DISCOURSE APPROACH TO TURN-TAKING

FROM THE PERSPECTIVE OF TONE CHOICE BETWEEN SPEAKERS

by

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ABSTRACT

Turn-taking is one of the basic mechanisms in conversation, and the convention of turn-taking varies between cultures and languages; therefore, learners of a foreign language may find it difficult to take their turns naturally and properly in other tongues. This paper aims to examine how tone signals turn-taking, with respect to the function of tone choice. The tone description is based on Brazil's account of the intonation system, which supposes that tone reflects the context of interaction and the role-relationship between participants. A movie film is chosen as material because it allows constant reference to the context; however, it is suggested that a film should be carefully chosen according to the aim of teaching. The analysis of utterances in turn-taking revealed that statement-form utterances, utterances with a falling tone, and statement-form utterances with a falling tone mostly elicit turn-taking and back-channel responses. In responding to the speaker's utterance, it is suggested that tone choice in terms of its meaning in the context should be always taken into account, together with prominent words. Through the research, it has been realized that tone conveys the speaker's message and plays a significant role in turn-taking.

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CONTENTS

1   INTRODUCTION

This paper aims to discuss turn-taking, from the perspective of tone choice between the speaker and the next speaker. Turn-taking is often troublesome for learners of a foreign language, owing to its sociocultural component and various turn-eliciting cues. The research specifically looks at the relation between the first tone choice of the next speaker's or the listener's utterance and the last tone choice of the speaker's utterance in turn-taking in a discourse-based framework. The function of tone becomes clear when the context of interaction and the role-relationship between the participants are taken into account. It is expected that paying attention to the meaning of tone presents implications for pedagogy in turn-taking and provides learners with an insight into both the communicative value of tone and rules of turn-taking. The material used in this research is a movie film. Movie films allow constant emphasis on meaning. A detective film is chosen for the specific aim of this research, since the plot develops logically, which will allow students easy access to the context.

1.1   Difficulties in Turn-Taking for Japanese Learners

Turn-taking is one of the basic mechanisms in conversation and the nature of turn-taking is to promote and maintain talk. For smooth turn-taking, the knowledge of both the linguistic rules and the conversational rules of the target language is required. Since common attitudes, beliefs, and values are reflected in the way language is used (Kramsch 1998: 6), conversational rules vary in different cultures and different languages. In a study comparing turn-taking behavior between Asian and non-Asian students, Asian students including Japanese, Chinese, and Korean took significantly fewer self-selected turns than non-Asian students such as Europeans and Latin Americans (Sato in Chaudron 1988: 105). Comparing Japanese and American cultures in terms of the relative values given to specific conversational rules, Japanese speakers value face-protecting rules higher than conversation-protecting rules, while American speakers value the reverse (Noguchi 1987). Noguchi (1987) supposes that certain conversational rules intervene to block the linguistic rules. Some nonnative

speakers fall silent when they should take a turn, although they may have a sufficient knowledge of the linguistic rules. Culture-specific rules and procedures of turn-taking such as entering and leaving conversation, taking a turn without appearing rude, and changing the topic can be very difficult for foreign learners (Cook 1989: 57).

While sociocultural factors should not be ignored, this paper mainly deals with the procedures of turn-taking, especially focusing on the speaker's tone choice in turn-taking in the context of interaction. The fact that form and function do not coincide in the English intonation system is troublesome for second language learners. They often lose the timing of when and where to enter conversation. For example, a declarative form with a falling intonation can function as interrogative as well; therefore, it signals turn-taking. In Japanese, in comparison, a declarative form can also function as a question but it always has a rising tone: with a rising tone, the listener recognizes the speaker's inquiry (Inoue 1998: 192). Also, a second language learner who is not familiar with the concept of contextual discourse might utter a sentence with perfect pronunciation, but fail to achieve the communicative purpose of the sentence. While previous research deals with intonation and volume as turn-taking signals, many of these studies do not take contextual information into account. This paper examines how tone signals turn-taking, with respect to the function of tone choice and the speaker's mental process projected on the tone choice. The description of tone functions is based on the account of the intonation system suggested by Brazil (1994a, 1994b, 1997). He himself comments on intonation as a turn-eliciting signal, which mainly goes to the speaker's termination choice (see 2.5.2.(a)).

1.2   Movie as a Medium for Teaching Turn-Taking Rules and Tone Functions

Movie films require the audience to interpret the meaning beyond the sentence-level of an utterance. They not only allow constant reference to the context but also are rich in conversation and encourage a focus on natural sounds and intonation. Although it cannot be denied that they differ in certain ways from ordinary conversation, films which are carefully chosen for specific aims can still serve as excellent material for

language study (Forster 1998). For this research, a film from a particular genre and a particular series is chosen: a film from the series of Columbo™. There are several reasons: (a) detective stories generally stimulate people's interest and even beginning-level students may be able to make inferences in spite of their limited linguistic resources; (b) they have logical relations between segments; (c) unlike most detective stories, the murderer is already known to the audience at the beginning of the film, so that students can relate every segment, utterance, interaction in the following scenes to establish pragmatic coherence; and (d) regarding authenticity, the series are not created for the purpose of illustrating or teaching features of the language, but made for entertainment. The series is one of the most popular TV series in the USA, and it is imported to Japan and has gained popularity here, too. Additionally, the way the story develops is familiar to quite a few people in Japan, because the *Furuhata Ninzaburou* series which imitated the plot of the Columbo™ series was on TV recently (*Furuhata Ninzaburou Tomono-kai* 1999: 152). Particularly because of the unique way of story development that certain understandings develop cumulatively during the course of conversation, it should be a suitable material for looking at tone functions in context, as a cue of turn-taking. It will also raise awareness of how tone reflects the speaker's mental activity toward the other participants.

2   LITERATURE REVIEW

2.1   What is Discourse?

A sentence cannot be fully analyzed without referring to the physical, social, and psychological world in which it takes place. Discourse refers to the totality of all these elements interacting (Cook 1989). Grammatical form and its function do not always correspond, but work in harmony in discourse meaning (McCarthy 1991: 106); therefore, discourse analysis requires a close look at language organization beyond the sentence-level. Speech and written text are given fuller meaning and pragmatic coherence is established when they are viewed as discourse. Additionally, in conversation, which is an excellent example of the interactive and interpersonal nature of communication in spoken discourse (Brown 1994), the time dimension should be taken into account for analysis, since participants jointly contribute to the context of interaction.

2.2   Analysis of Intonation in a Discourse-Based Framework

The relation between form and function of prosodic features such as stress and intonation also varies in different contexts. Contrary to the popular belief that stresses indicated in a dictionary — the citation forms — never change and they can be taken to be self-evidently justified, they *do* change depending on the speaker's choice. In compound nouns, for example, the most familiar type is the combination of two nouns, and the stress is normally placed on the first word. However, both patterns of either stress on first or second word are actually found (Roach 1991). Also, in many textbooks, pitch movement is treated as a discrete item and it is always fixed in relation to the form of a sentence: wh- questions have a falling tone, while yes-no questions have a rising tone. However, the opposite case is observed in real conversation. McCarthy (1991: 109) claims that the interpretation of tone choice that seems most reliable and which seems to make most sense is to see tones as fulfilling an interactive role in the signaling of the 'state of play' in discourse. Roach (1991: 176) suggests two main areas to be referred to in looking into intonation in relation to discourse: (a) the listener's focus on an important message conveyed in intonation;

and (b) the regulation of conversational behavior. This paper refers to David Brazil's discourse intonation theory for the study of the relation between the form and function of intonation. He claims that intonation has meaning and it plays a crucial part in the pursuit of communicative purpose with regard to communicative value (Brazil 1992).

2.3 Description of Intonation by David Brazil

David Brazil's approach to intonation is based on the belief that 'the communicative value of intonation is related to the *purpose* that a particular piece of language is serving in some ongoing, interactive event' (Brazil 1995a: 240). The key concepts of his intonation system are the context of interaction, including the present state of convergence or divergence of an ongoing speech event, and the role-relationship between the speaker and the listener. He identifies four meaningful choices in the intonation system: 'tone unit', 'prominent syllables', 'tone', and 'key/termination'. The relationship between the four elements is that prominence fixes the domain of the three variables of tone and key or termination, all of which contribute to the communicative value of the tone unit (Brazil 1997). Intonation represents the existential context that projects the role-relationship and the state of convergence between the speaker and the listener.

2.3.1 Tone Unit and Prominence

Brazil (1994a, 1994b) defines 'tone unit' as the basic meaningful block of speech: speech is a sequence of tone units, not a sequence of words. Each tone unit has one or two 'prominent syllables'. When there are two prominent syllables in a tone unit, the first one is called the onset syllable and the last one the tonic syllable. Both prominent syllables are indicated in upper-case letters and the tonic syllable is underlined as well. At the tonic syllable, pitch movement starts.

It should be noticed that the concept of 'prominence' is different from that of 'stress' as indicated in a dictionary. The allocation of prominence is variable and meaningful according to the speaker's 'selection'. They are highlighted to show a special significance to the listener. The speaker's selection is made based on the general

paradigm and existential paradigm. The relation between the two paradigms is exemplified in a sentence 'He wanted *to* find it'. The word 'to' is the only word that is inherent in the language system. Brazil calls the choice available in the language system the general paradigm. On the other hand, the existential paradigm is the context of interaction that is understood as the shared knowledge between the speaker and the listener, not only limited to the shared awareness of what has been said before between the participants, or personal closed relationship at a specific time and place between the participants, but also extended to a wider context of the mutual understanding of their society. If there is no possibility of choice in the general paradigm, there is no possibility of choice in the existential paradigm (Brazil 1997: 23). Therefore, in the example above, the two paradigms coincide at the place occupied by 'to'. There are cases that only the existential paradigm restricts the selection. If a particular word is fairly predictable by the listener, the speaker does not assign prominence to it. Brazil (1995b: 57) claims that 'speakers are constantly making assumptions about what will and what will not amount to a selection in the here-and-now state of communicative understanding they share with the hearer(s)'.

2.3.2   Tone

'Tone', as well as prominence, is dependent on the speaker's choice in the existential paradigm, essentially based on whether the utterance to be made would be common ground (state of convergence) or 'news' to the listener (state of divergence). While prominence is treated as an attribute of a word, tone assigns meaning to the whole of a tone unit: it starts at the tonic syllable and continues to the end of a tone unit.

Table 2.1 compares the meaning of tone choice and their description. Tone choice is between 'referring tones', 'proclaiming tones', and 'a level tone'. A referring tone indicates convergence between the participants: the speaker selects it when there is an assumption that the meaning can be taken for granted by the listener, or when s/he wishes to make sure about some information. A proclaiming tone indicates divergence: the speaker selects it when the information is imagined to be new to the listener, or when s/he wishes to make an inquiry. Referring and proclaiming tones

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have two versions respectively: a) a non-dominant fall-rise tone and a dominant rising tone; and b) a non-dominant falling tone and a dominant rise-fall tone. What makes the two versions meaningfully distinctive is the role-relationship in the context of interaction. The dominant speaker has a choice of using either dominant or non-dominant tone, but the non-dominant speaker has no such choice. In informal 'social' conversations, however, the speaker sometimes prefers a fall-rise tone to reduce friction and to be friendly to the listener. In making inquiries beginning with 'perhaps' or 'I wonder', a falling tone is preferred to avoid an unpleasant atmosphere, not to sound as though the speaker has already made an assumption about the reply (Brazil 1994a, 1994b).

While the orientation of referring tones and proclaiming tones is direct to the listener, the orientation of the level tone is oblique (Brazil 1997: 132ff). Instead of taking a listener-sensitive stance, selecting a level tone implies that the speaker is carefully selecting words and taking time to put the language together, or is mentally preparing for the next step. Therefore, a level tone tends to be followed by a pause. The orientation of a level tone is towards the language rather than the message to be conveyed.

Table 2.1: Five tones and their meanings

Orientation	Meaning	Description	Others
Direct (towards the listener)	Referring (convergence)	↘↗ (fall-rise)	
		↗ (rising)	Dominant
	Proclaiming (divergence)	↘ (falling)	
		↗↘ (rise-fall)	Dominant
Oblique (towards the language)	Opt out	→ (level)	

2.3.3 Key and Termination

The pitch-level system also contributes to the description of intonation and projects the relevant utterances made by the participants. The pitch level can be realized by three keys of 'high', 'mid', and 'low', and they are indicated by an upward or downward arrow; key height is relative, though. The description differs depending on

where the key movement occurs. While the relative choice of pitch level on the onset prominent syllable is called a choice of 'key', the relative choice of pitch level on the tonic syllable is called a choice of 'termination'. As with tone selection, key selection attributes to a tone unit as a whole.

Although the function of key and termination is related to the relevant utterance, there is distinction in meaning associated with them. While key refers back to the preceding utterance, termination usually refers forward to the utterance assumed to come next in the discourse. The key selection of either 'high', 'mid', or 'low' projects the 'contrasting, particularizing, or adjudicating', 'asserting or concurring', and 'equating' implications of the speaker within the context of interaction.

2.4   Basic Concepts of Turn-Taking System

Turn-taking is one of the basic facts of conversation: speakers and listeners change their roles in order to begin their speech (Coulthard 1985: 59). The turn-taking mechanism may actually vary between cultures and between languages (Cook 1989). In ordinary conversation, it is very rare to see any allocation of turns in advance. The interactants naturally take turns. However, some account can be offered of what actually occurs there (Wardhaugh 1998: 295). There is a set of rules that govern the turn-taking system, which is independent of various social contexts (Sacks, Schegloff & Jefferson 1974: 704): (a) when the current speaker selects the next speaker, the next speaker has the right and, at the same time, is obliged to take the next turn; (b) if the current speaker does not select the next speaker, any one of the participants has the right to become the next speaker. This could be regarded as self-selection; and (c) if neither the current speaker selects the next speaker nor any of the participants become the next speaker, the current speaker may resume his/her turn. Oreström (1983: 29), however, claims that there is a limitation in their system that all speaking-turns are given the same status. He suggests that more attention should be paid to how participants design their turns to make them compatible with the rules. A speaking turn and a back-channel utterance should be kept apart. That is, a back-channel utterance should not be treated as a turn, based on the notion that a speaking turn conveys

message and expands the topic (Henne cited in Oreström 1983: 23), on the other hand, a back-channel has a relatively low level in content but has a relatively high level for a smooth communication (Watzlawick et. al. cited in Oreström 1983: 24). Back-channel utterances signal the listener's continued attention, agreement, and various emotional reactions to show that s/he is on line.

2.5   Signals in Turn-Taking

2.5.1   Turn-Eliciting Signals

In the turn-taking system suggested by Sacks et. al., the transfer occurs at a transition-relevance place (TRP) for any turn. TRP is regarded as the possible structural completion spot of a one-word lexicon, phrase, clause, or full sentence. However Sacks et. al.'s TRP is not always relevant as a turn-taking place (Hayashi 1996: 41-44). In natural conversation, interactants often ignore the rule of the turn construction unit. She suggests that the mental strategy the participants adopt when they negotiate and exchange a turn should be investigated. In another discussion, a set of six specific and discrete cues is suggested as a turn-eliciting signal (Duncan 1972): intonation, drawl, body motion, sociocentric sequences such as *but uh, or something, you know*, pitch or loudness accompanied with sociecentric sequences, and syntax. Other turn-eliciting cues include: adjacency pairs (Schegloff & Sacks in Oreström 1983: 33), in which the first part uttered by a speaker demands the second part to be uttered by the next speaker so that they form a pair; a silent pause after a grammatically complete utterance which signals completion of a turn (Jefferson in Oreström 1983: 34); and a question which is generally followed by some kind of response (Oreström 1983). Eye contact also signals turn-taking, especially in British culture, the speaker looks away during his/her turn and looks back to the listener in his/her eye at the turn-end (Cook 1989: 53).

2.5.2   Intonation as a Cue in Turn-Taking in Brazil's Intonation System

Intonation also contributes to turn-taking. In Brazil's intonation system, termination choice, a dominant referring tone, interrogative function of tones, and phatic questions serve a role in turn-taking.

(a) Termination Choice

Brazil (1997: 118ff) supposes that the termination choice is related to a stretch of speech: speaker's termination choice may be overridden in what the next speaker actually does. The speaker's choice of termination projects an expectation of a certain kind of reaction from the listener. With a high termination, the speaker expects the listener's adjudication or requests the listener to make a decision. Mid termination invites the listener's concurrence. Therefore, when a high or a mid termination is chosen, the listener should give a straight answer using a particular key; that is, high key and mid key respectively. On the other hand, the choice of low termination projects no expectation of any kind on the listener's response. The listener or the next speaker has freedom in choosing among the range of possibilities of high, mid, or low key to start a new sentence. That means low termination signals the end of a stretch of speech. He does not suggest that the termination choice is necessarily coterminous with sentences or exchanges though.

(b) Dominant Referring Tone

Besides the termination choice, a dominant tone affects turn transfer. The speaker might use a rising tone rather than a fall-rise tone in ending a sentence to hold his turn by underlining his/her present status as the dominant speaker. It is a signal of 'wait'. With continuative use of a rising tone, especially in telling stories, the teller first establishes his/her position, and s/he continues expecting to be allowed to go on uninterrupted until the end (Brazil 1997: 93). The same mechanism works in the role of the chairperson at meetings. The chairperson is in control and usually required to give a clear signal of his/her role as the dominant speaker so that the speech is not interrupted (Brazil 1994a: 59). On the other hand, the speaker can use a rising tone to relinquish his/her turn. Such a case is usually accompanied by a clear indication such as syntax or non-vocal features. The controlling element in a rising tone would give pressure on the next speaker's to comment (Brazil 1997: 91-92). Additionally, 'dominant speakers are most likely to make use of the rising tone when they take over the controlling role from someone else' (Brazil 1994a: 59).

There is another discourse condition that is suggested to use a rising tone rather than a fall-rise tone for elicitation. When making an inquiry using a referring tone, the difference of implication between a rising tone and a fall-rise tone should be noticed, in terms of the benefit of the speaker or the listener; that is, 'who stands to gain?' (Brazil 1997: 95; Brazil 1994a, b: Units 5 & 6). When the speaker's purpose is to be helpful to his/her listener in some way, it is suggested that the dominant tone is used, as in the case of // ↗ can i <u>HELP</u> you //. On the other hand, if the inquiry is made for the benefit of the speaker, it is usually better to use the non-dominant tone, as in the case of // ↘↗ CAN you <u>HELP</u> me //. If questions more frequently use a rising tone rather than a fall-rise tone, the reason could be in the role-expectations that characterize the settings in which questions are asked.

(c) Interrogative Function of Tones

There are utterances that take a declarative form but have an interrogative implication. The discourse function of such utterances can only be characterized in terms of the existential paradigm between the speaker and the listener (Brazil 1997: 99ff). The implication of an utterance is situationally-conditioned. For example, there are at least two different interpretations for this utterance // ↘ JOHN prefers <u>THAT</u> one // with a proclaiming tone: the speaker is telling information that is new to the listener; or the speaker is asking for information that the listener knows but the speaker does not have or asking if there is something else. With the interrogative function, the speaker wants to know if John prefers 'that' one, 'this' one, or other choices and s/he expects the listener to provide any kind of answer. The utterances with a referring tone // ↘↗ JOHN prefers <u>THAT</u> one // or // ↗ JOHN prefers <u>THAT</u> one // are also interpreted differently depending on the existing context of interaction: the speaker is referring to the shared ground between himself/herself and the listener; or the speaker is confirming his/her assumption to the listener with respect to a truth. The listener is expected to answer the speaker if his/her assumption is correct or not, that is, yes or no. It is important to recognize the function of tone. When the implication is an interrogative one, the utterance is eliciting a response.

The tone choice in questions is also significant because it requires different kinds of response when the tone choice differs. For example, the utterance // ↘ WILL you have COFfee // with a proclaiming tone suggests that the listener might care to drink 'coffee', 'tea', or something else. There is an implication that there is a choice. On the other hand, the same utterance // ↘↗ WILL you have COFfee // with a referring tone suggests that the speaker has an expectation that the listener will have some coffee. There is no implication of an alternative drink (Brazil 1997: 108-109). In the case of wh- questions, the utterance // ↘ WHAT IS it // with a proclaiming tone suggests that the listener is expected to select from a set of possible things. When a referring tone is chosen, the same utterance // ↘↗ WHAT IS it // should be taken as having a checking function and the speaker wishes to confirm his/her assumption. Different interpretations for yes-no and wh- questions are not usually presented in textbooks, as most of them teach that yes-no questions and wh- questions always have a fixed intonation, a rising tone and a falling tone, respectively.

(d) Phatic Questions

Other elicitations made in social intercourse are instances such as 'How are you?' or 'Nice day, isn't it?', which seldom require any kind of information response. Phatic expressions have social function of establishing or maintaining social contact. Brazil (1997: 113ff) puts it that phatic questions have some kind of social bridge-building as their aim and therefore customarily have a fall-rise tone, like // ↘↗ HOW ARE you // (see also 2.3.2). So, if it has a proclaiming tone, it implies a special situation such as at a doctor who requires information for a response.

2.5.3   Other Discussions on Intonation as a Cue for Eliciting a Turn

As previously mentioned, Duncan (1972) has identified three prosodic turn signals at the end of a phonemic clause: any pitch level other than a mid one; drawl on the final syllable or on the stressed syllable of a terminal clause; and a drop in pitch and/or loudness. However, the effectiveness of the prosodic end-of-turn cues was not established in the study by Cutler & Pearson (1986). Instead, they suggest that one major cue for turn-yielding can be a downstep in pitch, while a pitch upstep may

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signal turn-holding, although ambiguity in many of the utterances was found. In the study by Schaffer (1983: 253), none of 'falling', 'rising', or 'level' tone exclusively marked a particular type of turn boundary. Instead, syntactic and lexical characteristics were supposed to be used as secure cues or accurate judgments for turn transfers. It was also suggested that there were other cues which influenced the judgments on turn boundaries such as 'rhythm' or 'speech rate' and 'change in amplitude'. Brown, et. al. (1980) discuss the relation between the pitch range at the beginning of an utterance between one speaker and the next one in question-answer sequences. When a speaker embarks on a new topic, s/he begins his/her utterance high, and the next speaker also begins his/her utterance high in answering the question. When a speaker asks a question related to an established topic, s/he begins low, and the next speaker correspondingly replies low. Brown, et. al. refer to this feature as 'echoing', which implies co-operation by the second speaker with the first one. When a speaker wishes to continue his/her turn, s/he produces the last stressed item in the structure with a not-low terminal. Roach (1991: 178) supposes that speakers use various prosodic features to indicate turn-end or elicit turn-taking, such as in question tags, the difference between falling and rising intonation signals to the listener what sort of response is expected. Key is also important in signaling information. The involvement of key is also supposed by Willis (1992) who, in her study of classroom boundary exchanges, found that intonation played an important part: if there was low termination in an exchange, there was high key at the beginning of the next.

2.5.4 Listener Activity: Back-Channel Signals

While the speaker is talking, the listener does not remain as a passive listener, but provides verbal and non-verbal reactions without actually having an intention to take over the turn. Back-channels function as 'supports', 'exclamations', 'exclamatory questions', 'sentence completions', and 'restatements' (Duncan & Niederehe's in Oreström 1983: 107). Oreström's study revealed that the most common type was *m* (supporting back-channel), most of which was generally accompanied with a falling tone. Level tone was found to be the second most common type. Use of a rising tone was rare. Oreström explains this as an avoidance so that the back-channels would not

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be understood as an elicit. Regarding exclamations and exclamatory questions, the most common tone was a falling tone, although the number treated in his study was small. Finally, some of the back-channels indicated the listener's raised interest in taking over the turn and some of them were actually used as eliciting a turn.

2.6 **Turn-Taking Behavior and Role-Relationships Between Participants**

The relation between turn-taking behavior and gender differences in terms of dominance is discussed by Talbot (1998: 112ff). She refers to a comparative study of two broadcast interviews by Joanne Winter about the interviewers' management of turn-taking and their questioning strategies, and draws attention to the finding that turn-shifts were more frequent when the interviewer was a male. In the interview with a male interviewer and a male interviewee, turns were very short and featured fast tempo and loudness. Also the male interviewer competed for turns, using interruptions as a way of seizing turns, and dominated the talk. On the other hand, in the other interview with a female interviewer and a male interviewee, the male interviewee interrupted. Regarding the questioning strategies, it seems to be natural for the interviewer to elicit a quantity of talk using wh- questions; however, in both interviews, there were not many of them. Instead, the male interviewer used declarative statements as questioning strategies, whose effect was abrupt and challenging. On the other hand, the female interviewer did not use any challenging declaratives. The study seems to suggest the relation between turn-taking behavior and the participant who has control in the society, not only specific to gender difference.

3   RESEARCH

This research looks at the tone choice of speakers in turn-taking. The analysis is mainly concerned with the relation between the first tone choice of the next speaker's or the listener's utterance and the last tone choice of the speaker's statement-form utterance in turn-taking, with respect to the meaning of the tone choice. Through a comparison between the turn-end and turn-beginning tones, it is believed that attention should be paid not to the tone appearance but to the listener's attention to and interpretation of the speaker's tone and the listener or the next speaker's message reflected in his/her tone choice for a response. Brazil's (1994a, 1994b, 1997) account of the intonation system is used for the description because his approach refers to the context of interaction and the role-relationship between the participants. The material used for this research is a detective film called 'The most crucial game' from the Columbo™ series. The film is on CD-ROM and it is one of the series of DRAMA TALK© 1997 which are devised and created by Softrade International Inc. in USA. And the version used for this research is published in Japan as a study kit of English conversation. There is no change in content, but a lesson mode is added, which includes transcription, translation in Japanese, and the shape of the mouth for pronunciation practice; it does not deal with intonation, though.

3.1   Methods of Research

The research was done in the following order:

a) An intonation transcription was made of the film. The transcription starts from the scene at the owner's box when Columbo starts the investigation.

b) The intonation transcription was arranged into a table, from the next speaker's point of view. The speaker's utterance in a turn was specified to which the next speaker is responding. This table shows the relation between turns: how Turn 1 is related to Turn 2, Turn 2 to Turn 3, etc. (See the table in the Appendix.)

c) A table was produced to see the relation between the utterance form and the tone choice, in terms of turn-eliciting and turn-holding. Turn-eliciting refers to an

utterance which elicits a turn, while turn-holding refers to an utterance which elicits a back-channel response (see 2.4). Regarding the tone choice, the table shows the tone of the last tone unit of the speaker's utterance. When there are more than two utterances that signal turn-taking or turn-holding, the tone of the last tone unit of the final utterance is dealt with. The number of utterances that signal turn-taking or turn-holding was counted. (See Table 3.1.)

d) A table was produced to see the frequency of tones that signal turn-taking or turn-holding. (See Table 3.2.)

e) A table was produced to see the relation between the tone of the last tone unit of the speaker's statement-form utterance and the tone of the first tone unit of the next speaker's utterance. (See Table 3.3.)

f) The findings in Table 3.3 were analyzed.

3.2 Data and Findings

3.2.1 Data 1

Table 3.1 is made based on the table in the Appendix. It shows the relation between the utterance form and the tone choice of the speaker's utterance that signal turn-eliciting or turn-holding.

Table 3.1: Speaker's utterance that elicits a response

	Form	Tone choice				Level tone	Total number
		Proclaiming tone		Referring tone			
		Falling	Rise-fall	Fall-rise	Rising		
Speaker's utterance that elicits turn-taking	Question	33			14	2	49
	Yes-no	2			2	1	5
	wh-	30			2	1	33
	tag	1			10		11
	Statement[*1]	72		8	14	7	101
	Command[*2]	4		1	2		7
	Back-channel	3			2		5
Speaker's utterance that signals turn-holding (back-channel responses)	Question				1		1
	Yes-no						
	wh-						
	tag				1		1
	Statement[*1]	18		2	5		25
	Command[*2]	1					1
	Back-channel	1					1
Total number		132	0	11	38	9	190

[*1]: 'Statement' refers to words, phrases, or declarative sentences.

[*2]: 'Command' refers to a sentence starting with an imperative form of a verb.

[*3]: When there are more than two utterances that signal turn-eliciting or turn-holding, the tone of the last tone unit of the final utterance is dealt with here.

Table 3.2 is based on Table 3.1. It shows the frequency of tones that signal turn-eliciting or turn-holding.

Table 3.2: Frequency of tones

| | Tone choice | | | | | |
| | Proclaiming tone | | Referring tone | | Level tone | Total number |
	Falling	Rise-fall	Fall-rise	Rising		
Turn-taking	112	0	9	32	9	162
Turn-holding	20	0	2	6	0	28
Total no.	132	0	11	38	9	190
Rate (%)	69.47	0.00	5.79	20.00	4.74	100

3.2.2 Findings

The utterances that signal turn-eliciting and turn-holding are mostly statement-form utterances. The question-form utterances including yes-no, wh-, and tag questions, command-form utterances, and back-channels, in almost all cases, elicit turn-taking, but hardly ever signal turn-holding. The question-form utterances that elicit turn-taking have either falling or rising tone; however, a fall-rise (non-dominant) tone is not selected. With yes-no and wh- questions, both tones (a falling tone and a rising tone) are selected. Regarding the tone choice in turn-eliciting and turn-holding, about 70% of the utterances have a falling tone. Utterances with a rising tone rather than a fall-rise tone signal turn-taking and turn-holding. Utterances with a rise-fall tone do not elicit turn-taking nor signal turn-holding, and level-tone utterances never signal turn-holding.

3.2.3 Data 2

As it is plausible that question-form and command-form utterances elicit any kind of responses by the listener, the statement-form utterances that elicit turn-taking are given focus. Table 3.3 indicates the relation between the first tone choice of the next speaker's response and the last tone choice of the speaker's statement-form utterance that elicits turn-taking. Tone functions are in accordance with Brazil's intonation system (see 2.3).

Table 3.3: Relation between the last tone choice of the speaker's statement-form utterance and the first tone choice of the next speaker's response in turn-taking

Speaker's utterance		Listener's response	Number
Tone choice	Function	Tone choice	
Proclaiming[*1] (divergence)	Telling new information	Proclaiming	34
		Referring	15
		Level	6
	Finding out information	Proclaiming	6
		Referring	8
		Level	2
Referring[*2] (convergence)	Referring to shared ground	Proclaiming	1
		Referring	3
		Level	1
	Making sure about shared ground	Proclaiming	10
		Referring	6
		Level	1
Level (oblique direction)		Proclaiming	4
		Referring	1
		Level	2

[*1]: Proclaiming tone means a falling tone here, since there is no utterance with a rise-fall tone that elicits turn-taking. The total number does not match the number of the statement-form utterances with a falling tone in Table 3.1, because the tone choice of the first tone unit of the listener's response (S6/T17-U1) to the speaker's utterance // ↘ but this makes it even MORE imPORtant // → that … // ↘ … we find SOME way // ↘ to subSTANtiate your STOry … // ↘ … that you were AT the STAdium // ↘ at the TIme of the CRIme // (S6/T16-U2) was difficult to be distinguished.

[*2]: Referring tone includes both a fall-rise and rising tones.

3.2.4 Findings

More than 70% of the statement-form utterances with a falling tone provide the next speaker with new information. The next speaker tends to start with a proclaiming tone for his/her response. When the speaker is making an inquiry with a falling tone, the next speaker responds to it using either a proclaiming, referring, or level tone. There is no substantial difference in number between the three tones. With a referring tone, more than 70% of the statement-form utterances make an inquiry for confirmation to the next speaker. There is a tendency for the next speaker to start his/her response with a proclaiming tone. When the speaker is referring to something common between the participants, the next speaker responds to it using either a proclaiming, referring, or level tone. There is little difference in number between the three tones. Regarding the speaker's utterances with a level tone, the next speaker responds to it using either a proclaiming, referring, or level tone. There is little difference in number between the three tones.

3.3 Analysis of Statement-Form Utterances

Statement-form utterances, utterances with a falling tone, and statement-form utterances with a falling tone mostly elicit turn-taking and back-channel responses. In the sections below, the relation between the last tone choice of the speaker's statement-form utterance and the first tone choice of the next speaker's utterance in turn-taking and turn-holding, and the functions of the tone choice are analyzed in detail, referring to the context of interaction and the role-relationship between the participants. The combinations of alphabet and number in parentheses in examples indicate the scene (S), turn (T), back-channel (BC), and utterance (U) in the table in the Appendix.

3.3.1 Speaker's Choice of a Falling Tone for the Last Tone Unit

Statement-form utterances with a falling tone are distinguishable from others, in terms of turn-eliciting. According to Brazil's intonation system, a falling tone is chosen by the speaker when a new message is exchanged.

(a) The speaker wishes to give information to the listener.

(a-1) Response with a proclaiming tone

The next speaker makes an inquiry in return. In <1>, the next speaker is judging from the prominent words 'HANlon', 'COME', 'TAKE', 'RUN' and 'BUSiness' in the speaker's utterance, and wishes to find out if he correctly understood the speaker's message (see also <29>). In <2>, the next speaker's response can be interpreted as 'What do you mean?'. In <3>, the speaker's utterance is the reply to the next speaker's previous utterance // ↗ aPARTment // ↗ TWO B // which functions as confirmation. However, the next speaker is still not sure if the person is the one he is looking for, but not another person who might be living together.

<1> // ↗ so he got HANlon to <u>COME</u> in // ↗ and <u>TAKE</u> over // ↘ and RUN
    the <u>BUS</u>iness for him // (S2/T18-U5)
    // ↘ so HANlon just <u>STEP</u>ped in // (S2/T19-U1)

<2> // ↘↗ it NEver oc<u>CUR</u>red to me // ↘ that downtown l.a. in<u>CLU</u>ded // ↘
    the conCEssion at the <u>STA</u>dium // (S6/T14'-U6)
    // ↘ i <u>DON</u>'t understand // (S6/T15-U1)

<3> // ↘ <u>YES</u> // (S9/T7-U1)
    // ↘ Eve <u>BAB</u>cock // (S9/T8-U1)

When making an inquiry with a falling tone, the next speaker also uses an interrogative form, as in the examples below. In <4>, the next speaker wishes to find out what the speaker is implying. In responding to the prominent words '<u>E</u>lse' and '<u>TOO</u>' in the speaker's utterance, prominence is assigned to 'WHAT' and '<u>THAT</u>' in his response. Also in <5>, the next speaker is responding to the prominent words in the speaker's utterance which suppose that there is no evidence that proves Hanlon's (the next speaker) alibi. He is making a claim using a tag question.

<4> // ↘ and that goes for just about everybody <u>E</u>lse around here // ↘ <u>TOO</u>
    // (S2/T21-U2)
    // ↘ WHAT do you mean by <u>THAT</u> sir // (S2/T22-U1)

<5> // ↘↗ un<u>FOR</u>tunately // ↘ the TELephone company's <u>RE</u>cord // ↘
    CAN't <u>PROVE</u> that // (S4A/T20-U1)
    // ↘ but that's NOT my <u>PRO</u>blem // ↘ <u>IS</u> it now // (S4A/T21-U1)

There are a number of responses that show disagreement or doubt and corrections with a falling tone, as in the examples from <6> to <10>. Words which carry a negative message is usually given prominence. For example, in <8>, the speaker's utterance // ↘ LIcense and EVerything // continues from // ↘ well WHAT do you know // which denotes his surprise that Ralph Dobbs (the next speaker) has got a license. He is offended by that because the prominence is assigned to 'COURSE' in his response.

<6>　　　// → Everything // ↘ SEEMed to be just FINE // (S2/T16-U10)
　　　　　// ↘ gee i DIDN't think we did that GOOD // ↗ during the FIRST HALF // (S2/T17-U1)

<7>　　　// ↘ we've CHECKed // ↘↗ ALL the hoTELS // ↘ in acaPULco // (S3C/T2-U2)
　　　　　// ↘ that's SO FUNny // (S3C/T3-U1)

<8>　　　// ↘ well WHAT do you know // ↘ LIcense and EVerything // (S5/T6'-U1, U2)
　　　　　// ↘ COURSE i got a license // (S5/T7-U1)

<9>　　　// ↘↗ THEN to CHAsen's // ↘ for DINner // (S9/T9-U4)
　　　　　// ↘ no there's a misTAKE // ↗ MA'am // ↘ i HADN't PLANned // ↘ on DINner // (S9/T10-U1, U2)

<10>　　// → but you SEE // ↘ when i SAW the TYPE of lady // ↘↗ that she WAS … // ↘ and that she liked to have her BREAD BUTtered // ↘ on BOth SIdes // → well … // ↘ well she PRACtically adMITted it // (S10/T23'-U1)
　　　　　// ↘ i DON't beLIEve you // (S10/T24-U1)

With a falling tone, the response functions as recognition. In <11>, the speaker's utterance // ↘ so i FIGured // ↘ you'd WANT to KNOW // continues from // ↘↗ like Everybody that reads the SPORts page // ↘↗ i was aAWARE // ↘↗ that you were very CLOSE to eric's FAther … // ↘↗ … when the man was aLIve //, in which he is telling the reason he came to see Rizzo (the next speaker). In <12>, the next speaker's recognition is accompanied by an apology with a fall-rise tone. In <13>, the next speaker restates for the speaker to indicate his recognition. In <14>, the next speaker gives the reason for his action.

<11>   // ↘↗ like Everybody that reads the <u>SPOR</u>ts page // ↘↗ i was a<u>WARE</u> // ↘↗ that you were very CLOSE to eric's <u>FA</u>ther … // ↘↗ … when the man was a<u>LI</u>ve // ↘ so i <u>FIG</u>ured // ↘ you'd WANT to <u>KNOW</u> // (S2/T5"-U1, U2)
// ↘ <u>YES</u> sir // (S2/T6-U1)

<12>   // ↘ i was Eric wagner's <u>LAW</u>yer // ↘↗ i was his <u>FA</u>ther's attorney // ↘ and BEST <u>FRIEND</u> // ↘ for about <u>FOR</u>ty years // (S3A/T4-U2, U3)
// ↘ oh <u>PLEASE</u> sir // ↘↗ i <u>AM</u> sorry // (S3A/T5-U1)

<13>   // ↘ i for<u>GOT</u> about it earlier // ↘ i DON'T know <u>WHY</u> // (S4A/T3-U3) // ↘ <u>WELL</u> // ↘ you have to be TERribly up<u>SET</u> // ↗ by everything that's <u>HA</u>ppened // (S4A/T4-U1)

<14>   // ↘ you SHOULD have come on in to the <u>STU</u>dy // (S3D/T1-U2) // ↘ i DIDN't want to dis<u>TURB</u> you // ↗ <u>PAUL</u> // (S3D/T2-U1)

(a-2) Response with a referring tone

In the film, the next speaker first repeats the speaker's phrase with a referring tone and then adds contrasting words with a proclaiming tone (see also <34> and <35> for other examples of repetition with a referring tone). Contrasting words are assigned prominence to show distinction. In <15>, the prominent word 'ar<u>REST</u>' is included in the first tone unit with a referring tone, although it shows contrast to the word 'keep' in the speaker's utterance. Because it is presumed to be common ground that the police have the right to arrest a person who breaks the law.

<15>   // ↘ now i have a PERfect <u>RIGHT</u> // ↘ to keep his iDENtity a <u>SE</u>cret // (S5/T14-U3)
// ↗ I've got a perfect right to ar<u>REST</u> you // ↘ for BREAKing and <u>EN</u>tering // (S5/T15-U1)

<16>   // ↘ well i thought i STRUCK a <u>CHORD</u> or something // (S10/T13-U3) // ↗ <u>NO</u> columbo // ↘ you STRUCK <u>OUT</u> // (S10/T14-U1)

<17>   // ↘↗ you DON't <u>SER</u>iously // ↗ ex<u>PECT</u> me to <u>TELL</u> you // ↘ <u>A</u>nything now // (S10/T22-U3)
// ↘↗ i DON't ex<u>PECT</u> you // ↘ to ad<u>MIT</u> anything sir // (S10/T23-U1)

When the next speaker wishes to ask for help, a fall-rise tone is chosen, as in <18> and <19>. If a person wishes to help others, s/he chooses a rising tone (see <37>).

<18> // → poor kid <u>WINDS</u> up as a … // ↗ … <u>WOULD</u>-be // ↗ <u>HALF</u>-baked // ↘ <u>SWIN</u>ger type // (S2/T6-U10)
// ↘↗ <u>MAY</u>be you could <u>FILL</u> me in there sir // (S2/T7-U1)

<19> // ↘↗ lieutenant if you <u>NEED</u> me // → i'll be BACK in my a<u>PART</u>tment … // ↘ … in about <u>TWO</u> hours // (S3E/T1-U1)
// ↘↗ well i DID want to <u>A</u>sk you sir // (S3E/T2-U1)

A fall-rise tone also implies politeness. In <20>, the next speaker, referring to the speaker's utterance, is trying to be polite in showing disagreement. His utterance starts with the word 'unfortunately'.

<20> // ↗ columbo i <u>TOLD</u> you // ↗ i <u>CAL</u>led <u>E</u>ric // ↗ from the <u>BOX</u> // ↗ JUST before the <u>GAME</u> // ↘↗ i called him a<u>GAIN</u> // ↘↗ <u>FROM</u> the box … // → … about // ↘ the END of the <u>FIR</u>st quarter // (S4A/T19-U1, U2)
// ↘↗ un<u>FOR</u>tunately // ↘ the <u>TEL</u>ephone company's <u>RE</u>cord // ↘ CAN't <u>PROVE</u> that // (S4A/T20-U1)

The examples below show that a referring tone can be chosen when a speaker makes an information inquiry, even though an information inquiry usually has a falling tone. In <21>, the next speaker is asking the part-time operator's name. Finding-out inquiries usually have a falling tone, but a referring tone is selected here. With a referring tone, it is heard as the next speaker has already made a guess about the person's name. The previous talk with the speaker reminds the next speaker of a particular person (see the table in the Appendix). If a falling tone is selected instead, absence of prediction is implied. The tone choice projects a different kind of wish of the speaker: with a referring tone, a wish to check his/her provisional assumption, while with a falling tone, a wish to be provided with an answer selected from a number of choices (Brazil 1997: 110-113). In <22>, it doesn't seem that the next speaker has already made an assumption. He cannot show a sign that he already knows Miss Rokoczy, because she played a role in setting up his alibi. The referring tone here does not imply prediction but only reference to the person mentioned earlier. He can use a proclaiming tone to imply a state of speaker/listener divergence.

<21> // ↘ <u>PART</u>-time <u>O</u>perator // (S8/T5"-U1)
// ↗ she have a <u>NAME</u> // (S8/T6-U1)

<22>   // ↘ Actually i just came here to talk about miss ro<u>KO</u>czy // (S10/T15-U2)
       // ↗ <u>WHO</u> // (S10/T16-U1)

Last, as will be mentioned later in (b-2), a rising tone is frequently chosen by the next speaker to display his/her dominance in turn-taking, as in the examples below. In <23>, the next speaker is interrupting to take his turn. The speaker appears to be puzzled by the next speaker's previous comment // well uh // ↘ i happen to be from <u>HOM</u>icide //. His surprise is expressed by the choice of a rise-fall tone for a back-channel response preceding his utterance (see <77>). In <24>, the next speaker seems to be offended by the speaker's persistent bothering behavior. In <25>, the next speaker stops the speaker speaking further.

<23>   // ↗↘ <u>HOM</u>icide // ↘ you just said the boy <u>DROWNED</u> // ↘ in the <u>POOL</u> and i … // (S2/BC3-U1 & S2/T10-U2)
       // ↗ oh just rou<u>TINE</u> sir // (S2/T11-U1)

<24>   // ↘ there <u>WASN</u>'t // (S4A/T8-U2)
       // ↗ lieutenant you're going to <u>FIND</u> this // ↘ was an <u>AC</u>cidental <u>DEATH</u> // (S4A/T9-U1)

<25>   // ↘ but shirley you've <u>GOT</u> to believe me // i … // ↘ i had these <u>TA</u>pes made for <u>YOUR</u> sake // (S7/T8-U1)
       // ↗ <u>LOOK</u> // ↘ <u>DON</u>'t <u>WOR</u>ry walter // (S7/T9-U1)

<u>(a-3) Response with a level tone</u>

The next speaker shows hesitation: most of the responses start with 'well', 'uh', and 'you see'.

<26>   // ↘ lieut<u>TE</u>nant co<u>LUM</u>bo // (S3B/T2-U4)
       // → well mr. ah // ↘↗ <u>HAN</u>lon said // ↘ he just <u>WOULDN</u>'t be able to <u>SEE</u> you // ↘↗ for a <u>WHILE</u> sir // so … // (S3B/T3-U2)

<27>   // ↘ i thought you might be there inside ne<u>GO</u>tiating or something // (S3D/T2-U2)
       // → uh this <u>DOESN</u>'t seem to be the <u>TIME</u> // ↘ or the <u>PLA</u>ce … // ↘↗ … to air <u>BAD</u> <u>GRIE</u>vances // ↘↗ between <u>YOU</u> and <u>ME</u> walter // (S3D/T3-U1)

25

<28>   // ↘ and if GOD for<u>BID</u> // ↘ it's <u>A</u>nything else … // ↗ then it was one
of those <u>CRAZY</u> // ↘ HIPpie <u>GIRLS</u> // ↘ he was MIXed <u>UP</u> with //
(S4A/T9-U2)
// → you <u>SEE</u> // ↘ that's a<u>NO</u>ther thing // ↘ i wanted to <u>TELL</u> you
about sir // (S4A/T10-U1)

(b) The speaker wishes to get new information from the listener.

(b-1) Response with a proclaiming tone

The next speaker answers an inquiry. In the examples below, prominence provides a
cue for a response. In <29>, prominence is assigned to 'HANlon' and '<u>STEP</u>ped'. The
speaker wishes to find out how Hanlon joined the ball club. He is making a guess that
Hanlon stepped in after the death of Eric's father or asking if there are any other
reasons (see also <1>). In <30>, the first tone unit has a level tone, which indicates
that orientation is towards language: the speaker is restating his previous utterance //
↘↗ you <u>KNOW</u> // ↘ you sort of CAUGHT me by sur<u>PRISE</u> back there //. Although
the second tone unit reminds us of what Hanlon mentioned before at the Wagner's
(see S3D/T9) because the prominence is assigned to '<u>DIDN</u>'t' and '<u>TALK</u>', a falling
tone is selected instead of a referring tone because the speaker wishes to find out the
reason Hanlon was making a call using the public phone.

<29>   // ↘ so HANlon just <u>STEP</u>ped in // (S2/T19-U1)
// ↘ <u>NO</u> … // → no he <u>DIDN</u>'t // ↘↗ JUST <u>STEP</u> in // (S2/T20-U1)

<30>   // ↘↗ you <u>KNOW</u> // ↘ you sort of CAUGHT me by sur<u>PRISE</u> back
there // → i mean making that <u>TEL</u>ephone call right after you told the
girl back at the house // ↘ you <u>DIDN</u>'t have time to <u>TALK</u> to anybody
// (S4A/T2-U2, U3)
// ↘ that's WHY i was on the <u>PHO</u>ne // (S4A/T3-U1)

The example below suggests that a statement-form utterance with a falling tone can
function as a tag question. Hanlon (the speaker) is reminding Columbo (the next
speaker) of his previous utterance at the LA International Airport (see S4A/T12-U1,
U2 in the Appendix). Therefore, Hanlon's utterance can be interpreted as // ↘ <u>YOU</u>
said // ↗ <u>RIGHT</u> //, since he supposes Columbo might have forgotten what he said.
The tone choice is a falling tone, but the actual meaning is that of a referring tone.

Columbo's utterance with a falling tone is an answer to Hanlon's making-sure inquiry, which says that the time Eric was killed was not 'eXActly two-thirty' but 'apPROXimately two-thirty'.

<31> // ↘ YOU said // (S7/T4-U2)
   // ↘ apPROXimately // (S7/T5-U1)

In <32>, the next speaker's response implies that she took offense. Although the speaker's utterance starts with 'I thought' to avoid a bad atmosphere and shows hesitation with pause at the third and fourth tone units, the listener considers it to be a rude question because prominence is assigned to 'BOUGHT' and 'OFF'.

<32> // → and I thought // ↘ that MAYbe he NOticed // → you PLANting
   those PHONE bugs and … // ↘ … he BOUGHT you OFF … //
   (S9/T27-U4)
   // ↘ hey WAIT // (S9/T28-U1)

<u>(b-2) Response with a referring tone</u>

Choice of either a rising or fall-rise tone in the next speaker's response has a significant meaning. With a rising tone, it projects his/her mental activity as displaying the dominant role when answering to an inquiry. In <33>, as the relationship between utterances is obvious in the table in the Appendix, Columbo's (the speaker) utterance is the response to Hanlon's (the next speaker) previous question // ↘ WHAT QUEStions // which is the response to Columbo's (the speaker) previous utterance // ↘ i WON't BOther her // ↘ with any QUEStions just yet // ↘ nor YOU EIther // ↘↗ for THAT matter //. Therefore, the speaker's utterance here is the explanation of the prominent word 'QUEStions' in the former utterances. It can be interpreted as 'what kind of party did he have last night?'. Hanlon is refusing to answer Columbo's inquiry with a dominant tone.

<33> // ↘ it LOOKed like mr. WAGner // ↘ had some kind of a PARty // ↘
   out there last NIGHT // (S1/T12-U2)
   // ↗ i DON't think THAT'S // ↘ any conCERN of yours // (S1/T13-U1)

The two examples below show the difference in the listener's mental activity when choosing a dominant or a non-dominant version of a referring tone. In both cases,

Hanlon (the next speaker) is denying Columbo's (the speaker) guess with a repetition of the speaker's phrase: 'slip one's mind' with a dominant tone in <34>, and 'not offended' with a fall-rise tone in <35>. Unlike <34>, Hanlon in <35> is trying to show cooperation to Columbo who is asking for his alibi. It is also presumed that the speaker's polite expression 'I hope' which avoids an unpleasant atmosphere may have influenced the next speaker's choice of a non-dominant tone for the response.

<34>   // ↘ i GUESS it <u>SLIP</u>ped your mind // (S4A/T6-U7)
         // ↗ no it DIDN't slip my <u>MIND</u> // (S4A/T7-U1)

<35>   // ↘ i hope you're NOT of<u>FEN</u>ded by this // ↘ i HAVE to find <u>SOME</u>body // ↗ who will sub<u>STAN</u>tiate your s<u>TOR</u>y … // ↘ … that you were in your <u>BOX</u> // ↘ at the <u>FOOT</u>ball game // (S4A/T16-U2, U3)
         // ↘↗ no lieutenant i'm <u>NOT</u> offended // (S4A/T17-U1)

There are additional examples which show the difference in meaning between a rising and a fall-rise tones. In <36>, Hanlon (the next speaker) is confidently reclaiming the situation that has been mentioned before, when Columbo (the speaker) wishes to find out why there is a discrepancy in statements between Rizzo and Hanlon. Hanlon's irritation seems to be reflected in his tone choice as well. In <37>, the speaker wishes to see the housekeeper, as is obvious lexically. The next speaker is in charge of providing help, so a rising tone is chosen (see 2.5.2.(b)). The next speaker in <38> is responding with a fall-rise tone because he is expressing his apology about the fact that he hired a private detective to spy on his own client. A fall-rise tone is preferred to reduce friction (see 2.3.2).

<36>   // ↘↗ but it <u>TURNS</u> out // → that <u>HE</u> says … // ↘ he DIDN't speak to you even <u>ONCE</u> // ↘ on the <u>FIELD</u> phone // ↘ during that whole awful first <u>HALF</u> // (S4A/T18-U4)
         // ↗ columbo i <u>TOLD</u> you // ↗ i CALled <u>Eric</u> // ↗ from the <u>BOX</u> // ↗ JUST before the <u>GAME</u> // ↘↗ i called him a<u>GAIN</u> // ↘↗ <u>FROM</u> the box … // → … about // ↘ the END of the <u>FIR</u>st quarter // (S4A/T19-U1, U2)

<37>   // ↘ uh i was <u>LOOK</u>ing for the <u>HOUSE</u>keeper // (S3A/T2-U1)
         // ↗ oh i'm af<u>RAID</u> // ↘ she's <u>BUS</u>y with mr. <u>HAN</u>lon // (S3A/T3-U1)

<38>   // ↗ you Actually HIRed // ↘ a PRIvate deTECtive // (S6/T1-U2)
        // ↘↗ i'm SORry hanlon // (S6/T2-U1)

<u>(b-3) Response with a level-tone</u>

The next speaker is concerned with selecting words carefully. The speaker is asking about the next speaker's previous utterance // → you <u>KNOW</u> // ↗ you did the SAME thing the <u>FIRST</u> time i came in here //. The next speaker is explaining what 'the SAME thing' exactly is: the orientation is towards the language.

<39>   // → you <u>KNOW</u> // ↗ you did the SAME thing the <u>FIRST</u> time i came
        in here // (S10/T9-U1)
        // ↘ i did <u>WHAT</u> // (S10/T10-U1)
        // → you TURNed the radio <u>DOWN</u> // ↘ but NOT quite <u>OFF</u> … // ↘ …
        when i TOLD you that eric wagner was <u>DEAD</u> // (S10/T11-U1)

3.3.2   Speaker's Choice of a Referring Tone for the Last Tone Unit

According to Brazil's account of the intonation system, a referring tone supposes convergence between the speaker and the listener.

(a) The speaker is asking to make sure about the shared information or knowledge.

<u>(a-1) Response with a proclaiming tone</u>

With a falling tone, the next speaker is answering the speaker's inquiry; that is, providing the information that s/he possesses. In <40>, the speaker is confirming his assumption, because, as is well-known, there isn't any pool service on Sunday. The next speaker is denying, with prominence assigned to '<u>AN</u>y' for emphasis. In <41>, a referring tone in the speaker's utterance projects his assumption of her name. He already knows by this time that the girl who used to work at Hanlon's office was a part-time operator and ran an errand to Wagner's house (see also <21>). The next speaker answers the inquiry.

<40>   // ↘ by any <u>CHAN</u>ce // ↘↗ you DON't happen to know whether they
        come to the wagner house on <u>SUN</u>days // (S1/T14-U2)
        // ↘ i don't know of <u>AN</u>y pool service // ↘ that works on sunday at
        <u>ALL</u> // (S1/T15-U1)

<41>   // ↗ she have a <u>NAME</u> // (S8/T6-U1)
         // ↘ EVE <u>BAB</u>cock // (S8/T7-U1)

With a falling tone, the next speaker is making an inquiry. It projects a state of divergence between the participants, as in the example below. Columbo (the speaker) is reminding Hanlon (the next speaker) of what he did before when Columbo first came to see Hanlon to tell him about Eric's death. However, Hanlon cannot remember it. Hanlon wishes to find out what he did actually, with prominence given to '<u>WHAT</u>' for emphasis.

<42>   // → you <u>KNOW</u> // ↗ you did the SAME thing the <u>FIRST</u> time i came in here // (S10/T9-U1)
         // ↘ i did <u>WHAT</u> // (S10/T10-U1)

<u>(a-2) Response with a referring tone</u>

In <43>, the speaker's utterance is composed of three tone units, each of which has a different tone with a different implication. With a falling tone for the first tone unit, the speaker tries not to have already made an assumption about the reply. With a fall-rise tone for the second tone unit, he asks a favor. And with a rising tone for the final tone unit, he displays his power as the police. The next speaker, with a dominant tone, puts on a show of not caring. In <44>, the speaker facilitates the listener's utterance with a rising tone (see also <56>). Brazil claims that a rising tone is used to put pressure on the next speaker to comment (see 2.5.2.(b)). The next speaker assumes that the speaker doesn't care; therefore, a rising tone is chosen.

<43>   // ↘ YOU don't mind if i bring another <u>LAB</u> crew in here // ↘↗ FIRst thing in the <u>MORN</u>ing // ↗ and kind of REcheck <u>E</u>verything // (S3E/T2-U2, U3)
         // ↗ <u>NO</u> // ↘ <u>WHAT</u>ever you want // (S3E/T3-U1)

<44>   // ↗ <u>YES</u> // (S3C/T5-U1)
         // ↗ you DON't <u>MIND</u> // ↘ if i ASK you a <u>PER</u>sonal question // ↗ <u>DO</u> you // (S3C/T6-U1)

In <45> and <46> (see also <18> and <19>), the speaker asks for help with a fall-rise tone. In <45>, the speaker wishes to know where Eric's wife is. At the same time, he

makes an assumption that the next speaker should know where she is. The next speaker provides the information. In <46>, with a rising tone, the next speaker's response functions as offering help (see also <37>) as well as giving the answer.

<45>　　// → Anyway // → we're TRYing to // ↘↗ loCAte his WIFE // (S1/T8-U3)
　　　　// ↘ SHIRley's in acaPULco // (S1/T9-U6)

<46>　　// ↘ exCUSE me // ↘↗ i'm LOOKing for mr. RIzzo // (S2/T1-U3)
　　　　// ↗ I'M ah coach RIzzo // (S2/T2-U1)

(a-3) Response with a level tone

The next speaker appears to have lost his nerve. The first three words are divided into three tone units, each of which has a level tone, indicating his hesitation, because the speaker puts pressure on the listener to repeat his comment with a rising tone (see 2.5.2.(b)). Also it is presumed that she is displaying her dominant role because she is busy with other stuff and doesn't want to be bothered.

<47>　　// ↗ PARdon // (S3A/T7-U1)
　　　　// → well // → the // → the // ↘ OFfice that you were NEW in // (S3A/T8-U1)

(b) The speaker is recalling or reconstructing the shared information or knowledge.

(b-1) Response with a proclaiming tone

There is only one example of a falling-tone response. In <48>, the next speaker wishes to find out about 'QUEStions'. As a falling tone is chosen for the second tone unit in the speaker's utterance, questions themselves are not yet mentioned. But the referring tone in the final tone unit implies that 'THAT' matter is already common ground.

<48>　　// ↘ i WON't BOther her // ↘ with any QUEStions just yet // ↘ nor YOU EIther // ↘↗ for THAT matter // (S1/T10-U2, U3)
　　　　// ↘ WHAT QUEStions // (S1/T11-U1)

(b-2) Response with a referring tone

In <49>, the referring tone of the speaker and the next speaker projects an assumption; however, they indicate different matters. Columbo (the speaker) recalls that there was 'freshwater' with no chroline around the pool decking, which is very unusual. On the other hand, Hanlon (the next speaker) is referring to the common ground that the pool decking can be wet. He didn't understand what Columbo implied. In <50>, Hanlon (the speaker) uses a rising tone to remind Columbo (the next speaker) that Eric's death must be nothing but an accidental one. However, Columbo is doubtful. He is referring back to his previous utterance about the unusual freshwater with no chroline around the pool decking. Prominent words 'WHY' and 'LOOKed' support the choice of a referring tone.

<49>   // ↘↗ oh there was just this WAter // ↘↗ aROUND the POOL decking // (S1/T16-U1)
        // ↘↗ well that's NORmal // → for there to be WAter around a POOL // ↗ ISN't it // (S1/T17-U1)

<50>   // → SO // ↗ his DEATH was an ACcident // → there MUST be some // ↗ SIMple explaNAtion // (S1/T19-U1, U2)
        // ↘↗ well that's WHY i said it LOOKed like an accident sir // (S1/T20-U1)

(b-3) Response with a level tone

The next speaker replies hesitantly with a level tone, followed by a fall-rise tone to be polite, because the speaker said that the room is off limits to unauthorized persons. A rising tone displays his dominance.

<51>   // ↘ ah this is a PRIvate BOX // ↗ MISter // (S1/T1-U1)
        // → WELL // ↘↗ i KNOCKed // (S1/T2-U1)

3.3.3 Speaker's Choice of a Level Tone for the Last Tone Unit

The level tone is used when the speaker needs a moment to prepare what s/he is going to say next, s/he is dealing with a parcel of language, or s/he is hesitating. In <52>, the next speaker takes his turn to complete the speaker's utterance with a falling tone. Also in <54>, the next speaker is speaking for the speaker. With a level tone, he tries to explain more clearly what the speaker was going to say. In <53>, the next speaker

reminds the speaker of what he mentioned before (see S4A/T23-U1, U2 in the table in the Appendix). With a rising tone, he takes over the controlling role (see 2.5.2.(b)). In <55>, level tone is associated with verbal planning in the next speaker's utterance.

<52>   // ↘ figuring MAYbe i'd hear something that <u>SHOULDN</u>'t be there // ↗ some <u>SOU</u>nd // ↘ that <u>SHOULDN</u>'t be there // ↗ an <u>AM</u>bulance … // ↗ a <u>FIRE</u> truck … // ↗ like if you were in a <u>PHONE</u> booth // → <u>SOME</u>thing … // (S10/T33-U7, U8, U9, U10)
// ↘ but you DIDN't because it <u>ISN</u>'t there // (S10/T34-U1)

<53>   // ↘↗ i KNOW it's kind of ir<u>RE</u>gular // ↘↗ but mrs. <u>WAG</u>ner // → is <u>WAI</u>ting inside … // (S6/T6-U2)
// ↗ i <u>TOLD</u> you // ↘ to stay aw<u>AY</u> from mrs. wagner // (S6/T7-U1)

<54>   // ↘↗ i sup<u>POSE</u> // ↘ it's his <u>PRI</u>vilege // → <u>SOME</u>times to … // (S2/T14-U3)
// → you <u>MEAN</u> // ↗ mr. hanlon was SORT of up<u>SET</u> today // (S2/T15-U1)

<55>   // → so i // → i really HAVEN't gotten everybody's names st<u>RAIGHT</u> // (S3A/T5-U3)
// → oh // → now // → now // ↘↗ that's NOthing to <u>WOR</u>ry about // (S3A/T6-U1, U2)

3.3.4   Adjacency Pairs and Phatic Expressions

The following utterances function as addressing another person. <56> and <57> have a falling tone. The speaker is addressing another person as well as starting a new topic. The response in <56> facilitates the speaker's next utterance with a rising tone. The response in <57> is a recognition. In <58> and <59>, the speaker confirms at the door of Eve Babcock's (the next speaker) apartment that the addressed person is the one who he intended to see. She confirms this with a falling tone, implying 'Yes, I am Eve Babcock.'. In <60>, on the other hand, the speaker already knows who the person is. It seems to be a phatic question that Brazil mentions (see 2.5.2.(d)). The speaker is not expecting any response from the listener, although a response is given.

<56>   // ↘ uh <u>SIR</u> // (S3C/T4-U1)
// ↗ <u>YES</u> // (S3C/T5-U1)

33

<57>   // ↘ <u>PAUL</u> // (S4B/T1-U1)
           // ↘ <u>YES</u> // (S4B/T2-U1)

<58>   // ↗ miss <u>BAB</u>cock // (S9/T2-U1)
           // ↘ DON't be so cicin<u>NA</u>ti // (S9/T3-U1)

<59>   // ↗ miss <u>BAB</u>cock // (S9/T16-U1)
           // ↘ <u>E</u>ve // (S9/T17-U1)

<60>   // → uh // ↗ mr. <u>HAN</u>lon // (S10/T1-U1)
           // ↘ co<u>LUM</u>bo // (S10/T2-U1)

Another example which functions as phatic is <61>. The exchange can be treated as a small talk at the beginning of a conversation in this kind of situation when a person such as a fan talks to a famous and popular person like an athlete or a movie star. Usually any response is not expected. The next speaker is not responding directly to the speaker's question, but implying that he does not want to be bothered.

<61>   // ↘ you ARE mr. paul <u>HAN</u>lon // ↗ <u>AREN</u>'t you // ↘ i've SEEN your
        <u>PIC</u>tures // ↘ in the <u>NEWS</u>paper // (S1/T2-U2, U3)
        // ↘ i'm <u>BUS</u>y now // (S1/T3-U1)

3.3.5 Back-Channel Responses to Statement-Form Utterances

Back-channel responses are not turns, but signal turn-passing. They are divided into five functions according to Oreström's (1983) definition: (a) brief restatement; (b) exclamation; (c) exclamatory question; (d) exclamatory restatement; and (e) sentence completion. As Oreström mentioned, it is recognized in the film that back-channel utterances *do* elicit turn-taking; however, both a rising and a falling tones are chosen for eliciting a turn. Turn-taking is dependent on the function of tone choice, but not its form.

<u>(a) Brief restatement</u>

It seems that a brief restatement can be divided into two categories according to its function. When the listener is indicating his recognition, he chooses a falling tone (see also 3.3.1.(a-1)). In <65>, the back-channel response elicits turn-taking. Columbo (the listener) implies that the payment to Ralph Dobbs (the speaker) seems to be too high

for his work, and he supposes that the payment should include additional work. His back-channel response can be interpreted as a finding-out inquiry. In <66>, it is not clear which utterance, the back-channel response or the utterance following it, elicits turn-taking.

<62>   // ↗ but he's a VERy busy <u>MAN</u> // ↘ and uh … ex<u>CI</u>table fellow // (S2/T11-U4)
         // ↘ <u>YEAH</u> // ↘ <u>YEAH</u> // ↘ <u>BUS</u>y // ↘ ex<u>CI</u>table … // (S2/BC4-U1)

<63>   // ↘ oh mr. <u>HAN</u>lon's // (S3A/T9-U1)
         // ↘ mr. <u>HAN</u>lon's // ↘ <u>OH</u> // (S3A/BC1-U1)

<64>   // ↘ you don't know WHERE i could get a <u>PAIR</u> // → that <u>LOOK</u>s like that // ↘ for around SIXteen or <u>SEV</u>enteen // (S3C/T8-U3)
         // ↘ SIXteen or <u>SEV</u>enteen // (S3C/BC1-U1)

<65>   // ↗ SIX hundred <u>BUCKS</u> // (S8/T5-U1)
         // ↘ <u>LOT</u> of money // (S8/BC2-U1)
         // ↘ <u>ALL</u> right // (S8/T5'-U1)

<66>   // ↘ hanlon <u>FIR</u>ed her // ↘ after three <u>DAYS</u> // (S8/T9-U2)
         // ↘ oh a <u>SEC</u>retary // ↘ <u>BAB</u>cock … // ↗ a <u>SEC</u>retary // (S8/BC4-U1, T10-U2)
         // ↘ well that's <u>NOT</u> // ↘ her Usual line of <u>WORK</u> // (S8/T11-U1)

In <67> and <68>, the listener confirms with a referring tone. Comparing the two examples suggests that the form of tone choice has nothing to do with turn-taking. In the case of <68>, the back-channel response elicits turn-taking. It is due to social obligation that people usually express sympathy to a person who has lost someone very close to him/her.

<67>   // ↗ Lap<u>D</u> // (S1/T6-U2)
         // ↗ po<u>LI</u>ce // (S1/BC1-U1)

<68>   // ↘ well Eric <u>WAG</u>ner // ↘↗ was found DEAD a little <u>WHILE</u> ago // ↘ in his <u>SWIM</u>ming pool // (S1/T6'-U2)
         // ↗ <u>E</u>ric // (S1/BC2-U1)
         // ↘ <u>SOR</u>ry sir // (S1/T6''-U1)

(b) Exclamation

The examples below indicate that the listener is stunned by the news given by the speaker. The level tone with the first tone unit indicates his astonishment rather than hesitation.

<69>   // ↘ SORry sir // (S1/T6"-U1)
          // → oh // ↘ no // ↘ no // (S1/BC3-U1)

<70>   // ↘ Eric WAGner // ↘ DROWNed this afterNOON // ↘ in his POOL //
          ↘ BY the HOUSE // (S2/T5-U3, U4)
          // → Eric … // ↗ HUH // (S2/BC1-U1, U2)

(c) Exclamatory question

From <71> to <74>, the listener's back-channel response elicits turn-taking. In <71>, <72> and <73>, the response implies that the listener has just discovered the fact at the very moment. Although it does not have a rise-fall tone which means 'exclamatory' (Brazil 1997: 97), it seems that he is really surprised with the fact. He is also doubtful about the speaker's unexpected comment. It is still a state of divergence. The speaker's response to the back-channel utterance provides assurance. In <74>, on the other hand, the listener's back-channel response indicates reconfirmation with a surprise rather than finding out.

<71>   // ↘ well they were … were the BEST of FRIEnds // (S2/T20-U9)
          // ↘ REALly // (S2/BC6-U1)
          // ↘ YEAH // ↗ REALly // (S2/BC7-U1)

<72>   // ↘ i just TALKed to him // (S1/T7-U3)
          // ↘ you DID // (S1/BC4-U1)
          // ↘ YEAH // ↘ about a COUple of hours ago // (S1/T7'-U1)

<73>   // ↘↗ i've been exPECting you // (S9/T3-U4)
          // ↘ you HAVE // (S9/BC1-U1)
          // ↘ SURE // ↘ our mutual FRIEnd CALled // ↘ and TOLD me all
          aBOUT you // (S9/T3'-U1)

<74>   // ↘ and there were NO SERvants // ↗ in the HOUse // (S1/T8-U4)
          // ↗ there WEREN't // (S1/BC5-U1)
          // ↘ NO sir // (S1/T8'-U1)

(d) Exclamatory restatement

Although the listener's response in <75> and <76> have the same pattern of 'subject + verb' with a falling tone as the responses in <72> and <73>, they are put into the exclamatory restatement category, because they do not elicit turn-taking.

<75>   // ↘ <u>SURE</u> // ↘ our mutual FRIEnd <u>CAL</u>led // ↘ and TOLD me all
         a<u>BOUT</u> you // (S9/T3'-U1)
         // ↘ he <u>DID</u> // (S9/BC2-U1)

<76>   // ↘ i HADN't <u>PLAN</u>ned // ↘ on <u>DIN</u>ner // (S9/T10-U2)
         // ↘ <u>OH</u> // ↘ you <u>HADN</u>'t // (S9/BC3-U1)

In <77>, a rise-fall tone indicates the listener's surprise, because he had no idea that the speaker came from homicide. It was the very moment that he found this out (Brazil 1997: 97). Regarding <78> and <79>, the back-channel utterances are accompanied by loudness; therefore, they are presumed to be exclamatory.

<77>   // well uh // ↘ i happen to be from <u>HOM</u>icide // (S2/T9-U1)
         // ↗↘ <u>HOM</u>icide // (S2/BC3-U1)

<78>   // ↘↗ i'm <u>SOR</u>ry hanlon // ↘ that's <u>ALL</u> i can say // (S6/T2-U1, U2)
         // ↘ <u>SOR</u>ry // (S6/BC1-U1)

<79>   // ↘↗ i DON't ex<u>PECT</u> you // ↘ to ad<u>MIT</u> anything sir // (S10/T23-U1)
         // ↘ ad<u>MIT</u> // (S10/BC1-U1)

(e) Sentence completion

The back-channel functions as an approach to sentence completion. In the utterance following the back-channel, the listener completes what the speaker would have said. The speaker's utterance ended with a pause, so the listener took it over.

<80>   // ↘↗ anyway when you TURNed off at the <u>AIR</u>port // ↘ <u>NAT</u>urally i
         … // (S4A/T4-U3)
         // ↘ all <u>RIGHT</u> // ↘ lieu<u>TE</u>nant // ↗ i am <u>MEET</u>ing // ↘ mrs.
         WAGner's <u>PLANE</u> // ↘ in just a few <u>MIN</u>utes // (S4A/BC1-U1 & T5-
         U2, U3)

4   DISCUSSION

Statement-form utterances, utterances with a falling tone, and statement-form utterances with a falling tone elicit turn-taking and back-channel responses more frequently than the others including question-form utterances and utterances with a referring tone and a level tone. The result supports one of the suggestions by Cutler & Pearson (1986) that one major cue for turn-yielding can be a downstep in pitch (see 2.5.3). What is particularly noticeable is that statement-form utterances with a falling tone mostly elicit turn-taking. More than 70% of them provide the next speaker with new information, rather than making an inquiry. With respect to the interrogative function of the statement-form utterances, an abrupt effect or challenging impression as suggested in Winter's study (in Talbot 1998) was not clear in the film. From my experience in the classroom, students are weak on making a response to such utterances that function as telling. Some of the reasons could be that they approach the utterance at the sentence level and try to understand it by itself; therefore, they fail to get the speaker's message. However, it is impossible for an utterance to stand alone, but it is always related to something. As Brown (1994) claims, a sentence cannot be fully understood without referring to its context. The context of interaction includes the area of speaker-listener convergence, and the area of the common ground increases along the time dimension (Brazil 1997): 'By proclaiming some part of his/her discourse, the speaker declares his/her expectation that this will increase the area of convergence' (p.70). When students raise their awareness of the importance of context and realize that the functions of tone reflect the context of interaction, it is supposed that they can improve their conversational skills including turn-taking.

In reply to the speaker's statement-form utterance with a falling tone that functions as telling, more than 70% of the next speaker's utterances have a falling tone for the first tone unit. In the examples from the film, there are certain patterns of response with a falling tone: making an inquiry about the previous speaker's utterance; making a negative comment such as disagreement, complaint, and correction; and showing

recognition, reason and agreement. When making an inquiry, the next speaker has two choices: falling tone or referring tone. A falling tone is used for an information inquiry, while a referring tone implies that the speaker has already made an assumption about the answer. The selection is made according to the area of convergence between the speaker and the listener. The speaker projects his/her message and his/her intention onto the tone choice. As is obvious in the film, there is no fixed inquiry form, nor a fixed combination of form and tone for an inquiry. For example in <22> (see p. 25), the next speaker's response has a rising tone for a wh-question form. When making a negative comment, the next speaker also has two choices: falling tone or referring tone. Additionally, there are two choices of a dominant version or a non-dominant version for referring tone. The difference between the two versions is related to the role-relationship between the speakers and the speaker's mental activity. If the speaker wishes to show politeness or cooperation in denying or disagreement, s/he chooses a fall-rise tone (see 2.3.2). When a rising tone is selected, it reflects the speaker's confidence and aggressiveness and displays his/her dominant role in turn-taking. In the film, a rising tone in turn-taking also implies the speaker's bluff. The difference is also exemplified in the utterances of providing or asking for help (see 2.5.2.(b)). When showing recognition or agreement, a back-channel response is used as well. With respect to the speaker's choice of a referring tone, the analysis revealed that utterances with a rising tone rather than a fall-rise tone signal turn-taking and turn-holding, regardless of the form of an utterance. More than 70% of the speaker's statement-form utterances with a referring tone are used for confirming his/her assumption. In reply to the speaker's making-sure inquiry, the next speaker tends to answer with a falling tone to provide information s/he possesses or to ask the speaker in return.

The function of back-channel responses is also dependent on the context and the tone choice reflects the listener's mental activity. Contrary to Oreström's supposition (see 2.5.4), not only with a rising tone but also with a falling tone, back-channel responses elicit turn-taking. In his study, the most common tone in exclamations and exclamatory questions was a falling tone, but he doesn't refer to the context in which a

falling tone is used. In the film, a falling tone is selected to show the listener's surprise and doubt about the speaker's utterance. According to Brazil, a rise-fall tone is preferred to a falling tone in such a case, though. Some of the exclamatory back-channels elicit turn-taking. Although the number of occurrences in this study is too small to make a judgment on, responding to such back-channel utterances seems to be dependent on the speaker's feeling. Additionally, back-channels accompanied by loudness seem to function as exclamatory as well.

Other findings include the tone choice for a question-form utterance. First, as repeated throughout this paper, there isn't any fixed combination of form and tone for an inquiry. Questions, regardless of the form (yes-no, wh-, or tag), almost always require the listener to take his/her turn for a response: there is only one example that elicits a back-channel response. Comparing the frequency between a fall-rise and rising tones, a non-dominant tone is not selected in this film. With respect to tag questions, tone selected for the question tag is mostly a rising tone. It is presumed that it is more effective to choose a rising tone when the speaker wishes to be given a response, as Brazil mentions the role of a rising tone in turn-eliciting (see 2.5.2.(b)). Another finding is that when there are more than two participants in conversation, it seems that tone choice alone does not select the next speaker. Instead, syntactic and lexical characteristics and paralinguistic features such as body movement and gestures are used together as judgments for selecting the next speaker and turn transfers. One example in the film is that the speaker appoints the next speaker by his/her name. In Scene 7, there are six people in conversation, so the speaker is assigning the next speaker, as: Hanlon talks to Shirley // ↗ you SEE … // ↘ shirley the lieuTEnant THINKS // ↘ i iMAgine with walter's HELP … // ↘ … that i MIGHT have KILLed eric // (S7/T6-U4); then Shirley talks to Walter // ↘ i REALly DON't know what to say to you walter // ↗ that would TELL you how conTEMPtible // ↘ i THINK you are // (S7/T7-U1, U2); then Walter talks back to Shirley // ↘ but shirley you've GOT to believe me // i … // ↘ i had these TApes made for YOUR sake // (S7/T8-U1); and Shirley talks back to Walter // ↗ LOOK // ↘ DON't WORry walter // (S7/T9-U1).

However, in another case, the speaker assigns the next speaker, but another person answers instead, as: Hanlon talks to the sergeant // ↗ uh SERgeant ... // → do you HAPpen to HAVE the ... // ↗ ... TIme // ↗ that i MADE that call // (S7/T2-U1), however, Ralph answers to the inquiry instead of the sergeant. It is supposed that people *do* ignore the conversational rule, as would happen in natural conversation. On the whole, it is presumed that tone choice provides a cue for a turn transfer when the participants know who the speaker is talking to and the listener acknowledges that the attention is toward him/herself.

There is another noticeable feature that the next speaker frequently chooses a rising tone instead of a fall-rise tone in reply to the speaker's statement-form utterance regardless of the tone choice. This supports Brazil's claim (see 2.5.2.(b)). In the film, a rising tone is chosen especially when the next speaker wishes to make a claim or to display something. A rising tone is a dominant tone which displays the speaker's controlling role in an interaction. The relation between tone and role-relationship is influenced not only by the context of an on-going interaction but also by the everyday practice (Brazil 1997: 84). The overt control exerted by Columbo and the police in the film is also common in the real world. Additionally, the everyday practice draws on the culture and tradition. In a Japanese context, older people have the right to interrupt others, which supposes the existence of the order of seniority or power within a group (Inoue 1998). Rank or a pay scale in the organizational structure is based on seniority, which is one of the key factors in determining the form of a conversation. In company classes, it is frequently realized that class liveliness is dependent on the homogeneity of students: students are more actively involved in conversation when they are at a similar age and of the same status. If the class is a mixture of students at different ages or it includes their boss, younger students rarely self-select their turns and remain as passive listeners. On the other hand, older students are afraid of losing face by making errors. Power relationship and personal relationship have an important influence on the proceedings of conversation. As face-protecting rules are considered to have a higher value than conversation-protecting rules in Japan and conversational rules

particular to culture are supposed to intervene to block linguistic rules (see 1.1), the idea of using a rising tone in turn-taking might be embarrassing for the Japanese students. Especially in company classes, the pecking order in the company is brought into the classroom. Even if they are told that a class is an after-work activity, they are still under the control of the power or personal relationship at work. In such a climate, the meaning of a rising tone and its role in turn-taking would be acknowledged but may not be accepted. However, companies are trying to adopt the merit-pay system, discarding the traditional seniority system. There will be cases in which status in an organization overrides age difference in the future. The social change now taking place in Japan will have influences on conversational rules.

5   CONCLUSION

The aim of this paper is to provide learners of English with an insight into the rule of turn-taking. The approach looked at the speaker's tone choice in turn-taking, with the context of interaction and the role-relationship between speakers taken into account. From the findings in the tables indicating the relation between turns and the relation between the utterance form and the tone choice, an analysis was conducted of the relation between the first tone of the next speaker's utterance and the last tone of the speaker's statement-form utterance. Although no exact relationship between tone and turn-taking was found, the analysis revealed that statement-form utterances, utterances with a falling tone, and statement-form utterances with a falling tone mostly elicit turn-taking and back-channel responses. It seems that making a response to such utterances are not easy for students, because they tend to look only at grammatical forms, which suggest that statement-form utterances and utterances with a falling tone are used to declare something. Additionally, students learn that utterances with a falling tone function as interrogative only when the form is an interrogative one starting with wh- and how. Listening to an utterance with focus on its grammatical and intonational forms does not give a proper cue for smooth turn-taking. However, in natural language, form and function do not always correspond. It is strongly suggested that a discourse-based approach should be taken. In Brazil's account of the intonation system, tone carries meaning. Together with prominence, important information is highlighted for the listener. Therefore, the next speaker should always refer to the meaning of tone to receive the speaker's message properly. The meaning of tone is accessible by considering the reason for a particular tone choice instead of others, in terms of the area of speaker/listener convergence and the speaker's mental activity. Tone choice, in this way, can signal to the next speaker when to enter conversation and provide a cue to select a tone for his/her response. They play a significant role in turn-taking.

The analysis proposed further discussion regarding the use of a rising tone in turn-taking. As mentioned throughout this paper, tone selection reflects the speaker's mental activity. A rising tone implies the speaker's dominant role in conversation. Depending on situation, a rising tone is preferred to a fall-rise tone in an English context. However, in a Japanese context, it is supposed, especially in the organizational structure which is based on seniority, that showing dominance to older people is usually avoided because face protection is highly valued. For learners of a foreign language, linguistic features that are related to mentality or culture are not easy to use practically.

Finally, in this research, a movie is carefully chosen as material. According to the theme of the research or the aim of teaching a specific feature of conversational rules, a film of a particular genre and from a particular series is used. With this movie, students are encouraged to raise awareness of the functions of tone in turn-taking in context. Although the pattern that became apparent in the analysis may not be a generalizable one, the findings *do* suggest a way of taking turns. This paper also suggests that movies play an active role in teaching a foreign language. They provide opportunities to approach language in a meaningful way.

The table below indicates the relation between turns.

T: turn; BC: back-channel utterance; U: utterance

Scene 1: At the owner's box. Face-to-face conversation between Columbo and Peter Hanlon. This is their first time to see each other.

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/ BC
T1	U1	// ↘ ah this is a PRIvate <u>BOX</u> // ↗ <u>MIS</u>ter //	// → <u>WELL</u> // ↘↗ i <u>KNOCK</u>ed //	T2-U1
T2	U1	// → <u>WELL</u> // ↘ i <u>KNOCK</u>ed //		
	U2	// ↘ you ARE mr. paul <u>HAN</u>lon // ↗ <u>AREN</u>'t you //	// ↘ i'm <u>BUS</u>y now //	T3-U1
	U3	// ↘ i've SEEN your <u>PIC</u>tures // ↘ in the <u>NEWS</u>paper //		
T3	U1	// ↘ i'm <u>BUS</u>y now //		
T4	U1	// ↘ <u>TIED</u> it up //		
T5	U1	// ↘ who <u>ARE</u> you //	// uh // ↘ lieuTEnant co<u>LUM</u>bo sir //	T6-U1
	U2	// ↘ what do you <u>WANT</u> //		
T6	U1	// uh // ↘ lieuTEnant co<u>LUM</u>bo sir //		
	U2	// ↗ Lap<u>D</u> //	// ↗ po<u>LI</u>ce //	BC1-U1
BC1	U1	// ↗ po<u>LI</u>ce //		
T6'	U1	// ↘ i'm af<u>RAID</u> // ↘ i have some <u>BAD</u> news for you // ↗ mr. hanlon // ↘ and since we CAN't lo<u>CA</u>te // ↘↗ MRS. <u>WAG</u>ner … //		
	U2	// ↘ well Eric <u>WAG</u>ner // ↘↗ was found DEAD a little <u>WHILE</u> ago // ↘ in his <u>SWIM</u>ming pool //	// ↗ <u>Eric</u> //	BC2-U1
BC2	U1	// ↗ <u>Eric</u> //	// ↘ <u>SOR</u>ry sir //	T6"-U1
T6"	U1	// ↘ <u>SOR</u>ry sir //	// → oh // ↘ no // ↘ no //	BC3-U1

BC3	U1	// → oh // ↘ no // ↘ no //		
+	U2	// ↘ ah //		
T7	U3	// ↘ i just <u>TALK</u>ed to him //	// ↘ you <u>DID</u> //	BC4-U1
BC4	U1	// ↘ you <u>DID</u> //	// ↘ <u>YEAH</u> // ↘ about a <u>COU</u>ple of hours ago //	T7'-U1
T7'	U1	// ↘ <u>YEAH</u> // ↘ about a <u>COU</u>ple of hours ago //		
	U2	// ↘ i <u>GUE</u>ss //		
	U3	// i … // ↘ … CALLed him from <u>HERE</u> // ↘ beFORe the <u>GAME</u> //		
	U4	// ↘ and i called him a<u>GAIN</u> // ↘ a little time <u>LA</u>ter //		
	U5	// → we were supPOSed to f<u>LY</u> // ↘ to montre<u>AL</u> // ↘ to<u>NIGHT</u> // ↘ six-<u>THIR</u>ty //		
	U6	// wait a minute //		
	U7	// ↘ i don't <u>GET</u> this … //		
	U8	// → <u>Eric</u> was // ↗↘ … BY the <u>POOL</u> //		
	U9	// ↘ he was a<u>LONE</u> // ↗ as far as i could <u>TELL</u> // ↘ and he's a terrific <u>SWIM</u>mer //		
	U10	// → what … //	// → oh was … // ↘ it <u>LOOK</u>ed like // ↘↗ a TYPical <u>AC</u>cident sir //	T8-U1
T8	U1	// → oh was … // ↘ it <u>LOOK</u>ed like // ↘↗ a TYPical <u>AC</u>cident sir //		
	U2	// → there was this BUMP on his <u>HEAD</u> //		
	U3	// → <u>Anyway</u> // → we're <u>TRY</u>ing to // ↘↗ lo<u>CA</u>te his <u>WIFE</u> //	// ↘ <u>SHIR</u>ley's in aca<u>PUL</u>co //	T9-U6
	U4	// ↘ and there were NO <u>SER</u>vants // ↗ in the <u>HOU</u>se //	// ↗ there <u>WEREN</u>'t //	BC5-U1
BC5	U1	// ↗ there <u>WEREN</u>'t //	// ↘ <u>NO</u> sir //	T8'-U1

T8'	U1	// ↘ <u>NO</u> sir //		
	U2	// → and it's MY under<u>STAND</u>ing // → at <u>LEA</u>st from the <u>NEWS</u>paper // ↘↗ that you're like one of the <u>FAM</u>ily //	// ↘ <u>YEAH</u> //	T9-U1
T9	U1	// ↘ <u>YEAH</u> //		
	U2	// ↘ yeah … //		
	U3	// ↘ yeah // ↘ o<u>KAY</u> // ↗ lieut<u>TE</u>nant //		
	U4	// ↘ i'll i'll come right <u>O</u>ver //		
	U5	// uh … //		
	U6	// ↘ <u>SHIR</u>ley's in aca<u>PUL</u>co //		
	U7	// ↘ she went down about a <u>WEEK</u> ago // ↘ some kind of <u>CHAR</u>ity function //		
	U8	// ↘ I'll <u>CON</u>tact her //		
	U9	// ↘ i'll <u>TALK</u> to her //		
	U10	// ↘ my<u>SELF</u> //		
	U11	// ↘ <u>THANK</u> you //		
T10	U1	// ↘↗ and DON't <u>WOR</u>ry sir //		
	U2	// ↘ i WON't <u>BO</u>ther her // ↘ with any <u>QUES</u>tions just yet //	// ↘ WHAT <u>QUES</u>tions //	T11-U1
	U3	// ↘ nor YOU <u>EI</u>ther // ↘↗ for <u>THAT</u> matter //		
T11	U1	// ↘ WHAT <u>QUES</u>tions //	// → oh, well … // ↘ it <u>LOOK</u>ed like mr. <u>WAG</u>ner // ↘ had some kind of a <u>PAR</u>ty // ↘ out there last <u>NIGHT</u> //	T12-U1, U2
T12	U1	// → oh, well … //		
	U2	// ↘ it <u>LOOK</u>ed like mr. <u>WAG</u>ner // ↘ had some kind of a <u>PAR</u>ty // ↘ out there last <u>NIGHT</u> //	// ↗ i DON't think <u>THAT'S</u> // ↘ any con<u>CERN</u> of yours //	T13-U1
T13	U1	// ↗ i DON't think <u>THAT'S</u> // ↘ any con<u>CERN</u> of yours //		
	U2	// ↘↗ lieu<u>TE</u>nant // ↘ any more than it is <u>MINE</u> //		
	U3	// ↘↗ now you've <u>DONE</u> your duty //		
	U4	// ↘ that's en<u>OUGH</u> // ↗ <u>ISN</u>'t it //	// → well i DID kind of <u>WON</u>der // ↘↗ about the <u>POOL</u> service //	T14-U1

T14	U1	// → well i DID kind of <u>WON</u>der // ↘↗ about the <u>POOL</u> service //		
	U2	// ↘ by any <u>CHAN</u>ce // ↘↗ you <u>DON</u>'t happen to know whether they come to the wagner house on <u>SUN</u>days //	// ↘ i don't know of <u>AN</u>y pool service // ↘ that works on sunday at <u>ALL</u> //	T15-U1
T15	U1	// ↘ i don't know of <u>AN</u>y pool service // ↘ that works on sunday at <u>ALL</u> //		
	U2	// ↘ <u>WHY</u> //	// ↘↗ oh there was just this <u>WA</u>ter // ↘↗ a<u>ROUND</u> the <u>POOL</u> decking //	T16-U1
T16	U1	// ↘↗ oh there was just this <u>WA</u>ter // ↘↗ a<u>ROUND</u> the <u>POOL</u> decking //	// ↘↗ well that's <u>NOR</u>mal // → for there to be WAter around a <u>POOL</u> // ↗ <u>ISN</u>'t it //	T17-U1
T17	U1	// ↘↗ well that's <u>NOR</u>mal // → for there to be WAter around a <u>POOL</u> // ↗ <u>ISN</u>'t it //	// ↘ yes sir // ↘↗ but NOT <u>FRESH</u>water // ↘↗ no chlo<u>RINE</u>e in it //	T18-U1, U2
T18	U1	// ↘ yes sir //		
	U2	// ↘↗ but NOT <u>FRESH</u>water // ↘↗ no chlo<u>RINE</u>e in it //		
T19	U1	// → <u>SO</u> // ↗ his DEATH was an <u>AC</u>cident //	// ↘↗ well that's WHY i said it <u>LOOK</u>ed like an accident sir //	T20-U1
	U2	// → there <u>MUST</u> be some // ↗ SIMple expla<u>NA</u>tion //		
T20	U1	// ↘↗ well that's WHY i said it <u>LOOK</u>ed like an accident sir //		
	U2	// ↘ because if SOMEone had used a <u>HOSE</u> // → a<u>ROUND</u> there … // ↗ like to MAYbe <u>HIDE</u> something //		
	U3	// ↗ or make it LOOK like mr. wagner was <u>DIV</u>ing //		
	U4	// → well // ↘ THAT's <u>MY</u> problem sir //		
	U5	// ↘ i SURE don't want to <u>BO</u>ther you // ↘↗ with that <u>NOW</u> //		

Scene 2: At the stadium. Face-to-face conversation between Columbo and Coach Rizzo. This is their first time to see each other.

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↗ coach <u>RI</u>zzo //		
	U2	// ↗ coach <u>RI</u>zzo //		
	U3	// ↘ ex<u>CUSE</u> me // ↘↗ i'm <u>LOOK</u>ing for mr. <u>RI</u>zzo //	// ↗ I'M ah coach <u>RI</u>zzo //	T2-U1
T2	U1	// ↗ I'M ah coach <u>RI</u>zzo //		
	U2	// ↘ <u>YEAH</u> //		
	U3	// ↘ who are <u>YOU</u> //	// → uh … // ↗ <u>GOT</u> a minute // (Columbo is showing his police notebook.)	T3-U1, U2
T3	U1	// → uh … //		
	U2	// ↗ <u>GOT</u> a minute //	// ↘ <u>YEAH</u> // ↘ <u>SURE</u> //	T4-U1
T4	U1	// ↘ <u>YEAH</u> // ↘ <u>SURE</u> //		
	U2	// ↘ <u>WHAT</u> can i <u>DO</u> for you //		
T5	U1	// ↘ my name is lieu<u>TE</u>nant co<u>LUM</u>bo // → uh … //		
	U2	// ↘ i've GOT some <u>BAD</u> news for you // ↗ <u>SIR</u> //		
	U3	//↘ Eric <u>WAG</u>ner // ↘ <u>DROWN</u>ed this after<u>NOON</u> //	// → Eric … // ↗ <u>HUH</u> //	BC1-U1, U2
	U4	// ↘ in his <u>POOL</u> // ↘ BY the <u>HOUSE</u> //		
BC1	U1	// → <u>Eric</u> … //		
	U2	// ↗ <u>HUH</u> //		
	U3	// ↘ oh //		
	U4	// oh no he … //		
	U5	// ↘ oh that POOR <u>BOY</u> // he … //		
T5'	U1	// ↘ <u>SOR</u>ry // ↘ to BRING you such <u>BAD</u> news sir //	// ↗ <u>HUH</u> //	BC2-U1
BC2	U1	// ↗ <u>HUH</u> //		
T5''	U1	// ↘↗ like Everybody that reads the <u>SPOR</u>ts page // ↘↗ i was a<u>WARE</u> // ↘↗ that you were very CLOSE to eric's <u>FA</u>ther … // ↘↗ … when the man was a<u>LI</u>ve //		

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	U2	// ↘ so i <u>FIG</u>ured // ↘ you'd WANT to <u>KNOW</u> //	// ↘ <u>YES</u> sir //	T6-U1
T6	U1	// ↘ <u>YES</u> sir //		
	U2	// → at a time i <u>WOULD</u> have been … //		
	U3	// geez // ↘ that <u>POOR</u> boy //		
	U4	// ↘↗ he NEver did anything <u>RIGHT</u> // → of <u>COURSE</u> //		
	U5	// you <u>KNOW</u> // → i <u>MEAN</u> … //		
	U6	// ↘ ac<u>CORD</u>ing to // ↘ his <u>FA</u>ther's <u>STAN</u>dards //		
	U7	// → the old man <u>A</u>lways wanted him to be // ↘ a BIG-time <u>QUAR</u>terback //		
	U8	// → pro<u>FES</u>sional … // → <u>TOU</u>chdown … // → rah rah … //		
	U9	// ↘ and <u>WHAT</u> happens //		
	U10	// → poor kid <u>WINDS</u> up as a … // ↗ … <u>WOULD</u>-be // ↗ <u>HALF</u>-baked // ↘ <u>SWIN</u>ger type //	// ↘↗ <u>MAY</u>be you could <u>FILL</u> me in there sir //	T7-U1
T7	U1	// ↘↗ <u>MAY</u>be you could <u>FILL</u> me in there sir //		
	U2	// ↘↗ i <u>COULDN</u>'t help <u>NO</u>ticing his name // → <u>POP</u> up … // ↘↗ … in some of these <u>SCAN</u>dal columns // ↗ NOW and <u>THEN</u> //		
	U3	// → now was there <u>A</u>nything that i … //	// no no //	T8-U1
T8	U1	// no no //		
	U2	// ↘↗ come <u>ON</u> lieutenant //		
	U3	// ↘ the KID <u>SOW</u>ed // ↘ a COUple of wild <u>OATS</u> //		
	U4	// ↘↗ like <u>A</u>nybody // → it's … //		
	U5	// ↘ WHY are you asking me all these <u>QUES</u>tions //	// well uh // ↘ i happen to be from <u>HOM</u>icide //	T9-U1
T9	U1	// well uh // ↘ i happen to be from <u>HOM</u>icide //	// ↗↘ <u>HOM</u>icide //	BC3-U1
BC3 + T10	U1	// ↗↘ <u>HOM</u>icide //		
	U2	// ↘ you just said the boy <u>DROWNED</u> // ↘ in the <u>POOL</u> and i … //	// ↗ oh just rou<u>TINE</u> sir //	T11-U1

T11	U1	// ↗ oh just rouTINE sir //		
	U2	// ↗ we inVEStigate Everything //		
	U3	// ↘↗ Actually // ↘ i would have Asked mr. HANlon // ↗ some of these QUEStions //		
	U4	// ↗ but he's a VERy busy MAN // ↘ and uh … exCItable fellow //	// ↘ YEAH // ↘ YEAH // ↘ BUSy // ↘ exCItable … //	BC4-U1
BC4 + T12	U1	// ↘ YEAH // ↘ YEAH // ↘ BUSy // ↘ exCItable … //		
	U2	// ↘ THIS was one of his DAYS //		
	U3	// ↘ DIVE with a BOMBshell as ever //	// ↗ WHAT did you SAY sir //	T13-U1
T13	U1	// ↗ WHAT did you SAY sir //	// ↘ i'm SORry lieutenant //	T14-U1
T14	U1	// ↘ i'm SORry lieutenant //		
	U2	// ↘ that's a BAD joke // i … //		
	U3	// ↘↗ i supPOSE // ↘ it's his PRIvilege // → SOMEtimes to … //	// → you MEAN // ↗ mr. hanlon was SORT of upSET today //	T15-U1
T15	U1	// → you MEAN // ↗ mr. hanlon SORT of upSET today //	// ↘ YEAH // ↘ YEAH // → you COULD say // ↗ he was sort of upSET //	BC5-U1, U2
BC5 + T16	U1	// ↘ YEAH // ↘ YEAH //		
	U2	// → you COULD say // ↗ he was sort of upSET //		
	U3	// ↘ he CALLed me up on the FIELD // ↘ from the OWNer's box //		
	U4	// ↗ you KNOW … // ↘ … up on TOP of the STAdium // ↘ just beFORe the game was about to START //		
	U5	// ↗ CHEWED me OUT // ↘ something AWful //		
	U6	// ↗ SO // ↗ HALF TIME // ↗ i SCOOTed up there //		
	U7	// ↘ i was going to give him a PIECE of MY mind //		
	U8	// ↗ i get UP there // → and … //		
	U9	// ↘↗ well YOU know // ↘ it … it was ALL RIGHT //		

	U10	// → Everything // ↘ SEEMed to be just <u>FINE</u> //	// ↘ gee i <u>DIDN</u>'t think we did that <u>GOOD</u> // ↗ during the FIRST <u>HALF</u> //	T17-U1
T17	U1	// ↘ gee i <u>DIDN</u>'t think we did that <u>GOOD</u> // ↗ during the FIRST <u>HALF</u> //		
	U2	// ↘ uh NO off<u>ENSE</u> //		
	U3	// → uh // ↘ i <u>WANT</u>ed to ask you a question about mr. <u>HAN</u>lon //		
	U4	// ↘↗ i <u>READ</u> some of the pub<u>LI</u>city //		
	U5	// ↘ now he's VERY <u>NEW</u> here // ↘ with the <u>RO</u>ckets // ↗ <u>ISN</u>'t he //	// ↘↗ <u>NO</u> // ↘ not that <u>NEW</u> // ↗ <u>REAL</u>ly //	T18-U1
T18	U1	// ↘↗ <u>NO</u> // ↘ not that <u>NEW</u> // ↗ <u>REAL</u>ly //		
	U2	// → he was a // ↘ p<u>R</u> man // ↘↗ <u>FIR</u>st … // … when he came here //		
	U3	// ↘ <u>YOU</u> know // ↗ PUBlic re<u>LA</u>tions //		
	U4	// ↗ and then about TWO years ag<u>O</u> // ↗ when mr. WAGner <u>DIED</u> … // ↘ well eric <u>DIDN</u>'t know anything // ↗ about RUNning a <u>BALL</u> club //		
	U5	// ↗ so he got HANlon to <u>COME</u> in // ↗ and <u>TAKE</u> over // ↘ and RUN the <u>BUS</u>iness for him //	// ↘ so HANlon just <u>STEP</u>ped in //	T19-U1
T19	U1	// ↘ so HANlon just <u>STEP</u>ped in //	// ↘ <u>NO</u> … // → no he <u>DIDN</u>'t // ↘↗ JUST <u>STEP</u> in //	T20-U1
T20	U1	// ↘ <u>NO</u> … // → no he <u>DIDN</u>'t // ↘↗ JUST <u>STEP</u> in //		
	U2	// ↘ DON'T go getting any <u>BRIGHT</u> ideas lieutenant // ↗ <u>WILL</u> you //		
	U3	// ↘ look maybe i'm not … uh the BIGgest <u>FAN</u> // → of paul <u>HAN</u>lon // ↘ but LET me tell you <u>THIS</u> //		
	U4	// → he's one of the <u>SHAR</u>pest // → <u>SHREW</u>dest // ↘ GENeral <u>MAN</u>agers // ↘ in this <u>BUS</u>iness //		
	U5	// ↗ PUT this club on its <u>FEET</u> //		

	U6	// ↘ he got anOther // ↗ BASketball FRANchise … //		
	U7	// ↗ he BUILT a couple of STAdiums //		
	U8	// ↗ he made the kid a couple of MILlion DOLlars // → and … //		
	U9	// ↘ well they were … were the BEST of FRIEnds //	// ↘ REALly //	BC6-U1
BC6	U1	// ↘ REALly //	// ↘ YEAH // ↗ REALly //	BC7-U1
BC7 + T21	U1	// ↘ YEAH // ↗ REALly //		
	U2	// ↘ and that goes for just about everybody Else around here // ↘ TOO //	// ↘ WHAT do you mean by THAT sir //	T22-U1
T22	U1	// ↘ WHAT do you mean by THAT sir //	// ↘ what i mean is you're WASting your TIME //	T23-U1
T23	U1	// ↘ what i mean is you're WASting your TIME //		
	U2	// ↘ look i GRANT you // → i DON't say eric was // ↘ the GREAtest // ↘ in MANy things //		
	U3	// → but HE was a … // ↘ ah he was an ALL RIGHT kid … //		
	U4	// ↘ i DON't know Anybody // → Anybody in the … // ↘ … in the WHOLE WORld // ↘↗ who would WANT to see him DEAD //		

Scene 3: At the Wagner's. Face-to-face conversation between Walter Cannell who has been Eric's lawyer, Paul Hanlon, Paul's secretary, and Columbo.

(Walter is talking to the secretary, who seems to be busy with other matters.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ PARdon me // ↘ exCUSE me // ah … //		

(The secretary is talking to a man.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ just LEAVe them RIGHT there //		
	U2	// ↘ that's FINE //		
	U3	// ↗ oh do i HAVE to SIGN //		

A: Between the secretary and Walter (The secretary is answering the phone. While holding the line, she is talking to Walter.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U4	// ↗ WAGner REsidence //		
	U5	// ↘ HOLD a moment // ↗ PLEASE //		
T2	U1	// ↘ uh i was LOOKing for the HOUSEkeeper //	// ↗ oh i'm afRAID // ↘ she's BUSy with mr. HANlon //	T3-U1
T3	U1	// ↗ oh i'm afRAID // ↘ she's BUSy with mr. HANlon //		
	U2	// ↘↗ she JUST got here herSELF // ↘ and she's QUITE upset // → so i DON't … //		
T4	U1	// ↘ well i am WALter canNELL //		
	U2	// ↘ i was Eric wagner's LAWyer //	// ↘ oh PLEASE sir // ↘↗ i AM sorry //	T5-U1
	U3	// ↘↗ i was his FAther's attorney // ↘ and BEST FRIEND // ↘ for about FORty years //		

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T5	U1	// ↘ oh <u>PLEASE</u> sir // ↘↗ i <u>AM</u> sorry //		
	U2	// ↗ you <u>SEE</u> // ↘↗ i'm <u>NEW</u> in the office // → and well // ↘ i re<u>PLAC</u>ed miss <u>BAB</u>cock … // ↘ and she was <u>ON</u>ly there for a couple of <u>DAYS</u> //		
	U3	// → so i // → i really <u>HAVEN</u>'t gotten everybody's names st<u>RAIGHT</u> //	// → oh // → now // → now // ↘↗ that's <u>NO</u>thing to <u>WOR</u>ry about //	T6-U1, U2
T6	U1	// → oh // → now // → now //		
	U2	// ↘↗ that's <u>NO</u>thing to <u>WOR</u>ry about //		
	U3	// ↗ that's all <u>RIGHT</u>. //		

<div align="right">(continued^{*1})</div>

(The secretary is talking to a man.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ oh that's <u>FINE</u> //		
	U2	// ↗ <u>RIGHT</u> over <u>THERE</u> //		

(^{*1}Between the secretary and Walter)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T6'	U4	// → but // →uh // ↘ <u>WHOSE</u> office is … //	// ↗ <u>PAR</u>don //	T7-U1
T7	U1	// ↗ <u>PAR</u>don //	// → well // → the // → the // ↘ <u>OF</u>fice that you were <u>NEW</u> in //	T8-U1
T8	U1	// → well // → the // → the // ↘ <u>OF</u>fice that you were <u>NEW</u> in //		
	U2	// → <u>WHO</u> // ↘ <u>WHOSE</u> office is it //	// ↘ oh mr. <u>HAN</u>lon's //	T9-U1
T9	U1	// ↘ oh mr. <u>HAN</u>lon's //	// ↘ mr. <u>HAN</u>lon's // ↘ <u>OH</u> //	BC1-U1
BC1	U1	// ↘ mr. <u>HAN</u>lon's // ↘ <u>OH</u> //		

B: Between the secretary and Columbo (The secretary is talking to Columbo. At first she didn't recognize him.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ you can <u>GO</u> now //	// ↘ oh no // ↘ i just HELPed him <u>CAR</u>ry it in ma'am //	T2-U1, U2
	U2	// ↘ <u>THANK</u> you //		
T2	U1	// ↘ oh no //		
	U2	// ↘ i just HELPed him <u>CAR</u>ry it in ma'am //		
	U3	// ↘ i'm from the po<u>LICE</u> //		
	U4	// ↘ lieutTEnant co<u>LUM</u>bo //	// → well mr. ah // ↘↗ <u>HAN</u>lon said // ↘ he just WOULDN't be able to <u>SEE</u> you // ↘↗ for a <u>WHILE</u> sir // so … //	T3-U2
T3	U1	// ↘↗ oh <u>WAG</u>ner residence //↘↗ <u>HOLD</u> please //		
	U2	// → well mr. ah // ↘↗ <u>HAN</u>lon said // ↘ he just WOULDN't be able to <u>SEE</u> you // ↘↗ for a <u>WHILE</u> sir // so … //	// ↗ NO <u>PRO</u>blem //	T4-U1
T4	U1	// ↗ NO <u>PRO</u>blem //		
	U2	// ↘ i DON't <u>MIND</u> // ↗ <u>WAIT</u>ing //		

C: Between Walter and Columbo

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ lieu<u>TE</u>nant // → uh // ↘ WHAT are you <u>DO</u>ing here //	// ↘↗ well <u>AC</u>tually sir // ↘ we've had a little <u>TROU</u>ble // ↘ lo<u>CAT</u>ing mrs. <u>WAG</u>ner //	T2-U1
T2	U1	// ↘↗ well <u>AC</u>tually sir // ↘ we've had a little <u>TROU</u>ble // ↘ lo<u>CAT</u>ing mrs. <u>WAG</u>ner //		
	U2	// ↘ we've <u>CHECK</u>ed // ↘↗ ALL the ho<u>TELS</u> // ↘ in aca<u>PUL</u>co //	// ↘ that's SO <u>FUN</u>ny //	T3-U1
T3	U1	// ↘ that's SO <u>FUN</u>ny //		
	U2	// ↘↗ of <u>COURSE</u> // ↘ <u>SHIR</u>ley // ↘ is a <u>BIT</u> of a // ↘ <u>WHIR</u>ling // ↘ <u>DER</u>vish // ↘↗ on Every com<u>MIT</u>tee there is // ↘ <u>VERY</u> <u>SO</u>cial //		

		Speaker's utterances	Listener's response	
T4	U1	// ↘ uh <u>SIR</u> //	// ↗ <u>YES</u> //	T5-U1
T5	U1	// ↗ <u>YES</u> //	// ↗ you DON't <u>MIND</u> // ↘ if i ASK you a <u>PER</u>sonal question // ↗ <u>DO</u> you //	T6-U1
T6	U1	// ↗ you DON't <u>MIND</u> // ↘ if i ASK you a <u>PER</u>sonal question // ↗ <u>DO</u> you //		
	U2	// ↘ WHAT'd you <u>PAY</u> // ↘ for those <u>SHOE</u>s //	// → <u>I</u> think about // ↘ <u>SIX</u>ty dollars //	T7-U1
T7	U1	// → <u>I</u> think about // ↘ <u>SIX</u>ty dollars //		
T8	U1	// ↘ i STEPped into some <u>WAT</u>er // ↘ <u>YES</u>terday //		
	U2	// ↘↗ i <u>RUIN</u>ed mine //		
	U3	// ↘ you don't know WHERE i could get a <u>PAIR</u> // → that <u>LOOK</u>s like that // ↘ for around SIXteen or <u>SEV</u>enteen //	// ↘ <u>SIX</u>teen or <u>SEV</u>enteen //	BC1-U1
BC1	U1	// ↘ <u>SIX</u>teen or <u>SEV</u>enteen //		
+ T9	U2	// ↘ <u>SOR</u>ry // ↘ i DON'T <u>REAL</u>ly lieutenant //		

D: Between Paul and Walter

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/ BC
T1	U1	// ↗ <u>WAL</u>ter // ↗ i DIDN't know you were <u>HERE</u> //		
	U2	// ↘ you SHOULD have come on in to the <u>STU</u>dy //	// ↘ i DIDN't want to dis<u>TURB</u> you // ↗ <u>PAUL</u> //	T2-U1
T2	U1	// ↘ i DIDN't want to dis<u>TURB</u> you // ↗ <u>PAUL</u> //		
	U2	// ↘ i thought you might be there inside ne<u>GO</u>tiating or something //	// → uh this DOESN't seem to be the <u>TIME</u> // ↘ or the <u>PLA</u>ce … // ↘↗ … to air BAD <u>GRIE</u>vances // ↘↗ between YOU and <u>ME</u> walter //	T3-U1

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T3	U1	// → uh this DOESN't seem to be the TIME // ↘ or the PLAce … // ↘↗ … to air BAD GRIEvances // ↘↗ between YOU and ME walter //		
T4	U1	// ↘ why DIDN't you CALL me this afternoon //	// ↗ i REALly WASN't sure // ↘ you were BACK from WAshington yet //	T5-U1
	U2	// ↗ WHY did i HAVE to hear about this // ↘ on the NEWs //		
T5	U1	// ↗ i REALly WASN't sure // ↘ you were BACK from WAshington yet //		

(The secretary is answering the phone.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘↗ WAGner residence //		
	U2	// ↗ WHAT //		
	U3	// ↘ oh it's YOU again // ↘ miss roKOczy //		
	U4	// → well // ↘ WAIT a minute //		

([*2]Between Paul and Walter)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T5'	U2	// ↘ walter you SHOULDN't get yourself into an UProar //		
	U3	// ↘ you know that's BAD for your ULcer //		
T6	U1	// ↘ WHERE's SHIRley //	// ↘ she's on her WAY //	T7-U1
T7	U1	// ↘ she's on her WAY //		
	U2	// ↗ i have SPOken to her //		
	U3	// ↗ uh look i know this MUST be very unPLEAsant for you // → so … //		

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(*3The secretary interrupts.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T8	U1	// ↘↗ <u>SIR</u> //		
	U2	// ↘ it's a miss ro<u>KO</u>czy //	// ↘ i <u>CAN't</u> <u>TAKE</u> any calls now // ↗ <u>HON</u>ey //	T9-U1
T9	U1	// ↘ i <u>CAN't</u> <u>TAKE</u> any calls now // ↗ <u>HON</u>ey //		
	U2	// ↘↗ i <u>TOLD</u> you // ↘↗ <u>NO</u> <u>CALLS</u> // ↘ to<u>DAY</u> //		
	U3	// ↘ i <u>DON't</u> have <u>TIME</u> //		
	U4	// ↘ <u>NOT</u> till to<u>MO</u>rrow //		
	U5	// ↗ <u>GOT</u> it //		
T10	U1	// ↘ miss ro<u>KO</u>czy // he says he just <u>CAN</u>'t talk to you till … //		

(*4Between Paul and Walter)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T11	U1	// ↘ walter you're <u>GO</u>ing to have to ex<u>CU</u>se me //		
	U2	// ↘ that's <u>ALL</u> there is to it //		
	U3	// i mean … //		
	U4	// ↘↗ there's <u>NO</u>thing // ↗ that's <u>LEFT</u> to be <u>DONE</u> // ↘ that <u>NEEDS</u> to be <u>DONE</u> //		
	U5	// ↘↗ uh shirley will be <u>BACK</u> to<u>MO</u>rrow // ↘ and that's <u>IT</u> //		

(The secretary tells Columbo that there is a call for him.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘↗ lieu<u>TE</u>nant // ↘ <u>IT</u>'s for you //		

(Columbo mentions everybody.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/ BC
T1	U1	// ↘ i LEFT the NUMber //		
	U2	// ↘ exCUse me //		

(Columbo is talking on the phone.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/ BC
T1	U1	// ↘↗ lieuTEnant coLUMbo //		
	U2	// ↘ NOT a thing // ↗ HUH //		
	U3	// ↘ well what about the AUtopsy //		
	U4	// ↘ I see //		
	U5	// ↘ THANK you VEry much //		

E: Between Paul and Columbo

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/ BC
T1	U1	// ↘↗ lieutenant if you NEED me // → i'll be BACK in my aPARTtment … // ↘ … in about TWO hours //	// ↘↗ well i DID want to Ask you sir //	T2-U1
	U2	// ↘ i've GOT to FINish // ↘ the FUneral arRANGEments //		
T2	U1	// ↘↗ well i DID want to Ask you sir //		
	U2	// ↘ YOU don't mind if i bring another LAB crew in here // ↘↗ FIRst thing in the MORNing //	// ↗ NO // ↘ WHATever you want //	T3-U1
	U3	// ↗ and kind of REcheck Everything //		
T3	U1	// ↗ NO // ↘ WHATever you want //		
	U2	// ↘↗ so LONG walter //		

F: Between Columbo and Walter

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ SURE knows how to <u>TAKE</u> charge // ↗ <u>DOESN</u>'t he //		
T2	U1	// ↘ lieu<u>TE</u>nant // ↘ WHAT <u>IS</u> all this //		
	U2	// ↘ au<u>TO</u>psy // ↘ <u>LAB</u> crews //	// → well just part of a // ↘↗ ROUtine <u>MUR</u>der investigation sir //	T3-U1
T3	U1	// → well just part of a // ↘↗ ROUtine <u>MUR</u>rder investigation sir //	// ↘ <u>MUR</u>der //	BC1-U1
	U2	// ↘ ex<u>CU</u>se me //		
BC1	U1	// ↘ <u>MUR</u>der //		

Scene 4: At the LA International Airport. Face-to-face conversation between Columbo and Paul, and between Paul and Shirley. Later Shirley arrives at the airport.

A: Between Columbo and Paul

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ coLUMbo // ↘ WHAT are you DOing //	// → well sir // ↘↗ it just seemed like a FUNny place // ↘↗ to make a FUNeral arrangement //	T2-U1
	U2	// ↗ you FOLlowing me //		
T2	U1	// → well sir // ↘↗ it just seemed like a FUNny place // ↘↗ to make a FUNeral arrangement //		
	U2	// ↘↗ you KNOW // ↘ you sort of CAUGHT me by surPRISE back there //		
	U3	// → i mean making that TELephone call right after you told the girl back at the house // ↘ you DIDN't have time to TALK to anybody //	// ↘ that's WHY i was on the PHOne //	T3-U1
T3	U1	// ↘ that's WHY i was on the PHOne //		
	U2	// ↘ i was CALling off a meeing in montreAL // ↘ for toMOrrow //		
	U3	// ↘ i forGOT about it earlier // ↘ i DON't know WHY //	// ↘ WELL // ↘ you have to be TERribly upSET // ↗ by everything that's HAppened //	T4-U1
T4	U1	// ↘ WELL // ↘ you have to be TERribly upSET // ↗ by everything that's HAppened //		
	U2	// ↘ i can underSTAND that //		
	U3	// ↘↗ anyway when you TURNed off at the AIRport // ↘ NATurally i … //	// ↘ all RIGHT // ↘ lieuTEnant // ↗ i am MEETing // ↘ mrs. WAGner's PLANE // ↘ in just a few MINutes //	BC1-U1, U2, U3
BC1 + T5	U1	// ↘ all RIGHT // ↘ lieuTEnant //		
	U2	// ↗ i am MEETing // ↘ mrs. WAGner's PLANE //		
	U3	// ↘ in just a few MINutes //		
	U4	// ↘ what the HELL is this //		
	U5	// ↘ eXACTly //		

	U6	// ↘ WHY follow <u>ME</u> //	// ↗ it's JUST that things are happening so <u>FAST</u> sir // → and i <u>THOUGHT</u> // ↘ maybe you'd want to be BROUGHT up to <u>DATE</u> //	T6-U1, U2
T6	U1	// ↗ it's JUST that things are happening so <u>FAST</u> sir //		
	U2	// → and i <u>THOUGHT</u> // ↘ maybe you'd want to be BROUGHT up to <u>DATE</u> //		
	U3	// ↗ like that AUtopsy re<u>PORT</u> //		
	U4	// ↘ i just got it on the <u>PHONE</u> //		
	U5	// ↘ inci<u>DEN</u>tally // ↘↗ you NEver <u>A</u>sked me about that //		
	U6	// ↗ i THOUGHT you <u>WOULD</u> //		
	U7	// ↘ i GUESS it <u>SLIP</u>ped your mind //	// ↗ no it DIDN't slip my <u>MIND</u> //	T7-U1
T7	U1	// ↗ no it DIDN't slip my <u>MIND</u> //		
	U2	// ↘ there was NOthing to <u>A</u>sk about //		
	U3	// ↘ because there was <u>NO</u>thing new // ↗ <u>WAS</u> there //	// ↘ <u>NO</u> sir //	T8-U1
T8	U1	// ↘ <u>NO</u> sir //		
	U2	// ↘ there <u>WASN</u>'t //	// ↗ lieutenant you're going to <u>FIND</u> this // ↘ was an ACcidental <u>DEATH</u> //	T9-U1
T9	U1	// ↗ lieutenant you're going to <u>FIND</u> this // ↘ was an ACcidental <u>DEATH</u> //		
	U2	// ↘ and if GOD for<u>BID</u> // ↘ it's <u>A</u>nything else … // ↗ then it was one of those <u>CRAZY</u> // ↘ HIPpie <u>GIRLS</u> // ↘ he was MIXed <u>UP</u> with //	// → you <u>SEE</u> // ↘ that's a<u>NO</u>ther thing // ↘ i wanted to <u>TELL</u> you about sir //	T10-U1
T10	U1	// → you <u>SEE</u> // ↘ that's a<u>NO</u>ther thing // ↘ i wanted to <u>TELL</u> you about sir //		
	U2	// ↘ we loCATed <u>E</u>very girl that was at that party //		
	U3	// ↘↗ there are NO <u>LEADS</u> there // ↘ at <u>ALL</u> //		
	U4	// ↘ <u>NO</u>thing //		

	U5	// ↘↗ so it LOOKS to <u>ME</u> like // → uh … // ↘ we're JUST going to have to look to someone <u>E</u>lse //	// ↘ WHAT does that <u>MEAN</u> //	T11-U1
T11	U1	// ↘ WHAT does that <u>MEAN</u> //	// → well you <u>SEE</u> // ↗ we TURNed up a neighbor's <u>KID</u> // → who re<u>PORT</u>ed seeing a … // ↘↗ … ding-a-LING <u>ICE</u> cream truck // ↗ in that <u>A</u>rea // ↘ around TWO-<u>THIR</u>ty //	T12-U1
T12	U1	// → well you <u>SEE</u> // ↗ we TURNed up a neighbor's <u>KID</u> // → who re<u>PORT</u>ed seeing a … // ↘↗ … ding-a-LING <u>ICE</u> cream truck // ↗ in that <u>A</u>rea // ↘ around TWO-<u>THIR</u>ty //	// → i <u>DON</u>'t … // ↘ so <u>WHAT</u> //	T13-U1
	U2	// ↘↗ that's <u>JUST</u> about // ↘ when mr. WAGner WOULD've <u>DIED</u> //		
T13	U1	// → i <u>DON</u>'t … // ↘ so <u>WHAT</u> //	// → <u>SO</u> // ↘ i have to THANK my <u>WIFE</u> for one //	T14-U1
T14	U1	// → <u>SO</u> // ↘ i have to THANK my <u>WIFE</u> for one //		
	U2	// ↘ cause <u>SHE</u>'s <u>MAD</u> // ↘ at <u>E</u>verybody //		
	U3	// ↗ she's <u>E</u>ven mad // ↘ at the <u>ICE</u> cream man //		
	U4	// ↗ WHY does the ice cream truck have to <u>COME</u> // ↗ JUST // ↗ be<u>FORE</u> <u>LUN</u>ch // ↗ or just be<u>FORE</u> <u>DI</u>nner //		
	U5	// ↗ <u>RUIN</u> // ↗ the CHILD's <u>AP</u>petite //		
	U6	// ↘ i have to <u>LIS</u>ten to that //		
	U7	// ↘ i hear that th<u>REE</u> times a <u>WEEK</u> //		
	U8	// ↘ you know that's <u>TWE</u>lve times a <u>MONTH</u> //		
	U9	// ↘ well <u>A</u>nyway // ↘ <u>LIS</u>ten //		
	U10	// ↘ i CALled the ding-a-ling <u>ICE</u> cream company //		

	U11	// ↗ <u>TURNS</u> out // ↘ they <u>DON'</u>t have a <u>ROU</u>te before lunch //		
	U12	// ↘ they <u>DON'</u>t have one // ↗ beFORE <u>DIN</u>ner //		
	U13	// ↘ they <u>DON'</u>t have one // ↗ at TWO-<u>THIR</u>ty //		
	U14	// ↘ they don't Even <u>WORK</u> in that area //		
	U15	// → so that's say … // ↗ what i call a LOOSE <u>END</u> // ↘ and it's SOMEthing i got to <u>TIE</u> up //	// ↘ well i WISH you <u>LUCK</u> //	T15-U1
T15	U1	// ↘ well i WISH you <u>LUCK</u> //		
T16	U1	//↘ and the <u>O</u>ther thing sir //		
	U2	// ↘ i hope you're NOT of<u>FEN</u>ded by this //	// ↘↗ no lieutenant i'm <u>NOT</u> offended //	T17-U1
	U3	// ↘ i HAVE to find <u>SOME</u>body // ↗ who will subSTANtiate your s<u>TOR</u>y … // ↘ … that you were in your <u>BOX</u> // ↘ at the <u>FOOT</u>ball game //		
T17	U1	// ↘↗ no lieutenant i'm <u>NOT</u> offended //		
	U2	// ↘ that's YOUR <u>JOB</u> //		
	U3	// ↘ Everybody is a <u>SUS</u>pect //	// ↘ <u>THANK</u> you very much sir //	T18-U1
	U4	// ↗ ISN't that <u>TRUE</u> //		
T18	U1	// ↘ <u>THANK</u> you very much sir //		
	U2	// ↘ <u>VE</u>ry happy to hear you say that //		
	U3	// ↘ uh gee <u>I</u> thought // ↘ mr. <u>RI</u>zzo could do it for us // ↗ you <u>KNOW</u> //		
	U4	// ↘↗ but it <u>TURNS</u> out // → that <u>HE</u> says … // ↘ he <u>DIDN'</u>t speak to you even <u>ONCE</u> // ↘ on the <u>FIELD</u> phone // ↘ during that whole awful first <u>HALF</u> //	// ↗ columbo i <u>TOLD</u> you // ↗ i CALled <u>Eric</u> // ↗ from the <u>BOX</u> // ↗ JUST before the <u>GAME</u> // ↘↗ i called him a<u>GAIN</u> // ↘↗ <u>FROM</u> the box … // → … about // ↘ the END of the <u>FIR</u>st quarter //	T19-U1, U2
	U5	// ↘ and then you WEREN't even <u>AN</u>gry //		

Turn/BC		Speaker's utterances	Listener's response		Turn/BC
T19	U1	// ↗ columbo i <u>TOLD</u> you // ↗ i <u>CAL</u>led Eric // ↗ from the <u>BOX</u> // ↗ JUST before the <u>GAME</u> //	// ↘↗ un<u>FOR</u>tunately // ↘ the <u>TEL</u>ephone company's <u>RE</u>cord // ↘ <u>CAN</u>'t <u>PROVE</u> that //		T20-U1
	U2	// ↘↗ i called him a<u>GAIN</u> // ↘↗ <u>FROM</u> the box … // → … about // ↘ the <u>END</u> of the <u>FIR</u>st quarter //			
T20	U1	// ↘↗ un<u>FOR</u>tunately // ↘ the <u>TEL</u>ephone company's <u>RE</u>cord // ↘ <u>CAN</u>'t <u>PROVE</u> that //	// ↘ but that's NOT my <u>PRO</u>blem // ↘ <u>IS</u> it now //		T21-U1
T21	U1	// ↘ but that's NOT my <u>PRO</u>blem // ↘ <u>IS</u> it now //	// ↘ <u>NO</u> sir //		T22-U1
T22	U1	// ↘ <u>NO</u> sir //			
	U2	// ↘ that's <u>MY</u> problem //			
	U3	// ↘↗ it's <u>A</u>lso my problem // → to find somebody who might even have a <u>MOT</u>ive … // ↘ … to <u>KILL</u> mr. wagner //			

(continued[*1])

B: Between Shirley and Paul

Turn/BC		Speaker's utterances	Listener's response		
			Utterances		Turn/BC
T1	U1	// ↘ <u>PAUL</u> //	// ↘ <u>YES</u> //		T2-U1
T2	U1	// ↘ <u>YES</u> //			
T3	U1	// no, no, paul … //			
	U2	// ↘ i'm <u>SOR</u>ry //			
	U3	// ↘ i've just been HOLDing it <u>IN</u> //			

A: Between Paul and Columbo (^{*1}Paul is talking to Columbo.)

Turn/BC		Speaker's utterances	Listener's response		
			Utterances		Turn/BC
T23	U1	// ↗ lieu<u>TE</u>nant // ↘ she's <u>GO</u>ing to be at <u>HOME</u> //			
	U2	// ↘↗ you <u>WON</u>'t bother her // ↘ <u>WILL</u> you //			

Scene 5: At the Wagner's. Face-to-face conversation mainly between Columbo and Ralph Dobbs, a private detective.

(Columbo calls Ralph.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘↗ you <u>LOOK</u>ing for something //		

(Between the officer and Ralph)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T2	U1	// ↘ hold it right <u>THERE</u> //		
	U2	// ↘ just RAISE your <u>HANDS</u> up //	// ↘ now <u>WAIT</u> a minute // ↗ <u>OF</u>ficer // (as well as the non-verbal reaction of raising hands up)	T3-U1
T3	U1	// ↘ now <u>WAIT</u> a minute // ↗ <u>OF</u>ficer //		
	U2	// ↘ this ISN't what it <u>LOOKS</u> like //		

(Mainly between Columbo and Ralph)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T4	U1	// ↘ it's all <u>RIGHT</u> //	// ↘ <u>THANK</u> you sir //	T5-U1
	U2	// ↘↗ he <u>WON</u>'t have a gun //		
	U3	// ↘↗ JUST get his <u>WAL</u>let //		
T5	U1	// ↘ <u>THANK</u> you sir //	// ↘ DON't thank <u>ME</u> //	T6-U1
T6	U1	// ↘ DON't thank <u>ME</u> //		
	U2	// ↘ thank that <u>RA</u>dio // ↘ <u>OV</u>er there //	// ↗ <u>HUH</u> //	BC1-U1
			// ↘ WHAT do you <u>MEAN</u> // ↘ <u>RA</u>dio //	T7-U3
BC1	U1	// ↗ <u>HUH</u> //		
T6'	U1	// ↘ well <u>WHAT</u> do you know //		
	U2	// ↘ <u>LI</u>cense and <u>EV</u>erything //	// ↘ <u>COURSE</u> i got a license //	T7-U1
T7	U1	// ↘ <u>COURSE</u> i got a license //		
	U2	// ↘ my name is RALph <u>DOB</u>bs //		

	U3	// ↘ WHAT do you <u>MEAN</u> // ↘ <u>RA</u>dio //	// ↘ well let me <u>SHOW</u> you //	T8-U1
T8	U1	// ↘ well let me <u>SHOW</u> you //		
	U2	// ↗ DON't feel <u>BAD</u> //		
	U3	// ↗ could <u>HAP</u>pen to <u>A</u>nybody //		
	U4	// → you <u>SEE</u> // ↘ some of these <u>BUGS</u> // ↘ have <u>FRE</u>quency <u>LEA</u>kage //		
	U5	// ↘ you DON't put them in <u>RIGHT</u> //		
	U6	// ↘ it af<u>FECT</u>s the other e<u>LE</u>ctrical systems //		
	U7	// ↘ that's what <u>HAP</u>pened to you //		
T9	U1	// ↘ here TAKE it <u>EA</u>sy // ↗ <u>WILL</u> you //	// ↘↗ <u>SOR</u>ry // ↘ <u>WON</u>'t happen again //	T10-U1
	U2	// ↘ those things are ex<u>PEN</u>sive //		
T10	U1	// ↘↗ <u>SOR</u>ry // ↘ <u>WON</u>'t happen again //		
	U2	// ↘ <u>A</u>nyway // ↘ you put it in <u>WRONG</u> //		
	U3	// ↘ <u>THAT</u>'s all //		
	U4	// ↘↗ when they USED the <u>TEL</u>ephone // ↘ it af<u>FEC</u>ted the <u>RA</u>dio //		
	U5	// ↘ i <u>NO</u>ticed the <u>STA</u>tic //		
	U6	// ↘ but DON't feel <u>BAD</u> //		
	U7	// ↘ I didn't know anything about this my<u>SELF</u> //		
	U8	// ↘ till i had <u>TROU</u>ble with my <u>TV</u> //		
	U9	// ↘ … when my <u>WIFE</u> // ↘ used the <u>HAIR</u> dryer //		
	U10	// ↘ so the elec<u>TRI</u>cian he ex<u>PLAIN</u>ed it to me //		
	U11	// ↗ you find this <u>BOR</u>ing //		
	U12	// ↘ then <u>TELL</u> me // ↘ WHO told you // ↘ to TAKE out those <u>BUG</u>s //	// ↘ oh <u>COME</u> on // ↗ <u>WILL</u> you //	T11-U1
T11	U1	// ↘ oh <u>COME</u> on // ↗ <u>WILL</u> you //		
	U2	// ↘ <u>BUS</u>iness // ↘ is BAD e<u>NOUGH</u> //	// ↘ Answer the lieu<u>TE</u>nant //	T12-U1

(The officer interrupts and commands Ralph to answer Columbo. Columbo answers instead of Ralph.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T12	U1	// ↘ Answer the lieuTEnant //	// ↘ ALL right // ↘↗ ALL right sergeant //	T13-U1, U2
	U2	// ↘↗ if that's what we CAUGHT you in the act of DOing //		
T13	U1	// ↘ ALL right //		
	U2	// ↘↗ ALL right sergeant //		

(Between Columbo and Ralph)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T13'	U3	// ↗ i got a PREtty good idEA // → who MIGHT've … // ↗ … WANTed eric wagner SPIed on //		
	U4	// ↘ i Also remember // ↘ WHO i TOLD about // ↗ COMing in HERE // ↗ with the LAB crew //		
	U5	// ↘ PAUL HANlon // ↗ RIGHT //	// ↘ COME on // ↗ lieutTEnant //	T14-U1
T14	U1	// ↘ COME on // ↗ lieutTEnant //		
	U2	// ↘ YOU know // → my CLIent's name is // ↗ PRIvileged inforMAtion //		
	U3	// ↘ now i have a PERfect RIGHT // ↘ to keep his iDENtity a SEcret //	// ↗ I've got a perfect right to arREST you // ↘ for BREAKing and ENtering //	T15-U1
T15	U1	// ↗ I've got a perfect right to arREST you // ↘ for BREAKing and ENtering //		
	U2	// ↗ NOT to MENtion // ↘↗ ilLEgal WIRE tapping //		
	U3	// ↘ so for the SAKE of that LIcense of yours // ↗ mr. DOBbs … // ↘ WHO HIRED you //		

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Scene 6: At the yard of the Wagner's. Face-to-face conversation between Paul Hanlon, Walter Cannell, and Columbo.

(Between Paul and Walter)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// → well // ↘ walter //		
	U2	// ↗ you Actually <u>HIR</u>ed // ↘ a PRIvate de<u>TEC</u>tive //	// ↘↗ i'm <u>SOR</u>ry hanlon //	T2-U1
T2	U1	// ↘↗ i'm <u>SOR</u>ry hanlon //	// ↘ <u>SOR</u>ry //	BC1-U1
	U2	// ↘ that's <u>ALL</u> i can say //		
BC1 + T3	U1	// ↘ <u>SOR</u>ry //		
	U2	// ↗ i <u>THINK</u> // ↘ maybe you <u>WILL</u> be … // ↘ … when i re<u>PORT</u> you // ↘↗ to the <u>BAR</u> association // ↗ for s<u>PY</u>ing // ↘ on you OWN <u>CLI</u>ent //		
T4	U1	// ↗ lieutenant your uh your <u>MAN</u> there // ↘ is my <u>WIT</u>ness //		
	U2	// ↗ i'm volun<u>TAR</u>ily // ↗ dis<u>CLOS</u>ing // ↗ <u>E</u>verything // → that … // ↗ … that i've PAID <u>DOB</u>bs // ↘ to <u>DO</u> //		
T5	U1	// ↘ and i … when i <u>PER</u>sonally // ↗ <u>SUE</u> you // ↗ for in<u>VA</u>sion // ↘ of <u>PRI</u>vacy //		

(Between Columbo and Paul)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T6	U1	// gentlemen please //		
	U2	// ↘↗ i <u>KNOW</u> it's kind of ir<u>RE</u>gular // ↘↗ but mrs. <u>WAG</u>ner // → is <u>WAI</u>ting inside … //	// ↗ i <u>TOLD</u> you // ↘ to stay aw<u>AY</u> from mrs. wagner //	T7-U1
T7	U1	// ↗ i <u>TOLD</u> you // ↘ to stay aw<u>AY</u> from mrs. wagner //		

(Walter)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T8	U1	// i haven't the slightest idea what dobbs has on those tapes of his //		
	U2	// ↗ but i want Everyone // ↘ to hear Everything //		
	U3	// ↗ underSTAND //		

(Between Paul and Columbo)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T9	U1	// ↘ coLUMbo //		
	U2	// ↘ are YOU in charge of this mess or NOT //	// sir … sir // ↗ i'm ONly trying to SOLve a murder // → and … // ↘↗ this gentleman WAS mr. wagner's LAWyer // ↘ and it DID seem all right with me //	T10-U1, U2
T10	U1	// sir … sir //		
	U2	// ↗ i'm ONly trying to SOLve a murder // → and … // ↘↗ this gentleman WAS mr. wagner's LAWyer // ↘ and it DID seem all right with me //		
	U3	// ↘ WHY don't we proCEED //		
	U4	// ↘↗ uh mr HANlon //		
	U5	// ↗ one MOment //	// ↗ WHAT //	T11-U1
T11	U1	// ↗ WHAT //	// ↘ BAD news //	T12-U1
	U2	// ↘ what IS it //		
T12	U1	// ↘ BAD news //	// ↘ WHAT //	T13-U1
T13	U1	// ↘ WHAT //	// ↗ you reMEMber // ↗ i DEfinitely told you about the DING-a-ling ice cream truck //	T14-U1
T14	U1	// ↗ you reMEMber // ↗ i DEfinitely told you about the DING-a-ling ice cream truck //	// → the DING-a-ling ice cream … // ↘ YES you did //	BC2-U1
BC2	U1	// → the DING-a-ling ice cream … //		

		↘ <u>YES</u> you did //		
T14'	U1	// uh … // ↘ i CHEcked the <u>MAIN</u> office // → and uh … // → i've GOT it right <u>HERE</u> //		
	U2	// ↘ they <u>TOLD</u> me // ↘↗ when i o<u>RI</u>ginally called … // ↘↗ … WHAT areas they <u>SER</u>viced //		
	U3	// → and oh … // ↘ and i've got all these <u>PA</u>pers here //		
	U4	// ↘ oh <u>HERE</u> we are //		
	U5	// ↘ and … uh it <u>TURNS</u> out // → that they're in uh … // ↗ <u>WEST</u>twood // ↗ <u>HOLLY</u>wood // ↘ DOWNtown <u>L</u>.a. // ↘↗ shows you how <u>STU</u>pid i am //		
	U6	// ↘↗ it NEver oc<u>CUR</u>red to me // ↘ that downtown l.a. in<u>CLU</u>ded // ↘ the con<u>CE</u>ssion at the <u>STA</u>dium //	// ↘ i <u>DON</u>'t understand //	T15-U1
T15	U1	// ↘ i <u>DON</u>'t understand //		
T16	U1	// ↘ well i'm <u>SOR</u>ry to say this sir //		
	U2	// ↘ but this makes it even MORE im<u>POR</u>tant // → that … // ↘ … we find <u>SOME</u> way // ↘ to sub<u>STAN</u>tiate your <u>STO</u>ry … // ↘ … that you were AT the <u>STA</u>dium // ↘ at the <u>TI</u>me of the <u>CRI</u>me //	// well … well lieutenant // ↘ you may be <u>RIGHT</u> //	T17-U1, U2
T17	U1	// well … well lieutenant //		
	U2	// ↘ you may be <u>RIGHT</u> //		
	U3	// ↘ let's GO in<u>SIDE</u> // ↗ <u>SHALL</u> we //		

Scene 7: Inside the Wagner's house. Face-to-face conversation between Columbo, Walter, Ralph, Paul, Shirley, and a sergeant.

(The officer is mainly talking to Columbo)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘ that's ALL there is of <u>THAT</u> sir //		
	U2	// ↘ there's STILL a big <u>PILE</u> of tapes // ↘ from mr. HANlon's <u>OF</u>fice phone //		

(Peter is asking to the officer, but Ralph is answering instead)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T2	U1	// ↗ uh <u>SER</u>geant … // → do you HAPpen to <u>HAVE</u> the … // ↗ … <u>TI</u>me // ↗ that i <u>MADE</u> that call //	// → uh the <u>LOG</u> on my // ↘ <u>PICK</u>up has it at // → uh … // ↗ <u>TWO</u> // ↘ TWENty-<u>NINE</u> //	T3-U1
T3	U1	// → uh the <u>LOG</u> on my // ↘ <u>PICK</u>up has it at // → uh … // ↗ <u>TWO</u> // ↘ TWENty-<u>NINE</u> //		
	U2	// ↘ of COURSE, if you want to <u>CHE</u>ck // ↘↗ with the <u>RA</u>dio station // ↘ they KEEP a <u>RE</u>cord // ↘ of those FOOTball <u>BROAD</u>casts //		

(Between Paul and Columbo)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T4	U1	// ↘ and Eric // ↘ DIEd at two-<u>THIR</u>ty //		
	U2	// ↘ <u>YOU</u> said //	// ↘ ap<u>PROX</u>imately //	T5-U1
T5	U1	// ↘ ap<u>PROX</u>imately //		

(Peter is talking to Walter (T6-U1, U2); then talking to Columbo (T6-U3); and then to Shirley (T6-U4))

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T6	U1	// ↗ well walter <u>MAY</u>be // ↘ i OUGHT to <u>THANK</u> you //		
	U2	// ↗ at <u>LEA</u>st you managed to <u>PROve</u> // ↘ <u>WHERE</u> i <u>WAS</u> //		
	U3	// → and i guess that's an<u>O</u>ther // ↘ LOOSE <u>END</u> as you call it // ↘ <u>TIE</u>d up //		
	U4	// ↗ you <u>SEE</u> … // ↘ shirley the lieu<u>TE</u>nant <u>THINKS</u> // ↘ i i<u>MA</u>gine with walter's <u>HELP</u> … // ↘ … that i MIGHT have <u>KILL</u>ed eric //	// ↘ i <u>REAL</u>ly <u>DON</u>'t know what to say to you walter //	T7-U1

(Between Shirley and Walter)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T7	U1	// ↘ i <u>REAL</u>ly don't know what to <u>SAY</u> to you walter //		
	U2	// ↗ that would <u>TELL</u> you how con<u>TEMP</u>tible // ↘ i <u>THINK</u> you are //	// ↘ but shirley you've <u>GOT</u> to believe me // i … // ↘ i had these <u>TA</u>pes made for <u>YOUR</u> sake //	T8-U1
T8	U1	// ↘ but shirley you've <u>GOT</u> to believe me // i … // ↘ i had these <u>TA</u>pes made for <u>YOUR</u> sake //	// ↗ <u>LOOK</u> // ↘ DON't <u>WOR</u>ry walter //	T9-U1
T9	U1	// ↗ <u>LOOK</u> // ↘ DON't <u>WOR</u>ry walter //		
	U2	// ↗ i al<u>REA</u>dy knew how <u>JEA</u>lous you were // ↘ of mr. hanlon's <u>IN</u>fluence //		
	U3	// ↘ now just GET <u>OUT</u> //		
	U4	// ↘ <u>ALL</u> of you //		
	U5	// ↘ PLEASE <u>LEA</u>ve //		

(Between Columbo and Shirley)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/ BC
T10	U1	// ↘ mrs. <u>WAG</u>ner // → uh … //		
	U2	// → there's STILL a <u>LOT</u> of investigating we have to do … //	// ↘ JUST go a<u>WAY</u> //	T11- U1
T11	U1	// ↘ JUST go a<u>WAY</u> //		

Scene 8: At the LA marina. Face-to-face conversation between Columbo and Ralph Dobbs.

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// → ALL i can <u>TELL</u> you … // ↘ it WASN't by <u>BREA</u>king and entering //	// ↗ it <u>WASN</u>'t //	BC1-U1
	U2	// ↗ o<u>KAY</u> //		
BC1 + T2	U1	// ↗ it <u>WASN</u>'t //		
	U2	// ↘ then <u>HOW</u> was it //	// ↘ that's <u>ALL</u> i can tell you //	T3-U1
T3	U1	// ↘ that's <u>ALL</u> i can tell you //	// → i under<u>STAND</u> //	T4-U1
T4	U1	// → i under<u>STAND</u> //		
	U2	// ↘ <u>LIS</u>ten // ↘ about the e<u>QUIP</u>ment // → i'm SORry to hold you <u>UP</u> on that //		
	U3	// ↘ it's just i've been <u>PREQ</u>ccupied by this case //		
	U4	// ↘ <u>WHAT</u>'s it <u>WOR</u>rth //	// ↗ SIX hundred <u>BUCKS</u> //	T5-U1
T5	U1	// ↗ SIX hundred <u>BUCKS</u> //	// ↘ <u>LOT</u> of money //	BC2-U1
BC2	U1	// ↘ <u>LOT</u> of money //	// ↘ <u>ALL</u> right //	T5'-U1
T5'	U1	// ↘ <u>ALL</u> right //		
	U2	// ↘ i PUT a <u>GIRL</u> into hanlon's office //	// ↘ a <u>GIRL</u> //	BC3-U1
	U3	// → she RAN an <u>E</u>rrand to // ↘ <u>WAG</u>ner's house //		
	U4	// ↘ it's as <u>SIM</u>ple as that //		
BC3	U1	// ↘ a <u>GIRL</u> //		
T5''	U1	// ↘ PART-time <u>O</u>perator //	// ↗ she have a <u>NAME</u> //	T6-U1
	U2	// ↘ i USE her <u>ALL</u> the time //		
	U3	// ↘ she LIKES it for a <u>CHA</u>nge //		
T6	U1	// ↗ she have a <u>NAME</u> //	// ↘ EVE <u>BAB</u>cock //	T7-U1
T7	U1	// ↘ EVE <u>BAB</u>cock //		
	U2	// ↘ that's ALL she <u>DID</u> //		
	U3	// ↘ she's NOT <u>THERE</u> anymore //	// ↘ <u>WHY</u> //	T8-U1
T8	U1	// ↘ <u>WHY</u> //	// ↘ <u>HOW</u> do i know why //	T9-U1

T9	U1	// ↘ <u>HOW</u> do i know why //		
	U2	// ↘ hanlon <u>FIR</u>ed her // ↘ after three <u>DAYS</u> //	// ↘ oh a <u>SEC</u>retary //	BC4-U1
BC4, T10	U1	// ↘ oh a <u>SEC</u>retary //	// ↘ well that's <u>NOT</u> // ↘ her Usual line of <u>WORK</u> //	T11-U1
	U2	// ↘ <u>BAB</u>cock … // ↗ a <u>SEC</u>retary //		
T11	U1	// ↘ well that's <u>NOT</u> // ↘ her Usual line of <u>WORK</u> //		
	U2	// ↘ lieutenant my e<u>QUIP</u>ment //		

Scene 9: At Eve Babcock's apartment. Face-to-face conversation between Columbo and Eve Babcock. This is their first time to meet. Columbo came to see her with some information about her. However, at first, Eve has got no idea about who he is and his visit to her place.

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// ↘↗ <u>COM</u>ing //		
	U2	// ↘↗ <u>HI</u> darling //	// ↗ miss <u>BAB</u>cock //	T2-U1
T2	U1	// ↗ miss <u>BAB</u>cock //	// ↘ <u>DON</u>'t be so cicin<u>NA</u>ti //	T3-U1
T3	U1	// ↘ <u>DON</u>'t be so cicin<u>NA</u>ti //		
	U2	// ↘ my name is <u>Eve</u> //		
	U3	// ↘ and <u>DON</u>'t be embarrassed //		
	U4	// ↘↗ i've been ex<u>PEC</u>ting you //	// ↘ you <u>HAVE</u> //	BC1-U1
BC1	U1	// ↘ you <u>HAVE</u> //	// ↘ <u>SURE</u> // ↘ our mutual FRIEnd <u>CAL</u>led // ↘ and TOLD me all a<u>BOUT</u> you //	T3'-U1
T3'	U1	// ↘ <u>SURE</u> // ↘ our mutual FRIEnd <u>CAL</u>led // ↘ and TOLD me all a<u>BOUT</u> you //	// ↘ he <u>DID</u> //	BC2-U1
BC2, T4	U1	// ↘ he <u>DID</u> //		
	U2	// ↘↗ well i DIDN't ex<u>PECT</u> that //		
T5	U1	// ↘ i BET you're <u>STAR</u>ving //		
	U2	// ↗ are you <u>STAR</u>ving //		
	U3	// ↘ we'll go to DINner at <u>CHA</u>sen's //		
T6	U1	// ↗ a<u>PART</u>ment // ↗ TWO <u>B</u> //	// ↘ <u>YES</u> //	T7-U1
T7	U1	// ↘ <u>YES</u> //	// ↘ EVE <u>BAB</u>cock //	T8-U1
T8	U1	// ↘ EVE <u>BAB</u>cock //	// ↗ now will you reLAX p<u>LEASE</u> //	T9-U1
T9	U1	// ↗ now will you reLAX p<u>LEASE</u> //		
	U2	// ↘ we'll go to the leAu for <u>DRI</u>nks //		
	U3	// ↘ that'll be <u>FUN</u> //		
	U4	// ↘↗ THEN to <u>CHA</u>sen's // ↘ for <u>DIN</u>ner //	// ↘ no there's a mis<u>TAKE</u> // ↗ <u>MA</u>'am // ↘ i HADN't <u>PLAN</u>ned // ↘ on <u>DIN</u>ner //	T10-U1, U2
T10	U1	// ↘ no there's a mis<u>TAKE</u> // ↗ <u>MA</u>'am //		
	U2	// ↘ i HADN't <u>PLAN</u>ned // ↘ on <u>DIN</u>ner //	// ↘ <u>OH</u> // ↘ you <u>HADN</u>'t //	BC3-U1

BC3 + T11	U1	// ↘ <u>OH</u> // ↘ you <u>HADN</u>'t //		
	U2	// ↘ all <u>RIGHT</u> // ↘ NO <u>DIN</u>ner //		
	U3	// ↗↘ it's all <u>RIGHT</u> //		
	U4	// ↘ it just WOULD have been <u>NICE</u> // ↘ to <u>KNOW</u> //		
	U5	// ↗ you <u>KNOW</u> //		
	U6	// → ah i <u>MEAN</u> // ↘↗ i planned the <u>WHO</u>le <u>E</u>vening //		
	U7	// ↘ i had NO id<u>EA</u> // ↘↗ you were <u>PRE</u>ssed for <u>TI</u>me //		
	U8	// → i <u>MEAN</u> // ↘ <u>HAR</u>ry // ↘ SHOULD have <u>TOLD</u> me //	// ↘ WHO is <u>HAR</u>ry //	T12-U1
T12	U1	// ↘ WHO is <u>HAR</u>ry //	// ↘ harry <u>STE</u>venson //	T13-U1
T13	U1	// ↘ harry <u>STE</u>venson //	// → <u>NO</u> // → i <u>GOT</u> your name from uh … // ↘ uh from a mr. <u>DOB</u>bs //	T14-U1
T14	U1	// → <u>NO</u> // → i <u>GOT</u> your name from uh … // ↘ uh from a mr. <u>DOB</u>bs //	// ↘↗ <u>RAL</u>ph //	BC4-U1
BC4 + T15	U1	// ↘↗ <u>RAL</u>ph //		
	U2	// oh … // ↘ WOULDN't you <u>KNOW</u> //		
	U3	// ↘ oh well this is <u>REAL</u>ly <u>SIL</u>ly //		
	U4	// ↗ LOOK <u>HON</u>ey // ↘ you SHOULD have <u>CAL</u>led // ↘ before you came <u>UP</u> //		
	U5	// ↘ i'm <u>BU</u>sy //		
	U6	// → now uh … // ↘ uh what about to<u>MO</u>rrow //		
	U7	// no no //		
	U8	// ↗ no <u>NOT</u> tomorrow //		
	U9	// ↘ <u>THUR</u>sday //		
	U10	// ↘ i'm <u>FREE</u> thursday //		
	U11	// ↗ will <u>THAT</u> do it //		
	U12	// ↘ <u>THUR</u>sday //		

(Smith arrives.)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T15'	U1	// ↗ helLO DARling //	// ↗ miss BABcock //	T16-U1
T16	U1	// ↗ miss BABcock //	// ↘ EVE //	T17-U1
T17	U1	// ↘ EVE //		
	U2	// ↘ and YOU're cincinnati … // ↘ AREN't you //	// ↘ uh my name's sMIth //	T18-U1
	U3	// ↘ the BROkers' conVENtion // ↗ RIGHT //		
T18	U1	// ↘ uh my name's sMIth //	// ↗ oKAY sMItty //	T19-U1
T19	U1	// ↗ oKAY sMItty //		
	U2	// ↗ uh, sMItty … // ↘ this is my COUsin //		
	U3	// ↘ he was JUST LEAving //		
	U4	// ↘ WEREN't you // ↘ HONey //	// ↘ YEAH //	T20-U1
T20	U1	// ↘ YEAH // ↘ how are YOU //		
	U2	// ↘ oh i know a lot of PEOple in cincinNAti //		
	U3	// ↘ oh YES //		
	U4	// → inciDENtally // ↘ uh my name is lieuTEnant // → coLUMbo //		
	U5	// ↘ i'm from the los ANgeles poLICE department //		
T21	U1	// ↗ uh miss BABcock // ↘ about THOSE STOcks … // ↘ I'll CALL you //		
	U2	// uh … // ↘ NICE to have MET you // ↗ lieuTEnant //		

(Between Columbo and Eve)

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T22	U1	// ↗ DON't ask me any QUEstions //		
	U2	// ↘ i'm CALling my atTORney //	// ↘ WAIT a minute //	T23-U1
T23	U1	// ↘ WAIT a minute //		
	U2	// ↗ inSTEAd of doing that // ↗ WHY don't you // ↗ DO yourself a FAvor //		
	U3	// ↗ TAKE this apPOintment book // ↗ and put it SOMEplace // ↘ where I can't SEE it //		
	U4	// ↗ DON't call your atTORney // ↘ cause i'm NOT here to HURt you //		
	U5	// ↘ now PUT that aWAY //		
	U6	// ↘ i'm inVEstiGAting // ↘↗ the DEAth of eric WAGner //		
	U7	// ↘↗ and i JUST wanted to Ask you // ↘ a COUple QUEStions … // ↗ i Already know // ↗ you PLANted the PHONE bugs // ↘ for mr. DOBbs //		
	U8	// ↘ i'm NOT WORried about that //		
	U9	// ↘ THIS is what BOthers me //		
	U10	// ↗ WHY were you FIRed from that job // ↘ after ONly thREE days //	// ↘ THANK you lieutenant // → perHAPS // ↘ my TYPing // ↘ was NOT GOOd enough //	T24-U1, U2
	U11	// → beCAUSE // ↘↗ if you DON't mind my NOticing … // ↘↗ you'd be an ORnament // ↘ in Any office //		
T24	U1	// ↘ THANK you lieutenant //		
	U2	// → perHAPS // ↘ my TYPing // ↘ was NOT GOOd enough //		
	U3	// ↘ WHO KNOWS //	// ↘ I thought // ↘ maybe you got OFfered // ↘ a BEtter job //	T25-U1
T25	U1	// ↘ I thought // ↘ maybe you got OFfered // ↘ a BEtter job //	// ↘ i REALly think // → you SHOULD GO //	T26-U1
T26	U1	// ↘ i REALly think // → you SHOULD GO //		

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T27	U1	// ↘ well maybe somebody offered you MORE <u>MON</u>ey // ↘ than <u>DOB</u>bs could //		
	U2	// → i <u>MEAN</u> // ↘ mr. <u>HAN</u>lon // ↘↗ he DOESN't <u>MISS</u> much //		
	U3	// ↗↘ and he sure WOULDN't miss <u>YOU</u> //		
	U4	// → and <u>I</u> thought // ↘ that MAYbe he <u>NO</u>ticed // → you PLANting those <u>PHONE</u> bugs and … // ↘ … he BOUGHT you <u>OFF</u> … //	// ↘ hey <u>WAIT</u> //	T28-U1
T28	U1	// ↘ hey <u>WAIT</u> //		
	U2	// ↘ look just <u>STOP</u> this //		
	U3	// ↘↗ eric wagner's <u>DEA</u>th // ↘ was an <u>AC</u>cident //		
	U4	// ↗ <u>RIGHT</u> //		
	U5	// ↗ WAS it <u>NOT</u> //		
	U6	// → that's what ALL the <u>NEWS</u>papers have said //		
	U7	// ↘ you have ABsolutely <u>NO</u> right // ↗ to COME in <u>HERE</u> //	// ↘ … babcock you're <u>PER</u>fectly right //	T29-U1
	U8	// ↘ and start up<u>SET</u>ting me //		
	U9	// → ASKing me <u>QUES</u>tions … // → in<u>SI</u>nuating things // → <u>TRY</u>ing … //		
T29	U1	// ↘ … babcock you're <u>PER</u>fectly right //		
	U2	// ↘ i was getting WAY a<u>HEAD</u> of myself //		
	U3	// ↘ and i KNOW you want to get something to <u>EAT</u> // ↘ so i'm going to RUN a<u>LONG</u> //		
	U4	// ↘ <u>GOOD</u> night //	// ↗↘ good <u>NIGHT</u> //	T30-U1
T30	U1	// ↗↘ good <u>NIGHT</u> //		
T31	U1	// → you <u>KNOW</u> … // → it JUST <u>STRUCK</u> me //		
	U2	// → you know when you GOT up<u>SET</u> there //		

U3	// → well the TINiest little ACcent // → CAME OUT //		
U4	// ↘ and you know I got a NEphew // → who MARried a girl //		
U5	// ↘↗ she's got the SAme kind of ACcent //		
U6	// → she's ALso VEry pretty //		
U7	// → but she's hunGARian //		
U8	// ↗ do you have anOther NAME //		
U9	// → beSIDES babcock // ↗ something more hunGARian //		
U10	// ↗ like roKOczy //		
U11	// ↗ miss roKOczy //		
U12	// ↘ well JUST a THOUGHT //		
U13	// ↗ enJOY your MEAL //		

Scene 10: At the owner's box. Face-to-face conversation between Columbo and Peter.

Turn/BC		Speaker's utterances	Listener's response	
			Utterances	Turn/BC
T1	U1	// → uh // ↗ mr. HANlon //	// ↘ coLUMbo //	T2-U1
T2	U1	// ↘ coLUMbo //		
	U2	// ↘ WHAT is it //	// ↗ SURE going // ↘ GREAT GUNS today // ↗ AREN't we //	T3-U1
T3	U1	// ↗ SURE going // ↘ GREAT GUNS today // ↗ AREN't we //	// ↘ i'll TELL the COAch //	T4-U1
T4	U1	// ↘ i'll TELL the COAch //		
	U2	// → KIND WORDS // ↘ from a LOYal FAN // ↘ are VEry RARE //		
T5	U1	// ↗ this DING-a-ling ice cream conCESsion … // ↘ that's the BEST in town //		
	U2	// ↘ DON't Ever change that //		
T6	U1	// ↘ all RIGHT // ↘ coLUMbo //		
	U2	// ↘ NOW // ↘ WHAT do you WANT //	// uh // ↘ i've got SOMEthing to SHOW you sir //	T7-U1
T7	U1	// uh // ↘ i've got SOMEthing to SHOW you sir //		
	U2	// ↘ it WON't take LONG //		
	U3	// ↘ oh those shoes FEEL BETter //		
	U4	// ↘ BOY //		
	U5	// ↘ they were giving me a lot of tROUble EARlier //		
T8	U1	// ↗↘ columbo i'm TRYing to watch this GAME //	// → you KNOW // ↗ you did the SAME thing the FIRST time i came in here //	T9-U1
	U2	// ↘ what IS that //		
T9	U1	// → you KNOW // ↗ you did the SAME thing the FIRST time i came in here //	// ↘ i did WHAT //	T10-U1
	U2	// ↘ LAST sunday //		
	U3	// ↘ i guess that's what STARted me WONdering //		

T10	U1	// ↘ i did <u>WHAT</u> //	// → you TURNed the radio <u>DOWN</u> // ↘ but NOT quite <u>OFF</u> … // ↘ … when i TOLD you that eric wagner was <u>DEAD</u> //	T11-U1
T11	U1	// → you TURNed the radio <u>DOWN</u> // ↘ but NOT quite <u>OFF</u> … // ↘ … when i TOLD you that eric wagner was <u>DEAD</u> //		
	U2	// ↘ it's <u>ALL</u> right //		
	U3	// ↘ <u>I</u> do the same thing //		
	U4	// ↘ you know when i'm LIStening to the <u>GAME</u> // ↘ and my WIFE inter<u>RUP</u>ts … // ↘ I <u>CAN</u>'t help myself //		
	U5	// → i WANT to <u>HEAR</u> that game //		
	U6	// → and I <u>DON</u>'t care // ↘ HOW important the inter<u>RUP</u>tion //	// ↘ your WIFE has my <u>SYM</u>pathy //	T12-U1
T12	U1	// ↘ your WIFE has my <u>SYM</u>pathy //		
T13	U1	// ↘↗ howEver … // ↘ when i <u>TOLD</u> you // ↘ about the FREsh water on the <u>DEC</u>king … // ↘ when i <u>TOLD</u> you // ↘ that eric wagner MIGHT have been <u>MUR</u>dered … // ↗ you KNOW what you <u>DID</u> //		
	U2	// ↘ TURNed the <u>RA</u>dio // ↘ comPLEtely <u>OFF</u> //		
	U3	// ↘ well i thought i STRUCK a <u>CHORD</u> or something //	// ↗ <u>NO</u> columbo // ↘ you STRUCK <u>OUT</u> //	T14-U1
T14	U1	// ↗ <u>NO</u> columbo // ↘ you STRUCK <u>OUT</u> //		
	U2	// → now will you … // ↘ <u>PLEASE</u> // ↗ go find somebody Else to <u>PES</u>ter //	// ↗ i WON'T take <u>LONG</u> sir //	T15-U1
T15	U1	// ↗ i WON'T take <u>LONG</u> sir //		
	U2	// ↘ Actually i just came here to talk about miss ro<u>KO</u>czy //	// ↗ <u>WHO</u> //	T16-U1
T16	U1	// ↗ <u>WHO</u> //	// ↘ YOU know miss <u>BAB</u>cock //	T17-U1

T17	U1	// ↘ YOU know miss <u>BAB</u>cock //		
	U2	// ↗ that was the lady who KEPT trying to call you at the <u>HOUSE</u> //		
	U3	// ↗ and then <u>LA</u>ter on // ↘ you PHONed her from the <u>AIR</u>port //	// ↗ <u>WHAT</u> are you // ↘ <u>TALK</u>ing about //	T18-U1
T18	U1	// ↗ <u>WHAT</u> are you // ↘ <u>TALK</u>ing about //		
T19	U1	// ↘ well you DID try and <u>CALL</u> her // ↗ <u>DIDN</u>'t you //	// → i DON't even know anybody named <u>ROCK</u> … // ↘ <u>WHAT</u>ever it is //	T20-U1
	U2	// → i MEAN you wanted to <u>TELL</u> her that … // ↗ be QUIet about <u>SOME</u>thing //		
T20	U1	// → i DON't even know anybody named <u>ROCK</u> … // ↘ <u>WHAT</u>ever it is //		
T21	U1	// ↘↗ well i SPOke to her last <u>NIGHT</u> //		
	U2	// ↘ and you see when i SAW the <u>TYPE</u> of woman // ↘↗ that she <u>WAS</u> … // → it SUDdenly oc<u>CUR</u>red to me // ↗ why you were in SUCH a <u>HUR</u>ry … // → … to RUSH out of that house // ↘ and GET to an outside <u>PHONE</u> //		
	U3	// ↘↗ and the ONly reason <u>THAT</u> could have been // → was be<u>CAUSE</u> … // ↘ you ALready <u>KNEW</u> //		
	U4	// ↘ that the PHONES in that house were <u>BUG</u>ged //		
	U5	// ↘ you <u>DID</u> know // ↘ <u>DIDN</u>'t you //		
T22	U1	// wait a minute wait a minute //		
	U2	// wait wait //		
	U3	// ↘↗ you DON't <u>SER</u>iously // ↗ ex<u>PECT</u> me to <u>TELL</u> you // ↘ <u>A</u>nything now //	// ↘↗ i DON't ex<u>PECT</u> you // ↘ to ad<u>MIT</u> anything sir //	T23-U1
T23	U1	// ↘↗ i DON't ex<u>PECT</u> you // ↘ to ad<u>MIT</u> anything sir //	// ↘ ad<u>MIT</u> //	BC1-U1
BC1	U1	// ↘ ad<u>MIT</u> //		

T23'	U1	// → but you <u>SEE</u> // ↘ when i SAW the <u>TYPE</u> of lady // ↘↗ that she <u>WAS</u> … // ↘ and that she liked to have her BREAD <u>BUT</u>tered // ↘ on BOth <u>SI</u>des // → well … // ↘ well she PRACtically ad<u>MIT</u>ted it //	// ↘ i DON't be<u>LIE</u>ve you //	T24-U1
T24	U1	// ↘ i DON't be<u>LIE</u>ve you //		
	U2	// ↘ you're REALly <u>SOME</u>thing //		
T25	U1	// ↘ and <u>I</u>'m sure // ↘ miss rokoczy's going to do a LOT more <u>TAL</u>king // ↘ when she knows that this is REALly a <u>MUR</u>der //		
	U2	// ↘↗ and it REALly <u>IS</u> sir //		
	U3	// ↘ this is a MURder <u>CASE</u> //		
	U4	// ↘ there is NO question a<u>BOUT</u> it //		
	U5	// ↗ oh look you DID it a<u>GAIN</u> //		
	U6	// ↘ <u>I</u> guess // ↘ you just CAN't <u>HELP</u> yourself //		
T26	U1	// ↘ columbo i'm going to th<u>ROW</u> you <u>OU</u>t of here // ↘ on your <u>EAR</u> //	// ↘ i <u>WOULDN</u>'t do that sir //	T27-U1
T27	U1	// ↘ i <u>WOULDN</u>'t do that sir //		
	U2	// → i <u>MEAN</u> // ↘ you'll MISS the <u>BEST</u> part //		
	U3	// → you <u>SEE</u> // ↘ i'm <u>NOT</u> finished //		
	U4	// ↘ the POint is <u>THIS</u> //		
	U5	// → uh … // → you <u>SEE</u> // ↘ the POint is <u>THIS</u> //		
	U6	// ↘ if you KNEW that the house was <u>BUG</u>ged … // → then you ALso <u>KNEW</u> // → you could USE those <u>PHONES</u> // → to <u>SET</u> up // ↘ your PERfect <u>A</u>libi //	// ↘↗ WHAT you want to <u>CALL</u> an alibi // ↘ is the <u>TRU</u>th //	T28-U1
T28	U1	// ↘↗ WHAT you want to <u>CALL</u> an alibi // ↘ is the <u>TRU</u>th //		
	U2	// ↗ why CAN't you <u>GET</u> that //		

T29	U1	// ↘ i knew i had to BREAK that Alibi //		
	U2	// ↘ they're on the TEN sir //		
	U3	// ↘ oh yeah i knew unTIL i'd broken that Alibi // ↘ NONE of these other things would MEAN much //		
	U4	// → but NOW … // look! //	// ↘ but now WHAT //	T30-U1
	U5	// ↘ they SCORed a TOUCHdown //		
T30	U1	// ↘ but now WHAT //		
T31	U1	// ↗ you DON't MIND // ↘ listening to LAST week's GAME again // ↗ DO you sir //	// ↘ WHY //	T32-U1
T32	U1	// ↘ WHY //	// → well // ↘ just by coINcidence … // → it HAPpens to be // ↘ exACTly the SAME time // ↘ that you made that SEcond phone call to Eric //	T33-U1
T33	U1	// → well // ↘ just by coINcidence … // → it HAPpens to be // ↘ exACTly the SAME time // ↘ that you made that SEcond phone call to Eric //		
	U2	// ↗ there we GO //		
	U3	// → exACTly // → TWO // ↘ TWENty-NINE //		
	U4	// ↘ just a MINute or TWO // ↘ beFORE he was MURdered //		
	U5	// → you KNOW i've LIStened to this thing //		
	U6	// ↘ i CAN't tell you HOW many times // ↗ Over // ↗ and Over aGAIN //		
	U7	// ↘ figuring MAYbe i'd hear something that SHOULDN't be there //	// ↘ but you DIDN't because it ISN't there //	T34-U1
	U8	// ↗ some SOUnd // ↘ that SHOULDN't be there //		

	U9	// ↗ an <u>AM</u>bulance … // ↗ a <u>FIRE</u> truck … // ↗ like if you were in a <u>PHONE</u> booth //		
	U10	// → <u>SOME</u>thing … //		
T34	U1	// ↘ but you <u>DIDN</u>'t because it isn't <u>THERE</u> //		
	U2	// ↘ i made the <u>CALL</u> from <u>THIS</u> booth // ↘ from <u>THAT</u> <u>PHONE</u> //		
T35	U1	// ↘ then it <u>SUD</u>denly oc<u>CUR</u>red to me //		
	U2	// ↘ i had it <u>BACK</u>wards //		
	U3	// ↗ maybe there was a <u>SOU</u>nd that <u>SHOULD</u> be there // ↘ and <u>WASN</u>'t //	// ↘ like <u>WHAT</u> //	T36-U1
T36	U1	// ↘ like <u>WHAT</u> //	// ↘ something right in <u>FRO</u>nt of us //	T37-U1
T37	U1	// ↘ something right in <u>FRO</u>nt of us //	// ↘ what <u>KIND</u> of <u>SOU</u>nd //	T38-U1
T38	U1	// ↘ what <u>KIND</u> of <u>SOU</u>nd //	// oh, shh! //	T39-U1
T39	U1	// oh, shh! //		

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