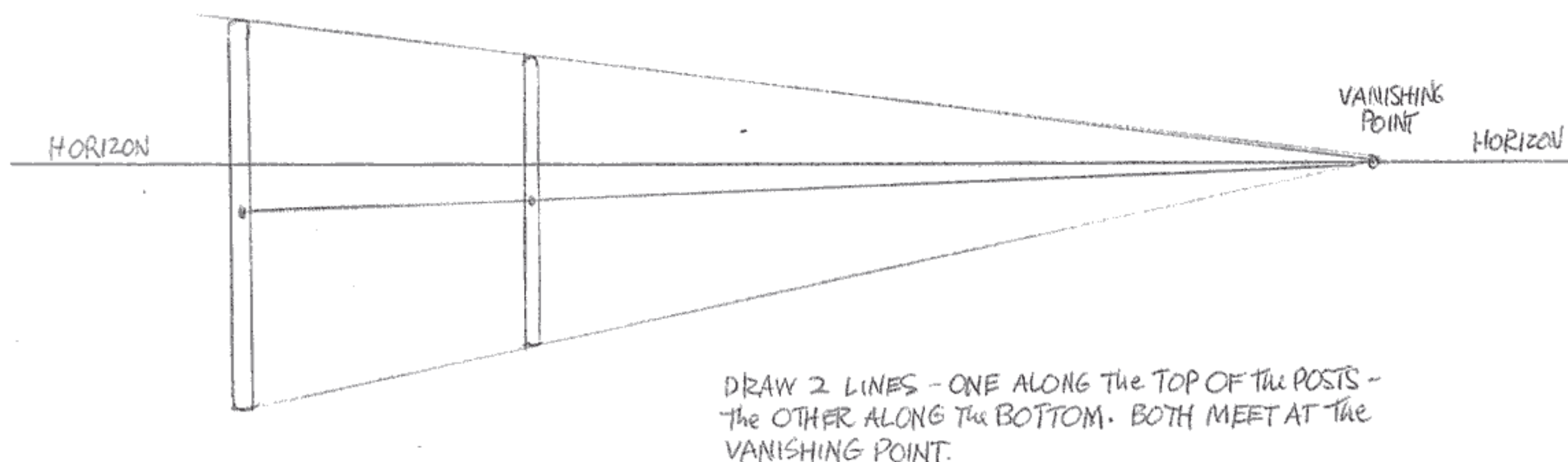
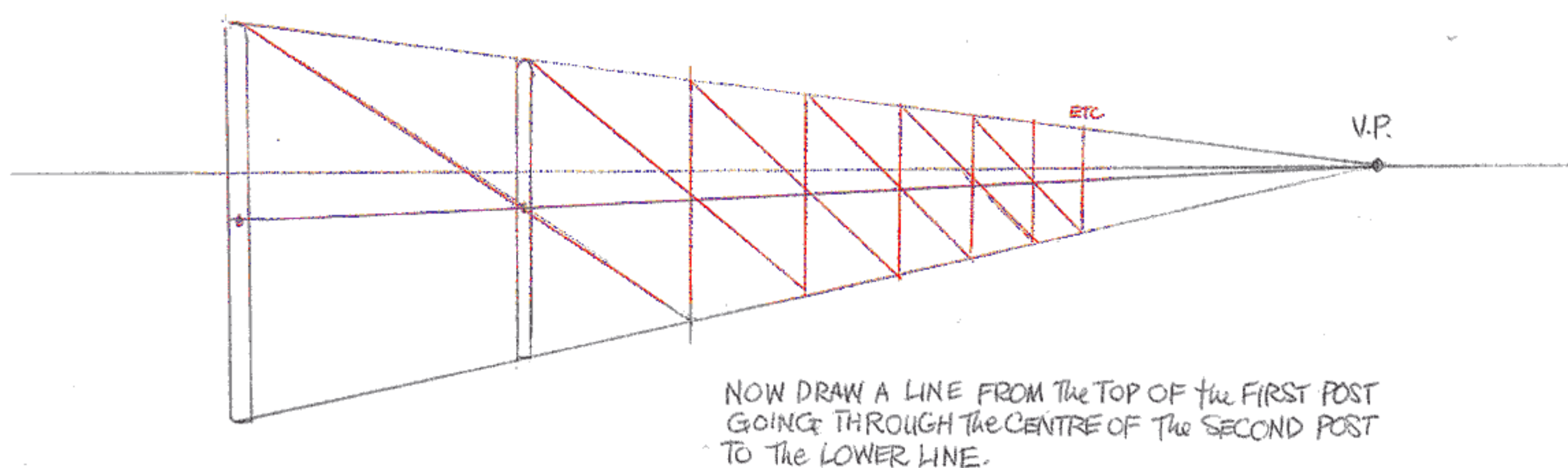


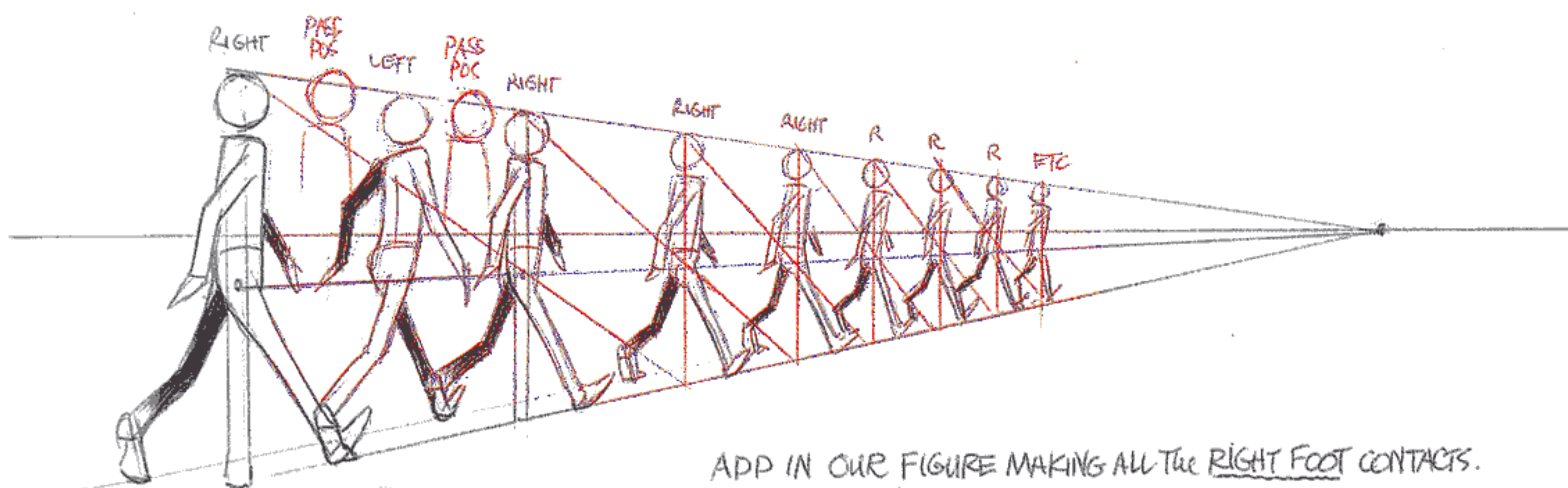
HERE'S A TECHNICAL AID FOR PLANNING A WALK IN PERSPECTIVE (IF WE WANT TO BE TECHNICAL ABOUT IT)



THEN DRAW ANOTHER LINE (BLUE) HALF-WAY BETWEEN



NOW WE KNOW WHERE TO PUT THE THIRD POST — AND ALL THE REST.



ADD IN OUR FIGURE MAKING ALL THE RIGHT FOOT CONTACTS. THEN PUT IN THE LEFT FOOT CONTACTS. THEN ADD PASSING POSITIONS etc. THE USUAL ROUTINE...



HAVING GONE THROUGH ALL THIS WALK BUILDING and FORMULAS etc. WE END UP AT  
 THE MAIN ISSUE = **NO TWO CHARACTERS WALK THE SAME**. ALL WE CAN DO IS GENERALISE -

A SPRITELY  
 GIRL  
 WALKS  
 LIKE  
 THIS -



AND AN OLDER  
 WOMAN  
 MAYBE LIKE THIS -

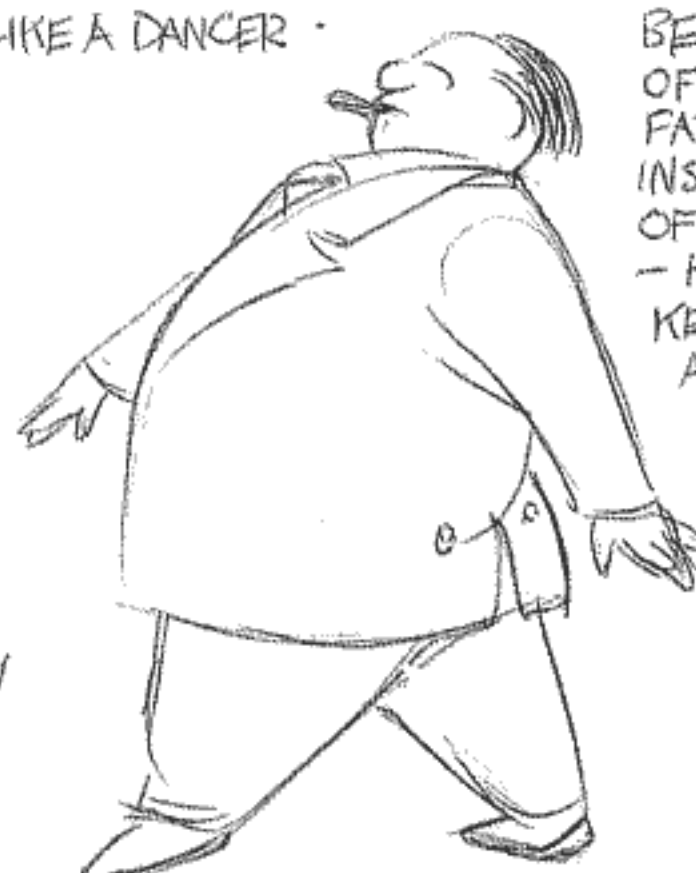


IF PREGNANT,  
 LIKE THIS -  
 'MOTHER'S PRIDE'  
 and VERY  
 CAREFUL



LEGS  
 APART  
 SLIGHTLY

A FAT MAN LEANS BACK SIMILARLY  
 GLIDES DELICATELY  
 LIKE A DANCER -



BECAUSE  
 OF THE  
 FAT ON  
 INSIDE  
 OF THE LEGS  
 - HAS TO  
 KEEP LEGS  
 APART

SHE'S BALANCING THE WEIGHT - SO'S HE.  
 THE WEIGHT HAS TO BALANCE - EXCEPT FOR THE BRIEF  
 INSTANT WHEN WE STOP OURSELVES FALLING OVER -  
 WE REGAIN OUR BALANCE.

A DRUNK  
 HAS A PROBLEM  
 KEEPING IN  
 BALANCE -  
 THE HEAD  
 IS USUALLY  
 STATIONARY.  
 IT'S TRYING  
 TO CONVINCE  
 US IT  
 ISN'T  
 DRUNK.  
 NEVER STANDS  
 STILL -  
 ALWAYS MOVING  
 A LITTLE BIT.



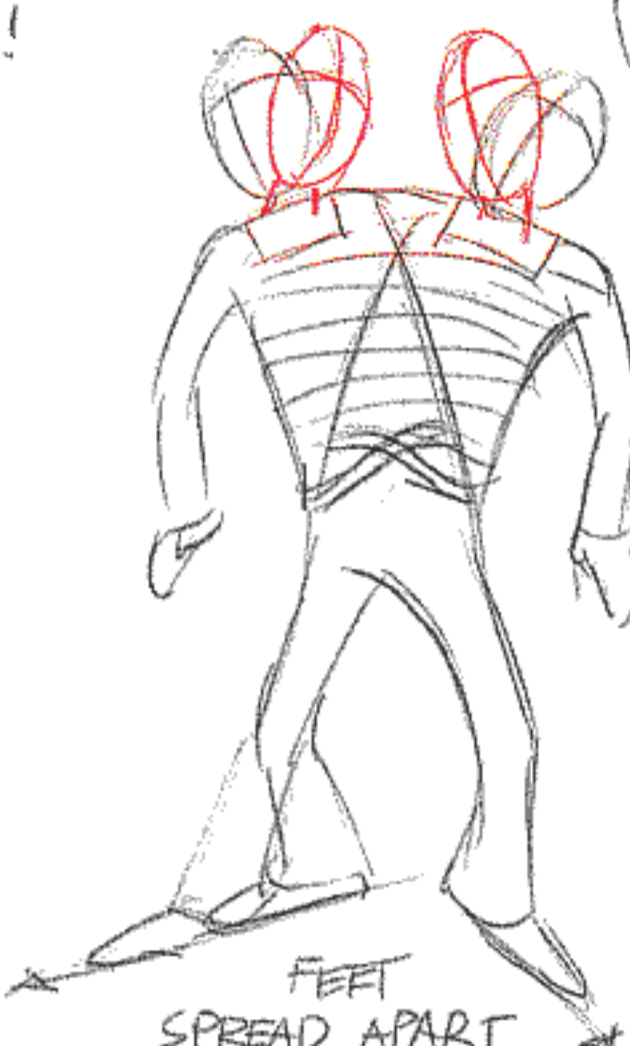
THE TIMING IS  
 VERY ERRATIC.  
 THE BODY  
 PARTS  
 HAVE LIVES  
 OF THEIR  
 OWN and  
 TEND TO  
 MOVE  
 INDEPENDENTLY.  
 THEY'VE  
 LOST THE  
 CENTRAL  
 CONTROL.



ANGRY WALK -  
 ALWAYS HIT FOOT  
 THROUGH and DOWN  
 FAST!

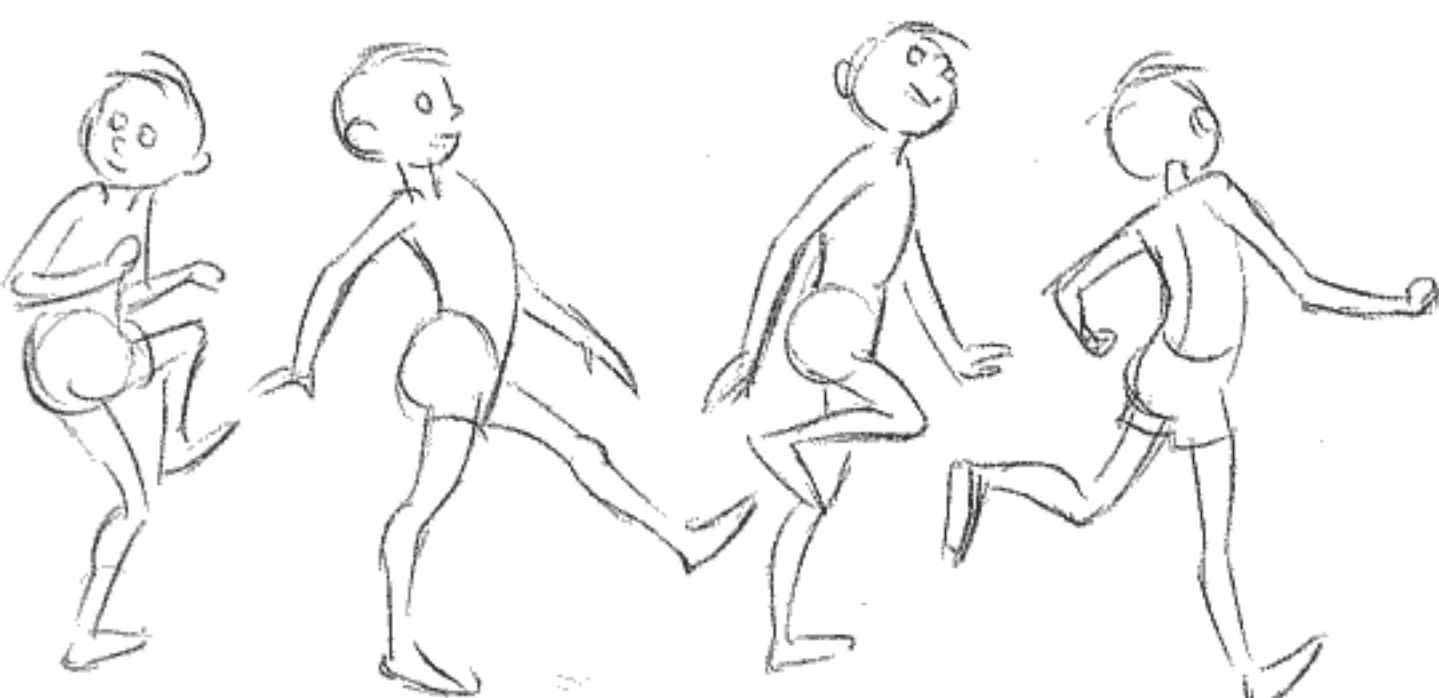
VIOLENT  
 ACCENT  
 DOWN!

SAILORS WALK  
 WHOLE BODY ROCKS  
 SIDE TO SIDE - (NICE TO  
 DELAY  
 HEAD)



FEET  
 SPREAD APART

CHILDREN'S WALK -



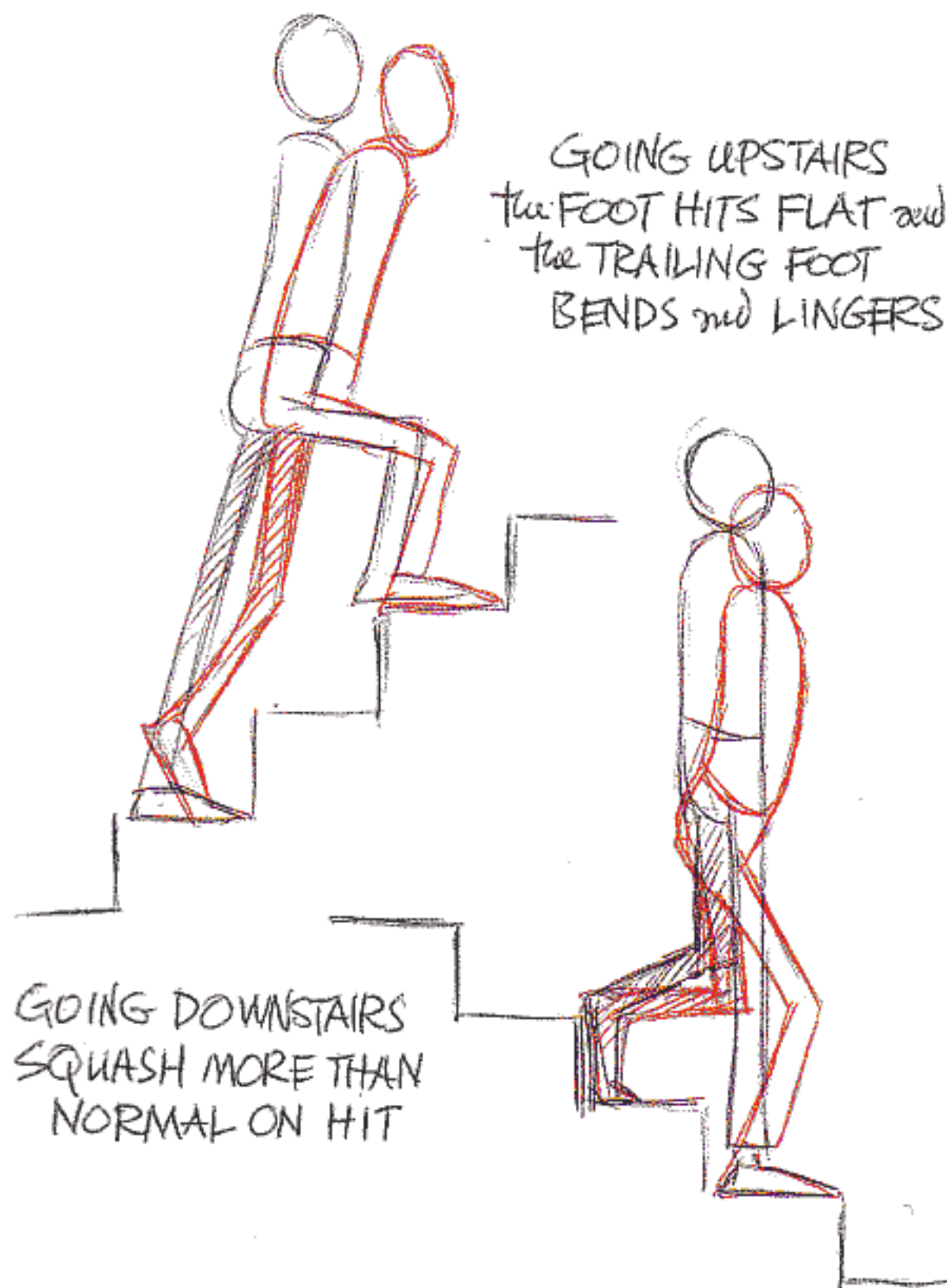
OVEREXAGGERATED FOOT ACTION - LIFT LEGS HIGHER  
 THAN ADULTS

BABIES ARE  
 CONSTANTLY  
 OFF BALANCE





**TIMING** IS SO IMPORTANT IN WALKS  
 KEN HARRIS SAID, "BASE WALKS ON 12'S -  
 (AS DID MILT KAHL) THEN EVERYTHING IS JUST  
 SO MUCH FASTER OR IS  
 SO MUCH SLOWER THAN 12."



the SEXUAL  
 LOOK-AT-ME  
 TYPES



the  
 PELVISES  
 THRUST  
 SLIGHTLY  
 FORWARD  
 and the  
 TOP of the  
 BODY HAS  
 TO ROTATE  
 DUCKLIKE  
 OVER the  
 TOP OF  
 the HIPS -  
 -WADDLING  
 SIDE TO SIDE  
 TO BALANCE  
 the FORWARD  
 PELVIS.

AGAIN, IT'S NOT JUST HOW THEY LOOK -  
 ITS HOW IS the PERSON **FEELING**?

SAD  
 LONELY  
 HAPPY  
 THOUGHTFUL  
 DRUNK  
 SPRIGHTLY  
 OLD  
 YOUNG  
 ADDLED  
 SURPRISED  
 HOPEFUL  
 CONFIDENT  
 EMPATHETIC  
 CONCEITED  
 NERVOUS  
 ILL  
 ANGRY  
 LAME  
 INHIBITED  
 MILITARISTIC  
 DEPRESSED  
 JOYOUS  
 SHY?

TAKE A DRUNK FOR EXAMPLE -  
 THERE ARE SO MANY DIFFERENT  
 KINDS -

the SILLY DRUNK  
 the LASCIVIOUS DRUNK  
 the SELF-PITYING DRUNK  
 the EXPANSIVE, HAPPY DRUNK  
 the OUT-OF-CONTROL ATHLETIC DRUNK  
 the OVERLY GRACIOUS POLITE DRUNK  
 the VERY DIGNIFIED DRUNK  
 the VICAR (I SAW A VICAR WALK INTO A WALL)  
 the INHIBITED SOCIETY MATRON  
 the FIGHTING DRUNK  
 the SENTIMENTALIST  
 the FIRST TIME DRUNK  
 etc etc



TO SUM UP:

## WAYS TO GET **VITALITY** IN A WALK

### The RECIPE

- 1 LEAN the BODY
- 2 USE STRAIGHT LEGS ON CONTACTS and PUSH OFF POSITIONS  
(GOING FROM STRAIGHT TO BENT OR BENT TO STRAIGHT)
- 3 TWIST the BODY — TILT the SHOULDERS and HIPS  
HAVE the SHOULDERS OPPOSE the HIPS  
SWIVEL the HIPS
- 4 FLOP the KNEE IN OR OUT
- 5 TILT the BELT LINE FAVOURING the LEG THAT'S LOWEST
- 6 FLOP the FEET
- 7 DELAY the FEET AND TOE LEAVING the GROUND  
UNTIL the VERY LAST INSTANT
- 8 TIP the HEAD OR MAKE IT GO BACK and FORTH
- 9 DELAY PARTS DON'T HAVE EVERYTHING WORKING  
TOGETHER AT the SAME TIME.
- 10 USE COUNTERACTION — FAT, BUTTOCKS, BREASTS,  
DELAYED CLOTHES, PANT LEGS, HAIR etc.
- 11 BREAK the JOINTS
- 12 MORE UPS and DOWNS (FOR WEIGHT)
- 13 USE DIFFERENT TIMINGS ON LEGS VERSUS ARMS VERSUS  
HEAD VERSUS BODY etc.
- 14 TWIST the FEET — TAKE THEM OFF the PARALLEL.
- 15 IF WE TAKE A NORMAL CLICHÉD ACTION and ALTER  
ONLY **ONE TINY PART** — WE GET SOMETHING DIFFERENT!

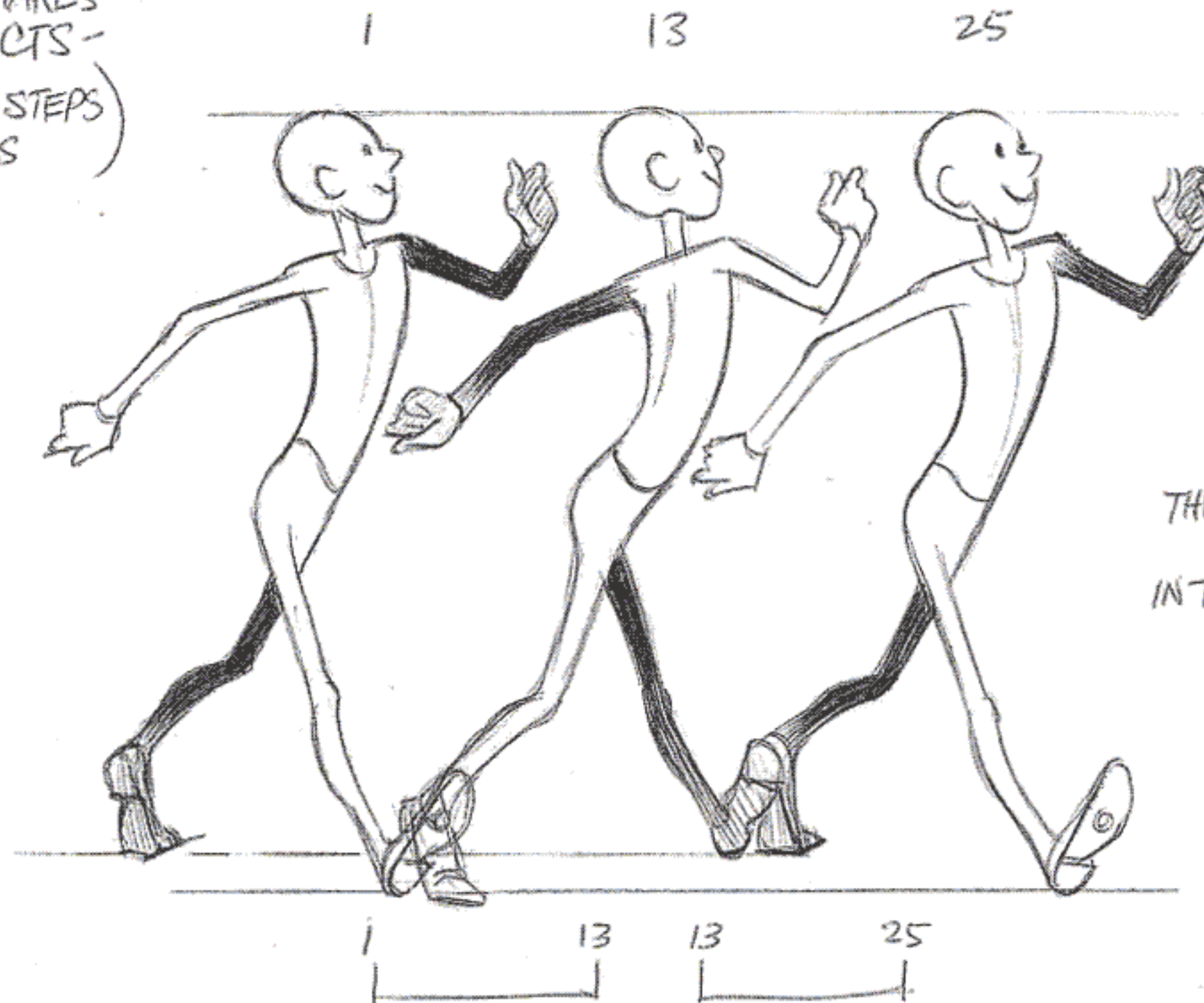


I WANT TO CLOSE OFF ON WALKS WITH THIS EXAMPLE OF A 'MILT KAHL TYPE' STRUT.

IN HIS CAREER HE ANIMATED MANY ENERGETIC SUPEROPTIMISTIC 'CAN DO' WALKS. I'VE ADAPTED  
 2nd COMBINED SEVERAL OF THESE INTO A COMPOSITE ONE (USING A GENERIC FIGURE - NOT A CHARACTER)  
 - A 'MAQUETTE' TO SHOW THE WORK PROCESS OF A MASTER. IT'S CERTAINLY NOT TO PROVIDE YET  
 ANOTHER FORMULA, BUT AS AN INSIGHT INTO HOW A MASTER WORKS 2nd THINKS - HOW HE STARTS  
 ON A SIMPLE BASIS WITH THE CONTACTS 2nd LOADS IT WITH DEPTH 2nd INTEREST AS HE BUILDS.

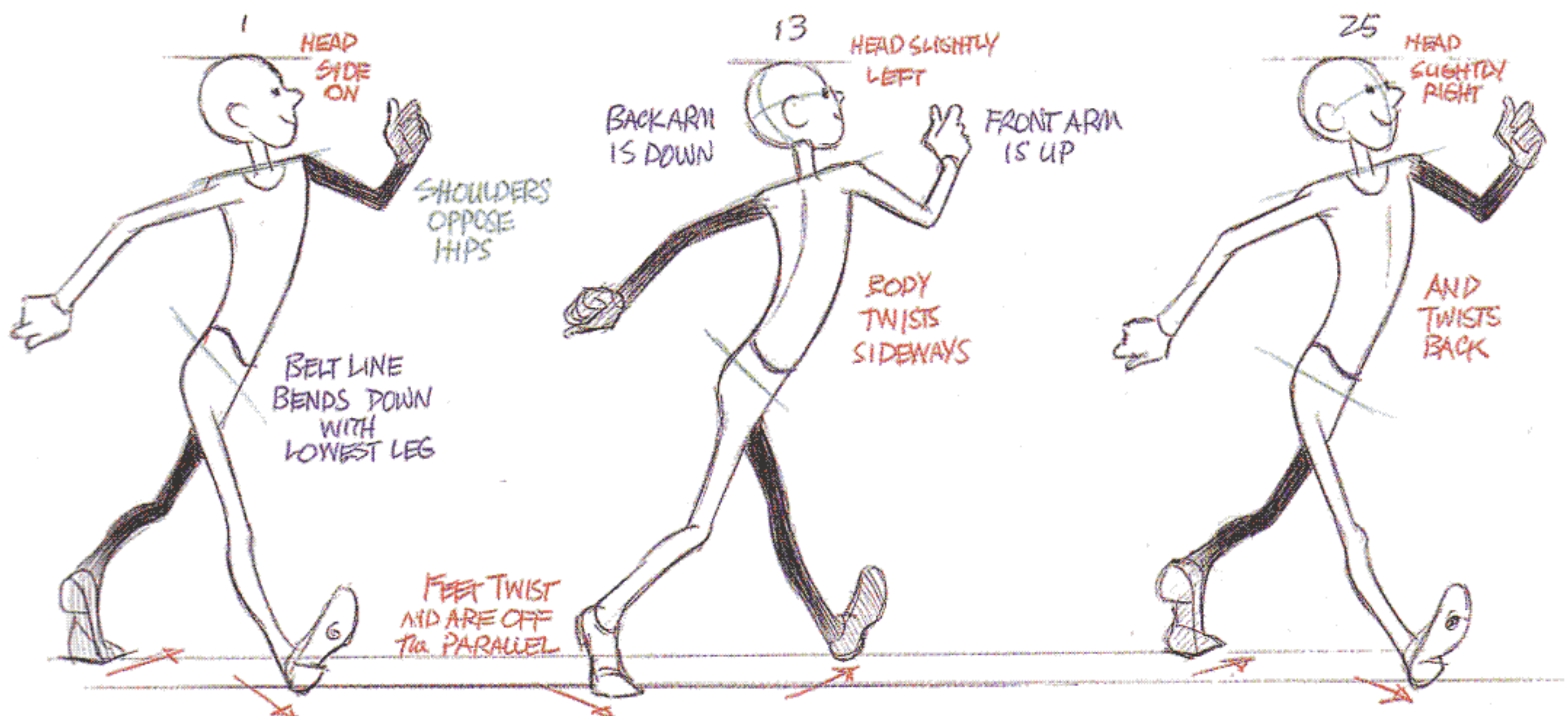
AND IT'S FULL OF THE STUFF WE'VE BEEN TALKING ABOUT.

FIRST HE MAKES  
 THE CONTACTS -  
 (WE'LL TAKE 2 STEPS)  
 - ON 12'S



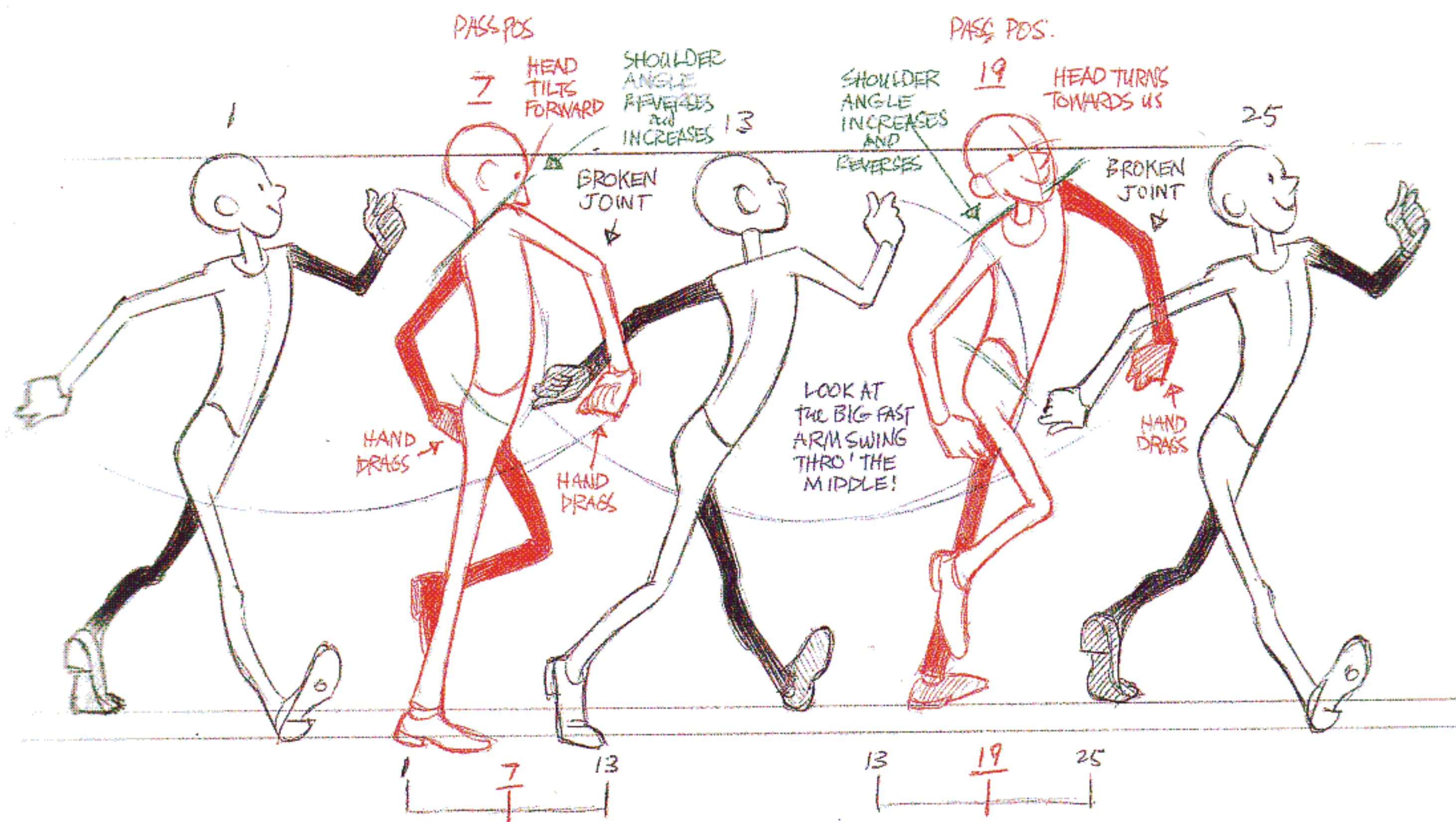
RIGHT AWAY  
 THERE'S LOTS OF  
 VITALITY  
 IN THE CONTACT  
 POSITIONS

LET'S SPREAD IT OUT  
 SO IT'S NICE 2nd CLEAR -



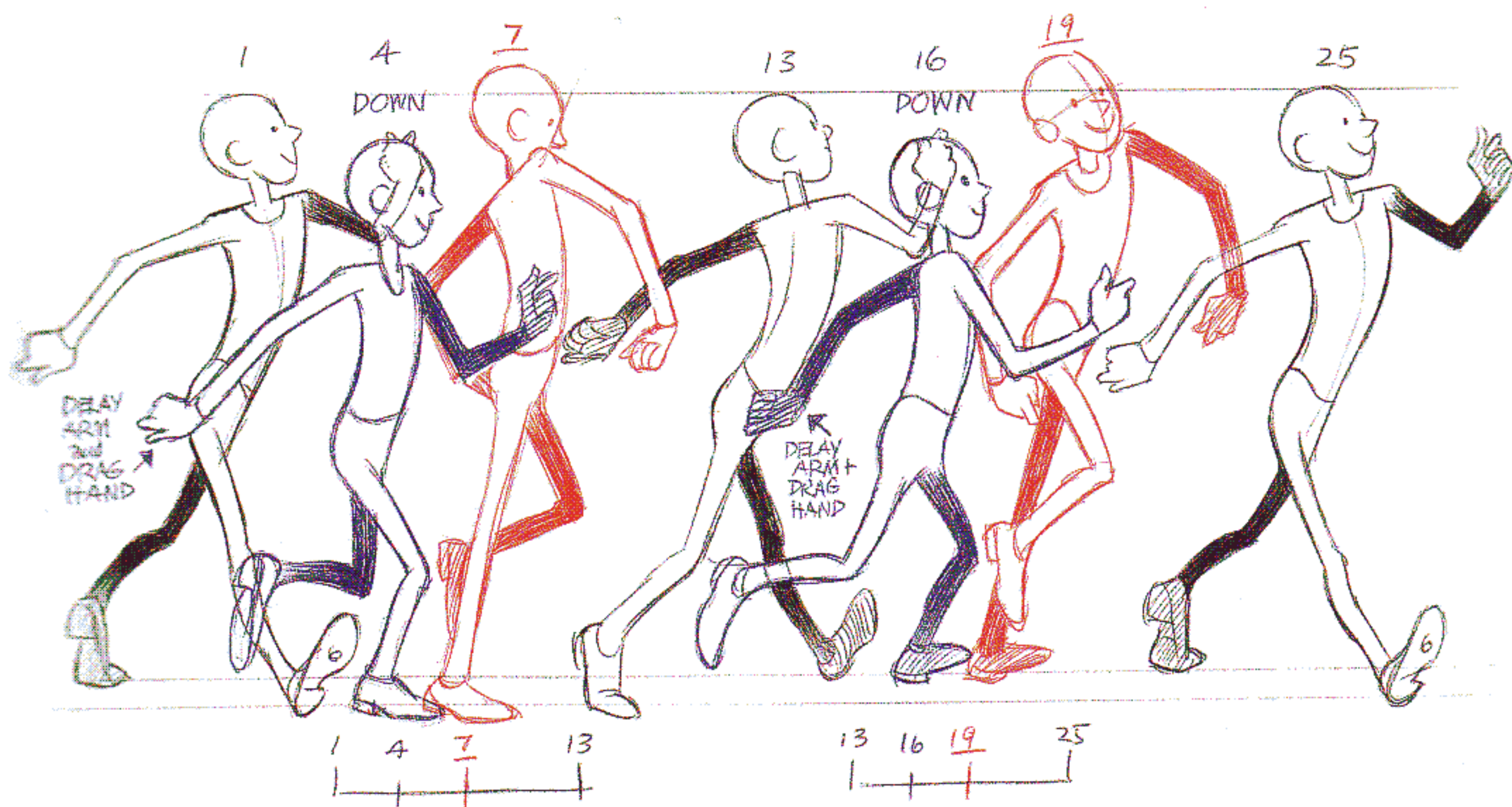


THE PASSING POSITIONS GO IN NEXT -



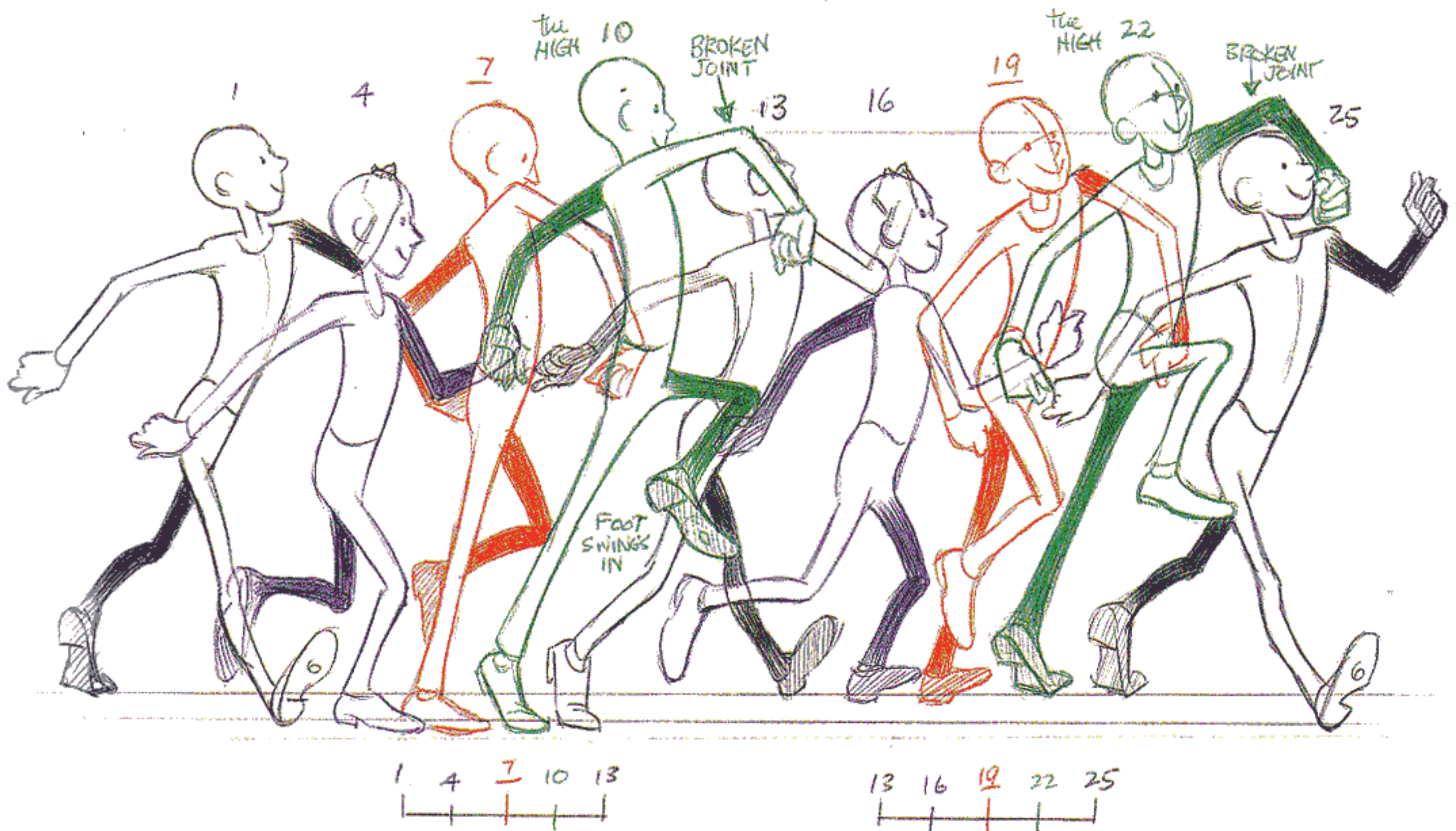
(THIS WOULD ALREADY MAKE A GREAT WALK AS IT IS - WITHOUT <sup>EVEN</sup> ADDING IN MORE HIGHS OR LOWS!)

NOW WE'LL ADD IN THE LOWS - THE DOWN POSITIONS.

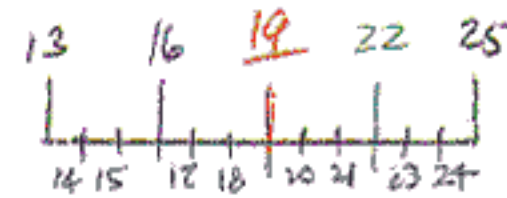
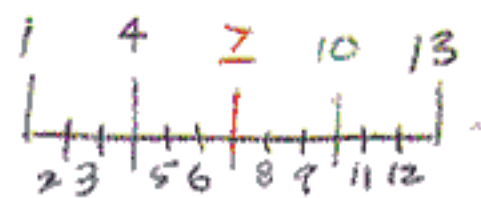




NOW WE'LL PUT IN THE UP POSITIONS -



THEN ADD IN THE  
IN BETWEENS (ON THIRDS)



AND YOU CAN BET THEY'RE  
GOING TO BE THOUGHTFUL  
IN BETWEENS -  
NOT MECHANICAL ONES.

EXAMPLE :

WITH THE LAST 2 INBTWNS  
THE RIGHT LEG IS NOT  
JUST IN BETWEENED.  
THE REST IS.

NOW THE WHOLE THING  
IS PACKED WITH VITALITY  
and 'CHANGE'!

"SOPHISTICATED USE  
OF THE BASICS."

