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Snap, Click, Clank, Bang

"Whango"

A Transcription of Extraneous
Sounds from the First Protocol
Tape of the Natural History of an
Interview

by

Hartmut B. Mokros

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"A transcription of extraneous sounds from the first protocol tape of the Natural History of an Interview"

A very careful identification and notation of "extraneous" sounds — a careful listing of concepts — a judicious series of suggestions as to interpretation — an excellent first attempt!

Hartmut B. Mokros
Anthropology 577
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May I incorporate this paper into the microfilm series? [of comp. studies]

[= MOMCA 321 (Serie LXI)] [NH-anthropology]

Erving Goffman has suggested that one of the shortcomings of research in face-to-face interaction is that the emphasis on paralinguistics and kinesics has failed to incorporate the social situation which bounds the behavior of the participants. Streching Goffman's point a bit, it is not merely the social situation which has received inadequate attention, but the total environment from which data is extracted for analysis. In order to be capable of defining the gestures of encounter, the situational relationship of behavior with environment must also be defined. (Goffman, 1964)

Norman McQuown has stressed the necessity for "total accountability-everything on the tape must be categorized analytically and adequately rendered by the symbology," in the transcription of vocal activity, if the microanalytic study of linguistic behavior is to prove fruitful. (McQuown, 1957) McQuown has placed similar stress on the need for total accountability of the body motion material.

Taking cues from both authors, I undertook the transcription of non-human sounds, which I have chosen to call extraneous sounds as opposed to noise, from the first protocol tape of the Natural History of an Interview. (McQuown, 1971) Tape one contained a wide range of extraneous sounds which peppered the entire interview. This interview, the focus of the above citation, has been the subject of considerable collaborative analysis, both on a macro- and micro- level, in terms of body motion, paralinguistic, and linguistic content. The aim of this collective research, grand in scope, was to arrive at a first approximation of "the foundations of a general

theory of the structure of communicative behavior...." (Ibid., p. 5) Although the interview materials, of this pioneering effort, were subjected to an unprecedented degree of expert analysis, little attention was paid to environmental considerations. The transcription of extraneous sound for a portion of this material should suggest one aspect of the environment which seems to merit consideration, both descriptive and analytic.

Natural history method, as opposed to external variable research, approaches the object of study with no overt theorization. Theoretical postulates are assumed to reveal themselves from the data, rather than being overlays on the data. The implementation of natural history method, also referred to as context analysis, as opposed to content analysis, has been expounded upon by Albert Scheflin. The basic assumptions, as outlined by Scheflin, suggest that 1) communication has a regularity and structure of discernable units; 2) that there are fixed cultural conventions which govern the organization of the structural units; 3) that such structural units are again components of still larger units of differing hierarchical levels; 4) that although there is a range of social applicability of communicational components, culturally determined laws limit the possibilities; 5) that all members of a group are familiar with the sophistication of the communicational system in which they operate; 6) and, that the communicative systems of any type of group, can be abstracted by context analysis. (Scheflin, 1971, p. 400)

Similarly, Bateson approaches the study of "the communicational stream as a sequence of contexts, both of learning and learning to learn." (McQuown, 1971, p. 38) In his introductory chapter to the Natural History of an Interview, Bateson sees the key question of the research

as being, "the extent to which there is a mutual relationship of 'context' between kinesic and linguistic elements." (Ibid., p. 18)

The aims of natural history approach to communicational research are quite specific; to understand the system of communication in holistic terms, and to discern structures, regularities of interaction, both in terms of the conventions which regulate an encounter, and the strategies available to the interactants within the encounter. Goffman, among many, has seen fit to define the parameters of communicational systems by examining transgressions from the systems as reflective of the boundaries. What Goffman offers from intuition and insight, the NHI collaboration sought to understand what constituted violations of normative communicational behavior, communicational pathologies, through the microanalysis of the elements of communication.

It is the additional implicit assumption, that nothing is meaningless, that everything which takes place within an interaction is potentially loaded with, and decipherable in terms of cultural determinates, which further suggests broadening the scope of investigation to include the situational, environmental impact. Within the frame of context analysis, this present study attempts to broaden the scope of meaningful elements which should be subjected to close scrutiny. In order to faithfully apply McQuown's dictum of "total accountability", the presence of extraneous sound during an interview can not be ignored, but should instead be assumed to have a potential relationship with the interaction studied.

Extraneous Sound vs Noise

In the emerging field of face-to-face interaction, no studies familiar to the author, have systematically dealt with the relationship of extraneous sound and interaction. A recent work by Irwin Altman, entitled The Environment and Social Behavior (1975), proposes to deal with "the physical environment in face-to-face interaction and how [actors] actually use the environment to shape social interaction with others. Thus we will approach the relationship between environment and behavior at a micro level of analysis." (pp. 2-3) Yet, the only attention Altman allots to environmental sound is the citing of one study dealing with the negative affect of high intensity noise on performance. (Glass & Singer, 1972)

Researchers from various disciplines have, however, dealt with environmental sound in theoretical terms, both as noise and stimulus. Of particular interest is Baumrin's (1974) recent suggestion that the categorical perception phenomenon, previously considered unique to speech alone, may indeed relate to other acoustical stimuli. Habituation, the waning of response activity, occuring with repeated exposure to a given stimulus (Harris, 1943), is of theoretical relevance here also. As is the complimentary mechanism of habituation (in the perception hypothesis), negative perception, which states that noxious stimuli, such as unpleasant sounds are abated by some preparatory signal. (Eisenberg, 1976) In addition, Glanzer's (1953) research on stimulus satiation theory, suggests that the exposure rate to external stimuli may result in modified response behavior.

Karl Kryter's review of the literature, which primarily concerns itself with the attenuation of noise, in The Effects of Noise on Man (1970), provides extensive treatments of speech communication in noise, and environmental noise. Kryter defines noise as signals which bear no information, whose intensities typically vary randomly over time. And although he qualifies this definition, that "as far as man's auditory system is concerned, there is no distinction to be made between sound and so-called noise," the very use of such a pejorative label indicates a covert theoretical stand, influencing researchers to disregard a more refined accounting of the relationship of sound and communication, other than as interference and hinderance. The studies Kryter reviews, with respect to communication and noise, rest on the premise that "a major function of the auditory system is the analysis of acoustical sounds, so that wanted information bearing components in a sound wave can be descriminated or separated from the unwanted or noisy parts." These studies detail what and how noise interferes with perception, but do not suggest what alterations in response might result.

To classify environmental sound as noise seems highly unsatisfactory, since the implication is either, that the noise is of such frequency as to be a hinderance to communication, masking speech acts, or that it is screened out by the auditory system. Such an either/or approach reduces the psychological component of interaction to a mechanical level, and implies a fairly static view of individual integration and resourcefulness within the immediate environment.

In using the label extraneous sound, I have intended the meaning to represent those sounds external, non-vocalizations, yet audible within the interactional context.

Included in the transcription, and comprising a significant proportion of such sounds, are those sounds created by the actor's manipulations of artifacts, although it proved impossible to correlate such sounds with specific manipulations or actions due to the quality of the sound film and camera angles.

Extraneous sounds transcribed are therefore of two basic types; those created by the actors within the interaction, and those sounds over which they had no control, the truely extraneous sounds. By no means am I proposing a stimulus-response model for the interpretation of extraneous sound, but instead view both types of extraneous sounds as having a potential, tactical impact within the interaction, ranging from cueing, signaling, and reference, to hinderance and masking.

Method

The transcription was made from the first protocol tape of the Natural History of an Interview. Extraneous sounds were transcribed for the entire text accompanying this tape, but did not include the first part of the tape for which no text existed. An attempt was made at synchronizing the transcribed sounds with various scenes from the sound film, in order to note any peculiar body motion features, and also to isolate artifacts and actions which might have produced certain sounds. The quality of the film, as well as the manner in which the film was made, forced the abandoment of this idea.

My first step involved repeated listenings to the tape in order to identify the range of sounds involved, and note any glaring interactional deviations accompanying

those sounds. I then transcribed the sounds ten times, coordinating them with the text, as well as with any co-occurances, making seperate transcriptions each time in order to have some check on accuracy and replicability. This proved to be a valid approach, resulting in a more refined and systematic transcription as I went along.

Once I felt confident that I had recorded, and located all of the sounds on the tape, I collated my various transcriptions, noting any discrepancies, and set down a master transcription. At this point, I went through the tape three additional times, clearing up any discrepancies which still existed, while at the same time more accurately defining the nature and location of each sound, as well as editing previously recorded co-occurances.

My last step was to make a final copy of the transcription, again listening to the tape in order to determine if there existed any lacunae or exaggerations.

Transcription Categories

1. Sounds

The various sounds identified in the transcription were given labels which suggested themselves, and therefore should be seen as cultural stereotypes, not unlike those one might find in a comic strip. I assume that other listners to the tape would make similar identifications, but this has not been tested. Nevertheless, this method still seems as valid as any in codifying these sounds. In some case no label suggested itself, as with the train, train whistle, steps, and shuffle, thus these terms were used to label the sound. It is interesting to note that

"in categorical perception, the boundaries for perceptual discrimination and the boundaries for labeling are more or less equivalent; whereas, in continuous perception, the perceptual boundaries seem to be more sharply demarcated than the labeling boundaries." (Eisenberg, 1976, p. 223) Discrete sounds were easily labeled, while continuous sounds did not facilitate easy labeling.

One quite obvious problem, which should be pointed out, is that at least some of the sounds might be the product of recording machinery feedback, or an imperfect tape, and may not have been environmentally present.

2. Location

a. Machine

This index refers to the tracking numbers found on most tape decks. Although such a system can not be claimed to have replicable accuracy, it nevertheless does reveal the relative location of the sounds identified, their spacing, as well as providing organization.

b. Text

This index refers to the page numbers, with sentences separated by a decimal point, from the verbal transcript of the Natural History of an Interview, available with the tape. Thus 22.4 refers to the 22nd page, fourth line of the transcript. Pages 1-104 were transcribed, these coinciding with the first protocol tape.

c. External/Internal

This category differentiates those sounds originating from within the house, from those sounds produced outside of the house.

d. Pause/Lexical

The function of this category was to isolate specific sounds with the word or pause with which it co-occurred. This locater was used for all discrete sounds, and in order to fix the parameters of continuous sounds. In some cases, pause/lexical location was noted within stretches of continuous sound in order to mark distinctive features. In addition, discrete sounds, when possible, were located in terms of their relative position vis-a-vis the locater by placing a V at the point where the sound was first detectable.

3. Description

a. Singular/Continuous

This category distinguished between discrete and non-discrete sounds. A sound of short duration, such as a click, was labelled with an 's' for singular, while a sustained sound was labelled with a 'c' for continuous. In certain cases, with more than one discrete sound in series, an 's' was still employed, however, a parenthesis was placed around the sound label to indicate serial sounds.

b. Intensity

The basic unit of sound intensity is the decibel. However, such an absolute measure was not applied, and instead, a relative measurement, contrasting sounds, was recorded on a scale from 1-4, soft to loud respectively. Normal conversational level was seen to be between 2-3. In the case of continuous sounds, the rating was initially applied vis-a-vis all sounds, but subsequently, throughout the duration of that sound, relative to the continuous sound itself, in order to indicate variance.

c. Pitch

Pitch was also rated on a 1-4 scale, from low to high. In this case, an attempt was made to determine the pitch of a sound relative to all other sounds.

d. Extent

The aim of this category was to more accurately distinguish the discrete or continuous life of the sound. In acoustic studies this is referred to as damping, the decrease in amplitude of a sound due to energy loss. Here again, a scale of 1-4 for used, with 1 referring to slowly decaying sounds, and 4 to quickly decaying sounds.

4. Elicitation

The use of the term elicitation may be presumptuous, but as I went through the tape, I became increasingly con-

vinced that there was a causal, or integral relationship between certain sounds and certain events within the interaction.

a. No Response/Compliment/Disrupt

Blank spaces in this column indicate that no overt response was noticed. Complimentary sounds were those which seemed not to hinder the interaction, yet played a part within the interaction. While disruptive sounds were those which masked the possibility of verbal interaction, verbal auditing, or seemed to produce confusion on the part of the speaker. From a psychological viewpoint, it seems difficult to really distinguish between what is complimentary and what is distractive, however, Disruptive sounds could after all have a very positive timing for a speaker whose thoughts and intentions had become confused.

b. Underline/Punctuate

Underline referred to the occurrence of those sounds which co-occured with stressed words, and therefore gave the impression of adding additional emphasis. Punctuate referred to sounds which seemed either to produce or enhance the speaker's punctuation.

c. Turn Taking

Duncan (1977, 1974) has described interactional signals which indicate that the speaker wishes to relinquish his speaking turn, or which, when produced by the auditor, indicate that the auditor would like a

speaking turn, under the label of turn taking. Complimentary to the turn taking system are those utterances or gestures, by which the auditor reassures the speaker of the auditor's attention, indicating that the speaker may continue. Yngve (1970) has called these utterances or gestures back-channels.

This category is quite speculative, and seems applicable to only those sounds created by the actors (p. 6). In order to claim with any degree of confidence that such sounds may indeed play a role within the hierarchies of turn taking cues and back-channels, correlation of such sounds with body motion features would first be necessary. Nevertheless, sounds which coincided with changes of turn, or fell within pauses and seemed to have a back-channel quality, were recorded. D→G indicates a change in turn from Doris to Gregory, while D→D indicates a pause in Doris's delivery, and then resumption of her turn after the sound.

d. Lexical/Pause

This category referred to words or pauses which seemed unique in their relationship with the sound they followed. In the case of a pause, an abrupt break in the speaker's delivery immediately following a sound seems to indicate a loss of concentration. In some cases, sounds seemed to supply specific referents for lexical choices.

e. Comments

A final category for comments contains remarks appropriate to a further understanding of the contextual situation in which the sound occurred.

Discussion

At one point, in Doris Lessing's The Golden Notebook, Anna, the author of the notebooks, decides to meticulously record all the events and experiences of a given day, after which she wonders, "if the fact that I chose to be very conscious of everything that happened yesterday changed the shape of the day." In transcribing the extraneous sounds from the protocol tape, I afterward also wondered whether or not the detailed attention which I had paid to these phenomena, had indeed deluded me into suggesting a significance which could really not be justified. It seemed, as if, by assuming the potential meaningful nature of everything which comprised the interactional environment, that I had already confused my methodology and introduced notions of intention and causality, before any adequate appraisal of the data.

Many shortcomings and caveats seem apparent. Certainly, no such study of extraneous sound is adequate if the data is merely transcribed from a sound tape. Furthermore, it is difficult to determine which sounds actually were audible to the interactants, from those which might have been the product of a faulty tape or of recording equipment feed-back. Also, the descriptive qualities of the sounds are by no means adequately defined or rated in the transcription. The 'elicitations', as has already been noted, are speculative hunches at best. One further problem which deserves mention, is that there may well have been extraneous sounds, apparent to the interactants, which were not transcribed.

What may be concluded, however, is that the occurence of extraneous sounds within the interaction studied, was quite pervasive. Of the 717 'machine frames' transcribed, 364 contained some form of extraneous sound. Twenty-seven different types of sound were identified and categorized within four broad classes. Further analysis of these sounds, in relation to the film, would allow a more refined and sophisticated categorization. Some further categories of analysis should suggest themselves from an examination of the transcription.

External continuous sounds, train, airplane-drone, and TV, all had quite apparent impact on the interaction. In each of the three train scenes, Doris momentarily hesitates and seems distracted upon first hearing the train's approach, but quickly shifts to attempting to say as much as possible before the train drowned her out, particularly in the first and third scenes. (19-30, 140-158) In each of the three cases, Doris attempts to resume her delivery at the height of the train's distraction, more so in the second (58-72) than first, and third than second.

In three of the five airplane scenes, the most noticeable ones, Doris' choice of words seems influenced by the extraneous sounds' climax. In the first scene, the drone initially causes confusion in Doris' speech, followed by a reference to "rough time". (181-188) The second drone scene has Doris saying "ears up" and "eyes up". (338-353) At the drone's greatest intensity in the third scene, Doris offers "simmered down to a dull roar." (392-417) The climax of the fourth scene seems to distract Doris, resulting in very choppy speech. While the final scene does not seem to have any noticeable effect, (613-660)

Although this final drone scene is the most prolonged, it is also the least intrusive.

The initial television scene is quite distracting. (470-485) It begins with Doris' remark, "I don't want to be interrupted," and concludes with Gregory's aside, "Damn that machine," just as Doris turns down the volume. From this point on the television is noticeable from time to time throughout the remainder of the tape, however, the volume has been greatly reduced. Still, the sound of the television seems to make Brucie's presence felt, as exemplified by continual references of resentment by Doris of her son.

Internal discrete sounds seemed to have the most interesting relationship to the interaction, possibly because these sounds were the product of the participants' own actions (intentions) and therefore not reacted to primarily as sound, and/or because they were unexpected, causing a startle reaction. Six snapping sounds (39-46), which might be the product of Brucie's gun, frame one of Doris' deliveries. Three of the snaps come at key, stressed, points in the delivery; at "understand", "communicate", and"communication". Assuming Brucie is making these sounds, what is he trying to say? That Doris does not understand him, that there are problems in their communication? Gregory follows this scene by immediately asking, out of context with the content of Doris' words, about "the history of this whole ... problem ... with Bruce."

Another series of snaps, different in quality from the earlier ones, coincide with the toy airplane scene. (114-120) The snaps create distraction (or co-occur with

other distracting features), and almost seem to represent Brucie's calls for attention. Doris' reference to the "mechanical" nature of the problem, follows the first five snaps, of again six total snaps. Billy vocalizes before and after the snapping, but not during.

At one point an extraneous sound seems to be a statment in reaction to Doris' reference to her husband as a "doormat". (189) A loud bang follows.(door slam?) Is this possibly an expression of Brucie's outrage at his mother's unkind reference to his father? At still another point, a tearing sound (418) follows Doris' description of how the neighbors "handle the kids like playthings." Two loud clinks (beer mug?) (367) coincide with Brucie's interruption of Doris and Gregory's conversation, as if to indicate to Brucie that he has stepped in out of turn.

Many of the internal discrete sounds occur where one would predict to find turn taking cues or back channels. In addition, ther are several incidences where these sounds coincide with punctuational points in the speaker's delivery, or on stressed words. Before speculating any further on the relationship of these sounds to the interaction, we should first discover who is producing these sounds. Whether the sound is the speaker's effort to add redundant emphasis, or the addressed listner responding, or the product someone else's reaction to a dyadic conversation in which they are not directly involved, seems impossible to determine without a synchronized body motion transcription. Nevertheless, such speculations can not a priori be discounted on the basis of this transcription.

Internal continuous sounds, in general seemed to have a disruptive effect on the interaction, confusing the speaker by drawing his or her attention away from the content of the conversation. This distraction and confusion, more probably results from the observable action of which these sounds are the product. Yet again, the sounds themselves can not be ignored since they do have a signalling or attention drawing quality.

External discrete sounds, quite low in intensity, occurred on only two occasions, excluding the train whistles, having no notable impact.

It seems safe to conclude that extraneous sounds can not be viewed as noise alone, hindering conversation, but must also be seen as potentially dynamic/psychological triggering elements within interaction. Although this paper has not suggested any clear definitions of how extraneous sounds are elemental to an interaction, it has been shown that extraneous souds are pervasive elements of the interactional environment, and therefore deserve attention if we are to fully understand the complexity of human communication. It simply does not seem coincidental that Doris would use a word like "friction" (337) immediately following a scratching sound.

Types of Extraneous Sounds on NHI Tape #1

External

Discrete	Continuous
honk	train
beep	train whistle Doppler effect?
	airplane-drone

Internal

Discrete	Continuous
click	crackle
clink	shuffle
clunk	rattle
clank	rubbing
tap	steps
thump	tearing
plop	crushing
clap	TV
steps	
thud	
scratch	
bang (slam)	
snap	
door opening	

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COMMENTS	ELICITATION				DESCRIPTION				SOUND	LOCATION			
													1
COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISGUST	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												1	
												2	
												3	
	P		P	C	4	4	2	S	CLINK	P 'it' ✓ laugh P	I	4	2.1
												5	
												6	
												7	
												8	
												9	
												10	
												11	
												12	
												13	
												14	
												15	
												16	
												17	
					2	2	1	C	TRAIN WHISTLE		E	18	4.1
		D→G			2 / 4 2	2 / 3 2	1 / 3 2	C / 5	TW / CLINK CLINK	D 'class'	E / I	19	4.1
G. "Yeah Issued"					2	2	1	C	TW		E	20	4.2
DORIS RUSHES					2	2	2	C	TW		E	21	
HER WORDS				D	2	3	3	C	TW	P	E	22	
CONSIDERATION				D	2	3	3	C	TW		E	23	
BROKEN ALTHOUGH	FRANCISCO SUNY SPECIALIST			D	1	1	2	C	TRAIN		E	24	5.5
DORIS ATTEMPTS				D	2	1 / 3	3 / 4	C	TRAIN / WHISTLE	P 'uh' P	E	25	5.5
TO TALK				D	2	1 / 3	4 / 3	C	T / TW	P	E	26	
DORIS BEGINS					2	1 / 3	4 / 3	C	T / TW		E	27	5.6
AGAIN EVENTHOUGH					2	1	3	C	T		E	28	
TRAIN STILL					1	1	1	C	T		E	29	
QUITE LOUD					1	1	1	C	T		E	30	
												31	
												32	
												33	
												34	
												35	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTURE	NO RESPONSE COMPLIANCE DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUING	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												36	
												37	
												38	
MAYBE FROM		D 2→B	U	C	3	3	4	S	SNAP	D. 'understand'	I	39	8.4
BILLY'S GUN			U	C	4	3	1	S	SNAP	D. 'Communication'	I	40	8.5
(IS BILLY ATTEMPT-				C	4	3	3	S	SNAP	D. 'Communicate'	I	41	8.5
ING TO BECOME												42	
INVOLVED?)												43	
												44	
				D	3/2	3/2	3/2	S	SNAP SNAP	D 'Oh well'	I	45	9.3
G ASKS ABOUT	P	G→D		D	2/3	2/3	1/3	S	CLUNK SNAP	P	I	46	9.3
'THE HISTORY												47	
OF THIS WHOLE												48	
... PROBLEM...												49	
with BRUCE' 9s/6												50	
												51	
												52	
					2	3	3	C	CRACKLE	D. 'improvium'	I	53	11.1
					2	2	2	C	CRACKLE		I	54	
DORIS SEEMS					2	2	2	C	CRACKLE	D 'insaney'	I	55	11.3
CONFUSED					2	2	1	C	TRAIN WHISTLE		E	56	11.5
					2	2	1	C	TW		E	57	
					2	2	1	C	TW		E	58	
DORIS SEEMS					2	2	1	C	TW SHUTTLE		E/I	59	
TO BE VERY					3	2	1	S	THUMP	P	I	60	
DISTRACTED/												61	
ANTICIPATING					2	3	2	C	SHUFFLE		I	62	
	P		P		2/4	3/3	3/3	C/S	SHUFFLE SNAP	D 'definitely'	I	63	12.2
					3/3	2/2	2/3	C/S	CLICK CLICK	D 'month'	I/E	64	12.2
					4/3	3/3	4/3	C/S	TW TU(C)				
				D	2	1	2	C	TRAIN	P	E	65	
				D	2	3	4	C	TW	P	E	66	
DORIS RESUMES				D	1	2	4	C	T	D 'and that'	E	67	
TALKING WHILE				D	1	2	4	C	T		E	68	
TRAIN STILL					1/4	2/4	3/2	C/S	T CLICK		E/I	69	
DISTRACTING					1	1	1	C	T		E	70	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRGPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
	P 'DOING'		U		1 3 / 1 4	1 3 / 1 4	1 3 / 1 1	C / C S	T SNAP / T CLICK	D 'wasn't' / D '...'	E I / E I	71 / 72	13.1 / 13.1
												73	
												74	
												75	
												76	
												77	
												78	
												79	
												80	
												81	
												82	
												83	
												84	
												85	
												86	
												87	
NOT DORIS' USUAL	P D 'I'			D	3	2	2	S	SNAP	D 'in'	I	88 / 89	15.6 / 16.1
												90	
												91	
												92	
												93	
												94	
												95	
												96	
D 'I didn't like this guy...' 17 4	G 'm-hm'		U	C	3	4	2	S	(CLUNK) (CLUNK)	D 'saying'	I	97	17.6
												98	
												99	
												100	
PILLOW SCENE		D>B		D	2	2	3	S	(FOOTSTEP) 'PLOP'	P	I	101	19.2
												102	
												103	
DORIS CONFUSED				D	2	2	2	S	STEPS	D 'uh'	I	104	19.6
	P		U	C	2 4	3	4 1	S	(CLUNK) (CLUNK)	D 'think'	I	105	20.1

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLEMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												106	
												107	
					2	2	1	S	HONK	P	E	108	
BILLY BEGINS												109	
MAKING BUZZING												110	
SOUNDS-AIRPLANE												111	
SCENE												112	
BILLY DOES NOT										'Worse'		113	21.6
VOCALIZE DURING			P	D	3	3	1	S	SNAP	P	I	114	22.1
SNAPS				D	3	3	1	S	SNAP	P	I	115	22.1
												116	
				D	3	3	1	S	SNAP SNAP		I	117	
	'MECHANICS'			D	3	3	1	S	SNAP		I	118	
										'UK' P		119	
		D→D			3	3	2	S	SNAP	'I'	I	120	22.5
	'what Honey'				2	3	1	C	RATTLE		I	121	22.6
BILLY VOCALIZING					2	3	1	C	RATTLE		I	122	
(BUZZING)					2	3	1	C	RATTLE		I	123	
												124	
												125	
												126	
24.3					2	3	1	C	RATTLE		I	127	
G "HOW DARE					2	3	1	C	RATTLE		I	128	
you sexed.."					2	3	1	C	RATTLE		I	129	
												130	
DORIS CHANGES	P				1	3	1	S	CLICK	'POOR'		131	25.1
SUBJECT FROM												132	
POOR TO FINE												133	
												134	
												135	
												136	
												137	
												138	
												139	
	P				2	3	1	C	TRAIN WHISTLE	'problem'	E	140	26.6

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
					2	3	1	C	TW		E	141	
DORIS INITIALLY					2	3	2	C	TW		E	142	
HESITATES					2	3	2	C	TW		E	143	
THEN RUSHES					2	3	2	C	TW		E	144	
SPEECH					2	3	2	C	TW		E	145	
28.2 'two' D					4	3/4	3	S	CLINK/CLINK	D 'these'	I	146	28.1
BILLY WHOOPS					2	2	2	S	PLOP	D 'stagger'	I	147	28.2
				D	2	3	3	C	TW	P	E	148	
D 'he tends to be'				D	2	3	4	C	TW		E	149	28.4
'the only (not) chance'				D	2	3	4	C	TW	D	E	150	
DORIS TRIES				D	1	2	4	C	T	'not' D	E	151	28.5
TALKING THROUGH				D	1	2	4	C	T	P	E	152	
OUT				D	1	2	3	C	T	P	E	153	
BILLY YELLING				D	1/4	2	3	C	T/SHIFT	'He's	E/I	154	28.5
DURING SWAPS (15'4)					1	2	3	C	T		E	155	
					1	2	2	C	T		E	156	
					1	1	1	C	T		E	157	
					1	1	1	C	T		E	158	
												159	
												160	
DORIS DISTRACTED	P			D	2	3	2	C	SHUFFLE	P 'is' V	I	161	30.2
QUESTIONING →	HAPPY ABOUT IT D				2	2	2	C	SHUFFLE		I	162	
					2	2	3	C	SHUFFLE		I	163	30.5
												164	
					3	2	2	S	CLAP	D 'doesn't' V	I	165	30.6
D 'He doesn't want					2	2	2	C	SHUFFLE		I	166	
to be bothered'												167	
D 'might be a			P		1	3	1	S	CLUNK	P	I	168	31.3
'this' before 'creates'												169	
(MASKED)												170	
												171	
sentence broken		G→D	U	C	3	3	4	S	CLUNK	D 'suspect' V	I	172	32.3
								C	SHUFFLE		I	173	
DORIS FLUSTERED									SHUFFLE (STEPS)		I	174	
	P	D→D							SNAP	D 'muck' V	I	175	32.5

COMMENTS	LEXICAL	TURN TAKING	UNDERLINE DUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												176	
												177	
												178	
												179	
												180	
					4	4	2	S	CLICK	D 'home'	I	181	34.1
					1	1	2	C	AIRPLANE DRONE		E	182	
DORIS SLOWS					1	2	3	C	A		E	183	
3 "uh's" 182/183	D 'rough'				1	2	3	C	A		E	184	34.4
				D	1	2	3	C	A		E	185	
DORIS SPEEDS					1	1	2	C	A		E	186	
UP TO DOOR					1	1	1	C	A		E	187	
SLAM					1	1	1	C	A	'DOORMATE' 'mmh'	E	188	35.1
	G 'WHINGO'		P	C/D	1	3	4	S	BANG (SLAM)	P	I	189	35.2
	DG 'LAUGH'				2	3	2	C	SHUFFLE	DG LAUGH		190	
DORIS				D	2	3	2	C	SHUFFLE	LAUGH P		191	
PRESENTATION				D	2	3	3	C	SHUFFLE	P		192	
BROKEN	'problems'			D	2	3	2	C	SHUFFLE	P 'uh'		193	35.1
				D	2	3	2	C	SHUFFLE			194	
					2	3	2	C	SHUFFLE			195	
												196	
												197	
					1	3	2	S	SCRATCH SCRATCH	D 'that'	?	198	36.3
												199	
												200	
												201	
												202	
												203	
												204	
												205	
DORIS SOUNDS													
VERY UNCERTAIN					1	3	3	S	SCRATCH	really	?	206	38.1
												207	
												208	
GAP BEFORE	D				1	4	3	C	CLINK	D 'were'	I	209	38.4
'interested'												210	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												211	
												212	
												213	
												214	
												215	
												216	
												217	
												218	
'the' is blurred by clunk	P 'the'		P	C/D	3	2	4	S	CLUNK	G 'from'	I	219	39.6
												220	
												221	
												222	
												223	
												224	
												225	
												226	
												227	
	G 'There's'	G→G ✓	P	C	2	2/3	1/2	S	CLUNK/CLUNK	G 'together' P	I	228	40.5
												229	
												230	
												231	
												232	
												233	
												234	
												235	
												236	
												237	
												238	
On/off switch			U		2	4 2	3	S	CLICK CLICK	G 'report'		239	42.2
like sound after 'happens' (G)			P		2	3 4	3	S	CLICK CLICK	P		240	42.2
												241	
			G→D		2	2	2	C	SHUFFLE	D 'Ahhh'		242	42.4
DORIS C DWFUSED					2	2	2	C	SHUFFLE			243	
					2	2	2	C	SHUFFLE			244	
					2	2	2	C	SHUFFLE			245	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												246	
		G→D			2	3 2	3 2	S	CLIC(K) CLIC(K)	P	I	247	43.1
G 'FOR EXAMPLE?' (43 D)					2	2	2	C	SHUFFLE	D 'Ahh'	I	248	
DORIS					2	2	2	C	SHUFFLE	P	I	249	
FLUSTERED BY					2	2	1	C	SHUFFLE	P	I	250	
QUESTION - USING				D	2	2	3	C	SHUFFLE	'well'	I	251	43.3
DISRUPTION AS				D	2	2	3	C	SHUFFLE		I	252	
EVASION ?					2	2	2	C	SHUFFLE		I	253	
	'Time' D		V	C	1	3	4	S	BANG (CLAM)	D 'sitting'	I	254	43.6
												255	
												256	
												257	
												258	
												259	
												260	
												261	
												262	
												263	
												264	
	P			D	2	2	2	C	SHUFFLE		I	265	
DORIS	P			D	2	2	2	C	SHUFFLE		I	266	
DISTRACTED	P			D	~~2 4~~	~~2 4~~	~~2 1~~	~~C S~~	SHUFFLE CLICK	D 'uh'	I	267	45.5
NUMEROUS					2	2	2	C	SHUFFLE		I	268	
PAUSES					2	1	1	C	SHUFFLE		I	269	
	'starved'	D→D	P	D	2	1	1	S	THUD	P	I	270	46.1
					2	1	1	C	SHUFFLE		I	271	
												272	
												273	
	'problem'		V		2	2	2	S	CLANK	D 'need'	I	274	46.6
DORIS DISTURBED												275	
												276	
D 'definite attempt				D/C	2	3	1	C	RUBBING	D 'uh'		277	47.3
to break up'				D/C	2	3	2	C	RUBBING			278	
	'between us' D			D/C	2	3	1	C	RUBBING			279	47.5
												280	

COMMENTS	LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	INV RESPONSE COMPLEMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												281	
long pause	P			D	2	2	3	S	THUD	'uh'	I	282	48.3
isolated →	'the'	D→D		C	2	3	4	S	(CLINK CLINK	P	I	283	48.3
												284	
												285	
												286	
												287	
												288	
												289	
												290	
										P 'tomorr'		291	49.2
		D→D		C	2	2	1	S	CLUNK	P	I	292	49.2
												293	
					3	2	3	S	THUD	P 'day'	I	294	49.6
												295	
												296	
RUBBING CIGARETTE					1 3	2 3	3	C S	(RUBBING CLUNK	P 'day'	I	297	51.3
OUT ?					1 3	2 3	3	C S	(RUBBING CLUNK	P 'sitting'	I	298	50.3
D no human contamination					1 3	2 3	3	C S	(RUBBING CLUNK		I	299	50.4
												300	
												301	
												302	
												303	
												304	
												305	
												306	
												307	
												308	
												309	
					3	3	2	S	CLUNK	P 'not'		310	52.6
DORIS SLOWS					2	2	1	C	SHUFFLE			311	53.1
DOWN					2	2	1	C	SHUFFLE			312	53.2
												313	
												314	
												315	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLING PORTRAITE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												316	
												317	
												318	
												319	
												320	
												321	
START AFTER CLUNK		D→1)		C	3	3	1	S	CLUNK	P 'red'	I	322	55.2
												323	
												324	
	B 'mommy'											325	
D. GOES TO DOOR												326	
B 'should be'					3	1	2	S	STEPS	'rocks'	I	327	56.2
'Johnnys gonna					2	1	1	C	STEPS		I	328	
throw rocks					2	1	1	C	STEPS	B 'what?'	I	329	56.4
down for Michael)					4	3	3	S	CLICK	P	I	330	
					4	2	1	C	SHUFFLE	P	I	331	
										B 'That's'		332	56.4
												333	
G. STARTS RIGHT												334	
AFTER CLICKS	G 'Whats'	D→G		C	2	3	4 3	S	CLICK CLICK	P	I	335	57.1
LIGHTING					2	4	1	C	SCRATCH		I	336	
CIGARETTE?	D 'Friction'				2	4 / 2	2	C	~~SCRATCH DRONE~~	B 'there'	I / E	337	57.2
					1	2	3	C	DRONE		E	338	
	D 'uh uh'			D	1	2	3	C	DRONE		E	339	57.3
THIS MIGHT					1	2	2	C	DRONE		E	340	
BE AN AIRPLANE					1	2	3	C	DRONE		E	341	
OVER HEAD					1	1	3	C	DRONE		E	342	
					1	2	3	C	DRONE		E	343	
					1	1	3	C	DRONE		E	344	
					1	1	3	C	DRONE		E	345	
	D 'ears up'				1	1	2	C	DRONE		E	346	58.5
					1	1	2	C	DRONE		E	347	
	D 'eyes up'				1	1	2	C	DRONE		E	348	59.1
					1	1	1	C	DRONE		E	349	
					1	1	2	C	DRONE		E	350	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NOD RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
					1	1	1	C	DROUE		E	351	
					1	1	1	C	DROUE		E	352	
					1	1	1	C	DROUE		E	353	60.3
												354	
												355	
			U		3	4	3	S	CLICK	'herself'	I	356	61.1
												357	
												358	
												359	
												360	
												361	
												362	
												363	
												364	
					1	2	2	S	STEP	'taking'	I	365	
												366	62.6
RIGHT AFTER BILLY INTERRUPTS		D→B		D	3 2	4	4	S	(CLINK CLINK	'wanye'	I	367	
												368	
												369	
												370	
												371	
												372	
												373	
												374	
		D→B	P	C	4	4	2	S	CLICK	'He'		375	64.3
DORIS GOES OUT TO CHECK ON POISON OAK												376	
												377	
					2	3	1	C	SHUFFLE	P	I	378	
					2	3	2	C	SHUFFLE	P	I	379	
					2	3	1	C	SHUFFLE	P	I	380	
					2	3	1	C	SHUFFLE	P	?	381	
					2	3	1	C	SHUFFLE	P	?	382	
BILLY 'Ha ha'					2	2	2	C	SHUFFLE	P	?	383	
					4	2	2	C	SHUFFLE	P	I	384	
					4	2	2	C	SHUFFLE	P	I	385	

(2)

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PORTRAYE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
					4	2	2	C	STEPS	P	I	386	
					4	2	3	C	STEPS	P 'But'	I	387	64.6
					2	2	1	C	SHUFFLE			388	
					2	2	1	C	SHUFFLE			389	
												390	
												391	
					2/1	3/1	2/1	C	SHUFFLE/AIRPLANE	D 'seven'	E/I	392	65.5
					1	1	1	C	AIRPLANE		E	393	
					2	3	2	C	SHUFFLE		I	394	
					1	2	1	C	AIRPLANE		E	395	
					2/1	2/1	1	C	SHUFFLE/AIRPLANE	'battles'	I/E	396	66.4
					2	3/1	2	C	SHUFFLE/AIRPLANE		I/E	397	
					1	2	2	C	A		E	398	
					1	2	2	C	A		E	399	
					1	2	2	C	A		E	400	
					1	2	3	C	A	P	E	401	
		D→D			1/4	2/4	3/4	C/S	A/CLINK	V 'at'	E/I	402	67.3
					1	2	3	C	A		E	403	
					1	2	3	C	A		E	404	
				C	1	1	4	C	A		E	405	
	D 'simmered'			C	1	1	4	C	A		E	406	67.5
	'dull roar'			C	1	1	3	C	A		E	407	67.6
DORIS SLOWS					1	2	3	C	A		E	408	
DOWN					1	2	3	C	A		E	409	
CHANGES					1	2	3	C	A		E	410	
SUBJECT					1	1	2	C	A		E	411	
					1	1	2	C	A		E	412	
					1	1	1	C	A		E	413	
					1	1	1	C	A		E	414	
					1/3	1/3	1/2	C	A/SHUFFLE		E/I	415	
									A		E	416	
D 'handle kids like									A		E	417	
playthings'	P				1	3	3	S	TEARING SOUND	D Playthings'	I	418	69.2
			U		3	3	2	S	THUMP	'do'	I	419	69.3
												420	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												421	
GREGORY +					2	2	2	C	SHUFFLE		I	422	69.5
DORIS BOTH					2	2	2	C	SHUFFLE		I	423	
TALKING					4	1	2	C	SHUFFLE		I	424	
				D	2	2	2	C	SHUFFLE		I	425	
												426	
												427	
												428	
												429	
												430	
										P		431	
	P				3	2	1	S	(TAP TAP	'and'	I	432	71.1
												433	
		D→B			3	2	3	S	(STEP) PLOP	'mmmmy'	I	434	71.4
												435	
												436	
					2	2	1	C	SHUFFLE		I	437	71.4
					2	2	1	C	SHUFFLE		I	438	
	'No'		P		3	4	3	C	SHUFFLE SCRATCH	'places'	I	439	71.6
												440	
					2	4	2	C	SHUFFLE	'set'	I	441	72.2
					4	3	1	S	BEEP	P	E(2)	442	
					2	2	2	C	SHUFFLE	P	I	443	
G. ASKS 'WHAT TIME IS DINNER?'					2	2	2	C	SHUFFLE	'what'	I	444	72.4
												445	
												446	
					4	1	3	S	STEP	'mickey'	I	447	72.6
					1	3	1	C	SHUFFLE		I	448	
	'Yeah'											449	73.1
												450	
												451	
												452	
AFTER G LAUGHS												453	
BEFORE →	'That'	→D	U/P	C	4	3	4	S	(CLUNK CLUNK	P	I	454	73.3
												455	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												456	
												457	
												458	
												459	
												460	
												461	
												462	
												463	
												464	
												465	
												466	
					1	1	1	C	SHUFFLE			467	
DORIS' SPEECH					3	2	1	S	THUD (SLAM)	'Company' ✓		468	74.5
BROKEN 'Don't												469	75.1
want to be interrupted'				D	1	3	3	C	TU	'when'		470	75.2
				D	1	3	3	C	TV			471	
				D	1	3	3	C	TV			472	
				D	1	3	3	C	TV			473	
BILLY ASKS MOM'S				D	1	3	3	C	TV			474	
HELP FIND				D	1	3	3	C	TV			475	
MICKEY MOUSE		D→B		D	1	3	3	C	TV			476	
DORIS RAISES	'Obvious'			D	1	3	3	C	TV			477	76.2
VOICE				D	1	3	3	C	TV			478	
				D	1	3	3	C	TV			479	
				D	1	3	3	C	TV			480	
				D	1	3	3	C	TV	P		481	
				D	1	3	3	C	TV	P		482	
				D	1	3	3	C	TV	P		483	
GREGORY →	'Damn that machine'			D	1	3	3	C	TV			484	76.5
					1	3	2	C	TV			485	
					1	3	2	C	TV	P		486	
DORIS TALKING					1	2	2	C	SHUFFLE	P		487	
TO BILLY					1	3	1	C	TV			488	
					1	2	3	S	SCRATCH	P		489	
					4	3 4	2	S	CLICK CLICK	P		490	

COMMENTS	LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NS RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
										'Nyee'		491	76.6
					1	2	1	C	SHUFFLE		I	492	
					1	2	2	C	SHUFFLE		I	493	
DORIS IS STILL					3	3	3	S	CLUNK		I	494	
TALKING WITH					1	3	3	C	SHUFFLE		I	495	
BILLY					1	3	3	C	SHUFFLE		I	496	
					1	2 / 3	1	C	SHUFFLE / TV	P	I	497	
					1	2 / 3	1	C	SHUFFLE / TV	P	I	498	
					4	2	2	C	STEPS	P	I	499	
					4	2	2	C	STEPS	'one' D	I	500	77.6
? TV →	'Pushbuttons'				4	2	2	C	STEPS		I	501	78.1
												502	
												503	
												504	
												505	
												506	
												507	
												508	
												509	
												510	
												511	
												512	
												513	
												514	
												515	
												516	
												517	
												518	
												519	
												520	
												521	
												522	
		D→D			1	2	1	C	DRONE	P 'trying'	E	523	80.2
					1	2	1	C	DRONE		E	524	
					1	2	1	C	DRONE		E	525	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MATCHING	TEXT
					1	2	1	C	DRONE		E	526	
					1	2	1	C	DRONE		E	527	
					1	1	2	C	DRONE		E	528	
					1	1	2	C	DRONE		E	529	
				D?	1	1	3	C	DRONE		E	530	
DORIS SPEECH				D?	1	1	3	C	DRONE	'it'	E	531	81.1
CHOPPY				D?	1	1	3	C	DRONE	P	E	532	
	'uh'			D?	1	1	3	C	DRONE	'but'	E	533	81.1
					1	1	2	C	DRONE		E	534	
					1	2	2	C	DRONE		E	535	
					1	2	2	C	DRONE		E	536	
					1	2	1	C	DRONE		E	537	
					1	2	1	C	DRONE	'things'	E	538	81.6
					1	3	1	C	TV		I	539	
REFERRING TO					1	3	1	C	TV		I	540	
BILLY					1	3	1	C	TV		I	541	
'all these					1	3	1	C	TV		I	542	
problems'						3	1	C	TV		I	543	
DORIS REALLY					1	3	1	C	TV	'I'	I	544	82.3
RAISES VOICE												545	
												546	
												547	
												548	
												549	
												550	
												551	
												552	
												553	
												554	
												555	
												556	
												557	
												558	
												559	
												560	

COMMENTS	LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												561	
												562	
												563	
												564	
												565	
												566	
												567	
												568	
												569	
												570	
												571	
												572	
												573	
												574	
												575	
												576	
												577	
												578	
												579	
												580	
												581	
												582	
												583	
												584	
												585	
												586	
												587	
												588	
												589	
												590	
												591	
												592	
												593	
												594	
												595	

COMMENTS	LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												596	
												597	
												598	
												599	
												600	
												601	
												602	
												603	
					4	2	1	S	THUMP	'occasionally'	I	604	90.4
										D 'uh' D		605	
					1	3	1	C	TV	'he'	I	606	90.4
					1	3	1	C	TV		I	607	
					1	3	1	C	TV		I	608	
					1	3	1	C	TV		I	609	
					1	3	2	C	TV		I	610	
					1	3	2	C	TV		I	611	
					1	3	2	C	TV		I	612	
					1	3/1	2	C	TV/DRONE		I/E	613	
					1	3/1	2	C	TV/DRONE		I/E	614	
DRONE DOES					1	3/1	2	C	TV/DRONE		I/E	615	
NOT SEEM					1	3/1	2	C	TV/DRONE		I/E	616	
TO HAVE					1	3/1	2	C	TV/DRONE		I/E	617	
ANY NOTICEABLE					1	3/1	2	C	TV/DRONE		I/E	618	
AFFECT					1	3/1	2	C	TV/DRONE		I/E	619	
DORIS SWITCHES					1	3/1	2/3	C	TV/DRONE		I/E	620	
FROM 'BILLY					1	1	3	C	DRONE		E	621	
TO 'OTHER FAMILY'					1	1	3	C	DRONE	E 'That's' D 'NO'	E	622	92.5
					1	1	3	C	DRONE		E	623	92.6
					1	1	3	C	DRONE		E	624	
					1	1	2	C	DRONE		E	625	
					1	1	2	C	DRONE		E	626	
					1	1	3	C	DRONE		E	627	
					1	1	3	C	DRONE		E	628	
					1	2	2	C	DRONE		E	629	
					1	2	2	C	DRONE		E	630	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
					1	2	3	C	DRIVE		E	631	
					1	2	3	C	DRIVE		E	632	
					1	2	3	C	DRIVE		E	633	
					1	3	3	C	DRIVE		E	634	
					1	3	3	C	DRIVE		E	635	
					2	2	3	C	DRIVE		E	636	
					2	2	2	C	DRIVE		E	637	
					1	1	2	C	DRIVE		E	638	
					1	1	1	C	DRIVE		E	639	
					1	1 / 3	1	C	DRIVE TO		E / I	640	
					1	1	1	C	DRIVE		E	641	
					1	1	1	C	DRIVE		E	642	
					1	1	1	C	DRIVE		E	643	
					1	1	1	C	DRIVE		E	644	
					1	1	1	C	DRIVE		E	645	
					1	1	1	C	DRIVE		E	646	
					1	1	1	C	DRIVE		E	647	
					1	1	1	C	DRIVE		E	648	
					1	1	1	C	DRIVE		E	649	
					1	1	1	C	DRIVE		E	650	
					1	1	1	C	DRIVE		E	651	
					1	1	1	C	DRIVE		E	652	
					1	1	1	C	DRIVE		E	653	
					1	1	1	C	DRIVE		E	654	
					1	1	1	C	DRIVE		E	655	
					1	1	1	C	DRIVE		E	656	
					1	1	1	C	DRIVE		E	657	
					1	1	1	C	DRIVE		E	658	
					1	1	1	C	DRIVE		E	659	
					1	1	1	C	DRIVE		E	660	
DORIS SOMEWHAT CONFUSED (PENSIVE)	P 'in general'				2	3	2	C	CRUSH	'UH'	I	661	97.7
					2	3	2	C	CRUSH		I	662	
					4	3	2	C	CRUSH		I	663	
					4	3	1	C	CRUSH		I	664	
	D e c		P		4	3	1	C	CRUSH	'well'	I	665	98.2

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	AND RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
					4	3	1	C	CRUSH		I	666	
												667	
												668	
												669	
	P		U		4	2	1	S	SNAP	P "sleep"	I	670	98.5
												671	
					1	3	1	C	TU		I	672	
					1	3	1	C	TU		I	673	
					1	3	1	C	TU		I	674	
					1	3	1	C	TU		I	675	
												676	
					1	3	1	C	TU		I	677	
					1	3	1	C	TU		I	678	
					1	3	1	C	TU		I	679	
					4	4	1	S	CLICK	'the'	I	680	99.4
					1	3	1	C	TU		I	681	
					1	3	1	C	TU		I	682	
					1	3	1	C	TU		I	683	
					1	3	1	C	TU		I	684	
	P				4	3	2	C	SHUFFLE	'sort of'	I	685	99.6
					4	3	2	C	SHUFFLE		I	686	
					1 4	3	1 3	C	TU SHUFFLE		I	687	
DORIS DISTRACTED					1 4	3	2	C	TU SHUFFLE		I	688	
					1 4	3 2	2	C	TU SHUFFLE	'sort of'	I	689	100.3
					2	3 2	2	C	TU SHUFFLE		I	690	
					2	3 2	2	C	TU SHUFFLE		I	691	
					2	3 2	2	C	TU SHUFFLE	P	I	692	
DORIS DISTRACTED					3	2	2		SHUFFLE	P	I	693	
					4	3	2	C	SHUFFLE	P	I	694	
					2	2	2	C	SHUFFLE	P "but oh"	I	695	100.4
					2	2	2	C	SHUFFLE	P	I	696	
					2	2	2	C	SHUFFLE	P	I	697	
					4	4	3	C	SHUFFLE	P	I	698	
	"I"											699	100.5
												700	

COMMENTS	PAUSE LEXICAL	TURN TAKING	UNDERLINE PUNCTUATE	NO RESPONSE COMPLIMENT DISRUPT	EXTENT	PITCH	INTENSITY	SINGULAR CONTINUOUS	SOUND	PAUSE LEXICAL	EXTERNAL INTERNAL	MACHINE	TEXT
												701	
												702	
					1	3	1	C	TV	DF laugh	I	703	101.2
					1	3	1	C	TV	P	I	704	
					1	3	1	C	TV	P	I	705	
	P	D→D			2	4	3	S	CLANK	are uh	I	706	101.3
												707	
												708	
GOES TO DOOR	'excused me'				3	2	2	S	DOOR OPEN?	'better' D	I ?	709	101.4
NEIGHBOR HAS										P		710	
COME OVER										P		711	
FOR BEER.										P		712	
										P		713	
										P		714	
					1	2	2	C	SHUFFLE	P		715	
					1	2	2	C	SHUFFLE	P		716	
					1	3	3	S	DOOR OPEN	'Hello' D		717	101.5
												718	
												719	
												720	
												721	
												722	
TAPE ENDS												~~723~~	
												724	
												725	
												726	
												727	
												728	
												729	
												730	
												731	
												732	
												733	
												734	
												735	

END

of film

"Please Rewind"

Microfilmed by: