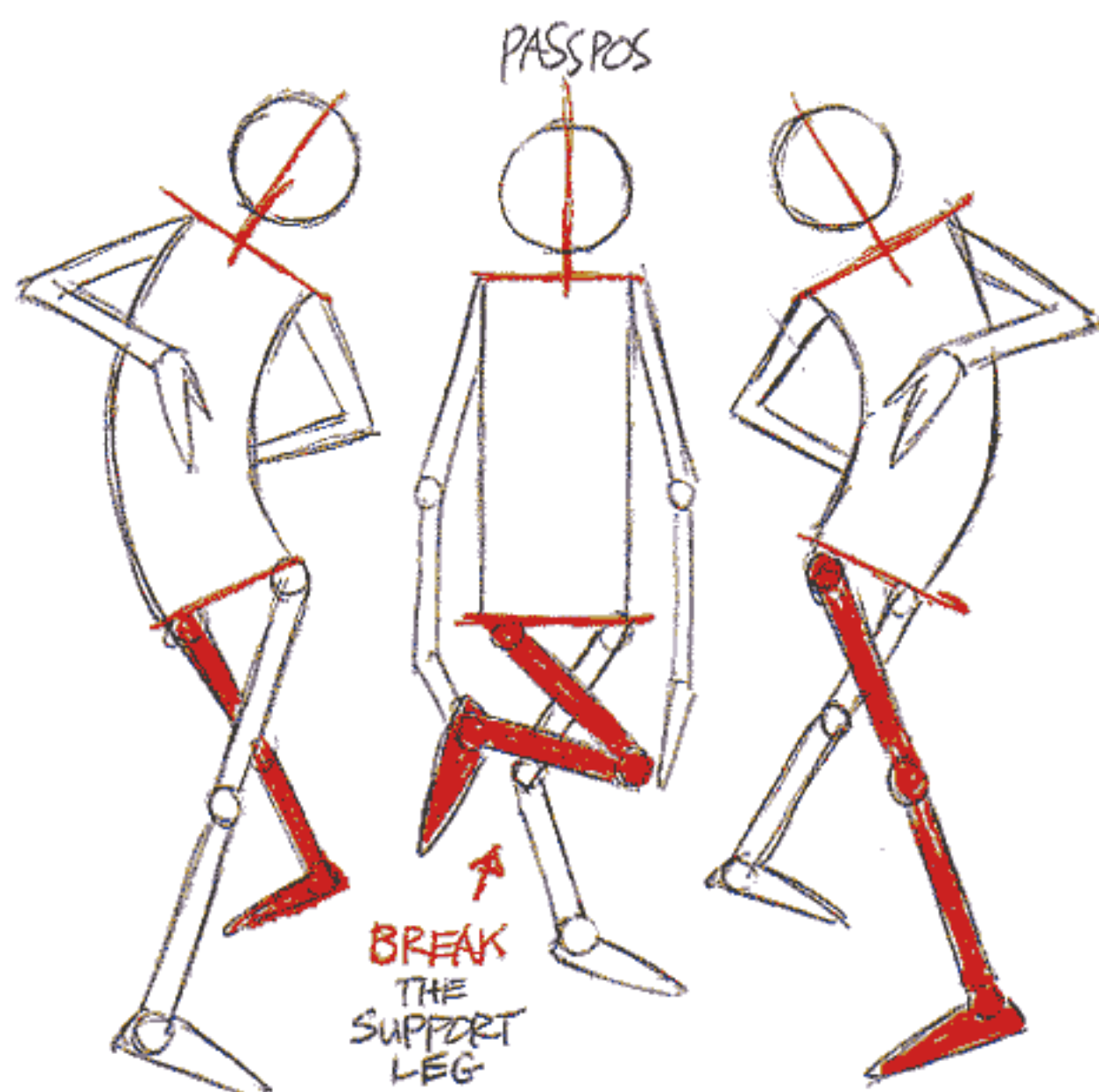


## DIGGING DEEPER INTO WALKS

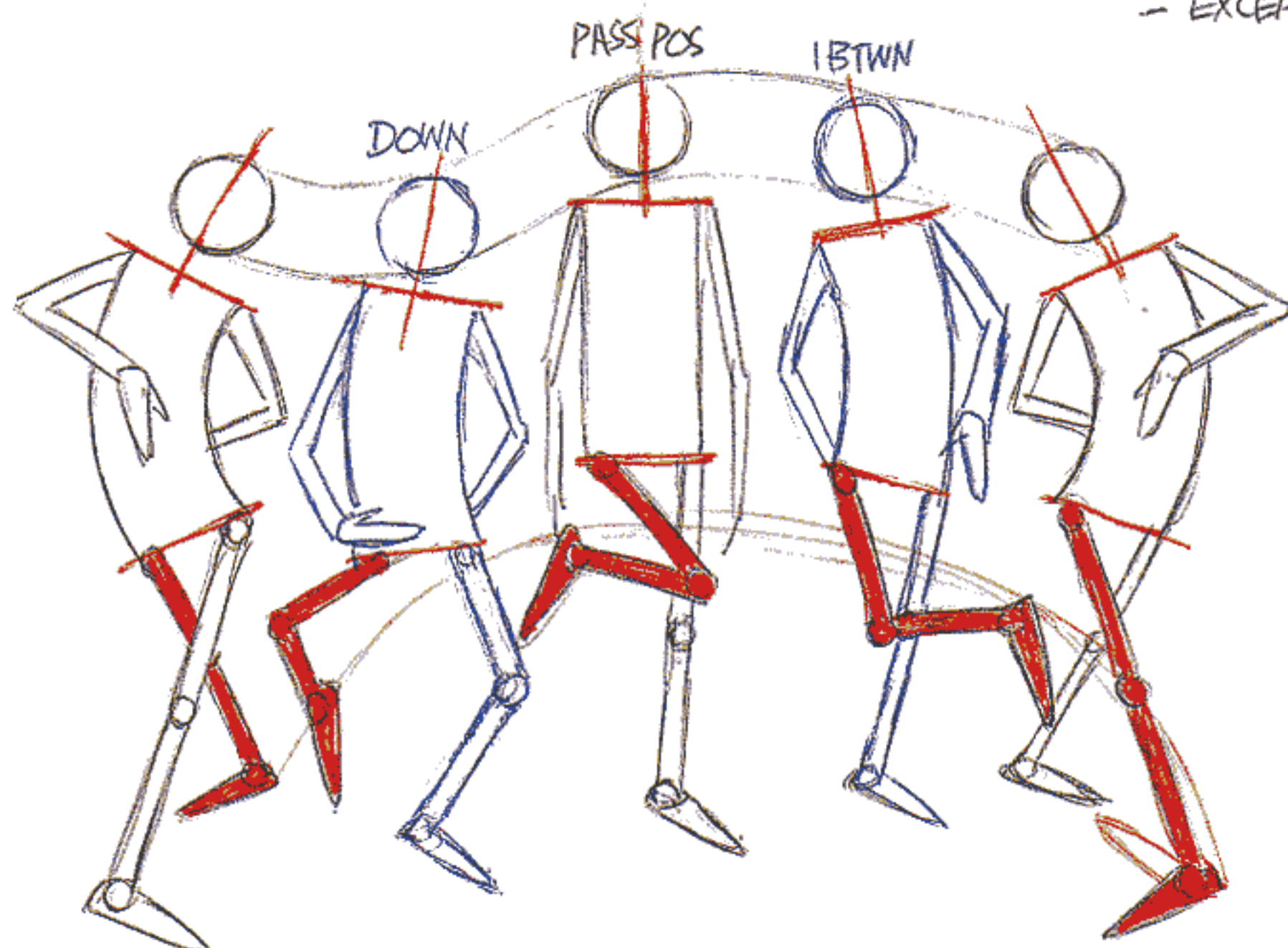
HERE'S A KIND OF STRUT.

LET'S BEND THE BODIES **OUTWARDS** ON THE EXTREMES - HEADS, SHOULDERS, HIPS TILTED. PUT THE PASSING POSITION **DOWN** and SWING THE **LEG INWARDS** and '**BREAK**' THE SUPPORT LEG - KIND OF KNOCK-KNEED - THIS'LL GIVE AN INTERESTING RESULT.



NOW LET'S TAKE THE SAME EXTREMES AND PUT THE PASSING POSITION **UP** AND WE'LL **STRAIGHTEN** THE SUPPORT LEG TO LIFT HIM UP AND SWING THE PASSING LEG **INWARDS** AS PREVIOUSLY.

BUT MAKE THE **NEXT** BREAKDOWN **DOWN** (AS NORMAL) WITH THE LEG ANGLING OUTWARDS and THE OTHER BREAKDOWN JUST COMING FORWARDS (THE BODY JUST IN BETWEEN) - EXCEPT FOR THE LEG

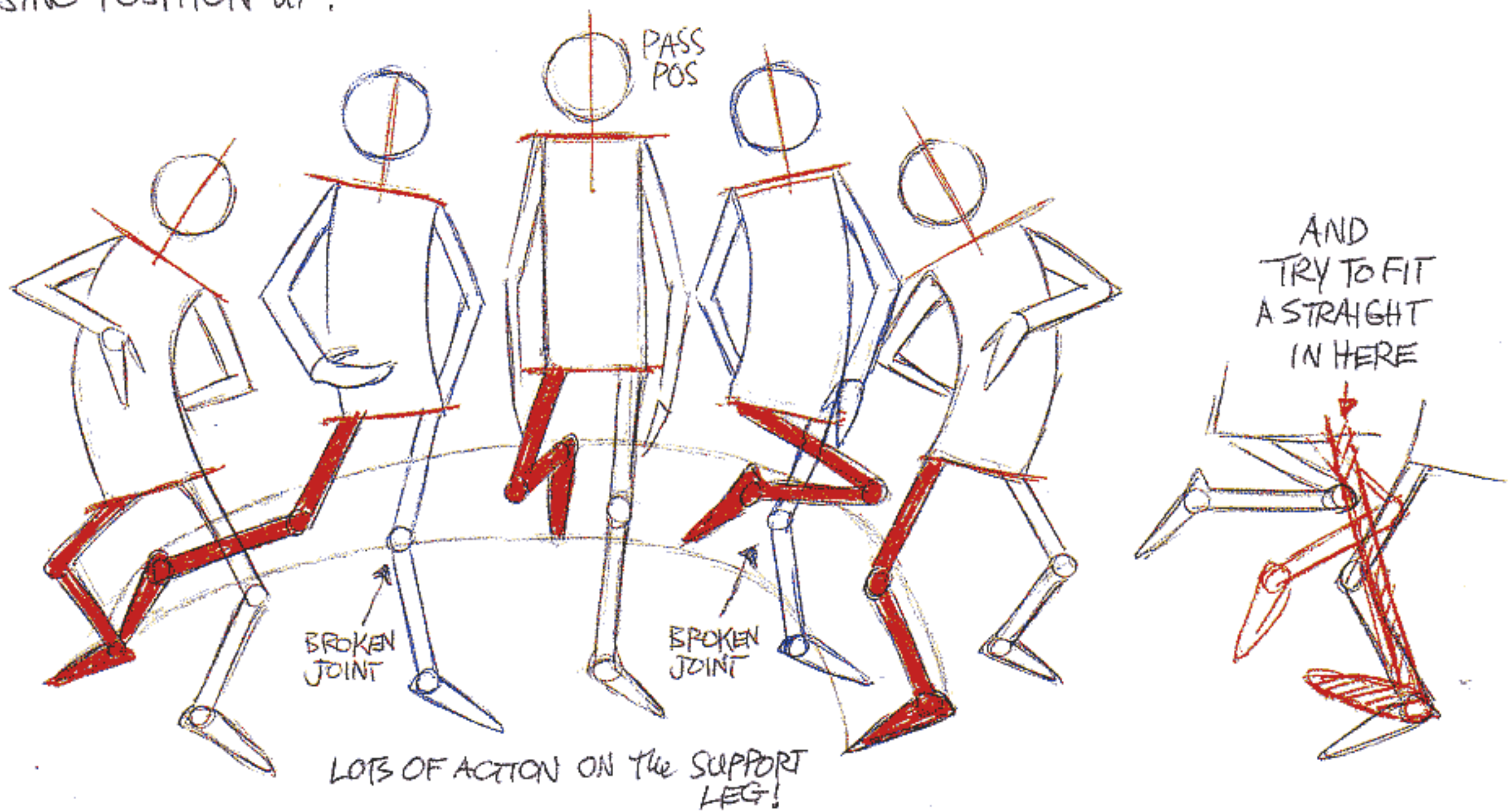


GIVES  
A VERY  
DIFFERENT  
RESULT

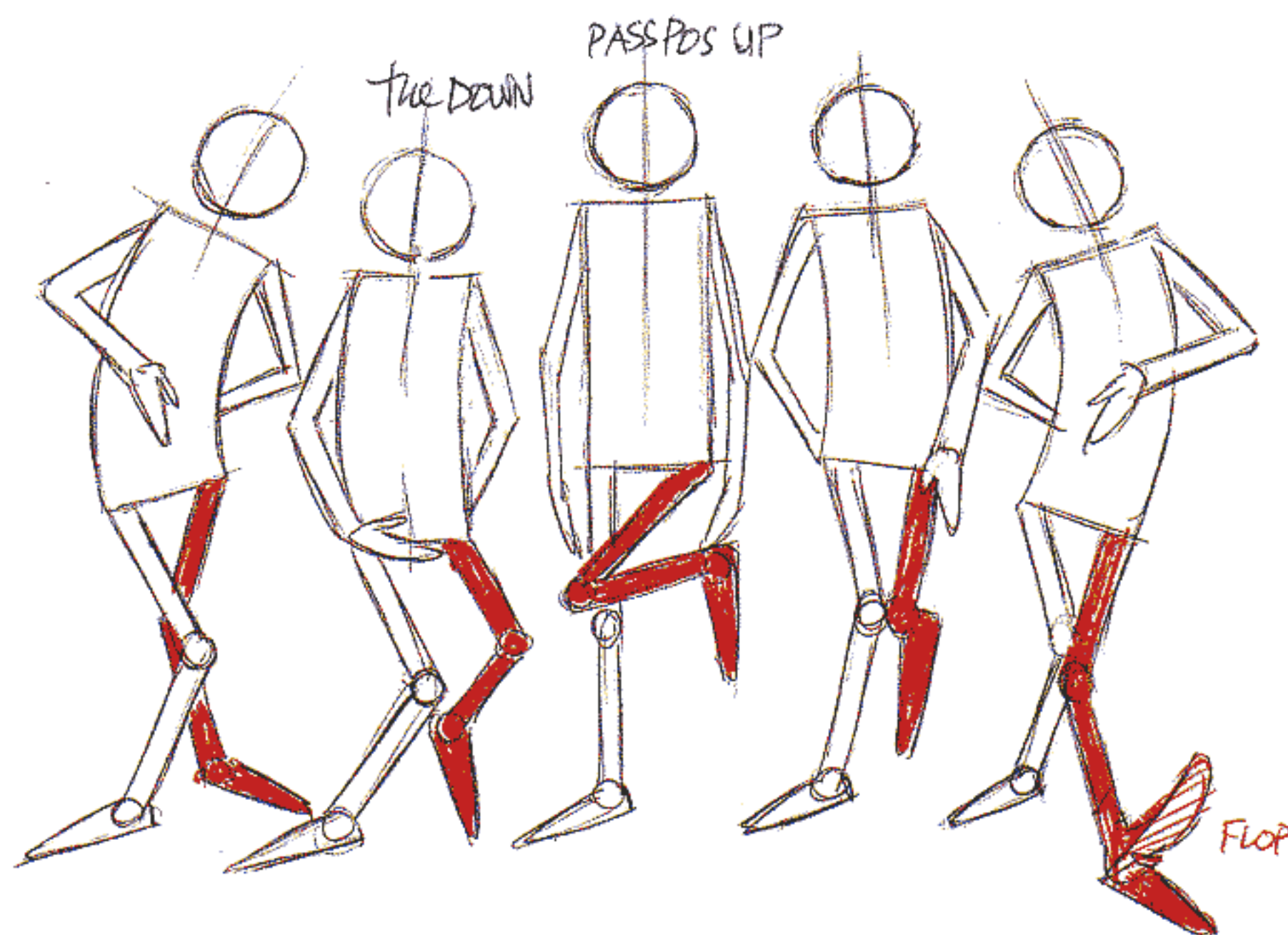


WE CAN GO ON FOREVER THIS WAY, ALTERING BITS AND SWITCHING THINGS AROUND ON OUR BASIC 3 DRAWING PLAN.

HOW ABOUT THIS? KEEP THE SAME 2 STARTING EXTREMES BUT USE THE BENT LEGS POSITION. PUT THE PASSING POSITION UP.



HOW ABOUT ONE LIKE THIS?  
START WITH KNOCK KNEES - ('BROKEN' JOINTED LEGS)

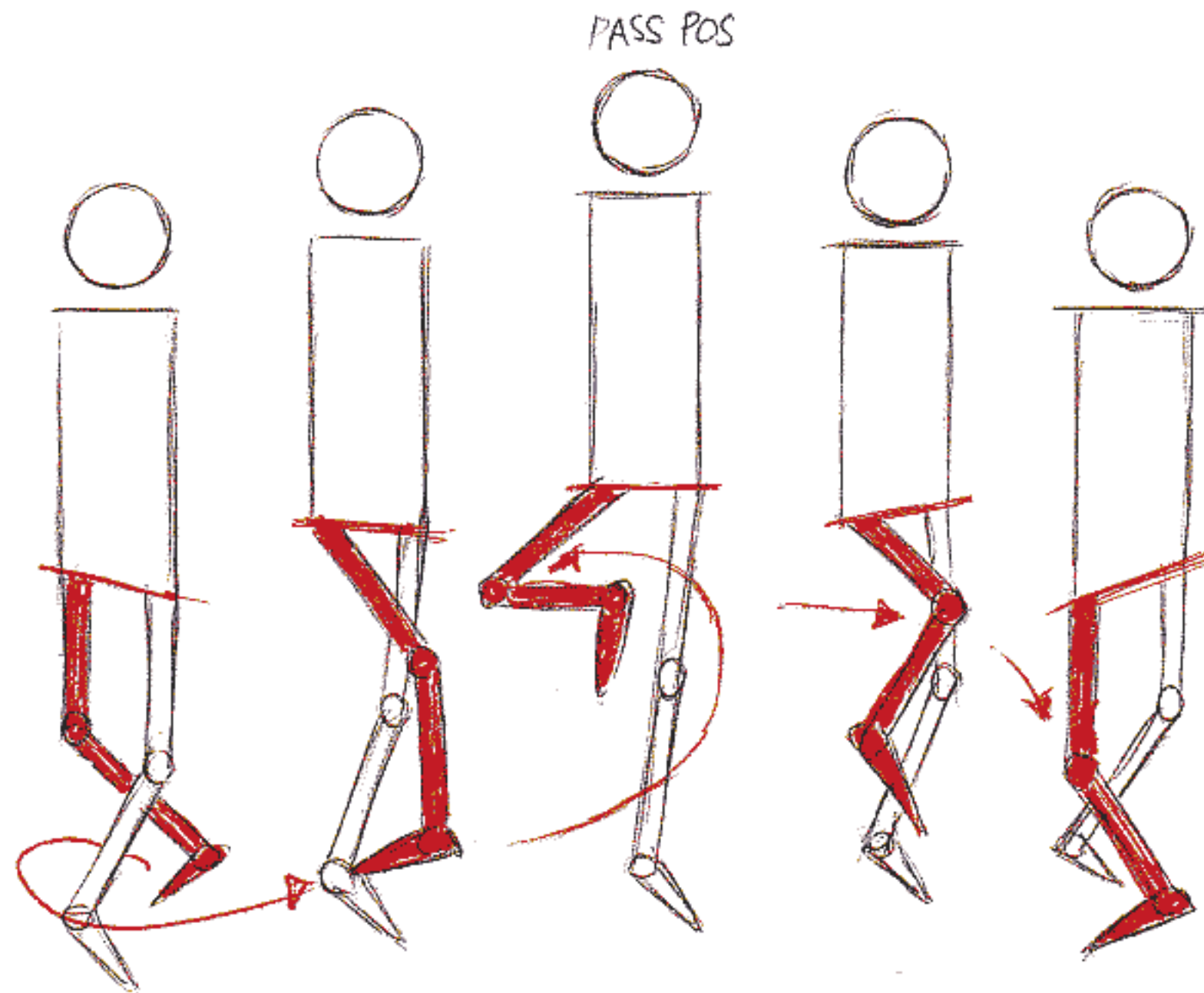


WHAT WE'RE TRYING TO PUT OVER HERE IS **A WAY OF THINKING ABOUT IT.** A SIMPLE GRID ON WHICH TO BUILD QUITE NORMAL WALKS - OR WILDLY ECCENTRIC ONES - AND ALL THAT LIES BETWEEN.



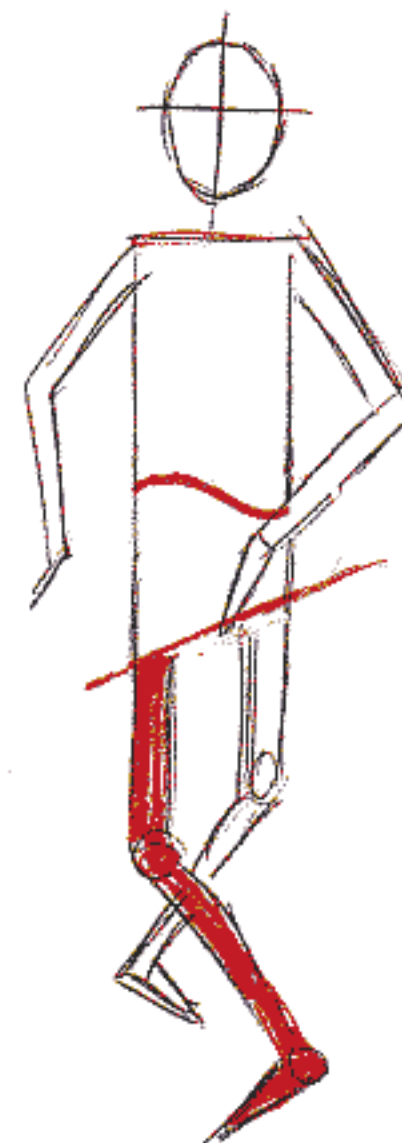
HERE'S A KIND OF FEMININE WALK ON THE SAME BASIC FIGURE-

the  
SHOULDERS  
DO NOT  
OPPOSE  
the HIPS

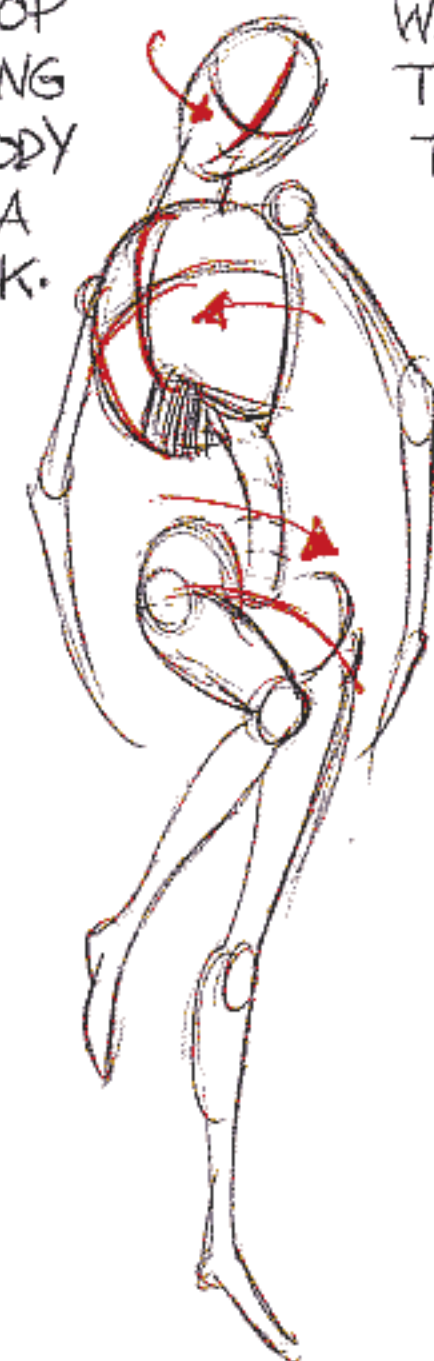


THE VARIATIONS  
ARE ENDLESS...

TILT SHOULDERS  
AND HEAD ON PASS POS.



AND I MEDIATE WHAT  
WE CAN GET UP TO WHEN  
WE STOP  
TREATING  
THE BODY  
LIKE A  
BLOCK.  
WE START  
TWISTING  
THINGS -



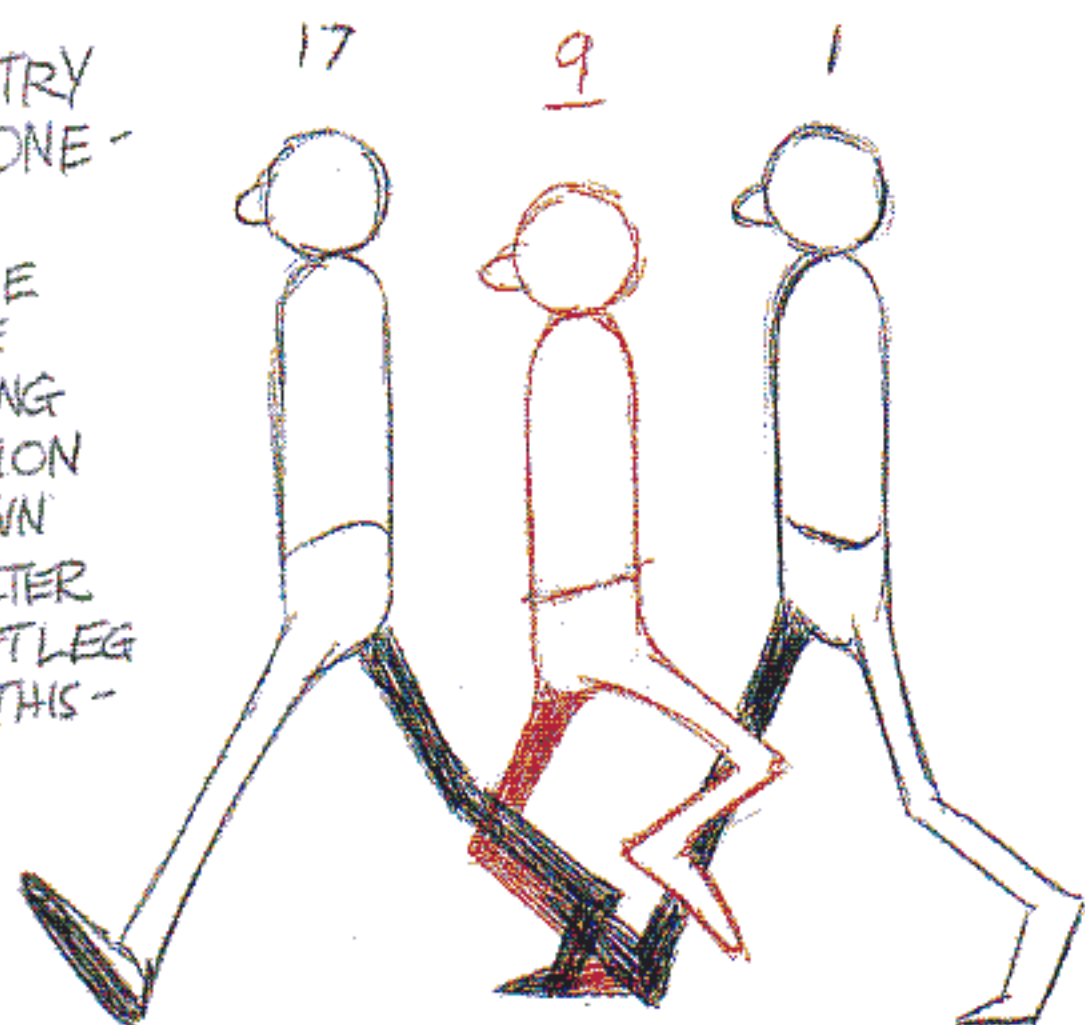
EVEN IF THE ACTIONS ARE IMPOSSIBLE (BROKEN JOINTS, ETC.) TO DO - ITS A GOOD IDEA TO ACT OUT ALL THE BUSINESS TO SEE WHETHER IT WILL FIT INTO THE TIME ALLOTTED. DISCARD ALL MODESTY AND ACT IT OUT.

WHEN I ASKED MILT KAHL ABOUT A MARVELLOUS FEMALE WALK HE'D ANIMATED, HE SAID, "I CLOSED THE DOOR, BUT IF YOU'D SEEN ME DOING IT YOU'D HAVE WANTED TO KISS ME!"

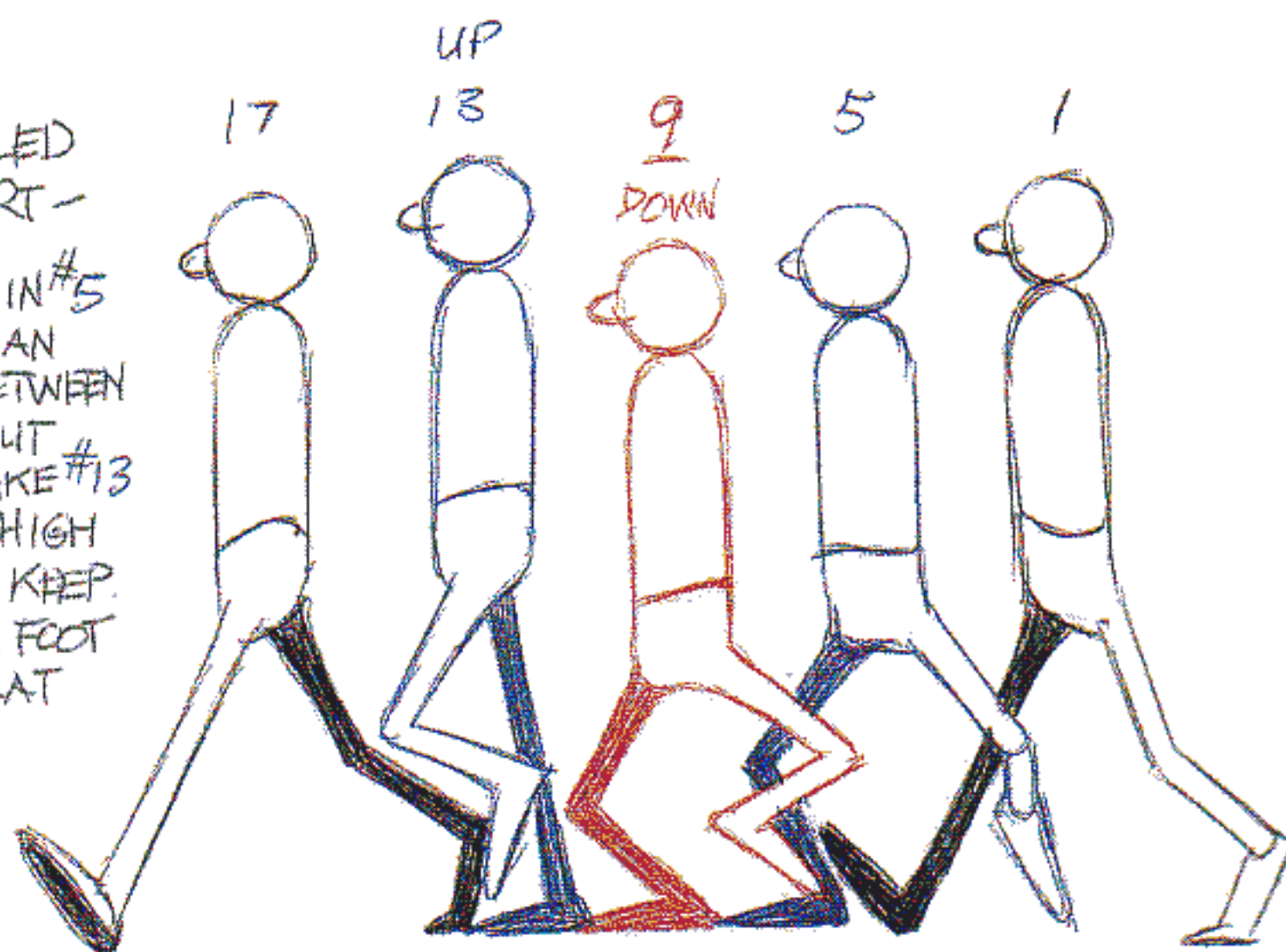


LET'S TRY  
THIS ONE -

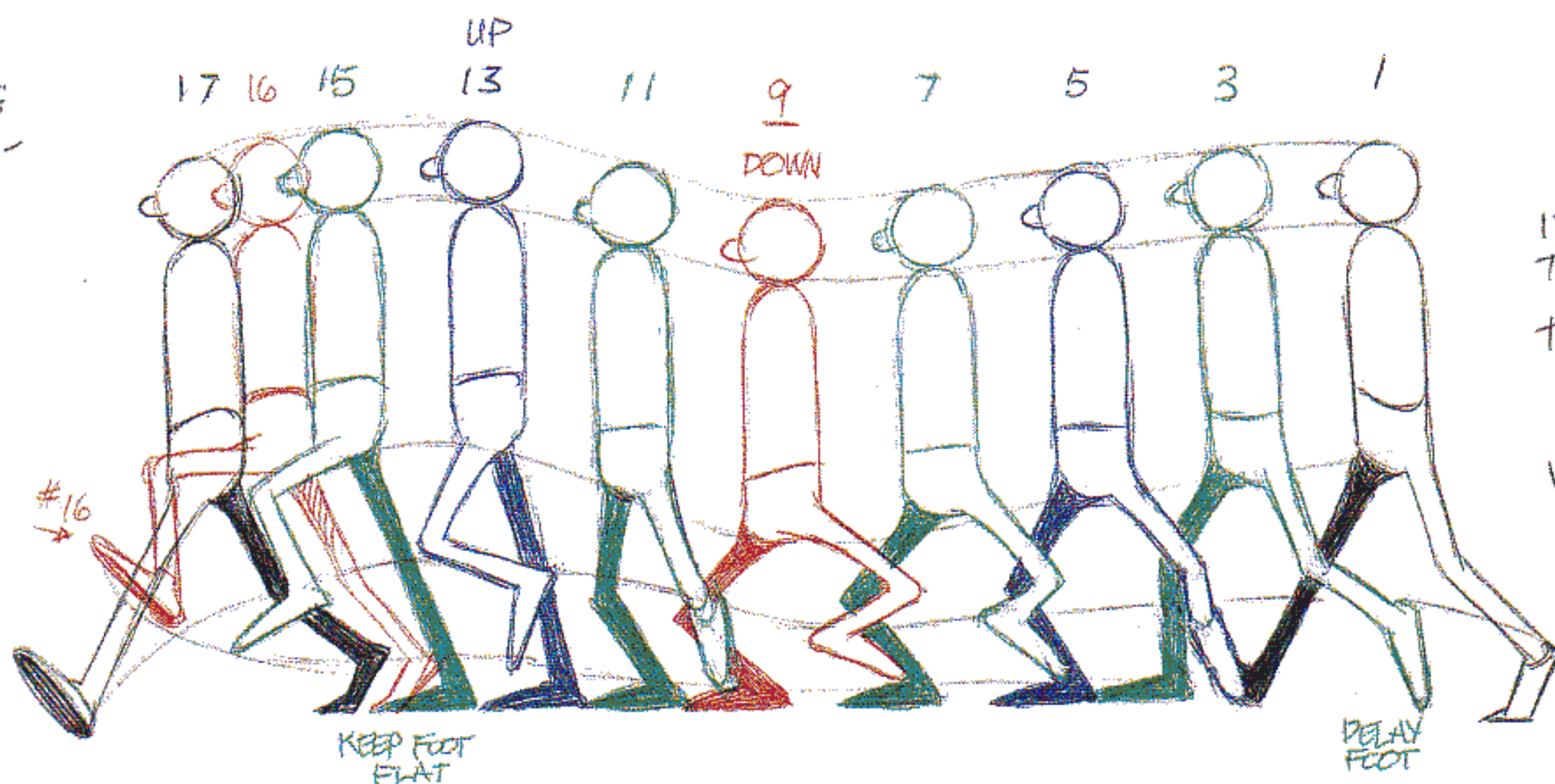
MAKE  
THE  
PASSING  
POSITION  
DOWN  
BUT ALTER  
THE LEFT LEG  
LIKE THIS -



PULLED  
APART -  
ADD IN #5  
AS AN  
IN BETWEEN  
BUT  
MAKE #13  
THE HIGH  
AND KEEP  
ITS FOOT  
FLAT

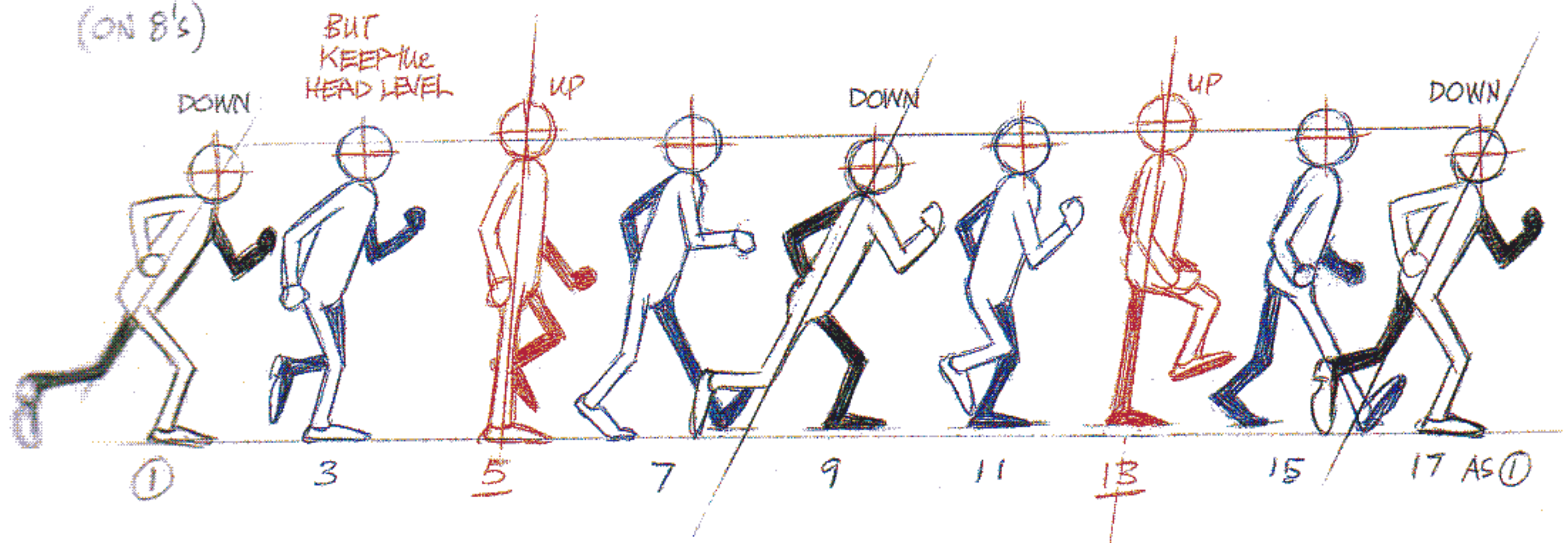


WE'D GET  
SOMETHING  
LIKE THIS -



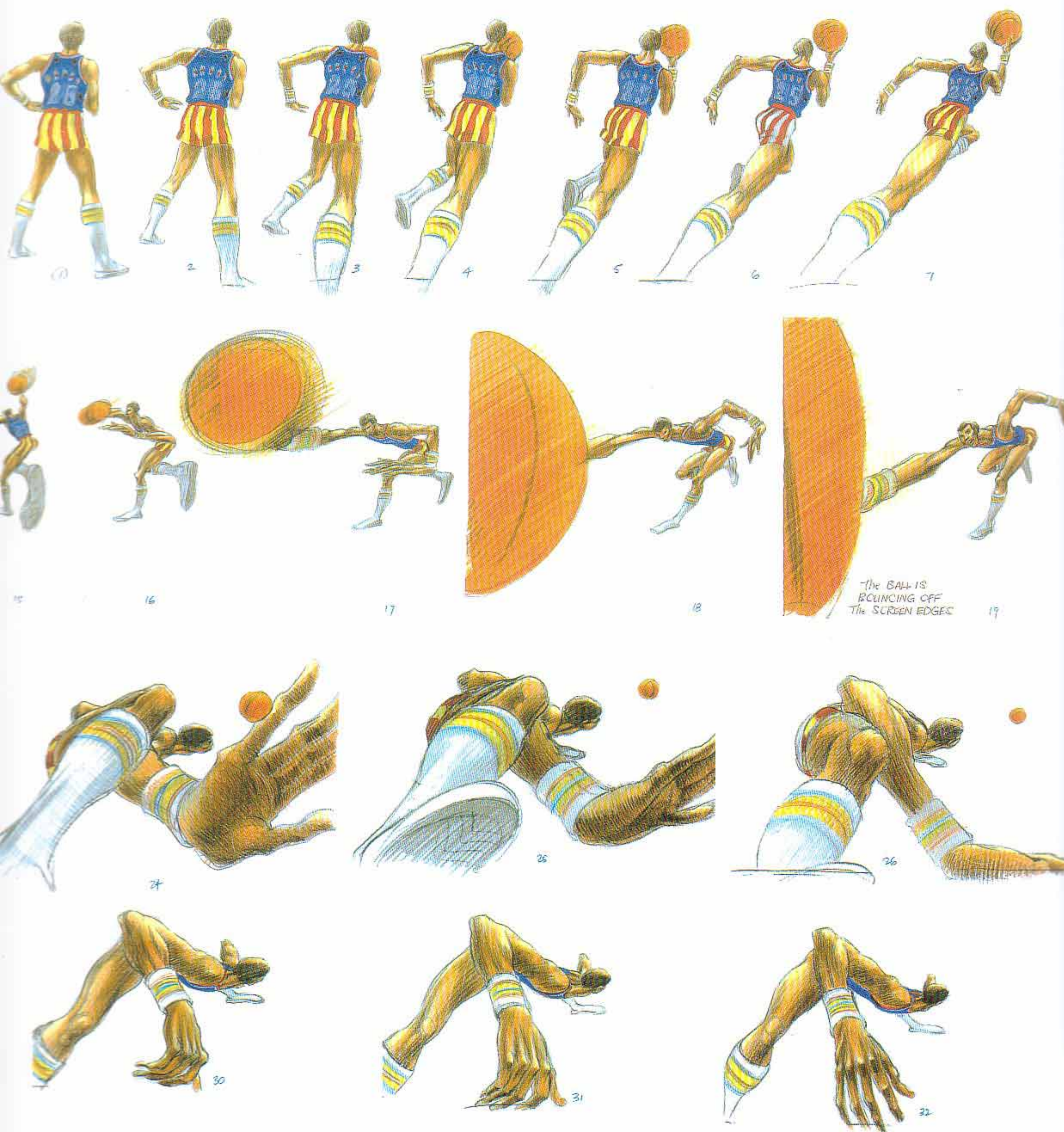
AGAIN,  
IT'S ALL IN  
THE TIMING  
AND IN  
THE SPACING  
AND  
THE  
VARIATIONS  
ARE  
ENDLESS.

LET'S SIMPLY CHANGE THE TILT OF THE BODY ON THE PASSING POSITION -  
(ON 8'S)



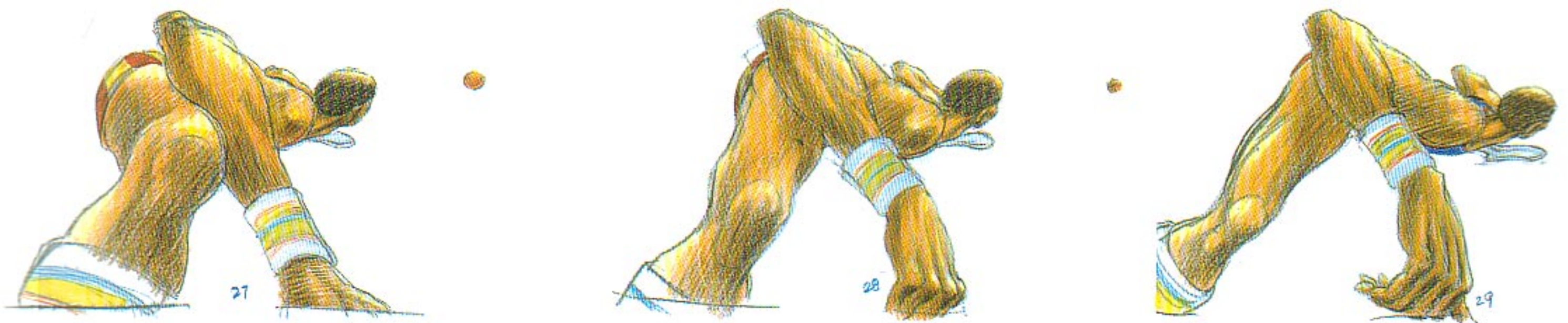
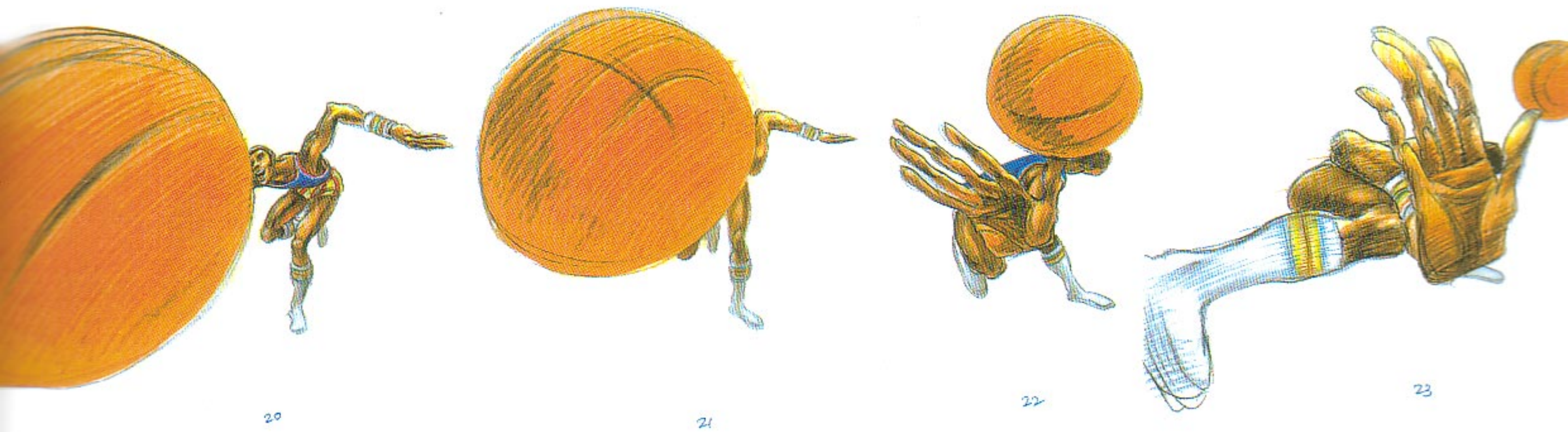
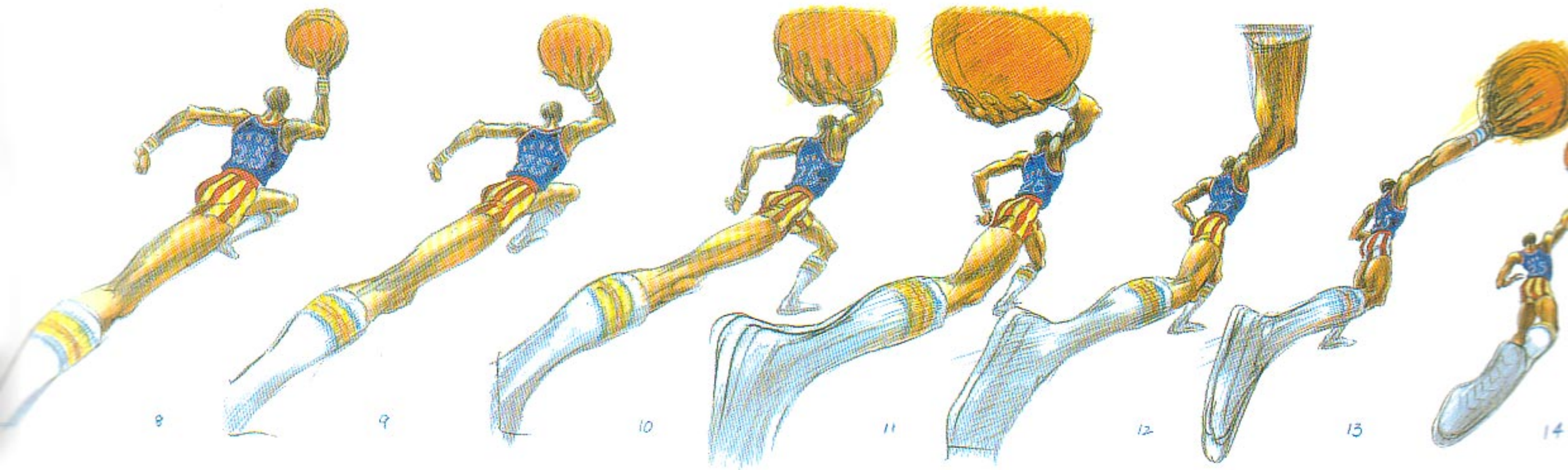


AND WE SHOULDN'T BE AFRAID TO TAKE LIBERTIES AND DISTORT THINGS- ESPECIALLY FOR FAST ACTION.  
(ON ONES)





I'M INCLUDING THIS BASKETBALL FIGURE I ANIMATED - JUST TO SHOW HOW FAR WE CAN GO (IT WORKED FINE.)







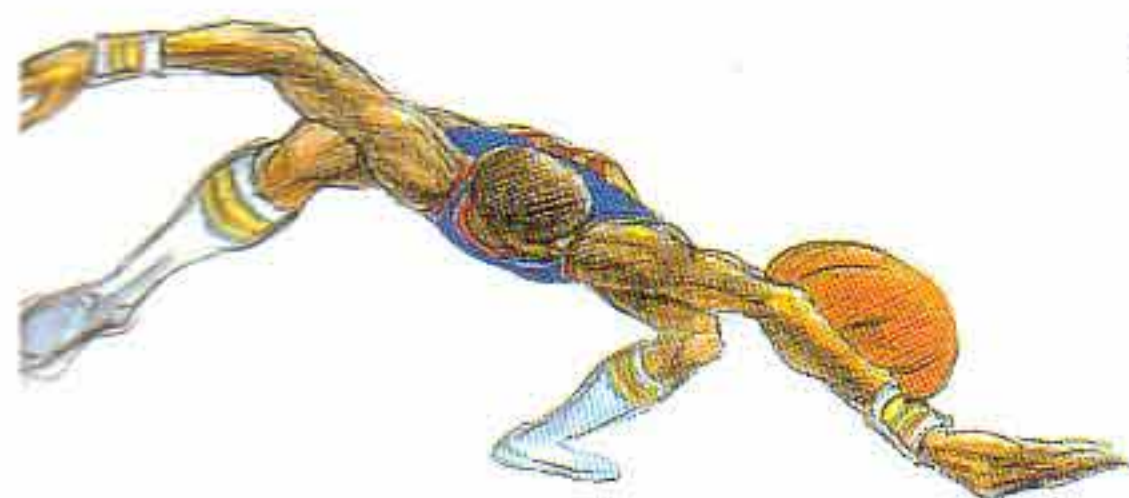
36



37



38



39



40



41



42



43



44



45



46

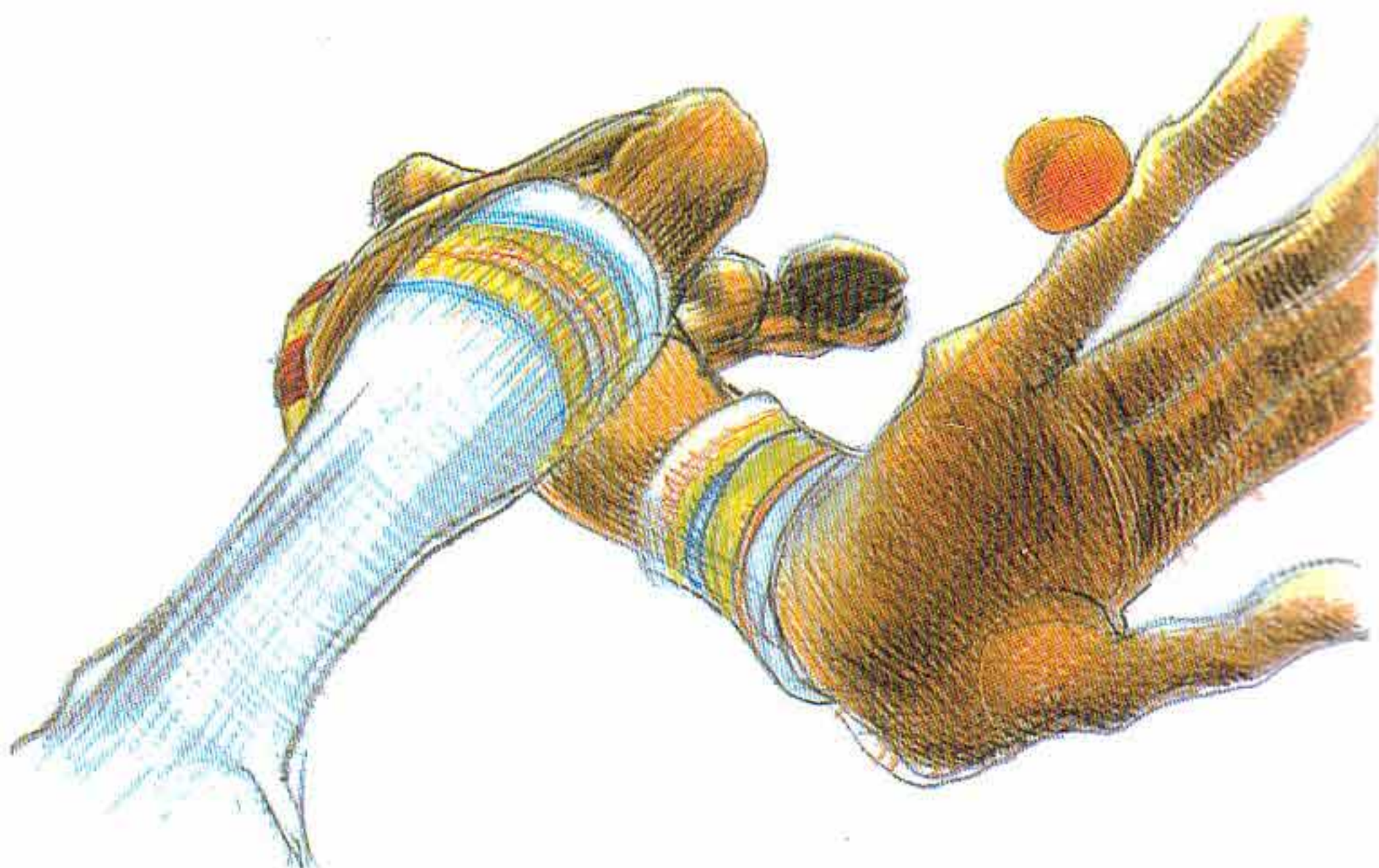


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## CONCLUSION:

WE CAN TAKE GREAT LIBERTIES  
WITH FAST ACTIONS -EVEN  
WITH REALISTIC FIGURES.  
IT'S OBVIOUS THAT FOR REALLY  
FAST ACTIONS YOU HAVE TO  
MAKE EVERY DRAWING -  
AN ASSISTANT (FOR THIS) MIGHT  
BE A HELP SHADING MUSCLES  
OR STRIPES BUT NOT MUCH ELSE.  
MILT KAHL.

'IF IT'S FAST ACTION  
I MAKE EVERY DRAWING'





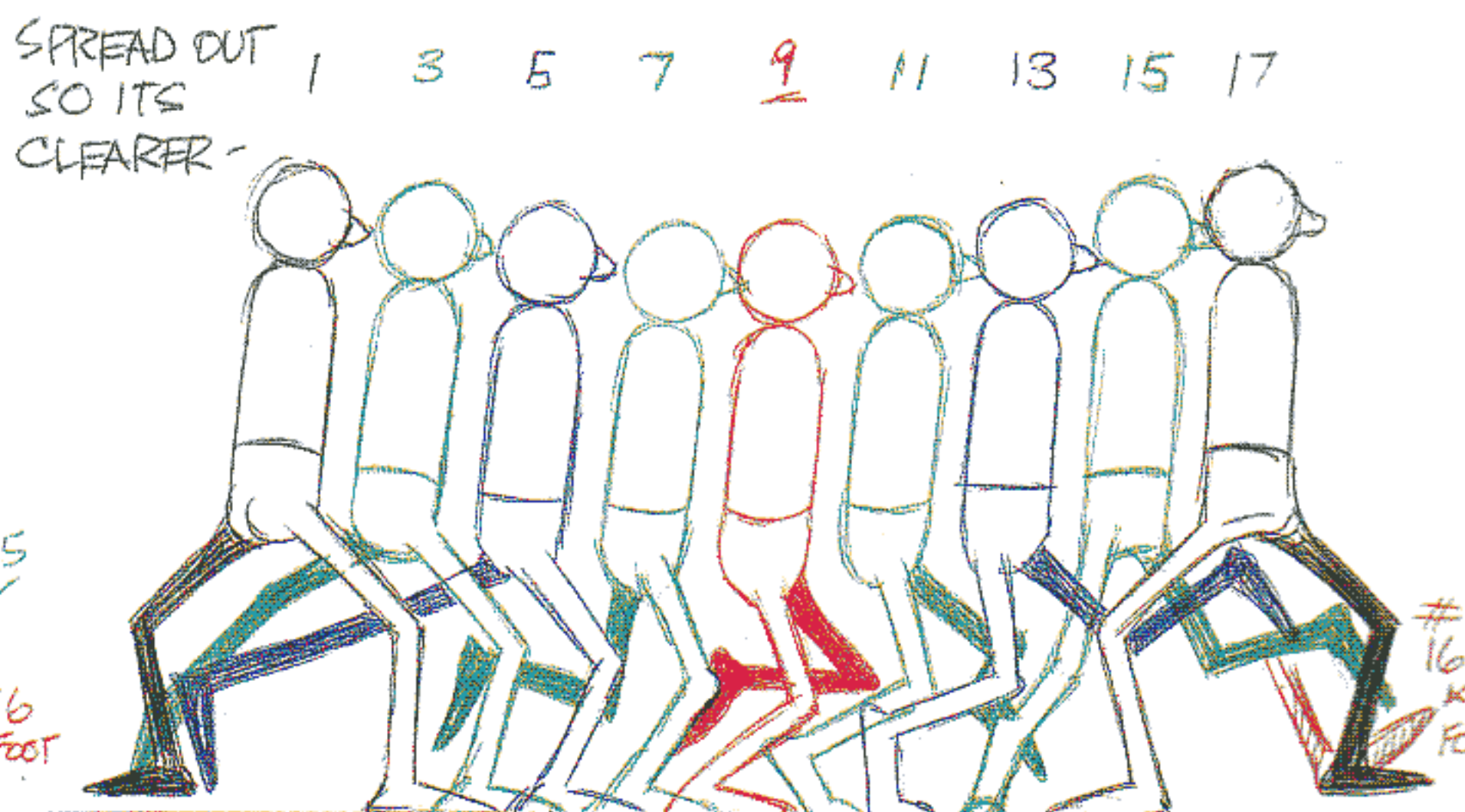
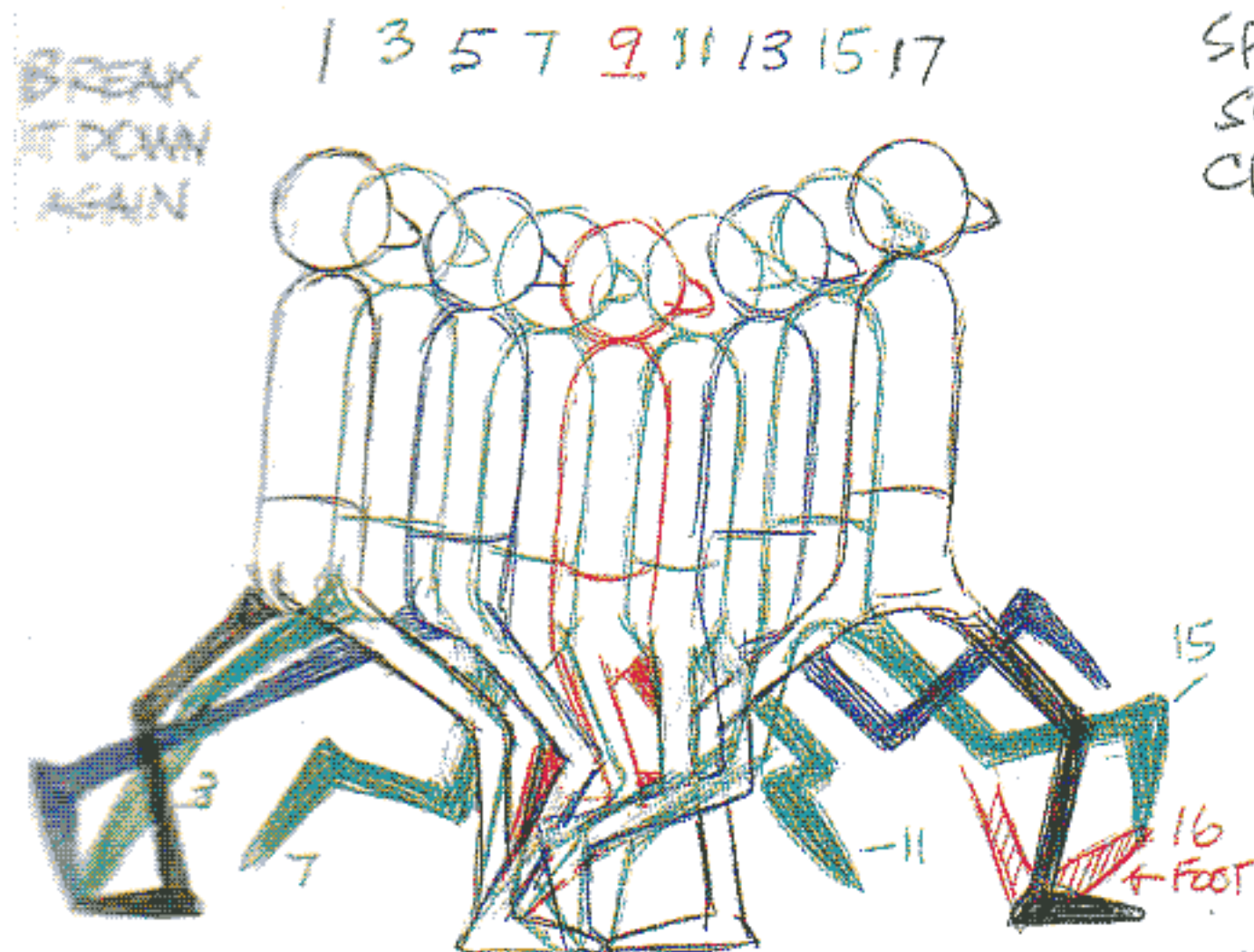
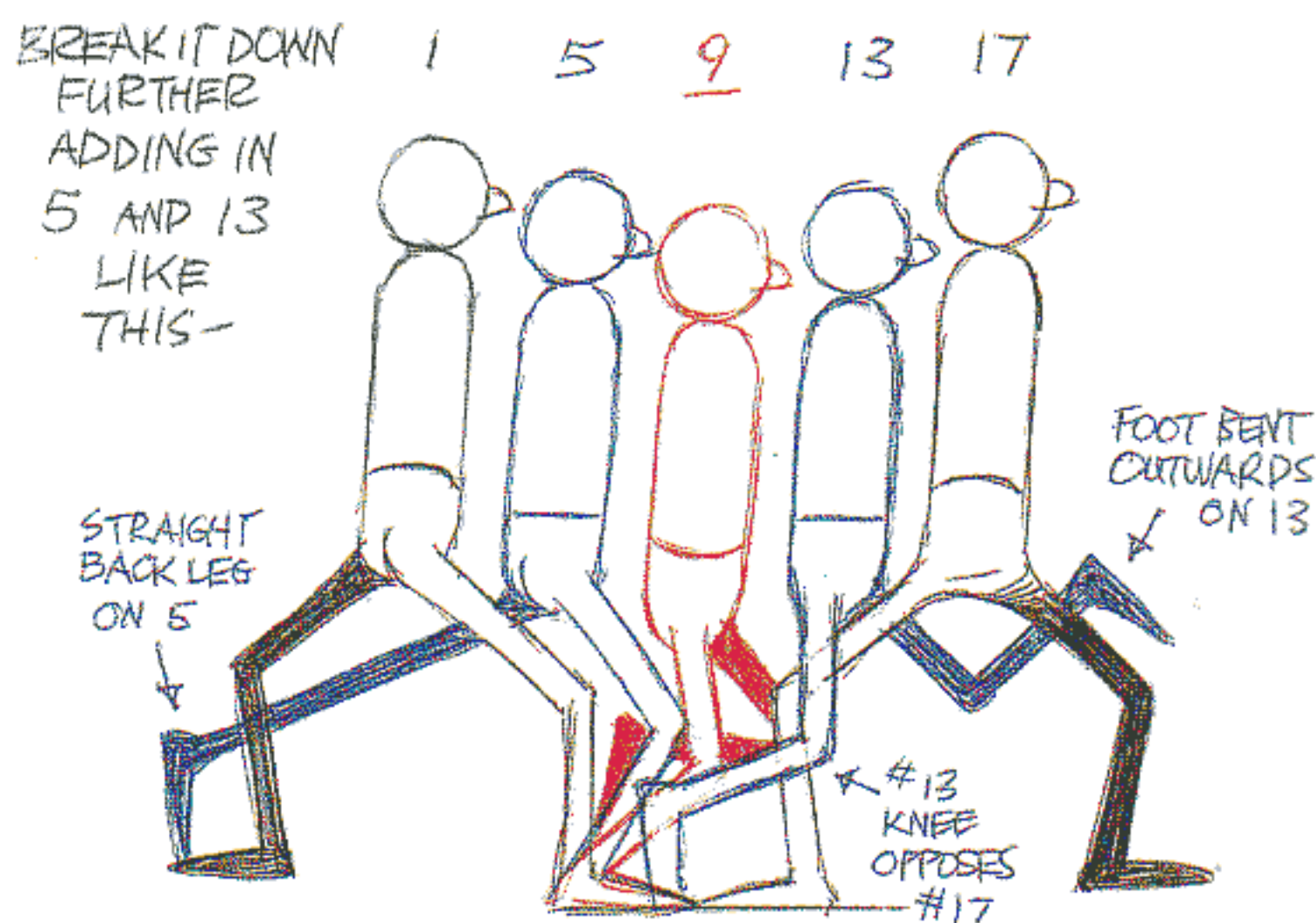
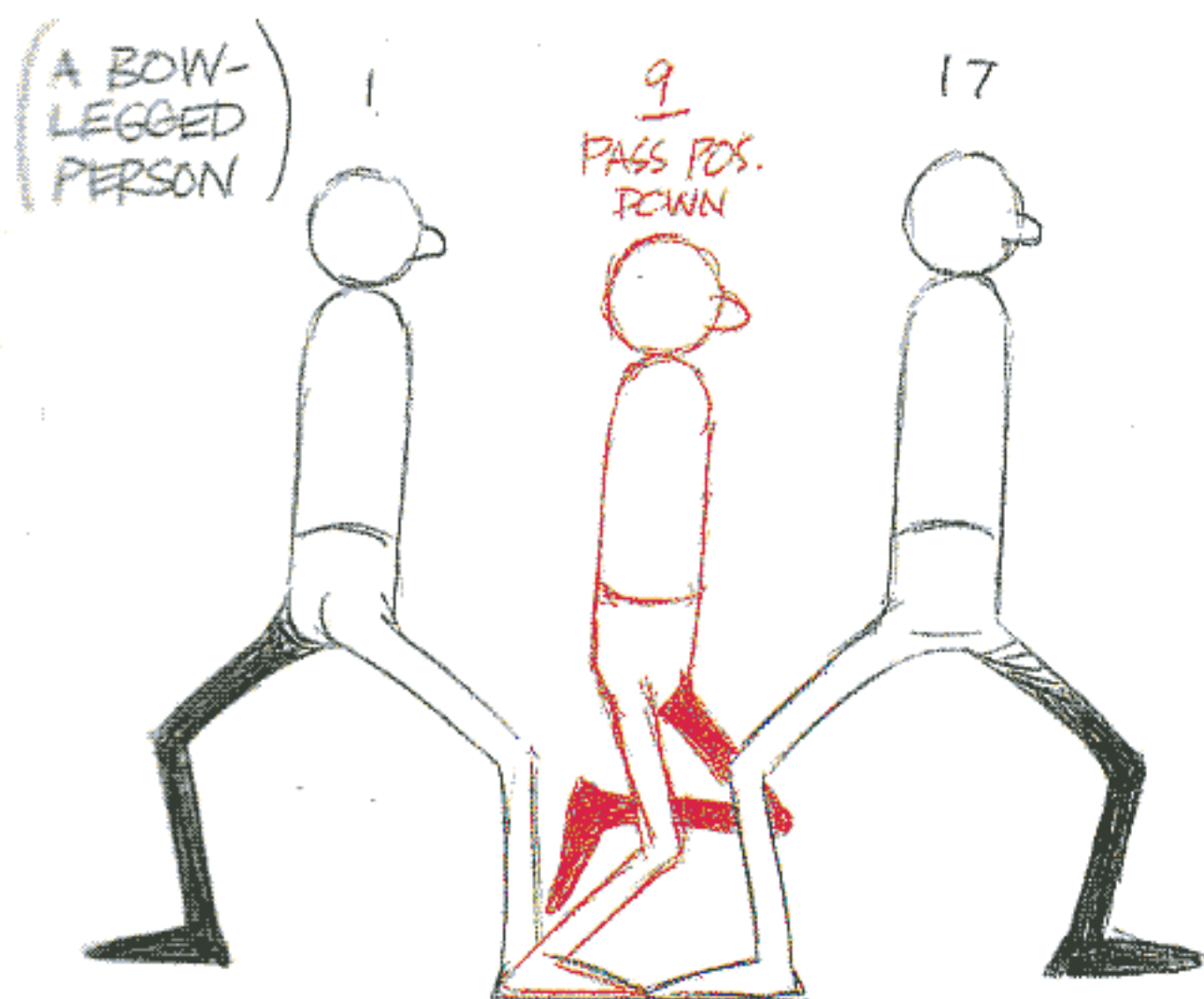
# THERE'S NOTHING LIKE TRYING IT

INNUMERABLE POSSIBILITIES EXIST.

WE'RE NOT COPYING LIFE, WE'RE MAKING A COMMENT ON IT.

AND IF WE MAKE A MISTAKE, WHO CARES? IT'S JUST A TEST. MAKE THE CORRECTIONS AND TEST AGAIN. HALF THE TIME WE'LL FALL ON OUR FACES - BUT THE OTHER HALF OF THE TIME IT'LL WORK AND BE NEW.

HERE'S A RULE BREAKER -



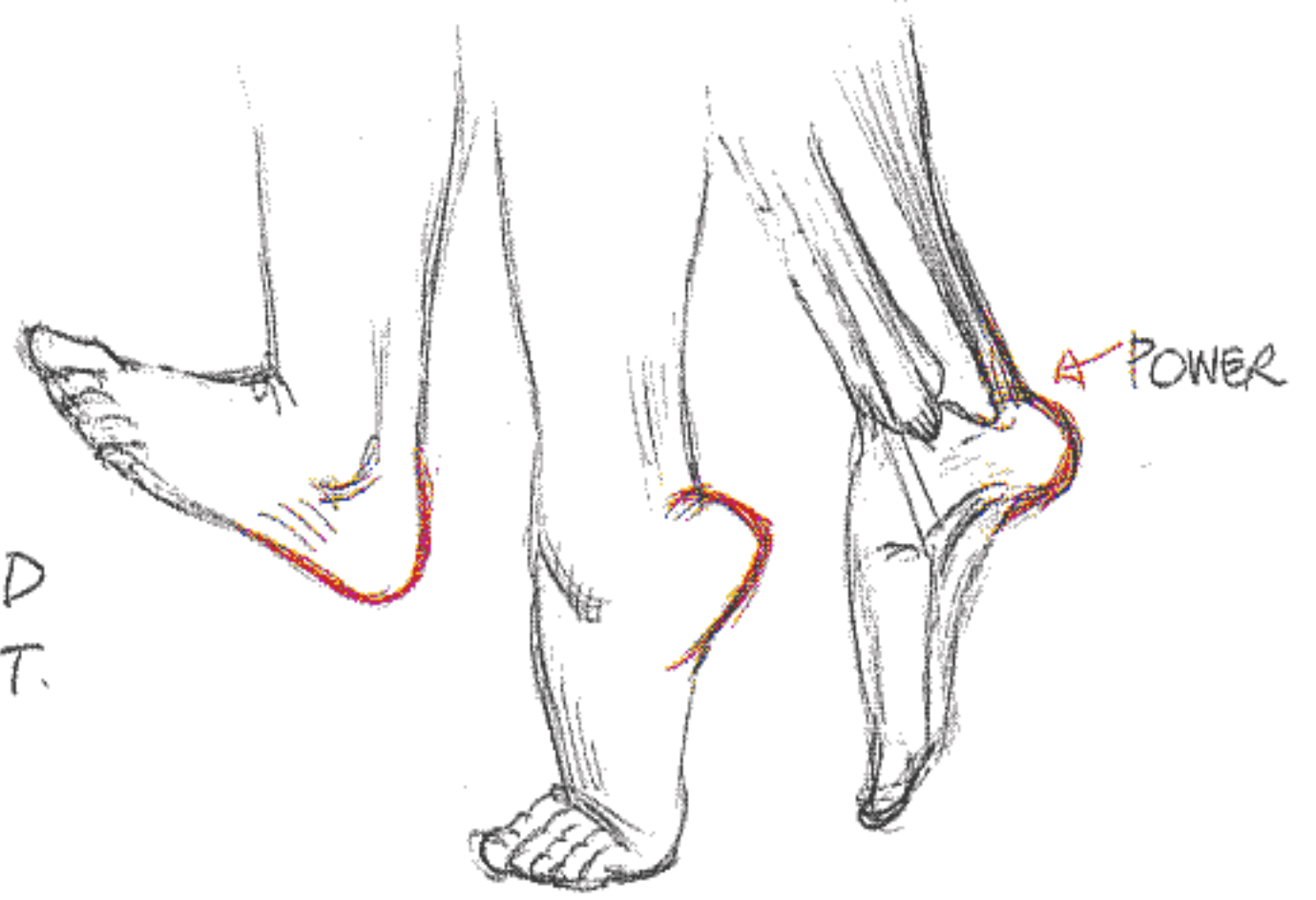
AND WE HAVEN'T DONE ANYTHING WITH THE HEAD OR ARMS. MAYBE WITH SUCH ACTION ON THE FEET WE SHOULD KEEP THE ARMS and HEAD VERY CONSERVATIVE - MAYBE, MAYBE NOT. THIS WILL WORK ON TWO'S - BUT BE BETTER WITH ONES ADDED BECAUSE OF THE BROAD SPACING.



# BACK TO NORMALCY FOR A BIT-

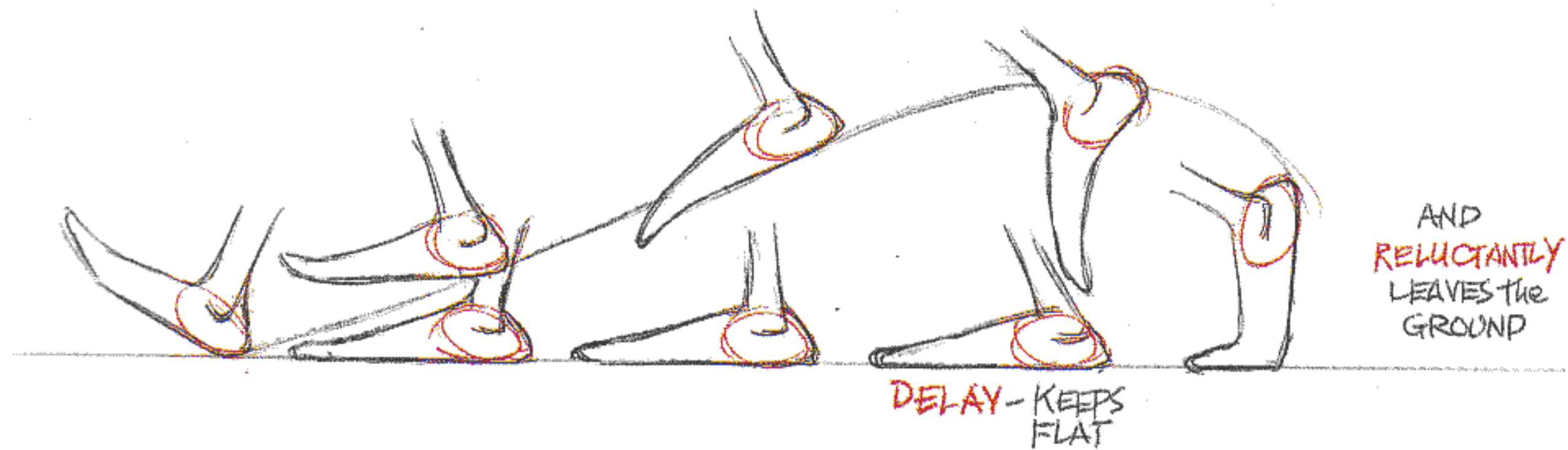
## THE HEEL

The **HEEL** IS THE **LEAD** PART.  
The FOOT IS SECONDARY and FOLLOWS ALONG,  
The HEEL LEADS and the ACTUAL FOOT DRAGS BEHIND  
and FLOPS FORWARD - BUT THE HEEL CONTROLS IT.

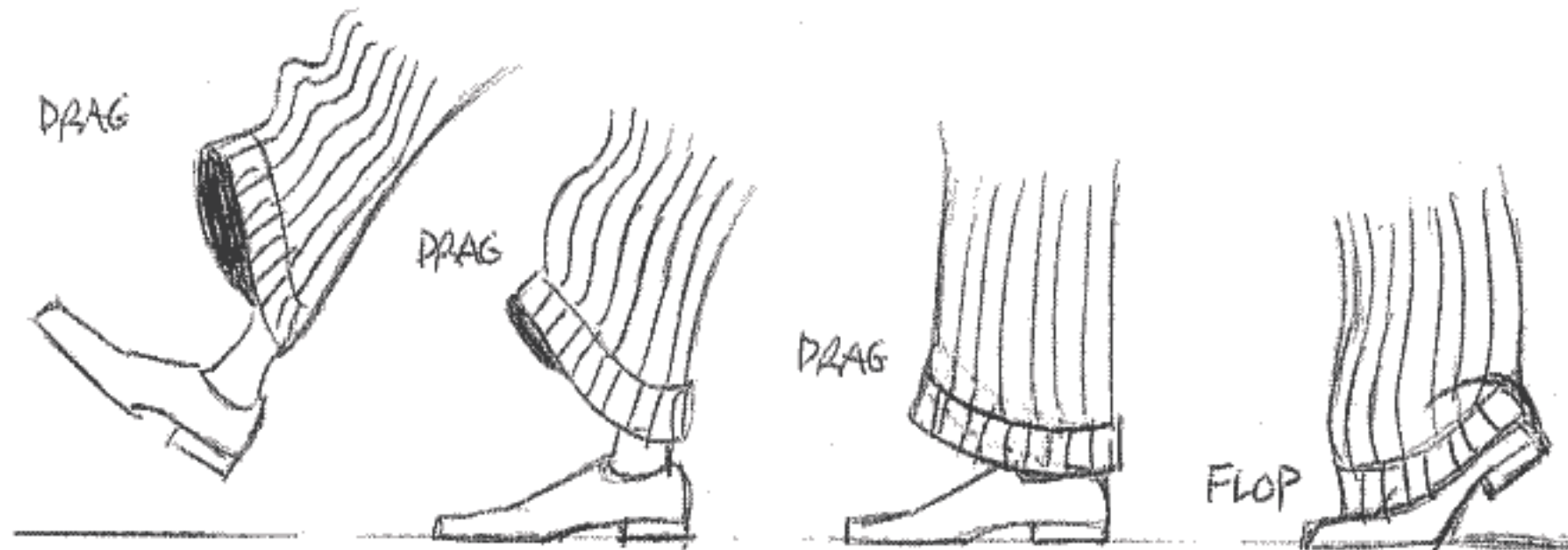


FOR WALKS and RUNS -

LOCK THE HEEL **FLAT** ON THE GROUND FOR THE FEELING OF WEIGHT.  
KEEP THE FOOT **BACK** TILL THE LAST POSSIBLE MOMENT.

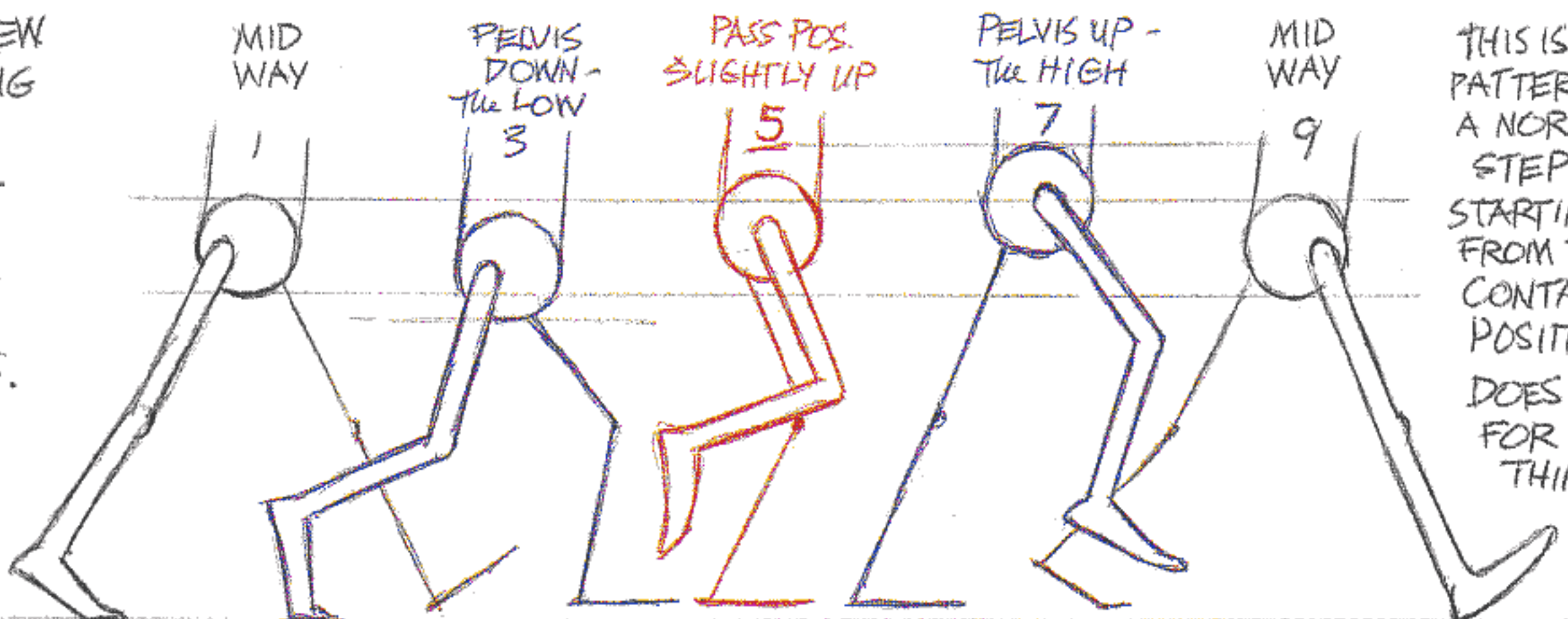


AND  
DRAPERY  
IS  
**ALWAYS**  
LATE -



## FOOT ACTION

LET'S REVIEW  
THE PASSING  
LEG IN A  
NORMAL  
WALK -  
STARTING  
WITH THE  
CONTACTS.  
(SAY IT'S  
ON 8'S)  
SPREAD  
OUT -

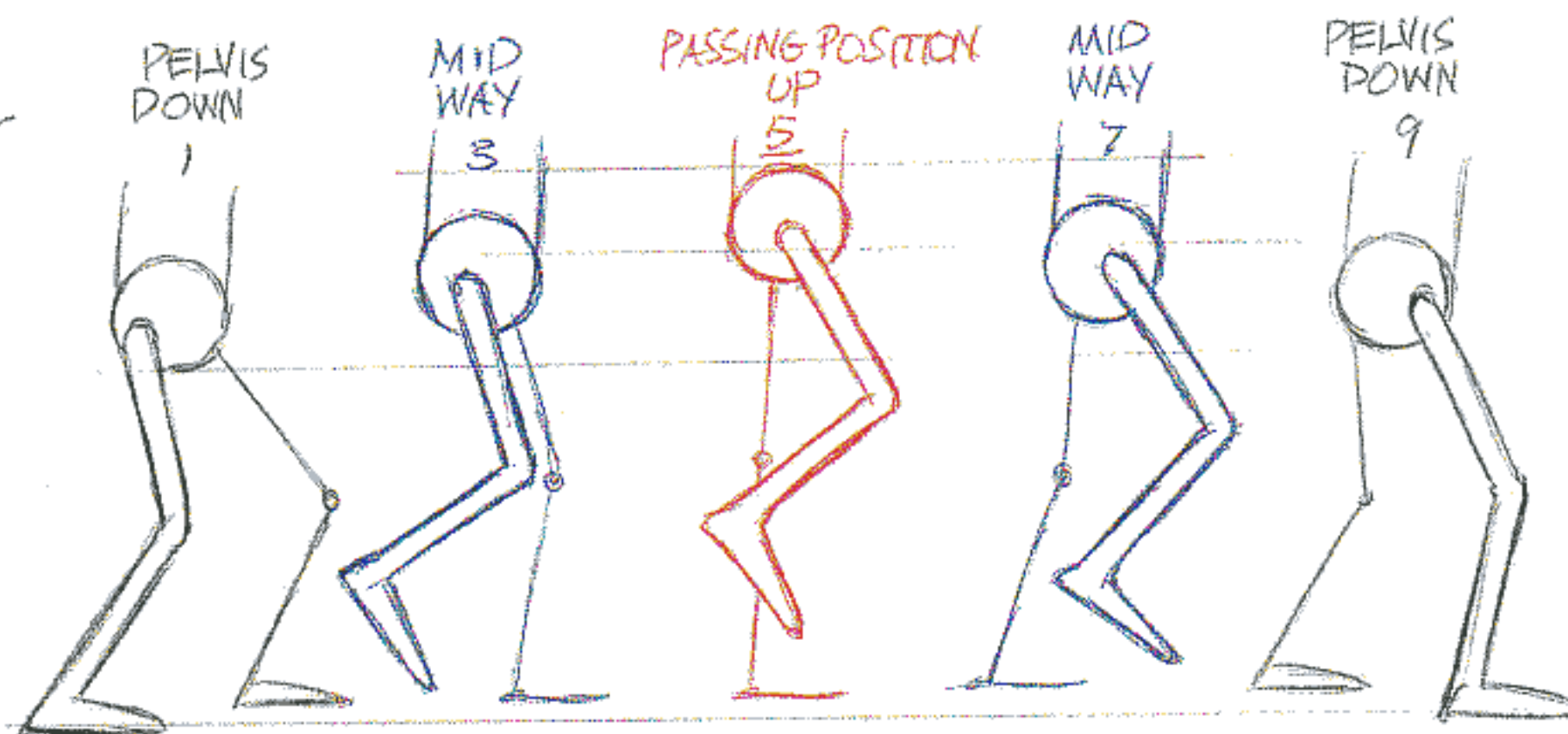




BUT LET'S START WITH THE 2 DOWNS -

As Milt says, IT'S KIND OF A STATIC POSITION -

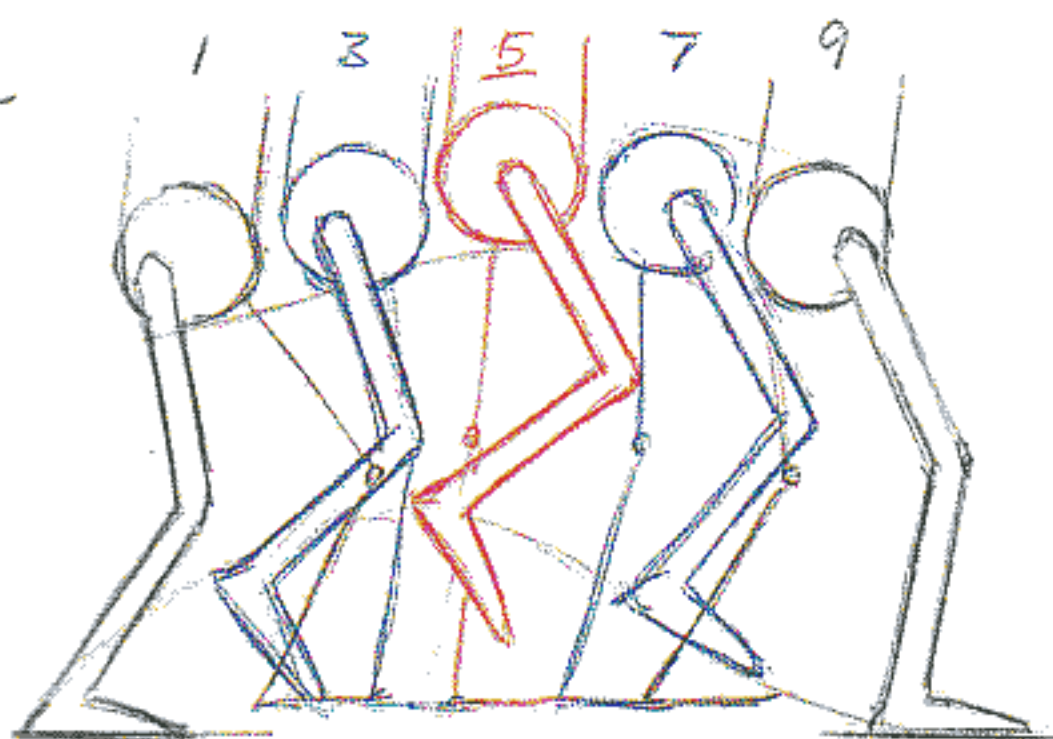
BUT WITH THE PASSING POSITION UP WE'VE TAKEN CARE OF OUR UPS AND DOWNS.



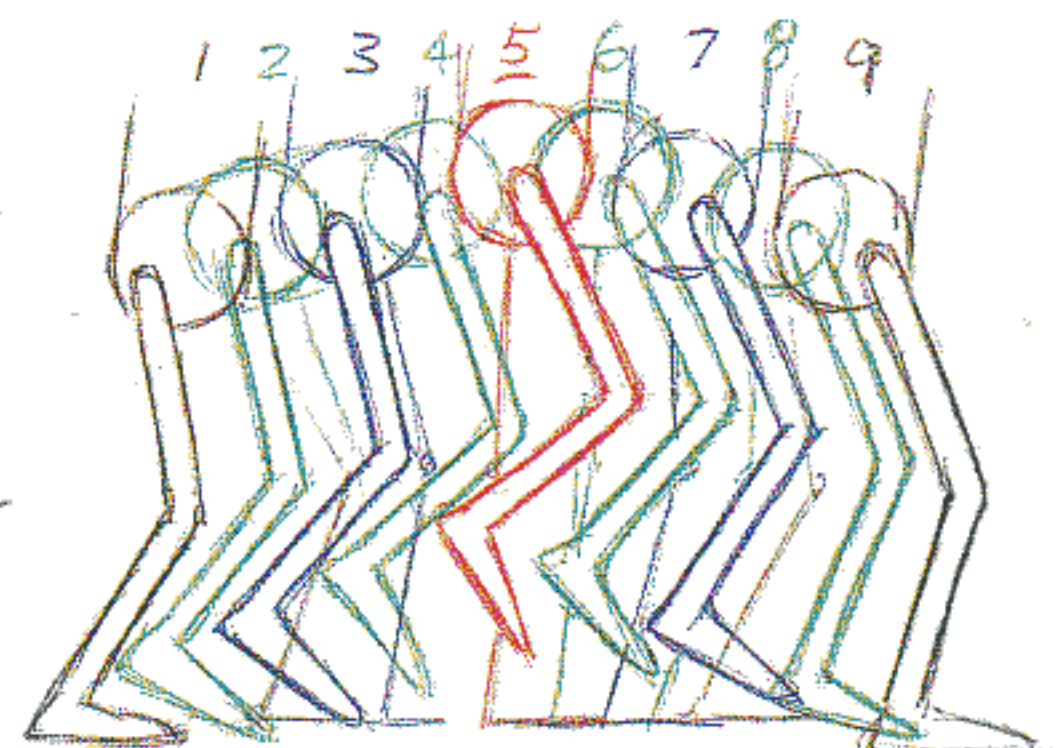
NOW WE DON'T HAVE TO THINK ABOUT THE UPS AND DOWNS AND WE CAN CONCENTRATE ON DOING THINGS WITH THE FEET.

THIS TIME MAKE BOTH FEET FLAT

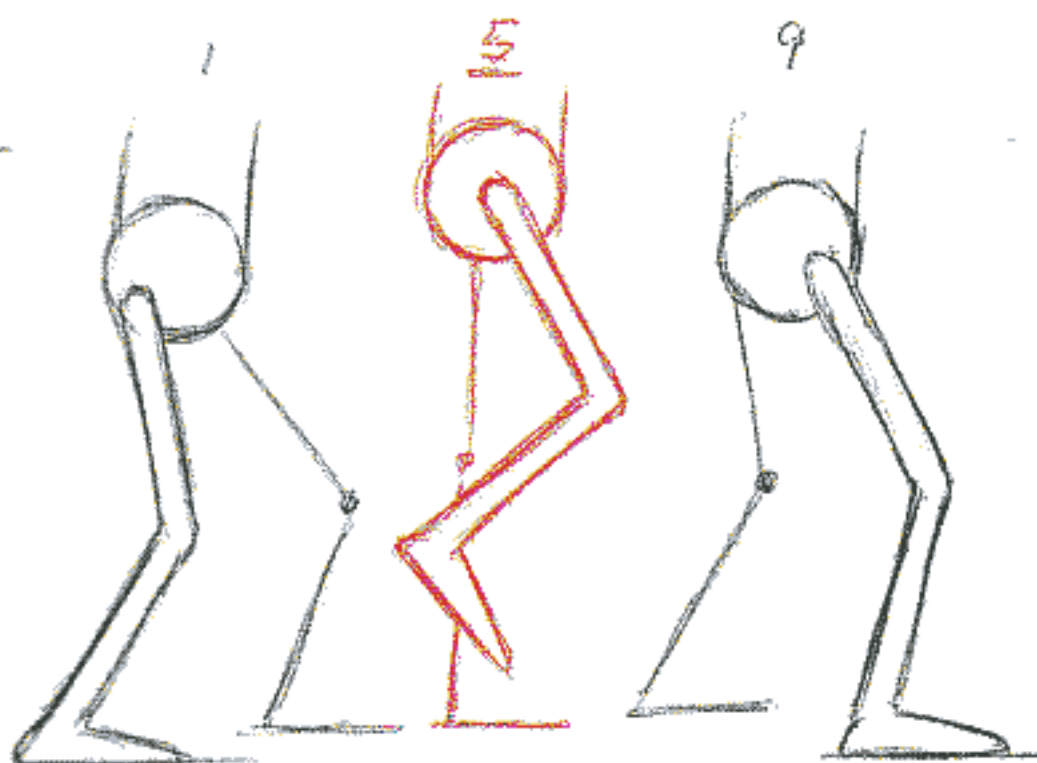
PUSH IT ALL TOGETHER AS IT WOULD BE TO TAKE A NORMAL STEP -



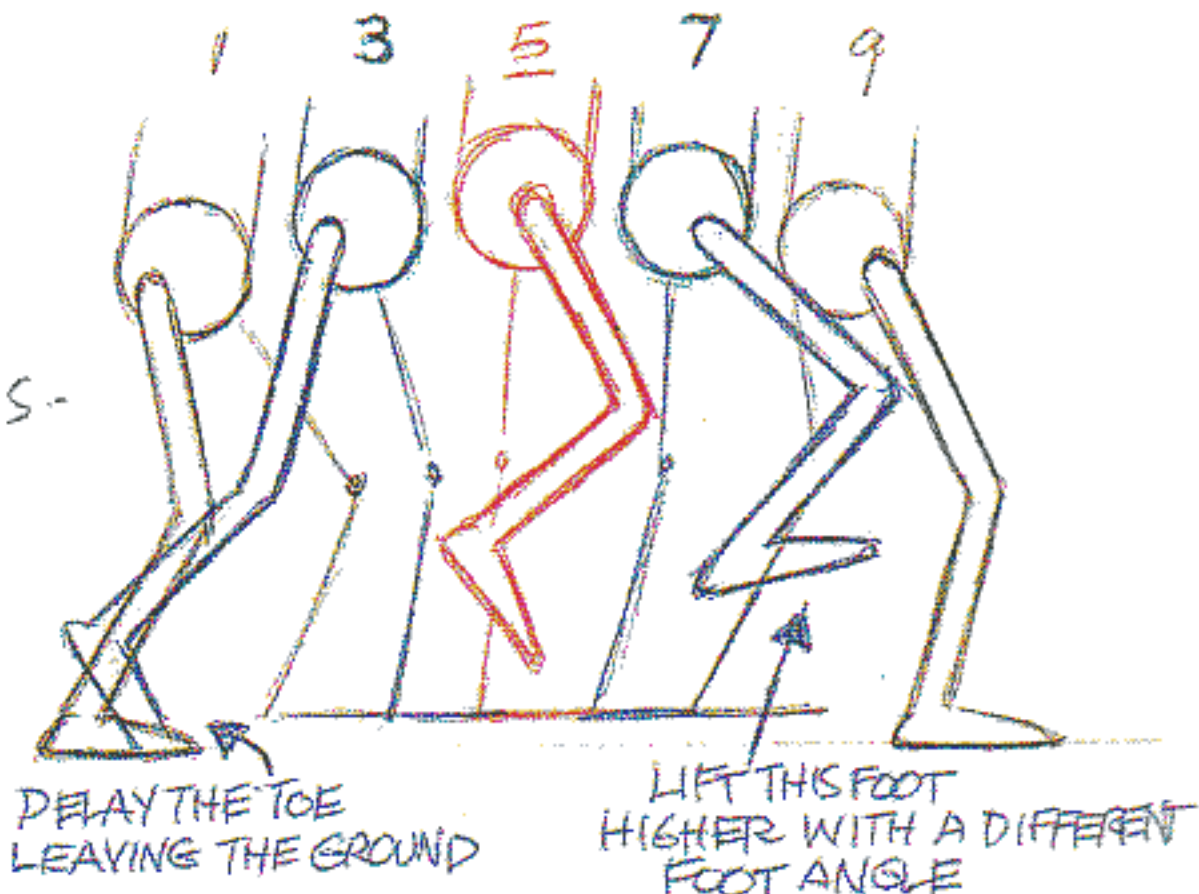
THEN ADD IN STRAIGHT IN BETWEEN AND WE GET A PATHETIC APPROACH TO A WALK - WEAK, BORING...



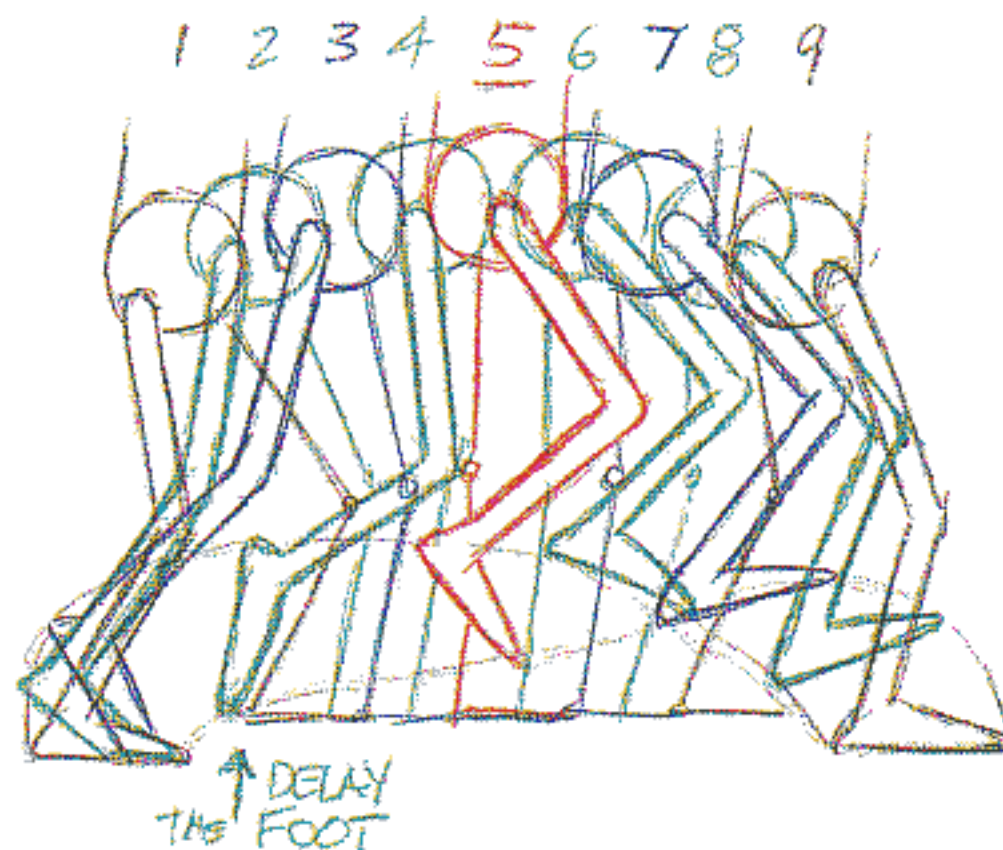
NOW START WITH THE EXACT SAME THING -



BUT ALTER THE NEXT TWO BREAKDOWNS - 3 AND 7 = MORE CHANGE, MORE VITALITY



ADD IN STRAIGHT IN BETWEEN (BEARING IN MIND THAT THE HEEL LEADS AND THE FOOT FOLLOWS AND WATCH THE ARCS!)



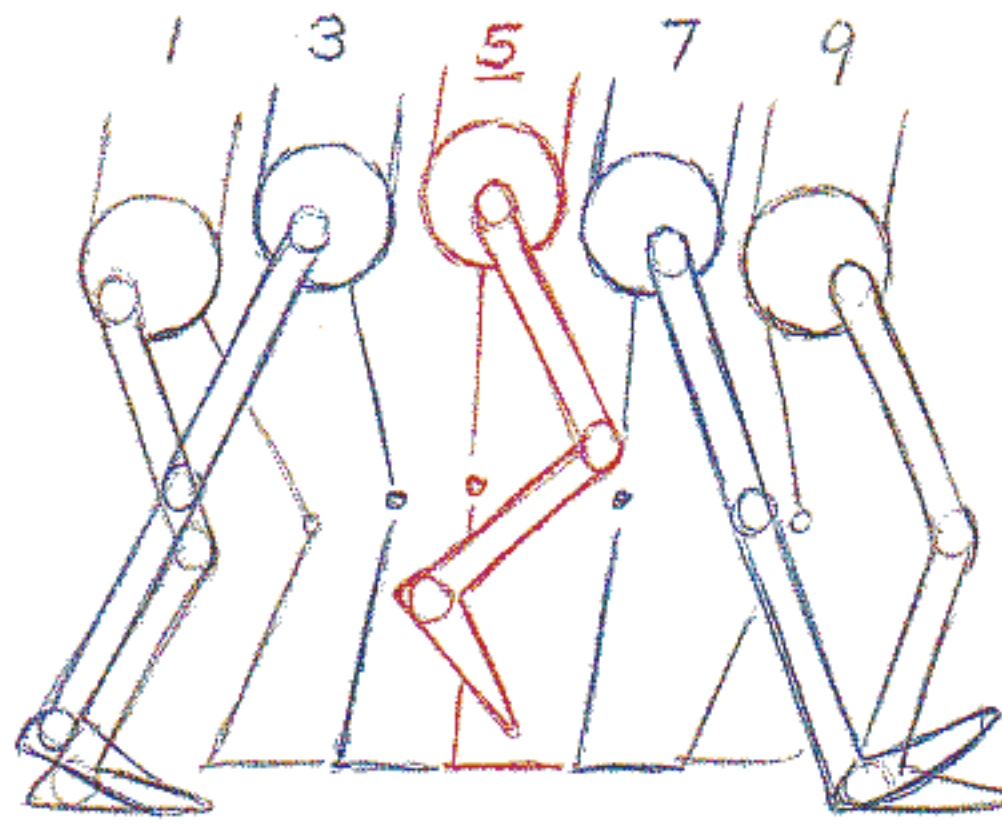
IT'S OBVIOUS WE'VE GOT MORE LIFE IN IT NOW.



NOW LET'S MAKE IT  
MORE SPRIGHTLY.

MAKE #3 STRAIGHT  
AS IT PUSHES OFF

and MAKE #7 STRAIGHT  
AS IT CONTACTS  
THE GROUND.



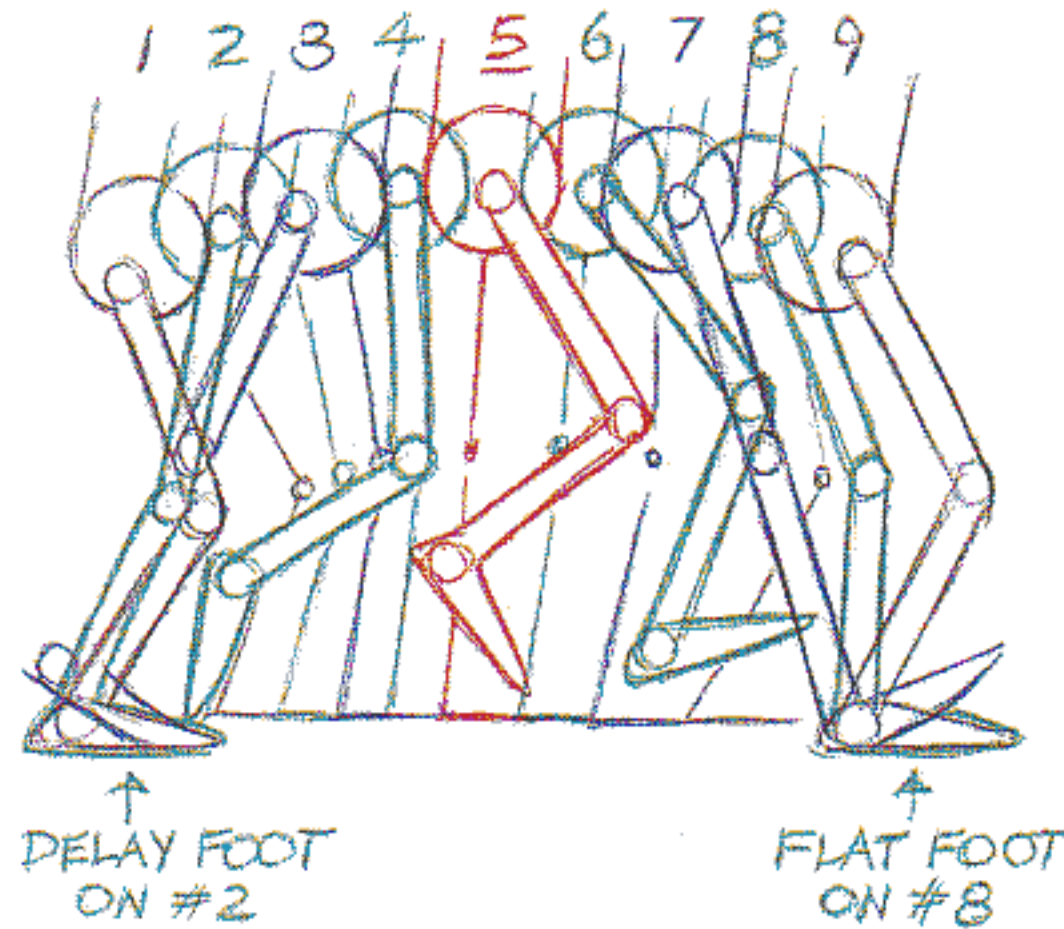
NOW WE'VE GOT  
SOME CHANGES!  
BENT TO STRAIGHT  
-TO BENT  
-TO STRAIGHT  
-TO BENT.

(ALTHOUGH SO FAR  
THIS ISN'T REALLY VERY  
DIFFERENT THAN WE'D  
END UP WITH IF WE'D  
STARTED FROM OUR  
CONTACT METHOD.)

ANYWAY - ADD IN  
STRAIGHT  
IN BETWEEN

EXCEPT KEEP  
THE FOOT SOLE  
FLAT ON #2

AND  
HAVE THE FOOT ON #8  
FLAT LIKE #9



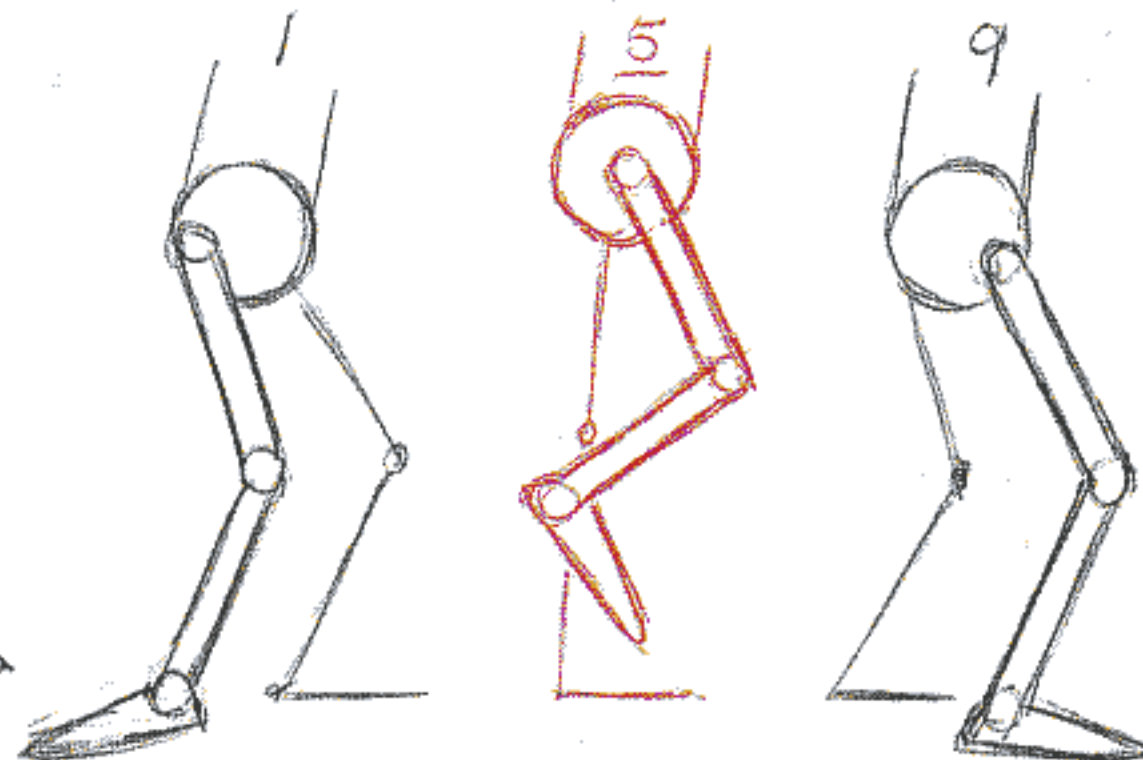
WE'VE GOT  
CHANGE AND  
VITALITY -  
THE LEG AND FOOT  
PASS FAST THROUGH  
THE MIDDLE  
AND CLUSTER  
AT THE BEGINNING  
and END OF THE STEP.

NOW WE'LL FIND  
METHOD IN THE  
MADNESS -

HERE'S WHAT ART  
BABBITT MIGHT DO -

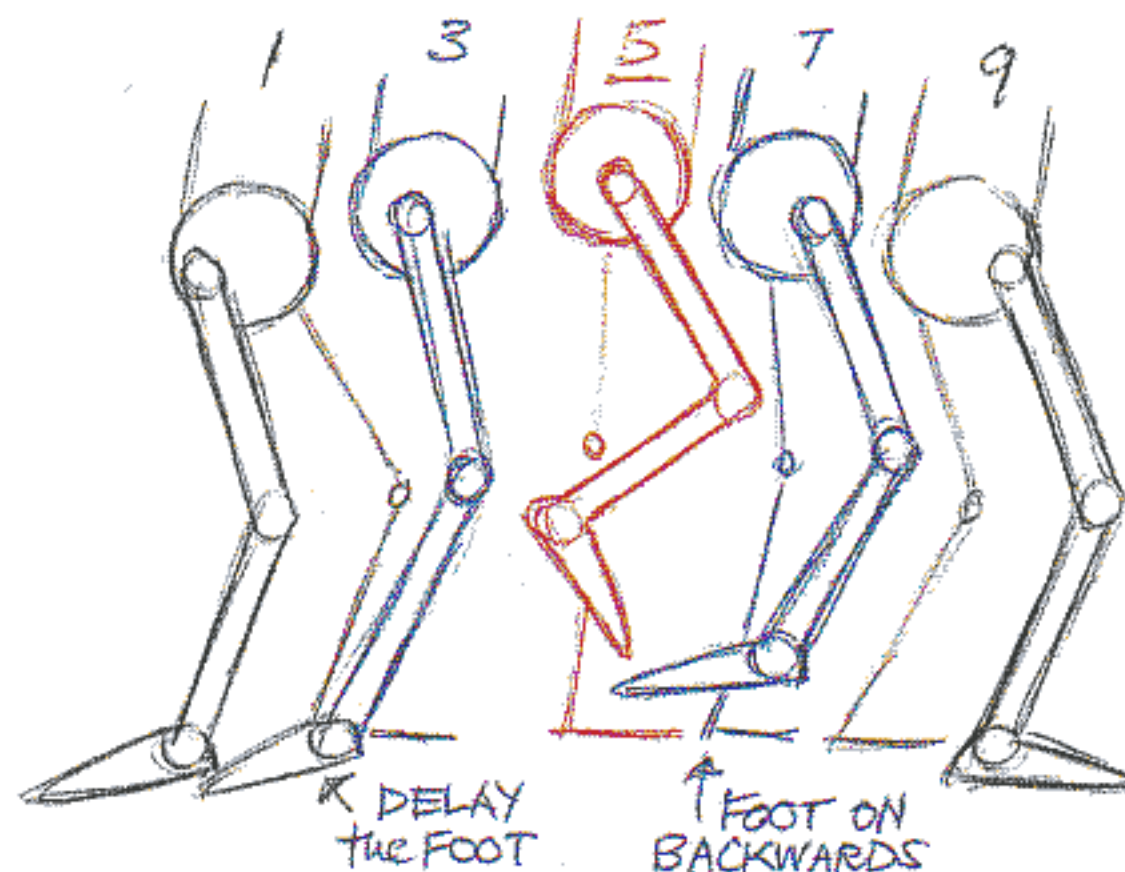
START WITH THE SAME  
3 BASIC POSITIONS

BUT PUT #1'S FOOT ON BACKWARDS →



LEAVE THE PASSING  
POSITION AS IS,  
BUT DELAY  
THE FOOT ON #3

and  
MAKE THE FOOT ON #7  
BACKWARDS  
AGAIN.

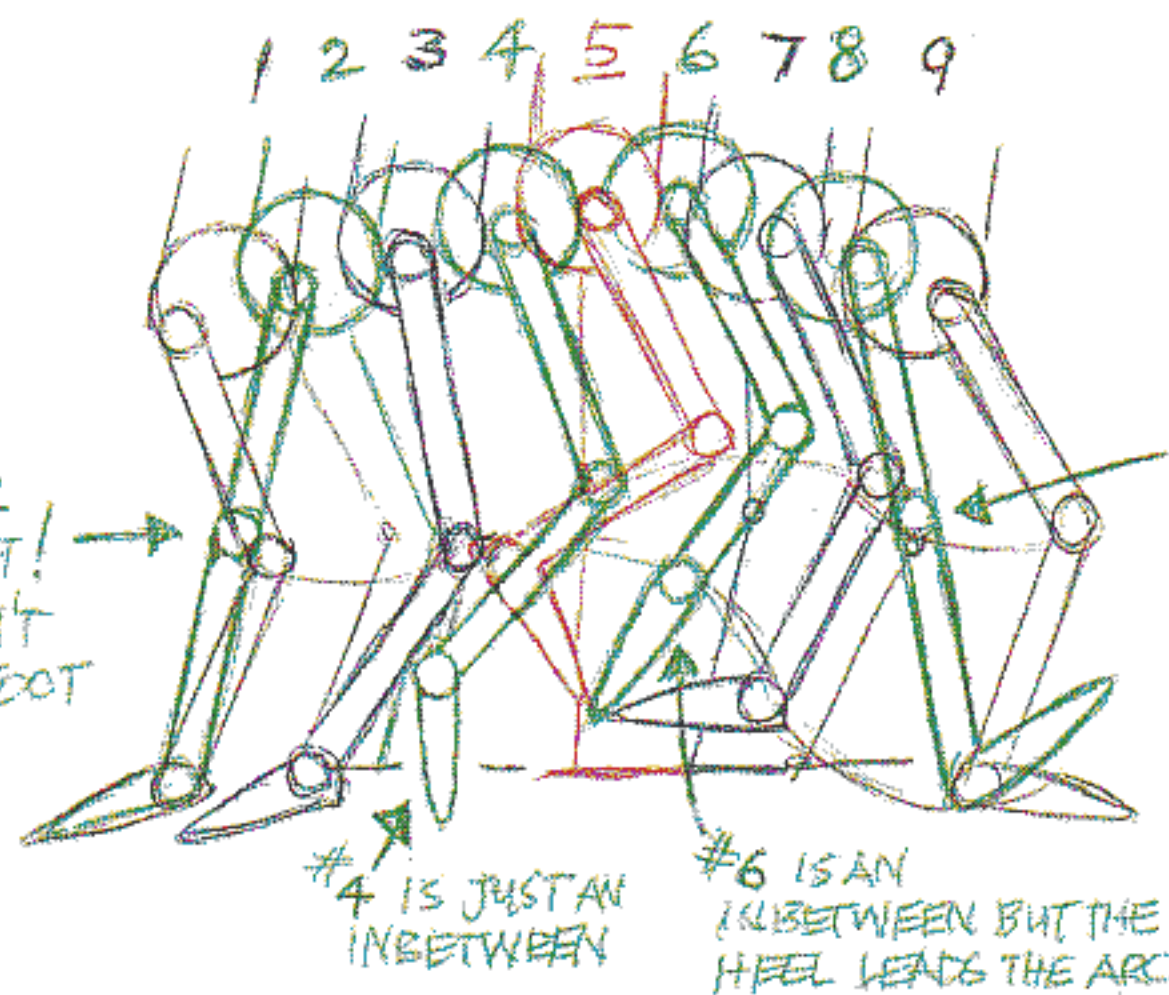




NOW ADD IN  
2, 4, 6 and 8

2 AND 8  
ARE ALSO  
ECCENTRIC

MAKE #2  
STRAIGHT!  
AND DON'T  
MOVE THE FOOT



THIS WAY OF WORKING AND **THINKING** IS THE BASIS OF THE KIND OF THING ART DID WITH HIS 'GOOFY' WALKS. IT HAD A TERRIFIC INFLUENCE ON ANIMATORS.

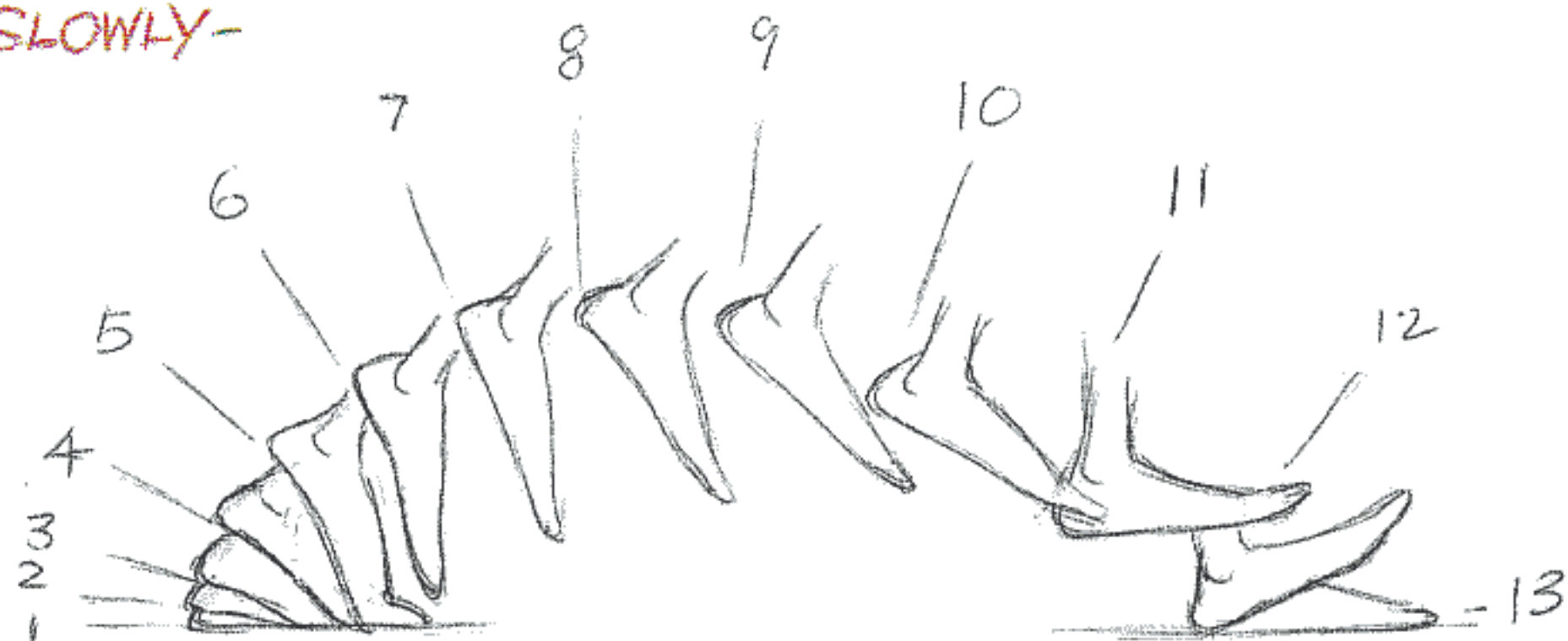
ART ALWAYS SAID,

'WHEN WE'VE GOT AN OPPORTUNITY TO INVENT - CERTAINLY WE'VE GOT THE RIGHT MEDIUM FOR IT.

THAT'S WHAT SEPARATES US FROM LIVE ACTION - WE CAN INVENT.'

NORMALLY A FOOT PICKS UP **SLOWLY** -

THEN TRAVELS **QUICKLY**  
THROUGH THE MIDDLE  
AND PUTS DOWN **FAST**.

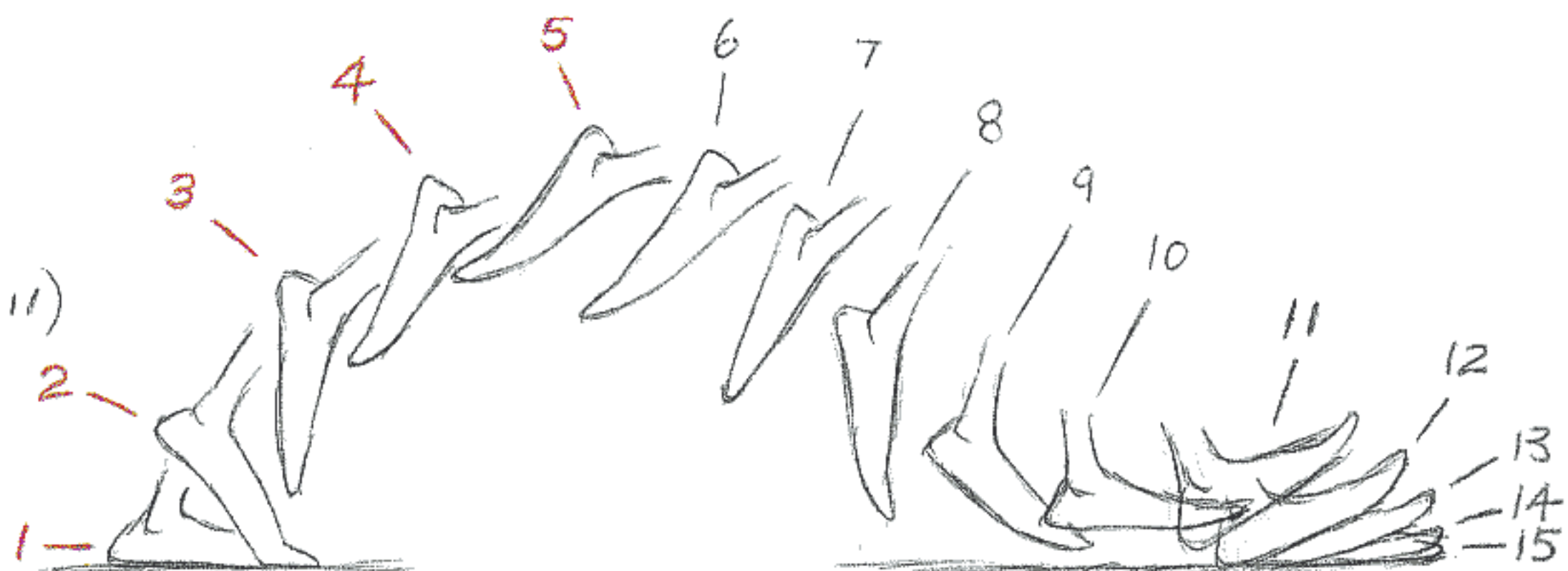


WHY NOT REVERSE IT?

HAVE THE FOOT  
PICK UP **FAST** (1 TO 5)

PASS THROUGH THE  
MIDDLE NORMALLY (5 TO 11)

AND HAVE A **SLOW**  
PUT DOWN (11 TO 15)



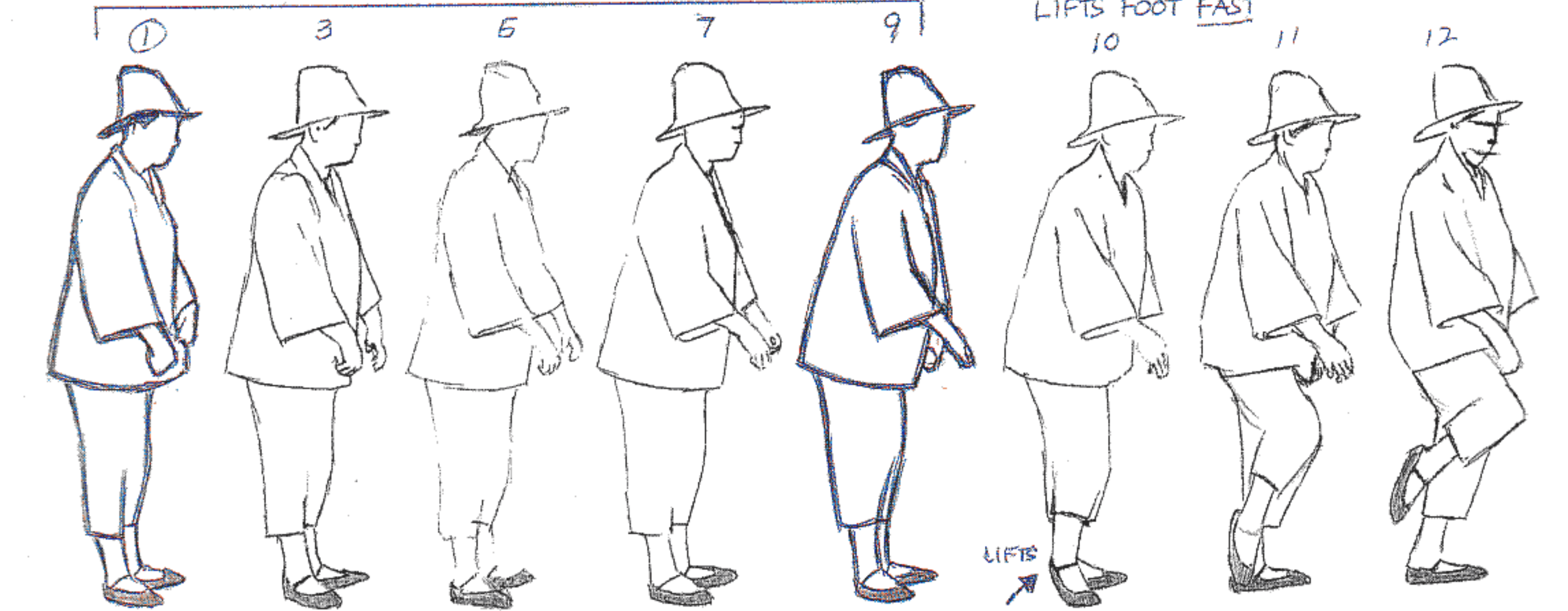
AND THIS IS EXACTLY WHAT THE LIVE ACTION MIME ON THE NEXT 2 PAGES IS DOING -



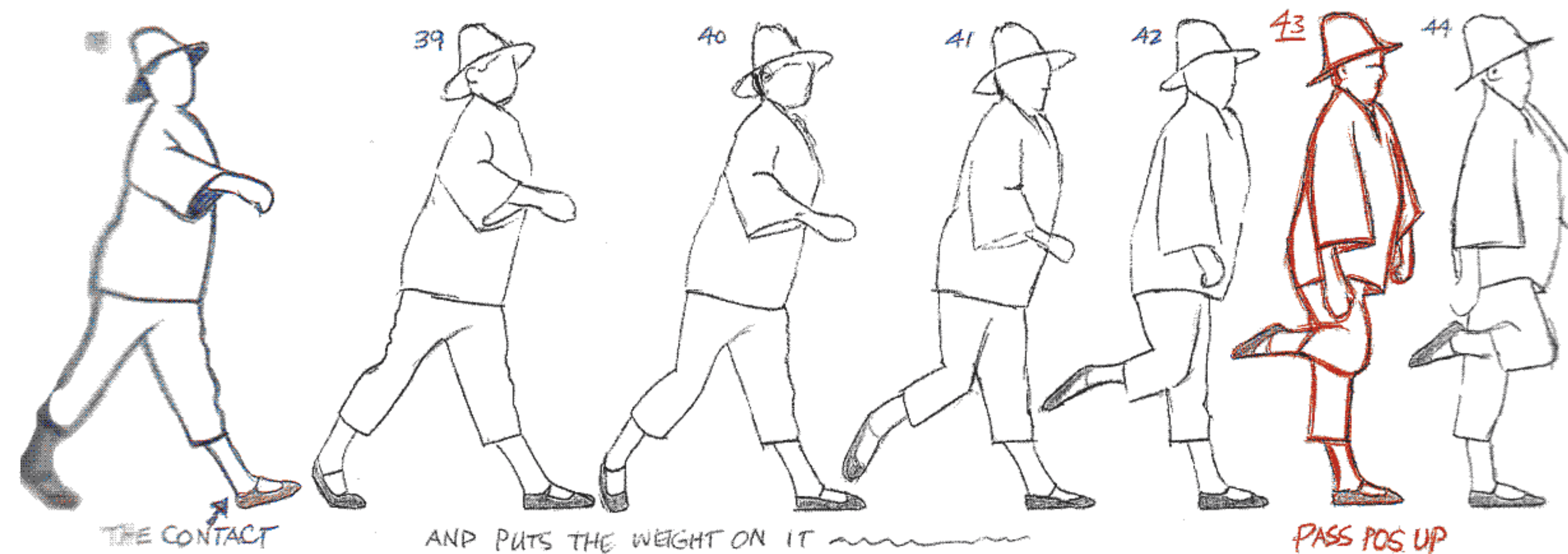
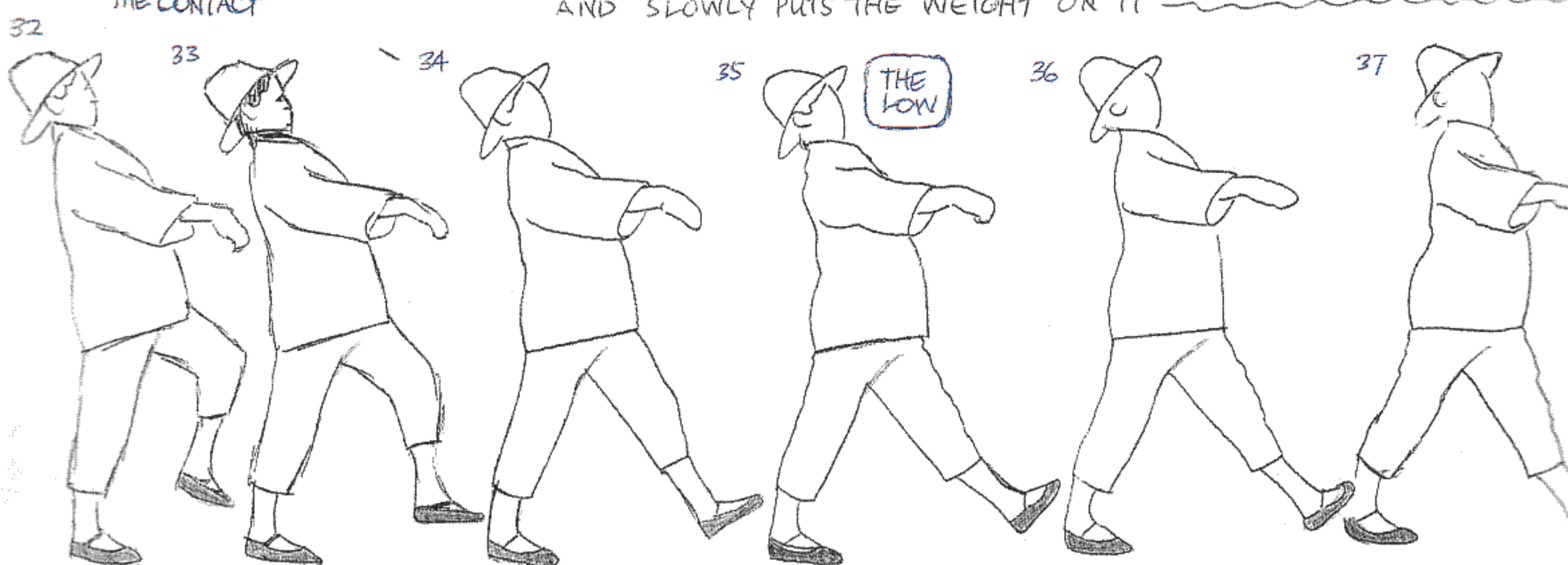
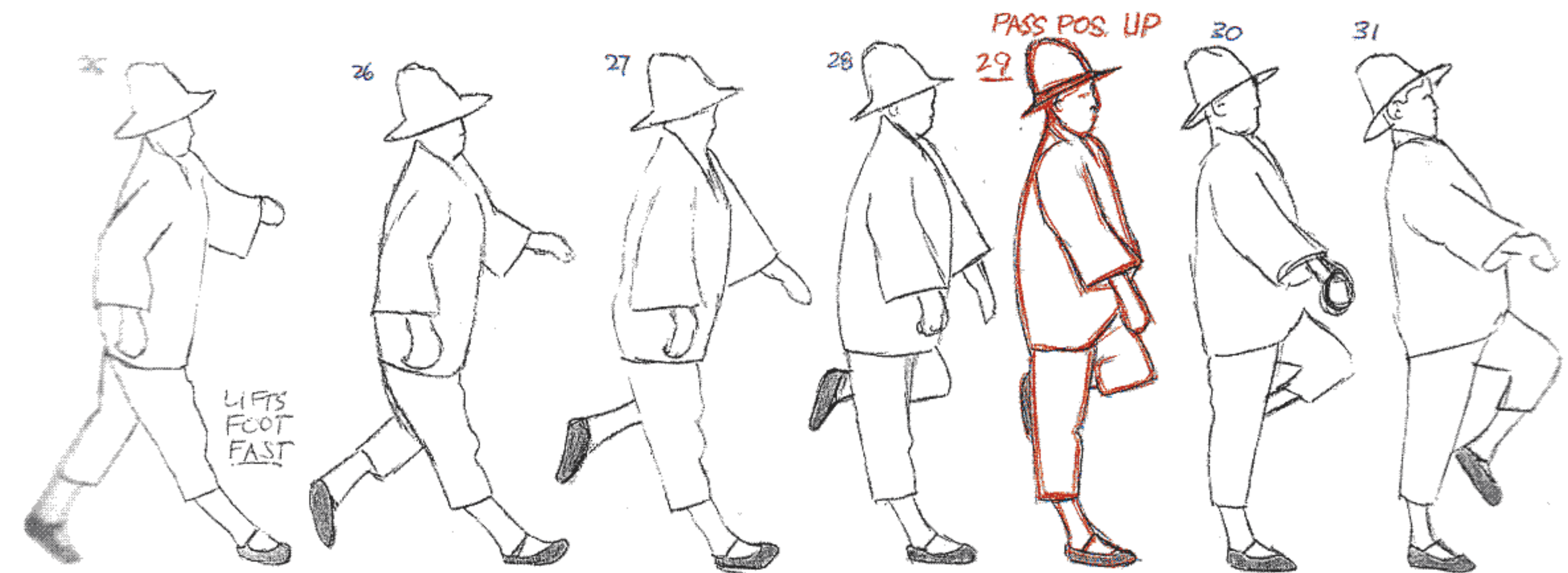
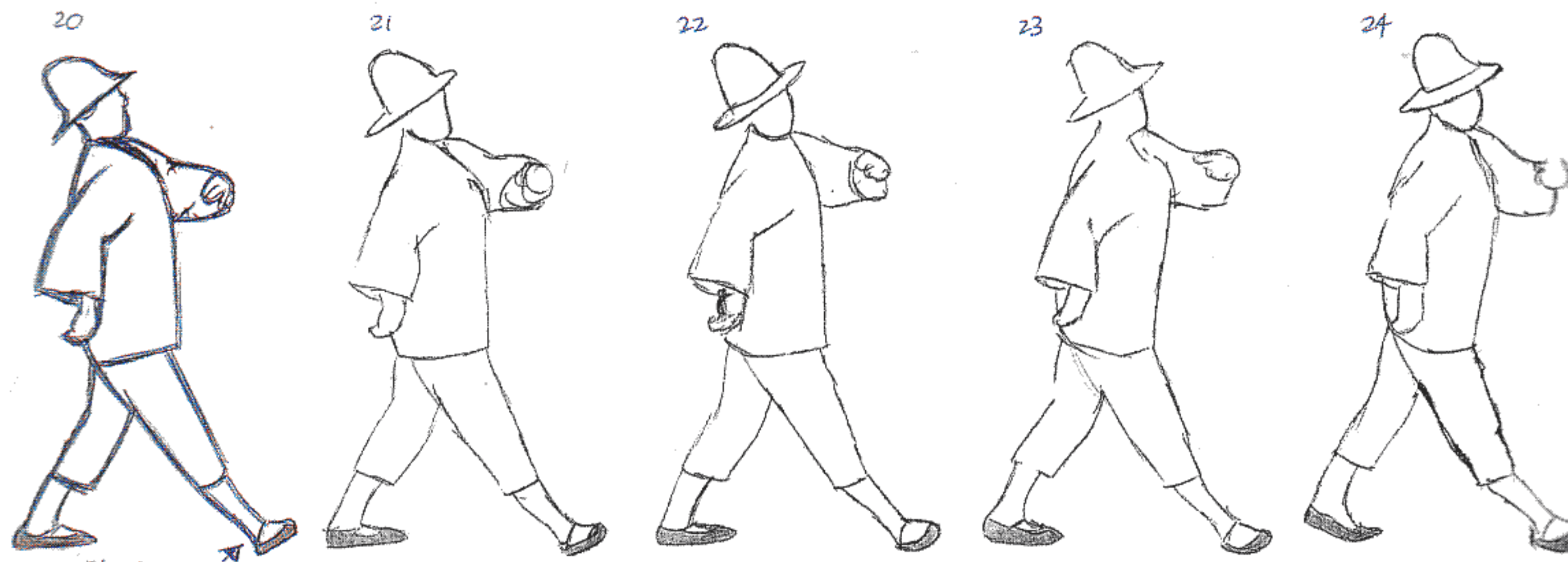
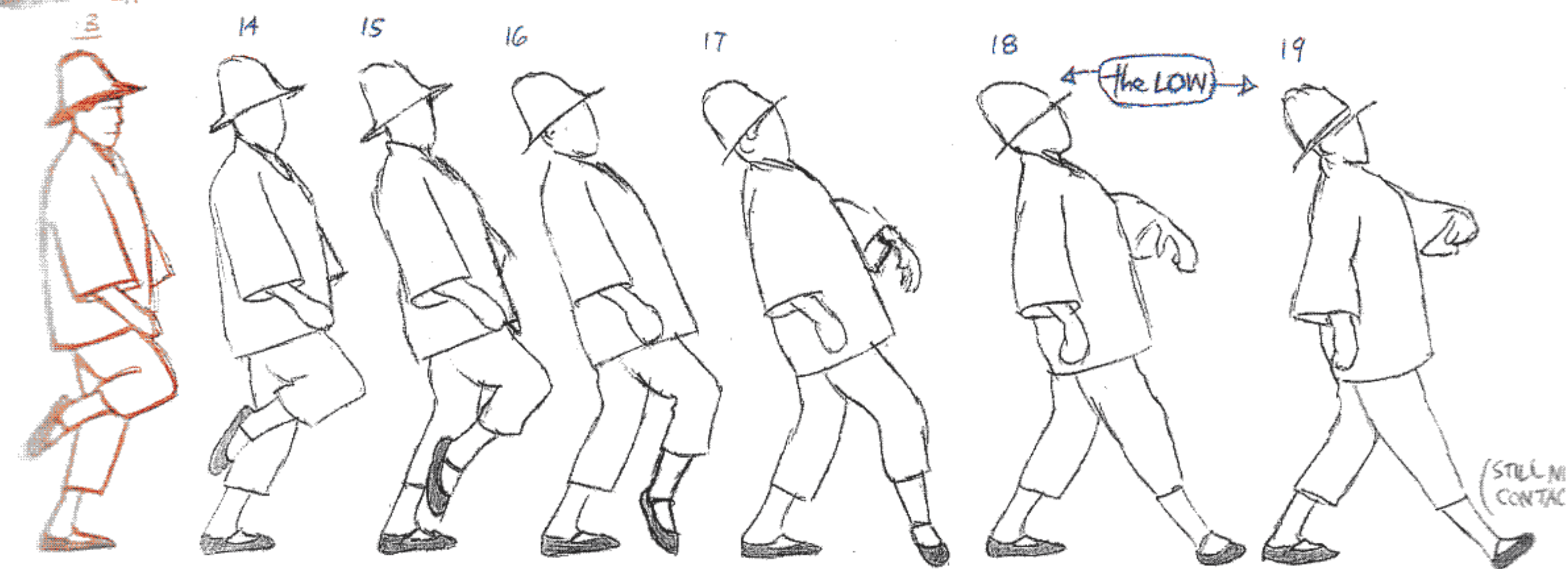
ANTICIPATES WALK (TRACED ON TWOS)

ON ONES NOW -  
LIFTS FOOT FAST

SWINGS FOOT THROUGH —



POSITION  
HIGH



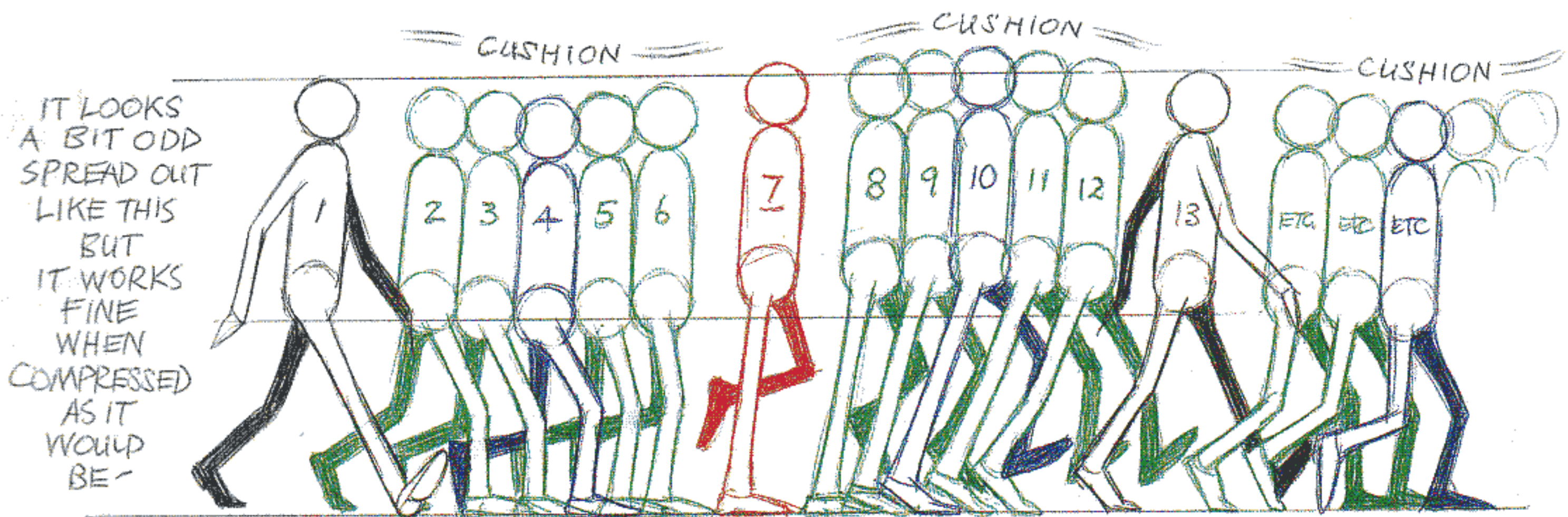
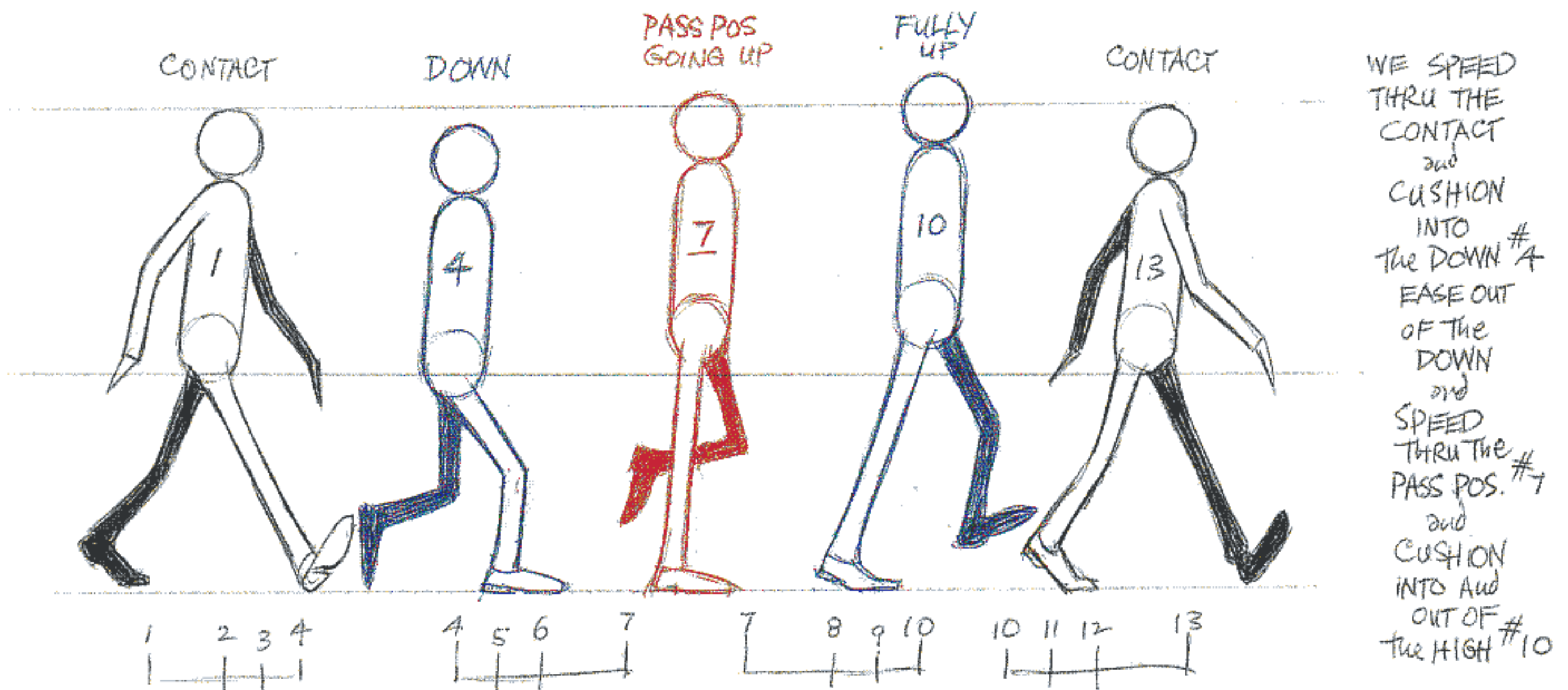
(HER STARTING STEP TAKES 12 FRAMES — HER FOLLOWING STEP TAKES 19 FRAMES)

AND IF SHE CAN DO ALL THIS "LIVE" HOW MUCH FURTHER SHOULD WE BE ABLE TO GO IN ANIMATION!

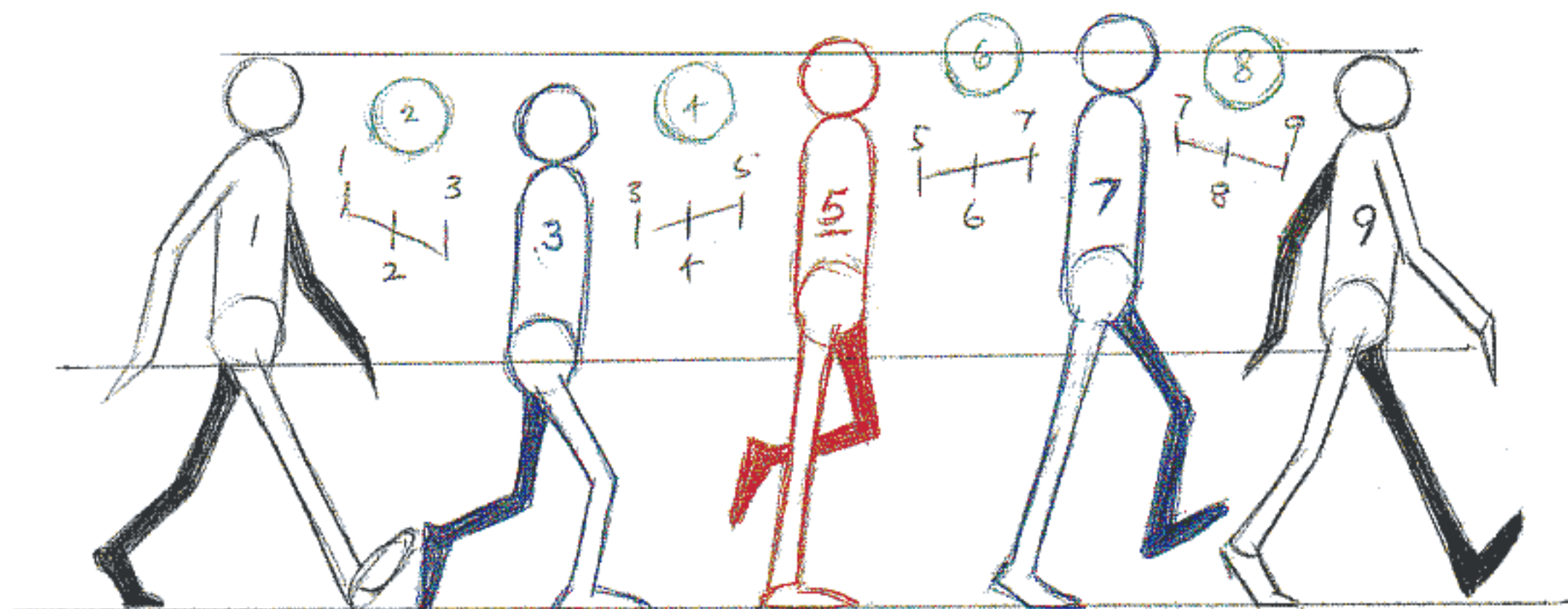


## NORMAL WALK SPACING

WE HAVEN'T YET QUITE SHOWN THE SPACING AND CUSHIONING ON A NORMAL WALK. HERE'S A FORMULA SPACING FOR THE 'CONVENTIONAL' WALK ON 12'S. (SPREAD APART)



AN 8 FRAME WALK USES EXACTLY THE SAME DRAWINGS - WITH JUST SINGLE IN BETWEEN

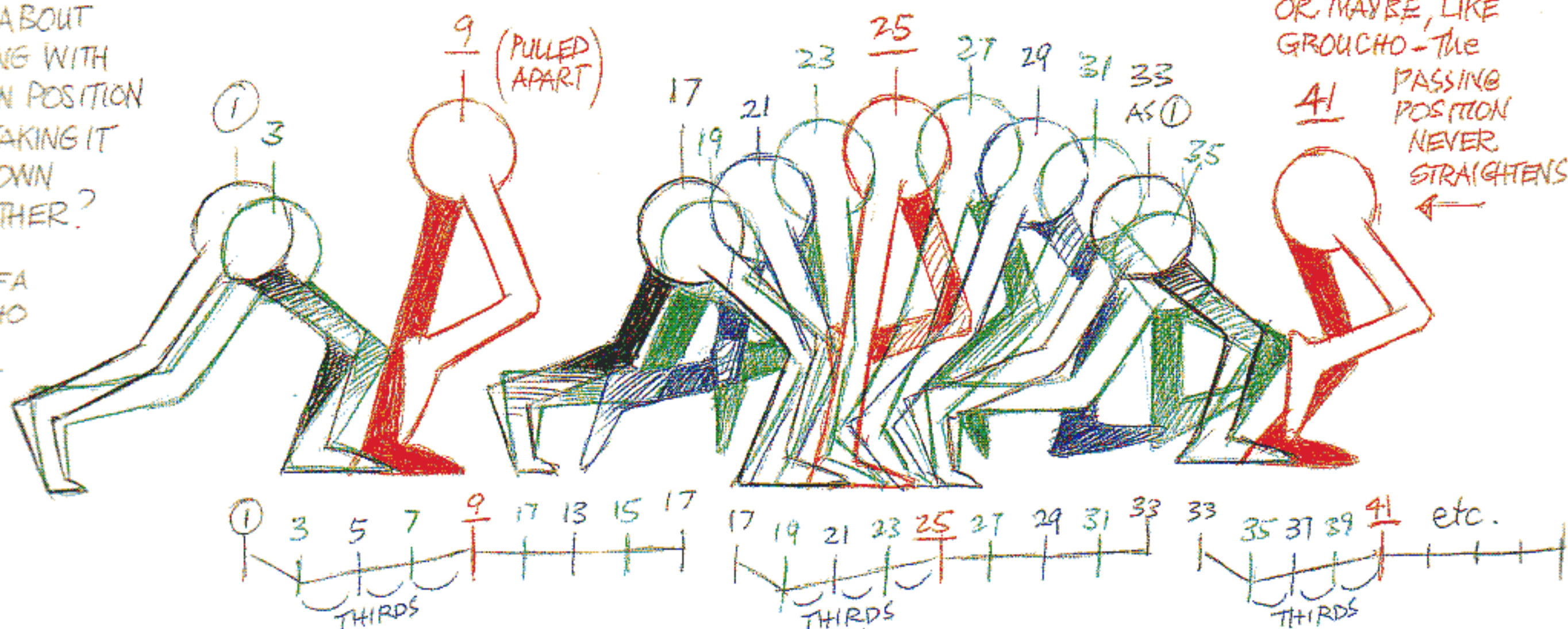




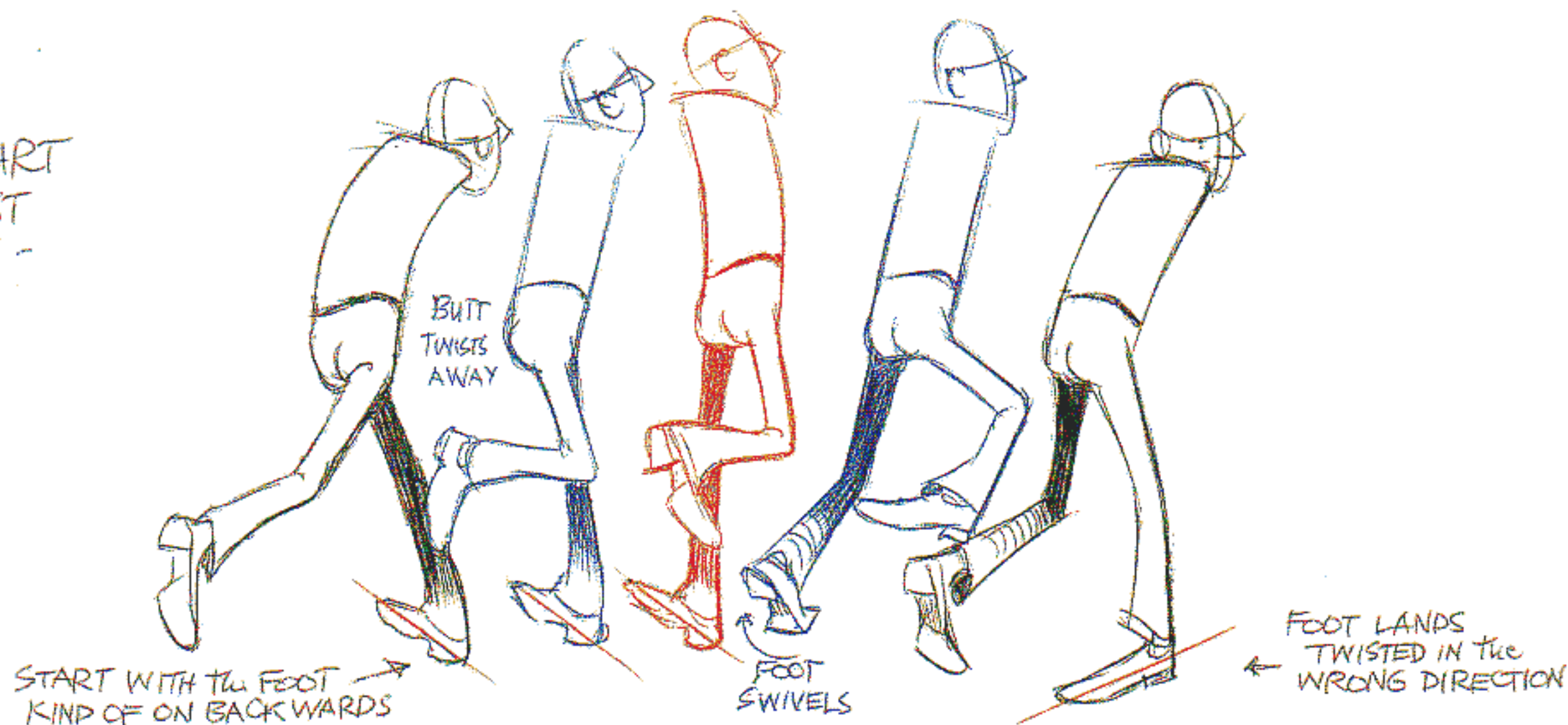
# BACK TO INVENTION -

WHAT ABOUT  
STARTING WITH  
THE DOWN POSITION  
AND TAKING IT  
DOWN  
FURTHER?

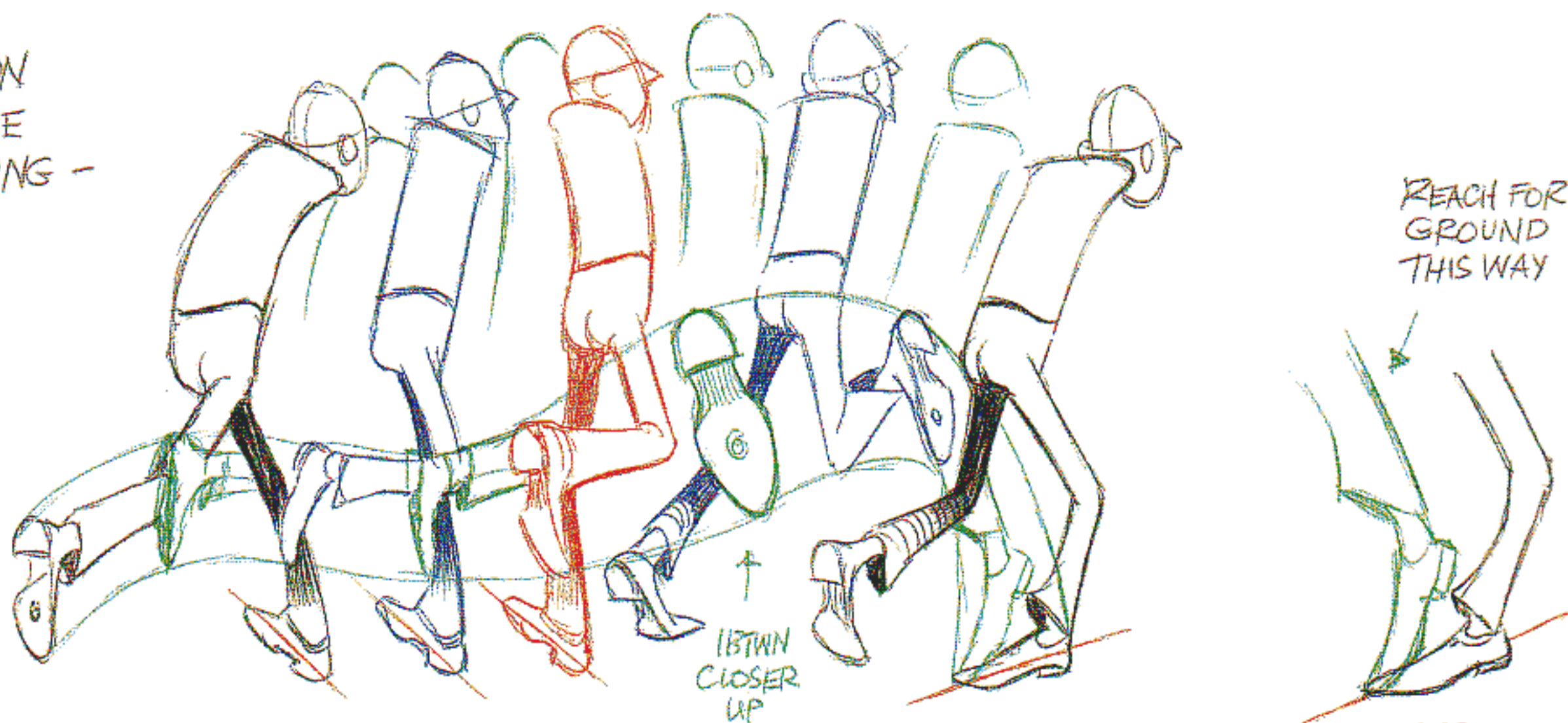
KIND OF A  
GROUCHO  
MARK  
WALK -



NOW  
LET'S START  
TO TWIST  
THINGS -

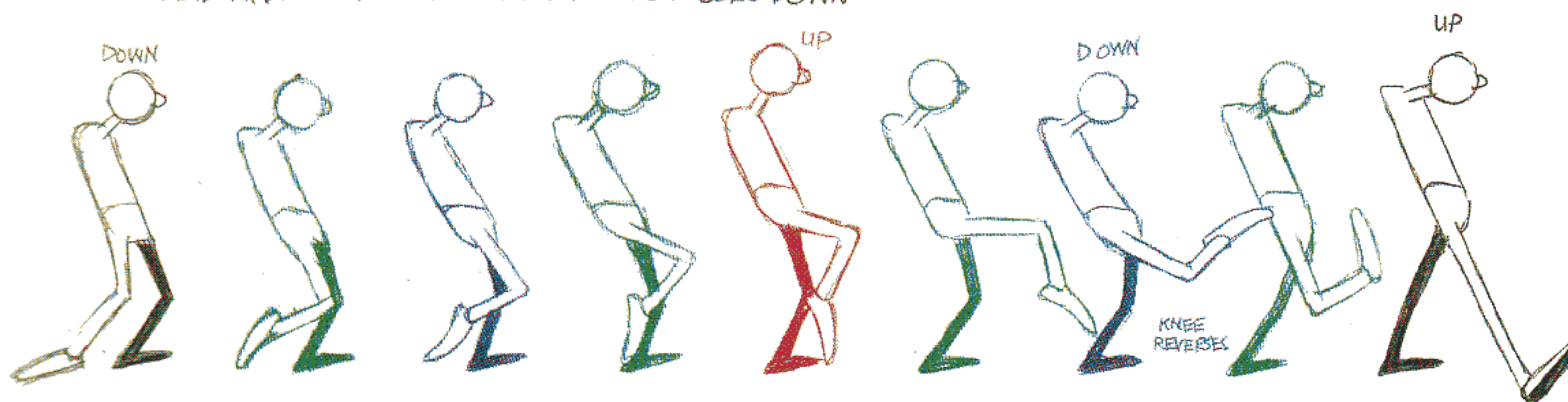


VARIATION  
ON THE SAME  
SORT OF THING -

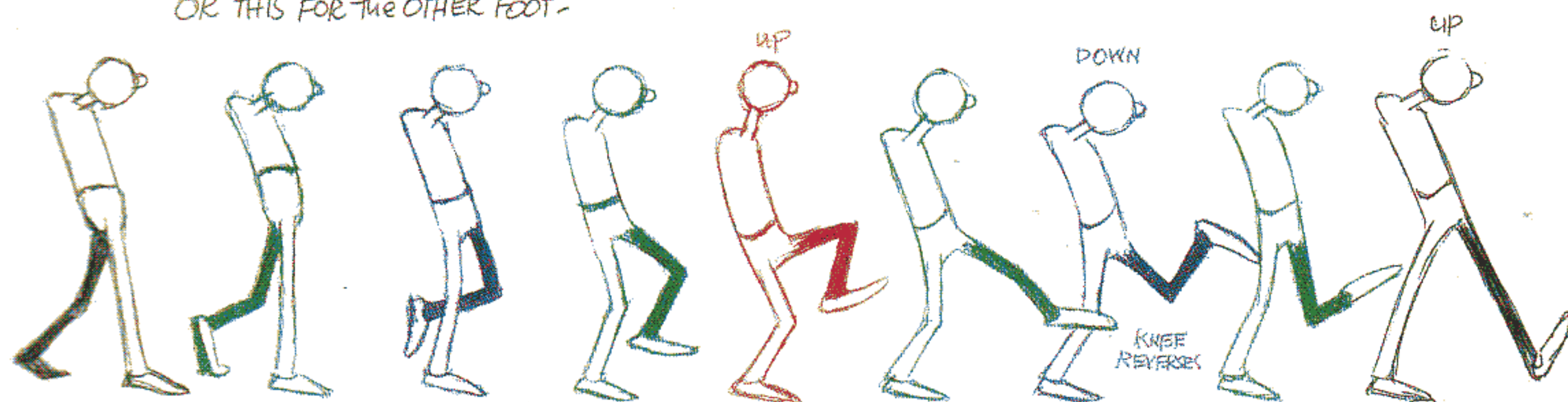




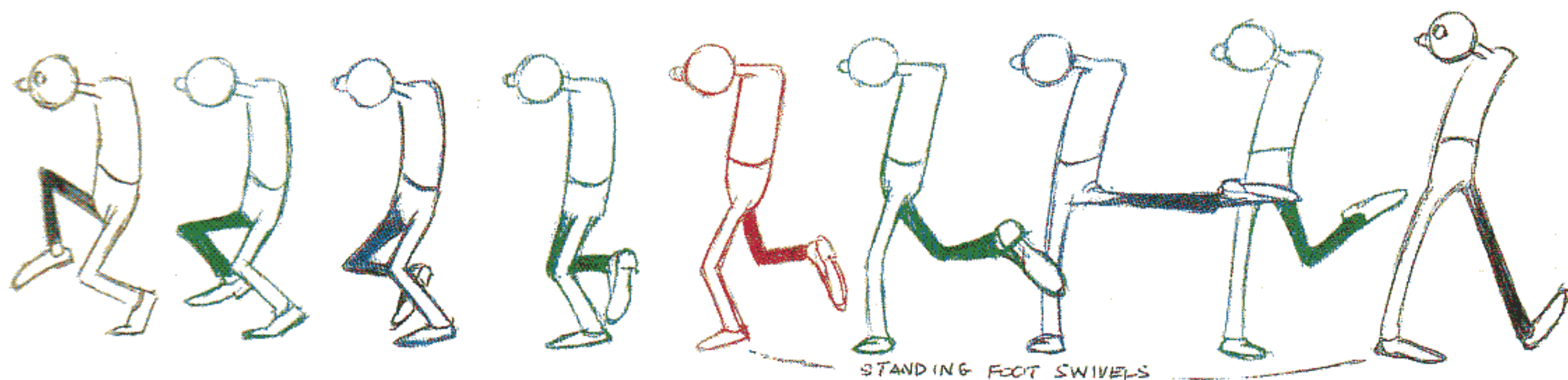
LET'S KEEP FOOLING WITH HOW THE FOOT GOES DOWN -



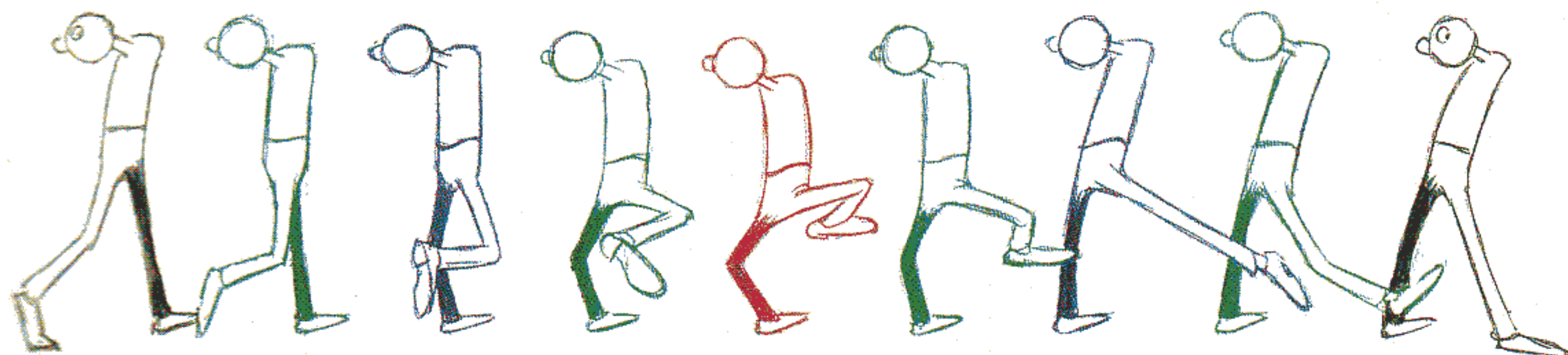
OR THIS FOR THE OTHER FOOT -



WALKING BACKWARDS WITH THE FEET ON BACKWARDS -



NO HUMAN COULD DO IT BUT IT WORKS CONVINCINGLY -





AGAIN, WE CAN INVENT WHAT DOESN'T TAKE PLACE IN THE REAL WORLD.

ART BABBITT SAID, "A GOOD DANCER INVENTS. IT'S NOT NATURAL FOR A PERSON TO LEAP INTO THE AIR - DO SCISSORS WITH THEIR FEET AND THEN LAND ON THEIR TOES. WE CAN DO ANYTHING WE WANT AS LONG AS WE MAKE IT 'WORK' - MAKE IT LOOK BELIEVABLE."

LET'S WALK A DANCER 'ON POINT' - ON TWOS

