The Use of English and German on FM4’s Morning Show
An Analysis of Code-Switching in an ELF Setting

Masterarbeit

zur Erlangung des akademischen Grades
Master of Arts (MA)

an der Karl-Franzens-Universität Graz

vorgelegt von
Claudia PISTRICH, BA

am Institut für Anglistik

Begutachter(in):
Ao.Univ.-Prof. Mag. Dr.phil. Hermine PENZ

Graz, 2017
Ehrenwörtliche Erklärung

Ich erkläre ehrenwörtlich, dass ich die vorliegende Arbeit selbständig und ohne fremde Hilfe verfasst, andere als die angegebenen Quellen nicht benutzt und die den Quellen wörtlich oder inhaltlich entnommenen Stellen als solche kenntlich gemacht habe. Die Arbeit wurde bisher in gleicher oder ähnlicher Form keiner anderen inländischen oder ausländischen Prüfungsbehörde vorgelegt und auch noch nicht veröffentlicht. Die vorliegende Fassung entspricht der eingereichten elektronischen Version.

Datum

Unterschrift
To my parents.

Thank you.
Table of Contents

Introduction .............................................................................................................................................. 1

1 English as a Lingua Franca (ELF) ........................................................................................................ 3
  1.1 The role of ELF in Austria and Europe ......................................................................................... 3
  1.2 Participants in ELF talk ............................................................................................................... 4
  1.3 Characteristics of ELF .................................................................................................................. 5
    1.3.1 Third person –s ....................................................................................................................... 6
    1.3.2 Plural Marking ....................................................................................................................... 6
    1.3.3 Who vs. which ........................................................................................................................ 7
    1.3.4 “Discuss about” and “answer to” ......................................................................................... 7
    1.3.5 Accommodation strategies ................................................................................................... 7
      1.3.5.1 Repetition ......................................................................................................................... 7
      1.3.5.2 Code-switching ............................................................................................................... 8
    1.3.6 Pragmatic strategies to support ELF communication ......................................................... 8
      1.3.6.1 Backchannels .................................................................................................................. 8
      1.3.6.2 Simultaneous Talk ......................................................................................................... 9
      1.3.6.3 Completion ..................................................................................................................... 9
  1.4 Discrepancies in defining ELF speakers ...................................................................................... 9

2 Code-switching .................................................................................................................................. 10
  2.1 Definition ..................................................................................................................................... 10
  2.2 Who switches codes? .................................................................................................................... 10
  2.3 Bilingualism and language development .................................................................................... 11
    2.3.1 Terms and definitions .......................................................................................................... 11
    2.3.2 Key concepts of bilingualism ............................................................................................... 12
    2.3.3 Language behavior and bilingual development ................................................................. 13
      2.3.3.1 Characteristics of language behavior .......................................................................... 13
      2.3.3.2 Bilingual development ................................................................................................. 14
    2.3.4 Benefits of bilingualism ....................................................................................................... 18
  2.4 Types of code-switching .............................................................................................................. 18
    2.4.1 Inter-sentential code-switching ............................................................................................ 19
    2.4.2 Intra-sentential code-switching ............................................................................................ 19
    2.4.3 Code-switching vs. borrowing ............................................................................................... 20
    2.4.4 Unintentional code-switching ............................................................................................... 20
  2.5 Why do people switch code? ....................................................................................................... 21
    2.5.1 Social motivations for code-switching – The Markedness Model ........................................ 21
    2.5.2 Functions of code-switching ................................................................................................ 22
      2.5.2.1 Inability to express oneself adequately ........................................................................... 23
      2.5.2.2 Expression of solidarity and establishing rapport .......................................................... 23
      2.5.2.3 Expression of attitude towards the other speaker .......................................................... 23
      2.5.2.4 Identity ........................................................................................................................... 23
2.6 Selected studies on code-switching ................................................................. 24
  2.6.1 “Functions of code switching in school children's conversations” .................. 24
  2.6.2 “Sometimes I'll start a sentence in Spanish y termino en español: toward a typology of code-switching” .......................................................... 25
2.7 Limitations of code-switching ........................................................................ 26

3 Discourse markers .............................................................................................. 27
  3.1 Categories of discourse markers ...................................................................... 27
  3.2 Functions of discourse markers ....................................................................... 28
    3.2.1 Well ........................................................................................................ 30
    3.2.2 Oh .......................................................................................................... 30
    3.2.3 So .......................................................................................................... 31
    3.2.4 Anyway ................................................................................................. 31
    3.2.5 Still ....................................................................................................... 31
    3.2.6 Yeah ...................................................................................................... 32
    3.2.7 Y’know/You know and I mean ................................................................ 32
    3.2.8 Alright/right .......................................................................................... 33
    3.2.9 And ........................................................................................................ 33
    3.2.10 Or and but ........................................................................................... 33
    3.2.11 Because ............................................................................................... 34
    3.2.12 However .............................................................................................. 34

4 Empirical Study .................................................................................................. 34
  4.1 Data & methodology ....................................................................................... 35
  4.2 The setting – FM4’s Morning Show ................................................................. 35
  4.3 Transcription conventions .............................................................................. 36
  4.4 Analysis .......................................................................................................... 37
    4.4.1 Code-switching on FM4’s Morning Show .............................................. 37
    4.4.2 Code-switching in call-in interactions .................................................... 44
    4.4.3 Discourse markers on FM4’s Morning Show ......................................... 48

5 Conclusion .......................................................................................................... 56

Bibliography ......................................................................................................... 59

Appendix ............................................................................................................... 65
Figures

Figure 1: Kachru's (1985) circles of English ................................................................. 5
Figure 2: Language Development .................................................................................. 17
Abbreviations

CS       Code-switching
DM       Discourse marker
E.g.     For example, exempli gratia
ELF      English as a Lingua Franca
Etc.     Et cetera
I.e.     That is, id est
NNS      Non-native speaker
NS       Native speaker
StE      Standard English
VOICE    Vienna-Oxford International Corpus of English
**Introduction**

The key concern of this master’s thesis is code-switching in an English as a Lingua Franca setting (ELF). Within this framework, the chosen ELF setting serves as data source for code-switching occurrences between English and German and how discourse markers influence it.

The thesis itself consists of four parts. The first part is concerned with English as a Lingua Franca and provides essential background information and definitions about the term itself. ELF focuses on a person’s ability to communicate skillfully in intercultural settings (cf. Jenkins 2014: 38), which has also brought linguistic characteristics of ELF into focus. Therefore, linguistic features that are characteristic of ELF, as well as accommodation and pragmatic strategies used in ELF settings will be discussed. One accommodation strategy in ELF discourse is code-switching, which is the primary concern of the thesis and will be discussed separately.

The second part of the thesis provides an extended theoretical framework of code-switching. As a first step, several definitions of code-switching are presented before a more detailed insight into the prerequisites for code-switching follows. Since Bullock and Toribio (2009a: 1) suggest that code-switching is “the ability on the part of bilinguals to alternate effortlessly between their two languages”, this part of the thesis also topicalizes bilingualism and bilingual language development. A person’s ability to speak several languages undergoes a complex process involving their personal environment and aptitude to valorize and assess the language (cf. Hamers 2004: 81). Nevertheless, being bilingual offers a wide variety of benefits, which are also discussed in this section. Moreover, part two of the thesis elaborates on essential features of code-switching. This includes extensive descriptions of each type of code-switching and the markedness model, which was developed by the linguist Carol Myers-Scotton (1995) and deals with social motivations for code-switching. Furthermore, this part of the thesis elaborates on the functions code-switching serves and how code-switching may also be used strategically to fulfill certain linguistic goals. Following this, two studies on code-switching are presented in order to give an insight into already existing research on code-switching. Finally, this part of the thesis will be closed by a brief discussion of the limitations to code-switching. In particular, the focus will be on grammatical aspects that either allow code-switching or violate a language’s existing grammar rules.

The third part of the thesis focuses on discourse markers. Discourse markers may trigger code-switching and are, therefore, included in the thesis. After a brief introduction to discourse markers as such and the two different categories of discourse markers that can be
distinguished, a list of discourse markers follows. Some discourse markers included in this list are of particular interest to the thesis and in the empirical study, others are included to provide a broader list of frequent discourse markers. However, all of them are briefly described in terms of their usage and functions, which serves as the underlying basis for the empirical study.

The fourth part of the thesis contains the empirical study in which code-switching occurrences are analyzed. The Austrian radio channel FM4 serves as the data source to retrieve information regarding usage and functions of code-switching as well as the frequency and role of discourse markers. The empirical study will focus on how the study’s participants make use of code-switching and how discourse markers influence the frequency of code-switching. As a first step, the collected data will be checked for any stretches of discourse that involve switches from either language to the other. Selected examples will be presented in the paper and analyzed in terms of the type of switch and the function it serves. First, the focus will be on conversations between the radio show’s hosts only because they are familiar with bilingual discourses. Then, the focus will shift to conversations between hosts and callers. These conversations will be treated separately to identify whether the switches serve different social functions and motivations when Austrian callers are involved. As a final step, all code-switches will be reviewed and checked for discourse markers. In this process, discourse markers that are involved in code-switches or even trigger switches will be identified. Moreover, each discourse marker that triggers a switch will be analyzed in terms of its function and the speakers’ motivation. Overall, this analysis aims to provide the reader with a deep insight into code-switching, its functions and the speakers’ motivations as well as the influence of discourse markers on this process.
1 English as a Lingua Franca (ELF)

There are a number of definitions of what is understood as English as a lingua franca. The following two explanations give a good insight into the subject matter. According to Firth (1996: 240) ELF is “a ‘contact language’ between persons who share neither a common native tongue nor a common (national) culture, and for whom English is the chosen foreign language of communication”. Similarly, Seidlhofer (2011: 7) argues that “when English is chosen as the means of communication among people from different first language backgrounds, across linguacultural boundaries, the preferred term is ‘English as a lingua franca’”. Both definitions stress elements that are crucial for the definition: Firstly, people who use ELF do not share common language backgrounds, and are therefore unable to communicate with the other person in their mother tongue. This may include native speakers (NS) as well as non-native speakers (NSS) of English. Secondly, English has to be chosen as a means of communication, for instance, because English is the only language all interlocutors share to at least some extent. Furthermore, in communicative interactions ELF speakers use the language in a way that conforms to their own needs (cf. Seidlhofer 2011: 50), which means that the focus is not necessarily set on the correct use of grammar but rather aims at the interlocutors’ full ability to understand the utterance (cf. Seidlhofer 2011: 18). In other words, the focus of ELF is on a person’s ability to communicate skillfully in intercultural settings (cf. Jenkins 2014: 38). Lingua franca interactions occur most frequently in highly flexible socio/linguacultural networks (cf. Cogo & Dewey 2012: 8).

1.1 The role of ELF in Austria and Europe

There are a number of reasons why the role of ELF in Europe needs to be taken into consideration. First of all, the way in which English develops around the world is not determined by NSs of English but rather by those who use it as a lingua franca (cf. Jenkins 2000: 7). This means that also people in Europe including Austria who speak ELF will contribute to what will be an accepted version of English in the future.

Secondly, the number of English speakers in Europe has significantly increased in recent years and the Council of Europe has taken measures to promote a multilingual Europe only a few years ago. In particular, the council attempted to raise people’s awareness of the fact that Europe is already multilingual and also tried to encourage each citizen to become multilingual. The expected positive effects of such measures were a common European identity, higher mobility for students and the working people around Europe as well as improved relationships between neighboring countries (cf. Graddol 2006: 92). Furthermore, an article by Katie
Simpson Davies and Laura Patsko (2013), which was published on the website of the British Council, attempted to explain to teachers how to teach ELF effectively. In a seminar specifically aimed at teachers, methods to teach pronunciation and listening in an ELF context was delivered to its participants.

Thirdly, Jenkins (cf 2014: 5) draws attention to ELF in higher education. She claims that the increase in mobility programs and students participating in such has made English the prevalent language in teaching, studying and researching at universities. As a result of the attempt to attract foreign students, this does not only account for the universities’ international population from different linguistic and cultural backgrounds but also for the entire population at the same university (cf. Jenkins 2014: 4).

Finally, there are several million active blogs worldwide, many of them written in English. A high number of these blogs were created by NNS of English who chose English to reach a broad audience. The purpose of each individual blog may vary, as some journalists use them as an independent source to spread news while others function as social influencers and opinion leaders. Regardless of each blog’s purpose, they all share one characteristic: they convey information that is available to anyone in the world who has access to the internet (cf. Graddol 2006: 47). Moreover, the amount of international news in English as well as the number of English language TV channels and radio shows available around the globe has significantly increased (cf. Graddol 2006: 46). For this master’s thesis, English language radio shows will be of particular interest.

1.2 Participants in ELF talk

English is a widely spread language around the world, also used very frequently by NNS to communicate. However, not all NNS of English share the same knowledge of ELF. Therefore, it is necessary to not only differentiate between NS and NNS of English but also consider the diverse levels of ELF among all NNS. In order to classify English speakers with respect to the regions where English is spoken, Kachru (1985) introduced a three cycle model of English. In particular, this categorization is based on three aspects: How is English spread? How is it acquired? What are the functional domains of English across cultures? By answering these three questions, Kachru (1985) developed the model of concentric circles to classify the users of English with respect to the regions where English is spoken by NSs compared to other varieties (cf. Kachru 1985:12-13).
The “inner circle” refers to the regions where English is the native language. These regions include the United States, the United Kingdom and Australia. The “outer circle” or “extended circle” takes a historical background into consideration as it refers to regions where English was nativized. This means that English was brought to these regions due to political factors, such as colonialization, by members of the “inner circle”. Regions that belong to the “outer circle” are, among others, India and Nigeria (cf. Kachru 1985: 12-13). In these countries, English plays a crucial role in administration, education and broadcasting (cf. Quirk 1985: 1).

The “expanding circle” refers neither to regions where English is the native nor to regions where English is a nativized language: Users of English belonging to the “expanding circle” are NNSs of English. However, the focus is placed on the purpose and the functions of English. English speakers in the “expanding circle” reinforce the use and power of English as an international language (cf. Kachru 1985: 12-13).

1.3 Characteristics of ELF

Until only recently, the goal of NNSs was not only to communicate effectively with NSs but even more to sound native-like (cf. Jenkins 2000: 6). However, studies show that NNSs tend to develop their own form of English including some features that would be incorrect and unacceptable for NSs. In recent years, numerous studies on ELF have been conducted, including conversation analysis to identify frequently occurring errors in ELF speech (cf. Breiteneder 2005: 4). A conversation analysis by Firth (1996: 242) identified grammatical infelicities, unidiomatic clause constructions as well as prosodic and pronunciation variants as frequent linguistic inaccuracies in ELF communication. However, characteristics of ELF talk
cannot be entirely generalized as they may vary among NNS of different linguistic origins. Therefore, only some selected characteristics of ELF will be explained in the following sections. Most significant, however, is the fact that ELF speakers use English in a way that is most comfortable for them. This means that they adapt the language to their needs and break free from established norms, which means that they incorporate features that would be incorrect and unacceptable to NSs. These features include an unconventional use of the third person –s, uncommon plural marking, the interchangeable use of the relative pronouns who and which, redundant prepositions, as well as the repetition of certain expressions and code-switching (cf. Seidlhofer 2011: 143). Björkman (2010: 951) also mentions safe topics, long pauses within and in-between turns, politeness phenomena and backchanneling as prevalent. Moreover, ELF speakers make use of numerous pragmatic strategies in order to achieve effective communication.

1.3.1 Third person –s
The use of the third person –s is bound to the norms of the language documented by institutions (cf. Seidlhofer 2011: 46) and is “the variety of English that students of English as a Foreign or Second Language (EFL/ESL) are taught when receiving formal instruction” (cf. Trudgill and Hannah 1995: 1). This institutionalized form is called Standard English (StE). In StE the third person singular present tense main verb form is morphologically marked by the suffix -(e)s, and is, therefore, called the “third person –s” (cf. Breiteneder 2005: 5). It is one of the most characteristic features of StE and can be seen as one of the elements by which the identification of NSs and NNSs of English becomes obvious (cf. Breiteneder 2005: 6). In her study on the use of “third person –s” in an ELF setting, Breiteneder states that around 20% of all third person singular present tense main verbs identified in her data, were not marked with the “third person –s” (cf. 2005: 8-9). However, it is interesting that all participants used the “third person -s” at least at some point during the recording. Therefore, it becomes obvious that the lack of the “third person –s” is based on occasional omission rather than on a general lack of the “third person –s”. However, Breiteneder also mentions an occasional overuse of the -s marker (cf. 2005: 11).

1.3.2 Plural Marking
One linguistic feature that is commonly misused in ELF talk is plural marking. Plural marking is frequently done wrong in both ways, meaning that either the plural morpheme is attached to a noun that does not require the marking or that the plural marking is not undertaken when necessary (according to English grammar rules) (cf. Seidlhofer 2011: 143-144). Seidlhofer
lists the following pluralizations as common errors: “advices”, “evidences”, “informations”, “knowledges” and “mobilities” (cf. 2011: 125). Omission of the plural marking when it is actually required most commonly affects the plural form of demonstrative “this”. In one of her studies, Seidlhofer gives the following examples for this phenomenon: “this new washing habits”, “all this humanitarian issues”, “all this ideas” or “this four presenters” (cf. 2011: 144). In all these examples, the plural form “these” is the correct demonstrative form.

1.3.3 Who vs. which
The relative pronouns “who” and “which” seem to be used interchangeably by some ELF speakers. Interestingly, Cogo and Dewey (2012: 74) identified a much higher frequency of “which” than “who” in the data corpus of one of their studies.

1.3.4 “Discuss about” and “answer to”
The expressions “discuss about” and “answer to” are incorrect in StE but very frequently used in ELF talk. The preposition “about” is redundant in combination with the verb “discuss”, and the verb “answer” does not require the preposition “to” (cf. Seidlhofer 2011: 145). These issues may occur due to the similarity of “discuss” to the verbs talk, speak, chat and argue, which are followed by “about”, as well as the similarity of “answer” to “reply”, which requires the preposition “to”. Seidlhofer (2011: 146-147) therefore explains this issue with the process of regularization that seems to affect mainly NNS of English. The preposition “about” does not only pose difficulties to ELF speakers in combination with the verb “discuss” but also with other verbs. These verbs include study, understand and criticize, as well as the noun solution.

1.3.5 Accommodation strategies
Efficient communication is a highly important goal in ELF talk and can be achieved by using a number of strategies. Two essential accommodation strategies to achieve both efficiency and cooperation among speakers are the repetition of certain expressions and code-switching. These accommodation strategies are not only used to make up for non-understanding but rather to adapt to the interlocutors’ speech. Moreover, they are used to ensure understanding, a smooth development of the conversation and alignment, among others (cf. Cogo 2010: 259).

1.3.5.1 Repetition
Repetition is usually avoided in conversations due to its negative conception. According to Lichtkoppler (2007: 39), repetition is an important tool in ELF conversations in order to

---

1 Lichtkoppler’s discussion on repetition is based on Tannen (1989) and Johnstone et al. (1994).
remember and reproduce ideas and utterances stated in the past, which supports confirmation, coherence and understanding (see Tannen 1989). Therefore, she supports Tannen’s (1989) general claim that repetition is crucial for effective communication, especially among NNSs of English.

Lichtkoppler (2007: 43) emphasizes three aspects that need to be considered for effective repetition and for classifying it as such: Firstly, there must be an original source to the repetition. Secondly, this source must occur in the same conversation (see Johnstone 1994). Thirdly, the level on which the unit of analysis occurs needs to be identified. For instance, the repetition may concern phonemes, morphemes or syntactic constructions (see Tannen 1989).

1.3.5.2 Code-switching

Code-switching is one feature that is very frequently identified in ELF talk. Poplack (2015: 918) states that “in its broadest sense, code-switching refers to the mixing of two or more languages in discourse”, which may occur on any linguistic level (cf. Poplack 2015: 918). There are different types of code-switching and there is a wide variety of reasons to switch between languages during one conversation. Since this paper is concerned with code-switching during FM4’s Morning Show, which is an ELF setting, code-switching will be explained in more detail later in the thesis.

1.3.6 Pragmatic strategies to support ELF communication

Pragmatic strategies were among the first linguistic strategies to be investigated in ELF talk. They enable a deeper insight into how NNS of English communicate with each other and how they achieve communicative effectiveness (cf. Björkman 2011: 951). For this reason, some of these strategies will be explained in the following subsections.

1.3.6.1 Backchannels

Backchannels are short listener responses (Shelley & Gonzalez 2013: 98) and “indicate that a piece of talk by the speaker has been registered by the recipient of that talk” (Gardner 2001: 13). Backchanneling is pervasive in English (Ward & Tsukahara 2000: 1177) and it is an important feature of spoken interactions as it enables the listener to demonstrate effective listenership (cf. Cogo & Dewey 2012: 142). Backchannels can either be verbal or non-verbal. Non-verbal backchannel cues include gestures, such as a head nod. By nodding the listener signals to the speaker that he or she is listening actively (Shelley & Gonzalez 2013: 98) and shows interest in what the speaker is saying. This signals the speaker to continue talking (cf. Cogo & Dewey 2012: 139). In terms of verbal backchannel cues, Gardner (2001: 13) refers to backchannels as “response tokens” and proposes the following as the most frequent examples
used to signal listenership: *mm* or *mhm* (cf. Cogo & Dewey 2012: 142), *yeah* and *uh-huh*. Furthermore, *right* and *okay* (cf. Ward & Tsukahara 2000: 1177) or *ok* (cf. Cogo & Dewey 2012: 142) are also very likely to occur as backchannels in spoken interactions. Laughter is also a common backchannel (cf. Stenström 1994: 83). Backchannels have several functions and can be used as continuers, fillers or as a means to receive further information from an interlocutor. Furthermore, it is important that backchannels are most frequently executed immediately after the interlocutor’s turn, which may cause overlaps (cf. Cogo & Dewey 2012: 140).

In general, it should be noted that Shelley and Gonzalez (2013: 99) found gender- and culture specific differences in the use of backchannels. This includes the intensity of eye contact or a preference for either verbal or non-verbal backchannel cues.

### 1.3.6.2 Simultaneous Talk

Another feature of ELF talk is simultaneous talk. It occurs when two or more speakers talk at the same time for a certain period within a conversation. Simultaneous talk performs important functions even though it violates the pragmatic turn-taking rules (cf. Cogo & Dewey 2012: 142). It can either be seen as “cooperative” or “competitive”, depending on whether the interlocutor intends to claim the floor (“competitive overlapping”) or whether he or she supports the speaker (“cooperative overlapping”) (cf. Cogo & Dewey 2012: 142-143).

### 1.3.6.3 Completion

In ELF talk, completion is frequently used to support the other speaker. Utterance completion occurs when the current speaker’s last utterance is immediately followed by another speaker’s utterance in order to complete it (cf. Cogo & Dewey 2012: 150). Completion overlaps occur when a speaker tries to complete the current speaker’s utterance while he or she still holds the floor. Completion, in particular completion overlaps, is less seen as interruption or attempt to take the turn. Instead, it shows interest and listenership (cf. Cogo & Dewey 2012: 147)

As mentioned previously, ELF talk is characterized by a large number of features, of which only a few were explained in more detail in this thesis.

### 1.4 Discrepancies in defining ELF speakers

As mentioned in chapter 1 “English as a Lingua Franca (ELF)”, both NNS and NS of English may participate in ELF conversations. Reviewing Firth’s (1996: 240) definition of ELF that describes it as “a ‘contact language’ between persons who share neither a common native tongue nor a common (national) culture, and for whom English is the chosen foreign language of communication” poses difficulties to today’s concept of ELF. Jenkins (2014: 24-
points out that this definition excludes NS of English from the ELF setting and, therefore, shifts the focus to Seidlhofer’s (2011: 7) definition of ELF, which claims that ELF is “any use of English among speakers of different first languages for whom English is the communicative medium of choice, and often the only option”. Furthermore, Jenkins (2014: 16) argues that many NS of English do not realize that ELF is a different variety of the English they speak and, therefore, also fail to acquire skills in ELF.

As this master’s thesis is concerned with Radio FM4’s Morning Show, which is hosted by both NS and NNS of English, English natives are not excluded from the data. This and FM4’s bilingual nature qualify each speaker on the show as ELF speakers.

2 Code-switching
Code-switching is one essential characteristic of ELF talk and is the central aspect of this thesis. The following chapter, therefore, offers explanations of how to define the term code-switching and differentiates between types of code-switching. Furthermore, it will be explained why bilingualism is strongly related to code-switching as such. Moreover, different functions of code-switching and people's motivations to switch code will be discussed.

2.1 Definition
The term code-switching is often used to refer to “bilingual speech communities with two or more languages in more or less regular contact” (Klimpfinger 2015: 918). Crystal (1987: 364) states that “when a bilingual talks to another bilingual with the same language background, and yet changes from one language to another in the course of the conversation – a phenomenon known variously as ‘language mixing’, ‘language switching’, or simply ‘code-switching’ occurs. Bullock and Toribio (2009a: 1) argue that code-switching is “the ability on the part of bilinguals to alternate effortlessly between their two languages”. These definitions offer a profound insight into the subject matter even though there are some inconsistencies, particularly concerning the term bilingual. However, what is certain about code-switching is that two languages are present in a conversation (cf. Hamers & Blanc 1989: 148).

2.2 Who switches codes?
The definitions presented above suggest that bilingualism is a prerequisite for all interlocutors to code-switch. When considering Kachru’s (1985) concentric circles again, (see figure 1), it is irrelevant to which circles the speaker belongs, as long as they share at least two common language backgrounds. Declaring bilingualism as the key to code-switching may make the
requirements to switch code clear; however, it needs to be defined when an individual is considered a bilingual.

2.3 Bilingualism and language development

Fabbro (1999: 103) claims that more than half of the world’s population was bilingual by the end of the 20th century. Being bilingual is very frequent in regions such as Switzerland, Belgium, India, Philippines, African countries like Senegal and South Africa, Canada and many more countries (cf. Byers-Heinlein & Lew-Williams 2013: 95). The reasons and motivations for bilingualism are diverse. In the early 20th, Bloomfield (1935: 56) already states that bilingualism is most commonly the result of travels, foreign studies, and immigration. Over decades, these activities have increased significantly, and therefore also the number of bilinguals has increased. However, defining bilingualism is not as simple as its motivations suggest. According to Ramírez-Esparza and García-Sierra (2014: 36) bilingualism is simply “the ability of an individual to speak two languages”. The online dictionary Merriam-Webster (n.d.) proposes three definitions of bilingualism, similar to this definition. Firstly, bilingualism is defined as “the ability to speak two languages”. Secondly, bilingualism is “the frequent use (as by a community) of two languages” and, thirdly, bilingualism is defined as “the political or institutional recognition of two languages”. These definitions focus on a person’s capability to communicate in two languages, regardless of the individual’s proficiency level in either language.

In contrast, people generally define a bilingual as somebody who is a NS of two or more languages (cf. Bullock and Toribio 2009a: 7-8). This general opinion is similar to Bloomfield’s (1935: 55-56) approach to bilingualism, who describes it as the condition when “perfect foreign-language learning is not accompanied by loss of the native language” and, subsequently results in the “native-like control of two languages”. However, a native-like control of more than one language is a relatively uncommon condition, which is why a broader range of definitions and terms were introduced.

2.3.1 Terms and definitions

Ramírez-Esparza and García-Sierra (2014: 37) emphasize that the degree of bilingualism is related to the time in life when a person is first exposed to both languages. Therefore, a person who is a NS of two or more languages is considered a “true bilingual”. Other related terms include “simultaneous bilinguals”, who are people exposed to two languages from birth or

---

2The discussion by Ramírez-Esparza and García-Sierra (2014) in 2.3 “Bilingualism and language development” is based on findings by Bialystok (1988).
early childhood on, and “second language acquirers” or “late bilinguals”, who have already developed an entire linguistic system before they are exposed to a second language. However, it needs to be noted that “second language acquirers” are able to become bilinguals at any time during their language development.

Bullock and Toribio (2009a: 9) also distinguish between “folk bilinguals”, who learn a language without formal instructions, and “elite bilinguals”, whose language learning is mainly restricted to classroom interaction. This wide variety of classifications emphasizes the complexity of defining bilingualism.

2.3.2 Key concepts of bilingualism

Ramírez-Esparza and García-Sierra (2014: 36) link some essential concepts to bilingualism. They consider age of second language acquisition, language competence and cultural identity as the three most significant features of bilingualism.

The starting age of second language acquisition significantly affects how bilinguals are assigned to categories (e.g. Simultaneous bilingual or second language acquirers). However, every person is able to become bilingual regardless of the age of first exposure to the second language. According to Bloomfield (1935: 56) the acquisition of the second language typically takes place during early childhood.

Language competence is linked to the age of language acquisition in terms of the proficiency level. Fluent speech in both or either language(s) does often not automatically account for an equal competence in all four language skills. This means that a bilingual’s listening comprehension, speaking, writing and reading skills may be on different levels (cf. Ramírez-Esparza and García-Sierra 2014: 36). Furthermore, the development of each language does also not automatically have to be on the same level since the bilingual assigns individual social and emotional values to each language and develops different needs for them. Therefore, the competence and performance level may vary (cf. Fabbro 1999: 107-108). However, a solid foundation of vocabulary knowledge is essential to proper reading comprehension and this, in turn, serves as the foundation of proper language development (cf. Ramírez 2000: 23).

Culture and bilingualism are closely intertwined. Especially simultaneous bilinguals do not only learn two languages at the same time but they are also confronted with the two cultures connected to them. For instance, children of immigrants are often confronted with their parents’ culture at home while they experience the culture of the second language at the same time in school. Bilinguals who internalize two cultures at the same time are considered
biculturals, and are often subject to studies dealing with the effects of language and culture on personal identity. However, biculturalism is not necessarily internalized by every bilingual. Many bilinguals who learn English as a second language in school do not automatically identify with the Anglo-American culture or feel any connection to it (cf. Ramírez-Esparza and García-Sierra 2014: 37).

The three features of bilingualism presented above are closely connected and are essential to many studies in the social and psychological area and of the bilingual brain. In particular, culture plays a role as it is linked to code-switching in terms of identity, which will be discussed later in chapter 2.5.2 “Functions of code-switching”. The way in which bilinguals develop their skills is dependent on a number of factors. The process of this development is linked to the child’s social network, which significantly influences the infant’s language behavior and subsequently its bilingual development (cf. Fabbro 1999: 108).

2.3.3 Language behavior and bilingual development

Language is an instrument that has a significant impact on social and psychological aspects of individuals and societies. The two main functions language serves are communicative and cognitive functions. Even though language and communication are often used interchangeably, it is important to note that these two terms are distinct from one another. Nevertheless, they are interrelated as language is a tool by which communication is achieved (cf. Hamers 2004: 71). Moreover, language is a tool that is used by people to depict a certain image or picture of the world, their actions and experiences (cf. Hamers & Blanc 1989: 60). In order to be capable of communicating appropriately with others, a child has to acquire knowledge of all functions and values of language, which has to be demonstrated by the child’s social network. Language acquisition is a natural and automated process through which all children automatically acquire their mother tongue (cf. Fabbro 1999: 108). The social context is essential to help the child to use language effectively, strengthen his cognitive skills as well as analyze and communicate information to others (cf. Hamers & Blanc 1989: 69). In addition to the improvement of a child’s communicative skills, a bilingual child’s brain has also been proven to be more flexible than those of non-bilinguals (cf. Kluger 2013).

2.3.3.1 Characteristics of language behavior

Language behavior is characterized by five features. Firstly, language behavior takes place on an individual and on a societal level. Even though they are distinct from one another, they are still related as they impact each other. For instance, an individual’s language behavior may be
influenced by society as much as language behavior on a societal level is shaped by the individual’s behavior. This interplay is one of the most significant characteristics of language behavior (cf. Hamers 2004: 72). Social aspects and language are essential to human behavior and separating these features would make the understanding of human behavior and, therefore, also language behavior improper (cf. Ribes-Iñesta 2006: 110).

Secondly, language behavior is characterized by the interplay between its form and function (cf. Hamers 2004: 72). Hamers (2004: 75) uses pidgins and creoles as an example for the interplay between form and function of a language. A pidgin is a simplified and restricted version of a language, which may become the mother tongue to an entirely new generation. This represents the form of the language. A society may create a pidgin due to a lack of common language knowledge which has the function to enable communication.

Thirdly, language behavior is characterized by its relationship to culture. It is both the outcome of cultural behavior that was passed on from generation to generation as well as the representation of culture shaped by language behavior (cf. Hamers & Blanc 1989:73).

Furthermore, language behavior is shaped by an individual’s own experience both on a cognitive and emotional basis. This means that language behavior does not follow strict pattern but is flexible and adaptable to personal experiences (cf. Hamers & Blanc 1989:73). These experiences include the behavior and exposure towards the language, e.g. outside school, and support attitude and the learning environment (cf. Genesee 2009).

The last characteristic is called valorization and is a central concept of language behavior. Valorization supports the functions of language on all social and cognitive levels by linking positive attributes or values to it, which enables a bilingual to assess both languages (cf. Hamers & Blanc 1989: 73). Valorization is therefore essential for bilinguals to learn how to use both languages in a certain context and to adapt their language behavior accordingly (cf. Hamers 2004: 72-73).

2.3.3.2 Bilingual development
A person’s bilingual ability is not a state that happens overnight, but its development undergoes a complex process. The foundation of a child’s language development can be traced to its personal environment, which teaches the child to valorize languages and to consider and assess already existing forms and functions (cf. Hamers 2004: 81). After the child manages to develop communicative and cognitive skills, it learns how to use these skills in social interactions and eventually learns how to master different communicative situations and how to adapt to them (cf. Hamers & Blanc 1989: 74, Ramírez 2000: 19). Therefore, social
interactions are essential to increase language proficiency and support language development and behavior.

As explained in chapter 2.3.1 “Terms and definitions”, the age of acquisition plays a significant role in bilingualism. Generally, the sooner a child is introduced to both languages, the better and easier its’ language skills develop (cf. Fabbro 1999: 109). The following explanation of language behavior and bilingual development is, however, restricted to language acquisition and bilingual development from early childhood on. Its main focus is on the impact of bilingual language acquisition on the child’s development as well as the dimensions describing the types of bilinguality (cf. Hamers 2004: 82-4). Children who acquire two languages simultaneously do not only have to understand that they are exposed to two different linguistic systems but also that these two languages need to be differentiated from each other (cf. Van der Linden 2000: 40). According to Hamers (2004: 84-86) bilingual children are indeed able to not only differentiate between the two linguistic codes but also to switch between the two languages adequately even before they have developed adult-like language. This supports Quiñonez Summer’s (2017: 3) claim that there is no danger of impairment or decelerated development to be expected among children who acquire two or more languages.

The type of bilingualism that the child develops is dependent on a number of factors. One essential factor is the connection between the two languages, which is highly dependent on the child’s social network. The social network determines the language’s status, valued features and its general use in interpersonal contacts. Also, it will help the child understand differences and similarities between the two languages (cf. Hamers 2004: 84-86). However, the social network may also have a negative impact on a child’s second language acquisition. The degree to which a second language is acquired or even not acquired at all may be dependent on the child’s environment. For instance, it is commonly believed that second language acquisition decelerates or even impairs a child’s command of its first language (cf. Quiñonez Summer 2017: 3).

Another factor is the interpretation of form and function. The child has to learn about each language’s functions, whether one function is applicable for both languages or whether a function is used for one of the languages only (cf. Hamers 2004: 84-86). In fact, the bilingual child manages to collect and select the information needed in order to assess these aspects in either language (cf. Ramírez 2000: 26).

In addition, Hamers (2004: 84-86) emphasizes that the start of bilingual language acquisition also determines the type of bilingualism. The acquisition can be simultaneous or
consecutive, and is linked to the interpretation of form and function. Simultaneous bilinguals develop language socialization for both languages and learn that both languages can have the same social function at the same time. However, in case one language is only used for a certain function, the child has to approach the interpretation of form and function differently.

Valorization of language is important to the communicative, cognitive and metalinguistic skills. A positive valorization of form and function of language motivates the child’s use of these features and supports the child’s representation of language (cf. Hamers 2004: 84-86). However, if a child’s first language (the parents’ mother tongue that is not the language spoken in e.g. school) is not valued outside their home or in the child’s educational environment, this may discourage the parents to raise their child bilingually (cf. Quiñonez Summer 2017: 3).

Furthermore, the intensity and quality of exposure in each language has to be considered in order to determine the type of bilingualism. This means that the exposure to one language does not necessarily have to be as intense as to the other language. In addition to that, the type of literacy resources is significant. Finally, the aspects of language most valued among the child’s social network impacts their approach to language acquisition and the degree of bilingualism. The following figure illustrates the factors impacting a person’s language development (cf. Hamers 2004: 84-86).
Fabbro (1999: 108-109) presents four different methods to teach a child a second language and support bilingualism. Each of the following methods has to be applied daily in order to be effective. One method lets the child acquire both languages through discourse within his or her family. A second method suggests that each parent uses their own mother tongue to communicate with the child. This means that each parent uses only one language as a compromise to enhance the child’s language skills in both languages (cf. Quiñonez Summer 2017: 6). Another method proposes not to expose the child to the second language until the age of around 3 to 6. After that, the child can be slowly exposed to the second language. The fourth method says that only one of the two languages is acquired within the family whereas the second language is solely acquired outside the family, most commonly at school (cf. Fabbro 1999: 108-109).

All factors affecting a child’s bilingual development and the methods used to support and encourage this development will ultimately result in the child’s bilingual language skills. These skills involve a number of advantages for each individual in various aspects of life.
2.3.4 Benefits of bilingualism

Researchers have found a number of advantages of bilingualism. For instance, speaking multiple languages has a positive effect on the memory and improves processing new material and information (cf. Kluger 2013). Simultaneous bilinguals and second-language acquirers demonstrate cognitive advantages, such as further developed “executive control” (cf. Ramírez-Esparza and García-Sierra 2014: 38). “Executive control” describes a number of cognitive skills responsible for tasks such as working memory, switching attention and multi-tasking by using only limited resources (cf. Bialystok et al. 2012: 241) and are “adaptive goal-directed behaviors that enable individuals to override more automatic or established thoughts and responses” (Garon et al. 2008: 31).

Furthermore, there is a connection between bilingualism and the development of spatial reasoning, which is more pronounced among bilinguals. In addition, bilinguals seem to demonstrate greater social awareness when it comes to understanding others and showing empathy for other people’s thoughts and mindsets. Most importantly, however, is simply the fact that speaking several languages supports very basic aspects of life such as traveling as well as communicating and bonding with people from other backgrounds or maintaining family culture by communicating with extended family members. In addition, bilingualism increases the chances of employment (cf. Kluger 2013).

On the other hand, being bilingual is not always perceived as an advantage. Sometimes, parents or teachers of bilingual children see bilingualism as a hindrance to language development since it enables the child to switch codes within conversations (cf. Ramírez-Esparza and García-Sierra 2014: 38). Parents are often concerned that their infants are confused during the process of acquiring two or more languages, since code-mixing is likely to occur. Even though it is an ordinary and common part of bilingual development (cf. Byers-Heinlein & Lew-Williams 2013: 97), this can be perceived as a weakness as the switching is often linked to confusion or a lack of language skills in either language (cf. Ramírez-Esparza and García-Sierra 2014: 38).

As code-switching is an essential part of bilingualism and very prevalent in language acquisition of more than one language, the following section of this thesis deals with code-switching.

2.4 Types of code-switching

As mentioned previously, there are several levels on which code-switching is possible to occur. Blom & Gumperz (1972: 409) differentiate between two types of switching, namely,
situational switching and metaphorical switching. Situational switching leads to the redefinition of the situation, for instance by a change in participants or strategies. Young et al. (cf. 2014: 29) define it as code-switching that is dependent on the context. Situational code-switching would, therefore, be speaking one language in church and another language at home. Another example would be group conversations in one language in which one speaker switches to another language due to a new interlocutor who does not speak the language used originally.

On the other hand, metaphorical switching occurs within the same context, i.e. more than one language is used in the same setting and situation (cf. Young et al. 2014: 29). According to Blom & Gumperz (cf. 1972: 409) metaphorical code-switching enriches the situation and allows allusions. Furthermore, no change in participants or strategies occurs, but only a change in topic emphasis. For this paper, metaphorical switching will be of particular interest as the empirical study is concerned with code-switching during a radio broadcast. This means that there is no change in the overall context as the setting remains the same throughout every broadcast. Call-ins by radio listeners (e.g. participation in prize competitions) who demonstrate a limited vocabulary and are frequently addressed in German, would rather be classified as situational code-switching. Nevertheless, mainly metaphorical switching is prevalent in the study. Moreover, metaphorical code-switching provides a better understanding of how interlocutors are capable of applying different grammatical rules as they switch between two or more languages (cf. Young et al. 2014: 29), which is the primary concern of this thesis.

Other types of code-switching are concerned with the time the switch occurs during a conversation. Following this aspect, two types of code-switching can be distinguished: inter-sentential and intra-sentential code-switching.

2.4.1 Inter-sentential code-switching
The distinction in conversational code-switching focuses on whether the switch occurs within a sentence or after it. Inter-sentential code-switching refers to the switching between two sentences, which means that the switch occurs after a sentence is finished and before the following sentence is uttered in another language (cf. Myers-Scotton 1995: 4).

2.4.2 Intra-sentential code-switching
The second type of conversational code-switching is called intra-sentential code-switching. This type refers to the switching between codes within the same sentence. In this case, the switching may occur in the middle of the sentence, which means that either the rest of the
entire sentence is finished in another language or the switch occurs for one single morpheme (cf. Myers-Scotton 1995: 4). McCormick (2002: 217) mentions the term code-mixing and refers to switches from one language to another for very short elements, such as single-morpheme switches. She argues that code-mixing includes the integration of a language’s vocabulary and structure in another language. However, in the empirical study of this thesis, switching to another language for one single word will be referred to as intra-sentential code-switching rather than code-mixing.

The two types of code-switching must be distinguished from situational and metaphorical code-switching as situational and metaphorical code-switching may include both inter- and intra-sentential switches. However, situational code-switching is more likely to occur between inter-sentential switches since the context rarely changes within a sentence. On the other hand, metaphorical code-switching contains more intra-sentential switches (cf. Young et al. 2014: 29).

2.4.3 Code-switching vs. borrowing
Switching to another language for a single word differs from code-switching in particular cases. These switches may not always be assigned to code-switching but are considered the result of a certain word-formation process, namely borrowing. Borrowing is the process by which words from other languages are incorporated into English, such as “croissant” from French or “pretzel” from German (cf. Yule 2005: 54). Poplack (2015: 921) points out that lexical borrowings differ from single-morpheme switches in that they are established as loanwords among a community. Moreover, these established loanwords are used by both bi- and monolinguals and are of recurrent nature in their speech. In the empirical study, loanwords will be differentiated from single-morpheme switches as suggested in the theoretical framework.

2.4.4 Unintentional code-switching
The columnist Vaidehi Mujumdar (2015), who published his article “I don’t 'code-switch' to hide my identity. I 'code-switch' to celebrate it” in “The Guardian” explains that in his family, code-switching has always been part of their daily life. In particular, he emphasizes the unintentionality of these occurrences. Riehl (2005) calls this phenomenon psycholinguistically conditioned code-switching, or non-functional code-switching, which is, as Mujumdar explained, unintentional. Instead, it is provoked by specific conditions during language production and focuses on the process that takes place in the speaker’s brain (cf. Riehl 2005: 1945. This unintentional type of code-switching is usually caused by so-called
“trigger-words” (cf. Clyne 1991: 193). According to Clyne (1991: 193), these are “words at the intersection of two language systems, which, consequently, may cause speakers to lose their linguistic bearings and continue the sentence in the other language”.

Clyne (1991: 193-197) proposed a classification and introduced the following categories of trigger-words: proper nouns, lexical transfers, bilingual homophones and discourse markers. Proper nouns can often not be translated, e.g. the cheese “Emmentaler”, as they do not have equivalent names in another language. In conversations, mentioning a proper noun may lead to continuing the conversation in the language the proper noun originates from. By lexical transfers Clyne (1991: 197) means loan words that have not (or only on a very low level) been integrated into the language of interaction. One example for this is the English word “film” in Italian. Another category proposed is bilingual homophones. These homophones are words that sound (almost) the same in more than one language and are most likely to occur in genetically closely related languages. In general, psycholinguistically conditioned code-switching may occur in both inter- and intra-sentential code-switching. The last category that might trigger code-switching are discourse markers (cf. Clyne 1991: 197). Examples for discourse markers (hereafter, DMs) are so, and, but, oh and well among others (cf. Schiffrin 1987: 40).

In the course of this thesis, DMs will be discussed in more detail. This includes a more detailed list of DMs, a discussion of their functions as well as an analysis of DMs found in the data and how they affect the speakers’ motivation to switch between two languages.

2.5 Why do people switch code?

There are numerous factors that impact code-switching. Poplack (1981: 169) identified norms of the speech situation, the interlocutors’ bilingual ability and group membership as significant aspects. Code-switching is very common in communicative situations that exhibit variations in the participants’ age, ethnic identity, social status and the relationship between them (cf. Hamers & Blanc 1989: 178).

2.5.1 Social motivations for code-switching – The Markedness Model

The markedness model by Carol Myers-Scotton (1995) is a model within the field of sociolinguistics and serves as an “explanation accounting for speakers’ socio-psychological motivations when they engage in CS” (Myers-Scotton 1995: 75). Sociolinguistics deals with the connection between language and the social context in which the language is used. It is closely connected to culture since culture has a significant impact on society and, therefore, also on the language used by members within this society or a specific speech community.
The term sociolinguistics comprises factors such as education, occupation and social class (cf. Yule 2006: 205-206).

The markedness model suggests that a speaker’s interlocutor and the relationship between them has a significant influence on the code, i.e. the language used, which is usually chosen unconsciously (cf. Myers-Scotton 1995: 75). According to this model, a speaker has two options, one of them being the marked and the other one being the unmarked choice. By unmarked choice, Myers-Scotton (1995) refers to the language that is the natural language used in a conversation, i.e. it is the language that is accepted by all people involved in the conversation. This means that people tend to choose the code that they think is best for a specific context. It is usually perceived as the safer choice (cf. Myers-Scotton 1995: 75). The model, however, is based on the assumption that everyone is able to distinguish between all code options and to assess which choice is the natural, and therefore unmarked choice, and which is the marked choice (cf. Myers-Scotton 1995: 79-80).

One excellent example mentioned by Myers-Scotton (2002: 210) demonstrates how unmarked and marked language choices are used. The setting she describes is a Malawi family in the United States. The parents use their indigenous language as the main language in family conversations, which makes it the unmarked choice for them. Both mother and father emphasize this language choice by their positive attitude towards their indigenous language which they value higher than English. For their children it works vice versa. Their preferred and natural language is English since they use it a lot more in school and in conversations with their friends. For this reason, English is their unmarked language choice. However, in conflict situations between the children, each child switched to the parents’ preferred language and addressed them in their indigenous language. In these situations, the children assessed both language codes and perceived their parents’ indigenous language as the more appropriate one to fulfill their objectives. By switching to the marked language choice, the children hoped to receive support from the parents.

The previous example demonstrated how switching from one code to another may help achieve certain conversational goals. The next subchapter gives a more detailed insight into the purposes code-switching serves and how people use it to express themselves.

2.5.2 Functions of code-switching

Code-switching can be useful for a number of reasons. In one of her studies, Klimpfinger (2007: 38) identifies four functions of code-switching. By switching codes, the interlocutor may specify an addressee, appeal for assistance, introduce another idea or signal culture.
David Crystal (1987: 365) defines a number of other social and linguistic factors as possible reasons for code-switching, including a lack in adequate expressions, the expression of solidarity, and the expression of attitude. These will be explained in more detail as follows.

2.5.2.1 Inability to express oneself adequately
The speaker switches to the other language to continue the conversation and make up for the insufficient language background in the language the conversation was held before. The conversation may continue in the language switched to for a while. This switching often occurs when the speaker is tired, angry or distracted (cf. Crystal 1987: 365).

2.5.2.2 Expression of solidarity and establishing rapport
Some speakers who are able to speak a minority language switch to that language in order to demonstrate a common background. This behavior may express solidarity with the minority group and leads to rapport and acceptance (cf. Crystal 1987: 365).

2.5.2.3 Expression of attitude towards the other speaker
The speaker may signal a friendly, distant or irritated attitude towards the other interlocutors. Similarly, it demonstrates stronger emphasis or displeasure and, so to speak, creates a special effect. One example for this is a mother who switches to another language when her child does not respond to her requests (cf. Crystal 1987: 365). Furthermore, some situations call for deference towards the other speaker, e.g. towards an authority. In order to express special respect and deference, one adapts to the code used by this person instead of using titles etc. Even though this then appears to be a marked language choice, it can still be the unmarked choice since adaptation appears to be natural (cf. Myers-Scotton 1995: 147-148).

2.5.2.4 Identity
The columnist Vaidehi Mujumdar (2015), however, introduces another aspect why he switches codes when communicating with others. He brings up the notion of identity and how languages are used to express it: “Marathi is a symbol of security to me – my mother tongue and the language I use with those closest to me. To let someone else into that blanket of security was a big moment” (Vaidehi Mujumdar 2015). By this he suggests that a certain code or language is bound to certain situations, locations or settings. For instance, Bullock and Toribio (2009a: 2) emphasize that even code-switching patterns may not be uniform when people find themselves within different language contact settings. Similarly, Poplack (1981: 170) claims that code-switching has the function of an identity marker for ethnic groups.
2.5.2.5 Exploratory choice

Myers-Scotton (1995: 142) found that code-switching is also used as an exploratory choice. This means that exploratory code-switching occurs in situations when the unmarked choice cannot clearly be detected. It happens infrequently but may occur in situations with changed social context and norms, e.g. siblings talking in a formal business in one of their offices setting outside their home. In such situations, one speaker may switch from one code to another if the first code used was not successful.

The reasons why people engage in code-switching are diverse. They range from the inability of expressing and presenting oneself as an individual to expressing solidarity to other individuals or expressing deeper understanding of one’s own and of other people’s identity. The following section of the thesis presents two studies on code-switching, which give a deeper insight into the motivations of bilinguals to switch between two languages.

2.6 Selected studies on code-switching

Code-switching has been of interest to many linguists. Therefore, this subchapter aims to provide the reader with existing studies on code-switching. Both of the following studies were conducted among Spanish-native speakers in the United States who were part of a bilingual environment. The first study was conducted by Iliana Reyes (2004) among bilingual schoolchildren in California, most of them of Mexican descent. The second study was conducted by Shana Poplack (1980) and focuses on the types of code-switching and social factors that influenced the participants’ code-switching behavior, such as the speaker’s sex or their status within the community.

2.6.1 “Functions of code switching in school children's conversations”

In one of her studies Reyes (2004) examined the functions that code-switching served in conversations among immigrant Spanish-speaking schoolchildren in Oakland, California. In addition to that, the relationship between these functions and the schoolchildren’s communicative competence in two languages was investigated. The schoolchildren were classified according to two age groups, 7- and 10-years-old children, who were raised bilingually in Spanish and English. For this study it was essential to explore the contextual conditions of all conversations analyzed. Therefore, the children were provided with two contexts. On the one hand, speech was collected during social interaction, on the other hand, the children were provided with a science activity by working on a worksheet in pairs.

Reyes (2004) found that the context was of minor importance in the investigation of why children switch code in conversations. Even though both 7- and 10-year-old schoolchildren
switched code, the 10 year olds switched code more frequently due to more advanced linguistic competence. In terms of code-switching functions, the older age group used a wider variety of functions than the younger group. In social interactions, code-switching was most frequently applied to shift from one topic to another and to clarify a topic or message. The 7-year-old children most frequently code-switched to change a topic, emphasize a command, clarify ideas and ask a question. Besides, they switched code depending on the situation, i.e. they switched between science and non-science talk. The motivations for the 10-year-olds to switch code were topic change, clarification of ideas and accommodation. Similar to the 7-year-olds, they switched code for asking questions and marking a situational (science vs. non-science) change. This study found that code-switching was used to pursue conversational goals by those children who demonstrated advanced communicative competence (cf. Reyes 2004: 93) and contradicts the common assumption that bilingually raised children switch code due to lack of proficiency (cf. Reyes 2004: 77).

2.6.2 “Sometimes I'll start a sentence in Spanish y termino en español: toward a typology of code-switching”

According to Poplack (1980: 585) functional factors account for most code-switches among bilinguals. However, linguistic factors also need to be considered in order to understand code-switching behavior. In a study conducted among 20 Puerto Ricans who were born and raised in the United States, Poplack (1980) investigated both functional and linguistic factors that influence code-switching. The participants’ bilingual ability varied and most of them claimed to be mainly Spanish-speakers who learnt English in the United States.

The study was conducted based on participant observation and investigated the linguistic behavior of the participants’ daily lives and their attitude towards both languages. The documented discourse included vernacular speech as well as more formal conversations among the participants who were also provided with a questionnaire to complete the study. The findings focused on the participants’ code-switching behavior in terms of switch type, syntactic categories, and sex, among others.

Poplack (1980: 602) talks about extrasentential switches as counterpart to intra-sentential switches (this type of code-switching is referred to as inter-sentential code-switching in this thesis). She includes the following syntactic occurrences into her notion of extrasentential code-switching: switching to another language for a full sentence, fillers, interjections, idiomatic expressions, quotations and tags. Her data showed that the frequency of intra-sentential and extrasentential code-switching was equally high.
Overall, switches to the second language for an entire sentence occurred most frequently among extrasentential code-switching. On the other hand, switches for single nouns were most frequent among intra-sentential switches, followed by noun phrases. The point of time at which switches occur most frequently was also investigated. In intra-sentential code-switching, participants used to switch most frequently between determiner and noun as well as between verb phrase and object noun phrase (cf. Poplack 1980: 602-604). The context and the researcher’s membership in the community were important to the participants’ code-switching behavior. In fact, code-switches occurred more frequently in conversations among community members than in conversations with at least one non-member. It is also noteworthy that there was a difference in the code-switching behavior from English to Spanish compared to switches from Spanish to English (cf. Poplack 1980: 605). The study’s results made clear that there are a number of factors that influence code-switching. The study found that the switches were not used to substitute elements that were not translatable. Instead, it was an indicator for the speakers’ linguistic skills of more than one language. This suggests that by code-switching the speaker demonstrates deep linguistic knowledge rather than insufficient knowledge. This knowledge includes awareness of grammatical rules in both languages and the ability to code-switch without violating the grammatical rules of each language (cf. Poplack 1980: 615-616).

2.7 Limitations of code-switching
In order to understand code-switching, it is essential to examine grammatical aspects that allow switching between two languages. It is important to note that code-switching inherits both language-specific patterns and code-switching patterns (cf. Hamers & Blanc 1989: 154). In particular, possible forms of discursive elements need to be explored as there are limitations to what elements can be switched without violating rules of grammar (cf. Poplack 1981: 174). For this purpose, Shana Poplack (1981) introduced two linguistic constraints that consider the underlying grammar of code-switching: The free morpheme constraint allows switches to occur for full sentences and constituents within sentences as long as at least one free morpheme forms the constituent (cf. Poplack 1981: 175). The equivalence constraint states that switches can occur “at points where the surface structures of the languages map onto each other” (Poplack 1981: 175). This means that switches can only occur as long as they do not violate a language’s syntactic rules (cf. Poplack 1981: 175).
3 Discourse markers
As mentioned in chapter 2.4.4 “Unintentional code-switching”, discourse markers (DM) frequently initiate a switch from one language to another. For this reason, the empirical study of this thesis deals with DMs and their influence on code-switching. The following subchapter provides the theoretical framework for this analysis.

DMs can either be linguistic, paralinguistic or non-verbal features (cf. Schiffrin 1987: 40), which means that the DM does not necessarily have to be uttered in either language. Schiffrin (1987: 31) broadly defines DMs as “sequentially dependent elements which bracket units of talk”. This definition highlights three elements. Firstly, “units of talk” can be sentences, speech acts or tone units (cf. Schriffrin 1987: 31). Secondly, these units are marked by boundaries, e.g. beginning and end of a conversational opening. Finally, it stresses that DMs are not dependent on smaller units of discourse (cf. Schiffrin 1987: 37).

Fraser (1999: 938) explains that DMs function as the components that connect two elements. It links the discourse segment that is introduced by the DM and the discourse element preceding or following it. The following example is taken from a transcription of FM4’s Morning Show on April 7, 2016: “It’s getting better all the time. I was here on Sunday (.) then unfortunately have had to have a couple of days off because of a problem with (the teeth)”. This example illustrates how the DM because connects the discourse segment it is part of (…because of a problem with [the teeth]) and the discourse segment preceding it.

Conversations are interactional processes with verbal (and non-verbal) contributions from various speakers. During these ongoing processes, speakers and hearers attempt to achieve coherence to make sense of the overall topic, all new inputs and the single discourse segments uttered earlier in the conversation. In order to make sense of the conversation, each speaker makes predictions of the hearer’s interpretation of it. These interpretations, in turn, guide the speaker’s later contribution to the discourse to guide the hearer’s understanding of the conversation. DMs frequently support this process of interpretation and guidance (cf. Lenk 1998b: 246).

3.1 Categories of discourse markers
Fraser (1999: 946) lists two main classes of DMs based on the elements they connect. On the one hand, he found DMs that relate messages and on the other hand, there are DMs that relate topics. In the first category, the discourse segment that contains the DM and the discourse segment that follows or precedes it both convey a message, which is connected by the DM.
This can be seen in the following example, which is taken from The Morning Show on April 27, 2016 (the same excerpt will be treated more detailed in the empirical study).

S2: so gibt es schon Fragen?
S1: es gibt schon eine Frage ja. Well there was Astrid asking about Austrian politics but we talk so much about that and it’s all over facebook we thought maybe we’ll go with uh uh what was his name? Milos yeah he had a kind of more general approach to what is a question on everybody’s mind
S2: ich bin gespannt

The DM well clearly connects the two segments that follow and precede it. DMs that relate messages include: in comparison, nevertheless, however, whereas, on the contrary, on the other hand, furthermore, above all, similarly, in particular, in addition, likewise, namely, otherwise, thus, under those conditions, so, accordingly, all things considered, as a consequence, as a result, because of this, therefore, after all, and since (cf. Fraser 1999: 946-950).

The other category, topic-relating DMs, also connects the discourse segment that contains the DM and the discourse segment that follows or precedes it but on the basis of the overall topic. This is demonstrated in the following excerpt from the Morning Show on April 22, 2016. The two speakers talk about a badminton competition in which they are going to participate as a team.

S7: so referees are there as well (.) was that you? Doing a musical impression there?
S6: @@ no that was not me that came from the news studio
S7: okay
S6: okay
S7: but anyway referee’s there and it’s SERIOUS stuff

The discourse segment that contains the DM does not directly follow or precede the related discourse segment. Thus, anyway is used to return to the original topic and end the digression. DMs that relate topics include: back to my original point, before I forget, by the way, incidentally, just to update you, on a different note, speaking of, that reminds me, to return to my point, while I think of it, with regards to (cf. Fraser 1999: 949-950). Schiffrin (cf. 1987: 31) includes the following DMs: y’know, I mean, or, because, now and then.

3.2 Functions of discourse markers

As already mentioned, DMs function as discourse connectors and link ideas, meanings, topics and actions (cf. Schiffrin 1987:49). In general, DMs support discourse coherence, i.e. DMs help to understand the overall meaning of the discourse and how to connect what was said (cf. Schiffrin 1987: 49). This means that they only function at the level of discourse and
not on the level of the sentence. In other words, the DM itself hardly conveys meaning without the discourse it is part of (cf. Mills 1997:136). DMs do not contribute to the discourse content and the topic itself (cf. Lenk 1998a: 27). If a DM is omitted from an utterance, it is very likely to be understood in the same way. However, in some cases it can take more effort for the hearer to connect parts of the discourse (cf. Schourup 1999: 231).

When analyzing DMs, it makes sense to take a closer look at what is called “conversational topic”, as this is connected to coherence. A conversational topic is what the participants of a conversation are talking about, such as people, events, objects etc. These conversations may be interrupted by introducing a new topic, which sometimes is just a very short digression before returning to the main topic. In case of an interruption, participants frequently structure and organize the digression by using DMs. This helps the hearer to assess how relevant the digression is for the conversation and how it contributes to the overall context (cf. Lenk 1998a: 25-27).

Furthermore, DMs can be differentiated based on their coherence level, namely on the local and global coherence level. The discourse structure can be organized on these two levels, which help connecting and interpreting stretches of discourse. When an utterance follows another utterance that it directly relates to, the coherence is signaled on the local level. On the global coherence level, the related utterances are mentioned at a different point in time during the discourse. This means that there can be a longer stretch of discourse between the two related utterances and the connected segments do not have to be adjacent. Either one utterance refers back to what was said earlier in the conversation or one utterance refers to something that will be mentioned later in discourse (cf. Lenk 1998a: 27-28). DMs on the global level most frequently occur with topic shifts, topic drifts and at the beginning and end of a digressions (cf. Lenk 1998b: 245). According to Schiffrin (1987: 37-39) and, but, now, and so are among the DMs that signal coherence on the local level. DMs that are frequently used to signal coherence on the global level are anyway, actually, however, incidentally, still and what else. (cf. Lenk 1998a: 28-29).

The overall tone of a conversation may also be impacted by DMs. For instance, the use of informal DMs in a formal context could add a more casual tone to the conversation (cf. Šimčikaitė 2012: 27). This occasionally happens among NNS of English in learner academic writing (cf. Šimčikaitė 2012: 32).

DMs are plurifunctional, which means that one DM can have several functions and several DMs may have the same function (cf. Kyritzis & Ervin-Tripp 1999: 1324). In general, DMs are used to introduce a new idea, switch to a new topic or even switch back to an old topic
within a conversation, often indicated by *well, OK* and *anyway* (cf. Mills 1997: 136). The next sections contain brief explanations of the function of DMs, which were selected based on their relevance to the thesis. These include the DMs *well, oh, so, anyway, still, yeah, y’know/you know, I mean* and *Alright/right*.

The DMs *and, or, but, because* and *however* are also frequently used in discourse. The data was roughly examined for their frequency and significance. However, a first review of the data revealed that these DMs are not relevant to the analysis since they are hardly involved in any of the participants’ code-switching activities. For instance, *and* occurred nearly 400 times in the data, however, mostly in its function as a conjunction. In contrast, *however* occurred only twice in the data, which is why *however* is considered insignificant to the study. Lenk (1998b: 251-252) suggests that *however* is more prominent in academic written discourse, which could be the reason for its infrequent occurrence in the data. Nevertheless, since these DMs were initially subject to the analysis and are considered overall frequently used DMs, they are also described in the following section.

### 3.2.1 Well

The DM *well* serves a number of functions. Firstly, it is frequently used to mark an answer to a question (cf. Kyratzis & Ervin-Tripp 1999: 1327) or to reformulate or modify a previous utterance (cf. Fuller 2003: 24). Secondly, *well* also functions as a delay device. This means that *well* is commonly used when a speaker does not know how to continue. Thirdly, *well* serves its purpose in a so-called participation framework, as *well* assigns one of the speakers the role of the respondent. Finally, it frequently initiates a turn.

*Well* shares some features with the DM *oh*. Both contain no referential meaning which is why they are used frequently in general discourse (cf. Schiffrin 1987: 127). Unlike other DMs, *well* and *oh* are not openly based on semantic meaning or grammatical status. However, Schourup (1999: 243) points out that *well* and *oh* carry at least some content which he explains in the following example: As the answer to the question “Are you happy?, “Oh, yes” and “well, yes” convey a different mood. This example demonstrates that *oh* and *well* may not convey a particular meaning itself but do so in combination with another word, described as encoded context.

### 3.2.2 Oh

According to Schiffrin (1987: 73-74) *oh* usually conveys emotions when used alone. As a DM, *oh* performs information management tasks. It supports the speaker with integrating new information into current knowledge, identifying old but relevant information and substituting
old information with new information (repair) by taking attention from the flow of information. This attention is the target of information management. In particular, *oh* is used in repairs (replacement of old information, question-answer-acknowledgement constructions (cf. 1987:84) and to generally find orientation (e.g. evaluation of information) in discourse (cf. 1987: 101). Both DMs *well* and *oh* are mainly found in spoken discourse because their meaning is not considered appropriate for formally addressed writing (cf. Schourup 1999: 234).

3.2.3  **So**
The DM *so* occurs frequently in spoken discourse and is used to introduce a new topic or to come back to a previously abandoned topic (cf. Bolden 2009: 977, Kyratzis & Ervin-Tripp 1999: 1322). *So* as a DM also plays an inferential role in discourse, meaning that it prefaces upcoming agendas (cf. Bolden 2009: 976). Buysse (2012: 1767) found that in interpersonal conversations, *so* serves the following discourse marker functions: it is used to draw conclusions, make a prompt and attempt to hold the floor.

3.2.4  **Anyway**
The DM *anyway* is often restricted to closing the digression and generally signal the end of a topic (cf. Lenk 1998b: 248). On the other hand, *anyway* is often used to redirect the conversation back to the original point after an interruption from outside the conversation. This could be an interference by a person from outside the conversation or an event outside the conversational situation, e.g. a telephone call. Here, *anyway* signals that the short interruption does not threaten the conversation and overall topic of it and ensures the other participants’ coherent understanding of it. Similarly, *anyway* often occurs after a speaker has trouble finding the right words or remembering a word, name etc. and returns back to the main topic (cf. Lenk 1998a: 61-63). Furthermore, speakers frequently use *anyway* after a self-correction to come back to their point (cf. Lenk 1998a: 72) or to summarize a topic they just closed (cf. Lenk 1998a: 79).

3.2.5  **Still**
The DM *still* occurs in sentence-initial position (cf. Bell 2010: 1918) and has a digression closing function, which appear to be similar to *however* and *anyway* at first sight. However, the digressions marked by *still* are referred to as conversational asides since they are usually very short statements that either express personal opinions, carry no topic on their own and may be part of a longer arrangement of facts. Many speakers use *still* for briefly inserting a
subjective comment into the objective discourse, without the intention of topicalizing the brief conversational aside (cf. Lenk 1998b: 252-253). A contrast between the conversation and the conversational aside can also be expressed by the speaker by using still in collocation with but (cf. Lenk 1998b: 254).

Lenk (1998b: 247) claims that both however and still are frequently used in spoken and written discourse. However, in their function as DMs they are characteristic of spoken discourse only as they do not occur as DMs in written discourse.

3.2.6 Yeah
The DM yeah has a wide variety of functions. For instance, yeah is repeatedly used as a confirmation marker and a backchanneling device, which signals that the discourse participants are still listening (cf. Fuller 2003: 37-38). Furthermore, it is considered a continuer as it signals the interlocutor to proceed with their talk (cf. Lambertz 2011: 13) and it helps to qualify proposition (cf. Fuller 2003: 30). Yeah occurs mainly in the initial position of an utterance, which emphasizes its function as coherence marker between turns (cf. Fuller 2003: 42).

3.2.7 Y’know/You know and I mean
The DM you know/y’know is used to receive attention from the hearer. Furthermore, you know/y’know plays an important role in meta-discourse. This means that the hearer’s understanding of the discourse is dependent on the background knowledge shared by both speaker and hearer (cf. Schiffrin 1987: 268). Besides, you know/y’know is used to reflect on the shared background knowledge of all discourse participants (cf. Fuller 2003: 37). In utterance-final position, you know/y’know is used to end turns (cf. Schiffrin 1987: 295). Speakers frequently use you know/y’know to introduce a story preface and explain why this information is important to the story that is about to be told (cf. Schiffrin 1987: 285).

Fernández-Polo (2014: 60) found that speakers frequently use the DM I mean for self-repairs, which means that the speaker corrects something s/he mentioned earlier in the discourse (cf. Brown & Levinson 1987: 38). In a study conducted by Fernández-Polo (2014: 61), I mean was repeatedly used to correct grammatical errors. The same study revealed that dysfluent speech also encourages the use of I mean, in particular caused by speaker anxiety and criticism. Furthermore, I mean is used to clarify topics and utterances and organize the discourse. I mean is also a marker of salience (cf. Schiffrin 1987: 309) and “serves to qualify propositions within a speaker’s turn” (Fuller: 2003: 30). You know and I mean are prominent
DMs in spoken language and, therefore, of high interest to this thesis (cf. Fox Tree & Schrock 202: 727).

3.2.8 Alright/right
The definition of alright/right is somewhat difficult as it is considered a typical English backchannel (cf. Stenström 1984: 83). As a backchannel device, they are used to signal that an utterance has been registered by the listener (cf. Gardner 2001: 13). A first review of the collected data revealed that alright/right occurred frequently and supported code-switching. Considering this and their use to confirm listenernesship, it was included in the data as confirmation marker. Thus, alright/right is treated as DM in this thesis.

3.2.9 And
In conversations, and has two functions: “it coordinates idea units and it continues a speaker’s action” (Schiffrin 1987: 128). In the first function, and serves as a conjunction as in “Sonja and Claudia are twins.”, whereas the second function is the function of a DM. Schiffrin (1987: 144-145) points out that speakers frequently use and to hold the floor and continue their speech, regardless of another interlocutor’s attempt to rise to speak. By this, the speaker signals that his or her involvement in the topic is more dominant and takes away the significance of the other speakers’ contribution.

Schiffrin (1987: 147) explains that and has a pragmatic function since and as a DM emphasizes a “speaker-defined continuation in an interaction” (Schiffrin: 1987: 147). By this, and as a DM “marks a speaker’s definition of what is being said as a continuation of his/her own prior talk” (Schiffrin: 1987: 147).

On the other hand, and is problematic as it serves a grammatical function as a conjunction (cf. Schiffrin 2001: 65). However, Schiffrin (cf. 2001: 66) states that in one of her studies and was attributed a comparable function, which is why she considers it a DM.

3.2.10 Or and but
And, or and but are categorized as connectives (cf. Fuller 2003: 23). Similar to and, the status of or and but as DMs is controversial. Fraser (1999: 939) does not consider them as DMs, due to their function as conjunction. However, Schiffrin (2001: 57) proposes that “discourse markers could be considered as a set of linguistic expressions comprised of members of word classes as varied as conjunctions (e.g. and, but, or), interjections (oh), adverbs (now, then), and lexicalized phrases (y’know, I mean). Thus, or and but are considered DM in this thesis.
In its function as a DM, *but* is commonly used to indicate a new turn (cf. Kyrratzis & Ervin-Tripp 1999: 1322), to introduce a new perspective (cf. Norrick 2001: 858) or to return to the main idea of the conversation (cf. Norrick 2001: 862). Furthermore, two adversative speech acts may be connected by *but* (cf. Kyrratzis & Ervin-Tripp 1999: 1322). Norrick (2001: 851) claims when *but* initiates a response, “it signals contrast or cancels some feature of the foregoing discourse”.

### 3.2.11 Because

Like *so*, *because* has grammatical functions. As a DM, *because* (and *so*) play a role in explanatory discourse. *Because* is used as introduction of either one or more reasons to provide explanation in discourse (cf. Schiffrin 1987: 193-194). Furthermore, stories can be introduced through *because* before returning to the main point by *so*. It is important to note that *because* usually introduces sentence topics of subordinate character within the discourse. This makes *because* an indicator of subordination. In contrast, *so* is an indicator of the main unit (cf. Schiffrin: 1987: 195-196).

### 3.2.12 However

*However* is used to close digression and come back to the main topic (cf. Lenk 1998b: 248). Lenk (cf, 1998a: 110) claims that *however* is usually followed, preceded or surrounded by a pause to reassess the conversation. Furthermore, *however* is used to add contrast (cf. Lenk 1998a: 110). According to Lenk (1998b: 251) *however* and *anyway* are often used interchangeably. However, she points out that substituting one for another is likely to change the overall topic and mood of the discourse. One significant difference between these two is that *however* carries more importance, which means that the hearer expects a more significant contribution to the main topic following this DM (cf. Lenk 1998b: 248).

Furthermore, Lenk (1998b: 247) found that in British conversations, *however* occurs as a DM in approximately 50% of its total occurrences. In American English, by contrast, *however* is infrequently used. Therefore, it is not considered a DM in American English (cf. Lenk 1998b: 251).

### 4 Empirical Study

The empirical study of this thesis is concerned with code-switching, its functions and motivations, as well as DMs that trigger code-switching on Radio FM4’s Morning Show. First, an overview of the collected data and the methodology used is given. The data was analyzed in terms of on code-switching and DMs based on the theoretical aspects explained in
the previous sections. First, instances of both inter- and intra-sentential code-switching are presented. Second, excerpts from the data are presented, in which each switch was examined based on the type of the switch and the speaker’s motivation to switch code. Third, DMs and code-switching are significantly connected as DMs “may cause speakers to lose their linguistic bearings and continue the sentence in the other language” (Clyne 1991: 193) unintentionally. For this reason, DM were subject to this thesis and the focus of the final section of this analysis. It deals with the question of whether and how DMs trigger, or at least support, code-switching.

4.1 Data & Methodology
The data for this analysis was collected from the Austrian radio channel FM4. FM4 is considered an ELF setting for the following reasons: the channel considers itself bilingual (cf. About Radio FM4) and follows their so-called “native speaker principle”, which means that each speaker is allowed to talk in their native language. Therefore, each German native speaker who participates in English discourses chooses English as the preferred language of communication, which is characteristic of English as a Lingua Franca. Furthermore, the “native speaker principle” automatically leads to frequent switches between English and German, which offers ideal data for the analysis concerning code-switching.

The data taken from FM4’s Morning Show was recorded and transcribed. FM4 offers online access to each show for one week, and allows the hearer to repeat each show unlimited times. It also gives the hearer the opportunity to fast-forward and rewind the recording. Parts of the data were transcribed using this method, while most of the data was transcribed after the broadcast was recorded by a mobile device and saved on a computer. This method enabled access to the broadcast even after its online accessibility expired. The show was recorded on randomly chosen days between March and July 2016. Besides, only relevant talk time was transcribed. For instance, long stretches of monologues, interviews conducted solely in German etc. were not transcribed. The approximate total recording time of the data’s spoken discourse (excluding music etc.) is one and a half hours.

4.2 The Setting – FM4’s Morning Show
The analysis was conducted on the basis of the recordings of the daily broadcasted FM4 Morning Show, which is hosted in English and German and broadcast from 6 to 10 am. Additionally, the show presents daily news in English at 6, 7, 8 and 9 o’clock, news in German at 6.30, 7.30 and 8.30 as well as news in French at 9.30 (cf. 7 Tage FM4).
Code-switching occurs on a frequent basis due to bilingual radio hosts. Usually, the Morning Show is hosted by two presenters, one NS of English and one NNS of English. From time to time, only one host presents the Morning Show. Broadcasts with only one host hardly lead to code-switching, which is why this data is not of particular interest to the thesis. Thus, the show which was presented by only one host was not included in the analysis.

As stated on FM4’s website, the channel considers itself bilingual even though English is the dominant language. The channel states that its hosts and guests are encouraged to follow their “native speaker principle”, which means that the speakers, including callers, most likely speak in their mother tongue (cf. About Radio FM4).

The analysis focuses on the show’s hosts as most of the transcribed talk time is based on conversations among them. German native speakers who called to participate in various prize competitions were also included in the analysis. However, the transcriptions comprise mainly conversations among the show’s hosts.

Code-switching occurs on a frequent basis, due to the fact that FM4’s Morning Show follows its “native speaker principle”. This means that it is likely that the hosts use code-switching intentionally in order to entertain the listeners. However, it cannot be assumed that the speakers switch code deliberately considering the reasons mentioned in 2.5 “Why do people switch code?” All the factors described in that chapter influence when and why the switch occurs during a conversation. For this reason, conversations among the show’s hosts are significant to the analysis.

One phenomenon detected during the analysis was concerned with code-switches in question-answer constructions. For instance, the show’s host asked a question in English and the caller answered in German. These occurrences were also included in the analysis.

4.3 Transcription conventions

The recordings were transcribed based on the spelling and mark-up conventions by VOICE Vienna-Oxford International Corpus of English (VOICE 2007). However, the proper name “FM4” was not transcribed according to VOICE and occurs as “FM4” in all transcriptions. The VOICE transcription conventions require short pauses to be indicated by (.), pauses that last longer than one second by (1) and any longer pauses by the duration of it: two seconds by (2) and so forth. However, this would have been confusing with the indication of each turn, which is why all pauses are indicated by (.). Any other adaptations to these conventions are indicated in the analysis. The transcription conventions used are included in the appendix.
4.4 Analysis

The primary concern of this analysis is the participants’ code-switching behavior in conversations. Furthermore, the role of DMs in their code-switching behavior will be analyzed. The analysis focuses on two questions: which DMs occur most frequently and how are they used as DMs. The data was collected from conversations only, thus no written data will be analyzed.

Each example taken from the data is marked by a capital letter. In order to find the example in the appendix, each one is also marked by an abbreviation consisting of a “T” and four numbers. The “T” stands for transcription and the four numbers stand for the day and month of its recording. For instance, example A was recorded on 27 April 2016 (T2704). The year is left out since the entire data was collected in 2016. Furthermore, each turn is marked by a number. Utterance in which code-switching is analyzed are underlined; DMs that are involved in code-switching are marked in bold.

The subsequent analysis consists of three parts. The first part is concerned with code-switching and its functions. In this section, the analysis focuses on the hosts’ code-switching behavior only. In particular, the focus is on the speakers’ motivations to switch between English and German. The second part of the analysis focuses on the code-switching behavior in call-in interactions. This means that each conversation between a host and a caller was examined in terms of their motivations to switch between the two languages. Both sections include examples from the data, in which each switch is indicated and described in terms of its function. The third section of the analysis is concerned with DMs. It provides an analysis of the relevant DMs presented in 3.2 “Functions of discourse markers”. This analysis includes the DMs well, oh, so, anyway, still, yeah, y’know/you know, I mean and alright/right and provides examples of their usage, and offers an insight into each DM’s functional aspects. All other DMs discussed in 3.2 (and, or, but, because and however) were not subject of the thesis.

4.4.1 Code-switching on FM4’s Morning Show

Code-switching is very frequently used on FM4’s Morning Show and a common tool to entertain the listeners. First, the data will be analyzed based on the types of code-switching used. Then, the participants’ use of code-switching to pursue communicative strategies will be the subject of analysis. Again it needs to be noted that the deliberate use of code-switching and the effect it creates need to be distinguished from the underlying cause. The reason why the study’s participants switch code at a specific point in time and how this relates to the
functions explained in 2.5 “Why do people switch code?” will be discussed in the following sections.

Any code-switching between only the two hosts are switches on the metaphorical level as the conversation remains in the same setting (cf. Young et al. 2014: 29) and only the topic emphasis changes (cf. Blom & Gumperz 1972: 409). In the case of all call-ins during a conversation, the switch occurs on the situational level, which will be discussed in 4.4.2 “Code-switching in call-in interactions”. Regarding the time-related aspect of code-switching, both inter- and intra-sentential switches were found in the data.

**Inter-sentential code-switching**

The following excerpts are good examples for inter-sentential code-switching.

A. T2704
   1) S2: so gibt es schon Fragen?
   2) S1: es gibt schon eine Frage ja. Well there was Astrid asking about Austrian politics but we talk so much about that and it’s all over facebook we thought maybe we’ll go with uh uh what was his name? Milos yeah he had a kind of more general approach to what is a question on everybody’s mind
   3) S2: ich bin gespannt

In example A speaker 2, a German NS, asks a question in German which speaker 1, an English NS, answers first in German before switching to English and continue his answer in more detail. His short reply “es gibt schon eine Frage ja.” (turn 2) is the actual answer to speaker 2’s question “so gibt es schon Fragen?” (1). Then speaker 1 switches to English to elaborate on his short answer (2). The switch occurs in between two sentences and, therefore, it is an inter-sentential switch. The switch seems to occur due to the native speaker principle that is prevalent on FM4’s Morning Show. However, following this principle he would have instantly replied in English. Nevertheless, speaker 1’s German reply “es gibt schon eine Frage ja.” sounds natural in the conversation because his answer directly refers back to speaker 2’s question and almost sounds like a repetition of it.

Example B is a perfect demonstration of the native speaker principle practiced on FM4’s Morning Show.

B. T2504
   1) S4: I slipped in the Yoda mode I’m sorry (.) It’s one of those days you’ve ever been in the situation where you have to like really really just check your head to make sure you don’t say something stupid? Like you usually (.) family Christmas parties
   2) S8: ja ja oder wenn man mehr weiß von seinen Freunden als man eigentlich wissen sollte und man versucht Leute davon abzuhalten ja ja doch ich kenn diese Situation
3) S4: a pain in the butt isn’t it? Doesn’t it make you like can can I just go get a donut?
4) S8: nein das ist so diese Hand-auf-die-Stirn-Klatsch-Situation wo man sich dann hinterher denkt “Scheiße” aber aber man muss da durch
5) S4: ja da muss man durch. That’s why I’m gonna go hunt a donut

Speaker 4, who is an English NS, and speaker 8, a German NS, hold a conversation in which both participants speak in their native language. In his last utterance, speaker 4 violates the native speaker principle and replies in German as he repeats speaker 8’s last few words “da muss man durch” (5). After the repetition, speaker 4 switches back to his native language. The switch occurred after he finished the German sentence, which makes it an inter-sentential switch. Since speaker 4 holds this entire conversation in English, the short German repetition of speaker 8’s words could also be perceived as code-switching. His natural and expected reply would have been in English. Therefore, the switch to German can be interpreted as an attempt to express confirmation. After speaker 4 finishes his German reply, he switches back to English as he makes a reference to what he said earlier in the conversation: “That’s why I’m gonna go hunt a donut” directly refers back to his previous utterance “a pain in thebutt isn’t it? Doesn’t it make you like can I just go get a donut?” (5). The switch back to English can be attributed to the original source of the reference, which was uttered in English. Therefore, the reference back to it was also expressed in English.

Both examples A and B demonstrate that repetition can be a factor that influences code-switching. Even though A is not directly a repetition of the previous utterance, both A and B are used to signal confirmation, coherence and understanding.

In example C speaker 2 and speaker 7 talk about speaker 7’s problem with his teeth and his appointment at the dentist.

C. T0704
1) S2: It’s getting better over there?
2) S7: It’s getting better all the time. I was here on Sunday (.) then unfortunately have had to have a couple of days off because of a problem with (the teeth).
3) S2: You look t(-.) you look (.) good like you’ve been to a bar-fight or something=
4) S7: =@@ =@
5) S2: =but it was the dentist.
6) S7: =@ <laughing> the woman at the dentist’s said </laughing> What happened to you? And I said <laughing> Ja, dein dein Mann is just er ist eifersüchtig auf uns </laughing>

The entire conversation is held in English. However, speaker 2 switches to German to repeat what a lady said to him at the doctor’s (6). As this conversation was held in German, speaker
7 switches back to German to give the exact wording. The reason for this inter-sentential switch is the speaker’s desire to quote the ladies exact words instead of providing an English translation. Within speaker 7’s German line “Ja, dein dein Mann is just er ist eifersüchtig auf uns”, he accidentally almost switches back to English by saying “is just”. This minor switch occurs within the sentence and, therefore, is an intra-sentential switch. As the entire conversation was held in English, it takes an effort by speaker 2 to switch back to German for the lady’s exact wording. However, rephrasing the lady’s words in German is perceived as the natural choice in this context.

Intra-sentential code-switching

The data included a number of intra-sentential code-switches. Intra-sentential code-switching, also referred to as code-mixing by McCormick (cf. 2002: 217), occurs within one sentence. In D, E and F the speakers switch code for one single word only. The respective expressions are again underlined.

D. T0204
1) S1: The empathy is the ability to to feel what the other person is feeling but on a neuron level on a physical (.) like literally something snaps in your brain doesn’t it? Isn’t it like if somebody yawns then you have to yawn and everybody else in the room yawns.
2) S3: Ya, I mean it’s true that people often mirror other people’s yawns (.) like uhm because of the Spiegelneuronen we call them in German that contagious yawning is also closely linked to empathy hh uhm the closer you are to a person the more likely he or she is to catch your yawn (.) at least that’s=
3) S1: =uh huh=
4) S3: =that’s what a study has found out recently.

In example D speaker 3 is a German NS who explains how empathy influences people’s behavior with respect to yawning. The intra-sentential switch occurs because speaker 8 tries to explain how contagious yawning works and, apparently, fails to come up with the corresponding English word (2). Therefore, she switches to German to at least give the correct German word due to missing vocabulary. The reason for this intra-sentential switch can therefore be attributed to speaker 3’s inability to explain the process entirely in English.

In example E speaker 6, a German NS, makes use of intra-sentential code-switching twice in the conversation.

E. T2204
1) S6: Yeah it’s my first time (.) in the FM4 team and I’m really really excited and uhm we did a little training this week and I MUST say I don’t want to you know like verschreien anything

2) S7: mhm

3) S6: but we’re we’re pretty strong

4) S7: okay

5) S6: so uhm yeah our group should really watch out

6) S7: okay we did well last year we got to the semi-finals and I think the finals the year before the team to watch out for is uhm the Falter (.) I’ve got news for people (.) one of the star players from the Falters she’s on holiday at the moment @ @

7) S6: Yeah I heard that someone was sick (.) but what I uh instead Galerie Westlicht

8) S7: Yeah?

9) S6: is the Geheimtipp for this year

She talks about a badminton competition, in which the FM4 team participates, and that it will be her first time playing on the FM4 team. As she explains how optimistic she is about the team to be successful, she apparently cannot come up with an appropriate English expression. Instead of saying that she is optimistic but tries not to be overly confident, she decides to use the German word “verschreien” (1-3). Similar to example D the speaker’s inability to come up with the corresponding English word triggers the switch to German. In the last line (9), speaker 6 again switches from English to German within the sentence as she talks about how another team is very likely to win the badminton competition. Instead of using the English expression “insider tip”, she uses the German word “Geheimtipp”. It is not entirely obvious why the speaker makes this intra-sentential switch but it is very likely that either she cannot come up with the corresponding English expression herself or that she assumes that the German expression simplifies her description for her listeners. The expression “Galerie Westlicht” in (7) is considered a proper name, but does not trigger code-switching. Thus, it is not discussed in greater detail.

In example F speaker 1 talks about the weather conditions of the day.

F. T2804

1) S1: minus thirteen in Lunz which is one of the Kältepols Österreichs (.) minus thirteen on the twenty-eighths of April

In contrast to examples D and E, the speaker who switches from English to German is an English NS, who certainly knows the correct English translation for German “Kältepols”. 
Therefore, it is assumed that speaker 1 makes this intra-sentential switch for his listeners. The corresponding English expression might have been a foreign word to the show’s listeners, which seems to be the reason why speaker 1 chose the German expression for it.

Example G is another good instance of intra-sentential code-switching as both speakers use the German expression “heikle Frage” repeatedly within an English utterance:

G. T0604
   1) S1: That’s new music from FM4. A band called Haelos (.). Separate Lives (.). we keep moving on (.). do you know the expression a loaded question?
   2) S6: A loaded question?
   3) S1: Ja.
   4) S6: As in heikle Frage?
   5) S1: Yeah I guess that’s the right word yeah okay.
   6) S6: JA.
   7) S1: Heikle Frage for you Barbara.
   8) S6: For me? But we didn’t agree on that.
   9) S1: Well it’s here on the piece of paper.
  10) S6: Oh okay.
  11) S1: @@ so
  12) S6: Then it’s fine.
  13) S1: You just have to read what it says on the paper and you’ll be fine.
  14) S6: Maybe you improvised (.). okay.
  15) S1: Here’s the thing ah ah you probably wrote the script so it’s gonna be your own answer anyway (.). the reason I mention heikle Frage look here it says in your opinion (.). and I am to address the question to you (.). uhm what’s the worst thing a parent can do?
  16) S6: Well there are a lot of really bad things=
  17) S1: @@ exactly=
  18) S6: =parents do yeah but I think the worst thing might be maybe ignoring you completely=
  19) S1: =this is horrible ja=
  20) S6: = or being really really really overly protective.
  21) S1: Ah okay so no attention or too much attention.
  22) S6: Exactly when they try to live their life for you uhm genau übermäßige Aufmerksamkeit das ist kontraproduktiv (.). lasst euch das gesagt sein liebe Eltern (.). ähm Helikopter-Eltern nennt man das ja auch und die verwechseln dann auch wirklich ihre eigenen Angelegenheiten mit denen ihrer Kinder.

The first appearance of “heikle Frage” (4) is an approximate translation of speaker 1’s question “do you know the expression a loaded question?”. Speaker 6 responds to speaker 1’s question with another question: „as in heikle Frage?“. The expression „heikle Frage“ occurs
three times in intra-sentential switches within this conversation. Speaker 1’s question „do you know the expression a loaded question?” appeared not only to be addressed to speaker 6 but also to the show’s listeners in order to establish a common knowledge about the expression. Within the conversation, speaker 1 uses the expression „heikle Frage“ another two times (7 & 15). All three occurrences are intra-sentential switches from English to German. By providing the German translation „heikle Frage“, common knowledge is established. Therefore, sticking with the same expression throughout the conversation makes it easier for the listeners to follow. Moreover, the second and third occurrences of „heikle Frage“ refer back to the first occurrence, which is why repeating the German expression rather than using an English one also makes sense.

Later in the conversation, speaker 6 again switches from English to German within one sentence (22). The topic of the conversation focuses on the worst thing parents can do to their child. Speaker 4 summarizes what was said earlier and states that no attention and too much attention have negative impacts on a child. Speaker 6 adds another aspect to this before switching to German to agree that too much attention may be detrimental. It can be assumed that a lack of language skills is not the reason for the switch. Furthermore, expressing solidarity or attitude towards the other speaker or listeners as well as an identity-related switch are unlikely. However, by “liebe Eltern” speaker 6 directly addresses all parents among their listeners, who are presumably mostly Germans-speaking Austrians. Therefore, the switch most likely occurs because speaker 6 tries to give advice to parents and establish rapport with them. Furthermore, she expresses her attitude to the topic.

Combination of inter- and intra-sentential code-switching in

The following example H, in which the speakers talk about the climate agreement presented in December 2015, combines both intra-sentential and inter-sentential code-switching in one conversation. The conversation is held in English before speaker 12 starts the turn in English, repeats her own words in German (intra-sentential) and then continues the entire sentence in German before starting a new sentence in English (inter-sentential).

H. T2204

1) S7: it’s earth day today the day we think about our relationship to the natural world and the UN has chosen this symbolic day for the day on which country should sign up to the Paris Climate Accord (.) but hang on Barbara you were in Paris didn’t they all agree then when you were there

2) S6: Yes back in December ja genau im Dezember ist das Klimaabkommen wie gesagt mit großem Jubel und großem Medieninteresse beschlossen worden und heute
wird es aber erst offiziell im UNO-Hauptquartier in New York von Regierungsvertretern aus aller Welt unterschrieben ja und dann geht es natürlich einmal um die Ratifizierung das heißt dass die ganzen Klimaziele auch durch die nationalen Parlamente gehen und auch wirklich umgesetzt werden weil sonst hat das alles keinen Sinn gehabt. It’s just politics

3) S7: politics ya I know that these things take time I do understand that but we DO we have time?

Speaker 7 states that Barbara (speaker 6) was in Paris at the time the climate agreement was passed and seems to wait for speaker 6 to confirm (1). Speaker 6 then confirms this statement by saying “Yes back in December”, switches to German to repeat her words and continue in German (2). In this example, it appears that speaker 6 initially planned to talk about the climate agreement and its details in German, but then seemed surprised when speaker 7 addressed her directly in English. This seems to be the reason for her short English answer before she finally manages to elaborate on the agreement’s details in German. As speaker 6 finishes her explanations, she suddenly switches back to English for the phrase “It’s just politics” (2). This is a commonly used phrase in politics, meaning due to a “lack of trust in the political system (…) politics (…) should not be taken seriously” (Croteau 1995: 68). It is a very cynical way of saying that something “distracts, obscures, and serves as a smokescreen for something else that is really going on” (Croteau 1995: 68) and is associated with deception.

Speaker 6 uses this expression to emphasize that political processes can be complicated, time-consuming and deceptive. The phrase expresses speaker 6’s opinion about the complicated processes related to the climate agreement which is why she uses this short and strong statement as a conclusion to her report. The switch seems to occur in order to express this attitude towards her interlocutor and place more emphasis on it.

4.4.2 Code-switching in call-in interactions

From time to time, FM4 raffles concert tickets or other prizes on the Morning Show. Listeners then have the chance to win these prizes by calling and competing in games against each other. During these prize competitions, the hosts usually stick to the native speaker principle, and additionally, tend to give explanations and instructions in simple English or even in German for their German-speaking callers.

In examples I - K two callers, Nora (C14) and Thomas (C15) who are both German NS, compete against each other for two tickets for the “Moderat” concert taking place in Vienna.
In this game, the two radio hosts name portmanteau words³. The callers then have to guess which two words have formed the portmanteau word. Examples I - K are taken from the same conversation. Speaker 7, an English NS, sticks to English for the entire conversation and only switches to German for one single word in K. The other speakers switch occasionally between English and German.

I.    T1506

1) S7: here we go so it’s me and Nora against Thomas and Barbara okay do you wanna go first?
2) S6: okay Thomas die ersten fünf Worte sind für dich okay
3) C15: mhm
4) S7: no just do one and then flip-flop backwards and forwards
5) S6: okay we flip-flop Thomas das erste Wort ist für dich (. ) Brexit
6) C15: ja
7) S6: Setzt sich zusammen aus?
8) C15: also British exit from Europe
9) S7: yeah okay
10) C15: also from the European Union
11) S7: alright
12) S6: Britain und exit ich lasse das gelten

In the first line in I speaker 13, an English NS, sticks to the native speaker principle and posts a question to speaker 6, a German NS (1-2). A short answer by C15 is then followed by speaker 7 giving instructions on how to proceed with the competition. He states that the portmanteau words should be given alternately to “flip-flop backwards and forwards” (3-5). Even though speaker 6 would usually continue in German, she switches to English and starts the turn by repeating his words “flip-flop” before switching back to German within the sentence (5). This intra-sentential switch occurs due to the repetition of speaker 7’s words as speaker 6 would have usually started the turn in German. She demonstrates that as she starts her next turn in German again („Setzt sich zusammen aus?“). Thomas (C15) attempts to give his answers in English but starts both his turns with the German adverb “also” before elaborating on his final answer (8 & 10). Speaker 6 then uses the English words “Britain” and “exit” as they are the English parts of the portmanteau word “Brexit” and continues her sentence in German (12). These intra-sentential switches again occur due to repetition.

³³ Portmanteau words are produced by blending, which is a word-formation process that combines two separate words to form a new term. Examples for this are “smog” (smoke/fog), “brunch” (breakfast/lunch) and “motel” (motor/hotel) (cf. Yule 2006: 55).
In example J, the game in which the callers have to guess portmanteau words goes into the next round.

J. T1506
1) S6: eines haben wir noch
2) S7: one more
3) S6: eines haben wir noch one more okay es steht eigentlich eins zwei es steht eigentlich drei zu dreieinhalb für die Nora @@ muss ich sagen okay Thomas you have to get this sharknado
4) C15: uhm can you repeat it please?
5) S6: Sharknado
6) S7: that’s a tough one give him another one
7) C15: I don’t know that
8) S7: no give him another one give him another one

Speaker 6 (German NS) switches code three times within one sentence (3). First, she repeats her own words (1) in German, then she switches to English to repeat speaker 7’s words in English (2), before she continues the sentence again in German. Speaker 6 then continues in German for a bit before switching again back to English. The reason for the first two switches can be attributed to repetition. The third switch is most likely triggered by the English portmanteau word “sharknado”. As “sharknado” is the English name of a series of films, it functions as a trigger-word (see 2.4.4 “Unintentional code-switching”). Speaker 6 comes closer to mentioning the proper noun “sharknado”, and switches to the language it originates from. Therefore, the third switch occurs due to a proper noun. Besides, all three switches in this example are intra-sentential.

**Code-switching for single words/expressions**

In some cases, the radio show’s hosts switch code for one single expression, which is demonstrated in the following examples. In example K, the callers Thomas (C15) and Nora (14) are equal in points, which is why a final question has to determine the winner. Both of them have to guess how heavy a soccer ball has to be before a game. The one who is closer to the correct answer wins.

K. T1506
1) S7: so I think they’re both equal right?
2) S6: they are kind of equal even though I have to say that Nora got four and a half straight away and Thomas got four and a half with a little bit of help
3) C15: Congratulations
4) S7: okay so shall we have a a Schätzfrage? (.). Huh? Shall we do a=
5) S6: ja okay
6) S7: four and a half each
7) S6: yeah for and a half each Entscheidungsfrage
8) C15: puh okay
9) S6: Thomas zuerst ein Tipp von dir dann von der Nora wie viel Gramm muss ein Fußball nach den Regeln der FIFA mindestens zu Spielbeginn wiegen? Thomas schnelle Antwort Mindestgewicht eines Fußballs
10) C15: vierhundert
11) S6: Nora?
12) C14: äh dreihundert
13) S6: hh okay vierhundertzehn Gramm ist richtig
14) S7: that means we have a winner
15) S6: Thomas hat jetzt doch gewonnen
16) S7: Thomas is the winner
17) C15: Thank you
18) S7: oh yes yes yes
19) {applause is played}
20) S7: so you have two tickets to Moderat tonight Thomas enjoy Nora
21) C15: but but if Nora wants to go I can take her with me
22) S7: that was what I was gonna suggest
23) C14: YES YES YES
24) C15: perfect
25) S6: Sounds good great
26) S7: how does that sound to you Nora?
27) C14: that sounds perfect

As the hosts, speaker 6 and speaker 7, explain how they are trying to determine the winner, they both make an intra-sentential switch from English to German in order to simplify their instructions to the game’s participants. First, speaker 7 explains that Thomas and Nora will be asked a “Schätzfrage” (4). Then, speaker 6 starts the turn in English by repeating speaker 6’s previous words “for and a half each” before she mentions the “Entscheidungsfrage” that is about to follow (7). Example K is also a good example how the callers adapt their language. When addressed in German, Thomas and Nora answer in German. However, as soon as they are addressed in English, they code-switch and give their answer in English. This demonstrates how the speakers automatically switch to the code that appears as the natural choice.

Example L is a also good example of how the radio show’s hosts try to simplify their language for their callers. This happens, for instance, by providing German translations for all English questions and instructions.

L. T1603
1) S1: Alright. Six questions in sixty seconds, let’s do this.
2) {Jingle is played: Six questions in sixty seconds.}
3) S1: What was the Megellan (. . the voyager . .) what was his first name?
4) S2: Was war der Vorname von Magellan?
5) C1: hmm <sighs>
6) Sx1-m: Ffff
In this example, speaker 1, an English NS, switches to German to provide a translation of “water street” (9). He starts the sentence in English as he poses the question which voyager gave his name to a specific water street. Speaker 1 apparently assumes that “water street” could be a vague expression to the caller and, therefore, switches quickly to German for the translation “eine Wasserstraße”. Then he switches back to English to finish the sentence. In this example, the speaker does not code-switch due to a lack of his own language skills but due to a possible lack of the caller’s language skills. The switch occurred within one sentence, which makes it an intra-sentential switch.

4.4.3 Discourse markers on FM4’s Morning Show
As mentioned in 3.2 “Functions of discourse markers”, some DMs are characteristic of spoken language and are hardly used in formal writing. These DMs include still, however, anyway, well, oh, yeah, because (and its informal contraction cause), you know/y’know, I mean and alright/right. For this reason, they will be of particular importance to this thesis.

The following chapter provides an analysis of all DMs found in the data. First, the data was examined for each DM relevant to the thesis. This means that the data had to be reviewed for all occurrences of well, oh, so, anyway, still, yeah, y’know/you know, I mean and alright/right, not only in their function as DM but also in other functions, for instance well in its function as an adverb. After that, the total occurrence of each DM was identified based on how often it occurred in its function as a DM. For instance, some occurrences were not included in the data. Oh repeatedly occurred as a number in the show’s contact number “oh eight hundred two two six nine nine six”. Oh as a number was not included in the general corpus. Further, so occurred in both English and German conversations during the recordings. However, the thesis is concerned with the English DM so, which is why all German so were not included in the data. Furthermore, you know did not only occur as a DM but also frequently in combination with the auxiliary verb “do” as in “do you know”. These occurrences of you know were not incorporated in the data. Similarly, utterances such as “do you know what I mean” were not included. Furthermore, alright/right was initially not included in the data. The reason for this is that the definition of alright/right is somewhat difficult since it is rather
considered a backchannel than a discourse marker (see: 1.3.6.1 Backchannels). However, a first review of the data revealed that *alright/right* occurred in such high frequency that it was finally included in the analysis.

*Well* was found 67 times in the data and was used as a DM in 60 cases. In 4 of these instances *well* triggered or was involved in code-switching, which is shown in the following examples M and T2704N:

**M. T0604**

1) S1: Ta-ta <sighs> It’s Working (. ) that’s MGMT before that Eminem (. ) and (. ) **well** (. ) Radio zum Selbermachen.
2) S6: Radio zum Selbermachen
3) S1: Already exists (. ) called Youtube
4) S6: Ja aber das ist mehr Video zum Selbermachen als Radio.
5) S1: Well (. ) but you could build a playlist and then turn off the lights and (. ) your computer (. ) and (. ) well but then you wouldn’t have our charming selves would you? @@

In the previous example, *well* triggers a switch from English to German. Speaker 1, an English NS, uses *well* as he tries to find an English expression for “Radio zum Selbermachen” (1). In addition, he uses “*well*” to shift focus to his upcoming utterance “ Radio zum Selbermachen”. He pauses before *well* to continue his talk, in which *well* slightly functions to bridge this pause. Thus, well also functions as a delay device in this example. The following example N is a typical instance of a DM that triggers a switch:

**N. T2704**

1) S10: so gibt es schon Fragen?
2) S1: *es gibt schon eine Frage ja*. **Well** there was Astrid asking about Austrian politics but we talk so much about that and it’s all over facebook we thought maybe we’ll go with uh uh what was his name? Milos yeah he had a kind of more general approach to what is a question on everybody’s mind
3) S10: ich bin gespannt
4) S1: na?
5) C16: Hallo Herr Ombudsmann Milos mein Name=
6) S10: =Hallo=
7) C16: =und zwar hätte ich eine Frage an Sie warum jetzt in Europa in vielen Ländern und jetzt auch in Österreich=
8) S10: =aha=
9) C16: =entweder unter den Parteien oder auch in dem Fall zum Bundespräsidenten immer wieder zur rechten Seite geht sag ich einmal

According to Schiffrin (1987: 102) the DM *well* is a marker of response. In this particular case, *well* follows the answer to the question “so gibt es schon Fragen?”. DMs organize conversational interactions and support coherence, which *well* frequently supports in question-answer constructions (cf. Schiffrin 1987: 103), such as in example N. Speaker 1 answers the previously posed question with “es gibt schon eine Frage ja” to confirm that
questions have already been asked. After that, speaker 1 switches to English, which is triggered by the DM well. Speaker 1 then decides to dismiss the question a girl called Astrid posed, which would have been the expected content to follow. Instead, speaker 1 briefly clarifies why he dismisses Astrid’s question and redirects the focus to another question posed by caller Milos (2). The switch from German to English is triggered by well, which is frequently used as a coherence marker. Since speaker 1 replaces the expected content (question by Astrid) with another caller’s question, he uses well to introduce his clarification and make the conversation coherent.

So occurred 115 times in the data. In 87 of these 115 times, so was used in its function as a DM. So was also frequently used as an adverb, such as in “so good” or “so far”. In the following example, speaker 1 and 2 talk about the FM4 Überraschungskonzert, which are a series of surprise concerts that take place in different locations all over Austria. The exact time and place of each concert is announced only a few hours before the start, which is why these concerts are free of charge. In this particular example, the Morning Show’s hosts talk about a “Überraschungskonzert” by the band Polkov. The “(…)” in this example indicates the omission of a stretch of discourse that is not relevant to the DM analysis.

Example O contains two switches between English and German, however only the second switch back to English is significant to this analysis of discourse markers. Speaker 1 starts the turn in English but switches to German to mention FM4’s “Überraschungskonzerte” (transl. surprise concerts). The switch back to English is triggered by so, which speaker 1 uses in two ways. On the one hand, he refers back to the surprise he mentioned in (1). On the other hand,
so also prefaces the upcoming events, namely the introduction of the band and their song. Furthermore, so enables the speaker to hold the floor.

Anyway occurred 14 times in the data, of which 13 were used as DMs. The following two examples demonstrate how anyway triggers a switch. However, anyway is used rather differently as it triggers a switch from English to German.

P. T0604

1) S6: Genau (.) weiß auf grünem Hintergrund ein typisches U.S. Straßen­schild eben und eine Bowie Street die gibt es in Austin Texas schon lange (.) allerdings ist sie benannt nach dem texanischen Pionier und Revolutionär James Bowie=

2) S1: =Aha=

3) S6: =Und genau in dieser Straße wollte jemand den David Bowie mit quasi der Umwidmung des Schilds hh eine letzte Ehre erweisen und=

4) S1: =und wir schießen auf den Pionier und Revolutionär James Bowie huh

5) S6: WELL

6) S1: @@

7) S6: We’re going to sort it out (.) but anyway auf einmal ist da wirklich David Bowie Street gestanden und tagelang wusste niemand wer dafür verantwortlich war.

In example P both speakers tell the main story in German. However, speaker 6 (a German NS) suddenly switches to English (5 & 7) to continue the story. Well frequently occurs in question answer constructions, which is a given condition due to speaker 4’s backchannel “huh”. It expects an answer or at least any reaction from speaker 6. Furthermore, well can be seen as a delay device in this case because speaker 6 cannot think of another answer. The second switch occurs when speaker 6 switches back to German (7). She uses anyway to redirect the conversation back to the original story, namely the change of the street sign. In this example, however, anyway does not trigger a switch from German to English but vice versa. One possible reason for this could be that the original story was told in German. Since anyway redirects the conversation back to this story, it makes sense to continue the story in German.

In the next example, anyway has two functions: it closes a brief digression in which speaker 1 speculates about somebody’s motivation to request an Italian song and directs the conversation to the song that is about to be played (4).

Q. T1105

1) S3: @@@ naja toi toi toi auf jeden Fall an die Elisabeth die hat uns gerade geschrieben und wünscht sich einen Motivationssong für ihre Matura

2) S1: okay funnily enough she’s asked for a song in uh uh Italian

3) S3: aber ich glaub Italienisch ist erst morgen oder übermorgen

4) S1: ja ja maybe what she’s doing is a very clever thing which is when you’re under pressure you just let everything sort of free flow and not focus on English for
example distract yourself a bit anyway Ho Un Gatto Si Chiama Vendetta is the new song by Polkov

Anyway does not directly trigger the switch, even though it is followed by the name of the Italian song. Instead, anyway is used to return to the main topic, which is the title of the Italian song. The Italian title of the song is a proper name and it would be incorrect to say that anyway triggers a switch from English to Italian. However, the DM is used to come back to the original topic and prepare the listeners for an unusual switch to Italian. For this reason, this example is included in this analysis.

Yeah occurred very frequently in the data, which is why it was included as a DM. Out of its 101 total occurrences, 4 occurrences of yeah supported code-switching. Yeah and alright, which will also be discussed in the following section, are difficult to define as they both are used as backchanneling devices. According to Fuller (cf. 2003: 37-38) yeah mainly functions as coherence and confirmation marker, which is clearly demonstrated in example R.

R. T2204

1) S7: Well we think that’s the ultimate Morning Show song to start our tributes to Prince (.) as you heard on the news or probably heard last night he passed away in Minnesota last night (.) sad news uhm he died at his recording studio after he was briefly hospitalized last week for a flu emergency I mean yeah it can happen and it does happen and wow what a sad way huh we don’t know any details about the cause of the death yet but we do know one thing for sure (.) it was way too early for Prince

2) S6: Yeah so ist es schon wieder ist eine große Musiklegende von uns gegangen (.) Prince war ja erst siebenundfünfzig Jahre alt und äh bis zuletzt sehr sehr aktiv (.) er ist ja auch in seinen äh Aufnahmestudios hh gefunden worden er hat hunderte Songs für sich und andere Künstler geschrieben (.) insgesamt vierzig Alben veröffentlicht und vier davon alleine in den letzten eineinhalb Jahren

The conversation is about the death of music legend Prince. Speaker 7 talks about the details of the death in English and mentions that it was too early for Prince to die. When speaker 6 takes the turn, she first responds to this with yeah to signal confirmation. After that she switches to German.

The DM I mean occurred 8 times in the data. As mentioned previously, utterances such as “do you know what I mean” were not considered as instances of I mean. All other occurrences of I mean count as DM. Out of the 8 times, I mean triggered one switch, which is demonstrated in example S. The two speakers 1 and 2 try out an app to swap their faces and realize that their appearance hardly changes as they have grown a similar beard.

S. T2804

1) S1: we’re doing the FM4 Schulkalender and the motto this year was Pimp Your Face

2) S2: ja und

3) S1: @@ you’re not happy with it
4) S2: naja da gibt es ja so wunderbare Apps wo man sich alle möglichen Sachen auf den Kopf zaubern kann oder ins Aquarium und so weiter
5) S1: mhm
6) S2: und Faceswaps also nebeneinander stehen wo die Gesichter dann getauscht werden das ist ja eigentlich das beste überhaupt (.) das Problem ist nur John und ich <laughing> haben das in den letzten Minuten probiert und wir wissen nicht ob es funktioniert </laughing> we have the same beard actually I mean look at this picture=
7) S1: at the end of the day I mean ja ewiger Viertagesbart
8) S2: our hair is
9) S1: our hair is the same we have moreless the same sort of skin and coloring and eye color
10) S2: I never realized that

Similar to example P, the DM I mean triggers a switch from English to German (7). Speaker 1 starts his turn in English and switches to German for the expression “ewiger Viertagesbart” (transl. four-day beard). I mean is used to clarify the topic as the radio listeners do not know what their face swap looks like. Besides, “Viertagesbart” simplifies the speaker’s message since it can be assumed that most of the Austrian Radio channel’s listeners are German NSs. Furthermore, I mean is also a marker of salience (cf. Schiffrin 1987: 309), which could also be the case here.

The DM alright (also used in its abbreviation right) occurred 102 times in the data, and triggered a switch in 8 cases. It was initially not subject of this thesis but a first review of the data suggested a significance to my thesis. The following example T demonstrates how alright triggers a switch from German to English.

T. T1105

1) S3: ah dankeschön ich möchte dich John gleich im Gegenzug für einen Preis vorschlagen dafür wie kompetent du diese Sendung hier moderierst
2) S1: oh ist das lieb danke alright then if both of us are lucky then we might have a medal pinned on our lapels for our efforts by the president because that is apparently one of his many duties

In the previous example, alright is used as a DM to continue the talk. Speaker 1 receives a somewhat sarcastic compliment by speaker 3, who praises speaker 1 for his competence in hosting the show. Speaker 1 thanks speaker 3 for this compliment in German before switching back to English. Speaker 1, who is an English NS, uses alright to switch and adhere to FM4’s native speaker principle.

In example U below, speaker 1 asks caller 5 (German NS) if he agrees to have a song by Wanda played next. The conversation is a constant mix between English and German, regardless of the native speaker principle.

U. T0604
1) S1: Wanda (.) ja oder nein?
2) C5: Uhm yes!
3) S1: Yes?
4) C5: Sure.
5) S1: Echt? Alright
6) S6: Das ist eine deutliche Aussage.
7) S1: Dann werden wir wohl Wanda=
8) S6: <un> xx </un> schreibt man nur mit einem L.
9) S1: Mit einem L?
10) S6: Ja: @@
11) S1: Passt. Dann spielen wir gleich den großen Hit oder?
12) S6: Ja wäre cool.
13) S1: Alright. Also danke dir.
14) C5: Danke ciao.

The DM alright is used twice by speaker 1. In the first example, alright follows a surprised reaction to caller 5’s approval of Wanda (4-5). Speaker 1’s alright signals that speaker 5’s approval has been registered but may also function as an attempt to hold the floor, which fails due to an interruption by speaker 6. The conversation is mainly held in English at this point, except for speaker 1’s short query “Echt?”. Therefore, alright functions as a switch back to English. After this, the rest of the conversation is in German.

The second occurrence of alright also signals listenership as it functions as a confirmation marker: Alright is used to signal that caller 5’s utterance was registered. This is a typical characteristic of backchanneling. However, the switch to English that follows makes it interesting for this thesis. Speaker 1 is an English NS and alright appears as the natural choice (13) to respond. Since the conversation had previously switched to German, speaker 1 then also switches to German to thank caller 5 for his participation. Even though alright is used in its function as a backchanneling device, it still functions as a DM because it connects the upcoming event (the song by Wanda will be played) with his original question (1), which was interrupted by a short digression (8-10).

In all the previous examples, the relevant DMs were analyzed in terms of their significance to code-switching. However, some of the analyzed DMs led to no result: Oh occurred 34 times in its function as a DM. All other occurrences of oh were phonetic descriptions of the number 0, which were irrelevant to the data, and are therefore not included. Oh as a DM was found in a number of combinations, including oh my (god), oh wow, oh yeah, oh okay. However, a thorough revision of the data revealed that oh (in its basic form as well as in all its mentioned combinations) did not support or lead to any code-switching in the data.

Furthermore, the data included 8 occurrences of still, only 3 of them used as DMs. However, none of these occurrences triggered, supported or had any connection to instances of code-
switching. Thus, *still* proved to be insignificant to the thesis. Similarly, *y’know/you know* as DM occurred 16 times in the data but also proved insignificant to the analysis due to its lack of connection to code-switching.
5 Conclusion

The central idea of this paper was to explore how code-switching is practiced in an English as a lingua franca setting. Code-switching is a commonly identified feature in ELF talk, which can be supported or even triggered by discourse markers. Discourse markers in ELF talk were, therefore, also of high interest to the thesis. The ELF setting chosen for this analysis was a radio broadcast called “The Morning Show”, which airs daily on the Austrian radio channel FM4. In order to gain a better understanding of the topic, it was necessary to provide the reader with a theoretical background knowledge on English as a lingua franca, code-switching and discourse markers in general before taking a deeper look at the data and its analysis.

Code-switching requires to have two languages present in a conversation (cf. Hamers & Blanc 1989: 148), which is why an adequate source of information had to be found. An appropriate ELF setting had to meet certain prerequisites in order to offer the required information. Furthermore, it was essential that the discourse which was subject to this analysis occurred in a natural environment and did not take place in an artificially created setting. Therefore, the daily broadcasted Morning Show on the Austrian radio channel FM4 was chosen as the ELF setting. The Morning Show proved to be a valuable data source for the following reasons: First, the channel considers itself bilingual, which is one essential prerequisite for code-switching. Second, the “native speaker principle” practiced on the Morning Show supports code-switching in a way that it occurs automatically and in a natural environment. Third, regular prize competitions on the show invite listeners to call and participate. This provided even more information regarding code-switching as most callers engage in bilingual conversations with the show’s hosts. Fourth, each recording of the Morning Show is online available for 7 days, which allowed me to record and ultimately transcribe the data.

The empirical study was based on the literature review presented in the theoretical part of the thesis. The data was then reviewed for any code-switching occurrences. After all switches were identified, they were analyzed on the basis of the functions and social motivations presented in theoretical part of the thesis and discussed in detail to offer the reader a profound understanding of the subject matter.

Conversations among the radio show’s hosts only were discussed separately from conversations involving at least one caller. This division was essential to identify whether code-switching served different social functions and motivations when the discourse involved a third party (call-in interaction). The results demonstrated that code-switching was frequently
practiced due to repetition. During many long stretches of discourse, each speaker participated only in his or her native language, which can be attributed to the native speaker principle practiced on FM4. The switch then only occurred when a speaker repeated the previous speakers’ utterance and switched back to his or her native language. This commonly signaled confirmation, coherence and understanding. Furthermore, the speakers frequently switched code after being directly addressed in a particular language or when they redirected the conversation back to the original story, which was told in another language. Other functions and motivations to switch code that were identified in the data included: rephrasing a specific expression, inability to express oneself adequately (switch for either one word or an entire story), and the expression of attitude. There was only one significant difference in the functions of code-switching when comparing conversations among the hosts and conversations involving a caller. As soon as a caller participated in the discourse, the hosts switched code more frequently for one single word. This seemed to happen mainly to simplify the language: the hosts adapted the language to the callers’ needs whenever they assumed lacking language skills. The switches were also analyzed in terms of their type, namely intersentential and intrasentential. Unsurprisingly, both inter- and intrasentential code-switching were identified.

For this analysis, the “native speaker principle” practiced on FM4 has to be listed as an additional factor that impacts on the speakers’ frequency to switch codes. Even though the speakers switch to their second language from time to time, a great part of the discourse was given in each speaker’s first language. In addition to the identified motivations to switch code, humor and fun stood out as another reason to switch codes. Throughout the recording, the intention of making the listeners laugh was dominant. Considering that the data was collected from a radio show, entertaining the audience is certainly an influential factor.

The last part of the empirical study treated the relationship between code-switching and discourse markers. The background knowledge of English as a lingua franca, of which DMs are frequently identified features, and DMs as such were discussed in the analysis. One concern was to identify DMs that triggered code-switching. Therefore, the data had to be reviewed for any occurrences of the DMs *well, oh, so, anyway, still, yeah, y’know/you know, I mean,* and *alright/right.* During the first review of the data, the DMs *oh, still* and *y’know/you know* proved insignificant to the thesis and were excluded from the analysis. All other analyzed DMs proved to be valuable to the analysis. These DMs included *well, so, anyway, yeah, I mean* and *alright/right.*
The analysis of how *well, so, anyway* and *I mean* coincides with the functions explained in the theoretical part of the thesis. The identified functions of these DMs included: marking coherence, marking an answer to a question, prefacing upcoming events, redirecting the conversation back to what was said earlier and simplifying the speaker’s message. Furthermore, they were used as delay device, marker of salience or attempt to hold the floor.

However, it was remarkable that the English DMs did not automatically cause a switch from German to English but also vice versa. Especially *anyway* triggered switches from English to German, which makes sense considering that *anyway* frequently refers back to an utterance mentioned previously in the conversation. If the previous statement was uttered in German, the speakers switched from English to the German.

Furthermore, the analysis revealed a remarkable relationship between code-switching and the DMs *yeah* and *alright/right*, which are also classified as backchannelling devices. The analysis revealed that *yeah* was used in its function as a confirmation marker. On the other hand, a switch from German to English triggered by *alright/right* was used to hold the floor by immediately continuing the talk in English. In addition, it occurred as a marker of response in order to signal listenership. Even though the DMs *yeah* and *alright/right* triggered switches in their function as backchannels, one cannot assume that backchannels generally trigger code-switching. For instance, *yeah* and *alright/right* are verbal backchannel cues. Other verbal backchannels, such as *mhm, uh-huh* or *okay* were not dealt with in this thesis. Besides, smiling/laughter and non-verbal backchannels, such as nodding and eye contact, were not considered in the analysis either. Therefore, the connection found between code-switching and the backchannels *yeah* and *alright/right* cannot be confirmed for any other backchannel cues.

Summing up, code-switching is influenced by a number of factors and is used to fulfil certain linguistic and social goals. The functions of code-switching as well as the speaker’s motivations to switch code were clearly demonstrated in the data and were discussed in detail in the empirical study. Moreover, the suggested impact of DMs on code-switching proved to exist. Furthermore, only minor differences in the code-switching behavior among hosts and callers could be detected.
Bibliography


http://www.behavior.org/resources/183.pdf [2017, 1 May]


[2016, 22 April]


## Appendix

### Transcription Conventions (cf. Voice Project 2007: Online)

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1:</td>
<td>Speakers are generally numbered in the order they first speak. The speaker ID is given at the beginning of each turn.</td>
</tr>
<tr>
<td>S2:</td>
<td>Utterances that cannot be assigned to a particular speaker are marked SX.</td>
</tr>
<tr>
<td>S1:</td>
<td>Utterances that cannot be assigned to a particular speaker, but where the gender can be identified, are marked SX-f or SX-m.</td>
</tr>
<tr>
<td>S1:</td>
<td>If it is likely but not certain that a particular speaker produced the utterance in question, this is marked SX-1, SX-2, etc.</td>
</tr>
<tr>
<td>S1:</td>
<td>Rising intonation</td>
</tr>
<tr>
<td>S1:</td>
<td>Falling intonation</td>
</tr>
<tr>
<td>S1:</td>
<td>If a speaker gives a syllable, word or phrase particular prominence, this is written in capital letters.</td>
</tr>
<tr>
<td>S1:</td>
<td>Every brief pause in speech (up to a good half second) is marked with a full stop in parentheses.</td>
</tr>
<tr>
<td>S1:</td>
<td>Longer pauses are timed to the nearest second and marked with the number of seconds in parentheses, e.g. (1) = 1 second, (3) = 3 seconds.</td>
</tr>
<tr>
<td>S1:</td>
<td>Overlaps: Whenever two or more utterances happen at the same time, the overlaps are marked with numbered tags: &lt;1&gt; &lt;/1&gt;, &lt;2&gt; &lt;/2&gt;,… Everything that is simultaneous gets the same.</td>
</tr>
</tbody>
</table>
| S1:     | Other-continuation: Whenever a speaker continues, completes or supports another speaker’s turn immediately (i.e. without a pause), this is marked by “=”.
| S1:     | Lengthening: Lengthened sounds are marked with a colon “:”.
| S1:     | Exceptionally long sounds (i.e. approximating 2 seconds or more) are marked with a double colon “::”.
| S1:     | Repetition: All repetitions of words and phrases (including
<table>
<thead>
<tr>
<th>course</th>
<th>self-interruptions and false starts) are transcribed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: S6: with a minimum of (.) of participa-</td>
<td>Word fragments: With word fragments, a hyphen marks where a part of the word is missing.</td>
</tr>
<tr>
<td>S1: mhm</td>
<td></td>
</tr>
<tr>
<td>S6: -pation from french universities to say we have er (.) a joint doctorate or a jo (joint master</td>
<td></td>
</tr>
<tr>
<td>Example: S1: in denmark well who knows. @ @</td>
<td>Laughter: All laughter and laughter-like sounds are transcribed with the @ symbol, approximating syllable number (e.g. ha ha ha = @@@). Utterances spoken laughingly are put between &lt;@&gt; &lt;/@&gt; tags.</td>
</tr>
<tr>
<td>S2: &lt;@&gt; yeah &lt;/@&gt; @ @ that’s right</td>
<td></td>
</tr>
<tr>
<td>Example: S3: i’ve a lot of very (generous) friends</td>
<td>Uncertain transcription: Word fragments, words or phrases which cannot be reliably identified are put in parentheses ( ).</td>
</tr>
<tr>
<td>Example: SX-4: they will do whatever they want because they are a compan(ies)</td>
<td></td>
</tr>
<tr>
<td>Example: S1: it may be quite HARMLESS and at the end of the day you (.) &lt;ono&gt; daf daf daf &lt;/ono&gt; (.) somebody</td>
<td>Onomatopoeic noises: When speakers produce noises in order to imitate something instead of using words, these onomatopoeic noises are rendered in IPA symbols between &lt;ono&gt; &lt;/ono&gt; tags.</td>
</tr>
<tr>
<td>Example: S1: and they (3) created some (1) some er (2) JARGON. do you know? the word JARGON? (.) &lt;spel&gt; j a r g o n? &lt;/spel&gt; jargon</td>
<td>Spelling out: The &lt;spel&gt; &lt;/spel&gt; tag is used to mark words or abbreviations which are spelled out by the speaker, i.e. words whose constituents are pronounced as individual letters.</td>
</tr>
<tr>
<td>Example: S2: because as i explained before is that we have in the &lt;fast&gt; universities of cyprus we have &lt;/fast&gt; a specific e:rm procedure</td>
<td>Speaking mode: Utterances which are spoken in a particular mode (fast, soft, whispered, read, etc.) and are notably different from the speaker’s normal speaking style are marked accordingly. The list of speaking modes is an open one.</td>
</tr>
<tr>
<td>&lt;fast&gt; &lt;/fast&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;slow&gt; &lt;/slow&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;loud&gt; &lt;/loud&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;soft&gt; &lt;/soft&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;whispering&gt; &lt;/whispering&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;sighing&gt; &lt;/sighing&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;reading&gt; &lt;/reading&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;reading aloud&gt; &lt;/reading aloud&gt;</td>
<td></td>
</tr>
<tr>
<td>&lt;on phone&gt; &lt;/on phone&gt;</td>
<td></td>
</tr>
<tr>
<td>Breath: Noticeable breathing in or out is represented by two or three h’s (hh = relatively short; hhh = relatively long).</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Speaker noises: Noises produced by the current speaker are always transcribed. Noises produced by other speakers are only transcribed if they seem relevant (e.g. because they make speech unintelligible or influence the interaction). The list of speaker noises is an open one.</td>
<td></td>
</tr>
<tr>
<td>Non-verbal feedback: Whenever information about it is available, nonverbal feedback is transcribed as part of the running text and put between pointed brackets &lt; &gt;.</td>
<td></td>
</tr>
<tr>
<td>Contextual events: Contextual information is added between curly brackets { } only if it is relevant to the understanding of the interaction or to the interaction as such. If it is deemed important to indicate the length of the event, this can be done by adding the number of seconds in parentheses.</td>
<td></td>
</tr>
<tr>
<td>Unintelligible speech is represented by x’s approximating syllable number and placed between &lt;un&gt; &lt;/un&gt; tags.</td>
<td></td>
</tr>
<tr>
<td>Numbers are fully spelled out as whole words.</td>
<td></td>
</tr>
<tr>
<td>Lexicalized reduced forms: Lexicalized phonological reductions are limited to the...</td>
<td></td>
</tr>
<tr>
<td>Contractions: Whenever they are uttered, all standard contractions are rendered. This refers to verb contractions with be (am, is are), have (have, has, had), will and would as well as not-contractions. Additionally, ’s is used to represent does when reduced and attached to a wh-word. It is also used to represent the pronoun us in the contracted form let’s.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
</tr>
<tr>
<td>i’m, there’re, how’s peter, running’s fun, … i’ve, they’ve, it’s got, we’d been, … tom’ll be there, he’d go for the first, … we aren’t, i won’t, he doesn’t, … what’s it mean, where’s she live, how’s that sound … let’s</td>
<td></td>
</tr>
<tr>
<td>four on the left. All other non-standard forms are fully spelled out (e.g. /hæftə/ = have to).</td>
<td></td>
</tr>
</tbody>
</table>
Transcription

List of Speakers:
Speaker 1 (S1): John Megill (English NS)
Speaker 2 (S2): Roli Gratzer (German NS)
Speaker 3 (S3): Nina Hochrainer (German NS)
Speaker 4 (S4): Dave Dempsey (English NS)
Speaker 5 (S5): Alex Augustin (German NS)
Speaker 6 (S6): Barbara Köppel (German NS)
Speaker 7 (S7): Stuart Freeman (English NS)
Speaker 8 (S8): Alex Wagner (German NS)
Speaker 9 (S9): PJ Harvey, musician, interviewee (English NS)
Speaker 10 (S10): Erich, FM4 Ombudsman (German NS)
Speaker 11 (S11): Samy Deluxe, musician (German NS)
Speaker 12 (S12): musician, part of the band Moderat (German NS)
Speaker 13 (S13): musician, part of the band Moderat (German NS)
Speaker 14 (S14): Monique Schwitter, author*

Speaker SX1-m (SX1-m): unidentified male speaker
Speaker SX2-f (SX2-f): unidentified female speaker
Speaker SX3-m (SX3-m): unidentified male interviewee
Speaker SX4-f (SX4-f): unidentified female interviewer
Speaker SX5-m (SX5-m): unidentified male voice
Speaker SX6-f (SX6-f): unidentified female voice

Caller 1 (C1): Luca (German NS)
Caller 2 (C2): Andi (German NS)
Caller 3 (C3): Gunnar (German NS)
Caller 4 (C4): Fabian (German NS)
Caller 5 (C5): Robert (German NS)
Caller 6 (C6): Stella (German NS)
Caller 7 (C7): Markus (German NS)
Caller 8 (C8): Erwin (German NS)
Caller 9 (C9): Claudia (German NS)
Caller 10 (C10): Andreas (German NS)
Caller 11 (C11): Angelika (German NS)
Caller 12 (C12): Thomas (German NS)
Caller 13 (C13): Luki (German NS)
Caller 14 (C14): Nora (German NS)
Caller 15 (C15): Thomas (German NS)
Caller 16 (C16): Milos (German NS)**

*During the first review of the data, the only utterance by author Monique Schwitter was overlooked. Therefore, she was assigned number 14 (S14) after a second review.
A conversation including caller Milos was also missed in the first review. He was assigned C16 after a second review.

**T1603**

*Competition: 6 questions in 60 seconds*

S1: Alright, Luca (.) good morning.
C1: Morning.
S1: So (.) du traust dich was.
S1, S2, C1: @@@
S1: Ja, ja.
S2: Da hab i mir gedacht (.) des (.) könnt sich ausgehen (.). Keine Angst Luca, keine Angst.
S1: Wir machen das ganz einfach für dich.
C1: Passst.
S2: Ja.
S1: Alright.
S2: Bist du gerade so mit einem Schiff unterwegs, so als erste Frage.
C1: Nein, mit dem Auto.
S2: Ok.
S1: Naja:, metaphorisch gesehen kann man das schon als Schiff <un> xxx </un> nein was ist das für eines (.) ist das ein neueres? (.) oder ein altes Auto?
C1: Ein altes Auto.
S1: Na da:mm=
S2: =dann gilt es als Schiff natürlich. Wo fahrst du denn überhaupt hin, Luca?
C1: Auf die Uni.
S2: Uh
S1: Ah ok Freisprechrichtung (.) –einrichtung selbstverständlich, hm?
C1: Ja sicher.
S2: Ja passt.
S1: Alright. Six questions in sixty seconds, let’s do this.
[Jingle is played: Six questions in sixty seconds.]
S1: What was the Megellan (.) the voyager (.) what was his first name?
S2: Was war der Vorname von Magellan?
C1: hmm <sighs>
Sx1-m: Ffff
C1: Fernando
S1 & S2: ya:::y
S1: Okay, now there’s a water street, eine Wasserstraße, that is named after Fernando Magellan hh. What is the name of this street, that’s named after Magellan?
C1: ah das war <sighs> malaca
S1 & S2: @ @ @ @
S2: Fast, die Magellan-Straße wärs gewesen.
C1: Magellan-Straße (.). Aber die ist irgendwo in Südostasien.
S2: Fast=
C1: Malaysien und=

C1: U: h (.) Scheiße.

S2: Also zwischen Atlantik und Pazifik, damit man nicht ums Kap Horn fahren muss.

S1: But you were close enough.

S2: Nein, das passt schon. Nächste Frage. Vervollständige bitte die Reihe: Santa Maria, Niña und?=

C1: =Veronika?

S2: Fast.

S1: @ @


C1: Ja.

S2: Na, wir sind eh gut unterwegs.

S1: Na, jemals in einem Schiff gewesen und den Äquator überquert, Luca?

C1: Nicht im Schiff.

S1 & S2: Ok, ok.

S2: Richtig, stimmt.

S1: Alright, so::: Und ähm. If you’re on the Magellan-Straße (.) ja? ()

S2: Mhm, ja?

S1: And on the left is Tierra del Fuego

S2: Also Feuerland (.) also wenn links Feuerland ist, was ist dann rechts?

S1: Was ist dann rechts?

C1: Hhh der Atlantik.

S2: Nein.

C1: Der Pazifik.

S2: Nein (.) nicht Wasser, sondern Land (.) und was für ein Land?

C1: U: h

S1: Kann man als Gewürz sehen, der hat ja die Gewürzinsel gesucht, der Magellan.

C1: A::h ok Ch-ch-chile.

S1: Gut (.) und wenn die Steuerfahndung auf deinem Schiff ist, wie sagt man dazu? (2) Steuerbord.

Sx2-m: pfff

S1: @@

S2: Hm naja.

C1: Naja.

S2: Naja, geht so.

S1: Are we gonna give it to Luca?

S2: Hh ja. Fragen wir noch eine Frage.

C1: Eine Frage noch?

S2: Eine Frage noch (.) eine Entscheidungsfrage (.) A::hm=

S1: =welcher ist größer, der Atlantik oder der Pazifik?

C1: Pazifik.

S2: Ist richtig.

S1 & S2: Ya:::y

{applause is played}
{The song Birch Tree by Foals is played}
S2: Ich bin so ein Trottel. Ich hab das nicht gewusst, dass Foals Fohlen heißt.
S1: JA @@ (.) jetzt weißt dus.
S2: Ja:
S1: I’m sure you knew that Andi (.) didn’t you?
C2: Yes hh
S1: @@ Good morning.
S2: @@ Sagt er einfach mal so (.) Hallo Andi.
C2: Servus (.) Aber ich verstehe euch sehr schlecht (.) weil ich glaub mein Empfang reißt gleich amal ab.
S2: Ok. Dann machen wir das. Wo bist denn unterwegs?
C2: Ich fahr gerade in die Schule nach Guntramsdorf.
S2: Welche Schule?
C2: Werkmeisterschule.
S2: U::h
S1: WERK(.)MEISTER(.)SCHULE
C2: Ja.
S2: That sounds tough.
C2: Naja (.) schaun wir einmal.
S1 & S2: @@ @
S1: Here’s what we are doing, we are dancing I understand.
S2: Ja genau. Schau, es geht so.
C2: <un> xx </un>
S2: Ja, kein Stress (.) zuerst müssen wir es mal erklären, lieber Andi. Also (.) der John tanzt und ich beschreib was er tut (.) und dann musst du erraten was für ein Tanz das ist, okay?
C2: Okidoki.
S1: Alright. Here goes the first one (.) alright, so.
S2: Alright. Here goes the first one (.) alright, so.
{music is played}
S2: Aha: so:
S1: @@ @
Was könnte das sein?
C2: Ich versuchs mir grad bildlich vorzustellen (.) und bin kurz davor einen Lach-Flash zu kriegen.
S2: Ja, das ist richtig (.) es ist auch ein peinlicher Tanz aber man lernt ihn meistens trotzdem ganz=
S1: Bitte errate es schnell (.) ich kann das nicht mehr machen.
S2: ha-ta-ta vor zurück (.) und dieses ha-ta-ta ist wie diese Tanz heißt.
C2: Keine Ahnung.
S2: Ok, macht nichts.
S1: That’s alright.
S2: Cha-cha-cha wärs gewesen.
S1: It was the Cha-cha-cha.
C2: CHA-CHA-CHA.
S2: Ja weißt eh, dieses cha-cha-cha vor zurück.
C2: Ja ich bin da leider nicht so der Tänzer.
S1: ICH AUCH NICHT.
S2: Na gut, dass wir das alle drei zusammen da jetzt spielen.
S1: Ja.
S2: Aber wir kommen durch mit dem (.) bevor du ankomst in der Schule.
S1: Here comes the next one.
{music is played}
S2: also (.) die Ausgangsstellung ist, mein Lieber: Fuß an Fuß, lang lang Wiegeschritt, zurück seit schließen, lang lang Wiegeschritt, zurück seit schließen.
S1: Ole.
S2: Ganz schön argentinisch=
C2: =ARGENTINISCH?= 
S2: =was der John da aufführt.
C2: Einen griechischen Tanz hätt ich gewusst.
S2: Ja (.) was tanz man denn so in Argentinien?
C2: hh ich war noch nie dort.
S2: Mh: na was tanzen die Argentinier denn im Fernsehen?
C2: Hhh pu::h
S2: T-t-t-t-ta:
S1: Ta:
S2: Ta: weißt eh, wo sie da so hinüberschleichen mit den Füßen.
C2: Ja ja ja ja ja ja.
S2: Weiβt was ich mein?
C2: Ja ich weiß wie es ausschaut aber ich weiß nicht wie es heißt.
S1: @@ @
S1 & S2: Ta-Ta-Ta-Ta-Ta-Ta
S1: Tango.
S2: Tango wärs gewesen. Macht nichts.
C2: Tango? Tango kommt aus Argentinien?
S2: Ja. Aber macht nichts. Und in Finnland tanzt man das auch sehr gerne.
S1: Eigentlich weltweit (.) aber es kommt aus Argentinien.
S2: Aber in Finnland ist es=
S1: =recht beliebt.
S2: Also (.) Andi. Nichts passiert. Einen machen wir noch.
C2: Na dann probieren wir es.
S1: Den kennst du sicher.
S2: Puh das ist aber schwierig.
{music is played}
S1 & S2: < humming >
C2: Ahhh mir liegt es auf der Zunge.
S1 & S2: < humming >
C2: Ja (.) ja (.) mir fallts nicht ein.
S2: ANDI (.) KÄMPFE (.) du schaffts es.
C2: ICH KÄMPFE (2) ABER=
S2: =Mhm=
C2: =MIR FALLTS NICHT EIN.
S1 & S2: Lam (.) lam (.) lamb (.) lam
C2: Ich weiß welchen Tanz ihr beide meints aber ich weiß nicht wie er heißt.
S1 & S2: Lam (.) lam (.) lam
S1: That’s difficult.
S2: I know (.) Lambada wärs gewesen.
S1: Lambada.
S2: Andi (.) die Sache ist die. Es war (.) es war=
C2: =schlecht=
Nein, schlecht (.) schlecht ist ein großes Wort. Du hast von drei jetzt zwar keines gewusst aber (.) weißt (.) wir machen es einfach so, wir schicken dich hin und du musst alle diese drei Tänze dort tanzen in Linz.
S1: @@
S2: Ist das okay?
C2: <un> xx <un> okay.
S2: Wir überprüfen das dann.
C2: Wenn mir keiner zuschaut in einem Besenkammerl steh (.) und das Licht aus ist, ist es ok.
S2: Wir haben uns eher gedacht (. ) auf der Bühne mit Livestream aber wir reden da noch.
C2: Dann verklag ich euch.
S1 & S2: @@
S1: Gscheit. Wird schon passen
Vielen Dank Andi dass du dir die Mühe gemacht hast mit uns zu tanzen.
C2: Bitte bitte ( . ) Ich hab mir nur gedacht den 4-Takt weiß ich eh.
S2: Mehr braucht man eh nicht als 4-Takt.
C2: 4-Takt passt immer.
S2: Richig.
S1: Alles gute, Andi.
C2: Dankeschön.
S2: Tschüss.
C2: Schönen Tag euch noch.

T0204

S1: Alright Dave Grohl and the Foofighters.
S3: John?
S1: Yeah?
S3: I’d like to do a little=
S1: =ah this thing we did to Steve you wann do to me now?
S3: So according to your reaction (.) apparently we can tell what kind of person you are. Are you ready?
S1: Alright ( . ) let’s do it.
S3: <yawns>
S1: yeah a:h a little
S3: oh
S1: maybe if you did more yawning then I might=
S3: that that means that you’re a little bit em-empa-empathic or empathetic? How do you say?
S1: em-emPATHETIC not sympathetic but empathetic.
S3: Empathetic.
S1: Mhm
S3: Ya.
S1: The empathy is the ability to to feel what the other person is feeling but on a neuron level on a physical ( . ) like literally something snaps in your brain doesn’t it? Isn’t it like if somebody yawns then you have to yaw and everybody else in the room yawns.
S3: ya. I mean it’s true that people often mirror other people’s yawns ( . ) like uhm because of the Spiegelneuronen we call them in German that contagious yawning is also closely linked to
empathy hh uhm the closer you are to a person the more likely he or she is to catch your yawn (. ) at least that’s=
S1: =uh huh=
S3: =that’s what a study has found out recently.
S1: I see ( .) okay.
S3: So yawn contagion is the highest amongst family members ( .) a little bit lower for friends ( .) a even lower for acquaintances and strangers
S1: Okay
S3: Hh I don’t know uhm I always yawn when someone in the subway yawns ( .) I I
S1: S3: I’m highly contagious ( .) but allegedly psychopaths are very unlikely to catch yawns at all.
S1: I see so if you yawn next to some guy and he just doesn’t react=
S3: =RUN ( .) RUN
S1: @@@ he’s probably a psychopath. I can I can get down with that cause I I think that the creatures that I know they are they worst affected by the contagious yawn ( .) are dogs.
S3: Ya that’s true.
S1: Ever seen a bunch of dogs together ( .) one of them yawns forget about it ( .) game’s over everybody has to stop and yawn and then they all just have a nap.
S3: What about cats?
S1: Cats too true.
S3: They don’t ( .) ya:
S1: Ya they do they do they do. Though I think there’s a certain percentage of the <un> xx <un> population that is uhm psychopath (2) it’s just in the nature of <un> xx <un> hh
S1: Wo: ( .) music off ( .) I hate those songs that just go off and cliff like that you’re like really into it, it’s really cool ta-tara-ta-ta-tara and then pam
S3: Ya everybody’s DJ’s nightmare
S1: Puh hh anyway have I said good morning Austria? How’s things? @@ Hh (2) in Canada you’re supposed to say Oh great thanks.
S3: Oh great thanks.
S1: Yeah ( .) six-thirty-six is the time ( .) uhm today is the special day ( .) second of April=
S3: =Ya=
S1: =for uh ( .) for ( .) for well fo:r=
S3: =Ähh fü:r ah viele Menschen ( .) unter anderem den Samuel
S1: Jaa genau
S3: Der hat nämlich schon jahrelang vorgehabt äh etwas das er gemacht hat und jetzt ist es soweit ( .) heute beginnt sein erster Tauchkurs
S1: Uh nice.
S3: Er hat sich einen Song gewünscht den wir jetzt auf die Schnelle nicht auftreiben konnten ( .) der mit tauchen zu tun hat.
S1: Tauchen ( .) tauchen is diving right?
S3: Aber ähm es hat mich an einen alten Lieblingssong von mir erinnert.
S1: Okay now warte kurz, uhm what did Samuel want to hear? Wanted to hear Jimmy somebody with=
S3: =Jimmy D with Alternativseetaucher.
S1: Okay?
S3: I nah
S1: We don’t have it in our FM4 computer but I’m sure it’s a good song. Gonna look for it ( .) Jimmy D Alternativseetaucher hh but you reminded Nina Samuel of this other song ( .) now ( .) tell me about the song
S3: hh by a band called Jonas Goldbaum. I don’t think they are around anymore. I think that song came out in the mid two thousands or something.
S1: Alright
S3: And it’s a beautiful Austrian little indie rock song. It’s called Taucher im Meer.

T0404

**Competition: 6 questions in 60 seconds**

S4: And by the way, if you wanna see the Science Busters live, you have the chance at the FM4 Science Busters MEET. (Star Wars Music is played) Star Wars.
S4: And Yoda, Princess Leia. Where? Of course at the MAK in Vienna. Science Busters are part of the whole thing.
S5: Genau. Werner Gruber erklärt im Rahmen der Ausstellung warum das Lichtschwert für den Kampf eigentlich ungeeignet ist und was fälschlicherweise oft Laserschwert genannt wird und ob man das Schwert tatsächlich bauen könnte. Mittwoch im MAK in Wien.
S4: And we have one pair of tickets for Wednesday the sixth, six-thirty pm at the MAK. But you’re gonna have to play a game with us in order to win the tickets. It’s a Star Wars-themed Beat the Toaster game. Six questions in sixty seconds. You can do it. Give us a call oh two hundred six six nine six six.

{Song is played}

S4: That was Hylu and Jago Kosher with PRESSURE. Now uhm no real pressure. Well not a whole lot of pressure. just, you know, a little game or so. Hopefully…
S5: Ja, wir haben jetzt Gunnar am Apparat. Gunnar möchte sich unserem knallharten Star Wars-Quiz stellen. Hallo!
C3: Ja, hallo.
S5: @@
S4: Okay, Gunnar. It’s pretty basic. If you’re a Star Wars fan I’m sure you’ll do fine. Are you a Star Wars fan?
C3: Yeah, since the first movie.
S4: Alright. Good, then it’s gonna be quick and painless more or less.
{Jingle is played: Six questions in sixty seconds}
S4: Who directed Star Wars?
C3: George Lucas.
S5: Yay.
S4: Star Wars – The Force Awakens from two thousand fifteen is the third highest film of all time in the US. But who is number one? Avatar or Titanic?
C3: Avatar?
S5: U:he ja, das ist korrekt. Der erfolgreichste Film aller Zeiten Titanic ist Platz zwei und dann kommt Star Wars gleich auf Platz drei.
S4: Star Wars, in two thousand one, A Space Odyssey is the same production crew. Is it true or is it false?
C3: It’s false.
S5: Mhm:
C3: Okay, it’s true then.
S4: It’s actually true. But one wrong is (.) not (.) sh-sh-shouldn’t get you. George Lucas, Mxx <un>, Stanley Kubrick and blah blah blah they got together, hired as many people as possible (.) and the result is what everybody saw. Number four…
S5: Jetzt war lustiges. Bei Star Wars: The Empire Strikes Back von neunzehnachtzig gibt’s ja diese tolle Asteroiden-h-Asteroidenszene. Damals stecken special effects noch in den Kinderschuhen hh und man musste sich anders zu helfen wissen. Einer der Asteroiden ist in Wirklichkeit eine fliegende Semmel oder eine Kartoffel?
C3: Ei:ne Kartoffel @@
S5: @@@ ja: das stimmt.
C3: Starkiller.
S5: Ya:y
S4: And finally (.) finally (.) I mean you already got them. Finish this sentence. May the…
C3: Pardon?
S4: Finish the sentence.
C3: Yeah?
S4: The beginning is: May the
C3: <un> xx <un>
S5: Möge die…
C3: Ah may the force be with you.
S5: Ya:y
{Applause is played}
S5: @@ @ ja: wunderbar (.) du hast die Tickets.
S4: Congratulations. You get to see the special guided tour.
S5: Mit Werner Gruber im MAK. Star Wars (.) das wird lustig. Viel Vergnügen.
C3: Thanks a lot, thanks.
{music}
S4: A-trak and Jamie Lidell with We all fall down (.) hopefully not in an uncomfortable situation hh you know uhm many celebrities celebrated their birthdays last weekend there was uhm Michael Fassbender, for example Hans Christian Andersen who’s two hundred and eleven or well would have been.
S5: ja hh zum Beispiel oder auch Eddie Murphy wurde vierundfünfzig und Alec Baldwin siebenundfünfzig, Doris Day einundneunzig. Sie lebt noch x </un> einem Hotel (.) in Kalifornien
S4: Hotel California
S5: @@ @
S4: Our colleague Christian Pausch didn’t celebrate his birthday this weekend but he celebrated the birthday of another very famous person a musician actually and he celebrated it by singing his songs.
S5: hh and where?
S4: In the shower.

{Recording is played. Colleague Christian sings in the shower}
S4: Yeah I first uhm first I wanna say I was not the one hiding in his bathroom recording that okay uhm just (.) in case you’re thinking Dave you’re such a creep.
S5: Ye:a-a-ah Dave
S4: If (.) don’t (.) If you know the song give us a call oh eight hundred two two six nine nine six (3) That’s the Yeah Yeah Yeahs.

{Another song is played}
S4: That’s the Yeah Yeah Yeahs with Maps? and of course we wanna find out if <un> xxxx</un> yeah yeah yeah you get a goodie bag IF FABIAN (. ) Fabian?
C4: Hello?
S5: Hello?
C4: Hello?
S4: Now (.) whether or not
C4: Hello?
S5: Well HELLO.
C4: Hello.
S5: @@@
S4: Hi
C4: @@
S4: Okay we=
S5: = you want to know who <un> xx </un> the guy was singing under the shower
S4: Exactly this one hold on just a minute don’t sing along yet (.) I think you might know
C4: I thought
S4: We want everybody else to remember
S5:
C4: From Marvin Gay it was like <singing> ain’t no mountain high and very low </singing>
S5: @@@
S4: KEEP GOING KEEP GOING
C4: No no I finished I don’t know more (.) I
S4: Alright
C4: I only (heard) it once in a lifetime
S4: Well that’s actually quite good you did uhm indeed win {applause sound is played}
BECAUSE {original song is played for a few seconds}
C4: Oh cool
S5: They are together ahm <singing> da-da-da-da: </singing>
S4: If you wanna sing along we can all sing along now and congratulations to your goodie bag fabian ya:y
C4: Thank you
S4: and since you haven’t heard it in so long I guess this is the perfect opportunity shall we all sing along now?
{Song by Marvin Gay is played}
S6: ABER-aber wenn man ein bisschen recherchiert DANN findet man allerlei Klopapierkuriositäten=
S1:=@@@
S6: Es gibt zum Beispiel und das ist kein Scherz (.) handgenähtes wiederverwertbares Klopapier aus alten Bettbezügen=
S1: Oh no, okay
S6: YES
S1: uh huh
S6: Das schaut auch sicher ganz schön aus zu Ostern
S1: But once I’ve used it as Klopapier (.) there’s nix mehr wiederverwerten.
S6: I don’t know, maybe you can=
S1: =no: there’s nix mehr @@@
S6: <@> I don’t know </@> (.) okay we-we we’re not going there John.
S1: @@ @
S6: Ahm dann gibt es natürlich auch Klopapier aus zerfuzzeltem Zeitungspapier=
S1: =mm=
S6: =das dann gepresst wird. Deshalb stell ich mir das so ein bisschen wie Pappmaché vor (.) und nicht (.) unbedingt hh angenehm. Ja, aber jeder nach seinen Bedürfnissen (.)
S1: @@ @
S6: Offensichtlich kann man seiner Fantasie da freien Lauf lassen.
S1: So you see (.) so weit kann man das spel> DIY </spel> treiben. {Song is played: Deichkind – Selber machen lassen}
S6: Selber machen lassen?
S1: Selber machen LASSEN (.) ja.
S6: Ja.
S1: It’s like when you pay money for do-it-yourself.
S6: Exactly. It’s like=
S1:= you shouldn’t=
S6: =don’t even bother trying.
S1: @@ @@ @@ @@
S6: I think this is what they are trying to say.
S1: It’s a bit of a message for our time istn’t it? @
{Jingle is played}
SX1-m: In Österreich nennen sie mich gerne
SX2-f: John Megill
SX1-m: Ihre Augen beginnen dann zu leuchten und gerne betrachten sie einfach meine Schönheit
{FM$ Jingle is played}
S1: @@ @ und DANN kippen sie einfach um.
S6: hh genau
S1: @@ John Megill and Barbara Köppel on the FM4 Morning Show this morning.
S6: Good mo:rn
{music}
S1: That’s new music from FM4. A band called Haelos (.) Separate Lives (.) we keep moving on (.) do you know the expression a loaded question?
S6: A loaded question?
S1: Ja.
S6: As in heikle Frage?
S1: Yeah I guess that’s the right word yeah okay.
S6: JA.
S1: Heikle Frage for you Barbara.
S6: For me? But we didn’t agree on that.
S1: Well it’s here on the piece of paper.
S6: Oh okay.
S1: @@ so
S6: Then it’s fine.
S1: You just have to read what it says on the paper and you’ll be fine.
S6: Maybe you improvised (.) okay.
S1: Here’s the thing ah ah you probably wrote the script so it’s gonna be your own answer anyway (.) the reason I mention heikle Frage look here it says in your opinion (.) and I am to address the question to you (.) uhm what’s the worst thing a parent can do?
S6: Well there are a lot of really bad things=
S1: @@ exactly=
S6: =parents do yeah but I think the worst thing might be maybe ignoring you completely=
S1: =this is horrible ja=
S6: = or being really really really overly protective.
S1: Ah okay so no attention or too much attention.
S6: Exactly when they try to live their life for you uhm genau übermäßige Aufmerksamkeit das ist kontraproduktiv (.) lasst euch das gesagt sein liebe Eltern (.) ähm Helikopter-Eltern nennt man das ja auch und die verwechseln dann auch wirklich ihre eigenen Angelegenheiten mit denen ihrer Kinder.
S1: Ah
S6: Mhm
S1: So ah Johanna
S6: Die Johanna
S1: nein das gefällt ihr glaub ich nicht  
\{radio „Johanna gefällt das nicht“ is played\}
\{Song „Nadine“ is played, lyrics: Du bist weg doch der Herpes ist mir geblieben\}
S1: Naja: (.) hast du deine Sozialversicherung bezahlt ist der Herpes auch kein Problem.
S6: NAJA
S1: @@ @
S6: Here is what we asked you.
Speaker Roli Gratzer?: Bitte anrufen und folgendes Lied der einzigen wirklich relevanten Austropop-Band weitersingen.
\{The beginning of a song is sung by unknown people\}
S1: Go ahead Robert.
C5: <sings>
S1 & S6 simultaneously: <laughing>
S1: : <@> Jawohl </@
S6: <@> Sehr gut </@
\{Applause\}
C5: @@@
S1, S6 & C5 simultaneously: <laughing>
S6: Sehr tapfer.
S1: Uncomfortable silence (.) war jetzt kurz (.) was ja eine gute Sache ist für Duscher und Gratzer.
C5: Okay.
S1: Congratulations, Robert. Du hast die Karten gewonnen.
C5: Thank you.
S1: Maybe I’ll see you there. It’s gonna be such a fun night.
S6: It’s going to be legendary.
S1: They went down into the Archiv (German pronunciation) in the cellar here and they and they went into the <un> xx </un> cabinet and pulled out <un> xxx </un>
S6: YEAH
S1: <un> xxxx </un> and she’s ready to go.
C5: Cool ich freu mich schon.
S1: Alles Liebe. Danke fürs Mitspielen.
C5: Ja dankeschön.
S1: Viel Spaß nächste Woche.
C5: Danke:
S1: Was ganz kurz was meinst du Robert?
C5: Ja?
S1: Wanda (. ) ja oder nein?
C5: Uhm yes!
S1: Yes?
C5: Sure.
S1: Echt? Alright
S6: Das ist eine deutliche Aussage.
S1: Dann werden wir wohl Wanda=
S6: <un> xx </un> schreibt man nur mit einem L.
S1: Mit einem L?
S6: Ja: @@
S1: Passt. Dann spielen wir gleich den großen Hit oder?
S6: Ja wäre cool.
S1: Alright. Also danke dir.
C5: Danke ciao.

{music}
S1: Coeur De Pirate – Comme des Enfants (. ) Coeur De Pirate from uhm uhm Quebec she’s the big sensation (. ) she’s our Nino aus Wien.
S6: Hh kind of Piratenherz.
S1: @@ she’s really cool as she makes very very nice music in the meantime also in English (. ) and it says here Coeur De Pirate playing in Cannes, in Lille, in Le Havre, in Amsterdam, in Cologne, in the uhm uhm
S6: What about in Austria?
S1: Well in some place.
S6: What about Graz or Innsbruck?
S1: No no in some place called Vienna.
S6: Some place called Vienna? That’s great.
S1: Ja something called the WUK?
S6: NICE.
S1: Twentysixth of April.
S6: That’s not even far away.

{music starts playing in the background}
S1: I did my bit for my French-Canadian compatriote Coeur de Pirate <un> xxxxx </un> go check it out it’s gonna be great. But now as you’ve correctly recognized some David Bowie music (. ) this is Ashes to Ashes which was the answer to Major Tom <un> xxx </un> thing
sometime in January of course everybody griefing David Bowie death. It went viral it showed a street sign David Bowie Street.

S6: Genau. Weiß auf grünem Hintergrund ein typisches U.S. Straßenschild eben und eine Bowie Street die gibt es in Austin Texas schon lange. Allerdings ist sie benannt nach dem texanischen Pionier und Revolutionär James Bowie=

S1: =Aha=

S6: =Und genau in dieser Straße wollte jemand den David Bowie mit quasi der Umwidmung des Schilds hh eine letzte Ehre erweisen und=

S1: =und wir scheißen auf den Pionier und Revolutionär James Bowie huh

S6: WELL

S1: @@

S6: We’re going to sort it out. But anyway auf einmal ist da wirklich David Bowie Street gestanden und tagelang wusste niemand wer dafür verantwortlich war.

S1: Ah okay I see alright the person who eliminated James Bowie and replaced him with David Bowie is in fact Roland Svensson who is he? He is the Co-founder and Managing Director of Self by Self West which is one of the world’s largest alternative music festivals. He ch-ch-changed the street sign and uh made sense oh I get it he ch-ch-ch-changed the STREET SIGN and South by South West headquarters actually located on the original James Bowie Street so music nerds that they can see why it was important that they changed the James to David. Uhm they always wanted to invite David Bowie to perform at South by South West and and he never did.

SX3-m: It was like the Monday after he died and I was working at the radio and you know my office manager was there with me and he said See the sign that’s Bowie Street that really needs to say David Bowie Street. And I said I can do that @@@ So his friend is a sign maker and we just put it up and I took a picture of it and then the next thing I know is that it is all around the world. And so we went like four or five days with headlines in Europe Who hung the Bowie sign and finally I knew the police was gonna try to figure it out.

SX4-f: No jail time for you though.

SX3-m: They let me off with a warning.

S1: =OK alright. If you’re gonna commit an act of vandalism do it in such a way that nobody notices.

S6: Well everybody noticed it and I think they wanted everyone to notice it. Ja und auch die city officials von Austin die haben Humor bewiesen und sie haben das umbenannte Straßenschild die ganze Woche hängen lassen und natürlich gibt es mittlerweile schon eine Petition die Straße permanent umzubenennen und ja weiß nicht vielleicht können sie dann ja für die James Bowie Street eine andere Lage finden.

S1: <2> anderen Platz finden </2>

S6: Genau.

S1: Yeah he was a pioneer and a revolutionary I don’t know ya they could Let’s look him up before we=

S1: =somewhere out in the woods you know maybe some country road or something. Uhm xx to Nina Hochrainer who got behind the whole David Bowie Street scandal in Austin Texas and caught up with the one of the organizers of South by South West tonight at Homebase.

S6: Genau die Nina hat mitte März die dreißigste Ausgabe des South by South West-Festivals besucht und nicht nur mit Roland Svensson gesprochen sondern sie hat auch jede Menge neue Musik entdeckt-enTDECKT die sie euch vorspielen will und zwar heute ab neun Uhr in der FM4 Homebase.

S1: Okay now apropos David Bowie Street. There is a video it’s hilariously embarassing for both David Bowie and Mick Jagger

{Video – only sound – is played}
S1: If you’re a young alternative band take a lesson from David Bowie and Mick Jagger losing <un> xxxx </un>

T0704

S7: Go Time (.) that is from Digitalism (.) the electro-house (duo) from Germany. Hh and they are on tour at the moment, they got a brand-new album coming out at the I THINK end of April no it’s May, it’s middle May.
S2: Mhm
S7: @@ yeah. The album by the way @@ you wouldn’t notice, would you?
S2: No.
S7: @@ the album by the way is called Mirage.
S2: Mira:ge.
S7: @@ That’s what it’s called (.) yeah.
S2: mhm
S7: And they are on tour (.) they are doing dates in Europe (.) and dates in the States (.) and nothing in Austria. So (.) the less said about it the better. Hh nine minutes past six o’clock is the time, it’s a Thursday morning, me and Roli are here, are you in good health? That’s what I wanna ask.
S2: Me?
S7: Yeah.
S2: It’s okay.
S7: IT’S OKAY.
S2: What about you?
S7: IT’S OKAY.
S2: It’s getting better over there?
S7: It’s getting better all the time. I was here on Sunday (.) then unfortunately have had to have a couple of days off because of a problem with (the teeth).
S2: You look t-(.) you look (.) good like you’ve been to a bar-fight or something=
S7: =@@ @@@=
S2: =but it was the dentist.
S7: <laughing> the woman at the dentist’s said
<laughing> What happened to you? And I said <laughing> Ja, dein-dein Mann is just er ist eifersüchtig auf uns <laughing>.
S2: @@ @
S7: So there we are. Now I’m here and in good health and Roli is in good health too. And we’re gonna get you through the morning without a shadow of a doubt.
{music}
S7: Don’t make it ha:rd for ME:. Just <2> Just give us a smile </2>
S2: <2> Ya:y </2>
S7: Everybody is happy this morning. Ah that’s Asher Roth singing with Etienne De Crecy. Uhm here is something I gotta ask you (.) beca:use (.) I’m not a big user of Whatsapp. Do you use Whatsapp? You do, I know you do.
S2: Sometimes, yeah.
S7: Yeah? Uhm well, I guess maybe you and the listener do SOMETIMES (.) but as of this week hh all text messages hh and pictures you send are enCRIPTED. Hh that means that nobody can read them. Am I reading that right?
S2: Ja, so ist es. Bis jetzt war das eh sowieso, außer du hast ein iPhone, dann war das nicht so weit. Apple halt, ne? Da ist es ein bisschen schwierig. Jetzt gibt es aber für alle die end-to-end-Verschlüsselung und das heißt wer dich anzapft sieht nur wirre Zahlen und Zeichen.
S7: Wow ah but but it used to be free. Hm?
S2: What?
S7: It it (.) Whatsapp.
S2: It’s still free but it’s <2> encrypted </2>
S7: <2> encrypted </2>
S2: It’s safer now.
S7: Okay. Erm. Did you know that Whatsapp belongs to Facebook?
S2: Ja das ist halt immer so dann die Sache, nicht?
S7: Yeah and we also use them too.
S2: Yeah.
S7: But if you wanna have a private conversation er:m you can use for example Telegram.
S2: Mhm
S7: Now this is like Whatsapp but without a business model
S2: Jap und das ist immer gut. Und sicher ist es auch.
S7: There you go.
S2: So gesehen=
S7: =you have a choice.
S2: Always. You have always the choice.
S7: @ @ rather like dogs or cats
S2: Jap.
S7: Or Roli or me.
S2: I know you like dogs more than cats.
S7: I do. But we have=
S2: =But you have a choice there (.) out there in the internet.
S7: But we also have well cats (.) well a cat now.
S2: You have eight cats?
S7: no A cat.
S2: Oh A cat, okay. How does it work with the dogs?
S7: No problem.
S2: No problem?
S7: NO problem (.) whatsoever.
S2: Who’s the boss?
S7: Definitely Cookie (.) the dog (.) for sure. Yeah, that is right. Alright so let’s move on. Shall I say something through Telegraph now?
S2: Yeah please.
S7: That’s gonna take me about half an hour. @@ That’s great.

---

T2204

{Intro FM4 Morning Show}: With Stuart Freeman
S7: And with Barbara Köppel (.) today we are here to ease you into a Friday morning
S6: Good morning
S7: morning =
S6: =Austria
S7: Alright let’s do it together
S6 & S7 simultaneously: Good morning Austria
Well we think that’s the ultimate Morning Show song to start our tributes to Prince as you heard on the news or probably heard last night he passed away in Minnesota last night it was way too early for Prince Sad news uhmm he died at his recording studio after he was briefly hospitalized last week for a flu emergency I mean yeah it can happen and it does happen and wow what a sad way huh we don’t know any details about the cause of the death yet but we do know one thing for sure it was way too early for Prince Yeah so ist es schon wieder ist eine große Musiklegende von uns gegangen Prince war ja erst siebenundfünfzig Jahre alt und äh bis zuletzt sehr sehr aktiv er ist ja auch in seinen äh Aufnahmestudios gefunden worden er hat hunderte Songs für sich und andere Künstler geschrieben insgesamt vierzig Alben veröffentlicht und vier davon alleine in den letzten eineinhalb Jahren Yeah also er war wirklich jemand der sein ganzes Leben äh seine ganze Kraft sein ganzes Genie der Musik gewidmet hat Well of course the news is coming out still coming out at the moment and we’re gonna find out exactly soon what happened hh in Minnesota uhmm big breakthrough came for him with Purple Rain in nineteen eighty four uhmm we’re gonna play some of our favorites this morning me and Barbara and uh also we’ve put a post on our facebook page= =genau wir würden einfach gerne wissen hh welche sind eure Prince-Lieblingssongs, was für Erinnerungen, Erlebnisse oder Gefühle verbindet ihr mit ihm. Es gibt ja wirklich jede Menge Songs die äh hh im kollektiven Gedächtnis sind und wir würden gerne wissen was sind eure Erinnerungen lass uns das wissen auf unserer Facebook-Seite einfach einen Kommentar posten That’s Frightened Rabbit Get Out now GET OUT OF BED is our message to you this morning Light bright sunny that’s not what they said in the weather forecast yesterday cause I put my long trousers on Ja ja ja es soll kalt werden ja hh und ungemütlich ja hh und regnerisch uagh well yesterday uhmm I thought it was pretty fresh first thing in the morning that’s why I put my shorts on then I realized as I took Amy Gassi at five o’clock in the morning uagh We all laughed at you because you showed up in your shorts yeah and your T-shirt and we were all still in our scarves and boots yeah but I had the last laugh because it was a beautiful day today that’s true you know that’s what I think it’s gonna be like this year because we had such a mild winter hh I reckon it’s gonna be a bit like uhmm couple of days rain and cloud couple of days sunshine and then it’s gonna go backwards and forwards Yeah I hope not I wouldn’t mind that’s alright YOU young lady were away for a while we haven’t worked together for AGES and AGES well I’ve been I’ve been back from my holiday for almost four weeks now
S7: have you now?
S6: Yeah
S7: But we haven’t worked together for a while
S6: that’s true aber nur weil ich nicht mit dir zusammen arbeite heißt nicht dass ich NICHT arbeite
S7: @@@@@ Alright okay that’s fair enough. I-I-I thought they were here because <un> xxxx </un>
S6: @@
S7: One thing is for sure (.). Barbara Köppel and me (.). are both here (.). together (.). with you liebe listener (.). right until ten today.
{music}
S7: Im Takt (2) Dark Green Velvet (.). we’re gonna be im Takt today (.). I hope (.). as a team (.). cause this is the third year that our friends at the Künstlerhaus have organized the Karlsplatz cup it’s badminton
S6: Cup of Karlsplatz exactly
S7: Cup of Karlsplatz (.). that’s right I should know what it’s called after three years
S6: @@
S7: Yeah it’s basically a lot of the uhm museums and friends and companies around the Karlsplatz in Vienna hh they get together once a year and we have a jolly good time (.). me I’m a squash person I can’t play badminton but uhm there are better people than me playing our team
S6: like me for example
S7: yeah I was coming to you just a minute
S6: @@
S7: Nina Hochrainer (.). Andreas Gstettner-Brugger
S6: He’s very good
S7: Philipp L’heritier AND Barbara Köppel
S6: @ Ya:y
S7: Yay
S6: Yeah it’s my first time (.). in the FM4 team and I’m really really excited and uhm we did a little training this week and I MUST say I don’t want to you know like verschreien anything
S7: mhm
S6: but we’re we’re pretty strong
S7: okay
S6: so uhm yeah our group should really watch out
S7: okay we did well last year we got to the semi-finals and I think the finals the year before the team to watch out for is uhm the Falter (.). I’ve got news for people (.). one of the star players from the Falters she’s on holiday at the moment @@
S6: Yeah I heard that someone was sick (.). but what I uh instead Galerie Westlicht
S7: Yeah?
S6: is the Geheimtipp for this year
S7: O:h
S6: Ya well and I’m saying that they they
S7: that’s twenty sixteen
S6: they should watch out
S7: I did the draw the other day but I can’t remember who FM4 will play @@
S6: I’ve got it it’s uhm the Albertina, Stadtkino, Wiener Festwochen and ACP Art Consulting and Production (.). so we’re playing all of them
S7: Alright
S6: @@@@@ I’m determined
S7: Well me and Peter me and Peter Gmachl are gonna be hosting it and we’re gonna be there from two o’clock this afternoon if you wanna come along it’s at the the Künstlerhaus in Vienna Karlsplatz of course and we’re gonna be there from two until seven then there’s gonna be an aftershow party and it’s always great fun AND as usual we have just to get you in the mood if you wanna start playing badminton hh we have uhm two badminton rackets and a-a-a box of <un> shxx </un> to give away by our friends Babola because they they sort everything out (. ) they provide the uhm the floor and they sort all the nets out and uhm we got also the badminton federation coming along so there’s referees there as well
S6: <un> xxx </un> 
S7: so referees are there as well (. ) was that you? Doing a musical impression there? 
S6: @@ no that was not me that came from the news studio 
S7: okay 
S6: okay 
S7: but anyway referee’s there and it’s SERIOUS stuff 
S6: it’s very serious they did great work and I’m really looking forward to play 
S7: yes so if you wanna come along as I said Künstlerhaus today starting at two o’clock and we’ll be going through right through until seven o’clock oh I forgot to give you a telephone number if you wanna <un> xx </un> the two rackets oh eight hundred two two six nine nine 
{music}
S7: <singing> Oh oh oh o:h <singing> the voice isn’t high enough today to join the Cold War Kids All This Could Be Yo:urs (. ) seven fourtee:n 
{music in the background}
S7: You’ve heard of this band Barbara? Wanda: 
S6: Ja Wanda kommt mir irgendwie bekannt vor ja mhm 
S7: they’re playing somewhere tonight 
S6: ja irgendwo ich glaub vielleicht in der Stadthalle oder so? 
S7: correct (. ) okay wow 
S6: @@ 
S7: we’ve got important news about this gig 
S6: ja naja ich kann euch sagen Wanda kommen heute wundersamerweise am Abend auch zu Hannes und Roli @@ ins Top FM4-Studio 
S7: mhm um reden dort über Hundeshows, Tourbusfahrern und warum sie die ganzen angedichteten Streits mit anderen Bands nerven und dort gibt’s dann auch die allerletzten Tickets zu gewinnen= 
S6: =wow= 
S7: und ühm ja 
S6: it’s sold out though 
S7: it’s sold out it’s absolut ratzpeutz alles weggekauft aber wir wir haben nicht die allerletzten Tickets aber noch die= 
S6: = the vorsetzen= 
S7: =die vorletzten= 
S6: =ja= 
S7: =hättten wir jetzt 
S6: so they’ve got some tickets but ha ha ha ha: the Morning Show has some tickets as well too uhm and 
S7: so when are we giving them away? 
S6: na ich würd sagen jetzt dann (. ) mit einem Spiel 
S7: okay (. ) if you wanna play? And you’ve gotta know your Wa-wa you have got to know some Wanda songs alright? So that’s a little hint for you (. ) you gotta know the songs you
gotta know about them if you wanna go and see them, oh eight hundred two six nine eight hundred two six nine six. I will open the lines right now here they go and we’ll have to candidates after this.

{music}

S6: Yep that’s the music from Thao and the Get Down Stay Down. okay now we have two candidates on the line for the tickets for Wanda tonight at the Stadthalle in Vienna. we say good morning to Stella and Markus. GOOD MORNING

C6: Hi:
C7: good morning hi
S7: good morning hi:
S6: @ @ noch etwas verschlafen
S7: they’ll wake up they’ll wake up
S6: sehr gut ja bei Wanda-Konzerten da singt ja nicht nur die Band sondern meistens singt ja das gesamte hh Publikum weil sie ja so schöne Ohrwürmer sind diese Wanda-Lieder
S7: mhm are you hardcore fans Stella and Markus?

C6: yes yes I am
C7: kind of yeah
S7: oh okay you gotta know the songs I did say that before we took you on air. you’ve gotta know the songs by the band so what we’re gonna do is play a little bit of one of the songs and then you have to sing the answer and or so you continue singin and then at the end if you’ve all got it correct. we’ll have a Schätzfrage. okay? is that fair?
C6: yes
C7: sure

S6: also wir spielen die Wanda-Hits an ihr müsst weiter singen ich würde sage wir starten mit der Stella Stella der erste Song ist für dich. Gut zuhören
S7: Ya here weg o
{Wanda song is played}

C6: <singing> Zeit für Amore<singing>
S7: AMORE yay
S6: amore
S6: Ein Punkt für die Stella
S7: Alright
S6: Markus der nächste Clip ist für dich
S7: here it comes
{Wanda song is played}

C7: <singing> so schnell findest du sicher nicht eine bessere Frau <singing>
S7: wo:w
S6: ja genau eine bessere Frau
S7: one one
S6: eins eins
S7: the next one is for you Stella here it comes
{Wanda song is played}
S6: wie geht das weiter?
C6: hh oh gott
S7: mh:
S6: oh gott(.) das sind jetzt die schwierigeren
S7: you wanna try it again?
S6: ja but(.) maybe
S7: okay but if you can’t get it Markus has the chance
C6: yes
S7: is that right?
C7: <singing> aber Mama Mama stirbt in Wien <singing>
S7: no no no no no non o:
C6: no no it’s fine I wouldn’t know
S7: you wouldn’t know?
C6: no
S6: okay @@ ja aber Mama Mama stirbt in Wien ist richtig (.) der Markus hat reingefunkt äh
und hat jetzt (.) ja zwei zu eins stehts wir hätten jetzt noch einen letzten Song (.) sollen wir
den dem Markus noch geben oder hat er schon gewonnen? @@
S7: uh:m I think we should let Stella have a bash
C7: yeah true
C6: thank you very much
S6: alright Stella here we go
{Wanda song is played}
C6: <singing> unserem Wesen nach Gespenster <singing>
S6: jetzt haben wir den Salat jetzt steht es zwei zu zwei
S7: o:h
S6: ok jetzt @@ @@ eine Schätzungfrage für euch in welchem Jahr hat die Stadthalle Wien zum
ersten Mal eröffnet?
S7: ok Stella what do you think
C6: I would say (.) die Stadthalle zum ersten Mal eröffnet äh: around
S6: einfach irgendeine Zahl sagen
C6: neunzehn neunzig
S7: okay
C6: I have no idea
S6: ok Markus was sagst du?
C7: neunzehn fünfundsechzig
S6: Markus du hast gewonnen du kriegst die Tickets (.) neunzehn achtundfünfzig hat die
Stadthalle zum ersten Mal eröffnet
C6: O:h
S6: Stella wir wir waren sehr gut zu dir aber leider hat es nicht gereicht
C6: ich danke ich danke trotzdem und ich wünsche viel Spaß am Konzert (.) Gratulation
S7: Wo:w
C7: Danke Stella
S6: That’s fair play
S7: Listen Stella stay on the line because I don’t want you to leave without anything I wanna
find something from our little <un> xx </un> and send it to you
C6: but
S7: but Markus you got the tickets FOR the concert at the Stadthalle tonight WANDA so well
done and congratulations
{applause recording is played}
C7: thank you very much
S7: see (.) he wasn’t so sure he wasn’t so sure at the beginning and uh he came out the winner
in the end. So thank you both for playing (.) enjoy the gig tonight and uh just to give you
little Geheimtipp as we told you early on Roli and Hannes on their program tonight will have
the VERY last tickets for the gig
{music – Wanda}
S7: so precious (.) am I wrong? or am I right?
S6: you are absolutely right
S7: @@ @@
S6: always
S7: you are no no no no no (.) nicht übertreiben nicht übertreiben don’t go too heavy on this
S6: @@
S7: it’s earth day today the day we think about our relationship to the natural world and the UN has chosen this symbolic day for the day on which country should sign up to the Paris Climate Accord (.). but hang on Barbara you were in Paris didn’t they all agree then when you were there.

S6: Yes back in December ja genau im Dezember ist das Klimaabkommen wie gesagt mit großem Jubel und großem Medieninteresse beschlossen worden und heute wird es aber erst offiziell im UNO-Hauptsitz in New York von Regierungsvertretern aus aller Welt unterschrieben ja und dann geht es natürlich einmal um die Ratifizierung das heißt dass die ganzen Klimaziele auch durch die nationalen Parlamente gehen hh und auch wirklich umgesetzt werden weil sonst hat das alles keinen Sinn gehabt. It’s just politics.

S7: politics ya I know that these things take time I do understand that but we DO we have time?

S6: naja

S7: that’s the question (.). you were one half of the FM4 climate duo in Paris (.). uhm and the other half Chris Chris Cummins (.). he’s been talking about time and patience with one of the most respective uhm respected economic-eco-economists in the world (.). a guy called Jeffrey Sachs (.). here is the report from Chris now.

{report}

{music is played: Florence and the Machine – Addicted to Love}

S7: addicted to Florence yes you were when she performed at the Stadthalle what was it last week Tuesday? Brilliant brilliant night (.). and that was especially for someone who had written in uhm FM4 at orf dot at for a request hh


S7: Wo:w it’s gotta be a WEEKEND OF FUN

S6: @@

S7: alright enjoy (.). and happy birthday

{music}

S7: The song’s called Gimme the Love (.). Jake Bugg

S6: LO-O:VE

S7: Just gimme the LO-O:VE (.). and Barbara said Barbara said go on what did you say?

S6: I said I said the song is stolen from the Red Hot Chili Peppers

S7: mhm

S6: it sounds exactly like Can’t Stop

S7: yeah it does I’m gonna tell Jake when I see him right cause I know where he lives

S6: okay @@

S7: yeah

S6: do you?

S7: yeah I was in London last year I was in Notting Hill and I saw him coming out of his house.

S6: did you stalk him?

S7: he came out of the house and I went like hey Jake (.). he went alright mate

S6: @@ @

S7: how is Barbara doing?

S6: @@ @ oh ya

S7: so next time I see him you’re gonna be in trouble

S6: @@ @
S7: she thinks you stole that from the Red Hot Chili Peppers (. ) uhm twelve minutes past eight o’clock is the time (. ) it’s Earth Day we told you about this earlier on in the program but Barbara hh and Chris have written stories on our website about this and we just heard that if countries don’t get going VERY quickly with that plans to save the planet then we are in real trouble
S6: so ist es ja wir sollten den Klimawandel wirklich schleunigst stoppen und deswegen wird heute auch endlich das Klimaabkommen unterschrieben das im Dezember in Paris beschlossen wurde
S7: yeah but that was like five months ago (. ) what has Austria done to put the agreement into practice liebe Barbara?

{Recording: interview with Greenpeace activist; German}
S7: so there we are yeah all those numbers (. ) I’m confused a little bit yeah
S6: @@ @@ it’s it’s it’s really easy actually it’s actually about get out of oil gas and coal and just don’t drive your car so much use your bikes
S7: okay I will I will
S6: don’t fly too much things like that
S7: and listen to FM4 and read your story everybody
S6: it’s everything’s’s in my story yes
S7: good
S6: we can do this
S7: FM4 punkt orf punkt at
{music}
S7: Animal Collective (. ) Golden Gal (. ) eight fourty three (. ) some people love them some people hate them we had them in the studio and they were lovely lovely guys (. ) German indie-pop sensation Annenmaykantereit
S6: Annenmaykantereit
S7: that’s what I said
S6: @@
S7: is there an echo in here? The debut album and you can help me on this one Alles Nix Konkretes
S6: very good Alles Nix Konkretes
S7: okay okay it was released a couple of weeks ago so you got plenty of opportunities to watch them live this year
S6: genau sehen kann man Annenmaykantereit beim Out of the woods-Festival in Wiesen im Juli und vielleicht gerade in diesem Moment rollt der Annenmaykantereit Tourbus Richtung Österreich hh morgen sind sie nämlich in der Arena Wien zu Gast und heute Abend schon im Republic in Salzburg
S7: but here’s the bad news (. ) the club shows of Annenmaykantereit are already sold out but here is the good news we got a pair of tickets
S6: and I’m glad about that
S7: you see bad news good news here’s good cop bad cop (. ) good news we got a pair of tickets for the gig in Salzburg tonight and of course you have to take part in a little game
S6: genau es sind nämlich nur einmal zwei Ticket (. ) Tickets sehr wertvoll und wir wollen wissen als Annenmaykantereit bei uns im Studio waren da hat uns Sänger Henning May erzählt wovon er in der Nacht immer wieder träumt und ihr hört gleich den Clip und wer
erraten kann von welcher Sportart Henning spricht der oder die gewinnt die Karten für das ausverkaufte Konzert heute im Republic in Salzburg
S7: okay let’s have a listen
{recording: Henning May: also ich träum immer von <ono> bi:p </ono> jetzt letztens hab ich geträumt dass äh ich mit zwei Kumpels von mir <ono> bi:p </ono> spielen war und Chrisi konnte nicht mitspielen und war furchtbar traurig deswegen
S7: @@ I remember him saying that but I can’t remember the word that was beeped out
S6: o:h Stuart
S7: no I can’t (.) whoever knows the answer to that recurring dream from Henning uhm from the band give us a call oh eight hundred two two six nine nine six and tell us which sport he is dreaming of
S6: that was a hint
S7: yeah because I didn’t know you know at the beginning but now I do (.) so let’s play something from them now and this is a track called Wohin du gehst
S6 & S7: @@ @
S6: why are you laughing like this over there?
S7: <laughing> Who? </laughing> I just thought if this was television she’s waving her arms in the air=
S6: =@ @ @ @=
S7: and <un> xxx </un> paper but I don’t care cause I’ve got Erwin on the line it’s me and Erwin against the world and Barbara this morning
S6: @@ @
S7: HELLO ERWIN
C8: Wunderschönen guten Morgen Stuart
S7: Ya:a
S7: HELLO ERWIN!
C8: Wunderschönen guten Morgen Stuart
S7: yeah how are you doing we know you I think
C8: sure yeah I called a couple of times
S7: good so you’re one of our Stammgäste here on the Morning Show
C8: absolutely
S7: So are are you near Salzburg first of all?
C8: Uhm I’m in Linz but that’s no problem because it’s an hour and a half to drive
S7: ya
C8: that’s no problem
S7: yeah I’ll get you a show to go straight to the door tonight yeah?
C8: yeah
S7: good I’ll get him a (show) to take him along to the Republic I think it is
S6: genau Republic in Salzburg dort spielen Annenmaykantereit und wir hatten ja eine wahnwitzig knifflige Frage die Frage war wovon träumt Henning May von Annenmaykantereit die ganze Zeit ähm und wir haben es rausgebeep (.) Erwin? Was was war die Antwort?
C8: Fußball
S7: Ja:
{Applause sound is played}
C8: Yay
S7: <un> xx </un> the crowd are here (.) are you are you a football man Erwin?
C8: uhm not really
S7: no? you won’t be watching the Euros then this year?
C8: uhm yeah maybe (.) maybe the Euros (.) only the big events
S7: the big events (.) the World Cup and the Euros (.) how’s Austria gonna do?
C8: Uh I think they win
S7: <laughing> uh you think they win? </laughing>
C8: of course
S6: @@ @
S7: POSITIVE alright (.) I love that attitude
S6: that’s a good prediction but Erwin you don’t have to be a football fan you just have to be an Anennmaykantereit fan=
S7: =yeah=
S6: = to go to the concert tonight
C8: ja das bin ich
S7: well thank you for calling this morning have a wonderful weekend (.) enjoy the gig Erwin and thank you for being a big spot on the program
C8: thanks a lot (.) thanks a lot for the tickets
S7: yeah no problem (.) it’s our pleasure to give you those congratulations once again to Erwin (.) good luck to Austria I think semi-finals maybe
{music}

T2504

S4: That was the Yeah Yeah Yeahs Turn Into six fourteen in the morning (.) PJ Harvey remember PJ Harvey?
S8: yeah yeah yeah something is ringing in my head
S4: the name might be slightly familiar well it’s gonna be more familiar this week because PJ Harvey is FM4’s artist of the week yes the one and only PJ Harvey British singer songwriter multi-instrumentalist just released a new album called The Hope Six Demolition Project Polly Jean Harvey grew up on a farm in Somerset in the south west of England and she originally wanted to go to an art school but instead she decided to become and internationally known recording artist
S9: I was in the process of getting a place to do sculpture at an art college in London and I got my place and was intending to do that but in the meantime I performed with my first three piece band and I think it was probably our fourth or fifth gig ever that we were offered a deal to make a record and then I didn’t ever get to college after that.
S4: when things like that happen it makes it impossible to stick to your plans
S8: @@ ja vom eigenen Erfolg überrollt PJ Harvey aber vielleicht findet sie ja irgendwann einmal Zeit für die Bildhauerei die sie eigentlich studieren wollte ODER weißt du was bleibt einfache bei der Musik
{recording: portrait PJ Harvey}
S4: oh my (.) lovely stuff just a hint of grunge a taste of folk a a a smidgeon a smidgeon of art rock it’s stupid describing music it’s better to just listen to it (.) although one thing that is good to remember PJ Harvey has done duets with Nick Cave with Radiohead’s Thom Yorke with Bjork I mean wow because of that that’s why she doesn’t have time to do sculpture
S8: @@@@@ she’s just hanging out with all these people (.) anyway she sets herself goals with her album The Hope Six Demolition Project is probably PJ Harvey’s most ambitious work so far and was inspired by her traveling to Washington DC and places like Kosovo and Afghanistan. PJ Harvey the FM4’s artist of the week this is the first single from her album The Wheel
{music}
S4: That was Who made who (.) High and Low six thirty-six you’ve been hitting snooze cause you don’t wanna face the day completely understand I do (.) that was my Yoda mode
S8: @@@
S4: I slipped in the Yoda mode I’m sorry (. ) It’s one of those days you’ve ever been in the situation where you have to like really really just check your head to make sure you don’t say something stupid? Like you usually (. ) family Christmas parties
S8: ja ja oder wenn man mehr weiß von seinen Freunden als man eigentlich wissen sollte und man versucht Leute davon abzuhalten ja ja doch ich kenn diese Situation
S4: a pain in the butt isn’t it? Doesn’t it make you like can can I just go get a donut?
S8: nein das ist so diese Hand-auf-die-Stirn-Klatsch-Situation wo man sich dann hinterher denkt “Scheiße” aber aber man muss da durch
S4: ja da muss man durch. That’s why I gonna go hunt a donut
{music}
S4: Cvrches Clearest Blue
S8: der Song von gestern huh?
S4: stop it just stop it no I was thinking of the sky I which isn’t true actually winter is coming <quiet> I can see it I can see it </quiet>
S8: weil es wieder so kalt geworden ist oder warum?
S4: no no no no no I am talking about {recording is played}
S4: Game of Thrones is ba:ck u:h yesterday night the first episode of season six started which means be very very careful on the internet and on the radio today
S8: @@@
S4: no I haven’t seen it yet so you’re safe but still
S8: Hast du sie schon angeschaut? Völlig legal natürlich
S4: no I’m waiting for this evening
S8: okay streaming runterladen oder?
S4: I might uh you know sometimes there are some things you just pretend like Jon Snow you know nothing okay
S8: @@ okay
S4: I’m not gonna tell you anything aside from the fact that I really right now don’t know what happened no pre-screenings for anyone (. ) go ahead mention it
S8: naja außer für Barack Obama muss man sagen weil der weiß als einziger wie tot oder untot oder was auch immer mit Jon Snow jetzt los ist
S4: now see YOU spoiled some stuff
S8: nein nein nein nein also Entschuldigung die ganzen Memes die da durchs Internet gegangen sind das muss man mitbekommen haben
S4: true
S8: und aber auch nur wenn der Obama Zeit gefunden hat neben der Herumpolitikerei
S4: stimmt ja the thing is though we we’re not just talking about it we have a book to give away
S8: ja es ist von Panini hat aber keine Pickerl es ist ein Buch mit Portraits von allen bisher in der Serie gestorbenen Charaktere es hat sehr viele Seiten
S4: yeah more like a lexicon
S8: jap
S4: and of course we’re gonna give the book away are we?
S8: ja ja ja es ist leider nicht für dich (. ) und wenn ihr über ein ordentliches Game of Thrones Wissen verfügt sonst ist das Buch nämlich eh nichts für euch wegen Spoilern und so
S4: also make sure you’ve seen as much as possible yeah so if you wanna win you have to play a little game with us
S8: ja und wir wollen als Einstiegsfrage von euch schon mal wissen wie wird Daenerys Targaryen in der Serie noch genannt auf Grund ihrer Haustiere?
S4: if you know the answer you can play and then maybe you can win the book oh eight hundred two six nine nine six
{music}
S4: Frightened Rabitt Get Out (. now we are gonna give the book away
S8: yeah
S4: We have Claudia and Andreas in the line here right?
C9: Hello this is Claudia
C10: Hello
S4: Hi Claudia hi Andreas
C10: Hi
S4: they have already proven now that they know Daenerys Targaryen is of course the mother of dragons and we’re gonna find out how much more they know because we’re giving away an in memoriam Game of Thrones book with all the characters that have died so far and that means of course if you guys wanna win you’re gonna have to know stuff (. and the rhymes
C9: okay
S8: genau bei Game of Thrones wird ja immer gerne gesungen und gereimt und deshalb müsst ihr jetzt Reime vervollständigen für jeden richtigen gibt es einen Punkt und wer mehr hat hat dann am Schluss das Buch gewonnen. Alles klar?
C10: alles klar
C9: okay
S4: okay then we’re gonna start with Claudia okay?
C10: okay
S4: Even though he looks like a crow they always tell him “you know nothing”
S8: Vervollständige diesen Reim
C9: Jon Snow
S8: Hervorragend ein Punkt für dich
S4: indeed
S8: Weiter geht es mit Andreas
C10: Ja?
S8: Die Wölfe laufen nicht minder schnell trotz der Kälte in der nördlichen Hauptstadt=
C10: =Winterfell
S8: Gleichstand eins zu eins
S4: lovely knowledge it’s gonna be tough (. Claudia this time I’ll make it fair I’ll do it in German
C9: okay
S4: Auch wenn das eigentlich nie cool ist jeder Mensch muss sterben oder wie es auf Valaryen heißt=
C9: Vaculis no no it’s similar no ah hadar vaculis
S4: A:h you’re so close
C9: Ah I don’t remember hadar vaculis no
S8: Hodor Hodor Hodor
C10: @@
C9: @@
S8: die letzte Chance deine Antwort gib uns deine Antwort
C9: uhm hadar vaculis no
S4: so close so close
S8: valar morghulis
C10: valar morghulis
S4: no you don’t get extra points Andreas @@
C9: Oh sorry
S8: Aber ich habe eine Frage für dich auf Englisch damit es gleich schwer wird you like
snakes but just if you’re born in the south of Westeros also known as the country of=
C10: =Dorne
S8: das stimmt das stimmt
S4: es stimmt hunderprozentig
C9: okay
S8: damit Andreas hast du gewonnen
C10: oh super
S8: und es tut mir leid Claudia
C10: Aber ich muss sagen eine gute Nachricht für die Claudia
S8: ja?
C10: nachdem ich dieses Buch schon habe würde ich es ihr spenden
S4: oh oh oh man
S8: valar morghulis das macht alles ach das ganze Universum ich glaube wieder an die
Menschlichkeit seit heute danke danke Andreas
C9: uhm honestly ich schenke es auch weiter
S8: du schenkest es auch weiter
C9: ja haha
S8: Moment äh
C9: because even a bigger fan than I am
S8: und du schenkest es an Dave Dempsey weiter der gerade mit offenem Mund vor dem
Mikro ist und sich nicht mehr bewegen kann und seit sechs in der Früh
C9: nein leider ich schenke es meinem Partner
S8: ach so okay das ist in Ordnung das ist in Ordnung
C9: it stays in the family
S4: I was so excited for a minute
S8: @@@
C9: @@@@@
S4: thank you guys for playing along with us
S8: Bleibt bitte noch in der Leitung ich brauche eure Adressen und ich ich geb einfach ein
Goodie Bag an dich Andreas für so viel Menschlichkeit
C10: Ja:
C9: Thank you very much Andreas have a nice one
{music}
S4: Ting Tings Wrong Club and if that happens to you if you end up thinking I’m gonna do
something and end up in the wrong place maybe it’s because you haven’t paid attention to the
things like our FM4 highlight of the week (.) cause we are there to help now of all the events
and concerts happening this week we picked out a free festival which takes place in
downtown Vienna at Karlsplatz right now uhm after the cause of this festival is especially
needed we’re talking about Rap Against Festival
S8: Was heißt denn Rap Against wogegen ist denn da der Rap?
S4: Well the festival is against racism against discrimination and fear and wants to bring
people for different cultures together through music art and dance and it’s also by supporting
civil courage the regular people and daily life and also show that we can all be part of a
political process through getting involved in positive and forward thinking projects
S8: Das Rap Against Festival startet am Donnerstag und dauert bis Samstag Roger und Schu
von Blumentopf werden auftreten Monobrother ESRAP Scheibsta und die Buben und der US
Rapper Khary um nur ein paar der Namen zu droppen und abseits der FM4 Bühne gibt es
noch weitere Standorte und Lesungen in Wien Museum Workshops Breakdance Poetry Slams
und vieles vieles mehr
S4: Yes Rap Against Festival happens at Karlsplatz in Vienna same location where the Popfest is happening actually (.). free and there is a lot of good stuff going on you can find all the detailed infos their mission statement and an exact timetable for the festival on our website fm4 dot orf dot at in the meantime we’re gonna listen to a song by one of the headlines of this year’s Rap Against Festival Roger and Schu from Blumentopf they’re gonna perform live this Friday on the FM4 main stage here they are right now with Deine Jungs

{music}

S4: That’s Tough Love with Duke before that Erwin and Edwin with Alix and Wien (.). nine forty-five in the morning perfect time to ask you Alex

S8: Yeah?

S4: have you ever felt like a tough gangster? The real O.G.? S8: Du meinst jetzt so außerhalb von GTA so 50Cent mäßig mehrere Male angeschossen und so?

S4: yeah

S8: nein ich bin wirklich am anderen Ende der Nahrungskette ich bin ich bin der Gemobbte aber ich hab Polizei

{part of a song is played – lyrics: “Ich hab ich hab ich hab ich hab ich hab Polizei”}

S4: Well Michael also had the police

S8: wirklich?

S4: he was on his way to work and he was controlled by the police and cause I think they might

S4: Ja Verdacht auf illegale Substanzen oder illegale Gegenstände die er bei sich haben sollte aber Michi kommt eher aus der Nerdecke wie wir fünfundzwanzig Jahre alt und Softwareingenieur “Ich fühle mich jetzt wie ein waschechter Gangster” schreibt er uns direct nachdem er von der Polizei kontrolliert wurde am Bahnhof von Lindau

S4: Michi if you wanna feel dangerous once again just just have a loud party right and don’t invite your neighbours and don’t warn them because then you know the police might give you that gangster feeling again on the door when they’re standing there yeah you gotta include proper music for that though

S8: please

S4: so maybe like something like this? Action Bronson with Baby Blue

T2704

S1: that’s about as close to girl fashion tractor music that FM4 ever gets to (.). really (.). I mean S2: what? girl fashion tractor music?

S1: any kind of music that makes you look good in a baseball hat (.). okay? Ya?

S2: like are they playing it or listening to it or?

S1: doesn’t really matter just has to be around like you can either have headphones playing it but if you wear a baseball cap it’s gotta have a certain swag

S2: mhm

S1: ya? Do you know what I’m saying? And you can either go country or you can go hip hop. important thing is that you’re wearing a cap

S2: ya

S1: do you know what I mean S2: ya (.). I would go country

S1: yeah? @@ see? Ya well see

S2: mhm

{music James Hersey – What I’ve done}
S1: that’s the quintessential males have to <un> x </un> uh (. ) look (. ) what (. ) I’ve (. ) done (. ) I’m sorry @@
{jingle: FM4 Überraschungskonzert}
S1: okay here’s a surprise (. ) are you ready?
{S1 plays some Polka music}
S2: I’m just listening
S1: @@
S2: I’m just listening to what you are going to do now
S1: I thought that would be a bit of a surprise in itself to play some Polka
S2: yep
S1: the FM4 Morning Show particular in a second all about the Überraschungskonzerte und (. ) so I thought I’d surprise you with some well national
S2: mhm
S1: well no (. ) no not Polka (. ) POLKOV (. ) that’s what we want
S2: mhm
S1: Polkov are the coolest band from the deserts around Graz
S2: Yes
S1: that’s like your mariachi sound (. ) very popular and desert country (. ) it’s so funny to have desert country and then think about what Graz actually looks like
S2: yep
S1: beautiful rolling green hills (. ) this morning probably very moist (. ) oh my god slow down by the way just if you’re on the road anybody on the road whether riding a bike or even walking but particular if you’re driving a big truck (. ) slow the fuck down (. ) alright FM4 Überraschungskonzert starting again @@ as you know maybe from our past Überraschungskonzerte surprise concerts it’s a free show it happens somewhere in Austria on a day that we keep a secret until the day before the concert takes place. Now it’s time though to reveal who the next band will be (2) funnily enough you already know cause I already told you
{recording: band Polkov is introduced}
{song by Polkov is played}
S1: so nice huh? (2) do you know them cause you know everybody in Graz
S2: I don’t know everybody in Graz but I know Polkov
S1: They’re nice aren’t they?
S2: yeah
S1: huh so FM4 Überraschungskonzert <quiet> maybe they’re playing in Graz maybe no? </quiet>
S2: I have no idea that’s why they call it Überraschung
S1: I see it’s a surprise okay (. ) I understand (. ) you’re doing something in Graz on the weekend
S2: jap genau
S1: what are you doing?
S2: spielen Konzert am Schlagergarten
S1: okay?
S2: in Graz und am Sonntag gibt es eine top FM4 Live Radioshow Aufzeichnung (. ) so we do a radio show
S1: LIVE? Or recorded?
S2: not live but we record it and then ya
S1: wait live is
S2: well ja bei der Teller-Mitzi in Koglhof
S1: <laughing> Teller-Mitzi in Koglhof </laughing> da kennt sich jetzt sicher jeder in Graz jetzt aus na? @@
S2: ja
S1: alright
S2: einfach in der einen Kurve
S1: Graz gets all the cool shit

{music}
S1: If You Fall is by a band called Azure Ray very beautiful song and FALLEN is in fact is a nice little lead into our topic for this year’s WORTLAUT which is fallen
S2: bis zum fünften Mai habt ihr noch Zeit eine Kurzgeschichte zum Thema Fallen an uns zu schicken und vielleicht beginnt mit eurer Teilnahme eine große Karriere denn HEY bei Autorin Monique Schwitter war der erste Text den sie an die Öffentlichkeit gebracht hat eine Kurzgeschichte für Wortlaut
S14: Ja das war meine erste Veröffentlichung das war der erste Text den ich sozusagen aus der Hand gegeben habe hh das Thema war Alles Inklusive (.) werde ich nie vergessen und ich hab lange darüber nachgedacht wie man das umsetzen könnte was das bedeuten könnte und hab diesen Text wirklich für diesen Wettbewerb geschrieben um ja UM diesen Laptop zu gewinnen (.) das war das Ziel
S1: @@@ es geht um einen Laptop
S2: na immerhin na mittlerweile ist Monique Schwitter eine etablierte Autorin wie man sagt die schon andere Preise auch gewonnen hat
S1: alright then she’s a member of our Wortlaut journey uh uh sorry of our <German pronunciation> Wortlaut-Jury </German pronunciation>
S2: it’s a journey sort of
S1: well we’re gonna introduce to you in a second I just wanted to point out though it’s kinda fun am I allowed to to take the word fallen and and like chose the language cause it’s like a nice little word game it English it’s fallen as in fell down
S2: mhm
S1: but in German it’s Fallen like traps
S2: no well also falling down it’s the same thing
S1: it’s the same word?
S2: mhm @@
S1: here’s more about <German pronunciation> Wortlaut-Jury </German pronunciation> member Monique Schwitter
{portrait of Monique Schwitter}

{music}
S1: alright then so who’s our oldest colleague do you know?
S2: u:hm
S1: well there’s enough to chose from
S2: hmm
S1: yeah ya ya ya
S2: aber du meinst den mit der Glatze oder
S1: ja der mit der Glatze genau FM4 Ombudsmann
S2: ja richtig (.) Erich
S1: Erich his name
S2:
S1: Tja ten years young our Ombudsmann it’s been ten years since Erich has been answering questions and and every single day with the exceptions of course of weekends and holidays because we cant afford that(.) Erich tomorrow is celebrating his tenth year anniversary at the Stadttsaall Vienna he is being joined by Austrofred, Nowhere Train, Petutschning Hons, Sterne-Singer Frank Spilker, Science Busters, Stefanie Sargnagel, Robert Misk, Martin Blumenau, Andrea Maria Dusl and Richard Schubert and apparently there is more
S2: JA einiges ist es los und deshalb ist der Ombudsmann jetzt dann gleich zum ersten Mal nicht in seinem Nebenstudio sondern in unserem Studio live bei uns
S1: ist das cool
S2: ja und wenn ihr Fragen habt die ihr den Ombudsmann immer schon mal fragen wolltet dann ruft einfach an null achthundert zwei zwei sechs neun neun sechs oder schreibt uns ein E-Mail FM4@orf.at oder schreibt es uns auf Facebook Fragen an den Ombudsmann jetzt stellen er wird sie bald live für euch beantworten
S1: ist das schön in der nächsten halben Stunde uh at the FM4 Morning Show (.) the news in German coming up
{news}
{song by Left Boy is played}
S1: you should see Erich our Ombudsmann rocking out to Left Boy @@ SO GOOD
S2: @@
S10: das ist der Sohn vom Erwin Steinhauer oder?
S2: ja genau ja genau @@
S1: ja genau es ist Erwin Steinhauer and Jazz Gitti
S2: stimmt @@
S10: so gibt es schon Fragen?
S1: es gibt schon eine Frage ja. Well there was Astrid asking about Austrian politics but we talk so much about that and it’s all over facebook we thought maybe we’ll go with uh uh what was his name? Milos yeah he had a kind of more general approach to what is a question on everybody’s mind
S10: ich bin gespannt
S1: na?
C16: Hallo Herr Ombudsmann Milos mein Name=
S10: =Hallo=
C16: =und zwar hätte ich eine Frage an Sie warum jetzt in Europa in vielen Ländern und jetzt auch in Österreich=
S10: =aha=
C16: =entweder unter den Parteien oder auch in dem Fall zum Bundespräsidenten immer wieder zur rechten Seite geht sag ich einmal
S10: hmm also ich ja das is ein bisschen unfair der Herr Hofer der ist halt körperlich herausgefordert und kann nicht bemüht sich eh gerade zu gehen und der Herr Van Der Bellen ist halt schon in einem Alter wo man auch schon ein bisschen hatscht äh bei mir persönlich ist die Entscheidung so einfach wie noch nie wie bei der Stichwahl zum österreichischen Bundespräsidenten weil ich mich für jenen Kandidaten entscheide der unbewaffnet ist der Österreich anerkennt und für die Menschenrechte eintritt
S1: okay
S2: ja schaun wir wer das dann sein wird im Laufe des Wahlkampfes
S1: yeah let’s see what happens we got time until the twenty-second of May I understand (.) to work that one out (.) uhm tell me a little bit about your guests tonight Erich
S10: heute Abend haben meine Ilse und ich Gäste von aus der Studienzeit von meiner Ilse das ist ein befreundetes Ehepaar und morgen dann im Stadtsaal wenn wir dann mein zehnjähriges Jubiläum feiern dann wird die Stefanie Sargnagel dabei sein äh Österreichs bedeutendste Satirikerin der Gegenwart (.) es wird werden verschiedenen andere Kolumnistinnen Kolumnisten da sein, Liedermacherinnen und Liedermacher da sein, der Austrofred, Nowhere Train die werden aufräumen und Frank Spilker von der Gruppe die Steine wird auftreten=
S1: =die Sterne
S10: bitte?
S1: Sterne
S2: achso ja bitte der ist mir von Radio FM4 empfohlen worden ich bin schon sehr gespannt auf den jungen Mann aber es wird ein rauschendes Fest werden der der Petutschnig Hons aus Schlatzing der Bauer und ich wir haben eine Performance einstudiert wo wir unsere begnadeten Körper aufeinander prallen lassen sie heißt Keine Mauern mehr unter der Anleitung der Science Busters werden wir da an unsere körperlichen Grenzen gehen. Ich freu mich schon sehr
S1: na? Viel vor
S2: ja
S1: na alright we’re gonna play one of the bands the Nowhere Train and if you have questions for the Ombudsmann Roli is waiting to take your calls we’ll put you through oh eight hundred two two six nine nine six
S10: gefällt mir gut das Lied
S1: ist schön oder?
S10: und die kommen morgen zu meinem Dienstjubiläum?
S1: okay ja
S10: wunderbar
S1: Nowhere Train playing in the sun Nowhere Train
S10: ist das elektronische Musik gewesen?
S2: ja
S1: no
S2: nicht?
S1: no that was just guitars and=
S10: = gibt es neue Fragen auch schon?
S1: Ja es gibt den uh uh uh Stefan der hat gerade angerufen hold on I’m just gonna get Stefan for you alright Stefan the Ombudsmann is listening
S25: was wäre wenn ihr diese ganze Show nach Innsbruck kommen würdet wir haben eine ausgezeichnete Location und äh also das Innsbrucker Treibhaus und es würde mich sehr freuen weil ich kann nicht dauernd nach Wien fahren. Also das mit dem Berg und dem Propheten diese Geschichte kennt ihr wir haben die Berge und jetzt soll der Prophet vorbei kommen das wäre wäre eine tolle Geschichte für mich
S1: finde ich schön
S10: ja ja wenn das eine Einladung ist dann komme ich sehr gerne der Norbert vom vom Treibhaus ist ein langjähriger Freund von mir und ich habe sogar einmal kurz den Verdacht gehabt dass er mit meiner Ilse eine Affäre hat weil ich hab in ihrer Unterhose einen Manschettenknopf von ihm gefunden
S2: =mhm=
S10: =und er hat das dann gut erklären können also ich komme gerne
S1: aha und wie? What was his explanation? He had a good excuse?
S10: er hat gemeint es ist Zufall
S1: @@ @@
S10: nein also ich glaub meinen Freunden wenn sie das sagen
S1: is your Ilse gonna be there tomorrow night?
S10: Selbstverständlich sie hat auch versprochen dass sie ihren berühmten Käseigel macht und da kann ich nur sagen der ist eine Reise wert auch von Innsbruck
S2: mhm
S1: Stadtsaal in Vienna Thursday evening tomorrow night anymore questions
S2: ja eine Frage hätte ich noch
S1: ja
S2: und zwar war das glaube ich der Tom der hat uns geschrieben und er fragt lieber Ombudsmann herzlichen Glückwunsch zum Jubiläum meine Frage (. ) können Vampire ein Burnout haben oder ist das sogar Voraussetzung. Danke
S10: Öha ja ähm ja Burnout ist ja ein moderner Ausdruck für Depression und Vampire sind ja natürlich besonders anfällig mit Nachtarbeit äh mit in den Spiegel schauen kommt überhaupt nicht in Frage
S1: überhaupt kein Sonnenlicht nie ?
S2: mhm
S10: Sie zeigen ein starkes Suchtverhalten Sex Blut et cetera nicht? Als Job kommt eigentlich nur Bäcker in Frage äh oder Nachtportier oder dergleichen (. ) wir wollen jetzt hier aber nicht albern sein =
S1: =@@ @=
S10: = natürlich wissen wir dass der Vampirismus von der Stoffwechselerkrankung Porphyrie hergeleitet ist einer Störung der Hämaglobinbildung im Blut und die führt zur Lichtempfindlichkeit (. ) einer Zurückbildung der Lippen damit die Zähne hervortreten Baukrämpfen und eben auch Depression. Das ist eine Stoffwechselerkrankung die vor allem in Adelskreisen sehr verbreitet war die durch Inzucht immer weitergegeben worden ist deswegen auch wie beinah zu jeder Frage die man stellen kann ist die Antwort eine ähnliche nämlich es empfiehlt sich die Macht auf möglichst viele Schultern zu verteilen weil dann gibt es auch weniger Vampire
S2: SUPER
S1: Tja
S2: Was wollen wir mir?
S1: @@ right (. ) well I’d like to know uhm uhm if we can give away some tickets for tomorrow night?
S10: Für was denn?
S1: well for your show
S2: achso
S1: for your tenth year anniversary
S10: ja da hab ich noch welche
S1 & S2: @@
S1: it’s not sold out @@
S10: ja dann sehr gerne und ich darf alle auffordern morgen hinzukommen weil wir wollen versuchen gemeinsam mit dem Publikum ein Lied des Liedermachers Frank Spilker zur neuen Europahymne zu machen
S1: der von der Steine uh von der Sterne
S10: genau (. ) der
S1: eine new Europahymne
S10: eine ganz neue Europahymne es wird auch ein EU-Kommissar anwesend sein den wir überzeugen wollen
S1: okay
S10: und ich lade alle Menschen ein seid dabei wir werden das auch aufnehmen und an die EU-Kommission schicken als offiziellen Vorschlag (. ) erhebt eure Stimme für Europa äh gratuliert euch selbst (. ) kommt in den Wiener Stadtsaal (. ) ich glaube sehr viel mehr Werbung ist mit dem ORF-Gesetz jetzt nur mehr ganz schwer zu vereinbaren
S1 & S2: @@
{music}
S1: Oh mein Gott dieser Himmel (. ) that’s uhm Materia he’s called and uh <German pronunciation> o em ge </German pronunciation> which in fact is oh my god (. ) excuse me (. ) so: design or npassot design apparently that’s the question
S2: ja und Design bestimmt das Bewusstsein ne?
S1: ah that’s nice BEWUSSTDESIGN
S2: ja
S1: alright liebe listener uh everybody listen up here’s the thing today is happy designer day
S2: ja und der Weltgrafikertag auch und die beiden haben natürlich nichts miteinander zu tun
S1: NIX
S2: nein
S1: sounds like they were established in Austria though
S2: ja
S1: two two Vereine for the same thing if you like (. ) today we’re honouring designers
S2: ja und Grafiker und deshalb gibt es jetzt etwas Fesches zu gewinnen zwei Sachen sogar
also eine für Grafiker und einer für die Designer die beide heute unabhängig von einander
ihren Tag feiern (. ) ich weiß immer noch nicht was der Unterschied ist zwischen Designern
und Grafikern
S1: maybe we’ll find out
S2: ja
S1: oh eight hundred two two six nine nine six is the telephone number (. ) you can win one
person can win both prizes for example
S2: mhm ja das ist durchaus fair
S1: yeah we have two things here we have a do it yourself Daft Punk mask you have to fold up
yourself=
S2: =und dann noch ein schönes Buch mit dem Titel Wehwehchen-Atlas ein Bilderbuch für
Erwachsene von Anna Mateur (. ) aber keine Angst es ist nicht zum selber ausmalen
S1: okay (. ) aber es ist schon ein Bilderbuch?
S2: jaja
S1: alright
S2: with great design and great graphics
S1: alright @@ oh eight hundred two two six nine nine six give us a call (. ) I played
Bilderbuch earlier so right now I’m gonna go with Daft Punk
{music}
S1: alright so that was Daft Punk with Doing It Right (. ) good morning Angelika
S7: Guten Morgen
S1: you’re gonna be doing it right I hope
C11: Uhm I hope so too
S1: @@ alright you’re going up against Thomas good morning Thomas
C12: morning hi:
S1: so and here’s what we’re doing we’re celebrating Design uh mh it’s World Design Day
today and World Graphic Day which is kind of tricky on the radio cause this is visual stuff
we’re talking about
S2: Ja das ist immer ein bisschen schwierig
S1: But we’re <un> xx </un> to the font (. ) do you know what a font is?
C11: No
C12: Yeah
S1: oh it’s uh the type of=
S2: =eine Schrift also die Schriftart ne? Font heißt einfach Schrift. Wir haben ein kleines Quiz
über Schriften vorbereitet jeder bekommt drei Fragen und am Ende wird abgerechnet
C12: okay
S1: alright Angelika we’re gonna start with you
C11: yes
S1: now that you know what a font is
C11: mhm yes @@
S1: there is one famous font it’s named after a country that neighbours Austria (.) which one is it?
S2: Welche Schriftart ist nach einem Nachbarland Österreichs benannt?
C11: Hmm German irgendwas wahrscheinlich @ @
S1: @ @ no:
C11: no?
S1: no: it starts with the letter h if that helps
C11: u:hm
S1: think about your Asterix comics
C11: uhm okay Helvetica?
S1: yeah we’ll take that its Helvetica
C11: ah Helvetica genau
S1: Helvetica yeah we got there in the end
S2: naja na gut Thomas wie heißt die Schrift die meistens nur mehr unsere Großeltern lesen können und bei der das S irgendwie immer wie ein F aussieht
C12: uhm das ist uh das ist die (.) ach oh nein
S1: K-k
C12: meine Oma kann das sogar noch
S2: ja
C12: irgendwas mit K
S2: ja genau mit K @ @
C12: @@
S1: es ist nicht mehr so (.) wie English (.) na?
C12: mir fällt nicht ein
S1: ach echt? Okay sag
C11: Kurrent
S2: ja richtig
C12: ah Kurrent
S1: we’ll give you half a point for your Oma Thomas
S2: ja genau es steht jetzt eins zu null komma fünf
C12: @@
S1: here we go
S2: dann machen wir gleich weiter mit dem Thomas
C12: okay
S1: this one in English for you Thomas there’s a font a lot of people like to make fun of and the name of the font is also kind of funny it is sort of hard to take it seriously which one am I talking about?
C12: it has to be Comic Sans
S1 & S2: ya: y
S2: @@ Thomas steht bei eins komma fünf Punkten Angelika Microsoft hat uns Comic Sans eingebröckt welche Standardschriftart hat das aktuelle Microsoft Word?
C11: pu:h hmm
S1: is that a German word?
S2: it sounds like a bird
S1: it’s not like the humming bird but close (.) sort of (.) hange one letter in that
C12: can I have half a point? @@
S2: @@ wenn dus weißt? Thomas?
C12: it’s Calibri
S2: Ja: du bekommst einen halben Punkt
S1: alright es geht gleich weiter mit Thomas
S2: okay
S1: in Austria there’s an interesting saying we say “nach der Schrift reden”
C12: mhm
S1: also bitte folgenden Satz nach der Schrift reden
C12: okay
S2: “Arnold und sein Muskel schmäh, kennans drübn in U.S.A.”
C12: Arnold und seinen Muskel schmäh kennen sie drüben in der USA
S1: Jo
S2: naja Muskel humor wäre es gewesen und DEN USA das heißt du bekommst einen halben
Punkt stehst bei zwei komma fünf macht nix Angelika und du bitte folgenden Satz nach der
Schrift reden: I was du host jetzt an Freind mit an Porsche, sog ern doch er sui indn Oasch
gehn
C11: Ich weiß du hast jetzt einen Freund mit einem Porsche sag ihm hmm er soll sich davon
machen
S1 & S2: Jawohl
{applause noise is played}
S2: das war so korrekt da bekommst du jetzt eins komma fünf Punkte jetzt habt ihr beide zwei
komma fünf Punkte überraschenderweise und ich würde sagen einer eine von euch bekommt
die Daft Punk Maske und die andere Person das Buch. Wer will denn was?
S1: Lassen wir doch die Angelika zuerst.
C11: Dann hätt ich fast lieber das Buch weil ich glaub mit der Maske wenns wenns für den
den wie heißt du schnell entschuldigung
S2: Thomas
C11: wennst für den Thomas ok ist?
C12: natürlich sicher
C11: ja?
S1: passt perfekt everybody is a winner on the FM4 Morning Show (.) thank you guys
{music}
S1: Sweet performance on that track by Boys Noize Starchild and Police before that Yeasayer
Silly Me started to set off with wonderful Falsche Helden Austria’s best Kommando Elefant
( .) a very underrated band Kommando Elefant
S2: ja
S1: super alright so now uhm let me ask you this did you ever make the experience that you
sleep differently when you’re not at home in your own bed?
S2: Jap fix
S1: scientists have discovered that people’s sleep is much lighter in the first night in a new
environment which is not such a surprise we’ve all been there done that but do you know
why?
S2: nope
S1: your left brain is keeping watch ( .) tigers snakes=
S2: = das heißt also meine rechte Gehirnhälfte schläft und meine linke passt auf dass nix is
S1: genau das yes
S2: mhm
S1: the experiment tested only the first sleep session of the night various different sessions
during the night so scientists don’t really know whether the left hemisphere keeps watch ALL
night but it does seem likely that it keeps watch for the first part
S2: mhm und deshalb wacht man immer in fremden Betten wieder auf wenn irgendwo ein
leises Geräusch ist ( .) weil das like Hirn sagt=
S1: = hey wake up
S2: ja
S1: that could be a tiger=
S2: =or a snake (.) or her boyfriend
S1: @@ right wait what am I doing here? This is not my beautiful house the body notices the danger of the situation of sleeping somewhere else keeps your left brain running and then in some cases uh uh you’ll also wake up at home for example if you have guests (.) or a baby (.) or snakes and tigers
S2: mhm yeah thank you left brain
S1: we’re pleased that you’re there
S2: thanks for watching
S1: when there are no snakes or tigers or ex-lovers or anything like that then your left brain just goes like that: uh it’s all cool
S2: @@
S1: and you don’t actually wake up

T2804

S1: so now tell me what was it that the Carinthian police said? Stay home or you’ll die?
S2: ja
S1: are you serious?
S2: ja
S1: that’s not a joke
S2: that’s not a joke no that’s what the police said
S1: because of the snow and ice at higher elevations in Austria is that right?
S2: ja und Verkehr zusammengebrochen in Kärnten und in der Steiermark hundert Millionen Euro Schaden wahrscheinlich in den Obstbaugebieten
S1: the apples froze their buns off last night
S2: is schon eher alles oasch miteinander
S1: minus thirteen in Lunz which is one of the Kältepol Österreichs (.) minus thirteen on the twenty-eighths of April
S2: mhm das is
S1: you said it’s a marketing campaign for Game of Thrones is that right?
S2: maybe. I don’t know. Or a Prince tribute
{music}
S1: Go Time that’s Digitalism six fifteen it’s go time alright
{crashing sound}
S1: Oje that didn’t quite work out as I thought it would (.) bombs we’re talking about bombs
{bomb sounds}
S1: nah nah actually here’s the thing. We hate bombs actual bombs suck they kill people make love not war
S2: it’s the better way
S1: it’s the better way
S2: ja
S1: communication is the way
S2: genau Bomben uncool na?
S1: genau
S2: das wissen auch viele Musiker The Clash haben es in “Spanish bombs” besungen Iggy and the Stooges mit einem Track namens Search and Destroy überhaupt war Krieg in der Popkultur immer ein großes Kapitel
S1: schon ne?
S2: mhm once upon a time there was this great song it was an anti-war song in fact it was well continuing in a long tradition of anti-war songs I’m sure you know it
{Nena – 99 Luftballons is played}
S1: sounds so fresh
{Nena – 99 Luftballons is played}
S1: So you see you can do a lot with hot air balloons you can fill them with water you can fill your pop songs with some (. ) but we wanna tell you about a very special kind of a a balloon
S2: mhm
S1: the water balloon
S2: herrlich oder? Wasserbomben (. ) keine Frage ein gepflegtes Ballongeballer zählt zu den Grundvoraussetzungen einer erfüllten Kindheit und die Kindheit geht hier bis neunundneunzig würd ich sagen das Einzige das daran immer schon ein bisschen genervt hat war die ganze Fummelei rund um die Munitionsbeschaffung dieses Problem hat die Rüstungsindustrie nun endlich gelöst und setzt mit einem Gadget namens Balloon Storm neue Maßstäbe in der Wasserschlacht vierzig Ballons gleichzeitig kann man mit dem Teil befüllen und muss sie am Ende noch nicht einmal zuknoten
S1: <laughing> are you serious? </laughing>
S2: cool oder?
S1: ten thousand water balloon storm it’ll only take you ten minutes you can do fourty water balloons at once
S2: herrlich oder?
S1: that’s enough to get Lucy next door I tell you @@
S2: ja
S1: @@ bist du deppat
S2: ja genau es ist so eine Art Gartenschlauchaufsatz der am Ende in vierzig kleinere Enden mündet Luftballons dran Wasser Marsch fertig sind vierzig Wasserbomben in wenigen Sekunden
{sound of a water balloon splashing}
S1: @@@ where do I get it? @@ It’ll only cost twelve bucks
{music}
{chatter of birds}
S1: tja ja it’s that time of the year where the birds are singing again they were very confused yesterday they had a very cold night last night but there they are it’s spring a beautiful bird song they tell each other stories the gossip of yesterday who they are thinking of voting for
S2: yeah
S1: you know all that stuff that’s going around the village you know no they are not birds when they make this noise according to science they have only one thing on their mind
S2: Yay let’s sing
S1: Forget about it
{music}
S1: <deep> Can you make your voice go that low? </deep>
S2: uhm no
S1: Science is out there since yesterday we know a deep male voice well apparently is sexier than according to most women taking part in the scientific study it’s sexier than <high> higher voices </high>
S2: hm ja
S1: a team of scientists at Pennsylvania State University proved that women find deeper voices more attractive and this is interesting men find other men with deep voices more dominant
S2: ja aber keine Sorge liebe Männer mit hohen Stimmen oder mittelhohen Stimmen wir finden euch genau so und uns auch so sexy kommt ja nur darauf an was man zu sagen hat ne?
S1: <high> okay so now here are some good examples of well sexy high male voices </high>
S2: ja
S1: I’m sure you know the Bee Gees
{song by the Bee Gees is played}
S1: Überhaupt ihre Stimme (.) is really important if you wanna make their music
S2: und auch super Nummer zwei Randolph Kronenberg die deutsche Synchronstimme von Eddie Murphy
{recording with the German Eddie Murphy voice from one of his movies is played}
S1: @@ okay
S2: super sexy oder?
S1: <high> hat der nicht den Pumuckl gemacht? </high>
S2: @@ das war Hans Clarin
S1: @@ he should be on this list we’ve probably forgotten a lot of people on this list but we’re talking sexy here so you know (.) Justin Timberlake
{Cry me a river by Justin Timberlake is played}
S2: ah weine nicht kleiner Justin Timberlake (.) wunderschön (.) wunderschön und dann noch natürlich der King of Pop
S1: Michael Jackson that’s where Justin Timberlake got it from in the first place
{Michael Jackson`s screams}
S1: so he’s the best right? Michael Jackson we can all agree huh?
S2: mhm
S1: no: there is one even better
S2: jap naja also besser eine sehr besondere Männerstimme Zed aus den wunderbaren Police Academy Filmen (.) erinnert ihr euch?
{recording with Zed from Police Academy 3}
S2: wunderschön oder?
S1: very sexy vor allem
S2: ja
{music}
S1: what a freaky little week we’re having what a funny month of April its uh uh a pretty disastrous situation for farmers and anybody working in agriculture in the southern part in particular hh Carinthia and Styria we feel you (.) anyway something different though we need your help and something completely random and and well fun (.) a lot of fun actually
S2: ja
S1: Roli and I we’ve just been playing around with something called Faceswap and here’s the thing
S2: aber=
S1: =@@
S2: naja
S1: we’re doing the FM4 Schulkalender and the motto this year was Pimp Your Face
S2: ja und
S1: @@ you’re not happy with it
S2: naja da gibt es ja so wunderbare Apps wo man sich alle möglichen Sachen auf den Kopf zaubern kann oder ins Aquarium und so weiter
S1: mhm
S2: und Faceswaps also nebeneinander stehen wo die Gesichter dann getauscht werden das ist ja eigentlich das beste überhaupt (.) das Problem ist nur John und ich <laughing> haben das in den letzten Minuten probiert und wir wissen nicht ob es funktioniert </laughing> we have the same beard actually I mean look at this picture=
S1: at the end of the day I mean ja ewiger Viertagesbart
S2: our hair is
S1: our hair is the same we have moreless the same sort of skin and coloring and eye color
S2: I never realized that
S1: ya we swapped faces and in fact you cannot tell that we swapped faces this is awesome
Roli we have to build this up
S2: that’s so strange
S1: we could take this on the road
S2: ja in den Schulkalender kommen wir nicht damit oder?
S1: @ @ ich weiß nicht vielleicht schon?
S2: FM4 Schulkalender für den nächsten da suchen wir schöne Bilder die ihr mit irgendwelchen gratis Apps macht die einfach gut aussehen alle Infos gibts auf FM4 Punkt orf
Punkt at die schönsten die eingeschickt werden kommen rein Einsendeschluss dreizehnter Mai
S1: eben dreizehnter Mai that’s a lot of time that’s two or three weeks
S2: aber wir haben das einmal auf unsere Facebook Seite gestellt (.) unseres na das ist echt strange
S1: that’s really bizarre
S2: hm
S1: and while we’re on facebook I might enter with my own fac
ebook pic which my niece Natalie made all those years ago it’s exactly <un> x </un>
S2: ja?
S1: super pimped
{music}
S1: that’s The Incredible Staggers and Wild Teens playing that one for Christian who called
us up on uh oh eight hundred two two six nine six if you wanna request a song or FM4
dot orf dot at geht immer
S2: ja
S1: Guten Morgen Austria been saying that long enough now that they even wrote about John
Megill in the Vorarlberger Zeitung “der Wiener mit kanadischen Wurzeln”
S2: @ @
S1: das musst du einmal schaffen
S2: how do you feel about that? How Austrian do you feel?
S1: @@ I didn’t know whether to laugh or cry @@
S2: okay
S1: but I guess that would indicate that a certain amount of this Austrian psyche as we call it
sometimes this certain Austrian thing has definitely rubbed off on me
S2: ja
S1: I’ve got that little twisted irony in just about everything I say
S2: mhm
S1: didn’t know I got caught up in this little place called Vienna but the question is what
makes a person an Austrian and how Austrian do you feel?
S2: Viele sind ja hier in Österreich geboren und aufgewachsen aber ihnen wird abgesprochen
zu diesem Land dazuzugehören na wie zum Beispiel Freddy aus Queen @ @ nein Freddy aus
Queen war klar dass das passiert ah Freddy aus Wien der landet immer wieder in absurden
Situationen
{recording Freddy – speaks about how people talk to him based on his skin color}
S2: ja so schaut Freddys Alltag in seiner Heimat Österreich aus denn Freddy ist schwarz er ist
einer von denen die als Kinder von Afroamerikanischen GIs in Österreich in der
Besatzungszeit geboren worden sind

110
S1: one even spoke back then of Besatzungskindern which I guess you could translate as
occupation kids but it’s not meant in a nice way in fact it’s a way of of as you said Roli
closing people off from society “you are not welcome here” is the message and it wasn’t an
easy time even in post-nazi Austrian society
S2: mhm Christine zum Beispiel die hat als Hausmeisterin gearbietet wenn man sie gelassen
hat
{short explanation by Christine about her job situation}
S1: arg hm? So was that the Austrian Herr Karl in the Hausmeisterin apparently was all just a
misunderstanding
S2: ja viele schwarze Österreicherinnen und Österreicher unter Anführungszeichen
vergessener Generationen sind damals übrigens in Heime gesteckt worden oder zur Adoption
in die USA gebracht worden oft auf Druck der Behörden. Jetzt erzählen einige zum ersten
Mal öffentlich ihre Lebensgeschichten in der Ausstellung “Schwarze Österreicher” im
Volkskundemuseum in Wien
S1: I had a funny story about that I went of course you may have known to the Vienna
International School
S2: mhm
S1: and we had a student Johan from Sweden and he was black as the night one of the most
beautiful human beings I have ever known originally from Africa and was adopted to Sweden
and we were on our skiing vacation somewhere in the Tyrol the Schiwoche
S2: mhm
S1: and there were two kids there who had clearly never seen a black person before
S2: mhm
S1: and they were following us and following us and Johan realized what’s going on and at
one point he stopped and turned around and went uga uga ug (.) <laughing> and they ran
away </laughing> unbelievable
S1: heavy tunes Skip and Die they are called Cosmic Serpents before that new music from
MIA teaming up with G-Dragon and Baauer and the tune called Temple nice one alright then
(.) fans of indie music now uhm can you remember this tune?
{tune is played briefly}
S1: a happy mosh-pit sound very nice they are Peter and the Pirates and that came out a while
ago it’s one of those little indie pop earworms as it were but they kinda broke up Peter and the
Pirates they stopped
S2: yep
S1: and everybody was all sad they were like what are we gonna do now there’s no more
Peter and the Pirates
S2: Baba pfiat euch
S1: they came back
S2: ja
S1: they reformed and they’ve kind of picked up on that I think anyway German thing
although maybe it’s just a play on words Teleman they are called like telephone (.) Teleman
S2: it’s a composer
S1: oh really?
S2: yeah he was a very famous composer I think in the eighteenth century
S1: woho h oho
S2: Teleman
S1: he’s all like cultural //@
S2: he was cool
S1: alright @ @
S2: I guess auf alle Fälle diese Band Teleman jetzt haben gerade ihr zweites Album (synthian) Electropop Album genannt Brilliant Sanity herausgebracht das sie heute im Wiener Chelsea vorstellen werden (.). neue Band neuer Sound wie Sänger Thommy Sanders erzählt
{Singer Thommy Sanders speaks about the new album}
S1: okay Peter and the Pirates had a lot of energy
S2: jap (.). also wenn man die Musik mag wird man bei ihrem Liveauftritt wahrscheinlich blown away sein falls du dir nun denkst “leiwand” mir is heut eh fad wir haben zwei mal zwei Karten für die Show heute Abend im Chelsea in Wien
S1: oh eight hundred two two six nine six uh Teleman are playing at Chelsea it’s tonight ne? heute Abend it says
S2: ja
S1: give us a call if you wanna go what is the time? what’s it like live?
{Singer Thommy Sanders speaks about the songs}
S1: okay we’re checking it out tonight oh eight hundred two two six nine six who wants to go?
{music}
S1: Starchild (.). Boys Noize very nice alright so now a little earlier on the FM4 Morning Show we were talking about an exhibition taking place called “Schwarzes Österreich” more information about that on fm4 dot orf dot at it’s all about the children uh of black GIs who were in Austria basically saving us from war and nastiness anyway those kids didn’t have such an easy time growing up racism actually continues to be a problem in Austria trust me been there done that walked around Vienna with my black friend and I know that it’s not that cool and not that easy but there are a lot of people who are doing some stuff against the situation and starting today a super fine festival taking place Hip Hop Festival Karlsplatz Vienna Rap Against Racism
S2: mhm heute gehts los achtundzwanzigster bis dreißigster April da verwandelt sich der Karlsplatz zum dritten Mal zum Bauchnabel des Hip Hop Live Shows DJ sets und und und und und auf drei Bühnen
S1: drei Bühnen and a aftershow party all taking place at DOTStwentyone einundzwanzigste Haus hh but anyway more about that on our homepage of course but the thing is it’s all about hip hop and there’s also a a Nebenprogramm I guess you call it a sideshow @@ although it’s kind of serious stuff talks theaters performances some very interesting workshops one of them is about racism in daily life and it’s hosted by our good friends from FM4 our good friends from Prosa I don’t know if you remember but Prosa was our Licht ins Dunkel Project like in twenty thirteen what they do is help young refugees and people of non-Austrian descents to work their way through school and actually finish school and get their Pflichtschulabschluss which is very important. And uh anyway from Prosa in the next half hour of the Morning Show Sina Farahmandnia she’s called is gonna join us she’s doing a workshop as I said at Rap Against which starts tomorrow at it’s says very precisely achtzehn Uhr fünf minutes past six
S2: ja
S1: so if you get there at six you should be alright
S2: ja:
S1: @@ it’s called Falter Bildungsbühne (.). more about Rap Against as the FM4 Morning Show continues and our guest arrives Sina Farahmandnia from Prosa right now though performing live two fine rappers with the electronic band Atomic this is sweet you’re gonna enjoy it this is the livestream
{music}
S1: Deine Jungs meine Jungs that’s Roger and Schu featuring Adriano Roger and Schu are Blumentopf and they are performing this weekend at Karlsplatz Vienna Rap Against so now to a request
S2: mhm
S1: this one is dringend it says
S2: extrem dringend
S1: poah okay
S2: Sebastian schreibt die Musik brauch ich einfach um von dem Unistress runterzukommen
bei dem Lied kann ich einfach so schön entspannen und abschalten und meine quasi beste
Freundin die Sonja findet das auch verdammt gut ich brauch Balthazar Fifteen Floors
DRINGEND um neun Uhr dreißig muss ich auf die Uni
S1: okay
S2: geht sich das aus?
S1: na?
S2: John geht sich das aus?
S1: das geht sich aus
S2: Yeah es geht sich aus

T2904

S1: that’s my Prince rainwater you can’t drink that
S5: <slurps>
S1: what are you doing?
S5: da gehen hundert Dollar den Bach runter
{music}
S1: Everybody’s got their own way (.) that was Starwalker (.) sounded a little bit Daftpunkish
S5: ja auch ein bisschen nach Tame Impala
S1: a:h
S5: ja eine Mischung oder?
S1: ja somehow ja Tame Impala chilled out Australia surfer dude Daftpunk like cool
European sophistication
S5: mhm
S1: somewhere in the middle it’s one of the guys from Air. Do you remember Air?
S5: yes of course I do
S1: I think Dunkel he is called
S5: aha
S1: which in French is <French pronunciation> Dunkel </French pronunciation> (.) anyway
Starwalker really nice tune uh uh good morning John Megill and Alex Augustin on the FM4
Morning Show
S5: good morning
S1: we’re gonna talk about guinea pigs
S5: @@ Meerschweinderl
S1: ja (.) but first this
{music}
S1: <sings lyrics> Ich geb dir mehr Zeit ich geb dir mehr Zeit dassd mehr in den Spiegel
schauen kannst </sings lyrics>
S5: ja?
S1: it’s a bit of a bitchy song
S5: is it?
S1: I think so
S5: naja
S1: it’s Bilderbuch OM(.) you’re not paying enough attention to me @@ seems to me anyway to be the=
S5: =ja das ist auch eine Interpretationsmöglichkeit von diesem Lied ja
S1: @@ Alexandra Augustin ladies and gentlemen (.) O:M the name of the song
S5: O:m
S1: O:m is the thing that we do when we meditate
S5: ya good things come in little packages
S1: o:m here’s the thing have you ever seen an animal meditate?
S5: Meerschweinchen tun das
S1: echt? @@
S5: ja
S1: Machen sie o:m dabei?
S5: sie schauen ins Leere und quietschen dabei vergnügt im Takt
{sounds of guinea pigs are played in the background}
S1: so now you’ve all heard of the uh very trendy do-it-yourself movement (.) D I Y it’s
called (.) from time to time we’d like to update you on some of the latest DIY-trends here on
the FM4 Morning Show hh food furniture toys clothes yes you can do it all yourself (.) let’s
start out with knitting
S5: ja
S1: but it’s now developed into this whole great big thing anyway
S5: @@
S1: so now the knitting of people though uh uh uh we wanna talk about them this morning
they knit socks I’ve even seen Baustelle in Vienna a working thing
S5: yes a radical new thing
S1: scaffolding the building knitting around that
S5: it’s awesome
S1: knitting sweaters and all that but now apparently guinea pigs (.) Meerschweinchen (.) the
latest trend is to get yourself a guinea pig and then=
S5: =do something with it
S1: well knit a sweater for it
S5: genau @@
{guinea pig sound in the background}
S1: yeah that’s a pretty good Meerschweinchen ja
S5: so machen die
S1: ja
S5: jetzt wird es wirklich heiter unsere top DIY-Dinge die wir gerade eben im Netz gefunden
haben (.) Pullis für Meerschweinchen ja auch so etwas gibt es hh die Königsdiziplin ist ein
kleiner Sweater für Meerschweinchen gestrickt aus Wolle die aus und jetzt wird’s wirklich
lustig Meerschweinchenhaaren gesponnen wird also das Tier wenn man es regelmäßig bürstet
lässt ja einiges fallen und man kann alles sehr nachhaltig wieder einsetzen die Haare
einsammeln Wolle daraus spinnen und dann kleine weil ich glaub mehr geht sich da eh nicht
aus Pullöverchen fürs Meerschweinchen stricken
S1: that’s some kind of sick psycho twisted psychological game you’re playing on your
guinea pigs there oh my god they will get their revenge trust me uhm @@
S5: ja
S1: I love what somebody wrote about this thing they said das ganze ist eine eine große
Meerschweinerei
S5: ja @@
S1: I think there are some people a lot of them in fact who are having a really lovely life
S5: yeah
S1: they have enough time to come up with such things
S5: @@@ let’s try it out
S1: and then there’s us and we have enough time to talk about them
S5: @@ that’s true
{music}
S1: Palastic (.) unless somebody made a spelling mistake it says here Palastic and not plastic
(.) Palastic new music for the FM4 Morning Show Side Note it’s called (.) Lissa (.) alright so
now who are you?
S11: Yeah das ist Sammy Deluxe live und direkt FM4 holla Hamburg’s finest
S1: Holla
S5: Holla
S1: Sammy Deluxe has a new record out today (.) it’s called Berühmte letzte Worte as in
famous last words
S5: ya before you die
S1: the last things that you say like for example Karl Marx it’s a little bit like quotes on the
Internet we don’t really know if they really said this or not but the legend says that Karl Marx
the philosopher his last words were last words are for fools who haven’t said enough
S5: @@ ja find ich auch ganz gut
S1: apparently Humphrey Bogart said I never should have switched from Scotch to Martinis
S5: @@ oder auch Marie Antoinette die ist ja auf die Füße ihres Scharfrichters getreten vor
ihrer Hinrichtung ihre letzten Worte waren tut mir leid das war keine Absicht
S1: @@
S5: find ich gut und äh Johann Wolfgang von Göshe hat als letzte Worte diese zwei verwendet
(.) mehr Licht mehr Licht mehr Licht
S1: mehr Licht (.) apparently Steve Jobs’ last words were Oh wow Oh wow
S5: schön
S1: <loud> Oh wow </loud>
S5: schön Berühmte letzte Worte (.) ganz große letzte Worte so heißt die neue Scheibe von
Sammy Deluxe und die ist wie man es vielleicht schon vermuten könnte am Titel sehr
persönlich geworden so widmet er zum Beispiel einen Song seiner Mama
S1: he’s been working very hard Sammy Deluxe on the records since he wanted to be really
good here he is talking about it
{recording: Interview with Sammy Deluxe}

T1105

Description of today’s show on http://fm4.orf.at/radio/stories/fm4morningshow:
“English is on the Maturamenu today - and to make sure you are perfectly prepared, dear
Maturanten, we have some last minute top notch phrases for you to slay your Englisch-
Matura. Your teachers will be impressed.“

S1: ich hätte einen Song für den Herrn. Ich bin mir sicher er mag die Fun Lovin’ Criminals
{music starts}
S1: This is one of the oldest tunes in the FM4 archive
S3: is it?
S1: it’s the fourth song we ever played
S3: @@
{music}
S1: Julian and der Fuchs (. ) Vanilla (2) featuring Scooby Doo it would be just great to watch
cartoons all day never have to learn anything (. ) I’d be on for that
S3: okay
S1: you know just watch cartoons actually there are people who make a living from doing that kind of thing so if you’re freaky enough about the thing that you shouldn’t be doing then it can lead places the rest of humanity including you and me Nina well has to deal with Matura and other tests of our abilities we’re gonna talk about that this mornign the nice thing about the Zentralmatura is that we in the radio know that you’re all facing your English today
S3: yep
S1: it wasn’t always that way was it (?) but it is now
{music}
S1: so the FM4 Morning Show’s come up with some well helpful tips how to master or slay your English-Matura uhm it’s day three of the Zentralmatura it takes place for the second time in the AHS and the first time also at the BHS all over Austria
S3: ja und wie gesagt nach Deutsch und Mathe ist heute die Englisch Matura dran
S1: Deutsch und Mathe ist schon vorbei
S3: mhm
S1: English well definitely we know I think we’re pretty good in English at the FM4 Morning Show it’s pretty easy when you start out with well six month or whatever it is I can’t remember when do people actually learn to speak I think it’s around six months starting time eight thirty for all Maturanten eight thirty means everybody’s gonna be sweating all over across Austria we’re sure though you being kluge FM4-Hörers that you’ve studied a lot
S3: ja und so gesehen ist das Schlimmste das Büffeln=
S1: <chuckles>=für die Matura ja eigentlich schon vorbei
S1: büffeln?
S3: ja büffeln
S1: I’ve never heard that before what’s that
S3: das heißt lernen
S1: it doesn’t mean to buffalo or somthing?
S3: nein jetzt geht es daran das Gelernte zu zeigen und auch etwas Gescheites hinzuschreiben falls ihr noch etwas Inspiration braucht haben wir ein paar englische Phrasen zum Drüberstreuen für eure Aufsätze vorbereitet
S1: alright so here’s the first one
{Last minute top notch phrases to slay your English-Matura}
SX5-m : In light of the fact that
SX6-f : in Anbetracht der Tatsache, dass
SX5-m : example in light of the fact that the Austrian chancellor has stepped down nobody knows what’s going to happen
S1: alright now in light off he fact that’s six fifteen in the morning you’ll be forgiven if you didn’t quite grab that one
S3: well if you have your Matura today then I guess you’re already wide awake
S1: you’re gonna need it
S3: yep
S1: in light of the fact alright so we got another one here uh uh English-Matura phrase number two
{Last minute top notch phrases to slay your English-Matura}
SX5-m : another key point to remember
SX6-f : ein weiteres Schlüsselargument dass es zu beachten gibt
SX5-m : example another key point to remember is that presidential elections are coming up at the end of May
S1: uh I see what you’re doing now (.) another key point would be it’s probably to late actually it’s today at eight thirty oh my god oh my god
S3: ja wenn ihr eh schon alle englischen Ausdrücke im Schlaf beherrscht und nur einen Motivationssong braucht dann erfüllen wir das natürlich gerne ruft an unter null achthundert zwei zwei sechs neun neun sechs
S1: maybe we could get like actual Maturastudents to pay for their requests with other phrases that would help our I’m sure there are phrases that you thought of that you learned that you mastered that you actually wrote down on the inside of your hand in light of the fact that the key phrases are on my hand @ you get the idea? oh eight hundred two two six nine nine six is our telephone number you can also reach us on facebook or twitter fm4 dot orf dot at however it all works get in touch and tell us what song you wanna hear and or what phrase you find to be particularly useful when confronted with an English exam
{music}
S1: Bahia which I believe is Spanish for beach
S3: for bay actually
S1: ah it’s for bay what is beach in Spanish? Ah playa
S3: playa
S1: bahia is the bay and often in a bay you find a playa
S3: yep
S1: uh my English is very well but I speak it very schnell
S3: mhm
S1: that was my wonderful neighbor Christian says that whenever somebody asks if he speaks English ein paar broken
S3: ein paar broken?
S1: yeah he speaks a paar brocken today is English-Matura good luck to you if you’re facing your English demons as it were at eight thirty today
S3: uagh
S1: the FM4 Morning Show has come up with phrases that may help {Last minute top notch phrases to slay your English-Matura}
SX5-m : having said that
SX-f: Abgesehen davon
SX5-m : example having said that Donald Trump is a very successful self-promoter
S1: see that one’s kinda funny cause it makes me wanna know what you said before
S3: having said that you can also request a song uh a motivational song
S1: oh eight hundred two two six nine nine six FM4 Morning Show always does requests and if you don’t call us then we just <mumbles> sorry. A very nice band two bands actually one thing I really like is how alternative pop is growing and developing in Austria here are Cage The Elephant Cry Baby and Farewell Dear Ghost a song called All Of Me
S1: Cage The Elephant Austrian alternative group with a tune called Cry Baby before that Farewell Dear Ghost also homegrown music and that was the song called All Of Me so all of you well under eighteen I suppose doing Matura have English today if I go to Berufschule and so on I don’t have to worry about Matura <mumbles> uhm but otherwise basically it’s Maturaday today and we’re asking for songs now somebody requested something on our facebook page he wanted Jane’s Addiction and I’m so sorry we don’t have Jane’s Addiction in our archive
C13: oh schade but another one is like our old one we’ve done together Where Is My Mind
S1: alright @ so he’s persistant Where Is My Mind by The Pixies this is for Luki
{music}
S1: Where Is My Mind those are The Pixies playing that one for Luki that’s kind of a good choice for for English-Matura day where is my mind I left it at home oh no I’m screwed now
S3: ja @ just try to find it until eight thirty
S1: ja genau alright then John Megill and Nina Hochrainer this morning on the FM4 Morning Show ten minutes to seven eleventh of May. It is possible to travel the world in two minutes well thirty seconds really if you wanna go on a digital journey
S3: ja das hat die Johanna gemacht und die Reisestationen hat sie nach den vorherrschenden Absurditätslevels der jeweiligen Nachrichtenlage ausgewählt=
S1: =cool=
S3: =wobei sich hier natürlich Österreich als Ausgangsbasis streng empfiehlt
{recording: „Johanna gefällt das nicht“}
S1: ha ha der Schulkalender now here’s the thing you don’t wanna be in it if you’re doing your Matura today (.) caue you gonna leave it behind no looking back at all of that
S3: das stimmt ja
S1: na FM4 Schulkalender though it is kind of a fun thing pimp your face do something fun to your face and send it to us uhm uhm so please do that and yeah all around the subject of school we’ve been asking for motivational songs to help you through your Matura and weh ad a phone call from a liebe Lehrerin uhm Frau Professor hat angerufen
S3: ja genau und gena
S33: Also ich würde ihnen gerne den Song von Oasis Don’t Look Back In Anger spielen lassen erstens einmal um ihnen ganz ganz viel Glück zu wünschen für heute und zu sagen dass ich an sie denke dass ich sie sehr gerne hab weil ich sie als Klassenvorstand schon acht Jahre lang hab und auch dass sie vielleicht hoffentlich auch sehr schöne Gedanken an ihre Schulzeit haben und nicht look back in anger
{music}
S1: I think that’s such a great song for the twentyfirst century cause there are so many things in our lives these days where you just wanna go <singing> come on </singing> what the fuck Santigold and Banshee before that Beth Edges with Pure Dynamite. Alright let’s talk seven fifteen is the time John Megill and Nina Hochrainer on the FM4 Morning Show this morning now in what ways uh you can be politically active besides simply going and voting a lot of people asking themselves right now no wonder people are feeling less and less well represented by political parties and or candidates for office
S3: ja viele sind frustriert von der Politik im klassischen Sinne aber würden sich trotzdem gerne als politisch bezeichnen und diese suchen dann auch nach Auswegen aus dem Frust
S1: okay and an amazing number of people have already started being politically active this is what we learned last night in FM4’s Auf Laut where we had an author clown and former politician Klaus Werner-Lobo with us in the studio he was talking about his book „Nach der Empörung” was tun wenn wählen nicht mehr reicht
S3: ja angerufen und mitdiskutiert in Auf Laut hat zum Beispiel ein Arzt der sich für seine Patientinnen und Patienten einsetzt damit die Behandlung die sie brauchen auch von der Krankenversicherung übernommen wird oder ein Künstler der gemeinsam mit gleichgesinnten jungen Flüchtlingen hilft oder auch ein Anrufer der in Kärnten eine Sartierepartei gegründet hat oder einfach auch all jene die im Freundeskreis diskutieren woran es krankt in unserer Gesellschaft all das zeigt wie ihr euch politisch engagiert
S1: here’s more from FM4’s Auf Laut
{recording from yesterday’s FM4’s Auf Laut}
{music}
S1: uhm so then John Megill and Nina Hochrainer on the FM4’s Morning Show Nobody Really Cares If You Don’t Go To The Party that’s Courtney Barnett it is kind of that thing you know in life that you have to show up
S3: ja vor allem zur Matura
S1: @@ ja unter anderem
S1: they care
S1: they do
{news}
{music}
S1: <singing> at the TV station </singing> so nice that tune Dance With Me Adam Green who were we playing that for?
S3: das war für den Christian der gerade im Auto unterwegs ist
S1: alles klar alright
S3: schönen Tag auch
S1: unterwegs to the TV station to maybe go and dance
S3: maybe
S1: that’d be cool @ you never know alright Adam Green and Dance With Me uhm John Megill and Nina Hochrainer on the FM4 Morning Show this morning the day of well the English exams
S3: ja
S1: for anybody doing Matura today it’s Zentralmatura at the AHS and BHS now in the meantime so it really is pretty much everybody uhm today is the English test at eight thirty so you got less than an hour to get ready the Morning Show is here to help however
{Last minute top notch phrases to slay your English-Matura}
SX5-m : notwithstanding
SxfemaleB: ungeachtet der Tatsache dass
SX5-m : example notwithstanding the limitations of Hilary Clinton’s popularity it’s widely expected she will become the next president of the United States
S1: gosh slipped a little politics in our English phrases here @ @
S3: did we?
S1: ya @@ Hilary Clinton’s polularity notwithstanding Bernie still has a chance @@@ come on (.) notwithstanding is a fun word actually
S3: I think it’s a great word
S1: I love it
S3: Wenn ihr zusätzlich zu diesen top notch English phrases auch noch einen Motivationssong für die Matura braucht ruft uns an null achthundert zwei zwei sechs neun sechs oder schreibt uns eine Mail an FM4 at orf punkt at u
S1: da hat jemand Blackalicious gewünscht
S3: ja der <un> xx </un> hat gemeint how about in light of the Matura Blackalicious with Alphabet Aerobics
S1: see studying well in English in all of that well that could be the key to your superstar rapper worldwide success and fame (. ) fortune (. ) and then the downfall and then the drug rehab and=
S3: =let’s let’s not go there okay?
{music}
S1: that’s a serious tune Boys Noize hooking up with Polica a tune called Starchild (. ) alright so how did you do in your English-Matura Nina Hochrainer
S3: Ich hab einen einser gehabt
S1: hast einen einser kriegt and then you went on to you know actually use English a lot in your daily business
S3: that’s true actually yeah
S1: alright so there you go die Latte liegt ganz hoch Nina Hochrainer got an einser how good are you gonna be @ @ @
S3: @ @ @ naja toi toi toi auf jeden Fall an die Elisabeth die hat uns gerade geschrieben und wünscht sich einen Motivationssong für ihre Matura
S1: okay funnily enough she’s asked for a song in uh uh Italian
S3: aber ich glaub Italienisch ist erst morgen oder übermorgen
S1: ja ja maybe what she’s doing is a very clever thing which is when you’re under pressure you just let everything sort of free flow and not focus on English for example distract yourself a bit anyway Ho Un Gatto Si Chiama Vendetta is the new song by Polkov
{music}
S1: freaky that’s kinda fun that’s uh an older track by The Waterboys Old England that was Maximilians request for all people doing their Matura now the FM4 Morning Show is thinking about you
{Last minute top notch phrases to slay your English-Matura}
SX5-m : all things considered
SxfemaleB: alles in allem
SX5-m : example all things considered it seems reasonable to assume it’s going to be a very interesting political season on both sides of the Atlantic
S3: ja
S1: that’s a useful one ya
S3: das war jetzt wirklich eine last last last last minute phrase in fünfzehn Minuten geht’s los
S1: in whole Austria right?
S3: ja
S1: from West to East alright
S3: ja East coast to West coast and I think a really good request for this whole thing came in via facebook from Robert
S1: okay
S3: he asked for Black Rebel Motorcycle Club
S1: mhm
S3: Salvation
S1: ah cause that’s how everybody’s gonna be feeling in about two or three hours
S3: I think so
S1: how long does the test go it’s about two hours I think?
S3: I don’t know in my time it was four
S1: is it four?
S3: well
S1: latest by twelve midday you should be feeling a little salvation
{music}
S1: the nice thing about tests exams the moment comes when they start it just arrives the day arrives wake up that day and just as the beginning of the test comes so too does ist end @@@ it needs a bit of luck that you won’t have to do it again. On to something little different now as you may have noticed well politically things are heating up a little bit in Austria Bundespräsidentenwahl election presidential elections are taking place and we’ve come up with a thing on the FM4 Morning Show (...) der Bundespräsident story alright so now it’s time to talk about the official privileges exerted by and the unofficial restrictions imposed upon the Austrian president not the man that takes the office but the office itself and I just wanna use this opportunity to nominate you Nina for an award for organizing the show so smoothly
S3: ah dankeschön ich möchte dich John gleich im Gegenzug für einen Preis vorschlagen dafür wie kompetent du diese Sendung hier moderierst
S1: oh ist das lieb danke alright then if both of us are lucky then we might have a medal pinned on our lapels for our efforts by the president because that is apparently one of his many duties
S3: genau die Gewährung von Ehrentiteln und Auszeichnungen
S1: now in Austria people at least up until the present generation have been pretty keen on honorific titels and marks of honor let’s face it ihr seids ein bisschen titel verrückt uh the only
places where these <un>x</un> of system of recognition are still more pronounced are
monarchies so in the UK for example you can be knighted by the Queen and IF this happens
then you are allowed to call yourself a dame or Sir for the rest of your life and you’re also
allowed to correct other people (.) make sure that they address you correctly it’s a <un>x</un>
sort of a situation the only honor more exclusive than a knighthood to receive a
knighthood is to turn it down
{report about marks of honors}
S1: @@ elections like exams well the day will come the voting will take place
{music}
S1: so I’ve heard it a couple of times now and I think Kendrick Llamar’s brain just kinda gave
up when it came to titeling that song (.) he’s such a genius he’s done so much amazing stuff
his music really pushes the edges of what’s possible and his raps are phenomenal so this
really is b-b-but why is that song called „Untitled 06“?
S3: because he couldn’t even
S1: couldn’t what?
S3: you know how we say I can’t even
S1: I can’t even
S3: I can’t even
S1: ah ok ya so he was just ya he was tired. It’s a tiring business this rock and roll business uh
Wolfmother for example they can tell you a whole song about it they are playing in Vienna
tonight a little over ten years ago Australian band rose to prominence with a wonderfully
heavy rocking retro melange of blues and stoner rock
S34: {recording} I’m Andy from Wolfmother and this is Ian and we’re playing tonight
S1: oh are you?
S3: ja ganz genau und zwar Open-Air in der Arena in Wien rocken Andy Stockdale und Co
heute und Wolfmother haben heuer wieder ein neues Album veröffentlicht es ist das vierte der
Band aus Down Under aus Sydney und es heißt „Victorious“
S1: great riffs great <un>x</un> great music Wolfmother are still alive and kicking if you
wanna go and see them play an open air gig in Vienna at the Arena tonight then give us a call
oh eight hundred two two six nine nine six Morning Show giving away tickets but I think
there’s gonna be a question
S3: ah ja ja
S1: a competition
S3: Folgende Fragen wenn du mit Wolfmother abrocken willst warum surft der
Wuschelköpfige Wolfmother-Mastermind Andrew Stockdale denn nur manchmal am Strand
wenn er zuhause ist in Sydney? A weil er sich vor allzu hohen Wellen fürchtet oder b weil er
fürchtet dass ein Haifisch daher kommen könnte
S1: Is Andrew Stockdale the mastermind of Wolfmother afraid of sharks or afraid of high
waves as he goes surfing in Sydney and he does. Give us a call who wants to go it’s Arena
Vienna tonight oh eight hundred two two six nine nine six Morning Show giving away tickets but I think
there’s gonna be a question
S3: ah ja ja
S1: a competition
S3: Folgende Fragen wenn du mit Wolfmother abrocken willst warum surft der
Wuschelköpfige Wolfmother-Mastermind Andrew Stockdale denn nur manchmal am Strand
wenn er zuhause ist in Sydney? A weil er sich vor allzu hohen Wellen fürchtet oder b weil er
fürchtet dass ein Haifisch daher kommen könnte
S1: Is Andrew Stockdale the mastermind of Wolfmother afraid of sharks or afraid of high
waves as he goes surfing in Sydney and he does. Give us a call who wants to go it’s Arena
Vienna tonight oh eight hundred two two six nine nine six
{music}
S1: alright then Andrew is it the waves or is it the sharks? What’s the problem?
S34: {recording}well I I like surfing that’s really (sick) I’ve gotten into longboard surfing but
I haven’t really gotten out that much cause I don’t wanna get eaten by a shark @@@ there’s a
lot of shark attacks
S1: okay @@
S3: I guess that’s really an issue if you’re a surfer in Australia
S1: but he doesn’t really sound like a guy who’s not gonna go anywhere near a shark not even
close
S3: no but he doesn’t wanna get his fantastic hair wet
S1: EXACTLY that’s true
S34: {recording} well I like surfing
S1: ya surfing the net @@ you’re gonna meet him later on aren’t you?
S3: ja
S1: alright
S3: I’m a little bit scared
S1: why is that?
S3: well let’s say there’s been a lot of lineup changes in Wolfmother
S1: oh I see he tends to fire people
S3: yeah but I’m sure he’s a nice guy I’ll find out
S1: ah
S3: if I don’t come back
S1: @@ it’s just an interview with a rockstar Nina nothing really bad can happen
S3: okay
S1: seriously. Alright @@ congratulations TO=
S3: =ja genau die Silvia hat die Karten gewonnen und sie wusste dass Andrew Stockdale
afraid of sharks is.
S1: good thing that Wolfmother play rocking intense music it can be a little cold it’s an open
air in Vienna there are still tickets available check them out. Hardrock band from Australia
not AC/DC
{music}
S1: they are called Lusts the tune Waves before that very similar New Order and new one
from them Singularity alright so now there’s this artist just love her called Anoni
{Recording: FM4 Artist of the week Anoni, music by Anohni is played}
S1: Anohni a transgender artist formerly known as Antony Antony Hegarty in fact and but
prefers the pronoun she now and has removed the Ts from her name climate change terror
failed politics these are some of the issues that she talks about they are uh all themes on the
new album called Hopelessness uh the most critical and direct social commentary coming from
a pop artist in quite some time
S3: ya last November already Anohni released the first single of the album four degrees refers
to the prediction that if greenhouse emissions continue at the current pace the earth’s
temperatures will rise by four degrees celsius by the end of the century threatening one sixth
of the world’s species with extinction
S1: now with this song Anohni as global citizen is holding herself accountable for being part
of the problem of climate change as we all are in the song she imagines the apocalypse
through unsentimental death of the world’s creatures she talks about or sings about lemurs
fish dogs the animals in the trees and how they all die too early it’s a powerful and brutally
honest attack wi’ve been playing it a lot lately cause it’s such a great song let’s listen to it
again right now Anohni our artist of the week this week on FM4 with Four Degrees
{music}
S1: Infamous that’s Basia Bulat before that Viech and Oh Elise seems to be a bit of a trend in
fact Austrian bands singing in French. I wanna talk to you now about a British artist called an
indie folk artist his name is Charles Costa he is known though as King Charles
S35: This is FM4 I’m King Charles
S1: yeah
S3: yeah
S1: @@ Marcus Mumford of the uh English pop group Mumford and Sons world’s greatest
pop band by the way
S3: my favorite band
S1: they produced uh HE produced Marcus Mumford produced the King Charles album
which came out earlier this year a really nice record and basically it’s all about this guy
Charles Costa his voice his guitar playing
S3: ya but King Charles also plays the piano and the violin and he has pretty strange dreams
S1: u:h what’s coming?
S3: they occasionally inspire his songs even
S1: and FM4 dream on
{Introduction of FM4 Dream On}
S35: my dreams (. ) I usually wanna forget my dreams and lock them away and send them into
<un> xxx </un> to be incinerated but some I do remember and I was bitten by a cobra only
two nights ago I think and this cobra became a an empire of peculiar that was my dream yeah
didn’t make sense
{Closing: FM4 Dream On}
S1: so let’s have a little listen King Charles Lady Of The River produced by Marcus Mumford
from the album Gamble For A Rose
{music}
S1: Fijuka a tune called Cold Brat alright that’s it for John Megill and Nina Hochrainer we
gotta go Nina
S3: oh yeah we gotta go
S1: Julie McCarthy is up next with FM4 Update
S3: we’ll be back tomorrow
S1: same time same station
S3: yeah
S1: a little tune into FM4 later on this afternoon we’re speaking to both presidential
candidates
S3: genau
S1: at some point during the day exactly when it’s coming I’m not sure it hasn’t been decided
yet but it’s definitely pretty exciting for us and we’ll definitely tell you a little bit about it
tomorrow on the Morning Show
S3: yes we will
S1: alright then LA Priest this is a song called Oino
S3: Oino
{Music is played}

T1506
S7: That’s the power of radio @@@
S6: Yeah you can be anything on the radio
S7 Absolutely hh okay I did talk about this before the news headlines but just in case you are
uh rising and shining at these particular moments in time I can tell you that the German
electronic artists Moderat are taking their machine (tool) and multilayered synthetic
composition to Vienna tonight to the Arena in Vienna and the gig has been sold out for ages
S6: Ja so ist es restlos ausverkauft ist das Moderatkonzert es wird auch keine Tickets an der
Abendkasse geben ABER wir hätten ein letztes Paar Tickets für den oder diejenigen der oder
die jetzt ein kleines Spielchen mit uns spielt es wird nämlich um so genannte Kofferwörter
gehen also zusammengesetzte Wörter=
S7: =mhmm=
S6: =wie zum Beispiel Brunch=
S7: yeah that’s uh breakfast and lunch
S6: exactly oder Danglish
S7: Deutsch und Englisch
S6: genau und warum geht’s um Kofferwörter denn Moderat setzt sich ja auch aus dem Pseudonymen Modeselektor und Apparat zusammen
S12: Diese Wortspiele ist so ein bisschen metaphorisch gemeint weil wir unsere Alter Egos Apparat und Modeselektor so ein bisschen vor die Tür gestellt haben und uns wirklich nur auf die Musik konzentriert haben
S13: Der Name Moderat ist einfach an sich auch schön den auch als Titel zunehmen
S12: Ja weil die Musik ja auch relativ moderat geworden ist so
S7: Alright so it could be Modeselektor and Apparat which makes Moderat
S6: As simple as that
S7: We’ll explain our game in a minute but we’re giving you some examples there think about it and if you wanna go see the Moderat concert tonight in Vienna at the Arena call us now oh eight hundred two two six nine nine six and here they are
{music by Moderat}
S6: That’s Moderat Running and of course uh yeah we just had it there more than electronic (outfit) they are an alliance
S7: ja an alliance ein Zusammenschluss zwischen dem Berliner DJ Duo Modeselektor das sind Gernot Bronsert and Sebastian Szary und dem Multiinstrumentalisten Sascha Wing Ring unter dem Pseudonym Apparat
S7: okay
S6: das sind Modeselektor
S7: so we have two people=
S6: =ähh Moderat=
S7: on the telephone alright now hello Thomas hello Nora
C14: Hey
C15: Morning
S7: alright listen Nora
C14: Yeah?
S7: me and you are together this morning
S6: genau
S7: me and you are together and Thomas you and Barbara are together
C15: ja
S7: okay alles klar Nora?
C14: yes
S7: alles klar Thomas?
C15: yes
S7: alright YES YES YES
S6: Yes yes yes
S7: here we go so it’s me and Nora against Thomas and Barbara okay do you wanna go first?
S6: okay Thomas die ersten fünf Worte sind für dich okay
C15: mhm
S7: no just do one and then flip-flop backwards and forwards
S6: okay we flip-flop Thomas das erste Wort ist für dich (.) Brexit
C15: ja
S6: Setzt sich zusammen aus?
C15: also British exit from Europe
S7: yeah okay
C15: also from the European Union
S7: alright
S6: Britain und exit ich lasse das gelten
S7: okay
C15: okay
S7: Nora here is ours bromance
C14: Bromance it’s uh brothers and romance
S7: yeah
S6: correct Thomas smog
C15: smog
S6: smog könntesich zusammen setzen aus?
S7: I used to have that in London a lot(.) not now it’s clean now
C15: uhm smoke and fog?
S6&7 simultaneously: yes
S6: correct
S7: so the next one for you Nora Bollywood
C14: uh it’s
S6: it’s difficult
S7: yeah it’s a tricky one
C14: the second one is Hollywood
S7: yeah @@
C14: and the first one is uhm
S7: well the films were made in
C14: ja in uhm a city in India
S7: yeah that’s right
S6: @@
S7: is that all I’m gonna get from you? (.). do you mean Bombay?
C14: BOMBAY YES YES
S6: @@
S7: alright
S6: that’s half a point
S7: two two
S6: one and a half
S7: your turn @@
S6: we’re leading Thomas difficult one for you Cosplay (.). Cosplay
C15: uhm hm hm I read an article about that but I’m not that I’m not in the gaming scene so
(.) it’s it’s about uhm dressing and and games
S6: ja:
S7: okay give him a half a point for that
S6: okay halber Punkt costume and play ist costplay
C15: ah
S7: so we’re equal now aren’t we? Alright Nora fanzine
C14: uh it’s fan and magazine?
S7: ja
S6: correct now we’re equal Thomas Pastafari
C15: Pastafari
S6: Pastafari
C15: das zweite ist natürlich Rastafari
S6: und das erste ist? Pastafari
C15: uhm
S7: @@ don’t give him the answer
S6: Pasta
S7: Pastafari
S6: hh I think we have to continue half a point für Rastafari
S7: alright Nora Labradoodle
C14: uhm Labradore (.) and doodle?
S7: @@ @
C14: and poodle
S7: @@@ yeah you’re right (.) a poodledoodle that’s the one yeah okay are we at the end of this?
S6: eines haben wir noch
S7: one more
S6: eines haben wir noch one more okay es steht eigentlich eins zwei es steht eigentlich drei zu dreieinhalb für die Nora @ @ muss ich sagen okay Thomas you have to get this sharknado
C15: uhm can you repeat it please?
S6: Sharknado
S7: that’s a tough one give him another one
C15: I don’t know that
S7: no give him another one give him another one
S6: hh give him another one okay what about Eurasien that’s really easy
C15: yeah it’s it’s Europe and Asia
S7: yeah absolutely
S6: correct
S7: okay and finally Nora what about hm what about e-mail?
C14: hh uh electronic mail?
S7: yeah
S6: that’s correct
S7: so I think they’re both equal right?
S6: they are kind of equal even though I have to say that Nora got four and a half straight away and Thomas got four and a half with a little bit of help
C15: Congratulations
S7: okay so shall we have a a Schätzfrage? (.) Huh? Shall we do a=
S6: ja okay
S7: four and a half each
S6: yeah for and a half each Entscheidungsfrage
C15: puh okay
S6: Thomas zuerst ein Tipp von dir dann von der Nora wie viel Gramm muss ein Fußball nach den Regeln der FIFA mindestens zu Spielbeginn wiegen? Thomas schnelle Antwort Mindestgewicht eines Fußballs
C15: vierhundert
S6: Nora?
C14: äh dreihundert
S6: hh okay vierhundertzehn Gramm ist richtig
S7: that means we have a winner
S6: Thomas hat jetzt doch gewonnen
S7: Thomas is the winner
C15: Thank you
S7: oh yes yes yes
{applause is played}
S7: so you have two tickets to Moderat tonight Thomas enjoy Nora
C15: but but if Nora wants to go I can take her with me
S7: that was what I was gonna suggest
C14: YES YES YES
C15: perfect
S6: Sounds good great
S7: how does that sound to you Nora?
C14: that sounds perfect
S7: There we go okay
S6: okay ich werde ich werde die äh Telefonummern=
S7: =zusammen=
S6: =weitergeben
C15: sehr gut
S7: okay listen I hope you two have a great gig tonight at Moderat it’s a brilliant night it’s
gonna be sold out enjoy Moderat and thank you both for playing our game this morning bye
bye
C15: bye bye
C14: bye
S7: there they go are they happy or what? Huh?
S6: I hope so
S7: we should re- we should rename this program blind date I think
S6: @@
S7: huh well great stuff I’m glad they both win cause I was gonna suggest that too alright let’s
move on with music on this Wednesday morning these are Minor Victories