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PHONETIC AND PHONOLOGICAL PROPERTIES
OF CONNECTED SPEECH

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

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CHAPTER I

1.1. This study examines some general aspects of connected American English speech. It deals with recurrent low-level phonological processes found in connected speech and the differences in realizations of these processes in two different styles of speech (Chapter II), the interrelation of speed and style as determiners of phonological reduction (Chapter III), and the degree to which style of speaking affects the achievement of vowel targets (Chapter IV).

Numerous studies have been conducted on connected speech, usually to determine the characteristics of individual *dialects* of English (Stanley 1937, Hall 1943, Hubbell 1950, and Pederson 1965, to name only a few). These studies, based on data taken from a large number of subjects, characteristically consist of impressionistic phonetic analyses of recordings made of subjects reading a story, sometimes supplemented by recordings or field observations of relaxed conversations. They invariably attempt to describe all (segmental) characteristics of the dialects in question, with little emphasis being put on special properties possessed by their data as a direct result of its being naturally flowing speech rather than words in isolation. The study at hand, unlike those mentioned, singles out properties of

unselfconscious speech for particular consideration. Also unlike the works mentioned, it is not concerned with arriving at a phonemic inventory for the dialects studied.

The phonological properties of informal or relaxed speech are currently under investigation by several phonological theorists, notably Labov, Zwicky, Stampe, Bailey, Harris, Dressler, and Selkirk. Bailey has discussed several low-level processes (1973 to appear) and attempts to explain the generalization of some of these through a horizontal and vertical wave theory of rule propagation, which includes as essential parameters not only geographical relationship between and among speakers who manifest a particular phonological process, but also sociological relationships (age, status, etc.). Labov is also concerned with social determiners of variant pronunciations (1966, 1968, 1972) and attempts as well to relate synchronic variability to diachronic sound change (for a concise statement of his view, see Weinreich, Labov and Herzog in Lehman and Malkiel 1968:186). Labov (with Yaeger and Steiner 1972) has done extensive spectrographic studies of variable pronunciations by subjects in different social situations which he believes to reflect 'sound change in progress'. Stampe (1972) uses numerous examples from English casual speech in developing his theory of natural phonology, especially when discussing the feasibility of rule ordering (Stampe, Chapter 2).

The other phonologists listed above have studied low-level rules in regard to generalization of application as a function of

speed and/or style of speech. Harris (1969) proposes that rate is a determinant of several possible stylistic levels in modern Mexican Spanish. Zwicky (1971) discusses processes in his dialect of English which become more generally applicable along a continuum of greater to lesser formality. (I use 'formality' here as a cover term for slow speech rate and non-casual style). Also, Zwicky (1972) discusses types of and restrictions on casual speech processes. Dressler (1971) argues that the discovery of a process applying in casual or 'allegro' speech forms makes its postulation as a viable abstract rule much more plausible. Dressler also (1972) examines degrees of reduction in Viennese German, as taken from tape recordings of natural speech, and relates progressively greater reductions to lesser degrees of social pressure, with greater rate playing a somewhat secondary role. He argues for inclusion of physical postures and gestures as further determinants of speech styles. Selkirk (1972) relates increase in rate and consequent increase in phonological reduction to progressive deletion of exactly the kinds of grammatical boundaries postulated in Chomsky and Halle's (1968) phonological theory.

With the exception of Labov, the phonologists mentioned above use impressionistic phonetic transcriptions as data sources. Labov and Dressler, to the best of my knowledge, constitute the group that works from actual texts of unselfconscious connected speech; the others, while thereby arriving at valuable insights,

depend upon unreliable,¹ second-hand data and self-generated data which are subjected to introspection (or judgment by native speakers if the languages are non-native to the researcher) to determine their relative speed, style, and acceptability. As discussed by Labov (Linguistic Society of America Meeting, Stlanta, 1972), an individual's intuitions about his linguistic behavior do not provide a uniformly satisfactory mirror of his actual performance. Introspection about one's own phonological behavior and the rules underlying it, while far from a useless endeavor, is in some respects like thinking about one's thought processes: it is extremely difficult to achieve a perspective which allows for objective decisions. My preference is, therefore, for extracting generalizations from spontaneous texts, which procedure has been followed in this study, as outlined below.

Chapter III examines the degree to which speed and achievement of careful speech forms are interrelated for the subjects in my study.

Lindblom (1963) has suggested that on the phonetic level a tendency toward vowel reduction is linked with increased rate of speech. Whether style of speech can be said to contribute to this tendency is apparently as yet uninvestigated. Chapter IV

¹"Unreliable" is intended here in the sense that since no permanent record is available to the researcher, information such as extended environment, overall style of speech, individual speaker characteristics, and relative stress level due to position in an utterance are consequently unavailable.

looks at the question of whether rate can be considered the only factor contributing to vowel reduction or whether there is possibly another variable, in some way related to style.

1.2. Experimental Technique. Since the results presented in all three major portions of this treatise are derived from the same body of data, I will now discuss the general experimental procedure used for the investigation.

1. Elicitation and recording of two styles of connected speech.

A. Conversational style.

The technique used here was designed to create the most favorable circumstances possible for carrying on a normal, relaxed conversation under conditions conducive to making acoustically satisfactory tape recordings.

Crystal (1969:96) states:

It is well-known that most people will behave differently if they are aware of being tape-recorded, and as a result the language they use simply cannot be taken as a reliable sample of spontaneous informal conversation. Even if it seems they have 'forgotten' about the microphone, the data cannot be trusted.

If his claim is interpreted literally and acted upon, then the making of recordings in an acoustically favorable environment is effectively precluded. While many dwellings contain rooms with enough padded furniture and rugs to prevent distortion due to reverberation, one still has to deal with unsatisfactory degrees of loudness, background noise, and interruptions which occur

in a normal everyday conversational situation.

It was decided therefore to make the recordings for this study in a good acoustic environment, using subjects who were familiar with recording equipment so as to minimize 'mike fright' as much as possible. Two of the subjects, RC and DJ, are recording technicians for the Ohio State Listening Center. The third subject, BN, is a graduate student in the OSU Department of Linguistics who has done work in phonetics and who has thereby become familiar with the laboratory equipment. All three of the subjects were previously known to the experimenter, so little artificiality was introduced into the situation through nervousness at dealing with an unfamiliar person. The experimenter and one subject at a time were seated in an anechoic chamber (Eckel Industries). A tape recorder (Ampex 350) was set up to record the ensuing conversation at a speed of 7.5 inches per second. An Altec 683-A microphone was used.

The usual precaution of ascertaining that the subject's mouth remain about the same distance from the microphone at all times was not enforced, so as to provide a freer atmosphere.

The subjects were encouraged to discuss any topic they wished and the experimenter prompted as needed. The subjects without exception became involved in expressing their views and seemed to feel little or no effect from the unusual environmental conditions, speaking naturally and fluently.

B. A more formal style.

It was assumed that a more formal style could be induced by asking each subject to read aloud. A spelling transcription was made of approximately five minutes of the original recorded conversation, selected on the basis of being (1) a section in which the subject was doing most of the talking, and (2) a section in which the subject was quite relaxed and seemed to be concentrating on conveying his thoughts and therefore not concentrating on his speech patterns.

Each subject was asked to read the transcription of his original speech in a style that would be clearly understandable to a listener. It was suggested to each that he might try to copy the style used by a television news announcer. The speakers were specifically instructed not to overarticulate. The two technicians had no difficulty in executing the instructions. The graduate student was able to do so after a further period of discussion.

Recordings were made of the subjects reading, using the same equipment described for the first recording condition. The data base then consisted of two approximately five-minute recordings for each speaker, one or more selected portions of the original conversation and a recording of the same material being read.

Each recording was played back on an Ampex 350 recorder and the resulting signal channeled through a Frøkjær-Jensen Trans-Pitch meter and then into a Mingograf model 42-B inkwriter

set at a speed of 100mm/sec. The result was a permanent continuous oscillogram. Wide-band spectrograms were made of all the recorded material on a Voiceprint 10-A spectrograph.

With the aid of these spectrograms, a phonetic transcription was made of all the recorded material, in IPA notation with a few modifying symbols. Each approximately 3-second section of the tape was listened to many times using a Tandberg loop repeater. The phonetic transcriptions of the material used in this study for both speech styles for all three speakers comprise Appendix A. The English spelling transcriptions, corresponding to the phonetic transcriptions line-for-line, make up Appendix B.

Measurements of formants 1, 2, and 3 of selected vowels (as explained in Chapter IV) were made. Durations of phrases were measured from oscillograms as explained immediately below, but durational measurements of individual speech elements were not taken from spectrograms or oscillograms, since the subjects were not controlled in any way in regard to the rate of speech used. It is known that environmental influences, position in a phrase, and rate of speech interact to affect the durations of individual speech sounds (Lehiste 1971, Gaitenby 1965, Kozhevnikov and Chistovich 1965). Therefore, it was decided that durational measurements of sounds in conversational speech would, even if averaged, provide no firm basis on which to make generalizations, especially since speech sounds differ very greatly in frequency of occurrence.

The oscillograms were used to determine speech rates. The duration of each uninterrupted speech sequence (inter-pause talkspurt, as discussed in Chapter III) was measured; the number of words contained in it was determined; and from this a calculation was made of the average rate in words per second of each span of speech unbroken by pauses. Rates were determined on the basis of number of actual English words per second, regardless of the length of the words. This procedure would obviously make a speech sequence containing several long words appear (to a person looking only at word-per-second calculations) to be spoken at a slower rate than an equivalent-duration sequence containing only one-syllable words, even if their rate as determined perceptually or in syllables per second were in fact identical. It was concluded that this influence was not a strong one, however, since none of the speakers displayed a tendency to string together polysyllabic words. Hesitation noises such as 'uh' were counted as words, since they took up at least as much time as words with lexical content.

It should be noted that for any given speaker, the reading and conversational versions of the text were not identical in every respect for the following reasons: (1) phrasing was not always the same in both versions; (2) sometimes the conversational recordings contained utterances which were too grammatically scrambled to be read intelligibly. These were altered slightly so as to resemble possible English constructions when the

transcription was made from the tape; (3) the same is true for stuttering and multiple repetition in the conversational version which were eliminated in the transcript, partly to facilitate continuous reading and partly because it was decided that the inclusion of speech errors might be interpreted unfavorably by the subjects; (4) when filler noises ('uh' and 'you know') were used to the near exclusion of recognized lexical items in conversation, some of them were omitted in the written texts, for the reasons stated in (3) above; and (5) subjects would occasionally mis-read and/or re-read portions of the script, thereby introducing new elements into the reading version of the text.

The two technicians, DJ and RC, are lifelong residents of Columbus, Ohio. All four of their parents were also born and reared in Columbus. Central Ohio is generally considered to constitute part of the upper boundary of the Midland dialect (Davis 1948). Little or no work has been published on the specific dialect area around Columbus: two characteristic dialect features of the informants used are 'r-fullness', and a lack of palatal onglide to [u] after alveolars. Columbus speakers frequently use non-apical [ɭ] (written [ʌ] or [ɔ] in this paper, since it is realized as a very constricted, almost pharyngealized, high back vowel). These speakers also frequently show a raising of [ɛ] to [ɪ] before nasals.

BN is from Brooklyn, New York. His mother was born in Patterson, New Jersey and moved from there to Brooklyn; his father was born in the Bronx and moved to Brooklyn. BN's speech has such typical New York City properties as the use of a very low rounded back vowel in such words as 'water' and 'awful' ('uɔfɹ, 'ɔfl) (Hubbell 60) and the sporadic changing of word initial [ɔ̃] to [d]. (Hubbell 37). His speech is almost completely r-full, which Hubbell (46) cites as uncommon for most types of New York City pronunciation, but Weinreich et al. (1969: footnote 63, p. 179) note that pronunciation of r in word-final and pre-consonantal positions is a new prestige pattern quite common in younger upper-middle-class speakers.²

It seems reasonable to assume that tendencies found in connected speech in these two rather dissimilar dialects might well be found in the connected speech of other speakers from these and other dialect areas.

²BN recalls family pressure against the use of r-less pronunciation.

CHAPTER II

2.1. This chapter deals with some of the phonological processes which were discovered to be in effect when phonetic transcription of naturally-spoken language in two styles were analyzed (see the previous chapter for a description of the experimental technique used). The questions this chapter addresses are: (1) what are some frequently-recurring differences between a naturally-spoken corpus and an 'idealized', maximally differentiated corpus, and (2) given two styles of speech, one theoretically more formal than the other, do they differ as regards application of processes?

2.2. The data used in this investigation were taken from phonetic transcriptions made by the experimenter of the six original recordings described in Chapter I. These six phonetic texts, which comprise Appendix A, were examined in detail, and a tabulation was made of the low-level phonological processes found to occur for each speaker in each condition, as determined by comparing the actual phonetic output with the author's maximally differentiated Midwestern pronunciation.

2.2.1. The above procedure does not reflect a belief that the Midwestern dialect is an absolute standard or is somehow phonologically neutral, since the forms actually produced

are not being compared to supposed Midwestern forms in detail. When I speak of an 'ideal' form, I mean a skeleton structure which contains all the segments normally realized in a careful pronunciation in a very great number of American English dialects. Granted that many small details of most precise pronunciation may differ from area to area and person to person: they are irrelevant to this study since no processes are discussed which depend on these very small differences. Only relatively gross differences between the 'ideal' form which are relatively easy to determine and which I believe to be unambiguous in most cases are covered here. The ideal pronunciation is similar in some respects to the Platonic concept of ideal:¹ several distinct maximally differentiated pronunciations of the word 'hand' exist which we all easily recognize to be tokens of the lexical item hand, just as dogs can differ from each other in many ways and yet be immediately recognizable as representatives of their class to those familiar with the concept. And just as a three-legged dog is recognized as differing from 'ideal', a realization of the word hand as [hæn] can be identified as missing a part. In other words, when an actual form differs from my most precise pronunciation of that lexical item, it will, in my opinion, differ from most people's maximally differentiated form in at least the same ways

¹No claims are being made about innateness or about the actual existence of an ideal pronunciation from which all realizations derive their being.

specified. Thus the ideal form corresponds in some sense to the standard concept of 'underlying form,' but differs in that it represents the union of pronounceable forms rather than being unspecified in those respects where actual pronunciations are expected to differ.

2.2.2. Given the above remarks, it might seem unnecessary to discourse at length on the pronunciation of Midwestern American English. But in order to provide a reference for those who might want to examine what elements I consider to be present in an ideal pronunciation, I have compared below my concept of standard pronunciation with the pronunciation of words in my corpus with the Kenyon and Knott Pronouncing Dictionary of American English (1944). About 200 words of the beginning of each speaker's written text were compared with their pronunciation as listed in Kenyon and Knott, as well as selected other words throughout each text for which it was felt that there might not be a widespread standard pronunciation. Kenyon and Knott state (xxvii):

...for words that are in general colloquial use,
it is intended to give first what is believed to
be the most colloquial.

Since the less colloquial realization is often the more maximally differentiated, a pronunciation other than the first in order is sometimes considered ideal or basic. For example, the word 'difference' is listed first in Kenyon and Knott as [dlfrʌns]. Since this word may have three syllables in careful speech, the trisyllabic form is considered maximally differentiated, even

though it is listed third in Kenyon and Knott. In a very few cases, my most careful style has less reduction than any form listed in Kenyon and Knott, as in the word 'prolong', which can easily be pronounced [pɹɔla] in careful speech. Kenyon and Knott list only [prə] as a possible realization of the first syllable.² Other differences between the Pronouncing Dictionary and the author's dialect are as follows:

1. There is some disagreement as to the quality of unstressed vowels; I occasionally indicate them as being higher than they are represented in Kenyon and Knott. Examples:

word	Kenyon and Knott	Shockey
scientist	'saɪəntɪst	'saɪəntɪst
intelligent	In'telədʒənt	in'tɛlɪd ənt
between	bə'twɪn	bɪ'twɪn
establish	əs'tæblɪʃ	ɪs'tæblɪʃ

(Kenyon discusses the increase in frequency of [ə] in unstressed syllables in *American Pronunciation* 318 and 321).

2. Kenyon and Knott indicate that unstressed [ɪ] approximates [I], while I think it remains much closer to [i] (in maximally careful speech). Examples:

² See Kenyon *American Pronunciation*, p. 198 for a rationale for this point of view. "It is a very small proportion of words to which the full vowel sound of the unaccented syllables can be restored without making the pronunciation wholly unnatural and even unintelligible."

word	Kenyon and Knott	Shockey
usually	'juʒʊəli	'juʒʊəli
frequency	'frikwənsI ³	'frikwənsi
depend	dɪpənd	dɪpənd
remember	rɪmɛmbər	rɪmɛmbər

(See American Pronunciation 253)

3. The stressed forms of 'of' and 'from' are [əv] and [fɹəm] for the present writer, but listed as [av] and [fram] in Kenyon and Knott (but see American Pronunciation §139).

4. The sequence 'ar' or 'arr' is often pronounced [eɹ] in the author's dialect; Kenyon and Knott list [ær] in such words as 'paralyzed', 'married', 'narrow', and 'comparison'. They note in section 94 p. xxxix that [eɹ] is "a widespread pronunciation in the North and Canada". (See also American Pronunciation §361).

5. There is an occasional disagreement as to whether unstressed [ə] plus-resonant or syllabic resonant should be considered basic, as in:

word	Kenyon and Knott	Shockey
even	'ivən	'ivn
capsule	'kæpsl	'kæpsəl
passenger	'pæsəndʒər	'pæsənd ər
thousand	'θaUznd	'θaUzənd

(But see § 114 and American Pronunciation § 321).

³Kenyon used "r" for the American r, usually represented as [ɹ] in IPA notation.

6. 'With' is listed as [wɪð] in Kenyon and Knott, whereas I would transcribe the most careful form as [uɪθ]. (Kenyon discusses the problem in American Pronunciation 141).

7. There are two words which appear in the texts for which my pronunciations are simply different:

word	Kenyon and Knott	Shockey
disgust	dɪsgʌst	dɪskəst ⁴
adamant	'ædəmənt	'ædəmənt

While these small differences do exist, a very high percentage of the pronunciations listed in Kenyon and Knott do not differ from my author's judgment of my most precise style. Only (5) has implications for the rules discussed below.

2.3. The considerations involved in this study differ from more abstract treatments of phonological questions in that they do not handle facts such as that the word 'business' (in the meaning 'financial endeavor, occupation') is related to the word 'busy' and that one underlying form might conceivably have to be postulated to generate both of them. A more abstract treatment than the present one might postulate a form [bɪzi+nɪs], which yields ['bɪznɪs] through reduction and perhaps a syncope rule. This study accepts ['bɪznɪs] as the standard, careful pronunciation of the

⁴In this paper, I use [ə] for both stressed and unstressed schwa and [ɤ] for both stressed and unstressed retroflex schwa, thus having one symbol each for major vowel categories. Preceptible reductions are indicated by diacritics.

word in modern Midwestern American English, and records only deviations from that pronunciation as low-level phonological processes. In short, this study deals not with how different surface forms might be rule-related to an abstract underlying structure, but with how surface realizations can differ from their maximally differentiated (or 'ideal') forms. Suppose that the word 'business' were realized as [p^hiZnis], as might well happen considering rule F', word-initial devoicing, discussed below. It would be recorded that the initial, ideal [b] had undergone devoicing.

2.4. The following is an enumeration and discussion of the processes discovered to be in effect by examination of phonetic transcriptions. These processes will be presented in three main classes: (1) word-internal processes, (2) morphologically insensitive processes, and (3) external sandhi processes. This classification is a forced one in the respect that although many of these processes do indeed occur within the boundaries of entities normally called words, a great number of them seem to occur at the beginnings and ends of these words. This might well be considered a sandhi-type phenomenon, since it indicates that the speaker is 'aware' at some level of the word boundary, or perhaps of the possibility of sandwiching the utterance in question between periods of silence; i.e. there is an element of sequentiality which could be interpreted as non word-internal. Nevertheless, in this treatment, any intra-word processes (occurring within word

boundaries) is separated from processes which occur primarily across word boundaries. The distinction shall be that if a process could occur for a word said in isolation, it will be called an intra-word process.

To list each phonological process discovered for each speaker, sketch its interrelations with other rules discovered, and discuss its implications for phonological theory is a task beyond the scope of this paper which attempts primarily to discover consistent features of connected speech. Therefore, the following sections include a statement of the most frequent processes found to be in effect: processes common to all three of my subjects which seem to play a significant role in the shaping of connected speech. This technique of describing the most frequently-applying processes is perhaps the principal difference between this study and those mentioned in Chapter I; all of the processes discussed in this chapter have received notice at some time in the literature, as referenced for individual cases below.

Although many opportunities to do so present themselves, I will not attempt to sketch the implications for these results for the various partial phonological theories now in existence. The connected speech as represented by my data; questions of theory should, I think, be treated separately. Consequently the results of this investigation will not be presented as supporting or disproving current hypotheses.

The processes to be discussed in Section 1 are:

- A. $t > \emptyset / _ \#$
- B. $t > ? / _ \#$
- C. $d > \emptyset / _ \#$
- D. $_ > n / _ \#$
- E. $v > \emptyset / _ \#$
- F. $\begin{bmatrix} +\text{obstr} \\ +\text{voi} \end{bmatrix} > [-\text{voi}] / _ \#; \# _$
- G. $\tilde{V}NC > \tilde{V}C$
- H. $\left. \begin{matrix} aI \\ a \end{matrix} \right\} > a^{\wedge}$
- I. $h > \emptyset / \# _$

2.4.1. Processes occurring within word-boundaries

A. Deletion of word-final [t] (cf. Kenyon 1935:158, Bailey PRO:B-33). This process occurs frequently in unstressed words such as 'it' and 'but'. It is especially common when the final [t] is preceded by a resonant [l] or [n] or by the voiceless consonants [p, k] and [s]. Examples:

BN-C ⁵ (12)	feet	'fi
	isn't	'Izn
	panicked	'pæŋIk

⁵Key: The first two letters are the initials of the speaker, the letter after the hyphen indicates the speaking style, C for conversational; R for reading. The number in parentheses indicates the number of times the process was found to occur for the speaker and style given.

BN-R (17)	about	ə'bao
	felt	'fel
	just	'dʒəs
DJ-C (32)	not	'na
	spent	'spɛ̃n
	start	'staɪ
DJ-R (23)	cat	'kæ
	fast	'fæs
	respect	rɪs'pɛk
RC-C (7)	but	'bə
	wouldn't	'uʌdn
	broadcast	'brʌg,kæs
RC-R (Ø)	(see below)	

Speaker DJ applies this process much more than the other two speakers. DJ and RC both show a tendency to lose word-final [t] more frequently in conversational than read speech; in fact RC shows no instances of it when reading. Speaker BN shows little stylistic difference.

B. Word-final [t] becomes glottal stop. (Thomas 1947:40, Bailey PRO:B-36, Selkirk 1972:196). This may possibly be considered an intermediate step between fully realized t and $\emptyset$. As evidence for this, there is occasionally a word-final t which gives the perceptual effect of being closed simultaneously at the glottis and alveolar ridge, especially when the t is to be released into another alveolar consonant. This possible simultaneous closure

should be further investigated. The mention of a following alveolar suggests that we are dealing here with an external sandhi phenomenon: it seems further that the change of [t] to [ʔ] is conditioned by a following consonant or silence, the transcriptions showing only one case of its occurring before a vowel. This appears to be a case where a silence functions like a consonant, therefore the criterion for word-internal phenomena (p. 18) is somewhat misleading.

BN-C (13)	right	raɪʔ
	lot	laʔ
	out	æʊʔ
BN-R (14)	that	ðeʔ
	quote	k ^h ʊoʔ
	different	'tɪfɪɪʔ
DJ-C (7)	heat	hiʔ
	Robert	'ɹabʔ
	not	naʔ
DJ-R (8)	start	staɪʔ
	can't	kæʔ
	put	pʊʔ
RC-C (15)	got	gaʔ
	bit	bɪʔ
	eight	eɪʔ
RC-R (26)	remote	ɹi'moʔ
	state	steɪʔ
	eat	iʔ

RC shows a marked tendency to change *t* to *ʔ* before labial elements across a word boundary, as in 'remote broadcasts' [ɹi'moʔ 'bɹægkæʃ], but the other subjects do not seem to share this conditioning factor (again, signs of external sandhi). The glottal stop can alternatively be realized as laryngealization. The process *t* > *ʔ* occurs also very often within a word before a syllabic nasal.

Speakers BN and DJ apply this rule about the same number of times in both styles. RC applies it nearly twice as much when reading as when conversing. (This suggests that RC changes *t* to *ʔ* rather than deleting it entirely, whereas the others frequently delete. See A above.).

C. Word-final *d* drops. Final *d* is especially likely to be lost after another alveolar element (i.e. in a cluster) or before a consonant or silence. Examples:

BN-C (10)	wide	uɔɪ̯
	weekend	'uɪkən
	realized	'ɹiələɪz
	mild	maɪl
BN-R (9)	used	ius
	started	'staɪrɪ
	wind	uɪn
DJ-C (7)	third	θɜ̃
	mind	maɪn
	could	kə

DJ-R	(8)	should	ʃv
		sand	sæn
		head	he
RC-C	(Ø)		
RC-R	(2)	changed	tʃeIndʃ
		would	uə

The above figures may not indicate that d-loss is at all a frequent process. This is because I have excluded the figures on 'and', which is an exceptionally frequent word and in which the final d essentially never appears. Excluding the nd clusters which 'flap' (see below, section II), the following distribution was found for the word 'and' with and without final d:

	retaining d	deleting d
BN-C	3	25
BN-R	1	20
DJ-C	0	24
DJ-R	0	24
RC-C	0	47
RC-R	0	49

(The most frequently-found realizations of the word 'and' are [ɛ̃n] or [œ̃n] and [n].)

D. Word-final 'ng' becomes n. (Bailey PRO:B-18, Thomas 1947:64, Kenyon 1935:217). This is the process known in grammar school as 'dropping the g' and spelled with an apostrophe ('singin'') by those wishing to represent informal pronunciation. It is apparently

not a significant feature of this New York dialect; speaker BN shows only one instance of it.⁶ Examples:

DJ-C	(11)	promising	'pramɪsɪn
DJ-R	(∅)		
RC-C	(10)	going	'gouɪn
RC-R	(∅)		

This process is included not because it ranks near the others in frequency of occurrence but because it gives a clear indication of difference in style. For the two speakers who apply it at all, it supplies an absolute distinguishing criterion between reading and conversational speech; i.e. it applies occasionally in conversation, never in reading. The process applies differentially according to grammatical class: present participles undergo it, other forms ending in -ng do not.

E. [v]drops word-finally. Word-final v-dropping is nearly restricted to the word 'of' in my texts. Speaker BN applies it once to the word 'have'; and DJ applies it twice to 'have', once to 'alive' and once to 'believe'. Following is a tabulation of the number of times [v] is retained and deleted in the word 'of' for each speaker and each style:

⁶ However, BN consistently pronounced the phrase 'going to' as [gəʔə], which, frequently spelled 'gonna' in written colloquial dialogue, is probably lexicalized as a unit in the speech of most Americans.

	v retained	v deleted
BN-C	16	10
BN-R	21	8
DJ-C	5	11
DJ-R	14	4
RC-C	7	7
RC-R	8	7

Only for DJ do we get a marked tendency toward pronouncing the word 'of' more carefully when reading.

Kenyon (1935: § 182) notes that 'the v of unstressed 'of' was formerly dropped before consonants (in speech and sometimes in spelling) as the n of 'an' still is.' For my speakers this feature seems to continue in the sense that there are no cases in which the [v] drops when the following sound is a vowel; of course, there are numerous cases of [v] before consonants.⁷

F. Word-final devoicing of voiced obstruents. This very common rule in natural languages like German as well as in child language (cf. Stampe 1972:1) occurs for all three speakers but is far more frequent for BN than for the other two speakers. Examples: (element in parentheses represents immediately following segment in the text. Ø represents silence.)

⁷As a speaker of the same dialect as the two Columbus informants, I feel that is perfectly natural to say ['l tsə 'æplz] for 'lots of apples', even without a glottal stop before the [æ]. However, no cases of əV# → əØ / ____ Vowel occurred in the texts.

BN-C (21)	of	əy	(p)
	yards	ɪaɪds	(u)
	roads	rots	(∅)
	stands	stæts	(n)
BN-R (16)	walls	uaz _{>o}	(I)
	needs	nids	(ə)
	mild	maɪlt	(k)
	would	uwt	(s)
DJ-C (7)	you've	iəf	(g)
	said	sæt	(b)
	large	laɪdʒ	(f)
DJ-R (11)	kids	kɪdz _{>o}	(∅)
	families	'fæmlis	(∅)
	changed	tʃeɪnʒt	(∅)
RC-C (4)	of	əf	(k)
	is	ɪs	(p)
	used	iust	(∅)
	sounds	səʊnts	(∅)
RC-R (3)	ohms	oʊms	(∅)
	kinds	kaɪnts	(ə)
	organs	'ɔ:gɪn ^t s	(∅)

As is obvious, word-final devoicing does not require a following voiceless segment or silence, although either of these conditions creates a favorable environment for it. It is also evident that word-final devoicing is much more common for BN than for the other

two speakers. BN also exhibits word-initial devoicing, while the Ohio speakers do not. Examples:

BN-C (8)	got	kat	(f)
	but	b _o ə	(Ø)
	very	fɛɹi	(s)
BN-R (20)	disgusting	ts'kæstɪŋ	(i)
	that	θæ?	(t)
	guy	kaɪ _u	(s)

(Again the immediately preceding segment is indicated in parentheses.

Ø = silence.)

G. Dropping of nasal consonants between vowels and consonants.

This process occurs most frequently with nt clusters and with three-element clusters:

BN-C (17)	don't	ɔ́t
	convinced	kɪn'vɪst
	camp	k ^h æ̃p
	turned	t̃d
	kind	kãɪd
BN-R (10)	wants ⁸	ũəts
	campus	'kæ̃pəs
	different	'tɪfɪ̃t?
	want	ũɪt

⁸ ʌ is the symbol used in this treatise for a very constricted high back vowel-like sound substituted for [ɪ] by the Columbus speakers in some cases.

DJ-C (25)	think	θĩk
	once ⁸	ũəts
	wants	ũəts
	unless	ẽ'le s
	control	k ^h ĩt ^h ĩo
DJ-R (25)	only	'õli
	changed	tʃẽldʒd
	once	ũəs
	invest	ĩves
	accident	'æxsdẽt
RC-C (7)	spent	spẽ?
	maintenance ⁸	mẽI?nẽnts
	print	p ^h ĩt
	transferred ⁸	'tɹætsfɹd
RC-R (16)	malignancy	mə'liɣnẽtsi
	transmitter ⁸	'tɹætsmIĩɹ
	finger	fĩɣɹ

For all three speakers, there is an occasional epenthetic t in an original n-s cluster, which may create a favorable environment for the application of the nasal-dropping rule, to avoid long clusters. There are cases of labial clusters reducing (BN 'camp' 'campus') and velar clusters (DJ 'think', RC 'finger'). Also, speaker BN evidences nasal dropping before a voiced final consonant ('turned', 'kind'). (See BN-C above for transcription.)

Speaker DJ, for whom this process is the most frequent, also

applies it to simple VN combinations (prolonging > pr'laŋĩ;
intelligent > ɪn't^hɛdʒĩ;⁸ mean > mi' one > uẽ; young > iẽ).

Since the following word frequently starts with a consonant, this may constitute a generalization of the rule across word boundaries. This process does not behave consistently as regards style; for speaker RC it applies much more frequently in the supposedly more formal style.

H. Diphthong reduction: (aɪ, aʊ a[^] > in relatively unstressed position). This process seems also to be affected by 'semantic stress' i.e. it applies more freely to low-information-content words than others.⁹ Examples:

i. aU-reduction

BN-C (12)	about	ə'ba>^t
	now	na>^
	out	a> t
BN-R (7)	about	ə'bæt
	found	fæ>~r
	around	ʔ'a> n
DJ-C (15)	about	ə'b a<ɹ
	out	ɑ<t
DJ-R (10)	about	ə'bæt
RC-C (10)	sounding	sɑ< r̃ĩ
RC-R (18)	out	ɑ<t

⁹Although some natives of Pittsburgh, Pennsylvania use this process quite generally, as far as I can determine from informal field work, e.g. 'house' [ha>s], 'cloud' [k^ha>d].

ii. aI-reduction (Bailey PRO:B-26, Thomas 1947:153 cites [a] as a regular substitution in some Southern dialects for [aI̥]). None of my speakers possesses such a general rule--this substitution is a result of both low stress and little semantic content). Examples:¹⁰

BN-C (15)	I	a<
	like	la<k
	kind	kæ̃n
BN-R (10)	I'm	æ̃m
DJ-C (25)	while	u a<ə̃
	sometimes	'sẽta > mz
DJ-R (6)	kind of	'xãfə
	might	ma
RC-C (21)	Ohio	ə'hɑ<
RC-R (9)	I	a>

These reductions might well be viewed as part of the well-known tendency of present-day English vowels to become centralized when in relatively unstressed position. I feel that they are of special interest since they involve a clear perceptual monophthongization and a falling together of the diphthongs [aI̥] and [aU̥] in relaxed speech.

For the two Ohio speakers, there is quite a marked difference between conversational (more reduction) and reading (less reduction)

¹⁰While transcribing, I have variously written the resulting monophthong as a fronted back vowel or a backed front vowel.

styles for [a_ɪ] monophthongization; and speaker BN shows a tendency in the same direction. This generalization cannot be made, however, for [a_ʊ] reduction.

I. Initial h-loss. This process is mentioned very frequently in books for learners of English (Jespersen 1912 (195):47, Kohmoto 1965:79; Thomas 1947:101) is discussed at length by Kenyon (1935:204, 105), and has been discussed more recently by Zwicky (1972:326). One would expect it to happen rather frequently, since it has been noticed so consistently. Surprisingly, it is not all that frequent.¹¹ The following figures give a tally of the number of times initial h is deleted for each speaker and each condition, as opposed to retentions in the second column:

	#h deleted	#h retained
BN-C	7	34
BN-R	4	43
DJ-C	9	65
DJ-R	3	65
RC-C	1	36
RC-R	4	35

These deletions all occur in the words he, her, him, has, have, and had.

2.5. Processes not sensitive to word boundary.

The processes which follow occur within words and across

¹¹ If the initial sounds in words like when, why, where are considered a sequence of [h_ɪ], we could say that DJ and BN consistently apply $h \rightarrow \phi / __ u$; whereas RC does not apply it at all.

word boundaries. Discussed are the following:

I. Schwa loss

1. in the environment of a resonant (other than a vowel)
2. in the environment of a vowel
3. after an aspirated stop
4. in the environment of a fricative
5. near the glide y

II. Flapping and flap-deletion.

I. There is a process or group of processes which, speaking very broadly, causes a schwa to become lost, usually when there is another element in the environment which might be perceived as syllabic, either through being one of the elements commonly thought of as potentially syllabic, such as [l] or [n], or through being a rather intense sound such as spiration or [s]. Since 'syllabic' is not a well-defined term, I am allowing myself the liberty of speaking of a purely perceptual phenomenon, although I hope to investigate in future studies the properties of perceptual syllabicity using synthetic speech so as to control the various parameters which could be involved.

I conjecture that the elements I perceive to be syllabic are attended by at least three characteristics: in the word 'elaborate' (as spoken by DJ) I perceive a syllabic [l] as constituting the first syllable, (i.e. the [l] in elaborate [læbəɹɪt] sounds longer than the average initial [l]. As mentioned in Chapter I, since my material is not controlled for tempo, it seems futile

a. ə l > l₁

BN-R (19)	finally	'faɪnli ₁
	bicycles	'baɪstklz ₁
	gravel	'grævl ₁
BN-C (22)	people	'pipl ₁
	Alaska	l ₁ 'æskə
	the lake	ð l ₁ 'eɪlk ₁
DJ-R (10)	believe	bl ₁ 'iv
	repayable	ɹɪ'peɪəbl ₁
	people	pipl ₁
DJ-C (9)	usually	'juʒli ₁
	a little	l ₁ 'ɪl
	elaborate	'læbərɪt ₁
RC-R (7)	little	'lɪdl ₁
	special	'speʃl ₁
	articles	'ɑrtɪklz ₁
RC-C (4)	handle	'hænl ₁
	particularly	p ^h ɪtɪkli ₁

b. ə n > n¹²

BN-R (23)	wouldn't	'wʊdn ₁
	thousand	'θaʊzn ₁
	right in	raɪt ₁ n ₁

¹²The striking frequency of this process is a result of its being a possible reduction of the word and (ænd > ənd > ən > n), which all of the speakers use often and which speaker RC uses after practically every span of connected speech, as a filler word.

to measure and compare durations from these corpora. A controlled experiment would be much less cumbersome and more conclusive).

Incidentally, if this conjecture is true, then English could be said to have word-initial length oppositions for pairs such as 'light' [laIt] and 'alight' [l̥:aIt] at least phonetically.

In words like 'police' [p^hl̥'lis] the period of l-colored voiceless frication after the release of the [p] seems syllabic; perhaps the fully voiced [l] after the aspiration-like period adds to this impression, since English resonants are normally at least partially devoiced after initial voiceless stops in English (cf. Lehiste 1964:77). Also, the period after the release of the [p] until the onset of voicing may well be longer than for a normal aspirated stop: again, this calls for experimental validation. Similarly, the [z] in the word 'places' [p^hleɪsɪz] seems syllabic, perhaps because of the unusual word-final cluster, perhaps because of unusual length of the fricative cluster, perhaps only because I know it is a disyllabic word in its carefully-articulated form.

The schwa-submerging processes which I assume to belong together are the following:

1. schwa plus resonant becomes syllabic resonant (Kenyon 1935:321, Zwicky 1972:282ff., Stampe 1972:55ff, Bailey PRO:B-15, B-20, B-21, Selkirk 1972:81, Thomas 1947:80). (These references hold for all of the processes discussed in section 1). Examples:

BN-C	(22)	and	n ,
		gotten	'gaʔn ,
		itself in	It'sɛlfn ,
DJ-R	(16)	even	'ivn ,
		capsules	'kæpslɜ ,
		certain	'sʔʔn ,
DJ-C	(41)	taken	'tɛlɪn ,
		place on	'p ^h lɛlɪsn ,
		papa not	'papnat ,
RC-R	(48)	detection	ɾi'tɛkʃn ,
		Henderson	'hɪn ^f ʔsn ,
		in	n ,
RC-C	(68)	Preston	'p ^h ɛstn ,
		a new	n'u ,
		wouldn't	'uɪvɪn ^ ,
c.	əɪ > m, əŋ > ŋ (rare)		
BN-R		completely	km'plɪtli
BN-C		can	kn ,
DJ-R		the Mexican	m'ɛkskm ¹³ ,
DJ-C		amount	mæ̃o ,
RC-R		and Marlina	maɪlɪnə ,
RC-C		comparison	km'peɪɪsn ,
		talking	tɔkŋ ,

¹³ followed by a labial.

d. $\partial r > r$

There is little evidence for the existence of a sequence $[\partial + \downarrow]$ within word boundaries in English even in formal speech (Lehiste 1964). But since $[\partial^*]$ can be the reduced form of a sequence such as $[\partial \downarrow]$, e.g. 'yer' $[\partial^*]$ for 'your', it might not be out of the question to assume (if I may be permitted a theoretical assumption despite my initial claims) that it passes through a stage like reduced vowel + r which is unpronounceable in practice except for when there is an intervening word boundary, such as in 'Linda Ruth', which can be pronounced $['lɪndə'ruθ]$, even though it is much more frequently $['lɪnd 'uθ]$. Examples from the texts:

BN-R	(8)	for	$f\partial^*$
		already	$\partial^*e ri$ $(1 \rightarrow \emptyset)$
		your	∂^*
BN-C	(2)	you're	∂^*
		there	∂^*
DJ-R	(7)	very	$'v\partial^*i$
		their	∂^*
		to rebel	$t\partial^*i'b\partial^*l$
DJ-C	(10)	or	∂^*
		the road	$\partial^*'od$
		for	$f\partial^*$
RC-R	(9)	or (x 9)	∂^*

RC-C	(7)	they're	ʔ ^h
		for	fʔ ^h
		of remote	ʔi'moɣ? (v → ø)

For most [ə] + consonant > syllabic consonant combinations, there is a corresponding consonant + ə > syllabic consonant processes which occurs less frequently:

a'. l + ə > syllabic l

DJ-R	intelligent	In'telɪʒ ^h
RC-C	development	dt'velpmɛt

b'. n + ə > n

BN-C	in the	In
DJ-C	planet	p ^h lænt

d'. ɹ + ə > ¹⁴ (This is an especially common

process. It has been discussed by Zwicky (1972:287) under the name *Ruh-reduction*.)

BN-R	(1)	priorities	p ^h ɹaɪ'ɔɹɪs
DJ-R	(7)	congress	'kəŋgɹəs
		prolonging	pɹ'laŋɪŋ
		irritating	'ɪɹɪteɪɹɪŋ
DJ-C	(6)	several	'sevɹl
		different	'dɪfɹn

¹⁴I am assuming that [ɹ] and [ʔ] function identically in this process.

RC-R	(11)	microphone	'maɪkəˈfɒn
		where if	'hʊə ɪf
		over at	'ovəʔ
RC-C	(9)	here at	'hiːʔ
		for a	fəː
		Professor Egea ¹⁵	p ^h ˈfɛsəːˈheɪə

2. Vowel plus schwa¹⁶ becomes monophthongized. This process can occur when two vowels come together in any manner: across a word boundary, when an intervening element has been deleted, etc. It does not preserve disyllabicity, although the resulting vowel can be long. Examples:

BN-R	(3)	being	biŋ
		kind-of	kæ̃ (aɪ > æ, nd > ɹ̃, ɹ̃ > ø). ¹⁷
		area if	ˈeɪəɪf
BN-C	(15)	I agree	aɪˈɡɹi
		the academy	ðiːˈkæmi (ɹ > ø)
		beautiful	bɪˈwɸəl

¹⁵ Name of Latin-American origin: pronounced locally [əheɪə]

¹⁶ In this case, as perhaps in most, 'schwa' is a cover term for unstressed, reduced vowels. It is doubtful that the second vowel in 'being' ever gets as low as a true schwa.

¹⁷ See below for flapping and flap deletion.

DJ-R	(10)	definitely	dɛfəli	(r > ɔ, t > ɔ)
		little	lɪl	(r > ɔ)
		got a	gɑ	(r > ɔ)
DJ-C	(25)	scientists	səntɪs	(nt > ɪ > ɔ)
		gonna ('goint to')	gə	(n > ɪ > ɔ)
		that'd (that would)	əd	(æ > ə; r > ɔ)
RC-R	(1)	be an	bin	
RC-C	(12)	it'd	ɪd	(r > ɔ)
		you a	iə	
		on a	ɒ	(n > ɪ > ɔ)

Note that this process is used by all three speakers noticeably more in conversational style than when reading.

3. Aspiration plus schwa becomes aspiration plus voiceless vowel. This process occurs only after voiceless aspirated consantants. Examples:

BN-R	(3)	to go	t ^h ₁ go
		to Fairbanks	t ^h ₁ fɛɪbæŋks
BN-C	(9)	to me	t ^h ₁ mi
		after the	æft ^h ₁ fə (>ə/-#; 18 ɔ > d > r)
DJ-R	(4)	could	k ^h ₁ d
		police	p ^h ₁ lɪs

¹⁸The fact that flapping (see below) can occur between the period of voicelessness and the following vowel tends to support the idea that the first vowel becomes simply devoiced rather than deleted.

DJ-C	(5)	degree	t ^h gɹi
		ticket	'tɪk ^h t
RC-R	(5)	between	p ^h t ^h wɪn
		particularly	p ^h 'tɪkəli
RC-C	(7)	to several	t ^h 'sɛvəl
		before	p ^h 'fɔɹ

The statement made in section 3 above about the complete devoicing of schwa after a voiceless aspirated consonant may in fact be too categorical. In working with spectrograms, one is led to believe that the vowel has become completely devoiced, as in the following display:

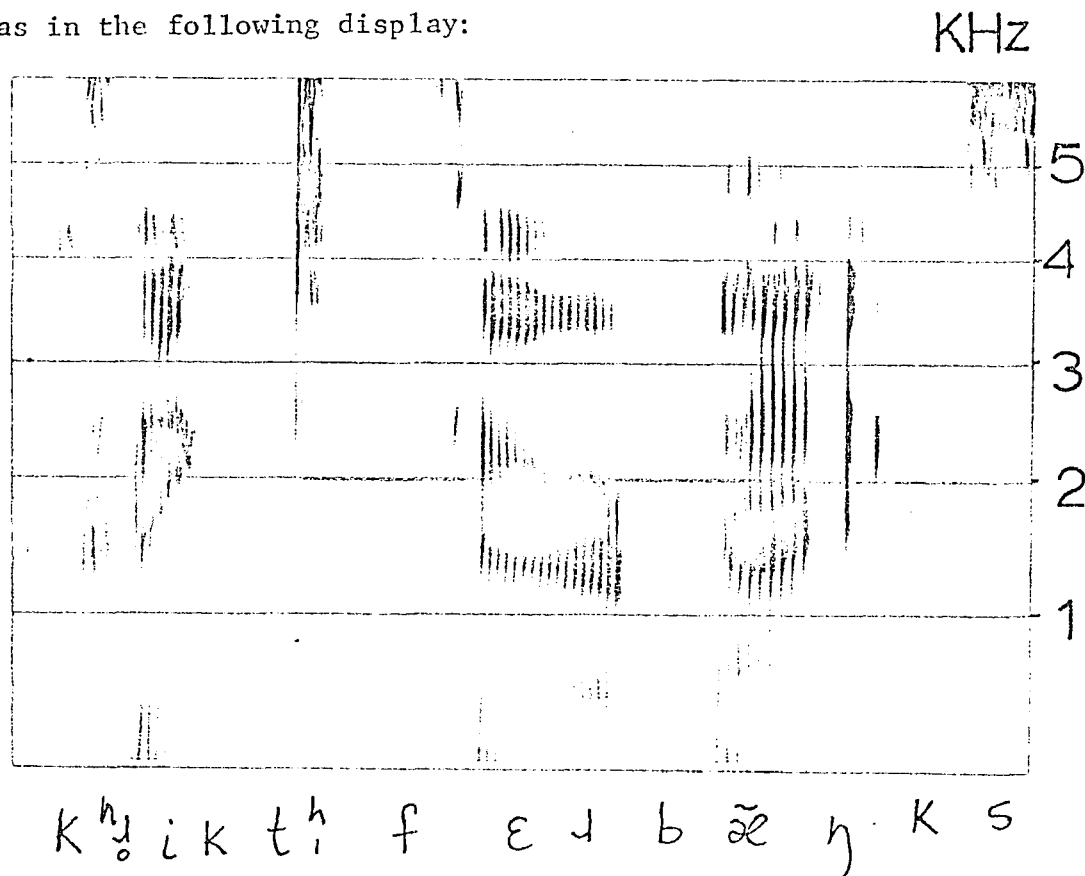


Figure 2.1

Speaker BN-R, showing apparent loss of vowel after t-release in the word 'to'. Utterance: (Dawson) 'creek to Fairbanks'.

However, Professor R. Reddy (personal communication) has pointed out to me that in such cases there may actually be a few vocal-fold flaps in the position where one would expect to find a reduced vowel. This very weak source does not have the duration or energy to excite the oral resonators, therefore no formant structure can be seen on a spectrogram. However, on an oscillogram such as produced from digitized speech at Carnegie-Mellon University (Working Papers in Speech Recognition No. 3, to appear) one can see that a small amount of low-frequency periodicity does exist in some cases, as in the following:

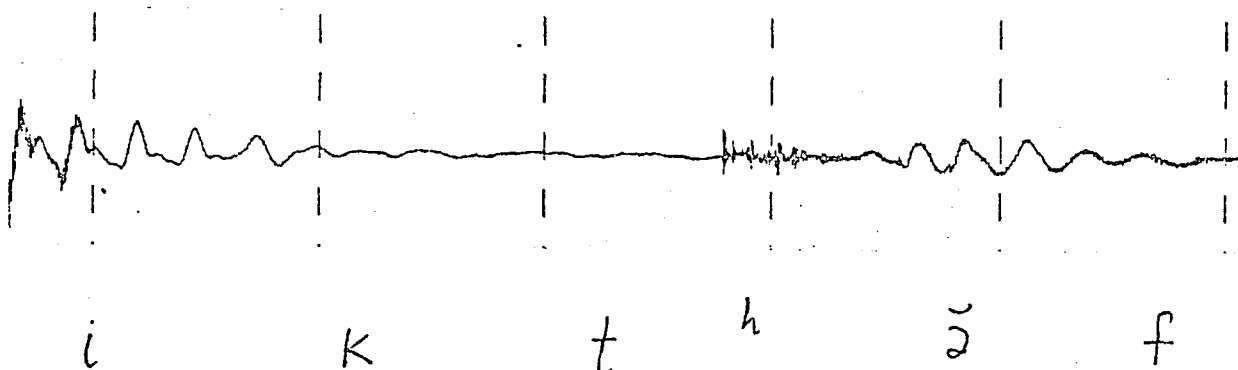


Figure 2.2

Oscillogram of same utterance shown in spectrogram on previous page, somewhat expanded temporally (interval between dashed vertical lines equals 40 milliseconds). This display shows what might be considered a very short, very reduced vowel after the t-release, as evidenced by about three irregular cycles. "Cr[ikt^hə f]airbanks".

It was observed that, especially for speaker BN, there were many short vowels in which formant structure was discernible for two to four vocal fold cycles in the same environment where the voiceless vowels were found in other cases, as below in Figure 2.3. (Note that a similar extremely short vowel is found after the $\int$ in 'she', another potential vowel-loss environment):

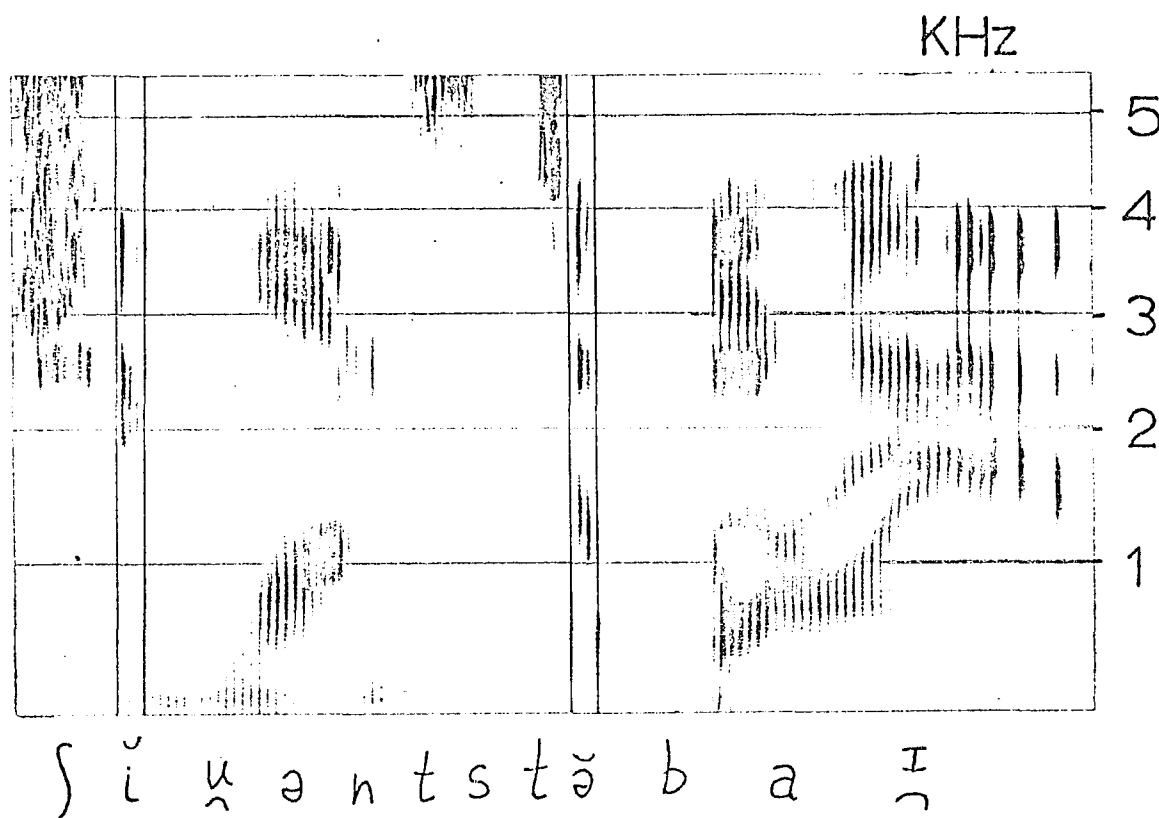


Figure 2.3

Speaker BN. 'She wants to buy', showing unusually short vowels. (See text).

Thus it seems that naturally very short reduced vowels are susceptible to even further reduction. Kozhevnikov and Chistovich (1965:89) suggest that vowel loss at faster rates of speech is due to articulator inertia; i.e. given, as they postulate, that consonants take up relatively constant amount of time regardless of rate, and that syllables take up a consistent percentage of an utterance regardless of rate, then at fast rates of speech, there is not enough time in some syllables for the articulators to execute both the consonants and vowels, and the vowels are not achieved. Perhaps the same can be said for unstressed vowels in casual speech in English.

4. Fricative + schwas becomes syllabic fricative. This process applies to fricatives created by palatalization (see below, 'External sandhi processes') as well as others.

BN-R	(9)	difficult	'dɪfɪkəl̩t
		university	ˌʊnɪvɪr̩sɪ
		it's a	ɪts
BN-C	(17)	its about	'ɪts bæʊt
		that you	ðætʃ
		campus is	'kæmpəs (z → s / __ #)
DJ-R	(2)	officer	'ɑfsə
		hit you	'hɪtʃ
DJ-C	(1)	accident	'æksɪd̩nt̩
RC-R	(10)	that you	'ætʃ
		maximum	'mæksmə

	so	s
RC-C	(8) impedance, you	Im'pɪnts
	much equipment	mætʃ, 'k ^h uɪmən
	just	dʒs

One occasionally finds the reverse situation, schwa plus fricative becoming syllabic fricative, as in:

DJ-R	its got	ʃkat
	(presumably t in it's > ø)	
DJ-C	if you	fiu

The following sequence of segments seems to have a decided syllabic fricative, but its phonological analysis is not clear to me:

DJ-C	people that's	pipots
------	---------------	--------

The perceptual syllabicity of these so-called syllabic fricatives is not always completely clear: for example, DJ-R 'it's got' (above) sounds very much like the name 'Scott'. (It is certainly quite clear that the reduced vowel in 'it's' is no longer there). But loss of syllabicity is also a feature of the other schwa-plus-consonant combinations discussed here as well, as in the following:

DJ-C	planet	'p ^h lænt
RC-R	and then	nIn
BN-C	memories	'memɹɪz
DJ-C	operation	ap'ɹeɪʃn
DJ-C	irritating	'ɪrɪteɪɹɪŋ

DJ-R

police

'p^hl_ois

Examples of this type are infrequent, so I cannot deduce any conditioning factor for this loss of syllabicity.

5. [u] plus [ə] becomes [ɘ]. This normally occurs in monosyllabic words, so syllabicity need not be considered. Examples include the words 'was' [ɘz] 'what' [ɘt] and 'would' [ɘd]. Frequency of occurrence: BN-R 2, BN-C 10, DJ-R 1, DJ-C 1, RC-R 1, RC-C 3.

These five processes, which could conceivably be different aspects of one process of perhaps a 'conspiracy' of several processes producing similar effects (cf. Kisseberth 1969) all tend to eliminate unstressed vowels. On the whole, these apply more frequently in conversational speech than in reading aloud. In total, there are 101 more instances of schwa-submerging processes in conversations (all three speakers combined) than in reading; actual figures are reading applications 223, conversational applications, 324.

2. The other very frequent non-word-boundary-sensitive process to be discussed here is flapping. (Stampe 1972:55, Bailey PRO: B-57, Selkirk 1972:197, Kenyon 1935:163). Flapping differs from the other processes discussed in this exposition in being very nearly obligatory in American English. It is discussed here as a preface to the remarks to follow on unexpected flap-like segments and flap deletion. This process changes t and d to [ɾ], the element commonly termed 'flap' in English; and n, nt, and

nd¹⁹ to the nasal flap [ɾ̃]. ([ɾ] with the velum lowered), in relatively unstressed positions and especially in the posttonic position.

Examples from the Texts: Flap from t:

word-internal

BN-R	(25)	water	'uɔɪɾʰ
BN-C	(19)	city	'sɪɾi
DJ-R	(13)	setting	'seri
DJ-C	(13)	fruity	'fɹuɾi
RC-R	(18)	better	'beɪɾʰ
RC-C	(11)	data	'deɪɾə

word-initial

BN-R	(0)		
BN-C	(0)		
DJ-R	(3)	door to	'dɔɪɾə
DJ-C	(1)	four to	'fɹɔɪɾə
RC-R	(5)	go to	'gɔɪɾə
RC-C	(3)	over to	'oʊvɹɾə

¹⁹One might alternatively claim that t and d drop in nt and nd clusters, then the n flaps. One certainly can find cases of intervocalic n where an nt or nd is expected, suggesting that a stop-dropping rule in this environment is necessary at any rate. (Zwicky (1972) quotes S. Jay Keyser as suggesting the opposite phenomenon--n drops and the remaining t flaps).

Word-final

	BN-R	(37)	forgot exactly	fɔ̃'garIgɜækli
	BN-C	(25)	it a	'Iɹə
	DJ-R	(31)	but its	bɪɹIts
	DJ-C	(20)	get even	gɪɹivn
RC-R	RC-R	(32)	built a	'bɪɹə
	RC-C	(15)	about a	ə'bæɹə

There are consistently more flaps in the above category in the read version than in conversation for all speakers. I suggest two reasons for that: (1) I am only counting flaps which actually appear in the phonetic transcription, and many flaps are deleted in the conversational version (see below), and (2) Flapping at a word boundary implies planning ahead, i.e. one cannot flap a word-final t unless one knows the next word is going to start with a proper element. This is much easier in reading since no creativity is involved and one knows exactly what one will say.

Flaps from dword-internal

	BN-R	(10)	adamant	'æɹəmtnt
	BN-C	(5)	yesterday l	'iɛstəɹeɪ̃
	DJ-R	(2)	body	'bɑɹi
	DJ-C	(3)	already	ɔ̃'ɪɹi
	RC-R	(6)	bladder	'blæɹɔ̃
	RC-C	(7)	radio	'ɪɹɪɹio

word-initial

BN-R	(6)	I don't	ðɪrɔ̃?
BN-C	(8)	three days	θɪrɪfɛs
DJ-R	(9)	to do	təru
DJ-C	(4)	they don't	ðeɪrɔ̃n
RC-R	(1)	the detection	ðəɪrɪtɛkʃn
RC-C	(3)	I did	əɪrɪd

word-final:

BN-R	(11)	would if	'uɜrɪf
BN-C	(12)	side of	'saɪrə
DJ-R	(7)	read about	'ɪerəbæʊr
DJ-C	(7)	could ever	kʊr'evə
RC-R	(21)	good equipment	gʊrɪlk ^h uɪmən
RC-C	(10)	old, established	oʊrɪs'tæblɪʃ

Flaps from ntword-internal

BN-R	(1)	wanted	'uəɪrɪd
BN-C	(0)		
DJ-R	(2)	twenty	't ^h uɪrɪ
DJ-C	(1)	interesting	'ɪɪrɛstɪŋ
RC-R	(2)	center	'sɛɪə
RC-C	(1)	interesting	'ɪɪrɛstɪŋ

word-final

BN-R, BN-C (0)

DJ-R	(5)	percent of	pə'seɪv
DJ-C	(2)	want it	'uəɪ
RC-R	(4)	spent about	'spɛɪəbəʔ t
RC-C	(2)	print out	'p ^h ɪɪɪəʔ

Flaps from nd²⁰

word-internal

BN-R, Bn-C (∅)

DJ-R	(1)	hundred	'hɛɪt (ɪə>ɪ)
DJ-C	(∅)		
RC-R	(1)	sounding	'saɪ
RC-C	(∅)		

word-final²¹

BN-R	(10)	turned out	tɜɪəʊ
BN-C	(7)	kind of	'kæ>ɪəv
DJ-R	(8)	mind and	'maɪə n
DJ-C	(3)	and a	æɪə
RC-R	(2)	kind of	'kæɪəv
RC-C	(1)	and then	eɪɪən (ə>ə/#__)

²⁰ It appears to be far more common for the cluster nd to become [n] than go to a nasal flap, which might be described as an extra short [n] (see footnote 19).

²¹ mostly from and and kind of.

Flaps from nword-initial:²²

BN-R	(20)	car needs	'kɔ̃ɹids
BN-C	(14)	I don't know	'æ̃ɹə̃ɹo
DJ-R	(2)	or no	ʔ'ɹo
DJ-C	(1)	you know	iãɹo
RC-R	(0)		
RC-C	(1)	you know	iãɹo

word-internal

BN-R	(15)	anyway	'Iɹ̃iueI
BN-C	(9)	refineries	ɹI'faIɹ̃ɹ
DJ-R	(19)	money	'mæ̃ɹi
DJ-C	(8)	many	'mæ̃ɹi
RC-C	(6)	inner	'Iɹ̃ɹ
RC-C	(4)	electronics	lek't ^h ɹ̃ɹIks

word-final

BN-R	(14)	on arguing	aɹ̃'ɔ̃ɹgiuIɹ̃
BN-C	(7)	on a	aɹ̃ə
DJ-R	(6)	on his	aɹ̃Iz
DJ-C	(1)	down on	deõɹɔ̃n
RC-R	(10)	run it	ɹə̃ɹId
RC-C	(4)	microphone and	maIkɹ̃fõɹə̃n

²²mostly from you know.

It is commonly assumed that the flapping gesture can be made only between vowels. Malecot and Lloyd (1968:264) state:

A flap is by definition a momentary, passing apico-alveolar single trill necessarily preceded and followed immediately by vowels.

Stampe (1972:55) includes 'r, nonapical l, nasalized vowels, etc.' in the possible preflapping environments, and there are several cases of such in my data:

four to	'fɔːrə
party	'paɪrɪ
start adding	'stɑːr'æɪh
door to door	'dɔːrədɔː
piled all	'paɪlɔːl
built a	'bɪlɔː
old, old	'oʊlɔːld

Of course; the two sounds in question--r and l-- are quite vowel-like. Cases are also found of flapping before [h], supporting the notion that English [h] is essentially a voiceless vowel (Heffner 1964:151). Examples:

at home	ɪr'hɔːm
carpet here	'kɑːpɪr'hɪɹ
but he's	bɪr'hɪz

There are also cases of other extremely short alveolar stops which I have sometimes characterized with the flap symbol in my transcriptions, although I am aware that the physical mechanism for producing them is no doubt somewhat different. They occur:

(1) after n and (2) after continuants (other than vowels, l and r) which do not involve the tongue tip. In the case of n, the tongue tip is actually at the point of articulation for a flap-like sound and only a well-defined oral release is necessary to approximate a flap; this could be thought of as an n with an abrupt release. For example, on the spectrogram of the phrase 'I kind of' by BN, reading style (Figure 2.4) I have marked off the duration of the stop following the n in 'kind', which is approximately 27 milliseconds:

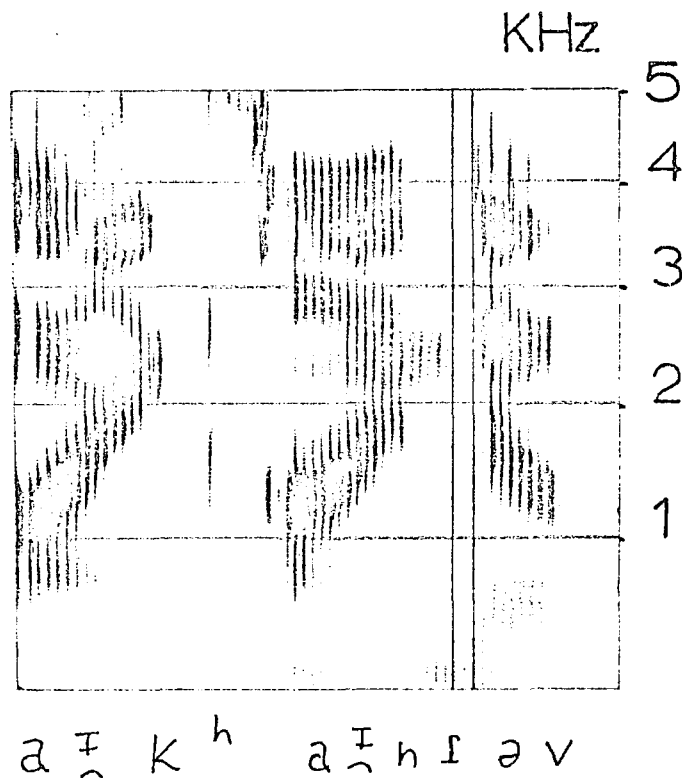


Figure 2.4

Speaker BN 'I kind of' showing short alveolar stop after n (duration 27 ms.)

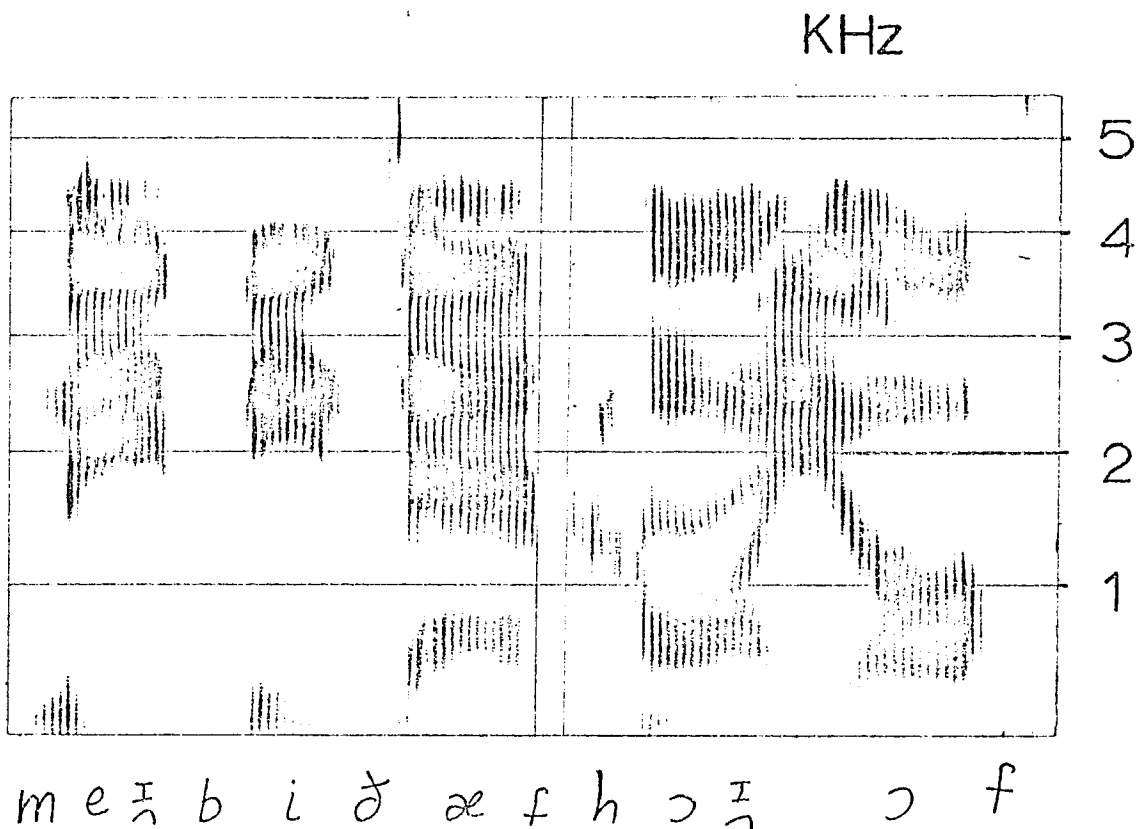


Figure 2.5

Speaker BN, 'Maybe that high off' showing flap before [h].
(duration 38ms.)

In case 2 above, the tongue tip can move to the alveolar position during the articulation of the previous sound, thus facilitating a very short alveolar stop. Three examples are displayed in Figures 2.5 - 2.7 in the phrases "that high" by Speaker BN, "them to" by BN, and "going to" by Speaker RC.

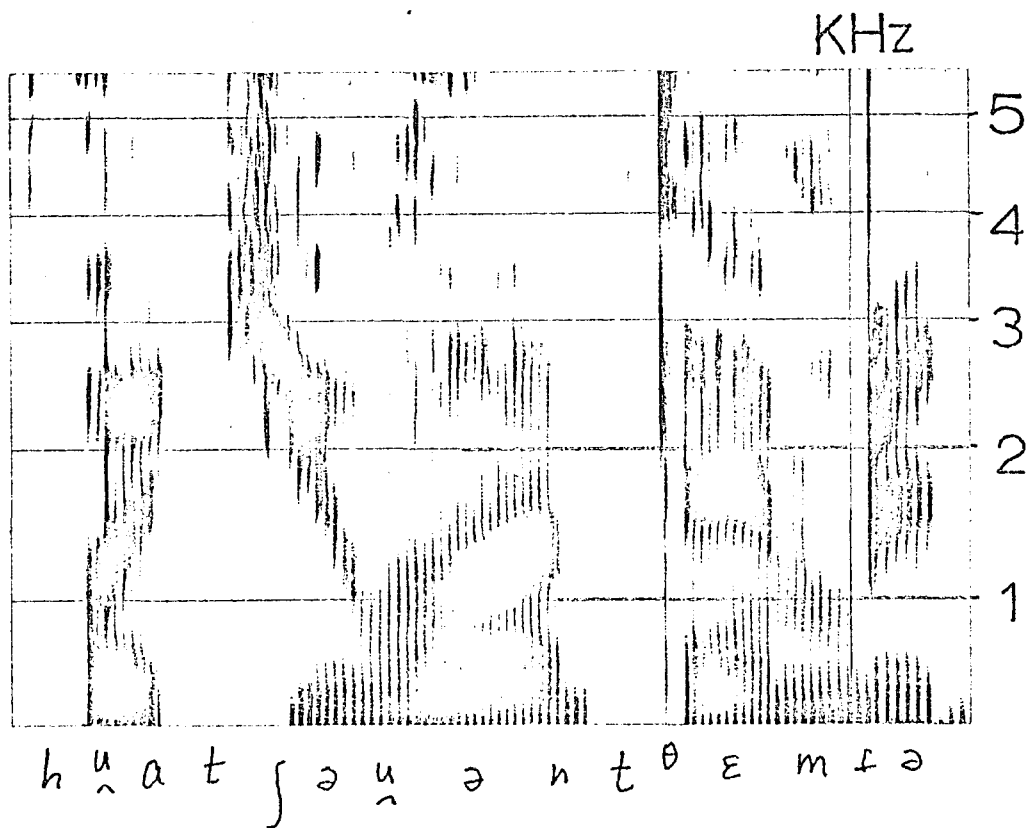


Figure 2.6

Speaker BN, "What you want them to do," showing very short stop after m (duration 15.2 ms.)

KHz

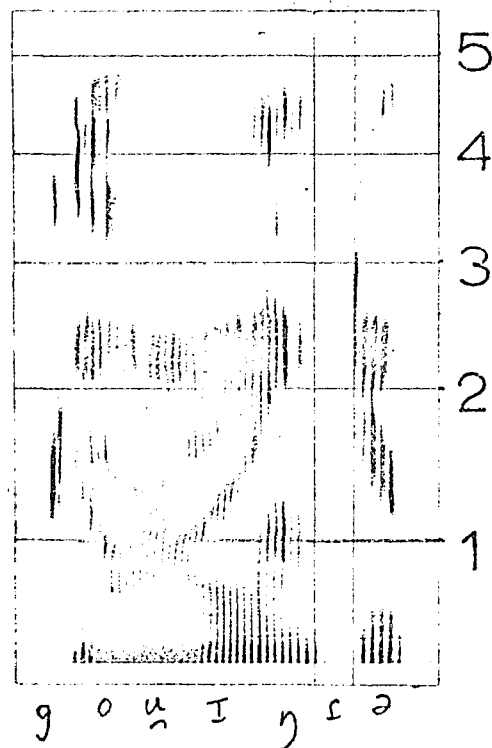


Figure 2.7

Speaker RC, "Going to, " showing very short alveolar stop after (duration 34 ms.)

[ɨ]

2'. Flap deletion. In many environments where a flap would be expected, no closure at all is achieved. This is interpreted here, following the suggestion of Stampe (1972:56) and Selkirk (1972:200), as a deletion of the flap. Examples:

	[oral flaps]	[nasal flaps]
BN-R (2)	somebody's 'səmbaɪz	(2) kind of kɑ̃
	sort of 'soɪə	anyway ɪɪueɪ
BN-C (12)	forgot exactly fɔ̃gəlgzækli	(3) anyway 'ɪɪueɪ
	about it ə'bæɪt	on the ɔ̃
DJ-R (39)	but as bəz	(24) many mɪɪ
	it even ɪ'vɪm	planets p ^h læ̃ts
	populated 'pəpiələɪd	scientists saɪ̃s
DJ-C (48)	benefitted 'benəfɪd	(16) money məɪ
	it even ɪ'ivm	gonna gɔ̃
	lot of lə	kind of kæ̃
RC-R (20)	little lɪl	(16) one of ʊ̃
	getting gɪ̃ŋ	and it æɪ
	got out of gɑ:	printed pɪ̃d

RC-C (28) better beɪ	(9) want to uə
magnetic mæg'neɪk	they're not ðeə
about eight əba'eɪt	went out uɛ'a>t

Flap deletion seems to be consistently more frequent in conversational speech than in reading, except that DJ deletes nasal flaps more often in the reading condition.

2.6.C. External Sandhi Processes. Defined as processes which apply only at word boundaries, external sandhi processes are rare in my recordings of connected speech. I will describe below two which occur, one infrequently and one very frequently; palatalization and δ - assimilation respectively.

I. Palatalization. This process is discussed in studies of abstract phonology (e.g. Chomsky and Halle 1968:230: Bailey PRO:B-11), where it is used to account for pronunciations such as [əbɹeɪʒən] for *abrade + ion* and [ɪɹeɪʃ] for *erase + ure*. On a more superficial level it applies when a word-final t, d, s, or z is followed by the glide i, to yield [tʃ, dʒ, ʃ] or [ʒ] respectively (Zwicky 1972:280). Examples from my texts are the following:

1. d # i. (total of 5 cases for all speakers)

BN-R	would you ²³	'uʋʒu
DJ-R	world, you	'uʋldʒu
DJ-C	married you	'meɹidʒə

2. t # i. (total of 16 for all speakers)

BN-R	that you	'ðætʃu
BN-C	put your	'pʋtʃə
DJ-R	hit you	'hitʃ
DJ-C	out you	'æʊtʃə
RC-R	what you	'huətʃə
RC-C	that you	'ðætʃ

3. s # i. (total of 10 for all speakers)²⁴

DJ-R	voice your	'voɪʃɹ
DJ-C	keeps you	'kipʃə
RC-R	impedence you	Im'pidntʃu
RC-R	course you	'kɔɹʃiu

4. z # i. (total of 7 for all speakers)

DJ-R	degrees, you	dI'gɹɪʒu
DJ-C	things you	'θɪŋzɪə
RC, C and R	use your	'iuzɹ

II. ð - assimilation (Hubbell 1950:37). This process is quite frequent in connected speech. It causes a word-initial [ð] to

²³BN frequently changes affricates to simple fricatives.

²⁴BN does not contribute any examples to 3 and 4.

assimilate to a preceding alveolar consonant or to [v].

I believe this process is different from simple word-initial δ - dropping (Zwicky 1972), of which there are several cases in my texts, usually occurring after silence or velars. Since the words for which this process occurs are a closed class (the, they, them, these, those, that, this, there, then), I will not list specific instances of it for each speaker, but only the number of times it occurs:

BN-R	0'
BN-C	2
DJ-R	2
DJ-C	18
RC-R	3
RC-C	6

In all cases, initial δ is deleted more in conversation than reading, although it happens more than just a few times even in conversation only for DJ.

However, δ - assimilation is quite common for all three speakers. I think the process instantiated below is an assimilation rather than a simple loss for the following reasons:

(1) As a hypothetical example, in a phrase such as, 'Run the quarter mile', which would be pronounced [$\text{'r} \text{a} \text{n} \cdot \text{e} \text{'k}^{\text{h}} \text{u} \text{a} \text{t} \text{e} \text{'m} \text{a} \text{I} \text{l}$]. after δ - assimilation; the remaining consonant from the original consonant # δ cluster frequently gives the impression of extra

length²⁵, as in the example. This lengthening suggests a geminate consonant consisting of the original pre-ð consonant plus another copy of itself which replaces the ð.

(2) Further, there are cases where ^hð seems to have only partially assimilated to the previous consonant, for example:

BN-R from the fɹæmnə

RC-C, DJ-R from this fɹæmnɪs

in which there is partial assimilation of point of articulation and total assimilation of manner;

RC-C at the ætdə

in which there is assimilation of place and manner and only voicing remains unassimilated;

RC-C magazines that mægə'zin^tszæ

in which there is again place assimilation without complete voicing assimilation.

Examples of complete ^hð - assimilation from the texts follow:

²⁵See Chapter I for an explanation of why actual measurements were not done. (Hubbell 1950) apparently agrees that extra length is involved: "In negligent pronunciation, the initial fricative is sometimes assimilated to certain preceding consonants. In phrases like all the men...., who's there...., ll, nn, zz, sz (ss) may replace /l/, /n/, /z/, /s/, respectively. The double consonants that result are sometimes simplified."

t # ə²⁶

BN-R	(6)	out that	æot·ət
		but the	bət·ə
		aren't the	ɔrəntə
BN-C	(3)	that the	ðætə
		at the	æt·ə
DJ-R	(13)	that they	æt·eɪ
		get these	gɪt ^h ɪz
		what the	uət ^h ə
DJ-C	(12)	got this	gətɪs
		respect the	ɹɪs'pekt ^θ ə
		out there	at ^θ ɪ>ɹ

RC-R (Ø)

RC-C (1) out there æotɪɹ

d # ə²⁷

BN-R	(2)	head that	'hed·æt
		argued the	'aɹgɪəðə
BN-C	(2)	rearranged the	ɹɪɹ'eɪ̃ndʒdə
RC-C	(1)	word that	uədət

²⁶The resulting t frequently has a very dentalized release, suggesting that the tongue has moved forward during the closure. This could be tested by examination of transitions in an experiment where phonetic environment could be controlled.

²⁷Since BN changes [θ] to [d] word-initially at apparently random times in other environments, it is difficult to interpret these data.

s # ʃ

BN-R	(0)		
BN-C	(1)	course they	kɔ:ɪs·e
DJ-R	(6)	Congress that	'kɑŋgrɪs·æt
		once they	uə̃seɪ
		that's the	ðæs·ə
DJ-C	(1)	course the	kɔ:ɪs·ə
RC-R	(2)	impedence that	Im'pɪnsæt
RC-C	(3)	effects the	e'fɛks·ə

z # ɒ

BN-R	(2)	suppose they're	sə'pozɪɪ
BN-C	(5)	blows the	bloz·ə
		there's the	ðez·i
		cause the	k ^h əz·ə
DJ-R	(9)	dudes that	dudzæ
		bills that	bɪlzæ
		does their	dəz·eɪ
DJ-C	(9)	broads that	brɒdzæt
		size (of) the	sɑɪzi
		was that	uəzæt
RC-R	(3)	was there	uəzeɪ
		years there	ɪɪɪz·eɪ
		magazines that	'mæɡeɪnz·əd
RC-C	(6)	shields the	'ʃiəɪdzæ
		cause they	kəzeɪ

n # ə

BN-R	(27)	in the	Inə
		in there	Inɛɹ
		on the	ɔn'ə
BN-C	(26)	seen the	sin·ə
		gone the	gani
		isn't that	'Iznæt
DJ-R	(15)	on they	an·ɛɹ
		on this	nɪs
		on their	ənɛɹ
DJ-C	(17)	one (of) these	uəniz
		and these	əniz (d → Ø)
RC-R	(8)	upon the	əpan·i
		between the	p ^h t ^h ui·ni
		and then	nɪn (d > Ø)
RC-C	(6)	in the	Inə
		and then	nɛn
		line that	laɪn·ət

There are also a few examples of $l \# \delta > l$ and $v \# \delta > v$, but only a very few; the examples above should serve to illustrate the process under consideration adequately. In some of the alveolar consonants derived from clusters listed above, there is no indication of extra length (e.g. BN-R 'in the' [Inə]), because the perceived length of the elements in question did not warrant it. This suggests a degemination process, which

has been postulated for English by both Bailey (PRØ:B-37) and Stampe (1972:56) for reasons independent of those stated here.

The example of 'in the' cited above points out that in some cases where ð - assimilation and degemination have applied, there is no apparent distinction between the definite and indefinite article, i.e. 'in the' is pronounced similarly to 'in a'. For elements which flap (see previous section) the distinction between definite and indefinite may be preserved in some cases since it is much less likely that intervocalic alveolars derived from original alveolar-plus- ð clusters will flap than original intervocalic alveolars.

2.7. The processes outlined above constitute only the most frequent ones represented in my texts. Each speaker shows individual phonological characteristics, but a description of these has been excluded since my aim in this study was to determine some of the more general characteristics of connected speech. One obvious omission from this treatise is the subject of vowel reduction as a function of stress, position in an utterance, and style in connected speech. This subject certainly deserves careful attention and hopefully will be covered in a separate paper.

Other questions still to be investigated are 'Given that the processes discussed here generate more than one possible pronunciation for a sequence of sounds, is it possible to predict

when one is likely to find a given one of them'? Situations which arise in the texts make one doubt that this is possible.

For example, BN in the conversational text says, 'We would sit in the...in the highest balcony' [uiuvd'sitIni...ndə'hɔɪst^h'bælkɪni], where the first occurrence of the words 'in the' is realized as [Inɪ] the second as [ndə]. The two lexically identical phrases have quite dissimilar phonetic shapes; in one word-initial ^hɔ has assimilated to the preceding nasal, in the other it has become [d]; in one word 'in' has a vowel in it, in the other it is represented by a syllabic nasal; in one, the vowel of 'the' is [i], in the other it is [ə]. If one were asked to choose which of the realizations were more likely to come after a fully articulated t (as in 'sat' above), one would almost surely choose [ndə], since articulation of the sequence [tnd] involves little more than lowering and then raising the velum. But in fact, one finds that the [ndə] version occurs after a short pause.

DJ's conversational phrase, 'People not working are getting money' is realized as ['p^hipona'urknə'gɪrɪŋ'məni]. Notice that the first final -ing is realized as [n], while the second is [ŋ]. These words both occur in the same sentence in the same style and represent the same grammatical type, yet they are realized differently.

Secondly, given a particular phrase, can one expect it to reflect a homogeneous style? This seems unlikely just from the

phrase by DJ 'I haven't had', which is realized in reading style as [aɪævnəd], but in conversation as [əhævnəd]. In the first, the word 'I' is realized as [aɪ], and both possible word-initial h's are deleted. In conversation, 'I', is pronounced [ə], but one of the word-initial h's is fully articulated. One would like to be able to associate style of speech with degree of reduction; but even though the same phrase in two different styles is realized differently, it is difficult to say which version is more formal or less reduced.

In short, there are many intriguing phonological inquiries still to be made about the properties of connected speech even from this rather limited corpus taken from a small number of speakers.

2.8. Phonological differences between styles.

It is generally believed (see e.g. Kenyon 1935:16 and Joos 1962:Chapter 4) that reading aloud is conducive to using a more careful style of speech than speaking conversationally. This study suggests that except for one phonological process which we are made aware of in elementary school: > n /__# (dropping the g), and which, perhaps because of this educational experience, two of my subjects are able to suppress at will when reading, the phonological differences between reading and conversational speech are more quantitative than qualitative. A given rule may apply more or less frequently in a given style than in another, but a different set of speech patterns is not brought into use.

(Perhaps if the subjects were induced to speak unnaturally in some respect, new phonological patterns would appear. The subjects in this study had no restrictions on their speech in either condition except that they were asked to speak intelligently when reading. See Chapter I). The processes outlined above which show noticeable differences in frequency of application in the same direction for all three speakers are monophthongization of vowel plus schwa and flap deletion. In both of these cases, the process was more widespread in conversational style. (It was pointed out earlier that deletion of unstressed vowels is, for all speakers combined, more general in conversational style).

Considered individually, speakers do display differences between styles as related to frequency of rule application. The following chart indicates differences between styles for individual speakers:

Speaker	Process	Style in which predominant	difference
BN	C > -voi / # ____	conversational	12
BN	VNC > VC	conversational	7
BN	+fric. > syllabic fric.	conversational	8
BN	u + ə > ə	conversational	8
BN	t > r / ____ #	reading	12
BN	d > r / ____ #	reading	11
BN	n > ɹ / ____ #	reading	7
DJ	v > ø / ____ #	conversational	7
DJ	aU > a	conversational	19
DJ	ən > n	conversational	25
DJ	v > ø / ____ #	conversational	14
DJ	t > r / ____ #	reading	11
DJ	n > ɹ / V__V	reading	11
RC	t > ʔ / ____ #	conversational	11
RC	aU > a	conversational	12
RC	ən > n	conversational	20
RC	VNC > VC	reading	9
RC	t > r / V__V	reading	7
RC	t > r / ____ #	reading	17

I have commented above on the unusual frequency of flaps in reading style. For most other processes, there is greater frequency of application in conversational style, as might be expected.

There are doubtless other differences between reading and

conversational speech, such as in phrasing (see Chapter III) and intonation as well as number of hesitation noises ('uh') and filler material ('you know') that give the listener cues as to whether a speaker is reading. Style is, of course, also associated with features on different levels of linguistic analysis such as choice of lexical item or grammatical construction (See for example Joos, 1962; Crystal, 1969). These elements may in themselves convey the level of linguistic formality which the speaker intends to utilize with little help from phonological mechanisms.

CHAPTER III

3.1. As mentioned in Chapter I, there is currently much discussion among phonologists as to the nature of fast or casual speech. Although there is interest in the phonological properties of non-maximally-differentiated speech, there is considerable vacillation of opinion as to whether speed or style or a combination of these serve as a trigger for the reductions that one encounters in natural connected speech and for the various degrees of reduction that the same phonological sequences can undergo. Zwicky (1971) discusses possible reasons for alternative pronunciations in "On Casual Speech" and a rather impressive example of variant pronunciations of the same phrase is offered by Stampe (1972:56).

Several scholars have used the term 'fast speech' to refer to relatively reduced sequences (Harris 1969, Zwicky 1972, Stampe 1971: Chapter 1. It is intuitively satisfying as well as in accord with experimental data (Lindblom 1963, Kozhevnikov and Chistovich 1965: Chapter 3) that as a speaker increases his rate of speech, he has less time to achieve targets, therefore segments may be non-maximally articulated or deleted entirely. Therefore, the term 'fast speech' may be a proper one for speech manifesting many imprecisely articulated forms. But Stampe (1972:1)

has made a convincing case for the position that phonological processes are basically mental, although their possible forms are strongly determined by the nature of the human nervous system and vocal tract. If so, utterances showing relatively greater amounts of phonological reduction may reflect an attitude on the part of their producer as to the formality of the speaking environment, and therefore the terms casual or relaxed speech may be more appropriate to describe reduced utterances. However, data from the previous chapter suggested that when texts taken in their entirety are examined, there are practically no differences between naturally spoken texts in two different styles as to types of phonological processes manifested and only small differences between them as to number of times the process applies. The technique makes the assumption that consistent style is used by a given speaker in a given recording situation, though as pointed out in Chapter 2 the term 'consistent style' may be somewhat difficult to define, considering the apparently random variations in phonetic realizations of the 'same' sequences one encounters between styles and within the same style.

In this chapter, an investigation is made of the rate-of speech characteristics of each of the two styles of speech under discussion. Then a more specific study is made of individual rate and style relationships for each speaker: pairs of utterances containing very similar lexical material and spoken at similar and different rates of speech are examined to determine:

(1) whether greater reduction is characteristic of utterances spoken at relatively greater speeds, and (2) whether utterances spoken at nearly the same rate exhibit differences in amount of phonological reduction, which might be attributed to style.

3.2. The term 'degree of reduction' is rather hard to quantize. Simply counting the number of low-level phonological processes found in two different utterances and assigning a 'degree of reduction' score to each depending on the absolute number of processes seems unsatisfactory since a process which deletes an element completely seems to cause a greater amount of reduction than one which simply changes a feature of an element. Ideally, a reduction scale should be devised, where a value is assigned to each process depending on the number of features it changes, with complete deletion being assigned the highest value and the total amount of reduction of any given utterance scored on the basis of this weighted scale. In practice, however, the designing of such a scale seems to involve many arbitrary decisions. So in this study the admittedly unfelicitous technique of counting the number of processes manifested will be used to determine amount of reduction of a given span of speech. The number of processes evidenced in a given span is to some degree a subjective decision, depending on the theory in which the researcher is working and the possibility of determining unambiguously which processes are in effect in any particular case. For example, it was found that in connected speech there is a process

which changes schwa plus nasal to syllabic nasal in relatively unstressed positions. But there is also evidence of a process which devoices schwa after an initial aspirated voiceless stop (see Chapter II for examples). Supposing then, that the words 'to me' were pronounced [t^hmi.]. It is perfectly clear that they remain a two-syllable sequence, but not at all clear which element is assuming syllabic nature in the first syllable.

Granted that this reduction can probably be considered one process, it is difficult to decide which it is. Considering the subjective nature of the decision, the reader may not always agree with the tally of number of phonological processes evidenced in a given span of speech as outlined below. It is hoped that in most cases the decisions will seem obvious and non-ambiguous.

3.3. Before looking into the question of whether reading and conversational styles are characterized by different rates of speech, I will discuss briefly the concept of speech rate.

Kelley and Steer (1949) state:

Rate of speaking is traditionally described as the number of words spoken per minute during a complete speech performance. In calculating overall rate of speech, the estimate includes intentional pauses and unintentional pauses as well as meaningful words spoken in the elapsed time. In extemporare speech the amount of nonspeech time may be considerable. Under such conditions, it is possible for the speaker to have a slow overall rate, yet word utterance within the sentences might be rapid for the most part.

They point out that a similar position had been taken by Jack

C. Cotton (1936) who wrote:

Speech rate determinations which are made by timing a speech and calculating the average number of words spoken per minute, although useful for some purposes, are practically worthless in any scientific speech study.

Cotton proposes that a rate in syllables per second be calculated for each syllable in the utterance under investigation, thereby eliminating the deleterious effects of averaging. (He points out that averages can always be extracted from data in the form he advocates). Kelley and Steer claim that using words-per-minute or syllables-per-minute give highly similar rate estimates since the correlation between the two expressions of rate is about .84. They decide on words-per-minute as a measure in the article cited, with the innovation of omitting pause time in one form of rate determination, sentence rate. They report that their measure of sentence rate corresponds well with subjective estimate of rate of speech.

Another technique for determining rate was used by Osser and Peng (1964): 'Phonemes'-((sic) speech sounds) per-minute, in comparing Japanese and English average speech rates. Goldman-Eisler (1956) rejects the concept of speech-per-unit time as a determiner of rate. She states:

A continuous flow of speech rarely broken by periods of silence is felt to be fast speech, and speech the flow of which is halted by frequent pauses of hesitation is experienced as slow speech. The speed of the actual articulation movements producing speech sounds occupies a very small range of variation, 4.4-5.9 syllables per second.

The present study adopts the Kelley and Steer suggestion that only speech be included in determining overall rate of speech. Cotton's distrust of averaging is not shared by this writer, since it seems to me that for example the shortness of an unstressed syllable is predictable from English stress rules and is not to be considered a sign of change in rate, either from a production or perception standpoint. Rate, in my opinion, is a property of a span of speech and therefore averaging has been done on my data. Goldman-Eisler's suggestion was not investigated here, since the 'pauses' in my recordings were very often filled with comments from the experimenter (during the conversation) or were due to interruptions caused by turning pages (while the subjects were reading).

Speech rates are given in words per second, a measure which I found easier to conceptualize than words per minute. The former is obviously easy to convert to the latter by multiplying by 60. Rate was averaged over every phrase as determined by the speaker, i.e. over every span of continuous speech between pauses. Agnello (1965) calls such a span a 'speech unit', but notes that the term 'talkspurt' is of common usage in communication research. This seems a particularly appropriate term in that it implies nothing about the internal structure of the span of speech, which in this study was often not equivalent to any recognized grammatical unit.

3.4. In the following table are displayed the results of the investigation of speech rate for the three subjects used in this study, including total speech time, total words, number of talkspurts, average talkspurt duration, average words per talkspurt and average words per second, averaged over the entire corpus for each speaker in each condition. Included are the results of a T-test testing similarity of distribution of words-per-talkspurt and words-per-minute values between the reading and conversational conditions for each speaker.

Table 3.1: Speech Rate Results

	Speaker D.J.		Speaker R.C.		Speaker B.N.	
	Conver- sation	Reading	Conver- sation	Reading	Conver- sation	Reading
Total Speech Time (sec.)	344.33	371.92	362.35	347.50	333.21	336.56
Total Words	1674	1562*	1275	1236*	1498	1453*
Number of Talkspurts	153	225	128	146	173	99
Average Talkspurt Duration (sec.)	2.25	1.653	2.831	2.380	1.926	3.400
Average Words per Talkspurt	10.94	6.90	9.96	8.47	8.60	14.68
Variance	38.70	14.51	61.66	25.36	46.02	94.00
T-Measure	7.81		1.89		6.03	
Average Words per Second	5.40	4.25	3.52	3.56	4.50	4.32
Variance	13.11	.85	2.32	.86	1.75	1.34
T-Measure	4.54		-.271		-.566	

*Smaller number of words in reading version is due to deletion of repetitions, hesitation noises, and filler phrases, especially 'you know'.

Levels of Significance for T-Measure (∞ df)

.10 = 1.645 .05 = 1.960 .02 = 2.326 .01 = 2.576 .001=3.291

Discussion.

Several tendencies are apparent in the first two speakers that we do not find for the third: speakers DJ and RC have, on the average, more words per phrase and both fewer and longer-duration talkspurts during conversational speech than when reading. Also, the range of speed found in conversation is more spread than for reading (reflected in variance of average words per second). All of these tendencies are reversed for speaker BN. BN is the speaker of the New York dialect, but this fact is probably not to be considered significant.

There is little difference in average rate of speech measured in words per second between the two tasks for speakers RC and BN while a very significant difference in mean rates exists for DJ.

DJ and RC have a significantly greater amount of variation in size of talkspurt, in terms of number of words, in the conversational mode. BN has an equally significantly greater variation in words per talkspurt in the reading mode.

It seems, then, that this attempt to elicit two different styles has not succeeded in eliciting anything which is generally characterizable as two different speeds for all speakers. DJ shows the only case of conversational speech being on the average noticeable faster than reading.

One assumption that could be made is that the fastest and slowest utterances for each speaker in each condition might show

strikingly different amounts of reduction. When the corpora at hand were investigated for this tendency, it was found that instead of a difference in degree of reduction, the 10 fastest and 10 slowest talkspurts for each corpus showed a marked difference in number of words per talkspurt. For each speaker, the very slow talkspurts consisted of only a few words and the very fast ones consisted of a great many. The following table summarizes the findings:

Table 3.2: Fastest vs. Slowest Utterances

	Conversational Style			Reading Style		
	Average Words Per Talkspurt	Average Words Per Second	Average Duration of Talkspurt	Average Words Per Talkspurt	Average Words Per Second	Average Duration Per Talkspurt
<u>Speaker DJ</u>						
10 fastest	11.6	8.28	.77 sec	7.2	6.31	.88 sec
10 slowest	6.0	2.82	.47 sec	2.3	2.40	1.04 sec
<u>Speaker RC</u>						
10 fastest	12.1	5.36	.44 sec	10.7	6.0	.56 sec
10 slowest	3.5	1.93	.55 sec	2.0	2.38	1.19 sec
<u>Speaker BN</u>						
10 fastest	7.9	7.43	.94 sec	24.2	9.0	.37 sec
10 slowest	1.8	1.73	.96 sec	9.3	3.0	.32 sec

Despite the intrinsic interest of the above material, it does not advance the cause of examining the relationship between speech

rate and amount of reduction, since it would clearly make no sense to compare the amount of reduction present in a group of phrases with a few words to the amount of reduction present in a group of phrases with many words.

3.5. In order to examine the frequency of low-level phonological processes in these texts, the following procedure was then followed:

1. Cases were found where the speaker talked at the same rate of speech when producing the lexically identical or nearly identical phrase in both styles. The utterances chosen were spoken at rates of speech not differing more than .5 words per second for any given pair. The experimenter compared the written and conversational versions of 13 sets of utterances for speaker BN, 12 sets of utterances for speaker RC, and 8 sets of utterances for speaker DJ, and a tabulation was made of the number of phonological processes found to apply in each case of the pair.

2. Cases were found where speakers used the same or nearly the same lexical material in two talkspurts, one each in each of the styles under discussion, when the rates of speech were different, i.e. there existed a greater than .6 word per second difference. (This decision is arbitrary, but there is no standard technique to determine the boundaries of speech rates, i.e. where 'slow' yields to 'medium' and 'fast'.)

Results:

The examination of the equal-speed phrases showed that there

was a small but consistent tendency for conversational phrases to be more reduced than read phrases, given the same content and rate of speech. For BN, 11 out of 13 cases showed more reduction in conversational style; for DJ 6 out of 8; and for RC 9 out of 12.

On the following pages, I give phonetic transcriptions of lexically similar phrases spoken at different rates as taken from my texts. Following these transcriptions is my analysis of what processes have operated to shape each output and a tally of the number of processes I think have applied for each utterance.

Speaker BN

"I forgot exactly how much it costs"

Conversation: ..?aI frga Igzækli hæɔ mətʃ I? k^hasts

Reading: aI fɜrgar Igzækli hæɔ mətʃ ɪt k^hasts

Processes in conversation: "forgot": ɔɪ > ʃ; t > r / > ɔ;

"exactly": t > ɔ/k__1; "it" t > ɪ / __ #. Total: 5

(t > r > ɔ counts as 2).

Processes in reading: "forgot": ɔɪ > ʃ; t > r / __ #; "exactly":

t > ɔ/k__1. Total: 3.

"And the island is really small; you could probably walk around it in an hour."

Conversation: ni æglændɪz ɪli smɔ iwd pɔali ʊk æɒndɪt n
æʊʃ

Reading: æni ællændz ɪli smɔ ɪmkn p^hɔbæbli ʊk ʔaɪndɪd In
ən æʊʃ

Processes in conversation: "and": $\text{ænd} > \text{æn} > \text{ən} > \text{n}$; "the":

$\text{n} \# \text{ð} > \text{n}$; "small": $\text{l} > \phi / _\#$; "could": $\text{k} > \phi$; $\text{U} > \phi$;

probably" $[\text{bəb}] > \phi$ (this process or collection of same is rather difficult to classify. It may simply represent an alternative pronunciation of the word probably which has become stylized and therefore not reflect a generalizable process). "in an" $> \text{ənən} > \text{n}$. Total: 9 ("would" is not included since it does not occur in both styles).

Processes in reading: "and" $\text{d} > \phi / _\#$; "the": $\text{n} \# \text{ð} > \text{n}$;

"island is": $\text{əz} > \text{z}$; "small": $\text{l} > \phi / _\#$; "can": $\text{æn} > \text{ən} > \text{n}$;
"it" $\text{t} > \text{d} / _\#$. Total: 5 ("can" is not included, since it does not occur in both styles).

Speaker DJ

"very elaborate seating"

Conversation: vɛəri ləbər sɪtɪŋ

Reading: $\text{fɛəri lɪləbər sɪtɪŋ}$

Processes in conversation: "very": $\text{v} > \text{-voi}$; "elaborate":

$\text{əl} > \text{l}$, $+\text{ə} > \text{t} > \phi / _\#$; "seating": $\text{t} > \text{r}$.

Total: 5.

Processes in reading: "very": $\text{v} > [-\text{voi}]$; "elaborate":

$\text{t} > \phi / _\#$, $+\text{ə} > \text{t} > \text{r}$. Total: 4.

"And I'm not like many scientists, I very strongly believe that there is definitely life on other planets."

Conversation: $\text{ænd ə ænə ma laɪk meɪni səlɪz aɪ vɛəri strɒŋgi blɪvət}^h$

$\text{ænd ʊər ɪs ədefəɪtli laɪf ɒn ɔðər plænɪts}$

Reading: æ̃ r̃ æ̃ ɛ̃ ñ a l̃ ə̃ I m̃ l̃ i s a l̃ ə̃ r̃ i s t s a l̃ v e r̃ i s t r a ŋ l̃ i b l i ṽ d e t̃^h e r̃
 I z d i f̃^ʔ d e f̃ i l̃ i l a l̃ f̃ ə ñ ə d̃^ʔ p̃^h l̃ æ̃ I t s

Processes in conversation: "and": d > ø / __ #; "I'm": a l̃ > æ ;
 "not": m # n > m; "many": n > r̃; "scientists": nt > r̃ > ø;
 e + ə > ɛ; sts > ss > z; "strongly": l > ø / __ i; "believe":
 ə l > l; "that": v # d̃ > v; "there": d̃ > θ / # __; "definitely":
 n > r̃ > ø; ə + ə > ə ; "planets": n > r̃ > ø; l > ø.
 Total: 18.

Processes in reading: "and": nd > r̃; "I'm": m > ø / __ #; "not":
 t > laryngealization / __ #; "many": n > r̃; "scientists":
 nt > r̃; "believe": bliv; "there": t # d̃ > t^h; "definitely":
 n > r̃ > ø; "on": an > ə n; "planets": n > r̃ > ø. Total: 11.

Speaker RC

"And also by using a low impedance you can use two conductors shielded".

Conversation: ɪ n a l s o ə b a l̃ u z̃ i ñ ə l o ũ I m p i n t̃ s̃ k̃ ŋ i u z̃ t̃^h u k̃^h i n d̃ ə k t̃ ə
 s̃ i u r t d̃

Reading: ẽ ñ a l s o b a l̃ u z̃ I e l̃ l o ũ I m p i n t̃ s̃ i ũ k̃ i ñ i u z̃ t̃^h u k̃^h ə n d̃ ə k t̃ ə
 s̃ i u r t d̃

Processes in conversational style: "and": æ nd > ə n > ɪ n; "also":
 l > u; "using": > n; "impedance": ə n > ñ, s + i > ʃ; "you":
 u > ə > ø; "can": k æ n > k̃ i n > k̃ ñ > k̃ ŋ; "shielded": l > u,
 z + ʃ > ʃ. Total: 13.

Processes in reading: "and": d > ø / __ #; "a": > [eI] (hypercorrection,

not a genuine low-level process); "can": > kin; "conductors":

z + $\int$ > $\int$; "shielded": l > u. Total: 7.

"It goes down through your body and if you have any."

Conversation: i geoz dæʊn tθuiʃ baɪn ɪf iə hævɛɪ

Reading: ẽɪ goz dæʊn θɔ̃ui baɪn ɪf iə hævɛɪ

Processes in conversation: "it": t > ϕ / __ #; "down through":

nθ > ntθ; θɪ > θ; "your": i > ʃ > i; "body": d > f > ϕ ;

"and": ænd > æn > ən > n; "you": u > ə; "any": n > ʃ > ϕ

Total: 11.

Processes in reading: "it": t > ϕ / __ #; "your": oɪ > ʃ; "body":

d > f > ϕ ; "and": ænd > æn > ən > n; "you": u > ə; "any":

n > ʃ > ϕ . Total: 7.

Examination of the different-speed phrases indicated that the same tendency holds for conversational speech to be more reduced; but the conversational speech was always the faster of the two being compared. For BN, 7 out of 10 pairs show more tendency of the faster member, i.e., the conversational utterance, to reduce; for DJ this is true for 8 out of 9, and for RC 4 out of 6. Examples:

Speaker BN

"Yes, the wind blows the wrong way, you can smell it."

Conversation: ɪəs də uɪn blɔz ə ɹaŋ ueɪ kn smelɪt

Reading: ɪəs θə uɪnd blɔz θə ɹaŋ ueɪ iu kæn smelɪt

Processes in conversation: "the": ð > d; "wind": d > ϕ / __ #;

"the": z # ð > z; "way, you": I + ə > I, u > ə; "can":

æn > ən > n. Total: 7.

Processes in reading: "the": ð > θ / s_ (twice). Total: 2.

"Yugoslavia I saw through a jaundiced eye, as they say."

Conversation: $\text{ju}\text{g}\text{ə}\text{s}\text{l}\text{ə}\text{v}\text{i}\text{ə} \text{ aI } \text{ s}\text{ə} \text{ θ}\text{u}\text{ə} \text{ dzun-ə } \text{ dz}\text{ɔ̃}\text{d}\text{i}\text{s}\text{t} \text{ ǣI } \text{ ɛs}\text{ð}\text{eI } \text{ seI}$

Reading: $\text{ju}\text{g}\text{ə}\text{s}\text{l}\text{ə}\text{v}\text{i}\text{ə} \text{ aI } \text{ s}\text{ə} \text{ θ}\text{u} \text{ ə } \text{ dz}\text{ɔ̃}\text{nd}\text{i}\text{s}\text{t} \text{ aI } \text{ æz } \text{ ð}\text{eI } \text{ seI}$

Processes in conversation: "Yugoslavia": $\text{o} > \text{ə}$; "through":

$\text{θ}\text{ɪ} > \text{θ}$; "jaundiced": $\text{VNC} > \text{VC}$; "as": $\text{æz} > \text{ɛz}$. Total: 4.

Processes in reading: "Yugoslavia": $\text{o} > \text{ə}$. Total: 1.

Speaker DJ

"I think if J.F.K. was alive we wouldn't have Vietnam".

Conversation: $\text{a } \text{θ}\text{ɪ}\text{k} \text{ If } \text{ əd}\text{ʒ}\text{eI } \text{ ɛf } \text{ keI } \text{ u}\text{əz } \text{ ə}\text{laI}\text{v}\text{i} \text{ u}\text{v}\text{d}\text{n } \text{ h}\text{æ}\text{v}\text{iI}\text{?}\text{nam}$

Reading: $\text{aI } \text{θ}\text{ɪ}\text{k} \text{ If } \text{ d}\text{ʒ}\text{eI } \text{ ɛf } \text{ k}^{\text{h}}\text{eI } \text{ u}\text{əz } \text{ ə}\text{laI}\text{v } \text{ u}\text{i} \text{ u}\text{v}\text{d}\text{n } \text{ h}\text{æ}\text{v } \text{ i}\text{ə}\text{?}\text{nam}$

Processes in conversation: "I": $\text{aI} > \text{a}$; "think": $\text{VNC} > \text{VC}$;

"alive": $\text{V} > \text{ϕ} / _\#$; "wouldn't": $\text{t} > \text{ϕ} / _\#$. Total: 4.

Processes in reading: "think": $\text{VNC} > \text{VC}$; "wouldn't":

$\text{t} > \text{ϕ} / _\#$. Total: 2.

"And it's non-repayable; you don't have to pay it back or anything."

Conversation: $\text{ɛ}\text{n} \text{ Is } \text{ n}\text{ə}\text{I}\text{p}\text{eI}\text{b}\text{l} \text{ i}\text{ɔ̃} \text{ h}\text{æ}\text{t}^{\text{h}} \text{ peI } \text{ I } \text{ b}\text{æk}\text{ə}\text{I}\text{h}\text{I}\text{y}$

Reading: $\text{ɛ}\text{Is } \text{ n}\text{ə}\text{n}\text{I}\text{p}^{\text{h}}\text{eI}\text{b}\text{l} \text{ i}\text{u} \text{ d}\text{ɔ̃}\text{t} \text{ h}\text{æ}\text{f}\text{t}\text{ə} \text{ peI } \text{ b}\text{æk } \text{ oI } \text{ I}\text{i}\text{θ}\text{I}\text{y}$

Processes in conversation: "and": $\text{ænd} > \text{æn} > \text{ɛ}\text{n} > \text{ɛ̃}$; "it's":

$\text{t} > \text{ϕ}$; "non-repayable": $\text{a} > \text{ə}$; $\text{eI} + \text{ə} > \text{eI}$; $\text{əl} > \text{l}$;

"you": $\text{ɔ} > \text{i}$; "don't": $\text{d} > \text{r} > \text{ϕ}$; "to": $\text{V} > \text{-voi} / \text{t}^{\text{h}}$;

"or": $\text{oI} > \text{ɝ}$; "anything": $\text{n} > \text{r} > \text{ϕ}$, $\text{nt} > \text{r} > \text{ϕ}$, $\text{θ} > \text{h}$.

Total: 9.

Processes in reading: "and": $\text{ænd} > \text{æn} > \text{ɛ}\text{n} > \text{ɛ̃}$; "it's": $\text{t} > \text{ϕ}$;

"non-repayable": $\text{a} > \text{ə}$; $\text{eI} + \text{ə} > \text{eI}$; $\text{əl} > \text{l}$; "don't":

VNC > VC; "it": t > ϕ / __ #; "anything": n > $\tilde{r}$ > ϕ .

Total: 11.

Speaker RC

"Because all the time you were on transmitter duty you couldn't relax; I never could."

Conversation: kəzəʊtəɪm iəzən tʰæn^t smɪrɔ̃ dʊɹi iə kʰvnt ɹɪlæks
aɪ nevəkʊəd

Reading: bɪk^h ɔz əlθət^h aɪm iu ʊzən t^hæt smɪrɔ̃ dʊɹi iu k^h dn
ɹɪlæks ʔaɪ nev k^hʊəd

Processes in conversation: "(be) cause": a > ə; "all": l > ϕ ;

"you": u > ə; "transmitter": ns > nts; "duty": t > r;

"you": u > ə; "couldn't": d > ϕ / __ n. Total: 6.

Processes in reading: "the": θ > θ / # __; "transmitter": ns > nts;

VNC > $\tilde{V}C$; "couldn't": t > ϕ / __ #. Total: 4.

"Oh, you usually get better frequency response for one thing, and they're built a little bit more rugged."

Conversation: ʊ iə iuʒəʊi gɪ? beʃ frɪk^h uəntsɪ ɹɪspɒnts fɔ̃
uəntθəʊɪŋ n d^θɛɹ bɪlɹə ɹɪl bɪ? mɔɹ əgɪd

Reading: ʊ iu iu ʊi gɪ? beʃ frɪk^h uɪntsɪ ɹɪspɒn^ts fɔ̃
uənt^θɪŋ ən d^θɛɹ bɪlɹəlɹɪl bɪ? mɔɹ əgɪd

Processes in conversation: "you": u > ə; "usually": l > u;

l > u; "get": ɛ > ɪ; "better": t > r > ϕ ; "frequency":

ns > nts; "response": ns > nts; "for": ɔɹ > ʃ; "one thing":

nθ > nt; "and": ænd > æn > en > n; "they're": nθ > ndθ;

"built": $t > r$; "little": $t > r > \phi$; "bit": $t > ? / _\#$.

Total: 17.

Processes in reading: "usually": $\text{əl} > \text{l} > \text{u}$; "get": $t > ? / _\#$;

"better": $t > r$; "frequency": $\text{ns} > \text{nts}$; "response": $\text{ns} > \text{nts}$;

"for": $\text{ɔɹ} > \text{ʃ}$; "one thing": $\text{nθ} > \text{ntθ}$; "and": $\text{ænd} > \text{æn} > \text{ən} > \text{n}$;

"built": $\text{l} > \text{u}$; $\text{l} > \text{r}$; "little": $t > r > \phi$; "bit": $t > ? / _\#$.

Total: 12.

3.6. These data suggest that rate determines degree of reduction in that given two similar utterances, one spoken at a rate relatively faster than the other, the faster one will be the more reduced. But style plays a significant role also in that given two utterances spoken at the same rate, the degree of reduction is not always identical, the more relaxed the style usually showing more reduction. Therefore one must conclude that both rate of speech and style of speech contribute substantially to degree of low-level phonological reduction.

CHAPTER IV

4.1. It is suggested by Lindblom (1963) that the production of a given vowel involves an invariant signal or set of signals sent to the articulators whenever the speech producer tries to produce a token of this vowel. The fact that we see variation in the actual acoustic output is, according to Lindblom, due largely to inertia of the articulators, which are affected by the nature of the other sounds preceding and following the one being examined and by the rate of speech which the speaker is using. The following study was designed to investigate the question: "Given a relatively fixed set of environmental influences and a relatively invariant rate of speech, can one detect influences of style of speaking on vowel formants?".

4.2. As mentioned in the three previous chapters, each of the three subjects for this investigation was induced to produce nearly the same lexical sequences in two different styles, once in conversation with the experimenter and once as read from a typed script. A determination was made of rate of speech of each connected sequence of verbal material in each style, the unit of measure being words per second. (See above for a discussion of speech rate. This technique may be criticized in that it does not allow for variation in rate within a given speech spurt.)

For this study, the pairs of talkspurts described in Chapter III which contained nearly the same sequences of words and which were spoken at a rate of speech not differing by more than .5 words per second were again examined. (Since these utterances were of quite different lengths, the actual number of them used is not significant here. The total number of vowels measured is recorded in Tables I-IV. It was hoped that by choosing utterances spoken at so nearly the same speed the speech rate variable would be eliminated, insofar as it can be in natural speech.

As stated in Chapter I, spectrograms were made of all texts for all speakers; those corresponding to the equal-rate pairs of phrases were isolated for this study, and measurements were made of vowel formants 1, 2, and 3. These measurements were made only in cases where the identical contextual influences were, hypothetically, in operation in both cases; i.e. if vowel V appeared between elements X and Y in one style, it appeared between the same elements (in the same word, etc.) in the other style. It was presumed that with environmental influences being nearly the same for each style, any systematic differences in formant measurements could reasonably be attributed to style.

The measurements of the three lowest formants were made at a point determined to be the point of maximal achievement of the vowel target in question. If the vowel attained a steady state, the measurement was made from the middle of the steady state; if not, the measurement was made at the point where the onglide

ceased and the offglide began.

Two unavoidable problems with this particular type of investigation are that: (1) it is impossible to control for how many tokens of each vowel are measured. Given the constraints that the utterances must be the same length and speed, and that any given vowel must be measureable in both styles in a specific environment (if it is to be used at all), it does not seem practical to further demand that an equal number of tokens of each vowel type must be used, especially since vowels vary a great deal in the frequency with which they occur and the texts are relatively short. (2) Since the above is true and since, further, a little-represented vowel may occur, say, five times before an [l] and not at all otherwise, the vowel charts made from these measurements are not to be expected to be identical to traditional vowel charts made from recordings of identical numbers of vowels spoken in identical environments. The basic question is whether the vowel formant charts derived from vowels spoken in two different styles differ from each other, not whether they differ from standard vowel formant charts.

4.3. Results. Tables of average formant 1, 2, and 3 frequencies for each speaker in each condition and values averaged overall speakers in each condition appear on the next pages. Following them are acoustical vowel diagrams reflecting average values of F1 and F2 for each speaker, with both styles being represented on the same diagram. The fourth chart shows the average for all three speakers.

Table 4.1

I AVERAGE VOWEL FORMANT FREQUENCIES FOR SPEAKER DJ
(Vowels in Random Environments)

Vowel	Reading				Conversation			
	F1	F2	F3	(n)	F1	F2	F3	(n)
i	308	1868	2492	6	313	1858	2481	6
I	463	1505	2277	11	439	1477	2348	11
e	532	1468	2225	7	521	1375	2289	7
æ	600	1514	2206	9	636	1444	2392	9
a	606	1081	1950	4	594	1113	2069	4
ɔ	516	900	1933	3	533	1083	2066	3
o	554	1143	2186	7	536	1161	2289	7
u	260	1550	2150	1	300	1480	2400	1
ə	525	1278	2125	9	481	1272	2317	9
	422	1167	1825	3	450	1175	1933	3

Table 4.2

II AVERAGE VOWEL FORMANT FREQUENCIES FOR SPEAKER RC
(Vowels in Random Environments)

Vowel	Reading				Conversation			
	F1	F2	F3	(n)	F1	F2	F3	(n)
i	372	1982	2499	19	393	1921	2513	19
I	449	1620	2316	21	473	1618	2487	21
ɪ	425	1688	2425	2	375	1775	2638	2
e	579	1550	2413	6	520	1567	2382	6
æ	615	1644	2435	13	542	1644	2490	13
a	634	1194	2209	8	588	1159	2363	8
ɔ	638	1100	2275	2	538	1175	2438	2
o	575	1194	2256	9	519	1239	2406	9
u	370	1554	2300	6	383	1708	2363	6
	525	1600	2250	1	350	1700	2400	1
ə	524	1462	2411	19	509	1406	2403	19
	459	1364	1877	14	476	1368	1804	14

Table 4.3

III AVERAGE VOWEL FORMANT FREQUENCIES FOR SPEAKER BN
(Vowels in Random Environments)

Vowel	Reading				Conversation			
	F1	F2	F3	(n)	F1	F2	F3	(n)
i	324	1919	2410	24	351	1836	2501	24
I	387	1671	2468	19	404	1675	2408	19
e	512	1456	2419	12	477	1366	2498	12
æ	650	1602	2394	9	561	1661	2336	9
a	692	1138	2492	6	608	1133	2414	6
ɔ	613	1033	2675	6	466	1029	2763	6
o	554	1125	2329	6	542	1121	2333	6
	388	1275	2375	2	475	1238	2288	2
u	404	1483	2516	6	404	1371	2283	6
ə	444	1447	2434	17	430	1375	2415	17
	425	1396	1857	7	475	1439	1977	7

Table 4.4

IV AVERAGE VOWEL FORMANT FREQUENCIES FOR ALL SPEAKERS
(Vowels in Random Environments)

Vowel	Reading				Conversation		
	F1	F2	F3	(n)	F1	F2	F3
i	340.82	1936.94	2454.59	49	362.76	1871.94	2503.27
I	428.92	1614.22	2364.22	51	439.78	1609.02	2427.65
e	534.00	1482.00	2363.00	25	500.00	1417.00	2412.00
æ	620.97	1594.35	2356.45	31	575.00	1591.13	2416.94
a	647.22	1150.00	2245.83	18	595.83	1140.28	2314.44
ɔ	590.91	1009.09	2400.00	11	552.27	1050.00	1513.64
o	562.73	1159.09	2253.41	22	530.91	1181.82	2348.86
u	377.69	1521.15	2388.46	13	586.53	1535.00	2328.85
	433.33	1383.33	2333.33	3	433.33	1391.66	2325.00
ə	493.85	1419.44	2362.22	45	473.89	1367.44	2390.56
	446.87	1348.96	1864.58	24	472.92	1364.58	1870.42

Figure 1: Speaker DJ.

For this speaker [i] shows nearly identical formant structure in both styles, as does [ɔ]. [æ] is both lowered and backed in the conversational style, relative to reading style.

In all other cases, the vowels taken from the conversational corpus show a greater amount of centralization, vowel for vowel, than those taken from the reading corpus. (Centralization is defined here as position relatively closer to an imaginary center of the cluster of symbols representing vowel formant positions on these charts, not movement towards schwa, especially since schwa itself does not reflect a stable target). I will comment later on the unusual placement of [u] on this diagram in respect to standard formant diagrams.

Figure 2: Speaker RC.

This speaker also shows a centralized effect for conversational vowels with reference to vowels from the reading style. Except for [i, ɪ, u] and [ɔ] the differences between the two sets of vowels seem to lie largely in F1: the values lie in approximately the same line along the abscissa, but differ as to their value on the ordinate. Again, the 'displacement' of [u] is in evidence.

Figure 3: Speaker BN.

Speaker BN shows nearly the same formant values in both styles for the vowels [ɪ] and [ɔ]. Other vowels show centralization for conversational style relative to reading. The above comments

I Speaker DJ

F_2 IN CYCLES PER SECOND

Figure 4.1

4000

2000

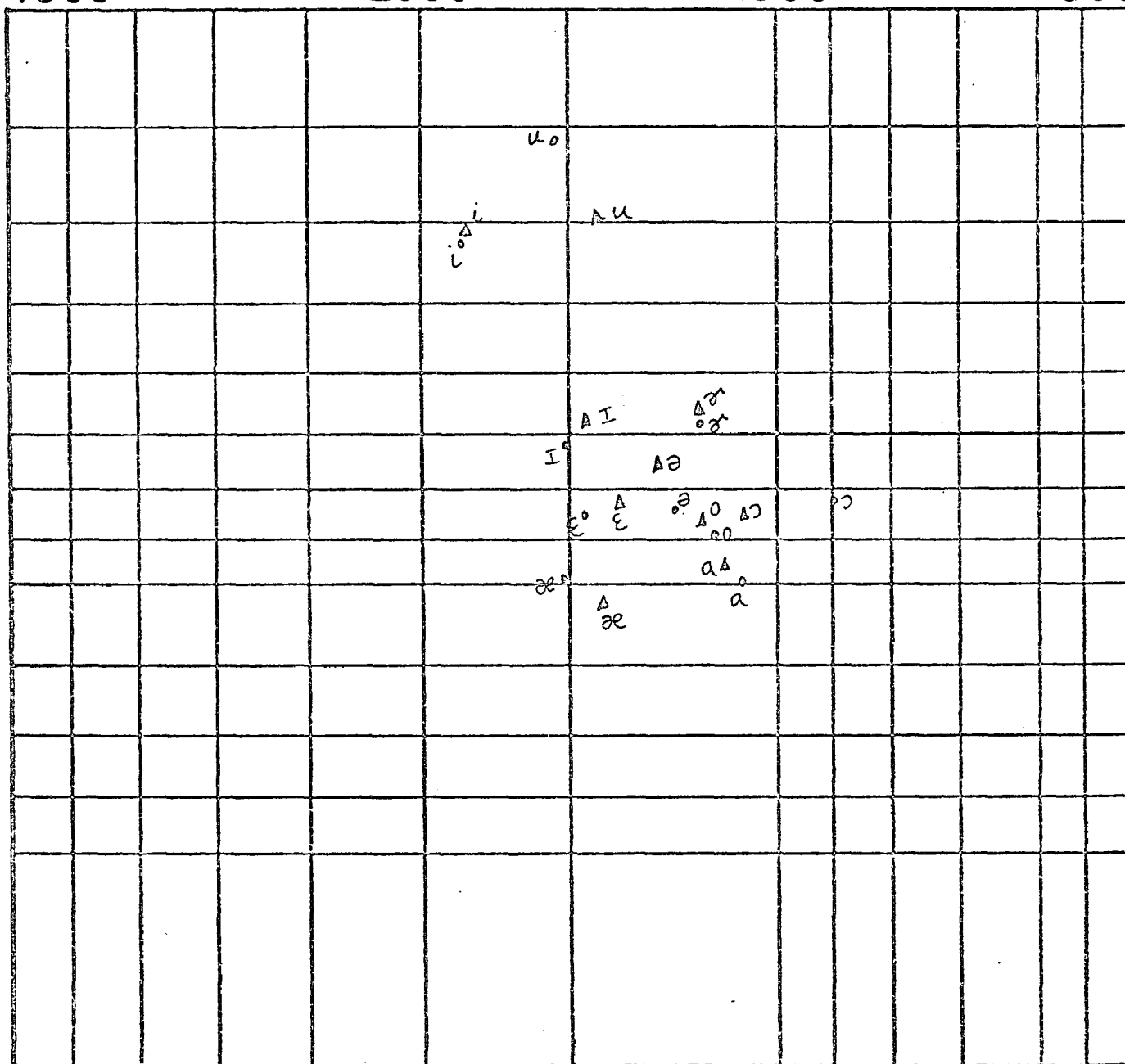
1000

500

200

F_1 IN CYCLES PER SECOND

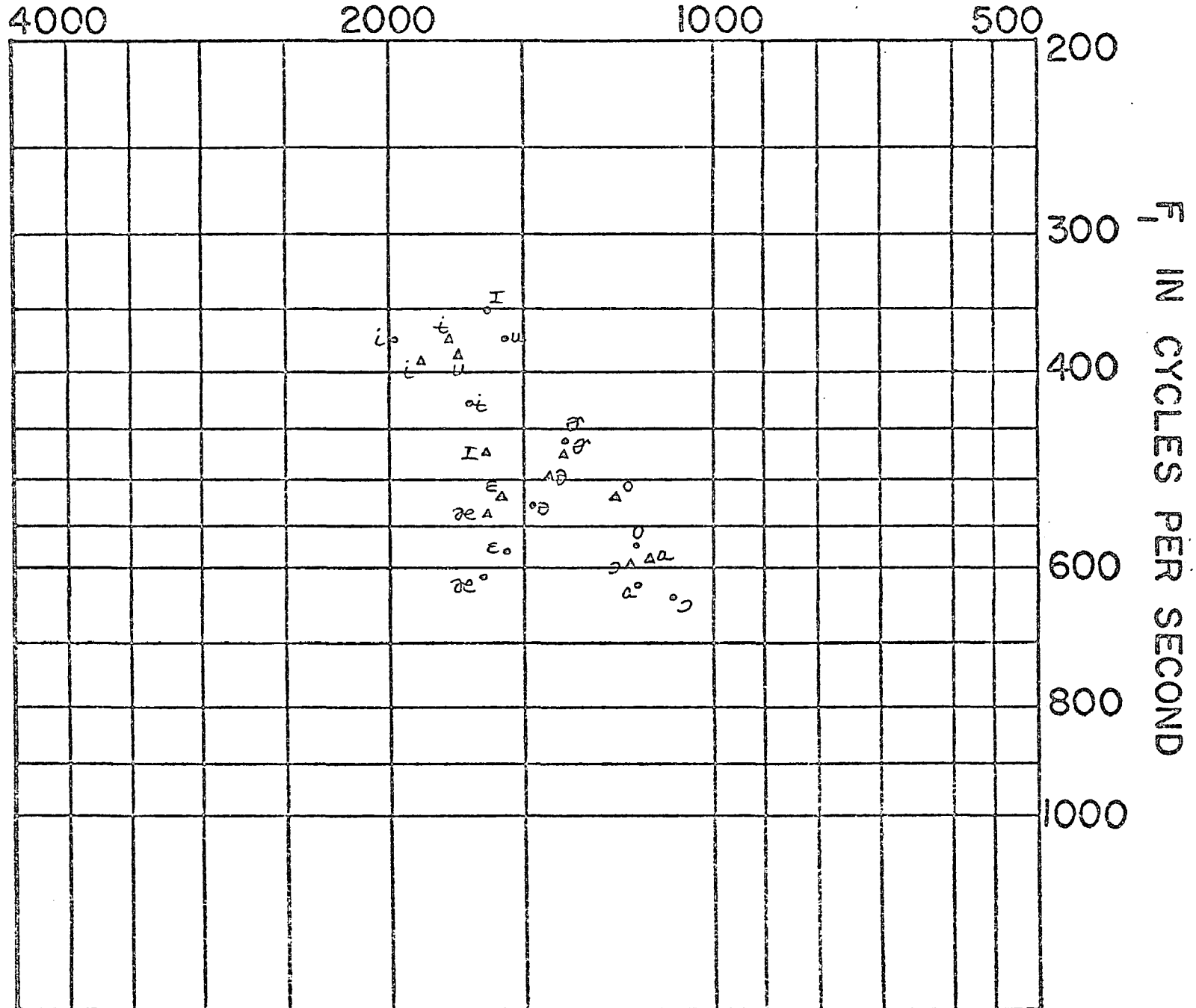
1000



II Speaker RC

F_2 IN CYCLES PER SECOND

Figure 4.2



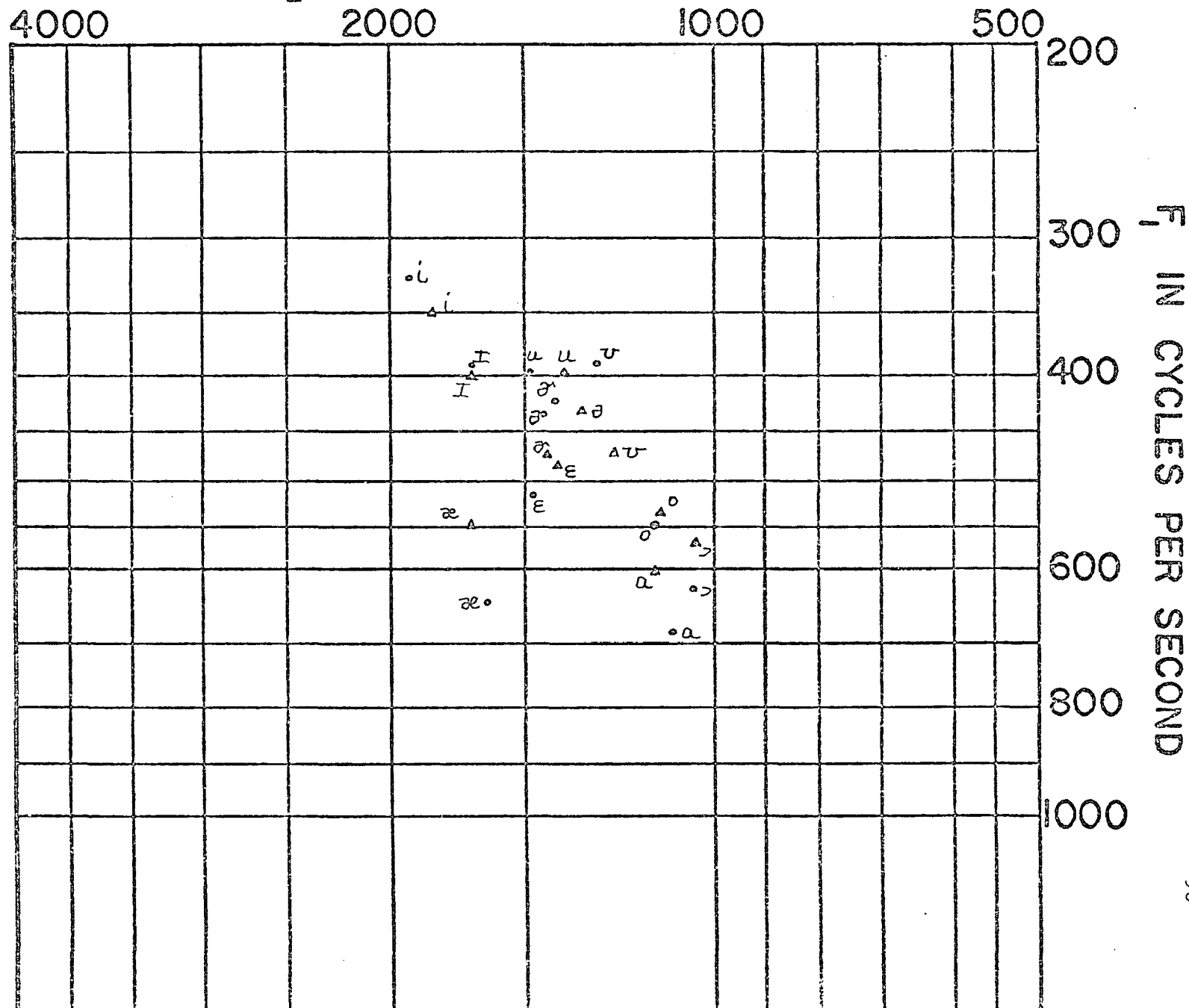
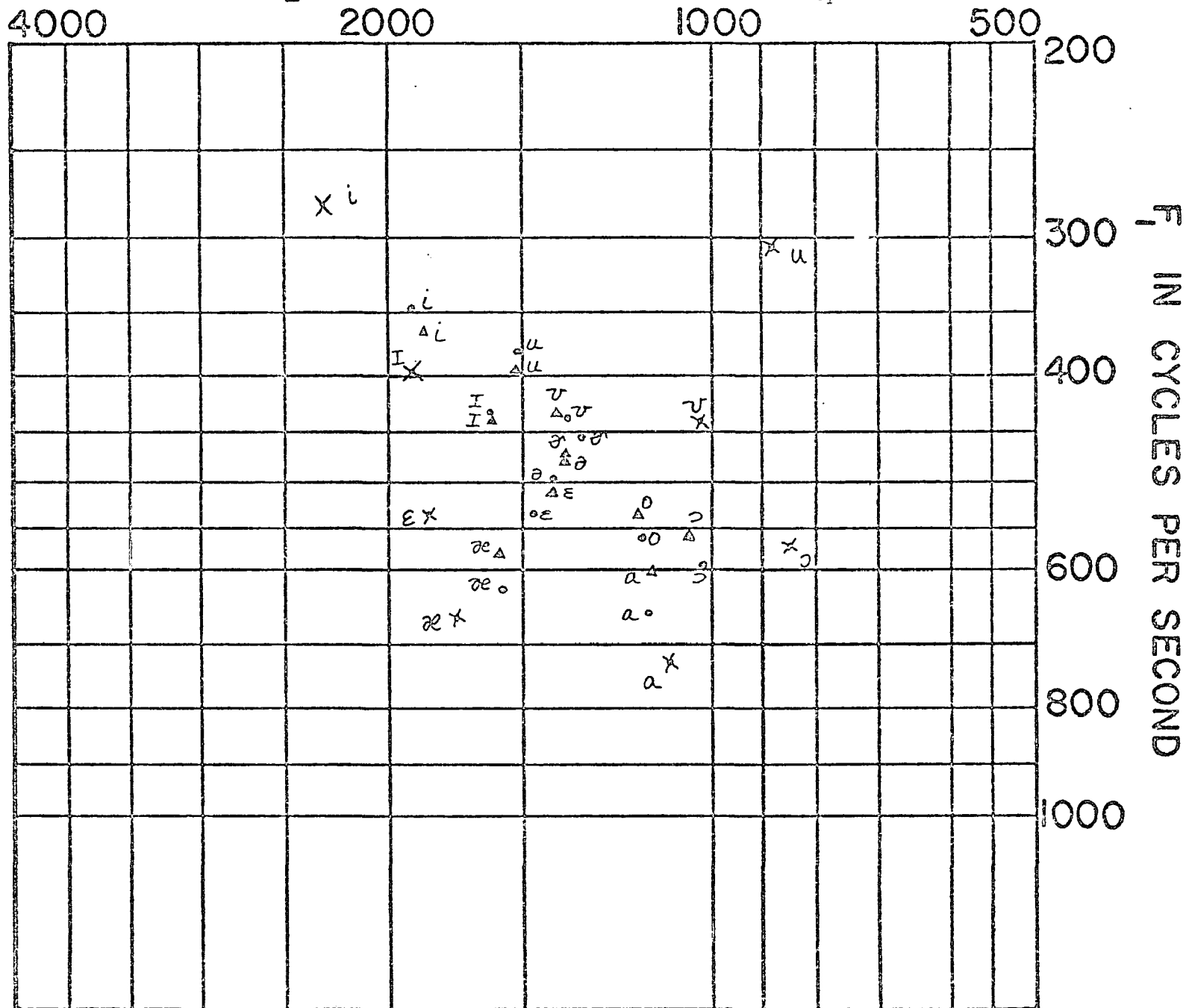


Figure 4.4
IV All Speakers

F_2 IN CYCLES PER SECOND

X's represent formant values for
Peterson and Barney's 33 male
speakers



about [u] apply here as well.

Figure 4: All speakers combined.

When formant values for all three speakers are averaged, it appears that [I, u] and [ʊ] have approximately the same formant structure in both styles. Averaging causes reading [ə] and conversational [e] to seem to have nearly the same formant structure, although this is not true for any single individual. Except for the vowel [e], the average difference in the two groups of vowels rests primarily in F1, as was noted for RC above.

4.4. Discussion. These data suggest that, when other factors are eliminated as much as possible, vowels tend to be more centralized when a person speaks in a relaxed conversational style than when he is reading aloud. Lindblom's theory assumes that given an individual speaker's vocal tract characteristics, the targets for which he is aiming, and the rate at which he is talking, the degree of reduction of the vowels he will produce can be rather precisely predicted. The results of the present investigation suggest that perhaps, given a rate, there is a range of degrees to which a vowel target may be achieved on the average; and that the more 'peripheral' values may be related to a relatively more formal style of speaking, the more 'centralized' ones to a relatively more relaxed style. Lindblom's calculations are aimed at discovering only the upper bounds of degree of target achievement given a speech rate; i.e. they would supply an answer

for a question such as "When speaking at such a rate and under this particular set of other conditions, what is the most peripheral possible achieved value for a given vowel?" One can, of course, achieve less than the most extreme values, and the results described above imply that whether one does is, at least in part, governed by the style in which one is speaking.

For all speakers, differences between vowels in reading and conversational styles are not large, suggesting that these are second-order effects and not to be considered at all equivalent to the very large differences between vowels spoken in isolation and vowels in general as they appear in connected speech. Fig. 4 shows F1-F2 values for vowels averaged over several male speakers, as taken from Peterson and Barney (1961) (indicated by x's). These represent carefully articulated vowels. Even taking into consideration the bias introduced into the data from uncontrolled phonetic environment and variable number of tokens, it seems that the vowels taken from running speech are strikingly centralized relative to this particular set of carefully articulated vowels. This observation has been made by other researchers in the past, e.g. Joos (1948) and Stevens (1963).

While centralization is found for all speakers in conversational style relative to reading style, it seems that identical types of centralization are not used by all three. Let us assume that the following four characteristics describe a set of centralized vowels, relative to some other arbitrary more maximally realized set:

1. F1 has a smaller value for the mid and low vowel (causing 'upward' movement on the vowel diagram).
2. F1 has a larger value for the high vowels (causing 'downward' movement on vowel diagram).
3. F2 has a smaller value for the front vowels (causing 'right' movement on vowel diagram).
4. F2 has a larger value for the back vowels (causing 'left' movement on vowel diagram).

Speaker DJ shows, on the average, characteristics 3 and 4; RC shows characteristics 1 and 4; and BN shows characteristics 1 and 3 for conversational vowels relative to vowels found in reading. Thus it is not possible at this time to arrive at a rigorous definition of centralization which might be expected to apply to all subjects in relaxed speech as compared to a slightly more formal style.

The question of the fronted [u], as was noticed in all three of my subjects, is no doubt of less general interest, but may have some practical implications, e.g. for automatic speech recognition. [u] is a relatively infrequent sound, occurring a total for all three speakers of only 26 times (13 in each style). But it occurs in a variety of environments, not only those which would tend to cause a high F2. It was mentioned by House and Stevens (1963) that the vowel [u] has 'appreciable deviation in F2 above the target value' in the environment of non-rounded consonants. They suggest that this is the result of the lips being relatively

slow to move compared to the tongue. Examination of acoustical vowel diagrams published by Labov, Yaeger and Steiner (1972) shows a great deal of fronting of [u] regardless of speaking style used by their subjects, although this tendency is not universal: it is common for speakers from Texas, Georgia, and North Carolina, uncommon for speakers from the Northeastern United States. These scattered observations suggest that the tendency to use a fronted or unrounded [u] might be rather common in connected speech. This possibility should, of course, be investigated further, especially as regards whether it represents a conditioned alternation or a context-free substitution for back [u].

SUMMARY

The study described in the last chapters discusses:

- (1) some of the phonological processes found to occur most frequently in two styles and two dialects of connected American English speech. The processes described here are predominantly consonantal; a great deal of work remains to be done on vocalic processes found in running speech. Of course, this study is by no means exhaustive even as regards consonantal processes, only describing those common to all three speakers in both reading and conversational styles.
- (2) The interrelation of rate, style, and degree of phonological reduction in conversational speech. The results suggest that rate does in some sense determine degree of reduction in that given two similar utterances, one spoken at a rate relatively faster than the other, the faster one will be more reduced. But what might be called style plays a significant role also, in that given two utterances spoken at the same rate, the degree of reduction is not always identical, the more relaxed utterance being more reduced.
- (3) The effect of style on vowel target achievement. The results suggest that given a rate of speech, vowels in utterances spoken in a relaxed style tend to be more centralized than those spoken in a slightly more formal style. This finding is related to

Lindblom's (1963) theory that given knowledge of the physical properties of a speaker's vocal tract and of the rate of speech he is using, one can predict degree of vowel reduction in a given linguistic environment; it is suggested that style may be another variable, although perhaps a minor one.

This study by no means exhausts the possibilities for research even in the short texts examined. It was mentioned in Chapter II that many segmental characteristics have not been discussed; but suprasegmental characteristics have been mentioned only in passing and deserve much more careful attention, especially stress in relation to the theories proposed by Chomsky and Halle (1968), and Vanderslice (1970). The part that stress plays in determining degree of phonological reduction (examined for vowels in Swedish by Lindblom (1963) should be examined specifically and in detail using as source material naturally spoken connected speech. The question of hesitation noises and their relationship to semantics, as studied by Goldman-Eisler (1961), should be investigated. A study of recent grammatical constructions found in spontaneous speech and of the frequency and types of ungrammatical utterances would be illuminating, as would investigation of higher-level grammatical influences on phonology, as done by Lehisté (1960).

The research described in the preceding pages has certain apparent shortcomings: (1) it considers data from only three subjects; therefore it is impossible to determine how widespread

the processes and stylistic characteristics described are in the American-English-speaking community as a whole (although examination of dialect studies can give partial answers to this question), (2) with investigation of several topics, it has not been feasible to examine any one in as much detail as would have been possible, and (3) since all of the data was analyzed by hand (after some rather elementary instrumental analysis) there is a relatively small body of results, and that undoubtedly contains inconsistencies considering the inherent properties of the human mind (susceptibility to fatigue, small changes in perceptual set from day to day, limited short-term memory, etc.). The first two problems can be remedied by future studies, which this investigation will surely motivate in the case of the present author and possibly others; the third, and to some extent the first two, can be remedied by computer data analysis since, depending of course on the computer, practically unlimited amounts of data can be subjected to an invariant set of analyses. The quantity and kind of results then available are limited primarily by the experimenter's ability to implement analysis algorithms.

APPENDIX A

The following pages contain phonetic transcriptions of the six texts described in Chapter I. The transcription uses standard IPA symbols plus the following symbols which may be unfamiliar to some readers:

Symbol	Meaning	Example
x_0	becomes voiceless	z_0
$\text{x}_{\dots}$	laryngealized	$\text{o}_{\dots}$
x^{h}	incomplete closure	$\text{g}^{\text{h}}, \text{d}^{\text{h}}$
x^{g}	simultaneous glottal closure	t^{g}
$\text{x} \rightarrow$	released (as opposed to aspirated)	$\text{t} \rightarrow$
x^{w}	glide	$\text{u}^{\text{w}}, \text{i}^{\text{w}}$
x_0	voiceless	d_0
x^{v}	very short	e^{v}
C	palatal click	

Parentheses indicate untranscribable sections.

DJ - READING

1. əvkoʊs ɪs naɪðli hɪm beɪts
2. kəŋɡəs æt ɔsəðæts pəlaɪɪðə θɪŋ
3. θɪŋz ɪs vbi ɪuno
4. ɪkɪŋ an eɪ seɪðə hɛl ɪθ
5. æθ θɪk θeɪs vɔt eɪk θə pəp
6. mɔmæɪɪ ɪn speɪs pʰoɡɪæm ɪuno
7. ɡo tʰaʊd speɪs ɛnə ɪæðəðɪn
8. ðɪn ə ɪbɪznɪs bəz laɪ
9. æz ɪɪovədeɪ lɛts ɡɪt θɪŋovə ɪθ
10. o ɪs bɛnɪfɪd mæŋkæn alɪɪɪ
11. næɪ æɪdʒɪstə θɪŋk ɪuno ɪts ɪɪɪ
12. stɪŋ tʰvɪzɪt ɪəno ənəðə ɪɪldʒɪno
13. æ: nɑ ləɪk mɪɪsæɪɪtstə æ
14. vɛɪ stʰaɪlɪ bɪvðet
15. tʰɛɪz dɪfɪdɛfɪli ləɪfənəðə pʰæɪts
16. æən fɛktɪfɪɪd ɪpɛɪ pəlxɛst ɪk
17. ɛtə sæɪəs əv xəmplɪɪtɛɪkə nəðə
18. lʊk ɪ mɔz eɪv tʰɛɪz sɪhɔv lʊk
19. an ə θɪŋ ɪuno
20. pæθ θɪk ɪs seɪ ɪovə æθ θɪk θəp
21. ɪs seɪ ɪɪvəŋ kʰosə ðvɪ ɡoɪdə
tʰɛɪdʒ ɪvə
22. mɔ kəz æ vɪsɪɪɪ bɪɪ

23. ʃet pə moʊz daz hævɪntel·zə
24. ləɪf aɪɪp pæɪtsɪnhæbi·d
25. æɪ dɪs·ɪkən ʃuno
26. ɔləɪv ʃunouɛɪəbæɪtɪ
27. ɲæɪθɪkθæt ʃɪnana tʰɛɪŋəs
28. ɔətʰeɪnoəbæ·tʰə̃mũ·n ʃuno
29. æsəθɪŋaɪgə̃mɪt
30. ʃeɪ kʰip so mɪɪiθɪŋz
31. ʃuno·həʃhəʃ ʃæts
32. ʃæɪsɪɪdɪkʰiələs
33. ləɪxθeɪpʰɪvən ʃugɪdæɪt
34. ə fʊ̃mɪs plæɪdɪ
35. at səmɪi θæɪzɪzəmaɪlsən ʃəlvkæɪt
36. ɪjə kʰætʰɛɪs pʰeɪsɪz pʰapʰəleɪtɪd
37. so ʃeɪ sɛ̃ ɲə ʃɪz kʰæpsɪzstɪvɪɪəs
38. ɲeɪseɪ oɪsfæɪvhəɪθdɪgɪz
39. ʃuno nəθɪŋkʰdɛvə
40. ɛvəɪɪɪ
41. ɲətʰəhɛɪ ʃv læ̃dəsəɪpʰeɪsənɪs pʰæɪt
42. hɪx skæts ɪkstɪm
43. kʰoədɪkstɪm hɪt ʃukʰvɪd
44. seɪɪɪz nəθɪŋhɪ bɛkəz ʃuno
45. ʃeɪ gat sæn ɲə ʃəgæɪsɔɪz

46. na ɥətʰə hɛə kʰə lɪv ʤeɪ
47. ætso neɪo mǝ̃ɛ̃ndiɔ
48. ɣaɪvtsə pʰɤ̃amɪsɪ̃ŋ
49. ɣeə hizə pʰɤ̃amɪsɪ̃ŋ la təv
50. foni bəloɪi ɣuɲo
51. θætʃɪs noɥeɛ
52. ɛ̃no ləɛ̃k hi ɥ̃n stʰuɪŋ kʰɤ̃isə
53. ʤə ɥ̃eθ feɪtʰə ɛ̃pəv θɪŋ ɣuɲo
54. pʰipəl ʤæɪ ǎɪ ɥ̃ə kɪŋ ǎɪ ɣɪ̃ŋ mənɪ
55. pʰɪs ɪ sun ʤoz ɣəɛ̃z ɣə ɣə ɪ̃ə bi mɛ̃ɛ̃xɪŋ
56. sɛvənɪ θəv zɪ̃tʰə lɛ̃ɪ ɣɪ̃ə fə sɛɪɪŋ hɔm
57. ən ɛɪ kʰə̃n
58. noɪɪ li aɛ̃ mɪ̃vɪ ɣɪ̃stəɪʃ toɪŋ
59. sǎmp θɪŋ ləɛ̃k θɪs ɛ̃ɪə ɪ̃s θɪ mɛ̃ɪ kəm
60. pɪpɛ ǎɪ ɔ̃ɪs ɣozɪŋ tʰɪ bɛɪl ɪ sɛɛ
61. ʤə hɛə ɥ̃ɪ ʤɪʃ ɪ̃lɛt sɛ̃ɪɔ ɔ̃ l sɛ̃ɪɪɪ
62. hɔ̃m ɔ̃n həvə bi ɣ pʰaɪɪ
63. ʤeɪ ǎɪ lətsə pɪp ɪ̃ ʤæt stɔɪŋ ɪ nɛo
64. ɣeəɛ̃ ɪ̃st ɔ̃ɪnə ləə dɔɪɪə dɔɪ sɛɪɪŋ
65. ɛ̃ɪs ɔ̃ pʰɤ̃ ɔ̃ɪ zɪŋ ɣuɲo ʤə θɪŋ ɪ̃ ɣə sɪ
66. ɣuɣɪ tʰɪ z bi ɣ hɛ l θɪ dɪ d ɛ̃ ɔ̃ ɛ̃ ɪ̃s
67. tʰu s ɔ̃m lɛ̃ɛ̃ zɪ tʰə ɣə k æŋ ɣo
68. ən d ɛ̃s ɣo ɛ̃ ɣɪ tʰɪ ɪ̃ ɪ̃ ɥ̃ ɛ̃ ɛ̃ feɪ t ɪ̃ ɛ̃s

69. $\epsilon\nu\iota i \chi i k^{\wedge}$ ændiz₃χu₁no
 70. $\lambda i \epsilon \ell$ bradshæ æphæv e₃ɹæ
 71. $næ\iota\eta k^{\wedge} i d_{\text{z}}$ æmp^hapənad^hom
 72. $na... me\iota i d_{\text{z}} u\iota no$ æ₃χ₁ẽt^hðis
 73. $\chi æ\iota\eta$ si p^hædæv₃ɹæ χaɹæ bilz
 74. $zæ\chi v t_{\text{z}} o k^{\wedge}$ æh₁ous χel
 75. $e\iota gat^{\wedge} i s$ i₁η₁æ₁ðæt ɹi f₁χi
 76. $\chi u\iota no$ lo₁χ₁in k^həm χu₁me₃k
 77. $fo\chi\iota s i k s a v_{\text{z}} \eta$ da l₁æzæχiæ
 78. $o\iota$ sāmθi₁ηæðis ne₃t₃χ₁ χel ðe₃k^hæn bæ₃
 79. $d^{\text{h}} i s t$ æz næ₃sæ p^hl₁e₃sæz æ₃ hæv₃ɹæ li v₁in
 80. $\chi n æ$ χu₁no ðæt^o ægæbm₁ẽp₃e₃z₃ i k
 81. $s t i$ p₁æ s e₃ɹæv i t̃ ẽi s n æ n χ i p^h e₃ æ b₁l
 82. $\chi u d \tilde{o} t^{\text{h}}$ hæftæp₃e₃
 83. $i b æ k o\iota i i \theta i \eta$ so i
 84. so æftæ₁i ɹeχæ₃ɹ₁l χu₁no
 85. $\chi æ \chi a i \tilde{a} f s t a u t$ æi₁η₁t^hu₁χ₁ẽn t^hu₁χ₁i η g i η
 86. $fo\chi$ χæsi χæt^hæh₁e₃q₁χæ₃
 87. $\int æ d æ \text{z}$ i no
 88. $t æ \chi o a t^{\wedge} e \chi e n$ em bæst mæ₃hæd χæ k i η
 89. $e n o z æ \theta æ$ gæ₃z æ d₃gæ s i v₁ η bæck ẽ₁n
 90. $\chi i n o$
 91. θæts

92. ʏən^hθɪŋ a^h ɹɪ ʏ i ʏɪspək mɛx^h kmpɪp! fɹɪ
 93. ðɛɪ ɹōnhævɪɪi ʏɛlfɛɹ oɹ ɪno
 94. oɪɪi θɪŋə ðɪsneɪ tʃə ɛɪbaɪ
 95. ɡɪts aɹ tɪ dæz ɛɪfɛɹ ʃɛɪ ɪvɪn ɡwæmɔɹ
 96. ɛnæts ɹso ʏə ðəɪz nɛɪ hæsatʃə
 97. laɪdʒ fæmliːs bɪkəzəʃəŋ
 98. tɛɪk^hɛɪ ði oʊld^h nabi k^haz
 99. zɛɪ k^hæθɛlɪks no aɪ ɹɪl kæp seɪ
 100. ðæp səməts bəɹani æɪɪtʃ
 101. seɪ ʏz li hæfɪftɪ sɪkstɪn
 102. k^hɪdʒəfæmli ɪðə
 103. dō hævɪi t^hi vi x ɪo bʊks t^hɪ ʏɪə
 sampθɪŋ
 104. ʏi ʏɛɪ ɪə lɪlɛstə tʃɪno
 105. ɪnə k^hæ kəmz aɹ tɪ ɪno ɛn
 106. ɪ seɪ ʏnə
 107. ʏɛɪzə ɹɛstə bɪt aɪ seɪ
 108. ɹɛstə vɪt ʏɪno
 109. ðɛɪz ɪə ðə fɔɹt ʏɛɪzɪəðə fɔɹtɪn
 110. fɪftɪn ʏɛl ɛɪ stau
 111. pəɪxli oʊx ðɛɪ ɛɪ ɡɪtə ʃoɹ anə ɹoɹd
 112. lɛvən t^hɪ ɛoʊ noɪɪli
 113. ðɛɪ dōmæɪn ðɛɪ oʊmɛs ʃɪdʌɹn

114. ǣθīk ʌabʊʔ kēˈə di ʃʊbi pɹɛz ɔʔ
 115. bəhiz aʊeɪdɛd ǣθīkhi
 116. ʏvə gatə ʃoʏanʊod ǣθīk
 117. ɪf dʒɛʔɛf kʰɛʔ ʏzə ləʔv ʏi ʏvɔn
 118. hævːiəʔnam ʏɛʔɛ
 119. lʏɛs θɛɪz bəʃhizɪnˌəhaspɪʔ
 120. ʌəʔʔnəo hɪzə lɪʔ bɪdæon
 121. on i ʏəno nɪʃʊpɪʔ
 122. ʏɪʔʃəv kʊʌsɛʌskʊdŋ bæɪɪn ɔʌɛʔsɪz
 123. ǣmnaʔˈ ʏəno dæʔɪɪɪ bəʃi
 124. bəʔə ʏənoʏ ǣθīk
 125. ʏunəðəθɪŋ ǣ ləʔkɔ̃ bəʃhɪm
 126. hɪdəʃɪmbɪʃəʏnəbʊʃˌno
 127. hɪ xəmz ʌəʔʔæʏtŋ sɛʔ ʏəʔsɔ̃ɪʔ mətʃɪɛn
 128. ðəʔs hʏəʔ ʏɪɔ̃ hævæo
 129. æʔs fɛɪtʰʏ
 130. ðəʔʃɪs ləʔx ðɪʔtæʏnɦɪ
 131. əɔ̃ ləʔk θəʔvəɪm mətʃbɪkɔʔɪs
 132. ɪs ɡaə ləʔəv ʏunodʒɛspəi
 133. θɪŋz əʔʃɛˈst ʏunə kəʔɪʔəv
 134. mɛʔkʏ ənhæpi ləʔkðəʔ
 135. ɡɪstəpɔpʰlɪs fɔʌs ʏi hæv
 136. ǣk ʏunəɪf ʏə ɪəʔtʰæfɪk

137. $\alpha x_5 d \bar{e} t a r f i w g i a t h k i t o i \theta i y$
 138. $\bar{d} i a f s a g i v \bar{z} u a t h k t i k t \bar{y} w k \bar{e} t \bar{x} a n o$
 139. $s e i \bar{y} u n o \bar{y} k h \bar{e} t v o i \bar{s} a$
 140. $p i n \bar{y} t n a i \theta y o u \bar{d} e u h i t s i n$
 141. $a h \bar{z} y i s a m p \theta i y \bar{y} e a i f t a g o$
 142. $t h a k u t \bar{y} u m a a z \bar{y} e o s t \bar{z} i h o m e n$
 143. $f a g i a b a c i t \bar{b} a k a z f \bar{y} a f a \bar{y} a$
 144. $f a \bar{y} n a g i \bar{y} i i g a u k a s a \bar{e} \bar{z} s u i$
 145. $\bar{i} v \bar{z} s a m f a n t \bar{y} e s t i k a m a \bar{y} i a m a i$
 146. $l o \bar{y} a b a n i a \bar{d} a h r$
 147. $h a n d i v t n o \bar{y} a i o \bar{d} a \bar{y} k x i t$
 148. $a i k h \bar{e} \theta i k a v \bar{z} i p \bar{y} e \bar{y} s e \bar{y} s a \bar{i} d l a \bar{y} k$
 149. $t h a l i v i l i m o u s o$
 150. $a i d \bar{y} a s t e \bar{y} h i a a \bar{y} a z o$
 151. $h a t a y g o i y a \bar{y} t h a \bar{y} u n o e l e \bar{y}$
 152. $a i s \bar{d} \bar{b} o i \bar{y} e t s i l i a$
 153. $f a i m p \bar{y} e \bar{y} s a \bar{y} t i y f \bar{y} m \bar{y} a a i$
 154. $\bar{y} e a b a i t \bar{y} e n \bar{y} e r z \bar{y} u \bar{z} i t a q e \bar{z} i$
 155. $\bar{y} e t h a g i t a \bar{y} t \bar{y} i y a f t a a \bar{y} g a t$
 156. $a \bar{y} t \bar{y} a \bar{y} k u d \bar{y} \bar{y} e t h a g i h o m$
 157. $n o \bar{d} a s b a g d i n b a \bar{d} a m i a s i t s i s$
 158. $s a f a s p e i s a v l a \bar{y} f \bar{y} u n o$

159. nɛo baɪ noz ĩi θɪŋ ʁuɫo ɣəts goɪŋ aɪ
 160. a tɛɾ ɛɪɪs goɪ tʰũ ĩi fɔɹ aɪz
 161. deɪ sǎmɪŋ ləɪk nɪɪk bəɾəts moɪ
 162. spæstɪk æɾtɪɹ ẽsga.laɾəv
 163. ɪ tʰeɪŋ θɛŋz.batɪsɪi bəɾəɪɪɪ
 164. dõ.noɪiɪ pleɪs əɪ ləɪkɪi bɛɾ
 165. ɪ xæĩævɛɪɹ θɪŋ ðə ɣeɪ.ə ɣũɪɪ.dal
 166. ðə tʰəɪm
 167. ɪs nəɪs ɪts gaɾə laɾənu kʰũɪmənt
 168. ɪts kʰaɪɪə tʃæ ləndz ðəɪɾ bɪzəɪsəz
 169. ɣɛtə. ɪts kǎmpʰũɪɾəɪsɪəɪɾnæɾ
 170. ɪə ẽĩɪts aɾə meɪɪt ẽnəv kʰɔɪs
 171. θə ho θɪɹəv aɾəɪɪŋ hæz kmpʰũɪɪ li
 172. tʃɛɪŋt ɪɪævə dɪfæ.ləɪɪŋ sɔɪts
 173. næɾ ɣũĩ dõ hæ kaɪ bǎn aɪksɪiɪ moɪ
 174. ɪɪ hævə ləɪ.ŋəs kʰɔɪɪgziān
 175. ɪgziān ləɪɪŋ θɪɪ dɪfæɪɪɪɪs
 176. sɪks ɣɛl tʰũməɪɪnɪpʰɪɪɪm
 177. kǎə kʰɪpɪəɪɪɪ sǎm tʰəɪmɪɪ
 178. hæðɛɪm stəɪl ðə tʰ aɾə ləɪ tʰəɪm
 179. ɪi ga ə kǎntʰũobaks hɣɛɪɪ kʰɛ
 180. stəutʰũə ði aɪtʰũmɪsəɪɪ ɣǎn tʰəɪm
 181. ẽnɪə hæftə gɪtðə ɪmno gɪtðə

182. t^o x d u ɔ n ʔ i x i ʔ ʃ a m u v i ŋ
183. i i i u e ɛ a l v k^h ɛ a ʔ
184. u e ɛ i t s m a . b a i m p^h a p^h o u ʃ n t^h a ɔ
185. s a ɪ z ɔ i a i t^h o u i a m ʔ a ɪ ɪ ɔ̃ θ i x e i t s
186. s a e t s m o u e i u a z b i l t s e v a l
187. i i u z a g o b a t ʃ e s t o p i n
188. a b a e ɔ t^h u m a n t s^h g o
189. u e l ɟ e ɔ a g a ɪ a h a e i i . u a z . l . b i ʔ h i ɔ z a
190. a l . b i l a n a ɔ a ɔ h u e ɔ a n o h i
191. b i l t^h i s b i l i ŋ e i i u a s k^h l o z d a e ɣ n
192. h i u a z a i i o a m o i i m i ɟ a n e u b a i d i n
193. l a ɪ k t^h a s p e m . a i i a e i
194. a s h i d t^h e u d a e ɣ n i o l a θ i a s
195. h i t^h e ɪ k^x i m n o s i t s . a m a ɔ a b e a s i t s
196. a ɣ a θ i a i m n o e m p u t^h e m i n i s
197. p l e ɪ s e l a ɪ x i i h a e n a b l u s i ʔ
198. e a ɟ e l a s i ʔ e a u e z s i t ɟ i n u
199. u a ɪ n e k s t ɟ i t ʃ a
200. a n a s e i m u a θ a k^h a u p a t ʃ n o a l i d l
s k u e i a v
201. k a u p i l h i u i n e u h i u a z u i l i
202. f u u i n o ɔ e i s p e i n i u l i
203. a m i ɟ a n d a l a z u a θ a f d ɟ i s

204. f!ðasiŋinəpʰeɿs ʔeə ðeɪnu
 205. sits feɪɪlæbʊsiŋ
 206. ʔvKʷɪs hɥeĩɪdɔd ə bĩgɪĩŋəðə
 207. ʔɪɪ ðə tʰɔĩɪs tu ʔunə
 208. ðə tʰɪz t̪ə iə st̪eɪʔ ðeɪ dɪsəɪd
 209. tʰə ʔopɪnəpθəθɪŋ ʔəʊ

1. ʃɪnəkɔɹsə: ts.na
2. ɔ̃i hɛmbətə: ətsə
3. kəŋgɹɪstə: aɹsəðət
4. ətsəpɹəlɑŋiʃəθɛŋ
5. θɛŋzɹɪsɹbɪ ʃəŋkɪŋən () seɹ
6. ʃəhɛɹɪθ. aθɪkɛfədteɹk
7. ʃə pəmɔɹməɪnəspeɹsɹpʰɔŋdʒæm
8. pʰɹɹæmɛn
9. ɹə go go tʰɔɹdspeɹsɪnə
10. ɹɔɹɪnə ɹɔɹbɪznɛs
11. bət hɛŋləŋzɹɪɔɹɛɹes kɪtʰθ
12. θɛŋθ ɹɪθ
13. ɔ: tsbɪnɪfɪ mɹŋkænɔɹɛɹi
14. ɔ:
15. ɹɛbɪkʰaɹnənɪt nɑɹəɹɪstə:
16. θɪk ʃə
17. ʃə ɹɔ̃ɪts ɪɹɹɛstɪŋ tʰvɪzzɪtə
18. ɹɪnəəhəʃə s: ə: ɹəɹədɹɪmɹn
19. ɹnəɹvma ləɹkmeɹɪ sɹɹɛz əɹ.
20. vɛɪstʰɹɹɪbɹɪvətʰəɹ θɛɹɪs
21. ə: dɛfəɹɪ ləɹfɔɹəʃəpʰɹæɹɪts
22. ɛnəfæktəʃɪfɹɹɹɹɹt.
23. pɛpɹləstʰɹɹkətə sɹɹnəsəv

24. kmp^hli^ĩ texnə^əðə^əlvk^htmaɪz ev
tʃe^ĩɟɪɪ

25. ho^u xə^ə tlvk^ə θe^u x^uɔ̃

26. a θ^ĩk^u ɣ^ətse^ə ɣ^ətse^ĩ ɟɪv^l ɟɪɪv^u

27. k^hlo^{sə} ɟ^ə tʃe^ĩdɟɪv^uɔ̃

28. xz^əɪv^əɪstɪa^uɪ bliv^ət ə:

29. maɪzt^həz hæv^ənt^hɛ^u dɟ^ĩl^əɪf^əɔ̃ɪt^ən

30. x^ənɪz^u hæb^ət^əd

31. o^əno^əɪ^əɪstɪa^uɪ bliv^əɪst^əkanə

32. ɟ^ĩ ɔ^əlav^ə ɟ^əɪɪɔ^əbaɪt^u

33. ɟ^ə ɟ^ə ɪbiɪɪfaɪx^ut

34. e^ĩɔ̃ θ^ĩk^ətə^əðe^una^ht^hɛ^uɪ^əsəl^əð^ət^əðe

35. no^əbat^əmu^ən^u ɟ^ə æts^əθɪ^uɪθ^ə

36. ɟ^əə^əm^əɪt^əxɪps^ə ɪt^ĩɔ̃ s^əm^ĩɪ^ə θɪ^uɟ^əə:

37. ɟ^uɔ̃ h^əs^əh^əs^ət^ə ə: ɟ^ĩ

38. ɪtso^uɪdɪk^xɪ^əs

39. ɟe () ɟe l^əɪk^ə l^əɪk^hev^əɪv^ən^əɪt^ə

40. k^xɪɪx^ut^ə ə^əɪsp^hə^ənt^hɪɪ^əɪtso^əm^ĩ

41. ɟ^ĩ θ^əɪz^əm^əɪ^əz^ə ɟ^ə l^əvk^hæt^hɪ

42. h^əɪ^uk^əæt^əɪsp^lɛz^əs^əp^əp^əɔ̃^əl^əɛ^ət^əd

43. ()

44. ɟ^ət^əlvk^əðe^ə ɟ^ĩɔ̃^əs^əðe^əs^ən

45. ɟ^ənɪz^ək^həps^ə l^əɪk^ətə^əvɪ^əs^əs^əɛ^əɪ^əɔ̃

46. helitsa: Itsfaɪvhɔ̃ɪtʰgɪz
47. ɣ̃ɔ̃ nob nəθɪŋkʰɪɛə lɪvɛɪ
48. ɣatʰəhɛoɣə lɛnd ɤ ɣ̃ɔ̃ ɣə lændə
49. sɛɪpʰ pʰɛɪsɪspɫæŋtʰɪɪ ɣə ɣat.ə.k
50. stʰɪm kʰodə kstʰɪm hɪ?
51. ɲu kəsɛɪ ɣəhɛo ʃɛɪznəθɪŋɛɪ kəz
52. ɣ̃ɔ̃ ɪf ɣat sændə ɣə ɣat.ə.əɪs bəŋz
53. na hɣə tʰəhɛə kʊ lɪvɛɪ
54. æts.ənɛəməɪndɪdʰ
55. ɣəhɪs pʰɪamɪsɪŋə ləɪə ləɪə
56. fɔnɪ bɫɔnɪ ʃətɟɪz ɣ̃ɔ̃ dɟɪs noɣɛɪ
57. wət ɣ̃ɔ̃ ləɪ kʃə ɣ̃ɔ̃ tʰəɪŋk ɣ̃ɔ̃ ɪsə
58. ʃɪ ə.m na kɟvɔɟɪɪ
59. əɣ kʰaətʰ ɪəntɪmpʰɔ̃ɪm ʃtʰə natʰəm
pɫɔ̃ɪmbə tə
60. nona sɔsɪkɪə ɪ ʃə
61. ɣəofɛɪ tʰəɪpəθɪŋ ɣ̃ɔ̃ nɔ
62. pʰɪpɔ̃a ɣəkʰə ɟɟɪɪɪ mənɪ
63. ɛn hɛə? ɣ̃ɔ̃ pɪɪsɪn.ə ɟəɟɪz ɟəmeɪkʰ
64. sɛvɪ ɛɪ θəɟ̃ɟ̃ dɔɟz ɣ̃ɔ̃ fɪ sɛpʰ
hɔmənɛɪ kʰæn
65. nɔ ɪɪɪ a mɪ stʰaɪdɪn səm ləɪkɪs ɲhɛl ʃə
66. ʃɪ ə ɪɛsɔɪə meɪɪxɪm pɪpʰə dɪs ɟənə

67. ʃɪbɛlŋsɛɪ̃ ʔə hɛouɪθət ŋɛs əlsɪthom
68. ()

69. ɥɛ hɛ ʔɛuz la pi pɔts doɪŋɪt næɥ ʔ

70. ɟa ɟustʰu ə la doɪ doɪ sɛlɪŋənɪsəpʰɟaɪ
zɪŋ ɟu no

71. θɪθɪŋ zɟɪəsi

72. (ɪgɪɪz) bɪg hɛlθɪdʌdzətʰɛɪɪstʰu dæm

73. lɛɪzɪtə ɥə kŋ dɪstɟɪʔ

74. ()

75. (ɛnɪzə ɟɪ lɪl bu adzətʰ

76. ə: hævaɪ eɪɪə

77. ʔ nəɪŋ kʰɪ dzŋ pa pŋ aɪ eɥ na p mɛɪ dʒəɪʔ

78. ʔo ɥɛ hɛ lɪɛ əɪ ɥɛ n tʰɪs ɥə nɔʃ pɪɪaɪa

79. ɥaɪə bɪɔzəd tʃo kə hoʊs

80. ɥo eɪ gatisɪŋ næ ʔə təɪf

81. ɟɪ ɟɪ loɥɪn kʰəmɪmɛɪ k fɔɪɪə

82. sɪks æɥ zndə ʔɪ ɪ səmpnɪs nɛɪ tʃə

83. ɥɛ hɛ ʔɛ kŋ ɟɪ bəɪ dzs nəɪs pleɪs ə
hɛd lɪvɪn

84. ɛnə ɟɪ ə gə mən peɪz fə sɪksti pə sɛɪvɪtʰ

85. ɛnɪs nɔɪɪ peɪ blɪ ɟɪ hæftʰ peɪɪ bæk ʔɛɪŋ

86. so ɥɪ ɪo æs æftʰə ɥə ʔ

87. ɟɪ ɟ kʰə stʰaɪ ædŋ əptʰu əntʰu ŋ gɪdŋ

88. fɔɪ tɪ n sɛ ʔ ɣə tʰə hɛ ɔ ɣə ʔ ʃə a ʔ ʒ u ʊ
 ɡɣæ hɪ ʊ n

89. ə bəs mə ʔ hɛ d ɣə kɪ n ə nɪ zə ʃ

90. ɡə ʔ z ə ɪ s ɪ ʔ ɪ bɛ k ɪ

91. tɪ n o mɛ k s ɪ t s ə ʊ ð ɪ ŋ ə ʔ ɪ ɪ ɪ ɪ s pɛ k t ə mɛ k s

92. pɪ p ʔ fɔɪ ðɛ ɪ ð ŋ hæv ɪ nɪ ɣɛ ʔ fɛ ɪ :

93. ɛ ð ɪ ð ɪ ŋ ə ð ɪ s nɛ ʔ t s ə ɪ ʊ b aɪ ɡɪ t s

94. æ ʊ n də z ɛ fɛ ɪ ʃ ɛ ɪ ɪ v ɪ ɪ ɡɣæ m ə

95. ɪ æ ʔ æ t s ə ʃ o ʊ ɣə n ɪ z ɪ ɪ ɣə ʔ ðɛ ʔ hɛ ʔ sɛ ʃ lə ʊ d ʒ

96. fæ m lɪ z

97. kʰə z ʔ i ʔ tɛ ʔ kʰɛ ʊ ðɪ oʊ l d

98. nɑ. a ʰ kʰ ɛ t ʊ ɪ ɪ ɪ sɛ ʔ ðɛ v s o m ə t s bə ʔ

99. ɔ n ə æ ɪ ɪ z z ɛ ʔ ʊ z lɪ hæv fɪ f t ɪ n sɪ k s tɪ ŋ kʰɪ d z ə

100. ()

101. ()

102. ɣɪ ɣɛ n ə ɪ s t ɔ t ɪ n o ʊ ɪ ə kʰæ kə m z æ ʔ t s ə n o

103. ɪ hɪ z

104. ʊ n o ʊ s ɣə z ɪ s t ʰ ə m æ t ɪ

105. æ ʔ sɛ z ()

106. ()

107. ɣɛ ʔ st a ʊ d p ɪ ʊ i ʊ l o v ə ðɛ ɪ

108. h ʔ ɡ ɛ ʃ o v a n ə ʊ o ʊ ʔ

109. o t ʰ ɛ l f lɛ v ɪ t ʰ ɛ l v nɛ o ʊ ɪ ɪ

110. hεδ̄εl̄ōmεs̄x̄x̄ȳn
 111. χεtsεh̄o p̄leɿst̄εz̄ īK̄uεl̄ēbl̄
 112. ǣθ̄īK̄uab̄x̄r̄? K̄ēīs̄^abi p̄uεst̄m̄baiz̄aueid̄ed̄
 113. a t̄^oīK̄^hī_w̄ ǣz̄ a t̄^oīK̄^hī_w̄ ūv̄aḡa t̄^o s̄ōȳan̄x̄^od̄
 114. a θ̄īK̄i f̄ad̄z̄ε̄^zε̄f̄K̄ε̄^z ūz̄a l̄ā^z ūī ūv̄d̄n̄
 115. h̄ǣv̄īĪP̄nam̄
 116. ūz̄ō χ̄εs̄x̄Īz̄ b̄ēl̄h̄Īz̄īn̄a h̄as̄p̄īōūā^z P̄n̄ε̄z̄
 117. h̄iz̄ l̄il̄b̄ēd̄ε̄z̄ī̄ōn̄ā ī̄ōn̄ā χ̄ō̄n̄iḡūō p̄^hīp̄^h̄l̄
 118. ūIt̄s̄. K̄ōws̄ ī̄ε̄ūz̄ḡv̄d̄n̄
 119. b̄ǣd̄n̄_w̄ūε̄^zz̄amār̄ χ̄īū_w̄d̄aȳn̄. Īl̄ib̄āī
 120. bat̄^hā t̄^ō θ̄īȳa l̄ǣk̄^x̄, b̄ǣz̄ l̄h̄im̄ā^hī
 121. d̄ǣzm̄ b̄īl̄x̄an̄āb̄ūs̄. n̄ō h̄ē̄K̄ā̄m̄z̄l̄ā^z̄x̄n̄
 122. s̄ε̄z̄ ūz̄l̄iz̄ ūz̄ts̄ā̄iz̄m̄ā^z̄n̄
 123. η̄as̄_w̄ ūī d̄on̄ǣv̄n̄ǣō
 124. ǣts̄ v̄ε̄īt̄^ēū ǣts̄ d̄s̄ l̄ā^z̄k̄^z̄Īs̄ χ̄ō̄
 125. t̄^hāȳn̄ h̄Īūā^z̄l̄ō̄l̄ā^z̄k̄^z̄ǣr̄m̄æt̄s̄ b̄īk̄ǣz̄
 126. ā̄ts̄ḡā^hl̄ā. χ̄ō̄ d̄is̄p̄^hε̄īθ̄īȳz̄
 127. z̄ī̄z̄ χ̄ō̄ ǣm̄ē K̄^hām̄ε̄^z̄x̄χ̄ā̄n̄h̄ǣp̄īl̄ā^z̄k̄^z̄ō̄z̄
 128. ḡī̄st̄āp̄ōp̄^hl̄is̄f̄ōis̄ ūī h̄ǣv̄
 129. l̄ā^z̄k̄ χ̄īū_w̄f̄īūh̄ε̄. χ̄ō̄f̄īx̄ā̄t̄^h̄ȳǣf̄īx̄ǣk̄^z̄
 130. d̄ē̄l̄x̄ f̄īā̄^zf̄īā̄^zḡĪā̄t̄^h̄ĪK̄^ht̄^h̄x̄ī̄θ̄īȳ
 131. ōū δ̄īāf̄x̄^z̄ ḡĪā̄t̄īk̄ē̄t̄ χ̄īū K̄^hā̄t̄^h̄īō̄ s̄ε̄īō̄
 132. K̄ǣr̄ v̄ō^z̄s̄x̄p̄īn̄āx̄Īθ̄ī̄x̄ χ̄ō̄ h̄it̄s̄

133. Inəhed ɣɪ sǽp̃m ɣɛf u goə
134. Kʰɔtɥ ɯm aɣz ɣɛɪɪs. tɛɣ hɔm fɣɪabæ
135. ɪp̃kəz ɣɪf aɣɣɪlɪɪɣaɯdlɪs ɔ̃. lɛʃu
136. ɔ̃vɛs. əm fənt æstɪk m̃æɔ̃ m̃ɔiəɔ
Kʰvktɪd loɣɔ
137. bəʔni əθəhɛn ə. ɛ̃. θoəɣ ɪɔ̃ ləxtə kʰæ̃t
θɪkəv
138. ɪi p̃h̃eɣsɛə səɣɣ ləɣ ktʰ. lɪv ɪmɔɯ so
139. a ɣsəhat. ə. ɔɣ ()
140. sɛt bəɣ æt ɣɔ̃ ɪlɪfəɣ m p lɛɣs at dʰɪɯ
141. (ɣm) ɣa. ɯəb aɣɣɪp̃hɛɪɣəb aɣtɣ
Kʰṽ ɣeɣtʰ ɣɪɪ
142. atʰɪɯə æftəɣ aɣɣtʰ əɣ kʰṽɪn
ɣeɣtʰ kɪt hom
143. nə hɛlə sma m̃ bəɣmɪəɪal
144. ɪtɣɪstʰə. fəspɛɣsə ləɣf ɣɔ̃
145. nobəɪ noz ɪɪi θɪɣ ɣɔ̃ ɣəts kɔ̃ɔ an atʰɪɯ
146. kəz ənə. ɪtʰɪstə
147. hɛlɛɣvɛɯ ɛ̃o θɛɪ ɪst goəntʰ ɛ̃l fɔɯ aɣzɛɣ
148. səp̃m ləɣk nɪ ɣɔɯk bə. ts mɔɯ spæstɪk
atʰɛɪ
149. snəɣspɛɣstʰə vɪzɪtʰə ɣən ɣ̃ɔ̃ lɪvɛɯo
150. səɣts ɣəs ɣa. lə. ɪtɛɪɪθɪɣz

151. *ing bəʔ tʰi s. i. i. bəʔ*
152. *a. i. i. d o n o ʔ tʰ pʰ ʔ ʔ s a l a ʔ kʰ i i b ʔ s o*
153. *a i ʔ k a t h a v z u i ʔ i ŋ ʔ ʔ a ʔ a ʔ i a l a tʰ a i m s o*
154. *p a t s n a ʔ s tʰ s a ʔ a l ʔ l a a n u i kʰ i m ʔ*
ʔ a
155. *t s kʰ a ʔ a tʰ a ŋ ʔ a*
ʔ a
156. *ʔ i a b i z ʔ s a z ʔ u n tʰ a i t s*
157. *ʔ ʔ tʰ kʰ m pʰ i w a i s k m pʰ a n a ʔ a ʔ z a ʔ i p n a ʔ*
158. *ʔ t s t s a tʰ m e t d ʔ t*
159. *ʔ n v k u s. a ʔ ʔ ʔ i a i a p u e ʔ s a i z k a p i*
160. *tʰ ʔ e i n tʰ ʔ i a ʔ a d i f u n l a ʔ i ŋ*
161. *s a s n a o ʔ i d ʔ h a v kʰ a u b n a k s i i m*
162. *ʔ i l e v a a l a ʔ i ŋ v t s k a d i g z i a n*
163. *k s i a n l a ʔ i ŋ*
164. *(3) ʔ i d i f i n d u m z ʔ s i k s a*
165. *tʰ u m ʔ i n z p a. u m*
166. *k a t a k a kʰ i p s a n*
167. *s a t a m z ʔ i h a m s t a u t s e ʔ m tʰ a ʔ m*
168. *ʔ u g a ʔ i kʰ i kʰ*
169. *n a ʔ i l i n o ʔ i t g a t. a*
170. *a kʰ i tʰ u b a k s ʔ u ʔ i ʔ x a s t a u tʰ a d i a t o a m z*
a pʰ a n
171. *tʰ a i m i u h a e tʰ a n t i n g i tʰ a ʔ*
172. *g i tʰ a ʔ g i tʰ a ʔ a n*

173. ()

174. Kip̃sə muvniĩi uet̃.ə lʊkʰæt

175. uel̃i uəsmo bitə. pʰxpuŋtʰ t̃ə:

176. sət̃z̃t̃ə t̃ə ouma t̃ə t̃i k̃i uəz̃æt̃ smo

177. uel̃i uəz̃ bilt̃ sevu l̃ x̃i uəz̃ə gobit̃ə.

178. dist op̃ĩndə batʰu məntsəgo

179. uel̃ x̃i. t̃ə ga t̃ə həd̃ət̃ hi uəz̃ l̃ il bit̃ə m

180. ()

181. no. i p̃i biotʰis bild̃i ŋən

182. æzi kʰlozd̃ə ŋə hi uəz̃ə x̃i t̃ə mald̃ə mi t̃ə ŋe

183. bi d̃i l̃ə t̃ə k̃s p̃em.ə ni

184. nə i li t̃ə ŋə z̃ə. t̃ə t̃ə u d̃i z̃ə o t̃ə θi z̃ə

185. hi t̃ə k̃ x̃i s̃its

186. səmna b̃e t̃ə s̃its a ŋə t̃ə θi t̃ə t̃ə

187. æmp̃ə t̃ə m̃is p̃l̃e t̃ə s̃ enə t̃ə kʰid

188. hævə bl̃u sit̃ə ŋə x̃i l̃ə sit̃ə ŋə ued

189. si p̃ t̃ə ŋə d̃ə t̃ə p̃ ñiks nekst̃it̃ə

190. ē se t̃ə m̃ u t̃ə kʰa p̃it̃ x̃i l̃i l̃s k̃ u u z̃

191. kʰa p̃ t̃ə h̃i ŋə t̃ə ŋə

192. hi uə s̃i t̃ə i f̃i u t̃ə i

193. no no no ē t̃ə p̃ t̃ə p̃ t̃ə i ñi u t̃ə m̃i t̃ə ŋə

194. dal̃ə ŋə ŋə s̃. f̃ə t̃ə f̃ə t̃ə si p̃ si t̃ə ŋə

195. p̃l̃e t̃ə s̃ x̃i ŋə s̃its

196. vɛɪi læbæ^t siɪɪɪ
 197. k^hɔɪsə. ɥɛn hi dæɪd ə̃m
 198. bɪgĩ. ɣəɣɪɪ ɥɛlə.
 199. ɣ̃ɔ̃ d̃ɛs? d̃iət^h ɣ̃iɪz_ɪ t^h ə
 200. ɣ̃ə d̃ə t^h ɣ̃iɪz t^h ṽ d̃ə stɛɪ?
 201. ɛɪɪɪ sɪɪɪ d. ə op̃ɪɪ p̃θ:ɪɪ ɣ̃ə

1. 04 ʁu ʁuzu i qɪʔ bɛɪə
2. fɪi kɪntsi ɹispantʰ fə ɣantʰɪɣ
3. ænʔɛɪ bɪɹɪɪ lɪl bɪʔ mɔɹ.əgɪd
4. ɹəgɪd ẽɪdɪpɛndzəpən iɪmpɪɹɪ sæt.
5. ætʃɪ ɣɔʔ mɛɹɪə ɣəɪəɹənɪt
6. ɹənɪʔʔənɛɹ lɔɣ ləɹɪn ɪf ɹə
7. ɪf ɹə du.ɣən.ə gɛotʰu ɛɹ lɔɪmpɪɹɪʔs.ɛɹ
8. sɛɹ θɹtɪ ɹfɪftɪoɣmɹ ʔɪn
9. ʔɪn ʁu kʰɪn ɹəɪɪdəptʰə sɛvɹəl ɣən.ɹɹd fɪ.t
10. ɣɹɛɪf ɹɪ ʁuz ɛɹ ɣəɹɪmpɪdɪntʰs
11. ɪmpɪdɪntʰs ʁuz ɣu i anətʃɪpɹ mətʰ kɹfɔɣn
12. mətʰ kɹfɔɣntʰs ʔɛɪ ɪʔɹ ɛɹ kʰɪstəɹ
13. kʰɪstəɹ ɹ sɹæmɪk mətʰ kɹfɔn
14. ɛn ɹɹdɔʔt nəɣ ʔɛɹ ɹəɪəbɑ.ə m
15. ə mæks mɔm ɹftɛn fɪʔ bɪfɔɹ ʔɛɹ
16. pɪkʰ ə p ɛɹ si ɣəmən ɹkəɹ
17. ɹkəɹntʰs ə nɔɹɹn stəf ləɹ
18. ɹk ʔæɪ kɔɹd ɣəɹ kʰəp
19. kʰəpɹɛɪɪ si pʰtʰɪ.ɪ.ɪ
20. pʰtʰɪ.ɪ.ɪ ɪɹɹɹɹ ɹkəndəktɹən
21. tʰu kʰəndəktɹstəf ɛɪg
22. ẽɪg ɹɹɹɹɹɹ lɛ.ɣθɪʔɛfɛks
23. fɛks θə fɪi kʰɪntsi ɹispants
24. ẽn ə lɔsɔbətʰ ɹzɪɣ ɛɹ lɔɹɪmpɪ
25. mɹɪntʃ ʁu kɪn ʁuz tʰu kʰəndəktɹɹ

26. xʃiʋɪd hɪtʃiʋzə ləɪn
27. fʰəministʃeɪ pɪkʰəp ləɪk həm
28. həm.æŋneɪk filds xʰnɪɔn
29. nɪɔntsəɪnʰz xstəf ləɪk ðæɪ
30. soɪu kəɪndə peɪ fɔɪɪ
31. bəɪ ætʰek ðeɪvəɪz meɪg.vɪ
32. gɪɪkʰɪp mən ðæɪ yeɪ ðeɪ ɪðɪɔndɪstæb
33. ɪstæbɪɪ ɪnɪmzɪnðə
34. bɪadkʰæs? bɪznɪs
35. ɪ lɛktʃəɪɪk bɪznɪsæɪ yeɪ
36. ɪi.ustəhændɪɪvəɪ mæŋneɪks
37. ɪksɛɪvɪs nāɪɪ.
38. pəɪ spɛt fəɪvənəhæfɪɪx zðeɪ
39. əɪ ɪndʒɔɪɪp æts ɪeɪ əɪ ɟat
40. ɟatunəyeɪ ləɪðɪz pʰɪpəpʰɪɪəhəɪə
41. pəpʰɪɪəhəɪə steɪp pʰɪɪ
42. pʰɪɪstən fəɪɪn əsoɪdɪmə ləɪpəɪts
43. soɪdɪmə ləɪpəɪts m.əɪlɪnə
44. əɪ ɟatʰənohəθ:
45. θɪu hɪeɪnəɪ ɪəzət meɪ ðeɪɪ me
46. meɪŋneɪk m.ostəðəgəɪz
47. zovəɪtʰeɪkʰəm ən ɪvən hɪɪɪnðə lɪsɪɪɪ
48. ɪsɪɪɪ seɪɪɪ lɪdɪl ət ðæɪ

49. ʃæʔtaɪm dɪfəʔno aɪ ɥəz gɛɥɪŋ tʰu
50. ɛˈndəp: ˈɪʃ
51. dʒɪstʰɥ ʃə ʃoz tʰɪɣs
52. ʔɪ ɥəktʰɪ θɔ̃ ɛɪ dɛɪ də kʰɔɪpʰɪ ɛɪ
53. ɤeɪʃən əp ʃəʃ aɪ ɥəzɛɪ
54. əbɑːt ʔeɪʔmantsɪʃ
55. səmtʰɪɣ ləɪ kʰæʔ aɪ ɥəzɪnɤɪsɪʃtʃ
56. ən dɪvɛɔp mɛʔ
57. ɤɛɪ dɛɪ lə
58. ʔɪtstʃɛɪndʃ nɛɪm nɛɔv
59. ʃɛn ɥɪmɛɪ ɥɛɔ ɥɪmɛɪ lə
60. sɪnɪə lɛɪʃɪn kʰæmɤə fə ɥəntʰɪɣ
61. həɪ ɥəzɪn əɤn dɪ
62. ɤɪsɪʃtʃɪn dɪvɛɔp mɛʔ ɛ ɥɪ dɪs
63. səɪn tə sɪnɪə lɛɪʃɪn kʰæmɤə fə ʃəɪ
64. tɛkʃɪn əv kʰæn tʰsɪ: mə lɪɣnɔ tʰsɪ
65. ɪɪn hɥumɔnɔɣɪnts
66. ɛɪɪ ʔɥəktɔnɛ:
67. ɪɤɤɪŋkə ʔæktɪvɪʃ
68. ɤɛɪ ʃɪɔktɪvɤɪŋkɪsɪ ɛɪɪɔz
69. dævɪn θɔ̃ ɤɪ ʔəɪɪnɪfɪ ɥəhævenɪ
70. mə lɪɣnɔ tʰsɪ ʃɪt sɛl
71. səmtʰɪɣɪn ə kʰɪdɪʃ blæɪʃ:

72. s̥am tʰɪŋ ʁeɪfioʏæktif
 73. saɐ̯ts ət kʰaɪnɔkʲɪŋ tuɪɪʔ
 74. nɪnɪs foɪo sɛ̃ɪ ad pæɪs
 75. ʃaɪeɪz fʰəmnɪsɪeɪfioæktiv
 76. mətʰɪɪəʏ ad pʰæɪs fʰm ʃabaɪi
 77. aʰɪɔnɪs foɪo sɛ̃l ɛ̃fən
 78. nəsɪl̥əskopʏəz hʊktəpɔnɪtʰ
 79. ẽɪ ʏaɪæksʏiɡɪvɪu ɛpɪksʁəv hɛo
 80. bæɪɪʔ ʏəz ɪso fɔɪθ
 81. daɪn dɪŋz ʏeɪl̥əb aʰtʰu. tʰənz
 82. kaɪʃɛɪ ʏə
 83. ʔə ʏi hæd lɛd ʔɪn.
 84. ɪm kʰæst aʰɪ ẽfən ɛvɪi
 85. θɪŋ əhʰə ʃə sən
 86. ẽnɪn aɪ ʏəktɔn pʰɪ dɔsɪkʰt
 87. bɔɪ dɪz aɪ ɲən. stəf
 88. l̥əɪk θæʔ bəʔ
 89. bɪfɔɪ ʃɪn dætʰ
 90. dɪn aɪ ʏəz æʔ vɪkʰɛɪ ɛo
 91. ɪɛ aɪ spɛɪl̥əb aʰʔ tʰɛ ɛɔvɪɪ ʃɪz. ɛɪ
 92. ɔ̃ɪi hɪɛɲə h
 93. hæd tʰu l̥əɪkʰ ʏɛn. næɔə
 94. s̥amtʰɪŋ bəɪa ʏəz mɛɪʔnɛts

118. t u ɪ ʔ ɣ i ɣ ə z ɔ n
119. tʰ u ɣ i k s ə v d e ɤ z ɤ tʰ u ɣ i k s
120. ə v n ə ɤ t s ɤ ɪ f ʔ e ɪ ɣ ə z m ẽ ɤ ʔ n ẽ n t s
121. ʃ s ə m ɔ ɪ ɣ s p e ʃ ʔ ɪ n ɣ i d ɣ ə k
122. d i ɪ ə l a ɪ ʃ i m o ʔ ɣ ə k ɛ n v e ɪ i ə s
123. t ʃ ə t ʃ i z ɤ ɣ u z k a ɪ l a t s ɤ
124. s t ə f l a ɤ k ʔ ə e t ʔ
125. l a ɤ n · v e ɪ i ə ʃ a p ɪ ɣ s e ɪ ʃ ə z
126. ʔ i ʔ ɣ ə z ɪ ə ʔ ə ɪ n ʃ e s tʰ i ɣ
127. b ə g a t u h ə v e ɤ
128. l ə g s m ə t ʃ
129. ɪ kʰ ɣ ɪ ʔ m ə ɪ ə ɪ ẽ o n ɔ n l a t s ə t a ɤ m z
130. ɔ n s ə n d i ɪ z a ɔ d s t a ɪ ɪ ə ɔ ɪ ɔ ɪ s e v ɤ o ɔ kʰ ɔ a x
131. ɪ ɤ ə m ɔ ɪ ɪ ɪ ɣ ɤ ɔ ɤ ɣ ə d ɤ ɣ i b ə k
132. ɤ t i ɔ e ɤ ɪ ə n ə ɤ n ə kʰ ɔ a k ɔ i t u ə ɤ t
133. ɔ ɤ i l a ɤ ə n ə f tʰ i ʔ d i n ə
134. ə f t ɔ ə ɤ g a ɔ ə ʔ ə e ɪ ə ɤ ɤ ɪ ʔ d e ɔ n ɔ ə m e n ə ɤ ɤ
135. ɣ ə k d ə ɔ n · e ɪ f ɔ ɪ ə k ɔ ɔ p ɔ ɔ ɤ ɤ ɪ s ə n d i z
136. d z i s f ə t ɔ ɔ ɔ t s m i ɪ ɔ i n d z ɛ n i ɪ
137. ɔ ɤ kʰ ɣ i t d a ɔ o n ʔ e ɪ l ə s t a g ə s tʰ
138. g a t ɔ b i k ɔ ɔ ɤ ə ɤ ɔ ɔ ɔ ɔ z d i ɔ z h ɣ e ɪ ʔ ɣ ə z
139. g ɪ ɣ t u m i ə l i d ɔ b i t ɔ ɤ
140. i n d z o ɤ ɪ t s ə m ɔ ə t a ɔ m n a ʔ p ɔ t i k

141. əli ɪnʁɛstɪdn̩ goɪŋ bæktuɪt̪
 142. ˈoðɪɪlɛkt̪ˤ ǣ̃ɪksɪts gɪŋ kaɪ̃ɪʁvɛɪ̃
 143. nɛɹo fiɹd̪t̪ˤ uɪ̃ɪmɔɹ hɑɪ̃
 144. ɣəz mɛɪ̃ ɪɪnʁsʔn̩ bræɡkæstɪŋɪn
 145. ɪ gətəbɪnɛɹo fiɹɹɔn
 146. hɣ̃ɪ̃ɹ̃ t̪ˤ ʔɪ̃ɹ̃ ɡɪ̃ɹ̃ æɹ̃
 147. ɪɪt̪ ts̪ˤ ʔɹ̃d̪ kaɪ̃ndəhɑɹd̪ ɹ̃ɹ̃
 148. æɹ̃vɪt̪' æts̪ˤ h̃ ʔɹ̃
 149. hɣ̃ɪ̃ɹ̃ ʔɹ̃ h̃ ɛ̃ntu mæɡnɛɪk̪ˤ ɪθt̪ˤ ɹ̃
 150. rɪ̃k̪ˤ ɔɹ̃ ʁz̪n̩t̪ so fɔɹθ̪ ʔɹ̃
 151. ɛ̃ɹ̃ ʔɹ̃ ɡɪ̃ɹ̃ æɹ̃vɪtsəmənbɹ̃æ̃t̪ ʔɹ̃
 152. bɪt̪ ʔɹ̃ ɪndʒoɹ̃ h̃ ʁk̪ˤ ɪŋ
 153. h̃ ɪθ mɑɹ̃ h̃ æ̃nd̪z̪ ɔnt̪ˤ ɪŋz̪n̩ ɹ̃ɹ̃ɹ̃ɹ̃
 154. θɪŋz̪n̩ stəf̪ ləɹ̃k̪ˤ θæ̃
 155. h̃ ɔnt̪ˤ ɪŋ ʔɹ̃h̃ ɪ̃ h̃ ʔɹ̃ ɪsɪŋ s̃ɛ̃ɹ̃ɪts̃.
 156. s̃əməθɪŋ dɪf̃ ʔɹ̃ dʒəstəbɑɹɹ̃vɪ
 157. dɛ̃ɹ̃ ʔn̩ ɛo ɛn̩ ʔə d̃ɔ̃ ʔɹ̃t̪ bɔɹd̪ m̩
 158. ʔɹ̃ ɡaɹ̃ ʔ mɪ̃ ʔ ʔə ñ̃ñ h̃ ɔnt̪ˤ ɪŋz̪
 159. ʔɹ̃ h̃ ʔɹ̃ ɹ̃ dũ ɔṽ ʔɹ̃ ɹ̃ ʔɹ̃ ʔṽ ʔɹ̃
 160. t̪ʃæ̃t̪s̪ t̪ˤ dũ θɪm̩ ɪn̩
 161. ɔ̃ ʔm̩ n̩ ʔ h̃ ʔɹ̃ ʔ bɑɹɹ̃t̪ˤ ɛ̃ ʔɹ̃ ʔ n̩ ɛo
 162. θɛ̃ɹ̃ ṽ æd̪ s̃ə m̩ ɹ̃ ɹ̃ k̪̃ ɹ̃ ɪn̩ ɔ̃n̩
 163. spɪt̪ʃn̩ s̃ə m̩ ʔə: ɹ̃ ɹ̃ ɹ̃ ɹ̃

164. mæɣəzɪnz·ə dəɪvsɪnɥɛɪ
 165. ɛɪbaɪz voɪsɪ zspostʰə hæveɪə
 166. ʃunouɛdɪfəmpʰɪt dʒesləɪk
 167. fɪgəpʰɪnts
 168. ɥɛəɪbɪn fɪɪɪɥ voɪs pæɪnɪ
 169. ʃunouɪntuənəsɪəskpɪɪ
 170. tɛɪkɪɥpʰɪkʃəɪəɪmʰfəkəm
 171. pɛɪ.sɪ ɛnəvkɔɪʃɪuno
 172. ʃɛɪ ɥəɪkɪɥ ʔouɪ ɥɪθə.
 173. hɥɛɪ sæɥɪkɛnbɪtʰæts
 174. fɪd næɪtʰutʰəɪpɪəɪə
 175. kɪzɪ hæθə lɛɪəɪ pɪɪɪtɪd
 176. ɛɪtʃ dʰəɪdɪ
 177. ɛɪɪtsɪɪɪkʰamɪɪəɪə
 178. ʃɛθætɪəɪpɪfɛsəhɛɪə
 179. ɥəzɪtʰɛɪɪmɪɪɪnɪɪə
 180. tʰɔkɪɪəbæɪtʰəspæɪɪɪɪn
 181. mətʰəɪdʰəθəɪ
 182. ʃuɪt:ʰəfəθɪɪk
 183. a hɪsɛz
 184. ɣtʃɪdʒesdɔntʰspɛɪɪlækɪtsɛɪnɪ
 185. tɪnəɪ ʒəθɪɪɪəbɛɪt:ɛt
 186. ɪvndɛɪz kʰəɪəfɪu ʔɪɪɪɪ

187. ʏədzənt ʔəloŋðæʔləʔn.ɛtʃʏ
188. dõnˈtʰspeʔnəʔ
189. ʎitʃʏz ʁsæŋtʃembɹhɪvɛɪmætʃ
190. ʏɛɔbɛtˈð̌tɛʔpsmɛɪď. fɪʊm
191. ɪn hɪɪľ bɪəlatdɪfɹntˈsɑɪɪŋ
192. nɪnˈʏətʃʏmɛɪk
193. seɪəɪəmeɪkɪnɛɪɛglɹ
194. stʌdiəɹ ɪɪhɪŋləʔkɔdæʔ
195. xəʒɪdõnhɛv̌ɪsæɪmbəʏntˈsɪŋ
196. ʁɛɪndəɪɔzɹ ɛnɪ
197. ɛkstɪɛɪnɪəsnoʔzɛz
198. ʔɪfʃɪŋqasɛgʏďtɛʔpɪkˈɔɹɹ æts
199. pɹɪkˈʏɪzɛtˈť tsəmθɪŋləʔkθæʔ
200. ɪʏmɔɪtˈʏəʔfɪɪŋ sɔmə
201. ðɪɑɪɔfɪʊm hɪɪ bækθɪʏ
202. ənəsɪʔəskop
203. ɪtʃəənəsɪʔəskopəˈťɹhæv̌ntʃɪʏ
204. ɔɪʏnohɪɪɪʔlʏksləʔkˈ
205. ɔbɔɪɪkɪŋgoẽɪɪhɪɪfɪʊmə
206. bɑɪəhəndɹďɪftɪdɑɪɹzəptə
207. θɪɪθɑɪzɪ tɹɛndzəpɔnˈʏət
208. ʔɔɪõɪʔɔnðɪmɪn
209. hɪətʃəɪnťɛmɪə du

210. hiθKitskiŋ: gɪɪe

211. hiθKitŋgɪɪə pʰɛstŋɪə

212. biθɪɪtʃuŋv

1. 0. 4 4ə 4u3əʔi9I?bɛə
2. fui kʰəntsisiɹonts fə 4ə. n
3. tʰɛvɪŋ ɪ dʒɛɪ bɪ ʔɹɪ ɹɪ lɪ
4. bɪ? mɔɪ. əgɪd
5. æ. ɛndə. dɪpɛnts əpɔniɪmpɪdɪts
6. s. ɪtʃə 4ə n? hɪ ɛʂ 4ə 4ə nɹɪ ɹɪ tʃɹɪ ɹɪ
7. lɔŋ lɔɹɪ n 4ə ɪf 4ə du 4ə
8. 4ə: ɹou 4ə lɔɹɪmpɪdɪts ɛɹ tʰɹɪ ɹɪ
9. fɪfti ɔɹ mɪ n 4ə ɹɪ ɹɪ ɹɪ tɹɪ
10. sɛvɹɪ hændɹɪ fɪ. tʰ
11. hɪ ɛɪ ɪf 4ə 4u 4ə hɹɪmpɪnts
12. 4u 4u ɹɪ ɹɪ tʃɪpɹɹɹɹ kɹ
13. fɔʊndszɛɪə
14. ɔɹ ɪʒɹə kʰɪstɔɹ sɹɹɹɹ k
15. mɹɹ kɹ fɔɹ ɹɹ æɛɪ ɹɹ ɹɹ ɹɹ
16. ə bɹɹɹ mɹksɪmɹɹɹɹɹɹɹɹɹɹɹɹ
17. dʒɹɹɹɹ ɹɹ ɹɹ sɪ. hɹm
18. ə n ɹɹ kɹɹɹɹ nɔɹɹɹɹɹɹɹɹɹɹ
19. ʒæət
20. kɔɹdɹ hɹz kʰɪpɹɹɹɹ
21. bɪ tʰɪ ɪn ɹɹ ɹɹ kɹndɹkɹ
22. ɹnɹɹɹ kɹndɹkɹɹɹɹɹ
23. kɹndɹkɹɹɹɹ

24. æt̥azɪʔgɛozɪn lɪŋtʰɪt̥ɪʔɛfɛksə
25. fɪkʏəntsɪɹɪspɔnts
26. ɛnəʔsoʏə.
27. bəʔjɪzɛnəloʏɪmpɪnt̥sʃkʏjɪz
28. tʉkʰɛndəkt̥ɔʃɪəʔdədʰ
29. mɪt̥ʃɪəʔdzələʔn fɔ̃mɪʔi stɪɛʔ
30. pɪkəpləʔkə: həm.æʔnɛɪk fɪəʏds
31. ʔnɪɔnt̥səʔndz ʔstəf ləʔkʰæɪt.
32. soʔo kəʔndəpɛʔfɔɹɪʔbɪt ʔəʔ
33. tɛxʰɛʔvəʔɪvz mɛʔgʏvɪkʏɪpmənt̥dæʔ
34. ʏɛʔəʔəʔi oʔɪstəʔbɪʃnɛʔmz
35. ɛnə sɛʔbɪakæʔ
36. bɪznɛʔs ʔlɛktʉanɪk bɪznɛʔs.æʔ ʏɛʔ
37. ʏɪjʉstʰhæn fɪloʏvəɪə
38. mæʔnɛɪk səvɪs
39. mʏjɛəʔspɪnt fəʔvɪə hæɪf jɪɹzɛɹ
40. oʔəʔndʒoʔɪt̥ ʔæts mɛɹə
41. gat̥ənoʔələ.ɪz pɪpʰəʔhɪɹtəhəstɛʔt
42. pʰɛst̥ɪfə ʏənəʔsoʔd hɪmələɹə
43. pəɹts æɛndə
44. mæʔlɪnə ɛʔgat̥ʰno həθɹu
45. hɔ̃əʔzɛɹət mæʔnɛɪk ɪ
46. mɔsʰəgəʔzovəɪn ə

47. o: tɛɰ̌ kam tɛ̌ i vɛ̌ h i u
48. nə lɪsɪɪɲ sɛ̌ nɔ̌. lɪľəʔ ťæʔ
49. ťəɰ̌ mɪťɪ aɰ̌ nɔ̌ aɰ̌ ʔ ǧə̌ ň aɪ n ďə p b̌æ k
50. ʔ̌ǐ ə p h i ɪ ẽ̌ dɪs ɥ̌ə̌ θ̌o u z θ̌æ̌ ɲ z
51. ɔ̌: ɥ̌ a ɰ̌ d i ď ɔ̌.
52. aɰ̌ ɥ̌ a k ť ɥ̌ i θ̌. ɔ̌
53. ɪ̌ɛ̌ ďɛ̌ ťə ǩo u p u ɛ̌ ɲ ə p h i ɪ
54. a<zɛ̌ u ɔ̌ b a ɛ̌ ɰ̌ ʔ čɪ̌ ť i n ɔ̌ ɰ̌ ɔ̌
55. ɛ̌ ɰ̌ m̌ə n ť š ɔ̌ šə̌ ʔ m̌ ľə̌ ɰ̌ k ǎ. ɪ̌<zɪ̌ n
56. ɪ̌ š ɔ̌ ť ɲ̌ d i v̌ e l p m̌ ɔ̌ ť
57. ɪ̌ ɛ̌ ď čɪ̌ ľ a i ť ť ɲ̌ ɛ̌ ɲ̌ n ď ɲ̌ ň ɛ̌ m̌ ň ɛ̌ ɰ̌ ɔ̌
58. æ̌ n ɥ̌ i m̌ ě ď ɔ̌
59. ɥ̌ ɛ̌ ɥ̌ i m̌ ě ľ a s i ň ɲ̌ a ľ ě ɲ̌ ǩ æ̌ m̌ ɪ̌ ɔ̌
60. f̌ ɔ̌ ɥ̌ a ň i ɲ̌ a ɰ̌ a<zɪ̌ n a ǔ ň d i d i š ɔ̌ ť ɲ̌
61. d i v̌ e l p m̌ ɔ̌ ť ɲ̌ a ɥ̌ i d i z a ɰ̌ ň ɔ̌
62. s i ň ɲ̌ a ľ ě ɲ̌ ǩ æ̌ m̌ u ɔ̌ f̌ ɔ̌ θ̌ a d i ť e ǩ ɲ̌ a f̌
63. ǩ æ̌ n ť š ɔ̌. m̌ a ľ i ɲ̌ ň a ň s ǐ i ň ȟ i u m̌ a ň o u ɲ̌ a ň ť š
64. æ̌ n i ť ɥ̌ a k ť o ň ɛ̌ ɰ̌ ɔ̌
65. ɲ̌ a ď ǔ æ̌ ɲ̌ ǩ a ď ǔ i ɲ̌ ǩ a ň æ̌ k ť i v̌ a
66. ɪ̌ ɛ̌ ľ i ǒ æ̌ k ť i v̌ ď ǔ i ɲ̌ ǩ s ǐ
67. ɪ̌ ɡ̌ e o ǔ z ď æ̌ ɥ̌ ň ť θ̌ ǔ ɲ̌ a ǐ ɲ̌ i f̌ ɲ̌ a ȟ æ̌ v̌ ɛ̌ ɛ̌ ǐ
68. m̌ a ľ i ɲ̌ ň a ň ť s ǐ ɔ̌ š ě ɔ̌ ɲ̌ š a m̌ p̌ θ̌ i ɲ̌ i ň ɛ̌ ɰ̌ ɔ̌
69. k i ď n ǐ ɔ̌ b ľ æ̌ ľ ɔ̌. š ə̌ ʔ m̌

70. ^dðəueɪɪioæktɪv saʊtɪz ʌd kəɪndə
 71. kʌɪntuɪtɪ ɛˈɪɛnɪs
 72. fəʊoseɪd pʰæs
 73. ðəueɪzsfʌm nɪˈsɪɪioæktɪ
 74. mətɪʊɪəɪd pæsθəuðəbaɪəɪɒn^dɪs
 75. fəʊoseɪ ɛˈneɪə
 76. əsɪʌskəp ʌz hʊktəp
 77. ɔɪntuɪtɪɪdæxʃɪəɪɪɪvɪə
 78. pɪktɪəv həv bæɪɪɪzəsoʊθ
 79. əɪdɪdɪzəɪn^d ʌʁkɔnəgreɪv
 80. dˈaʊnɪz ʌɪtəbæɪt.ʊtəns
 81. kəzeɪ ʌʁɪ ʌɪhɛdlɛˈdɪnɪm
 82. kæst əɪnənɛvɪθɪɪəɪəðəsən
 83. ɛˈaɪɪdɪʁkɪtɔnəpɪɪnɪsəktɪ
 84. bɔɪdɪzəɪnɪ stəf
 85. ləɪkæp bæpəfoʊðætʰən
 86. ə ʌz ʌɪθə
 87. oʊdəβɪəvɪ.kɛɪoʊ
 88. ɪɛəspɛɪ bəɪtɪɪvɪəzðɛɪ
 89. oʊɪhɪɛɪəhædtu
 90. ləɪk hɪɛn.ævɪəneɪə
 91. sɪpɪ ləɪkæt bətʰəz m – ɪndʒɪɪɪ
 92. tɪæntsmɪx ɪndʒɛɪtɪɪntɪɪɪ

93. a< ʏ̥ ɛ̃ æ̃ ʏ̥ ʏ̥ l a x i m ɛ̃ o ʏ̥ p b i a d k æ s t ʰ
94. æ̃: ʏ̥ ʔ p ɛ̃ s t ɪ ʏ̥
95. ɛ̃ a n o ʏ̥ ə ʏ̥ i ʔ ɛ̃ v ʔ h æ v h i m t ɔ k i n
96. h i s t i ʔ i n t ʔ s t o ʏ̥ ʔ
97. b ʔ t ə h a ʔ s p ɛ̃ t ʔ ɛ̃ ʏ̥ v ʏ̥ i ʔ s ʏ̥ ə θ:
98. ə: h f i k e ʔ o ʏ̥
99. ʏ̥ i b i ʔ t ʏ̥ u b i ʔ ʏ̥ i ʔ ʏ̥ a t d ʔ ɛ̃ ʏ̥ n h ɛ̃ n d ə s ʏ̥ ʔ o ʏ̥ d
100. n u s t u d i o ʏ̥ z ʏ̥ m u d ɛ̃ v ʏ̥ i θ i ʏ̥
101. æ̃ ʏ̥ t ʔ ɛ̃ ʏ̥ ʔ p ə s i n t ʔ æ̃ n t s m i ʔ x z ʏ̥
102. s o f o ʏ̥ θ ʏ̥ p i q a t ə b i ʏ̥ ə
103. ʏ̥ ɛ̃ ʏ̥ t ɛ̃ x ʔ n ʏ̥ i t æ̃ f t ʔ h ʏ̥ æ̃ ʔ i ʔ l ʏ̥ ɛ̃ ʏ̥
104. ʏ̥ k ə z a ə t a ʔ m ʏ̥ ʔ z ʔ n
105. t ʔ æ̃ n t s m i ʔ x d u ʏ̥ i ʏ̥ i ʔ k ʰ ʏ̥ n t ʏ̥ i ʔ l æ̃ k s
106. a ʔ n ɛ̃ v ʔ k v ə d k ə z a ʏ̥ i z f ʏ̥ ɛ̃ d
107. s ʔ ʔ m ʔ ə d h æ̃ p m ʏ̥ i n: ʏ̥ ʔ i
108. ʏ̥: ʏ̥ ə d ʔ s k i d ə p ʏ̥
109. o ʏ̥ a ʔ z g o ʏ̥ i n t a b e d h ʏ̥ ɛ̃ n ə θ ʔ p i p ʔ ʏ̥ x g i ʔ ʏ̥
110. ə p ʏ̥ ə t a ʔ m z v a ʔ s ə v ʔ s ə ʏ̥
111. s o ʏ̥ x k ʔ ʔ n a ʔ t ʏ̥ ʔ n o ʏ̥ ə k e ʔ z ʏ̥ i ʔ
112. ʏ̥ i ʔ n ə h m e ʔ b i g i ʔ ə p
113. f o ʏ̥ ʔ k ʔ a k ʰ m o ʏ̥ n i ʏ̥ g ɛ̃ o ʏ̥ i ʔ ʏ̥ x k ʏ̥
114. ʏ̥ ɛ̃ ʔ ʔ æ̃ f t ʔ ə h ʏ̥ a ʔ s g a ʔ i n s t u i ʔ
115. ʏ̥ i ʔ z ʔ n ə t u ʏ̥ i ʔ t u d e ʔ

116. ʏi ksər deɪzn̩ tu ʏi ksə nɑɪts
117. ɲ ɪfðe ʏəz mēɪp n̩ənts ɔ sɔɪm
118. spɛʃl̩ ɛ ʏi d ʏə k dɪfə lɑɪmɛɔt
119. ʏə k ɲ vɛiəs tʃɔtʃɛzn̩ ʏi ʏ
120. kʰa latsɲ
121. stəf ə ɔ ɲæt lɑɪn̩
122. vɛʃapɪ ɲ sēɪz ɪəz dæðə
123. ɪfɪstɪ ɲ bə gətso ʏi ɔ d hæʰ tə ləgɪ
124. mətʃ kʏɪp m̩ən ɔ æɪ ʏ n d ɲ
125. latsə tɑɪ mɔnt sən dɪzɑ.tstaut æ ʏt
126. sɛvnə k lɑ k̩nə mɔɪ nɪ ɲ hɑɪ ʏ ʏ ɲ gɪɪ bæk
127. hɛ ʏ m̩ tɪ l b ə n ɛɪ ɔ nɑ k lɑ k ɔ p n̩ ɪ t
128. ʏi lɑ ɲ ɲə f tɪ t dɪ n̩
129. æʰ f t ɔ ɪ gɑ ðæ a ɛ ʏ ɛnt dæ ʏ ndə
130. dəb̩i ə mɛ nɑɪ ɲ ɔ ɲ ʏ k t dæ ʏ n ɛ ɔ
131. fɔ kʰə p ɔ ʏɪ sən dɪz dʒ est fɔ
132. tʰ ænts mɪ ɔ ɪ ntʃɪ nɪ ɪ n̩ ɔ ɲ kʏɪ t dæ ʏ n ɛ ɪ
133. læst ɔ gəst ʰɪ p gət ə bi
134. kɑɪ ndə ʏ ə ðə ɔ z dɪ ə ɔ z hɪ ɛɪ ɔ skɪ t ɲ
135. tʊ mɪ i ə lɪ l bɪ t
136. əɛnə bə lɑɪ n̩ ɲ dʒəɪ t
137. səmbətə æ ɔ pʰ tɪ k lɪ n̩ ɔ estɪ d ɲ
138. gə ʏ n bæk tʊ ɲ t

139. ou ð̥ lɛktɯaĩɪksɪtsɟɪt̪̥ ɤaɣnəvənɛɯo
140. fiəɰd̥tɯɪĩmoə
141. ə: vɛɹ̥iəs̥lɑɣkʰpɪp̥əɤk̪̥
142. ɯɪθə kəmp̥ɯsɤzəɤɪts
143. ɟɪt̪̥ d̥ə̃lɔŋəɤɯop̥əθtɯ
144. ɯɤaɣz meɹ̥nliɪnbɯadkæstɪŋ
145. ɲɪt̪̥gət̪̥ biəɤɯo
146. fiəɰd̥ ẽhɯĩɹ̥iət̪̥ɯɹ̥iəɟɪɤæ'əvɪt
147. tshad̥d̥ kəɣndəhɯɤɤɟɪd̥æ'əvɪt
148. ætsɯaɣɯɪθhɯɤĩə mæɣnɛɤɪkə
149. aɣ ɹ̥ə̃θ̥t̪̥ɤɤp̥ɯɪkɯɤɤɲ̥t̪̥sofoɯθ
150. əzɤɤβ̥əɟɪt̪̥æɹ̥ɤvɪtsəm
151. æmbɯæntʃɛɯt̪̥ bəaɣɪndɟoɣ
152. ɯɤx̪̥ɲ̥ɯɪθə hɔma
153. hɛĩdzant̪̥ɪŋzɲ̥ɪpɛɤɛnt̪̥ɪŋz
154. ɲ̥stəf̥lɑɣk̪̥θæĩ ɯən̪̥ɪŋəphɪɪt̪̥
155. d̥əlɪsɲ̥ɪŋsɛɤt̪̥s̥ɹ̥m̪̥dɪf̥əntʃɪst̪̥
156. əbæɤɤvɯɪd̥ɛɹ̥əĩo
157. ẽd̥ə ɹ̥iəɤoɯ̥ɹ̥ɟɪɤbɯd̥ə ha avga
158. mɪɤɤɹ̥ənənɯən̪̥ɪŋzəɯəĩə duovɤd̥ɤ
159. əhæv̪̥ɲ̥æd̥t̪̥ɤænt̪̥st̪̥ duɯəɲ̥
160. ā: ɯɤɪə bæɤɹ̥t̪̥əɤɹ̥t̪̥ɤaɣt̪̥næɤo
161. ɛɹ̥v̪̥hæd̥səmaɤɪk̪̥zɪnɔnspɪts̪̥

162. tɪtsmævɛɪlɔmægzɪntszæzɪndɔɪf
 163. sɪn hʊzɪə
 164. zvɪbɪnɪz vɔɪsɪspɔstəhæv
 165. ɪnuɔdɪfəntə pʰɪɪt
 166. tʃɪs kɪk fɪŋgə pʰɪɪnts
 167. ʏləɪdʰeɪ bɪn fɪdɪn vɔɪs
 168. spæɪnts ɪnɔntʊnəs
 169. sɪləskɔpɪnt tɛɪkypɪksɪvəm
 170. fɔlə kɪpɪtsən
 171. ɣkɔɪɪnɔdʒɪkɪ ʏɪθə
 172. ɔ: hʊɪ sɔn kɪbɪ
 173. tʃæts fɛd nɛɔtə tɛɪpɪɪɪ kɪz
 174. ɪ hævə lɛzspɪɪɛɔtə ʏɪdʒɪ
 175. ɛɪɪɪtsɪɪɪ kəməɪf
 176. əf ɔɪ
 177. ɪzæts hɪtə pʰɪzəhɛə
 178. ʏz tʃɪmɪ hʊzɪ ʏɪt kɪvɛɔt
 179. tʃəspæɪɪ ə ɪɪzəɪdətɪ
 180. ɪnst tɛf ɔɪɪk
 181. ɔɪkə ʏɪd ʏɪz tɛf
 182. ɛɪssɪt ɪɪs dɔɪts pɪɪ
 183. lɔk tʃɔɪnts
 184. ɪnəɪ ɪə ɔɪkɪvɛɔtə nɪsk

185. K^h_u a < ə f i u ŋ ŋ g l i s ɣ ə d s ə t ə
186. ə l ɔ ŋ æ t l ə ɣ n ə t
187. t ə i ə d i s d o ɥ t s p ɛ ɣ ɔ t
188. ɣ ə ɣ u z ə s ə ɣ n t s ɛ ɣ m b ə h i ɣ v e i m ə t s
189. o ɔ b ɛ t t ə t ɛ ɣ p s m ɛ ɣ d f ɣ m i n
190. h i ɣ b i ə l a p d i f ə n t s a ɣ i ɣ n ɛ n

1. ʏi hævə lɪst əv pɪəʃnəlɪs dæʃt
2. ʔəv θɪŋs tu bæʃnə nɪr fʏʊtʃə
3. səməv ðəm æt əgɪ ʏɪθ æˈn səməv ðəm æt dɔt
4. ʏu dɪmɛmbə ðə sɔɪz əv æʏə pʰeɪs
5. ʃi ʏətsə bæʃ ʏətʃi kɔzə mænstə tʃə
6. fə əbæʃt ʏunohæŋ mətʃ æt fəgəɪgɪzæk
7. ɪgzækli hæŋ mətʃ ɪt kʰasts ɛn ɪts ovə
8. vɔɛt ʃɔtɪstɪnz ɪts ʃi kɔz
9. kɔz ɪf eɪ mænstə tʃɛɪ ɪtsə bæŋt so ʏəno
10. tʰu ʏɔʊdʒʏɔɪt θɪɪɔʊts ʏɛə
11. tʌ pɪpəl kɛˈn fɪɪənɪt ɪtsə bæŋ? me
12. meɪ bi ðæɪ hɔɪt ðə flou ɛnɪ hæz ðɪs bɪg
13. sKʏɛθɪŋ ʏu dæʃʒu kʰæn pʰvʃt ʏə
14. ʏə fɪɪən ɪskʰəvəɪ ʏɪθfə dæʃt
15. ɪts sɛksi vɛɪ sɛksi
16. ɛɪɪɪɪɪ ʏeɪ ʃi fɛɪ ɪn ləv ʏɪðə θɪŋ
17. ʃɛ ʏəntstə bæʃt eɪæ kʰɪp ʌn
18. ʌn æt æt kʰɛptəɪ ɔgɪ ʏɪ ʏəθə bæʃɪt
19. ʃi ʏəɪɪd æt ɔgɪðə pʰeɪs ʏəz tʌsmɔl
20. ʏɪts əv kɔʊsɪɪɪɪɪ ɪɪɪɪɪ ʏeɪ ʃi
21. ʃi ʏəs kʏæɪ æɪə mɪntə bæŋɪɪən fæɪnli
22. ʏi ʏən ʏɪkɪŋdʒ ʃi kʰm plɪtli ʏɪr ɛɪnʒ
23. ʏeɪnʒ ðə hæŋsən mʊvɛnɪθɪŋ læʃk
ɔləvðə

24. brks au in a bēdʲum næŋ av ol pleʃsɪz
25. ʋaɪtʰ ðēndə. læk ʏi hæv ʃ
26. ʃelvz paɪ lɔl ðə ʏeɪ ɔp tʰ hæʔ ə
27. ə ɔl ðə ʏeɪ hæf ɔp tʰ ə ðə sɪlɪ
28. ɪ lɪŋs a most ə ðə ʏa ʒ. ɪksɛp ʔɪs ʏən
29. ʏel ʃi kɪn vɪnt mi ðeɪ ʒ. ɛnəf ʏuʋ mɪn
30. ɪnɛf ʔə mənstə tʃeɪ ɪɪi ʏeɪ av kɔʊs næ
31. næŋ ðeɪ ʏvɔŋ biɪ ɪi ʏu fə bəɪ sɛ klɪs
32. ʏel ɔɪ ʏvɪɪf ʏi gat nu bəɪ sɛ klɪʒ
33. fə ðə tʰ ɔɪ m bɪŋ ʏi gat olɔ old ʏəstɪ
34. ʏuslɔ dɪf. kəltəpɛɪl ənstɪ
35. tɪlə bəl ʏel tʰ ɛm
36. mi ðə mənstə tʃeɪ ɪʒ. n tʰ ɪvəɪ ɪnə lɪst
37. bəɪ ʏu ɪo ʃɪz kəɪt ɪtso mətʃ ɪntʰə hə hɛ
38. hɛd. ɛt ʏɛstɔɪ ɛɪ ʃi ʏɪstfəlɪ sɛd
39. bæʌi ʏvʒulæk tʰ goən sɪ ðə mənstə tʃ
40. tʃeɪ ʃɛ ʏəntstʰ ə go lʊk æfɪɪ ʏno ʃɪzə
41. ʏeɪ sɪnə θɪŋ tʰ ʏaɪs næʔ ʃi ʏə
42. ʏəntstə ɪə go lʊk æfɪɪ ɔ gɪn
43. ʏi dʒɪs fæ ʏnd æŋ tʰ ə tʰ ə kɔɪ ɪi dʒs ənɪks pɛ
44. pɛʌnsɪv ʏɪpʰeɪ ðeɪv tə pʊl ði. ɪnʒənæŋ ɔn
45. fɪks θə gæskɪts ɔɪ səm θɪŋ ɪts fɪft
46. ɪfɪɪ sɪks ɔɪ ɪt fɪftɪ sɪks θə ʏʒ. n mæɪ lɪs
47. mæɪ lɪs ɪts kɔnɪ ə lækə hæʔ ʏ

48. ʏeɪ̯ u no dɪntʃu no ðeɪ̯? ʏeə
 49. ʏeə? ʏəz̥ θə fɹsəmə ðæ? ʏi ʏə æksɹ̥li mɛ
 50. mɛɪɪd ɪzɪɪhɔɪtʰə dɪəɪ̯ ʏ θi l̥æ
 51. æskə həɪ̯ ʏeɪ̯ ʏɛɪ̯tsfæɪ̯ɪk sɛpθɛ
 52. θɛtʰəks kʰə mɪŋ ði ə ðə ʏeɪ̯ tʰɪntʰə ɡoɪ̯əl
 53. iəl fæstən kʰɪkəp ɡɹæv̥l̥
 54. ænə ɡɹæv̥l̥ tʰɛ̃ns tə l̥ɔ̥tʃɪtsɛɪ̯fɪnɹ̥
 55. ʏɪnʃɪəld oɪ̯ɪn ʏə hɛd l̥əɪ̯t
 56. æɪ̯ts ɛɪ̯i ʏeɪ̯ u ɪ̯o ʏoɪ̯ kɔɪ̯
 57. kɔɪ̯ kʰɪn ɡɪt pʰuɪ̯ɪ biɪəp fɹəm ə ðə ɡɹæv̥l̥ be
 58. beɪ̯sɪ kɪɪ̃nəf kɔɪ̯s ʏi ʏɛ̃ntʰ u ə sɛɪ̯əv̥tʰəɪ̯s
 59. æɪ̯s æmnaɪ̯sɹ̥
 60. ɹ̥ɪ ɡzækli bəɪ̯sɹ̥fɪ ʏəɪ̯ts fɹə deɪ̯
 61. ɪz ɪ̯tʃ ʏeɪ̯ fɹm dɔsɹ̥ kʰi kʰtʰ fɛɪ̯bæŋks
 62. ʏɛɪ̯ no ðeɪ̯ nɑp. ɛɪ̯v̥tʰ ðeɪ̯
 63. ðeɪ̯ ɡɹæv̥ɪl ɹ̥oɔs ʏɪ̯ɪo ɡɹeɪ̯ɪd ðeɪ̯
 64. ðeɪ̯ ʏeom̥eɪ̯ntʰ ɛɪ̯ndl̥æɪ̯k ðeɪ̯ ə ʏi z̥ hæv
 ði z̥ m̥eɪ̯?
 65. m̥eɪ̯nənts ðeɪ̯ hæv m̥eɪ̯nəntsʃɛds ʏɪ̯ɪo ɛv̥i
 66. fɪfti mæɪ̯lz ɹ̥ səmpθɪŋ ʏɪ̯ɪo ðeɪ̯ ə
 67. ɹ̥ ə ʏi z̥ æɔtʰeɪ̯ ʏə ɔɪ̯ts pæsiŋ
 68. ɪŋ ɡɹeɪ̯fɹz̥ ʏɪ̯ɪo pɪp̥l̥ ʏə kɪŋ ɔnə ɹ̥oɔd
 69. oɪ̯ts fæntʰ æstɪk ɛdm̥əntʰ ʏə z̥ ɹ̥i̯li
 70. bi̯ɪɪfəl siɪi ɛ̃nə ʏuɪ̯ə v̥əst̥ɪɪs

71. iz uili uili naɪs ɥ ʎəno ðə kʰæ pəsɪz
72. ðə kʰæ pəsɪz uili uili bɥɪɪfl
73. kʰl̥iɪʃ ðɪn hɪʃ ðɪspʰɛɪsəz ɥ kɪɛɪbi
74. kʰl̥ɪn əɪ kʰem fəm fɪləɪɛlfɪə fɪlədɛlfɪəz
75. iəz vɛɪdʒɪ ʃɪ ʎes θə ɥɪndbloz
76. ɥɪndbloz θə ɪə ɥɛɪ ʎu kæn smɛɪɪ
77. ðɛɪ əɪ ləɪən kʰɪmɪkəlz ænd oɪ lɪɪ
78. oɪ lɪɪ fəɪ ɪʃɪz ɛɪ ʎu no pɛɪɪ o kʰɛɪmɪkɪ
79. kɪ pʰænts ɥɪts əɪ ʎu no ʎu kʰɪ si ðəm
80. əm æksɪ fɪm θə ʎu nɪvɪsɪɪɪɪ fθə ɥɪn
81. bloz θə ɪə ɥɛɪ əno
82. əɪ mɪɪts naɪs kʰæ pəs ʎɪɪvɪsɪɪɪɪ
83. əɪ pɛnsɪl vɛɪ ɥə ɪts əbɪɡɪɪɪɪɪ
84. fɪlz əɪ kə bɪɡɪɪɪɪts dɪɪ es hɛɪ
85. hɛɪ kʰɪ pɛɪd ɥɪ θ hɪɪ əɪ tʰ
86. oɪ ɥl̥ ðɛɪ ðɪ kʰæɪəmi əv mɪɪzɪk
87. ɥɪts əs fænt æs ɪk ðɛɪ no pʰɛɪs ən θ
88. əɪ k θɪ kʰæɪəmi əv mɪɪzɪk ɪn fɪlədɛlfɪə.
89. əɪ k ɥɪ ɥvɪsɪɪɪnə hɪɪp bæl kɪ ðə læst
90. əɪ bæk əɪ ɪn əmɪɪɪɪɪ ðə bɛsɪtnə hɪɪs
91. ɥɛɪ əɪ ɥɛɪ tɪ sɪp ɪt naɪn θɪɪ sə ɥɛɪ ɪə
92. ɪə ɡoɪ sɪp ðæɪ ɪl̥ ʎu ɪkspekt ɪmost hæf
93. æf ɪkspekt ðæɪ sɪmbəɪz ɡəɪ kʰɪ ɪzɪt
94. ɪzɪt θæt so kɛɪɪz əɪ lænd ʎɛɪ

95. ʎɛ ɥi ɣʁ θɛu θə ɥikeʰn bifou θæf
 96. ʎi goə kʰas ɔnə fɛuɪ ɪsə lɪɪl fɛuɪdɛt
 97. kʰɛuɪz ɣuɪʔ mebi tʰɔntʰi kɔuz tʰɣuθɛn
 98. θɛʰn θæʔ meɪ bi fɪftin kaus ɲ pæsɲz
 99. pæsɲzʁz ɲ baɪ sɪkʌs æni aɪ lændz
 100. ɛndz ɹi lɪ smɔ ɣu kʰ pɹabəbli ɣɔkʁ aɪ ndɪd
 101. ɹaɪ ndɪd ɪnən æɣʁ ʎi kʰɪnsɥɪmɪn
 102. kʰ æp θɛu θɛus zsteɪt pɔuk ʎi kʰ æp ɹaɪ tɔaɪ
 103. baɪ θə bitʃ ɪts fɛuɪ nɑɪs fə θæt ɛnə ɣɔɪ ʁskʰ!
 104. kʰ lɔɪ fən lɪənəf aɪ mɪɪts lɛɪ kʰ ɪɪi
 105. ɹaɪ tʰ bətʰə ɣaɪ ʁskʰ lɔɪ
 106. əhə θæts kʰ əz θə bitʃ ɪz ənə
 107. ə kʰənɛɪ lɪən sɑɪd θɛu ɣvɔp ɪtsə θə lɛɪkən
 108. n bæd pɔuts ʎi ɪʔɔɲ ɔn kʰɛlɪz aɪ ləns ɪts kʰaɪɪə
 109. ə dɪfɪɪnts bət ɣɪnə sɑɪθ sɑɪɪə θi æɪ lənd
 ɹə nɔɪ
 110. nɔɪ θ sɑɪɪə θi æɪ lən θə fɛuɪ ʁaɪ zɲə
 111. sɑɪθ sɑɪɪə ɹənə ɣɔɪ ʁ lɪks ɔfl
 112. ækʌlɪɪ? lɪks ləɪk aɪ lɔʔno dʒəs ləɪkə
 113. ə kʰæv ɣɪn kʰ æp ʎi ɪʔɔɪ sɪ lɪ tʰkəs
 114. sɪɪɪ lɪks ləɪk sɪ ɥɪd sɪbɪɪɪ ɣɛɪ θə
 nɔɪ θ sɑɪɪ
 115. sɑɪɪə θi æɪ lənd ɪz ʎi ɪʔɔ kʰaɪ tɪ fɪɪɪ ɪts

116. ts f_uei stue_ɪng bəts_ɪĩo læ_ɪk ðe_u a_u p_uts
 117. p_utsə ðə læ_ɪk ðæ_ɪɔ_u næ_ɪs ěⁿ p_utsə_ɪ sə
 læ_ɪk ðæ_ɪɔ_u
 118. ðæ_ɪɔ_uant^ə ə ɣe_ɪ ɪ^v t_ɪstæns næo əv_ɪɔ_us
 119.
 120. k_uo[?] dɛd æ_ɪð_u no_u ə dæ_ɪ t_ɪ mɪns
 121. s_ɪ ĩo ðe_u ɔ_u stɪl fɪs
 122. ʃæ_ɪ mɪn ɣ_uĩo pɪp_ɪ fɪs_ɪ ɛ_ɪ kæt_ɪfɪðe_u
 123. æ_ɪ s_ə p_oz_u ɛ_u sm_o lə ð_ɪðə fɪ
 124. fɪs_ɪ ɣ_ustə bɪbət^ə ə ɣ_oɪ_ɪs k^hɪ_ɪɔ_unə_uɔ_uθ
 125. ɔ_uθ sæ_ɪ d_ɪlæ_ɪk ɣ_u no_u ɣ_u kæn_opɪn_ɪ ɣ_ə æ_ɪzəndə
 126. ɣ_oɪ_ɪ ɪn sɪ_ɪ ɔ_u hænt ðæ_ɪs
 127. s^h ɔ_ud^ht^h uɪmæ_ɪzɪn f_ən o_hæ_ɪ ɔ_ən ɔ_uæ_ɪt^h
 128. æ_ɪk no_u ɛ_u ɪn o_hæ_ɪ ɔ_ukɪn ɣ_u fæ_ɪnæt kæ_ɪ
 129. kæ_ɪndəv ɣ_oɪ_ɪ ɪ^ksɛptɪnə pul ɣe_ɪ ɣe_ɪ ɣə
 130. ɣe_ɪ ɣ_uv_ud_ut_op_ɪn_ɪ ɣ_ə æ_ɪz ɪĩ_ɪ ɣe_ɪ bɪkəzək^hɔ_u
 131. k^hɔ_u ɪĩ_ə k^hɪl_ɪə
 132. æ_ɪ ɣənts b_uok mæ_ɪnɛk_omost æ_ɪ
 133. θ_oɪ æ_ɪ dɪd s_o dɪd ðə dzɪm tɪt_ɪ ɣə læ_ɪk hɪpə
 134. pæĩɪk ənsɛd ɣə ĩo_uɔ_un fəɪzə_us ənfə_ɪsə
 135. daktə hɪ ɣəz ɔ_ulɪn_əvɪs
 136. æ_ɪ læ_ɪndɪd ən mæ_ɪ hɛɪ_ənə t_ɪæmpəlɪn
 æ_ɪ læ_ɪndɪd əm

137. am a ɛ h e d æ n ə . a ɛ k ʰ a ɛ n d ə v ə . l a ɛ k m a ɛ
138. m a ɛ h e d y ẽ n t ə d a ŋ y ẽ ɛ I n s t e r ə v g o i ŋ
139. o i ŋ ɔ i s y ẽ ɛ a ɛ y ẽ n t ɔ æ ʔ y ẽ ɛ I ʔ y ɪ n t
140. y ɪ n t ɔ æ ʔ y ẽ i a ɛ g e s I ʔ y ɛ z l a ɛ k y ɪ p l a ɛ ʃ
141. æ ʃ a ɛ s ǎ p o s I ɪ i y ẽ ɛ a ɛ d i d ŋ i
142. n i ɪ i n i ɔ i ŋ f u ə m i ɪ x y a s d ʒ ə s e s o u ə v s
143. s e m a ɛ p e d ə l a ɛ s f ɔ a f ɪ u m i ɪ t s l a ɛ k j u ɪ ŋ
144. ɪ o f o u e ɛ g v d f ɪ u m i ɪ t s a ɛ k v d ŋ m o v a e t s ʰ y a ɛ
145. y a ɛ ɔ a d ʒ i m t i ʃ ə y a s o p æ ɪ ɪ k t a ɛ
146. a ɛ f e l ɛ ɪ l i h o d i b l ɛ n i ɪ ɪ o y ẽ ɛ a ɛ k ʰ e m
æ ɪ ə v i ɪ
147. I ɪ a ɛ k ʰ e m æ ɪ ə v i t ɪ ɪ ɪ o y a ɛ j i l a ɛ z a ɛ
y a z o k ʰ e
148. y a z o k ʰ e ɛ a b æ ɔ ɔ i d e ɛ s y i y ɪ
149. ɪ t u ə h o m o s e k s u ə l p o u ɪ i y ẽ ɛ ɔ y ɪ ŋ h e i o
150. h e j o i ɪ a m æ p s l u ʔ l i s i d i ə s ẽ ɪ i y a z ɔ n
151. s n ə t s a ɛ n u ɔ i s k a ɛ h u t v k ə s
152. ə s i s ɪ ɪ ɪ o ɔ i s p o u ɪ i ẽ ɪ i t ʰ t ʰ ɪ æ ɔ t ʰ a b i
153. b i ɔ æ ʔ ɪ a ɪ o y i h ə ŋ x æ ɔ n d ə n e d y a ɔ i z ɔ
154. p ʰ i p l ɔ s p e ɛ s t æ y ʔ l æ y n d s i n x æ y n
155. a ɔ z j i l i k æ ʰ ɪ ə v s t u e ɛ n d s s ə y i s ɔ ɔ e m
156. ɔ e m d u i ŋ I ʔ ŋ a b æ k u m ɪ ɪ ɪ o y ẽ ɛ h æ ɪ a p a ʔ
157. b o ɛ l i ŋ a n ə k i t s ŋ s t o v I ɛ z d i l i p u ɪ i

158. puɪɪi diskəstɪŋ æ kæĩəfelvɛɪi bæɪə
bæʔɪɪĩ

159. ɪiɥeɪ æ hævə hæpɪvɔ æ hæv hæpɪvɔ

160. memɪz əv lɔ̃ dǎn tu æk bɪŋ vɛɪi kʰuɫ

161. Inə səmətʰ æmbəɪɪ

162. bəɪɪɥəz lək bɛɪbi sɪkstɪ sɪkstituci
guiz fe

163. fɛɪi hyumɪd kæĩə mɪstɪɪn kæɥəkɪŋəlɔŋ

164. ɣəʌ sɪbæbɪ lɔ̃ndən sɔɪfə ɣugəslə

165. avɪə æ sɔ θʰu ə dʒɔndɪst æ æz̥o ðeɪ

166. seɪ bɪkəz æd hɛpətæɪɪs ɥeĩæɪɥəz̥o ðeɪ

167. ðeɪ æ stauɪɪgɪɪɪŋ sɪkənə tʰɛnfʰəm
tʰɪjeste

168. et ɫubɣaĩə æ dʰɪdɪnəæ

169. æ hædʒāndɪsɪtɪl æ ɥəz ɔmost θʰuɥɪðɪp

170. æ æd fɛɪli mæɪɫtʰ kɛɪsɪ æ ɔl̃ĩ fæ-ĩ
æɥpɥɛ

171. ẽĩ æ gat ə ɾɪzɪəl ɣmĩo meɪbi θuɪ ɥɪks

172. æftɔ ðə hɔl θɪŋ stauɪd eɪ oɣɛɪɥəzə

173. zə kʰɪbʊts daktɔ æd sɪntʰu ɣugəslɔvda

174. akəs əmɛɪkɛndatɪn ɣugəslə

175. avɪeĩə ɣuɪk daktɔ ɪĩæθɪns

176. ẽĩɪtʊkθɪsʰɪk daktɔ ɪnɪs kɪbʊtsɪĩ
ɪz̥ɪəl

BN-CONVERSATION

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1. ʏi hʌvʌ lɪstʌv pʰʌʔ oʊtɪz ɹʌʔtʰ
2. ʔʌvʌ ʔʌvʌ θɪŋs. tu
3. bʌʔ ʰɪnʌnɪfɪʊtʃʌ
4. sʌmʌθ ɛmʌʔgʏi ʏɪ θʏ sʌmʌθ ɛmʌʔ
5. ʌʔ dʊt ʏʌm ɛmʌθ ʌ sʌʔzʌvʌ pʰlɛʔ
6. pʰlɛʔs ʃɪ ʏʌʔtstʌ bʌʔ ʏʌtʃ
7. ʃɪ kʌl zʌmʌstʌtʃ ɛʌ fʌ bʌ ʏʌ ɪʊ
8. hʌmʌtʃ ʔʌʔ ʔʌʔ fʌgʌɪgʌzʌkli hʌ ɹmʌtʃ
9. ʃɪʔkʌstʌ ɛtʌɪtʌvʌʔtʃʌ
10. ʃʌʔn stɪn zʌʔsɛ ʃɪ kʌl zʌʔ sʌmʌstʌ
11. ʌstʌtʃ ɛʌɪtʌ bʌʔt sʌ ʏɪʌ tʰ ʏʌ ʌʌdʌs
12. ʏʌ ʌʌdʌs ʏʌʔ ʌ
13. θʏ ʏʌʊtʌ ʏɛtʌtʌ pɪpʌ kʏ fɪ ɛʌ ɪʌɪt
14. ɛtʌ bʌ ɹ. mɛbɪ θʌ ɛ hʌʔ ʌf θʌ flʌdʌ hɛzɪs
15. hɛzɪs bɪg skʏ ɛʌ θɪŋ ʏʌ θʌtʃ kʏ pʌtʃʌ
16. ʃʌ fɪʌmɪtʌ kʌvʌ ʏɪ tʰ fʌ ʌʌʔʔ
17. kʌvʌ ʏɪ tʰ fʌ ʌʌʔʔ
18. ʌ ɪsɛksi vɛɪ sɛksi
19. ʌ ɪʌ ʏɛʔ ʃɪ fɛlɪʌn lʌv ʏɪ tʌ θɪŋ
20. ɛndʌ ʃɪ ʏʌʔtstʌ bʌʔt ɛʌʔ kɛptʌn
21. ʌn ʌʌgʏɪŋ ʏʌʔ. bʌ. ʌʔt ʃɪ ʏʌʔtɛdʌ
22. ʌʔ ʌʔ ʌʌgʏɪdʰ pʌʔs ʌz tʌ smʌl ʏɪtʃ
23. ʏɪtʃʌz ɪv kʌʊsɪdɪz ʌ

24. Iĩi y eĩ ſĩ y əz k ə k^h y ə ɤ ɤ ə ɤ ə m ə t
 25. ə m ə t ə b ə ɤ ɤ t ẽ n f ə ɤ n ɤ i y ə n
 26. y ə n y ɤ k e n t ɤ i k m p l i ɤ l i ɤ i x
 27. ɤ i x e ɤ n d ɤ d ə h ə y z ɔ m u v d e n ɤ i θ i ŋ ɤ a ɤ k ɔ
 28. ɔ l ə b v k s x > i n b e d z u m n ə ɔ ɔ v ɔ p^h l e ɤ
 29. p^h l e ɤ s i z ɤ a ɤ t ẽ n d ə
 30. l a ɤ k y i v ɤ l z p^h a ɤ l d ɔ l ə y e ɤ h e v f
 31. e f ə p t ə ɔ s i l i ŋ z ă m o s ɤ a ɔ a y ɔ z ɤ k s e
 32. s e p ɔ i s y ə n ẽ
 33. ẽ n d ə y e l ɤ i k ẽ n v i s t m i ɔ e z n ə f ɤ ũ m
 34. ũ m i n e ɤ f ə m ă s t ə t ɤ e ɤ
 35. ɤ ẽ ɤ i i y e ɤ ə v k ɔ s n ə ɔ e ɤ y v d ŋ b i i n i
 ɤ u m f ə >
 36. f ə > b a ɤ s ɤ k l z
 37. y e l a ɤ y v ɤ t f y i g a ɤ n u b a ɤ s ɤ k l z
 38. ɤ a ɤ t f ə ɔ a t^h a ɤ m b i ŋ y i f k a ɤ ɔ ɔ d
 39. ɔ l d ɤ a s t i
 40. i u z t^h
 41. s l o d i f k ə l t u p e d ə l
 42. i e s ə m ə n s t i l ə b l
 43. y e t^h m i ɔ a m ă s t ə t ɤ e ɤ i z n t^h ə i i z n
 44. i z n t i v ŋ a n ə l i s t
 45. b ə i e i s i z g a ɤ n i t s ə s o m ə t ɤ i n t u ə h e d ə t

46. dæʔ ɲestǝɛɛ ʃɪ ɣɪsfali sɛd bɛɪ ɣvɔzɯ
47. ʒɯ lǝɛ k tʰǝ ɡosi ɔ̃ mǎstɔ tʃɛɪ ʃ ɣǝsǝkolv
48. lʊkǝɪɪt ʃɪzǝɪɛdɪs
49. sinǝθɪɲ tʰɯǝɛs nǝɪ ʃ ɣǝtstǝɡolʊkǝɪɪ
50. ǝɪɪɪǝɡɪn ẽɪɪ ɣɛɛ
51. ɣɪ dʒɪs dʒǝs fǎndǝɔ dɛt dɛt dɛt
52. ɔ̃xɛtǝ kʰɔɪ nɪds ɛɛ tɪɪkspɛnsɪv ɯǝɛɪ
53. ɛɔv tǝ pʊl ɔ̃ɪ ɪnʒǝn ǝɛɛ ẽɪn
54. ẽɪn fɪk θɪǝ dǝɡǝskɪts x sǝmθɪɲ
55. ɪts fɪftɪ sɪks ǎɪɪtʰ
56. fɪftɪ sɪks θǝɔ θǝɣzɯǝɛɪɪz
57. ɪs ɡɪnɪǝ lǝskǝhǝɛɪ ɣɛɛ ɯno
58. ɲɯɪɪdɲ ɔ̃ɔ̃xɛt
59. ɲɛ dǝɛ dǝɛʔ ɣǝz dɪǝ dǝ fǝs
60. fɔ̃st sǝm x ɔ̃xʔ ɣɪ ɣɔ̃ ǝkʃɪɪmɛɪɪd
61. dɪ lǝskǝhǝɛɪ ɣɛɛ ɔ̃ ɣɛɪɪ
62. ɣɛɪɪts fǝɪnɪk sɛpθɛtʰǝ
63. tʰǝks kǝmɪɲɪ ǝɔ̃ ɣɛɛ tʰɪndǝɡodɪɪf
64. dɪɪ fǝɛst ɲ kɪk ǝp ɡɔ̃ɛvɪ ẽɪn
65. ẽɪɪ ɡɔ̃ɛvɪ tɛns tɯ ɲɯno lǝdʒ
66. lǝdʒɪts ɛɪf ɲ ɲɔ̃ ɣɪnʃɪɪd
67. ɔ̃ɪn ɲɔ̃ hɛɪ lǝɛts
68. ɪɪɪ ɪɪɪ ɣɛɛ ɲǝno ɲɔ̃ kɔɪ kɲ ɡɪt pɪɪɪ

69. pʌɪsɪ bɪsəp fɹəm ɔlˈɡwævəl beɪ
70. beɪsɪkli eɪvən kɔs ɹi ɹɛtθə sɛsətəɪs
71. ʌmnəʃrɪgɹækli bət ɹi ɹi
72. fɪgɹəz its fɔ deɪzɪtʃueɪ
73. eɪ fɹəm dɔsn kʰɪktʰ fɛu baɪks
74. ɹɛl nə no ðɛnəʔ
75. pʰeɪft ðɛɹə nɛ ðɛɹ
76. ðɛɹ gwævl ɹɔts ɹiɪo gwɛɪtɪd ðɛɹ
77. ɹiɪo gwɛɪtɪd ðɛɹ ðɛɹ ɹɛl mɛɪtʰeɪnd
78. ləɪk ə ðɛ ðɛ dʰe aɹɪz hændʰɪz mɛɪnɪnts
79. ðɪz mɛɪnɪnts ɛ ðeɪv mɛɪnɪtsʃɛts ɹuno
80. ɛvɹɪ fɪftɪ mæɪl z ɹ səmpθɪɹ ɹɪ ɹiɪo ðɛɹ
ɔɹɪz æt ðɛɹ
81. zæɪt ðɛɹ ɹɹ ɔɹɪz pʰæsiɹ gwɛɪtɹz
82. ɹ ɹɪ pɪpl ɹɹɪvɔd
83. ʌs fæntæstɪk ɛɹ ɛdmæntʰəz ɹɪli
bɹɪftlɪ sɪli
84. ɛnə ɹɹɪvɪstɪz ɹɪli ɹɪli næɪts
85. ɹuno ə kæmpəs ɹɪli ɹɪli bɹɪftl
86. kʰlɪn ðɪn ɹɪ ðɪspleɪsɪzɪɹ kʰɪbɪli kʰɪn
87. ɹæɪ kʰem fɹəm fɪlɔdɛlfɪə
88. fɪɪɛlfɪəz vɛɹɪ dɹɪli
89. ɹɛs də ɹɪn blɔz ə ɹaɹ ɹeɪ kʰ smɛɪtʰ

90. o θx la? laɪəv əm KʰIːmɪKl̥sɪ
91. n O I l ɹɪfəɪŋɪzɪzɪn ɟe
92. ɟe pʰetʰo KʰẽːmɪKʰl̥ stɑ pʰl̥æ
93. pʰl̥æts ɟɪtʃɔɹ
94. ɔɹ ɟuɪo ɟɪ ɟɪKʰɪ sɪθəm ækʃəli fɪnə
95. fɪnə ɟuɪɪvɪsɪɪ edɪə fə ɟɪn bloʊsɪzə
ɹəŋ ɟeɪ
96. ɟe iː ənoʊt a
97. ə mɪɪtɪtsə nəɪs Kʰæpəs ɟuɪɪvɪsɪɪ pensl̥
98. sl̥ven ɟə ɪts bɪɡsɪɪɪɪtɪfl̥zl̥əɪgə
99. ə bɪɡsɪɪɪ tʃdɪsɪzhel Kʰpɛɹ
100. Kʰpɛɹ ɟəθɦɪɹ ɹəɪ?
101. oʃx ɟel ðe ðez i Kʰæmi əbmɟuzɪk ɟɪtʃ
102. ɟɪtʃz fæntʰæs k ləɪKðez no pl̥esən xθləɪðɪk
103. i Kʰæmimɟuzɪkɪ fl̥ədelfɪə
104. lək ɟi ɟə ɟm ɟə ɟiɟvdsɪznɪ
105. ɟə hɔɪstʰ bælkɪni
106. ðə læst ɹə bæk ɹətɪnəmɪsl̥
107. ɪz dəbesɪtnə hæʊs
108. ɟə ləɪ ɟɛt slɪpəp nəɪnθɪɪɪ ɟunə s
109. sə ɟɪ ɟɪɡoɹə sl̥ɪptʰæsl̥li ɟu ɪkspekt ɔmost
110. hæf ɪkspektətsəm bəɪz gəŋKɹɟu
111. ɪznætso

112. no a² d² I d^h t^h I p o v a d a w i k e n
113. K e l i z a² l a n h e y i u a d e u a
114. a d^h a^h i k e^h n b i^h f o u d a e t^h
115. a i^h g o k u a s a i^h a f e u i
116. u^h t s a l i l l f e u i d e t k e u i s h u i^h a
117. m e^h b i t^h a n i k o u s
118. f^h u y a n a e t m e^h b i f i f t i n k a u z
119. a e n p a e s n d z a s n a e n b a e s i k l s
120. a n i n i a e l a n d i s u i l i s m a i u d
121. p a l i u o k a o n d i t n a e u a
122. I k n s u i m n k a e m p d e d e z s t e t p a u k
123. I k^h a e p a a z a a a z p b a z d a b i t s
124. t s f e u i n a z s f a d a e p p e n a u o r a s k^h i u
125. f a n l i i n a f a z m i i s l e z k i u i
126. u i a a z p b a t b a t d a u o r a s k^h i u
127. a i p a e t s k^h a z a b i t s i z a n a
128. a k^h n e l i a n t s a a z i
- 129.
130. h e v d e u g u d p a u s a l a l e z k n b a e d
p a u t s h i z z k e l i z
131. a i a i s k u a z a d i f a n s u i d a s a e o s a i l a d a
132. a l a n a n o u t s a i l a d i a i l d a f e u i a z z a n a s
133. s a e o s a i t e n a u o r a l u k s

134. ɔfə l æ æxʃuɪd ʔɪ ɪt lʊks ləɪk əm
 135. aɪə̃o ɪɪskʰæʔɪvɔŋɡuɪn kʰɔ̃æp
 136. jɪɪə̃o
 137. aɪ ɪts ɪɪli dɪskəstɪŋ ɛɪ
 138. ɪ ɪt lʊksləɪkɪɪd sup ʔ
 139. æɪə̃o ɛɪ
 140. ɛɪɪɪ ʔənɔθsæɪə̃o ɛɪləndɪs ɪə̃o
 141. kʰɪaɪ dɪfɪn ɪts vɛɪstɪɛ̃ndʃ
 142. bə t ɪwɪo ləɪk ʔɛɪ pɔɪtsə də lɛɪk
 ʔəɪʔnəɪs
 143. ɪ pɔɪts dʔɛɪk ʔɛɪaɪənt də ɪɪt
 144. stæts hæo ʔkɔɪs ɛɛɪ ʔɛ t̃ə hɔɪkɪz
 145. dɛd kʰɔtʰ dɛdʰ
 146. ə aɪə̃oət æʔmɪnz bəʔ ɪɪno ʔɛ ʔɛɪɔɪ
 147. stɪl fɪʃ æmɪ ɪə pʰɪpəl fɪʃ ʔnɛɪ
 148. ɛɪ kætʃ fɪʃθɛɪ əbə
 149. aɪ spɔzɛd smɔl ʔ ʔɪ ʔə fɪʃustə bi
 150. bə t̃ə ɪɪɔɪʔs kʰɪɪə nənɔɪs aɪ d ləɪk
 151. ɪno pʰəpɪ ɪə ɪz n̄ə ɪɪɔɪʔ sɪɪəhænd
 152. ʔɪtsʰaɪtɪm æz̃ə̃n fəɪo hɪə̃o ɔɪn ɪəʔ
 153. ləɪk nɔɪ ɛɪhɔhəʔo kʰɪ ɪfəɪn æ kəɪɪə ɪɪɔɪ
 154. ɪɛ ɪɛ ɪəɪə ɪvɪo pɪ ɪə ɪz̃ɪɪnɪ ɪɛɪ
 155. kʰzəv kʰlɔɪn ɪv d kɪə ɪə
 156. ə ɪə̃ts bʰɔk mɪɪnɛk ɔmost

157. 2^h θ^h ɔ^h ɪ 2^h d^h ɪ d
 158. sɔ d^h ɪ ɪ d^h ɔ d^h ɪ m t^h i^h t^h ɟə
 159. ɔ^h ɪ x^h i p^h æ^h ɪ ɪ k t^h ɟə sɔ ɔ^h ɪ ɔ f
 160. ɟ^h ɪ ɪ ɔ^h ɔ^h ɪ n f ə d ə n ɔ s ɔ^h n f ə ɔ
 161. d a k t ə
 162. h i ɟ z ɔ i l i n ɔ v ə s
 163. æ^h l æ n d^h ɪ ɪ ɔ m a ɟ h e d
 164. ɔ n ə t^h ɟ ə m p l i n ə l ɛ n t^h ɪ ā m a ɟ
 165. h e d ɛ n d^h ə 2^h k æ ɪ ɔ f
 166. ɔ 2^h m m a ɟ h ɛ r ɟ ɛ t^h ɟ ə ɟ ɟ ɟ ɪ n
 167. s ɪ ɪ ɔ v ɟ o ɪ ɟ ɪ ɟ ɟ ɟ ɪ n^h ɟ ɛ^h ɟ ɛ^h ɟ ɛ^h ɟ ɛ^h
 168. ɔ ɟ ɛ s ɪ ɟ z ɔ 2^h k ɟ ɪ p l æ s
 169. a^h s^h p o z ɪ^h ɪ ɟ ɟ ɟ ɟ ɟ d ɪ d^h ɟ^h n i ɪ
 170. ɪ n i θ ɪ ɟ f ɪ ɔ m ɪ æ^h ɟ s t ɟ ɛ s t a^h ɔ s o ɪ ɪ ɔ v
 171. s e m i p^h ɛ ɪ l a ɟ z f ɔ ɟ u m i ɪ ɔ t s
 172. l æ ɟ ɔ f ɪ ɔ ɟ v ɪ ɟ u m i ɪ ɔ t s a ɟ k v d^h m u f ɟ ɪ ɪ ɔ
 173. d æ t d æ t ɟ ɟ ɟ ɟ ɟ d ɟ ɟ m t i t ɟ ɟ ɟ s o p æ n i^h k
 174. ɔ æ ɟ f e l^h ɟ ɪ l i h o ɪ t b ə l b æ^h ɟ ɟ ɪ ɪ ɔ ɟ ɟ ɟ h æ ɟ d
 175. ɟ i l a ɟ s a ɟ ɟ ɟ ɟ ɟ ɟ o k^h e ɟ
 176. ɟ ɛ l ɟ ɟ ɟ ɟ ɟ s e ɟ
 177. b æ^h t θ ɟ i ɪ s ɟ ɟ ɟ ɟ ɟ t^h u ə
 178. h o m ə s e k ɟ u l p o ɪ ɪ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ ɟ
 179. ɟ ɛ ɟ e s l u s ɪ ɪ ɪ ɔ s ɟ ɪ ɟ z
 180.
 181. 2^h ɟ

182. t^h v k^h v s t^h ǣ ð i s j i i ŋ o ð i s
 183. p u i i e i t^h t^h ǣ d a v t^h ǣ b i l a i θ æ p j i i i ŋ o
 184. u i h a y x æ v n e i v s p i p l o s p e i s t
 185. æ v p l a v n z i y x æ v d i t i z i i l i
 186. K æ n a v s t e i d z
 187. s a i s o ð a m d u i y i p ǣ b æ k u m j i
 188. i o ǣ ð e i d e i e i p a p b o e a a k i t j i n s t o v
 189. i z i i p u i i p u i l i d i s k a s i y

191. i i i y e i p e p a i p a i v h æ p i x m e m i z a v l a n d a n
 192. t u l a i k l a i k i i b i y v e i k u l
 193. i n a s a m a t a i m b a i y a z l a i k m e b i s i k s t i
 194. s i k s t i t u l a g u i z f e i h y m a d
 195. K æ i i a v m i s t i e n y e n l a i k
 s . b a b n

197. i u g a s l a v i a a i s o θ u a d z u n a d z i d i s t
 198. ǣ i e z ð e i s e i
 199. b i k a z a i h æ d a h e p a t a i t i s h y e i a i
 200. ǣ z ð e i
 201. æ s a r i g i i y s i k a n æ o n a t i d e i n
 202. f j a m t j a i e s t t u l v b l a n a
 203. a i d i d n o a i e d z i d i s i t i l a i ǣ z o
 204. m o s t θ u y i p i l a l a i k

205. ǝɪ̯ɪ̯ǝ: fɛɪli mǝɪ̯ l kɛsɛ ʃɛɪ̯ ʃɛɪ̯ ɔ̯l̃i̯
206. fǝ̃ɔ̃ñ^h ǝɪ̯ɪ̯ɪ̯n ɛ ɥɛɪ̯ǝɪ̯ gǝt^h ɪzɪɪ̯l̃
207. ɣɪ̯ɪ̯ɔ mɛɪ̯ bi θ̃i̯ ɥi̯ks ǝft^h ɪ̯ǝ
208. hɔ θɪ̯ɣstɔɪ̯d dɛɪ̯ǝ
209. ɔ̃i̯ɛ ʔɛʔɥǝzǝmǝ k
210. ǝ k^hɪ̯brʊts daktǝ ǝǝɪ̯ǝd
211. sin ǝ t^hu
212. t^hu ɣɯgǝslǝv daktɪ̯z ɳ̃mɛɪ̯ɪkɛ̃n daktɪ̯
213. () slǝviǝ ɛ̃ɪ̯ǝgɥi̯k daktɪ̯ ɛ̃n
214. ǝθɪ̯nz ɛ̃ɪ̯ɪt^h v k^hǝm
215. ʃɪ̯s ǝ hɪ̯k^h daktɪ̯ɪn
216. ɪs k^hɪ̯brʊtsɳ̃ɪzɪ̯ɪl̃ t^hǝ
217. fǝɪ̯n lɪ dǝɪ̯gɲos ɛ̃n ɪ dɪɪ̯ɪpɔɪ̯ lʊkɪ̯ǝtǝ
218. ɥǝɪ̯ts mǝɪ̯ ǝɪ̯sɪ sɔ̃ ɣɛlɔɪ̯nǝ ɥǝɪ̯tsǝ
219. dɪǝɪ̯s ɛ̃ ɪ mǝs bɪ mǝɪ̯ l kɛɪ̯s
220. k^hǝzɛɪ̯ ɥǝzɳ̃ǝ dɛɪ̯ dɛɪ̯ǝɪ̯ dɪdɳ̃t ǝgɪ̯ɪ̯p
221. ɳ̃ ɥɔ̃ kɪ̯ ǝɳ̃ ɳ̃ ɣi̯ɪ̯ɔ̃ ɪ̃m̃i̯

APPENDIX B

The following pages contain a spelling transcription of the six texts described in Chapter I. The line numbers are keyed to the corresponding lines of the phonetic transcriptions in Appendix A.

SPEAKER RC, READING, SPELLING TRANSCRIPTION

00100 OH YOU USUALLY GET BETTER
00200 FREQUENCY RESPONSE FOR ONE THING
00300 AND THEYRE BUILT A LITTLE BIT MORE RUGGED
00400 AND IT DEPENDS UPON THE IMPEDENCE THAT YOU
00500 WANT WHETHER YOU WANT TO RUN IT
00600 ON A LONG LINE IF YOU
00700 DO WANT TO GO TO A LOW IMPEDENCE SAY
00800 THIRTY OR FIFTY OHMS THEN
00900 YOU CAN RUN IT UP TO SEVERAL HUNDRED FEET
01000 WHERE IF YOU USE A HIGH IMPEDENCE
01100 USUALLY ON THE CHEAPER MICROPHONES
01200 THEYRE EITHER A CRYSTAL
01300 OR A CERAMIC MICROPHONE
01400 AND I DONT KNOW THEY RUN ABOUT A
01500 MAXIMUM OF TEN FEET BEFORE THEY
01600 PICK UP A C HUM AND ALL KINDS
01700 OF NOISE AND STUFF LIKE
01800 THAT CORD HAS CAPACITY
01900 SEE BETWEEN THE
02000 INNER AND OUTER CONDUCTOR ON
02100 TWO CONDUCTOR STUFF AND IT
02200 GOES IN LENGTH IT AFFECTS
02300 THE FREQUENCY RESPONSE
02400 AND ALSO BY USING A LOW
02500 IMPEDENCE YOU CAN USE TWO CONDUCTORS
02600 SHIELDED WHICH SHIELDS THE LINE
02700 FROM ANY STRAY PICKUP LIKE HUM
02800 MAGNETIC FIELDS OR NEON
02900 SIGNS OR STUFF LIKE THAT
03000 SO YOU KINDA PAY FOR IT
03100 BUT ALTC THEYVE ALWAYS MADE GOOD
03200 EQUIPMENT THAT WAY THEYRE ONE OF THE OLD
03300 ESTABLISHED NAMES IN THE
03400 BROADCAST BUSINESS AND
03500 ELECTRONIC BUSINESS THAT WAY
03600 WE USED TO HANDLE THAT OVER AT MAGNETIC
03700 SERVICE UH YEAH
03800 I SPENT FIVE AND A HALF YEARS THERE
03900 I ENJOYED IT THATS WHERE I GOT
04000 TO KNOW A LOT OF THESE PEOPLE UP HERE AT OHIO
04100 STATE PRESTON
04200 FOR ONE I SOLD
04300 HIM A LOT OF PARTS AND MARLENA

04400 I GOT TO KNOW HER THROUGH
04500 WHEN I WAS AT MAG THERE AT
04600 MAGNETIC AND MOST OF THE GUYS
04700 OVER AT TELCOM AND EVEN HERE IN THE LISTENING
04800 CENTER LITTLE AT THAT
04900 TIME DID I KNOW I WAS GOING TO
05000 END UP HERE
05100 JUST ONE OF THOSE THINGS
05200 I WORKED WITH RAY DATA CORPORATION
05300 UP THERE IS WAS THERE
05400 ABOUT EIGHT MONTHS OR
05500 SOMETHING LIKE THAT I WAS IN RESEARCH
05600 AND DEVELOPMENT
05700 RAY DATA
05800 ITS CHANGED NAME NOW
05900 AND WE MADE WELL WE MADE
06000 A SCINULATION CAMERA FOR ONE THING
06100 I WAS IN R AND D RESEARCH
06200 AND DEVELOPMENT AND WE DESIGNED
06300 A SCINULATION CAMERA FOR THE
06400 DETECTION OF CANCER OR MALIGNANCY
06500 IN HUMAN ORGANS
06600 AND IT WORKED ON A
06700 YOU DRINK A ACTIVE
06800 RADIOACTIVE DRINK SEE AND IT GOES
06900 DOWN THROUGH YOUR BODY AND IF YOU HAVE ANY
07000 MALIGNANCY OR CELL
07100 SOMETHING IN A KIDNEY OR BLADDER OR
07200 SOMETHING THE RADIOACTIVE
07300 SALTS WOULD KINDA CLING TO IT AND
07400 AND THEN THIS PHOTOCELL WOULD PASS
07500 THE RAYS FROM THIS RADIOACTIVE
07600 MATERIAL WOULD PASS FROM THE BODY
07700 OUT ON THIS PHOTOCELL AND AN
07800 OSCILLOSCOPE WAS HOOKED UP ON IT
07900 AND IT WOULD ACTUALLY GIVE YOU A PICTURE OF
08000 HOW BAD IT WAS AND SO FORTH
08100 DARN THINGS WEIGHED ABOUT TWO TONS
08200 CAUSE THEY WERE
08300 UH WE HAD LEAD IN
08400 THEM CAST IRON
08500 EVERYTHING UNDER THE SUN
08600 AND THEN I WORKED ON PRINTED CIRCUIT
08700 BOARD DESIGN AND STUFF LIKE
08800 THAT BUT BEFORE

08900 THEN THAT
09000 THEN I WAS AT VEE KAY OH
09100 YEAH I SPENT ABOUT TWELVE YEARS THERE
09200 ONLY WHEN I HAD
09300 TO LIKE WHEN NOW OR SOMETHING
09400 BUT I WAS MAINTENANCE
09500 ENGINEER AND TRANSMITTER ENGINEER
09600 CHIEF ENGINEER I WENT OUT ON
09700 A LOT OF REMOTE BROADCASTS AND
09800 WE BUILT A NEW BUILDING
09900 OUT THERE ON HENDERSON ROAD
10000 NEW STUDIOS AND MOVED EVERYTHING OUT
10100 THERE AND PUT IN TRANSMITTERS
10200 AND SO FORTH AND
10300 IT GOT TO BE A WEAR AND TEAR ON YOU
10400 AFTER A WHILE AND THE NERVES AND
10500 BECAUSE ALL THE TIME YOU WERE ON
10600 TRANSMITTER DUTY YOU COULDN'T RELAX
10700 I NEVER COULD BECAUSE I WAS
10800 ALWAYS AFRAID SOMETHING WOULD HAPPEN AND
10900 YOU KNOW YOU'RE JUST KEYED UP AND
11000 UH I WAS GOING TO BED
11100 WHEN OTHER PEOPLE WERE GETTING UP AND
11200 THE TIMES AND VICE-VERSA
11300 SO I WORKED ALL NIGHT AND YOU KNOW
11400 OCCASIONALLY AND MAYBE GET
11500 UP AT FOUR OCLOCK IN THE MORNING AND GO
11600 TO WORK
11700 WELL AFTER A WHILE SHE GOT USED
11800 TO IT WE WAS ON
11900 TWO WEEKS OF DAYS AND TWO
12000 WEEKS OF NIGHTS AND IF THERE WAS MAINTENANCE
12100 OR SOMETHING SPECIAL THEN WED WORK
12200 DID A LOT OF REMOTE WORK ON VARIOUS
12300 CHURCHES AND USED CAR LOTS
12400 AND STUFF LIKE THAT
12500 LINE AND VARIOUS SHOPPING CENTERS
12600 IT WAS RATHER INTERESTING BUT GOT
12700 TO HAVE A
12800 LUG SO MUCH
12900 EQUIPMENT AROUND AND LOTS OF TIMES ON
13000 SUNDAYS I'D START OUT AT SEVEN OCLOCK IN
13100 THE MORNING AND I WOULDN'T GET BACK
13200 UNTIL EIGHT OR NINE OCLOCK AT NIGHT
13300 ONLY LONG ENOUGH TO EAT DINNER

13400. AFTER I GOT OUT OF THAT I WENT DOWN TO M N I AND
13500 WORKED DOWN THERE FOR A COUPLE OF YEARS SUNDAYS
13600 JUST FOR TRANSMITTER ENGINEER
13700 I QUIT DOWN THERE LAST AUGUST
13800 IT GOT TO BE ONE OF THOSE DEALS WHERE IT WAS
13900 GETTING TO ME A LITTLE BIT I ENJOYED
14000 IT SOME BUT IM NOT
14100 PARTICULARLY INTERESTED IN GOING BACK TO IT
14200 OH THE ELECTRONIC ITS GETTING KIND OF A
14300 NARROW FIELD TOO ANY MORE I WAS
14400 MAINLY INTERESTED IN BROADCASTING AND
14500 IT GOT TO BE A NARROW FIELD
14600 AND WHEN YOU TRY TO GET OUT OF IT
14700 IT ITS HARD KIND OF HARD TO GET
14800 OUT OF IT THATS WHY
14900 WHEN I WENT TO MAGNETIC WITH WITH TAPE
15000 RECORDERS AND SO FORTH I WAS
15100 ABLE TO GET OUT OF IT SOME AND BRANCH OUT
15200 BUT I ENJOYED WORKING WITH
15300 MY HANDS ON THINGS AND REPAIRING
15400 THINGS AND STUFF LIKE THAT
15500 ONE THING UP HERE IN THE LISTENING CENTER ITS
15600 SOMETHING DIFFERENT JUST ABOUT EVERY DAY
15700 YOU KNOW AND YOU DONT GET BORED
15800 IVE GOT A MILLION AND ONE THINGS I
15900 WANT TO DO OVER THERE AND I HAVENT HAD
16000 A CHANCE TO DO THEM AND
16100 OH IM NOT WORRIED ABOUT THAT RIGHT NOW
16200 THEYVE HAD SOME ARTICLES IN ON SPEECH
16300 IN SOME OF THE RADIO
16400 MAGAZINES THAT IVE SEEN WHERE
16500 EVERYBODYS VOICE IS SUPPOSED TO HAVE A
16600 UH YOU KNOW A DIFFERENT PRINT JUST LIKE
16700 FINGERPRINTS
16800 WELL THEYVE BEEN FEEDING VOICE PATTERNS
16900 YOU KNOW ONTO AN OSCILLOSCOPE AND THEN
17000 TAKING PICTURE OF THEM FOR COMPARISON
17100 AND OF COURSE YOU KNOW
17200 THEYRE WORKING UH WITH UH
17300 WHERE SOUND CAN BE TRANSFERRED
17400 NOW TO TYPEWRITER KEYS
17500 AND HAVE THE LETTERS PRINTED OUT
17600 THE WORDS AND ITS
17700 REALLY COMING ALON
17800 YEAH THATS WHAT PROFESSOR EGEA

17900 WAS TELLING ME WHEN WE WERE TALKING
18000 ABOUT THE SPANISH AND
18100 WHAT THE WORD THAT HE
18200 USED TOUGH I THINK
18300 THE WORD WAS TOUGH HE SAYS THAT YOU
18400 JUST DONT SPELL IT LIKE IT SOUNDS
18500 AND I GOT TO THINKING ABOUT THAT
18600 AND THERES QUITE A FEW ENGLISH WORDS
18700 THAT ALONG THAT LINE THAT YOU
18800 DONT SPELL RIGHT
18900 YOU USE YOUR SOUND CHAMBER HERE VERY MUCH
19000 WELL ILL BET THE TAPES MADE FROM 'IN
19100 HERELL BE A LOT DIFFERENT SOUNDING
19200 THAN WHAT YOU MAKE
19300 SAY YOU MAKE IN A REGULAR STUDIO
19400 OR ANYTHING LIKE THAT
19500 CAUSE YOU DONT HAVE ANY SOUND BOUNCING
19600 AROUND THE WALLS OR ANY
19700 EXTRANEIOUS NOISES
19800 IF YOUVE GOT A GOOD TAPE RECORDER THATS PRETTY
19900 QUIET SOMETHING LIKE THAT
20000 YOU MIGHT TRY FEEDING THE
20100 SOME OF THE AUDIO FROM HERE BACK THROUGH
20200 AN OSCILLOSCOPE YOU GOT AN
20300 OSCILLOSCOPE OUT THERE HAVENT YOU
20400 OH YOU KNOW WHAT IT LOOKS LIKE
20500 OH BOY YOU CAN GO ANYWHERE FROM
20600 ABOUT A HUNDRED AND FIFTY DOLLARS UP TO
20700 THREE THOUSAND DEPENDS UPON WHAT
20800 ALL YOU WANT ON THEM AND
20900 WHAT YOU WANT THEM TO DO
21000 HEATHKITS CAN GET A
21100 HEATHKIT AND GET A PRESTON TO
21200 BUILD IT FOR YOU

SPEAKER RC, CONVERSATION, SPELLING TRANSCRIPTION

00001 OH YOU USUALLY GET BETTER
00002 FREQUENCY RESPONSE FOR ONE
00003 THING AND THEYRE BUILT A LITTLE BIT MORE
00004 RUGGED
00005 AND UH DEPENDS UPON THE IMPEDENCE THAT YOU
00006 WANT WHETHER YOU WANT TO RUN IT ON
00007 A LONG LINE YOU IF YOU DO YOU
00008 WANT TO GO TO A LOW IMPEDENCE SAY THIRTY
00009 OR FIFTY OHMS AND THEN YOU CAN RUN IT UP TO SEVERAL
00010 HUNDRED FEET
00011 WHERE IF YOU USE A HIGH IMPEDENCE
00012 USUALLY ON THE CHEAPER
00013 MICROPHONES THEYRE UH
00014 OH EITHER A CRYSTAL OR CERAMIC
00015 MICROPHONE AND I DONT KNOW THEY RUN
00016 ABOUT A MAXIMUM OF TEN FEET BEFORE THEY
00017 PICK UP A C HUM
00018 AND ALL KIND OF NOISE AND STUFF LIKE
00019 THAT
00020 CORD UH HAS CAPACITY
00021 SEE BETWEEN THE INNER CONDUCTOR
00022 AND THE OUTER CONDUCTOR ON TWO
00023 CONDUCTOR STUFF AND
00024 AS IT GOES IN LENGTH IT AFFECTS
00025 THE FREQUENCY RESPONSE
00026 AND ALSO UH
00027 BY USING A LOW IMPEDENCE YOU CAN USE
00028 TWO CONDUCTORS SHIELDED
00029 WHICH SHIELDS THE LINE FROM ANY STRAY
00030 PICK UP LIKE HUM MAGNETIC FIELDS
00031 OR NEON SIGNS OR STUFF LIKE THAT
00032 SO YOU KIND OF PAY FOR IT BUT ALTEC
00033 THEYVE ALWAYS MADE GOOD EQUIPMENT THAT WAY
00034 AND THEYRE ONE OF THE OLD ESTABLISHED NAMES
00035 IN THE SAY BROADCAST
00036 BUSINESS OR ELECTRONIC BUSINESS THAT WAY
00037 WE USED TO HANDLE IT OVER TO
00038 MAGNETIC SERVICE
00039 YEAH I SPENT FIVE AND A HALF YEARS THERE
00040 OH I ENJOYED IT THATS WHERE I GOT
00041 TO KNOW A LOT OF THESE PEOPLE UP HERE AT OHIO STATE
00042 PRESTON FOR ONE I SOLD HIM A LOT OF
00043 PARTS AND MARLENA

00044 I GOT TO KNOW HER THROUGH
00045 WHEN I WAS THERE AT MAGNETIC AND
00046 MOST OF THE GUYS OVER IN UH
00047 OH TELCOM AND AND EVEN HERE IN
00048 THE LISTENING CENTER LITTLE AT THAT
00049 TIME DID I KNOW I WAS GOING TO END UP BACK
00050 UP HERE JUST ONE OF THOSE THINGS
00051 OH I DID UH
00052 I WORKED WITH UH
00053 RAY DATA CORPORATION UP HERE
00054 I WAS THERE ABOUT EIGHT EIGHTEEN NAYAH
00055 EIGHT MONTHS OR SOMETHING LIKE THAT I WAS IN RESEARCH AND
00056 DEVELOPMENT
00057 RAY DATA ITS CHANGED NAME NOW
00058 AND WE MADE UH
00059 WELL WE MADE A SCINULATION CAMERA
00060 FOR ONE THING I I WAS IN R AND D RESEARCH AND
00061 DEVELOPMENT AND UH WE DESIGNED A
00062 SCINULATION CAMERA FOR THE DETECTION OF
00063 CANCER OR MALIGNANCY IN HUMAN ORGANS
00064 AND IT WORKED ON A UH
00065 YOU DRANK A DRINK AN ACTIVE
00066 A RADIOACTIVE DRINK SEE
00067 IT GOES DOWN THROUGH YOUR BODY AND IF YOU HAVE ANY
00068 MALIGNANCY OR CELL SOMETHING IN A
00069 UH KIDNEY OR BLADDER OR SOMETHING
00070 THE RADIOACTIVE SALTS WOULD KIND
00071 CLING TO IT AND THEN THIS
00072 PHOTOCCELL WOULD PASS
00073 THE RAYS FROM THIS RADIOACTIVE
00074 MATERIAL WOULD PASS FROM THE BODY OUT ON THIS
00075 PHOTOCCELL AND A UH
00076 OSCILLOSCOPE WAS HOOKED UP
00077 ONTO IT AND ITD ACTUALLY GIVE YOU A
00078 PICTURE OF HOW BAD IT WAS AND SO FORTH
00079 I DID UH DESIGN WORK ON A
00080 GREAA DARN THINGS WEIGHED ABOUT TWO TONS
00081 CAUSE THEY WERE S WE HAD LEAD IN THEM
00082 CAST IRON AND EVERYTHING UNDER THE SUN
00083 AND THEN I DID UH WORKED ON THE PRINTED
00084 CIRCUIT BOARD DESIGNS AND
00085 STUFF LIKE THAT BUT BEFORE THAT THEN I
00086 WAS WITH UH
00087 OH DOUBLEYOU VEE KAY OH
00088 YEAH I SPENT ABOUT TWELVE YEARS THERE

00089 ONLY WHEN I HAD TO
00090 LIKE WHEN NOW YOU KNOW OR
00091 SOMETHING LIKE BUT I WAS ENGINEER AND
00092 TRANSMITTER ENGINEER CHIEF ENGINEER
00093 I WENT OUT ON A LOT OF REMOTE BROADCASTS
00094 AND OLD PRESTON
00095 THERE I KNOW YOU EVER HAVE HIM TALKING
00096 HES STILL IN STORE
00097 BUT UH I SPENT TWELVE YEARS WITH
00098 UH VEE KAY OH
00099 WE BUILT A NEW BUILDING OUT THERE ON HENDERSON ROAD
00100 NEW STUDIOS AND MOVED EVERYTHING
00101 OUT THERE AND PUT IN TRANSMITTERS AND
00102 SO FORTH AND IT GOT TO BE A
00103 WEAR AND TEAR ON YOU AFTER A WHILE AND NERVES
00104 AND CAUSE ALL THE TIME YOU WAS ON
00105 TRANSMITTER DUTY YOU COULDNT RELAX
00106 I NEVER COULD CAUSE ALWAYS AFRAID
00107 SOMETHING WOULD HAPPEN AND YOU KNOW
00108 YOURE JUST KEYED UP AND
00109 OH I WAS GOING TO BED WHEN OTHER PEOPLE WERE GETTING
00110 UP AND THE TIMES VICE VERSA AND
00111 SO I WORKED ALL NIGHT YOU KNOW OCCASIONALLY
00112 AND UH MAYBE GET UP
00113 FOR O CLOCK MORNING AND GO TO WORK AND
00114 WELL AFTER A WHILE SHE GOT USED TO IT
00115 WE WAS ON TWO YEAR TWO DAY
00116 WEEKS OF DAYS AND TWO WEEKS OF NIGHTS
00117 AND IF THERE WAS MAINTENANCE OR SOMETHING
00118 SPECIAL THEN WED WORK DID A LOT OF REMOTE
00119 WORK ON VARIOUS CHURCHES AND
00120 USED CAR LOTS AND
00121 STUFF ALONG THAT LINE IN
00122 VARIOUS SHOPPING CENTERS IT WAS RATHER
00123 INTERESTING BUT GOT SO YOUD HAVE TO LUG SO MUCH
00124 EQUIPMENT AROUND AND
00125 LOTS OF TIMES ON SUNDAYS ID START OUT AT
00126 SEVEN O CLOCK IN THE MORNING AND I WOULDNT GET BACK
00127 HOME UNTIL N EIGHT OR NINE O CLOCK AT NIGHT
00128 ONLY LONG ENOUGH TO EAT DINNER
00129 AFTER I GOT OUT OF THAT I WENT DOWN TO
00130 DOUBLEYOU EM EN AYE AND I WORKED DOWN THERE
00131 FOR A COUPLE OF YEARS SUNDAYS JUST FOR
00132 TRANSMITTER ENGINEER AND I QUIT DOWN THERE
00133 LAST AUGUST IT GOT TO BE

00134 KIND OF ONE OF THOSE DEALS WHERE IT WAS GETTING
00135 TO ME A LITTLE BIT
00136 AND UH BUT I EN ENJOYED IT
00137 SOME BUT UH I DONT PARTICULARLY INTERESTED IN
00138 GOING BACK TO IT
00139 OH THE ELECTRONICS ITS GETTING KIND OF A NARROW
00140 FIELD TOO ANY MORE
00141 UH VARIOUS LIKE PEOPLE WORKING
00142 WITH UH COMPUTERS OR ITS
00143 GETTING TO UH ALONG A NARROW PATH TOO
00144 WELL I WAS MAINLY IN BROADCASTING
00145 AND IT GOT TO BE A NARROW
00146 FIELD AND WHN YOU TRY TO GET OUT OF IT
00147 ITS HARD KIND HARD TO GET OUT OF IT
00148 THATS WHY WITH WHEN I WENT TO MAGNETIC UH
00149 I WITH TAPE RECORDER AND SO FORTH
00150 I WAS ABLE TO GET OUT OF IT SOME
00151 AND BRANCH OUT BUT I ENJOY
00152 WORKING WITH UH OH MY
00153 HANDS ON THINGS AND REPAIRING THINGS
00154 AND STUFF LIKE THAT ONE THING UP HERE
00155 AT THE LISTENING CENTER ITS SOMETHING DIFFERENT JUST
00156 ABOUT EVERY DAY YOU KNOW
00157 AND UH YOU DONT GET BORED IVE GOT
00158 A MILLION AND ONE THINGS I WANT TO DO OVER THERE
00159 I HAVENT HAD A CHANCE TO DO THEM AND
00160 IM NOT WORRIED ABOUT THAT RIGHT NOW
00161 THEYVE HAD SOME ARTICLES IN ON SPEECH
00162 IN SOME OF THE RADIO MAGAZINES THAT IVE
00163 SEEN WHERE UH
00164 EVERY BUODYS VOICE IS SUPPOSED TO HAVE
00165 YOU KNOW A DIFFERENT UH PRINT
00166 JUST LIKE FINGERPRINTS
00167 WELL THEY THEYVE BEEN FEEDING VOICE
00168 PATTERNS YOU KNOW ONTO AN
00169 OSCILLOSCOPE AND THEN TAKING PICTURES OF THEM
00170 FOR UH COMPARISON
00171 AND OF COURSE YOU KNOW THEYRE WORKING WITH UH
00172 OH WHERE SOUND CAN BE
00173 TRANSFERRED NOW TO TYPEWRITER KEYS AND
00174 HAVE THE LETTERS PRINT OUT THE WORDS AND
00175 IT IT ITS REALLY COMING
00176 OF ALONG
00177 YEAH THATS WHAT UH PROFESSOR EGEA
00178 WAS TELLING ME WHEN WE WERE TALKING ABOUT

00179 THE SPANISH AND UH WHAT WAS THE WORD THAT HE
00180 USED TOUGH I THINK
00181 I THINK THE WORD WAS TOUGH
00182 HE SAYS THAT YOU JUST DONT SPELL IT LIKE IT
00183 SOUNDS
00184 AND UH I GOT TO THINKING ABOUT THAT AND THERES QUITE A FEW
00185 ENGLISH WORDS THAT UH
00186 ALONG THAT LINE THAT
00187 YOU JUST DONT SPELL RIGHT
00188 YOU USE YOUR SOUND CHAMBER HERE VERY MUCH
00189 WELL ILL BET THE TAPES MADE FROM IN
00190 HERELL BE A LOT DIFFERENT SOUNDING THAN

SPEAKER DJ, READING, SPELLING TRANSCRIPTION

00001 OF COURSE ITS NOT ONLY HIM BUT ITS
00002 CONGRESS THAT ALSO THATS PROLONGING THE THING
00003 THINGS WE SHOULD BE YOU KNOW
00004 WORKING ON THEY SAY THE HELL WITH
00005 I THINK THEY SHOULD TAKE THE PUT MORE
00006 MONEY IN THE SPACE PROGRAM YOU AND
00007 GO TOWARDS SPACE AND UH RATHER THAN
00008 THE WAR BUSINESS BUT AS LONG AS
00009 WERE OVER THERE LETS GET THE THING OVER WITH
00010 OH ITS BENEFITTED MANKIND ALREADY
00011 NOW I JUST UH THINK YOU KNOW ITS
00012 INTERESTING TO VISIT YOU KNOW ANOTHER WORLD YOU KNOW
00013 AND IM NOT LIKE MANY SCIENTISTS
00014 I VERY STRONGLY BELIEVE THAT
00015 THERE IS DIFFERENT DEFINITELY LIFE ON OTHER PLANETS
00016 AND IN FACT IF YOU READ THE PAPER LAST WEEK
00017 THAT THE SCIENTISTS HAVE COMPLETELY TAKEN ANOTHER LOOK
00018 AT MARS THEYVE CHANGED THEIR WHOLE OUTLOOK
00019 ON THE THING YOU KNOW
00020 I THINK ONCE THEY GET OVER I THINK THAT
00021 ONCE THEY GET EVEN CLOSER THEYRE GOING TO CHANGE IT EVEN
00022 MORE BECAUSE I VERY STRONGLY BELIEVE
00023 THAT UH MARS DOES HAVE INTELLIGENT
00024 LIFE ON IT AND ITS INHABITED
00025 I JUST THINK OF YOU KNOW
00026 ALL IVE YOU KNOW READ ABOUT IT
00027 AND I THINK THAT THEYRE NOT TELLING US
00028 ALL THAT THEY KNOW ABOUT THE MOON YOU KNOW
00029 THATS THE THING OUR GOVERNMENT
00030 THEY KEEP SO MANY THINGS
00031 THATS YOU KNOW HUSH HUSH
00032 THATS THAT ITS RIDICULOUS
00033 LIKE THEYVE PROVEN YOU GET OUT
00034 OF FROM THIS PLANET HERE
00035 OUT SO MANY THOUSANDS OF MILES AND YOU LOOK AT IT
00036 AND YOU CANT TELL THIS PLACE IS POPULATED
00037 SO THEY SEND ONE OF THESE CAPSULES TO VENUS
00038 AND THEY SAY OH ITS FIVE HUNDRED DEGREES
00039 YOU KNOW NOTHING COULD EVER
00040 LIVE THERE
00041 WHAT THE HELL YOU LAND A CERTAIN PLACE ON THIS PLANET
00042 HERE ITS GOT EXTREME
00043 COLD AND EXTREME HEAT YOU COULD

00044 SAY THERES NOTHING HERE BECAUSE YOU KNOW
00045 THEY GOT SAND OR YOUR GOT
00046 ICEBERGS NOW WHAT THE HELL COULD LIVE
00047 THERE THATS SO NARROW MINDED
00048 YEAH ITS A PROMISING
00049 OF YEAH HES A PROMISING LOT OF
00050 PHONEY BALONEY YOU KNOW
00051 THAT JUST NO WAY
00052 YOU KNOW LIKE HE WANTS TO INCREASE
00053 UH THE WELFARE TYPE OF THING YOU KNOW
00054 PEOPLE THAT ARENT WORKING ARE GETTING MONEY
00055 PRETTY SOON THOSE GUYS ARE GOING TO BE MAKING
00056 SEVENTY THOUSAND DOLLARS A YEAR FOR SETTING HOME
00057 ON THEIR CAN
00058 NO REALLY I MEAN YOU START DOING
00059 SOMETHING LIKE THIS AND THE REST OF THE AMERICAN
00060 PEOPLE ARE JUST GOING TO REBEL AND SAY THE
00061 HELL WITH IT AND LETS SET ALL ALL SIT AT HOME
00062 AND HAVE A BIG PARTY
00063 THERE ARE LOTS OF PEOPLE THATS DOING IT NOW
00064 YEAH I USED TO DO A LOT OF DOOR TO DOOR SELLING
00065 AND ITS SURPRISING YOU KNOW THE THINGS YOU SEE
00066 YOU GET THESE BIG HEALTHY DUDES THAT ARE JUST
00067 TOO DAMN LAZY TO WORK AND GO
00068 AND JUST GO AND GET THEIR WELFARE CHECKS
00069 EVERY WEEK AND THESE YOU KNOW
00070 LITTLE BROADS THAT HAVE EIGHT OR NINE
00071 KIDS AND PAPA NOT HOME
00072 NOT MARRIED YOU KNOW I WENT TO THIS
00073 ONE SHE PULLED OUT A WAD OF BILLS
00074 THAT WOULD CHOKE A HORSE
00075 WELL THEY GOT THIS THING NOW THAT IF YOURE
00076 YOU KNOW LOW INCOME YOU MAKE
00077 FOUR TO SIX THOUSAND DOLLARS A YEAR
00078 OR SOMETHING OF THIS NATURE YOU CAN
00079 BUY JUST AS NICE A PLACE AS I HAVE TO LIVE IN
00080 AND UH YOU KNOW THAT THE GOVERNMENT PAYS
00081 SIXTY PER CENT OF IT AND ITS NONREPAYABLE
00082 YOU DONT HAVE TO PAY IT
00083 BACK OR ANYTHING
00084 SO AFTER EA A WHILE
00085 YOU KNOW YOU KIND OF START ADDING TWO AND TWO AND
00086 GETTING FOUR YOU SAY WHAT THE HELL WHY SHOULD
00087 I YOU KNOW
00088 TO GO OUT THERE AND BUST MY HEAD WORKING

00089 AND THOSE OTHER GUYS ARE JUST SETTING BACK AND
00090 YOU KNOW
00091 MEXICO THATS ONE
00092 THING I REALLY RESPECT THE MEXICAN PEOPLE FOR
00093 THEY DONT HAVE ANY WELFARE OR YOU KNOW
00094 ANYTHING OF THIS NATURE EVERYBODY
00095 GETS OUT AND DOES THEIR FAIR SHARE EVEN GRANDMA
00096 AND THATS ALSO ONE OF THE REASON THEY HAVE SUCH A
00097 LARGE FAMILIES BECAUSE THE
00098 YOUNG TAKE CARE OF THE OLD NOT BECAUSE THEYRE
00099 CATHOLICS NO I REALLY CANT
00100 SAY THAT SO MUCH BUT ON THE AVERAGE
00101 THEY USUALLY HAVE FIFTEEN SIXTEEN
00102 KIDS A FAMILY EITHER
00103 DONT HAVE ANY T V OR NO BOOKS TO READ OR SOMETHING
00104 WE WENT IN A LITTLE RESTAURANT YOU KNOW AND
00105 A CAT COMES OUT AND YOU KNOW
00106 AND HE SAYS UNO
00107 WHERE'S THE REST OF THEM AT I SAYS
00108 REST OF WHAT YOU KNOW THE
00109 THERES THE OTHER FOURT WHERE'S THE OTHER FOURTEEN
00110 FIFTEEN WELL THEY START
00111 PRETTY EARLY OVER THERE THEY GET THE SHOW ON THE ROAD
00112 ELEVEN TWELVE NO REALLY THEY
00113 DONT MIND THEY DONT MESS AROUND
00114 I THINK ROBERT KENNEDY SHOULD BE PRESIDENT
00115 BUT HES ALREADY DEAD I THINK HE
00116 WOULD HAVE GOT THE SHOW ON THE ROAD
00117 I THINK IF J F K WAS ALIVE WE WOULDNT
00118 HAVE VIET NAM
00119 WELL YES THERE IS BUT HES IN THE HOSPITAL
00120 RIGHT NOW HES A LITTLE BIT DOWN
00121 ON THE YOU KNOW NEGRO PEOPLE
00122 WHICH OF COURSE THERES GOOD AND BAD IN ALL RACES
00123 IM NOT YOU KNOW DOWN ON ANYBODY
00124 BUT UH YOU KNOW I THINK
00125 YOU KNOW THE THING I LIKE ABOUT HIM
00126 HE DOESNT BEAT AROUND THE BUSH YOU KNOW
00127 HE COMES RIGHT OUT AND SAYS WHATS ON HIS MIND AND
00128 THATS WHAT WE DONT HAVE NOW
00129 THATS VERY TRUE
00130 THATS JUST LIKE THIS TOWN HERE
00131 I DONT LIKE THAT VERY MUCH BECAUSE ITS
00132 GOT A LOT OF YOU KNOW JUST PRETTY
00133 THINGS THAT JUST YOU KNOW KIND OF

00134 MAKE YOU UNHAPPY LIKE
00135 THOSE GESTAPO POLICE FORCE WE HAVE
00136 LIKE YOU KNOW IF YOU'RE IN A TRAFFIC
00137 ACCIDENT OR YOU GET A TICKET OR ANYTHING
00138 OR THE OFFICER GIVES YOU A TICKET YOU CAN'T YOU KNOW
00139 SAY YOU KNOW CAN'T VOICE
00140 YOUR OPINION OR OR ANYTHING OR THEY HIT YOU
00141 IN THE HEAD WITH SOMETHING YEAH IF YOU
00142 GO TO COURT YOU MIGHT AS WELL STAY HOME AND
00143 FORGET ABOUT IT BECAUSE IF YOU'RE FOUND
00144 RE GUILTY REGARDLESS UNLESS YOU
00145 INVEST SOME FANTASTIC AMOUNT OF MONEY IN A CROOKED
00146 LAWYER BUT ON THE OTHER HAND
00147 EVEN THOUGH I DON'T LIKE IT
00148 I CAN'T THINK OF ANY PLACE ELSE I'D LIKE
00149 TO LIVE ANY MORE SO I
00150 JUST STAY HERE I WAS SO
00151 HOT ON GOING OUT TO YOU KNOW L A
00152 I SAID BOY THAT'S REALLY
00153 A FINE PLACE OUT THERE FROM WHAT I
00154 READ ABOUT IT AND HEARD ABOUT IT AND I COULDN'T
00155 WAIT TO GET OUT THERE AFTER I GOT THERE
00156 I COULDN'T WAIT TO GET HOME
00157 NO THE SMOG DIDN'T BOTHER ME AT ALL IT'S JUST
00158 THE FAST PACE OF LIFE YOU KNOW
00159 NOBODY KNOWS ANYTHING YOU KNOW WHAT'S GOING ON OUT
00160 THERE THEY'RE JUST GOING TWENTY FOUR HOURS A DAY
00161 SOMETHING LIKE NEW YORK BUT IT'S MORE
00162 SPASTIC OUT THERE AND IT'S GOT A LOT OF
00163 IRRITATING THINGS ABOUT THIS CITY BUT I REALLY
00164 DON'T KNOW ANY PLACE I LIKE ANY BETTER
00165 YOU CAN'T HAVE EVERYTHING THE WAY YOU WANT IT ALL
00166 ALL THE TIME
00167 IT'S NICE IT'S GOT A LOT OF NEW EQUIPMENT
00168 IT'S QUITE A CHALLENGE THE THEATER BUSINESS HAS
00169 WENT UH IT'S COMPUTERIZED RIGHT NOW
00170 YEAH AND IT'S AUTOMATED AND OF COURSE
00171 THE WHOLE THEORY OF OPERATION HAS COMPLETELY
00172 CHANGED WE HAVE A DIFFERENT LIGHTING SOURCE
00173 NOW WE DON'T HAVE CARBON ARCS ANY MORE
00174 WE HAVE A LIGHTING THAT'S CALLED XEON
00175 XEON LIGHTING THREE DIFFERENT ROOMS
00176 SIX WELL TWO MACHINES PER ROOM
00177 KINDA KEEPS YOU RUNNING SOMETIMES WE
00178 HAVE THEM START ALL THE T ON ALL THE TIME

00179 WEVE GOT A CONTROL BOX WHERE WE CAN START
00180 TWO OF THE AUDITORIUMS AT ONE TIME
00181 AND YOU HAVE TO GET THE YOU KNOW
00182 GET THE THIRD ONE IT KEEPS YOU MOVING
00183 ANY WAY YOU LOOK AT IT
00184 WELL ITS SMALL BUT IN PROPORTION TO THE
00185 SIZE OF THE AUDITORIUM I DONT THINK
00186 ITS THAT SMALL WELL IT WAS BUILT
00187 SEVERAL YEARS AGO BUT JUST OPENED
00188 ABOUT TWO MONTHS AGO
00189 WELL YEAH THE GUY THAT HAD IT WAS A LITTLE BIT HE WAS
00190 A LITTLE BIT UNDER THE WEATHER YOU KNOW HE
00191 BUILT THIS BUILDING AND IT WAS CLOSED DOWN
00192 HE WAS A YOU KNOW A MULTIMILLIONNAIRE BUT HE
00193 DIDNT LIKE TO SPEND MONEY AND AS
00194 HE TEARS DOWN THE OLDER THEATERS
00195 HED TAKE YOU KNOW SEATS SOME OF THE BETTER SEATS
00196 OUT OF THE THEATER YOU KNOW AND PUT THEM IN THIS
00197 PLACE AND LIKE HED HAVE A BLUE SEAT
00198 AND A YELLOW SEAT AND A RED SEAT YOU KNOW RIGHT
00199 NEXT TO EA EACH OTHER
00200 AND THE SAME WITH THE CARPET YOU KNOW A LITTLE SQUARE OF
00201 CARPET HERE AND THERE HE WAS REALLY
00202 FRUITY YOU KNOW THEY SPENT NEARLY A
00203 MILLION DOLLARS WORTH OF JUST FOR
00204 THE SEATING IN THE PLACE YEAH THEYRE
00205 NEW SEATS VERY ELABORATE SEATING
00206 OF COURSE WHEN HE DIED UH BEGINNING OF THE YEAR
00207 THE ATTORNEYS TO YOU KNOW
00208 THE ATTORNEYS TO THE STATE THEY DECIDED TO
00209 OPEN UP THE THING YOU KNOW

SPEAKER DJ, CONVERSATION, SPELLING TRANSCRIPTION

00001 THEN OF COURSE UH ITS NOT
00002 ONLY HIM BUT ITS THE
00003 CONGRESS THAT UH ALSO THAT
00004 THATS UH PROLONGING THE THING
00005 THINGS WE SHOULD BE YOU KNOW WORKING ON THEY YOU KNOW SAY
00006 THE HELL WITH I THINK THEY SHOULD
00007 TAKE THE PUT MORE MONEY IN THE SPACE PROGRAM
00008 AND
00009 YOU KNOW GO TOWARDS SPACE AND UH
00010 YOU KNOW AND THAN THE WAR BUSINSS
00011 BUT HOW LONG AS WERE OVER THERE LETS GET THE
00012 THING OVER WITH
00013 OH ITS BENEFITTED MANKIND ALREADY
00014 OH
00015 THATD BE KIND NEAT NOW I JUST UH
00016 THINK THE
00017 YOU KNOW JUST INTERESTING TO VISIT UH
00018 UH YOU KNOW ANOTHER UH WORLD YOU KNOW
00019 AND UH IM NOT LIKE MANY SCIENTISTS I
00020 I VERY STRONGLY BELIEVE THAT THERE ARE THERE IS
00021 UH DEFINITELY LIFE ON OTHER PLANETS
00022 AND UH IN FACT UH IF YOU READ
00023 THE PAPER LAST WEEK THAT THE SCIENTISTS HAVE
00024 COMPLETELY TAKEN ANOTHER LOOK AT MARS THEYVE CHANGED THEIR
00025 WHOLE OUTLOOK ON THE THING YOU KNOW
00026 I THINK ONCE THEY ONCE THEY GET EVEN
00027 CLOSER THEYRE GOING TO CHANGE IT EVEN MORE UH
00028 CAUSE I VERY STRONGLY BELIEVE THAT UH
00029 MARS DOES HAVE INTELLIGENT LIFE ON IT UH
00030 AND IS INHABITED
00031 OH NO I JUST STRONGLY BELIEVE IT I JUST KINDA
00032 WELL IVE YOU KNOW READ ABOUT IT AND
00033 YEAH YEAH ITD BE REALLY FAR OUT
00034 AND I THINK THAT UH THEYRE NOT TELLING US ALL
00035 THAT THEY KNOW ABOUT THE MOON YOU KNOW THATS THE THING WITH
00036 OUR GOVERNMENT THEY KEEP SO MANY THINGS UH YOU KNOW UH
00037 YOU KNOW HUSH HUSH THAT YOU KNOW ITS
00038 SO RIDICULOUS
00039 YEAH YEAH YOU KNOW LIKE THEYVE PROVEN YOU GET OUT
00040 OF THIS PLANET HERE SO MANY YOU KNOW
00041 THOUSAND MILES AND YOU LOOK OUT AND
00042 HELL YOU CANT TELL THIS PLACE IS POPULATED
00043 I MEAN UH THERES NO WAY OF TELLING

00044 YOU LOOK AT THAT YOU KNOW AND SO THEY SEND
00045 ONE OF THESE CAPSULES LIKE TO VENUS AND THEY SAY
00046 WELL HELL ITS UH ITS FIVE HUNDRED DEGREES
00047 YOU KNOW NOB NOTHING COULD EVER LIVE THERE
00048 WHAT THE HELL YOU LA YOU KNOW IF YOU LAND A
00049 CERTAIN PLACE IN THIS PLANET HER YOUVE GOT UH EXTREME
00050 COLD OR EXTREME HEAT UH
00051 YOU COULD SAY WELL HELL THERES NOTHING THERE
00052 BECAUSE YOU KNOW YOU GOT SAND OR YOU GOT ICEBERGS
00053 NOW WHAT THE HELL COULD LIVE THERE UH I MEAN
00054 THATS SO NARROW MINDED
00055 YEAH HES PROMISING A LOT LOT OF PHONEY
00056 BALONEY THAT JUST YOU KNOW THERES JUST NO WAY
00057 WHAT YOU KNOW LIKE HE WANTS TO INCREASE UH
00058 THE UH THE UH GOOD
00059 WILL WHAT DO YOU CALL IT THE UNEMPLOYMENT NOT THE UNEMPLOYMENT UH
00060 O NOT THE UNEMPLOYMENT UH
00061 NO NOT SOCIAL SECURITY THE
00062 WELFARE TYPE OF THING YOU KNOW PEOPLE NOT
00063 WORKING ARE GETTING MONEY AND HELL
00064 YOU KNOW PRETTY SOON THE GUYS GOING TO BE
00065 MAKING SEVEN EIGHT THOUSAND DOLLARS A YEAR FOR SITTING HOME ON THEIR CAN
00066 NO REALLY I MEAN YOU START DOING SOMETHING LIKE THIS AND HELL
00067 THE UH REST OF THE AMERICAN PEOPLE ARE JUST GOING TO
00068 REBEL AND SAY THE HELL WITH IT AND LETS ALL SIT HOME
00069 HAVE A BIG PARTY
00070 WELL HELL THERES A LOT OF PEOPLE THATS DOING IT NOW I MEAN
00071 YEAH I USED TO DO A LOT OF DOOR TO DOOR SELLING AND ITS
00072 SURPRISING YOU KNOW THE THINGS YOU SEE
00073 YOU GET THESE BIG HEALTHY DUDES THAT THEYRE TOO DAMN LAZY
00074 TO WORK AND JUST YOU KNOW GO AND GET THEIR WELFARE
00075 CHECK EVERY WEEK
00076 AND THESE UH YOU KNOW LITTLE BROADS THAT
00077 UH HAVE ALL EIGHT OR
00078 NINE KIDS AND POPPA NOT HOME NOT MARRIED YOU KNOW
00079 OH HELL YEAH I WENT TO THIS ONE THAT SHE PULLED OUT A WAD
00080 OF BILLS THAT WOULD CHOKE A HORSE
00081 WELL THEY GOT THIS THING NOW THAT UH
00082 IF YOU YOURE YOU KNOW LOW INCOME YOU MAKE FOUR TO
00083 SIX THOUSAND DOLLARS A YEAR OR SOMETHING OF THIS NATURE
00084 WELL HELL THEY CAN BUY A PLACE JUST AS NICE AS I HAVE TO LIVE IN
00085 AND UH YOU KNOW THE GOVERNMENT PAYS FOR SIXTY PER CENT OF IT
00086 AND ITS NON REPAYABLE YOU DONT HAVE TO PAY IT BACK OR ANYTHING
00087 SO YOU KNOW UH AFTER A WHILE
00088 YOU KIND OF START ADDING UP TWO AND TWO AND GETTING

00089 FOUR AND YOU SAY WHAT THE THELL WHY SHOULD I YOU KNOW GO OUT THERE AND
00090 BUST MY HEAD WORKING AND THESE OTHER
00091 GUYS ARE JUST SITTING BACK AND
00092 YOU KNOW MEXI THATS THE ONE THING I UH REALLY
00093 RESPECT THE MEXICAN PEOPLE FOR THEY DONT HAVE ANY
00094 WELFARE OR ANYTHING OF THIS NATURE EVERYBODY
00095 GETS OUT AND DOES THEIR FAIR SHARE EVEN GRANDMA
00096 AND THATS ALSO ONE REASON WHY THEY HAVE SUCH LARGE
00097 FAMILIES
00098 BECAUSE THE YOUNG TAKE CARE OF THE OLD
00099 NO I CANT REALLY SAY THAT SO MUCH BUT
00100 ON THE AVERAGE THEY USUALLY HAVE FIFTEEN SIXTEEN KIDS
00101 A FAMILY
00102 EITHER THEY DONT HAVE ANY T V OR ANY BOOKS TO READ OR SOMETHING
00103 WE WENT IN A RESTAURANT YOU KNOW AND A CAT COMES OUT
00104 YOU KNOW AND HE SAYS
00105 UNO WHERES WHERES THE REST OF THEM AT
00106 AND I SAYS REST OF WHAT YOU KNOW
00107 WHERES THE OTHER FOURTEEN, FIFTEEN
00108 WELL THEY START PRETTY EARLY OVER THERE
00109 THEY GET THE SHOW ON THE ROAD
00110 OH TWELVE ELEVEN TWELVE
00111 HEY THEY DONT MESS AROUND
00112 YEAH ITS A WHOLE PLACE IS INCREDIBLE
00113 I THINK ROBERT KENNEDY SHOULD BE PRESIDENT BUT HES ALREADY DEAD
00114 I THINK HE WAS I THINK HE WOULD HAVE GOT THE SHOW ON THE ROAD
00115 I THINK IF UH U F K WAS ALIVE WE
00116 WOULDNT HAVE VIET NAM
00117 WELL YES THERE IS BUT HES IN THE HOSPITAL RIGHT NOW
00118 HES A LITTLE BIT DOWN ON THE ON THE YOU KNOW NEGRO PEOPLE
00119 WHICH UH OF COURSE THERES GOOD AND
00120 BAD IN ALL RACES IM NOT YOU KNOW DOWN ON ANYBODY
00121 BUT UH YOU KNOW THE THING I LIKE ABOUT HIM
00122 HE DOESNT BEAT AROUND THE BUSH YOU KNOW HE COMES RIGHT OUT AND
00123 SAYS WHAT HE WHATS ON HIS MIND
00124 AND THATS WHAT WE DONT HAVE NOW
00125 WELL THAT VERY TRUE ITS JUST LIKE THIS YOU KNOW
00126 TOWN HERE I DONT LIKE THAT MUCH BECAUSE
00127 ITS GOT A LOT OF YOU KNOW JUST PETTY THINGS THAT
00128 YOU KNOW THAT JUST KIND OF MAKE YOU UNHAPPY LIKE THOSE
00129 GESTAPO POLICE FORCE WE HAVE
00130 LIKE YOU KNOW IF YOURE IN A YOU KNOW TRAFFIC ACCIDENT
00131 OR IF YOU GET A TICKET OR ANYTHING
00132 OR THE OFFICERS GIVE YOU A TICKET YOU CANT YOU KNOW SAY YOU KNOW
00133 CANT VOICE YOUR OPINION OR ANYTHING OR YOURE YOU KNOW

00134 HIT YOU ON THE HEAD WITH SOMETHING
00135 YEAH IF YOU GO TO COURT YOU MIGHT AS WELL JUST STAY HOME AND FORGET ABOUT IT
00136 CAUSE YOU'RE FOUND GUILTY REGARDLESS UNLESS YOU
00137 INVEST SOME FANTASTIC AMOUNT OF MONEY IN A CROOKED LAWYER
00138 BUT ON THE OTHER HAND UH EVEN THOUGH I DON'T LIKE IT I CAN'T THINK OF ANY
00139 PLACE ELSE I'D LIKE TO LIVE ANY MORE SO JUST
00140 I WAS SO HOT UH ON GOING OUT TO YOU KNOW L A
00141 I SAID BOY THAT A YOU KNOW REALLY FINE PLACE OUT THERE
00142 FROM WHAT I READ ABOUT IT AND HEARD ABOUT IT AND COULDN'T WAIT TO GET
00143 NO HELL THE SMOG DIDN'T BOTHER ME AT ALL
00144 IT'S JUST THE FAST PACE OF LIFE YOU KNOW
00145 NOBODY KNOWS ANYTHING YOU KNOW WHAT'S GOING ON OUT THERE
00146 CAUSE AND UH IT JUST UH
00147 HELL THEY'RE JUST GOING TWENTY FOUR HOURS A DAY
00148 SOMETHING LIKE NEW YORK BUT IT'S MORE SPASTIC OUT THERE
00149 IT A NICE PLACE TO VISIT BUT I WOULDN'T WANT TO LIVE THERE
00150 YEAH IT'S YOU KNOW IT'S GOT A LOT OF IRRITATING
00151 THINGS ABOUT THIS CITY BUT
00152 UH I REALLY DON'T KNOW ANY PLACE I LIKE ANY BETTER
00153 I MEAN YOU CAN'T HAVE EVERYTHING THE WAY YOU WANT IT ALL THE TIME SO
00154 OH IT'S NICE IT'S GOT A LOT OF NEW
00155 EQUIPMENT IT'S QUITE A CHALLENGE UH
00156 THEATER BUSINESS HAS WENT UH
00157 COMPUTER IT'S COMPUTERIZED RIGHT NOW
00158 YEAH IT'S AUTOMATED YEAH
00159 AND OF COURSE THE WHOLE THEORY OF OPERATIONS HAS COMPLETELY
00160 CHANGED WE HAVE A DIFFERENT LIGHTING
00161 SOURCE NOW WE DON'T HAVE CARBON ARCS ANY MORE
00162 WE HAVE A LIGHTING THAT'S CALLED XEON
00163 XEON LIGHTING
00164 THREE DIFFERENT ROOMS AND SIX WELL TWO
00165 MACHINES PER ROOM
00166 KIND OF KIND OF KEEPS YOU RUNNING
00167 SOME TIMES WE HAVE THEM ALL START AT THE SAME TIME
00168 YOU GOT TO BE QUICK
00169 NOT REALLY NO WE'VE GOT A
00170 CONTROL BOX WHERE WE CAN START TWO OF THE AUDITORIUMS AT
00171 ONE TIME THEN YOU HAVE TO RUN AND GET THE
00172 YOU KNOW THE THIRD ONE BUT UH
00173 IT'S IT KEEPS
00174 YOU MOVING ANY WAY YOU LOOK AT IT
00175 WELL IT WAS SMALL BUT UH IN PROPORTION TO THE
00176 UH SIZE OF THE AUDITORIUM I DON'T THINK IT WAS THAT SMALL
00177 WELL IT WAS BUILT SEVERAL YEARS AGO BUT UH
00178 JUST OPENED ABOUT TWO MONTHS AGO

00179 WELL YEAH THE GUY THAT HAD IT HE WAS A LITTLE BIT UH
00180 YEAH HE WAS A LITTLE BIT UNDER THE WEATHER
00181 NO HE BUILT THIS BUILDING AND
00182 AS HE CLOSED DOWN HE WAS A YOU KNOW A MULTIMILLIONNAIRE
00183 BUT HE DIDNT LIKE TO SPEND MONEY
00184 NO REALLY AND AS HED TEAR DOWN HIS OLDER THEATRES
00185 HED TAKE YOU KNOW SEATS SOME OF THE
00186 SEATS SOME OF THE BETTER SEATS OUT OF THE THEATER YOU KNOW
00187 AND PUT THEM IN THIS PLACE AND LIKE HED HAVE
00188 A BLUE SEAT AND A YELLOW SEAT AND A RED
00189 SEAT YOU KNOW RIGHT NEX NEXT TO EACH OTHER
00190 AND THE SAME WITH THE CARPET YOU KNOW THESE LITTLE
00191 SQUARES OF CARPET HERE AND THERE YOU KNOW
00192 HE WAS REALLY FRUITY
00193 NO NO NO THEY SPENT PRETTY NEARLY A
00194 MILLION DOLLARS WORTH OF SEA FOR THE SEA SEATING IN THE
00195 PLACE YEAH THEYRE NEW SEATS
00196 VERY ELABORATE SEATING
00197 OF COURSE UH WHEN HE DIED UH
00198 BEGINNING OF THE YEAR WELL THE
00199 ATTORNEYS TO THE YOU THE ATTORNEYS FOR
00200 THE YOU KNOW THE ATTORNEYS FOR THE ESTATE
00201 THEY DECIDED TO OPEN UP THE THING YOU KNOW

SPEAKER BN, CONVERSATION, SPELLING TRANSCRIPTION

00001 WE HAVE A LIST OF PRIORITIES RIGHT
00002 OF THINGS TO
00003 BUY IN THE NEAR FUTURE
00004 SOME OF THEM I AGREE WITH AND SOME OF THEM I
00005 DONT YOU REMEMBER THE SIZE OF OUR
00006 PLACE WHE WANTS TO BUY WHAT SHE
00007 CALLS A MONSTER CHAIR FOR ABOUT YOU KNOW
00008 HOW MUCH I FORGOT EXACTLY HOW
00009 MUCH IT COSTS AND ITS OVER AT
00010 SCHOTTENSTEINS ITS UH SHE CALLS IT A MONSTER
00011 CHAIR ITS ABOUT SO YOU KNOW TWO YARDS
00012 WIDE UH
00013 THREE YARDS YEAH TWO PEOPLE CAN FIT ON IT
00014 ITS ABOUT MAYBE THAT HIGH OFF THE FLOOR AND IT HAS THIS
00015 BIG SQUARE THING YOU KNOW THAT YOU CAN PUT YOUR
00016 FEET ON BUT ITS COVERED WITH FUR
00017 RIGHT
00018 UH ITS SEXY VERY SEXY
00019 ANYWAY SHE FELL IN LOVE WITH THE THING
00020 AND UH SHE WANTS TO BUY IT AND I KEPT ON
00021 ARGUING WITH HER ABOUT IT SHE WANTED
00022 I ARGUED THE PLACE WAS TOO SMALL WHICH
00023 OF COURSE IT IS
00024 ANYWAY SHE WAS QUITE ADAMANT
00025 ABOUT IT AND FINALLY ONE
00026 WEEKEND SHE COMPLETELY
00027 REARRANGED THE HOUSE AND MOVED EVERYTHING LIKE
00028 ALL THE BOOKS ARE IN THE BEDROOM NOW OF ALL
00029 PLACES RIGHT AND UH
00030 UH LIKE WE HAVE SHELVES PILED ALL THE WAY HALF
00031 UP TO THE CEILINGS ON MOST OF THE WALLS
00032 EXCEPT THIS ONE AND
00033 UH WELL SHE CONVINCED ME THERES ENOUGH
00034 ROOM IN THERE FOR A MONSTER CHAIR
00035 AND ANYWAY OF COURSE NOW THERE WOULDNT BE ANY ROOM FOR
00036 BICYCLES
00037 WELL I WOULD IF WE GOT NEW BICYCLES
00038 RIGHT FOR THE TIME BEING WEVE GOT OLD
00039 OLD RUSTY
00040 USED
00041 SLOW DIFFICULT TO PEDAL
00042 UH UNSTEALABLE
00043 WELL TO ME THE MONSTER CHAIR ISNT UH EVEN ISNT

00044 EVEN ON THE LIST
00045 BUT YOU KNOW SHES GOTTEN IT SO MUCH INTO HER HEAD THAT
00046 YESTERDAY SHE WISTFULLY SAID BARRY WOULD YOU
00047 YOU LIKE TO GO SEE THE MONSTER CHAIR SHE WANTS TO GO
00048 LOOK AT IT YOU KNOW SHES ALREADY
00049 SEEN THE THING TWICE NOW SHE WANTS TO GO LOOK
00050 AT IT AGAIN ANYWAY
00051 WE JUST FOUND OUT THAT THAT THAT
00052 THAT THE CAR NEEDS A AN EXPENSIVE REPAIR
00053 THEY HAVE TO PULL THE ENGINE OUT
00054 AND FIX THE UH GASKETS OR SOMETHING
00055 ITS FIFTY SIX ON IT
00056 FIFTY SIX THOU THOUSAND MILES
00057 ITS GONE THE ALASKA HIGHWAY YOU KNOW
00058 YOU DIDNT KNOW THAT
00059 YEAH THAT THAT WAS THE UH THE FIRST
00060 SUMMER THAT WE WERE ACTUALLY MARRIED
00061 THE ALASKA HIGHWAY OH WELL ITS
00062 FINE EXCEPT THAT UH
00063 TRUCKS COMING THE OTHER WAY TEND TO GO REAL
00064 FAST AND KICK UP GRAVEL
00065 AND THE GRAVEL TENDS TO YOU KNOW LODGE
00066 ITSELF IN YOUR WINDSHIELD
00067 OR IN YOUR HEADLIGHTS
00068 ANY ANYWAY YOUR CAR CAN GET PRETTY
00069 BEAT UP FROM ALL THE GRAVEL
00070 BASICALLY AND OF COURSE WE WENT THROUGH A SET OF TIRES
00071 IM NOT SURE EXACTLY BUT YOU YOU
00072 FIGURE UH ITS FOUR DAYS EACH WAY
00073 FROM DAWSON CREEK TO FAIRBANKS
00074 WELL NO THEYRE NOT
00075 PAVED THEYRE UH NI THEYRE
00076 THEYRE GRAVEL ROADS YOU KNOW GRADED
00077 THEYRE THEYRE WELL MAINTAINED
00078 LIKE THEY THEY THEY ALWAYS HAVE THESE MAINTENANCE
00079 UH THEY HAVE MAINTENANCE SHEDS YOU KNOW EVERY
00080 FIFTY MILES OR SOMETHING YOU KNOW THEYRE ALWAYS
00081 OUT THERE YOURE ALWAYS PASSING GRADERS
00082 AND YOU KNOW PEOPLE WORKING IN THE ROAD
00083 OH ITS FANTASTIC EDMONTONS A REALLY BEAUTIFUL CITY
00084 AND THE UNIVERSITYS REALLY REALLY NICE
00085 AND YOU KNOW THE CAMPUS IS REALLY REALLY BEAUTIFUL
00086 CLEANER THAN HERE THIS PLACE IS INCREDIBLY CLEAN
00087 I CAME FROM PHILADELPHIA
00088 PHILADELPHIAS VERY DIRTY

00089 YES THE WIND BLOWS THE WRONG WAY YOU CAN SMELL IT
00090 OH THERE ARE A LOT LOT OF UH CHEMICALS AND
00091 OIL REFINERIES AND
00092 YOU KNOW PETRO CHEMICAL STU UH
00093 PLANTS WHICH ARE
00094 YOU KNOW YOU CAN SEE THEM ACTUALLY FROM
00095 THE UNIVERSITY AREA AND IF THE WIND BLOWS THE WRONG WAY
00096 YOU KNOW IT
00097 I MEAN ITS A NICE CAMPUS UNIVERSITY OF PENNSYLVANIA
00098 I MEAN ITS A BIG CITY IT FEELS LIKE A
00099 BIG CITY ITS DIRTY AS HELL
00100 COMPARED WITH HERE RIGHT
00101 OH SURE WELL THERES THE ACADEMY OF MUSIC
00102 WHICH IS FANTASTIC LIKE THERES NO PLACE ON EARTH LIKE
00103 THE ACADEMY OF MUSIC IN PHILADELPHIA
00104 LIKE WE WOULD SIT IN THE
00105 HIGHEST BALCONY
00106 THE LAST ROW BACK RIGHT IN THE MIDDLE
00107 ITS THE BEST SEAT IN THE HOUSE
00108 WELL I WENT TO SLEEP AT NINE THIRTY YOU KNOW
00109 SO WHEN YOU GO TO SLEEP THAT EARLY YOU EXPECT ALMOST
00110 HALF EXPECT THAT SOMEBODYS GOING TO CALL YOU
00111 ISNT THAT SO
00112 NO I DIDNT TRIP OVER THE WEEKEND
00113 KELLEYS ISLAND YEAH WE WERE THERE
00114 UH THE WEEKEND BEFORE THAT
00115 UH YOU GO ACROSS ON A FERRY
00116 ITS A LITTLE FERRY THAT CARRIES YOU KNOW
00117 MAYBE TWENTY CARS
00118 FEWER THAN THAT MAYBE FIFTEEN CARS
00119 AND PASSENGERS AND BICYCLES
00120 AND THE ISLAND IS REALLY SMALL YOU
00121 COULD PROBABLY WALK AROUND IT IN AN HOUR
00122 YOU CAN SWIM AND CAMP THERE ITS A STATE PARK
00123 YOU CAMP RIGHT BY THE BEACH
00124 AND THE WATERS CLEAR ITS VERY NICE FOR THAT
00125 FUNNILY ENOUGH I MEAN ITS LAKE ERIE
00126 RIGHT BUT THE WATERS CLEAR
00127 HUH UH THATS BECAUSE THE BEACH IS ON THE
00128 THE CANADIAN SIDE RIGHT
00129 WHERE IN KELLEYS ISLAND
00130 YEAH THERE ARE GOOD PARTS OF THE LAKE AND BAD PARTS YOU KNOW ON KELLEYS
00131 ISLAND THERES QUITE A DIFFERENCE BETWEEN THE SOUTH SIDE OF THE
00132 ISLAND AND THE NORTH SIDE OF THE ISLAND THE FERRY ARRIVES ON THE
00133 SOUTH SIDE AND THE WATER LOOKS AWFUL

00134 ACTUALLY IT LOOKS LIKE UH
00135 I DONT KNOW JUST KIND OF GREEN CRAP
00136 YOU KNOW
00137 ITS REALLY DISGUSTNG YOU KNOW
00138 IT LOOKS LIKE SEAWEED SOUP
00139 OR I DONT KNOW
00140 ANYWAY THE NORTH SIDE OF THE ISLAND IS YOU KNOW
00141 QUITE DIFFERENT ITS VERY STRANGE
00142 BUT YOU KNOW LIKE THERE ARE PARTS OF THE LAKE THAT ARE NICE
00143 AND PARTS OF THE LAKE THAT ARENT THE WAY
00144 IT STANDS NOW OF COURSE THEY SAY THAT THE WHOLE
00145 LAKE IS DEAD QUOTE DEAD
00146 I DONT KNOW WHAT THAT MEANS BUT YOU KNOW THE THERE ARE
00147 STILL FISH I MEAN YOU KNOW PEOPLE FISH AND THEY
00148 CATCH FISH THERE
00149 UH I SUPPOSE THEYRE SMALLER THAN THE FISH USED TO BE
00150 BUT THE WATERS CLEAR ON THE NORTH SIDE LIKE YOU KNOW IF
00151 YOU OPEN YOUR EYES UNDER WATER AND SEE YOUR HAND
00152 ITS HARD TO IMAGINE FOR AN OHIOAN RIGHT
00153 LIKE NOWHERE IN OHIO CAN YOU FIND THAT KIND OF WATER
00154 YEAH WHERE YOU WOULDNT OPEN YOUR EYES ANYWAY
00155 CAUSE THE CHLORINE WOULD KILL YOU
00156 I ONCE BROKE MY NECK ALMOST
00157 I THOUGHT I DID
00158 SO DID THE GYM TEACHER
00159 LIKE HE PANICKED AND SORT OF
00160 SAID YOU KNOW RUN FOR THE NURSE RUN FOR THE
00161 DOCTOR, RUN FOR THE AMBULANCE
00162 HE WAS REALLY NERVOUS
00163 I LANDED ON MY HEAD
00164 ON THE TRAMPOLINE I LANDED ON MY
00165 HEAD AND UH I KIND OF
00166 LIKE MY HEAD WENT THE WRONG WAY
00167 INSTEAD OF GOING THIS WAY IT WENT THAT WAY
00168 I GUESS IT WAS LIKE WHIPLASH
00169 I SUPPOSE ANYWAY I DIDNT NEED
00170 ANYTHING FROM IT IT WAS JUST IT WAS SORT OF
00171 SEMI PARALYZED FOR A FEW MINUTES
00172 YOU KNOW LIKE YOU KNOW FOR A GOOD FEW MINUTES I COULDNT MOVE
00173 YOU KNOW THATS WHY THE GYM TEACHER WAS SO PANICKED
00174 OH I FELT REALLY HORRIBLE BUT YOU KNOW
00175 WHEN I CAME OUT OF IT I CAME OUT OF IT YOU KNOW ID
00176 REALIZED THAT I WAS OKAY
00177 WELL WHAT DO YOU SAY
00178 ABOUT THREE DAYS WE WENT TO A

00179 HOMOSEXUAL PARTY WHERE THEY WERE SHOOTING HEROIN
00180 IM ABSOLUTELY SERIOUS AND IT WAS
00181 REALLY NUTS
00182 UH WE KNEW THIS GUY WHO UH
00183 TOOK US TO THIS YOU KNOW THIS
00184 PARTY AND IT TURNED OUT TO BE LIKE THAT YOU KNOW
00185 WE HUNG AROUND AND THERE WERE THESE PEOPLE ALL SPACED
00186 OUT LOUNGING AROUND IT WAS REALLY
00187 KIND OF STRANGE
00188 SO WE SAW THEM DOING IT IN THE BACK ROOM
00189 YOU KNOW AND THEY HAD A POT BOILING ON THE KITCHEN STOVE
00190 IT WAS REALLY PRETTY PRETTY DISGUSTING I KIND OF
00191 FELT VERY BAD ABOUT IT
00192 ANYWAY I HAVE HAPPIER MEMORIES OF LONDON
00193 TOO LIKE IT BEING VERY COOL
00194 IN THE SUMMERTIME BUT IT WAS LIKE MAYBE SIXTY
00195 SIXTY TWO DEGREES VERY HUMID KIND OF
00196 MISTY AND LIKE
00197 WALKING ALONG AND ITS A YOU KNOW SUBURBAN
00198 LONDON SORT OF
00199 YUGOSLAVIA I SAW THROUGH A JUN A JAUNDICED
00200 EYE AS THEY SAY
00201 BECAUSE I HAD UH HEPATITIS
00202 WHEN I WAS THERE
00203 I STARTED GETTING SICK ON THE UH ON THE TRAIN
00204 FROM TRIESTE TO LJUBLANA
00205 I DIDNT KNOW I HAD JAUNDICE UNTIL I WAS ALMOST
00206 THROUGH WITH IT LIKE I
00207 HAD A FAIRLY MILD CASE THEY ONLY FOUND
00208 OUT IN UH WHEN I GOT TO ISREAL
00209 YOU KNOW MAYBE THREE WEEKS AFTER THE WHOLE
00210 THING STARTED THEY UH
00211 OH YEAH YEAH IT WAS UH A KIBBUTZ DOCTOR
00212 RIGHT I HAD SEEN
00213 UH TWO
00214 YUGOSLAV DOCTORS AN AMERICAN DOCTOR IN
00215 YUGOSLAVIA AND A GREEK DOCTOR IN
00216 ATHENS AND IT TOOK UH
00217 THIS HICK DOCTOR IN
00218 THIS KIBBUTZ IN ISREAL TO
00219 FINALLY DIAGNOSE IT AND HE DID IT BY LOOKING AT THE
00220 WHITES OF MY EYES HE SAW YELLOW IN THE WHITES OF THE EYES
00221 IT MUST HAVE BEEN A MILD CASE
00222 BECAUSE THERE WASNT A DAY THAT I DIDNT UH GET
00223 UP AND WALK AROUND YOU KNOW WHAT I MEAN

SPEAKER BN, READING, SPELLING TRANSCRIPTION

00001 WE HAVE A LIST OF PRIORITIES RIGHT
00002 OF THINGS TO BUY IN THE NEAR FUTURE
00003 SOME OF THEM I AGREE WITH AND SOME OF THEM I DONT
00004 YOU REMEMBER THE SIZE OF OUR PLACE
00005 SHE WANTS TO BUY WHAT SHE CALLS A MONSTER CHAIR
00006 FOR ABOUT YOU KNOW HOW MUCH I FORGOT
00007 EXACTLY HOW MUCH IT COSTS AND ITS
00008 OVER AT SCHOTTENSTEINS ITS SHE
00009 CALLS ITS A MONSTER CHAIR ITS ABOUT SO YOU KNOW
00010 TWO YARDS WIDE THREE YARDS YEAH
00011 TWO PEOPLE CAN FIT ON IT ITS ABOUT
00012 MAYBE THAT HIGH OFF THE FLOOR AND IT HAS THIS BIG
00013 SQUARE THING THAT YOU CAN PUT
00014 YOUR FEET ON ITS COVERED WITH FUR RIGHT
00015 ITS SEXY VERY SEXY
00016 AND ANYWAY SHE FELL IN LOVE WITH THE THING
00017 AND SHE WANTS TO BUY IT AND I KEEP ON
00018 I I KEPT ON ARGUING WITH HER ABOUT IT
00019 SHE WANTED I ARGUED THE PLACE WAS TOO
00020 SMALL WHICH OF COURSE IT IS ANYWAY SHE
00021 SHE WAS QUITE ADAMANT ABOUT IT AND FINALLY
00022 ONE WEEKEND SHE COMPLETELY
00023 REARRANGED THE HOUSE AND MOVED EVERYTHING LIKE ALL OF THE
00024 THE BOOKS ARE IN THE BEDROOM NOW OF ALL PLACES
00025 RIGHT AND UH LIKE WE HAVE
00026 SHELVES PILED ALL THE WAY UP TO HA
00027 UH ALL THE WAY HALF UP TO THE CEILINGS
00028 ON MOST OF THE WALLS EXCEPT THIS ONE
00029 WELL SHE CONVINCED ME THERES ENOUGH ROOM
00030 IN THERE FOR A MONSTER CHAIR ANYWAY OF COURSE
00031 NOW THERE WOULDNT BE ANY ROOM FOR BICYCLES
00032 WELL I WOULD IF WE GOT NEW BICYCLES
00033 FOR THE TIME BEING WEVE GOT OLD OLD RUSTY
00034 USED SLOW DIFFICULT TO PEDAL
00035 UNSTEALABLE WELL TO ME
00036 ME THE MONSTER CHAIR ISNT EVEN ON THE LIST
00037 BUT YOU KNOW SHES GOTTEN IT SO MUCH INTO HER
00038 HEAD THAT YESTERDAY SHE WISTFULLY SAID
00039 BARRY WOULD YOU LIKE TO GO SEE THE MONSTER
00040 CHAIR SHE WANTS TO GO LOOK AT IT YOU KNOW SHES
00041 ALREADY SEEN THE THING TWICE AND NOW SHE
00042 WANTS TO GO LOOK AT IT AGAIN
00043 WE JUST FOUND OUT THE CAR NEEDS AN EXPENSIVE

00044 REPAIR THEY HAVE TO PULL THE ENGINE OUT
00045 AND FIX THE GASKETS OR SOMETHING ITS
00046 FIFTY SIX ON IT FIFTY SIX THOUSAND
00047 MILES ITS GONE THE ALASKA HIGHWAY
00048 YOU KNOW DIDNT YOU KNOW THAT
00049 YEAH IT WAS THE FIRST SUMMER THAT WE WERE ACTUALLY
00050 MARRIED IS IT HARD TO DRIVE THE ALASKA
00051 HIGHWAY WELL IT WAS FINE EXCEPT
00052 THAT TRUCKS GOING THE OTHER WAY TEND TO GO REAL
00053 FAST AND KICK UP GRAVEL
00054 AND THE GRAVEL TENDS TO LODGE ITSELF IN YOUR
00055 WINDSHIELD OR IN YOUR HEADLIGHTS
00056 ANYWAY YOU KNOW YOUR
00057 CAR CAN GET PRETTY BEAT UP FROM ALL THE GRAVEL
00058 BASICALLY AND OF COURSE WE WENT THROUGH A SET OF
00059 TIRES IM NOT SURE
00060 EXACTLY BUT YOU FIGURE ITS FOUR
00061 DAYS EACH WAY FROM DAWSON CREEK TO FAIRBANKS
00062 WELL NO THEYRE NOT PAVED THEYRE
00063 GRAVEL ROADS YOU KNOW GRADED
00064 THEYRE WELL MAINTAINED LIKE THEY ALWAYS HAVE THESE
00065 MAINTENANCE THEY HAVE MAINTENANCE SHEDS YOU KNOW EVERY
00066 FIFTY MILES OR SOMETHING YOU KNOW THEYRE
00067 ALWAYS OUT THERE YOURE ALWAYS PASSING
00068 GRADERS YOU KNOW PEOPLE WORKING ON THE ROAD
00069 OH ITS FANTASTIC EDMONTONS A REALLY
00070 BEAUTIFUL CITY AND THE UNIVERSITYS
00071 REALLY REALLY NICE AND YOU KNOW THE CAMPUS IS
00072 REALLY REALLY BEAUTIFUL
00073 CLEANER THAN HERE THIS PLACE IS INCREDIBLY
00074 CLEAN I CAME FROM PHILADELPHIA PHILADELPHIAS
00075 VERY DIRTY YES THE WIND BLOWS
00076 THE WRONG WAY YOU CAN SMELL IT
00077 THERE ARE A LOT OF CHEMICALS AND OIL
00078 REFINERIES AND YOU KNOW PETRO CHEMICAL
00079 PLANTS WHICH ARE YOU KNOW YOU CAN SEE THEM
00080 ACTUALLY FROM THE UNIVERSITY AREA IF THE WIND
00081 BLOWS THE WRONG WAY YOU KNOW
00082 I MEAN ITS A NICE CAMPUS UNIVERSITY OF
00083 PENNSYLVANIA ITS A BIG CITY IT
00084 FEELS LIKE A BIG CITY ITS DIRTY AS HELL
00085 COMPARED WITH HERE RIGHT
00086 OH SURE WELL THERES THE ACADEMY OF
00087 MUSIC WHICH IS FANTASTIC THERES NO PLACE ON EARTH
00088 LIKE THE ACADEMY OF MUSIC IN PHILADELPHIA

00089 LIKE WE WOULD SIT IN THE HIGHEST BALCONY THE LAST
00090 ROW RIGHT IN THE MIDDLE IS THE BEST SEAT IN THE HOUSE
00091 WELL I WENT TO SLEEP AT NINE THIRTY SO WHEN YOU
00092 GO TO SLEEP THAT EARLY YOU EXPECT ALMOST HALF
00093 EXPECT THAT SOMEBODY GOING TO CALL YOU ISNT
00094 THAT SO KELLEYS ISLAND YEAH WE
00095 WERE THERE THE WEEKEND BEFORE THAT
00096 YOU GO ACROSS ON A FERRY ITS A LITTLE FERRY THAT
00097 CARRIES YOU KNOW MAYBE TWENTY CARS FEWER THAN
00098 THAT MAYBE FIFTEEN CARS AND
00099 PASSENGERS AND BICYCLES AND THE ISLAND
00100 IS REALLY SMALL YOU CAN PROBABLY WALK AROUND IT
00101 IN AN HOUR YOU CAN SWIM AND
00102 CAMP THERE THERES A STATE PARK YOU CAMP RIGHT BY
00103 THE BEACH ITS VERY NICE FOR THAT AND THE WATERS
00104 CLEAR FUNNILY ENOUGH I MEAN ITS LAKE ERIE
00105 RIGHT BUT THE WATERS CLEAR
00106 UH HUH THATS CAUSE THE BEACH IS ON THE
00107 CANADIAN SIDE THERE ARE GOOD PARTS OF THE LAKE AND
00108 BAD PARTS YOU KNOW ON KELLEYS ISLAND ITS QUITE A
00109 DIFFERENCE BETWEEN THE SOUTH SIDE OF THE ISLAND AND THE
00110 NORTH SIDE OF THE ISLAND. THE FERRY ARRIVES ON THE SOUTH
00111 SIDE THE THE WATER LOOKS AWFUL
00112 ACTUALLY IT LOOKS LIKE I DONT KNOW JUST LIKE A
00113 A KIND OF GREEN CRAP YOU KNOW ITS REALLY DISGUSTING
00114 IT LOOKS LIKE SEAWEEED SOUP ANYWAY THE NORTH SIDE OF
00115 THE ISLAND IS YOU KNOW QUITE DIFFERENT
00116 ITS VERY STRANGE BUT YOU KNOW LIKE THERE ARE PARTS
00117 OF THE LAKE THAT ARE NICE AND PARTS OF THE LAKE THAT
00118 ARENT THE WAY IT STANDS NOW OF COURSE
00119 THEY SAY THAT THE WHOLE LAKE IS DEAD QUOTE
00120 DEAD I DONT KNOW WHAT THAT MEANS
00121 YOU KNOW THERE ARE STILL FISH
00122 I MEAN YOU KNOW PEOPLE FISH AND THEY CATCH FISH THERE
00123 I SUPPOSE THEYRE SMALLER THAN THE FISH
00124 USED TO BE BUT THE WATERS CLEAR ON THE NORTH
00125 SIDE LIKE YOU KNOW YOU CAN OPEN YOUR EYES UNDER
00126 WATER AND SEE YOUR HAND THATS
00127 HARD TO IMAGINE FOR AN OHIOAN RIGHT
00128 LIKE NOWHERE IN OHIO CAN YOU FIND THAT
00129 KIND OF WATER EXCEPT IN A POOL YEAH WHERE YOU
00130 WOULDNT OPEN YOUR EYES ANYWAY BECAUSE THE
00131 CHLORINED KILL YOU
00132 I ONCE BROKE MY NECK ALMOST I THOUGHT
00133 I DID SO DID THE GYM TEACHER LIKE HE

00134 PANICKED AND SAID YOU KNOW RUN FOR THE NURSE, RUN FOR THE
00135 DOCTOR HE WAS REALLY NERVOUS
00136 I LANDED ON MY HEAD ON THE TRAMPOLINE I LANDED
00137 ON MY HEAD AND UH I KIND OF LIKE MY
00138 HEAD WENT THE WRONG WAY INSTEAD OF
00139 GOING THIS WAY I WENT THAT WAY IT WENT
00140 THAT WAY I GUESS IT WAS LIKE WHIPLASH
00141 I SUPPOSE ANYWAY I DIDNT NEED
00142 ANYTHING FROM IT I WAS JUST SORT OF
00143 SEMI PARALYZED FOR A FEW MINUTES LIKE YOU KNOW
00144 FOR A GOOD FEW MINUTES I COULDNT MOVE THATS WHY
00145 THE GYM TEACHER WAS SO PANICKED
00146 I FELT REALLY HORRIBLE AND YOU KNOW WHEN I CAME OUT
00147 OF IT YOU KNOW I REALIZED I WAS
00148 OKAY ABOUT THREE DAYS WE WENT
00149 TO A HOMOSEXUAL PARTY WHERE THEY WERE SHOOTING
00150 HEROIN IM ABSOLUTELY SERIOUS AND IT WAS
00151 NUTS I KNEW THIS GUY WHO TOOK US
00152 TO THIS YOU KNOW THIS PARTY AND IT TURNED OUT TO BE
00153 THAT YOU KNOW WE HUNG AROUND AND THERE WERE THESE
00154 PEOPLE ALL SPACED OUT LOUNGING AROUND
00155 IT WAS REALLY KIND OF STRANGE SO WE SAW THEM
00156 DOING IT IN THE BACK ROOM YOU KNOW AND THEY HAD A POT
00157 BOILING ON THE KITCHEN STOVE IT WAS REALLY PRETTY
00158 DISGUSTING I KIND OF FELT VERY BAD ABOUT IT AND
00159 ANYWAY I HAVE A HAPPIER I HAVE HAPPIER MEMORIES
00160 OF LONDON TOO LIKE BEING VERY
00161 COOL IN THE SUMMERTIME BUT
00162 IT WAS LIKE MAYBE SIXTY SIXTY TWO DEGREES
00163 VERY HUMID KIND OF MISTY AND KIND OF WALKING ALONG
00164 IN SUBURBAN LONDON SORT OF YUGOSLAVIA
00165 I SAW THROUGH A JAUNDICED EYE AS THEY
00166 SAY BECAUSE I HAD HEPATITIS WHEN I WAS THERE
00167 I STARTED GETTING SICK ON THE TRAIN FROM TRIESTE
00168 TO LJUBLANA I DIDNT KNOW I
00169 HAD JAUNDICE UNTIL I WAS ALMOST THROUGH WITH IT
00170 I HAD A FAIRLY MILD CASE THE I ONLY FOUND OUT WHEN
00171 I GOT TO ISREAL YOU KNOW MAYBE THREE WEEKS
00172 AFTER THE WHOLE THING STARTED THEY OH YEAH IT WAS A
00173 KIBBUTZ DOCTOR I HAD SEEN TWO YUGOSLAV DOCTORS
00174 AN AMERICAN DOCTOR IN YUGOSLAVIA
00175 AND A GREEK DOCTOR IN ATHENS
00176 AND IT TOOK THIS HICK DOCTOR IN THIS KIBBUTZ IN ISREAL
00177 TO FINALLY DIAGNOSE IT AND HE DID IT BY
00178 LOOKING AT THE WHITES OF MY EYES HE SAW YELLOW IN THE

00179 WHITES OF MY EYES IT MUST HAVE BEEN A MILD CASE BECAUSE THERE
00180 WASNT A DAY I DIDNT GET UP AND WALK AROUND YOU KNOW WHAT I MEAN

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