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Background
The field manuals were originally intended as working documents for internal use only. They were supplemented by verbal instructions and additional guidelines in many cases. If you have questions about using the materials, or comments on the viability in various field situations, feel free to get in touch with the authors.

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Staged Events

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1.0 GENERAL

Relevant Projects: Event Representation project; Space project

- **Nature of the task:**
  There are two tasks to this elicitation tool:
  I) a **description and recollection task**, designed to elicit elaborate descriptions of complex events for the description task and concise equivalents for the recollection task;
  II) a **re-enactment task** of some of the scenes on the basis of descriptions given in task I.

- **Priority:** There are two sets of stimuli. **Set 1** has **high priority** for all. **Set 2** containing all the clips from set 1 and more, has **high priority** especially for those working on languages with serial verb constructions and for those particularly interested in event representation issues.

- **Motivation:** The tool combines interests from three sub-projects of the Event Representation project: a) multi verb / serial verb constructions, b) event typicality, c) event complexity (ECOM). It is designed to collect descriptions of complex events in order to examine how these are segmented into macro-events, what kind of information is expressed and how the information is ordered in the descriptions. Elaborate descriptions are elicited in the description part of Task I, summary descriptions in the recollection part of it, and Task II is designed to find which parts of the video stimulus that were not described by the consultant in Task I are nevertheless successfully communicated, as evidenced from the re-enactment of the scene (i.e. what is stereotypically implied and interpreted).
  In section 2.0 we have included additional information on the motivations from the three sub-projects, as well as a list of the clips with descriptions.

- **Technical:** to run on a laptop - using Windows Media Player version 6.4 (<u>not</u> 7) and Microsoft Photo editor, or alternatively on a DV-camera, using the DV tapes provided.

- **File Location:** N:\animation\fieldmanual2001

- **Material:** On the CD labelled 'Staged Events 2001' you will find the folders Set 1 and Set 2. The files contained in set 1 form a proper subset of those in set 2. The files are arranged in a specific order: every seven or eight video clips are followed by seven or eight corresponding stills. Table 1 in section 2.2 indicates for each scene whether it is in set 1 only or in both sets (column 3) and whether it is to be re-enacted in Task II (column 4).
  In addition, there is a backup DV-tape labelled 'Staged Events 2001' and a set of printed stills (only for Set 2!) - don't forget to take these with you. We recommend you play the scenes from the CD on a (laptop) computer screen using Windows media player. In case of computer problems, the video tape may be run on the video camera and the video display can be used to view the clips, while the printed stills can be used for the recollection task.

- **How to run:** There are two tasks to this tool, to be carried out in the order described below.
  NB1 The consultants for Tasks I and II must be different people.
  NB2 Note that you will need some time (i.e. some days) between Task I and Task II to prepare the data and to ensure that the consultants for Task II have minimal expectations on what the descriptions refer to (as may be the case if consultants of task I report to potential consultants for Stage II what had been on the video). We expect that after one week or so those people who were only indirectly aware of the scenes will have forgotten most of the relevant information.

Task I - description & recollection

- **Preferred number of consultants**: a minimum of 6 is recommended, but fewer may still give interesting results.
- **Plus**: one native speaker who acts as the addressee for the consultants for the descriptions.
- **Time to run**: if you do set 1 allow for 40 minutes, for set 2 at least 1 hour per consultant.
- **Recording**: video recording is highly recommended, first of all to prepare for task II and because we are also interested in gesture, intonation, pauses, hesitations and repair.
- **Procedure**: Copy the files from set 1 or set 2 onto your computer. Make sure that Windows Media Player is set to 'mute' (CTRL M). The consultant is seated behind the computer / video, ideally at a slight angle, the addressee is seated opposite the consultant (see Figure 1). For more information on video recording sessions see recommendations in beginning of 'Gesture' section in this manual. Run the videoclips in Set 1 or Set 2 as described in 'Material' above. It is probably easiest to run them directly from Explorer, but make sure that clicking the file will start the right programme. Run the clips and stills in the order given in the folder. After each clip, the researcher has the addressee ask 'what happened?'. Language/culture appropriate phrasing may be used, but note that we focus on the action, so 'what happens' is more appropriate than 'what do you see'. It may be necessary to point out that the addressee has not seen the clips and that the description must be such that the addressee knows what happens. Convey that the description may be detailed, but do not prompt for more information after a description has been given. We are interested primarily in the first spontaneously given description, but spontaneous elaborations and re-phrasings are also of interest. After the completion of the task it is worth discussing why they rephrased their initial description, and how the re-phrasing would differ from what they had previously said. NB: you should record the session without immediate transcription. Transcribing as you go takes more time and we do not want to 'invite' consultants to offer shorter descriptions to save you the trouble of having to write it all down.

  After every seven or eight clips, there will be seven or eight stills taken from the clips. Now the researcher asks the consultant to describe from memory which scene the picture belongs to, using the appropriate equivalent to 'which clip was this?'. We are looking for brief summary descriptions of the events, such as 'That's the one where the girl gives the boy an apple'. In case the consultant is in doubt, guesses such as 'it is either ... or ...' or 'perhaps it is ...' are equally fine, since the summary descriptions we are after will still emerge.

  NB After all the pictures have described and recalled, it is possible (even recommended) to return to some of the scenes for more detailed discussion, comparing scenes, asking for grammaticality judgments, alternative descriptions, etc.
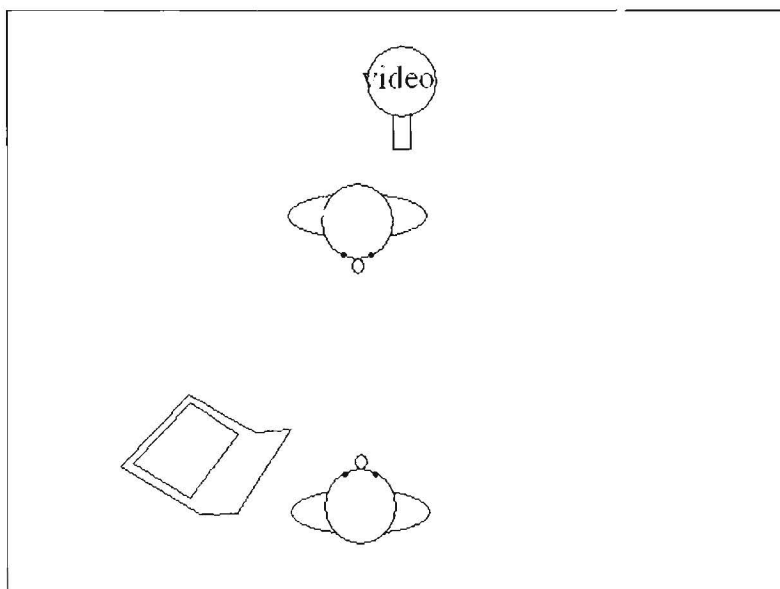
Figure 1

Task II - re-enactment
- **Preferred number of consultants**: 6 pairs of consultants is highly recommended, but as few as three pairs is also possible.
- **Time to run**: 30 minutes, plus optional discussion time.
- **Recording**: **video recording** is highly recommended.
- **Material**: This task requires you to prepare, by compiling your own material, based on the data you collected in Task I. In table 1 in section 2.2, there are 10 scenes selected under the column 'enactment task'. For each scene select one representative verbal description from the data collected during Task I. This is not necessarily the description containing least or most detail – rely on your own judgments based on your knowledge of the language as to which descriptions are representative. Pay attention also to the use of gesture in the descriptions. If possible, discuss the selection of descriptions with a native speaker assistant. You may either select parts of the video-recording and play these back to the new consultants (this is the **preferred situation**), but if this is culturally problematic, you may read out (and gesture!) the description yourself.
  In addition you will need the following objects:
  ·shawl or cloth
  ·apple or other fruit
  ·guitar
  ·chair
  ·table
  ·ball
  It may not be possible to obtain locally all the objects needed. In that case they may be replaced by other objects that are similar.
- **Procedure**: Set up the camera to record, in the manner preferred for gesture studies (see 'Gesture' section of this manual), and begin video-recording. The objects necessary for acting out the scenes are laid out together in the space in which you work with your consultants. The actors will select the objects as they see fit. Not all scenes require two actors, in which case the actors themselves may decide who is the actor. When two actors are required they may decide for themselves who acts which part. Don't switch off the camera as these discussions

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are going on! Play the description to the consultants, in the order indicated in column 3 of table 1 in section 2.2 below. You can replay a description if the actors so wish.

Alternatives:
- After the completion of the task, it may be interesting to show the video clips and allow for discussion on similarities and differences between the original and the re-enacted scenes. For culture specific reasons, however, you may decide not to do this.
- It may be that you find it hard to decide on a 'representative description' for a particular scene. In that case, two descriptions may be selected and different consultants may be asked to act out each of them, or pairs of consultants may be asked to act out both addressing just the difference between the two. (The most interesting results here will probably be the discussion on how to act out the difference, rather than the actual acting itself.)

2.0 SPECIFICS

2.1 Motivation
The motivation behind the selection of scenes stems from three closely related but different sources: the DFG-supported Multi Verb Constructions project "Serial Verb Constructions, Event-Conceptualisation and Event-Report in Austronesian and Papuan Languages" (SE 473/3-1), the Event Typicality sub-project of the Event Representation project, and the ECOM project that relates both to the Event Representation and the Space Project. Below, for each sub-project the specific motivation is given, as well as motivations for inclusion of particular scenes and contrasts. The file names of the videoclips give some indication of the specific subinterests that they stem from: file names containing ET link to Event Typicality, the clips labelled M are mainly inspired by the Multi Verb Constructions project, and file names with B (ball scenes), C (car scenes), P (plate scenes) and T (transfer scenes) stem from the ECOM interest. Section 2.2 gives a list of all scenes with a brief description, as well as the set to which they belong, whether they are to be acted out in Task II, and (where relevant) which ECOM clip they relate to.

The first task basically follows the procedure for the ECOM clips (see appendix to this manual and Bohnemeyer and Caelen in Wilkins (ed.) *"Manual" for the 1999 Field Season* Part IV chapter 8), however, we have added a recollection task to it, aiming to elicit brief summary descriptions for each scene. While asking for descriptions after a video clip has been shown may induce longer and more detailed descriptions, the recollection task is expected to give only the information that is necessary to correctly identify a scene - possibly in contrast to other clips.

The re-enactment task aims to test whether the information contained in the descriptions yielded by the first task is sufficient for a hearer to re-enact the scene correctly, but moreover it is designed to check which parts of a complex scenario are left to inferences based on 'stereotypicality' of events. For instance, if a scene is described as 'a man throws an apple to a woman' does this imply that the apple is caught by the woman? And if a scene is described as 'a man gives and apple to a woman' does this imply that he used his hand?

Motivation for each sub-project:

Multi Verb Constructions
Research on Multi Verb Constructions (MVCs) started when German and English speaking linguists realized that contrary to their own language which (generally) encodes a single (action or) event with just one verb, other languages encode such events with two or more verbs. The Multi Verb Constructions subproject researches how events are encoded in the languages of our language sample. Moreover, it poses the question of the relationship between the formal structures of MVCs and the types of events and situations they encode. It goes without saying that the term

"event" is a controversial concept, and an important part of this subproject is to explore and clarify this notion of eventhood.

If languages in our language sample use MVCs, the syntax and semantics of these constructions and the syntax and semantics of their components will be analyzed. It is interesting to know, on the one hand, which kinds of verbs constitute these MVCs and how freely these components are combinable, and more generally how productive the MVCs are. Can one and the same event be described by MVCs that show different ordering of the verbal components? And if so, what are the pragmatic and semantic consequences? Are there any language- and/or culture-specific rules for the combination of the verbs in such constructions? On the other hand, it is also interesting to know how the semantics of the MVCs as a whole influences the order of the construction components and whether lexicalization processes can be observed here. One hypothesis is that the complex surface structure of these MVCs directly reveals a "semantic analysis" of the encoded events. It will be explored how such a hypothesis could be tested.

The MVC subproject also looks at natural data from text corpora which encompass a broad variety of text genres in addition to the data elicited through the Staged Events and other tasks. For the purposes of this task we have selected two longer scenes (the 'waking up scene' and the 'rice cooking scene') in order to explore the role of fixed scenarios for the description of complex events, and a number of shorter scenes that were acted out in a controlled setting (like the Event Typicality and most of the Real ECOM clips) in which there may or may not be a change in agency, one of the variables that, at least in the analysis of serial verb constructions, is often relevant.

Finally, we have added a number of scenes selected from a football match. Assuming that most people will be familiar with football in reality, if not on television, these will be very 'natural' events to describe. The football scenes give different cause-effect (ball being caught vs. not being caught by goal keeper - compare to ball bouncing back versus ball staying in one place), increasing path complexity, different manners of motion and different kinds of transfer.

Event Typicality
Some types of events or event sequences are more typical in experience than others, and this may have consequences in both language and cognition, for instance as to (a) how real-world events are perceived and/or categorized; (b) how perceived events are linguistically described (or 'packaged'); (c) how linguistic descriptions of events are interpreted; (d) how complex semantic structions (e.g. in verbs, derivational morphemes, and constructions) are acquired; (e) the distribution and productivity of grammatical resources in a language. Do typicality effects in grammar arise from semantic specifications of the morphemes and constructions involved, or are they purely pragmatic? This task tries to focus on the problem by presenting speakers with scenes which are similar in complexity but contrast in level of typicality. The clips control typicality by varying (a) the manner or posture of a given action (e.g. eating at a table standing up versus sitting down, giving something with your feet versus with your hands), (b) the canonical order of sub-events in a complex scenario, or (c) the expectedness of sub-events (e.g. peeling a banana and then throwing it away instead of eating it). The scenes that particularly address Event typicality are the ones with initial 'ET' in their filename, e.g. 023ET_findstop.mpg.

Real ECOM
Like the animated ECOM clips developed by Bohnemeyer (see appendix to this field manual), the present task is designed to collect descriptions of complex events in order to examine how these are segmented verbally into macro-events, or (roughly speaking) *clauses*, and how the information in these macro-events is ordered (in particular for languages with serial verb constructions). For details on the description of The ECOM clips see appendix to this field manual and Bohnemeyer and Caelen in Wilkins (ed.) *"Manual" for the 1999 Field Season* Part IV chapter 8.

This stimulus was developed for two main reasons: First, the animated ECOM clips task proved for some researchers to be hard to use in the field because of the high level of abstraction required by the consultants. By developing more naturalistic counterparts to some of these scenes, using human actors and recognisable objects, we hope to overcome this problem. Second, the ECOM clips had been criticised for not yielding 'real language' data, since they did not involve 'real objects' and 'real actions'. The task was so distinctly unnatural that the responses may not have been characteristic of the language. Comparison of the data obtained through the animated ECOM clips with the naturalistic ECOM clips will show whether this criticism is justified.

Some of the scenes have been modified slightly. In the clips on path complexity we have added the variable 'through' and in the caused motion scenes an actor now causes one object to collide with another one, where in the original clips such an actor was not present.

2.2 Description of the scenes
Table 1:

This table shows the full set of clips used in the task, organized by 'theme'. The ordering given here is not the same as that used in the actual task (see below).

number	file name	description	Set	enactment task	animated Ecom equivalent
1	M_saltsameactor	A boils rice and A adds salt	1 & 2		-
2	M_saltswitchactor	A boils rice and B adds salt	1 & 2		-
3	M_saltorder	A boils rice, B orders A to add salt	1 & 2		-
4	M_teasameactor.mpg	Actor 1 pours tea, adds sugar and drinks it	2 only		-
5	M_teaswitchactor.mpg	Actor 1 pours tea, Actor 2 adds sugar, Actor 1 drinks it	2 only		-
6	M_woodsameactor	A fetches axe and A chops wood	2 only		-
7	M_woodswitchactor	B fetches axe and A chops wood	2 only		-
8	M_woodongoing	A is chopping wood (no fetching axe)	2 only		-
9	B_block.mpg	Ball hits block	1 & 2		A2
10	B_blockwoman	Actor hits immovable object with ball. Ball bounces back.	1 & 2		A16
11	B_rampman.mpg	Actor rolls ball up a ramp	1 & 2		H3
12	B_rampkickup	Actor rolls ball up a ramp (kicking it).	1 & 2		H7
13	B_ramprollup.mpg	Actor rolls ball up a ramp (walking it along boule style).	1 & 2		-
14	C_sourcegoal	car drives from source to goal.	2 only		B4
15	C_uturn	Car drives from source to goal, makes u-turn at goal and returns.	2 only		-
16	C_tunnel	car drives from source to goal through tunnel.	2 only		-
17	C_bridge.mpg	Car drives from source to goal closely past a 'building', across the bridge.	2 only		B5
18	C_complexnotunnel	Car departs from source, at midpoint of building makes sharp turn, follows the building drives through puddle and alongside past the tunnel back to source	2 only		-

number	file name	description	Set	enactment task	animated Ecom equivalent
19	C_complextunnel.mpg	Car departs from source, at midpoint of building makes sharp turn, follows the building drives through puddle and through the tunnel back to source	1 & 2		-
20	ET_bananaeat	Actor peels and eats banana	2 only		-
21	ET_bananatable	Actor peels banana, puts it on table	2 only		-
22	ET_bananathrow	Actor peels banana, throws it away	2 only		-
23	ET_chairsit	Actor walks in, sits down on chair	1 & 2	x	-
24	ET_chairstand	Actor walks in a crouched manner then stands on chair	1 & 2	x	-
25	ET_findstop	Actor searches for an object, finds it, sits down	1 & 2		-
26	ET_findgoon.mpg	Actor searches for an object, finds it, continues search	1 & 2		-
27	ET_handtohand	Actor 1 gives shawl to Actor 2 - hand to hand	1 & 2	x	-
28	ET_handtohandnot	Actor 1 offers shawl to Actor 2, pulls it back at the last moment	2 only		-
29	ET_foottohand	Actor 1 offers shawl with foot, Actor 2 accepts in hand	1 & 2	x	-
30	ET_foottofoot	Actor 1 gives shawl to Actor 2 - foot to foot	2 only		-
31	ET_guitarlap	Actor plays guitar	2 only		-
32	ET_guitarhead	Actor plays guitar over his head	2 only		-
33	ET_soupsit	woman eats soup sitting on floor	1 & 2		-
34	ET_soupsittable	woman eats soup sitting at table	2 only		-
35	ET_soupfloortable	woman sit on floor eats from a bowl of soup that is on the table	1 & 2		-
36	ET_souplie	woman eats soup lying on floor	2 only		-
37	ET_soupstand	woman eats soup standing up, holding the bowl of soup	2 only		-
38	ET_soupstandtable	woman eats soup standing up, no table	2 only		-
39	ET_talknormal	Two actors talk at some distance from each other	1 & 2	x	
40	ET_talkbacktoback	Two actors talk back to back	1 & 2	x	-
41	ET_talkclose	Two actors talk very close to each other	1 & 2	x	-
42	ET_walkforward	Actor walks forward	1 & 2	x	-
43	ET_walkbackward	Actor walks backward	1 & 2	x	-
44	M_fbpushfan	player pushes fan off the field	1 & 2		-
45	M_fbfoulleg	player A kicks player B in the leg	1 & 2		-
46	M_fbpushing	player A pushes player B along	1 & 2		-
47	M_fblongpasses	various players pass the ball	1 & 2		-
48	M_fbheadononefalls	two players collide, one falls	1 & 2		-
49	M_fbheadontwofall	two players collide, both fall, third player receives the ball on his head	1 & 2		-
50	M_fbpenaltymiss	keeper saves penalty	2 only		-

number

file name

description

Set

enactment task

animated Ecom equivalent

number	file name	description	Set	enactment task	animated Ecom equivalent
51	M_fbpenaltygoal	penalty = goal	2 only		-
52	M_fbfoulrolling	player is toppled by another player	2 only		-
53	M_cookingokay	man A chops wood, takes it to a fire, puts in on the fire. Woman is preparing food as man A and man B enter scene. Woman puts food on plates hands them to the men and they eat.	1 & 2		-
54	M_cookingweird	man A chops wood. Woman is preparing food. Man A and man B enter, sit down. Woman puts food on plates.	1 & 2		-
55	M_bikefold	Actor folds a bike	1 & 2		-
56	M_bikeunfold	Actor unfolds a bike	1 & 2		-
57	M_hoopball	ball going through hoop	2 only		-
58	M_inoutin	Actor climbs through window: inside to outside, filmed from inside	2 only		-
59	M_inoutout.mpg	Actor climbs through window: inside to outside, filmed from outside	1 & 2		-
60	M_outinin.mpg	Actor climbs through window: outside to inside, filmed from inside	2 only		-
61	M_outinout	Actor climbs through window: outside to inside, filmed from outside	1 & 2		-
62	M_wakeup	Actor wakes up, washes his hands and face	1 & 2		-
63	P_collidebreak	Actor 1 bumps into actor 2 who drops plate which breaks.	1 & 2		E7
64	P_collidenonbreak	Actor 1 bumps into actor 2 who drops plate which does not break.	1 & 2		-
65	P_hammerhitbreak	Actor hits plate with hammer, plate breaks	1 & 2		E1
66	P_hammerdropbreak	Actor drops hammer on plate which breaks	1 & 2		E5
67	P_hammerthrowaim	Actor throws hammer onto plate which breaks	1 & 2		E9
68	P_hammertable	Actor breaks plate by hitting table with hammer next to plate	1 & 2		E2
69	P_hammerthrowdrop	Actor 1 throws hammer at actor 2 who drops plate in effort to catch hammer. Plate breaks.	2 only		-
70	P_tablecornerbreak	Actor hits table corner with plate. Plate breaks	1 & 2		-
71	P_tablecornernonbreak	Actor hits table corner with plate. Plate does not break	2 only		-
72	P_tabledropbreak	Actor breaks plate by dropping it onto table.	1 & 2		-
73	P_tabledropnonbreak	Actor drops plate onto table but it doesn't break.	1 & 2		-

number	file name	description	Set	enactment task	animated Ecom equivalent
74	P_tablethrow	Actor smashes plate by hitting it onto table.	1 & 2		-
75	P_tablefist	A fist hits the table next to a plate which breaks	1 & 2		E2
76	P_threatenbreak	Actor 1 threatens actor 2 with stick, actor 2 drops plate and plate breaks.	2 only		E10
77	P_ticklebreak	Actor 1 tickles actor 2 who fidgets and drops plate which breaks.	1 & 2		E6
78	T_applegive	Actor 1 hands apple to actor 2.	1 & 2	x	F1
79	T_applerefuse	Actor 1 offers apple to actor 2 (same gesture as in D1), but 2 refuses to take it (turns back on 1).	1 & 2	x	-
80	T_applepelt	Actor 1 pelts actor 2 with apple.	2 only		F3
81	T_applethrowcatch	Actor 1 throws apple to actor 2 who catches it.	2 only		F2
82	T_applethrowmiss	Actor 1 throws apple to actor 2 who misses it.	2 only		-
83	T_claygive	Actor 1 shapes a playdoh figure and hands it to actor 2 who takes it	2 only		F10
84	T_menhit	Actor 1 hits actor 2 with a ball by kicking it.	1 & 2	x	-
85	T_menmiss	Actor 1 kicks ball towards actor 2 but misses.	1 & 2	x	-
86	T_menstop	Actor 1 kicks ball to actor 2 who puts his foot on it.	1 & 2	x	-

2.3 Notes on the sets of video clips and stills

• Set 1 contains 52 clips and 52 stills
• Set 2 contains 87 clips and 87 stills
• The clips have been organised in a specific order so that:
a) the 'typical' scenes will precede the 'atypical' ones for the Event Typicality series.
b) minimal contrasts generally do not occur within a small set of clips. Exception are the football clips, since we wish to avoid responses in recollection such as 'ah, football'.
• The first three digits of the file names in the folders DO NOT correspond to the number in which they are listed in Table 1 above, and they should NOT be considered part of the file name. The only reason they are there .is to give the appropriate ordering in which they must be shown to the consultants.

Files contained in set 1

001ET_handtohand.mpg
003ET_soupsit.mpg
004M_teasameactor.mpg
005P_collidebreak.mpg
006ET_findstop.mpg
007T_menstop.mpg
008ET_talknormal.mpg
009B_menstop.jpg
010ET_soupsit.jpg
011ET_handtohand.jpg
012ET_findstop.jpg
013M_teasameactor.jpg
014P_collidebreak.jpg
015ET_talknormal.jpg
017B_block.mpg
018P_hammerhitbreak.mpg
030M_bikeunfold.mpg
031B_blockwoman.mpg
032M_saltsameactor.mpg
033P_collidenonbreak.mpg
035ET_foottohand.mpg
036M_bikeunfold.jpg
037B_block.jpg
038C_sourcegoal.jpg
039M_saltsameactor.jpg
040P_hammerhitbreak.jpg
041B_blockwoman.jpg
042P_collidenonbreak.jpg
043ET_talkbacktoback.mpg
049P_hammerdropbreak.mpg
058P_tablethrow.mpg
059M_saltorder.mpg
061M_fbheadononefalls.mpg
062M_cookingokay.mpg
064ET_soupfloortable.mpg
065M_fbheadontwofall.mpg
067M_cookingokay.jpg
068M_fbheadontwofall.jpg
069ET_talkbacktoback.jpg
070M_saltorder.jpg
070P_hammerdropbreak.jpg
071ET_soupfloortable.jpg
072M_fbheadononefalls.jpg

073P_tablethrow.jpg
074ET_findgoon.mpg
075T_menmiss.mpg
076M_fbpushing.mpg
077B_rampman.mpg
078P_ticklebreak.mpg
079ET_chairsit.mpg
080M_fbpushfan.mpg
082P_ticklebreak.jpg
083ET_findgoon.jpg
084B_rampman.jpg
085T_menmiss.jpg
086M_fbpushfan.jpg
090M_fbpushing.jpg
095ET_chairsit.jpg
100P_tabledropbreak.mpg
101M_fblongpasses.mpg
103C_complextunnel.mpg
104P_tabledropnonbreak.mpg
105ET_walkforward.mpg
106M_fbfoulleg.mpg
107M_inoutout.mpg
108P_hammertable.mpg
109P_tabledropbreak.jpg
110M_fbfoulleg.jpg
111ET_walkforward.jpg
112P_hammertable.jpg
113M_fblongpasses.jpg
114C_complextunnel.jpg
115M_inoutout.jpg
116P_tabledropnonbreak.jpg
117B_rampkickup.mpg
119M_cookingwierd.mpg
120M_bikefold.mpg
121P_tablecornerbreak.mpg
122T_menhit.mpg
123M_wakeup.mpg
124ET_chairstand.mpg
126T_applegive.mpg
127M_cookingwierd.jpg
130T_menhit.jpg
137T_applegive.jpg
138M_wakeup.jpg

139ET_chairstand.jpg
141B_rampkickup.jpg
142P_tablecornerbreak.jpg
143M_bikefold.jpg
144P_tablefist.mpg
145B_ramprollup.mpg
146M_outinout.mpg
147M_saltswitchactor.mpg
148ET_talkclose.mpg
150P_hammerthrowaim.mpg
151T_applerefuse.mpg
152ET_walkbackward.mpg
153P_hammerthrowaim.jpg
154P_tablefist.jpg
155M_saltswitchactor.jpg
157B_ramprollup.jpg
166ET_walkbackward.jpg
168ET_talkclose.jpg
169T_applerefuse.jpg
170M_outinout.jpg

Files contained in set 2

001ET_handtohand.mpg
002C_uturn.mpg
003M_inoutin.mpg
004M_teasameactor.mpg
005P_collidebreak.mpg
006ET_findstop.mpg
007T_menstop.mpg
008C_uturn.jpg
009B_menstop.jpg
010M_inoutin.jpg
011ET_handtohand.jpg
012ET_findstop.jpg
013M_teasameactor.jpg
014P_collidebreak.jpg
015ET_talknormal.mpg
016ET_soupsit.mpg
017B_block.mpg
018P_hammerhitbreak.mpg
019ET_soupsittable.mpg
020M_fbfoulrolling.mpg
021T_applethrowcatch.mpg
022B_block.jpg
023P_hammerhitbreak.jpg
024M_fbfoulrolling.jpg
025ET_soupsittable.jpg
026T_applethrowcatch.jpg
027ET_soupsit.jpg
028ET_talknormal.jpg
029C_sourcegoal.mpg
030M_bikeunfold.mpg
031B_blockwoman.mpg
032M_saltsameactor.mpg
033P_collidenonbreak.mpg
034ET_bananaeat.mpg
035ET_foottohand.mpg
036M_bikeunfold.jpg
037ET_bananaeat.jpg
038C_sourcegoal.jpg
039M_saltsameactor.jpg
040ET_foottohand.jpg
041B_blockwoman.jpg
042P_collidenonbreak.jpg
043ET_talkbacktoback.mpg
044ET_soupstand.mpg
045M_fbpenaltymiss.mpg
046T_claygive.mpg
047M_woodongoing.mpg
048C_complexnotunnel.mpg
049P_hammerdropbreak.mpg
050M_fbpenaltygoal.mpg
051ET_talkbacktoback.jpg
052T_claygive.jpg
053M_fbpenaltygoal.jpg
054P_hammerdropbreak.jpg
055ET_soupstand.jpg
055M_fbpenaltymiss.jpg
056M_woodongoing.jpg
057C_complexnotunnel.jpg
058P_tablethrow.mpg

059M_saltorder.mpg
060C_tunnel.mpg
061M_fbheadononefalls.mpg
062M_cookingokay.mpg
063ET_guitarlap.mpg
064ET_soupfloortable.mpg
065M_fbheadontwofall.mpg
066C_tunnel.jpg
067M_cookingokay.jpg
068M_fbheadontwofall.jpg
069ET_guitarlap.jpg
070M_saltorder.jpg
071ET_soupfloortable.jpg
072M_fbheadononefalls.jpg
073P_tablethrow.jpg
074ET_findgoon.mpg
075T_menmiss.mpg
076T_applethrowmiss.mpg
077B_rampman.mpg
078P_ticklebreak.mpg
079P_tablecornernonbreak.mpg
080M_fbpushfan.mpg
081T_applethrowmiss.jpg
082P_ticklebreak.jpg
083ET_findgoon.jpg
084B_rampman.jpg
085T_menmiss.jpg
086M_fbpushfan.jpg
087P_tablecornernonbreak.jpg
088ET_chairsit.mpg
089M_fbpushing.mpg
090ET_guitarhead.mpg
091T_applepelt.mpg
092P_tabledropbreak.mpg
093C_bridge.mpg
094M_fblongpasses.mpg
095ET_chairsit.jpg
096ET_guitarhead.jpg
097P_tabledropbreak.jpg
098T_applepelt.jpg
099M_fblongpasses.jpg
100C_bridge.jpg
101M_fbpushing.jpg
102M_woodsameactor.mpg
103C_complextunnel.mpg
104P_tabledropnonbreak.mpg
105ET_walkforward.mpg
106M_fbfoulleg.mpg
107M_inoutout.mpg
108P_hammertable.mpg
109M_fbfoulleg.jpg
110ET_walkforward.jpg
111P_hammertable.jpg
112M_woodsameactor.jpg
113C_complextunnel.jpg
114M_inoutout.jpg
115P_tabledropnonbreak.jpg
116B_rampkickup.mpg
117M_hoopball.mpg

118M_cookingwierd.mpg
119M_bikefold.mpg
120ET_foottofoot.mpg
121T_menhit.mpg
122P_hammerthrowdrop.mpg
123M_bikefold.jpg
124B_rampkickup.jpg
125P_hammerthrowdrop.jpg
126M_cookingweird.jpg
127ET_foottofoot.jpg
128M_hoopball.jpg
129T_menhit.jpg
130M_wakeup.mpg
131M_teaswitchactor.mpg
132P_tablecornerbreak.mpg
133ET_chairstand.mpg
134M_outinin.mpg
135T_applegive.mpg
136P_tablefist.mpg
137M_wakeup.jpg
138ET_chairstand.jpg
139P_tablefist.jpg
140M_outinin.jpg
141P_tablecornerbreak.jpg
142M_teaswitchactor.jpg
143T_applegive.jpg
144B_ramprollup.mpg
145ET_bananatable.mpg
146M_saltswitchactor.mpg
147ET_soupstandtable.mpg
148ET_handtohandnot.mpg
149P_hammerthrowaim.mpg
150ET_souplie.mpg
151ET_bananatable.jpg
152P_hammerthrowaim.jpg
153ET_souplie.jpg
154M_saltswitchactor.jpg
155ET_soupstandtable.jpg
156B_ramprollup.jpg
157ET_handtohandnot.jpg
158T_applerefuse.mpg
159P_threatenbreak.mpg
160M_woodswitchactor.mpg
161ET_bananathrow.mpg
162ET_walkbackward.mpg
163M_outinout.mpg
164ET_talkclose.mpg
165ET_walkbackward.jpg
166P_threatenbreak.jpg
167ET_talkclose.jpg
168T_applerefuse.jpg
169M_outinout.jpg
170ET_bananathrow.jpg
171M_woodswitchactor.jpg