

ARTIST CURATES

SOUNDSCAPING

JOSEPH GRIGELY



Pierre Bismuth, *Following the Right Hand of Audrey Hepburn in "Breakfast at Tiffany's"*, 2007, marker on Plexiglas over C-print, 32 × 49". From the series "Following the Right Hand of," 2007–.

AUDREY HEPBURN ON THE PHONE. It's a quintessential image of the soundscape of daily life. She waves her hand through the air as she talks, punctuating every word with a gesture, embodying language as a physical act. What makes this so special is the fact that it's sound we see, not sound we hear.

The soundscape is expansive. It's everywhere. People, dogs, birds, trees, cars, radios, rain, Jimi Hendrix spilling out of a boom box, Adele leaking out of headphones, Thomas the Tank Engine chortling from a Kindle—it's an immeasurable and unholy mix of frequencies, both heard and beyond hearing, stretching from the streets of New York to the woods of the Yukon. For decades, the soundscape has been subject to archival preservation: The Library of Congress has a vast collection of sounds gleaned from everyday life—even sounds from remote places far from human habitation. In December 2000, the director of the National Park Service, Robert G. Stanton, issued Director's Order no. 47 on "Soundscape Preservation and Noise Management," arguing that the soundscape is an "inherent component" of the scenery of our parks and our wilderness. It's not just that sound is everywhere: Sound matters.

Imagine turning a dial and clicking it all off—the people, the dogs, the sound track to *Breakfast at Tiffany's*. We tend to think of "visual" art, with the exception of cinema, as being devoted exclusively to representing the visual field, but the implied presence of sound fills the pages of art history. Painting and sculpture, the film still, the news photograph—by definition, all are muted by their media, yet in subtle ways they reveal the nonstop sound of a sonorous world. One evening I was watching a choir on TV with my wife, Amy, and after watching for a while she turned to me and said, in sign language, "The world must look really silly without sound."



Clockwise, from right: **Philippe Parreno**, *Speech Bubbles (Fuchsia)*, 2015, Mylar balloons, helium, dimensions variable. Photo: Roman März. **William Hogarth**, *A Rake's Progress*, plate 3 (detail), 1735, etching and engraving on paper, 12 1/2 x 15 1/4". **Giovanni Domenico Tiepolo**, *Eight Monkeys, a Dead Goose, and a Cormorant*, ca. mid-eighteenth to early nineteenth century, ink and chalk on paper, 7 1/4 x 11 1/8".





WE GENERALLY KNOW what a conversation sounds like, but what does a conversation *look* like? If the landscape is one huge soundscape, so too is the space of a lounge or a bar or a dining room. Where there are people, there are words. Even when the people have departed, traces of their exchanges remain. In the traditional still life—Caravaggio’s, for example, where the fruit is blemished and bruised—we are confronted with the sense that the imperfections of ordinary life are somehow sacred, unique, and deserving of commemoration. Similarly, everyday conversation—what we sometimes call “small talk”—bears the blemishes and bruises of the quotidian, and yet in its ephemerality even this banality can come to seem precious. Imagine how different it would be if every word we spoke took on a material presence: There would be scraps of language lying on the counter; sentences would be piled on tables, and words would litter the floor.

The “conversation piece” is an eighteenth-century genre of painting typically practiced in England and the Low Countries. Hogarth, Gainsborough, and Watteau all painted conversation pieces. The genre is distinguished by the fact that people are present and a discussion of some kind is taking place, as suggested by the proximity of bodies in relation to one another, or by the presence of a gesture signifying communication of some kind. The irony is that the conversations themselves are never disclosed to the viewer: We cannot see, much less hear, the content of the exchanges taking place before us.



Laura Letinsky, *Untitled #6*, 2009,
ink-jet print, 35 × 45". From the
series "Rome," 2009.



SO MUCH SOUND is implied by its very absence. We tend to look for sound in the mechanisms and representations of its production—such as one of John Cage’s scores or a photo of Nam June Paik dragging a violin behind him. After a while, you start thinking elsewhere and otherwise, less about the sight of sound and more about the site of sound.

Clockwise, from top left: **Speakers’ Corner, Albert Park, Auckland, New Zealand, February 2016.** Photo: Wikicommons. **Paul Kos, Sound of Ice Melting, 1970,** two twenty-five-pound blocks of ice, eight boom microphone stands, eight microphones, mixer, amplifier, two speakers, cables. Installation view, Bronx Museum of the Arts, New York, 2013. Photo: Mark Rifkin. **Anri Sala, Unravel, 2013,** HD video, color, sound, 20 minutes 45 seconds.

Opposite page: **Rhona Bitner, Grande Ballroom, Detroit, MI, October 29, 2008,** C-print, 40 × 40". From the series "LISTEN," 2006–16.







AS ROBERT SMITHSON SHOWED US so brilliantly and in so many ways, entropy is inevitably a part of our existence: Something erodes or is lost, and in the process something is gained—usually in the form of a mystery.

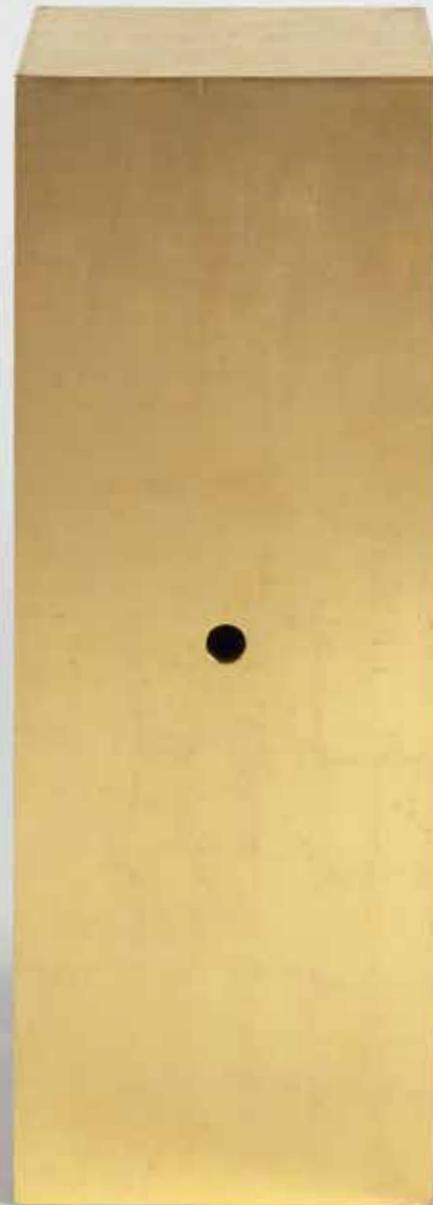
Sir Joshua Reynolds's *Self-Portrait as a Deaf Man*, which he painted around 1775, is a revealing example of entropic phenomena. There is no way we can see the decline of Reynolds's hearing, except through how he portrays it visually. Likewise, at a certain point, when the words can no longer be heard, language is transformed into what is visible: glances, gestures, movements of the mouth—saying everything and saying nothing. The beauty of being deaf is the privilege of watching the world with the sound turned off. It's fascinating to see how people talk; how they move the movement of speech with their entire bodies. They push words with their hands, lean against them with their torsos, blink at words with their eyes. These gestures are articulatory. Always legible, but never quite readable. Always telling something, but never telling enough.

Some years ago, when I was curating work for an exhibition at Kunstmuseum Bern, the registrar told me that James Lee Byars's *Golden Box for Speaking*, 1978, originally had a sound component. Writing on a piece of paper, she explained to me that when the work was first shown at Kunsthalle Bern in the year it was made, it included audio of Harald Szeemann whistling in his office. She then crossed out "whistling" and wrote "huffing." And then she said not huffing but humming.

And then she said maybe it wasn't Harald Szeemann after all. This required a little research. I wrote a letter to Byars's widow; I wrote to his friends. Slowly, the answers arrived and the story came together. For the Bern show, the work was titled somewhat differently—*I hum when I think (Golden Voice Box)*—and it was materially different as well: Inside the golden box with a small circular opening was a loudspeaker connected to the office of the kunsthalle's director, Johannes Gachnang. Gachnang had a predilection for humming when he made a decision about something—a unique trait that earned the director a place in Byars's collection of anecdotes titled *One Hundred Secrets of Bern*. For the kunsthalle exhibition, Byars materialized this "secret" by placing a microphone in the director's office; when Gachnang made decisions in the course of his daily activities, he would turn on the microphone and hum—and this humming sound was transmitted to the work in the exhibition space nearby. Afterward, he shut the microphone off; no other sounds were transmitted. This process continued throughout the exhibition. But in later shows that included the gilded box (for example, at the Van Abbemuseum in Eindhoven and at the Musée d'Art Moderne de la Ville de Paris, both in 1983), the audio was omitted. Eventually, as the registrar observed to me, it simply disappeared. You can still see *The Golden Box for Speaking* in the collection of Kunstmuseum Bern, but without the sound of Gachnang humming. Gachnang died in 2005.

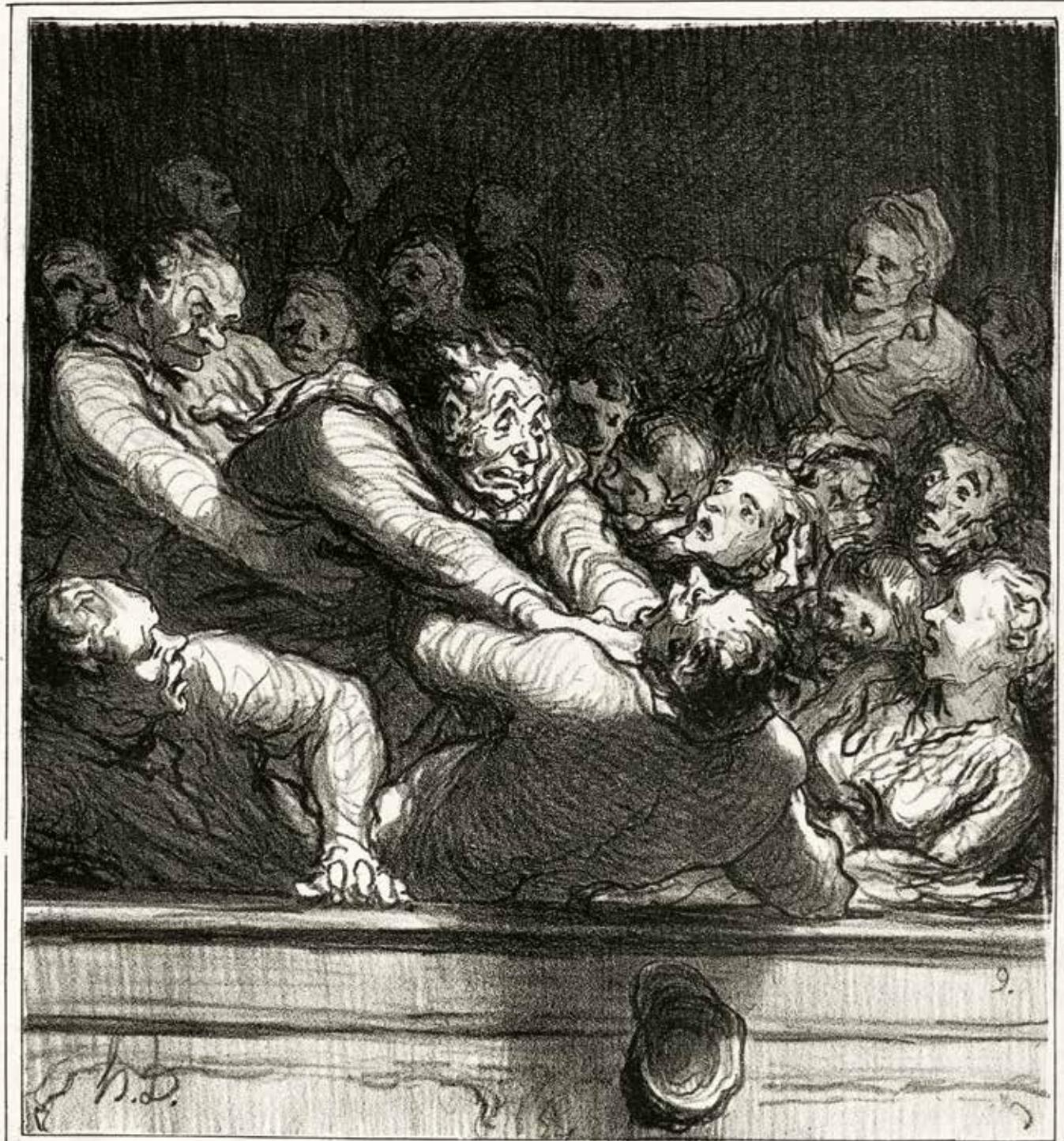
Opposite page: **Sir Joshua Reynolds, *Self-Portrait as a Deaf Man*, ca. 1775**, oil on canvas, 29½ × 24⅞".

Right: **James Lee Byars, *The Golden Box for Speaking*, 1978**, gold leaf on wood, 28¾ × 10¾ × 10¾".



Opposite page, clockwise, from far left: Clipping of Eartha Kitt's obituary in the *New York Times*, December 26, 2008. Christian Marclay, *Actions: Plish Plip Plap Plop (No. 2)*, 2013, silk screen on acrylic on paper, 49 × 35". *Pavarotti in Confidence with Peter Ustinov*, 1994, still from a TV show on BBC. Luciano Pavarotti.

Right: Honoré Daumier, *Une discussion littéraire à la deuxième galerie* (A Literary Discussion in the Second Balcony), 1864, lithograph, 9½ × 8¾".



M^{rs} Martinet, 178, r. Rivoli et 41 r. Vivienne

Lith. Deslouches 28 r. Paradis P^{te}

Une discussion littéraire à la deuxième Galerie .



Above, from left: **Franz Niklaus König, *Unterer Reichenbachfall* (Lower Reichenbach Falls), ca. 1800**, colored etching and aquatint, 19 7/8 × 15 3/4". **Andrei Tarkovsky, *Andrei Rublev*, 1966**, 35 mm, black-and-white, sound, 205 minutes. *The Bell Maker* (Nikolai Burlyaev).

Opposite page, clockwise, from top left: **Page from *George F. Mason's Animal Sounds*** (Morrow & Company, 1948). **Page detail from *Cabinet 23* (Fall 2006)**. Anne Walsh and Chris Kubick, "F is for Foley." Index of human sounds from *Sound Ideas™ 1996 Sound Effects Library* catalogue. ***Gilligan's Island, 1964–67***, still from a TV show on CBS. Season 1 opening credits. AR-851 Packard Bell radio.

NONVERBAL SOUNDS—of waterfalls, bells, birds, belches and burps, static from radios, and, especially, rain—are among the most evocative of all. In his magnificent book *Touching the Rock: An Experience of Blindness* (1999), John M. Hull wrote about how rain defined for him acoustic space, in that it brought out the contours of everything around him. "I think that th[e] experience of opening the door on a rainy garden," he ventured, "must be similar to that which a sighted person feels when opening the curtains and seeing the world outside."

His analogy is precisely right, revealing to us how the imagination and experience of a blind person offer insight about what it means to see in relation to what it means to hear. Virtually every image in the world has sound attached to it. It's sometimes subtle, sound that is possible only in a most impossible way, like the sound of a blink or the sound of a wisp of smoke. The first time I did a residency at the artist Roger Brown's former house and studio, which are nestled in the dunes next to Lake Michigan, I learned a lesson about looking: If you look at images long enough, they start making sounds. In a museum you might look at a painting for a minute, maybe two minutes, but in Roger's house, I had all morning with his paintings, all afternoon, all night. Over the course of a week, they came alive with sound. And the house is filled with old wooden hunting decoys: ducks, coots, geese, swans. It's startling to imagine the sounds they'd make if they could. Art works like that, leaving us looking through windows at the sonorous world outside. □

JOSEPH GRIGELY, AN ARTIST AND PROFESSOR IN THE DEPARTMENT OF VISUAL AND CRITICAL STUDIES AT THE SCHOOL OF THE ART INSTITUTE OF CHICAGO, RECENTLY EDITED AN ANTHOLOGY OF THE WRITINGS OF CRITIC GREGORY BATTCKOCK, TITLED *OCEANS OF LOVE: THE UNCONTAINABLE GREGORY BATTCKOCK* (WALTHER KÖNIG, 2016). (SEE CONTRIBUTORS.)



Cd- Tr-In	Title	Description	Time	Cd- Tr-In	Title	Description
DW18 37 02	HUMAN GROAN	MALE: GROAN OF PAIN	:06	TE02 88 01	HUMAN HIT	THREE PUNCHES AND CRA
DW18 38 01	HUMAN GROAN	FEMALE: PAINFUL STRAINING GROANS	:20	TE02 88 02	HUMAN HIT	KARATE KICKS AND BODY
DW18 39 01	HUMAN GROAN	MALE: PAINFUL STRAINING GROANS	:16			TABLE
9032 22 01	HUMAN GROWL	GROWL: FEMALE	:16	US03 20 01	HUMAN HIT	HEAD HIT WITH BOARD
9032 22 02	HUMAN GROWL	GROWL: FEMALE	:02	US03 20 02	HUMAN HIT	HEAD HIT WITH BOARD AND
HB04 95 01	HUMAN GRUNT	SHORT GRUNT	:01	US03 20 03	HUMAN HIT	HIT WITH CHAIR AND FALL
HB04 95 02	HUMAN GRUNT	STRAINING GRUNT	:02	US03 21 01	HUMAN HIT	SINGLE PILLOW SOCK
HB04 95 03	HUMAN GRUNT	STRAINING GRUNT	:02	US03 21 02	HUMAN HIT	PILLOW FIGHT
HB04 95 04	HUMAN GULP	BIG GULP	:01	US03 36 03	HUMAN HIT	SINGLE HEAD HIT WITH ME
TE02 81 01	HUMAN GURGLE	PERSON HAVING HEAD PUSHED INTO TOILET BOWL	:06	WB04 90 01	HUMAN HIT	BIG FACE SOCK
1016 15 01	HUMAN HEARTBEAT	NORMAL BEAT	1:01	WB04 90 02	HUMAN HIT	BIG FACE SOCK
1016 16 01	HUMAN HEARTBEAT	NORMAL BEAT	1:07	WB04 90 03	HUMAN HIT	HARD FACE PUNCH
1016 17 01	HUMAN HEARTBEAT	BEAT SPEEDS UP	:46	WB04 90 04	HUMAN HIT	HARD FACE PUNCH
1016 18 01	HUMAN HEARTBEAT	BEAT SLOWS DOWN	:52	WB04 91 01	HUMAN HIT	KICK TO FACE
6039 75 01	HUMAN HEARTBEAT	HEART BEATING, NORMAL SPEED	1:05	WB04 91 02	HUMAN HIT	KICK TO FACE
6039 76 01	HUMAN HEARTBEAT	HEART BEATING, FAST SPEED	1:01	WB04 91 03	HUMAN HIT	BODY PUNCH
6039 77 01	HUMAN HEARTBEAT	HEART BEATING, VERY FAST SPEED	1:01	WB04 91 04	HUMAN HIT	BODY PUNCH
DW18 40 01	HUMAN HEARTBEAT	HEART BEATING, FAST SPEED	:56	WB04 91 05	HUMAN HIT	BODY PUNCH
DW18 40 02	HUMAN HEARTBEAT	HEART BEATING, NORMAL SPEED	1:28	WB04 92 01	HUMAN HIT	BIG HEAVY FACE SLAP
DW18 40 03	HUMAN HEARTBEAT	HEART BEATING, SLOW TO FAST THEN SLOWING BACK DOWN	1:09	WB04 92 02	HUMAN HIT	BIG HEAVY FACE SLAP
				WB04 92 03	HUMAN HIT	BIG HEAVY FACE SLAP
TE02 84 01	HUMAN HEARTBEAT	FAST HEARTBEAT	:17	WB04 92 04	HUMAN HIT	LIGHT, FLESHY FACE SLAP
4003 35 01	HUMAN HICCUP	SINGLE HICCUP	:01	WB04 92 05	HUMAN HIT	LIGHT, FLESHY FACE SLAP
4003 35 02	HUMAN HICCUP	SINGLE HIC	:01	WB04 93 01	HUMAN HIT	FACE SLAP
4003 35 03	HUMAN HICCUP	SINGLE HICCUP	:01	WB04 93 02	HUMAN HIT	FACE SLAP
4003 35 04	HUMAN HICCUP	HICCUPPING	:37	WB04 93 03	HUMAN HIT	FACE SLAP
4003 35 05	HUMAN HICCUP	HICCUPPING	:52	WB04 93 04	HUMAN HIT	FACE SLAP
4003 35 06	HUMAN HICCUP	FUNNY, RAPID HICCUPPING	:39	WB04 94 01	HUMAN HIT	FACE PUNCH AND FALL INT
DW18 41 01	HUMAN HICCUP	FEMALE: HICCUPPING	:39	WB04 94 02	HUMAN HIT	FACE PUNCH AND FALL INT
DW18 41 02	HUMAN HICCUP	MALE: HICCUPPING	:30	WB04 94 03	HUMAN HIT	FACE PUNCH AND BIG CRA
4003 53 01	HUMAN HIT	BODY HIT WITH WEAPON	:01	4003 87 01	HUMAN HORROR	RIPPING FLESH GRAB
4003 53 02	HUMAN HIT	BODY HIT WITH WEAPON	:01	4003 87 02	HUMAN HORROR	RIPPING FLESH GRAB
4003 53 03	HUMAN HIT	BODY HIT WITH WEAPON	:01	4003 87 03	HUMAN HORROR	VAMPIRE SUCKING BLOOD
4003 53 04	HUMAN HIT	HEAD MUSH WITH WEAPON	:01	4003 88 01	HUMAN HORROR	BODY BEING CRUSHED, SL
4003 53 05	HUMAN HIT	HEAD HIT WITH BLACKJACK	:01	4003 88 02	HUMAN HORROR	BODY BEING CRUSHED, ME
4003 53 06	HUMAN HIT	HEAD HIT	:01	4003 88 03	HUMAN HORROR	BODY BEING CRUSHED, FA
4003 53 07	HUMAN HIT	HEAD HIT	:01	4003 88 04	HUMAN HORROR	TWISTING OFF HEAD
4003 53 08	HUMAN HIT	HEAD HIT	:01	4003 88 05	HUMAN HORROR	RIPPING OUT HEART
4003 53 09	HUMAN HIT	SKULL CRACK WITH WOODEN BOARD	:01	4003 88 06	HUMAN HORROR	CRUSHING SKULL
4003 53 10	HUMAN HIT	HEAD HIT WITH WOODEN BOARD	:01	4003 88 07	HUMAN HORROR	CRUSHING SKULL
4003 53 11	HUMAN HIT	HEAD HIT WITH WOODEN BOARD	:01	4003 88 08	HUMAN HORROR	MONSTER BITING OFF HEAD
4003 54 01	HUMAN HIT	SMALL HEAD HIT	:01	4003 89 01	HUMAN HORROR	RIPPING OFF ARM
4003 54 02	HUMAN HIT	BODY HIT	:01	4003 89 02	HUMAN HORROR	RIPPING OFF EYES
4003 54 03	HUMAN HIT	HEAD HIT, MUSH WITH WOOD	:01	4003 89 03	HUMAN HORROR	MONSTER EATING FLESH
4003 54 04	HUMAN HIT	HEAD HIT, MUSH	:01	4003 89 04	HUMAN HORROR	MONSTER EATING FLESH
4003 54 05	HUMAN HIT	HEAD SMACK	:01	4003 90 01	HUMAN HORROR	SMALL HEAD CRUSH
4003 54 06	HUMAN HIT	DULL HEAD HIT	:01	4003 90 02	HUMAN HORROR	MONSTER BITE
4003 54 07	HUMAN HIT	HEAD HIT WITH WOOD	:01	6018 82 01	HUMAN HORROR	BLOOD SPLAT
4003 54 08	HUMAN HIT	HEAD HIT WITH WOOD	:01	6018 82 02	HUMAN HORROR	BLOOD SPLAT
4003 54 09	HUMAN HIT	HEAD HIT, MUSH WITH WOOD	:01	6018 82 03	HUMAN HORROR	BODY SQUISHING AND CRU
4003 55 01	HUMAN HIT	SWOOSH AND HEAD HIT WITH WOOD	:01	6018 82 04	HUMAN HORROR	BODY SQUISHING AND CRU
4003 55 02	HUMAN HIT	SWOOSH AND HEAD HIT	:01	6018 83 01	HUMAN HORROR	BODY CRUSHING
4003 55 03	HUMAN HIT	SWOOSH AND SKULL CRACK	:01	6018 83 02	HUMAN HORROR	FLESH SQUISHING
4003 55 04	HUMAN HIT	SWOOSH AND BODY HIT	:01	6018 83 03	HUMAN HORROR	FLESH SQUISHING
4003 55 05	HUMAN HIT	SWOOSH AND HEAD MUSH	:01	6018 83 04	HUMAN HORROR	FLESH SQUISHING, FAST
4003 55 06	HUMAN HIT	SWOOSH AND HEAD MUSH	:01	6018 83 05	HUMAN HORROR	FLESH SQUISHING, FAST
4003 55 07	HUMAN HIT	SWOOSH AND DULL HEAD HIT	:01	6018 84 01	HUMAN HORROR	FLESH SQUISHING AND MO
4003 55 08	HUMAN HIT	SWOOSH AND HEAD HIT WITH WOOD	:01	6018 84 02	HUMAN HORROR	FLESH MOVING AND SUCKI
4003 55 09	HUMAN HIT	SWOOSH AND HEAD HIT WITH WOOD	:01	6018 84 03	HUMAN HORROR	FLESH SQUISHING AND DR
4003 55 10	HUMAN HIT	SWOOSH AND HEAD HIT, MUSH WITH WOOD	:01	6018 84 04	HUMAN HORROR	FLESH SCRAPING
4003 55 11	HUMAN HIT	SWOOSH AND HEAD SMACK	:01	6018 84 05	HUMAN HORROR	FLESH BEING CHEWED
4003 73 01	HUMAN HIT	BOTTLE BREAK OVER HEAD	:02	6018 85 01	HUMAN HORROR	CHEWING ON BONE
4003 73 02	HUMAN HIT	BOTTLE BREAK OVER HEAD	:02	6018 85 02	HUMAN HORROR	FLESH RIPPING
4003 73 03	HUMAN HIT	BOTTLE BREAK OVER HEAD	:02	6018 85 03	HUMAN HORROR	FLESH RIPPING
4003 73 04	HUMAN HIT	BOTTLE BREAK OVER HEAD	:03	6018 85 04	HUMAN HORROR	FLESH RIPPING
4003 73 05	HUMAN HIT	BOTTLE BREAK OVER HEAD	:03	6018 85 05	HUMAN HORROR	FLESH RIPPING: HEAVY
4003 73 06	HUMAN HIT	BOTTLE BREAK OVER HEAD	:03	6018 86 01	HUMAN HORROR	'INSIDES' SPLAT
DW18 42 01	HUMAN HIT	HITTING HEAD AGAINST A WALL, SEVERAL TIMES	:31	6018 86 02	HUMAN HORROR	'INSIDES' SPLAT
DW18 42 02	HUMAN HIT	VOCAL EXHALES FROM BEING HIT OR PUNCHED IN THE STOMACH	:18	6018 86 03	HUMAN HORROR	'INSIDES' SPLAT
				6018 87 01	HUMAN HORROR	HEAD CRUNCH
DW18 42 03	HUMAN HIT	HITS OR PUNCHES TO STOMACH WITH VOCAL EXHALES	:20	6018 87 02	HUMAN HORROR	HEAD CRUNCH
HB01 61 01	HUMAN HIT	LITTLE PAT	:01	6018 87 03	HUMAN HORROR	HEAD CRUNCH
HB01 61 02	HUMAN HIT	SMALL HIT	:01	6018 87 04	HUMAN HORROR	HEAD CRUNCH
HB01 61 03	HUMAN HIT	DOUG'S HIT	:01	6018 88 01	HUMAN HORROR	HEAD CRUNCH
HB01 61 04	HUMAN HIT	BODY SOCK	:01	6018 88 02	HUMAN HORROR	HEAD CRUNCH
HB01 61 05	HUMAN HIT	DULL BODY SOCK	:01	6018 88 03	HUMAN HORROR	HEAD CRUNCH
HB01 61 06	HUMAN HIT	DULL BODY SOCK	:01	DW18 43 01	HUMAN HUM	MALE: HUMMING
HB01 61 07	HUMAN HIT	HEAVY DULL KICK	:01	DW18 56 01	HUMAN HUM	PERSON FLAPPING LIPS WT
HB01 61 08	HUMAN HIT	HEAVY DULL KICK	:01	DW18 85 01	HUMAN HUM	SLAPPING OUT TUNE ON TH
HB01 61 09	HUMAN HIT	PUNCHING BAG HITS	:09	US03 34 01	HUMAN KICK	SINGLE KICK INTO STOMAC
HB01 61 10	HUMAN HIT	HEAVY SLAP	:01	4003 36 01	HUMAN KISS	BIG SMACK
HB01 61 11	HUMAN HIT	LIGHT SLAP	:01	4003 36 02	HUMAN KISS	BIG SMACK
TCF5 69 01	HUMAN HIT	SINGLE HIT WITH BELT	:01	4003 36 03	HUMAN KISS	BIG KISS
TCF5 69 02	HUMAN HIT	THREE HITS WITH BELT	:04	4003 36 04	HUMAN KISS	BIG KISS WITH VOCAL
TCF5 70 01	HUMAN HIT	SHARP SWING AND HIT	:01	4003 36 05	HUMAN KISS	BIG KISS
TCF5 70 02	HUMAN HIT	HIT PERSON WITH SMALL BENCH	:03	4003 36 06	HUMAN KISS	BIG PUCKER WITH SEVERAL
TCF5 71 01	HUMAN HIT	BIG, HEAVY HIT	:01	6032 23 01	HUMAN KISS	SHORT KISS
TCF5 71 02	HUMAN HIT	BIG, HEAVY HIT	:01	6032 23 02	HUMAN KISS	MEDIUM KISS
TCF5 71 03	HUMAN HIT	BIG, HEAVY HIT	:01	6032 23 03	HUMAN KISS	LONG KISS
TCF5 71 04	HUMAN HIT	BIG, HEAVY HIT	:01	DW18 44 01	HUMAN KISS	VARIOUS KISSES
TCF6 08 01	HUMAN HIT	BIG HEAD HIT	:01	DW18 44 02	HUMAN KISS	MANY KISSES
TCF6 08 02	HUMAN HIT	BIG HEAD SMACK	:01	HB04 96 01	HUMAN KISS	BIG KISS
TCF6 09 01	HUMAN HIT	HEAD HIT WITH SKILLET	:02	HB04 96 02	HUMAN KISS	BIG KISS
TCF6 09 02	HUMAN HIT	BIG HEAD HIT WITH FRYING PAN	:03	HB04 96 03	HUMAN KISS	BIG KISS
TCF6 10 01	HUMAN HIT	BREAK CHAIR OVER PERSON	:06	HB04 96 04	HUMAN KISS	BIG KISS
TCF6 10 02	HUMAN HIT	BREAK CHAIR OVER PERSON	:06	HB04 96 05	HUMAN KISS	BIG KISS
TE02 86 01	HUMAN HIT	FACE PUNCH	:08	HB04 96 06	HUMAN KISS	BIG KISS
TE02 86 02	HUMAN HIT	STOMACH PUNCH	:01	HB04 96 07	HUMAN KISS	BIG KISS
TE02 86 03	HUMAN HIT	HEAD BUTT	:01	1016 56 01	HUMAN LAUGH	TEENAGE GIRLS: GIGGLING
TE02 86 04	HUMAN HIT	HARD FACE SLAP	:01	1016 57 01	HUMAN LAUGH	TEENAGE GIRLS: GIGGLING
TE02 87 01	HUMAN HIT	PUNCH AND BODY FALL DURING SALOON FIGHT	:03	1016 58 01	HUMAN LAUGH	SMALL GROUP OF FEMALES
TE02 87 02	HUMAN HIT	FACE PUNCH AND BODY FALL	:02	1016 59 01	HUMAN LAUGH	MALE: LAUGHING TO HISSE