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One sided conversations;

Turn Taking in Japanese as observed in Situation CDs

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Transcription conventions

A:	code for name of speaker
·hh	inbreath or inhalation
h	aspiration, breathiness, or laughter tokens
[]	overlapped speech in contiguous lines
[is used to mark where two or more speakers begin to talk simultaneously or where a speaker overlays the talk of another speaker.
]	denotes where overlapped speech ends
[...]	denotes where overlapped speech begins and ends
[02:00]	time marks
(.2)	the number indicates the length of a pause or silence measured in seconds
(.)	unmeasured micropause
()	transcriptionist doubt of what was said or unknown speech by the <i>listener character</i>
(())	commentary by transcriptionist
:::	sound stretch, e.g. ah:::
<u></u>	highlights parts produced in a louder or more emphatic tone than the surrounding talk
-	cut-off
.	falling intonation
?	rising intonation
/	syntactic completion point
>	pragmatic completion point

Abbreviations used in transcripts

ACC	accusative particle	LAT	lative particle
COP	copula	NONPST	non past form
COMP	comparative	PST	past form
FP	final particle	TOP	topic particle
GEN	genitive particle	QUOT	quotative particle
GER	gerundium		

Introduction

Conversation between two or more people is something we all encounter on a daily basis. During conversations turns change between the participants, often with no pauses and overlaps, and while this may seem natural while speaking there are actually complex systems at work to ensure that conversations proceed in a smooth manner (Duncan and Fiske 1977, Ford and Thompson 1996, Heldner and Edlund 2010, Jaffe and Feldstein 1970, Sacks, Schegloff and Jefferson 1974).

Differences in turn taking exist between languages and been numerous scholars have examined the specifics of turn taking in Japanese, looking at the applicability of turn taking models on Japanese (Furo 2001, Tanaka 1999) as well as specific turn taking resources such as final particles and aizuchi (Asano-Cavanagh 2011, Kita and Ide 2007, Maynard 1986, Miyata and Nisisawa 2007, Saft 2007, Tanaka 2000).

Sack Schegloff and Jefferson's *a simplest systematics for turn taking* (1974) remains one of the most influential theories on turn taking, and it is no wonder that others have sought to improve on it (Ford and Thompson 1996) and test its applicability on Japanese (Furo 2001, Tanaka 1999). And in turn I will build on their work in this thesis.

Switching topics for just a moment, in recent years a type of drama often referred to as シチュエーション CD (*shichuēshon shiidii*, situation CD) or シチュエーションドラマ CD (*shichuēshon dorama shiidii*, situation drama CD) have seen an increase in popularity in Japan. In these CDs one or more characters in the story speak directly to the listener. The listener thus takes the role of one of the characters in the story. From a linguistic perspective these CDs are incredibly interesting. When a CD addresses the listener directly there must be room for an answer, as well as a way for the listener to deduce when their character has said something, and what was said, to be able to understand the flow of the dialogue and thus the flow of the overall story. This is where the importance of turn taking becomes evident.

Without a system to understand when the character that represents the listener has said something, and what was said, it would be impossible to understand such a story. In this thesis I will focus on how the listener can deduce when the character that represents them speaks. To do this, we will need to understand the features of turn taking in Japanese and see how they are applied in *situation CDs*.

The main question that this thesis aims to answer is "what are the core features of turn taking in Japanese as observed in situation CDs?". Sub-questions that arise from this are "what are core features of turn taking in Japanese?" and "how are these observed in situation CDs?". My focus in this will be on completion points and TRP (transition relevant phases). In order to answer these questions I will compare the my data on completion points and CTRPs (complex transition relevant phases) with prior data by Ford & Thompson and Tanaka.

The first chapter will focus on turn taking theories, both in general and in Japanese. The focus here is on the turn taking model by Sacks, Schegloff and Jefferson (1974) and the research done by Ford & Thompson (1996), as these are the two general theories upon which this thesis builds. After that focus is shifted to turn taking in Japanese, both in a general sense and with attention to specific resources such as *aizuchi* (backchanneling) and sentence final utterances.

The second chapter then turns the spotlight on situation CDs. As there is little to no literature on this rising pop-culture phenomenon I feel it is necessary to make a clear definition of the term *situation CD* as well as establish why it is an interesting topic that merits academic attention. The third and fourth chapters are dedicated to a case study of the *situation CD* oshigoto danshi vol.1. The third chapter explains the methodology while the fourth chapter presents and analysis of the data. Again, my main focus here are completion points and TRPs, but attention is also given to turn length, overlap, backchanneling, and sentence final particles. The fifth and final chapter presents my conclusions.

1. Theoretical framework

Conversation is usually something that takes place between two or more people. To ensure that all parties can speak and be heard, it is necessary to take turns. Many linguists have studied this process of “turn taking” and attempted to document systems and methods in which this is achieved. In this chapter I want to investigate the system(s) of turn taking, as well as what resources are used for turn taking in Japanese.

For this thesis I have chosen to use the turn taking system proposed by Sacks, Schlegloff and Jefferson (1974) as theoretical framework, as this has been shown to be applicable not only to Japanese (Furo 2001, Tanaka 1999), but the model was intended to "accommodate a wide range situations and actions" (Sacks, Schegloff and Jefferson 1974, 699) as opposed to conversations between a certain amount of participants or specific settings.

In this chapter I will first examine Sack, Schegloff and Jefferson's model of turn taking, followed by the work of Ford and Thompson (1996) who build upon this. Then I will turn my attention to turn taking in Japanese and how these models might be applied to the Japanese language.

1.1. Turn taking theories

Different models exist to explain the process of turn taking. An example is the Stochastic approach, in which turn taking is seen as a process of probability. It calculates the probability of speaker change after interactive events (Tanaka 1999, 26). Another is the Signaling approach, in which turn changes are seen as the result of signals used by speakers which are monitored by listeners (Tanaka, *ibid*). And there is the model proposed by Sacks, Schegloff, and Jefferson (1974) who see turn taking as system that is actively managed by the participants, using a set of rules to determine who is to speak next. The following paragraphs explain this model in more detail.

In their work “A Simplest Systematics for the Organization of Turn-Taking for

Conversation” (1974) Sack, Schegloff, and Jefferson propose a system for turn taking in English. The basis of this system is that at each '*turn relevant phase*' (TRP, a moment when speaker change may, but not must, occur) there is a set order to what may happen. At each TRP the current speaker may:

- 1) select a different speaker, who then has the sole rights and obligations to speak next,
- 2) when no specific speaker is selected, any other party may self-select,
- 3) if no one self-selects, the original speaker may, but not must, continue.

(Sacks, Schegloff and Jefferson 1974, 704)

Important to this system is the existence of minimal units that can make up a turn, which are referred to as *turn-constructional units* (TCUs) (Sacks, Schegloff and Jefferson 1974, 702). Important is that these TCU have a projectability as a unit, meaning that participant can anticipate roughly how long it will take for a unit to be completed (Ibid.). In their research Sacks, Schegloff and Jefferson only look at syntactic units, noting that the "unit types for English include sentential, clausal, phrasal, and lexical constructions (Ibid.) The first distinguishable end of a TCU is where a TRP occurs.

This model only describes a system for allocating turns, and leaves considerable freedom to the speaker to manage the length of each turn. Furthermore, it does not prescribe specific recourses for turn taking, and management of the system is left completely to the speakers. In the case that the rules are not applied correctly (e.g. a participant starts to talk when the turn has been allocated to someone else, or no one self-selects) various repair mechanisms are in place to fix mistakes and repair the flow of the conversation. Examples of such mechanisms are interruption, false starts, repeating parts of a turn or stopping before a completion point is reached (Sacks, Schegloff and Jefferson 1974, 723-724).

Ford and Thompson (1996) build on the concept of TRPs, by looking not only at syntactic completion but also at intonation and pragmatics. Their conclusion is that syntactic

completion points are highly unreliable as TRPs by themselves, but that when syntactic and prosodic and pragmatic completion points converge they become very reliable as TRPs. (Ford and Thompson 1996, 172). They name the convergence of syntactic and prosodic and pragmatic completion points *Complex Transition Relevant Places* (CTRPs).

Syntactic completion they define as an utterance that "in its discourse context could be interpreted as a complete clause, that is, with an overt or directly recoverable predicate, without considering intonation or interactional import" (Ford and Thompson 1996, 143). Elliptical clauses, answers to questions, and backchanneling are also included in their definition of syntactic completion (ibid). In the following example syntactic completion points are marked with a slash. In this example the talk up to a slash constitutes a syntactically complete utterance, but the parts between slashes are not always complete syntactic utterances.

- (1) (K67) from Ford and Thompson, p.144
V: And his knee was being worn/- okay/wait./
it was bent/ that way/

Intonational completion is defined by Ford and Thompson as "a stretch of speech uttered under a single coherent intonation contour" (145). This definition is based on the earlier research by Du Bois et al. (1993). Ford and Thompson however only look at whether this intonation contour is final or non-final as these are the only portions they found relevant to their study (Ford and Thompson 1996, 146). Final intonational units that ended in a rising intonation were indicated by a '?' , while units that ended with a falling intonation were indicated by a full stop '.' as seen in the example below:

- (2) (K35) in Ford and Thompson, p. 147
V: Okay/ this is what t-the problem is/.
My Dad's knee- leg was very bow legged/.
it was like thir[teen degrees/]
C: [All his life/.]

And finally pragmatic completion is operationalised as "an utterance required to have a final intonational contour and had to be interpretable as a complete conversational action within its specific sequential context" (Ford and Thompson 1996, 150). This means that all pragmatic completion points are thus by definition also intonational completion points. Ford and Thompson divide pragmatic completion points into 'local' and 'global', where 'local' pragmatic completion points are points where "another speaker may reasonably take a minimal turn" and 'global' pragmatic completion points are points where "no other following speech is being projected" (150-151). Pragmatic completion points were indicated with an '>' sign as in the example below:

(3) (K1) in Ford and Thompson, p.151

- K: It was like the other day/ uh.
Vera was talking/ on the phone/ to her mom/?>
C: Mn hm/. >
K: And uh she got off the pho:ne/ and she was incredibly upset/?>
C: Mm hm/. >

However for Sack, Schloff and Jefferson as well as Ford and Thompson their models to be applicable to Japanese, as few adjustments have to be made, as the following paragraphs will show.

1.2. Turn taking in Japanese

There are two major books that deal with turn-taking in Japanese conversation: *Turn Taking in Japanese Conversation: A Study in Grammar and Interaction* by Hiroko Tanaka (1999) and *Turn-Taking in English and Japanese: Projectability in Grammar, Intonation and Semantics* by Hiroko Furo (2000). Both books compare turn taking in English and Japanese, yet differ on their stances as to what causes the differences between the two languages. Besides these two larger studies there are many articles on specific elements, such as *aizuchi* and sentence final particles.

In her book Tanaka (1999) aims to investigate whether the model by Sack, Schegloff, and Jefferson can be applied to Japanese, to see whether turn taking is a universal mechanism, or more cultural and/or language specific. To this end, the book has many comparisons between Anglo-American English and Japanese. Meanwhile in Furo (2000) her focus is on the analysis of Japanese data, but she also makes cross cultural comparisons. By analysing data from both English and Japanese origin she examines how grammar, intonation, and semantics relate to turn taking.

A striking difference between the two is their stance on the relatively frequent speaker changes in Japanese. Furo associates this with the ideal of harmony in Japanese society (Furo 2001, 52). Tanaka on the other hand describes this idea as a product of *nihonjinron* and goes out of her way to deny this in one of her first chapters (Tanaka 1999, 5). Tanaka in her very book begins with aiming to break free from what she calls an “holistic cultural approach” and instead apply conversational analysis to pinpoint the differences as well as the shared characteristics between English and Japanese.

Apart from this the studies share several discoveries and conclusions: The high number of speaker changes in Japanese as compared to English, the late projectability in turns in Japanese as compared to English and the use of *aizuchi* to co-construct turns are all examples of phenomena both authors describe. The use of similar theories as frameworks (SSJ and Ford & Thompson) would seem to suggest a similar mind set as well. Yet Furo attributes many of these to cultural phenomena, while Tanaka tries to find the explanation in the syntax of the Japanese language as compared to English.

Tanaka (1999) especially focussed on how to adapt the turn taking model of Sack, Scheglof and Jefferson and the CTRPs from Ford and Thompson to be used with the Japanese language, and I will be using her adjusted model for my own research. The following sections

will discuss these adaption as well as sentence final elements and *aizuchi*, both important resources in the Japanese turn taking system,

1.2.1. Completion type

In order to use Ford and Thompson's notion of CTRPs, Tanaka made several adjustments to the criteria for the completions points, as described below. For my own research I will use these definitions for syntactic, intonational, and pragmatic completion as well.

Syntactic completion has been defined as "a point in a turn where no further talk is syntactically projected when considered in its prior context" (Tanaka 1999, 65). This is to avoid analytical syntactic completion points, meaning points that when analysed could be seen as a syntactic completion point, but which participants are unlikely to acknowledge as such due to intonational features (Tanaka 1999, 68). Minimal acknowledgement such as backchannel is included in this definition.

Intonation completion points are operated in the same final vs. non-final structure as they were in Ford and Thompson (Tanaka 1999, 71). However, Tanaka does note that further research on intonational units is necessary as there is research showing that intonational units vary between English and Japanese (Ibid.).

Tanaka uses Ford and Thompson's definition of pragmatic completion, which was "an utterance required to have a final intonational contour and had to be interpretable as a complete conversational action within its specific sequential context" (Ford and Thompson 1996, 150). However she only uses the 'global' sense, as the global sense "appears to capture the more effectively the notion that no further talk (or action) is being sequentially projected (Tanaka 1999, 73).

1.2.2. Sentence final elements

There is a wealth of literature on sentence final elements and particles and their role in conversation, especially on *-ne* and *-yo*. While all agree that sentence final particles are a

frequently occurring feature of spoken Japanese, (Asano-Cavanagh 2011, Katagiri 2007, Lee 2007, Tanaka 2000) opinions differ on their exact nuances.

To give an example, *-ne* is defined by some as used when soliciting for agreement or confirmation and used with informations known to both the speaker and listener (Asano-Cavanagh 2011, 461). Katagiri on the other hand shows examples where it is used in cases where some of the information is unknown to the listener (Katagiri 2007, 1315). A note should be made on Asano-Cavanagh's article, as she bases her semantic formula of *-ne*, *-yo*, and *-darou* largely on translated literature. This makes one wonder to what extent the formula reflects the interpretation of the translator, as opposed to their actual functions in Japanese.

Tanaka (1999) provides a table of what she calls *utterance-final elements* that are commonly found at the end of sentences, though she herself already states that it is not an exhaustive list (Tanaka 1999, 85). The ones listed are final verb suffixes (*masu, mashita, mashō*), copulas (*desu, deshō, da, na*), final particles (*ne, yo, sa, ka, no, wa, zo*), requests and imperatives (*kudasai, chōdai, nasai*), and others (*wake, mono, mon, n*) (Tanaka 1999, 129).

In context these utterance final elements provide an ultimate sense of finality to an utterance, thereby possibly marking a TRP (Ibid.). While certain utterance final elements do exist in English, for example the words *then, though, anyway* and *even* (Haselow 2014), the use of sentence final elements is much more pervasive in Japanese (Tanaka 1999, 129). Thus they function as an extra signpost for TRPs.

1.2.3. Aizuchi

Backchanneling is a common occurrence in many languages, and a very frequent one in Japanese. By giving the listener a short moment where they can show acknowledgement (whether positive, negative, or neutral) the speaker can check whether the listener comprehends what is said, as well as test for agreement or disagreement on what is being said. (Kita and Ide 2007, Miyata and Nisisawa 2007, Saft 2007). The listener can do this by giving short responses (yeah, uh-huh), in Japanese these responses are called *aizuchi*, the most

common one being a simple “un” sound.

Similar to the situation with sentence final particles, those writing on the topic of *aizuchi* seem to agree with each other on the whole, and most of the disagreements are on nuances (Kita and Ide 2007, Maynard 1986, Miyata and Nisisawa 2007, Saft 2007, White 1989). All agree that *aizuchi* are an important feature of spoken Japanese, although certainly not unique to the language, but their stances on their exact functions differ. Where most argue for *aizuchi* as signs of confirmation and encouragement. Saft (2007) argues that they take a more interactive role, giving parties a chance to claim a turn for themselves.

My aim is to apply the theories described above to situation CDs. However, as there is no pre-existing literature on this topic the next chapter will first explain the term situation CD and its academic relevance before we can return to an analysis.

2. Situation CDs

In order to discuss turn taking as observed in situation CDs we will first need a clear definition of the term situation CD, as well as a short historical overview. In this chapter I will first give my definition of the term situation CD and discuss the most important characteristics, followed by a short historical overview of situation CDs in Japan.

2.1. Definition of the term

For the purpose of this thesis I have defined the term situation CD as “a dramatized play which uses only audio to convey its story, in which the listener is addressed as if he or she were actually present in the story, published in CD format”. A situation CD is subgenre of audio dramas, which I have defined as “a dramatized play which uses only audio to convey its story”. The following paragraphs examine this definition further.

2.1.1. Dramatized audio play

I define situations CDs as "a dramatized play that uses only audio to convey its story" mainly to differentiate between audio drama's (of which situations CDs are a subgenre) and audio books. The most basic definition of an audio drama would be “a story told purely in sound” (Crook, Radio Drama: Theory and Practice 1999). This definition however would also include audio books or any story told out loud. The existence of the term audio book already tells us that this is something different from an audio drama, thus we need a more specific definition.

An audio book is a book read out loud. The text of the book remains as is. That is, the narrator reads exactly what is written. This would include narration and descriptions of what is happening. An audio drama however uses only the lines that are actually spoken by the characters, possibly accompanied by sound effects to help clarify movements. In other words it is dramatized.

Typically each character has his/her own voice actor, as opposed to an audio book which typically has one narrator. Where a book would need to use descriptions to explain how

a sentence is spoken (for example anxious or happy) these emotions can be heard in an audio drama. The same is true for descriptions of actions or sounds; an audio drama no longer needs these descriptions as the sounds can be heard, although those sound may not sound exactly as they are supposed to (Crook 2011) This means that the only lines that are spoken are those actually spoken by the characters.¹ An audio drama can be based on a different type of media, but to turn the original text into an audio drama it might need small alterations such as the removal of narrative elements. Of course the story may be a completely original one as well.

To illustrate the differences between and audio book and an audio drama I have taken an excerpt of J.R.R Tolkien's "The Fellowship of the Ring" has been adapted into an audio book and audio drama. To start, here is the original text as found in the book:

The air was warm. The sound of running and falling water was loud, and the evening was filled with a faint scent of trees and flowers, as if summer still lingered in Elrond's gardens. 'Hurray!' cried Pippin, springing up. 'Here is our noble cousin! Make way for Frodo, Lord of the Ring!' 'Hush!' said Gandalf from the shadows at the back of the porch. 'Evil things do not come into this valley; but all the same we should not name them. The Lord of the Ring is not Frodo, but the master of the Dark Tower of Mordor, whose power is again stretching out over the world. We are sitting in a fortress. Outside it is getting dark.'

From Many Meetings, pg. 294, The Fellowship of the Ring (Tolkien, The Fellowship of the Ring 2009)

Next is the same segment as heard in the The Fellowship of the Ring Unabridged Audiobook (Tolkien, The Fellowship of the Ring Unabridged Audiobook 2001).

Narrator: The air was warm. The sound of running and falling water was loud, and the evening was filled with a faint scent of trees and flowers, as if summer still lingered in Elrond's gardens. 'Hurray!' cried Pippin, springing up. 'Here is our noble cousin! Make way for Frodo, Lord of the Ring!' 'Hush!' said Gandalf from the shadows at the back of the

1. Exceptions to this rule do, of course, exist. Narration can for example be used to describe the setting at the start of an audio drama or when a lot of time passes between two scenes, the same way it might be used in a stage play or film.

porch. 'Evil things do not come into this valley; but all the same we should not name them. The Lord of the Ring is not Frodo, but the master of the Dark Tower of Mordor, whose power is again stretching out over the world. We are sitting in a fortress. Outside it is getting dark.'

As we can see the text remains the same, with the narrator reading exactly what was written in the original book. Even though the parts spoken by the different characters are in this version read in a more emphatic way, narrative elements like the descriptions of sounds or which characters spoke are still included. Compare with the following segment from the 1981 BBC Radio Dramatization:

 ((birds singing in the background))
Pippin: Here is our noble cousin
Merry: Make way for Frodo, Lord of the Ring!
Gandalf: Hush, we should not name evil things here
 ((water can be heard running in the background as well as birdsong))
Gandalf: The Lord of the Rings is not Frodo, but the master of the dark tower of Mordor who's power is again stretching out over the world. We are sitting in a fortress! Outside it is getting dark

Note the complete lack of narrative elements as described above. Descriptions of the atmosphere in the scene are gone and have been replaced with sound effects. The same is true for narrative elements describing who is talking. Pippin and Gandalf are now played by different voice actors and show their emotions through emphatic speech. Additionally, where the original text makes no mention of who speaks the line " Here is our noble cousin! Make way for Frodo, Lord of the Ring!" part of this line is now spoken by Merry, who also has his own voice actor.

2.1.2. Listener character

What sets *situation CDs* apart from any other type of audio drama is that the listener is directly addressed as if present in the story. To differentiate between the character that represents the listener in the story and the actual listener. I will refer to the character that

represents the listener as the *listener character* and to the actual human listener as *listener*.

When a CD addresses the listener directly there must also be room for an answer. However, a CD is pre-recorded so no matter what the listener answers there is only one way for the story to unfold. If this is the case there must also be a way for the listener to deduce when the *listener character* has said something, and what was said, to be able to understand the flow of the dialogue and thus the flow of the overall story. This is where the importance of turn taking becomes evident. Without a system that indicates when a speaker change can or should occur, there is no way for the listener to know when the *listener character* supposedly says something. The example below shows a point where a *listener character* speaks.

(4)

Kanou: *satou kantoku tte omae furunēmu wakat-te-ru* ?
satou director QUOT you full.name to.know-GER-NONPST ?
'Do you know director Satou his full name?'

Kanou: *a yappari chigau hou he okut-te-i-ta ka*
ah as.expected wrong COMP LAT to.send-GER-be-PST FP
'ah, so you sent it to the wrong one after all'

As we can see in the above example, the character called Kanou makes a direct question towards the listener. Apparently an answer is given, and he continues the conversation. If we examine the same example again with time marks, it looks as follows:

(4)

Kanou: **[4:33]** *satou kantoku-tte, omae, furunēmu wakatteru?* **[4:36]**
'Do you know director Satou his full name?'

Kanou: **[4:38]** *a, yappari chigau hou he okutteita ka* **[4:43]**
'ah, so you sent it to the wrong one after all'

There is a pause between 4:36 and 4:38 in which nothing is heard. From the flow of the conversation we can assume that this is where the listener supposedly said something. While 2 seconds may not be long it is unnaturally long for a pause in conversation (Heldner and Edlund 2010) , and in this case a clear indication that a turn has ended. Pauses like this are used countless times in the course of the story, each time indicating that the listener character says something.

This example shows that an unnaturally long pause is one of the main indicators that the listener character says something. I am purposely using the word ‘pause’ and not ‘silence’ because background sounds may still be heard. The conversation above for example takes place in a taxi, and during the pause we still hear the sounds of the car.

However, it is not just the pause that indicates a possible speaker change in this example. The first sentence ends in a CTRP, it is syntactically, intonationally and pragmatically complete. This means that the listener can predict a turn change even before the actual pause is heard. The case study in chapter 4 examines how situation CDs make use of syntactic, prosodic and pragmatic resources in order to indicate turn changes.

2.2. Situation CDs in Japan

Japan is one of the countries where audio dramas still enjoy some popularity today. Often published directly to CD they are mostly called *ドラマ CD* (*dorama shiiddii*, drama CD).

In 2015 700 drama CDs were published. This number is excluding the number of audio dramas that were published as so called *tokuten* (bonus items that come with magazines or limited editions of certain products when bought at a specific store).² In 2014 the total amount of drama CDs released was 632, 2013 the total amount was 618, and in 2012 a total

2. I have excluded *tokuten* from my research as it is near impossible to track them all. Doing so would require checking releases of all relevant CDs, DVDs, games, magazines, novels, manga etc. to see whether any *tokuten* were distributed, which is beyond the scope of this thesis. However, the fact that audio dramas are a popular choice for *tokuten* items once again shows their popularity and with that their relevance as an object of study.

amount of 596 drama CDs were released, showing that the an increasing amount are published each year.

Many drama CDs are based on anime (cartoons), manga (comics), video games, and novels, while a large share is also features original stories. Drama CDs that are based on a different medium may be an adaption of the original story as an audio drama, or a completely new story that ties in with the existing material. In 2015 over 60% the drama CDs released were original stories. About 20% of the releases were based on video games, 13% based on manga, The remaining 7% was divided equally between releases based on anime, novels, and all remaining types of source material not represented by any of these categories (see Appendix 1)

In recent years a type of drama often referred to as シチュエーション CD (*shichuēshon shiidii*, situation CD) or シチュエーションドラマ CD (*shichuēshon dorama shiidii*, situation drama CD) have seen an increase in popularity. In these CDs one or more characters in the story speak directly to the listener. The listener thus takes the role of one of the characters in the story. Table 1 show the total amount of *drama CD* released divided into three categories; situation CD, non-situation CD, and BL.³

Table 1. *Drama CD releases in Japan*

	Situation	Non-situation	BL	Total
2015	453	156	91	700
2014	376	173	83	632
2013	332	227	59	618
2012	264	269	63	596
2011	110	279	92	481
2010	121	331	146	598

3. BL or 'Boys Love' is a genre of fiction primarily concerned with the romantic and/or sexual relationships between men but the target audience are women, making it difficult to turn into a situation CD by definition.

As we can see from Table 1, while the total amount of *drama CDs* released between 2010 and 2015 did not increase significantly and even dropped in 2011, the amount of *situation CDs* more than tripled in that same period. This shows that this specific genre has seen a great growth in recent years and indeed still seems to be growing. Such a quick growing genre merits academic attention, be in in the field of linguistics or elsewhere.

The term “situation CD” was coined by the industry itself, and has become a separate genre within the audio drama industry in Japan. Many situation CDs are aimed at women, (> 90%), that is, the listener character was a woman. These CDs often feature a romantic relationship with one of the other characters - if not the only other character - in the CD. The idea here is that the listener is placed in a certain situation, and can experience the story as if he/she were really there.

Another term used sometimes is 擬似体験ドラマ (*gijitaiken dorama*, simulated experience drama) (Cineria 2012, Rejet 2012). This term places even more emphasis on the idea of experiencing a situation, or experiencing a situation that would be difficult, impractical, or even impossible in real life. Two examples of CDs using this description would be *Kareshi Igai*, which is a story about the *listener character* cheating on her boyfriend and thus offers the “simulated experience of cheating on your boyfriend” (Cineria 2012) and *Diabolik Lovers*, which is a story in which the heroine her blood is sucked by several vampires, thus offering “the simulated experience of having your blood sucked” (Rejet 2012).

As the term situation CD indicates these are often published in a CD format. For similar content released through different media (most through the internet) similar but slightly different terms can be found. Examples are シチュエーションコンテンツ (*shichuēshon kontentsu*, situation content) (Usual Jewel n.d.), シチュエーションボイス (*shichuēshon boisu*,

situation voice) (Lyricism n.d.) 音声作品 (*onseisakuhin*, voice work) (Hakoniwa n.d., Heart Beeps n.d., Yorozuya n.d.). However as the genre is best represented as published on CD, I will use the term situation CD to refer to the genre as a whole.

3. Methodology

3.1. data scope and acquisition method

The primary data collected for this thesis consists of a transcription of the situation CD *お仕事男子 vol.1 職業 サラリーマン* (*oshigoto danshi vol.1 shokugyou salariiman*) (Broccoli 2009), transcribed by ear, by myself. The audio that was transcribed comprises 62 minutes, which are 7 of the 8 tracks recorded on the CD. The only track that was not transcribed is the final track, in which the voice actor who voiced the primary character in the CD talks about the recording and his own thoughts on the story.⁴

The transcript follows the conventions set by Gail Jefferson (2004). For the those parts of the transcript that I use to illustrate findings in the following chapter I have provided a gloss and a vernacular translation. Such examples are presented in three lines of text, the first giving the original Japanese in italics, the second line showing the glossing and the third line the vernacular translation. Lines that are only thought and not spoken aloud are preceded by the words {thinking} in braces.

Where applicable any lines spoken by the *listener character* are shown between empty brackets "()". I have been as discreet as possible with inserting turns for the *listener character*, only inserting turns where I am certain she has said something.

4. Tracks like these are commonly found on situation CDs, as famous voice actors are a major selling point. Such tracks, often called "free talk", generally have the voice actor giving his or her thoughts on the recording and story or have them talk about a topic related to the story of the CD.

3.2. data analysis method

Time tags were added to the beginning and ending of utterances, to calculate the length of utterances and turns, as well as the total amount of time each character spoke. This was done to observe whether certain characters would dominate conversations, as well as to calculate the length of *listener character* turns to see whether there is a minimal length for these turns. In case of *listener character* turns I have taken the amount of time a pause is heard as turn length to maximise the turn length. As the next chapter will show those turns are still very short when compared to other speakers.

Furthermore, intonational and pragmatic completion points were counted in order to compare the data with the findings in Ford & Thompson (1996) and Tanaka (1999). To make a comparison with the data from Ford and Thompson (1996) and Tanaka (1999), who both used about 20minutes of audio material for their data I took the last two transcribed tracks as these also clock in at approximately 20 minutes together. Completion points were also provided for the rest of the transcription to examine further.

The completion point data found was then compared to that of Ford & Thompson (1996) and Tanaka (1999) to examine where they matched, where they did not, and whether any explanations for deviation can be found.

4. Case Study

4.1. The situation CD: Oshigoto Danshi Vol.1

お仕事男子 vol.1 職業 サラリーマン (*oshigoto danshi vol.1 shokugyou salariiman*) is a *situation CD* published in 2009, and the first in a series of 6 CDs. In each CD the *listener character* meets a prospective love interest at her new job, and through working together their relationship grows. Each CD has one primary character, one secondary character who is the primary character in a different CD in the series, and several minor characters that only appear in one scene.

In this first CD the *listener character* has just started working as an 'OL' or 'office lady', a Japanese term for female office workers (Ogasawara 1998, 12) at the fictional production company 'Green Enter Production' and is introduced to her mentor Kanou Tatsuya (Broccoli 2009), the love interest for this CD. The various scenes in the CD show their first meeting, visiting customers together, the *listener character* excelling at her job, the *listener character* making a mistake and together with her mentor repairing said mistake, a date at an amusement park, and the morning at work after their date. The amount of time that passes in the story is unclear, except for a remark early on that two weeks have passed since the first scene no other mention of the passing of time is made. The story is shown from Kanou his perspective, and at times we also hear his thoughts as well.

Besides the *listener character* and Kanou several other characters appear in the story. Sasaki-san, a producer and client, Ninomiya Masato, a doctor and the love interest for the second CD in the series, Terashima Satou a director and client, as well as several unnamed staff members of the various locations visited in the course of the story. Conversations generally take place between Kanou and the *listener character*, Kanou and another character, or Kanou, the *listener character* and a third character. There are no places in the story where

we hear a conversation three or more voiced characters, with the exception of one short scene where several staff members each speak one line.

4.2. Presentation and analysis of the data

4.2.1. syntactic, intonational, and pragmatic completion

Ford & Thompson (1996) and Tanaka (1999) both tallied the amount of syntactic, prosodic, and pragmatic completion points and I have done the same, the results of which can be seen in Table 2 above. What is immediately noticeable is that despite the corpus on which the data is based is about 20 minutes of audio in all three cases (Ford & Thompson 1996, Tanaka 1999, and my own data) the amount of completion points found in my own data is far less than the other two. This implies longer TCUs and longer turns than in the other two studies. I will get back to this in a few paragraphs.

Table 2. *Completion points for English, Japanese, and Japanese in a situation CD*

	Notation	English	Japanese (Tanaka)	Japanese (<i>situation CD</i>)
Total intonational completion	i	433	411	168
Total pragmatic completion	p	422	347	162
Total syntactic completion	s	798	422	189
Intonational & syntactic	i&s	428	347	168
Intonational & syntactic & pragmatic	i&p&s	417	325	162
Sentence final utterance				93

Tanaka noted that the amount of syntactic completion points in English was far higher than in Japanese (Tanaka 1999, 77), this can also be seen in my own data. While syntactic completion points still rank highest in numbers, the respective numbers of syntactic, intonational, and pragmatic completion points are closer together.

Noteworthy is that, at least for the 20 minute data, all intonational completion points were also syntactical (i&s) and all pragmatic completion points were also both intonational and syntactical (i&p&s). Neither of these correspond so neatly in Tanaka her data, in fact she found that while 98% of intonational completion points were also syntactical completion

points (i&s) in English, only 84% of intonational completion points were also syntactic completion points in Japanese (Ibid.). Tanaka attributed this difference to the fact that many of the intonational completion points that were not also syntactic completion points (i-s) occurred when final particles were used at turn internal positions to elicit response from co-participants (Ibid.). As we will see in later paragraphs, this kind of interactivity is missing in the *situation CD*.

Table 3. *Completion points for Japanese in a situation CD*

	Notation	completion points	coinciding with turn change
Total intonational completion	i	505	387
Total pragmatic completion	p	471	384
Total syntactic completion	s	606	399
Intonational & syntactic	i&s	496	383
Intonational & syntactic & pragmatic	i&p&s	462	380
Sentence final utterance		292	201

If we take a look at the entire situation CD corpus however, the data corresponds more or less with that of Tanaka (1999), except for the amount of syntactic completion points which is relatively high in the *situation CD* corpus. This means that there is a relative high number of syntactic completion points that do not coincide with intonational or pragmatic completion points. However, many of these points occur when a speaker extends his turn as in the following example.

(5) from oshigoto danshi track 4

Kanou: *chizu* *to* *uchi* *no* *itoko* *no* *namae*
 map and my GEN cousin GEN name

mo *kait-te-oi-ta* *kara/*
 also to.write-GER-to.put-PST because
 'because I wrote down a map and my cousin's name'

Kanou:	<i>ore</i>	<i>no</i>	<i>namae</i>	<i>tsukat-te</i>	<i>ii kara/</i>
	my	GEN	name	use-GER	be ok
	<i>yokattara</i>	<i>itteko-i</i>			<i>yo./></i>
	if you like	go.and.come.back-NONPST			FP
	'you can use my name so go and visit if you like'				

Here Kanou tells the *listener character*, who has a cold, to go and visit his cousin who is a doctor. Twice in this turn the parts up to *kara* are syntactically complete, however no final intonation is given. Both times he then extends his turn, first by saying the *listener character* can use his name, and then by saying she should visit if she wants. Self-selection and extensions like these are numerous throughout the CD and account for a large amount of the syntactical completion points that are not intonationally or pragmatically complete.

In fact, only 66% of the syntactic completion points coincide with turn changes and only 11% of the syntactic completion points that are not also intonationally or pragmatically complete coincide with actual turn changes, the lowest of any of the completion points. This is even less than the 24% that Tanaka found in her study (Tanaka 1999, 83). I have reason to believe this has to do with clarity and avoiding any confusion for the listener. By having actual turn changes occur overwhelmingly on CTRPs that it is easier for the listener to deduce when the *listener character* speaks.

4.2.2. turn length and distribution

While adding time marks, the first thing that is immediately noticeable is the discrepancy between the amount of time each character gets to speak. While one participant speaking overwhelmingly more than others is a common occurrence in natural conversation (Sacks,

Schegloff and Jefferson 1974) the *listener character* speaks far less than Kanou. The table below shows the amount of time characters speak in each track.

Table 4. *Amount of time spoken by characters per track*

	Kanou	List.Char.	Others	Background	Fade in/out
Track 1	4:02	0:58	0:04	0:19	0:20
Track 2	4:30	0:39	0:52	0:11	0:28
Track 3	4:21	1:05	0:07	0:17	0:35
Track 4	6:17	0:44	1:38	0:51	0:57
Track 5	7:21	2:01	1:04	0:50	0:12
Track 6	11:15	4:17	0:00	1:05	0:37
Track 7	3:05	1:07	0:00	0:22	0:14

In the Table 4 the columns for Kanou and *listener character* each show how much they speak, while the column for Others combines all other characters that appear in a track. Background shows the amount of time in which only background noises (for example the sound of traffic) can be heard, while Fade in/out shows the amount of time where nothing is heard either at the beginning or end of the track, or between scenes.

Of all of the characters Kanou speaks the most, between 60% to 70% of any track. The amount of time the listener character speaks varies greatly, the lowest being 7% of the time. It is only in the final 2 tracks where the *listener character* and Kanou are the only ones that speak that she speaks more, but even so the total time the *listener character* speaks is no more than 25% of the track length even in those tracks.

Table 5. *Average turn length by character*

	Kanou	List.Char.	Others	Background
Track 1	0:05	0:02	0:02	0:06
Track 2	0:08	0:02	0:04	0:03
Track 3	0:09	0:03	0:02	0:04
Track 4	0:06	0:02	0:03	0:03
Track 5	0:06	0:03	0:02	0:03
Track 6	0:05	0:03	-	0:04
Track 7	0:05	0:02	-	0:03

Table 5 shows the average turn length, and clearly shows Kanou has the longest turns on average while the *listener character* and other characters are about even. Something that this overview does not show however, is the variation in turn length. While Kanou his turns vary between 1 to 30 seconds long, almost every single *listener character* turn is between 2-4 seconds. The longest *listener character* turns in the entire CD are 7 seconds long and this only occurs a handful of times, while Kanou's turns regularly span 10 seconds or more.

This estimate of the average *listener character* turn is even quite lenient. As it is impossible to know whether or not the *listener character* speaks for the full duration of a pause I have used the full length of a pause as *listener character* turn length. Arguably some of these turns would be shorter in reality. While turn changes with no gap and no overlap make up the majority of turn changes, changes with slight gaps are also common (Sacks, Schegloff and Jefferson 1974, 700). But even with this leniency the *listener character* turns are noticeably shorter than those of Kanou, even while talking one-on-one.

As mentioned above, comparison with the data from Tanaka (1999) shows far fewer completion points in the *situation CD* data set even when accounting for the lack of completion points for the *listener character*. This shows fewer completion points are reached, implying longer TCUs and longer turns than in natural speech.

4.2.3. sentence final elements

Sentence final utterances are present throughout the whole CD. As Table 3 shows, there are 291 occurrences of completion points that include a sentence final utterance, 201 of which coincide with a turn change. This means 69% of all sentence final elements signify a change of speaker.

Those instances where a sentence final utterance occurs without speaker change often lack a final intonation, as shown in the example below, in which Kanou tells the listener character she should not work too hard and take care of herself:

(6) from oshigoto danshi track 3

Kanou: hontou ni muri su-n na yo/
 really try.to.hard to.do-COP FP FP
 "[but] really don't overdo it"

Kanou: shigoto wa choukisen nan dakara sa./>
 work TOP drawn.out.battle COP because FP
 "because work is a long term battle"

The lack of final intonation signals that more speech may possibly follow and can be used to build an argument (Tanaka 1999, 95), as is the case in the above example. In natural speech the utterances may be followed by minimal acknowledgements from other speakers (Ibid), but such acknowledgements are absent in this situation CD.

Almost all of the sentence final utterances that coincide with speaker change in *oshigoto danshi Vol.1* were also pragmatic and intonational completion points. This shows that, at least in this case, sentence final utterances in situation CDs that do not coincide with a pragmatic and intonational completion point are generally not considered to project speaker change.

it, overlap occurs in the example above. However right after this the talk returns to a sequential order, with several people in the meeting calling out different announcements. The final case of overlap happens between Kanou and the *listener character*:

(9) from oshigoto danshi track 6

Kanou:	<i>awa awa wa hippa-ru na/</i> ow.ow.ow pull.NONPST FP "ow ow ow, don't pull!" <i>tte iu ka hito no hanashi [wo</i> or.rather person GEN talk ACC "or rather, when someone is talking to"
List.Char:	[()/ [()/
Kanou:	<i>eh (.) nani (.) nani yari-tai tte ?/></i> eh (.) what (.) what do-want.to QUOT "eh, what, what do you want to do?"
List.Char:	()/ ()/
Kanou	<i>ah: minigeemu?/></i> oh minigames?/> "oh the minigames?"

This time it is actually the *listener character* who interrupts Kanou. In the example above the *listener character* is somewhat tipsy after drinking beer and Kanou is trying to get her to listen. However, before he can finish his sentence the *listener character* interrupts saying that she wants to play the minigames at the amusement park where the scene takes place.

These three instances are the only times overlap occurs in the 62 minute corpus, which is highly unnatural. All of Tanaka (1999) her transcripts show high amount of overlap among speakers, especially after the occurrence of sentence final utterances (p. 133). Ford & Thompson state that next speaker at non-completion points are "often associated with the display of affiliation or disagreement with an ongoing turn" (Ford and Thompson 1996, 159),

yet even during arguments we see no overlap in the situation CD.

The only instances where we see overlap is when the overlap occurs where no actual words are spoken as in example 7, what is said is a set expression and thus predictable as in example 8, and when the outcome of the can already be projected as in example 9. In all three of these cases what is being said is either not important to understand the story or so projectable that the listener can finish the sentence in their mind. This suggests that overlap is deliberately avoided to improve clarity of the story.

Aizuchi or backchanneling is even less common, and only occurs twice in the entire CD, near the end when the *listener character* is struggling to ask something:

(10) from oshigoto danshi track 6

Kanou: *o* *dou-shita?/>*
 oh what-PST
 "oh, what is wrong?"

 Nanka *ore* *wasure-te-ru?/>*
 something I forget-GER-NONPST
 "am I forgetting something?"

List.Char. ()
 ()

Kanou: *un/>*
 yeah

List.Char: ()
 ()

Kanou: *dou-shita?/>*
 what-PST
 "what is wrong?"

List.Char: ()
 ()

Kanou: *nnn?*
 hmm?

List.Char: ()
 ()

Whether or not these backchannels would also be overlap is impossible to say, as the *listener character* is not voiced. However in a CD where backchanneling is notably absent these two instances have a very specific function; they indicate that the *listener character* is still speaking even though there is a relatively long pause. As described in an earlier section, the average length of the *listener character's* turns is about 2 to 3 seconds. Without the interrupting backchannel, her turns here would be 8 or more seconds. It is very likely that the backchannels have been added to indicate she is still speaking and to show her hesitation.

While Tanaka (1999) showed that intonational completion points that were not also syntactic completion points occurred when final particles were used at turn internal positions to elicit response from co-participants (p.77) we see no such interaction in the situation CD. In fact we see the opposite, sentence final utterances that do not coincide with intonational completion points are a clear sign of a turn not yet ending, and the only time we see backchanneling is to show that the *listener character* is still speaking. Even in conversations between two voiced characters no backchanneling is used, completely omitting this interactivity between participants.

5. Conclusion

Sack, Schegloff and Jefferson's *a simplest systematics for turn taking* (1974) remains one of the most influential theories on turn taking by showing that TRPs play an important role in turn taking. Management of the allocation of turns is left completely to the speakers. Ford & Thompson (1996) build on this model by asserting that syntactical completion points alone are unreliable markers for turn change but that when syntactic completion points coincide with intonational and pragmatic completion points to form CTRPs they become highly reliable.

Tanaka (1999) takes both of these theories and applies them to Japanese. While the definitions of syntactic, intonational, and pragmatic completion points had to be slightly adapted in order to apply them to Japanese Tanaka (1999) shows that both theories can be applied to Japanese. However Tanaka did find some notable differences, such as a far lower amount of syntactical completion points in Japanese when compared to English.

While neither Sack, Schegloff and Jefferson (1974) nor Ford and Thompson list specific resources for turn taking certain elements are easily crop up when talking about Japanese on this matter. Sentence final elements are a frequent occurrence and serve as markers of extra finality in TRPs (Tanaka 1999, 129) or can be used mid-turn to elicit response from co-participants (Tanaka 1999, 77). This offers participants in the conversation to give an *aizuchi*, a short backchannel, to show either positive, neutral, or negative acknowledgement of what is being said (Kita and Ide 2007, Miyata and Nisisawa 2007, Saft 2007).

Before these theories could be applied to situations CDs it was first necessary to define this relatively new pop-culture phenomenon. In chapter two I have defined the term situation CD as “a dramatized play which uses only audio to convey its story, in which the listener is

addressed as if he or she were actually present in the story, published in CD format". I also demonstrated that the number of situation CDs released each year continues to rise, which in my opinion merits academic attention. For the sake of clarity, I distinguish between the character that represents the listener in the story (the *listener character*) and the actual listener

Comparing my own discoveries on the completion points in the situation CD *oshigoto danshi vol.1* to the data of Ford & Thompson (1996) and Tanaka (1999) one of the noticeable things is a far lower amount of completions points even when considering the lack of completion points for the *listener character* who's speech we never hear. This implies longer TCUs and longer turns than in natural speech. The situation CD also has an higher amount of syntactic completion points, caused by continues self-selection of the speaking character. Actual speaker change in the situation CD occurred overwhelmingly on CTRPs, making intonational and pragmatic completion important additional markers for speaker change.

Turn length and distribution between characters in the CD is very uneven, and while one participant speaking more than others is not unusual (Sacks, Schegloff and Jefferson 1974) the character called Kanou consistently has speaks the most and has the longest turns, while the listener character speaks very little and in short turns.

Sentence final elements are present throughout the CD, but are used differently from natural speech. As there is almost no backchanneling throughout the CD, the interactive element that Tanaka (1999) notes is completely absent. Instead, sentence final elements without a final intonation are clear indicators of continued speech, while sentence final elements with a final intonation are reliable indicators of turn change.

Overlap and backchanneling are almost entirely absent in the CD, marking a notable difference with natural speech. Overlap is only used in instances where what is said is not important or projectable, and backchanneling is used only in one scene to signal that the *listener character* is still speaking. This means that the interactivity that both sentence final

particles and backchanneling offer is completely absent in the situation CD.

These deviations from natural speech may have been to preserve clarity. By having longer TCUs and turns and cutting down on speaker changes that result from backchanneling it becomes easier to determine when speaker change will occur and thus easier for the listener to deduce when the *listener character* has said something. The same holds true for having actual turn changes occur overwhelmingly on CTRPs, and using sentence final elements without a final intonations as markers for continued speech.

in Sack, Schegloff and Jefferson's model the allocation of turns is left completely to the speakers. Because a CD is pre-recorded the listener cannot actively participate in this process, which may have led to the loss of interactive speech elements and more rigid use of CTRP's. This shows that while these are important elements in natural speech, they can be left out or adjusted to accommodate situations where clarity might be jeopardised.

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Appendix

Appendix 1: Release data for drama CDs in Japan by genre

Table 1. *situation CDs released between 2010-2015*

	Situation	Normal	BL	Total
2015	453	156	91	700
2014	376	173	83	632
2013	332	227	59	618
2012	264	269	63	596
2011	110	279	92	481
2010	121	331	146	598

Figure 1. *situation CDs released between 2010-2015*

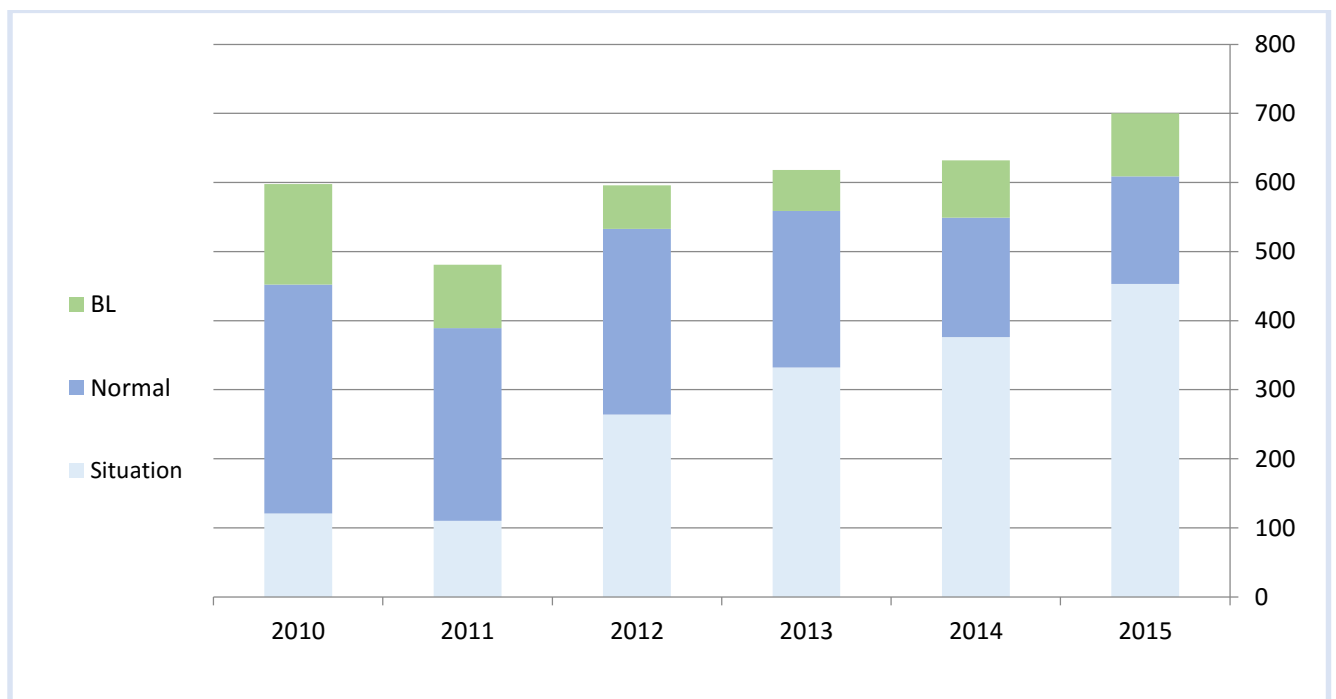
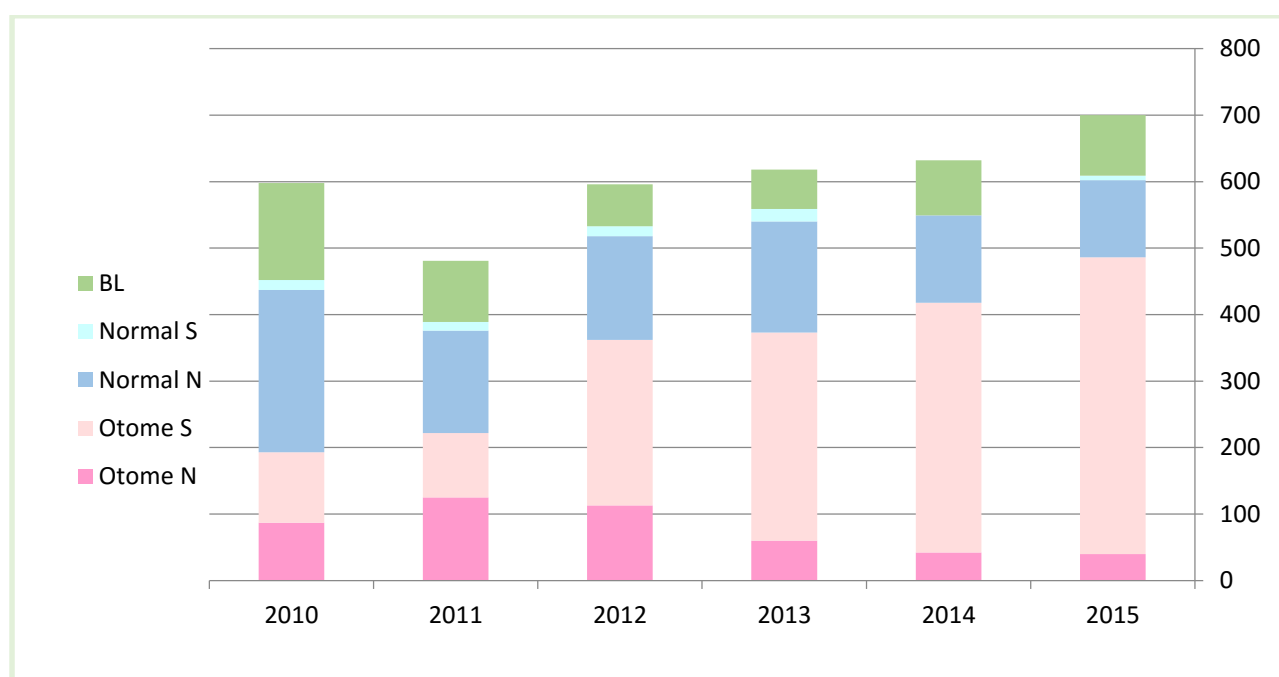


Table 2. situation CDs released between 2010-2015 by target audience

	situation CDs (aimed at women)	normal (aimed at women)	situation CDs	normal	BL	Total
2015	446	40	7	116	91	700
2014	376	42	0	131	83	632
2013	313	60	19	167	59	618
2012	249	113	15	156	63	596
2011	97	125	13	154	92	481
2010	106	87	15	244	146	598

Figure 2. situation CDs released between 2010-2015 by target audience



Appendix 2: Release data for drama CDs in Japan by origin

Table 1: amount of releases per month in 2010, listed by the material it is based on

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Total
original	16	7	13	13	9	9	17	20	27	18	12	23	184
game	17	5	8	10	7	11	7	16	13	10	9	21	134
anime	5	2	2	1	1	1	1	3	0	1	2	1	20
manga	14	11	16	17	9	7	12	15	11	11	6	19	148
novel	5	7	8	4	9	5	6	3	10	6	10	7	80
other	5	1	3	2	0	2	1	6	3	3	5	1	32
total	62	33	50	47	35	35	44	63	64	49	44	72	598

Table 2: amount of releases per month in 2011, listed by the material it is based on

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Total
original	16	10	5	15	13	11	12	15	18	12	11	16	154
game	20	14	5	9	7	7	7	14	17	7	4	12	123
anime	2	1	1	3	0	2	3	6	5	4	2	2	31
manga	11	6	6	10	9	9	8	10	6	3	5	6	89
novel	6	7	4	4	3	7	3	1	5	4	7	8	59
other	2	4	0	2	1	3	1	3	3	1	4	1	25
total	57	42	21	43	33	39	34	49	54	31	33	45	481

Table 3: amount of releases per month in 2012, listed by the material it is based on

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Total
original	21	20	20	19	21	20	21	36	27	26	24	31	286
game	17	8	9	9	9	6	10	15	24	9	13	8	137
anime	0	3	7	2	0	2	5	3	3	3	1	2	31
manga	5	4	4	6	4	1	4	10	8	10	4	3	63
novel	5	3	5	9	3	4	2	3	3	2	1	2	42
other	5	6	3	8	1	2	3	2	2	2	0	3	37
total	53	44	48	53	38	35	45	69	67	52	43	49	596

Table 4: amount of releases per month in 2013, listed by the material it is based on

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Total
original	30	17	28	27	27	16	36	37	37	32	32	30	349
game	7	4	7	9	5	9	13	7	7	6	23	11	108
anime	0	1	3	3	7	2	1	2	6	2	1	2	30
manga	4	5	4	6	5	9	7	5	11	9	11	14	90
novel	1	3	2	3	5	1	4	1	3	3	4	0	30
other	0	1	2	0	2	1	0	1	2	1	1	0	11
total	42	31	46	48	51	38	61	53	66	53	72	57	618

Table 5: amount of releases per month in 2014, listed by the material it is based on

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Total
original	29	23	27	35	38	40	39	33	30	40	37	31	402
game	16	7	4	5	11	3	7	7	10	2	7	13	92
anime	3	2	3	2	2	1	3	3	2	4	0	3	28
manga	5	5	12	8	4	8	6	6	10	8	7	8	87
novel	5	1	0	2	1	0	0	1	0	0	0	1	11
other	0	0	3	0	1	1	0	1	1	2	1	2	12
total	58	38	49	52	57	53	55	51	53	56	52	58	632

Table 6: amount of releases per month in 2015, listed by the material it is based on

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Total
original	26	27	27	37	38	34	34	30	34	43	54	43	427
game	14	8	14	12	11	10	14	13	11	12	12	8	139
anime	3	0	0	1	0	2	2	4	4	4	1	3	24
manga	7	8	6	11	6	8	6	4	8	6	7	15	92
novel	0	1	1	1	0	0	1	0	2	2	0	0	8
other	1	1	2	4	0	0	0	0	1	0	0	1	10
total	51	45	50	66	55	54	57	51	60	67	74	70	700

Appendix 3: Transcription of oshigoto danshi vol.1

Track 1

	((Elevator door closes and a mechanical humming can be heard))	
Kanou:	[00:05] Nn::	[00:06]
	[00:07] kyo:u kara ore mo shinjin kyouiku tankou ka::	[00:10]
	((Elevator chimes and doors open))	
Kanou:	[00:11] kyouiku tantou: tte ui kara ni ha mazu mohan wo shimesanai	
	[00:15] to da yo na:h	[00:16]
	[A door opens and office sounds can be heard]	
Kanou:	[00:25] ohayougozaimasu:	[00:27]
	((Several colleagues answer))	
Kanou:	[00:30] sumimasen (.) ano (.)shinjinkyouiku tantou no Kanou desu.	
	[00:33] kochira no bushou ni iku you ni:: buchou ni iwareta n desu ga::	
	[00:37] shinjin no ko ha::?	[00:39]
Staff A:	[00:39] ah- a:no ko da yo	[00:40]
Kanou:	[00:40] ah h wakarimashita arigatou gozaimasu.	[00:43]
	((Footsteps can be heard))	
Kanou:	[00:46] ohayou- chotto: ii::?	[00:50]
	[Sound as if someone gets up from a chair]	
List.Char:	[00:50] ()	[00:52]
Kanou:	[00:52] a:no sa (.) kimi:: kyou kara kono bushoku ni haizokusareta::	[00:56]
List.Char:	[00:56] (((a sound as if someone makes a bow can be heard)))	[00:59]
Kanou:	[00:59] da yo na hh:: yokatta (.) kochira koso yoroshiku-	
	[01:02] atarashii bushou tte dake de: kinchou suru darou kedo: (.)	
	[01:05] ore mo dekiru dake kimi no koto sapooto suru kara (.)	
	[01:08] iishou ni ganabarou ze	[01:10]
List.Char:	[01:10] ()	[01:12]
Kanou:	[01:12] notto ·hh (.) ore:: kanou na	
	[01:23] ue kara (.) hanashi ha kiiteru to omou kedo (.) kimi no tantou	[01:19]
List.Char:	[01:19] ()	[01:21]
Kanou:	[01:21] eh- (.) kiitenai?	
	[01:23] ue kara (.) nanimo hanashi kitenai?	[01:26]

List.Char: [01:36 () [01:28]

Kanou: [01:28] toreinaa no koto mo? [01:30]

List.Char: [01:30] () [01:31]

Kanou: [01:31] koko no shisutemu to ka mo? [01:33]

List.Char: [01:33] () [01:35]

Kanou: [01:35] ahhh *·hh* sou:: nan da *·hh*
[01:39] u nn nn gomen gomen (.) sore ja: ikinari isshou ni ganbatte ikou:
[01:41] nante iwarete: bikkuri shita darou::? [01:45]

List.Char: [01:45] () [01:48]

Kanou [01:48] hhhhh sou kka *·h* (.) ah ore ha (.) kimi ni koko no shigoto wo oshieru
[01:52] (.) eigyou no: kanou: tatsuya tte iimasu. (.) aratamete yoroshiku [01:57]

List.Char: [01:57] (((sound as if someone makes a bow is heard)) [02:01]

Kanou: [02:01] nna*hh* (.) ore a desuku jyanakute eigyou da yo.
[02:05] kimi no paatonaa dakara [02:07]

List.Char: [02:07] () [02:09]

Kanou: [02:09] uchi de ha kihon (.) eigyou to desuku ga peaa de ugoku n da.
[02:12] paatonaa no shigoto ha otagai ni zenbu haaku shiatte (.)
[02:15] renraku mo mintsu ni toriau koto ni naru. [02:18]

Kanou [02:20] tada:: (.) shigoto wo oshieru tte itte mo::
[02:24] (.) ore mo mada haitte ichinenme da yo ne:*hh* [02:27]

List.Char: [02:27] () [02:30]

Kanou: [02:30] sore ga sou: nan da: *·hhh dakara ·h* issho ni kuroushite
[02:34] morau koto mo naru [02:35]

Kanou: [02:37] chinami ni (.) kyounen ha dessuku no saiyou ga nakatta kara (.)
kimi ga ore no hajimete no paatonaa hh
futari de ii shigoto dekiryu you ni (.) oretachi rashii paatonaa ni
narou ze [02:48]

Kanou: [02:50] eh *·hhh* yatto paatonaa ga kumero koto ni natte jitsu ha ore
chotto wakuwaku shiterun da*·h* (.) daigaku jidai tenisu bu data
kedo (.) daburusu ga sugoku suki data kara (.) partner no
jakuten wo follow shitari (.) besuto wo daseru you ni sappooto
shitari (.) nanka sa (.) sou iu no [03:10]

List.Char: [03:10] () [03:12]

Kanou: [03:12] darou? *·hh* dakara, kimi no yowai tokoro ore ga kabaa suru shi
(.) kimi mo nanika kizuita koto ga attara sekkyokuteki ni
nandemo itte mite [03:21]

List.Char: [03:21] () [03:23]

Kanou [03:23] pair tte sa (.) otagai ga iru koto de hitori de yaru yori sugoi koto ga dekiru darou? ore sa, tennis to onaji de...shigoto demo a iu no wo mezashitain da [03:33]

List.Char: [03:33] () [03:35]

Kanou: [03:35] dabburusu shigoto! (.) Tsumari dabburu waaku tte koto da na tonikaku futari de, saikyou no pair ni natte sa (.) ii shigoto shiyou ze [03:44]

List.Char: [03:44] () [03:36]

Kanou: [03:36] oouh! ii henji da! [03:48]

List.Char: [03:48] () [03:51]

Kanou: [03:51] ·hhh na (.) keigo:: (.) yamenai? daitai hairu no ga ichinen saki ka ato ka nante sa (.)sonna no rounin shite tara dougakunen to onaji darou? kore kara pair nan da shi (.) ore ha aikata atsukai de ikitain dakedo:: [04:09]

List.Char: [04:09] () [04:11]

Kanou: [04:11] nnn h sasuga ni ikinari ha muzukashii ka:: (.)ah ja socchi ha jojo ni de ii yo (.) [04:20]

List.Char: [04:20] () [04:22]

Kanou: [04:22] h yoshi kimari (.) un un (.) eh ·hh sa tte to (.) ja omae ni ha mazu shigoto no nagare wo haaku shite morau ka na (.) shibaraku no aida gozen ha desku gogo ha ore to eigyou saki wo mawaru tte nagare ni naru(.) yoroshiku na [04:42]

List.Char: [04:42] () [04:45]

Kanou: [04:45] eh·hh sonna ni ikigomanakute daijoubu da yo (.)
[sound of someone clapping another's back]
demo sono iki ha katta! (.) ja sassoku kyou no gogo kara sotomawari ni ikitaindakedo daijoubu? [04:46]

List.Char: [04:56] () [04:58]

Kanou: [04:58] Yoshi! e ja (.) gogo ni mou ichidou mukai ni kuru kara [05:01]
((Sound of footsteps that grow distant))

Kanou: [05:06] o-
((Kanou turns around))
ano sa (.) nantonaku nan dakedo sa
(.)haizokusekita no ga omae de (.) ore (.) sugoku ureshi (.)
[sound of clothes rustling]
ah kudoiteru to ka janai zo:: ·hh tada: (.) nanka omae to ha ii peaa ni naresou na ki ga surun da yo (.) ore ha kore made

	zutto dabburusu de tenisu wo yatte kita kara sa (.) kumu aite ni ha <u>kan</u> ga hatarakun da	[05:33]
List.Char:	[05:33] ()	[05:35]
Kanou:	[05:35] atarimae jan! (.)oretachi kitto, ii peaa ni naru!	[05:39]

Track 2

	((Footsteps on the pavement))	
Kanou:	[00:03] (thinking) ·hh (.)kyo ha shonichii da shi gurabia no satsuei kengaku atari kara ga ii darou na (.) iro iro oshiete iku ni shite mo mazu ha <u>toriaizu</u> narete morawanai to	[00:18]
Kanou:	[00:20] daitai genba de chuui suru koto ha oboetekita:?	[00:23]
List.Char:	[00:23] ()	[00:24]
Kanou:	[00:24] ja:: kakunin (.) kyou ha zasshi ni noseru gurabia shashin wo torugenba de satsuei genba to ha chigau kara aru teido shabette mo daijoubu da (.)tada (.) mawari ni iron na kizai to ka ga aru kara tonikaku mono ni sawaranai you ni dake (.) sore <u>dake</u> kiwotsukete	[00:42]
List.Char:	[00:42] ()	[00:44]
Kanou:	[00:44] genba iku no hajimete?	[00:46]
List.Char:	[00:46] ()	[00:48]
Kanou:	[00:48] heh sou kka ·hh (.) gurabia peeji wo kasaruru you na tarento ha chanto ganbatteru yatsu bakari dakara (.) ikeba kitto ii shigeki ni naru ze. (1.5) ii shigoto wo shiteru ko wo miru to kocchi mo ganbaritakunaru shi na (.) sore ni hora tarento no naka ni ha mada gakusei mo iru darou? (.) sonna ko ga ganbatteru wo miteru to koitsura no shourai ha ore ga mamotte yannakya tte!yapari yaru ki ni narun da yo ne	[01:17]
List.Char:	[01:17] ()	[01:21]
Kanou:	[01:21] tarento dake janai kedo na (.) desuku ya eigyou ya keiri (.) minna ga sorotte hajimete shigoto ga dekirun dakara (.) omae datte sugoku daiji na nakama da	[01:32]
List.Char:	[01:32] ()	[01:35]
Kanou:	[01:35] ii henji da! ki ni itta (sound of someone's clothes or hair being ruffled)	[01:40]
Kanou:	[01:42] n o- ·hh naderareru no:: iya ka?	[01:45]
List.Char:	[01:45] ()	[01:47]
Kanou:	[01:47] <u>nara</u> ii (.) nadesasete oke	[01:50]

((Kanou russles the *listener characters* hair))

Kanou: [01:54] hhhh bossa bossa [01:56]

List.Char: [01:56] () [01:59]

Kanou: [01:59] hhh hai:: ore no sei desu (.) ore no sei (.) ho::raa fushigi:: (.)
kou: sureba:: daijoubu:: (.) onaji nadeteru dake na no ni
ho::ra moto: doori:: [02:10]

List.Char: [02:10] () [02:12]

Kanou: [02:12] ho:ra kawaii kawaii (.) na [02:14]

List.Char: [02:14] () [02:16]

Kanou: [02:16] soukka ·hh oseji ni kikoechau ka::·hh [02:20]

Kanou: [02:20] (thinking) angai: (.) hontou nan dakedo na (.) mutto shita kao
to ka (.) bossa bossagami de kocchi mita to ka (.) chou kawaii tte
omattan dakedo (.)ma anmari iwanaide oku ka [02:35]

Kanou: [02:35] na: hora: miete kita (.) ano biru ga satsuei studio dakara (.)
hhh hairu mae ni karuku midashinami to ka: todonoete oke yo [02:48]

((sound of footsteps on pavement stops and is replaced by the sounds
of an ongoing photo shoot))

(): [02:50] ii yo ii yo
(shutter sounds)

(): ()ne:::: [02:57]

((sounds of the photoshoot continue in the background))

Kanou: [02:57] mou satsuei ni haiteru kara aisatsu to ka ha sonna ni shikari
shinakute ii kara na (.)oretachi ha kono hen de otonashiku
miteru kanji de [03:00]

((sound of footsteps from behind))

Sasaki [03:03] uei:: Tatsuya-cha::n [03:06]

Kanou: [03:06] ah (.) doumo Sasaki-san [03:08]

Sasaki: [03:08] eigyou na no ni kyou ha waza waza doushita no? [03:12]

Kanou: [03:12] eigyou dakara koso kitan desu yo (.) onegaishite tsukatte
itadaiteiru uchi no ko ga (.) chanto ii shigoto shiteru ka (.)
checkku shi ni kimashita [03:18]

Sasaki: [03:18] Daijoubu (.) ii shigoto shitekureteru yo [03:22]

Kanou: [03:22] sou desu ka ·hh arigatou gozaimasu [03:24]

Sasaki: [03:24] tokoro de:: sono kawaii ko da:re? Shinjin? [03:28]

Kanou: [03:28] koitsu:: (.) uchi no atarashii desku desu (.) hora
jikoushoukai shite [03:33]

List.Char: [03:33] () [03:36]

Sasaki: [03:36] ou (.) doumo doumo [03:38]

Kanou: [03:38] kono ko ga: kore kara sasaki-san no denwa mo ukemasun
de yoroshiku onegaishimasu [03:40]

Sasaki: [03:40] kono ko ha:: nomi ni mo tsukiatte kureru no? [03:46]

Kanou: [03:46] (thinking) a- mazui (.) sou iya sakaki-san (.) onna no ko to nomu
no suki nan dakke·h uwa: ·h ikinari koitsu mo katamatteru shi
kore ya jibun de umaku kawaseru kanji janai yo na [04:02]

Kanou: [04:05] iya iya kono ko ha anmari nomenain de (.) tsumannai desu yo: [04:08]

Sasaki: [04:08] sore nara: yoko ni iru dake demo sa:: client da yo? Settai
shite yo:: [04:14]

Kanou: [04:14] sasaki-san shitto suru hito ga iru deshou? [04:17]

Sasaki: [04:17] dare da yo (.) sonna onna inai yo::: [04:21]

Kanou: [04:21] iru janai desu ka (h) ginza no yu-mi-chan
((three pats on the back)) [04:26]

Sasaki: [04:26] Yumi-chan? [04:28]

Kanou: [04:28] demo kanojo pride takai deshou? desuku naka ni koe kaketeru
shiraretara ima made no doryoku mo mizu no awa desu yo: [04:37]

Sasaki: [04:37] tashika ni kanojo pride takai kara na::: (.) ja:: desuku-chan ha
mata kondo ka [04:45]

Kanou: [04:45] deskuku-chan ha kaisha de denwa mattemasu kara (.) shigoto
ban-ban fuyashite, uchi ni don-don love call yoroshiku
onegaishimasu [04:53]

Sasaki: [04:53] nan da yo, desuku-chan ha kaisha tooshi::? mattaku guard ga
katai wai ni shoubai jouzu da na
((clap on the back)) [05:00]

((photo shoot sounds have stopped))

(): [05:01] sumimase::n Sasaki-sa:::n [05:03]

Sasaki: [05:03] ah ikanakya (.)jya yumi-chan ha yoroshiku na [05:07]

Kanou: [05:07] mochiron! Ginza, youyaku irete okimasu! otsukaresama desu [05:12]

((departing footsteps))

Kanou: [05:12] (thinking) ·hhh (1.0) genba no ii fuinki wo miseru hazu datta
no ni (.) ikinari konnan jya (.) shigoto ni genmetsu shinai to
iin dakedo:: [05:28]

((photoshoot sounds start again))

Kanou: [05:29] ah:: *hh* sono (.) gomen na? ano hito ha warui hito janain
dakedo onna no ko zuki de (.) nanka attara: ore ni itte chanto
fooroo suru kara [05:42]

List.Char: [05:42] () [05:44]

Kanou: [05:45] u-ureshikatta? nande? [05:48]

List.Char: [05:48] () [05:51]

Kanou: [05:51] ah *hh* sou iu imi ka *h* (.)soreya ikasenai ni kimatten jan? [05:57]

List.Char: [05:57] () [06:00]

Kanou: [06:00] *hh* eigyou buri otona no kawashi kata ka: (0.1) ma tashika
ni kono sekai de yatteiku no nara (.) doushite mo hitsuyou ni
naru kedo na: [06:12]

List.Char: [06:12] () [06:16]

Kanou: [06:16] arigatou (.) omae ga sou itte kurete ore mo sukuwareta [06:20]
((background sounds of the photoshoot being wrapped up))

Kanou: [06:24] ou satsuei appu shita na (.) yo:shi (.) mou: hito aisatsu mawari
ni shite ikou ze! *hh* otsukaresama de:::su Kanou de:::su [06:35]

Track 3:

((train sounds))

Kanou [00:04] ((thinking))mou sugu tsuku shi sorosoro okosanai to na (.)
hhh isshuukanme ka (.) Choudo kinchou ga toketekuru
toko da mon na (.) dekireba mou sukoshi yasumasete
yaritai kedo [00:22]

Kanou [00:24] hora [00:25]

Kanou [00:25] soro soro tsuku zo okiro [00:28]

List.Char: [00:28] () [00:31]

Kanou [00:31] ii kara ii kara [00:33]

List.Char: [00:33] () [00:35]

Kanou [00:35] ore to futari no toki ha ii tte [00:38]

Kanou [00:38] yoku ganbatteru kara tsukare ga deta darou [00:40]

List.Char: [00:40] () [00:43]

Kanou [00:43] kata gurai itsudemo kasu yo, ki nii sun na [00:46]

List.Char: [00:46] () [00:50]

Kanou	[00:50]	eki tsuitara genba made mata taxi ni notte iku kara sono aida mo yasundete ii zo (.).honmoku futto made mou hito yasumi dekiru darou	[00:59]
List.Char:	[00:59]	()	[01:02]
Kanou	[01:02]	ou!	[01:02]
		((Kanou and the listener character exit from a train station, music from apedestrian crossing playing nearby))	
Kanou	[01:09]	·hh (.) ou taxi hakken! are tsukamaete notte ikou (a taxi stops)	[01:14]
Kanou	[01:15]	·hh hontou ni muri ha sun na yo (.) shigoto ha choukisen nan dakara sa (the taxi stops, both get out)	[01:20]
Kanou	[01:29]	sa tte to, doushite koko de orita nan dakedo (.) satsuei ha hora asoko de yatteru (.) satsuei de kuruma no oto ga hairu to ikenai kara taxi to ka tsukau toki ha genba kara sukoshi hanareta basho ni tomete arukun da	[01:45]
List.Char:	[01:45]	()	[01:48]
Kanou	[01:48]	narete ikeba ki wo tsukeru tte hodo demo nakunaru yo (.)·hh (.) are?	[01:53]
List.Char:	[01:53]	()	[01:55]
Kanou	[01:55]	ah iya kantoku ga satsuei tomete staff yonderu mitai dakedo (.)nanka bata tsuiteru kanji da (.)satsuei ni shicha yousu ga hen da na	[02:06]
List.Char:	[02:06]	()	[02:09]
Kanou	[02:09]	doushitan darou? ore chotto saki ni dash de mitte kuru (.) ah, omae ha yukkuri oikakete kite (Kanou runs off)	[02:13]
Staff A	[02:22]	kantoku ga iu dakara na	[02:23]
Staff B	[02:24]	kodawari mo daiji dakedo, kyou mo satsuei stop nara schedule ga	[02:28]
Staff C	[02:28]	tonikaku denwa shinai to hajimaranai deshou	[02:30]
Kanou	[02:34]	O::i! Chotto! Kocchi kite!	[02:37]
List.Char:	[02:39]	()	[02:42]
Kanou	[02:42]	a- Ima hanashi wo kiite kitan dakedo (.) kantoku ga ii idea wo omoitsuite, kono scene ni yakkusha wo nannin ka tsuika de ima sugu hoshii tte iterun da (.)sugu jimusho ni	

denwa shite, kyou schedule ga aiteru yatsu ga dare na no
ka to, ato ha soitsu ga sugu ni koreru ka dou ka, kiite
kureru? [02:59]

List.Char: [02:59] () [03:02]

Kanou [03:02] uwa kantoku ga staff ni atari hajimeta (.) ano hito
muchakucha tanki de sa, time limit hayain da uchi no
yakusha wo push suru nara kanari isoganai to muzukashii
ka mo [03:13]

List.Char: [03:14] () [03:18]

Kanou [03:18] ah- uso- kyou aiteruu yatsu no schedule (.) omae ima kono
ba de wakaruru no? [03:22]

List.Char: [03:22] () [03:27]

Kanou [03:27] deetaa motte kiteru no ka [03:29]

Kanou [03:29] schedule mo? misete [03:31]

((listener character hands over the material))

Kanou [03:33] ou sankyu (.) eto (.) kyou aitete jouken ni au no ha (.)·hh
(.) koitsu to (.) koitsu (.) ato ha::: a koitsu (.)yoshi, isoide
renraku totte, ore ha kantoku ni uchi no yakusha nara
sugu ni atsumaru tte tsutaete kuru (.) a:::-, schedule wo
osaeta yakusha ha jimusho ni houkoku na (.) ei! [03:59]

((sound of two people walking on the pavement))

Kanou [04:07] desaato ha motto tabereba yokatta no ni [04:10]

List.Char: [04:10] () [04:12]

Kanou [04:12] datte anna ni nayandeta kara sa [0]

Kanou [04:15] dousei nara hoshii yatsu ha zenbu ba-ban to! [04:19]

List.Char: [04:19] () [04:23]

Kanou [04:23] a::n ii no ii no Yuumeshi gurai ogoretoko (.) kyou ha omae
to ore no hatsu shigoto oiwai mitai na mon dakara sa [04:33]

List.Char: [04:33] () [04:36]

Kanou [04:37] demo sugokatta na ano ba de sannin no yaku ga toreta shi
(.) hoka no yatsura datte, konkai ha extra dakedo, kantoku
ni kaomise ga dekite yorokondeta shi (.) genba no fuinki
mo moriagatte sa (.) hhhh (.) hh (.) hontou (.)zenbu omae
no okage (.)sankyu na [04:57]

List.Char: [04:57] () [05:01]

Kanou	[05:01]	sore ni shite mo omae doryoku ka nan da na (.) deeta motteta no datte ie de fukushuu shiyou to shita kara darou? Omae erai yo.	[05:12]
List.Char:	[05:12]	()	[05:15]
Kanou	[05:15]	dare ni mo mirarenai basho demo te wo nukazu ni sa, jibun de chanto yaru to ka (.)ah hora nante iu ka (.) ah sou iu no (.) ii!	[05:29]
List.Char:	[05:29]	()	[05:33]
Kanou	[05:33]	ah kuso! Un:: kou iu:: wakuwaku suru ureshi kanji? Ore kotoba de tsutaeru no heta de sa (.) a: a:n tonikaku (.) dakara (.) nani ga iitai ka to iu to (.) an omae saikou! ((sound as if Kanou hugs the <i>listener character</i>))	[05:48]
List.Char:	[05:48]	()	[05:50]
Kanou	[05:50]	a:h a o-onna no ko ni hagu to ka tte ikenain datta yo na ah gomen gomen tsui ureshiku naru to ore saakuru jidai no kuse de (.) kou (.) uh tonikaku (.) omae ha mechakuchaku saikou no paatonaa datte sore ga tsutaeta katta	[06:08]
List.Char:	[06:08]	()	[06:11]
Kanou	[06:11]	kore kara mo yoroshiku (.) ore (.) omae ga kite kurete hontou ni yokatta	[06:17]

Track 4

		((sound of someone running))	
Kanou	[00:06]	a:: koreya dou kangate mo maniawanee ya	[00:10]
		((sound of someone typing on a cellphone and the cellphone ringing))	
Kanou	[00:22]	moshi moshi? Kanou dakedo	[00:24]
List.Char:	[00:24]	()	[00:26]
Kanou	[00:26]	un (.) Jitsu ha kyou ore asa kara sotomawari dattan dakedo chotto tatekonde sa (.) kaisha ni modoresou ni nain da (.) itsumo mitai ni hiruyasumi mukai ni ikesou ni nai kara desk no hou no shigoto ga owattara kyou studio made jibun de kite kureru?	[00:43]
List.Char:	[00:43]	()	[00:45]
Kanou	[00:45]	ushi (.) kono denwa ha studio de tsunageru kara iriguchi ni tsuitara narashite	[00:49]
List.Char:	[00:49]	()	[00:51]

Kanou	[00:51]	densha ni manuawanakunaru, chotto hashiru wa, a ja mata ato de ((cellphone snaps shut))	[00:56]
Kanou	[01:00]	kuso:: kyou mo hirumeshi nuki ka (.) eto tsugi ha baraiati no shuuroku sutajio darou? ato sanjuppun inai ni tte aisatsu ha shiteokidain da yo na (.) isokaba hashiru! Maniawasero ore! ((studio sounds))	[01:20]
Kanou	[01:28]	mou soro soro tsuku hazu nandakedo na... konai na... ((cellphone rings))	[01:33]
Kanou	[01:37]	moshi moshi	[01:38]
List.Char:	[01:38]	()	[01:40]
Kanou	[01:40]	un tsuita?	[01:41]
List.Char:	[01:41]	()	[01:42]
Kanou	[01:42]	a ja iriguchi made mukai ni deru kara mattete	[01:45]
Kanou	[01:47]	((thinking)) zuibun osokatta na kaisha kara koko made sonna ni tooku nai hazu dakedo (.) omatase! Eh	[02:00]
List.Char:	[02:00]	()	[02:04]
Kanou	[02:04]	o- (.) are (.) nadaka omae (.) hen ni kao ga akakunai? Hashitte kiten no?	[02:10]
List.Char:	[02:10]	()	[02:12]
Kanou	[02:12]	chotto gomen Eh (.) are (.) netsu?	[02:16]
List.Char:	[02:16]	()	[02:19]
Kanou	[02:20]	omae (.) moshikashite kaze hiitan janai no?	[02:23]
List.Char:	[02:23]	()	[02:26]
Kanou	[02:26]	kanari netsu ppoi zo	[02:28]
List.Char:	[02:28]	()	[02:30]
Kanou	[02:30]	saikin chotto tsukare ga tamatteta mitai da shi naaaa	[02:33]
List.Char:	[02:33]	()	[02:36]
Kanou	[02:36]	daijoubu janai darou? konna akai kao shite muri surun na (.)nnn kaisha modoru ka? Desku no hou ga mada raku darou?	[02:47]

List.Char:	[02:47]	()	[02:51]
Kanou	[02:51]	aaah are ka (.) koko no genba to no renraku gakari mo makasereteru no ka	[02:56]
List.Char:	[02:56]	()	[02:59]
Kanou	[02:59]	ja koko ni ha inakya ikenai wake ka....	[03:02]
List.Char:	[03:02]	()	[03:06]
Kanou	[03:03]	·hhhh a:::h (.) wakatta (.) toriaezu kochhi ni kite ((sounds of both walking away)) ((door opening and closing))	[03:11]
Kanou	[03:19]	kyou ha omae no genba (.) koko	[03:23]
List.Char:	[03:23]	()	[03:25]
Kanou	[03:25]	hora suware yo ey	[03:28]
List.Char:	[03:28]	()	[03:30]
Kanou	[03:30]	uchi no talen no hikaeshitsu. Ima reha ni haitta kara sukunaku mite mo nijikan ijou ha hikaeshitsu ni modotte konai (.) omae ha sukoshi koko de yasundero	[03:41]
List.Char:	[03:41]	()	[03:42]
Kanou	[03:41]	renraku wo jimusho ya tarento ni tsutaeru no ha yatteromaru kara (.) sore nara chanto iwareta shigoto ha shiteru darou	[03:50]
List.Char:	[03:50]	()	[03:52]
Kanou	[03:52]	mada iu ka (.)tte iu ka, ima koushiteru mo, karada ga katamuiteru no, jibun de wakatteru? (.)hontou ha sugu ni demo ie ni kaette byouin ni itte hoshi gurai--- o::: sou da! ((cellphone snaps open))	[04:11]]
Kanou	[04:12]	e:: sou da yo (.) byouin ni ikenai nara isha ga koko ni kureba iin ja ((cellphone beeps))	[04:18]
Kanou	[04:20]	chotto matte na (.) e:::to ((cellphone rings))	[04:23]
Ninomiya	[04:28]	moshi moshi?	[04:29]
Kanou	[04:29]	moshi moshi Masato (.) Ore da yo (.) Tatsuya (.)ano sa::: chotto mite hoshii ko ga irun da doumo kaze ppoin dakedo sa (.) ima kannai no tsudia made korenai?	[04:42]]

Ninomiya	[04:42]	ikinari denwa shitekite sore ka (.) kiru zo	[04:45]
Kanou	[04:45]	achotto::: ikinari sore ha nai darou (.) majime ni onegaishiterun datte	[04:50]
Ninomiya	[04:50]	majime ni kangaete, kinmuchuuu no isha ga kaishutsu dekiru ka. Joushiki de mono wo kangaero	[04:55]
Kanou	[04:55]	takushidai dasu kara sa sugu modoreru yo	[04:58]
Ninomiya	[04:58]	kono baai sore ha atarimae darou	[05:01]
Kanou	[05:01]	jya:::	[05:02]
Ninomiya	[05:02]	iku wake janai (.) katte ni kitaisuru na	[05:04]
Kanou	[05:04]	da::atte koushite ore to denwa shiteru hima ha arun dakara sa kanja hitori dake	[05:10]
Ninomiya	[05:10]	hima dakara denwa shiteru wake janai (.) omae ga katte ni kaketekita	[05:14]
Kanou	[05:14]	sonna ijiwaru iwanaide sa (.) na:::?	[05:17]
Ninomiya	[05:17]	omae ha mukashi kara itsumo ore ni tanomeba dou ni ka naru omotteru darou (.) ore datte omae no tanomi ha kiite yaritai ga kore ha muri	[05:26]
Kanou	[05:26]	kon:::na ni onegaishite mo:::	[05:28]
Ninomiya	[05:28]	onegaishitemo (.) onegai to ka de dou ni ka naru mondai janain da yo (.) byouin kinmuchuu ni gaishutu no kyoka ha orinai ijou	[05:35]
Kanou	[05:35]	muri?	[05:36]
Ninomiya	[05:36]	muri	[05:37]
Kanou	[05:37]	mu::: humu um (.) wakatta::	[05:43]
Ninomiya	[05:43]	saishou kara wakattete kure	[05:46]
Kanou	[05:46]	jya sa masato no byouin to denwa bangou wo kanojo ni oshieru kara moshi ittara shikkari mite yatte kure yo::	[05:53]
Ninomiya	[05:55]	shingyou jikan nai ni yokose yo	[05:58]
Kanou	[05:58]	arigatou, mata kakeru	[05:59]
Ninomiya	[05:59]	jya::a na ((cellphone snaps shut))	[06:00]
List.Char:	[06:00]	()	[06:04]
Kanou	[06:04]	a:h ore no itoko (.) daigaku byouin de isha yatterun da yo (.) mou sa: sugu ni demo omae no koto mite morau tto omottandakedo koko made ha korenai tte	[06:14]

List.Char: [06:14] () [06:17]

Kanou [06:17] a::: koko ni yobu no ha muri datta kedo (.) uchi no itoko sugoku ude ga iin da (.) ore no namae tsukatte ii kara yokattara itte koi yo (.) etto- (.)kami (.) kami:: tto [06:30]
((pen clicks, scribbles))

Kanou [06:36] hai. Seikou gakuen daigaku fuzoku byouin tte iu tokoro de (.) chizu to uchi no itoko no namae mo kaitte oita kara (.) uketsuke de ninomiya sensei shimei shite, kanou no shoukai desu tte ieba sugu ni mite moraeru hazu [06:51]

List.Char: [06:51] () [06:53]

Kanou [06:53] a:- anmari (.)nannimo shiteyarenakute gomen na [06:57]

Listener [06:57] () [06:59]

Kanou [06:59] ma:: tonikaku kyou ha kono shigoto owattara, omae ha takushi de chokki na [07:05]

List.Char: [07:05] () [07:09]

Kanou [07:09] omae no tame ni amayakashiteru wake janakute ore ga shinpai na dake [07:13]

List.Char: [07:13] () [07:15]

Kanou [07:17] jya ore ha chotto tsudio no yousu mitekuru kara koko de yasundete [07:21]
((kanou walks away))

Kanou [07:24] a- sou da ore no uwagi haottero [07:27]

List.Char: [07:27] () [07:29]

Kanou [07:29] tonikaku hayaku naoshite ore no shinpai mo nakushite kure yo na (.) tanomu ze [07:35]

Ninomiya [07:41] shigoto owari no hito no ie ni oshikakete kite... [07:45]

Kanou [07:45] a:::- gome::::n- [07:48]

Ninomiya [07:48] hageku no hate ni omae mo kaze hiite kusuri wo kure da--- [07:52]

Kanou [07:52] hen na kusuri kacchau yori Masato ni mitemorau hou ga ii to omotte [07:58]

Ninomiya [07:58] mattaku:: [08:00]
((mechanical beep))

Kanou [08:00] oun... [08:00]

Ninomiya	[08:01]	netsu ha? misetemiro	[08:03]
Kanou	[08:03]	nn...	[08:03]
Ninomiya	[08:04]	chotto takai na (.) asa kara ka?	[08:08]
Kanou	[08:09]	iya (.) yuugata gurai kara (.) choushi ga dandan okashiku:: nattekite	[08:14]
Ninomiya	[08:14]	kodomo no koro to kawaranai na (.) omae ga taichou wo kuzusu no ha kimatte yoru da	[08:18]
Kanou	[08:18]	uu-uu sou dakke:::	[08:23]
Ninomiya	[08:24]	hitonemuri shite iku ka	[08:25]
Kanou	[08:25]	unn ja (.) enryo naku- (someone falling onto something soft)	[08:29]
Ninomiya	[08:30]	oi! sono mama sofa de neru na (.) yokei ni kaze ga hidoku naru darou	[08:35]
Kanou	[08:35]	un:::-----n:::-----	[08:37]
Ninomiya	[08:37]	mattaku te no kakaru:	[0]
Ninomiya	[08:39]	oi (.) okiro (.) beddo ike beddo! [Nn:::]	[08:46]
Kanou	[08:45]	[uwa an]::: (sound of someone falling down on something soft)	[08:47]
Ninomiya	[08:50]	e:r:::-	[08:50]
Kanou	[08:51]	u-u::---n:::-u-n:::	[08:54]
Ninomiya	[08:54]	toriaezu mizu ha bedboard ni oite aru (.) yuuhan dekitara okoshite yaru kara, sore made ha netero	[09:00]
Kanou	[09:00]	hhhhhhhhhhhhhh	[09:02]
Ninomiya	[09:02]	nan da	[09:03]
Kanou	[09:03]	netsu wo dashita ore no soba ni omae ga iru no nanka natsukashii na	[09:11]
Ninomiya	[09:12]	kyou ha omae ga kochhi ni kitan darou?	[09:15]
Kanou	[09:15]	kodomo no toki (.) asonda ato ni netsu wo dasu to masato ga zu:::-----tto hitsuiteta	[09:23]
Ninomiya	[09:23]	n-	[09:23]
Kanou	[09:24]	mou asoberu? Mou asoberu? tte	[0]
Kanou	[09:29]	netsu dashiteru no ni asobenai tsuu no	[09:33]
Ninomiya	[09:33]	kodomo ha hima dakara na	[09:35]

Kanou	[09:35]	demo sa:: (.) yoko ni masato ga iru to (.)nanka tanoshikute (.) tsurakute mo anshinshitan da yo ne	[09:49]
Ninomiya	[09:50]	oshaberi ha ii kara (.) toriaezu netero	[09:53]
Kanou	[09:55]	oun... (.) nu::: n:::	[10:0]
Ninomiya	[10:02]	fun. Mou wasureteta yo. Baka no kuse ni, dou demo ii koto ha yoku oboeteru na	[10:08]
		((someone walks away and the sound of the light being switched off))	
Ninomiya	[10:15]	oyasumi	[10:16]
		((sound of a door closing))	
		haikei ongaku	

Track 5

		((a door opens and sounds of a meeting ending can be heard))	
Kanou	[00:01]	otsukaresama deshita!	[00:04]
Staff A:	[00:05]	daihon kaishuusima:::su	[00:07]
Staff B:	[00:07]	ten-in yaku no kata dake nokotte kudasa:::i	[00:09]
Kanou	[00:10]	sore jyaa arigatou gozaimashita! ssaki ni shitsurei shimasu!	[00:13]
		((sound of someone walking))	
Kanou	[00:20]	((thinking)) eh- sasuga ni niishuukan wo sugiru to otagai no pace mo tsukamette kite raku da na (.) kyou no shigoto mo zuibun junchou ni susun da shi (.) koitsu no seichou mo, ii pace da shi (.)Yoshi! Tama ni ha	[00:38]
Kanou	[00:41]	kyou ha sotomawari kokora de kiriageyou ka	[00:44]
List.Char:	[00:44]	()	[00:45]
Kanou	[00:45]	anmari mainichi konzume sugite, senshuu ni hikitsuki futari de kaze ga burikaeshimashitaaaaa- naaante koto ni nattara share ni naranai kara na (.)omae ha choushi mou ii no?	[00:59]
List.Char:	[00:59]	()	[01:01]
Kanou	[01:01]	Sou ka nagabikanakute yokatta	[01:04]
List.Char:	[01:04]	()	[01:06]
Kanou	[01:06]	jya sa, kaiki iwai ni meshi ni ikanai?	[01:09]

List.Char: [01:09] () [01:10]

Kanou [01:10] Hora:: koko no tokoro idou no aida no isogimeshi bakkari datta darou? (.o tama ni ha sa naka oishi mon kuo yo [01:19]

List.Char: [01:19] () [01:21]

Kanou [01:21] nan ni suru? (.mada yuugata dakara mise mo soko made kondenai darou? (.doko ga ii? [01:27]

List.Char: [01:27] () [01:33]

Kanou [01:29] hhhh [01:30]
((cellphone buzzes))

Kanou [01:33] o, are? Denwa da [01:35]
((celphone snaps open))

Kanou [01:36] nandarou. Chotoo matte- [01:37]
((phonecall is answered))

Kanou [01:40] moshi moshi, Kanou desu [01:42]

Satou [01:42] Satou desu [01:43]

Kanou [01:43] aaah Satou kantoku, itsumo osewa ni natteimasu [01:47]

Satou [01:47] jikai no dorama no casting kimi no jimusho no ko tachi tsukawanai kara [01:51]

Kanou [01:51] eh?! Ikinari sonna nani ga attan desu ka? (. kono mae ha uchi no ko de iku tte (.naze desu ka? uchi no ko tachi ga nani ka [02:01]

Satou [02:01] kimi no tokoro no yotei ga wakaranai kara ne::: iikagen no shigoto ha kirai nan da [02:06]]

Kanou [02:06] chotto matte kudasai! [02:08]

Satou [02:08] yakusha no NG hyou ga kongetsu todoitenakatta [0]

Satou [02:12] dakara kongetsu kimi no tokoro no ko ha tsukawanai. Jya. [02:16]
((phonecall is cut))

Kanou [02:17] k-kantoku? Kantoku! [02:19]
((sound of rain starting to fall))

List.Char: [02:24] () [02:30]

Kanou [02:27] todotenai... [02:29]

List.Char: [02:29] () [02:31]

Kanou [02:31] uchi wo tsukatteru kantoku ga... soutou okotteta... cast... yabai ka mo.... [02:37]

List.Char: [02:37] () [02:40]

Kanou [02:40] aaau ochizuke tte (.)iya, ore mo jitsu ha ochizuitenai kedo sa [02:46]

List.Char: [02:46] () [02:48]

Kanou [02:48] mazu, shinkokyuu da na [02:50]
((Kanou takes a deep breath))

Kanou [03:00] un kou iu toki ha shinkokyuu shiteoke tte [03:05]

List.Char: [03:05] () [03:07]

Kanou [03:07] koko kara katsu iren dakara sa [03:10]

List.Char: [03:10] () [03:12]

Kanou [03:12] Pinchi no toki koso oro-oro sunn na! [0]

Kanou [03:14] shobokuren no ha nani mo dekinaku natte kara da [03:16]

List.Char: [03:16] () [03:18]

Kanou [03:18] mada oretachi nani mo shite nee darou^? [0]

Kanou [03:21] uei mazu shinkokyuu! [03:23]

List.Char: [03:23] () [03:27]

Kanou [03:27] Yoshi! Tsugi ni kantoku no toko made mukau ato ha sore kara kangaeru! (.)Taxi! [03:33]
((a car stops and both get in))

Kanou [03:38] sumimasen, kono juushou made onegaishimasu [03:41]
((the car starts driving))

Kanou [03:46] eto satou kantoku no tokoro ni ha yaku ni tsuita kono NG hyou wo , maitsuki okuru koto ni natterun dakedo (.)sore ha, mae no hito kara moushi okuri sareteru? [03:57]

List.Char: [03:57] () [04:00]

Kanou [04:00] soukka. Chanto okuttan da na? [04:02]

List.Char: [04:02] () [04:06]

Kanou [04:06] n ochitzuite. Kouyatte kiiteru no ha utagattari semettari shiteru wake janai (.)okotteru genin wo shikkari sasete, gokai nara toku shi, hontou nara gattsuri ayamari ni iku (.)sono tame ni mazu wakaritai dake dakara [04:21]

List.Char: [04:21] () [04:23]

Kanou [04:23] Daijoubu, mada follow dekiru (.) sore ni shite mo... doko de iki chigatterun darou....? (.)jooh! (.) Satou kantoku tte, omae fullname wakatteru? [04:36]

List.Char: [04:36] () [04:38]

Kanou	[04:38]	aaah... yappari chigau hou e okutte ita ka... (.)Satou-san ha futari iru. Saki no denwa ha kantoku no terashima satou san (.) omae, satou san wo shiraberu toki, tabun, sagyou no myouji no hou de satou san wo shirabete okuttan janai ka	[04:59]
List.Char:	[04:59]	()	[05:02]
Kanou	[05:02]	Sou ka. Satou Tadashi san ha haiyuu da. Oboetoke na (.)Hai! Genin kamei ttto	[05:10]
List.Char:	[05:10]	()	[05:12]
Kanou	[05:12]	Tadashi-san ha atou kara follow suru toshite mo, toriaezu satou kantoku ha ayamaru shika nai na...	[05:18]
List.Char:	[05:18]	()	[05:21]
Kanou	[05:21]	omae no sei janai yo. Ore ya mawari no check miss.	[05:24]
List.Char:	[05:24]	()	[05:28]
Kanou	[05:28]	Tashika ni, full name de kakuninshitekuretara, machigai ha nakatta kamoshirenakatta	[0]
Kanou	[05:34]	ja sa, kondo kara ha sore, yoroshiku	[05:37]
List.Char:	[05:37]	()	[05:40]
Kanou	[05:40]	satte to, tonikaku satou kantoku ni shikkari ayamarou ((the car stops)) ((footsteps, and a doorbell))	[05:45]
Kanou	[05:56]	Kantoku, sumimasen. Kanou desu. ((a door opens))	[05:59]
Satou	[06:02]	urusai na	[06:04]
Kanou	[06:04]	ah kantoku, doa wo akete itadaite arigatou gozaimasu	[06:07]
Kanou	[06:11]	doumo, sumimasen deshita ((sound of Kanou making a bow))	[06:13]
Satou	[06:15]	heh	[06:16]
Kanou	[06:16]	Schedule wo okuri sezu, hontou ni sumimasen deshita. Semete kichin to kao wo mite owabi wo moushi agetakattan desu	[06:25]
Satou	[06:25]	sou	[06:26]
Kanou	[06:26]	hontou ni sumimasen deshita	[06:28]
Satou	[06:28]	chokusetsu no tantousha ha, dare?	[06:30]
List.Char:	[06:30]	()	[06:33]

Kanou	[06:33]	Sumimasen, ore desu. Koitsu jya arimasen.	[06:36]
List.Char:	[06:36]	()	[06:38]
Satou	[06:38]	kono ko-	[06:39]
Kanou	[06:39]	iie, ore ga kyouiku tantou na no de, kantoku shikireteinai ore no sekinin desu.	[06:43]
Satou	[06:43]	ja, kimi no sekinin no moto de, kono ko, kubi ni shite?	[06:48]
Kanou	[06:48]	eh, sonna	[06:50]
Satou	[06:50]	iikagen na shigoto suru yatsu, kirai nan da yo	[06:53]
Kanou	[06:54]	sumimasen, koitsu wo yamesaseru koto ha dekimasen	[0]
Kanou	[06:58]	koitsu wo kubi suru mae ni, sono kyouiki tantou no ore ga, sekinin wo torubeki desu kara	[07:04]
Satou	[07:05]	sou ka. Jya kimi ga yameru ka?	[07:08]
List.Char:	[07:08]	()	[07:15]
Kanou	[07:15]	sumimasen,...ore ni ha, sore mo dekimasen	[07:18]
Satou	[07:18]	che, iikagen ni shiro! Mou kaere!	[07:20]
Kanou	[07:20]	ore ga yametatte, owabi mo makikaeshi mo nanimo dekinai jyanai desu ka?!	[07:26]
Satou	[07:26]	ah?	[07:27]
Kanou	[07:27]	sonkei suru kantoku ni mo, daiji na talent ni mo hidoi koto wo shite, yamete sayonara tte, ore nanimo dekitenai janai desu ka?	[07:35]
Kanou	[07:35]	kongo, kantoku ga yrushite kurenakutemo, talent ni uramarete mo, semete tsugunai ha dekiru basho ni itain desu	[07:43]
Kanou	[07:44]	yurusareru chance ga hoshii, nante zuzushii koto ha iimasen, dakedo, tsugunaeru basho ni ha itaindesu Sore ni, ore, kantoku ga toru sakuhin ga suki da shi, sou sou kantan ni akirameraremasen	[08:00]
Satou	[08:00]	nani, itten no	[08:01]
Kanou	[08:01]	konkai no koto ha hontou ni sumimasen. Hanseishiteimasu. Demo ore ni totte kantoku no eiga ha sekinin toru tame ni yamete sore de owatte ii yo na mono janain desu. Sono gurai daiji nan desu. dakara, kono hazukashii mane datte shitemasu.	[08:17]
Satou	[08:17]	Kanou-kun...	[08:19]
Kanou	[08:19]	soshite koitsu ni mo, hontou no imi de no sekinin wo torasetain desu. kubi nanka de owarasezu ni, jibun no chikara de hyouban wo bankai suru made, koitsu ha	[08:35]

chanto sodachimasu ore ga kondo koso, kantoku no tantou to shite, chanto sodatetemisemasu

Satou [08:35] sono ue, tantou ni kono ko wo tsukeyou tte iu no ka?! [08:39]

Kanou [08:39] ee, sou desu. Koitsu wo kantoku no tantou desk ni, yappari oshitaidesu. [08:45]

Satou [08:46] haaa... akireta yo, kimira ni ha [08:50]

Kanou [08:50] kantoku [08:51]

Satou [08:53] nidoto yannai yo [08:54]

Kanou [08:55] sore ja [08:56]

Satou [08:56] saiwai mada gaibu ni ha happyou shiteinai [08:58]

Kanou [08:58] sore ja moshikashite cast mo.... [09:01]

Satou [09:01] a::hh [09:02]

Kanou [09:03] Kantoku! Arigatou gozaimasu! [09:06]

Satou [09:06] nido ha nai zo [09:07]

Kanou [09:07] mochiron desu! Arigatou gozaimasu! [09:10]

Satou [09:10] konkai no koto ha, hitotsu kasha (.)kaette ii yo [09:15]

Kanou [09:15] arigatou gozaimashita! [09:18]

((the door closes and Kanou and the listener character walk away))

Kanou [09:25] tsutawatta na... [09:27]

List.Char: [09:27] () [09:31]

Kanou [09:31] uo? Heh, hora, mou daijoubu dakara, nakuna tte [09:37]

Kanou [09:37] omae ga dore dake sekinin kanjiteta ka, yoku wakatteru kara [09:42]

List.Char: [09:42] () [09:45]

Kanou [09:45] kowakatta yo na? okorareru koto yori, mawari no ashi wo happru koto ga kowai deshou [09:50]

List.Char: [09:50] () [09:52]

Kanou [09:52] demo na, sore ha mou, omae ga team da tte koto nan da yo [09:57]

List.Char: [09:57] () [09:59]

Kanou [09:59] naaaah- mooouuu-, hora naku nara nake! [10:04]

List.Char: [10:04] () [10:09]

Kanou [10:09] sebirou no koto nanka ki ni suru na [10:11]

List.Char:	[10:11]	()	[10:14]
Kanou	[10:14]	omae ga naiteru hou ga mondai	[10:16]
List.Char:	[10:16]	()	[10:21]
Kanou	[10:21]	wakatta, naitoke naitoke	[10:24]
List.Char:	[10:24]	()	[10:31]
Kanou	[10:31]	mou daijoubu ka	[10:33]
List.Char:	[10:33]	()	[10:35]
Kanou	[10:35]	yokatta	[10:37]
List.Char:	[10:37]	()	[10:46]
Kanou	[10:46]	tokoro de sa, ore, chotto omoitsuitan dakedo	[10:52]
List.Char:	[10:52]	()	[10:54]
Kanou	[10:54]	kyou ha oretachi, chottooo kinbun tenkan shite mo yokunai?	[10:58]
List.Char:	[10:58]	()	[11:00]
Kanou	[11:00]	naka naka ikenai ii toko, tabun omae to ore nara zettai tanoshii (.).yoshi, sou konakucha! (.).eki made hashiru hashiru! Omae, te hanasu na yo! (.).ore ha zettai, omae no te wo hanasanai kara na! hhhhhh	[11:22]

Track 6

((amusementpark like sounds play in the background))

Kanou	[00:06]	touuuchaku! masaka, yuuenchi ni tsurete korareru nante omowanakatta darou?	[00:14]
Listener	[00:14]	()	[00:17]
Kanou	[00:17]	koko no kanransha, mainichi miten no ni, chikasugite kaisha haitte kara ichidomo asonda koto nainda	[00:24]
Listener	[00:24]	()	[00:26]
Kanou	[00:26]	omae mo ka (.). ore tachi ganbatteru mon na (.). mainichi.	[00:31]
Listener	[00:31]	()	[00:33]
Kanou	[00:33]	ja::: sassoku asobou ze! are, mizu ni tsukkondeku jetcoaster! Noritakattan da::	[00:40]
		[a buzzer sounds as if an amusement park ride is about to start]	
Kanou	[00:50]	kouyatte, seatbelt wo shimette, ugokidasu made no shunkan, ii yo na	[00:56]
Listener	[00:56]	()	[00:57]

Kanou	[00:57]	are, nani? ·hh omae moshikashite (.) kinchou shiteru?	[01:03]
Listener	[01:03]	()	[01:05]
Kanou	[01:05]	suki nan dakedo kowai (.) a- kowai kedo suki tte koto ka (.) Dattara	[01:13]
		((sound as if two people clasp their hands together))	
Kanou	[01:15]	kowai hou ha herashite yaru yo	[01:16]
Listener	[01:16]	()	[01:18]
Kanou	[01:18]	hora kouyatte te wo kasanete ireba ore no te ga hanarenai kagiri omae no te mo baa kara hanarenai	[01:25]
Listener	[01:25]	()	[01:27]
Kanou	[01:27]	kyou ha, ore ga omae ni tsuiteru kara, daijoubu [the roller coaster ride starts]	[01:30]
Kannou	[01:34]	daijoubu datte	[01:36]
Listener	[01:36]	()	[01:38]
Kanou	[01:38]	un (.) Sou (.) Hora iku zo [roller coaster sounds]	[01:42]
Kanou	[01:45]	hhhhhhh ((Kanou and the <i>listener character</i> get off the ride))	[01:48]
Kanou	[01:59]	hhhh (.) omae (.) koosutaa ochiru toki ni hito no koto tatakau to ka nai darou^	[02:05]
Listener	[02:05]	()	[02:07]
Kanou	[02:07]	Jetto koosutaa yori socchi no hou ga omoshirokatta	[02:10]
Listener	[02:10]	()	[02:12]
Kanou	[02:12]	jetcoaster ga hayaku naru hodo posu posu posu posu to hhh ((the listener character hits Kanou again))	[02:18]
Kanou	[02:20]	goha- ah (.) mata tatakareta:::	[02:23]
Listener	[02:23]	()	[02:25]
Kanou	[02:25]	gomen gomen kawaikatta kawaikatta	[02:29]
Listener	[02:29]	()	[02:32]
Kanou	[02:32]	aaah tashika ni do tsuzukete iu to uso ppoi yo na jaaa, chanto iu wa (.) hontou no koto ha, hontou ni ichido shika iwanai kara, yoku kike yo	[02:45]
Kanou	[02:47]	omae (0.2) omoshiroi yo	[02:51]
Listener	[02:51]	()	[02:53]

Kanou	[02:53]	hhhhh	[02:55]
Listener	[02:55]	()	[02:56]
Kanou	[02:26]	iya iya iya omoshiroi ha (.) homekotoba da yo:: home ko-to-ba	[03:02]
Listener	[03:02]	()	[03:04]
Kanou	[03:04]	are::: moshikashite sono kao ha sunechatta?	[03:09]
Listener	[03:09]	()	[03:12]
Kanou	[03:12]	kochi muite yo	[03:13]
Listener	[03:13]	()	[03:15]
Kanou	[03:15]	nn muite? (.) Dame?	[03:20]
Listener	[03:20]	()	[03:24]
Kanou	[03:24]	gomen (.) chotto karakai sugita	[03:27]
Listener	[03:27]	()	[03:29]
Kanou	[03:29]	omae to iru to nanka hashagitaku natte sa	[03:32]
Listener	[03:32]	()	[03:35]
Kanou	[03:35]	choushi ni notte, karakaisgimashita gomennasai	[03:39]
Listener	[03:39]	()	[03:41]
Kanou	[03:41]	eh?	[03:42]
Listener	[03:42]	()	[03:45]
Kanou	[03:45]	mirror house de omae no koto tsukamaeraretara yurusu tte? onigokko ka?	[03:52]
Listener	[03:52]	()	[03:55]
Kanou	[03:55]	ah (.) jikan sa de hairu tte koto ka	[03:59]
Listener	[03:59]	()	[04:01]
Kanou	[04:01]	wakatta kanarazu tsukamaeru (.) ja kazoeru zo (.) ippun tattara haitte iin da na	[04:08]
Listener	[04:08]	()	[04:10]
Kanou	[04:10]	i:::chi (.) ni::: (.) sa:::n (.) shi::: (.)uo- sou da	[04:20]
Kanou	[04:21]		
		((Kanou runs off somewhere))	
		((a crystal like sound can be heard))	
Kanou	[04:35]	sa tte aitsu doko ni irun da:: (.) uo mitsuketa!	[04:40]
		((Kanou bumps into something))	

Kanou	[04:42]	ue- tto Are? Kochi ikene:: jan? (.) uu-unn ja:: kochhi? (.)tte dochhi da yo wakkanne::	[04:53]
Listener	[04:53]	()	[04:55]
Kanou	[04:55]	dakara dochhi::?	[04:57]
Kanou	[04:58]	n:::: mou honki dasu- tsukamate yaru kara mattero (.) mou oshaberi ha yameru, majime ni tsukamae ni hairu zo ((slow footsteps))	[05:11]
Kannou	[05:19]	tsuka-ma-e-ta-	[05:20]
Listener	[05:20]	()	[05:21]
Kanou	[05:21]	omae ga kakureteru no acchi no kagami kara marumie datta	[05:26]
Listener	[05:26]	()	[05:28]
Kanou	[05:28]	zurukunai (.) datte ore doushite mo omea wo tsukamaenakya ikenakatta kara (.) na?	[05:36]
Listener	[05:36]	()	[05:38]
Kanou	[05:38]	koko kara saki ha hanareru no nashi na ((both are walking outside))	[05:42]
Kanou	[05:45]	heh- omoshirokatta na (.) a:: sou da, chotto kocchi	[05:53]
Listener	[05:53]	()	[05:55]
Kanou	[05:55]	ii kara chotto kochhi kite	[05:57]
Listener	[05:57]	()	[05:58]
Kanou	[05:58]	ii kara ii kara shikichi kara soto ni denakya dame nan da yo ((footsteps on pavement))	[06:03]
Kanou	[06:05]	chotto mon no soto ni deru dake	[06:07]
Kanou	[06:19]	yoshi koko made kureba OK ((Kanou takes something out of a bag))	[06:22]
Kanou	[06:25]	jya:::::n	[06:26]
Listener	[06:26]	()	[06:28]
Kanou	[06:28]	bi::::ru! shikamo yokohama-chi gentei bi::::ru!	[06:32]
Listener	[06:32]	()	[06:34]
Kanou	[06:34]	soko no shopping mall ni osake wo utteru no ha shiteta kara katte kita	[06:38]
Listener	[06:38]	()	[06:40]
Kanou	[06:40]	ippun tte kekkou nagai ze	[06:43]
Listener	[06:43]	()	[06:46]

Kanou	[06:46]	a: kanpai shiyou ze! ((sound of a can opening))	[06:47]
Kanou	[06:50]	uwa! tte tte tsumete::! achaa... ah daijoubu? Omae ni kakattenai?	[06:59]
Listener	[06:59]	()	[07:01]
Kanou	[07:01]	ah yokatta	[07:03]
Listener	[07:03]	()	[07:05]
Kanou	[07:05]	na:::h sou ieba ore kore katte kuru toki dash shita	[07:10]
Listener	[07:10]	()	[07:12]
Kanou	[07:12]	uh?	[07:13]
Listener	[07:13]	()	[07:15]
Kanou	[07:15]	hhhhh kore de saikou tte iwarete mo sa:::	[07:20]
Listener	[07:20]	()	[07:26]
Kanou	[07:22]	hhhhhh ma: saikou da na	[07:28]
Listener	[07:28]	()	[07:31]
Kanou	[07:31]	omae ga omoikkiri waratta kara (.) saikou	[07:35]
Listener	[07:35]	()	[07:37]
Kanou	[07:37]	yoshi! Kondo koso, kanpai suru zo! ah omae ha kiwotsukete akero yo ((unsteady footsteps can be heard))	[07:42]
Kanou	[07:51]	omae sou ieba sake yowain datta na	[07:55]
Listener	[07:55]	()	[08:00]
Kanou	[08:00]	sou da na tanoshii kara (.) Ah ashimoto kiwotsukero yo	[08:05]
Kanou	[08:07]	awa awa wa, hipparu na! tte iu ka hito no hanashi wo-	[08:11]
Listener	[08:11]	()	[08:13]
Kanou	[08:13]	eh nani nani yaritai tte?	[08:15]
Listener	[08:15]	()	[08:17]
Kanou	[08:17]	ah mini game? ore umai ze (.) a: iu no	[08:20]
Listener	[08:20]	()	[08:23]
Kanou	[08:23]	dore da? booru nagete koppu ni ireru yatsu? soretomo kan wo taosu hou?	[08:28]
Listener	[08:28]	()	[08:31]
Kanou	[08:31]	keihin ga kwaii hou tte (.)moraeru no ga zentei ka	[08:35]

Listener	[08:35] ()	[08:37]
Kanou	[08:37] eh? ore ga toru no?	[08:39]
Listener	[08:39] ()	[08:41]
Kanou	[08:41] iya iya, tondemonai iya janai desu: ha::i::	[08:45]
Listener	[08:45] ()	[08:47]
Kanou	[08:47] ja sono ore ni totte hoshii emono ha dore? ohimesama?	[08:51]
Listener	[08:51] ()	[08:54]
Kanou	[08:54] ano nuigurumi ka (.) ittou da na (.)	[08:57]
Listener	[08:57] ()	[08:59]
Kanou	[08:59] taihen dokoro ka! Ude ga naru! makasetoke!	[09:02]
((Kanou and the listener character are walking))		
Kanou	[09:07] kore de yokatta desu ka ohimesama?	[09:10]
Listener	[09:10] ()	[09:14]
Kanou	[09:14] ou! motto homete homete!	[09:17]
Listener	[09:17] ()	[09:19]
Kanou	[09:19] kirei ha otoko he no homekotoba janai darou? tte, omae doko miterun da?	[09:25]
Listener	[09:25] ()	[09:29]
Kanou	[09:29] aah, kirei da na	[09:31]
Listener	[09:31] ()	[09:34]
Kanou	[09:34] saigo ha kanransha ni suru ka?	[09:36]
Listener	[09:36] ()	[09:38]
Kanou	[09:38] yoshi ikou	[09:40]
Kanou	[09:45] aah asoko (.) kaisha jan (.) mada dareka iru na	[09:50]
Listener	[09:50] ()	[09:54]
Kanou	[09:54] dare ka nan to iou to ima ha oretachi no jiyuu jikan da (.) demo ashita kara ha mata ganbarou na	[10:01]
Listener	[10:01] ()	[10:03]
Kanou	[10:03] kyou ha zuibun asonda hissashiburi ni	[10:07]
Listener	[10:07] ()	[10:09]
Kanou	[10:09] ou- tanoshikatta na!	[10:11]

Listener	[10:11]	()	[10:13]
Kanou	[10:13]	oun nanda?	[10:14]
Listener	[10:14]	()	[10:17]
Kanou	[10:17]	arigatou? Nande?	[10:20]
Listener	[10:20]	()	[10:25]
Kanou	[10:25]	aaa, sore dattara, kochhi koso, tsukiatte kurete sankyu da yo	[10:31]
Listener	[10:31]	()	[10:33]
Kanou	[10:33]	anna koto ga atte kyou ha tama tamaaa kibun tenkan tte koto de koko ni kita kedo sa (.) omae, itsumo ganbatteru jan? dakara jitsu ha motto mae kara sa tama ni ha ikinuki sasete yaritai naa to omotteta shi (.) ato ha, omae to iru to tanoshi kara. Sou, shigoto dake janakute sa (.)tama ni ha kou iu tokoro ni mo sasoitai na:: tte mae kara omottenaku mo nakattan da yo ne::	[11:07]
Listener	[11:07]	()	[11:09]
Kanou	[11:09]	a- iya, betsu ni itsumo sonna koto kangaete shigoto wo shiteta wake janai zo (.) tada (.) sore demo sa (.) yappari (.) nishi to ka tsuketteru toki ni (.) kaisha kara hitori de kanransha to ka miteta toki to ka (.) sou (.) omae no koto (.) kangaeteta ki ga suru	[11:31]
Listener	[11:31]	()	[11:34]
Kanou	[11:34]	un sou da na (.) ore...omae no koto...kangaeteta yo	[11:42]
Listener	[11:42]	()	[11:45]
Kanou	[11:45]	ima sugu dou kou janakute iin da, mazuha, kouyatte ikinuki mitai na mono de ii kara (.) tama ni ha (.) futari de deketaitte, ore ha omotterun dakedo	[11:58]
Listener	[11:58]	()	[12:00]
Kanou	[12:00]	ii no ka?	[12:02]
Listener	[12:02]	()	[12:04]
Kanou	[12:04]	arigatou (2.9) teppen (.) da na	[12:10]
Listener	[12:10]	()	[12:13]
Kanou	[12:13]	ou- ((sound of someone standing up))	[12:14]
Kanou	[12:16]	sou da na (.) Kirei (.) saki ha kawaiute ima ha (.) kirei da	[12:24]
Listener	[12:24]	()	[12:26]
Kanou	[12:26]	nademonai	[12:27]

Kanou	[12:35]	sa tte ja eki ni mukau ka ((quick footsteps can be heard))	[12:39]
Kanou	[12:42]	uo mata hashiru na tte (.) taku::: genki da na ((the footsteps seem to stumble))	[12:47]
Kanou	[12:49]	o-oi! Abunee tte (.) ·hh sono uchi hontou ni kogeru zo?	[12:54]
Listener	[12:54]	()	[12:56]
Kanou	[12:56]	tte doushita? Daijoubu ka?	[12:58]
Listener	[12:58]	()	[13:02]
Kanou	[13:02]	hiiru ga oreta:::?	[13:04]
Kanou	[13:05]	misete miro (.) u:::a- pokkiri	[13:10]
Listener	[13:10]	()	[13:13]
Kanou	[13:13]	o::i sonna joutai de aruku na tte	[13:16]
Listener	[13:16]	()	[13:18]
Kanou	[13:18]	sonna hyokko hyokko aruki de mata kogetara dousurunda yo	[13:21]
Listener	[13:21]	()	[13:24]
Kanou	[13:24]	heh sonna kutsu de kono mama ie ni kaeseru wake nai darou? ((Kanou lifts up the listener character))	[13:30]
Kanou	[13:30]	mou dame! Kono mama kaeshitara, omae, mata nando kokeru ka wakaranai kara	[13:39]
Listener	[13:39]	()	[13:42]
Kanou	[13:42]	nah, abarenna tte, ohimesama dakko tte igai to omoin da zo (.) hora nuigurumi mo issho ni ochiru zo	[13:51]
Listener	[13:51]	()	[13:54]
Kanou	[13:54]	orosanai	[13:55]
Listener	[13:55]	()	[13:57]
Kanou	[13:57]	omae ha hontou iroiro shinpai nan da yo	[14:01]
Listener	[14:01]	()	[14:03]
Kanou	[14:03]	datte mo nani mo nai (.) tama ni ha ore no iu koto kiite otonashiku shitero	[14:10]
Listener	[14:10]	()	[14:12]
Kanou	[14:12]	kyou ha ie made okuru (.)Taxi! ((sound of a car stopping))	[14:15]

Kanou	[14:24]	omae no uchi, mou sugu darou?	[14:26]
Listener	[14:26]	()	[14:28]
Kanou	[14:28]	soukka jyaa mou kono atari kara nabi dekiru?	[14:33]
Listener	[14:33]	()	[14:34]
Kanou	[14:34]	yoshi ja ato ha omae no nabi de	[14:37]
Listener	[14:37]	()	[14:42]
Kanou	[14:42]	nani awa awa shiten da?	[14:44]
Listener	[14:44]	()	[14:46]
Kanou	[14:46]	asoko no kado magari no ka?	[14:48]
Listener	[14:48]	()	[14:49]
Kanou	[14:49]	sumimasen, eki made ikazu ni, soko no kado wo magachatte kudasai (.) ah- sou- sou sou ((the car makes a turn))	[14:55]
Listener	[14:55]	()	[14:59]
Kanou	[14:49]	are da na? ano mansion no iriguchi de tomete kudasai ((the car stops, and someone climbs out))	[15:03]
Kanou	[15:11]	jaa na, otsukare san	[15:13]
Listener	[15:13]	()	[15:15]
Kanou	[15:15]	ou oyasumi	[15:17]
Listener	[15:17]	()	[15:20]
Kanou	[15:20]	oh- doushita? Nanka ore wasureteru?	[15:23]
Listener	[15:23]	()	[15:25]
Kanou	[15:25]	un	[15:25]
Listener	[15:25]	()	[15:28]
Kanou	[15:28]	doushita?	[15:29]
Listener	[15:29]	()	[15:32]
Kanou	[15:32]	nn?	[15:32]
Listener	[15:32]	()	[15:37]
Kanou	[15:37]	moshi? Ano? Are nara? hhh nanda yo?	[15:42]
Listener	[15:42]	()	[15:45]
Kanou	[15:45]	aaaah! moshikashite (.) sekkaku okutekuretan dakara (.) cha demo nondeke (.) to ka iou to shiteru?	[15:53]
Listener	[15:53]	()	[15:55]

Kanou	[15:55]	sokka (.) arigatou	[15:58]
Kanou	[16:00]	demo na iidasu no tamerau gurai mayotteru uchi ha iu no wo yametoke	[16:05]
Listener	[16:05]	()	[16:07]
Kanou	[16:07]	hhhh youjinsuru ni ha koshita koto ga nai yo	[16:09]
Listener	[16:09]	()	[16:10]
Kanou	[16:10]	okuri okami ni naru yatsu datte ireun dakara sa	[16:14]
Listener	[16:14]	()	[16:16]
Kanou	[16:16]	ore mo itsuka ha sou naritai kedo	[16:20]
Listener	[16:20]	()	[16:21]
Kanou	[16:21]	ima ha mada! ore ha omae no banken na no!	[16:25]
Listener	[16:25]	()	[16:27]
Kanou	[16:27]	da-ka-ra (.) omae no koto wo mamorou to shiteru uchi ni kyou ha hayaku ie ni haire	[16:33]
Listener	[16:33]	()	[16:35]
Kanou	[16:35]	ja:: mata ashita (.) kaisha de na ((the car door closes, and a window is let down))	[16:38]
Kanou	[16:42]	miokuranakute ii kara ore ga miteru uchi ni hayaku naka ni haire (.) oyasumi! ((the <i>listener</i> character walks away))	[16:49]
Kanou	[17:03]	che- suki sugin no mo (.) kangae mon	[17:06]

Track 7

		((elevator sounds))	
Kanou	[00:02]	((thinking)) hehhh, kinou ha tonishikatta na (.)anmari tanoshii to sabori guse ga tsuki sou da (.) iya ii paatonaa ni naru tame ni ha ore ga shikkari shinakya (.) sou da yo (.) kiai wo irenaosu tame ni mo	[00:23]
		((elevator stops and the door opens))	
Kanou	[00:25]	chotto yorimichi ((office door opens))	[00:27]
Kanou	[00:33]	ooh itsumo konna hayaku kara kiteru no ka?	[00:36]

Listener	[00:36]	()	[00:39]
Kanou	[00:39]	nn? Doushita no tte?	[00:41]
Listener	[00:41]	()	[00:45]
Kanou	[00:45]	bushou ga chigau kara waza waza kochhi ni tashikame ni kitan da yo	[00:49]
Listener	[00:49]	()	[00:51]
Kanou	[00:51]	kotoshi no shinjin ha asa ichiban nori de ganbatteru tte uwasa ha mae kara kitteta kara sa	[00:56]
Listener	[00:56]	()	[00:58]
Kanou	[00:58]	dakara, sore ga hontou nara asa ichi ni kureba omae ni aeru kamo na tte omotte	[01:05]
Listener	[01:05]	()	[01:07]
Kanou	[01:07]	shigoto ha chanto suru tte (.) demo hora mada shiyou jikan mae darou?	[01:12]
Listener	[01:12]	()	[01:14]
Kanou	[01:14]	dakara chotto shabettekure	[01:16]
Listener	[01:16]	()	[01:17]
Kanou	[01:17]	sore nii sou sou ore katsu wo ire ni kitan da	[01:22]
Listener	[01:22]	()	[01:24]
Kanou	[01:24]	chotto sa chanto kocchi muite ((sound of a chair turning))	[01:27]
Kanou	[01:30]	un (.) kawaii	[01:32]
Listener	[01:32]	()	[01:34]
Kanou	[01:34]	hhh omae no kao wo miru koto ga ore ni ha ichiban no katsu ire	[01:40]
Listener	[01:40]	()	[01:42]
Kanou	[01:42]	hai kanryo!	[01:44]
Listener	[01:44]	()	[01:46]
Kanou	[01:46]	omae no katsu ire?	[01:48]
Listener	[01:48]	()	[01:51]
Kanou	[01:51]	ore ga sagasu no? e::to	[01:55]
Kanou	[01:55]	asa ni ore no kao wo miru (.) njaa tarinai?	[01:59]
Listener	[01:59]	()	[02:00]
Kanou	[02:00]	Kawaii! tte iwarete mo tarinai?	[02:03]

Listener	[02:03]	()	[02:05]
Kanou	[02:05]	e::::i ja chikarawaze de atama wo nadete yaru tte no ha dou da?	[02:10]
Listener	[02:10]	()	[02:12]
Kanou	[02:12]	sugoku kiku ka mo yo? Hora atama dashite mi ((sound of something being ruffled))	[02:16]
Kanou	[02:19]	yo::shi yo::shi	[02:21]
Listener	[02:21]	()	[02:23]
Kanou	[02:23]	tsuide ni dekopin!	[02:25]
Listener	[02:25]	()	[02:27]
Kanou	[02:27]	iya nanka (.)anmari ni mo muboubi dakara (.) tsui	[02:31]
Listener	[02:31]	()	[02:34]
Kanou	[02:34]	soko made itakushitenai darou	[02:36]
Listener	[02:36]	()	[02:39]
Kanou	[02:39]	sou ka sonna ni itai ka? ((sound of a kiss on someone forehead))	[02:43]
Kanou	[02:46]	itai no itai no suitotta:::!	[02:50]
Listener	[02:50]	()	[02:52]
Kanou	[02:52]	ou? otonashiku natta:	[02:55]
Listener	[02:55]	()	[02:57]
Kanou	[02:57]	o:::i (.) genki ga nakunatta na (.) ore ga fukikonde yarou ka?	[03:03]
Listener	[03:03]	()	[03:05]
Kanou	[03:05]	kimatten ja! suikomu no mo (.) fukikomu no mo ((sound of Kanou getting punched))	[03:10]
Kanou	[03:10]	guo- hhhh ii panchi! (.) kyou mo juubun genki ni narareta you de	[03:15]
Listener	[03:20]	()	[03:22]
Kanou	[03:22]	hhhh yoshi sono choushi!	[03:24]
Listener	[03:24]	()	[03:26]
Kanou	[03:26]	miro yo	[03:27]
Listener	[03:27]	()	[03:29]
Kanou	[03:29]	yoru no light-up no hou ga yumei dakedo, asa no kanransha mo kirei da na	[03:34]

Listener	[03:34]	()	[03:36]
Kanou	[03:36]	nanka sa kore kara kanransha miru tabi ni (.) ganbatte shigoto ga dekiru ki ga suru	[03:42]
Listener	[03:42]	()	[03:45]
Kanou	[03:45]	sore ja, ore ha jibun no floor ni modoru kedo, kyou mo gozenchuu ni desk no shigoto shikkari sumasete oite, gogo kara mata, sotomawari iku zo	[03:55]
Listener	[03:55]	()	[03:57]
Kanou	[03:57]	aaah sore to ((sound of Kanou drawing nearer to the <i>listener character</i>))	[03:59]
Kanou	[04:01]	kyou mo kairi ni ie made banken ga hitsuyou dattara (.) itte	[04:07]
Listener	[04:07]	()	[04:09]
Kanou	[04:09]	ou- sunao da na ore no kawaii kainushi-chan ha ii ko iiko ((sound of something being ruffled))	[04:17]
Kanou	[04:21]	((thinking)) u::a::::: ookami ni narite:::	[04:26]
Listener	[04:26]	()	[04:30]
Kanou	[04:30]	((Thinkin)) iya mada iiya	[04:32]
Kanou	[04:34]	kyou mo ichinichi (.) ganbarou ze!	[04:37]