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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* * * * *

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1973

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</tbody>
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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, 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, Atlanta, 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

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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 100 mm/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 3.

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 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 KC, 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-fulness', and a lack of palatal onglide to [u] after alveolars. Columbus speakers frequently use non-apical [l] (written [w] or [φ] 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 [I] 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' (\textit{wa\textsuperscript{ə}r}, \textit{awf}) (Hubbell 60) and the sporadic changing of word initial [\textipa{d}] 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 \textit{r} in word-final and pre-consonantal positions is a new prestige pattern quite common in younger upper-middle-class speakers.\footnote{BN recalls family pressure against the use of r-less pronunciation.}

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.
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: 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

\[1\]

No 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 [dɪfrəns]. 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 [pəˈla] 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:

<table>
<thead>
<tr>
<th>word</th>
<th>Kenyon and Knott</th>
<th>Shockey</th>
</tr>
</thead>
<tbody>
<tr>
<td>scientist</td>
<td>'saiəntɪst</td>
<td>'saiəntɪst</td>
</tr>
<tr>
<td>intelligent</td>
<td>In'telɪdʒənt</td>
<td>in'telɪd ənt</td>
</tr>
<tr>
<td>between</td>
<td>bə'twɪn</td>
<td>bi'tuɪn</td>
</tr>
<tr>
<td>establish</td>
<td>əs'tæblɪʃ</td>
<td>Is'tæblɪʃ</td>
</tr>
</tbody>
</table>

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

2. Kenyon and Knott indicate that unstressed [i] 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."
<table>
<thead>
<tr>
<th>word</th>
<th>Kenyon and Knott</th>
<th>Shockey</th>
</tr>
</thead>
<tbody>
<tr>
<td>usually</td>
<td>'juzuəli'</td>
<td>'juzuəli'</td>
</tr>
<tr>
<td>frequency</td>
<td>'frɪkwənsi'</td>
<td>'frɪkwənsi'</td>
</tr>
<tr>
<td>depend</td>
<td>dɪpɛnd</td>
<td>dɪpɛnd</td>
</tr>
<tr>
<td>remember</td>
<td>rɪmɛmbər</td>
<td>rɪmɛmbər</td>
</tr>
</tbody>
</table>

(See American Pronunciation 253)

3. The stressed forms of 'of' and 'from' are [əv] and [fəm] 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 [ər] in the author's dialect; Kenyon and Knott list [ar] in such words as 'paralyzed', 'married', 'narrow', and 'comparison'. They note in section 94 p. xxxix that [ər] 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:

<table>
<thead>
<tr>
<th>word</th>
<th>Kenyon and Knott</th>
<th>Shockey</th>
</tr>
</thead>
<tbody>
<tr>
<td>even</td>
<td>'ɪvən'</td>
<td>'ɪvən'</td>
</tr>
<tr>
<td>capsule</td>
<td>'kæpsəl'</td>
<td>'kæpsəl'</td>
</tr>
<tr>
<td>passenger</td>
<td>'pæsədʒər'</td>
<td>'pæsənd ər'</td>
</tr>
<tr>
<td>thousand</td>
<td>'θaʊzənd'</td>
<td>'θaʊzənd'</td>
</tr>
</tbody>
</table>

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

3 Kenyon used "r" for the American r, usually represented as [a] in IPA notation.
6. 'With' is listed as [wɪθ] in Kenyon and Knott, whereas I would transcribe the most careful form as [wɪθ]. (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:

<table>
<thead>
<tr>
<th>word</th>
<th>Kenyon and Knott</th>
<th>Shockey</th>
</tr>
</thead>
<tbody>
<tr>
<td>disgust</td>
<td>dɪsdʒʌst</td>
<td>dɪskəst</td>
</tr>
<tr>
<td>adamant</td>
<td>'ædəmænt</td>
<td>'ædəmænt</td>
</tr>
</tbody>
</table>

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 [bɪzɪnɪs], which yields ['bɪznɪs] through reduction and perhaps a syncope rule. This study accepts ['bɪznɪs] as the standard, careful pronunciation of the

---

4 In this paper, I use [ə] for both stressed and unstressed schwa and [ɫ] for both stressed and unstressed retroflex schwa, thus having one symbol each for major vowel categories. Perceptible 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 [pʰɪznis], 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 access 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 of 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. \( t > \phi / \_ \_ \# \)
B. \( t > ? / \_ \_ \# \)
C. \( d > \phi / \_ \_ \# \)
D. \( > n / \_ \_ \# \)
E. \( v > \phi / \_ \_ \# \)
F. \( ^{+\text{obstr}}[^{+\text{voi}}] > [-\text{voi}] / \_ \_ \#; \_ \_ \# \)
G. \( ^{\text{VNC}} > ^{\text{VC}} \)

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:

\[
\begin{align*}
\text{BN-C}^5 \quad (12) & \quad \text{feet} & \quad 'fi \\
& \quad \text{isn't} & \quad 'Izn \\
& \quad \text{panicked} & \quad 'pæflk
\end{align*}
\]

---

5 Key: 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.
<table>
<thead>
<tr>
<th>Speaker</th>
<th>Code</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(17)</td>
<td>about</td>
<td>əˈhao</td>
</tr>
<tr>
<td></td>
<td></td>
<td>felt</td>
<td>'fɛl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>just</td>
<td>'dʒəs</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(32)</td>
<td>not</td>
<td>'nɑ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>spent</td>
<td>'spɛn</td>
</tr>
<tr>
<td></td>
<td></td>
<td>start</td>
<td>'stɑr</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(23)</td>
<td>cat</td>
<td>'kæ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>fast</td>
<td>'fæs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>respect</td>
<td>rɪsˈpesk</td>
</tr>
<tr>
<td>RC-C</td>
<td>(7)</td>
<td>but</td>
<td>'bə</td>
</tr>
<tr>
<td></td>
<td></td>
<td>wouldn't</td>
<td>'uədn</td>
</tr>
<tr>
<td></td>
<td></td>
<td>broadcast</td>
<td>'brəɡ,kæs</td>
</tr>
<tr>
<td>RC-R</td>
<td>(0)</td>
<td></td>
<td>(see below)</td>
</tr>
</tbody>
</table>

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 ə. 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 [?] 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 | raj? |
| lot | la? |
| out | æu? |
| BN-R (14) | that | ðɛ? |
| quote | k'yo? |
| different | 'tIfal? |
| DJ-C (7) | heat | hi? |
| Robert | 'robat? |
| not | na? |
| DJ-R (8) | start | staɪ? |
| can't | kæ? |
| put | pʊ? |
| RC-C (15) | got | go? |
| bit | bi? |
| eight | eɪ? |
| RC-R (26) | remote | ji'mo? |
| state | steɪ? |
| eat | i? |
RC shows a marked tendency to change t to ? before labial elements across a word boundary, as in 'remote broadcasts' [ri'mo? 'bra:kæs], 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 > ? 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 ? 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:

<table>
<thead>
<tr>
<th>BN-C (10)</th>
<th>wide</th>
<th>ոդ</th>
<th>weekend</th>
<th>'վեեկըն</th>
<th>realized</th>
<th>ռիալայִզ</th>
<th>mild</th>
<th>մայլ</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R (9)</td>
<td>used</td>
<td>իուս</td>
<td>started</td>
<td>'ստարժի</td>
<td>wind</td>
<td>վին</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>DJ-C (7)</td>
<td>third</td>
<td>թեր</td>
<td>wind</td>
<td>մայն</td>
<td>could</td>
<td>կա</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th></th>
<th>retaining d</th>
<th>deleting d</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-C</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>BN-R</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>DJ-C</td>
<td>0</td>
<td>24</td>
</tr>
<tr>
<td>DJ-R</td>
<td>0</td>
<td>24</td>
</tr>
<tr>
<td>RC-C</td>
<td>0</td>
<td>47</td>
</tr>
<tr>
<td>RC-R</td>
<td>0</td>
<td>49</td>
</tr>
</tbody>
</table>

(The most frequently-found realizations of the word 'and' are [ən] or [ən] 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 ('sing'in') 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    'prəməsən
DJ-R (8)
RC-C (10)    going         'gəʊIn
RC-R (8)

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 -ing 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 [gəˈfa], which, frequently spelled 'gonna' in written colloquial dialogue, is probably lexicalized as a unit in the speech of most Americans.
\[\begin{array}{cc}
v \text{ retained} & v \text{ deleted} \\
\text{BN-C} & 16 & 10 \\
\text{BN-R} & 21 & 8 \\
\text{DJ-C} & 5 & 11 \\
\text{DJ-R} & 14 & 4 \\
\text{RC-C} & 7 & 7 \\
\text{RC-R} & 8 & 7 \\
\end{array}\]

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

Kenyon (1935: §182) notes that 'the 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.

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. \(\emptyset\) represents silence.)

---

As a speaker of the same dialect as the two Columbus informants, I feel that is perfectly natural to say \('[\ell \text{ts}\emptyset 'aplz] for 'lots of apples', even without a glottal stop before the \([\emptyset]\).' However, no cases of \(\text{aw}\# \rightarrow \text{aw} / \) Vowel occurred in the texts.
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
- but
- very

BN-R (20)
- disgusting
- that
- guy

(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
- convinced
- camp
- turned
- kind

BN-R (10)
- wants
- campus
- different
- want

is the symbol used in this treatise for a very constricted high back vowel-like sound substituted for [I] by the Columbus speakers in some cases.
DJ-C (25)  think  67k
  once  67ts
  wants  67ts
  unless  67ns
  control  67it 67s

DJ-R (25)  only  '61l
  changed  67idz6
  once  67ns
  invest  67ves
  accident  '66s66c

RC-C (7)  spent  66p
  maintenance  66lin6nts
  print  67it
  transferred  67t6nts6d

RC-R (16)  malignancy  66l6ntsi
  transmitter  676sml6r
  finger  66gr

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'la∫; intelligent > in't həudʒ; 8 mean > mĩ' one > uŋ; young > iŋ).

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: (al, aU 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:

1. aU-reduction

| BN-C (12) | about | a'ba> t
| now       | na>  
| out       | a>t   
| BN-R (7)  | about | a'bæt
| found     | fa>r  
| around    | a' a>n
| DJ-C (15) | about | a'ba< f
| out       | a>f   
| DJ-R (10) | about | a'baet
| RC-C (10) | sounding | sa< rɨ
| RC-R (18) | out   | a>f

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

<table>
<thead>
<tr>
<th>BN-C (15)</th>
<th>I</th>
<th>a&lt;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>like</td>
<td>1a&lt; k</td>
</tr>
<tr>
<td></td>
<td>kind</td>
<td>k&lt;en</td>
</tr>
<tr>
<td>BN-R (10)</td>
<td>I'm</td>
<td>ãm</td>
</tr>
<tr>
<td>DJ-C (25)</td>
<td>while</td>
<td>u a&lt; o</td>
</tr>
<tr>
<td></td>
<td>sometimes</td>
<td>'sõta &gt; nz</td>
</tr>
<tr>
<td>DJ-R (6)</td>
<td>kind of</td>
<td>'xāžə</td>
</tr>
<tr>
<td></td>
<td>might</td>
<td>ma</td>
</tr>
<tr>
<td>RC-C (21)</td>
<td>Ohio</td>
<td>s'hā&lt;</td>
</tr>
<tr>
<td>RC-R (9)</td>
<td>I</td>
<td>a&gt;</td>
</tr>
</tbody>
</table>

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 [aI] and [aU] in relaxed speech.

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

---

10 While transcribing, I have variously written the resulting monophthong as a fronted back vowel or a backed front vowel.
styles for [aX] monophthongization; and speaker BN shows a tendency in the same direction. This generalization cannot be made, however, for [aU] 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 (1972:325). One would expect it to happen rather frequently, since it has been noticed so consistently. Surprisingly, it is not all that frequent.\footnote{If the initial sounds in words like when, why, where are considered a sequence of [hu], we could say that DJ and BN consistently apply h → φ / _y_; whereas RC does not apply it at all.} 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:

<table>
<thead>
<tr>
<th></th>
<th>#h deleted</th>
<th>#h retained</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-C</td>
<td>7</td>
<td>34</td>
</tr>
<tr>
<td>BN-R</td>
<td>4</td>
<td>43</td>
</tr>
<tr>
<td>DJ-C</td>
<td>9</td>
<td>65</td>
</tr>
<tr>
<td>DJ-R</td>
<td>3</td>
<td>65</td>
</tr>
<tr>
<td>RC-C</td>
<td>1</td>
<td>36</td>
</tr>
<tr>
<td>RC-R</td>
<td>4</td>
<td>35</td>
</tr>
</tbody>
</table>

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
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 syllabic identity 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 [læbərət] sounds longer than the average initial [l]. As mentioned in Chapter I, since my material is not controlled for tempo, it seems futile
a. \( a \leq 1 \)

BN-R (19) finally 'faɪnlɪ
bicycles 'baɪsɪklz
gravel 'ɡrævl

BN-C (22) people 'pipl
Alaska l'æskə
the lake əl'æk

DJ-R (10) believe bl'iv
repayable ɪl'pɛɪəbl
people pipl

DJ-C (9) usually 'juːzli
a little l'Iɪ
elaborate 'ɪləbərət

RC-R (7) little 'lɪdl
special 'speʃl
articles 'ɔrɪklz

RC-C (4) handle 'hændl
particularly ˈpətɪklə

b. \( ən > n \)\(^{12} \)

BN-R (23) wouldn't 'wʌндn
thousand 'θaʊzən
right in 'raɪtn

\(^{12}\) The striking frequency of this process is a result of its being a possible reduction of the word and (and >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' [laɪt] and 'alight' [əlaɪt] at least phonetically.

In words like 'police' [pɔliːs] 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' [pleɪz] 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:

| BN-C  (22) | and | n |
|            | gotten | 'gætn |
|            | itself in | 'ɪt'slfn |
| DJ-R  (16) | even | 'ɪvn |
|            | capsules | 'kæpslz |
|            | certain | 'sɔʔn |
| DJ-C  (41) | taken | 'teɪkn |
|            | place on | 'pleɪsn |
|            | papa not | 'papnɑt |
| RC-R  (48) | detection | 'dɛkəˈʃən |
| Hendersοn | 'ɛnˈdərson |
|            | in | n |
| RC-C  (68) | Preston | 'preʃən |
|            | a new | n'u |
|            | wouldn't | 'wʊn |

| c. am>m, əŋ > ə (rare) |
| BN-R | completely | km'ploitli |
| BN-C | can | km |
| DJ-R | the Mexican | m'eɪskəm |
| DJ-C | amount | mæʊo |
| RC-R | and Marlena | məlaˈna |
| RC-C | comparison | km'prə'ʃən |
|            | talking | tɔkŋ |

\[13\] followed by a labial.
There is little evidence for the existence of a sequence [ə + ʌ] within word boundaries in English—even in formal speech (Lehiste 1964). But since [ʌ] can be the reduced form of a sequence such as [ɔə], e.g. 'yer' [iɹ] 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 a process 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 ['lɪndərʌθ], even though it is much more frequently ['lɪnd ɻʌθ']). Examples from the texts:

<table>
<thead>
<tr>
<th>Text Type</th>
<th>Number</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3N-R</td>
<td>(8)</td>
<td>already</td>
<td>ə'ɛ ɹɪ (1 → ə)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>your</td>
<td>iə</td>
</tr>
<tr>
<td>BN-C</td>
<td>(2)</td>
<td>you're</td>
<td>iə</td>
</tr>
<tr>
<td></td>
<td></td>
<td>there</td>
<td>əə</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(7)</td>
<td>very</td>
<td>'vəi</td>
</tr>
<tr>
<td></td>
<td></td>
<td>their</td>
<td>ə</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to rebel</td>
<td>tri'bəl</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(10)</td>
<td>or</td>
<td>ə</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the road</td>
<td>ə'od</td>
</tr>
<tr>
<td></td>
<td></td>
<td>for</td>
<td>fə</td>
</tr>
<tr>
<td>RC-R</td>
<td>(9)</td>
<td>or (x 9)</td>
<td>ə</td>
</tr>
</tbody>
</table>
RC-C (7) they're
for
of remote

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

a'. 1 + ə > syllabic l

DJ-R intelligent
RC-C development

b'. n + ə > n

BN-C in the

DJ-C planet

d'. ə + 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

DJ-R (7) congress
prolonging
irritating

DJ-C (6) several
different

---

14 I am assuming that [ə] and [r] function identically in this process.
RC-R (11) microphone 'malkr'fɒn
where if 'hʌz ɪf
over at 'ɔvr

RC-C (9) here at 'hɪə
for a fə:
Professor pə'seə'heIə

2. Vowel plus schwa\(^\text{16}\) 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 bɪŋ
kind-of kæ (aI > æ, nd > ɪ, ə > $\ddot{a}$)\(^\text{17}\)
area if 'e rɪəf

BN-C (15) I agree aI'gæi
the academy əi 'kæml (r > ø)
beautiful bɪ'wɛl

---

\(^{15}\) Name of Latin-American origin: pronounced locally [əheIə]

\(^{16}\) 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.
<table>
<thead>
<tr>
<th>Speaker</th>
<th>(Number)</th>
<th>Word(s)</th>
<th>Pronunciation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>DJ-R</td>
<td>(10)</td>
<td>definitely</td>
<td>dɛfəli</td>
<td>(r&gt;ř, t&gt;ğ)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>little</td>
<td>1ɪl</td>
<td>(r&gt;ğ)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>got a</td>
<td>ɡə</td>
<td>(r&gt;ğ)</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(25)</td>
<td>scientists</td>
<td>səˈɛz</td>
<td>(nt&gt;r&gt;ğ)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gonna ('goint to') ɡə</td>
<td>(n&gt;r&gt;ğ)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>that'd (that would) əd</td>
<td>(æ&gt;r; r&gt;ğ)</td>
<td></td>
</tr>
<tr>
<td>RC-R</td>
<td>(1)</td>
<td>be an</td>
<td>ˈbin</td>
<td></td>
</tr>
<tr>
<td>RC-C</td>
<td>(12)</td>
<td>it'd</td>
<td>ɪd</td>
<td>(r&gt;ğ)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>you a</td>
<td>ɪə</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>on a</td>
<td>ɔ</td>
<td>(n&gt;r&gt;ğ)</td>
</tr>
</tbody>
</table>

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 consonants. Examples:

<table>
<thead>
<tr>
<th>Speaker</th>
<th>(Number)</th>
<th>Word(s)</th>
<th>Pronunciation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(3)</td>
<td>to go</td>
<td>tˌgo</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>to Fairbanks</td>
<td>tˌfaɪrbrəks</td>
<td></td>
</tr>
<tr>
<td>BN-C</td>
<td>(9)</td>
<td>to me</td>
<td>tˌmi</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>after the</td>
<td>æftˌIə</td>
<td>(r&gt;ɒ/ɒ̆; 18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0&gt;d&gt;r)</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(4)</td>
<td>could</td>
<td>kʌd</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>police</td>
<td>pəˈlɪs</td>
<td></td>
</tr>
</tbody>
</table>

18 The 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.
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:

![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's f]airbanks".](image)

Figure 2.2
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 $\mathfrak{f}$ in 'she', another potential vowel-loss environment):

![Waveform diagram showing vocal cycles](image)

**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.

<table>
<thead>
<tr>
<th>BN-R</th>
<th>(9)</th>
<th>difficult</th>
<th>'difkəlt</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>university</td>
<td>juniəvrəsi</td>
</tr>
<tr>
<td></td>
<td></td>
<td>it's a</td>
<td>İts</td>
</tr>
<tr>
<td>BN-C</td>
<td>(17)</td>
<td>its about</td>
<td>'ɪts bært</td>
</tr>
<tr>
<td></td>
<td></td>
<td>that you</td>
<td>əætʃ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>campus is</td>
<td>'kæmpəz (z → s/ə)</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(2)</td>
<td>officer</td>
<td>'ɑfər</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hit you</td>
<td>'hɪtʃ</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(1)</td>
<td>accident</td>
<td>'æksdər</td>
</tr>
<tr>
<td>RC-R</td>
<td>(10)</td>
<td>that you</td>
<td>əætʃ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>maximum</td>
<td>'mæksəm</td>
</tr>
</tbody>
</table>
so

RC-C (8) impedance, your Im'pints
much equipment mat's k'uhImm'en
just ds

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

DJ-R its got $kat
(presumably t in it's > $)

DJ-C if you $iu

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 'plænt
RC-R and then nIn
BN-C memories 'meməriz
DJ-C operation 'ap'reldIn
DJ-C irritating 'ɪrɪtərɪŋ
Examples of this type are infrequent, so I cannot deduce any conditioning factor for this loss of syllabicite.

5. [u] plus [ə] becomes [ə]. This normally occurs in monosyllabic words, so syllabicite need not be considered. Examples include the words 'was' [wəz] 'what' [wət] and 'would' [wʊd]. 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 [r], the element commonly termed 'flap' in English; and n, nt, and
nd to the nasal flap [F]. ([r] with the velum lowered), in relatively unstressed positions and especially in the posttonic position.

Examples from the Texts: Flap from t:

<table>
<thead>
<tr>
<th>word-internal</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R (25) water</td>
<td>'wɔɾa'</td>
<td></td>
</tr>
<tr>
<td>BN-C (19) city</td>
<td>'sIri'</td>
<td></td>
</tr>
<tr>
<td>DJ-R (13) setting</td>
<td>'seri'</td>
<td></td>
</tr>
<tr>
<td>DJ-C (13) fruity</td>
<td>'furi'</td>
<td></td>
</tr>
<tr>
<td>RC-R (18) better</td>
<td>'bɛɾə'</td>
<td></td>
</tr>
<tr>
<td>RC-C (11) data</td>
<td>'dɛIɾə'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word-initial</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R (9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BN-C (9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DJ-R (3) door to</td>
<td>'dɔɾə'</td>
<td></td>
</tr>
<tr>
<td>DJ-C (1) four to</td>
<td>'fɑɾə'</td>
<td></td>
</tr>
<tr>
<td>RC-R (5) go to</td>
<td>'ɡʊrə'</td>
<td></td>
</tr>
<tr>
<td>RC-C (3) over to</td>
<td>'ɡʊvə'</td>
<td></td>
</tr>
</tbody>
</table>

---

19 One 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

<table>
<thead>
<tr>
<th>Code</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(37)</td>
<td><em>forgot exactly</em></td>
</tr>
<tr>
<td>BN-C</td>
<td>(25)</td>
<td><em>it a</em></td>
</tr>
<tr>
<td>DJ-R</td>
<td>(31)</td>
<td><em>but its</em></td>
</tr>
<tr>
<td>DJ-C</td>
<td>(20)</td>
<td><em>get even</em></td>
</tr>
<tr>
<td>RC-R</td>
<td>(32)</td>
<td><em>built a</em></td>
</tr>
<tr>
<td>RC-C</td>
<td>(15)</td>
<td><em>about a</em></td>
</tr>
</tbody>
</table>

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 d

<table>
<thead>
<tr>
<th>Code</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(10)</td>
<td><em>adamant</em></td>
</tr>
<tr>
<td>BN-C</td>
<td>(5)</td>
<td><em>yesterday</em></td>
</tr>
<tr>
<td>DJ-R</td>
<td>(2)</td>
<td><em>body</em></td>
</tr>
<tr>
<td>DJ-C</td>
<td>(3)</td>
<td><em>already</em></td>
</tr>
<tr>
<td>RC-R</td>
<td>(6)</td>
<td><em>bladder</em></td>
</tr>
<tr>
<td>RC-C</td>
<td>(7)</td>
<td><em>radio</em></td>
</tr>
<tr>
<td>word-initial</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>BN-R (6)</td>
<td>I don't</td>
<td>əIrō?</td>
</tr>
<tr>
<td>BN-C (8)</td>
<td>three days</td>
<td>əğifes</td>
</tr>
<tr>
<td>DJ-R (9)</td>
<td>to do</td>
<td>təru</td>
</tr>
<tr>
<td>DJ-C (4)</td>
<td>they don't</td>
<td>əgeRN</td>
</tr>
<tr>
<td>RC-R (1)</td>
<td>the detection</td>
<td>əWiteitkiJh</td>
</tr>
<tr>
<td>RC-C (3)</td>
<td>I did</td>
<td>əIrId</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word-final:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R (11)</td>
<td>would if</td>
<td>'uvrIf</td>
</tr>
<tr>
<td>BN-C (12)</td>
<td>side of</td>
<td>'saRə</td>
</tr>
<tr>
<td>DJ-R (7)</td>
<td>read about</td>
<td>ərəəbaVe</td>
</tr>
<tr>
<td>DJ-C (7)</td>
<td>could ever</td>
<td>kvR'evə</td>
</tr>
<tr>
<td>RC-R (21)</td>
<td>good equipment</td>
<td>əWrilkhulIman</td>
</tr>
<tr>
<td>RC-C (10)</td>
<td>old, established</td>
<td>əWristæblI</td>
</tr>
</tbody>
</table>

Flaps from nt

<table>
<thead>
<tr>
<th>word-internal</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R (1)</td>
<td>wanted</td>
<td>əəRId</td>
</tr>
<tr>
<td>BN-C (9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DJ-R (2)</td>
<td>twenty</td>
<td>əR'əri</td>
</tr>
<tr>
<td>DJ-C (1)</td>
<td>interesting</td>
<td>əIrəstIŋ</td>
</tr>
<tr>
<td>RC-R (2)</td>
<td>center</td>
<td>əṣri</td>
</tr>
<tr>
<td>RC-C (1)</td>
<td>interesting</td>
<td>əIrəstIŋ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>word-final</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R, BN-C (9)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DJ-R (5) percent of ³a'ser'ōv
DJ-C (2) want it 'uɔrē
RC-R (4) spent about ³spərəba'st
RC-C (2) print out ³pələfət

Flaps from nd

word-internal

BN-R, Bn-C (9)
DJ-R (1) hundred 'hərdt (aərə)
DJ-C (9)
RC-R (1) sounding 'sərI
RC-C (9)

word-final

BN-R (10) turned out ³təzəo
BN-C (7) kind of ³kərərov
DJ-R (8) mind and ³mələsən
DJ-C (3) and a ³ərə
RC-R (2) kind of ³kələrov
RC-C (1) and then ³rəsn (ɔ>ʃ/ʃ)

---

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 n

word-initial: 22

<table>
<thead>
<tr>
<th>Code</th>
<th>Value</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(20)</td>
<td>car needs</td>
<td>'kɔɨzids</td>
</tr>
<tr>
<td>BN-C</td>
<td>(14)</td>
<td>I don't know</td>
<td>'æɛo o</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(2)</td>
<td>or no</td>
<td>ʃɛo</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(1)</td>
<td>you know</td>
<td>iɛo</td>
</tr>
<tr>
<td>RC-R</td>
<td>(9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RC-C</td>
<td>(1)</td>
<td>you know</td>
<td>iɛo</td>
</tr>
</tbody>
</table>

word-internal

<table>
<thead>
<tr>
<th>Code</th>
<th>Value</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(15)</td>
<td>anyway</td>
<td>'IɿiuɡI</td>
</tr>
<tr>
<td>BN-C</td>
<td>(9)</td>
<td>refineries</td>
<td>ɿ'falɛs</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(19)</td>
<td>money</td>
<td>'maʃi</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(8)</td>
<td>many</td>
<td>'maʃi</td>
</tr>
<tr>
<td>RC-C</td>
<td>(6)</td>
<td>inner</td>
<td>'ɪʃʃ</td>
</tr>
<tr>
<td>RC-C</td>
<td>(4)</td>
<td>electronics</td>
<td>lek't ʃarIkš</td>
</tr>
</tbody>
</table>

word-final

<table>
<thead>
<tr>
<th>Code</th>
<th>Value</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN-R</td>
<td>(14)</td>
<td>on arguing</td>
<td>ʃə'ɔgiuIn</td>
</tr>
<tr>
<td>BN-C</td>
<td>(7)</td>
<td>on a</td>
<td>ʃəo</td>
</tr>
<tr>
<td>DJ-R</td>
<td>(6)</td>
<td>on his</td>
<td>ʃəliz</td>
</tr>
<tr>
<td>DJ-C</td>
<td>(1)</td>
<td>down on</td>
<td>ʃəoʃən</td>
</tr>
<tr>
<td>RC-R</td>
<td>(10)</td>
<td>run it</td>
<td>ʃəʃId</td>
</tr>
<tr>
<td>RC-C</td>
<td>(4)</td>
<td>microphone</td>
<td>malkʃforən</td>
</tr>
</tbody>
</table>

22 mostly 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:

<table>
<thead>
<tr>
<th>English</th>
<th>Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>four to</td>
<td>ˈfɔəra</td>
</tr>
<tr>
<td>party</td>
<td>ˈpaəri</td>
</tr>
<tr>
<td>start adding</td>
<td>ˈstɔrəˈeərɪŋ</td>
</tr>
<tr>
<td>door to door</td>
<td>ˈdɔəərədɔə</td>
</tr>
<tr>
<td>piled all</td>
<td>ˈpælɨrəl</td>
</tr>
<tr>
<td>built a</td>
<td>ˈbɪtərə</td>
</tr>
<tr>
<td>old, old</td>
<td>ˈoərədɪd</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>English</th>
<th>Transcript</th>
</tr>
</thead>
<tbody>
<tr>
<td>at home</td>
<td>ɪərˈhɔm</td>
</tr>
<tr>
<td>carpet here</td>
<td>ˈkærɨpɪrɪhɪə</td>
</tr>
<tr>
<td>but he's</td>
<td>ˈbɜt hɛz</td>
</tr>
</tbody>
</table>

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, 1 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.)
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.)

Figure 2.7
Speaker RC, "Going to," showing very short alveolar stop after (duration 34 ms.)
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:

<table>
<thead>
<tr>
<th>BN-R (2)</th>
<th>somebody's</th>
<th>kind of</th>
</tr>
</thead>
<tbody>
<tr>
<td>'səmbælə</td>
<td>kə</td>
<td></td>
</tr>
<tr>
<td>sort of</td>
<td>anyway</td>
<td></td>
</tr>
<tr>
<td>'sɔə</td>
<td>ijuːl</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BN-C (12)</th>
<th>forgot exactly</th>
<th>anyway</th>
</tr>
</thead>
<tbody>
<tr>
<td>'frælgzækli</td>
<td>ijuːl</td>
<td></td>
</tr>
<tr>
<td>about it</td>
<td>on the</td>
<td></td>
</tr>
<tr>
<td>'bælt</td>
<td>ʃ</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DJ-R (39)</th>
<th>but as</th>
<th>many</th>
</tr>
</thead>
<tbody>
<tr>
<td>bɔz</td>
<td>mɪl</td>
<td></td>
</tr>
<tr>
<td>it even</td>
<td>planets</td>
<td></td>
</tr>
<tr>
<td>I'vm</td>
<td>p lanc</td>
<td>ts</td>
</tr>
<tr>
<td>populated</td>
<td>scientists</td>
<td></td>
</tr>
<tr>
<td>'pæpʃəlId</td>
<td>sæləs</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DJ-C (48)</th>
<th>benefitted</th>
<th>money</th>
</tr>
</thead>
<tbody>
<tr>
<td>'bɛnəflId</td>
<td>məl</td>
<td></td>
</tr>
<tr>
<td>it even</td>
<td>gonna</td>
<td></td>
</tr>
<tr>
<td>I'vm</td>
<td>gə</td>
<td></td>
</tr>
<tr>
<td>lot of</td>
<td>kind of</td>
<td></td>
</tr>
<tr>
<td>ʃə</td>
<td>kə</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RC-R (20)</th>
<th>little</th>
<th>one of</th>
</tr>
</thead>
<tbody>
<tr>
<td>ʃɪl</td>
<td>ʃʊ</td>
<td></td>
</tr>
<tr>
<td>getting</td>
<td>and it</td>
<td>ɹI</td>
</tr>
<tr>
<td>ɹɪʃ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>got out of</td>
<td>printed</td>
<td></td>
</tr>
<tr>
<td>ɡa:</td>
<td>pIId</td>
<td></td>
</tr>
</tbody>
</table>
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 ŋ - 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 [əbæeɪzən] for abrade + ion and [ɪəeɪʃər] 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
   
   **DJ-R**
   world, you
   
   **DJ-C**
   married you
   
2. t # i. (total of 16 for all speakers)
   
   **BN-R**
   that you
   
   **BN-C**
   put your
   
   **DJ-R**
   hit you
   
   **DJ-C**
   out you
   
   **RC-R**
   what you
   
   **RC-C**
   that you
   
3. s # i. (total of 10 for all speakers)
   
   **DJ-R**
   voice your
   
   **DJ-C**
   keeps you
   
   **RC-R**
   impedance you
   
   **RC-R**
   course you
   
4. z # i. (total of 7 for all speakers)
   
   **DJ-R**
   degrees, you
   
   **DJ-C**
   things you
   
   **RC, C and R**
   use your

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

---

23 BN frequently changes affricates to simple fricatives.

24 BN 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 ə - 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 ə is deleted more in conversation than reading, although it happens more than just a few times even in conversation only for DJ.

However, ə - 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 ['Run ək ər'tər'mæl'], after ə - assimilation; the remaining consonant from the original consonant ə ə cluster frequently gives the impression of extra
length\textsuperscript{25}, as in the example. This lengthening suggests a geminate consonant consisting of the original pre-\(\mathring{c}\) consonant plus another copy of itself which replaces the \(\mathring{c}\).

(2) Further, there are cases where \(\mathring{c}\) seems to have only partially assimilated to the previous consonant, for example:

\begin{align*}
\text{BN-R} & \quad \text{from the} \quad \text{famn}\theta \\
\text{RC-C, DJ-K} & \quad \text{from this} \quad \text{famn}\text{nis}
\end{align*}

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

\begin{align*}
\text{RC-C} & \quad \text{at the} \quad \text{æt\textsc{d}\theta}
\end{align*}

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

\begin{align*}
\text{RC-C} & \quad \text{magazines that} \quad \text{mæ\textsc{gz}in}\text{'szæ}
\end{align*}

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

Examples of complete \(\mathring{c}\) - assimilation from the texts follow:

\textsuperscript{25} See 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..., 11, nn, zz, ss (ss) may replace \(l/, n/, z/, s/\), respectively. The double consonants that result are sometimes simplified."
The 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.

Since BN changes [θ] to [d] word-initially at apparently random times in other environments, it is difficult to interpret these data.
BN-R  (9)

BN-C  (1) course they kəzə

DJ-R  (6) Congress that 'kæŋəsət
      once they uəζəl
      that's the əζəsə

DJ-C  (1) course the kəzə

RC-R  (2) impedance that ɪm'pɪŋət

RC-C  (3) effects the ɛ'fɛksə

BN-R  (2) suppose they're sə'poζə

BN-C  (5) blows the blozə
      there's the əζəzə
      cause the həζə

DJ-R  (9) dudes that dudzə
      bills that bɪlzə
      does their dəzɛl

DJ-C  (9) broads that braζət
      size (of) the əζəzə
      was that əζət

RC-R  (3) was there uəζə
      years there ɪζəzən
      magazines that ɪ'mæɡəznəd

RC-C  (6) shields the ʃiədζə
      cause they kəζə
There are also a few examples of $1 \# {\mathbb{O}} > 1$ and $v \# {\mathbb{O}} > v$, 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 (PRO: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 'e' 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-'e' 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' [uimaw'sitini... ndə'hoiʃtʰbælkini], where the first occurrence of the words 'in the' is realized as [ini] the second as [ndə]. The two lexically identical phrases have quite dissimilar phonetic shapes; in one word-initial ə 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 ['pʰipona'ərknə'giriŋ'məni]. Notice that the first final -ing is realized as [ŋ], 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 [æəvnæd], but in conversation as [ənævnæd]. In the first,
the word 'I' is realized as [æ], 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 /ʌ# (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:
<table>
<thead>
<tr>
<th>Speaker</th>
<th>Process</th>
<th>Style in which predominant</th>
<th>difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN</td>
<td>C &gt; -voi / # ___</td>
<td>conversational</td>
<td>12</td>
</tr>
<tr>
<td>BN</td>
<td>VNC &gt; VC</td>
<td>conversational</td>
<td>7</td>
</tr>
<tr>
<td>BN</td>
<td>+fric. &gt; syllabic fric.</td>
<td>conversational</td>
<td>8</td>
</tr>
<tr>
<td>BN</td>
<td>u + ø &gt; ø</td>
<td>conversational</td>
<td>8</td>
</tr>
<tr>
<td>BN</td>
<td>t &gt; r / ___ #</td>
<td>reading</td>
<td>12</td>
</tr>
<tr>
<td>BN</td>
<td>d &gt; r / ___ #</td>
<td>reading</td>
<td>11</td>
</tr>
<tr>
<td>BN</td>
<td>n &gt; r / ___ #</td>
<td>reading</td>
<td>7</td>
</tr>
<tr>
<td>DJ</td>
<td>v &gt; ð / ___ #</td>
<td>conversational</td>
<td>7</td>
</tr>
<tr>
<td>DJ</td>
<td>aU &gt; a</td>
<td>conversational</td>
<td>19</td>
</tr>
<tr>
<td>DJ</td>
<td>øn &gt; n</td>
<td>conversational</td>
<td>25</td>
</tr>
<tr>
<td>DJ</td>
<td>v &gt; ð / ___ #</td>
<td>conversational</td>
<td>14</td>
</tr>
<tr>
<td>DJ</td>
<td>t &gt; r / ___ #</td>
<td>reading</td>
<td>11</td>
</tr>
<tr>
<td>DJ</td>
<td>n &gt; r / v_v</td>
<td>reading</td>
<td>11</td>
</tr>
<tr>
<td>RC</td>
<td>t &gt; r / ___ #</td>
<td>conversational</td>
<td>11</td>
</tr>
<tr>
<td>RC</td>
<td>aU &gt; a</td>
<td>conversational</td>
<td>12</td>
</tr>
<tr>
<td>RC</td>
<td>øn &gt; n</td>
<td>conversational</td>
<td>20</td>
</tr>
<tr>
<td>RC</td>
<td>VNC &gt; VC</td>
<td>reading</td>
<td>9</td>
</tr>
<tr>
<td>RC</td>
<td>t &gt; r / v_v</td>
<td>reading</td>
<td>7</td>
</tr>
<tr>
<td>RC</td>
<td>t &gt; r / ___ #</td>
<td>reading</td>
<td>17</td>
</tr>
</tbody>
</table>

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 $[\text{t}^\text{h} \text{mi}.]$. 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.

Keiley 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 extemporaneous 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. Cottone (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 experiences 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>
<thead>
<tr>
<th></th>
<th>Speaker D.J.</th>
<th>Speaker R.C.</th>
<th>Speaker B.N.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Conversation</td>
<td>Reading</td>
<td>Conversation</td>
</tr>
<tr>
<td>Total Speech Time (sec.)</td>
<td>344.33</td>
<td>371.92</td>
<td>362.35</td>
</tr>
<tr>
<td>Total Words</td>
<td>1674</td>
<td>1562*</td>
<td>1275</td>
</tr>
<tr>
<td>Number of Talkspurts</td>
<td>153</td>
<td>225</td>
<td>128</td>
</tr>
<tr>
<td>Average Talkspurt Duration (sec.)</td>
<td>2.25</td>
<td>1.653</td>
<td>2.831</td>
</tr>
<tr>
<td>Average Words per Talkspurt</td>
<td>10.94</td>
<td>6.90</td>
<td>9.96</td>
</tr>
<tr>
<td>Variance</td>
<td>38.70</td>
<td>14.51</td>
<td>61.66</td>
</tr>
<tr>
<td>T-Measure</td>
<td>7.81</td>
<td>1.89</td>
<td></td>
</tr>
<tr>
<td>Average Words per Second</td>
<td>5.40</td>
<td>4.25</td>
<td>3.52</td>
</tr>
<tr>
<td>Variance</td>
<td>13.11</td>
<td>.85</td>
<td>2.32</td>
</tr>
<tr>
<td>T-Measure</td>
<td>4.54</td>
<td>-.271</td>
<td></td>
</tr>
</tbody>
</table>

*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 ($\alpha$ df)

$\alpha = .10 = 2.326$  $\alpha = .05 = 2.326$  $\alpha = .02 = 2.326$  $\alpha = .01 = 2.326$  $\alpha = .001 = 3.291$
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

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Conversational Style</th>
<th>Reading Style</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Average Words Per Talkspurt</td>
<td>Average Words Per Second</td>
</tr>
<tr>
<td>DJ</td>
<td>10 fastest</td>
<td>11.6</td>
</tr>
<tr>
<td></td>
<td>10 slowest</td>
<td>6.0</td>
</tr>
<tr>
<td>RC</td>
<td>10 fastest</td>
<td>12.1</td>
</tr>
<tr>
<td></td>
<td>10 slowest</td>
<td>3.5</td>
</tr>
<tr>
<td>BN</td>
<td>10 fastest</td>
<td>7.9</td>
</tr>
<tr>
<td></td>
<td>10 slowest</td>
<td>1.8</td>
</tr>
</tbody>
</table>

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:** ʔaAl fr̩gə. Igzæklɪ haʔ metʃ I ʃ kʰastsh

**Reading:** aAl fr̩gar Igzæklɪ haʔ metʃ ʃt kʰastsh

Processes in conversation: "forgot": ɔ1 > ʔ; t > r / > ʃ;

"exactly": t > ʃ/k₁; "it" t > ʔ/k #. Total: 5

(t > r > ʃ counts as 2).

Processes in reading: "forgot": ɔ1 > ʔ; t > r / #; "exactly":

(t > ʃ/k₁. Total: 3.

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

**Conversation:** ni æ islændz ði lɪ smc jwp riːli udk ænḍɪt n æŋf

**Reading:** æni æ islændz ði lɪ smc jnkŋ p̩jæbəli udk ʃændId In æn æŋf
Processes in conversation: "and": ænd > æn > æn > n; "the":
   n # ø > n; "small": 1 > ø/___#; "could": k > ø; U > ø;
probably" [baβ] > ø (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" > ænæn > n. Total: 9 ("would" is not
included since it does not occur in both styles).

Processes in reading: "and" d > ø/___#; "the": n # ø > n;
"island is": øz > z; "small": 1 > ø/___#; "can": æn > æn > n;
"it" t > d /___#. Total: 5 ("can" is not included, since
it does not occur in both styles).

Speaker DJ

"very elaborate seating"

Conversation: ɐsɪi læbɶ sɪrɪŋ

Reading: ɐsɪi lɐæbɶ sɪrɪŋ

Processes in conversation: "very": v > -voi; "elaborate":
   ø1 > 1, + ø > t > ø/___#; "seating": t > r.
   Total: 5.

Processes in reading: "very": v > [-voi]; "elaborate":
   t > ø/___#, + ø > ; "seating": t > r. Total: 4.
   "And I'm not like many scientists, I very strongly believe
that there is definitely life on other planets."

Conversation: æ ɐærma lɑlɑk mɛɾi səlɛz ə ləsɪ stɑŋgi bɪvɛn h
   æɑθɛr ɪs ædɛɾɪ laɪf ɒn əɾ plɑːrɛtɛs
Reading: ñu lañi 101 mI saññists 1ñ 1111 liñgli blívëst hëx

Iz dëf? définI lañf an ëôt p[h] ëI Its

Processes in conversation: "and": d > ë/ _#; "I'm": aشرق > æ;

"not": m # n > m; "many": n > ṭ; "scientists": nt > ṭ > ë;
ε + æ > ε; sts > ss > z; "strongly": 1 > ë/ _#; "believe":
øl > l; "that": v # ṭ > v; "there": ṭ > t/# _;
"definitely":
n > ṭ > ë; æ + æ > æ; "planets": n > ṭ > ë; 1 > ë.
Total: 18.

Processes in reading: "and": nd > ṭ; "I'm": m > ë _ #; "not":
t > laryngealization / _#; "many": n > ṭ; "scientists":
nt > ṭ; "believe": blív; "there": t # ṭ > t*h; "definitely":
n > ṭ > ë; "on": an > æn; "planets": n > ṭ > ë. Total: 11.

Speaker RC

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

Conversation: ñu amsoe bañ uzñe lou Impints kñ iuz t'h kʰ endaktɕ
ʃuʁt’d

Reading: ñu also bañ uzI eI lou Impintʃiu kín iuzt’h kʰ endaktɕ
ʃuʁt’d

Processes in conversational style: "and": ænd > æn > ñn; "also":
1 > u; "using": > n; "impedance": æn > n, s + i > ʃ; "you":
u > æ > ë; "can": kæn > kän > kʰ > kʃ; "shielded": 1 > u,
z + ʃ > ʃ. Total: 13.

Processes in reading: "and": d > ë / _#; "a";>[eI] (hypercorrection,
not a genuine low-level process); "can": > kᵢₙ; "conductors":
\[ z + \sum \int \geq \int; \] "shielded": 1 \geq n. Total: 7.

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

Conversation: ɪ əʊz dæʊn təʊɪ r bain I ŋ iə hævəɪ
Reading: ɪ I goz dæʊn əʊɪ r bain I ŋ iə hævəɪ
Processes in conversation: "it": t > φ / __ #; "down through":
\[ nθ > ntθ; \theta r > θ; "your": i > r > i; "body": d > r > φ; \]
"and": ænd > æn > on > n; "you": u > œ; "any": n > r > φ
Total: 11.

Processes in reading: "it": t > φ / __ #; "your": or > r; "body":
\[ d > i > φ; "and": ænd > æn > on > n; "you": u > œ; "any": n > r > φ. \]
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 ŋə in bloz ə ræŋ ə ɪŋ kən smēlɪt
Reading: ɪəs ŋə inəd bloz ŋə ræŋ ə ɪŋ iu kən smēlɪt
Processes in conversation: "the": φ > d; "wind": d > r / __ #;
"the": z # φ > z; "way, you": 1 + ŋ > 1, u > œ; "can":
æn > on > n. Total: 7.

Processes in reading: "the": φ > ŋ / s (twice). Total: 2.
"Yugoslavia I saw through a jaundiced eye, as they say."

Conversation: Jugoslavia ai so θυε dzun-ε dzödist åI esollar seI
Reading: Jugoslavia ai so θυε a dzödist ai aez del seI
Processes in conversation: "Yugoslavia": o > ø; "through":

<1 > θ; "jaundiced": VNC > VC; "as": aez > εz. Total: 4.

Speaker DJ

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

Conversation: a Øik If edej εf keI aez elaiw υvdn hævïnam
Reading: a Øik If dzej εf keI aez elaiw υvdn hæv iènam
Processes in conversation: "I": aI > a; "think": VNC > VC;

"alive": V > φ /_/#; "wouldn't": t > φ /_/#. Total: 4.
Processes in reading: "think": VNC > VC; "wouldn't":

φ /_/#. Total: 2.

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

Conversation: ën Is neµÎpbl ¡ø hæth peI I bæk¬èI&(k
Reading: ëIs nœµÎp ebl ìw dët hæfte peI bæk ox ìñøI
Processes in conversation: "and": ënd > ën > ën > ε; "it's":

t > φ; "non-repayable": a > ø; eI + ø > eI; øI > 1;

"you": ø > i; "don't": d > r > φ; "to": V > -voi / t’h;

"or": øA > ø; "anything": n > r > φ, nt > r > φ, φ > h.
Total: 9.
Processes in reading: "and": ënd > ën > ën > ε; "it's": t > φ;

"non-repayable": a > ø; eI + ø > eI; øI > 1; "don't":
VNC > VC; "it": $t > \psi / \_ \_ \#$; "anything": $n > \tau > \phi$.

Total: 11.

Speaker RC

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

Conversation: kəz əotali iəζoŋ tɔŋ ʃmoξ duŋ iə k\`uŋ aiłək\`s aI nəŋ k\vad

Reading: bək hɔz ələŋ həm iu wəŋ təŋ ʃmaξ duŋ iu k h dŋ

aiłək\`s qaI nəŋ k\vad

Processes in conversation: "(be) cause": $a > \omega$; "all": $l > \phi$;

"you": $u > \omega$; "transmitter": $ns > nts$; "duty": $t > \tau$;

"you": $u > \omega$; "couldn't": $d > \phi / \_ \_ n$. Total: 6.

Processes in reading: "the": $\omega > \phi / \_ \_ $; "transmitter": $ns > nts$;

VNC > VC; "couldn't": $t > \phi / \_ \_ \#$. Total: 4.

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

Conversation: ou iə uŋ əi gi? ber ʃaɪk ɥənts lispons fə uŋt\`Iŋ n əɛə biłra III bi? maɾ əg\`id

Reading: ou iə uŋ əi gi? ber ʃaɪk ɥənts lispons fə uŋt\`Iŋ æn əɛə biłra III bi? maɾ əg\`id

Processes in conversation: "you": $u > \omega$; "usually": $l > w$;

$1 > w$; "get": $\varepsilon > I$; "better": $t > \varepsilon > \phi$; "frequency":

$ns > nts$; "response": $ns > nts$; "for": $\alpha > \gamma$; "one thing":

$n\theta > nt$; "and": ænd > æn > æn > n; "they're": nθ > ndθ;
"built": t > r; "little": t > r > ϕ; "bit": t > ?/__#.
Total: 17.

Processes in reading: "usually": œl > l > w; "get": t > ? /__#;
"better": t > r; "frequency": ns > nts; "response": ns > nts;
"for": œl > ϕ; "one thing": nθ > ntθ; "and": ænd > æn > œn > n;
"built": l > ŵ; l > r; "little": t > r > ϕ; "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 talkspurs 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 measurable 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 [1] 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)

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Reading</th>
<th>Conversation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F1</td>
<td>F2</td>
</tr>
<tr>
<td>i</td>
<td>308</td>
<td>1868</td>
</tr>
<tr>
<td>I</td>
<td>463</td>
<td>1505</td>
</tr>
<tr>
<td>e</td>
<td>532</td>
<td>1468</td>
</tr>
<tr>
<td>æ</td>
<td>600</td>
<td>1514</td>
</tr>
<tr>
<td>a</td>
<td>606</td>
<td>1081</td>
</tr>
<tr>
<td>œ</td>
<td>516</td>
<td>900</td>
</tr>
<tr>
<td>ou</td>
<td>554</td>
<td>1143</td>
</tr>
<tr>
<td>u</td>
<td>260</td>
<td>1550</td>
</tr>
<tr>
<td>œ</td>
<td>525</td>
<td>1278</td>
</tr>
<tr>
<td></td>
<td>422</td>
<td>1167</td>
</tr>
</tbody>
</table>

Table 4.2

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

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Reading</th>
<th>Conversation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F1</td>
<td>F2</td>
</tr>
<tr>
<td>i</td>
<td>372</td>
<td>1982</td>
</tr>
<tr>
<td>I</td>
<td>449</td>
<td>1620</td>
</tr>
<tr>
<td>e</td>
<td>425</td>
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</tr>
<tr>
<td>æ</td>
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<td>1550</td>
</tr>
<tr>
<td>a</td>
<td>615</td>
<td>1644</td>
</tr>
<tr>
<td>œ</td>
<td>634</td>
<td>1194</td>
</tr>
<tr>
<td>ou</td>
<td>638</td>
<td>1100</td>
</tr>
<tr>
<td>u</td>
<td>575</td>
<td>1194</td>
</tr>
<tr>
<td>œ</td>
<td>370</td>
<td>1554</td>
</tr>
<tr>
<td></td>
<td>525</td>
<td>1600</td>
</tr>
<tr>
<td>e</td>
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<td>1462</td>
</tr>
<tr>
<td></td>
<td>459</td>
<td>1364</td>
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</tbody>
</table>
### Table 4.3

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

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Reading</th>
<th></th>
<th>Conversation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F1</td>
<td>F2</td>
<td>F3</td>
<td>(n)</td>
</tr>
<tr>
<td>i</td>
<td>324</td>
<td>1919</td>
<td>2410</td>
<td>24</td>
</tr>
<tr>
<td>I</td>
<td>387</td>
<td>1671</td>
<td>2468</td>
<td>19</td>
</tr>
<tr>
<td>e</td>
<td>512</td>
<td>1456</td>
<td>2419</td>
<td>12</td>
</tr>
<tr>
<td>æ</td>
<td>656</td>
<td>1002</td>
<td>2394</td>
<td>9</td>
</tr>
<tr>
<td>a</td>
<td>592</td>
<td>1138</td>
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</tr>
<tr>
<td>ð</td>
<td>613</td>
<td>1033</td>
<td>2675</td>
<td>6</td>
</tr>
<tr>
<td>o</td>
<td>554</td>
<td>1125</td>
<td>2329</td>
<td>6</td>
</tr>
<tr>
<td>c</td>
<td>388</td>
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<td>2375</td>
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</tr>
<tr>
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<td>425</td>
<td>1396</td>
<td>1857</td>
<td>7</td>
<td>475</td>
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</tbody>
</table>

### Table 4.4

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

<table>
<thead>
<tr>
<th>Vowel</th>
<th>Reading</th>
<th></th>
<th>Conversation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F1</td>
<td>F2</td>
<td>F3</td>
<td>(n)</td>
</tr>
<tr>
<td>i</td>
<td>340.82</td>
<td>1936.94</td>
<td>2454.59</td>
<td>49</td>
</tr>
<tr>
<td>I</td>
<td>428.92</td>
<td>1614.22</td>
<td>2364.22</td>
<td>51</td>
</tr>
<tr>
<td>e</td>
<td>534.00</td>
<td>1482.00</td>
<td>2363.00</td>
<td>25</td>
</tr>
<tr>
<td>æ</td>
<td>620.97</td>
<td>1594.35</td>
<td>2356.45</td>
<td>31</td>
</tr>
<tr>
<td>a</td>
<td>647.22</td>
<td>1150.00</td>
<td>2245.83</td>
<td>18</td>
</tr>
<tr>
<td>o</td>
<td>590.91</td>
<td>1009.09</td>
<td>2400.00</td>
<td>11</td>
</tr>
<tr>
<td>ð</td>
<td>562.73</td>
<td>1159.09</td>
<td>2253.41</td>
<td>22</td>
</tr>
<tr>
<td>u</td>
<td>377.69</td>
<td>1521.15</td>
<td>2388.46</td>
<td>13</td>
</tr>
<tr>
<td>ð</td>
<td>433.33</td>
<td>1383.33</td>
<td>2333.33</td>
<td>3</td>
</tr>
<tr>
<td>493.85</td>
<td>1419.44</td>
<td>2362.22</td>
<td>45</td>
<td>473.89</td>
</tr>
<tr>
<td>446.87</td>
<td>1348.96</td>
<td>1864.58</td>
<td>24</td>
<td>472.92</td>
</tr>
</tbody>
</table>
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 [I] and [o]. Other vowels show centralization for conversational style relative to reading. The above comments
Figure 4.4
IV All Speakers

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 [v] have approximately the same formant structure in both styles. Averaging causes reading [ə] and conversational [ɛ] to seem to have nearly the same formant structure, although this is not true for any single individual. Except for the vowel [ɛ], 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 [v].
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 Lehiste (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 on 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 1. The transcription uses standard IPA symbols plus the following symbols which may be unfamiliar to some readers:

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Æ</td>
<td>becomes voiceless</td>
<td>Æ</td>
</tr>
<tr>
<td>x</td>
<td>laryngealized</td>
<td>o</td>
</tr>
<tr>
<td>ˌ</td>
<td>incomplete closure</td>
<td>ʒ, ʒ̞</td>
</tr>
<tr>
<td>ʃ</td>
<td>simultaneous glottal closure</td>
<td>t</td>
</tr>
<tr>
<td>x̆</td>
<td>released (as opposed to aspirated)</td>
<td>t̍</td>
</tr>
<tr>
<td>x̄</td>
<td>glide</td>
<td>u, i</td>
</tr>
<tr>
<td>x</td>
<td>voiceless</td>
<td>ʒ</td>
</tr>
<tr>
<td>x̄</td>
<td>very short</td>
<td>ʒ̞</td>
</tr>
<tr>
<td>ʃ</td>
<td>palatal click</td>
<td></td>
</tr>
</tbody>
</table>

Parentheses indicate untranscribable sections.
DJ - READING

1. άγ Κόσ. οινολι ι χίμ βίς της
2. Κάνγαρ οι τέσσαρ ες πολαγίτει θη
3. Θηλης υφε ι ι μινο
4. Ίνη χαν. εις σεπά σληστι ι
5. ατ Όικ θης οιτι θεικ θεί
6. μαμάθι ι ιν σπησηρά οιγαεμ ι μινο
7. μαθης αμ σπησησ τε αιν 
8. Θηλη άμ ι ιρ ιν 
9. αν μιν οτει ι ιν 
10. Οιμίν οινφίδ μεγαλάθη
11. μπαθάρι ι ιν Κάν μινο...ιτς ι ι 
12. μιν την 
13. αμ ι ι μιν 
14. νεμιν ι 
15. μερι ι 
16. Θηλη 
17. ιοι 
18. άη 
19. μίν 
20. οι 
21. ή 
22. μιν 

καζα καφαν ι ρι
23. (et) ὑπὲρ μορφῆς ἁερίνην ἔτη 
24. ἐνεφεύρθη ἡ ἡμέρα ἐκ Ῥημίων ἡ 
25. ἀδίκοι καὶ θυμοὶ 
26. γραφὼν ἁμοιολογεῖ ἀεί 
27. θαῦμα θεὸς διὰ νανανατέλης 
28. ἔστω εἴνας ἀνθρώπος χθεὶς 
29. ἄπωθεν γὰρ ὑπὲρ αὐτὸν 
30. δεόν ποιμήν ἡμῶν 
31. ἃ ὑπὸ ὑποκρίσεως ἔστη 
32. ἄρουσι ἡμῖν ἀλήθεια 
33. λαῖνθεῖς ὑμῖν ἠγιάσασι 
34. ὅ χάμος πλαίσιο 
35. ἀνὴρ ἄγαμός ὑμᾶς ἔσον ἔρωτ 
36. ἔστω ἐκ τοῦ ἐξ ἀρχής πρὸς πάντα ἔρωτ 
37. δεόν τις ὑπὲρ ἔκτασιν ὁ 
38. ἡ ἀρχὴ ἡμῶν ἡ ἡγιάζων 
39. ἀπὸ τις ἡμῖν ἡ μορφὴ 
40. ἐν τῇ ἡμέρᾳ 
41. χαίρει ἡ ἁμοιολογία τῆς ἁρμίνης ἐπὶ τῆς ἡμέρας 
42. ἂ θυράσι ἐκθέτω 
43. Ἰσαὰκ ἦν ἡμῶν ἀνέμος 
44. σεῖς δεόντως ἄνθρωπος ἐκ θύρων 
45. δεόν δεῖ σαν ἀνέμος
nae aesthe hæg kʰəlín ðeís
ætso neuo mæzhendil
ja r̥̄sæ pʰramísən
je æ hizæ pʰramísən lates
foni bəloñi ĕmno
θæt si̊ nɔyez
ɪnə lază hirənstuy kʰztə
θænθtəzipənθi̊ ĕmno
pʰipəl ðæz æu orkiŋalgiŋ məni
pʰr̥i sundoz gæzọgoiæ bi mezzin
sēveni ðæzənæ lëzir i̊ fæsəziz hom
in ez kʰən
nouilí å mënn jnustar⁹ ðoyn
sāmp ði̊ŋ laz kθis ŋiəesəmzim kəm
pʰir̥u ædgoŋ thetibel ɪse̊t
ðe hæŋu i̊ dip pʰelsetzæ c⁹ obesér
həmən havə bɪg pʰausti
ðe æə̊ lətse pʰip pʰætstoŋiŋæko
hænustinæ låd əʃtəmSELIN
ēsə pʰaustinæ ŋunəði̊ teiŋqæsi
əŋigitiz bı̊ğælθi̊ důzæ əsæsəs
thi̊ səm ləzir i̊ thekəŋægo
ændos go əgiθi̊ ɪnəsəf əsəs
92. כַּעֲנַיָּהּ אָרַח יִירֵשָׁא מִקְמֶרֶם קַפְר-יָסֶל
93. מְדִי הָאָבִי כָּל אָרָץ אֵלֶּה תֵּרַשֶּׁנֶּה
94. וְיֵשִׂיבָה וְיֵשִׁיבָה וְיֵשִׁיבָה
95. מְדִי הָאָבִי כָּל אָרָץ אֵלֶּה תֵּרַשֶּׁנֶּה
96. כָּל אָרָץ אֵלֶּה תֵּרַשֶּׁנֶּה
97. לְאָבִיָּהּ בִּקְצַהֵיָהּ
98. לְאָבִיָּהּ בִּקְצַהֵיָהּ
99. לְאָבִיָּהּ בִּקְצַהֵיָהּ
100. לְאָבִיָּהּ בִּקְצַהֵיָהּ
101. לְאָבִיָּהּ בִּקְצַהֵיָהּ
102. לְאָבִיָּהּ בִּקְצַהֵיָהּ
103. לְאָבִיָּהּ בִּקְצַהֵיָהּ
104. לְאָבִיָּהּ בִּקְצַהֵיָהּ
105. לְאָבִיָּהּ בִּקְצַהֵיָהּ
106. לְאָבִיָּהּ בִּקְצַהֵיָהּ
107. לְאָבִיָּהּ בִּקְצַהֵיָהּ
108. לְאָבִיָּהּ בִּקְצַהֵיָהּ
109. לְאָבִיָּהּ בִּקְצַהֵיָהּ
110. לְאָבִיָּהּ בִּקְצַהֵיָהּ
111. לְאָבִיָּהּ בִּקְצַהֵיָהּ
112. לְאָבִיָּהּ בִּקְצַהֵיָהּ
113. לְאָבִיָּהּ בִּקְצַהֵיָהּ
114. *ζ θικ ύαβερ? Κέ η λίς υίοι μους ἐ;?
115. *ζ θικ άειαίδε η λίς θικ
116. η ηάε γατε σούανροδ η λίς θικ
117. η αδηζεφ Κέ η άεζε λαιν νί ινυν
118. η κεριανα αείδε
119. λίς θεώις βασιχίζειν αθαπίσι
120. λαξPhilip hιζελιφ βιδαέοθ
121. ον ι ηάε ινηριπή
122. η ιτεβ διοζεσκυ δη θεώις ερες ιζ
123. η ηόμμαθ η ηάοδαζειζ ι ι ιαζ ει
124. ιετα η ηάογαζ θικ
125. η ηάοδα θηζ αζ ιαζ ιζ θαζθζ ιςι
126. η ιδε ηίμμι βαζεν ιννζ; ηο
127. η ινεζζ ιζ θηζ η ιζ η ιζ οζζι ιςι ηαζθζαθεν
128. δαζς ηιζ τ ηιζ ηεναβεο
129. δαζς ηειτ ι
130. δαζς ισ λαζ ιζ ιζαζ ιζθεν ιςι
131. ειζ ιαζ θηζ τ ναρι μεζθικαζις
132. ιζ αζ ιαζ ιςινοδζεζπει
133. ινζ ιτζετζ ιςινο ιαζζεν
134. μεζκιν ιναζειζ ιαζ ηεζ
135. ιζςπερήζιζ ειζ ιεζι ιαζ
136. αικ ινοιφ ιαζ ιζθε
137. αικ ινοιφ ιαζ ιζθε
138. αικ ινοιφ ιαζ ιζθε
137. άριστα ἐπιμελεῖσθ' ἵκτον ὀφθαλμόν
138. διάφορα γίνεται ἵκτον ἄμακτόνον
139. σει ἄμακτὲς ἵκτον νοϊκά
140. βιοτία ἰὸν οὐδὲ ἤθεν ἵκτον
141. ἐβαστεύνε τε ζεῖσθ' ἰὸν
142. τῷ Κοΐντ ἱμάτας ἰούοσθ' ἔλοχον
143. κατατέθηκε βασιλείον τὰ ἔργα
144. ἐξευρίσκεις ἱλιγγαλεῖς ἀλέσθιν
145. ἐβεσιν ἐν τῇ ἀγαθίκαμάζανα μαία

146. ἐξ οὖν βελτιστὸν ἀπ' ἑαυτὸ
147. ἡμᾶς ἑννοοῦσα ἐφολαίκηστ' ἵττ
148. αἱ Κ' ἱππαρκίας τ' ἑλκείσάς ἔος ἄριστης
149. θ' λιταμπάμος οὕτω
150. τὰ δ' ἀπεστάλησαν ἄγαρ
151. ἡλικαγορὰ ἐν τῇ ἱμαλωσὶν
152. ἵνα σέδοι ἔστησίλεεθ
153. τοὺς ἐφελθῆσαι ἐφ' ἑαυτῷ
154. ἔρεσεν βασιλείαν ἐν ἑαυτῷ καὶ Κ' ἱππαρκίαν
155. ἑταῖρας ζητήσας ἔφτασαν ἀφ' οὗ γατὸν
156. ἀπερρεῖ ὁ Κυρίος ἑταῖρας ἐγιόταν
157. νοὴσε φάγον δὲν βασιλεικὴν ἢτσὶς
158. σὰ χασπες σαραγάζω ἰσμον
159. neo bāz nozīti thī yāmō yēts goyā aī
160. ater erīg goīt bāzītī for aīs
161. deī sōmi yī laiz kū tāk bērs tos mor
162. spēstik zētītī ēs gā lāvē
163. in thēzīn thēn bātīsī bātēzi bīnu
164. do nīsī pleis aiz laiz kū tī bēsē
165. ināzēvejīn thē thyē eēsē aūzītī dal
166. bētsāzm
167. ts naiz its gāzē laizē nu kūlīment
168. its kūzē tēsēzēlānsiz dēirēbīzēsēz
169. mētē its kūmūsiz dēsūz naez
170. ēēēēēits kā izēsizēt ēnēlēkū
171. thē ho zērērēzēzn hēz kūmūlzī li
172. tsēng thē sēzē dīfālā zēlāy sōtēs
173. naez mēidō hēz kāl bēnauskīzī mor
174. mēi hēzēlaizē nē kūligzān
175. ligzān laizēy thējī dīfāν kūums
176. siks yel thūmansiz pōrēm
177. kāzēkūpērēnī sōmē thāznīzi
178. hēmēstulārēth acōlaythāzm
179. mē gāe kōntūobaks hēzūth kāt
180. stāthē mē dē kāthāum wētū thāzm
181. ūnja hētēgātēgē sōmogātē
182. terduin pixiipsamvini
183. iiu aera lurkaer
184. nasitsma behimpapraunsthe
185. sazi di aithorem praabixeitis
186. saetsmo rii nez bilt sevar
187. aizago batgestopin
188. abestiumentsgo
189. selije dage ar ahezi... nez ibihiage
190. el bicenesea haeder nohi
191. biltis billeen eiiyasekhozdeyn
192. hiyaze ete morimjienu beziidin
193. laiktshesemarit eeri
194. aeshidtherdaexnialcathias
195. hitheixknimnosits amadebecsits
196. se da thier amnempteminis
197. pleqst elazixithaenablusi
198. eelalasip eezisititum
199. jagneksty itsar
200. eeanesarhym Thea karpatsonelid
    skyester
201. karpisimirinuhiyazuli
202. fuissinojedispelinuli
203. amiyandakrez yadzafdzis
204. ἦδεσιν ἐνερψες ἰδαὺ ἔλυν
205. σίτι τεριλαβρεσίη
206. ὤν κάρσης ὑπερῴδης ἐν ἄγιῳ ἡμεῖς
207. γιὰ ὠνὶ ἐπὶ ἱστημὸν
208. ὄστριζες ἰαστὰς ἔξ ἀριστῶν
209. τὸ ὀρπίνη όδε ἀληθῶς.
1. DJ - CONVERSATION

1. ˈdina:korsə: ˈtsː.na
2. ˈðiˌhɛmbətə: ˈʃuː
3. ˈkəŋɡrɪsɪtə: ˈaːksədət
4. ˈɛtsəˌprə ˈlæŋˈtʃɜːr
5. ˈðeɪzəˌjɪvə.i ˈfɔnəkɪŋən ( ) sek
6. ˈðeɪknəˈθi əˈθiˌkɛsəˈdətək
7. ˈde ˈpɛrmərˌmənəsparəzəˈproʊɡræm
8. ˈprəˌɡræmən
9. ˈɡoʊ ˈgoʊˌhɔrsˌpærəzənə
10. ˈkɔnˌnaʊ ˈbɪznəs
11. ˈbeθəhəˌlæŋˈʃiəroʊəˌɛz ˈkɪt, ə
12. ˈθiərə ˈrɪθ
13. ˈoː ˈtʃəˈbɪnɪfɪ ˈmæŋˈkænəˌrɛsɪ
14. ˈoː
15. ˈlɛbɪˌkɑŋəˌnɪ.t nəˌɑːzɪstə
16. ˈθiˌk ˈdə
17. ˈde ˈkɪts ɪˈkɛstən tˈvɪzɪtə
18. ˈkɪnoʊˈɛdəz ə ˈmərədəˈmənə
19. ˈkænəˈmələk məˈsəri ˈsæzəz əz
20. ˈvɛnɪstˈhæŋɪˌblɪvəˌɑːrə ˈbiːris
21. ə ˈdefəˌlæŋˈfənəˌdəpˈkɛstəts
22. ˈɛnəˌfæktəˈdɪfənə (ət)
23. ˈpɛpə ˈlæstɪˌɡətəˌsægəˈnəsən


24. Kmph'rili tekhnæsæ luv'it marz ev tseizir
25. hoy vəg 'i luv's. theg fow
26. a B'k xätse yetsei giv'f gizinä
27. k'p ose. g'at sjed'itv'm oc
28. xz xeristu u ni blivat e:
29. marxteh xeuvînth eteg laaz fowi tän
30. æn izhæbiod
31. o nso æli stuanli blivæaz ist kana
32. æ'g olæv'. æn jësabality
33. æo jè ibi jifarræ\l
34. ænæ æikæta dæu xægjæsal dæt ëz
35. nobsa mu'n æz ætsæthej ëdæn
36. gæmathækips æiæ sëmëi thejæ e:
37. æmæo hash hesæt e: æ̀
38. ætsæ dîk'æ ës
39. æz ( ) ælæk laik'æ ev pruvæn æç
40. k'xæxæt æ dîsp'ænthvir ætsomæi
41. æ'g thæw'æmææ æ iæ luv'æt'ën
42. hæn kætelispleæsæ pap'æleætd
43. ( )
44. æt luv' ëæp æiæ sosææn
45. æanizk'hæpsæ laigkæ te viææsææ
46. helitsa: itsfaz v has th guiz
47. y noh nebiny k'ero liven
48. yath ehoins kend pe j or de laendu
49. ser pi yeisn ispleenthi j e gata ek
50. st' im k'odek st' im hi
51. in kasen negate seun nebiny kek
52. do ifgat sendra i e gata e ase borg
53. na hy ater ahe v k'uliven
54. aets ane o ma indik
55. xeish is phamins a lase lase
56. fonibloni beetsiz u dizis noyez
57. wet yor lau ke yeats thai ke isse
58. di em nakgodyig
59. ad k'eqth ienimbo'itsho'mathe ntim
   ploimbete
60. nona sosik i de
61. yoefer the iz pe thiy hit no
62. piropoa kek a gizy mani
63. en hegaha'puismun egazi gemez
64. sen, ezi thek'aduz iir fi sepi
   homene x ken
65. no yoj a mti st'dun sem laeke k's helda
66. di e dessiem mesxim pipiwa dis gane
64. רֶבֶךְ הִתְנַדֵּת בְּהַעֲנֵי אֵלָּא לִשָּׁהְמָן
65. (1)
66. יַהֲנַה הַנְּעָר הָעִיר טִבְּאָה
67. יְאַעֵר הַנְּעָר הָעִיר טִבְּאָה
68. יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
69. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
70. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
71. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
72. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
73. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
74. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
75. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
76. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
77. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
78. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
79. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
80. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
81. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
82. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
83. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
84. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
85. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
86. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
87. יְזָרְעָה יָזִינוּ וְלָא פַּעֲמָהוּ יְזָרְעָה
110. железнометалл
111. йетсъхолпэстэд кусебл
112. ая, Тэйкаябот Кеисов би пустым беизадеб
113. ага Тэйкэй ага Тэйкэй инегато солганы адо
114. ага Тэйкэй эдже хэф кэйэбээгий хэрэн
115. бэевиинам
116. бэевиинам бэевиинам хаспюолэнен
117. бэевиинам бэевиинам пенэн дингохирт
118. битэе. канс эеузгэд
119. бэевиинам зээ зээ зээ зээ зээ зээ зээ зээ бейн ийби
120. батэе тэй гэлэ кэйги бээ би рим а. дей
121. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
122. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
123. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
124. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
125. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
126. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
127. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
128. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
129. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
130. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
131. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
132. бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам бэевиинам
133 inahed yisem jefugo
134. K' out umazzy esises teq homf giabax
135. K'ez afaqy gilishigaudkus b'leju
136. Svesam fantastik m'axi marnyo
   K'urkid lozo
137. beeni e dedhe na b'dooz j'ax laxta k'se t
   Biko
138. Bepeesay esase lax k'ti livemou so
139. a sghat a ( )
140. set boq set a'julifama sampleisat d'ir
141. (Um) haayebaxifihermabax
   K'uyuezt gii
142. at'uru aftaragav t'se k'uuin
   Yeist kithom
143. moheesa m barm ijsal
144. itsit'a faspeer'elaf jas
145. noezin izi thig j'azu yets koan at'ir
146. K'ez ase it'ist a
147. heleven j'oo deriist goant' k'ii forauze
148. sa'ir laik ni' jurk be at'm sou spaeistik
   At'ed
149. spaeistik k'ezite a'neuyilivou
150. sa'ir t'as ga'la' inteiizyin
151. Ihz beth, is i beth
152. ø, i dono eí phleis, eílaz kí i beth so
153. ò i koeth, eí var ò, i ei ñaia leita támso
154. òets naa, eí ts, òal ci la ñu ci Kúmi
155. ts Kúmi eíts nga. òa
156. òs iz bizis eíts nga. òa
157. òets kímpa eíts kímpa eíts nga. òal
158. òets eíts nga. òa
159. evkou, òal òis i eívar eíts, òis iz kópli
160. tseínti, yieva difeun leígni
161. sosnaa yis høen kímba, òal ci ci Kúmi
162. yieva eíts leígni, tskaldigzian
163. Ká is leígni
164. (E) òis difindumz, òis eíts, ò
165. t'mo'jina, ká
166. Ká kí koeth, eíts nga.
167. sàtaam ziñhøem ståt to tsèm thàm
168. iugabi kí kíc
169. na, jìli no yiif gat, e
170. òkí, kìkòba, yùcu yùci kíståt, òi atouemz
171. táam, ifhaet, høeningit, kí
172. git'ut, git'ut, ò, høen
196. remelyberat sixin
197. Khous a: gen hidaxd o: m
198. bigi nagi mela
199. ttesp diat xii i z t a
200. ttes ptiiztv t asteq
201. izesa: deopieefep the i he
1. or au auz a i p i b e a
2. fui kynts i dispants fr yant o i
3. aendd biqec lil bi mor aegd
4. aegd ed e idependzapan impiu saet
5. hett u e a meria h a e ran it
6. wen it pines loj lau it if je
7. if is du u en a geotu ce loimpiu s e i
8. sem th ait i fiftiomz din
9. din ju k in j e di d p e se uel h a e d fi t
10. hzwf it iuz ez h a impiu dnts
11. impiu dnts huzu i an st i pa ma k afoyn
12. ma k afoyns seu id re ek hi st o
13. hi st o e s r a m ik ma k afoyn
14. en az d o t ne a de x i s a m
15. a m aek s m o m a e f t b i f ou de
16. pik e p a ez ci h am e n a k a
17. c x kaun t s e no i k n staf lai
18. az k de e kord heez k e p
19. k a a a e st i s i p i t h i n i
20. p i t h i n i i i o h a i m k e nd e k tr an
21. tw u k e n d e k t a st ef e i g
22. e i g e o y z i n le y te i e f e k s
23. feks te f u k hi nt s i dispants
24. en a lso ba u z i j e e lo imp i
25. mpint sau k in i u z tu k e n d e k t a f
26. *fiz* *diz* *h* *mis* *pik* *ap* *laik* *kham*
27. *h* *m* *mik* *fils* *s* *n* *nich*
28. *n* *h* *k* *s* *k* *r* *k* *f* *la* *k*
29. *so* *hu* *ka* *n* *de* *per* *fou* *i*
30. *b* *e* *a* *la* *th* *k* *e* *m* *k* *a* *m* *i* *ng*
31. *g* *u* *i* *k* *a* *i* *h* *p* *m* *d* *e* *p* *y* *e* *e* *d* *n* *d* *i* *k* *d* *i* *s* *t* *a* *e* *b*  
32. *is* *t* *e* *b* *z* *n* *i* *m* *zin* *d* *e*
33. *ba* *d* *k* *a* *e* *s* *b* *i* *n* *z* *i*
34. *n* *b* *i* *k* *a* *i* *k* *b* *i* *n* *s* *i* *z* *e* *p* *y* *
35. *y* *i* *a* *u* *t* *j* *s* *e* *d* *i* *g* *z* *o* *v* *z* *r* *e* *z* *t* *e* *s* *k*
36. *z* *a* *u* *s* *d* *i* *e* *r* *o* *v* *s* *e* *m* *a* *g* *n* *i* *s* *k*  
37. *i* *k* *s* *e* *v* *i* *v* *i* *z* *a* *i* *m*  
38. *a* *s* *s* *j* *e* *f* *i* *z* *a* *d* *e*  
39. *a* *s* *i* *n* *d* *z* *e* *r* *i* *p* *y* *e* *e* *d* *g* *a*  
40. *g* *a* *u* *n* *o* *u* *e* *s* *l* *a* *i* *s* *i* *z* *p* *e* *r* *s* *e* *d* *e* *n* *e* *h* 
41. *p* *e* *e* *p* *h* *i* *z*  
42. *b* *i* *s* *t* *e* *n* *f* *g* *e* *n* *a* *s* *d* *i* *e* *n* *l* *a*  
43. *s* *o* *g* *d* *i* *e* *n* *l* *a*  
44. *a* *s* *g* *a* *t* *e* *s* *e* *h* *e*  
45. *n* *h* *y* *u* *e* *n* *z* *e* *t* *m* *e* *g* *a* *m* *e*  
46. *m* *a* *g* *n* *e* *s* *k* *m* *o* *s* *t* *e* *e* *g* *a* *z*  
47. *z* *a* *v* *a* *t* *e* *k* *h* *a* *e* *n* *a* *n* *i* *v* *e* *n* *h* *i* *n* *d* *e* *l* *i* *n* *i* *n*  
48. *i* *n* *i* *e* *s* *e* *f* *e* *l* *d* *e* *f* *a*
49. ἔρχεται διὰ λαγόν αἰωθζεγερία τ' ἀν
50. ύν νά τις ἂν
51. δεινὴν ἐὰν δοξάζθην
52. ἠί ὅν ἱκτὶ ὅρη ἰδέα ἐκτὸς κ᾽ ἐρατήν
53. ἵππησαν ἐκ ταῖς ἀγέρειν
54. ἐβαστὶ ρέπτωμεν ταῖς
55. σαμθοῖς λαῖς κ᾽ ἕκριται ἀπὸ ἐνεργίνοις τοῖς
56. ἐν διεργώμεθα?
57. ἔμε ἐνεργεῖ
58. πυθτῇ ἐκ δέους ὲ ἐκαθαρεῖς
59. δὴ ἡ ἑμεῖς ἔχον γίμετε
60. σινθαλῶσον κ᾽ ἐκμεταφυπάντοι
61. ἵππησιν αὖ θα δι
62. διαστῆσθαι διεργώμεθα ἐν ἑίδε
63. σαβεῖς εἰς ἑλπίζεις κ᾽ ἐκμετάθαντε
64. τεκνὴν κ᾽ ἤκαντοσι: μαλίγνητος
65. ἐν ἡμῶν εὐαγγέλται
66. εἰ μὴ αὐτοὶ οὐκ ἔχει
67. ἑνὸς ἡ μέγα ἠπακτίσκα
68. δεδιακατίστηκεν οὐκ ἐγνοὶ
69. ἀπὸ τοῦ ἰσακ βασιλικὸν ἠμανεν
70. μαλίγνητος ἐρείσσελ
71. σαμθοῖς ἐν κ᾽ ἠμίσα θλήσσε.
42. सूरथि अस्तिष्टं अक्षि
43. सागत्स एक्‌ कामिक हिण तुमपि
44. ननि व फोरस भूषर पृश
45. देवेऽ फळेनिष्ट अक्षिहि
46. येत्यिहे ए रे हृद देवालि
47. जे पूजानि फोरवले जबे
48. नसिरे स्कोपा एण्हुक तरापि
49. देवसेवष यूिंगिनिने पिक्स्रे एवो
50. बैतापे यागी सोर यो
51. दांड़िय मेला बांटु हृद देवानि
52. काज़ेण ना
53. पेयिएडल रिन
54. इम क्रासर रेति वमि
55. भी एरे दे सेन
56. चनान्य याक त्रो भ्रूण दरकात
57. बुधिस नमुन सतं
58. लेखने बोर
59. बिसु दिन दादी
60. दिन आहे आर्थिक विकुली एवो
61. आ ते स्थायापू येयु हियाजे रो
62. भूति हुणे ह
63. हैद थु लाई हुणे नेपा
64. सूरथि बेहाल ग्राम भर्नेत
95. στις προσωπικές της
96. στις προσωπικές της
97. ελαστικοποίησε το κέντρο
98. το πλαίσιο και το λιθί
99. το αρχικό κεφάλαιο
100. το αρχικό κεφάλαιο
101. το αρχικό κεφάλαιο
102. η σφάλματα
103. η σφάλματα
104. ο οικείος έκφραζε
105. το κεφάλαιο έκφραζε
106. το κεφάλαιο έκφραζε
107. το κεφάλαιο έκφραζε
108. το κεφάλαιο έκφραζε
109. το κεφάλαιο έκφραζε
110. το κεφάλαιο έκφραζε
111. το κεφάλαιο έκφραζε
112. το κεφάλαιο έκφραζε
113. το κεφάλαιο έκφραζε
114. το κεφάλαιο έκφραζε
115. το κεφάλαιο έκφραζε
116. το κεφάλαιο έκφραζε
117. το κεφάλαιο έκφραζε
119. tuir yia ylaqon
119. thugiksec dezita thugiks
120. anaste, se fel yez marpiments
121. sembly spei, d'min yid yak
122. dicelacimo yap k'en veries
123. tsotzi yuz kar latsn
124. stel lak haet
125. lajn vurnia sapin setez
126. riyazam yam inast et
127. begatuhevez
128. leg smat
129. ilk la pmoitzen en lastelaz
130. onsendiza adstaiaze tesunoko k'lar
131. in emoshin ab ren gizek
132. nitik cai en naz e k'ak'tunast
133. o'zi layenafthip dinz
134. setra ai gaase d'ease ai yip deqinze emenaz
135. yr k'denze efeca k'ephejius endiz
136. d'iz sotiaets misa indztini
137. yu k'it dazon deu last agast
138. gatbi k'arze y pari dozi riz yuer yez
139. geytumiale dibit sw
140. indsofistum'et amnrap'tik
164. μαζιν η αποσημωση
165. ει διαλεγαμεν τη ραπτακομη
166. η μονολιθικη εφαρμογη φαελακ
167. τισημοι τυπου
168. η ρηθικη ειναι φιλονοσι παροινγη
169. τη μοναδικη ειναι η μοναδικη ικάμη
170. τεταρθημονημεν η μοναδικη
171. η μονωθημενη η μονωθημενη
172. η αριστερη η μονωθημενη
173. η μονωθημενη η μονωθημενη
174. τις μονωθημενης μονωθημενης
175. η μονωθημενη η μονωθημενης
176. η αριστερη η μονωθημενης
177. η αριστερη η μονωθημενης
178. τον μονωθημενης μονωθημενης
179. η μονωθημενης μονωθημενης
180. τον μονωθημενης μονωθημενης
181. η μονωθημενης μονωθημενης
182. τον μονωθημενης μονωθημενης
183. τον μονωθημενης μονωθημενης
184. τον μονωθημενης μονωθημενης
185. τον μονωθημενης μονωθημενης
186. τον μονωθημενης μονωθημενης
184. гродзевт. Радовеца Плазнэцк
188. дон сперяне?
189. фпюер сэкстембры хи перимет
190. зе бет сте памеде е фиам
191. ин хи ф биелат дифрамсэйн
192. нинъет ямме к
193. села ямэнки нерегла
194. студиз цицияз лазкзеп
195. ахэй дон вивнэн сэкмбайтнын
196. аэкндэйца эни
197. экстээнэ эп носиззиз
198. пифыгасегт дес пак эвер аетс
199. при кэйяйт"  "тэмэй лэй лазкзег
200. димасть. "ээ фи фын самэ
201. дисофам хи бектиун
202. анесикаск
203. дигаа тескап актэр навуцин
204. "пхюнгриплукс лаз к"
205. добы нукингоеизи хез фымэ
206. баса ханды адди дакэпэта
207. эди эазы трэндзэпои нэпт
208. рою эзн эндимин
209. нээт цдэйтэмес ду
210. भैरवनाथ की जीवनी
211. भैरवनाथ का प्रेमी जीवन
212. भैरवनाथ का जीवन
RC - CONVERSATION

1. 오 예 빠르게 입지
2. 우리 친구들이 원하신가요?
3. 좋은 날에 집에서 잠들끔.
4. 비록 모기。
5. 어Endo. dipents apoimipints
6. situations. 예를 들어, 가족
7. 큰 놀라움 아래
8. 중요하게 하는 impidts ez tess
9. 티피 뷔미지가 뷔냐 업니다.
10. 세발 핸드폰이 됨
11. 우리는 이 주제에 집중합니다.
12. 무지개는 싸이마지 Kx
13. Foundzsere
14. 오이 사례를 로스 사례
15. 마크 포톤 애니모 놀란
16. a 배경 맥크시망타를 tpf로
17. 교사 피키르 피 근세 하
18. am 매김 바니지 나지$tahflak
19. 저예
20. 코이 항목의
21. 비터 크리기 기董事长
22. 이사와 기관장
23. 기관장 스테
24. αἰασὶ προοξίνης περὶ τὸν ἀρρεξαμένος
25. ἐπιφυλακτικὸς ἐπιστήμονας
26. διὰ τῆς σοφίας
27. βαδίζουμεν αὐτόν πράγματα καὶ ἐξίσους
28. τυχεῖν ἰδιαρρήξεως
29. μισθιάδες αὐτὴν τῇ μισθίᾳ συνεχῆς
30. πικαλίας ἡμῶν ἀπὸ ἀκαίρας ἐργασίας
31. συνέχειας μὴ σταφίδας ἢ οὐκ ἔστειλεν
32. σοφὸς καὶ αὐθαὐτῷ χρόνος ἐν ἀληθείᾳ
33. τεκέρα τοῦ ἱματίου, ὅσοι τὰς ἑαυτὸς ἐργασίας
34. γενναίοι διὰ τὸν ἀληθινὸς ἐστίν
35. τὴν γλώσσαν
36. Βίσνες ἡ ἰδιαρρήξεως. ὧδε ἦσσεν
37. ἀλήθεια ἡ ἀληθεία τοῦτον
38. μαρτυρεῖ ὑπὲρ σιδηροειδής
39. μὴ ἑξαπλώσῃ τὰς χάριτα ἑαυτὸς ἐν ἑαυτῷ
40. οὐκ ἐνδέχεται ὑπὲρ ὑπόθεσις μέν ἐστιν
41. γάρ τι οὐκ ἐτέρω ἐν προφητείᾳ ἡς ἕστιν
42. πρὸς τὴν ἀναστάσιν τοῦ θανάτου λαοῦ
43. παιδὸς ἀγάπη
d
44. μαρλίνη εἰς γατὸν ὁ ἦμερος ἔστειν
45. ἀπολύσεις καὶ μαρτυρεῖ ἡμῖν
46. μοσχατότοξον ἐν τῷ
40. δει το εκτιμινα χαυνα κα αλα
41. κλιν τυμιε ελευνισ
42. φοροσθη ει
43. δει το εκτιμινα χαυνα κα αλα
44. μεταφρασε ευλιδε ηαι α εινθδης
45. φοροσθη ει
46. ει 
47. σαμαρινθης
48. υητυ
49. πικτη ευνη ηαι δι ηει αηνθη
50. αποδεικνυμυ ηακ ηαλε γηρπ
51. δαπανη ηει ει 
52. κα 
53. κατ ηαδηνηπη ει 
54. κα 
55. ξα 
56. ο 
57. φα
58. ηει 
59. ηα 
60. ηα 
61. ηει
93. aciēs vī lārimęnu buad kastē
94. dē: ma Giámētē
95. ed anoua dīvēs hēv himtskin
96. hīstīkatē stōsē
97. bātē hēs pētē, ēvēnisēsēnē
98. ə: hīkēzōn
99. hībigātēnu būcēgō astē dēve hēv himtskin
100. nystūdiōzē n mūdevāiōī
101. xētēvepārūnātēsmīñēnē
102. so fōrēn rīgāvēsē
103. keiētēkētē aftē hēvēlē hēvēdēz
104. ē Kēzāz tāxēm jēzōn
105. tōxēntēs mirēdū tē ē Kērēntē vēlēks
106. aē nelvēkvēd Kēzāzīz fēcēd
107. sē? pēvēlē hēmpēnēn: dēīē
108. ŋi: ēdēski dērmē
109. ōxēzgōvēntē bēd vēnēdēpiērē hēvpēnē
110. sēnētām vēgēvēnsēnē
111. so sēvēkēnastē tēnō vēve kēzēsē
112. ē̄iēnē l mēzēqīzēpē
113. fōrēkēlēkē mōrēnē gēouēsēnē
114. sēvē kēfētē hēvēzēgēvēpēnūtō?
115. tēvēsēnētēvētē jurēpē
null
139. ou de lektur into its gi in kai na vened o
140. fie ag tnu timor
141. wo ve la slr kap mess he
142. nil de kampiux sara pits
143. gi in de le kai neor poetu
144. xr agz me ni lin bu na kastin
145. nil ga th bia nevo
146. fioag de hu chu tas te gis gizenit
147. ts had kai nede hay gisez nevit
148. aist na hy ni za te mag nize ke
149. ai o be te pi ku ma ntes sofou th
150. az ek agit ase lavits sem
151. em braent xent be az in goz
152. na xni ni o ho ma
153. he dzant on yn pi pe ent on yz
154. a stel laik the e hay nix ephirt
155. da li nent se xir tse sim difantsist
156. abe ev ide xir o
157. ed e xer op gir burde ha uva
158. mi xhe nhe a n a iz gi du ove de e
159. e xai nhe de tsent st" du sa em he
160. ai xre be in st" xin te y sa ne ze o
161. e av he ed sema u ke zini n u spits
162. 164. 166. 168.

163. 165. 167. 169.

161. 163. 165. 167.

160. 162. 164. 166.

159. 161. 163. 165.

158. 160. 162. 164.

157. 159. 161. 163.

156. 158. 160. 162.
185. K'ū a'āf'ū nīng lī fū ndeṣta
186. ā lō a'āf'ū nā tet
187. ṭē i'ē'ē dōs'ō sā'ē jōāit
188. ṭē i'ē'ē sā'ē'ē nī mē hē'ē hē νē nē mē tūs
189. sō sō bētē tetē psme sā dfō mī n
190. hī sō bielē la pā dō fō ntsa sā śī jīnēn
1. য় হেলার লিস্ট এন প্রোটোটিস জাইল্ট
2. পেল ইয়েস টু বাই নাই ফার ইত্যাদি
3. সাভেন দুই এল আই ইথ সেন সাভেন দুই আই পোট
4. ধ্যান আই মেমো পে সে এল এন পি ইস
5. সি গুটেস বাই ইটফ কো এন হুই সাভেন
6. ফার এবার্ট আনোহাই মাজ এফ ফার ইজ জুক
7. ইজাক্স হুই এট ইত কোস্ট এন ইটস ওয়া
8. নর ইজ সোল সিন্থ ইটস জি কো
9. কো লে এন মান্টা তুল ইসো বেগ টো জিন
10. তু ইয়ো দুই ইট হিউ ইটস হুই আ
11. তু পোপ কেন ফিলান ইট ইসো বেগ পি মে
12. মেই বি লো হো জিফ তো ফো এন হেল হুই ডিজ জিগ
13. স্ক্যুল থী ইন লেট জু কো এন পোর্ট ই আ
14. ইর ফিলান ইস্ক্যান্ডাল ইথ ফো জাইল
15. ইস সেক্সি নেই সেক্সি
16. তু ইজেক সি ফিল ইন হেন আই ই শী থী
17. সি সাভেন লি বাই এস কার তিন
18. আন এ এ ক্রেট ইক কিউ জিন গাথ এন বেগ ইত
19. সি হেল এ অতীত এপ্লো এর ইস এন তু সম
20. মত এন কর্টু ইজ ইজেক সি
21. সি হেল ক্রাউন এন মেইন্ট এন বেগ ইন এন ফাইল
22. লি এন ইকিং সি কম পিট ইন ইজ
23. ইজ ইজ এই হেগস এন মুন্ডেন থিয়ো লাইক

লেন্ডা
24. būks ar in a bedūnum nae ev ol pleżsėz
25. jaits gēnēt laiz yl hëns
26. selvī paizir ñeñehi æpt hāp e
27. e xēs hæf æpt e da zili
28. iliys a mostaē da ñaz ëksep ëis yēn
29. yelṣi kënvint mi ëësēnaf yu'min
30. inez fē a mānstā tseu ñūi yēz ev kōs nae
31. nae ñeu yunē bīlē i aī fē bëg sēkēs
32. yel az yurif yig nū bëg sēkēs
33. fē da tīzm bīn yig nū ol old jësti
34. jas lodif kēltapēl ēnsti
35. tilabel yel thim
36. mi dā mōnstā tseu izēnt "i vëntanal list
37. bētsu iz尤其 ka thīs māstēn thā hē
38. hēd it jëstref jī yīstfai lē sīd
39. bānī yuruljīt goei sī dē mōnstā tā
40. tse jīn yōstēfē go lūkēri jīn o sīza
41. jēlī sina thiği tēwērīs nāsī sī kū
42. yōnstēfē go lūkēri jīn
43. jīdīs fē nānd aët tē tē kouïsēn ënkṣpe
44. peënsīn uizēr deytsēpul dīinzēn jēsen
45. fīks thē gāskīts ëis sām thīy its fīt
46. ifī sīks ñīt fītīt sīks thēzn mahīs
47. mahīs ëts kōniēlāskē hāzy
116. to fear standing between looking through parts
117. parts of the looking through being parts of the looking through
118. therefore a thing is a thing over and over
119.
120. kept dead only death mind
121. sight died or still is
122. just any pip fished to extents fished
123. as so posed some else died if
124. fished by be the as those kind of power to
125. all said back am no am because passing around
126. success in size of having being
127. should his meaning from obvious way
128. back nowhere in obvious kin you facing is it
129. kinds am of in keeping the pull it you is
130. he is a word open in which if he is being here
131. who is the
132. am being book making most as
133. there is did so did dead aiming to ask help
134. peace he so said just open face now's refereed
135. death his usual invisible
136. as land id am made his and this open to land id am
137. amax hed ena, ax k'hax nd eva, lez k max
138. max hed nek tay vaj nig in horerav goi
139. oj bis yeg ax yent the pue i lu int
140. yent the puei a gesi, yeg lax k yip lex
141. x xa sapos i ng heat did ne i
142. x x i thei furen he xas do eg se sa en
143. semax pura lais for a fju mi xat lex kju no
144. fofu ax gud fju mi xats a khon ma vets he z
145. yeg da dym ti sa yas o pea ikt at
146. ax teltu li hout bo en i i dou en a sa k hem
147. il ax k hem aal a i i dou en a sa
148. yeg ok he xab oth ri dessi i nu
149. itu a homoseksual pouri yeu de na suru genie do
150. heroi i xep xep lua li si dyes ci i ha z
151. snets aq nudi skar hut has
152. es is i dodi is poli i it th idzet ab i
153. bi dax hdi o xia xap xan he un x a siz
154. p rip los pe xtr a? la und i in xan
155. a azu i li ka x xov steam xun sa i i cs es xem
156. fe m di ne la d lu cux u ni l i xez e ha la pa?
157. bo xib i ana kits x a xov a x z u i i pu z i
158. x i x a c u i i nj
158. pus dôkiastiq ze kăța fielvezī boaz a bôg fîk
159. ți aux băa hăvă hăpînq aă băv hăpînq
160. memniz ev lă dăn tu aă khîg vezī kâl
161. în e samat aămb ațî
162. bază qaz laž băxh bîshtî sikstî sikstîtulri
163. feuí hyumîd kăța mistî in kăța qînhăk
164. țăm s băbn lândan scîte șugâsûa
165. anie aă sc qîn aăqindîst aă aez aez
166. să șîqez aăq ed hérêtâdzis șîgîșa șîqez aăq
dăe aă staudîqîrisqîsâ tîn fîst am
167. țăqîeste
168. et șuqiață aă dîh tăqăa
169. aă hăe hăndișîntălă aă aez omostóthînu ișîșă
170. aă ed feu li mațel kăgăsi aă qîlî făxî aez șîqă
171. șîqă aă gatqăq Iuzuâl șuqîo mețbi òrî yîks
172. aeft òh thîg staudîd aă oșezîyâză
173. ză kîbûts dáktr aăq ed sintu hûgâslovă
174. aăs amzetkîndatîn hûgâsâla
175. șvî șîqă quîq dáktr țîkqâns
176. șîqă tû kăsîq dáktr înis kîbûtsîq
Iuzuâl
BN-CONVERSATION

1. gi hane list en p'ez ortiz maist
2. Rev. Rey. Dths. tu
3. bar 'inenaia f'antas
4. sema'emaiguij 'i dhi sema'demai
5. ai d'ot t'umem'ete saizavu ap'elz
6. p'ellez si yost'ant bat yets
7. si kolza'm'st'ets'ey f'bae am'io
8. ha'mets 'ai 'ai f'orgaiqzakli h'aemets
9. si'kasts'ets'toyanets'a
10. sap'nist'is'ess' si kolza'lem'ast'ar
11. a'star t'sei t'sei b'ayu't s'o ay wiauds
12. a'ards' n'c'it'
13. thi'karts'etotu pip'kufi sa'it
14. e'ts ba'e mebi dax ha'iar f'os floz'hezi's
15. hezi's big skyei thyi jim d'eta'w km'pat'sa
16. se'f'ei'mits'keya y'i't'fa' da'ep
17. k'evr y'i't'fa' da'ep
18. e i'seksi vedj sek'si
19. e'tii'ke'jifel'sin leyn y'i't'or thyi
20. endz si'yt'st'eb'i't y'qy kept'an
21. an aq'gkiy u'dan'be'ert si'yi't'edo
22. e't' aq'g'wiw'pleez azu smal yits
23. yits'az' in ko'sediz'a
24. Si iheis fr in K e K 4a5e5amé5t
25. amé5t bae-it ènt 4a5e5iti t
26. t 4a5e5iti t 4a5e5it 4a5e5iti t
27. ènt 4a5e5iti t ènt 4a5e5iti t
28. ènt 4a5e5iti t ènt 4a5e5iti t
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43. ènt 4a5e5iti t ènt 4a5e5iti t
44. ènt 4a5e5iti t ènt 4a5e5iti t
45. ènt 4a5e5iti t ènt 4a5e5iti t
69. puisci bisap frōm olqguævel bes 70. besiklī ēsēu kous ēhīgēthīn e secetēūs 71. āmnāsērīlīkīlī bet āē nū 72. fīgūrērī its fōu dezx its ēzē 73. eītī frōm donk kūik tīī frē baŋks 74. yēl nē no čēnap 75. pēxt frēt ēbē čē žē 76. ḍēr guævel nōts ḍēnō gūslīd ḍē 77. dūō gūslīd ḍē ńē ēl mēēžēēn 78. laik ē ē ńē ē ăe ayiz hēvōdē iz mēēnīnts 79. ēiz mēēnīnts ē ē ńē ēv mēēnīnts ētēs ēnuo 80. evi ēfrī ūām bēz ē ńemp thīn ēi ēiō ērū čūiyiz ěstō ēn 81. zaēt ēn ē ăē czūiz pēēsīy gūslīsōn 82. nē ăē pīpl ăōxōnēnō 83. ēs fāēntōsētōk ē edmēnōhōō ēīli 84. ēnēsēmīvērsēiz ēlī ēlī nāsēs 85. ēmō ă kēmqēs ēlī ēlī bīmfēl 86. kīlīnūdīn ńētī ăēplēsēizīē ēkē ēqībī ēkēn 87. raī kēm ēm ńōm filēdēlfēa 88. fī ṕēlfīzz ēqūi ērē 89. ēs de yīn bōzē ēnāy hētē ēkē smēlītē
90. o đê la? lazeva em K'í mi K'í̂n
91. n O i lirajinîn iye
92. ñe p'hettyo K'í̂mi K'í̂mi stu. p'ëkë
93. p'ëkëts mityon
94. ou ñmëo a dz i K'ñ siadem aksâlu fimë
95. fimë ñuri vira. ñi e الأ f û yin bôyaşza
dan yëz
96. ñe i ien eñat à
97. a mûl ìtsa nañs K'ëpës ñuri vën sî pensl
98. sîvë ne ñs. ìts. bìgëliñ tì filalagë
99. ñ bìgëliñ tì ñvìs ñàhel K'í̂nd
100. K'í̂nd nyëthiñ ren ?
101. osr yel de ëj i K'ëemí ëm miuźik yift
102. ñîtjàt ënt'ës. K ëk de ëz nóple. An ñèlëdik
103. i K'ëemí miuźik nù filàelfë
104. lak yî na um na yiuvusitini
105. nda hoist bëlkëni
106. de bëst to bëk rañt amir
107. iz de bësitnë aheys
108. ñe lañjët. slip a ñaz nòr i jënu
109. sa yir nga ño slip tëseri jëm ikspekt omost
110. hæf ikspekt jëtsam baizgër koju
111. ñn ætso
157. a"n Eηcαξ ιξηd
158. sodir ḏηe dzim th'itξe
159. loξi p'æξlη tokη soξeaf
160. ̲η'lηd Jənfaxe ναξe Jεηfξe
161. slaξe
162. hiξξ Jξlξiνξeξe
163. æξ lαξd ιξ Smaξh ηd
164. η Jαξ τηξ ηmpl in eξlɛnt ηξ θαmaξ
165. hed ηnd'v e ιξ θαξeξaf
166. ιαξ m maξ'ξ θεηξ ηξ Jaxηξ ιξ in
167. sίξξ ην goηξ ιηξeξ ιηξ ι αξ θξeξ ιηξeξ
168. ògξes Iξξ ιæξ ηξpξeξ
169. æ ηs ιp ιξ Jξξ ηξ ίξdθξηξ ιξ nιξ
170. ini θηξ Juxmlix æξeξ ηξ eξ soξeξæv
171. semi θηξ lαξz fξ Jumξlξats
172. ̲læξ ηξ ñe yξξ Jumξlξats ηξ ρuδm ηξ μufξξ
173. θξeax θξeax ιξ dzim θitξe ξs θξeax ηξ
174. θξeax fεlξ Jξliξdξ tlξl ιξ Jξξ ηξ θξeax ηξ
175. ιξ lαξseξ ηξ az θξeax
176. æl θξeax ιξηξ
177. bξeax Jξξξe ιξ ιηξθξuηξ
178. ηmξeξξ Jlξξpξξlξ θξdξg ηξ uηξξ Jξξhξξ
179. òe θξalξ ιξdξas ιξ ιξdξ ιξ
180.
181. 2. ηξ æξ ηξ Jξnu ιξs ιξηξ ιξ òm
182. the vault has its own fair
dis
183. Perhaps it is the way things balance there?
184. what an answer I suppose
185. any language that didn't fit ill
186. Keanue stayed
187. so do many people I have a book
188. so are dace dances? because Kitsu
189. it is ill pull pull discuss

190. If I breathe? of course people memorize a band
191. too lack like this very well
192. because many gazes
193. stick the usage for him
194. Keesen misti whom then lack

197. Yugoslavia as to the gun already
198. does this seem
199. bike with what the better at is like are
200. it is
201. as so many sorry seen one today
202. from this is the Luban
203. as did you notice already then I love as
204. most of you why? the lack

161
205. ...: first man becomes dead till
206. ... becomes in Jehu gate in.
207. ... became the king's厨师.
208. ... Thisted, did eat.
209. ... nevertheless,
210. ... first sons' dacta aged
211. ... is to him.
212. ... Jonathan dacta the name of dacta
213. ... slavia Elaghik dacta in.
214. ... Thine's Kham
215. ... is Elaghik dacta in.
216. ... is first is... in the.
217. ... is in I... was... Luke etc.
218. ... was... in... my... was... etc.
219. ... but to... of... Lek... with
220. ... was not... did not agree.
221. ... it... 1 Who was... then.
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 THEY'RE 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 THEY'RE EITHER A CRYSTAL
01300 OR A CERAMIC MICROPHONE
01400 AND I DON'T 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 ALTIC THEY'VE ALWAYS MADE GOOD
03200 EQUIPMENT THAT WAY THEY'RE 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
I got to know her through when I was at Mag there at magnetic and most of the guys over at Telecom and even here in the listening center little at that time did I know I was going to end up here just one of those things I worked with Ray Data Corporation up there is was there about eight months or something like that I was in research and development Ray Data its changed name now and we made well we made a scintillation camera for one thing I was in R and D research and development and we designed a scintillation camera for the detection of cancer or malignancy in human organs and it worked on a you drink a active radioactive drink see and it goes down through your body and if you have any malignancy or cell something in a kidney or bladder or something the radioactive salts would kinda cling to it and then this photocell would pass the rays from this radioactive material would pass from the body out on this photocell and an oscilloscope was hooked up on it and it would actually give you a picture of how bad it was and so forth darn things weighed about two tons cause they were uh we had lead in them cast iron everything under the sun and then I worked on printed circuit board design and stuff like 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 O'CLOCK 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 O'CLOCK IN
13100 THE MORNING AND I WOULDN'T GET BACK
13200 UNTIL EIGHT OR NINE O'CLOCK 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. 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 HAVEN'T 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 TAPE 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 EXTRANEOUS 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 HAVEN'T 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 THEY'RE 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 THEY'RE UH
00014 OH EITHER A CRYSTAL OR CERAMIC
00015 MICROPHONE AND I DON'T 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 THEY'VE ALWAYS MADE GOOD EQUIPMENT THAT WAY
00034 AND THEY'RE 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
I GOT TO KNOW HER THROUGH
WHEN I WAS THERE AT MAGNETIC AND
MOST OF THE GUYS OVER IN UH
OH TELCOM AND AND EVEN HERE IN
THE LISTENING CENTER LITTLE AT THAT
TIME DID I KNOW IWAS GOING TO END UP BACK
UP HERE JUST ONE OF THOSE THINGS
OH I DID UH
I WORKED WITH UH
RAY DATA CORPORATION UP HERE
I WAS THERE ABOUT EIGHT EIGHTEEN NAYAH
EIGHT MONTHS OR SOMETHING LIKE THAT I WAS IN RESEARCH AND
DEVELOPMENT
RAY DATA ITS CHANGED NAME NOW
AND WE MADE UH
WELL WE MADE A SCINULATION CAMERA
FOR ONE THING I I WAS IN R AND D RESEARCH AND
DEVELOPMENT AND UH WE DESIGNED A
SCINULATION CAMERA FOR THE DETECTION OF
CANCER OR MALIGNANCY IN HUMAN ORGANS
AND IT WORKED ON A UH
YOU DRANK A DRINK AN ACTIVE
A RADIOACTIVE DRINK SEE
IT GOES DOWN THROUGH YOUR BODY AND IF YOU HAVE ANY
MALIGNANCY OR CELL SOMETHING IN A
UH KIDNEY OR BLADDER OR SOMETHING
THE RADIOACTIVE SALTS WOULD KIND
CLING TO IT AND THEN THIS
PHOTOCCELL WOULD PASS
THE RAYS FROM THIS RADIOACTIVE
MATERIAL WOULD PASS FROM THE BODY OUT ON THIS
PHOTOCELL AND A UH
OSCILLOSCOPE WAS HOOKED UP
ONTO IT AND ITD ACTUALLY GIVE YOU A
PICTURE OF HOW BAD IT WAS AND SO FORTH
I DID UH DESIGN WORK ON A
GREA DARN THINGS WEIGHED ABOUT TWO TONS
CAUSE THEY WERE S WE HAD LEAD IN THEM
CAST IRON AND EVERYTHING UNDER THE SUN
AND THEN I DID UH WORKED ON THE PRINTED
CIRCUIT BOARD DESIGNS AND
STUFF LIKE THAT BUT BEFORE THAT THEN I
WAS WITH UH
OH DOUBLYOU VEE KAY OH
YEAH I SPENT ABOUT TWELVE YEARS THERE
ONLY WHEN I HAD TO
LIKE WHEN NOW YOU KNOW OR
SOMETHING LIKE BUT I WAS ENGINEER AND
TRANSMITTER ENGINEER CHIEF ENGINEER
I WENT OUT ON A LOT OF REMOTE BROADCASTS
AND OLD PRESTON
THERE I KNOW YOU EVER HAVE HIM TALKING
HES STILL IN STORE
BUT UH I SPENT TWELVE YEARS WITH
UH VEE KAY OH
WE BUILT A NEW BUILDING OUT THERE ON HENDERSON ROAD
NEW STUDIOS AND MOVED EVERYTHING
OUT THERE AND PUT IN TRANSMITTERS AND
SO FORTH AND IT GOT TO BE A
WEAR AND TEAR ON YOU AFTER A WHILE AND NERVES
AND CAUSE ALL THE TIME YOU WAS ON
TRANSMITTER DUTY YOU COUNDT RELAX
I NEVER COULD CAUSE ALWAYS AFRAID
SOMETHING WOULD HAPPEN AND YOU KNOW
YOURE JUST KEYED UP AND
OH I WAS GOING TO BED WHEN OTHER PEOPLE WERE GETTING
UP AND THE TIMES VICE VERSA AND
SO I WORKED ALL NIGHT YOU KNOW OCCASIONALLY
AND UH MAYBE GET UP
FOR 6 CLOCK MORNING AND GO TO WORK AND
WELL AFTER A WHILE SHE GOT USED TO IT
WE WAS ON TWO YEAR TWO DAY
WEEKS OF DAYS AND TWO WEEKS OF NIGHTS
AND IF THERE WAS MAINTENANCE OR SOMETHING
SPECIAL THEN WED WORK DID A LOT OF REMOTE
WORK ON VARIOUS CHURCHES AND
USED CAR LOTS AND
STUFF ALONG THAT LINE IN
VARIOUS SHOPPING CENTERS IT WAS RATHER
INTERESTING BUT GOT SO YOUD HAVE TO LUG SO MUCH
EQUIPMENT AROUND AND
LOTS OF TIMES ON SUNDAYS ID START OUT AT
SEVEN O CLOCK IN THE MORNING AND I WOULDN'T GET BACK
HOME UNTIL N EIGHT OR NINE O CLOCK AT NIGHT
ONLY LONG ENOUGH TO EAT DINNER
AFTER I GOT OUT OF THAT I WENT DOWN TO
DOUBLEYOU EM EN AYE AND I WORKED DOWN THERE
FOR A COUPLE OF YEARS SUNDAYS JUST FOR
TRANSMITTER ENGINEER AND I QUIT DOWN THERE
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 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 WHEN 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 HAVEN'T 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 EVERYBUDDYS 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 EGA
00178 WAS TELLING ME WHEN WE WERE TALKING ABOUT
THE SPANISH AND UH WHAT WAS THE WORD THAT HE
USED TOUGH I THINK
I THINK THE WORD WAS TOUGH
HE SAYS THAT YOU JUST DON'T SPELL IT LIKE IT
SOUNDS
AND UH I GOT TO THINKING ABOUT THAT AND THERE'S QUITE A FEW
ENGLISH WORDS THAT UH
ALONG THAT LINE THAT
YOU JUST DON'T SPELL RIGHT
YOU USE YOUR SOUND CHAMBER HERE VERY MUCH
WELL I'LL BET THE TAPES MADE FROM IN
HERE'll BE A LOT DIFFERENT SOUNディング THAN
OF COURSE ITS NOT ONLY HIM BUT ITS
CONGRESS THAT ALSO THATS PROLONGING THE THING
THINGS WE SHOULD BE YOU KNOW
WORKING ON THEY SAY THE HELL WITH
I THINK THEY SHOULD TAKE THE PUT MORE
MONEY IN THE SPACE PROGRAM YOU AND
GO TOWARDS SPACE AND UH RATHER THAN
THE WAR BUSINESS BUT AS LONG AS
WERE OVER THERE LETS GET THE THING OVER WITH
OH ITS BENEFITTED MANKIND ALREADY
NOW I JUST UH THINK YOU KNOW ITS
INTERESTING TO VISIT YOU KNOW ANOTHER WORLD YOU KNOW
AND IM NOT LIKE MANY SCIENTISTS
I VERY STRONGLY BELIEVE THAT
THERE IS DIFFERENT DEFINITELY LIFE ON OTHER PLANETS
AND IN FACT IF YOU READ THE PAPER LAST WEEK
THAT THE SCIENTISTS HAVE COMPLETELY TAKEN ANOTHER LOOK
AT MARS THEYVE CHANGED THEIR WHOLE OUTLOOK
ON THE THING YOU KNOW
I THINK ONCE THEY GET OVER I THINK THAT
ONCE THEY GET EVEN CLOSER THEYRE GOING TO CHANGE IT EVEN MORE
BECAUSE I VERY STRONGLY BELIEVE
THAT UH MARS DOES HAVE INTELLIGENT LIFE ON IT AND ITS INHABITED
I JUST THINK OF YOU KNOW
ALL IVE YOU KNOW READ ABOUT IT
AND I THINK THAT THEYRE NOT TELLING US ALL THAT THEY KNOW ABOUT THE MOON YOU KNOW
THATS THE THING OUR GOVERNMENT KEEP SO MANY THINGS
THATS YOU KNOW HUSH HUSH
THATS THAT ITS RICIDULOUS
LIKE THEYVE PROVEN YOU GET OUT
OF FROM THIS PLANET HERE
OUT SO MANY THOUSANDS OF MILES AND YOU LOOK AT IT
AND YOU CANT TELL THIS PLACE IS POPULATED
SO THEY SEND ONE OF THESE CAPSULES TO VENUS
AND THEY SAY OH ITS FIVE HUNDRED DEGREES
YOU KNOW NOTHING COULD EVER
LIVE THERE
WHAT THE HELL YOU LAND A CERTAIN PLACE ON THIS PLANET
HERE ITS GOT EXTREME
COLD AND EXTREME HEAT YOU COULD
SAY THERE'S NOTHING HERE BECAUSE YOU KNOW
THEY GOT SAND OR YOUR GOTT
ICEBERGS NOW WHAT THE HELL COULD LIVE
THERE THAT'S SO NARROW MINDED
YEAH IT'S A PROMISING
OF YEAH HE'S A PROMISING LOT OF
PHONEY BALONEY YOU KNOW
THAT JUST NO WAY
YOU KNOW LIKE HE WANTS TO INCREASE
UH THE WELFARE TYPE OF THING YOU KNOW
PEOPLE THAT AREN'T WORKING ARE GETTING MONEY
PRETTY SOON THOSE GUYS ARE GOING TO BE MAKING
SEVENTY THOUSAND DOLLARS A YEAR FOR SETTING HOME
ON THEIR CAN
NO REALLY I MEAN YOU START DOING
SOMETHING LIKE THIS AND THE REST OF THE AMERICAN
PEOPLE ARE JUST GOING TO REBEL AND SAY THE
HELL WITH IT AND LET'S SET ALL ALL SIT AT HOME
AND HAVE A BIG PARTY
THERE ARE LOTS OF PEOPLE THAT'S DOING IT NOW
YEAH I USED TO DO A LOT OF DOOR TO DOOR SELLING
AND IT'S SURPRISING YOU KNOW THE THINGS YOU SEE
YOU GET THESE BIG HEALTHY DUDES THAT ARE JUST
TOO DAMN LAZY TO WORK AND GO
AND JUST GO AND GET THEIR WELFARE CHECKS
EVERY WEEK AND THESE YOU KNOW
LITTLE BROADS THAT HAVE EIGHT OR NINE
KIDS AND PAPA NOT HOME
NOT MARRIED YOU KNOW I WENT TO THIS
ONE SHE PULLED OUT A WAD OF BILLS
THAT WOULD CHOKE A HORSE
WELL THEY GOT THIS THING NOW THAT IF YOU'RE
YOU KNOW LOW INCOME YOU MAKE
FOUR TO SIX THOUSAND DOLLARS A YEAR
OR SOMETHING OF THIS NATURE YOU CAN
BUY JUST AS NICE A PLACE AS I HAVE TO LIVE IN
AND UH YOU KNOW THAT THE GOVERNMENT PAYS
SIXTY PER CENT OF IT AND IT'S NONREPAYABLE
YOU DON'T HAVE TO PAY IT
BACK OR ANYTHING
SO AFTER EA A WHILE
YOU KNOW YOU KIND OF START ADDING TWO AND TWO AND
GETTING FOUR YOU SAY WHAT THE HELL WHY SHOULD
I YOU KNOW
TO GO OUT THERE AND BUST MY HEAD WORKING
AND THOSE OTHER GUYS ARE JUST SETTING BACK AND YOU KNOW
THAT'S ONE
THING I REALLY RESPECT THE MEXICAN PEOPLE FOR
THEY DON'T HAVE ANY WELFARE OR YOU KNOW
ANYTHING OF THIS NATURE EVERYBODY
GETS OUT AND DOES THEIR FAIR SHARE EVEN GRANDMA
AND THAT'S ALSO ONE OF THE REASON THEY HAVE SUCH A
LARGE FAMILIES BECAUSE THE
YOUNG TAKE CARE OF THE OLD NOT BECAUSE THEY'RE
CATHOLICS NO I REALLY CAN'T
SAY THAT SO MUCH BUT ON THE AVERAGE
THEM USUALLY HAVE FIFTEEN SIXTEEN
KIDS A FAMILY EITHER
DON'T HAVE ANY TV OR NO BOOKS TO READ OR SOMETHING
WE WENT IN A LITTLE RESTAURANT YOU KNOW AND
A CAT COMES OUT AND YOU KNOW
AND HE SAYS UNO
WHERE'S THE REST OF THEM AT I SAYS
REST OF WHAT YOU KNOW THE
THERE'S THE OTHER FOURT WHERE'S THE OTHER FOURTEEN
FIFTEEN WELL THEY START
PRETTY EARLY OVER THERE THEY GET THE SHOW ON THE ROAD
ELEVEN TWELVE NO REALLY THEY
DON'T MIND THEY DON'T MESS AROUND
I THINK ROBERT KENNEDY SHOULD BE PRESIDENT
BUT HE'S ALREADY DEAD I THINK HE
WOULD HAVE GOT THE SHOW ON THE ROAD
I THINK IF JFK WAS ALIVE WE WOULDN'T
HAVE VIET NAM
WELL YES THERE IS BUT HES IN THE HOSPITAL
RIGHT NOW HES A LITTLE BIT DOWN
ON THE YOU KNOW NEGRO PEOPLE
WHICH OF COURSE THERE'S GOOD AND BAD IN ALL RACES
IM NOT YOU KNOW DOWN ON ANYBODY
BUT UH YOU KNOW I THINK
YOU KNOW THE THING I LIKE ABOUT HIM
HE DOESN'T BEAT AROUND THE BUSH YOU KNOW
HE COMES RIGHT OUT AND SAYS WHATS ON HIS MIND AND
THATS WHAT WE DON'T HAVE NOW
THATS VERY TRUE
THATS JUST LIKE THIS TOWN HERE
I DONT LIKE THAT VERY MUCH BECAUSE ITS
GOT A LOT OF YOU KNOW JUST PRETTY
THINGS THAT JUST YOU KNOW KIND OF
MAKE YOU UNHAPPY LIKE
THOSE GESTAPO POLICE FORCE WE HAVE
LIKE YOU KNOW IF YOU'RE IN A TRAFFIC
ACCIDENT OR YOU GET A TICKET OR ANYTHING
OR THE OFFICER GIVES YOU A TICKET YOU CANT YOU KNOW
SAY YOU KNOW CANT VOICE
YOUR OPINION OR OR ANYTHING OR THEY HIT YOU
IN THE HEAD WITH SOMETHING YEAH IF YOU
GO TO COURT YOU MIGHT AS WELL STAY HOME AND
FORGET ABOUT IT BECAUSE IF YOU'RE FOUND
RE GUILTY REGARDLESS UNLESS YOU
INVEST SOME FANTASTIC AMOUNT OF MONEY IN A CROOKED
LAWYER BUT ON THE OTHER HAND
EVEN THOUGH I DONT LIKE IT
I CANT THINK OF ANY PLACE ELSE ID LIKE
TO LIVE ANY MORE SO I
JUST STAY HERE I WAS SO
HOT ON GOING OUT TO YOU KNOW LA
I SAID BOY THATS REALLY
A FINE PLACE OUT THERE FROM WHAT I
READ ABOUT IT AND HEARD ABOUT IT AND I COULDN'T
WAIT TO GET OUT THERE AFTER I GOT THERE
I COULDN'T WAIT TO GET HOME
NO THE SMOG DIDN'T BOTHER ME AT ALL ITS JUST
THE FAST PACE OF LIFE YOU KNOW
NOBODY KNOWS ANYTHING YOU KNOW WHATS GOING ON OUT
THERE THEY'RE JUST GOING TWENTY FOUR HOURS A DAY
SOMETHING LIKE NEW YORK BUT ITS MORE
SPASTIC OUT THERE AND ITS GOT A LOT OF
IRRITATING THINGS ABOUT THIS CITY BUT I REALLY
DONT KNOW ANY PLACE I LIKE ANY BETTER
YOU CANT HAVE EVERYTHING THE WAY YOU WANT IT ALL
ALL THE TIME
ITS NICE ITS GOT A LOT OF NEW EQUIPMENT
ITS QUITE A CHALLENGE THE THEATER BUSINESS HAS
WENT UH ITS COMPUTERIZED RIGHT NOW
YEAH AND ITS AUTOMATED AND OF COURSE
THE WHOLE THEORY OF OPERATION HAS COMPLETELY
CHANGED WE HAVE A DIFFERENT LIGHTING SOURCE
NOW WE DON'T HAVE CARBON ARCS ANY MORE
WE HAVE A LIGHTING THATS CALLED XEON
XEON LIGHTING THREE DIFFERENT ROOMS
SIX WELL TWO MACHINES PER ROOM
KINDA KEEPS YOU RUNNING SOMETIMES WE
HAVE THEM START ALL THE TIME
WE'VE GOT A CONTROL BOX WHERE WE CAN START
TWO OF THE AUDITORIUMS AT ONE TIME
AND YOU HAVE TO GET THE YOU KNOW
GET THE THIRD ONE IT KEEPS YOU MOVING
ANY WAY YOU LOOK AT IT
WELL ITS SMALL BUT IN PROPORTION TO THE
SIZE OF THE AUDITORIUM I DON'T THINK
ITS THAT SMALL WELL IT WAS BUILT
SEVERAL YEARS AGO BUT JUST OPENED
ABOUT TWO MONTHS AGO
WELL YEAH THE GUY THAT HAD IT WAS A LITTLE BIT HE WAS
A LITTLE BIT UNDER THE WEATHER YOU KNOW HE
BUILT THIS BUILDING AND IT WAS CLOSED DOWN
HE WAS A YOU KNOW A MULTIMILLIONNAIRE BUT HE
DIDN'T LIKE TO SPEND MONEY AND AS
HE TEARS DOWN THE OLDER THEATERS
HE'D TAKE YOU KNOW SEATS SOME OF THE BETTER SEATS
OUT OF THE THEATER YOU KNOW AND PUT THEM IN THIS
PLACE AND LIKE HE'D HAVE A BLUE SEAT
AND A YELLOW SEAT AND A RED SEAT YOU KNOW RIGHT
NEXT TO EA EACH OTHER
AND THE SAME WITH THE CARPET YOU KNOW A LITTLE SQUARE OF
CARPET HERE AND THERE HE WAS REALLY
FUITTY YOU KNOW THEY SPENT NEARLY A
MILLION DOLLARS WORTH OF JUST FOR
THE SEATING IN THE PLACE YEAH THEY'RE
NEW SEATS VERY ELABORATE SEATING
OF COURSE WHEN HE DIED UH BEGINNING OF THE YEAR
THE ATTORNEYS TO YOU KNOW
THE ATTORNEYS TO THE STATE THEY DECIDED TO
OPEN UP THE THING YOU KNOW
SPEAKER DJ, CONVERSATION, SPELLING TRANSCRIPTION

THEN OF COURSE UH ITS NOT
ONLY HIM BUT ITS THE
CONGRESS THAT UH ALSO THAT
THATS UH PROLONGING THE THING
THINGS WE SHOULD BE YOU KNOW WORKING ON THEY YOU KNOW SAY
THE HELL WITH I THINK THEY SHOULD
TAKE THE PUT MORE MONEY IN THE SPACE PROGRAM
AND
YOU KNOW GO TOWARDS SPACE AND UH
YOU KNOW AND THAN THE WAR BUSINSS
BUT HOW LONG AS WERE OVER THERE LETS GET THE
THING OVER WITH
OH ITS BENEFITTED MANKIND ALREADY
OH
THATD BE KIND NEAT NOW I JUST UH
THINK THE
YOU KNOW JUST INTERESTING TO VISIT UH
UH YOU KNOW ANOTHER UH WORLD YOU KNOW
AND UH IM NOT LIKE MANY SCIENTISTS I
I VERY STRONGLY BELIEVE THAT THERE ARE THERE IS
UH DEFINITELY LIFE ON OTHER PLANETS
AND UH IN FACT UH IF YOU READ
THE PAPER LAST WEEK THAT THE SCIENTISTS HAVE
COMPLETELY TAKEN ANOTHER LOOK AT MARS THEYVE CHANGED THEIR
WHOLE OUTLOOK ON THE THING YOU KNOW
I THINK ONCE THEY ONCE THEY GET EVEN
CLOSER THEYRE GOING TO CHANGE IT EVEN MORE UH
CAUSE I VERY STRONGLY BELIEVE THAT UH
MARS DOES HAVE INTELLIGENT LIFE ON IT UH
AND IS INHABITED
OH NO I JUST STRONGLY BELIEVE IT I JUST KINDA
WELL IVE YOU KNOW READ ABOUT IT AND
YEAH YEAH ITD BE REALLY FAR OUT
AND I THINK THAT UH THEYRE NOT TELLING US ALL
THAT THEY KNOW ABOUT THE MOON YOU KNOW THATS THE THING WITH
OUR GOVERNMENT THEY KEEP SO MANY THINGS UH YOU KNOW UH
YOU KNOW HUSH HUSH THAT YOU KNOW ITS
SO RIDICULOUS
YEAH YEAH YOU KNOW LIKE THEYVE PROVEN YOU GET OUT
OF THIS PLANET HERE SO MANY YOU KNOW
THOUSAND MILES AND YOU LOOK OUT AND
HELL YOU CANT TELL THIS PLACE IS POPULATED
I MEAN UH THERES NO WAY OF TELLING
YOU LOOK AT THAT YOU KNOW AND SO THEY SEND
ONE OF THESE CAPSULES LIKE TO VENUS AND THEY SAY
WELL HELL ITS UH ITS FIVE HUNDRED DEGREES
YOU KNOW NOB NOTHING COULD EVER LIVE THERE
WHAT THE HELL YOU LA YOU KNOW IF YOU LAND A
CERTAIN PLACE IN THIS PLANET HER YOULVE GOT UH EXTREME
COLD OR EXTREME HEAT UH
YOU COULD SAY WELL HELL THERES NOTHING THERE
BECAUSE YOU KNOW YOU GOT SANG OR YOU GOT ICEBERGS
NOW WHAT THE HELL COULD LIVE THERE UH I MEAN
THATS SO NARROW MINDED
YEAH HES PROMISING A LOT LOT OF PHONEY
BALONEY THAT JUST YOU KNOW THERES JUST NO WAY
WHAT YOU KNOW LIKE HE WANTS TO INCREASE UH
THE UH THE UH GOOD
WILL WHAT DO YOU CALL IT THE UNEMPLOYMENT NOT THE UNEMPLOYMENT UH
O NOT THE UNEMPLOYMENT UH
NO NOT SOCIAL SECURITY THE
WELFARE TYPE OF THING YOU KNOW PEOPLE NOT
WORKING ARE GETTING MONEY AND HELL
YOU KNOW PRETTY SOON THE GUYS GOING TO BE
MAKING SEVEN EIGHT THOUSAND DOLLARS A YEAR FOR SITTING HOME ON THEIR CAN
NO REALLY I MEAN YOU START DOING SOMETHING LIKE THIS AND HELL
THE UH REST OF THE AMERICAN PEOPLE ARE JUST GOING TO
REBEL AND SAY THE HELL WITH IT AND LETS ALL SIT HOME
HAVE A BIG PARTY
WELL HELL THERES A LOT OF PEOPLE THATS DOING IT NOW I MEAN
YEAH I USED TO DO A LOT OF DOOR TO DOOR SELLING AND ITS
SURPRISING YOU KNOW THE THINGS YOU SEE
YOU GET THESE BIG HEALTHY DUDES THAT THEYRE TOO DAMN LAZY
TO WORK AND JUST YOU KNOW GO AND GET THEIR WELFARE
CHECK EVERY WEEK
AND THESE UH YOU KNOW LITTLE BROADS THAT
UH HAVE ALL EIGHT OR
NINE KIDS AND POPPA NOT HOME NOT MARRIED YOU KNOW
OH HELL YEAH I WENT TO THIS ONE THAT SHE PULLED OUT A WAD
OF BILLS THAT WOULD CHOKE A HORSE
WELL THEY GOT THIS THING NOW THAT UH
IF YOU YOURE YOU KNOW LOW INCOME YOU MAKE FOUR TO
SIX THOUSAND DOLLARS A YEAR OR SOMETHING OF THIS NATURE
WELL HELL THEY CAN BUY A PLACE JUST AS NICE AS I HAVE TO LIVE IN
AND UH YOU KNOW THE GOVERNMENT PAYS FOR SIXTY PER CENT OF IT
AND ITS NON REPAYABLE YOU DONT HAVE TO PAY IT BACK OR ANYTHING
SO YOU KNOW UH AFTER A WHILE
YOU KIND OF START ADDING UP TWO AND TWO AND GETTING
FOUR AND YOU SAY WHAT THE THELL WHY SHOULD I YOU KNOW GO OUT THERE AND
BUST MY HEAD WORKING AND THESE OTHER
GUYS ARE JUST SITTING BACK AND
YOU KNOW MEXI THATS THE ONE THING I UH REALLY
RESPECT THE MEXICAN PEOPLE FOR THEY DONT HAVE ANY
WELFARE OR ANYTHING OF THIS NATURE EVERYBODY
GETS OUT AND DOES THEIR FAIR SHARE EVEN GRANDMA
AND THATS ALSO ONE REASON WHY THEY HAVE SUCH LARGE
FAMILIES
BECAUSE THE YOUNG TAKE CARE OF THE OLD
NO I CANT REALLY SAY THAT SO MUCH BUT
ON THE AVERAGE THEY USUALLY HAVE FIFTEEN SIXTEEN KIDS
A FAMILY
EITHER THEY DONT HAVE ANY T V OR ANY BOOKS TO READ OR SOMETHING
WE WENT IN A RESTAURANT YOU KNOW AND A CAT COMES OUT
YOU KNOW AND HE SAYS
UNO WHERE'S WHERE THE REST OF THEM AT
AND I SAYS REST OF WHAT YOU KNOW
WHERE'S THE OTHER FOURTEEN, FIFTEEN
WELL THEY START PRETTY EARLY OVER THERE
THEY GET THE SHOW ON THE ROAD
OH TWELVE ELEVEN TWELVE
HEY THEY DONT MESS AROUND
YEAH ITS A WHOLE PLACE IS INCREDIBLE
I THINK ROBERT KENNEDY SHOULD BE PRESIDENT BUT HES ALREADY DEAD
I THINK HE WAS I THINK HE WOULD HAVE GOT THE SHOW ON THE ROAD
I THINK IF UH U F K WAS ALIVE WE
WOULDN'T HAVE VIET NAM
WELL YES THERE IS BUT HES IN THE HOSPITAL RIGHT NOW
HES A LITTLE BIT DOWN ON THE ON THE YOU KNOW NEGRO PEOPLE
WHICH UH OF COURSE THERES GOOD AND
BAD IN ALL RACES IM NOT YOU KNOW DOWN ON ANYBODY
BUT UH YOU KNOW THE THING I LIKE ABOUT HIM
HE DOESN'T BEAT AROUND THE BUSH YOU KNOW HE COMES RIGHT OUT AND
SAYS WHAT HE WHATS ON HIS MIND
AND THATS WHAT WE DONT HAVE NOW
WELL THAT VERY TRUE ITS JUST LIKE THIS YOU KNOW
tOWN HERE I DONT LIKE THAT MUCH BECAUSE
ITS GOT A LOT OF YOU KNOW JUST PETTY THINGS THAT
YOU KNOW THAT JUST KIND OF MAKE YOU UNHAPPY LIKE THOSE
GESTAPO POLICE FORCE WE HAVE
LIKE YOU KNOW IF YOUR IN A YOU KNOW TRAFFIC ACCIDENT
OR IF YOU GET A TICKET OR ANYTHING
OR THE OFFICERS GIVE YOU A TICKET YOU CANT YOU KNOW SAY YOU KNOW
CANT VOICE YOUR OPINION OR ANYTHING OR YOURE YOU KNOW
HIT YOU ON THE HEAD WITH SOMETHING

YEAH IF YOU GO TO COURT YOU MIGHT AS WELL JUST STAY HOME AND FORGET ABOUT IT

CAUSE YOU'RE FOUND GUILTY REGARDLESS UNLESS YOU

INVEST SOME FANTASTIC AMOUNT OF MONEY IN A CROOKED LAWYER

BUT ON THE OTHER HAND UH EVEN THOUGH I DON'T LIKE IT I CAN'T THINK OF ANY

PLACE ELSE ID LIKE TO LIVE ANY MORE SO JUST

I WAS SO HOT UH ON GOING OUT TO YOU KNOW L A

I SAID BOY THAT A YOU KNOW REALLY FINE PLACE OUT THERE

FROM WHAT I READ ABOUT IT AND HEARD ABOUT IT AND COULDN'T WAIT TO GET

NO HELL THE SMOG DIDN'T BOTHER ME AT ALL

ITS JUST THE FAST PACE OF LIFE YOU KNOW

NOBODY KNOWS ANYTHING YOU KNOW WHATS GOING ON OUT THERE

CAUSE AND UH IT JUST UH

HELL THEY'RE JUST GOING TWENTY FOUR HOURS A DAY

SOMETHING LIKE NEW YORK BUT ITS MORE SPASTIC OUT THERE

IT A NICE PLACE TO VISIT BUT I WOULDN'T WANT TO LIVE THERE

YEAH ITS YOU KNOW ITS GOT A LOT OF IRRITATING

THINGS ABOUT THIS CITY BUT

UH I REALLY DON'T KNOW ANY PLACE I LIKE ANY BETTER

I MEAN YOU CAN'T HAVE EVERYTHING THE WAY YOU WANT IT ALL THE TIME SO

OH ITS NICE ITS GOT A LOT OF NEW

EQUIPMENT ITS QUITE A CHALLENGE UH

THEATER BUSINESS HAS WENT UH

COMPUTER ITS COMPUTERIZED RIGHT NOW

YEAH ITS AUTOMATED YEAH

AND OF COURSE THE WHOLE THEORY OF OPERATIONS HAS COMPLETELY

CHANGED WE HAVE A DIFFERENT LIGHTING

SOURCE NOW WE DON'T HAVE CARBON ARCS ANY MORE

WE HAVE A LIGHTING THATS CALLED XEON

XEON LIGHTING

THREE DIFFERENT ROOMS AND SIX WELL TWO

MACHINES PER ROOM

KIND OF KIND OF KEEPS YOU RUNNING

SOMETIME WE HAVE THEM ALL START AT THE SAME TIME

YOU GOT TO BE QUICK

NOT REALLY NO WE'VE GOT A

CONTROL BOX WHERE WE CAN START TWO OF THE AUDITORIUMS AT

ONE TIME THEN YOU HAVE TO RUN AND GET THE

YOU KNOW THE THIRD ONE BUT UH

ITS IT KEEPS

YOU MOVING ANY WAY YOU LOOK AT IT

WELL IT WAS SMALL BUT UH IN PROPORTION TO THE

UH SIZE OF THE AUDITORIUM I DON'T THINK IT WAS THAT SMALL

WELL IT WAS BUILT SEVERAL YEARS AGO BUT UH

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 DIDN'T LIKE TO SPEND MONEY
00184 NO REALLY AND AS HE'D TEAR DOWN HIS OLDER THEATRES
00185 HE'D 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 HE'D HAVE
00188 A BLUE SEAT AND A YELLOW SEAT AND A RED
00189 SEAT YOU KNOW RIGHT NEXT 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 THEY'RE 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
WE HAVE A LIST OF PRIORITIES RIGHT
OF THINGS TO
BUY IN THE NEAR FUTURE
SOME OF THEM I AGREE WITH AND SOME OF THEM I
DONT YOU REMEMBER THE SIZE OF OUR
PLACE WHE WANTS TO BUY WHAT SHE
CALLS A MONSTER CHAIR FOR ABOUT YOU KNOW
HOW MUCH I FORGOT EXACTLY HOW
MUCH IT COSTS AND ITS OVER AT
SCHOTTENSTEINS ITS UH SHE CALLS IT A MONSTER
CHAIR ITS ABOUT SO YOU KNOW TWO YARDS
WIDE UH
THREE YARDS YEAH TWO PEOPLE CAN FIT ON IT
ITS ABOUT MAYBE THAT HIGH OFF THE FLOOR AND IT HAS THIS
BIG SQUARE THING YOU KNOW THAT YOU CAN PUT YOUR
FEET ON BUT ITS COVERED WITH FUR
RIGHT
ITS SEXY VERY SEXY
ANYWAY SHE FELL IN LOVE WITH THE THING
AND UH SHE WANTS TO BUY IT AND I KEPT ON
ARGUING WITH HER ABOUT IT SHE WANTED
I ARGUED THE PLACE WAS TOO SMALL WHICH
OF COURSE IT IS
ANYWAY SHE WAS QUITE ADAMANT
ABOUT IT AND FINALLY ONE
WEEKEND SHE COMPLETELY
REARRANGED THE HOUSE AND MOVED EVERYTHING LIKE
ALL THE BOOKS ARE IN THE BEDROOM NOW OF ALL
PLACES RIGHT AND UH
LIKE WE HAVE SHELVES PILED ALL THE WAY HALF
UP TO THE CEILINGS ON MOST OF THE WALLS
EXCEPT THIS ONE AND
UH WELL SHE CONVINCED ME THERE S ENOUGH
ROOM IN THERE FOR A MONSTER CHAIR
AND ANYWAY OF COURSE NOW THERE WOULDNT BE ANY ROOM FOR
BICYCLES
WELL I WOULD IF WE GOT NEW BICYCLES
RIGHT FOR THE TIME BEING WEVE GOT OLD
OLD RUSTY
USED
SLOW DIFFICULT TO PEDAL
UH UNSTEALABLE
WELL TO ME THE MONSTER CHAIR ISNT UH EVEN ISNT
EVEN ON THE LIST

BUT YOU KNOW SHE'S GOTTEN IT SO MUCH INTO HER HEAD THAT

YESTERDAY SHE WISTFULLY SAID BARRY WOULD YOU

YOU LIKE TO GO SEE THE MONSTER CHAIR SHE WANTS TO GO

LOOK AT IT YOU KNOW SHE'S ALREADY

SEEN THE THING TWICE NOW SHE WANTS TO GO LOOK

AT IT AGAIN ANYWAY

WE JUST FOUND OUT THAT THAT THAT

THAT THE CAR NEEDS A AN EXPENSIVE REPAIR

THEY HAVE TO PULL THE ENGINE OUT

AND FIX THE UH GASKETS OR SOMETHING

ITS FIFTY SIX ON IT

FIFTY SIX THOUSAND MILES

ITS GONE THE ALASKA HIGHWAY YOU KNOW

YOU DIDN'T KNOW THAT

YEAH THAT THAT WAS THE UH THE FIRST

SUMMER THAT WE WERE ACTUALLY MARRIED

THE ALASKA HIGHWAY OH WELL ITS

FINE EXCEPT THAT UH

TRUCKS COMING THE OTHER WAY TEND TO GO REAL

FAST AND KICK UP GRAVEL

AND THE GRAVEL TENDS TO YOU KNOW LODGE

ITSELF IN YOUR WINDSHIELD

OR IN YOUR HEADLIGHTS

ANY ANYWAY YOUR CAR CAN GET PRETTY

BEAT UP FROM ALL THE GRAVEL

BASICALLY AND OF COURSE WE WENT THROUGH A SET OF TIRES

I'M NOT SURE EXACTLY BUT YOU YOU

FIGURE UH ITS FOUR DAYS EACH WAY

FROM DAWSON CREEK TO FAIRBANKS

WELL NO THEY'RE NOT

PAVED THEY'RE UH NI THEY'RE

THEY'RE GRAVEL ROADS YOU KNOW GRADED

THEY'RE THEY'RE WELL MAINTAINED

LIKE THEY THEY THEY ALWAYS HAVE THESE MAINTENANCE

UH THEY HAVE MAINTENANCE SHEDS YOU KNOW EVERY

FIFTY MILES OR SOMETHING YOU KNOW THEY'RE ALWAYS

OUT THERE YOU'RE ALWAYS PASSING GRADERS

AND YOU KNOW PEOPLE WORKING IN THE ROAD

OH ITS FANTASTIC EDMONTONS A REALLY BEAUTIFUL CITY

AND THE UNIVERSITY'S REALLY REALLY NICE

AND YOU KNOW THE CAMPUS IS REALLY REALLY BEAUTIFUL

CLEANER THAN HERE THIS PLACE IS INCREDIBLY CLEAN

I CAME FROM PHILADELPHIA

PHILADELPHIAS VERY DIRTY
YES THE WIND BLOWS THE WRONG WAY YOU CAN SMELL IT
OH THERE ARE A LOT LOT OF UH CHEMICALS AND
OIL REFINERIES AND
YOU KNOW PETRO CHEMICAL STU UH
PLANTS WHICH ARE
YOU KNOW YOU CAN SEE THEM ACTUALLY FROM
THE UNIVERSITY AREA AND IF THE WIND BLOWS THE WRONG WAY
YOU KNOW IT
I MEAN ITS A NICE CAMPUS UNIVERSITY OF PENNSYLVANIA
I MEAN ITS A BIG CITY IT FEELS LIKE A
BIG CITY ITS DIRTY AS HELL
COMPARED WITH HERE RIGHT
OH SURE WELL THERES THE ACADEMY OF MUSIC
WHICH IS FANTASTIC LIKE THERES NO PLACE ON EARTH LIKE
THE ACADEMY OF MUSIC IN PHILADELPHIA
LIKE WE WOULD SIT IN THE
HIGHEST BALCONY
THE LAST ROW BACK RIGHT IN THE MIDDLE
ITS THE BEST SEAT IN THE HOUSE
WELL I WENT TO SLEEP AT NINE THIRTY YOU KNOW
SO WHEN YOU GO TO SLEEP THAT EARLY YOU EXPECT ALMOST
HALF EXPECT THAT SOMEBODYS GOING TO CALL YOU
ISN'T THAT SO
NO I DIDNT TRIP OVER THE WEEKEND
KELLEYS ISLAND YEAH WE WERE THERE
UH THE WEEKEND BEFORE THAT
UH YOU GO ACROSS ON A FERRY
ITS A LITTLE FERRY THAT CARRIES YOU KNOW
MAYBE TWENTY CARS
FEWER THAN THAT MAYBE FIFTEEN CARS
AND PASSENGERS AND BICYCLES
AND THE ISLAND IS REALLY SMALL YOU
COULD PROBABLY WALK AROUND IT IN AN HOUR
YOU CAN SWIM AND CAMP THERE ITS A STATE PARK
YOU CAMP RIGHT BY THE BEACH
AND THE WATERS CLEAR ITS VERY NICE FOR THAT
FUNNILY ENOUGH I MEAN ITS LAKE ERIE
RIGHT BUT THE WATERS CLEAR
HUH UH THATS BECAUSE THE BEACH IS ON THE
THE CANADIAN SIDE RIGHT
WHERE IN KELLEYS ISLAND
YEAH THERE ARE GOOD PARTS OF THE LAKE AND BAD PARTS YOU KNOW ON KELLEYS
ISLAND THERE'S QUITE A DIFFERENCE BETWEEN THE SOUTH SIDE OF THE
ISLAND AND THE NORTH SIDE OF THE ISLAND THE FERRY ARRIVES ON THE
SOUTH SIDE AND THE WATER LOOKS AWFUL
ACTUALLY IT LOOKS LIKE UH
I DON'T KNOW JUST KIND OF GREEN CRAP
YOU KNOW
ITS REALLY DISGUSTING YOU KNOW
IT LOOKS LIKE SEAWEED SOUP
OR I DON'T KNOW
ANYWAY THE NORTH SIDE OF THE ISLAND IS YOU KNOW
QUITE DIFFERENT ITS VERY STRANGE
BUT YOU KNOW LIKE THERE ARE PARTS OF THE LAKE THAT ARE NICE
AND PARTS OF THE LAKE THAT AREN'T THE WAY
IT STANDS NOW OF COURSE THEY SAY THAT THE WHOLE
LAKE IS DEAD QUOTE DEAD
I DON'T KNOW WHAT THAT MEANS BUT YOU KNOW THE THERE ARE
STILL FISH I MEAN YOU KNOW PEOPLE FISH AND THEY
CATCH FISH THERE
UH I SUPPOSE THEY'RE SMALLER THAN THE FISH USED TO BE
BUT THE WATERS CLEAR ON THE NORTH SIDE LIKE YOU KNOW IF
YOU OPEN YOUR EYES UNDER WATER AND SEE YOUR HAND
ITS HARD TO IMAGINE FOR AN OHIOAN RIGHT
LIKE NOWHERE IN OHIO CAN YOU FIND THAT KIND OF WATER
YEAH WHERE YOU WOULDN'T OPEN YOUR EYES ANYWAY
CAUSE THE CHLORINE WOULD KILL YOU
I ONCE BROKE MY NECK ALMOST
I THOUGHT I DID
SO DID THE GYM TEACHER
LIKE HE PANICKED AND SORT OF
SAID YOU KNOW RUN FOR THE NURSE RUN FOR THE
DOCTOR, RUN FOR THE AMBULANCE
HE WAS REALLY NERVOUS
I LANDED ON MY HEAD
ON THE TRAMPOLINE I LANDED ON MY HEAD AND UH I KIND OF
LIKE MY HEAD WENT THE WRONG WAY INSTEAD OF GOING THIS WAY IT WENT THAT WAY
I GUESS IT WAS LIKE WHIPLASH
I SUPPOSE ANYWAY I DIDN'T NEED
ANYTHING FROM IT IT WAS JUST IT WAS SORT OF SEMI PARALYZED FOR A FEW MINUTES
YOU KNOW LIKE YOU KNOW FOR A GOOD FEW MINUTES I COULDN'T MOVE
YOU KNOW THATS WHY THE GYM TEACHER WAS SO PANICKED
OH I FELT REALLY HORRIBLE BUT YOU KNOW
WHEN I CAME OUT OF IT I CAME OUT OF IT YOU KNOW ID REALIZED THAT I WAS OKAY
WELL WHAT DO YOU SAY
ABOUT THREE DAYS WE WENT TO A
HOMOSEXUAL PARTY WHERE THEY WERE SHOOTING HEROIN
IM ABSOLUTELY SERIOUS AND IT WAS
REALLY NUTS
UH WE KNEW THIS GUY WHO UH
TOOK US TO THIS YOU KNOW THIS
PARTY AND IT TURNED OUT TO BE LIKE THAT YOU KNOW
WE HUNG AROUND AND THERE WERE THESE PEOPLE ALL SPACED
OUT LOUNGING AROUND IT WAS REALLY
KIND OF STRANGE
SO WE SAW THEM DOING IT IN THE BACK ROOM
YOU KNOW AND THEY HAD A POT BOILING ON THE KITCHEN STOVE
IT WAS REALLY PRETTY PRETTY DISGUSTING I KIND OF
FELT VERY BAD ABOUT IT
ANYWAY I HAVE HAPPIER MEMORIES OF LONDON
TOO LIKE IT BEING VERY COOL
IN THE SUMMERTIME BUT IT WAS LIKE MAYBE SIXTY
SIXTY TWO DEGREES VERY HUMID KIND OF
MISTY AND LIKE
WALKING ALONG AND ITS A YOU KNOW SUBURBAN
LONDON SORT OF
YUGOSLAVIA I SAW THROUGH A JUN A JAUNDICED
EYE AS THEY SAY
BECAUSE I HAD UH HEPATITIS
WHEN I WAS THERE
I STARTED GETTING SICK ON THE UH ON THE TRAIN
FROM TRIESTE TO LJUBLANA
I DIDN'T KNOW I HAD JAUNDICE UNTIL I WAS ALMOST
THROUGH WITH IT LIKE I
HAD A FAIRLY MILD CASE THEY ONLY FOUND
OUT IN UH WHEN I GOT TO ISREAL
YOU KNOW MAYBE THREE WEEKS AFTER THE WHOLE
THING STARTED THEY UH
OH YEAH YEAH IT WAS UH A KIBBUTZ DOCTOR
RIGHT I HAD SEEN
UH TWO
YUGOSLAV DOCTORS AN AMERICAN DOCTOR IN
YUGOSLAVIA AND A GREEK DOCTOR IN
ATHENS AND IT TOOK UH
THIS HICK DOCTOR IN
THIS KIBBUTZ IN ISREAL TO
FINALLY DIAGNOSE IT AND HE DID IT BY LOOKING AT THE
WHITES OF MY EYES HE SAW YELLOW IN THE WHITES OF THE EYES
IT MUST HAVE BEEN A MILD CASE
BECAUSE THERE WASN'T A DAY THAT I DIDN'T UH GET
UP AND WALK AROUND YOU KNOW WHAT I MEAN
WE HAVE A LIST OF PRIORITIES RIGHT
OF THINGS TO BUY IN THE NEAR FUTURE
SOME OF THEM I AGREE WITH AND SOME OF THEM I DONT
YOU REMEMBER THE SIZE OF OUR PLACE
SHE WANTS TO BUY WHAT SHE CALLS A MONSTER CHAIR
FOR ABOUT YOU KNOW HOW MUCH I FORGOT
EXACTLY HOW MUCH IT COSTS AND ITS
OVER AT SCHOTTENSTEINS ITS SHE
CALLS ITS A MONSTER CHAIR ITS ABOUT SO YOU KNOW
TWO YARDS WIDE THREE YARDS YEAH
TWO PEOPLE CAN FIT ON IT ITS ABOUT
MAYBE THAT HIGH OFF THE FLOOR AND IT HAS THIS BIG
SQUARE THING THAT YOU CAN PUT
YOUR FEET ON ITS COVERED WITH FUR RIGHT
ITS SEXY VERY SEXY
AND ANYWAY SHE FELL IN LOVE WITH THE THING
AND SHE WANTS TO BUY IT AND I KEEP ON
I I KEPT ON ARGUING WITH HER ABOUT IT
SHE WANTED I ARGUED THE PLACE WAS TOO
SMALL WHICH OF COURSE IT IS ANYWAY SHE
SHE WAS QUITE ADAMANT ABOUT IT AND FINALLY
ONE WEEKEND SHE COMPLETELY
REARRANGED THE HOUSE AND MOVED EVERYTHING LIKE ALL OF THE
THE BOOKS ARE IN THE BEDROOM NOW OF ALL PLACES
RIGHT AND UH LIKE WE HAVE
SHELVES PILED ALL THE WAY UP TO HA
UH ALL THE WAY HALF UP TO THE CEILINGS
ON MOST OF THE WALLS EXCEPT THIS ONE
WELL SHE CONVINCED ME THERES ENOUGH ROOM
IN THERE FOR A MONSTER CHAIR ANYWAY OF COURSE
NOW THERE WOULDN'T BE ANY ROOM FOR BICYCLES
WELL I WOULD IF WE GOT NEW BICYCLES
FOR THE TIME BEING WEVE GOT OLD OLD RUSTY
USED SLOW DIFFICULT TO PEDAL
UNSTEALABLE WELL TO ME
ME THE MONSTER CHAIR ISNT EVEN ON THE LIST
BUT YOU KNOW SHE'S GOTTEN IT SO MUCH INTO HER
HEAD THAT YESTERDAY SHE WISTFULLY SAID
BARRY WOULD YOU LIKE TO GO SEE THE MONSTER
CHAIR SHE WANTS TO GO LOOK AT IT YOU KNOW SHES
ALREADY SEEN THE THING TWICE AND NOW SHE
WANTS TO GO LOOK AT IT AGAIN
WE JUST FOUND OUT THE CAR NEEDS AN EXPENSIVE
REPAIR, THEY HAVE TO PULL THE ENGINE OUT
AND FIX THE GASKETS OR SOMETHING. ITS
FIFTY SIX ON IT FIFTY SIX THOUSAND
MILES. ITS GONE THE ALASKA HIGHWAY
YOU KNOW, DIDNT YOU KNOW THAT
YEAH IT WAS THE FIRST SUMMER THAT WE WERE ACTUALLY
MARRIED. IS IT HARD TO DRIVE THE ALASKA
HIGHWAY WELL, IT WAS FINE EXCEPT
THAT TRUCKS GOING THE OTHER WAY TEND TO GO REAL
FAST AND KICK UP GRAVEL
AND THE GRAVEL TENDS TO LODGE ITSELF IN YOUR
WINDSHIELD OR IN YOUR HEADLIGHTS
ANYWAY YOU KNOW YOUR
CAR CAN GET PRETTY BEAT UP FROM ALL THE GRAVEL
BASICALLY AND OF COURSE WE WENT THROUGH A SET OF
TIRES IM NOT SURE
EXACTLY BUT YOU FIGURE IT'S FOUR
DAYS EACH WAY FROM DAWSON CREEK TO FAIRBANKS
WELL NO THEY'RE NOT PAVED THEY'RE
GRAVEL ROADS YOU KNOW GRADED
THEY'RE WELL MAINTAINED LIKE THEY ALWAYS HAVE THESE
MAINTENANCE, THEY HAVE MAINTENANCE SHEDS YOU KNOW EVERY
FIFTY MILES OR SOMETHING YOU KNOW THEY'RE
ALWAYS OUT THERE, YOU'RE ALWAYS PASSING
GRADERS YOU KNOW PEOPLE WORKING ON THE ROAD
OH ITS FANTASTIC, EDMONTON'S A REALLY
BEAUTIFUL CITY AND THE UNIVERSITYS
REALLY REALLY NICE AND YOU KNOW THE CAMPUS IS
REALLY REALLY BEAUTIFUL
CLEANER THAN HERE, THIS PLACE IS INCREDIBLY
CLEAN. I CAME FROM PHILADELPHIA, PHILADELIAS
VERY DIRTY, YES THE WIND BLOWS
THE WRONG WAY YOU CAN SMELL IT
THERE ARE A LOT OF CHEMICALS AND OIL
REFINERIES AND YOU KNOW PETRO CHEMICAL
PLANTS WHICH ARE YOU KNOW YOU CAN SEE THEM
ACTUALLY FROM THE UNIVERSITY AREA IF THE WIND
BLOWS THE WRONG WAY YOU KNOW
I MEAN ITS A NICE CAMPUS UNIVERSITY OF PENNSYLVANIA, ITS A BIG CITY. IT
FEELS LIKE A BIG CITY, ITS DIRTY AS HELL
COMPARED WITH HERE RIGHT
OH SURE WELL, THERE'S THE ACADEMY OF
MUSIC WHICH IS FANTASTIC. THERE'S NO PLACE ON EARTH
LIKE THE ACADEMY OF MUSIC IN PHILADELPHIA
LIKE WE WOULD SIT IN THE HIGHEST BALCONY THE LAST
ROW RIGHT IN THE MIDDLE IS THE BEST SEAT IN THE HOUSE
WELL I WENT TO SLEEP AT NINE THIRTY SO WHEN YOU
GO TO SLEEP THAT EARY YOU EXPECT ALMOST HALF
EXPECT THAT SOMEBODY GOING TO CALL YOU ISNT
THAT SO KELLEYS ISLAND YEAH WE
WERE THERE THE WEEKEND BEFORE THAT
YOU GO ACROSS ON A FERRY ITS A LITTLE FERRY THAT
CARRIES YOU KNOW MAYBE TWENTY CARS FEWER THAN
THAT MAYBE FIFTEEN CARS AND
PASSENGERS AND BICYCLES AND THE ISLAND
IS REALLY SMALL YOU CAN PROBABLY WALK AROUND IT
IN AN HOUR YOU CAN SWIM AND
CAMP THERE THERES A STATE PARK YOU CAMP RIGHT BY
THE BEACH ITS VERY NICE FOR THAT AND THE WATERS
CLEAR FUNNLY ENOUGH I MEAN ITS LAKE ERIE
RIGHT BUT THE WATERS CLEAR
UH HUH THATS CAUSE THE BEACH IS ON THE
CANADIAN SIDE THERE ARE GOOD PARTS OF THE LAKE AND
BAD PARTS YOU KNOW ON KELLEYS ISLAND ITS QUITE A
DIFFERENCE BETWEEN THE SOUTH SIDE OF THE ISLAND AND THE
NORTH SIDE OF THE ISLAND. THE FERRY ARRIVES ON THE SOUTH
SIDE THE THE WATER LOOKS AWFUL
ACTUALLY IT LOOKS LIKE I DONT KNOW JUST LIKE A
A KIND OF GREEN CRAP YOU KNOW ITS REALLY DISGUSTING
IT LOOKS LIKE SEAWEED SOUP ANYWAY THE NORTH SIDE OF
THE ISLAND IS YOU KNOW QUITE DIFFERENT
ITS VERY STRANGE BUT YOU KNOW LIKE THERE ARE PARTS
OF THE LAKE THAT ARE NICE AND PARTS OF THE LAKE THAT
AREN'T THE WAY IT STANDS NOW OF COURSE
THEY SAY THAT THE WHOLE LAKE IS DEAD QUOTE
DEAD I DONT KNOW WHAT THAT MEANS
YOU KNOW THERE ARE STILL FISH
I MEAN YOU KNOW PEOPLE FISH AND THEY CATCH FISH THERE
I SUPPOSE THEYRE SMALLER THAN THE FISH
USED TO BE BUT THE WATERS CLEAR ON THE NORTH
SIDE LIKE YOU KNOW YOU CAN OPEN YOUR EYES UNDER
WATER AND SEE YOUR HAND THATS
HARD TO IMAGINE FOR AN OHIOAN RIGHT
LIKE NOWHERE IN OHIO CAN YOU FIND THAT
KIND OF WATER EXCEPT IN A POOL YEAH WHERE YOU
WOULDN'T OPEN YOUR EYES ANYWAY BECAUSE THE
CHLORINED KILL YOU
I ONCE BROKE MY NECK ALMOST I THOUGHT
I DID SO DID THE GYM TEACHER LIKE HE
PANICKED AND SAID YOU KNOW RUN FOR THE NURSE, RUN FOR THE DOCTOR HE WAS REALLY NERVOUS. I LANDED ON MY HEAD ON THE TRAMPOLINE I LANDED ON MY HEAD AND UH I KIND OF LIKE MY HEAD WENT THE WRONG WAY INSTEAD OF GOING THIS WAY I WENT THAT WAY IT WENT THAT WAY I GUESS IT WAS LIKE WHIPLASH I SUPPOSE ANYWAY I DIDN'T NEED ANYTHING FROM IT I WAS JUST SORT OF SEMI PARALYZED FOR A FEW MINUTES LIKE YOU KNOW FOR A GOOD FEW MINUTES I COULDN'T MOVE THAT'S WHY THE GYM TEACHER WAS SO PANICKED I FELT REALY HORRIBLE AND YOU KNOW WHEN I CAME OUT OF IT YOU KNOW I REALIZED I WAS OKAY ABOUT THREE DAYS WE WENT TO A HOMOSEXUAL PARTY WHERE THEY WERE SHOOTING HEROIN I'M ABSOLUTELY SERIOUS AND IT WAS NUTS I KNEW THIS GUY WHO TOOK US TO THIS YOU KNOW THIS PARTY AND IT TURNED OUT TO BE THAT YOU KNOW WE HUNG AROUND AND THERE WERE THESE PEOPLE ALL SPACED OUT LOUNGING AROUND IT WAS REALLY KIND OF STRANGE SO WE SAW THEM DOING IT IN THE BACK ROOM YOU KNOW AND THEY HAD A POT BOILING ON THE KITCHEN STOVE IT WAS REALLY PRETTY DISGUSTING I KIND OF FELT VERY BAD ABOUT IT AND ANYWAY I HAVE A HAPPIER I HAVE HAPPIER MEMORIES OF LONDON TOO LIKE BEING VERY COOL IN THE SUMMERTIME BUT IT WAS LIKE MAYBE SIXTY SIXTY TWO DEGREES VERY HUMID KIND OF MISTY AND KIND OF WALKING ALONG IN SUBURBAN LONDON SORT OF YUGOSLAVIA I SAW THROUGH A JAUNDICED EYE AS THEY SAY BECAUSE I HAD HEPATITIS WHEN I WAS THERE I STARTED GETTING SICK ON THE TRAIN FROM TRIESTE TO LJUBLJANA I DIDN'T KNOW I HAD JAUNDICE UNTIL I WAS ALMOST THROUGH WITH IT I HAD A FAIRLY MILD CASE THE I ONLY FOUND OUT WHEN I GOT TO ISREAL YOU KNOW MAYBE THREE WEEKS AFTER THE WHOLE THING STARTED THEY OH YEAH IT WAS A KIBBUTZ DOCTOR I HAD SEEN TWO YUGOSLAV DOCTORS AN AMERICAN DOCTOR IN YUGOSLAVIA AND A GREEK DOCTOR IN ATHENS AND IT TOOK THIS HICK DOCTOR IN THIS KIBBUTZ IN ISREAL TO FINALLY DIAGNOSE IT AND HE DID IT BY LOOKING AT THE WHITES OF MY EYES HE SAW YELLOW IN THE
WHITES OF MY EYES. IT MUST HAVE BEEN A MILD CASE BECAUSE THERE WASN'T A DAY I DIDN'T GET UP AND WALK AROUND YOU KNOW WHAT I MEAN.
BIBLIOGRAPHY


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