velt] южно-африканская саванна
**victim** [ˈvɪktɪm] жертва
**violent** [ˈva(ɪ)ələnt] жестокий
**voice** [vɔɪs] голос

## W

**warmth** [wɔ:mθ] тепло
**well** [wel] колодец
**wheel** [wi:l] колесо; крутить
**whisper** [ˈwɪspə] шепот, шептать
**whistle** [ˈwɪsl] свист, свистеть
**wilderness** [ˈwaɪldənəs] дикая местность
**witch** [wɪtʃ] ведьма
**wonder** [ˈwʌndə] чудо
**wooden** [ˈwʊdn] деревянный
**wound** [wu:nd] рана, ранить
**wrinkle** [ˈrɪŋkl] морщинка, складка

# Содержание

Предисловие ..... 3
Ray Bradbury ..... 5

Tyrannosaurus Rex ..... 7
Notes ..... 10
Activities ..... 11
The Pedestrian ..... 15
Notes ..... 18
Activities ..... 19
A Scent of Sarsaparilla ..... 23
Notes ..... 26
Activities ..... 27
The Best of All Possible Worlds ..... 31
Notes ..... 34
Activities ..... 34
The Dragon ..... 41
Notes ..... 43
Activities ..... 44
Death and the Maiden ..... 49
Notes ..... 52
Activities ..... 53
All Summer in a Day ..... 58
Notes ..... 61
Activities ..... 62
The Fog Horn ..... 67
Notes ..... 70
Activities ..... 71
The Veldt ..... 76
Notes ..... 80
Activities ..... 80
The April Witch ..... 86
Notes ..... 89
Activities ..... 89



Perchance to Dream ..... 93
Notes ..... 96
Activities ..... 97

Англо-русский словарь ..... 102

*Scanned by Shokoladnitsa*
*for RuTracker.org*
*Kyiv. Ukraine*
*2011*