

ゴシップガール シーズン1-7 ビクター/ビクトローラ

| Time | Subtitle | Translation |
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| 1s | GOSSIP GIRL HERE, YOUR ONE AND ONLY SOURCE | ゴシップガールよ アッパー・イーストのセレブネタを提供するわ |
| 3s | INTO THE SCANDALOUS LIVES OF MANHATTAN'S ELITE. YOU'LL NEVER BELIEVE | アッパー・イーストの セレブネタを提供するわ ゴシップガールからよ |
| 7s | WHAT'S ON "GOSSIP GIRL." SOMEONE SAW SERENA GETTING OFF A TRAIN AT GRAND CENTRAL. | セリーナが戻ったって |
| 9s | I THOUGHT EVERYTHING WAS GOOD BETWEEN US. | 仲直りしたはず 私のカレと寝たと 聞くまでは |
| 11s | IT WAS, BEFORE I FOUND OUT YOU HAD SEX WITH MY BOYFRIEND. I DIDN'T COME BACK FOR YOU. | 私のカレと寝たと 聞くまでは 関係ない |
| 14s | LOOK, BLAIR'S MY BEST FRIEND, AND YOU'RE HER BOYFRIEND, | あなたは私の親友の彼氏よ |
| 16s | AND SHE LOVES YOU. YOU'D REALLY GO OUT WITH SOME GUY YOU DON'T KNOW? | あなたは私の親友の彼氏よ 俺を知らない |
| 19s | WELL, YOU CAN'T BE WORSE THAN THE GUYS I DO KNOW. THIS PARTY IS FOR YOU. | 知ってる男よりマシ 人脈を広げ 何かを成し遂げてほしい |
| 22s | OKAY, SO YOU CAN MEET PEOPLE, BECOME A PART OF SOMETHING. NATHANIEL, I'M SHOCKED. | 人脈を広げ 何かを成し遂げてほしい 驚いたね お前のか？ |
| 26s | I THOUGHT YOU WERE STRICTLY AN HERBAL MAN. THIS ISN'T MINE. | 驚いたね お前のか？ 違う これを見つけたの |
| 28s | ...WHICH IS HOW I FOUND THIS. | これを見つけたの |
| 30s | IT ISN'T MINE, AND IT ISN'T YOUR FATHER'S. | 私のも お父さんのでもない |
| 32s | WHAT DO YOU HAVE TO SAY FOR YOURSELF, NATE? YOU SAID YOU LOVE ME. | 私のも お父さんのでもない 私を“愛してる”と |
| 35s | LOVED YOU. I'M SORRY I KISSED YOU, BUT I DID IT | 君を愛してたよ 君を失う気分を 彼は味わうべきだ |
| 38s | BECAUSE I THOUGHT HE SHOULD KNOW HOW IT FEELS TO LOSE YOU. | 君を失う気分を 彼は味わうべきだ 君だけが好きだ |
| 41s | I LIKE YOU, ONLY YOU. | 君だけが好きだ |
| 43s | THAT'S GOOD BECAUSE I FEEL THE SAME ABOUT YOU. | よかった 私も同じ気持ちだから |
| 47s | THE MASKS COME OFF AT MIDNIGHT, | 帰るまで仮面を 交換しない？ |

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| | AND I KIND OF NEED MY DISGUISE. | |
| 50s | YOU KNOW WHAT? YOU WANNA TRADE? SURE. | いいわ セリーナ ブレアに 本当のことを言うよ |
| 53s | SERENA, I KNOW WE BOTH CARE ABOUT BLAIR, | セリーナ ブレアに 本当のことを言うよ |
| 55s | BUT MAYBE THE BEST THING IS FOR ME | セリーナ ブレアに 本当のことを言うよ 君を忘れられない |
| 57s | TO JUST TELL HER THE TRUTH. I'M NOT OVER YOU. OH! | 君を忘れられない |
| 1:00 | NATE? SERENA. | ネイト? セリーナ |
| 1:02 | HEY! HAVE YOU SEEN NATE? | ネイトを見た? |
| 1:05 | JENNY. | ジェニー |
| 1:07 | AND WHO AM I? | 私の正体? |
| 1:10 | THAT'S A SECRET I'LL NEVER TELL. | それは絶対に秘密 |
| 1:13 | YOU KNOW YOU LOVE ME. | 私のこと好きでしょ? ハグ&キス |
| 1:15 | X.O.X.O., GOSSIP GIRL. | 私のこと好きでしょ? ハグ&キス ゴシップガール |
| 1:36 | (Gossip Girl) HAVE YOU HEARD, UPPER EAST SIDERS? | バーレスクが 再び流行中らしいわ |
| 1:39 | BURLESQUE IS ALL THE RAGE AGAIN, | バーレスクが 再び流行中らしいわ お祭り騒ぎも 時には必要なのよね |
| 1:41 | AND SOMETIMES A LITTLE RAGING IS EXACTLY WHAT YOU NEED. | お祭り騒ぎも 時には必要なのよね |
| 2:01 | (Gossip Girl) AND AS ALWAYS, CHUCK'S AIMING TO BE AHEAD OF THE CURVES. | 早くもチャックが 目をつけたわ |
| 2:07 | WHO'S THAT GIRL? | あの子は誰? |
| 2:08 | I HAVE NO IDEA. | 分からない |
| 2:10 | BUT LET'S NOT GET AHEAD OF OURSELVES. | 順を追って話すと... |
| 2:13 | (tape rewinds) (man) ♪ REPRESENTING NEW YORK ♪ | 2日前 |
| 2:17 | YOU WANT YOUR DAD TO INVEST IN A STRIP JOINT? | ストリップ劇場に 投資するわけ? |
| 2:20 | HOW MIDTOWN. A BURLESQUE CLUB- A RESPECTABLE PLACE WHERE PEOPLE CAN BE TRANSPORTED TO ANOTHER TIME, | バーレスク・クラブだ 異世界への入り口だよ |
| 2:25 | WHERE THEY CAN FEEL FREE TO LET LOOSE. NO JUDGMENT. PURE ESCAPE. | 自分を解放し 日常から逃避できる |
| 2:29 | WHAT HAPPENS AT VICTROLA STAYS | 秘密の場所 “ビクトローラ”さ |

AT VICTROLA.

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| 2:32 | WELL, IT DOES HAVE FRANCHISE POTENTIAL. | 確かにウケるかも |
| 2:35 | CHUCK BASS, | よかった |
| 2:37 | I DO BELIEVE ALL YOUR YEARS OF UNDERAGE BOOZING AND WOMANIZING HAVE FINALLY PAID OFF. | お酒と女遊びが やっと役に立ったわね |
| 2:41 | TRULY, I AM PROUD. | ホント感激しちゃう |
| 2:43 | AND YOU ARE MY TOUGHEST CRITIC. WELL, SECOND TOUGHEST. | 辛口の君の 褒め言葉は心強い |
| 2:47 | SO DO YOU THINK YOUR FATHER WILL GO FOR IT? | お父さんは賛成する？ |
| 2:49 | IT IS EXACTLY THE KIND OF INNOVATIVE THINKING | 親父の会社の信条は“革新”だからな |
| 2:52 | UPON WHICH THE BASS EMPIRE WAS BUILT. | 親父の会社の信条は“革新”だからな “バッド・バートの半生” うってつけだよ |
| 2:55 | IT IS THE PERFECT THING. I'VE BEEN WAITING FOR THIS. WE ARE SO LATE. ARE YOU COMING? | うってつけだよ 遅刻よ 学校へ？ 親父と会う |
| 3:01 | VICTORY PARTY HERE TOMORROW. | 明日 ここで祝賀会だ |
| 3:04 | I WOULDN'T MISS IT. I'LL SEND A CAR. | 楽しみ 迎えをやる |
| 3:06 | DON'T BE NERVOUS. HE'S GONNA LOVE IT. | うまくいくわよ |
| 3:12 | THEY ALL SEEM VERY DISCREET. IT'S UP TO YOU, BUT YOU WILL CHOOSE A FACILITY, | 施設を選びなさい きちんと治療を受けるの |
| 3:16 | AND YOU WILL GET THE HELP THAT YOU NEED, AFTER OUR DINNER | 施設を選びなさい きちんと治療を受けるの 明日の夕食会の後でね |
| 3:19 | WITH THE WALDORFS TOMORROW NIGHT, OF COURSE, UNLESS YOU'D LIKE TO RUIN THE CELEBRATION HONORING | 契約を祝わない気なら 別だけど |
| 3:24 | YOUR FATHER'S NEW BUSINESS UNION WITH ELEANOR. | アン 私が話す |
| 3:33 | HOW COULD YOU NOT TELL HER THE DRUGS WERE YOURS? | なぜウソを？ |
| 3:36 | YOU'RE NOT GONNA END UP IN ONE OF THESE PLACES. | お前を施設に 送ったりしない |
| 3:39 | LET ME TALK TO HER. YOU KNOW HOW YOUR MOTHER OVERREACTS. | 母さんは 大げさなんだよ |
| 3:42 | YEAH, 'CAUSE IT'S MOM WHO'S THE PROBLEM, RIGHT? | 母さんのせい？ 私もいい年だからな 仕事に追われて疲れてた |
| 3:44 | LOOK, WORK'S BEEN KICKING MY ASS LATELY. THE OLD MAN DOESN'T | 私もいい年だからな 仕事に追われて疲れ |

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| | WEAR THE HOURS AS WELL AS HE USED TO. | てた |
| 3:55 | THIS YOUNG VIPER AT THE OFFICE, FRANK MELTZER, | 職場の若い奴が そんな私を見てー |
| 3:57 | SAW ME FADING ONE NIGHT, SO HE OFFERED ME A PICK-ME-UP. | 職場の若い奴が そんな私を見てー 景気づけに クスリをくれたんだ |
| 4:00 | IT WAS STUPID. I DIDN'T EVEN LIKE IT. | 景気づけに クスリをくれたんだ |
| 4:03 | HEY, I'LL FLUSH THE BAG RIGHT NOW, ALL RIGHT? | すぐトイレに流すから |
| 4:07 | DAD, I JUST WANT YOU TO BE-- | 治療を... 祝いのムードに 水を差すのはよそう |
| 4:09 | LOOK, LET'S NOT PUT A DAMPER ON THE UPCOMING FESTIVITIES. | 祝いのムードに 水を差すのはよそう |
| 4:13 | I'VE LANDED THE WALDORF ACCOUNT, AND MY SON HAS LANDED THE WALDORF. | 親子でウォルドーフを 射止めたんだから |
| 4:19 | SO THAT'S IT? | 話は終わり？ |
| 4:21 | HEY, I'M NOT CUTTING THE CONVERSATION SHORT. | ごまかす気はない |
| 4:25 | DRINKS AFTER SCHOOL AT THE CLUB? | 放課後 飲もう |
| 4:27 | NONALCOHOLIC, OF COURSE. | アルコール抜きで |
| 4:32 | NO, YOU DON'T UNDERSTAND, VANESSA. OKAY, THE STORE LENT IT TO ME FOR THE BALL, AND IF I DON'T FIND IT, BLAIR IS GONNA KILL ME. | マズいよ ヴァネッサ ブレアに殺される |
| 4:39 | IT'S UNDER HER NAME, AND SHE DOESN'T EVEN KNOW I WENT. (sighs) | 彼女の名義で借りたの |
| 4:43 | NO, ALISON, I SENT THAT TWO WEEKS AGO. DAD, HAVE YOU SEEN A BRACELET? | またその話か シルバーのブレスレット 見た？ |
| 4:46 | YOU KNOW, ROUND, SILVERISH, SPARKLY? YEAH, I THINK I SAW THAT | シルバーのブレスレット 見た？ どこか その辺に あったような... |
| 4:49 | NEXT TO THAT AMBIGUOUS VAGUE THING BY THE NONDESCRIPT PLACE. | どこか その辺に あったような... |
| 4:52 | HE HASN'T SEEN IT. | ダメだ |
| 4:53 | NO, ALISON, I-WH--I HAVEN'T TOLD THEM ANYTHING YET. | アリソン 話すわけないだろ |
| 4:57 | WELL, WHAT SHOULD I BE TELLING THEM | 俺にも 今の状況は謎で... |
| 5:00 | WHEN I DON'T EVEN KNOW WHAT'S... WHO YOU TALKING TO? | 誰と電話を？ |
| 5:04 | YOUR MOTHER. TELL HER I SAY HI. | ママだ よろしく言って |
| 5:07 | JENNY SAYS HELLO. | ジェニーだ |

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| 5:09 | WHO ARE YOU TALKING TO? | お前は誰と？ |
| 5:13 | (voice echoes) WHERE'S THE OTHER HUMPHREY? | ダンはどこ？ |
| 5:16 | OW. BRICK NOT COMFORTABLE. | 背中が痛い |
| 5:20 | ALL RIGHT, I'LL TAKE ONE FOR THE TEAM. | 逆になるう |
| 5:22 | OOH! YEAH, THIS IS DEFINITELY NOT VERY COMFORTABLE. | 確かに居心地悪いな |
| 5:24 | I KNOW. YOU'D THINK ALL THE MONEY THAT WE SPENT | 確かに居心地悪いな イチャつく場所くらい学費で作るべきよね |
| 5:27 | ON THIS PRIVATE SCHOOL, THEY COULD AT LEAST | イチャつく場所くらい学費で作るべきよね |
| 5:29 | GIVE US A COMFORTABLE SPOT TO MAKE OUT. | イチャつく場所くらい学費で作るべきよね 化学の先生も新しく雇ってほしい |
| 5:31 | OR A BETTER CHEMISTRY TEACHER. MR. PEISER IS A LITTLE WEIRD. | 化学の先生も新しく雇ってほしい |
| 5:34 | WAIT, YOU'RE THINKING ABOUT MR. PEISER RIGHT NOW? | 今先生のこと考えるの？ |
| 5:37 | WE ARE AT SCHOOL. (chuckles) | 学校だし |
| 5:41 | (girl) HEY, SERENA. UGH. | セリーナ 隠れてやってよ |
| 5:44 | WHY DON'T YOU GET A ROOM? OH, THAT'S THE PLIGHT OF THE MANHATTAN TEENAGER. NO CARS. | 車がないってつらいな |
| 5:49 | YOU KNOW, WE COULD FIND A PLACE MORE PRIVATE. OUR PARENTS AREN'T ALWAYS HOME. | 家に親さえいなければ 2人きりになれるわ |
| 5:54 | THAT'S TRUE. THEY MUST EVENTUALLY LEAVE. | いつかは出かけるからね |
| 5:58 | THE PROBLEM IS WAITING FOR EVENTUALLY. | “いつか”なんて待てない |
| 6:03 | WHAT'S THE RUSH? REALLY, IT'S NOT LIKE THIS SUCKS. MINUS THE BRICK AND THE PAPARAZZI. (Kati and Isabel laugh) (camera phone shutters click) (Serena) UGH. | ここも悪くない レンガと盗撮さえ我慢すれば |
| 6:09 | SPOTTED-- SERENA AND NOT-SO-LONELY BOY CLEARLY PAST COURTSHIP IN THE COURTYARD. | 目撃情報 セリーナとダンが 学校の中庭でお楽しみ |
| 6:15 | BYE. | じゃあね |
| 6:22 | YOU KNOW, WE SHOULD TALK ABOUT THIS, THOUGH, ABOUT US, ABOUT EVENTUALLY. | 真剣に話し合わなきゃ 私たちの“いつか”のこと |
| 6:27 | DEFINITELY. YES. YES. | ああ そうしよう |
| 6:30 | OR WE COULD JUST GET IT OVER | 用具入れの中でしちゃう？ |

WITH IN A BROOM CLOSET.

- 6:32 (laughs) IN A BROOM CLOSET? THAT IS-- THAT IS RICH, SERENA. 最高にくつろげそうだな
- 6:37 MR. PEISER'S WAITING. 化学の授業だ
- 6:41 BUT CAN BROOKLYN KEEP UP WITH THE UPTOWN EXPRESS? 2人の歩調は合ってるの?
- 6:49 OH. SERENA, RIGHT? セリーナだね?
- 6:51 UH, THAT'S... FUNNY. 面白い冗談
- 6:54 MM, NOT REALLY. NO. 笑えないよ
- 6:56 NO. ええ
- 6:58 UH, WHAT ARE YOU DOING IN THE GIRLS' HALL? 女子の校舎で何を?
- 7:00 I WAS ACTUALLY LOOKING FOR YOU. 君を捜してた セリーナのことは 何でもない
- 7:03 YOU KNOW, I REALLY DIDN'T MEAN ANYTHING I SAID セリーナのことは 何でもない
- 7:06 ABOUT HAVING FEELINGS FOR SERENA. MAYBE YOU DIDN'T. I JUST-- そう でも気にする人がいるかも
- 7:09 I MEAN, I DON'T EVEN CARE, BUT OTHER PEOPLE MIGHT. でも気にする人がいるかも
- 7:12 YEAH, I KNOW. きっとね ああ
- 7:14 YEAH, INCLUDING MY BROTHER. 私の兄とか
- 7:19 YOU BROUGHT ME CHOCOLATES? 私にチョコを?
- 7:21 WELL, I KNOW YOU CARE ABOUT BEING FRIENDS WITH BLAIR, 君はブレアの友達だ
- 7:24 AND YOUR BROTHER-- HE'S WITH SERENA, AND I'M WITH BLAIR, お兄さんはセリーナ 僕はブレアと付き合ってる
- 7:29 AND I JUST REALLY NEED YOU TO HELP ME OUT HERE. YOU PROMISE? 君の協力が必要なんだ 約束してくれるの?
- 7:34 PROMISE WHAT? 約束って?
- 7:37 COME UP WITH A MORE CREATIVE APOLOGY THAN THESE. これよりマシな おわびを考えること
- 7:42 OH. I'M SORRY FOR TAKING YOU FOR GRANTED LATELY, OKAY? 最近 僕は怠慢だった うれしい ありがとう
- 7:44 THAT IS SO SWEET! BUT I PREFER THE GOLD COLLECTION, うれしい ありがとう 別の種類がよかったけど
- 7:48 BUT THANK YOU. 別の種類がよかったけど
- 7:54 HEY, CINDERELLA. シンデレラ
- 8:00 I THINK YOU DROPPED THIS AT THE BALL. 舞踏会で落とした?

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| 8:08 | (lowered voice) I HATE SECRETS MORE THAN ANYTHING. YOU KNOW THAT. | 私は隠し事が大嫌いなの |
| 8:12 | FRIENDS DON'T LIE, AND WE'RE FRIENDS, RIGHT? | 友達の中にウソは禁物よ |
| 8:16 | RIGHT. | ええ |
| 8:19 | JENNY HUMPHREY'S RISE TO THE PENTHOUSE HAS BEEN SHORT AND SWEET, | ペントハウスに 駆け上がってもー |
| 8:24 | BUT IF SHE CROSSES BLAIR WALDORF, | ブレアを裏切れば 地下室に逆戻り |
| 8:26 | IT'S STRAIGHT BACK TO THE BASEMENT. | ブレアを裏切れば 地下室に逆戻り 子ヒツジは 沈黙した方がよさそう |
| 8:28 | LOOKS LIKE THIS LITTLE LAMB NEEDS TO STAY SILENT OR ELSE. | 子ヒツジは 沈黙した方がよさそう |
| 8:34 | ♪ | “ウォール街” |
| 8:37 | WHEN CAN I GO PUBLIC WITH YOU? | 交際宣言は？ |
| 8:40 | MY KIDS HAVE TO KNOW FIRST. | 子供に話してから |
| 8:42 | WELL, YOUR SECRET'S SAFE WITH ME. | 君に従うよ |
| 8:46 | (door opens) FATHER. | 父さん |
| 8:48 | CHUCK. | チャック |
| 8:50 | UM, WELL... BART, | ええ そうね あなたの指摘は 的を射てると思うわ |
| 8:52 | UM, I THINK YOUR POINTS EARLIER WERE EXCELLENT... | あなたの指摘は 的を射てると思うわ |
| 8:56 | MM-HMM. AND, UM, I PLAN TO BRING THEM UP | あなたの指摘は 的を射てると思うわ 次の保護者会で さっそく提案するわね |
| 8:58 | AT THE NEXT PARENT/TEACHER MEETING. | 次の保護者会で さっそく提案するわね |
| 9:02 | UM, THANK YOU, LILY. | よろしく |
| 9:15 | NOT MUCH FUTURE AS AN ACTRESS. | ヘタな芝居だ |
| 9:19 | YOU DON'T SAY ANYTHING TO SERENA. YOU DON'T SAY ANYTHING TO ANYONE. | セリーナにも 誰にもバラすなよ |
| 9:23 | LILY WOULD LIKE THIS TO PLAY OUT IN A CERTAIN WAY. | リリーの希望で 慎重に進める |
| 9:26 | SO YOU'RE SERIOUS ABOUT HER? | 真剣だってこと？ |
| 9:31 | WHAT'S WITH THE BUSINESS FORMAL? ARE YOU BEING ARRAIGNED FOR SOMETHING? | スーツ姿とは珍しいな 何か問題か？ |
| 9:37 | I HAVE AN INVESTMENT IDEA I THINK IS UTTERLY UNIQUE TO YOUR COMPANY. | またとない投資先を 見つけたんだ |

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| 9:42 | SOMETHING AVANT-GARDE, YET NOSTALGIC. | 過激だけれど懐かしい |
| 9:45 | IT IS THE PERFECT WAY FOR YOU | まさにバス社に必要なー |
| 9:48 | TO LOOSEN THE TOP BUTTON OF BASS, INC., LIKE YOU'VE BEEN WANTING, SIR. | 新しい冒険のチャンスだよ |
| 9:54 | I AM SO PLEASED. | 感無量だな |
| 9:56 | YOU ARE? | そう？ |
| 9:58 | ARE YOU KIDDING ME? DO YOU HOW LONG I'VE BEEN WAITING FOR YOU TO BE INTERESTED IN SOMETHING OTHER THAN PARTYING? | お前がパーティー以外に 興味を持つ日が来たんだぞ |
| 10:06 | YOU SHOULD COME SEE THE PLACE. IT SELLS ITSELF. | 店を見に来たら分かる |
| 10:13 | I HAVE SOME MEETINGS, BUT, UH, HOW'S AFTER-- | 会議があるから その後... |
| 10:17 | A-AFTER'S--AFTER'S GREAT. | 後でいいよ |
| 10:18 | AFTER'S GOOD. | 十分だ |
| 10:21 | SO... I HEARD ON "GOSSIP GIRL" THAT YOU WERE HAVING SEX WITH DAN OUT HERE... | あなたとダンの熱愛現場を ゴシップガールが見たって |
| 10:26 | IN STREAMING VIDEO. | 動画でね |
| 10:28 | UGH! GOD, KATI AND IS FILMED US? | ケイティたちの仕業よ |
| 10:31 | OH, IT'S ALL VERY | プライベートが流出ね |
| 10:32 | "HIGH SCHOOL MUSICAL" SCANDALOUS. (laughs) | プライベートが流出ね 動画はまだ 公開されてないけどー |
| 10:34 | AND NO, THEY HAVEN'T STREAMED IT YET, BUT... | 動画はまだ 公開されてないけどー |
| 10:38 | I HEARD IT WAS... AGGRESSIVE. | 激しかったみたいね |
| 10:41 | I MUST SAY, DAN HAS BEEN SURPRISINGLY GOOD | ダンは何をやっても 上手なの |
| 10:44 | AT EVERYTHING WE'VE DONE. WHICH IS... EVERYTHING? | ダンは何をやっても 上手なの つまりアレも？ |
| 10:47 | NO! (laughs) BUT FEEL FREE TO ASK ANY PERSONAL QUESTIONS. | いいえ もう何でも聞いて |
| 10:50 | BUT YOU'VE TALKED ABOUT IT, RIGHT? NO, MOM, WE HAVEN'T. | その話はした？ ママったら！ まだよ |
| 10:53 | MAY I REMIND YOU THAT THIS IS YOUR FIRST REAL BOYFRIEND, S., AND IN RELATIONSHIPS, YOU TALK ABOUT STUFF. | 正式な恋人は初めてでしょ ちゃんと話さなきゃ |
| 10:59 | I KNOW, BUT I DON'T KNOW, SOMETIMES TALKING ABOUT IT | だけどー 事前に計画するなんて 興ざめしそうで |

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| 11:02 | OR PLANNING IT CAN RUIN A GOOD THING, YOU KNOW? | 事前に計画するなんて 興ざめしそうで |
| 11:05 | I WOULD KNOW. | かもね |
| 11:08 | WELL, AS LONG AS YOU'RE NOT WORRIED. | あなたがいいなら |
| 11:11 | WELL, I'M NOT, BUT I DON'T KNOW, HE MIGHT BE. | 私はいいけど ダンは違うのかも |
| 11:14 | IS IT POSSIBLE FOR A GUY TO WANT TO SLOW THINGS DOWN? | 慎重な男って変かな？ |
| 11:17 | ONLY THE GUYS WE LIKE. | ネイトもよ |
| 11:20 | BUT... WITH YOU, | あなたとならダンもー |
| 11:23 | I CAN'T IMAGINE WHY. | 進みたいはず |
| 11:33 | HOW WAS I? | よかった？ |
| 11:35 | I DON'T KNOW. LET'S ASK THE JUDGES. HMM. | 審査員に聞きましょう |
| 11:39 | I WAS GONNA GIVE YOU A 3, | 3点だけど 童貞だからオマケ |
| 11:41 | BUT SINCE YOU'RE A VIRGIN, I GAVE YOU AN EXTRA POINT. | 3点だけど 童貞だからオマケ あえて待ったんだ |
| 11:44 | HEY, I CHOSE TO WAIT. | あえて待ったんだ |
| 11:46 | SEX IS MEANINGFUL, LIKE ART, AND YOU DON'T RUSH ART. | セックスはアートだ 急ぐものじゃない |
| 11:49 | WHO'S ART? DID YOU SLEEP WITH HIM? | アートって誰？ アートと寝た？ |
| 11:53 | (in Rufus' voice) DID YOU SLEEP WITH HIM? | 寝たのか？ |
| 11:56 | DID YOU OR DID YOU NOT SLEEP WITH HIM? | 隣の男と寝たのか？ 勧めたのは絵だ 隣人じゃない |
| 11:58 | YES, ALISON, I DID ENCOURAGE YOU TO DO YOUR PAINTINGS, | 勧めたのは絵だ 隣人じゃない “カーマ・ストラ” |
| 12:02 | NOT THE NEXT DOOR NEIGHBOR. HELLO? | “カーマ・ストラ” もしもし？ アリソン？ |
| 12:04 | HELLO? | もしもし？ アリソン？ |
| 12:09 | AH, DAN, I-I DIDN'T REALIZE YOU WERE HOME. | いたのか 聞かせて悪かった |
| 12:12 | I'M SORRY YOU HAD TO HEAR THAT. | いたのか 聞かせて悪かった 母さんが隣の男と何か？ |
| 12:15 | WELL, I DID. SOMETHING ABOUT, UH, UH, MOM AND A NEIGHBOR? | 母さんが隣の男と何か？ |
| 12:17 | YEAH, IT'S... COMPLICATED. | ちょっとー 複雑で |
| 12:19 | MOM'S HAVING AN AFFAIR. IT'S EASY WHEN YOU JUST SAY IT. NOT TO | 浮気って言えば？ 言いづらい |

YOUR SON.

- 12:23 WELL, SHE HASN'T EXACTLY BEEN RUSHING BACK TO US. 戻ってこないのも納得だ
- 12:28 I'M HOME. WHAT'S GOING ON, DAD? ただいま 何か問題？
- 12:31 UH, NOTHING. JUST GOTTA GET SOME GROCERIES. 別に 買い物に行く
- 12:37 DAN? 兄さん？
- 12:39 UH, SORRY, JEN. I GOT A LOT OF HOMEWORK, SO... 宿題やらなきゃ
- 12:43 HEY, DAD. I'M, LIKE, TEN BLOCKS AWAY. 父さん もう着くよ
- 12:47 (Captain) What? Oh, sorry, Nate. I have to take a rain check on our drink. 何だって？ 悪いが 飲む約束は延期にしてくれ
- 12:52 WHY? なぜ？
- 12:54 Client in crisis. Can't get out of the office, but I'll be home as soon as I can. 顧客のトラブルだ なるべく早く帰る
- 12:58 WELL, DAD, OUR TALK WAS KIND OF IMPORTANT. 大事な話だ
- 13:00 It's business, Nate. You understand, right? We'll talk later. こっちは仕事なんだ 後で話そう
- 13:07 LOOKS LIKE PARENTS CAN BE DECEIVING ON BOTH SIDES OF THE BRIDGE. どこの親も 子供にウソつくのよね
- 13:27 YOU ARE... 君には—
- 13:28 REALLY TALENTED. 才能がある
- 13:34 DAD. 父さん
- 13:39 I, UH, AHEM. I DIDN'T THINK YOU'D MAKE IT. ずいぶん早かったね
- 13:42 AND YOU WANT ME TO POUR HUNDREDS OF THOUSANDS OF DOLLARS INTO AN EXCUSE FOR YOU TO BE AROUND BOOZE AND WOMEN? お前の女遊びの口実に 数十万ドルを投資しろと？
- 13:45 INTO AN EXCUSE FOR YOU TO BE AROUND BOOZE AND WOMEN? お前の女遊びの口実に 数十万ドルを投資しろと？ 違う そうじゃない
- 13:48 NO. NO, I... DID YOU READ THE PROPOSAL? 違う そうじゃない 企画書は読んだ？
- 13:50 IT SHOWS A MUCH BIGGER PICTURE. 企画書は読んだ？ 熱意に応えて来たんだ
- 13:52 I CAME DOWN HERE BECAUSE I SAW THE EFFORT YOU MADE. 熱意に応えて来たんだ 感心させたいなら—
- 13:56 YOU WANT TO IMPRESS ME WITH YOUR COMMITMENT TO SOMETHING? 感心させたいなら— 成績でAを取るか アルバイトでもしろ
- 13:59 TRY GETTING A FEW A's IN SCHOOL OR MAYBE A PART-TIME JOB. 成績でAを取るか アルバイトでもしろ

- 14:14 LET'S GO GET SOME LUNCH. ランチを
- 14:17 LOOKS LIKE THE POT CALLING THE KETTLE BLACK HAS YOUNG BASS BOILING OVER, 偉そうなこと言って 自分も女性同伴？
- 14:22 AND IF WE KNOW CHUCK, HE'S NOT ONE TO LET THINGS LIE. チャックは 黙って見過ごさないわ
- 14:26 SOMEONE POUR THAT MAN A DRINK. 誰か 彼にお酒を注いで
- 14:29 YOU NEED TO LOOK ELEGANT FOR THE ARCHIBALD DINNER 明日の夕食会は エレガントな装いでね
- 14:31 TOMORROW NIGHT, SO WHAT DO YOU THINK? YES, IT WOULD BE VERY NICE, 明日の夕食会は エレガントな装いでね メイフラワー号にでも 乗り込むみたい
- 14:35 IF I WAS SAILING UP ON THE MAYFLOWER. メイフラワー号にでも 乗り込むみたい
- 14:38 ANNE ARCHIBALD WAS WEARING この前 アンが— 代々伝わる家宝の指輪を見せてくれたの
- 14:41 HER AMAZING CORNELIUS VANDERBILT DIAMOND RING THE OTHER NIGHT. 代々伝わる家宝の指輪を を見せてくれたの
- 14:45 SHE WAS GOING ON AND ON ABOUT HOW IT WOULD END UP ON YOUR FINGER... その指輪が あなたの指に 収まるかもしれない
- 14:51 SOMEDAY. いずれね ネイトが私との将来を？
- 14:55 HE ACTUALLY ASKED FOR THE FAMILY RING? 家族の指輪を私にとって？
- 15:26 LOOKS LIKE COLD, HARD CASH CAN GET YOU THE COLD, HARD TRUTH. 現金で買う“厳しい現実”
- 15:30 DIDN'T ANYONE TELL YOU, N.? BE CAREFUL WHAT YOU FISH FOR. Nに受け止める覚悟は できてるの？
- 15:42 I CAN'T BELIEVE WE ACTUALLY GOT THE APARTMENT TO OURSELVES. 2人きりなんて うれしい
- 15:45 YOU GOT DOWNTOWN PRETTY FAST. WELL, WITH AN OPPORTUNITY LIKE THIS, 早かったね めったにないチャンスよ 飛んで来た
- 15:48 ONE NEEDS TO TAKE ADVANTAGE. MMM. (giggles) めったにないチャンスよ 飛んで来た
- 15:57 HOW LONG DO YOU THINK お父さんたちは？
- 15:59 TILL YOUR DAD AND SISTER WILL BE BACK? お父さんたちは？ 早ければ20分くらいで戻ってくる
- 16:01 UH, ANYWHERE FROM AN HOUR TO 20 MINUTES? 早ければ20分くらいで戻ってくる
- 16:04 WELL, 20 MINUTES IS PLENTY. 十分な時間だわ
- 16:12 IT'S KIND OF BRIGHT IN HERE, DON'T YOU THINK? UH, MAYBE GET SOME BLINDS OR A... A CLAPPER. 少し明るすぎるよな ブラインドか調光器が欲しい

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| 16:19 | MM, HOW ABOUT NEXT TIME? ♪♪ | 次の機会にね |
| 16:26 | (window squeaks) (Vanessa) HEY, DAN. HUNGRY? | ダン お腹すいてる? |
| 16:29 | (record needle scratches) HELLO. | ダン お腹すいてる? やあ |
| 16:31 | HI. | ハイ |
| 16:32 | HI. VANESSA, RIGHT? | ヴァネッサよね どうも |
| 16:34 | GOOD TO SEE YOU. GOOD TO SEE YOU. | ヴァネッサよね どうも どうも |
| 16:37 | AND GOOD TO SEE YOU SEEING US SEEING YOU. | 来てくれてうれしいよ いいタイミングだ |
| 16:41 | (Dan) EXCUSE ME. | 失礼 |
| 16:45 | YOU REALLY NEED TO START USING THAT DOOR. WHICH YOU'RE SHOWING ME TO. | ドアを使えよ こっちね |
| 16:48 | WELL, PRACTICE MAKES PERFECT. LEAVING, OUT THE DOOR. | 覚えてる? 帰るわ ドアから |
| 16:51 | AND WE APPRECIATE IT. | そうしてくれ |
| 17:06 | SORRY. | ごめん |
| 17:10 | SO DO YOU THINK WE SHOULD TALK ABOUT IT? | 話し合おうか |
| 17:13 | OH. YOU MEAN ABOUT-- ABOUT VANESSA? | ヴァネッサのこと? |
| 17:16 | NO, YOU KNOW WHAT? SHE'S LIKE FAMILY. IT FEELS COMFORTABLE, | 家族みたいなものだから勝手に来るんだ |
| 17:19 | AND SO THEREFORE, SHE OFTEN SHOWS UP WITHOUT CALLING. | 家族みたいなものだから勝手に来るんだ そうじゃなくて さっき起きそうになったこと |
| 17:22 | NO, I-I MEAN ABOUT WHAT ALMOST, MAYBE, MIGHT HAVE JUST HAPPENED. | そうじゃなくて さっき起きそうになったこと |
| 17:26 | OH, YOU MEAN IF VANESSA HADN'T ENTERED, AND WE... | つまりヴァネッサが来なかったら俺たち... |
| 17:31 | OR WE COULD NOT TALK ABOUT IT. | 話はいいか |
| 17:36 | (Rufus) DAN, WE'RE HOME. | ダン ただいま |
| 17:39 | WE GOT BREAKFAST. | 朝食だぞ |
| 17:41 | HUNGRY? | 食う? |
| 17:45 | SPOTTED-- BASS DRUNK OFF HIS ASS | 泥酔状態のチャックを目撃 |
| 17:47 | AT THE PALACE BAR, | 泥酔状態のチャックを目撃 失意も投資話 も お酒で忘れるつもりね |
| 17:50 | DRINKING AWAY HIS WOES AND INVESTMENT CAPITAL. | 失意も投資話も お酒で忘れるつもりね |

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| 17:52 | NATHANIEL, YOUR POSITION IN MY ESTEEM HAS BEEN REPLACED BY YOUR VOICE MAIL. | ネイト 留守電とは どういうわけだ |
| 17:58 | SO... BART DIDN'T GO FOR VICTROLA, | ビクトローラへの 投資話はペアだ |
| 18:01 | BUT TRUTH IS I BOUGHT THE HOUSE OUT ALREADY FOR TONIGHT, | ビクトローラへの 投資話はペアだ だが もう店は貸し切ってる |
| 18:05 | AND IT'S NOT A PAR-TAY WITHOUT MY PEOPLE | だが もう店は貸し切ってる バカ騒ぎする から とにかく来いよ |
| 18:08 | OR ANY PEOPLE. | バカ騒ぎするから とにかく来いよ |
| 18:11 | (sighs deeply) I'LL SEE YOU THERE. | 後でな |
| 18:24 | LONG NIGHT? | 夜通し? |
| 18:25 | ALFONSO MADE ME AN OMELET. I MAY HAVE WASHED IT DOWN WITH A BELLINI OR TWO. | 酒と一緒にオムレツも 胃に流し込んだ |
| 18:31 | YOU FATHER DIDN'T GO FOR YOUR BUSINESS PROPOSAL. | 企画を却下されたのね |
| 18:37 | COME ON. | 立って |
| 18:39 | LET ME HELP YOU. OOH! | しっかり 親父は一代で財を成した |
| 18:41 | HE WAS BORN POOR. I WAS BORN LOADED. YEAH. | 親父は一代で財を成した |
| 18:44 | BUT IF THE ONLY WAY TO IMPRESS HIM IS IF I STARTED WITH NOTHING, | ゼロから始めなきゃ 認めない気ならー |
| 18:49 | THEN WHY DOESN'T HE JUST TAKE IT ALL AWAY? | 全部 取り上げりゃいいのに |
| 18:55 | BECAUSE HE LOVES YOU. NO GOOD PARENT LIKES TO SEE HIS CHILD GO WITHOUT. | 愛する息子を 放り出したりできないのよ |
| 19:00 | I HAD THE IDEA. I DID THE WORK. | 俺だって努力したんだ |
| 19:04 | HE TELLS ME I CAN'T BE COMMITTED, AND HE'S THE ONE SCREWING 25 YEAR OLDS... | 自分こそ 若い女と 遊んでるくせに |
| 19:10 | WHEN HE'S SUPPOSEDLY COMMITTED TO YOU. | あなたがいるのに 付き合いはまだ浅いの つい先週からよ |
| 19:13 | WE'RE NEWLY COMMITTED, AS RECENT AS LAST WEEK. | 付き合いはまだ浅いの つい先週からよ |
| 19:16 | I WONDER WHY HE WAS PAWING SOME ASIAN CHICK IN HIS LIMO YESTERDAY. | 昨日だって アジア系の女といた |
| 19:24 | HOW COULD I BE SURPRISED, REALLY? | 驚きはしないわ |
| 19:28 | EXCUSE ME. | 失礼 |
| 19:34 | I'M ON MY WAY. | すぐ行くわ |

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| 19:41 | UH, I'M LATE FOR MY BLOWOUT AT ARDEN'S. | 出かけなきゃ |
| 19:43 | MOM, PLEASE. | 母さん 聞いて |
| 19:46 | THE DRUGS WERE DAD'S. | クスリのこと |
| 19:47 | I MEAN, I GUESS HE THOUGHT IT'D BE EASIER ON EVERYONE IF I TOOK THE HIT, BUT THEY WERE HIS. | 僕にかぶせて収める気だけど あれは父さ んのだ |
| 19:53 | I DON'T UNDERSTAND. | まさか... |
| 19:55 | NO, HE PROMISED ME HE'D FLUSH THE COKE, | まさか... 捨てたはずが また買ってた |
| 19:58 | THEN I CAUGHT HIM BUYING MORE. | 捨てたはずが また買ってた 言い逃れのつ もり？ |
| 20:00 | THE LENGTHS THAT YOU WILL GO TO TO GET OUT OF TROUBLE, NATE. | 言い逃れのつもり？ 父さんは問題を抱え てる 何とかしないと |
| 20:03 | MOM, HE HAS A PROBLEM. I NEED YOUR HELP, PLEASE. | 父さんは問題を抱えてる 何とかしないと |
| 20:06 | YOU LOOK DOWN AT THE FLOOR EVERY TIME SOMEONE TRIES TO TELL YOU THE TRUTH. | 事実から目をそらさないで |
| 20:11 | JUST LOOK AT ME. MOM. | 僕を見て 母さん |
| 20:15 | I SAW DAD BUYING DRUGS YESTERDAY. | クスリを買うのを見た |
| 20:18 | HE'S BEEN UNDER A LOT OF PRESSURE, | ストレスのせいよ |
| 20:22 | AND IF YOU HADN'T BEEN SO DIFFICULT LATELY... (whispers) WHAT? | あなたが反抗するから |
| 20:25 | YOUR LATEST REBELLIONS HAVE BEEN VERY HARD ON YOUR FATHER, NATE. | お父さんは悩んでたのよ |
| 20:28 | ALL THIS BUSINESS WITH DARTMOUTH, YOUR ISSUES WITH BLAIR. | 進学のことや ブレアとのこと... |
| 20:32 | MOM, DAD NEEDS YOUR HELP. | 助けなきゃ この話は終わり |
| 20:34 | NOT ANOTHER WORD OF THIS. | この話は終わり 今夜の夕食会では ネクタイをしてね |
| 20:36 | WE HAVE A CELEBRATORY DINNER TO GET TO. PLEASE WEAR A TIE. | 今夜の夕食会では ネクタイをしてね |
| 20:51 | SEE... | いいか |
| 20:54 | YOU CURL YOUR FINGERS INTO A FIST, AND WITH SIMPLE THRUST OF FORCE, | こぶしを握って ドアをたたく |
| 20:58 | YOU KNOCK ON THE DOOR. | それが“ノック”だ |
| 21:01 | HEY, I DIDN'T USE THE FIRE ESCAPE. BABY STEPS. | ドアから入ったわよ 進歩したでしょ |

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| 21:04 | AND WHAT ARE YOU DOING WATCHING PORN? | なぜポルノなんか見てるの？ |
| 21:09 | IT'S NOT PORN. IT'S ART CINEMA. | アートシネマだ |
| 21:11 | OH, FROM WHAT I SAW EARLIER, YOU DON'T NEED TO BE DOING RESEARCH. | 予習は必要ない感じだった |
| 21:15 | I CAN'T TALK ABOUT THIS WITH YOU. | 話題を変えよう |
| 21:17 | I'M CURIOUS, THOUGH, ABOUT THE CHANGE IN YOUR ATTITUDE, | 信念を変えた理由を知りたいの |
| 21:20 | BECAUSE MAY I REMIND YOU, THAT IN YOUR PALE, ROMANTIC, TORTURED DAYS, YOU'D WAX ON, AND I QUOTE, THAT, | 夢見がちな悩める青年は いつか言ってたじゃない |
| 21:26 | "SEX IS MEANINGFUL, LIKE ART, AND YOU DON'T RUSH ART." | “セックスはアートだ 急ぐものじゃない” |
| 21:31 | THAT WAS IN, UH, 2005. I WAS MORE IDEALISTIC THEN. I WAS MUCH YOUNGER, | 2005年の俺は 若くて理想主義だったんだ |
| 21:37 | AND THERE WASN'T AN ACTUAL GIRL WHO WANTED TO HAVE SEX WITH ME. | 相手もいなかったし |
| 21:40 | YOU'RE... GOING TO LOSE YOUR VIRGINITY. | ついに童貞を捨てるわけね |
| 21:45 | OOH, CAN YOU... | よせよ |
| 21:46 | MY FRIEND DAN. | 親友のダンが... |
| 21:48 | PLEASE NOT TURN MY SEX LIFE INTO A COUNTRY SONG? | 俺の性生活をちやかすな |
| 21:51 | IT'S OKAY. I'M SURE SERENA KNOWS WHAT TO DO, | セリーナに任せれば平気よ |
| 21:54 | WHAT WITH HER VAST EXPERIENCES WITH BOARDING SCHOOL PROFESSORS, | 経験豊富でしょ 寄宿学校の教師とかー |
| 21:58 | PAMPLONIAN BULLFIGHTERS, BEST FRIENDS' BOYFRIENDS... | スペインの闘牛士とか 親友の彼氏とか |
| 22:02 | THAT'S ENOUGH NOW. YOU CAN GO. PLEASE. | もういいから帰って |
| 22:10 | BUT IF IT WERE ME WITH YOU... | もし私が彼女だったらー |
| 22:15 | I'D WANT YOU TO HIDE CEDRIC, | 人形は片づけてほしい |
| 22:18 | MAYBE GET SOME CANDLES AND REPLACE THE FOOTBALL SHEETS. | キャンドルを用意して あの柄シーツは替えて |
| 22:24 | BUT... TAKE IT OR LEAVE IT. | 別に聞き流していいけど |
| 22:27 | THANKS. | 覚えとく |
| 22:34 | THANKS FOR HELPING ME OUT WITH THE BRACELET. | ブレスレットの修理代 ありがとう |

- 22:36 I DIDN'T KNOW A BROKEN CLASP
COULD COST THAT MUCH. ブレスレットの修理代 ありがとう いい
の... いいえ よくないわ
- 22:39 OH, IT WAS MY PLEASURE. OH, WAIT.
NO, IT WASN'T. いいの... いいえ よくないわ
- 22:41 GAME RECOGNIZES GAME, LITTLE J.,
BUT YOU HAVE TO SHOW MORE
RESPECT. 本当の友達には 敬意を払うものよ
- 22:46 THIS IS THE LAST TIME I'VE HELPED
YOU. NEXT TIME YOU CROSS ME, I
WON'T BE AS FORGIVING. 助けるのは今回で最後 裏切りは許さない
- 22:50 DON'T WORRY. THERE WON'T BE A
NEXT TIME. 次はないわ なら話を聞いて
- 22:53 GOOD, 'CAUSE I WANNA TELL YOU
SOMETHING, なら話を聞いて まだ誰も知らないの 秘密
は守れるわね?
- 22:56 SOMETHING NOBODY KNOWS, NOT
EVEN SERENA. まだ誰も知らないの 秘密は守れるわね?
- 22:58 YOU CAN KEEP A SECRET, RIGHT? OF
COURSE. まだ誰も知らないの 秘密は守れるわね?
もちろん
- 23:01 NATE IS PLANNING ON GIVING ME HIS
FAMILY DIAMOND. ネイトが指輪をくれるの
- 23:04 IT'S THE MOST INCREDIBLE RING
YOU'VE EVER SEEN. 代々伝わる家宝よ
- 23:07 UH, RING AS IN ENGAGEMENT RING? つまり婚約指輪?
- 23:12 I REMEMBER THE FIRST TIME I EVER
SAW HIM. 初めて彼に会った時—
- 23:15 MAYBE WE WERE JUST LITTLE KIDS,
子供だったけど分かったの
- 23:18 BUT I KNEW-- HE'S THE ONE I WANNA
MARRY. 子供だったけど分かったの 彼と結婚する
って
- 23:22 NOW IT SEEMS LIKE HE FEELS THE
SAME WAY, TOO. 彼も同じ気持ちね
- 23:27 WHY ARE YOU NOT HAPPY FOR ME? なぜ暗い顔を?
- 23:30 I'M SORRY. ごめんなさい
- 23:32 IT'S--IT'S JUST BEEN A REALLY WEIRD
WEEK. 今 家がゴタゴタしてるの
- 23:34 UM, THERE'S THIS STUFF WITH MY
PARENTS 今 家がゴタゴタしてるの 両親がモメてる
から それで...
- 23:37 AND MY FAMILY, SO MAYBE I SHOULD
JUST GO. 両親がモメてるから それで... 帰るわ
- 23:40 NO, MAYBE YOU SHOULD LOOK AT
ME IN THE EYE 隠さずに言いなさいよ
- 23:43 AND TELL ME WHAT YOU'RE HIDING.
ARE YOU JEALOUS? OF YOU AND
NATE? 嫉妬ね まさか

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| 23:47 | DO YOU LIKE HIM? WHAT? NO. | 彼が好き？ 違う |
| 23:49 | DO YOU THINK BECAUSE YOU TALKED TO HIM ONCE IN THE HALL | 1度話しただけで期待した？ |
| 23:53 | THAT YOU MIGHT HAVE A SHOT? BLAIR, IT'S NOTHING LIKE THAT. | そうじゃないの |
| 23:56 | THEN TELL ME, WHAT IS IT LIKE? I DON'T WANT TO HURT YOU. | なら何？ 傷つくわ |
| 23:59 | HOW COULD YOU HURT ME? | どうして？ |
| 24:02 | YESTERDAY WASN'T THE FIRST TIME I TALKED TO NATE. AT THE BALL, HE TOLD ME HE WASN'T OVER SERENA. | セリーナを忘れられないって 彼が舞踏会で言ってた |
| 24:09 | WHY WOULD HE TELL YOU THAT? | なぜあなたに？ セリーナの仮面を— |
| 24:11 | 'CAUSE I WAS WEARING HER MASK, | セリーナの仮面を— |
| 24:14 | AND HE THOUGHT I WAS HER. | 私がしてたから |
| 24:20 | HE KISSED ME. | キスされた |
| 24:21 | THAT'S ENOUGH. | もういい |
| 24:24 | BLAIR, I-I DIDN'T WANT YOU TO FIND OUT. | 知らせたくなかった |
| 24:27 | YOU'RE DISMISSED, JENNY... FOR GOOD. | 消えて ジェニー 永遠に |
| 25:10 | HEY. YOU LOOK BEAUTIFUL TONIGHT. | ブレア きれいだよ |
| 25:16 | ANYTHING ON YOUR MIND? | 何か心配事？ |
| 25:19 | NO. | 別に |
| 25:22 | IS THERE ANYTHING YOU WANNA SAY? | 私に話は？ |
| 25:24 | NO. | 別に |
| 25:39 | THE LEG WRAP-- THAT'S INTERESTING. | 脚を絡めるのか |
| 25:43 | SEXY, RIGHT? AND IT INCREASES STABILITY. | セクシーだし 体も安定する |
| 25:45 | MM-HMM. SURE. YEAH, I CAN SEE THAT. | なるほど 納得 |
| 25:52 | THE HAIR GRAB-- DOES THAT REALLY WORK? | 髪をつかむの？ |
| 25:55 | OH, YEAH. EVERY TIME. | 効果的だ |
| 25:58 | OKAY, SO LEG WRAP TO HAIR GRAB. | 脚が絡んで 髪の毛をつかむ...と |
| 26:04 | DO... HOLD ON A SECOND. DO--DO I HAVE TO KEEP MY SHIRT OPEN AND BILLOWING LIKE THAT? | シャツは そうやって はだけたまま？ |
| 26:09 | WELL, IT NEVER HURTS. | 悪くない |
| 26:10 | NICE. (chuckles) | ステキ |

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| 26:16 | I'M--I'M DOOMED. | 俺にはムリだ |
| 26:21 | "SENSUOUS MASSAGE." SOMETHING WE SHOULD TALK ABOUT? | “感覚に訴えるマッサージ”？ |
| 26:23 | OH, UH, NO. | いや 別に |
| 26:25 | YOU KNOW, I HAVE A LOT OF-- A LOT OF TENSION, STRESS IN BETWEEN MY, UM, SHOULDER BLADES. | 何だか凝っちゃってさ 肩甲骨あたりが |
| 26:31 | SO... | 何？ |
| 26:33 | I'M HEADED TO THE GALLERY TO, UH, TEST RUN A 24-HOUR PROJECTION INSTALLATION. | 店でプロジェクターの 24時間稼働テストだ |
| 26:38 | VANESSA AND JENNY ARE OVER THERE. DO YOU WANT TO COME? | ヴァネッサとジェニーは来るが |
| 26:41 | UM, 24 HOURS IS A VERY LONG TIME TO BE WORKING STRAIGHT. | 24時間勤務は ちょっとキツいな |
| 26:45 | SO I THINK I MIGHT JUST CHILL HERE. | 家でのんびりする |
| 26:48 | ALONE? | 独りで？ |
| 26:51 | ON A SATURDAY NIGHT? | 土曜の夜に？ |
| 26:54 | WITH YOUR NEW GIRLFRIEND? | 彼女とか |
| 26:56 | SON... | ダン |
| 26:58 | DAD, WE'VE HAD THE TALK ALREADY. | その話は済んだ |
| 27:00 | DO YOU NEED A REFRESHER? | 復習は？ 頭に刻み込んだよ |
| 27:03 | ETCHED IN MY BRAIN. THANKS. | 頭に刻み込んだよ |
| 27:06 | WELL, JUST BE SAFE. DON'T DO ANYTHING YOU'RE NOT READY TO DO--OR SHE'S NOT. | 慎重にな 2人ともムリはするなよ |
| 27:14 | OH, AND, UH, LOSE THE FOOTBALL SHEETS... | それからー シーツと人形を 何とかしろ |
| 27:18 | AND CEDRIC. | シーツと人形を 何とかしろ |
| 27:22 | WELL, YOU LOOK PRETTY GOOD FOR A DEAD MESSENGER. | 真実を伝えたわけね |
| 27:25 | I THOUGHT I WAS DOING THE RIGHT THING. | よかれと思って |
| 27:27 | YOU DID. NOW BLAIR KNOWS THE TRUTH, | そうよ ブレアに話して正解 |
| 27:30 | AND SHE AND NATE CAN TALK ABOUT IT. | そうよ ブレアに話して正解 ブレアとネイトは 本音をぶつけ合うべきよ |
| 27:32 | HONEST COMMUNICATION IS WHAT EVERY GOOD RELATIONSHIP IS BASED ON, | ブレアとネイトは 本音をぶつけ合うべきよ |
| 27:36 | AT LEAST, THAT'S WHAT I HEAR. I JUST--I THINK HOW I'D FEEL, YOU | それが一番 だけど愛する人に 裏切られたらー |

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| | KNOW, | |
| 27:39 | IF I LOVED SOMEONE, AND THEY BETRAYED ME. | だけど愛する人に裏切られたら— |
| 27:41 | HOW WOULD YOU EVER GET THINGS BACK TO THE WAY THEY WERE? | 元に戻れると思う？ ブレアたちの話？ |
| 27:44 | WAIT, ARE WE STILL TALKING ABOUT BLAIR AND NATE HERE? YEAH, OF COURSE. WHAT ELSE CAN WE BE TALKING ABOUT? | ブレアたちの話？ 当然でしょ 他に誰が？ |
| 27:48 | I DON'T KNOW. YOUR PARENTS? | ご両親よ |
| 27:50 | LOOK, MAYBE YOU DON'T GO BACK, MAYBE YOU GO FORWARD. | 前に進むには 2人を向き合わせるべきね |
| 27:53 | GET TWO PEOPLE IN A ROOM WILLING TO BE BALLS-OUT HONEST? | 前に進むには 2人を向き合わせるべきね 争っても最後には収まる |
| 27:56 | IT MIGHT GET UGLY, BUT EVENTUALLY, | 争っても最後には収まる |
| 27:58 | THE DUST HAS TO SETTLE, AND THEN YOU CAN SEE IF THERE'S HOPE. | 希望が残るかも |
| 28:04 | WE'VE CELEBRATED THE PARTNERSHIP, BUT I DON'T THINK WE'VE GIVEN ELEANOR HER JUST DUE. | 契約を祝って エレノアをたたえたい |
| 28:08 | THIS LADY IS FANTASTIC. | すばらしい女性だ |
| 28:10 | OH, WELL, UH, THANK YOU, HOWARD. | すばらしい女性だ どうもありがとう ハワード |
| 28:12 | MORE CHEESE? | どうもありがとう ハワード |
| 28:14 | HAVE YOU TRIED THE HUMBOLDT FOG? IT'S QUITE GOOD. | おいしいチーズを もっといかが？ |
| 28:16 | ELEANOR'S RIGHT. ENOUGH BUSINESS TALK. RIGHT. | 仕事の話は終わり |
| 28:19 | LET'S FOCUS ON OUR FAMILIES' OTHER JOINT VENTURE-- | 子供たちの 将来について語ろう |
| 28:21 | THE UNION OF OUR CHILDREN. | 子供たちの 将来について語ろう 2人の未来の婚約指輪を見るたび 喜びが込み上げる |
| 28:24 | I HAVE TO SAY, EVERY TIME I LOOK AT ANNE'S FINGER | 2人の未来の婚約指輪を見るたび 喜びが込み上げる |
| 28:27 | AND SEE BLAIR'S FUTURE ENGAGEMENT RING... YES. | 2人の未来の婚約指輪を見るたび 喜びが込み上げる はめてごらん |
| 28:30 | I CAN HARDLY CONTAIN MY JOY. BLAIR, WHY DON'T YOU TRY IT ON? NO, THANK YOU. IT'S ALL RIGHT. | 遠慮します 見たいわ |
| 28:33 | (Eleanor) YES, I WOULD LIKE TO SEE | 見たいわ 渡せ 断ったろ |

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| | IT. ANNE, GIVE IT TO BLAIR. | |
| 28:35 | (Nate) DAD, SHE DOESN'T WANT TO TRY ON THE RING. HOWIE, WHY DON'T WE JUST LET IT ALONE? | また今度ね いいから渡すんだ |
| 28:39 | (Captain) JUST GIVE IT TO THE GIRL, ANNE. ELEANOR, DO WE HAVE ANOTHER BOTTLE? | もう1本 開けよう 乾杯しないとな |
| 28:44 | IF THERE WAS EVER AN OCCASION FOR THE TOAST, THIS IS IT. | もう1本 開けよう 乾杯しないとな お似合いの2人だ さあ はめてみて |
| 28:47 | THEY'RE GONNA MAKE SUCH A BEAUTIFUL COUPLE. | お似合いの2人だ さあ はめてみて |
| 28:51 | THAT'S WHAT I'M TALKING ABOUT, HUH? OH, IT'S VERY PRETTY. | ピッタリだ ステキ |
| 28:55 | IT LOOKS MAGNIFICENT TO ME. EVERYBODY, YEAH? YEAH? THANK YOU. | すばらしい 乾杯しようじゃないか |
| 28:58 | (Anne) IT'S PERFECT ON HER. OH, NOW HOW ABOUT THAT TOAST? COME ON. EVERYBODY, BOTTOMS UP. | 乾杯しようじゃないか さあ グラスを |
| 29:01 | DAD, WHY DON'T WE GO SMOKE THE CIGARS WE GOT, HUH? MM, MM. GOOD IDEA. | 父さん 葉巻でもどう? |
| 29:04 | EXCUSE US. CERTAINLY. | 失礼 どうぞ |
| 29:28 | THIS SEAT TAKEN? FATHER. | いいか? 父さん |
| 29:30 | WOW. THE LIGHT OF DAY DOESN'T DO THIS PLACE ANY JUSTICE. | 確かに昼間とは違う |
| 29:33 | I TOLD HIM HE HAD TO CHECK IT OUT | 確かに昼間とは違う 盛況時に見ないとね |
| 29:35 | WHEN THE JOINT WAS IN FULL SWING. CHUCK, THIS IS PAULETTA CHO. | 盛況時に見ないとね 彼女はポーレッタ |
| 29:38 | CHUCK BASS. PLEASURE. ALL MINE. | よろしく ええ |
| 29:41 | PAULETTA INTERVIEWED ME FOR THAT RECENT PIECE IN "THE OBSERVER," | 私の記事を書いた記者だ |
| 29:44 | ROPED ME INTO A LUNCH YESTERDAY TO PITCH ME ON THE IDEA | 昨日の昼 呼び出されて 転職相談を受けた |
| 29:46 | OF HELPING HER WITH A CAREER CHANGE. WHAT CAN I SAY? I'M TIRED OF REPORTING ON TITANS. | 昨日の昼 呼び出されて 転職相談を受けた 自分も実業家になりたくなったの |
| 29:51 | I WANNA BE ONE MYSELF. RIGHT. WELL, UH, WHO BETTER TO HELP THAN MY FATHER? | 自分も実業家になりたくなったの 父さんに相談して正解だ |
| 29:55 | AS A TEST, I GAVE HER YOUR PROPOSAL | 試しに お前の企画を検討させた |
| 29:57 | THAT I WAS GIVEN TO TAKE A LOOK | 試しに お前の企画を検討させた 数字は問 |

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| | AT. | 題ないし 何より 夢があるところがいいわ |
| 30:00 | THE MATH WAS FINE, BUT WHAT INTERESTED ME WAS THE WISH FULFILLMENT QUALITY TO THE REPORT. | 数字は問題ないし 何より 夢があるところがいいわ |
| 30:05 | SO PERHAPS, SOME, UH, OLD-SCHOOL THINKING | どうやら— 古い考えと親の偏見が 判断を誤らせたようだ |
| 30:09 | AND FATHERLY BIAS CLOUDED MY JUDGMENT. | 古い考えと親の偏見が 判断を誤らせたようだ |
| 30:12 | WHAT DO YOU SAY? | 許せ |
| 30:18 | I LOVE THE IDEA OF BEING A PATRON OF BURGEONING TALENT. | 若い才能を応援したい |
| 30:21 | SHALL WE TAKE A FULL TOUR? | 1周します？ ああ |
| 30:23 | YEAH. YOU KNOW, I'VE BEEN TRYING TO GET AHOLD OF LILY, BUT, UH, I DON'T SEEM ABLE TO. | リリーに連絡したいんだがつかまらなくてな |
| 30:29 | UH, DAD. (clears throat) | 父さん |
| 30:34 | THERE'S SOMETHING I HAVE TO TELL YOU. | そのことで話が |
| 30:39 | DAD, YOU HAVE A PROBLEM. I DON'T HAVE A PROBLEM. YOU'RE TWEAKED AND EMBARRASSING. | 自覚してよ 酔って醜態を演じてる |
| 30:43 | YOU'RE TRYING TO TELL ME YOU DON'T HAVE A PROBLEM? DON'T BE SO DRAMATIC. | 自覚してよ 酔って醜態を演じてる 大げさだな 必死で勝ち取った契約だろ |
| 30:46 | NO, YOU REMINDED ME EVERY DAY | 必死で勝ち取った契約だろ |
| 30:47 | HOW IMPORTANT THIS BUSINESS DEAL IS TO YOU. I MEAN, YOU'VE BEEN SELLING ME OUT TRYING TO MAKE IT HAPPEN, | ダートマスやブレアを 僕に押しつけてまでさ |
| 30:52 | PUSHING ME TOWARDS DARTMOUTH, TOWARDS BLAIR. YOU DON'T UNDERSTAND. | ダートマスやブレアを 僕に押しつけてまでさ 何だと |
| 30:55 | DAD, YOU'RE TOTALLY SABOTAGING ALL OF IT TONIGHT. HEY, WHO THE HELL ARE YOU TO TELL ME? | 今夜で台なしになる 大口たたくな 私は親だぞ |
| 30:59 | I'M THE ADULT. YOU'RE THE KID. I KNOW. | 大口たたくな 私は親だぞ ああ |
| 31:03 | I'M GOING BACK INSIDE. | 中に戻る |
| 31:05 | DAD, DON'T. | やめて |
| 31:06 | NATE, LET GO OF ME. | 手を離せ |
| 31:21 | (officer) WHAT'S GOING ON HERE? NOTHING. HE'S MY SON. | 何事です？ 息子だ |
| 31:23 | IS EVERYTHING ALL RIGHT? (Captain) I | 大丈夫？ 問題ない |

SAID EVERYTHING'S FINE.

- 31:26 I'M NOT ASKING YOU. 黙って 父さんには助けが必要だ
- 31:28 SORRY, DAD. YOU NEED HELP. 父さんには助けが必要だ
- 31:31 CHECK HIS POCKETS WHILE YOU'RE AT IT. ポケットを調べて
- 31:34 ALL RIGHT, SIR, JUST RELAX. そのままで
- 31:44 MY FATHER WENT HOME SICK. 父は帰宅した
- 31:46 SPOTTED ON 5th AVENUE-- A FATHER AND SON SHOWDOWN. 5番街で父と息子が対決
- 31:49 TOO BAD NOT ALL THE WITNESSES CAN BE BOUGHT OFF. 5番街で父と息子が対決 目撃者は他にもいたのよ
- 31:56 SHE'S NOT TAKING MY CALLS. リリーは出ない
- 31:58 I CAN'T BELIEVE YOU DID THIS. 満足か？
- 31:59 I MADE A MISTAKE. THIS ISN'T HIGH SCHOOL, CHUCK. 口が滑った 幼稚だぞ
- 32:02 I'M SURE SHE'LL TAKE YOU BACK ONCE YOU EXPLAIN. I'M NOT SO CERTAIN ABOUT THAT. 説明すれば... どうか
- 32:06 IF SHE DOESN'T, I'M NOT SURE THAT'S MY FAULT. THERE'S A REASON SHE WAS SO QUICK TO BELIEVE ME. 俺の話を知るには それなりの理由がある
- 32:11 THERE'S A FIRE-EATER IN THE LADIES LOUNGE. 火食い芸をやってた
- 32:17 YOU TWO SHOULD SET A MEETING, SEE IF THIS PLACE CAN REALLY BE SOMETHING. ものになるなら 2人で話を詰めてくれ
- 32:21 I'M GONNA TRY AND FIND LILY AND FIX THIS. 私はリリーを訪ねる
- 32:31 WHAT ARE YOU DOING? どこ行くの？
- 32:33 I'M GOING TO VICTROLA. I PROMISED CHUCK. IT'S IMPORTANT TO HIM. ビクトローラだ 約束だから
- 32:36 I SAW YOUR FATHER GET ARRESTED. WHY DIDN'T YOU COME TO ME? 逮捕を見たわ なぜ話してくれなかったの？
- 32:40 I WOULD'VE LISTENED. なぜ話してくれなかったの？
- 32:41 I'VE TRIED, BLAIR. 話そうとしたよ
- 32:43 BUT EVERY TIME I TRY, SOMETHING'S GOT YOUR ATTENTION-- A DINNER PARTY, YOU KNOW, A MASKED BALL. でも君は パーティーや 仮面舞踏会で忙しくて...
- 32:48 YEAH, LET'S TALK ABOUT THAT MASKED BALL. そう 仮面舞踏会よ
- 32:51 LET'S TALK ABOUT HOW WHILE I WAS WAITING FOR YOU TO FIND ME SO やり直したくて待ってたのに あなたは—

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| | THAT WE COULD FINALLY BE TOGETHER, | |
| 32:56 | YOU WERE CONFESSING YOUR FEELINGS AND KISSING SERENA. | セリーナにキスしてた |
| 33:00 | I THOUGHT I WAS DOING EVERYTHING RIGHT. IT'S NOT YOUR FAULT. | 私がいけなかった？ いや 何も |
| 33:03 | DO YOU LOVE ME? | 私を愛してる？ |
| 33:23 | YOU SHOULD DEAL WITH YOUR FATHER. | お父さんの所へー |
| 33:27 | HE NEEDS YOU. | 行ってあげて |
| 33:28 | YOU KNOW WHAT? | 私にあなたはー |
| 33:31 | I DON'T. | 必要ない |
| 33:45 | (Dan) OKAY, I'M READY. | よし 準備できたよ |
| 33:51 | MAY I? | 来て |
| 33:58 | I KNOW IT MAY NOT COMPARE TO, UH, A SUITE AT THE RITZ IN PARIS OR A CHALET IN ASPEN, | リッツのスイートには とても及ばないしー |
| 34:03 | AND IT MIGHT BE A FIRE HAZARD, BUT... | 火事になるかもしれないけど |
| 34:06 | IT'S PERFECT. | ステキ |
| 34:21 | WHERE'S NATE? | ネイトは？ |
| 34:23 | I THINK WE JUST BROKE UP. WHAT? | 私たち別れたの |
| 34:25 | I DON'T WANT TO TALK ABOUT IT. I JUST WANT TO ESCAPE. | その話はしたくない |
| 34:28 | THAT'S WHAT THIS PLACE IS FOR, RIGHT? | 逃避させてよ |
| 34:45 | I KNOW YOU DON'T WANT TO TALK ABOUT WHAT HAPPENED, BUT-- | ネイトとの間に何が... スッキリよ |
| 34:48 | RELIEF. I FEEL RELIEF. | せいせいした |
| 34:54 | YOU KNOW, I GOT MOVES. | ノッてきた |
| 34:56 | REALLY? THEN WHY DON'T YOU GET UP THERE? | ならー ステージに立てよ |
| 35:00 | (laughs) NO, I'M JUST SAYING, I HAVE MOVES. | どうして私が？ |
| 35:02 | COME ON, YOU'RE TEN TIMES HOTTER THAN ANY OF THOSE GIRLS. | 誰よりセクシーだ |
| 35:04 | I KNOW WHAT YOU'RE DOING, BASS. | チャック やめて |
| 35:08 | YOU REALLY DON'T THINK I'D GO UP THERE. I KNOW YOU WON'T DO IT. | できないと思う？ ムリだろうな |
| 35:16 | GUARD MY DRINK. | 見てて |
| 36:02 | WHO'S THAT GIRL? I HAVE NO IDEA. | あの子は誰？ 分からない |

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| 36:05 | YOU GO, BABY VAMP. | いいわよ |
| 36:38 | (Gossip Girl) AS YOU MIGHT HAVE GUESSED, UPPER EAST SIDERS, PROHIBITION NEVER STOOD A CHANCE AGAINST EXHIBITION. | 抑制されればされるほど 解放への欲求は高まるもの |
| 36:43 | IT'S HUMAN NATURE TO BE FREE. | 抑制されればされるほど 解放への欲求は高まるもの それが人間よ |
| 36:46 | AND NO MATTER HOW LONG YOU TRY TO BE GOOD, YOU CAN'T KEEP A BAD GIRL DOWN. | いい子ぶっても バッドガールは隠し通せない |
| 36:57 | WELL, THIS IS A NEW STRAIN OF OBSESSIVE-COMPULSIVE. | その掃除は どういう心境の表れ? |
| 37:00 | THE, UH, ART PIECE PROJECTS UP TO THE CEILING. | 天井に作品を映写する |
| 37:03 | OH, STILL DOING ANYTHING TO GET A GIRL ON HER BACK, HUH? | 女を寝かせるテク? |
| 37:07 | WHAT ARE YOU DOING HERE, LIL? | 何か用か? |
| 37:09 | OH, UH-- LET ME ASK YOU THAT QUESTION ANOTHER WAY. DID YOU BREAK UP WITH BART AGAIN? | 当てよう またバートと別れた? |
| 37:14 | WELL, WHAT DID I DO TO DESERVE SUCH A THORNY WELCOME? | ずいぶんな歓迎ね |
| 37:18 | I'M SORRY. I'M REALLY NOT IN THE MOOD TO PLAY GAMES. | 妻や結婚生活のことで 混乱してるんだ |
| 37:20 | I DON'T KNOW WHAT'S HAPPENING WITH MY WIFE OR MY MARRIAGE, | 妻や結婚生活のことで 混乱してるんだ 君が頻繁に現れると 余計にややこしい |
| 37:24 | AND YOU SHOWING UP HERE RANDOMLY AND OFTEN | 君が頻繁に現れると 余計にややこしい |
| 37:29 | I'M SORRY I BOTHERED YOU, REALLY. LIL, WAIT. | 悪かったわ |
| 37:32 | YOU KNOW, IF YOU WANNA STAY AND SEE THE, UH, INSTALLATION, | 待ってくれ よければ テストに付き合ってくれよ |
| 37:36 | I COULD REALLY USE THE COMPANY. | よければ テストに付き合ってくれよ |
| 37:39 | OH, I DON'T WANT TO BE IN YOUR WAY. | おジャマでしょ |
| 37:41 | SINCE WHEN, VAN DER WOODSEN? | 何を今さら |
| 38:06 | I'VE BEEN MEANING TO GET THAT FIXED. | 修理しなきゃ |
| 38:12 | I'M REALLY HAPPY TO BE HERE WITH YOU RIGHT NOW. | 君とこうしていられて 幸せだ |
| 38:22 | WAIT. | 待って |
| 38:23 | WHAT? WHAT, DID I DO SOMETHING WRONG? | ごめん 何かした? |
| 38:26 | NO. I KNEW THE HAIR THING WAS | ごめん 何かした? 髪はやりすぎだ |

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| | TOO MUCH. | |
| 38:29 | NO. | 違うの |
| 38:31 | NO, IT'S JUST, UM... | そうじゃない |
| 38:32 | UM, "UM" IS NEVER GOOD. WHAT? | マズい空気だ 何だい? |
| 38:35 | I... I'M SCARED. (chuckles nervously) | 怖い |
| 38:39 | OF ME? NO. | 俺が? 違う |
| 38:41 | WELL, YES, BUT... | そうかな |
| 38:44 | NO, IT'S JUST-- I'VE NEVER, UM... | ただ こんなこと... |
| 38:47 | YOU'VE--YOU'VE NEVER-- YOU'RE NOT... | まさか初めて... |
| 38:50 | NO. ALL RIGHT. NO, I-I WISH. | そうじゃない 残念だけど |
| 38:55 | IT'S JUST, NOBODY'S EVER LOOKED AT ME THE WAY YOU JUST DID. | そんな目で見られたことなくて |
| 38:59 | IN FACT, I DON'T THINK THEY LOOKED AT ME AT ALL. | 誰も顔を見なかった |
| 39:03 | YOU THINK I'M CRAZY, DON'T YOU? | 軽べつするよね |
| 39:08 | NO. NO, I DON'T. | いや しないよ |
| 39:10 | ARE YOU MAD? ♪ LIKE YOU SAID YOU'D BE ♪ | 怒った? |
| 39:13 | COME HERE. | おいで |
| 39:26 | THANK YOU. | よろしく |
| 39:28 | MOM, HEY. WHAT'S GOING ON? | 母さん どうしたの 何かあった? |
| 39:31 | WHAT DO YOU THINK? | そうよ |
| 39:33 | I'M HEADED DOWN TO THE POLICE STATION. | 警察に行くわ |
| 39:36 | THE LAWYERS WILL MEET ME THERE ALONG WITH SOMEONE FROM THE DISTRICT ATTORNEY'S OFFICE. | 弁護士と一緒に 検察の人と会うの |
| 39:41 | WAIT, WHAT? WHY CAN'T WE JUST PAY HIS BAIL? | どうして? 保釈は? |
| 39:44 | HIS BAIL IS SET AT A MILLION DOLLARS. | 保釈金は100万ドルよ |
| 39:47 | WHAT ARE YOU TALKING ABOUT? IT WASN'T EVEN THAT MUCH COKE. | コカイン少量で? |
| 39:49 | IT SEEMS YOUR FATHER IS FACING SOME OTHER CHARGES. | 他の嫌疑がかかっているの |
| 39:52 | FOR WHAT? | 何? |
| 39:56 | EMBEZZLEMENT AND FRAUD. | 横領と詐欺よ |
| 39:59 | I GUESS THEY'VE BEEN BUILDING THEIR CASE FOR A WHILE. | マークされてたんだわ |

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| 40:04 | WELL, ARE YOU COMING? | 来ないの？ |
| 40:29 | MOM... | ママ |
| 40:32 | IT'S TIME FOR YOU TO COME HOME. | 帰ってきて |
| 40:51 | THANKS FOR THE LIFT HOME. | 送らせてごめん |
| 40:54 | YOU WERE... AMAZING UP THERE. | ステージでの君は 最高だった |
| 41:09 | ARE YOU SURE? | いいのか？ |