

14. [s] sue

This is a voiceless sound. Place the tip of your tongue between your teeth so that the teeth grip the sides of the tongue firmly. Now draw back the very tip and press it against the bottom teeth. There should now be a small passage over the top of the tongue through which air can pass straight from the lungs. Keep the lips spread and expel the air in a hissing sound.

PRACTICE

A.

(a) seem	slow	serious	yes	most
soft	skin	sensible	miss	waste
Sam	sweet	sister	glass	ask
				[ks]
perhaps	nice	bicycle	scene	box
looks	city	agency	scent	accent
wants	cinema	Cyprus	science	succeed
<i>silent 's'</i>				
ai(s)le	i(s)land	Gro(s)venor	Carli(s)le	chassi(s)

- (b) Better safe than sorry. Last but not least.
 A liping lass is good to kiss. One swallow doesn't make a summer.
 It's a silly goose that comes to a fox's sermon.
 He who sups with the devil must use a long spoon.
 I scream, you scream, we all scream for ice-cream.

B. Which is s/he saying?

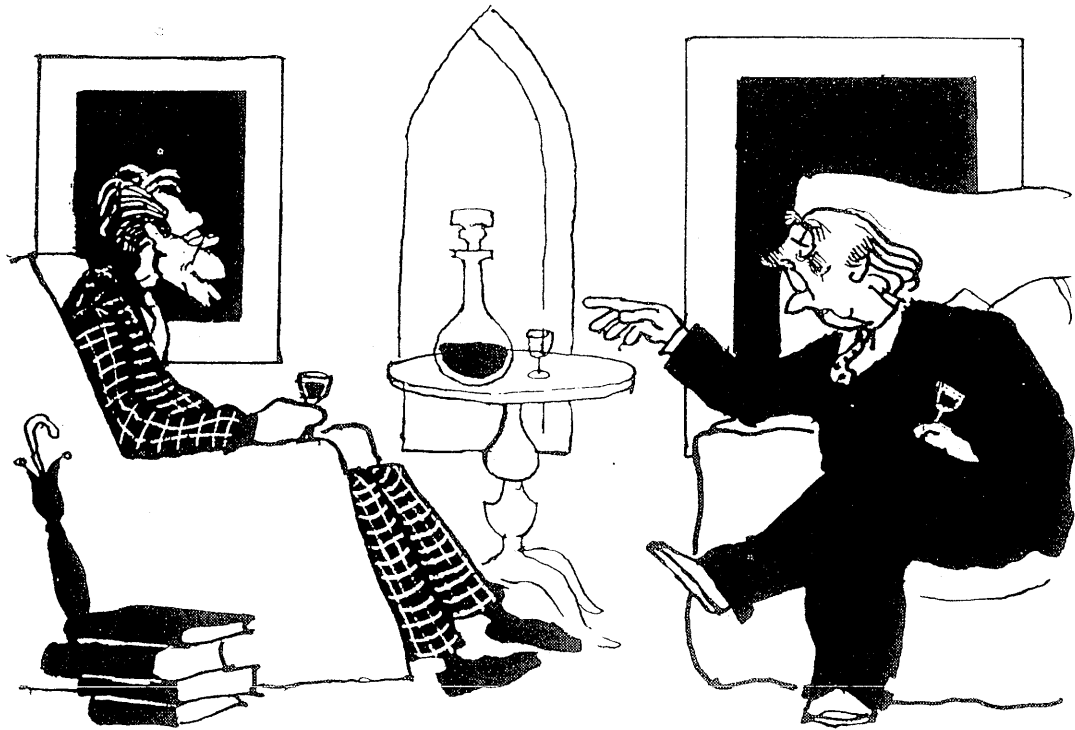
- (a) I think Susie's rather sick.
 thinner.
 (d) I do believe I'm a little sinner.
 thicker.
 (b) Is she going to sow those radishes?
 show (e) B understands what I'm saying, but C she doesn't.
 (c) Did you say he'd made a pass?
 path?

C. Mark the stresses on the following words before you listen to the tape:

secure	literate	sensible	honest
insecure	illiterate	insensible	dishonest
suitable	possible	successful	sense
unsuitable	impossible	unsuccessful	nonsense

Did you remember *no* stress on a negative prefix, except the 'no' ones?

Answers: B. (a) sick (b) show (c) pass (d) thinner (e) C
 insecure illiterate insensible dishonest
 suitable possible successful sense
 unsuitable impossible unsuccessful nonsense



DIALOGUE 14. A sweet Siamese student

- SAM: That Siamese student seems a nice sort of person.
- STAN: Yes, serious, sensible—a bit insecure, perhaps. Eldest of six—the rest still at school.
- SAM: I see her sister sometimes. I saw her yesterday.
- STAN: Soft skin, silky voice, sleepy eyes, sort of slow, sexy smile.
- SAM: Sounds like Siew Sang.
- STAN: Yes. That's it—Siew Sang. She's so sweet.
- SAM: Waxing ecstatic, Stan? I must say, I strongly disapprove of senior staff taking fancies to innocent students. You're supposed to be embracing serious linguistic research, not soft-skinned students! Most unsuitable. And silly, when you're just starting to make a success of this place . . .
- STAN: For goodness' sake, Sam. Who says I'm smitten? The kid's sweet but still only 26. I shall be 60 in September!

15. [z] zoo

This, like its voiceless equivalent [s], is a *continuous* sound. There is no [d] or [t] before it. The lips and tongue are in the same position as for [s] but the vocal cords are vibrated, which will cause some tension in the tongue itself. The vibration should be very strongly felt.

PRACTICE

A.

				<i>'s' after long vowel</i>		<i>plural or 3rd sing. 's' after voiced consonant</i>
(a) zoo	crazy	as	days	revise	things	leaves
zebra	horizon	was	close	windows	mouths	adds
zoology	puzzle	his	these	Thursday	hands	earns

[ɪz]

'-es' after [s], [z], [ʃ], [tʃ], [ks], [dʒ]

misses
freezes
washes
watches
fixes
wages

'x' [gz]

exams
exact
exaggerate
exhausted
exist
exhibit

names

Charles
Wales
James
Dickens
the Joneses
the Lyonses

possessives [ɪz]

Charles's
Wales's
James's
the fox's
Mr Hodge's
Alice's

(b) *Practise lengthening the vowel.*

cats	bus	laps	fierce	east	Bruce
cad's	buzz	lab's	fear's	eas'd	bruise

(c) She's as old as the hills.

It never rains but it pours.

If wishes were horses, then beggars would ride.

To cut off one's nose to spite one's face.

A miss is as good as a mile.

The end justifies the means.

B. *Which is s/he saying?*

(a) There seemed to be ^{ice} eyes all around us.

(b) Do you want ^{peace,} or don't you?
peas,

(c) I can't take my eyes off your pretty ^{niece.} knees.

(d) We raced across the ^{fence.} fens.

(e) I'm afraid he ^{prices} prizes his produce too highly.

C. *Without looking back at Unit 7, can you remember where the stress is on these words?*

zoology	theology	logical	physical	examination
zoologist	theologian	illogical	physician	anxious
zoological	theological	logistics	physicist	revision

Answers: B. (a) eyes (b) peace (c) knees (d) fens (e) prices
C. zoology (a) eyes (b) peace (c) knees (d) fens (e) prices
zoologist (a) eyes (b) peace (c) knees (d) fens (e) prices
zoological (a) eyes (b) peace (c) knees (d) fens (e) prices
theologian (a) eyes (b) peace (c) knees (d) fens (e) prices
theological (a) eyes (b) peace (c) knees (d) fens (e) prices
illogical (a) eyes (b) peace (c) knees (d) fens (e) prices
logistics (a) eyes (b) peace (c) knees (d) fens (e) prices
physicist (a) eyes (b) peace (c) knees (d) fens (e) prices
physician (a) eyes (b) peace (c) knees (d) fens (e) prices
examination (a) eyes (b) peace (c) knees (d) fens (e) prices



DIALOGUE 15. The zoology exam's on Thursday

EZRA: How's things these days, Lizzie?

LIZZIE: I'm exhausted. Revising for the zoology exam!

EZRA: You've got bags under your eyes, Lizzie. Take it easy!

LIZZIE: It's all very well for you to advise, Ezra, but I'm going crazy. One of those miserable Zeno boys, two houses down, plays his transistor as if he was as far away as Mars!

EZRA: Boys will be boys. These days everyone plays transistors.

LIZZIE: But he refuses to close the windows!

EZRA: Then close your ears to the noise, Lizzie. One learns to ignore these things, as if they didn't exist.

LIZZIE: Please, Ezra. The exam's on Thursday.

EZRA: And today's Tuesday! That only leaves two days! You'd better get busy, Lizzie!

16. [ʃ] ship, wash

For this sound the tongue is pulled further back than for [s] and the tip of the tongue is lifted to midway between the teeth. If you purse your lips as you did for [w], this will help initially, though later you may not find it necessary. Do it this way until you are sure that you hear and feel the difference between [s] and [ʃ]. Start with the tip of the tongue actually between your teeth. Draw it back slowly till you are saying [s], then further still. You should be able both to hear and to feel the change in the quality of the sound.

PRACTICE

A.

				<i>'ch' (mainly from French)</i>	
(a) show	splish	sure	chauffeur	schedule	
sheep	splash	insure	cliché	Schweppes	
shame	splosh	sugar	machine	fuschia	
shore	slush	assurance	champagne	chef	
share	swoosh	pressure	moustache	species	

$\left. \begin{array}{l} ci \\ si \\ ssi \\ sci \\ ti \\ ce \end{array} \right\} +$	$\left\{ \begin{array}{l} [ə] \\ [ən] \\ [əns] \\ [ənt] \\ [əl] \\ [es] \end{array} \right.$	Asia	musician	ancient
		Russia	ocean	conscience
		Patricia	tension	patience
		special	expression	precious
		partial	pronunciation	superstitious

- (b) Share and share alike. To manage on a shoestring.
 Ship to shore communication.
 She sells sea shells on the sea shore. Shear your sheep in May,
 Short and sweet—and the shorter the sweeter. You shear them all away.

B. What order is s/he saying these in?

- (a) save (b) mess (c) sip (d) sock (e) crust
 shave mesh ship shock crushed
 (f) sea (g) puss (h) sort (i) person (j) fist
 she push short Persian fished

C. 'She speaks English and Danish and Polish and Flemish . . .' Can you go on?
 (If you are in a whole class this can be done as a game, with each person repeating the whole list and adding one more language.)

Answers: B. (a) shave (b) mess (c) ship (d) sock (e) crust
 (f) she (g) push (h) sort (i) Persian (j) fist
 sea puss mesh sip shock crushed
 save mesh ship sock crushed
 sea puss short person fished



DIALOGUE 16. Are you sure you said *sheep*?

SHEILA: 'Tricia, come and I'll show you my sheep.

PATRICIA: Your *sheep*? Sheila, *what* sheep?

SHEILA: *My* sheep.

PATRICIA: Are you sure you said *sheep*?

SHEILA: Shh, don't shout. Of course I'm sure I said sheep. She's here in the shed. Isn't she sweet? She was washed up on the shore at Shale Marsh.

PATRICIA: What a shame! Is it unconscious?

SHEILA: She's a *she*. I shall call her Sheba. I should think she's suffering from shock.

PATRICIA: Do you think she was pushed off that Persian ship? Oh Sheila, she's shivering.

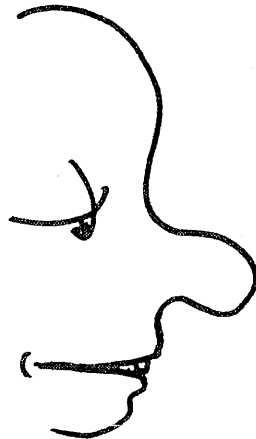
SHEILA: My precious! She shall have a soft cushion and my cashmere shawl!

PATRICIA: She's rather special, isn't she? Sheila, I wish—oh, I do wish we could *share* her!

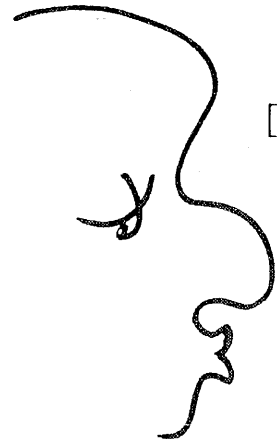
17. [ʒ] measure, rouge

This is simply the voiced equivalent of [ʃ]. Start off by making sure you are saying [ʃ] correctly and, being careful not to move any of our speech organs, vibrate the vocal cords. This sound produces *strong* vibrations.

[s] / [z]



[ʃ] / [ʒ]



PRACTICE

A.

(a) pleasure	decision	intrusion	occasion	garage	casual
treasure	collision	profusion	invasion	massage	casualty
measure	revision	exclusion	Asian	camouflage	visual
leisure	precision	delusion	evasion	prestige	usual
enclosure	television	confusion	persuasion	beige	usually

- (b) Confusion worse confounded. Stolen pleasures are sweetest.
 Your old men shall dream dreams, your young men shall see visions.
 That man is richest whose pleasures are the cheapest.

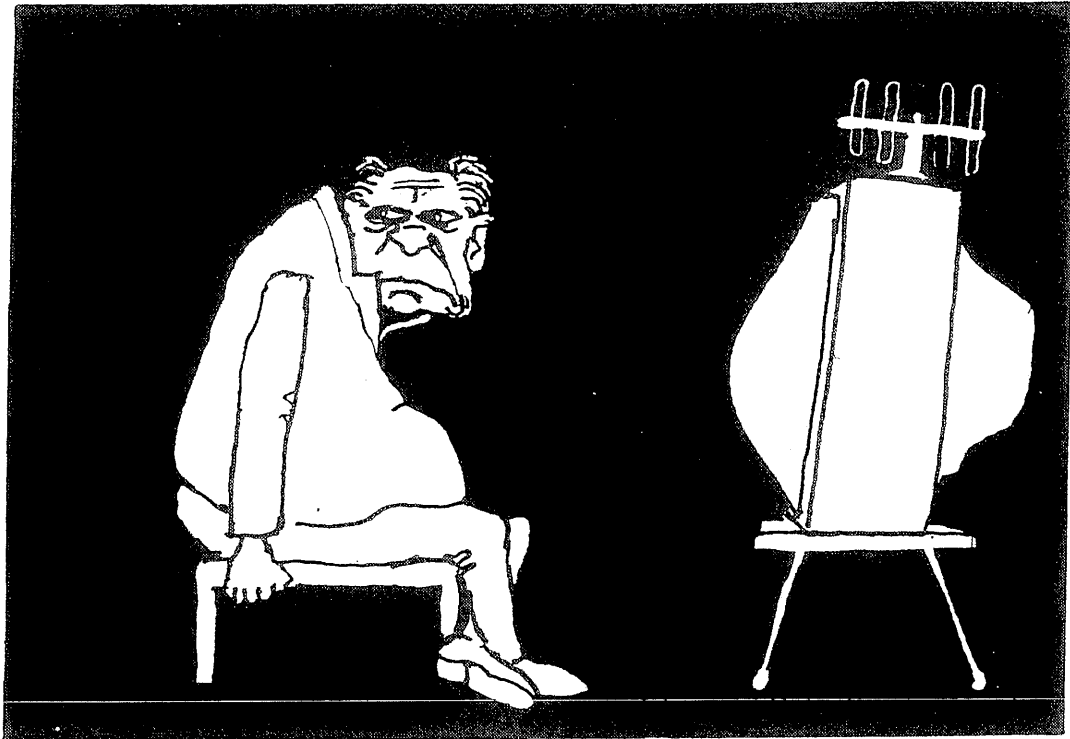
B. Which is *she* saying?

- (a) I do admire your great composer.
 composer. composure.
- (b) Your baize tablecloth's perfect for playing bridge.
 baize beige
- (c) Excuse me, is this Aden?
 Aden Asian?
- (d) Were you talking about the discovery of nuclear fission?
 nuclear new clear vision?

C. Listen to the dialogue. Mark the stressed syllables in these words.

decision	television	occasion	intrusion
pleasure	conversation	leisure	unusual
revision	allusion	casually	treasure

Answers: B. (a) composer (b) beige (c) Asian (d) nuclear fission
 C. That was easy, wasn't it, even without the tape? Did you remember that the stress always falls on the syllable before: [ʒə] (leisure), [ʒn] (vision), [ʒɪ] (usual), and [ʒn] (conversation)?
 decision pleasure revision
 occasion conversation leisure unusual intrusion
 decision pleasure revision
 occasion conversation leisure unusual intrusion



DIALOGUE 17. The great decision

JACQUES: I have made a great decision, Jean. I have bought a television.

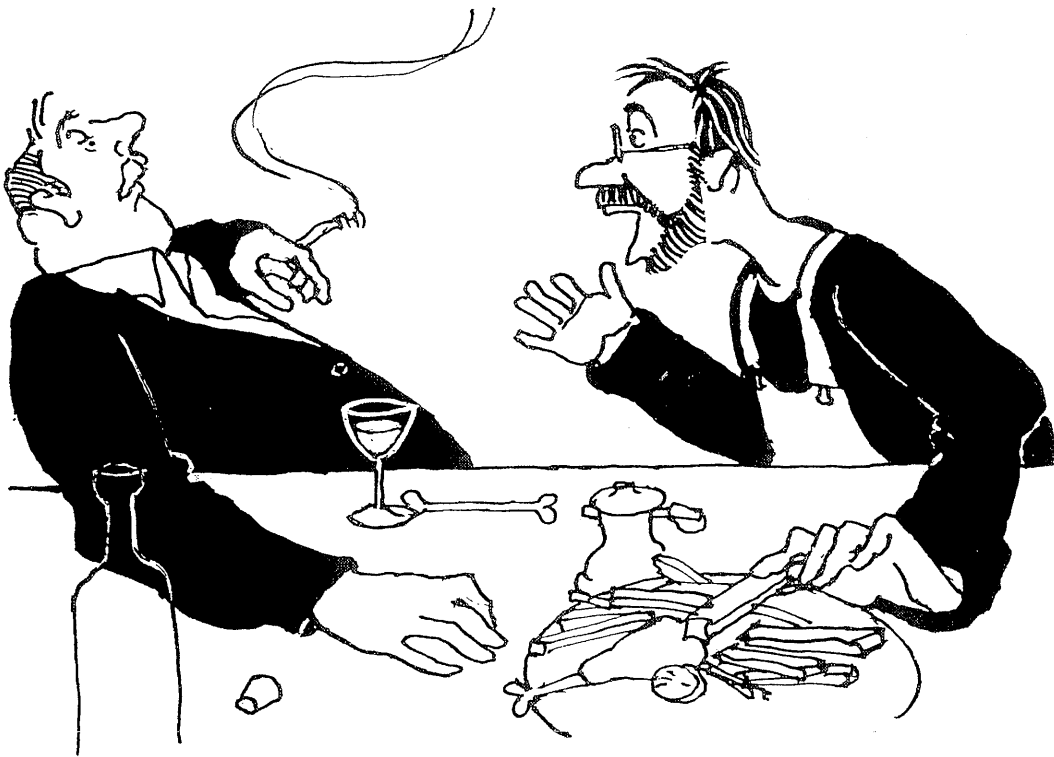
JEAN: You? Jacques, on how many occasions have you told me that television was an intrusion into the privacy of the house, that it destroyed the pleasures of conversation, that people no longer know how to make use of their leisure . . .

JACQUES: I know, I know. And it's unusual for me to suffer a revision of thought, but on this occasion . . .

JEAN: Where is this treasure?

JACQUES: Hidden in the garage. Please make no allusion to it. I shall tell the family casually, as if there were nothing unusual in my buying a television.

JEAN: After years of derision—I hope you will not be disillusioned by your television.



DIALOGUE 18. Life is a question of choice—or chance?

CHARLES: If you could recapture your childhood, Richard, would you change much?

RICHARD: Life is a sort of arch. Arrival to departure. You can't switch direction, Charles. Each century brings changes but actually, Nature doesn't change.

CHARLES: But you can reach different decisions. With television, you can choose which channel to watch, switch to another picture. You could catch a different train. Given the chance, Richard, would *you* change trains?

RICHARD: Life is a rich adventure and largely a question of chance. You don't choose your future as you choose a chocolate or a piece of cheese.

CHARLES: But, Richard, you *do* choose. You forge your own fortune—a butcher? a 'cellist? a teacher? a merchant? Each choice suggests a further choice—*which* tree, *which* branch, *which* twig?

RICHARD: Let's adjourn to the kitchen for chicken and chips. No choice for lunch, you see, Charles!

CHARLES: But *you* actually *chose* chicken and chips! Chops would have been much cheaper!



DIALOGUE 19. George's jaw

- DR JONES: Ah, George, jolly good. Just exchange your jacket and jeans for these pyjamas, while I jot down your injuries in my register. Age, religion, that's the usual procedure.
- GEORGE: Well, Doctor Jones, I was just driving over the bridge on the edge of the village . . .
- DR JONES: Half a jiffy. Let's adjourn to the surgery. I've got a large sandwich and a jar of orange juice in the fridge. Join me?
- GEORGE: Jeepers! My indigestion . . . and my jaw! I shan't manage . . .
- DR JONES: A generous measure of gin—just the job!
- GEORGE: It's my jaw, Doctor. I was on the bridge at the edge of the village. I was just adjusting the engine when this soldier jumped out of the hedge . . .
- DR JONES: Imagine! He damaged your jaw, did he? I suggest an injection into the joint. Just a jiffy. I'll change the syringe.
- GEORGE: Oh jeppers! Gently, Dr Jones!

20. Linking

In English we talk, not in individual words, but in groups of words, or phrases. Thus 'Good afternoon' is said without a break, as if it were one word. Similarly, 'What's it all about?' or 'I don't understand'. If you break the phrase—'I don't . . . understand'—this gives special emphasis to the word after the pause, because you have interrupted the rhythm and kept the listener in suspense.

There are a number of aids that help us maintain the fluency of the rhythm. One of these devices is *Linking*.

Within a phrase, and often between adjoining phrases, too, if a word begins with a vowel, the consonant at the end of the preceding word is joined to it (I'm talking of sound, not spelling):

Thi|si|sit A|napple Fu|llo|fink

When you practise, pause *before* the last sound in the first word and say this last sound as if it were the *first* sound of the next word:

thi si zit a napple fu lo vink

or, hold on to the last sound of the first word till you're ready to start the next:

[ðɪssɪzzɪt] [ənɪnæpəl] [fʊlləvɪŋk]

If the end of one word and the beginning of the next are both vowel sounds, you insert a consonant sound as we saw in Unit 10. After [ʊ], [u:], [aʊ] you add [w], after [ɪ], [i:] you add [j]. [eɪ], [aɪ] and [ɔɪ] already have the [j] sound, which simply has to be strengthened a little. Before a vowel sound, weak forms become strong, i.e. 'the' is pronounced [ði:], 'to' [tu:]. 'A' has a special form, 'an' [ən].

In the short answers 'Yes, I am', 'No, I'm not', etc., you link across the comma as if it didn't exist: 'Yes, I am', 'No, I'm not'.

N.B. A vowel does not necessarily have a vowel sound. Words like 'union', 'university', etc., actually begin with a [j] sound; 'one' begins with a [w] sound.

Note also that initial 'h' is very often dropped so that you have to link with the vowel that follows.

PRACTICE

A.

- | | | | | |
|--------------------------|----------------|---------------|--------------|---------------|
| (a) <i>Plain linking</i> | size eight | an apple | this orange | don't ask |
| | sit up | stop it | tell Alfred | I can explain |
| (b) <i>Adding [j]</i> | the animal | silly idiot! | try it on | say it again |
| | the answer | pretty awful | buy another | stay a while |
| (c) <i>Adding [w]</i> | to explain | you answer | so empty | go and see |
| | two and a half | I'm too upset | No, I didn't | Oh, all right |

(d) Often after an 'a' you will hear an 'r' sound:

Anna^r and the King Celia^r and Chris Sheila^r and Patricia

B. *Practice in sentences.*

There's an elephant on top of the aeroplane!

John says he'll take out (h)is own appendix—it's such an easy operation.

We ate a banana an(d) an orange. So did Eva an(d) I.

He wants to have (h)is cake an(d) eat it.

This exercise is absolutely impossible, isn't it?



DIALOGUE 20. A job in Abadan

ERIC: Hullo, Anthony. Got a job yet?

ANTHONY: Well, I've just been up to Aylesbury for an interview.

ERIC: Oh? Was it interesting?

ANTHONY: Yes. An international oil company with interests in most of the eastern countries. Someone to organise an office they're opening up in Abadan.

ERIC: I imagine you'll have to brush up your Arabic again.

ANTHONY: Oh, I can express myself in Arabic all right. And I understand most other Middle Eastern languages. It's an exciting opportunity. They actually offered it to me outright.

ERIC: If I may express an unbiased opinion . . .

ANTHONY: Sorry, Eric. I've already accepted.

21. [θ] think, month

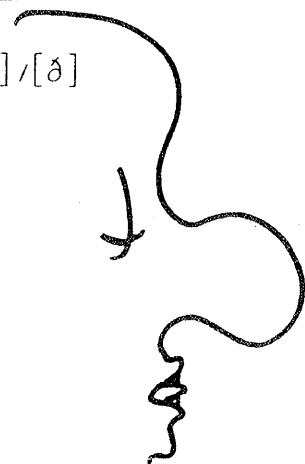
Put your tongue between your teeth, open your mouth *just* a little, take a deep breath and blow out the air, being careful not to let your tongue move from its position. Listen to yourself carefully as you say it and be *very* careful never to substitute [t] or [z].

[θ] / [ð]

PRACTICE

A.

(a) thin	thumb	Thursday	three	throat
think	thump	theatre	throw	thrift
thing	thud	thousand	through	throttle
bath	fifth	healthy	strength	birthday
earth	sixth	wealthy	length	arithmetic
fourth	eighth	filthy	month	thirtieth



(b) *Words not to be confused. Make sure you are making the correct consonant sound in each word.*

thin	thank	thick	thigh	pith
tin	tank	tick	tie	pit
sin	sank	sick	sigh	piss
shin	shank	chic	shy	pish
thin	thirst	thought	threat	three
fin	first	fought	fret	free

(c) Through thick and thin. Truth and roses have thorns.
 Set a thief to catch a thief. Thirty days hath September.
 They're as thick as thieves.
 'My feet had run through thrice a thousand years.'
 If a thing's worth doing, it's worth doing well.

B. *Pronounce aloud*

3; 33; 333; 3,333; 33,333.

C. *Stress in compound nouns.*

In most of the 'noun-adjective' groups of words that we have looked at, both the noun and the adjective have stress, but the noun more than the adjective (foreign *v*isitors, wide *v*ariety). There is, however, a group of words in which it may seem as if the adjective has the main stress (a *d*ancing master, a *g*reenfly). In fact, these are not adjective-noun combinations but *compound nouns*, often written with a hyphen or even as one word:

A dancing *m*aster — a master who is dancing (adjective-noun)
 A *d*ancing master — a master who teaches dancing (compound noun)

Practise saying these compounds, exaggerating the stress on the first word:

tennis racquet police station bús conductor
 writing paper walking stick pencil sharpener

Then practise making the distinction between these pairs:

A black *b*írd : a bláckbird a blue *b*óttle : a blúebottle
 a green *f*ly : a gréenfly a leather *j*ácket : a léatherjacket



DIALOGUE 21. My birthday's on Thursday

- RUTH: It's my birthday on Thursday. My sixth birthday.
- ARTHUR: My seventh birthday's on the 13th of next month, so I'm—let me think—333 days older than you, Ruth.
- RUTH: Do you always put your thumb in your mouth when you're doing arithmetic, Arthur?
- ARTHUR: My tooth's loose, Ruth. See? I like maths. I came fourth out of 33. My father's a mathematician.
- RUTH: My father's an author. He writes for the theatre. We're very wealthy. When I'm 30 I'll have a thousand pounds.
- ARTHUR: *I'm* going to be an Olympic athlete. I may be thin but Mr Smith says I've got the strength of three. Watch me. I'll throw this thing the length of the path.
- RUTH: Oh Arthur! You've thrown earth all over us both. I'm filthy! Now they'll make me have a bath!

22. [ð] then, breathe

This is the voiced pair to [θ]. You will find that the effort of voicing presses your tongue a little further forward, pushing it harder against the teeth.

PRACTICE

A.

(a) Notice the different vowel sounds:

[ʌ] brother	[p] bother	[e] heather	tether	[i:] heathen
mother		weather	whether	breathing
other		leather	together	
another		feather		

[ɑ:] father	[eɪ] bather	[æ] gather	[aɪ] either	or [i:] either
rather	lathe		neither	neither

(b) (i) voiceless final 'th', voiced if followed by 'e', 'y', 's'

teeth	north	mouth	wreath	worth
teethe	northern	mouths	wreathes	worthy

(ii) but both voiceless in these nouns and the adjectives formed from them

wealth	health	filth	length	tooth
wealthy	healthy	filthy	lengthy	toothy

(iii) note the changed vowel sound in the following:

[ɑ:] bath	[ɒ] cloths	[e] breath	[aʊ] south	[ɒ] moth
[eɪ] bathe	[əʊ] clothes	[i:] breathe	[ʌ] southern	[ʌ] mother

(c) Birds of a feather flock together.

He that speaks, sows, and he that holds his peace, gathers.

'This above all—to thine own self be true,

And it must follow, as the night the day,

Thou canst not then be false to any man.'

B. Fill in the gaps.

(a) and sisters have I none, but man's is my son.

(b) I'd in a sea wear and a be.

(c) My younger is When he opens his you can see I

don't he's about. My don't

gone off for a , leaving my to my younger

Answers: B. (a) Brothers and sisters have I none, but that man's father is my father's son. (Can you work out who that man is?)
 (b) I'd rather bathe in a southern sea than wear thick clothes and a northern be.
 (c) My younger brother is leeching. When he opens his mouth you can see three teeth. I don't think he's worth bothering about. My other brothers don't either. They've gone off together for a bathe, leaving my mother to bath my younger brother.



DIALOGUE 22. I'd rather be a mother than a father

FATHER: Where are the others?

MOTHER: They've gone bathing. Heather and her brother called for them.

FATHER: Heather Feather?

MOTHER: No, the other Heather—Heather Mather. I told them to stay together, and not to go further than Northern Cove.

FATHER: Why didn't you go with them?

MOTHER: I'd rather get on with the ironing without them.

FATHER: In this weather? There's a southerly breeze. One can hardly breathe indoors.

MOTHER: Go and have a bathe, then.

FATHER: Another bathe? I can't be bothered. I'll go with you, though.

MOTHER: But all these clothes . . . who'd be a mother!

FATHER: I'd rather be a mother than a father! All those hungry mouths!

23. [h] him

This is a very easy sound to produce but one which a lot of people find very difficult to attach to other sounds. To make it, simply open your mouth and push air up and out straight from the lungs. To produce it several times in succession, imagine that you have been running and are out of breath, or you are a dog panting. The problem in ordinary speech is to have sufficient breath in your lungs to expel at every [h]. Practise controlling the amount of air you expel so that you always have some in reserve. Do not use this sound for linking.

PRACTICE

A.

(a) hip	hill	his	hit	hum
hop	hell	horse	hut	home
heap	heel	house	heat	harm
hoop	hall	Hess	hate	ham

silent 'h'

(b) perhaps	coathanger	who	(h)eir	r(h)ubarb	fore(h)ead
behave	upholstery	whom	(h)our	r(h)yme	shep(h)erd
behind	disheartened	whose	(h)onest	r(h)ythm	sil(h)ouette
unhappy	upheld	whole	(h)onour	ex(h)aust	Birming(h)am
inhuman	penthouse	whooping cough	ve(h)icle	ex(h)hibition	Blen(h)eim

- (c) Handsome is as handsome does. Come hell or high water.
 He that has ears to hear let him hear. Cold hands, warm heart.
 Heaven helps him who helps himself.
 He that has an ill name is half hanged.
 In Hertford, Hereford and Hampshire, hurricanes hardly ever happen.
 It's not the hopping over hedges that hurts the horses' hooves; it's the hammer, hammer, hammer on the hard high road.

B. One word in each of these sentences turns it into nonsense. Which words are they?

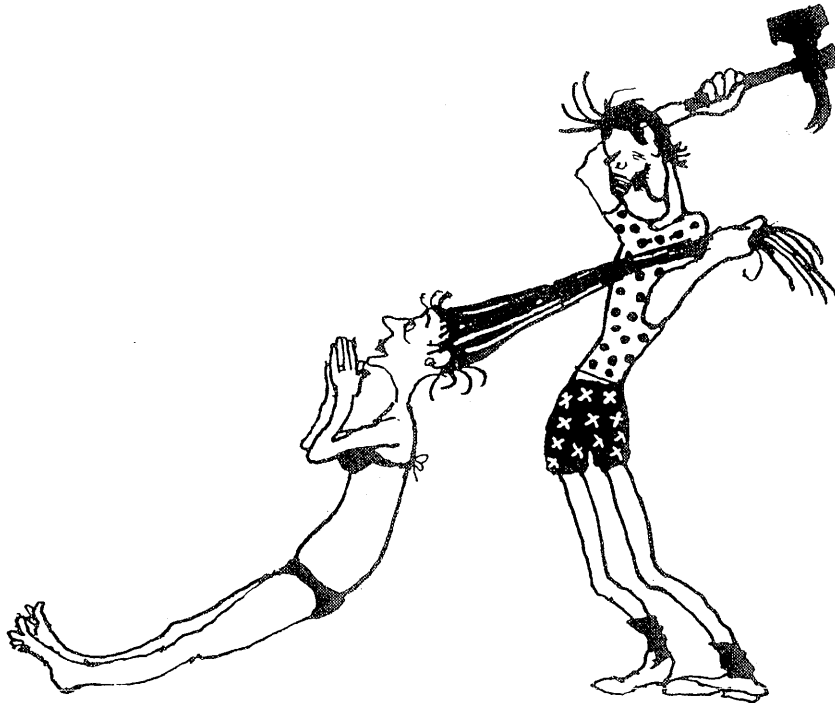
(a)	(c)	(e)
(b)	(d)	(f)

C. Can you remember the syllable stress in these words without looking back?

explain	post office	afternoon	director
radiator	hotel	extravagant	concentrate
concentration	market square	advise	disapproval
Arabic	Chinese	materialistic	phonology
unsuccessful	exciting	opportunity	decision

decision	opportunity	exciting	unsuccessful
phonology	materialistic	Chinese	Arabic
disapproval	advise	market square	concentration
concentrate	extravagant	hotel	radiator
director	afternoon	post office	explain

- C. explain
 (f) The prince is *hair* (hair) to the throne.
 (e) It may be what you like, but is it *heart* (art)?
 (d) Because the enemy had left them *unarmed* (unharméd) they put down their weapons.
 (c) I can't *ear* (hear) you very well.
 (b) Are you going to clip the *hedg* (edge) of the lawn?
 (a) He's head over *eels* (heels) in love.



DIALOGUE 23. Happy honeymoon

HAZEL: Hullo, Hanna. Have you heard about Hilda and Harry?

HANNA: Hilda and Harry Hall? They're on their honeymoon in Honolulu.

HAZEL: Yes, the Happy Holiday Hotel. But apparently they had the most hideous row.

HANNA: Hilda and her husband? Handsome Harry?

HAZEL: My dear, haven't you *heard*? He held her by the hair and hit her on the head with a hammer.

HANNA: What inhuman behaviour! I hope she's not badly hurt?

HAZEL: Heavens, yes! *Horribly!* He hurried her to the hospital—you know how Hilda hates hospitals.

HANNA: But how did it happen?

HAZEL: He *says* it was the heat that went to his head!