

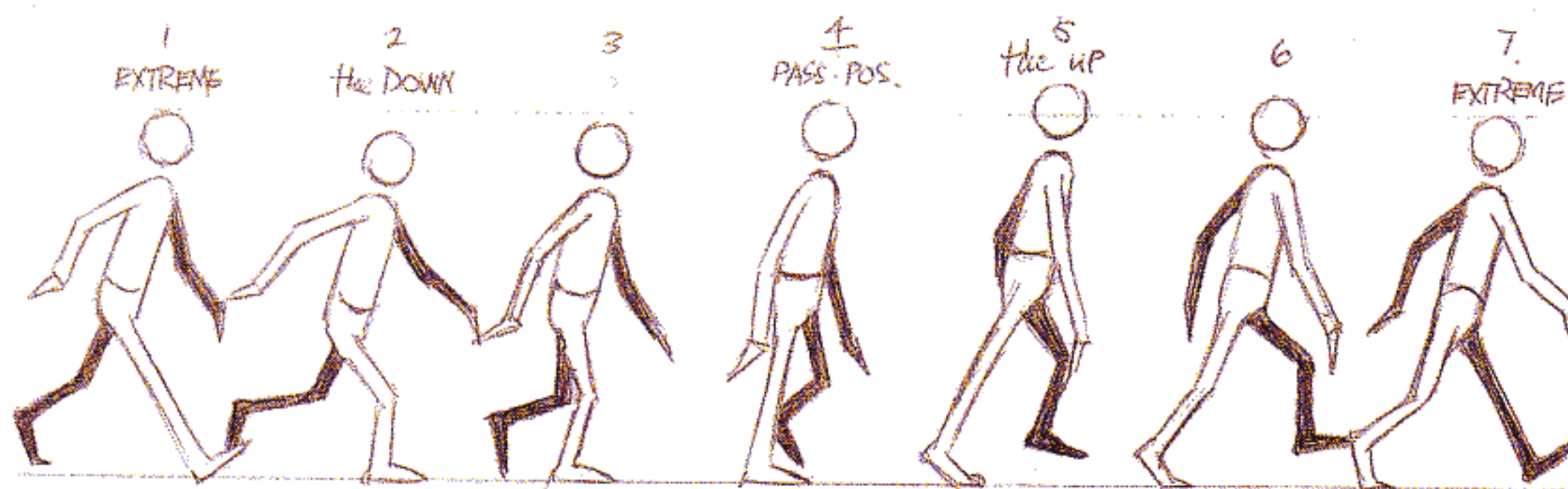


RUNS AND JUMPS AND SKIPS

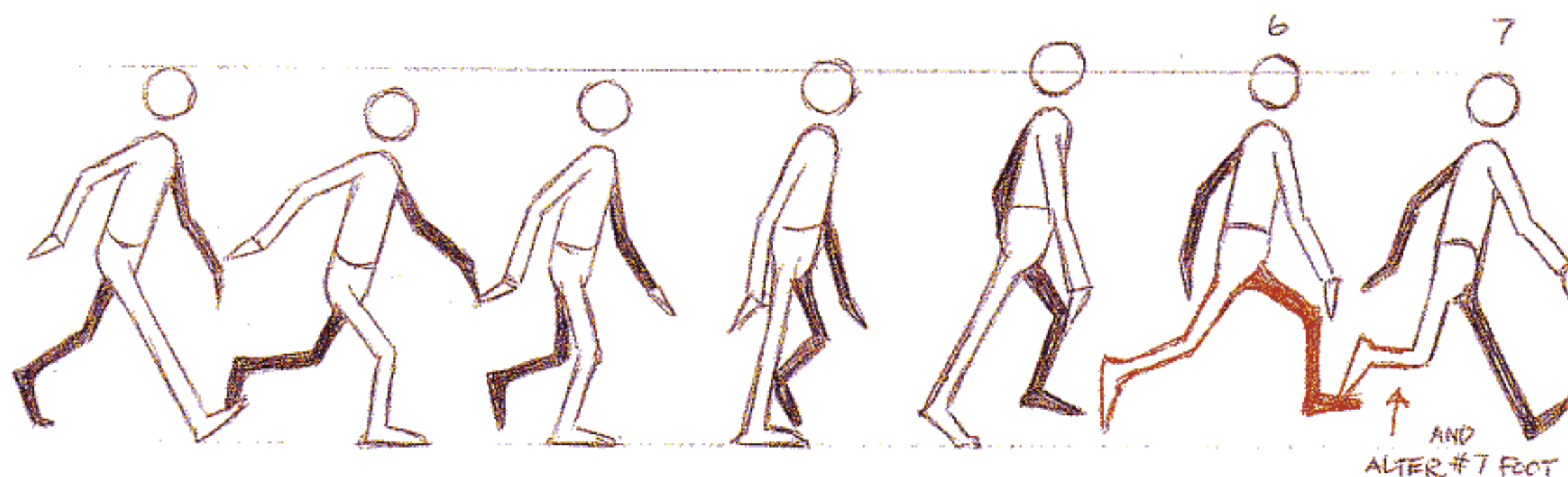
IN A WALK ALWAYS ONE FOOT IS ON THE GROUND. ONLY ONE FOOT LEAVES THE GROUND AT A TIME.

IN A RUN BOTH FEET ARE OFF THE GROUND AT SOME POINT FOR 1, 2 OR 3 POSITIONS.

TAKE A QUICK
WALK ON 6'S -
IF ONE FOOT
IS ON THE
GROUND
ALL THE TIME
WE DONT HAVE
A RUN -
WE HAVE A
VERY FAST WALK.
(4 STEPS PER SEC)

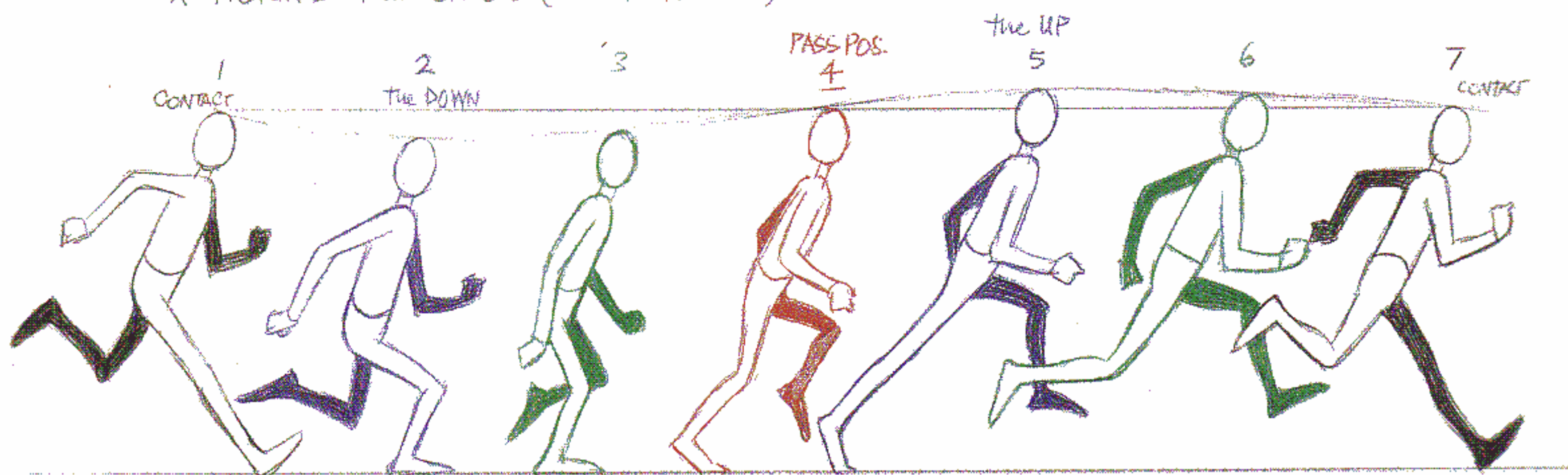


BUT
JUST TAKE #6
OFF THE
GROUND
AND WE
GET A RUN.

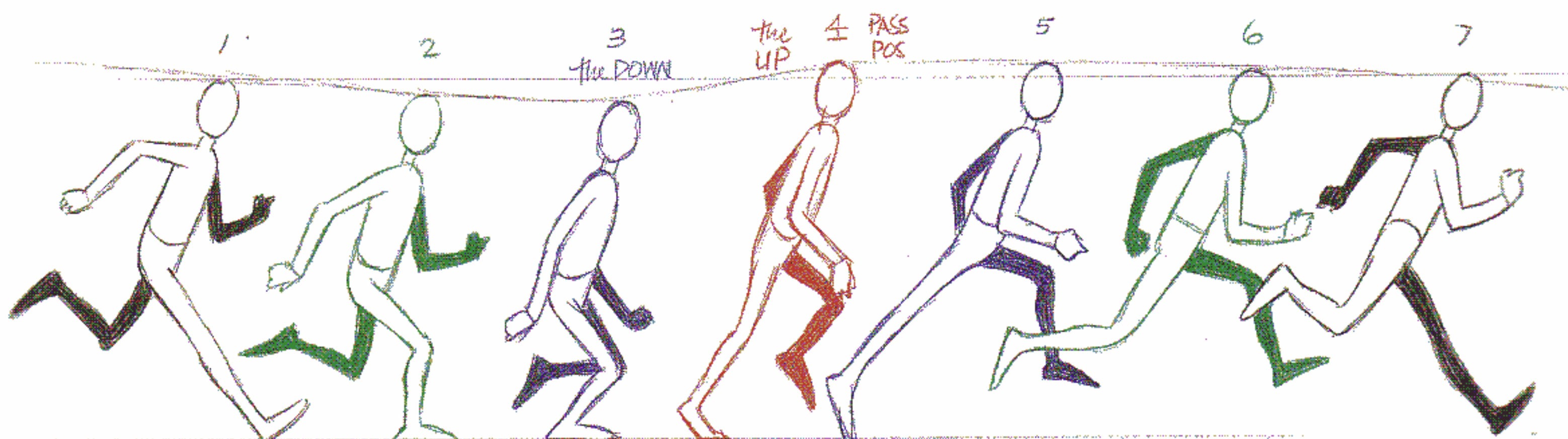


IT DOESNT HAVE TO BE THAT WAY, BUT THAT WOULD BE THE DISTINGUISHING CHARACTERISTIC BETWEEN A RUN and a WALK.

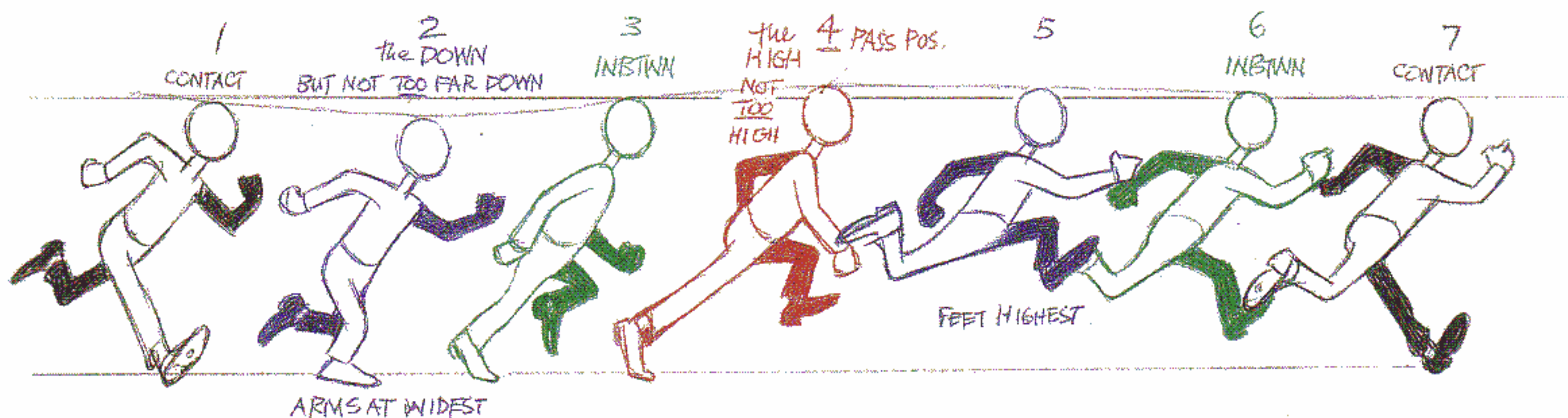
HERE'S THE SAME THING WITH A BIT MORE VITALITY - MORE LEAN - BIGGER ARM SWING - BUT STILL JUST WITH THE FEET OF THE GROUND FOR ONE FRAME.
A 'NORMAL' RUN ON 6'S (4 STEPS PER SEC)



WE COULD TAKE THE SAME THING and PUT THE DOWN POSITION ON #3 and THE UP RIGHT NEXT TO IT ON #4.



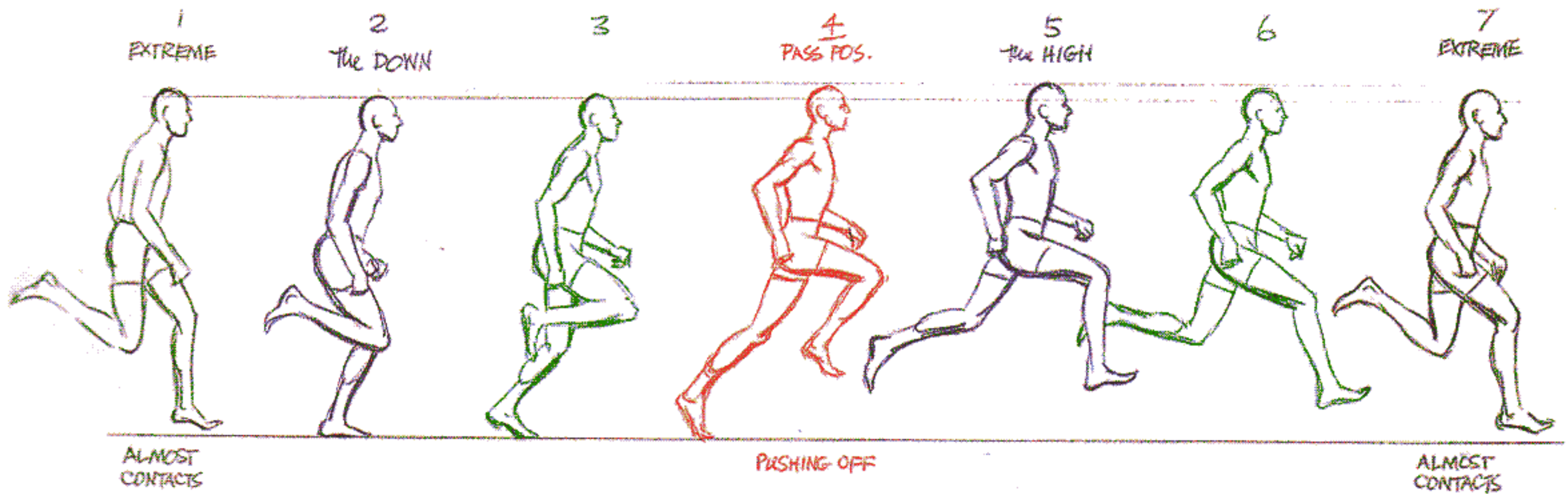
HERE'S A SIMILAR THING WITH MORE 'CARTOON' PROPORTIONS -
A CARTOON RUN ON 6'S - BUT WITH THE FEET OFF THE GROUND FOR 2 POSITIONS - PLUS VIOLENT ARM SWING.



ANOTHER RUN ON 6's -

HERE'S THE 'REAL' VERSION OF THE SAME THING -

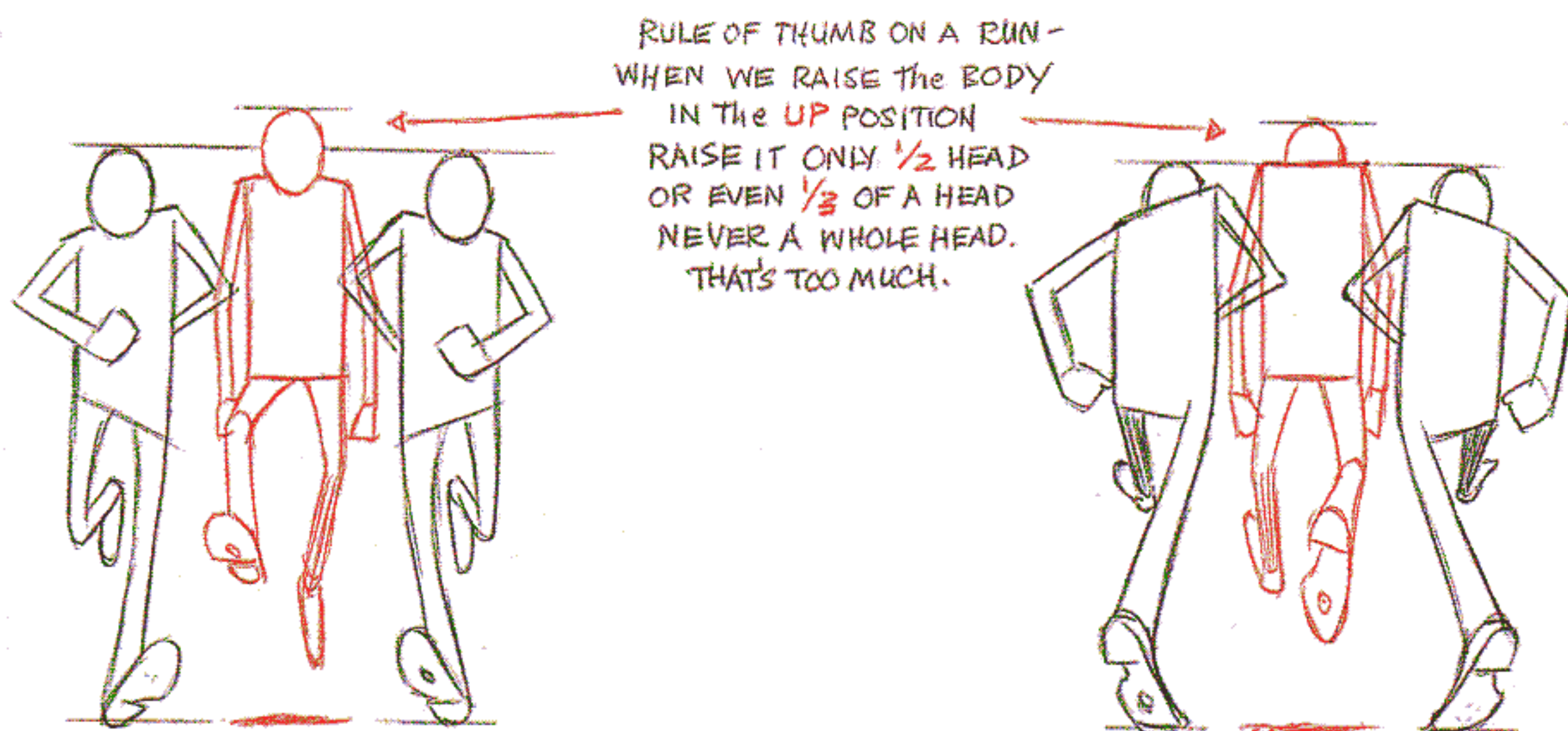
NOTE THE REDUCED ARM ACTION - WITH HARDLY ANY UP and DOWN ON THE BODY - PLUS BOTH FEET ARE OFF THE GROUND FOR 2 FRAMES.



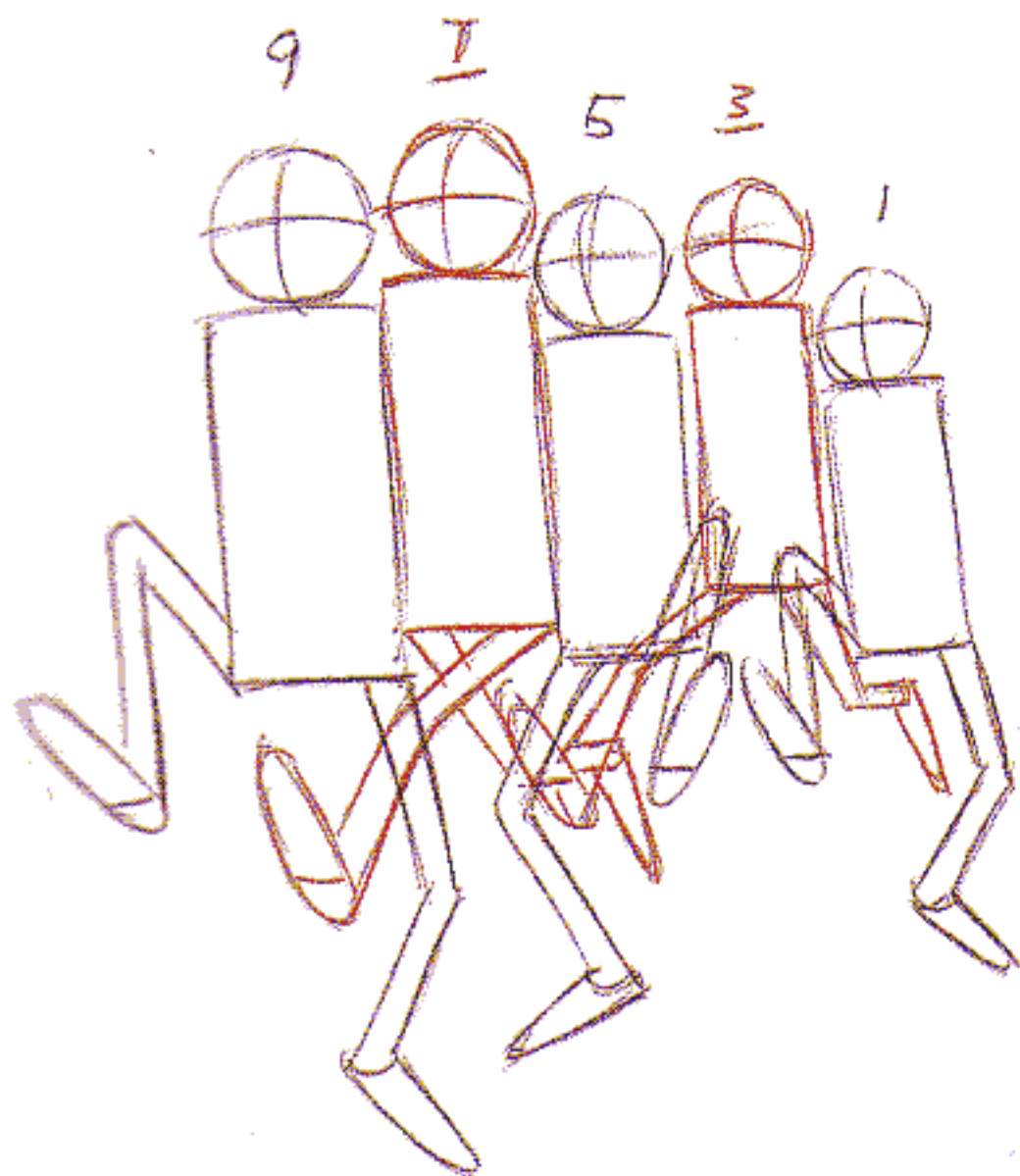
WITH RUNS WE CAN DO ALL THE THINGS WE DID WITH WALKS.

THE HEAD CAN GO UP and DOWN, SIDE TO SIDE, BACK and FORTH. THE BODY CAN BEND and TWIST IN OPPOSITE DIRECTIONS, THE FEET FLOP IN and OUT etc.

BUT WE CAN'T DO AS MUCH BECAUSE WE DON'T HAVE SO MANY POSITIONS TO DO IT IN BECAUSE THE RUN IS FASTER (A WALKER ON 12'S MIGHT RUN ON 6'S).

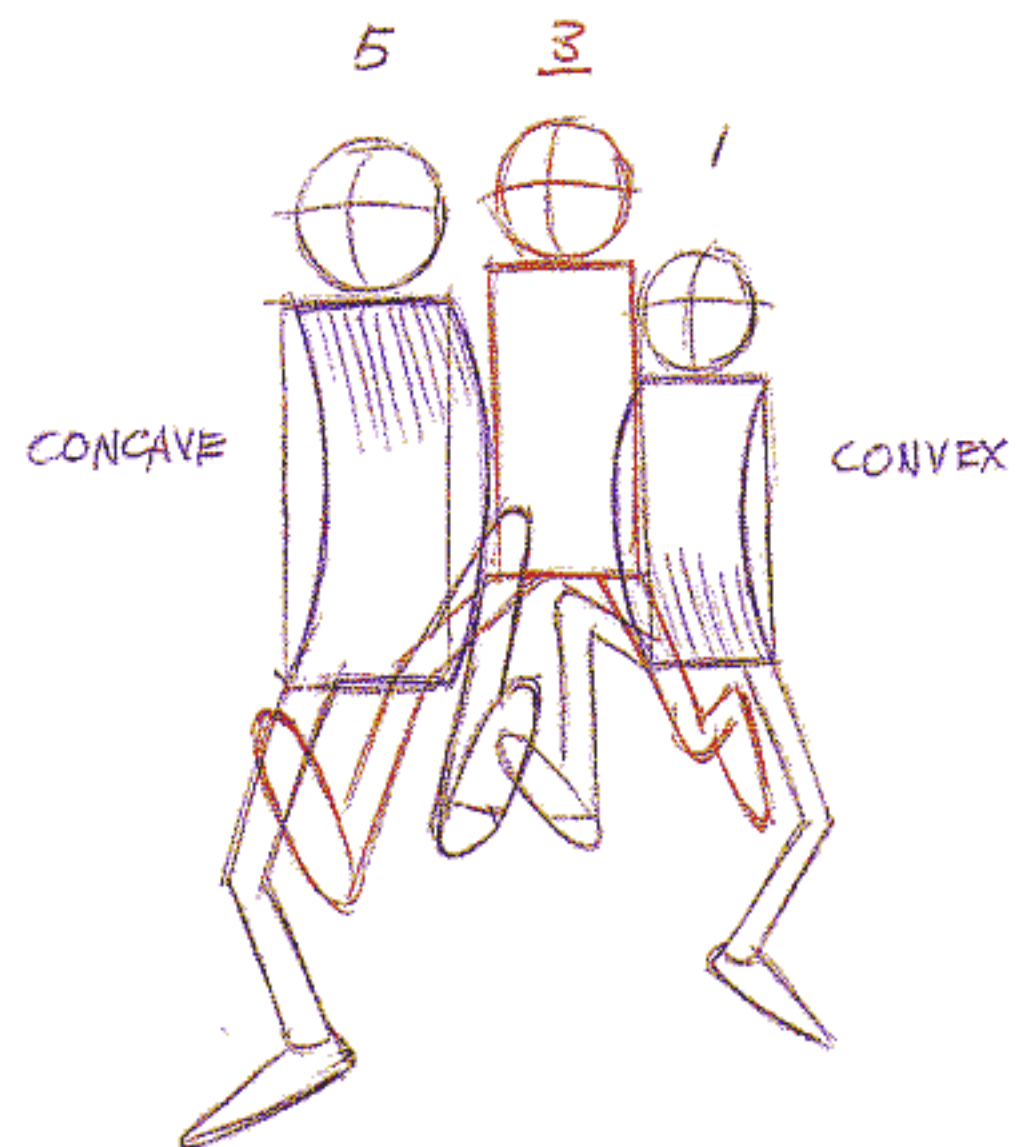


OF COURSE,
RUNS HAVE TO BE ON ONES BECAUSE OF SO
MUCH ACTION IN A SHORT SPACE OF TIME.

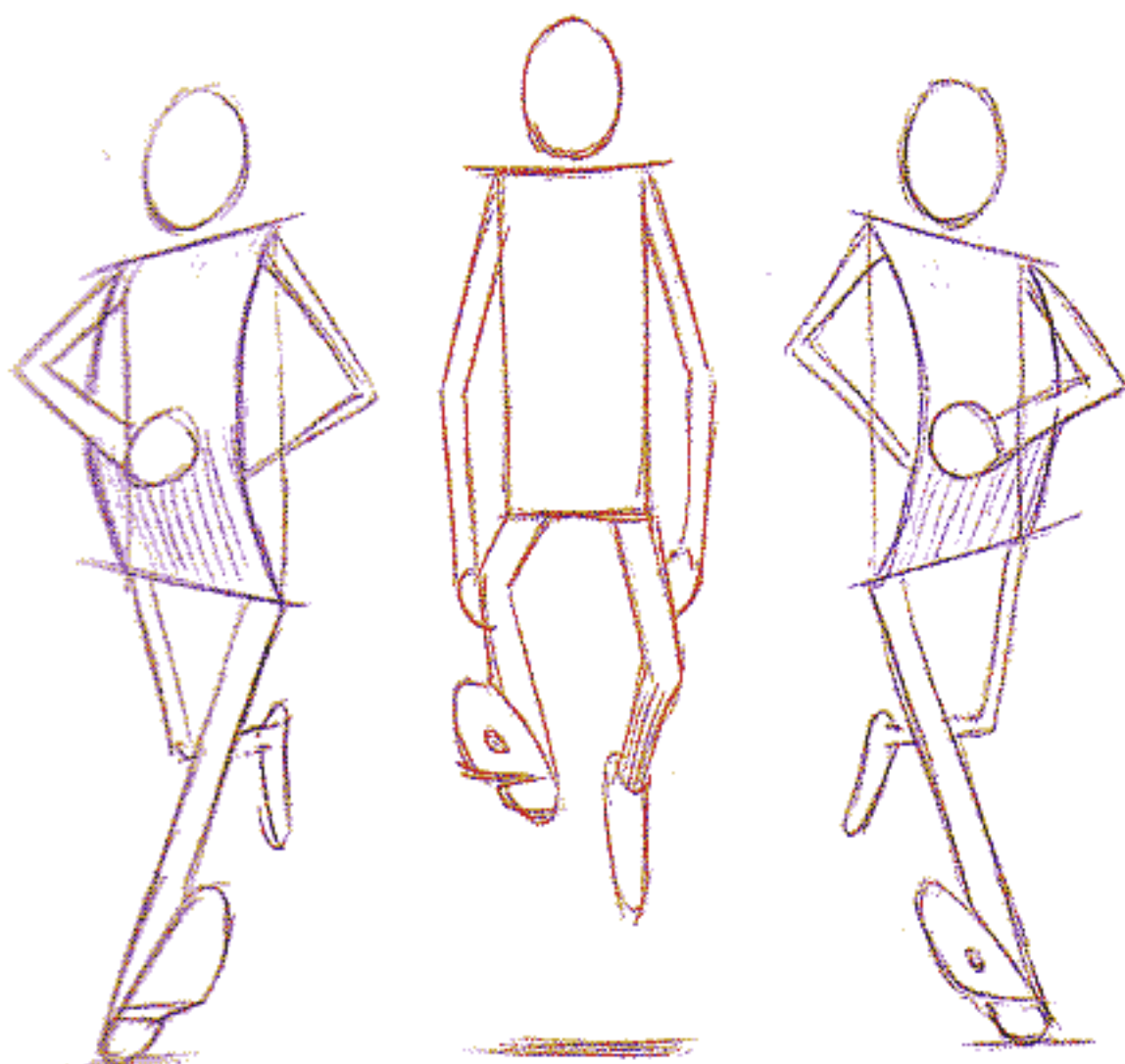


HEAD SLIGHTLY UP ON THE PASSING POSITION.

AS WITH WALKS,
WE CAN CURVE THE BODY
REVERSE IT ON THE OPPOSITE STEP
and KEEP IT STRAIGHT ON THE PASS. POSITION.

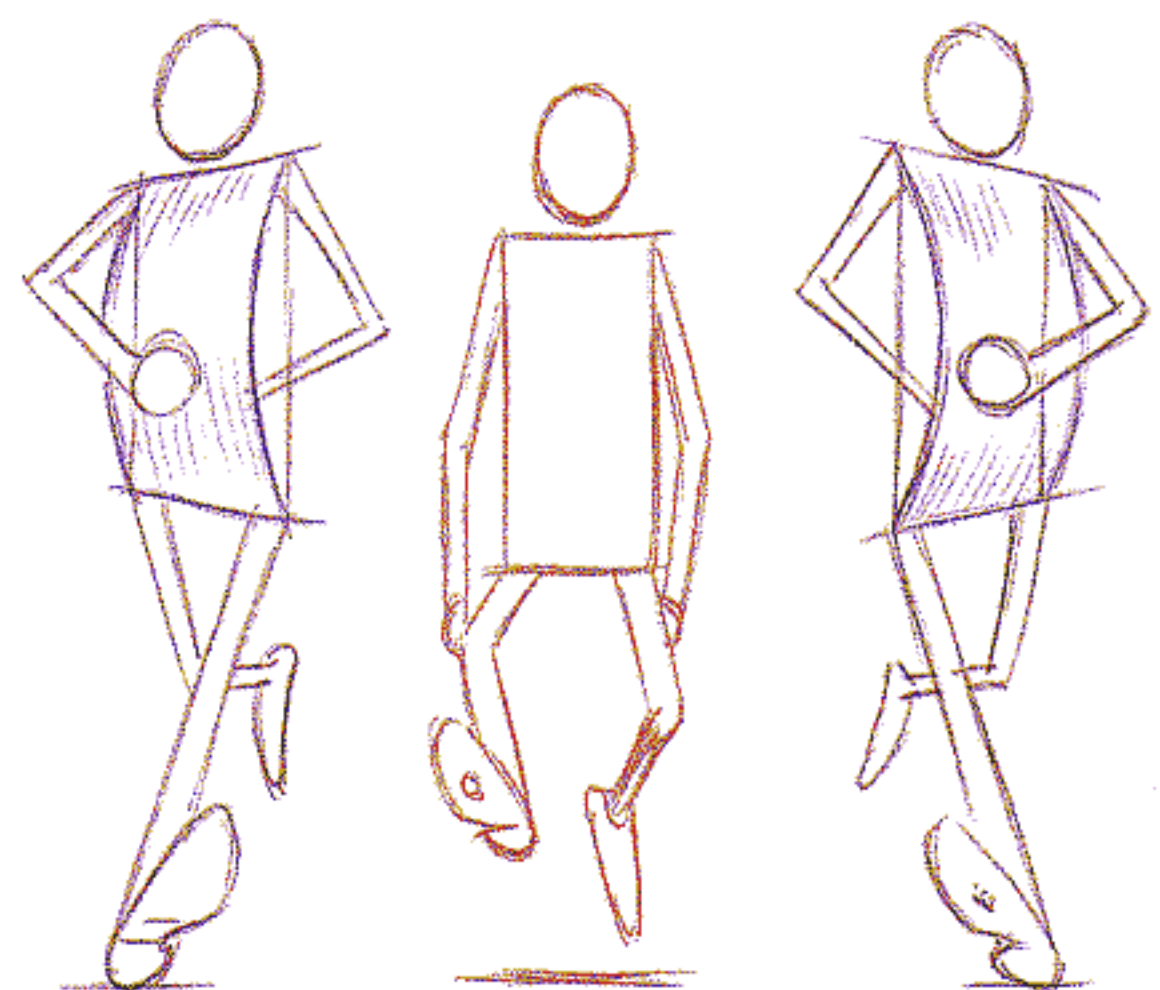


OR WE CAN TWIST THE BODY SIDEWAYS
ON THE EXTREMES TO GET A FUNNY
EFFECT-



OR AS WITH A WALK-
WE CAN VARY IT BY HAVING THE BODY
GO DOWN ON THE INTERMEDIATE POSITION
BUT STILL TREAT THE FEET THE SAME WAY.

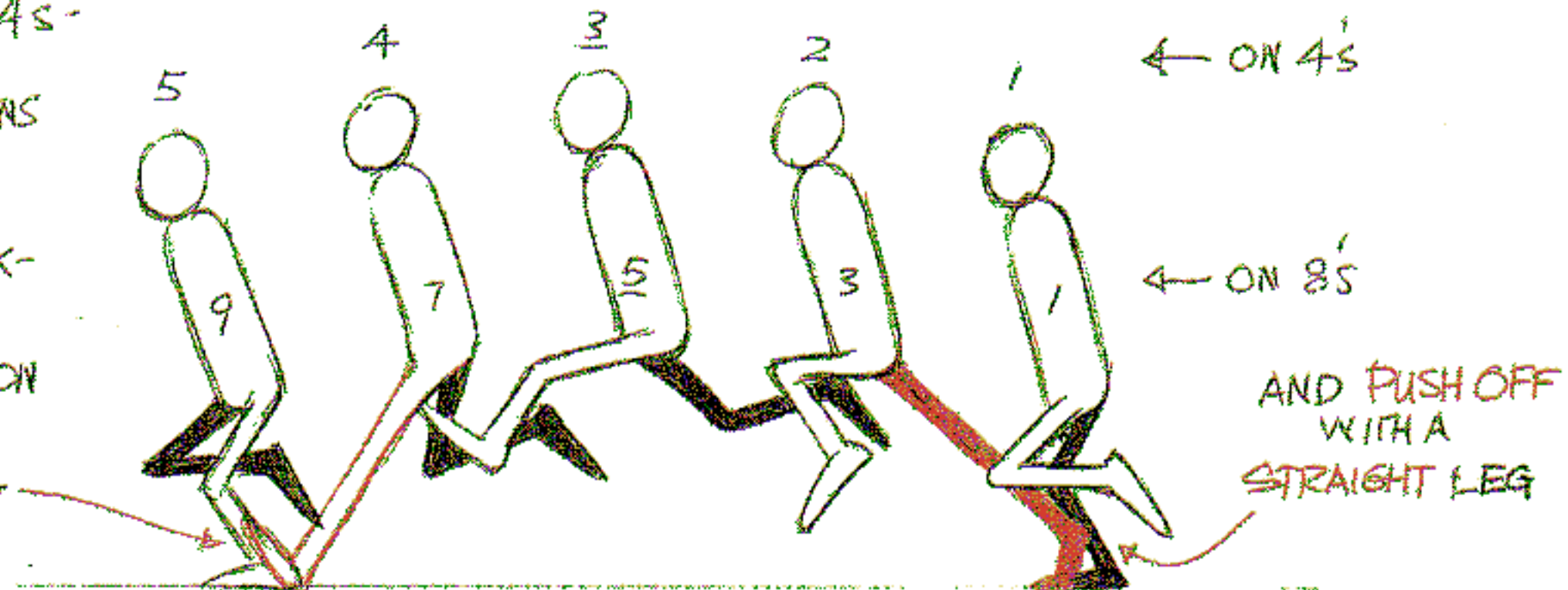
AND
SHOULDERS
OPPOSE
HIPS



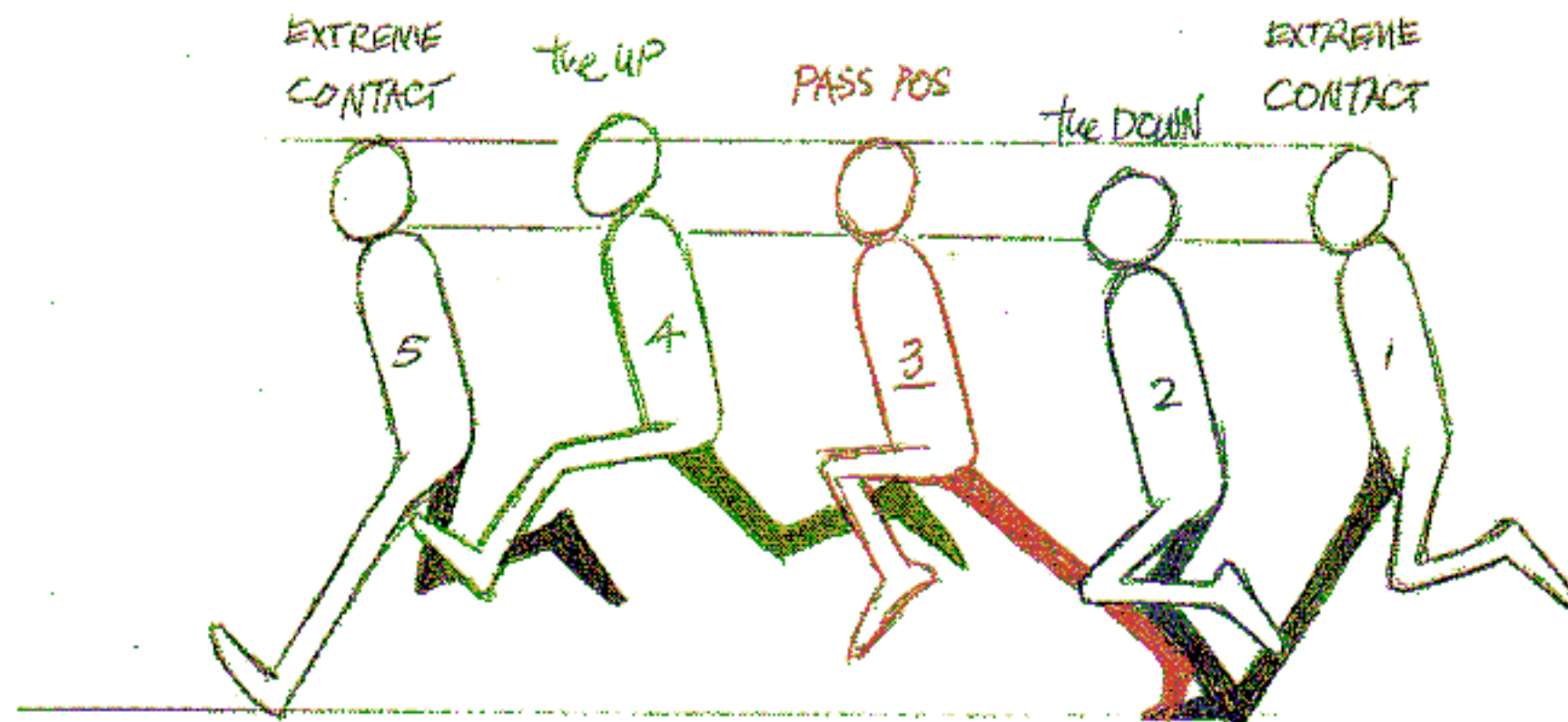
LET'S TAKE A TRADITIONAL CARTOON RUN - (SPREAD APART)

COULD BE ON 4'S -
OR ON 8'S
WITH INBETWEENS

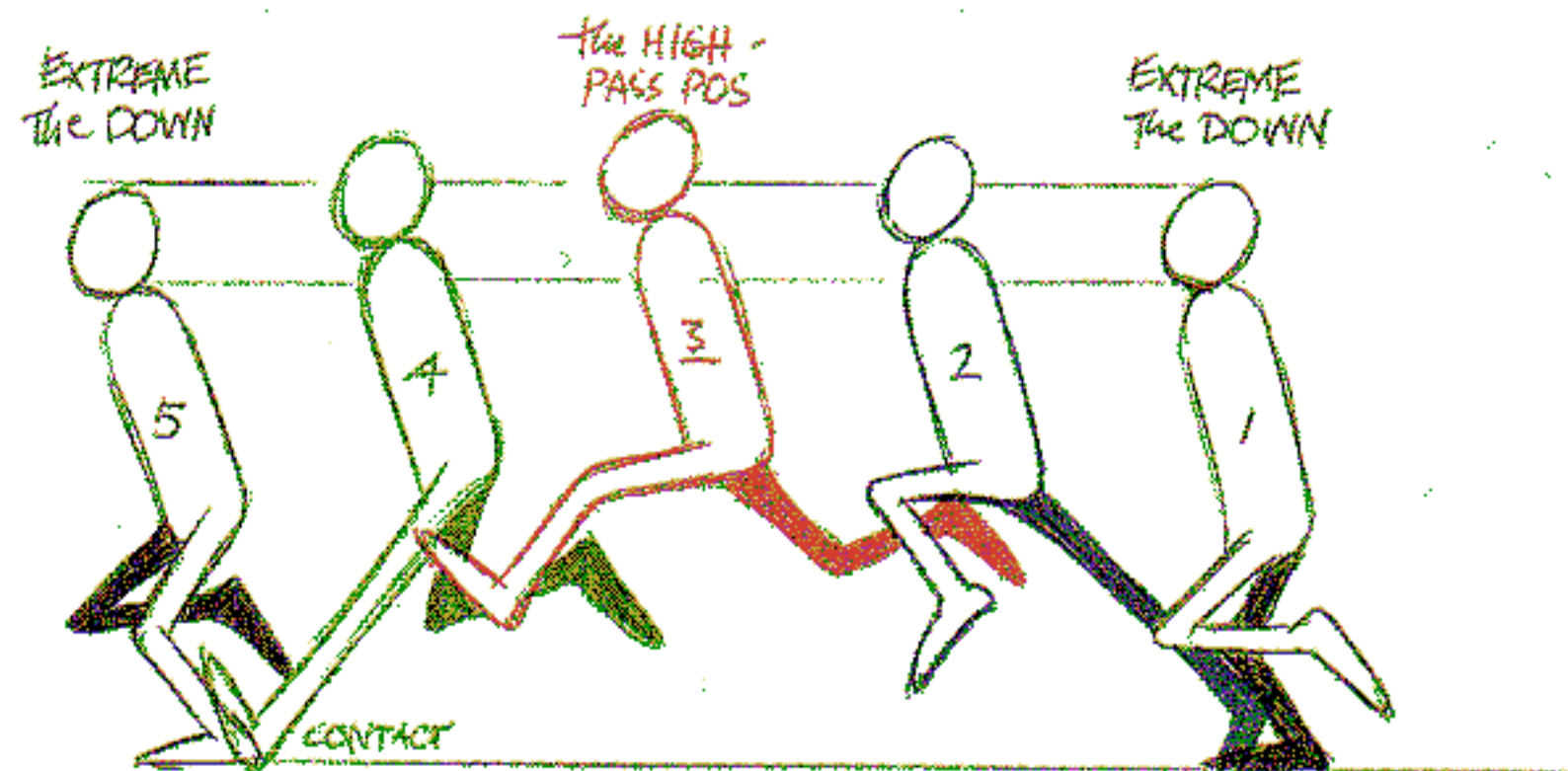
AS WITH A WALK -
FOR VITALITY
2nd MORE ACTION
REACH WITH A
STRAIGHT LEG



WE CAN PLAN
A RUN FROM
ANY POSITION
IN THE RUN -
START WITH
THE CONTACTS -
AS THE EXTREMES

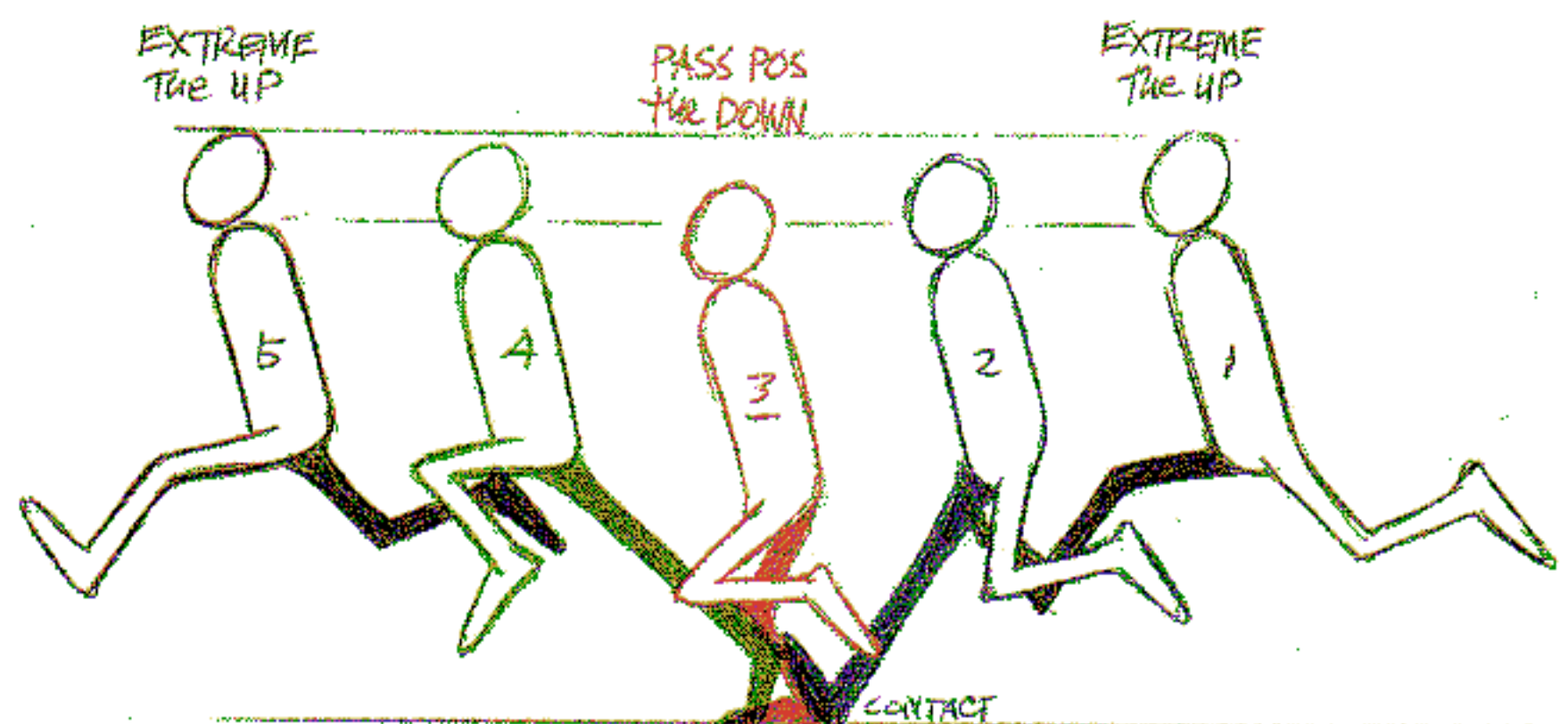


OR
START FROM
THE DOWN
POSITIONS -
AS THE
EXTREMES



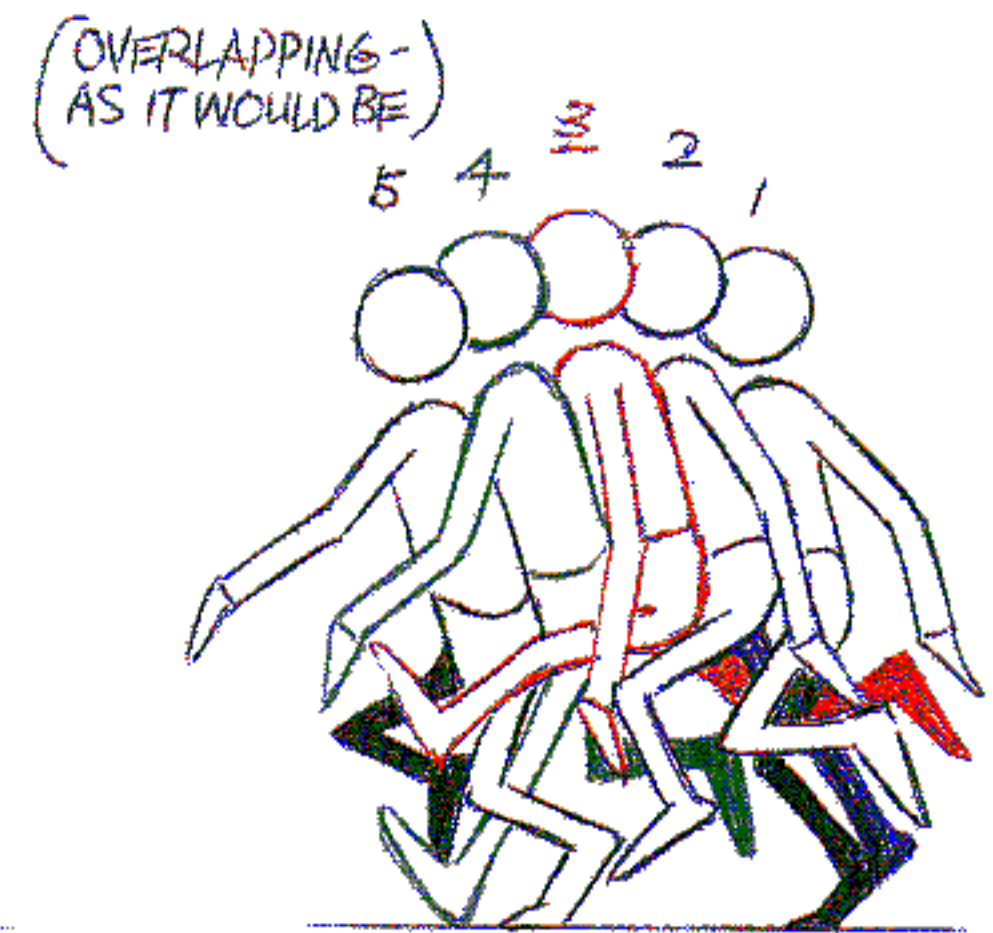
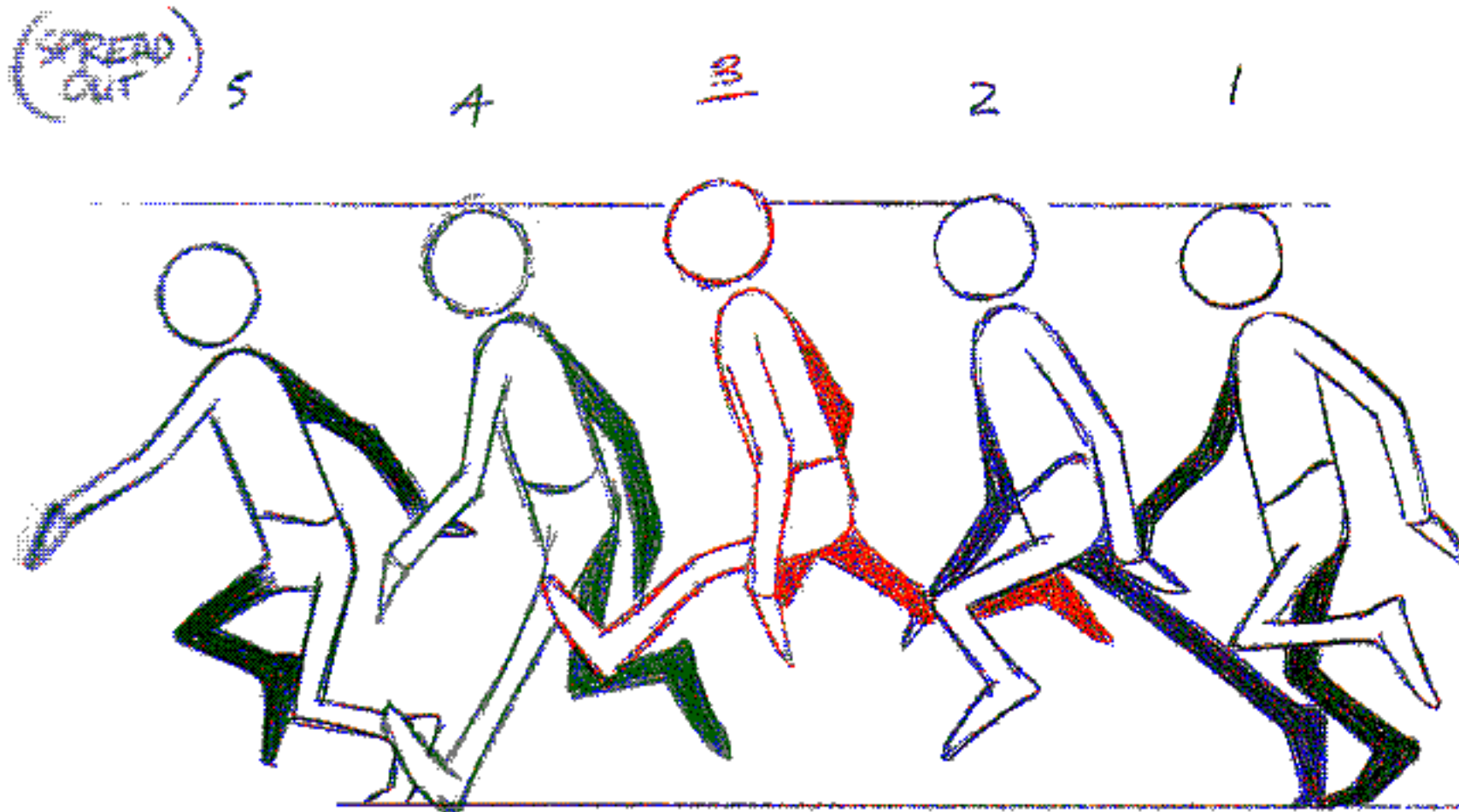
OR
START FROM
THE UP
POSITIONS -
THE FEET
SPREAD
IN THE AIR
POSITIONS.
AS THE EXTREMES

(OR START WITH THE PUSH-OFFS)



IN A FAST RUN (SAY, ON 4's) #5 SHOULD NOT BE EXACTLY the SAME SILHOUETTE AS ITS COUNTER-#1. VARY IT SOMEHOW - MAKE IT HIGHER OR LOWER.

AND IN A FAST RUN the POSITIONS SHOULD **OVERLAP** SLIGHTLY TO HELP CARRY THE EYE.

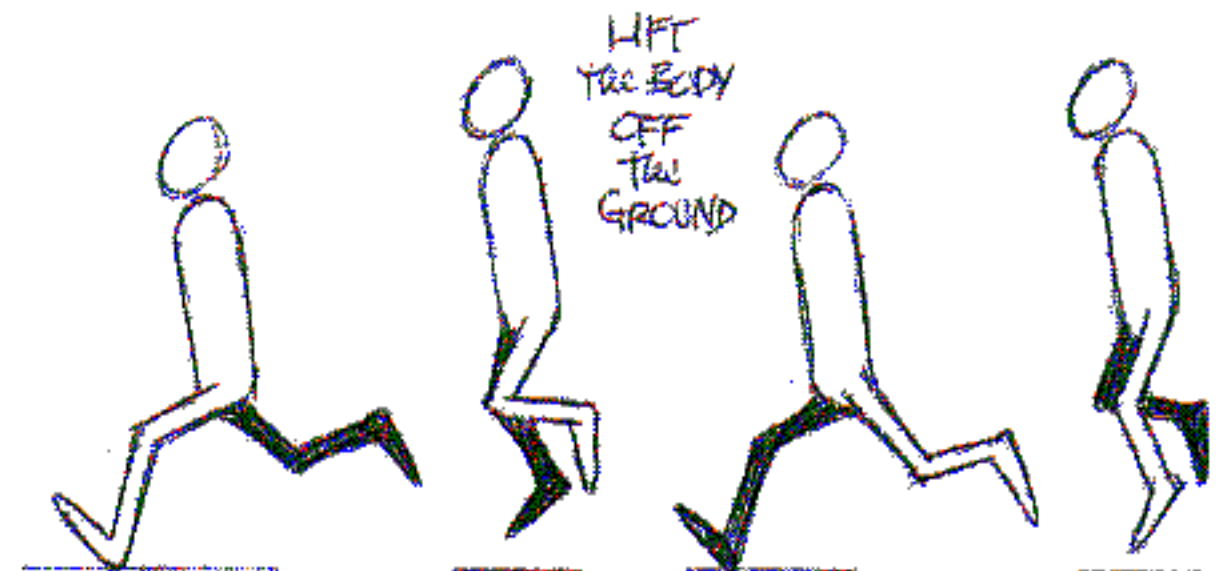
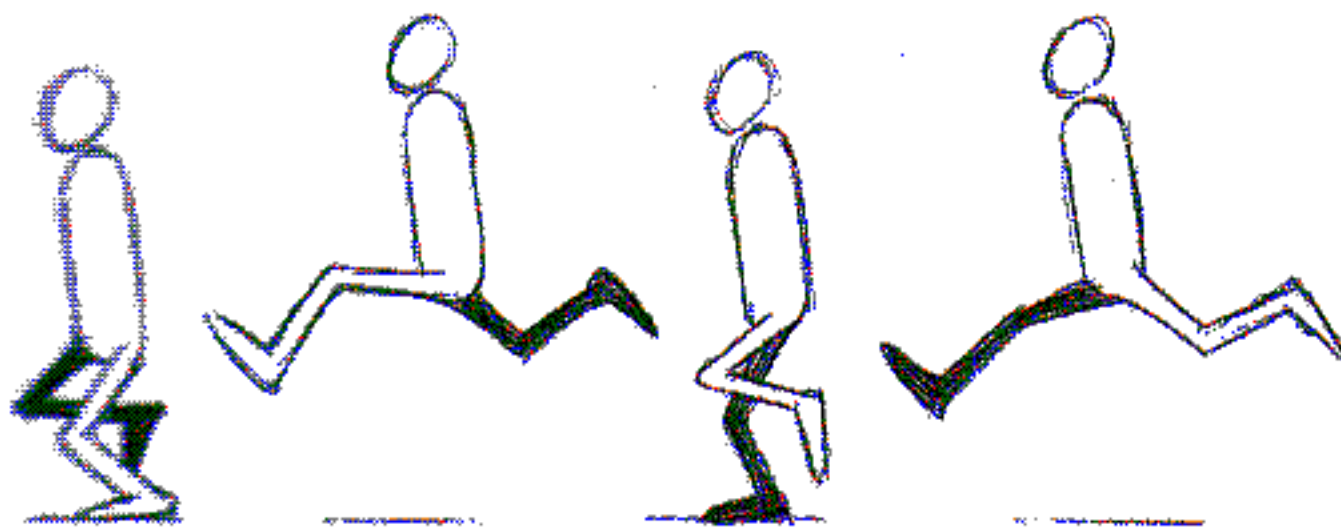


IN A 'NORMAL' RUN the ARMS (AS IN A WALK) COUNTER EACH OTHER.

WE CAN HAVE SOME FOOT SLIPPAGE ON A RUN - BUT NOT ON A WALK. FAST

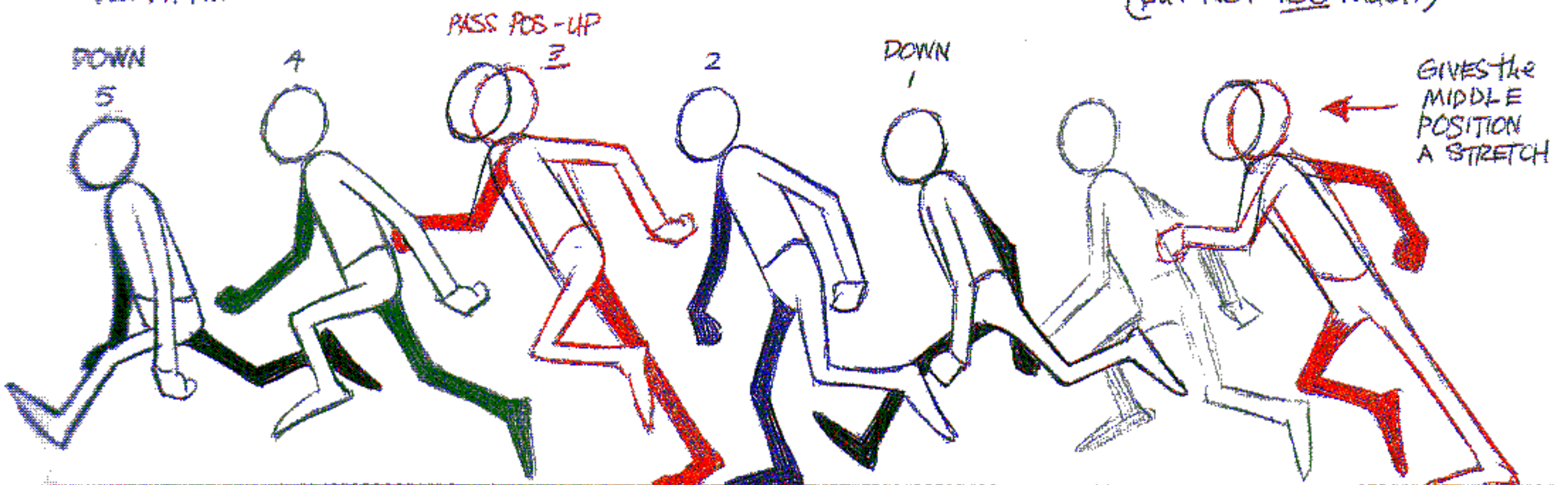
HERE'S the CLICHE' (CLICHÉS GIVE US A LEG TO STAND ON)

BUT TO VARY IT - WHAT ABOUT HAVING the LEGS EXACTLY OPPOSITE TO the STANDARD RUN?



HERE'S A 4 DRAWING RUN WHERE the NORMAL PASSING-POSITION IS USED AS the DOWN - INCLUDING the ARMS.

AND ON the MIDDLE POSITION PUSH the HEAD and BODY MORE FORWARD (BUT NOT TOO MUCH)

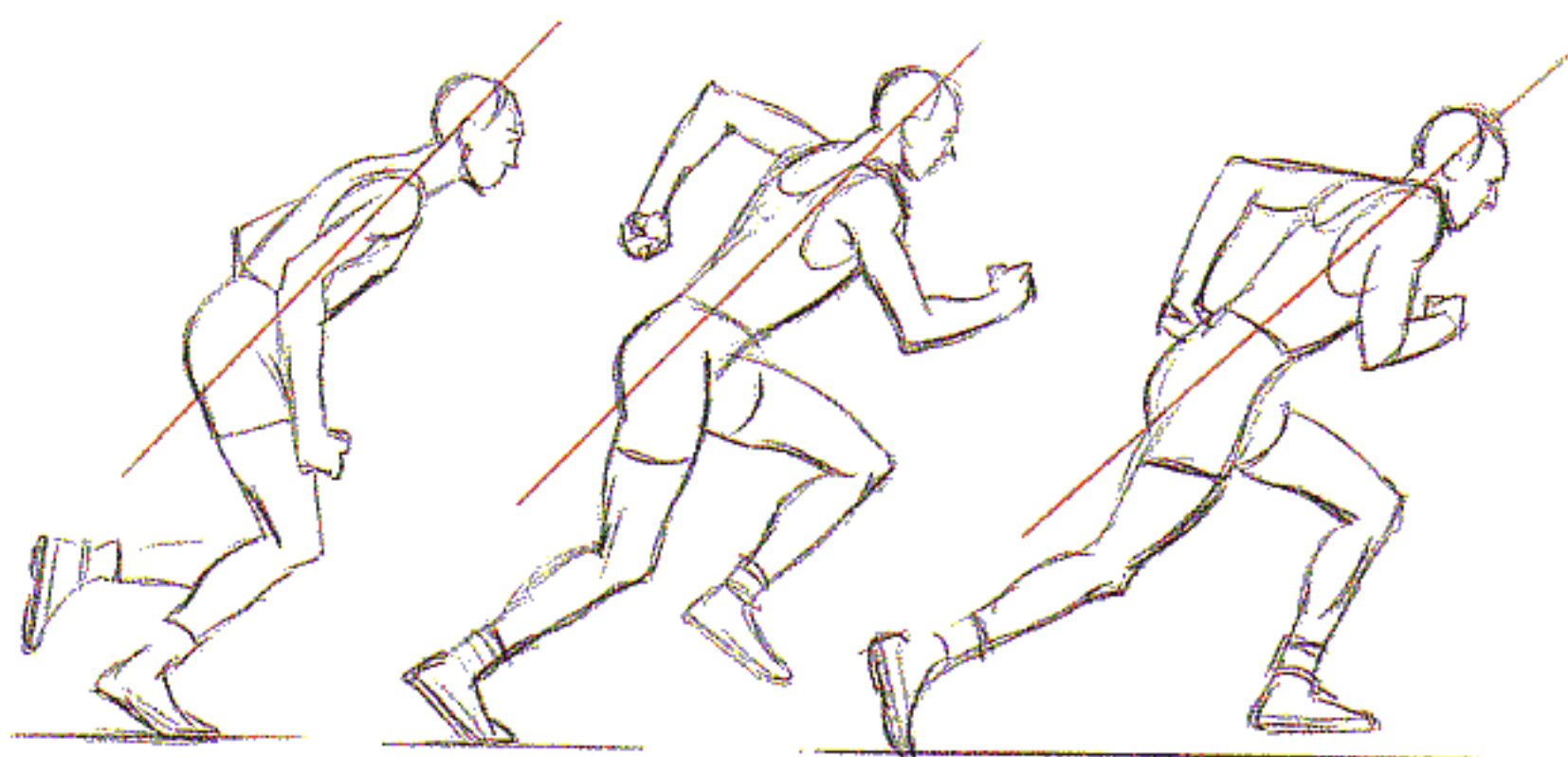


THERE CAN BE A
HUGE FORWARD LEAN -

IN 'REALITY'

The **FASTER** the FIGURE RUNS
The MORE IT **LEANS FORWARD**.

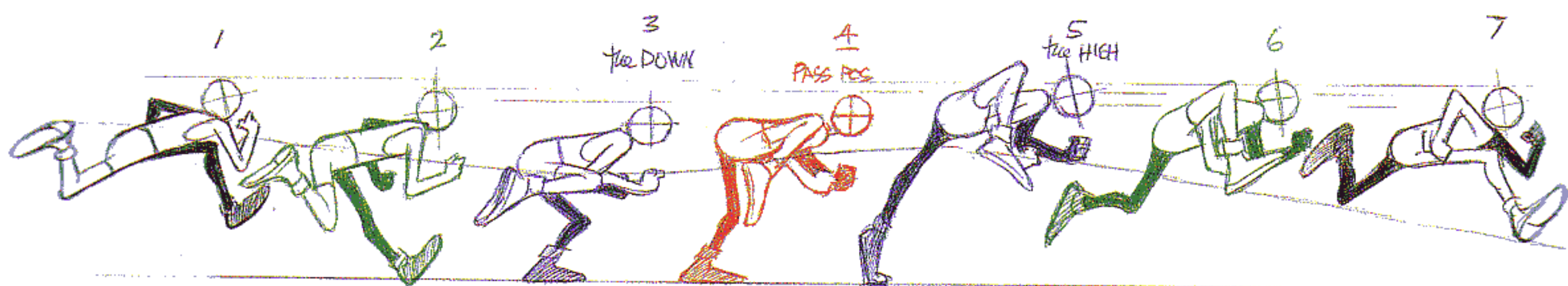
(AND IT DOESN'T HAVE TO BE
IN BALANCE **ALL** THE TIME)



OBVIOUSLY,

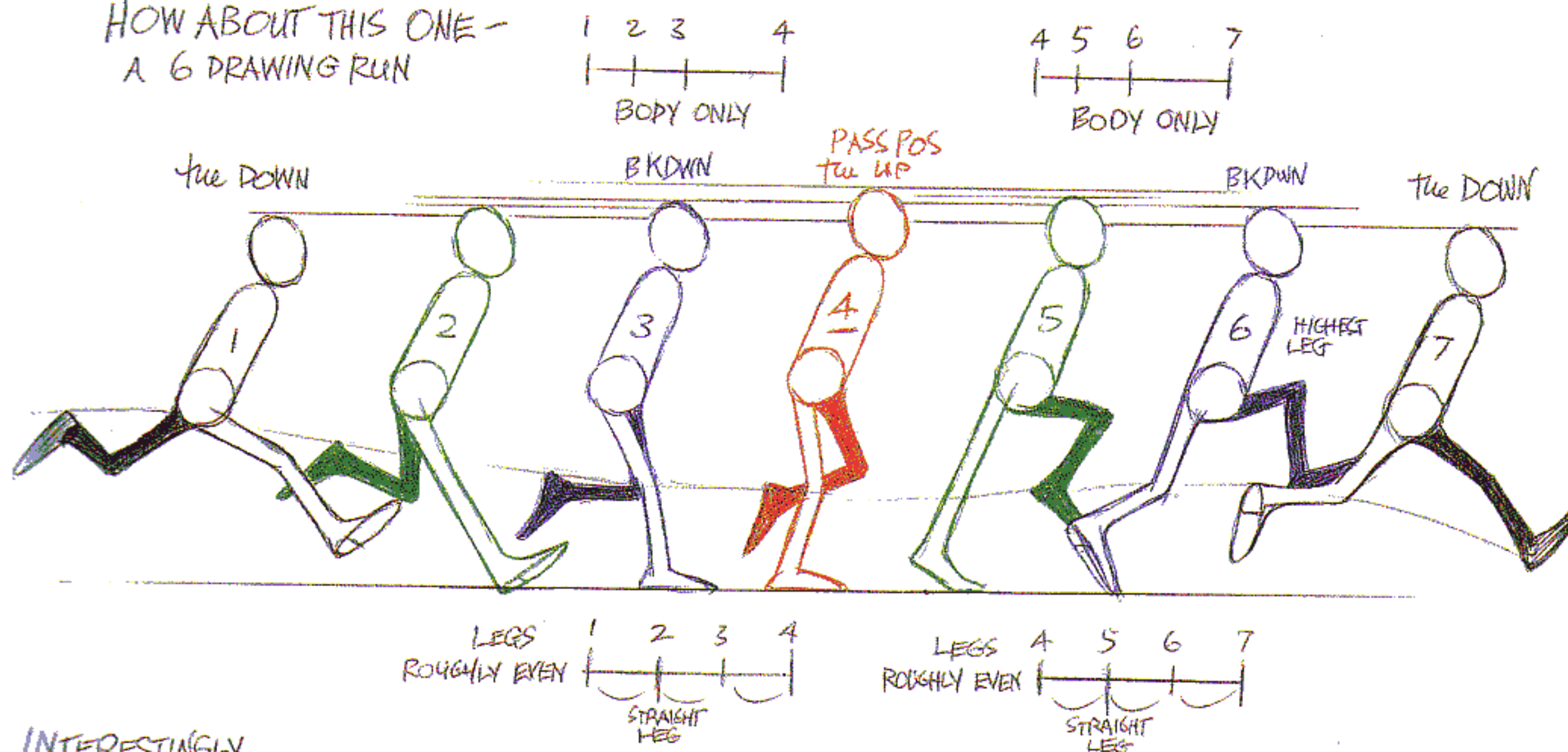
WE CAN TAKE THINGS MUCH FURTHER -

HERE'S A RUN ON 6'S (PLANNED FROM THE SPREAD FOOT POSITIONS)



BECAUSE OF THE LONG LEGS IT NEEDS AT LEAST 6 POSITIONS TO MAKE IT WORK -
GOT TO KEEP THE HEEL MOVING IN AN ARC. THE HEEL LEADS - THE TOE FOLLOWS.

HOW ABOUT THIS ONE -
A 6 DRAWING RUN



INTERESTINGLY,

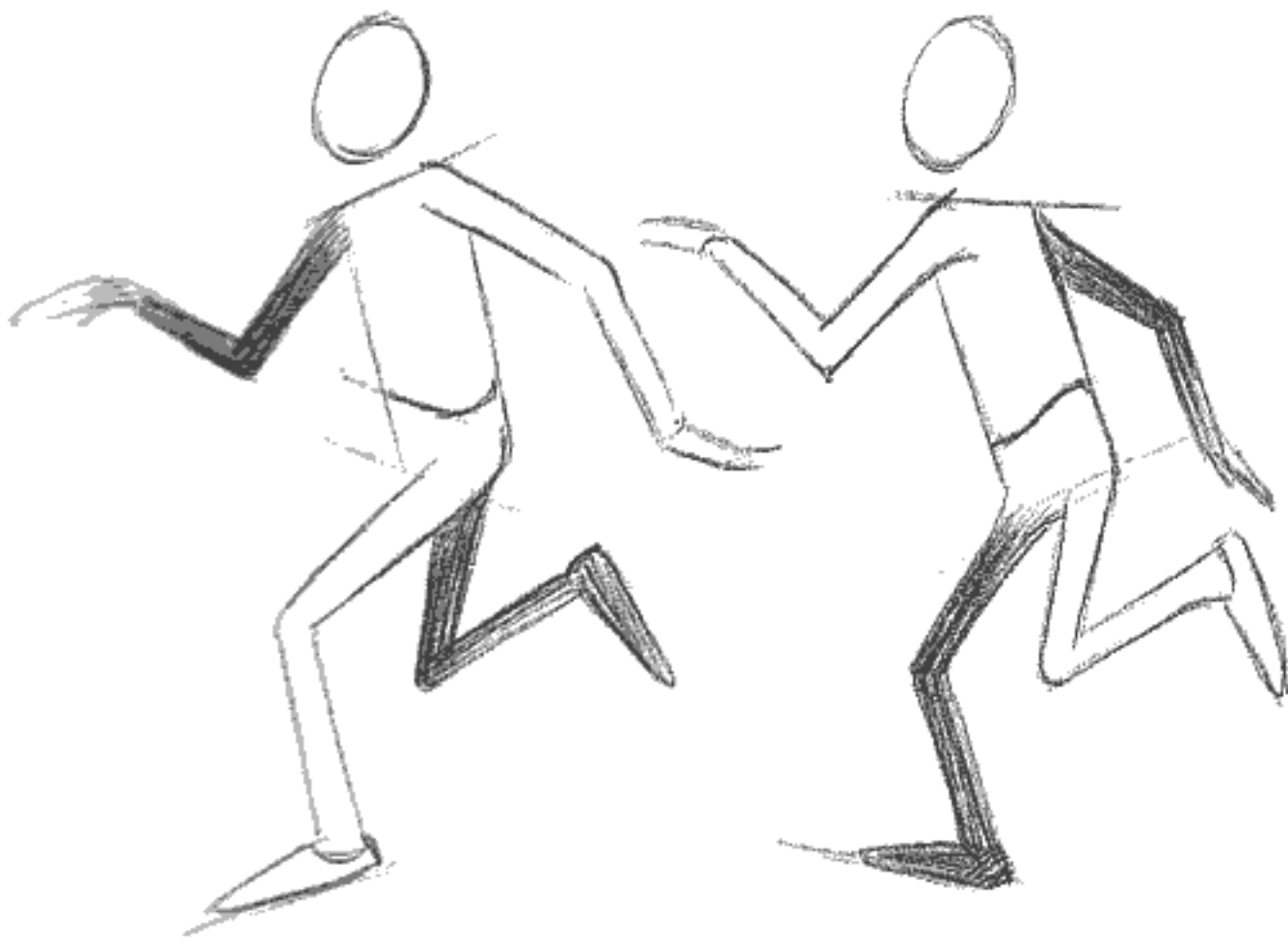
ART BABBITT FELT THAT 6 FRAMES IS REALLY A NICER RUN THAN A 4 OR 5 DRAWING RUN.
AND KEN HARRIS, A TOP EXPONENT OF 'WARNER' FAST ACTION ALWAYS PREFERRED TO DO RUNS ON 6'S AND 8'S.

WHAT ABOUT THE ARMS?

DO THEY PUMP BACK AND FORTH? SWING VIOLENTLY? DANGLE LOOSELY?
DO THEY SWING FROM SIDE TO SIDE? DO THEY HARDLY MOVE AT ALL?

IN A CLICHÉ OR STANDARD RUN
THE ARMS (AS IN A WALK)
ARE OPPOSITE TO THE LEGS.

LET'S TRY A RESTRICTED ARM MOTION.
THE ARM STILL OPPOSES THE LEG
BUT MOVEMENT IS RESTRICTED.



WE
DON'T
HAVE
TO
SWING
THE
ARMS.



ARMS BENT AT ELBOW - VERY RESTRICTED.

RESTRICTED IN A WOMAN'S RUN -

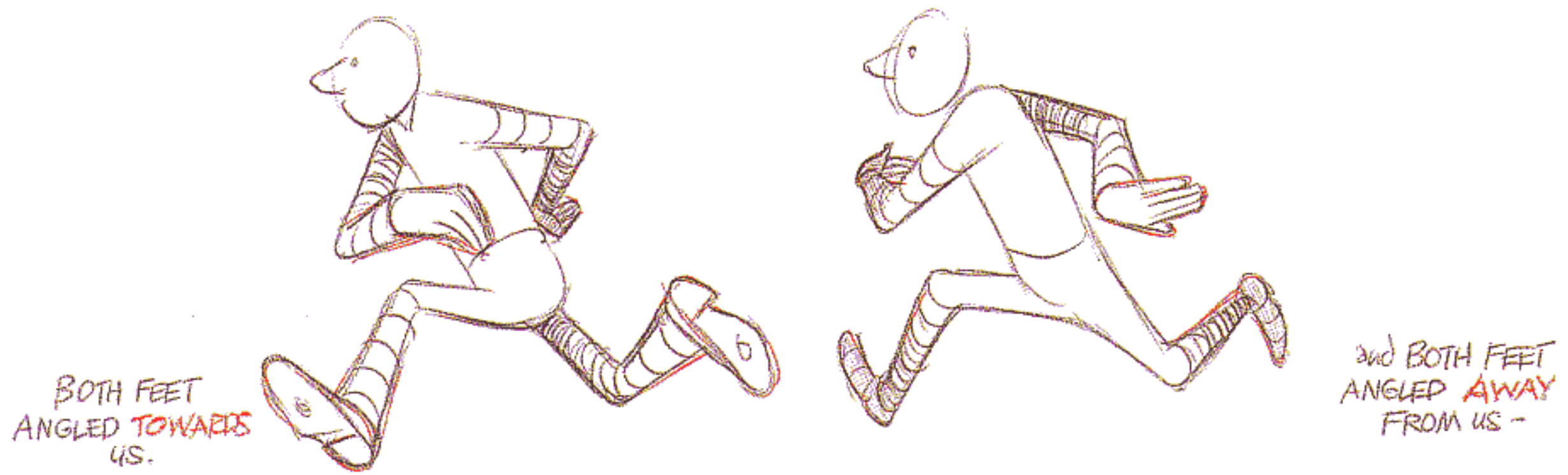


ON A VERY **FAST** RUN
THERE'S A DANGER OF TOO MUCH
ARM MOVEMENT.
IT CAN BE TOO FAST AND CONFUSING.
THE LEG ACTION SHOULD PREDOMINATE.

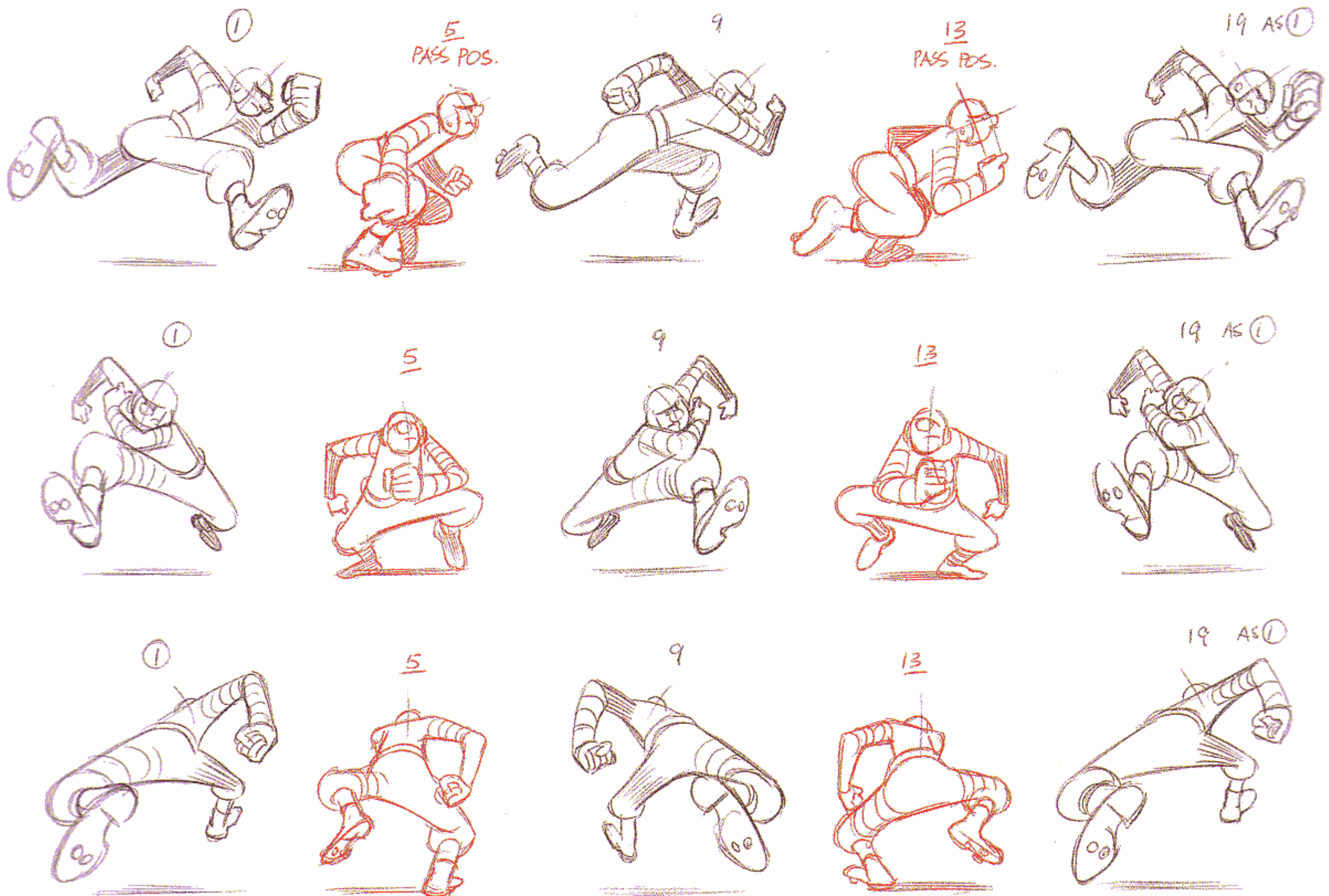


SEEN
THIS?

HOW ABOUT THE ARMS SWINGING FROM SIDE TO SIDE - AND **FORCE** THE PERSPECTIVE.

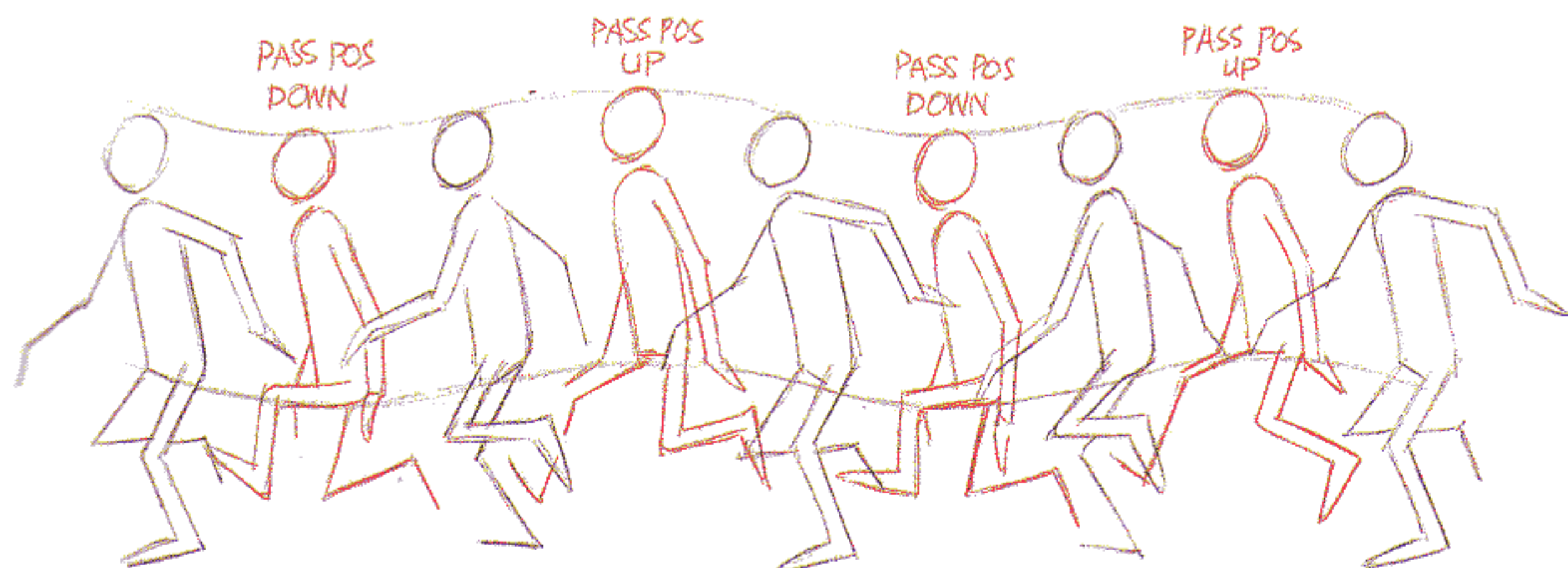


HERE'S AN ANGRY RUN ON 8's (3 STEPS PER SEC.) NEEDS THE TIME TO ACCOMODATE THE WILD ARM AND LEG ACTION



WHAT ABOUT VARYING EVERY OTHER PASSING POSITION AS THE RUN PROGRESSES?

HAVE EVERY OTHER PASSING POSITION GO DOWN — EVEN THOUGH BOTH FEET ARE OFF THE GROUND.



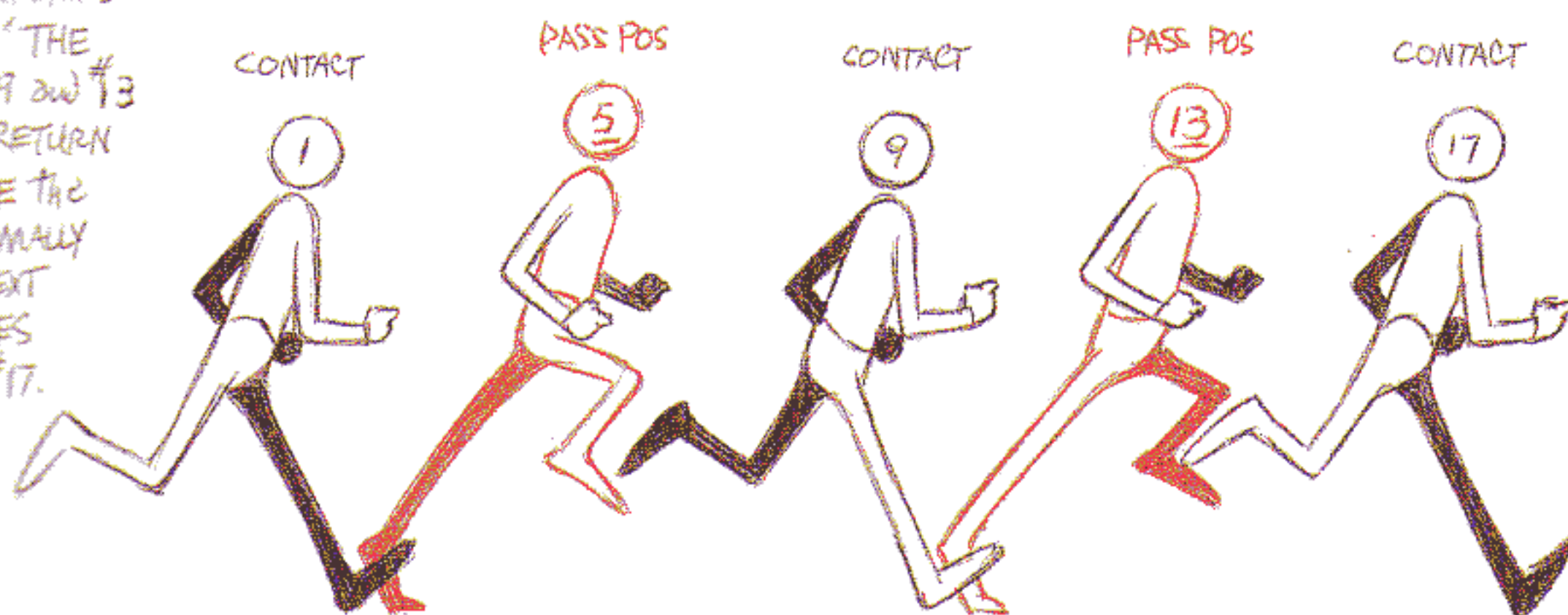
OR

AS WE DID WITH A WALK — LET'S HAVE THE ARMS PUMPING AWAY TWICE AS FAST AS THE FEET —

WE MAKE
A RUN ON 8'S —
THEN PUT THE
ARM EXTREMES
ON #1 AND ON THE
PASSING POSITION
#5 AND ON #9.
(8-16)



THE ARM EXTREMES
WILL 'TWIN' THE
LEGS ON #9 AND #3
BUT WILL RETURN
TO OPPOSE THE
LEGS NORMALLY
ON THE NEXT
EXTREMES
#9 AND #17.



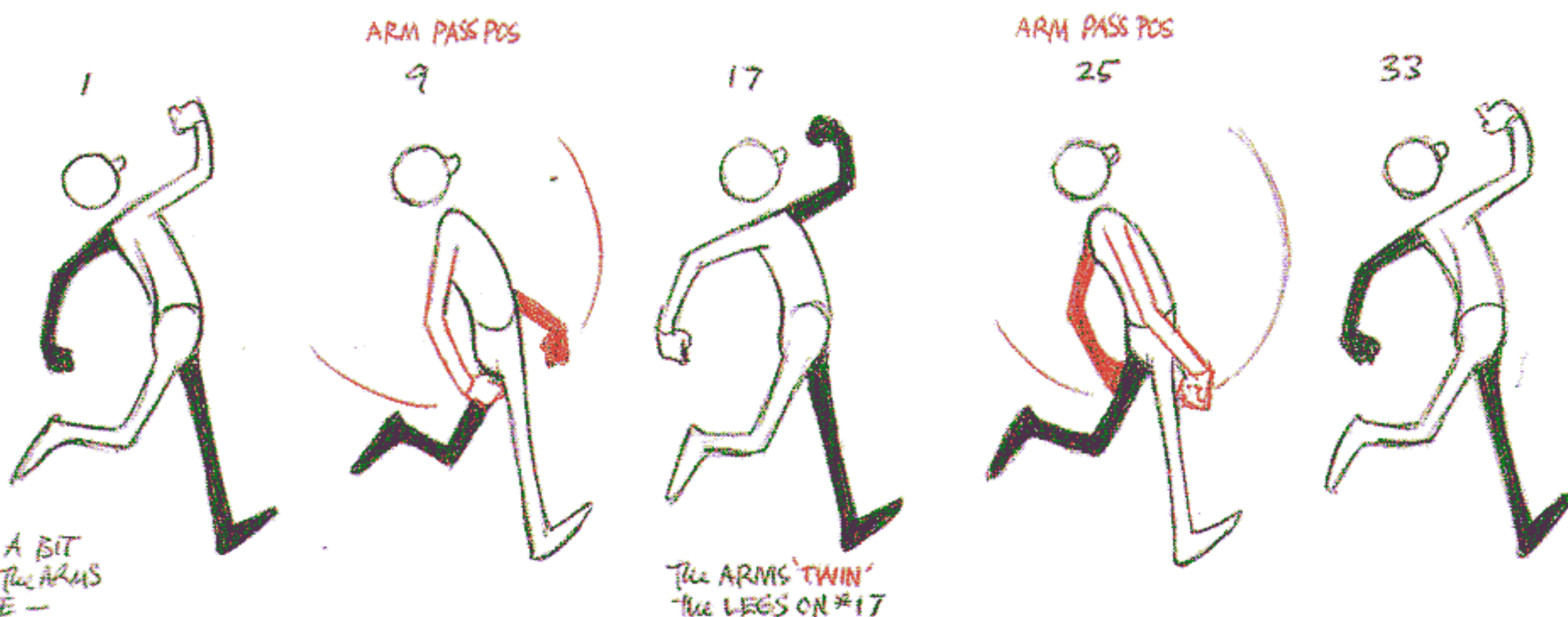
THE AMOUNT OF ARM
MOVEMENT WILL HAVE
TO BE RESTRICTED
SINCE IT'S PUMPING
EVERY 4 FRAMES
(6 TIMES A SECOND)

WE COULD MAKE A
RUN ON 12'S — AND PUT
THE ARM ACTION ON 6'S
(4 PUMPS A SECOND)
— WOULD BE VERY
EFFECTIVE.

CONVERSLY - WE COULD MAKE A RUN AND HAVE THE ARMS GOING **TWICE AS SLOW** AS THE FEET.

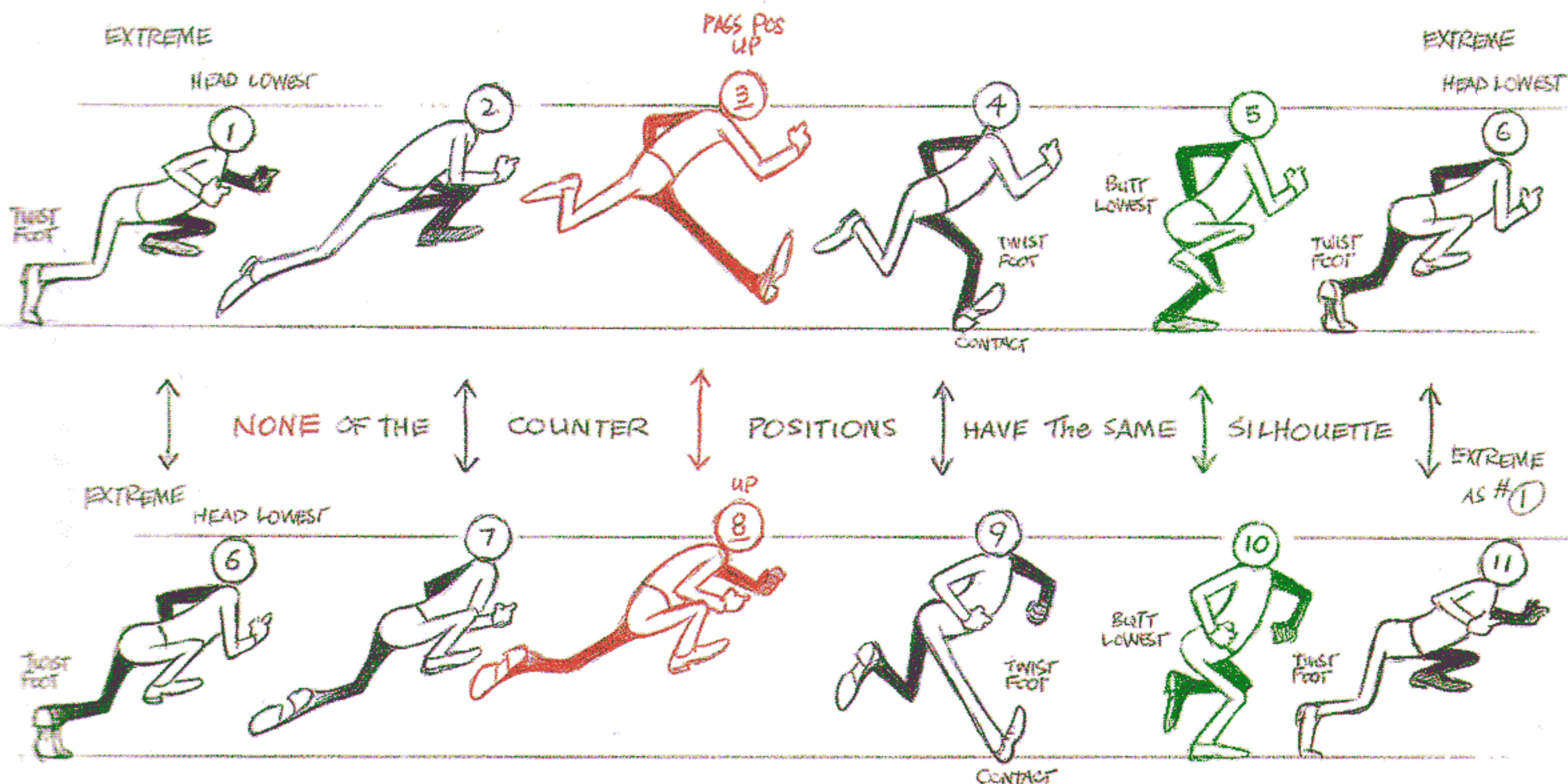
WE COULD
MAKE THE
RUN ON 8'S
AND HAVE
THE ARMS
SWINGING
ON 16'S

ALSO
LET'S LEAN
THE BODY
BACKWARDS
THIS TIME -
OFF BALANCE A BIT
AND SWINGING THE ARMS
FOR BALANCE -



WE CAN
SWING
THE ARMS
IN A
BIG ARC
BECAUSE
WE HAVE
THE TIME
TO DO
IT IN -
WITH TIMING -
FAVOR
THE FRONT
ARM FOR
BALANCE

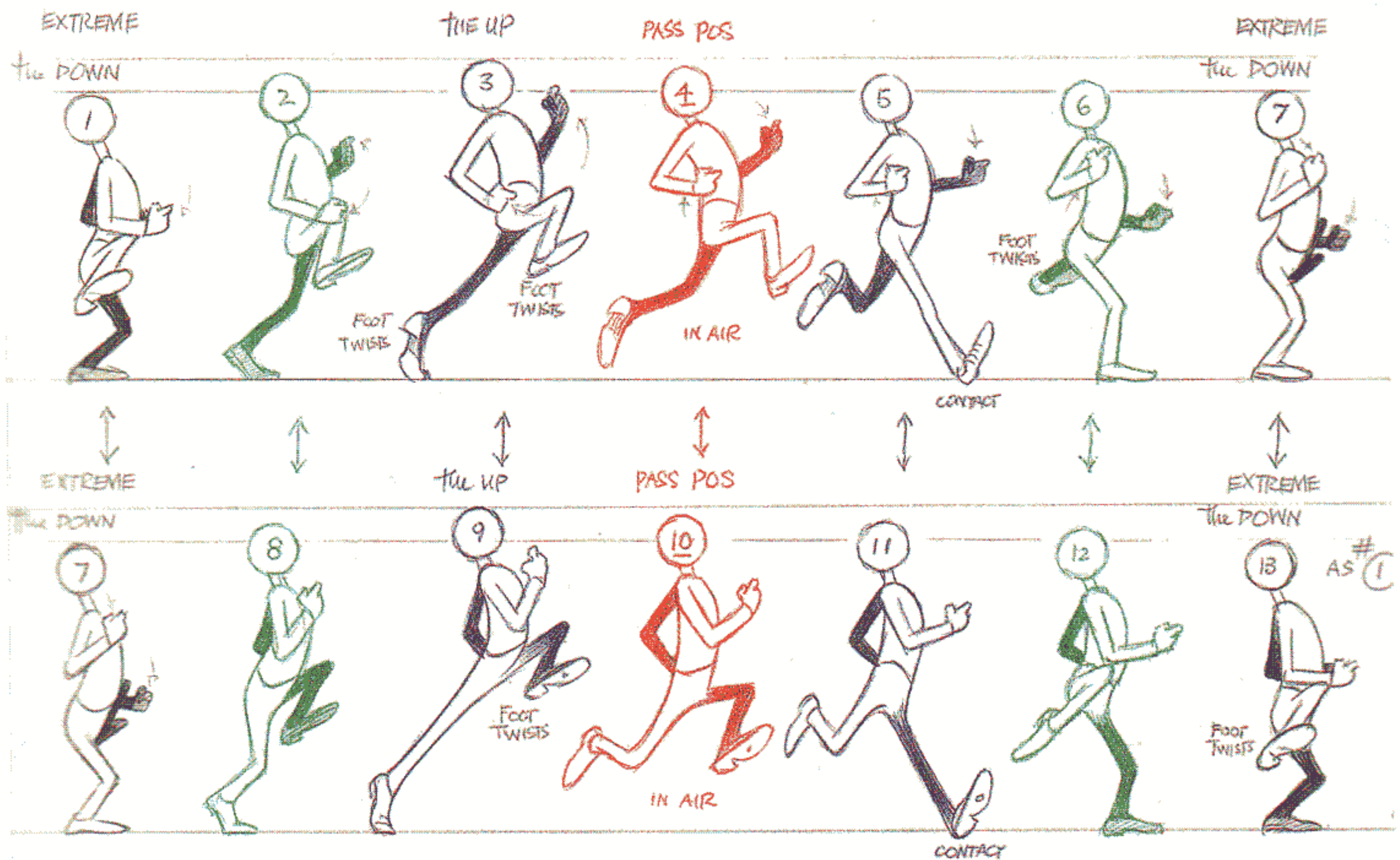
HERE'S A 5 DRAWING RUN
SHOWING HOW WE CAN **VARY THE SILHOUETTES** ON A FAST RUN -
- AGAIN, SO THAT THE EYE DOESN'T READ IT AS JUST THE SAME ONE LEG AND ONE ARM GOING AROUND.



ALSO THE BACKS GO FROM **CONCAVE** TO **CONVEX**, THE FEET **TWIST** AND THE ARMS AND LEGS ARE QUITE **DIFFERENT**

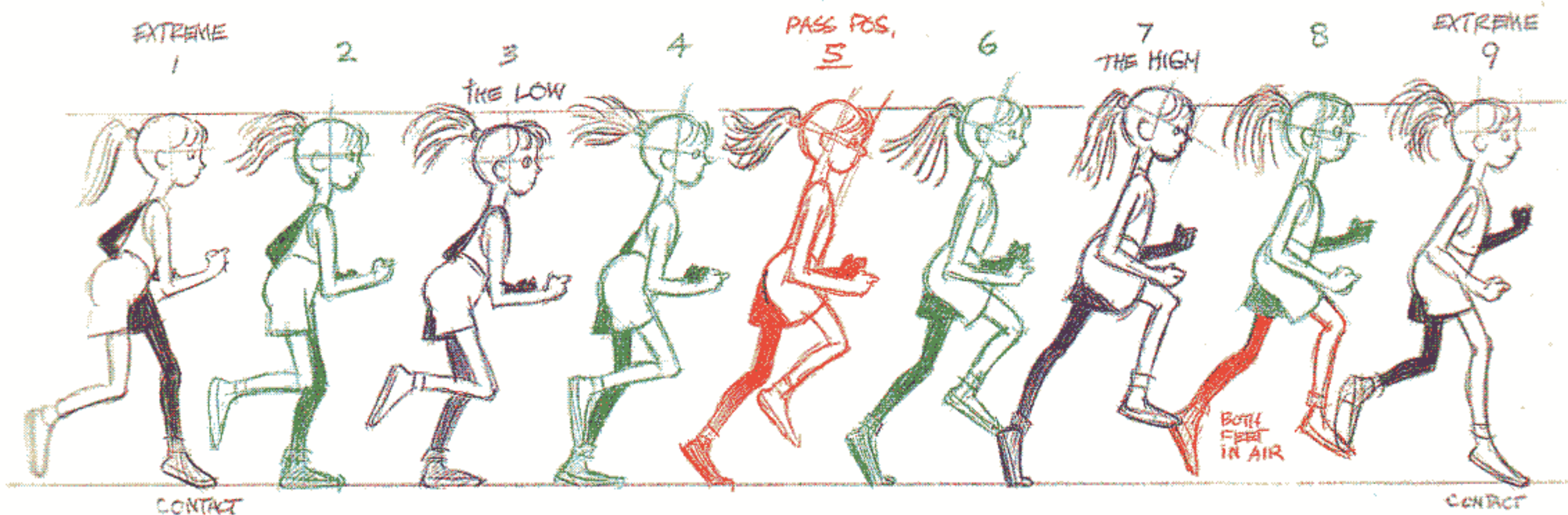
HERE'S A JOGGING RUN ON 6'S -

BECAUSE THIS RUN IS SLIGHTLY SLOWER THAN THE PRECEEDING WILDER ONE ON 5'S AND BECAUSE THE LENGTH OF THE STRIDES IS MUCH REDUCED - (BOTH FEET ARE IN THE AIR FOR JUST ONE FRAME) - THE CONVERSE SILHOUETTES CAN BE MORE ALIKE (BUT STILL DIFFERENT)



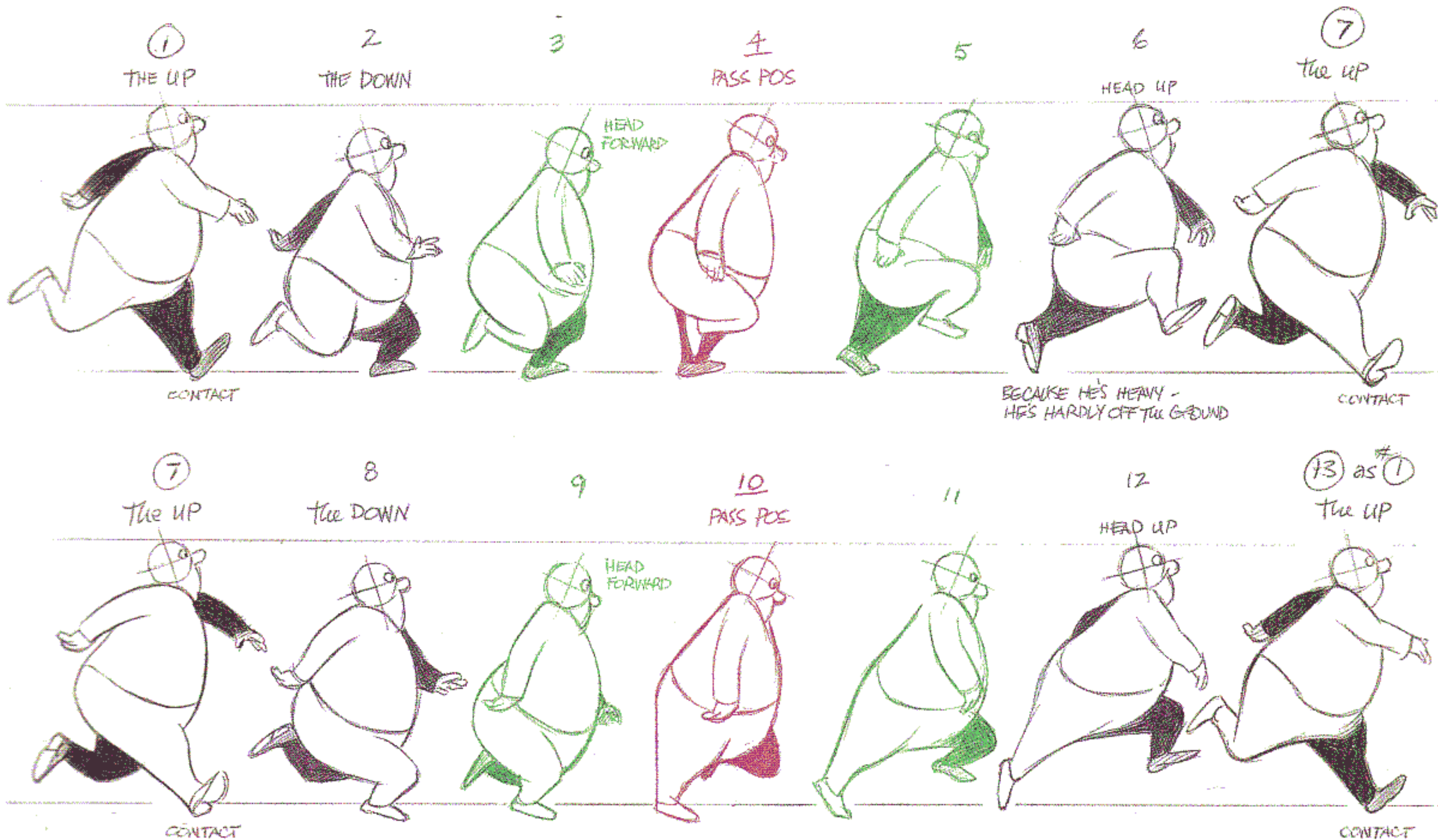
THE FEET TWIST and THE ARMS PUMP AROUND IN A SMALL CIRCLE THE HEAD JUST GOES UP AND DOWN.

A YOUNG GIRL MIGHT RUN ON 8'S - REDUCED ACTION - WITH ONLY ONE DRAWING OFF THE GROUND.

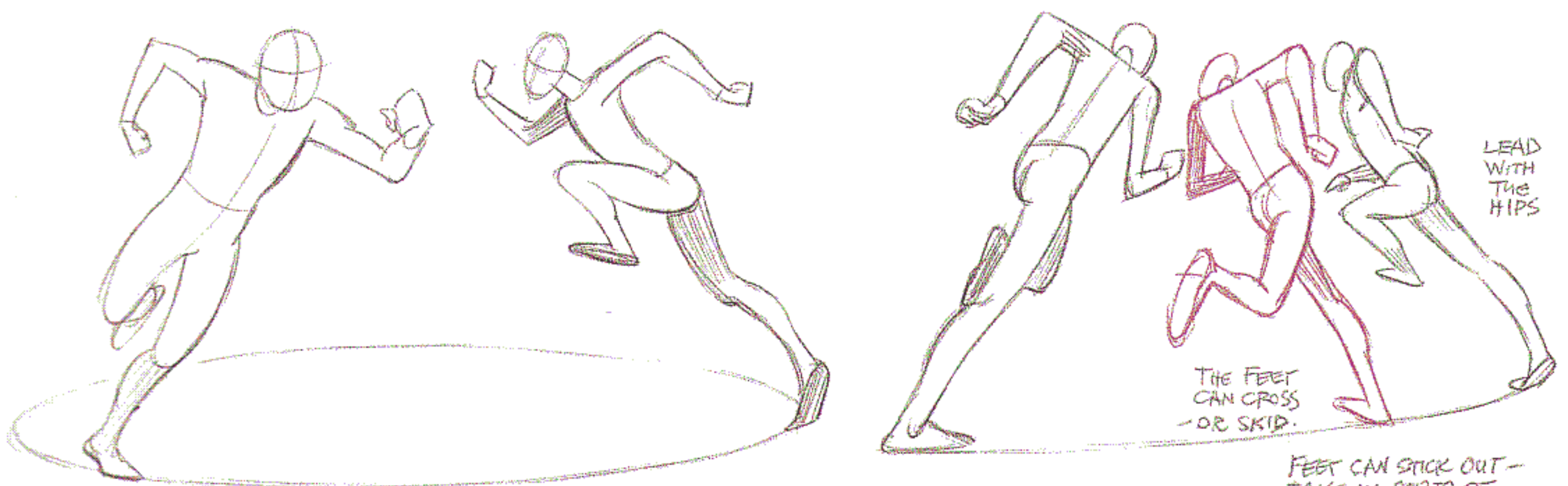


TAKE A FAT MAN RUNNING ON 6'S -

THERE'S GOING TO BE LOTS OF UP AND DOWN ON THE WEIGHT, BECAUSE HE'S SO HEAVY THE DOWN POSITION IMMEDIATELY FOLLOWS THE UP POSITION. THEN HE HAS TO LIFT HIMSELF UP OVER THE NEXT 5 FRAMES IN ORDER TO FALL DOWN HEAVILY AGAIN. THEN HIS HEAD LEANS FORWARD TO HELP THE PUSH-UP.



AN IMPORTANT THING - WHEN A RUNNER ROUNDS A CORNER THEY **LEAN** TOWARDS THE CENTRE - IN THE DIRECTION OF THE TURN -

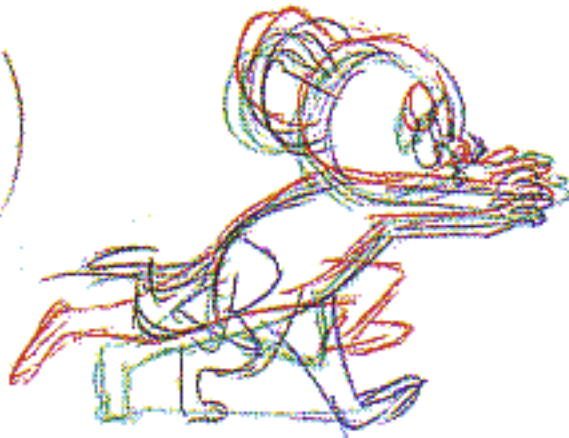


LIKE A MOTORBIKE, THEY LEAN ON THE TURN (DEPENDING ON THE SPEED)

FEET CAN STICK OUT - TAKE ALL SORTS OF LIBERTIES - BUT THE EYE WILL FOLLOW THE BODY.

SOMEONE SAID THAT 'THE CHASE' IS AN INVENTION THAT IS ORGANIC TO MOVIES. CERTAINLY THERE ARE THOUSANDS OF RUNNING AROUND 'CHASE' CARTOONS PRODUCING ENDLESS AND INVENTIVE VARIATIONS ON FAST RUNS.

(ON 3'S
ON 4'S)



THE FAST RUNS ARE MORE SUITABLE FOR SHORT FIGURES WHICH NEED FEWER POSITIONS TO FUNCTION IN LESS TIME BECAUSE IT ALL OVERLAPS.



CAN BE ON 4'S
BUT
GENERALLY
(ON 5'S
ON 6'S
ON 7'S
ON 8'S)

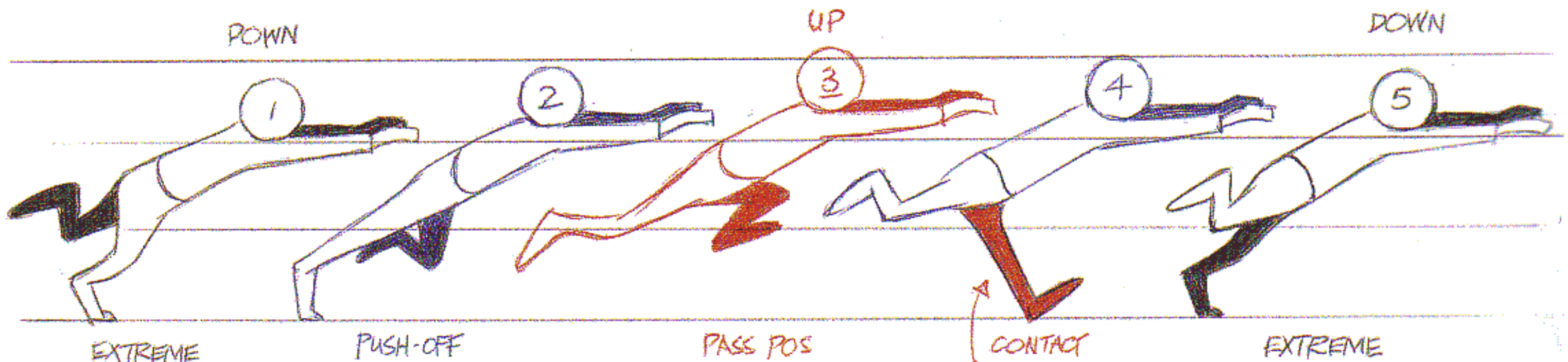
AND THE LONGER-LEGGED FIGURE NEEDS SLIGHTLY MORE TIME TO FUNCTION - ONE OR TWO MORE POSITIONS TO HELP CARRY THE EYE.

THE 4 DRAWING FORMULA RUN

EFFECTIVE FOR SHORT-LEGGED FIGURES

THIS IS SO FAST (6 STEPS PER SECOND) THAT THERE'S NOT ENOUGH TIME TO SWING THE ARMS AROUND VIOLENTLY - SO THEY FOUND IT'S BEST TO STRETCH THE ARMS OUT IN FRONT. THE LEG ACTION WORKS UNDER AND BEHIND THE BODY (OK TO HAVE SLIPPAGE ON THE FEET).

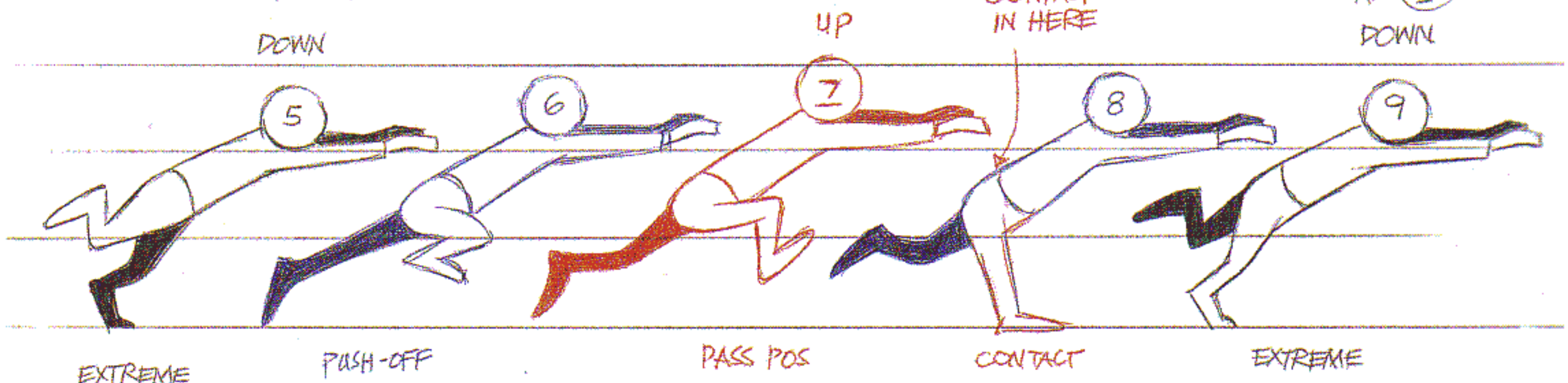
VERY LITTLE UP AND DOWN ON HEAD AND BODY



AND AGAIN, WE SHOULD VARY THE SILHOUETTES SLIGHTLY TO HELP THE EYE READ BOTH LEGS

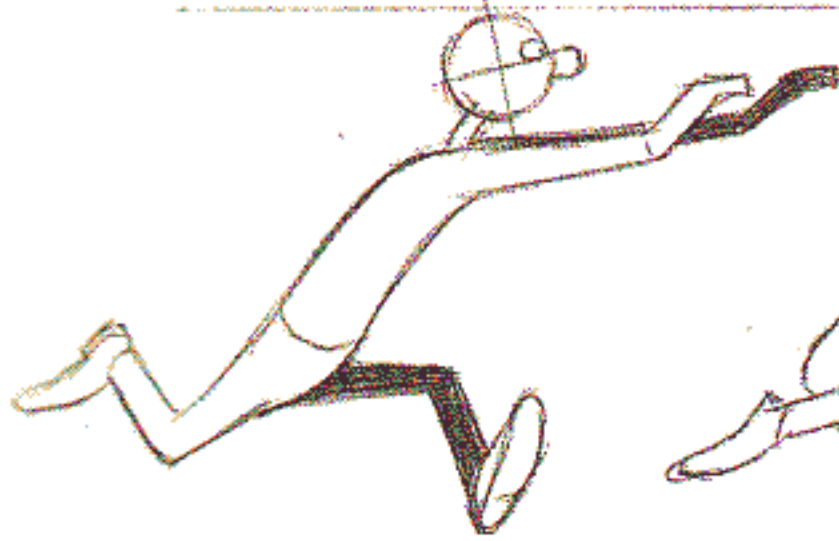
IMPORTANT TO GET A STRAIGHT LEG CONTACT IN HERE

AS #1
DOWN

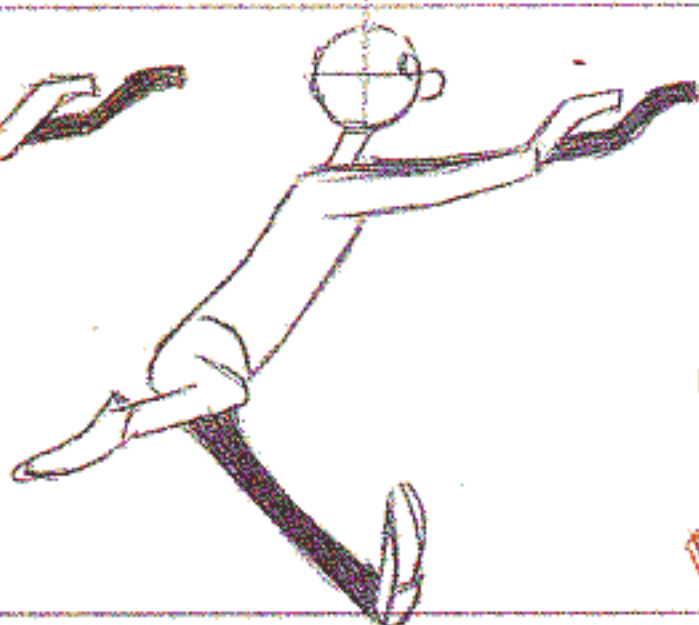


VARIATIONS ON 4 DRAWING RUNS - THIS ONE IS PLANNED FROM THE UP IN AIR POSITIONS BUT IT'S STILL ON THE SAME BASIC PATTERN AS THE PRECEDING FORMULA.

EXTREME
① UP



2

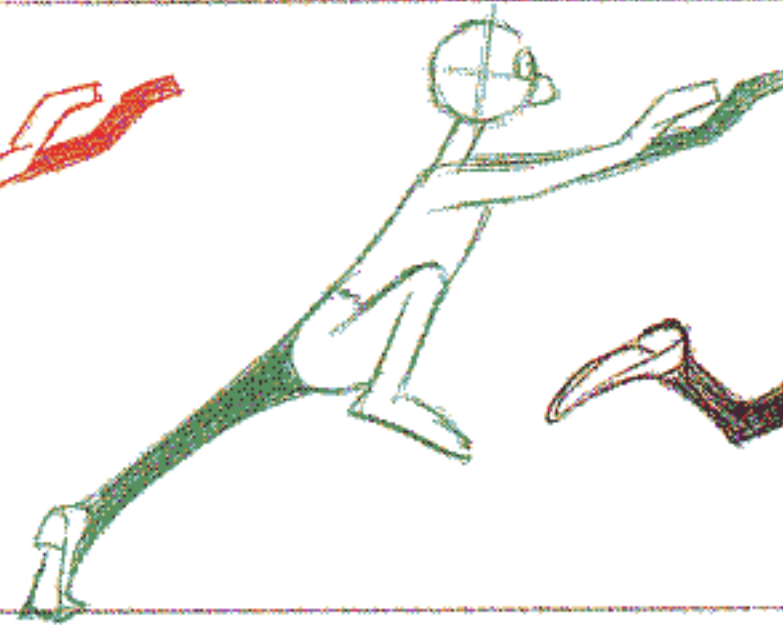


CONTACT

PASS POS
③
THE DOWN



4



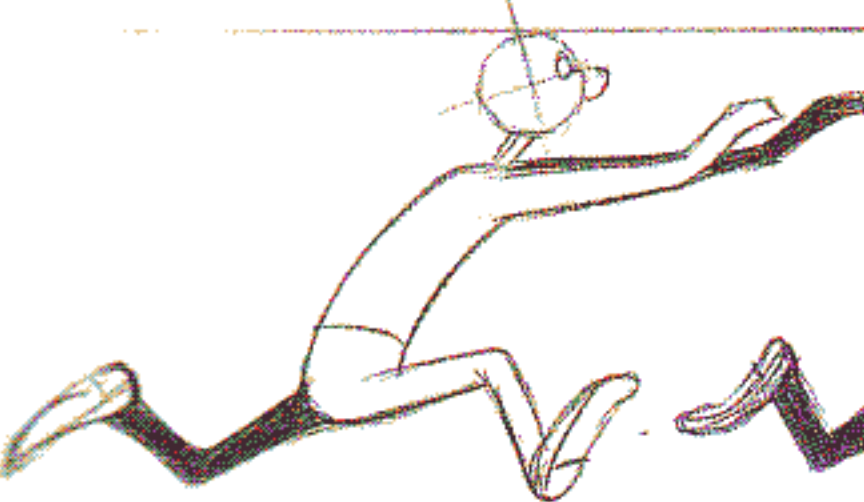
PUSH OFF

EXTREME
5 UP

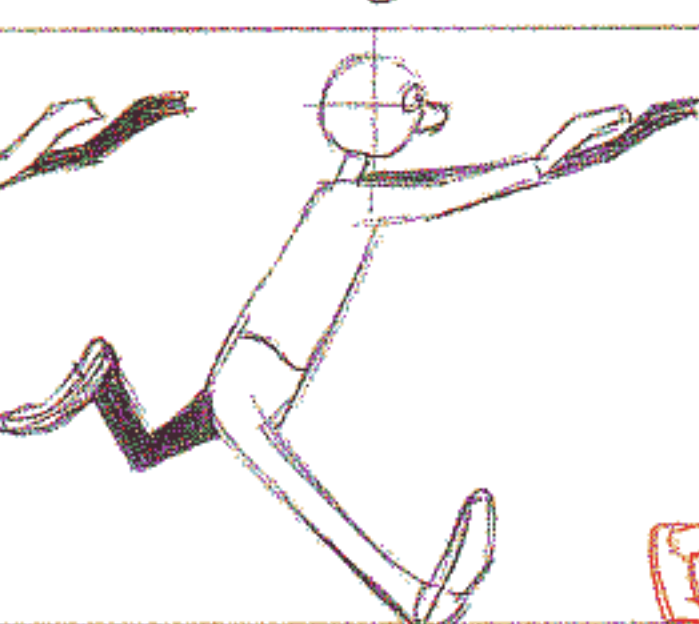


THE BODY GOES FROM CONVEX TO CONCAVE

5



6

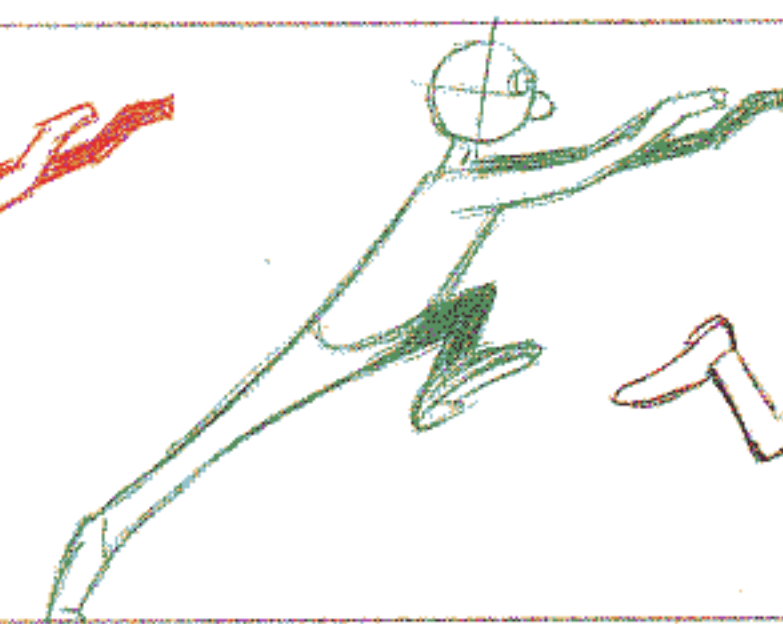


CONTACT

PASS POS
⑦
THE DOWN



8



PUSH OFF

EXTREME
9 AS #①



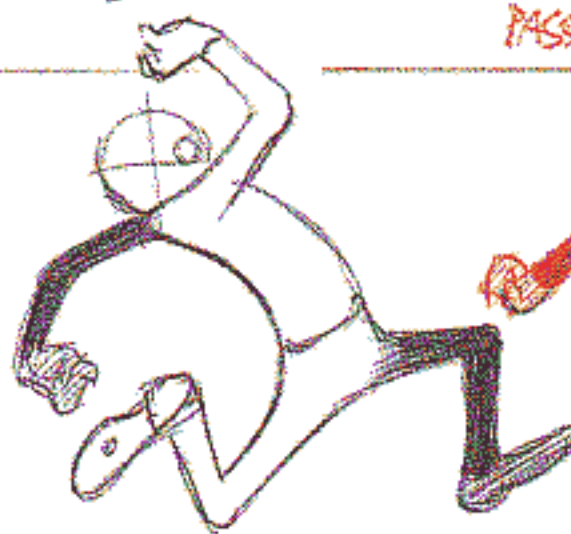
HERE'S A VERY WILD ONE - WITH ARM SWINGS - PLANNED FROM THE PUSH OFF POSITIONS BUT STILL BASED ON THE FORMULA PATTERN

1



PUSH OFF

2



PASS POS. UP
③



CONTACT

4



DOWN

5



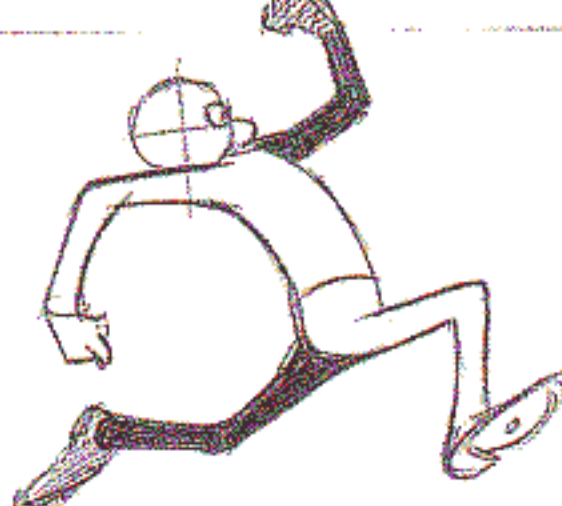
PUSH OFF

5



PUSH OFF

6



PASS POS UP
⑦



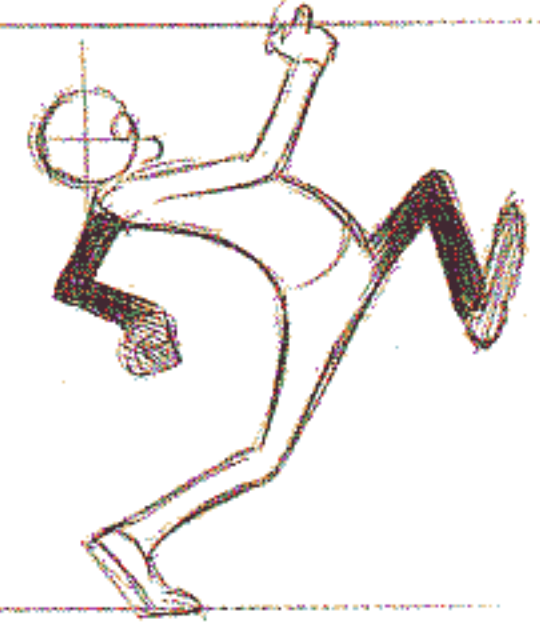
CONTACT

8



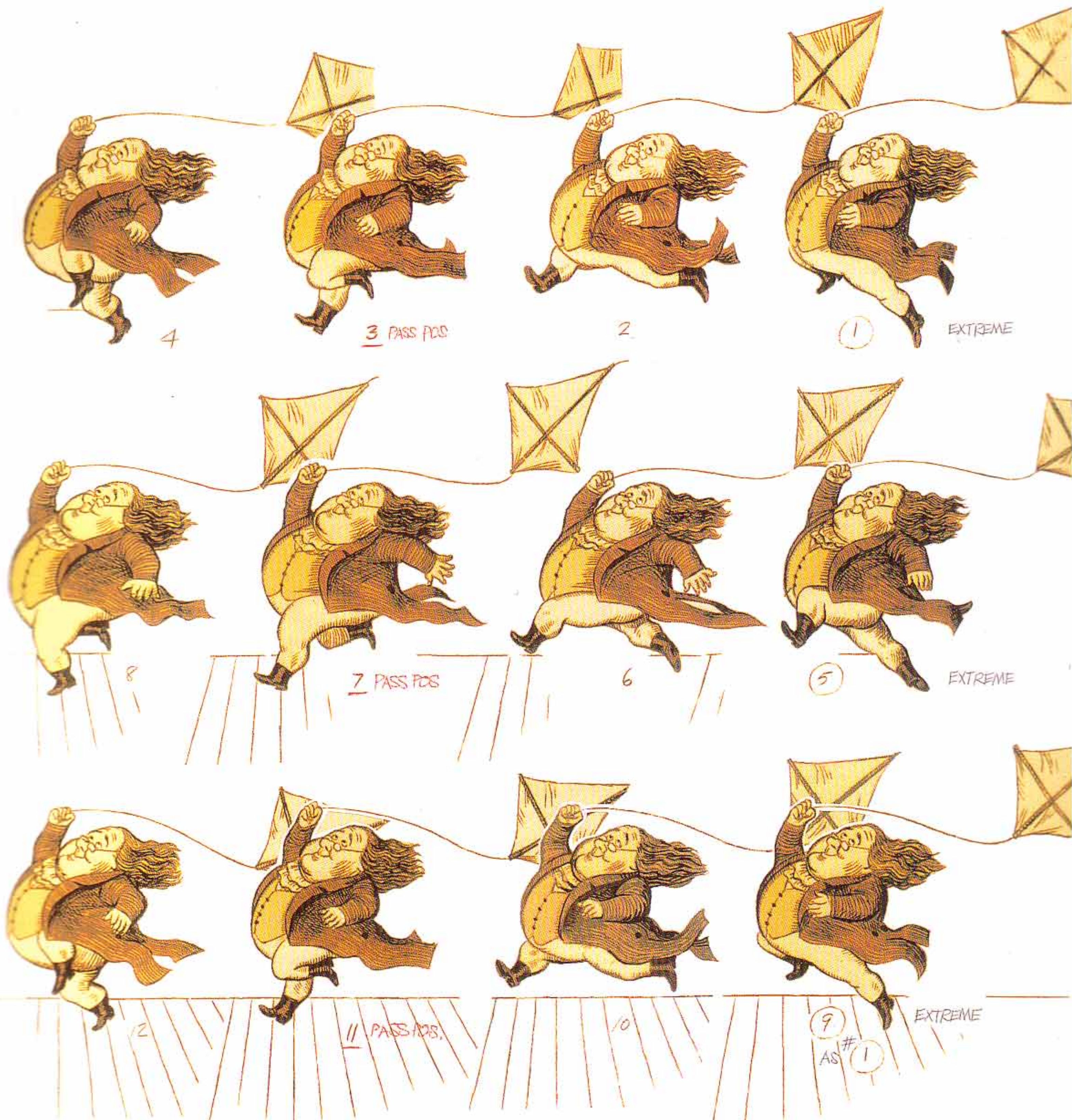
DOWN

9 AS #①



PUSH OFF

I MADE THIS RUN ON 4's - IT'S PLANNED FROM THE PUSH OFFS #1 and 5
 IT COULD HAVE DONE WITH A BIT MORE UP and DOWN and STRETCH ON THE BODY BUT THE LEG ACTION CARRIES IT.
 IT'S A CYCLE-REDRAWN WITH HAIR, ARM WITH KITE, COATTAILS and ANIMATED PERSPECTIVE FLOOR ADDED AFTERWARDS.

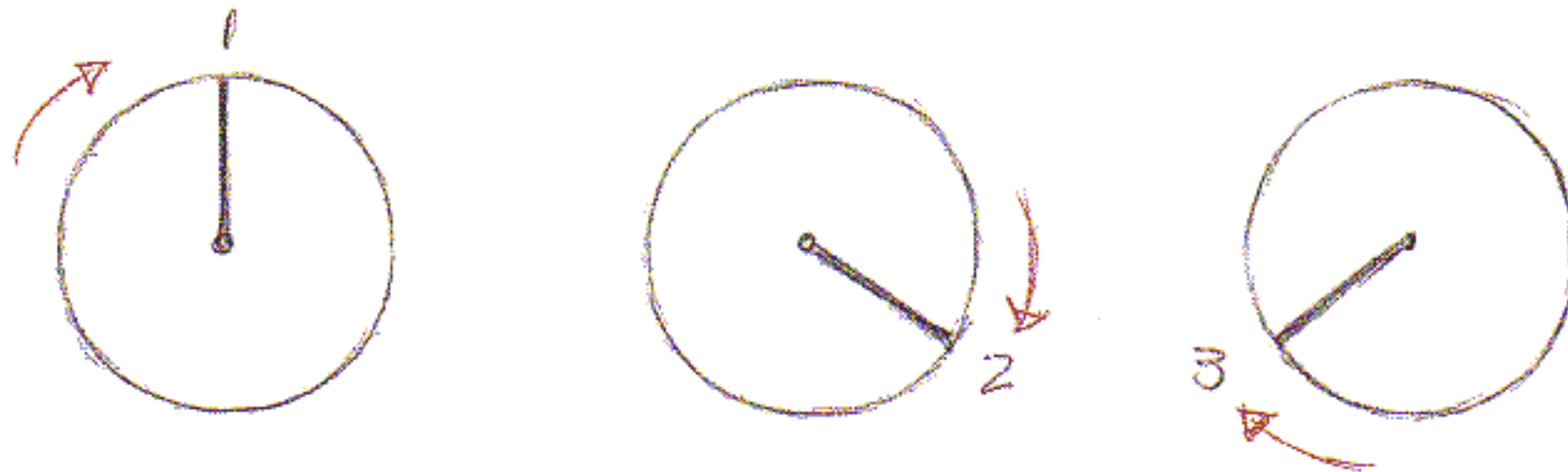


INCIDENTALLY, ABOUT CYCLES -

LONG CYCLES ARE GREAT. SHORT CYCLES OBVIOUSLY READ AS CYCLES - BUT IF WE TAKE SEVERAL STRIDES WITH VARIATIONS IN THE EXTREMES AND PASSING POSITIONS, ETC. - THEN HOOK BACK TO #①, IT STOPS OR DELAYS THE EYE READING IT AS A CYCLE.

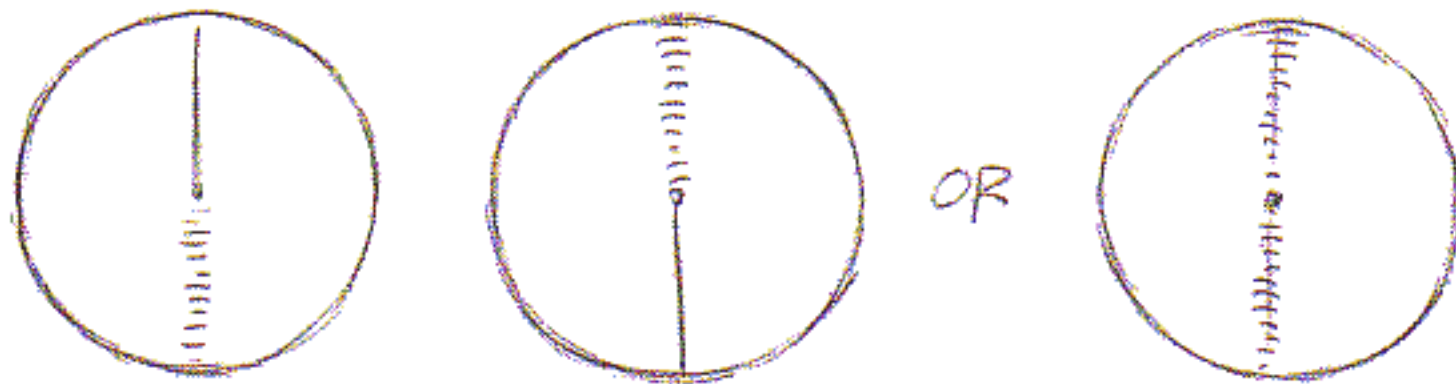
THE 3 DRAWING RUN

= 8 STEPS PER SECOND! WE CAN'T GET MUCH FASTER THAN THIS BECAUSE -



TO MAKE A WHEEL OR A SPOKE APPEAR TO GO AROUND IN A CIRCLE WE NEED A MINIMUM OF 3 DRAWINGS/POSITIONS.

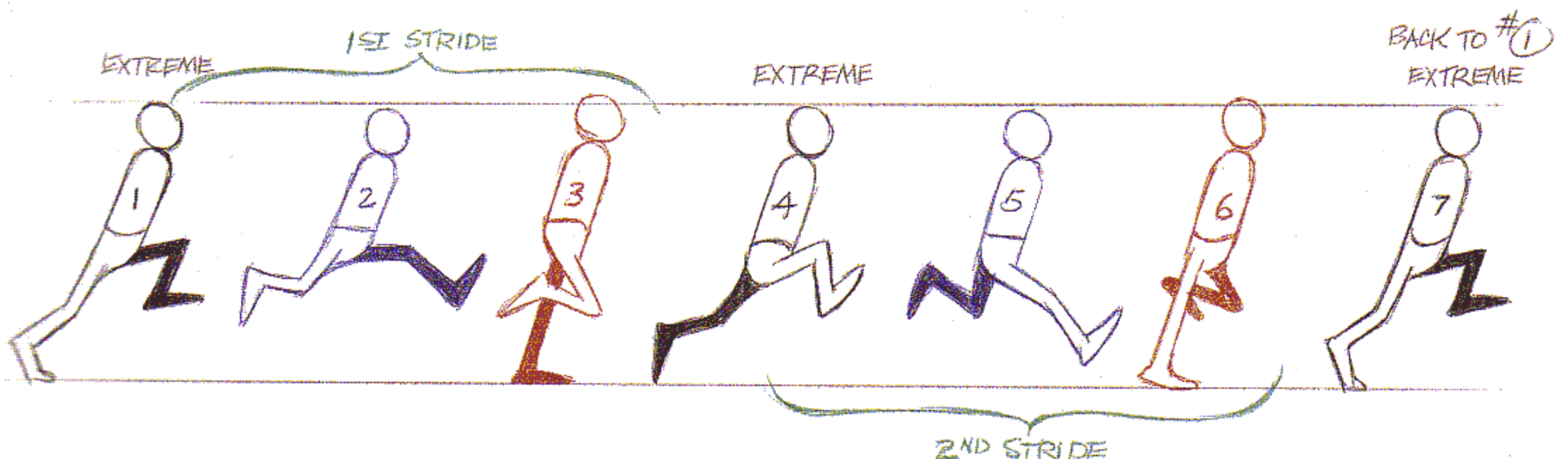
TWO WON'T DO IT.
IT JUST FLICKERS - AS



SO WE NEED TO FIND 3 NICE WORKABLE LEG POSITIONS TO MAKE IT GO AROUND.

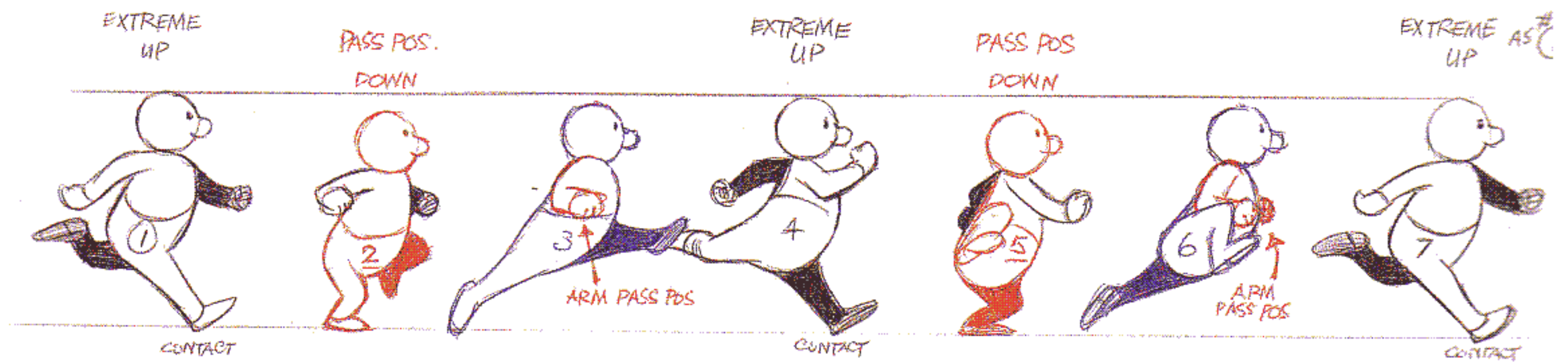


IN PRACTICE, IT WORKS OUT LIKE THIS:

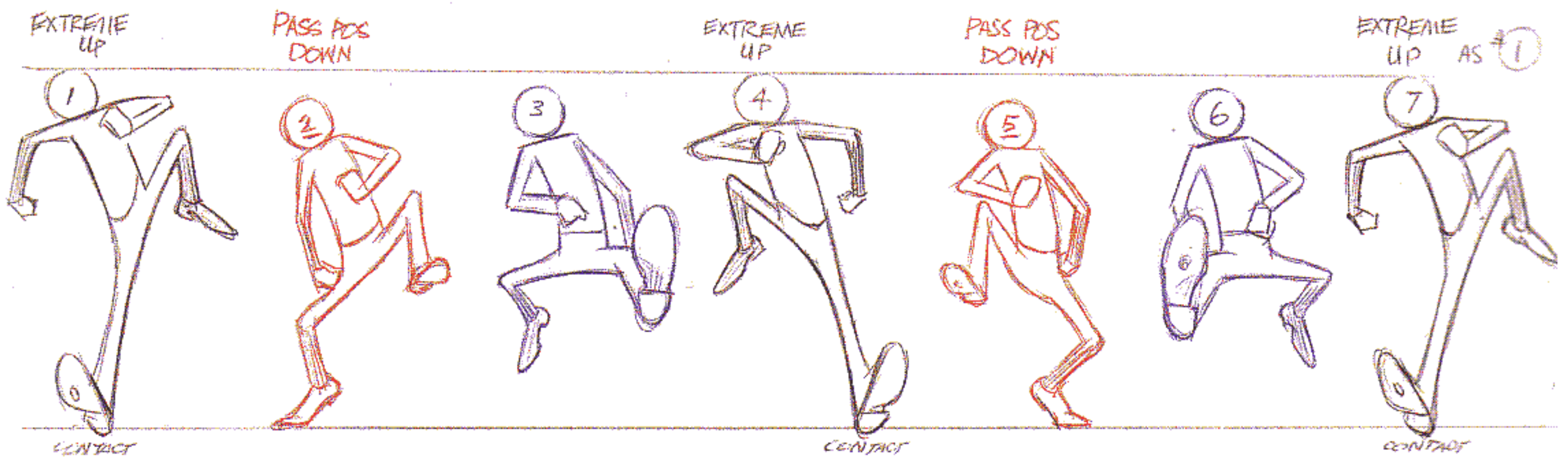
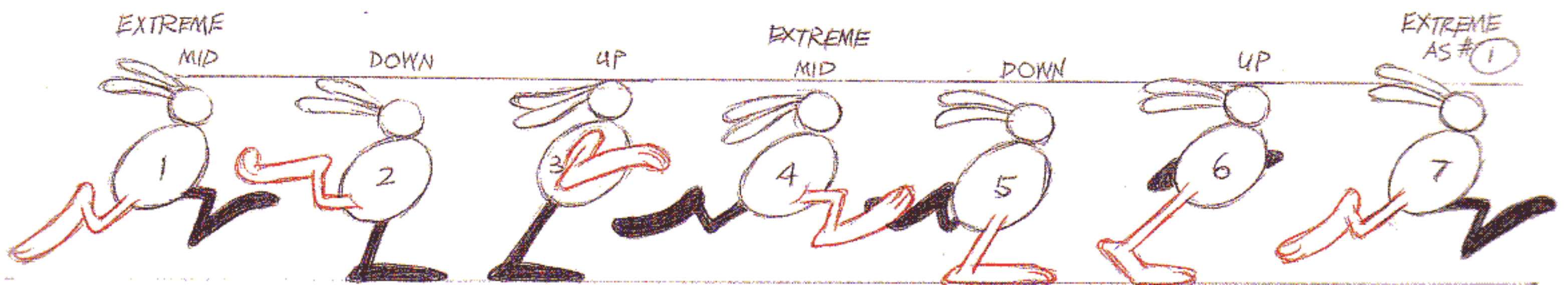


THERE ARE COUNTLESS VARIATIONS ON THIS —

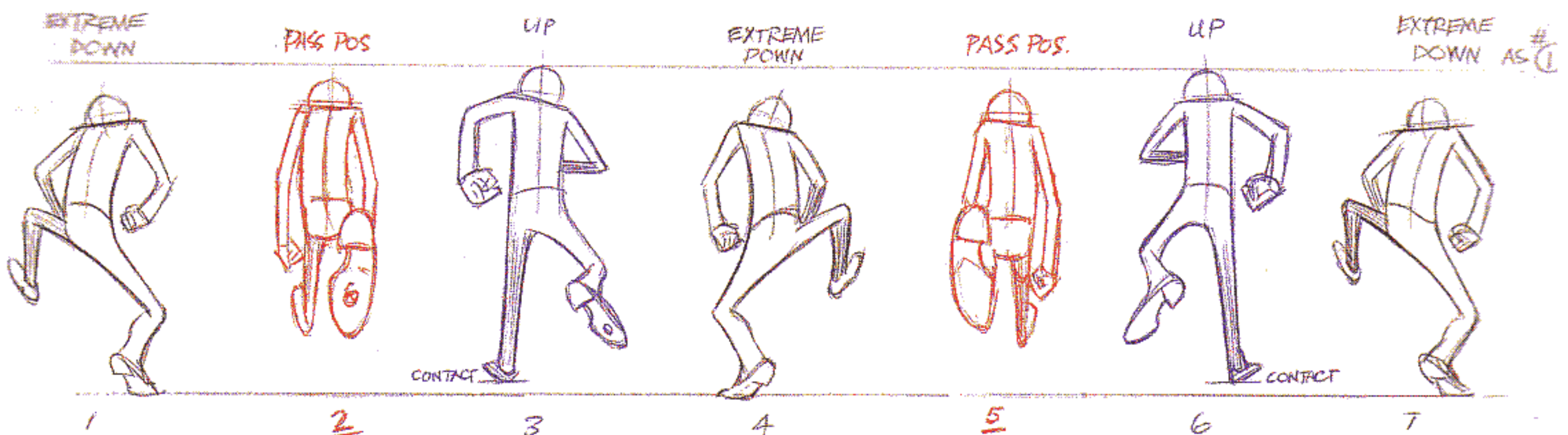
BASICALLY JUST GETTING THE 3 DRAWINGS TO GO AROUND.



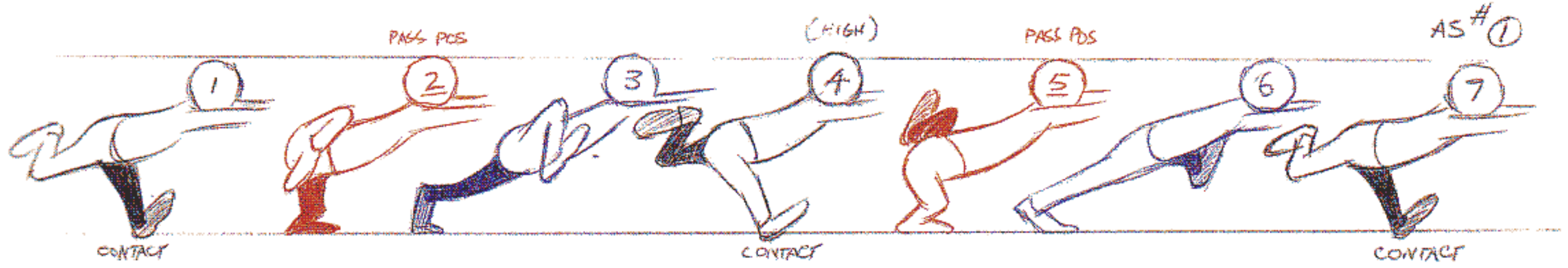
OF COURSE IT WORKS ^{BEST} WITH SHORT CARTOONY FIGURES —



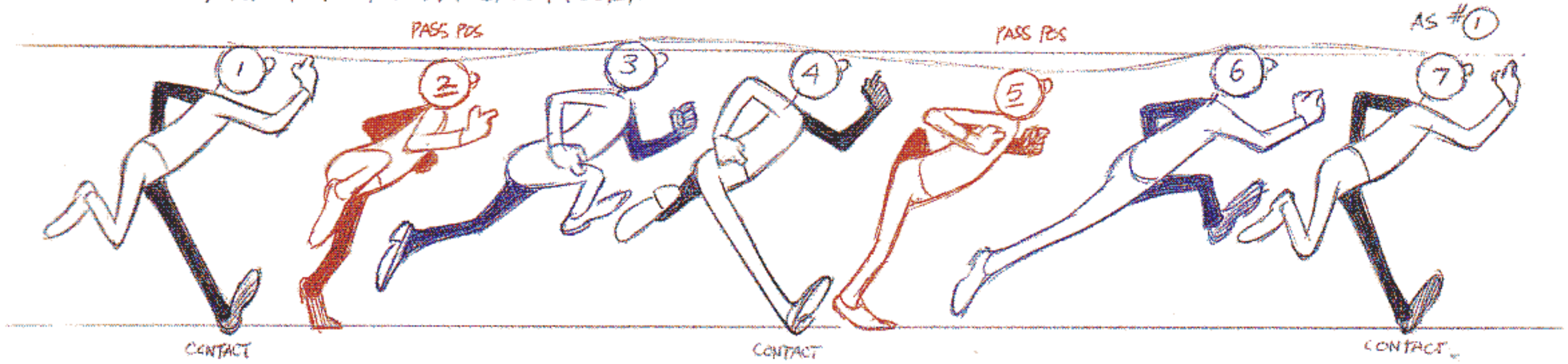
BUT IT'LL STILL WORK WITH A TALLER FIGURE —



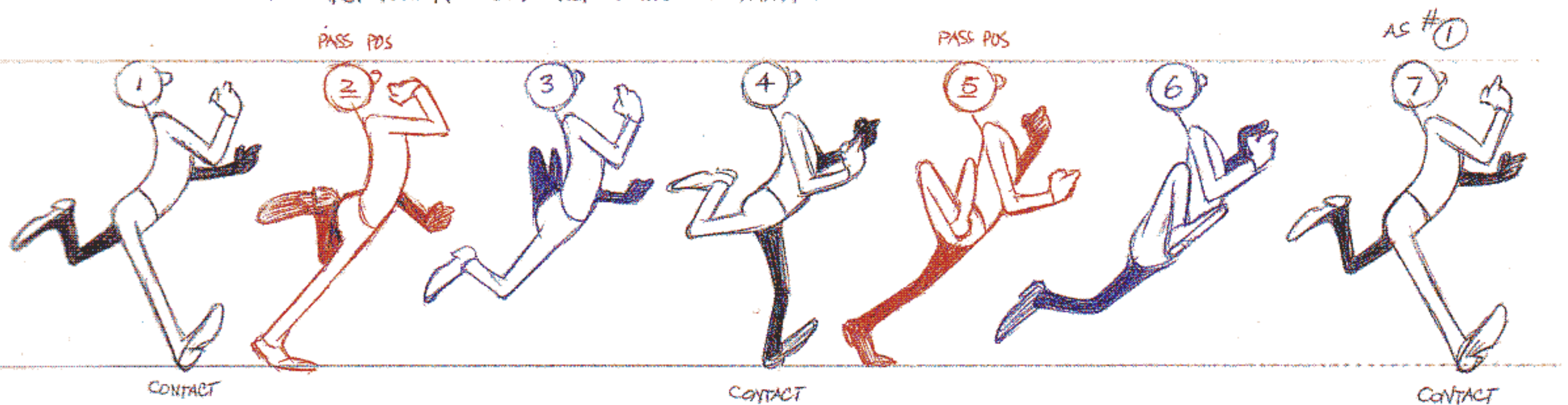
HERE'S THE STANDARD VERSION FOR BROAD LEG ACTION ON A 3 DRAWING RUN -



AND FOR THE LARGER FIGURE -

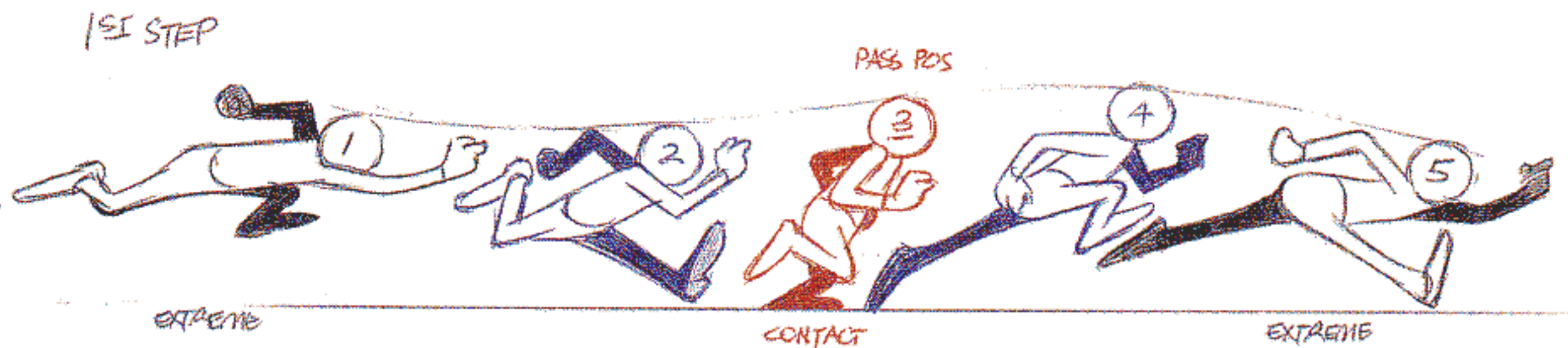


A VARIATION - BUT STILL ON THE SAME PATTERN -



AND WHAT'S
TO STOP US
BREAKING IT UP?

HAVE 4 DRAWINGS
FOR ONE STEP -



AND HAVE
3 DRAWINGS
FOR THE OTHER.

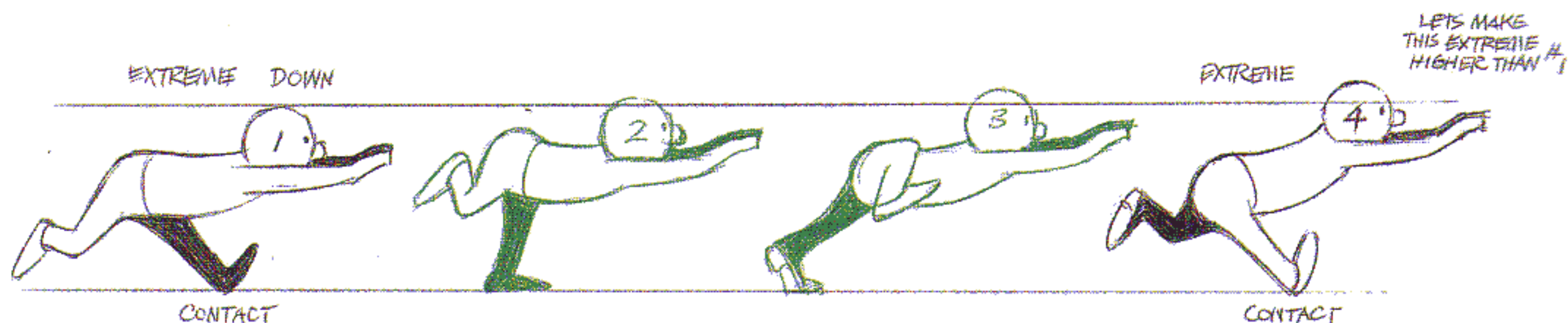


THERE REALLY ISN'T A PASS POSITION HERE.
IT'S IMPLIED.
WE'RE FAVOURING EACH EXTREME.

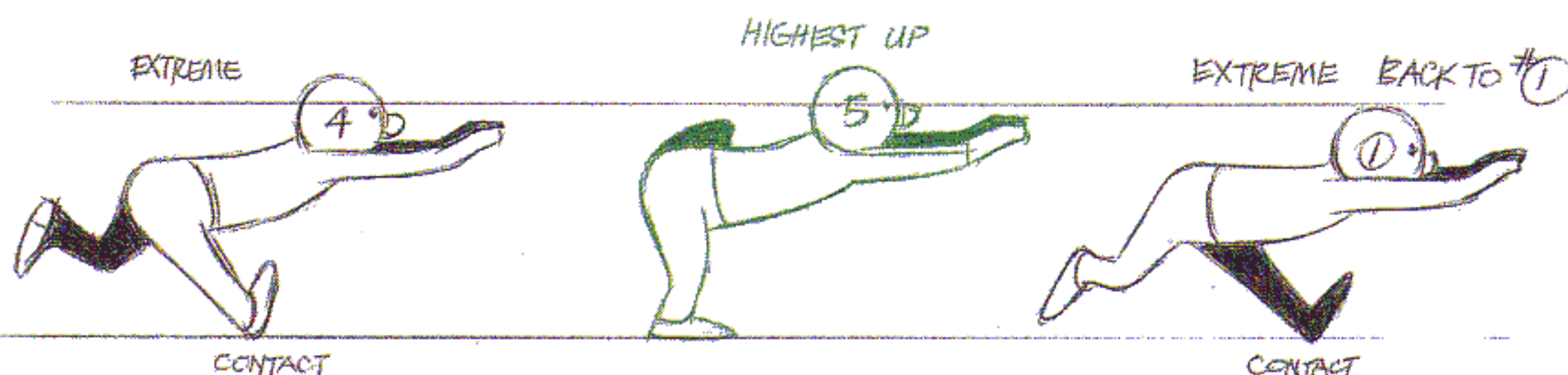
AND WE CAN STILL GO EVEN FASTER -

WE CAN USE 3 POSITIONS FOR THE FIRST STRIDE and ONLY TWO FOR THE NEXT.

HERE'S OUR FIRST 3 POSITIONS - THE CONTACT EXTREMES WITH TWO INBETWEEN POSITIONS - #2 and #3

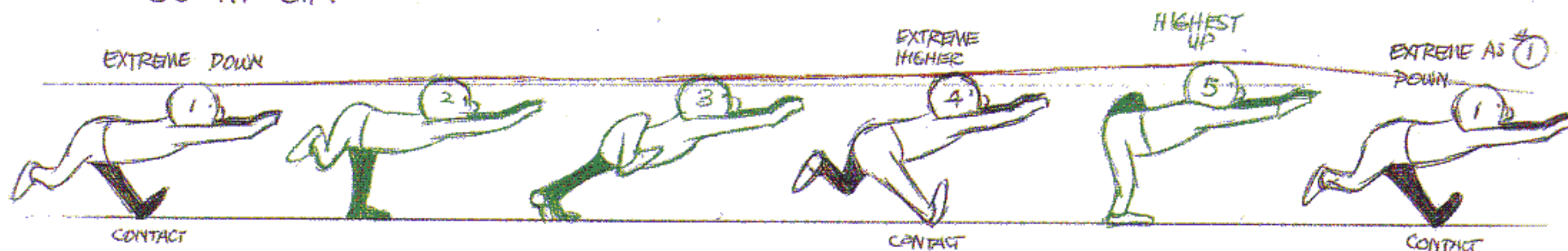


THEN TAKE EXTREME #4 AND ONLY MAKE ONE INBETWEEN BETWEEN IT and EXTREME #1 (AND MAKE IT THE HIGHEST)



THIS GIVES US VIRTUALLY 10 STEPS IN A SECOND (9 1/2 ACTUALLY) - AWFULLY FAST -

SO WE GET:

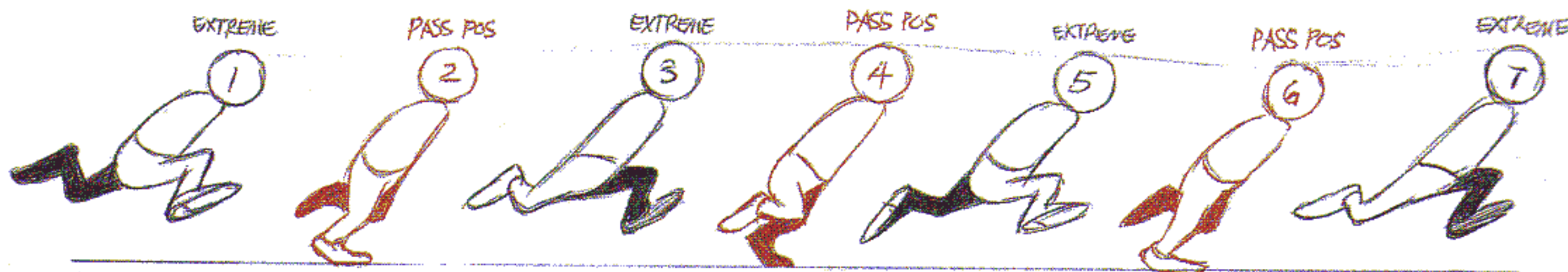


AND WE CAN SWITCH FROM ONE SIDE TO THE OTHER WITH THE SHORTER OR LONGER STEP -

The 2 DRAWING RUN

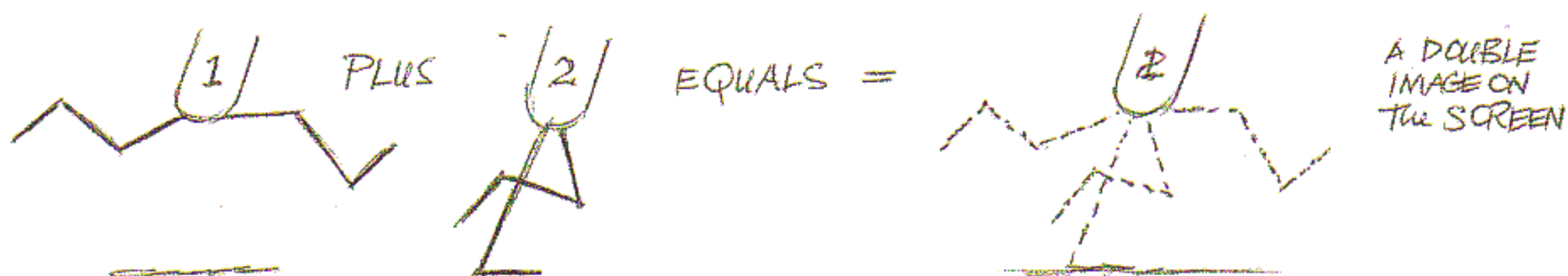
THE FASTEST POSSIBLE RUN - (AT LEAST WITH FILM RUNNING AT 24 FRAMES PER SECOND) = 12 STEPS PER SEC. IN THE 40'S DIRECTOR TEX AVERY PUSHED THE LIMITS - INVENTIVELY DEFYING GRAVITY - GOING FASTER and FASTER FOR HIS SPLIT SECOND GAGS - and THEY WANTED TO GET 2 DRAWING RUNS THAT WORKED.

CRUDELY, IT'S -



WITH A TWO DRAWING RUN -

THE PROBLEM WITH THE LEG ACTION IS THAT IT'S GOING TO FLICKER
AND LOOK LIKE WHAT IT IS - JUST 2 DRAWINGS SHOWING MORE OR LESS AT ONCE.

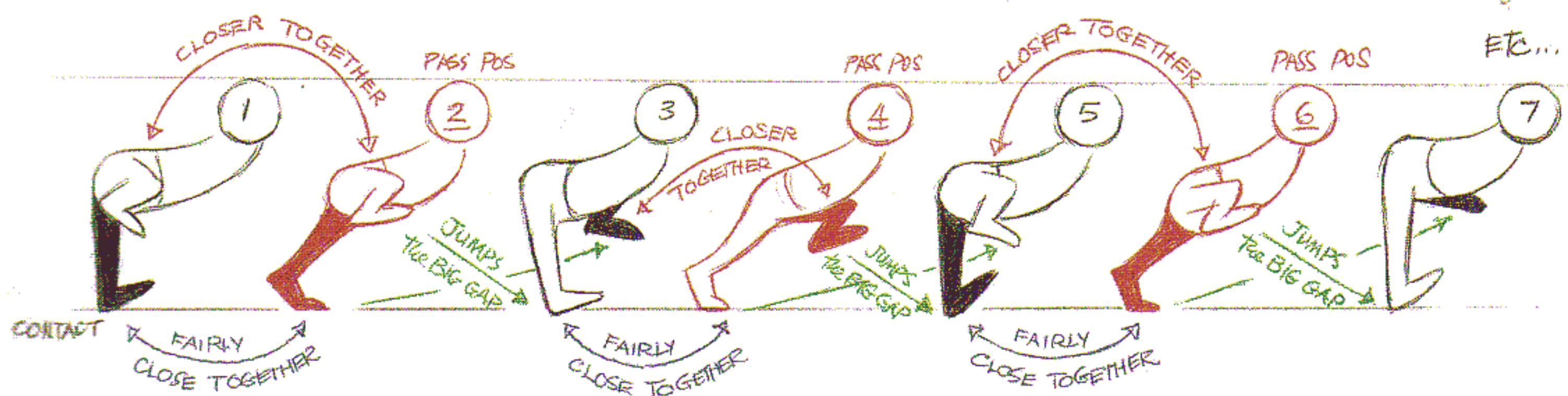


BUT THEY STILL WANTED TO GET THE HUMANLY IMPOSSIBLE SPEED -

ONE SOLUTION IS NOT TO PUT THE PASSING POSITION OF THE LEGS IN THE MIDDLE -
BUT TO FAVOUR TWO OF THE LEG POSITIONS CLOSER TOGETHER...

SO THAT THE EYE READS THE TWO DRAWINGS and THEN IT JUMPS THE BIG GAP.

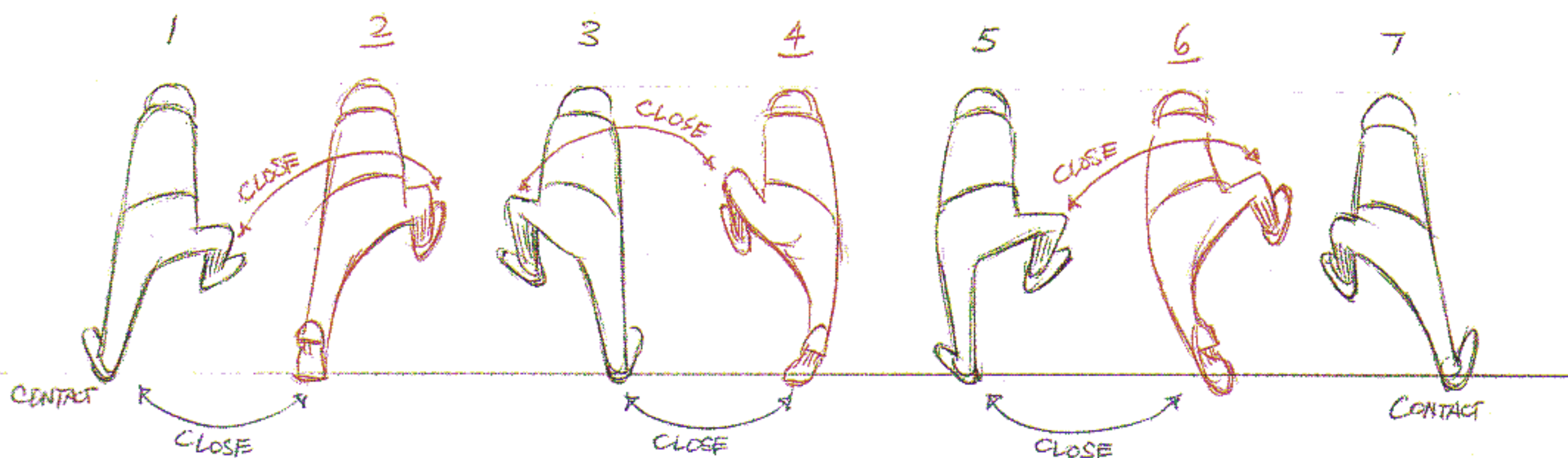
I.E. -



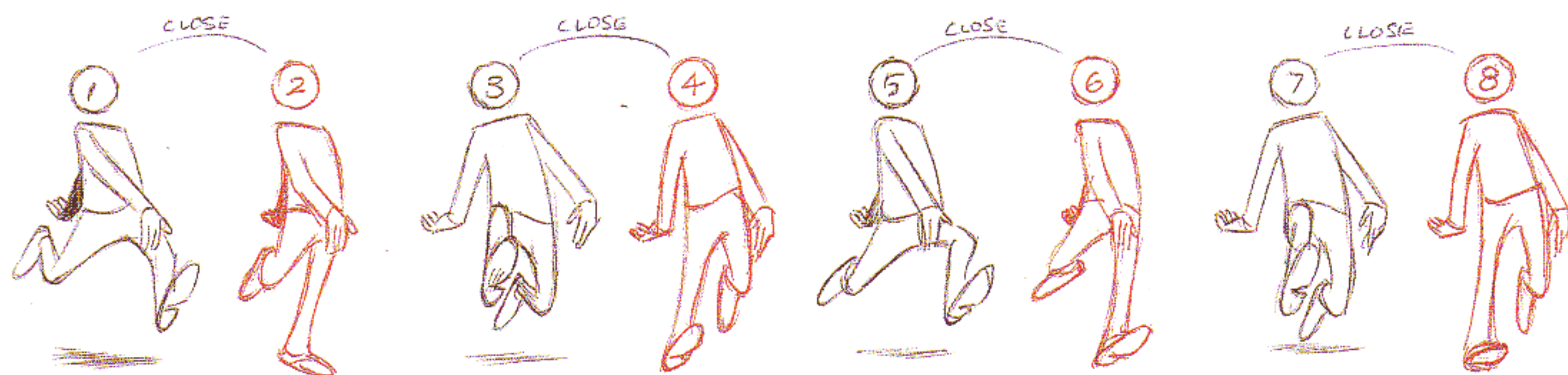
AND THE WEIGHT-BEARING FEET ARE ALSO PRETTY CLOSE TOGETHER.

VERY CLEVER!

AND IT'S THE SAME THING WITH A BACK OR FRONT VIEW -

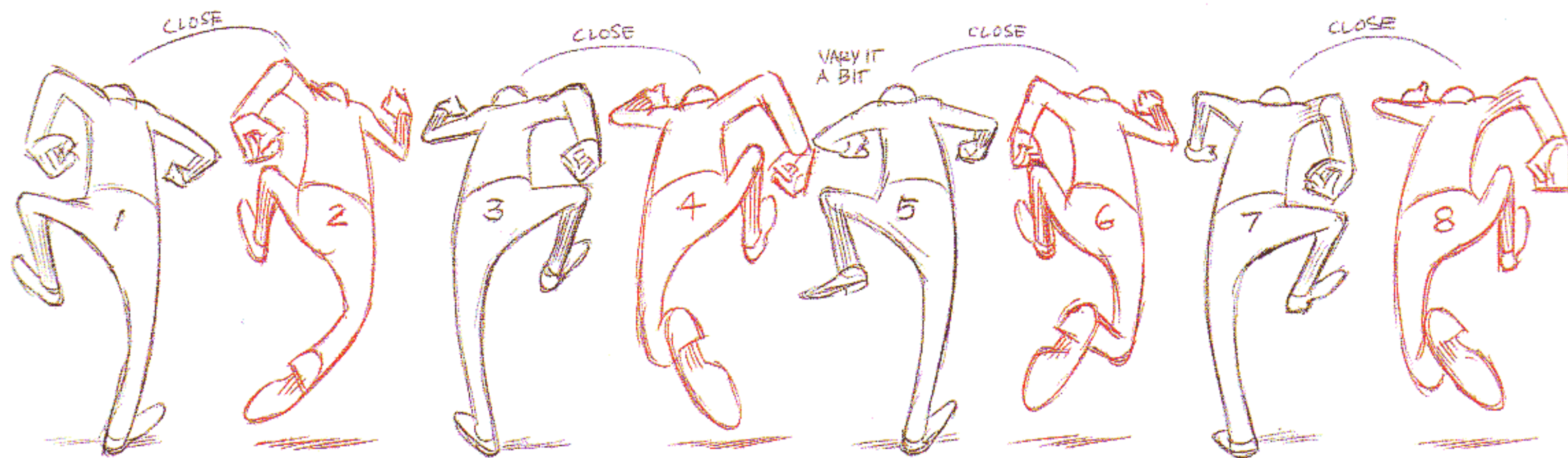
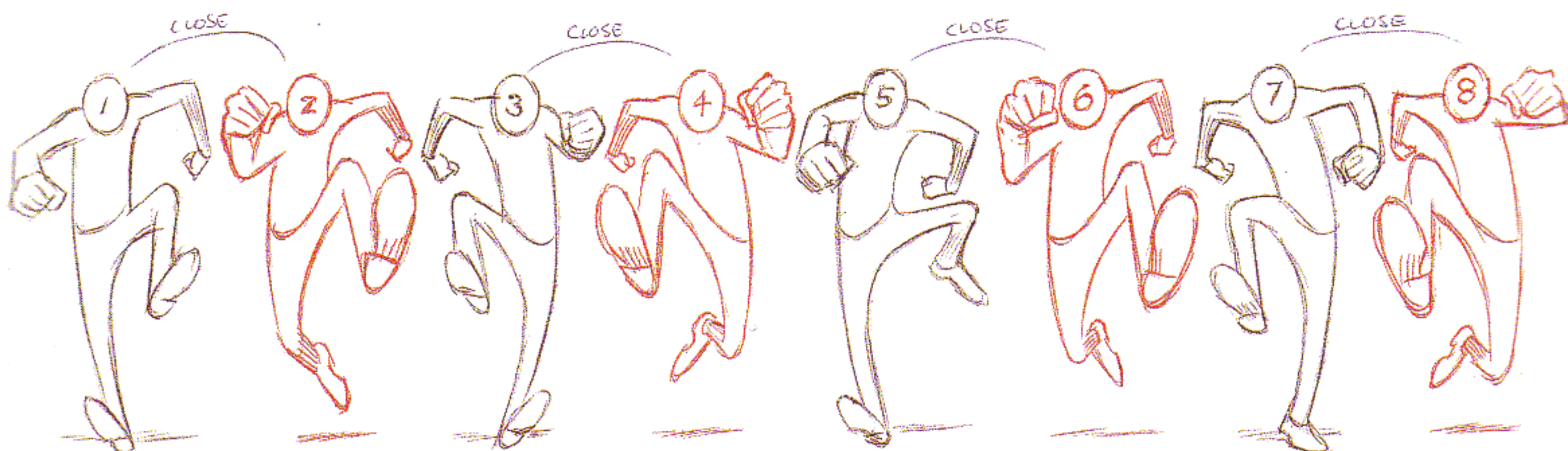


THE SAME IDEA WORKS PRETTY NICELY ON A $\frac{3}{4}$ VIEW -



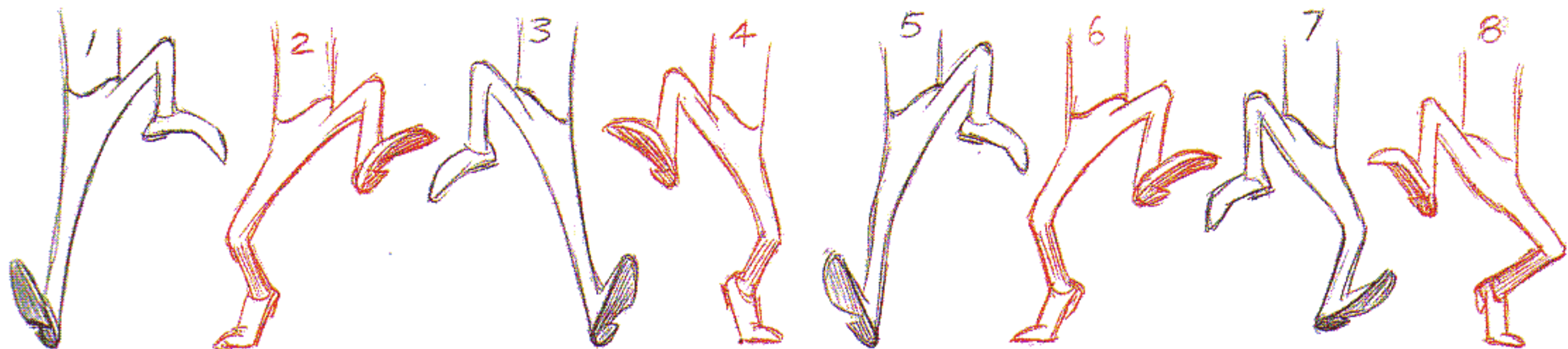
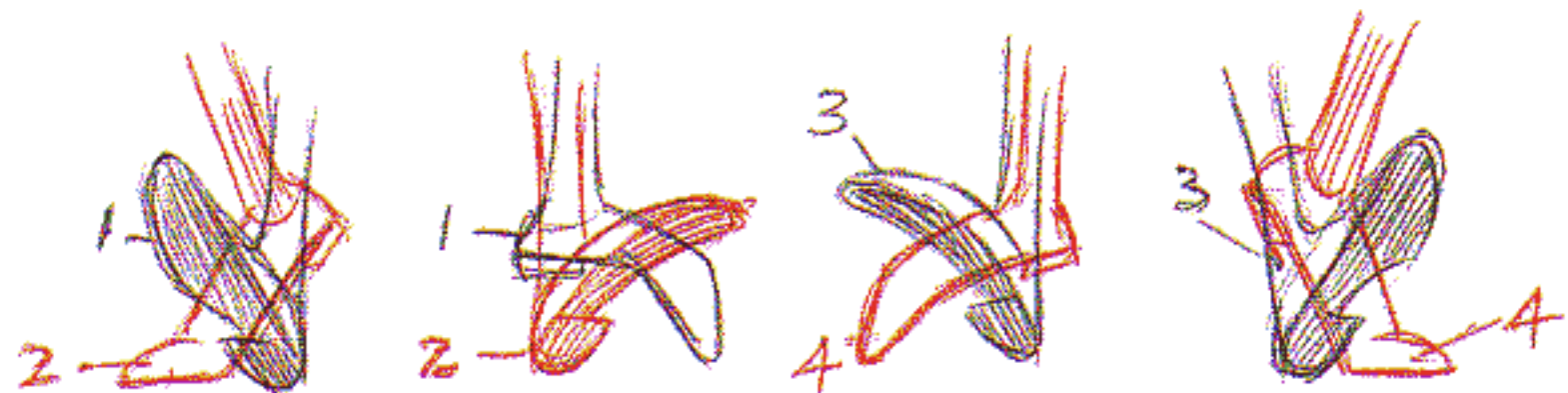
BUT FOR A **SIDE VIEW** WITH A TALLER FIGURE WITH LONGER LEGS
IT'S BEST TO REVERT TO A 3 DRAWING RUN.

BUT FROM THE **FRONT** OR THE **BACK** VIEW THE 2 DRAWING DEVICE WORKS
ASTONISHINGLY WELL. NOT POSSIBLE, BUT BELIEVABLE... 12 STEPS IN A SECOND!



SO, THE ACTUAL **PASSING POSITION** IS OMITTED - IMPLIED - BY THE 2 **CLOSE**
TOGETHER DRAWINGS AT EACH END - AND THE EYE JUMPS THE GAP WHERE THE PASS
POSITION WOULD NORMALLY BE.

THE SAME THING CAN BE HELPED ALONG BY OVERLAPPING CONTRARY SHAPES -

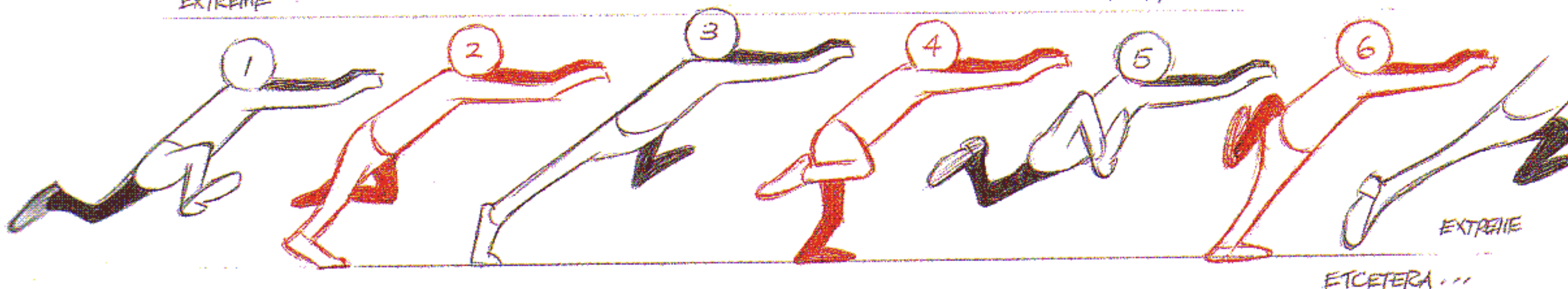


ANOTHER WAY TO DO THE 2 DRAWING RUN IS TO KEEP VARYING THE SILHOUETTES AS WE GO ALONG - THEN THE EYE READS IT AS A SORT OF CONVINCING SCRAMBLE -

EXTREME

EXTREME

EXTREME



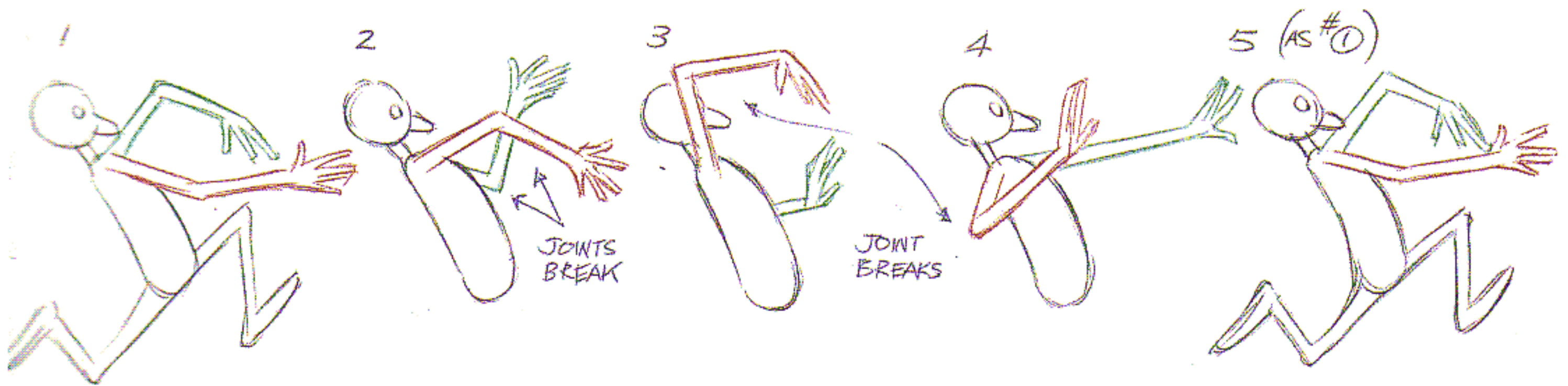
ETCETERA...

ANOTHER TACTIC IS TO FLAIL THE ARMS AROUND FRANTICALLY - PROGRESSING THE BODY AND HEAD LEAN FORWARD AS SHE GOES - OR BACKWARDS - TO DIVERT THE EYE AND TAKE THE CURSE OFF THE 2 DRAWING 'FLICKERING' FOOT ACTION.

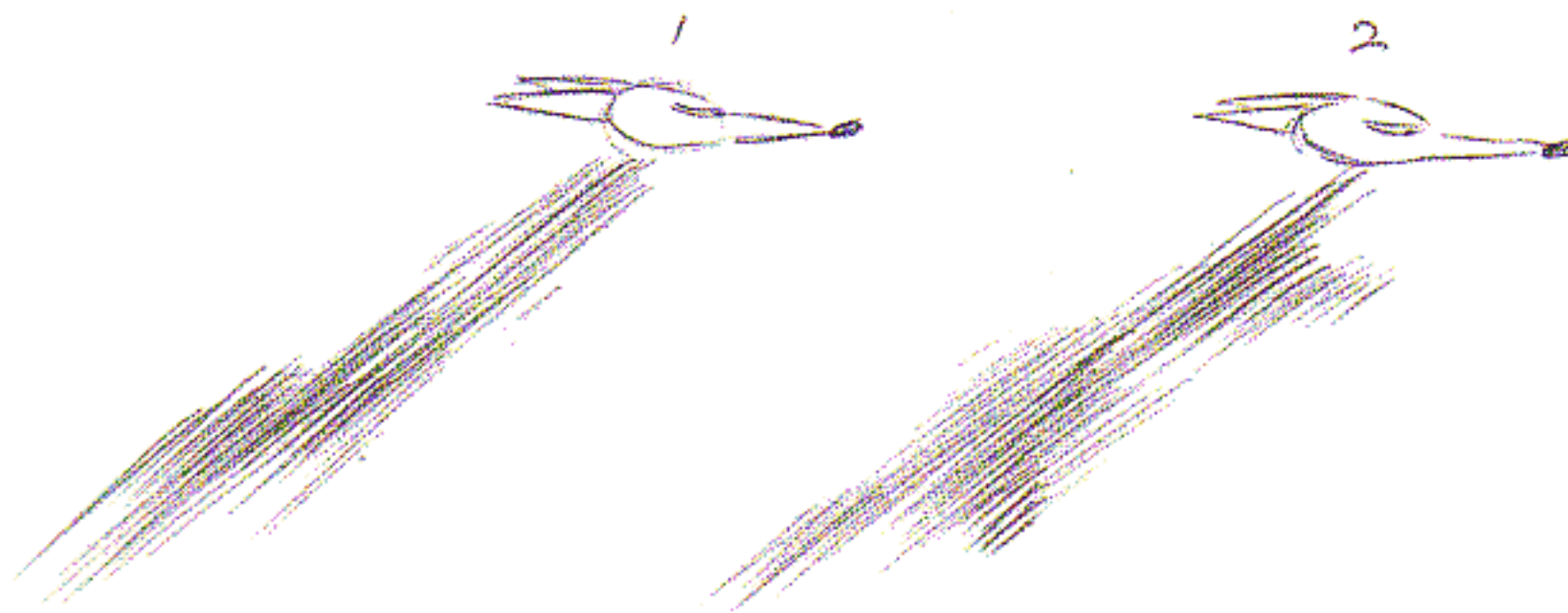


THE HEAD COULD MOVE IN A TIGHT CIRCLE - USING A MINIMUM OF 4 DRAWINGS TO DO IT. - AND THAT CIRCLE ACTION COULD ALSO PROGRESS FORWARD - OR BACK -

INCIDENTALLY, HERE'S A SUGGESTION OF A PATTERN FOR ARMS FLAILING DURING A RUN. (IF IT'S A RUN ON TWO'S - THE ARMS WOULD FLAIL TWICE AS SLOW AS THE RUN.)

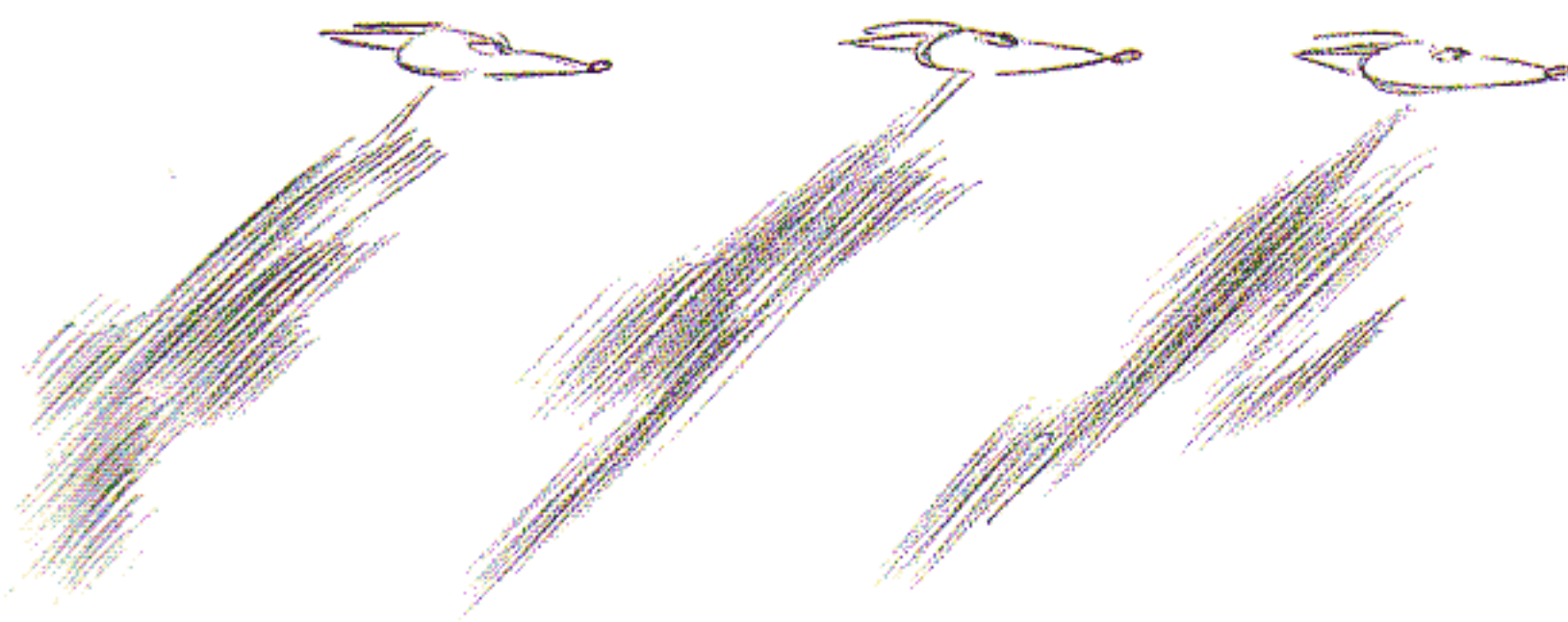


FOR A FINAL VARIATION ON A 2 DRAWING RUN - THE FASTEST POSSIBLE RUN - WE CAN GET INTO BLURS.



WE CAN HAVE JUST TWO DRAWINGS - (ON ONES)

BUT ITS QUITE EFFECTIVE TO FILM THESE ON 2 FRAME DISSOLVES → SO THE DRAWINGS ARE ON TWOS - FOR 2 FRAMES EACH BUT SOFTENED BY THE DISSOLVES -



DISSOLVE
THE 1ST DRAWING
OUT



and DISSOLVE
THE 2ND DRAWING
IN



THE RESULT IS THAT
EVERY OTHER FRAME
IS A 50/50 DOUBLE
IMAGE EXPOSURE.

FRAME 1 IS IN FOCUS
FRAME 2 IS 50/50%
FRAME 3 IS IN FOCUS
FRAME 4 IS 50/50%
FRAME 5 IS IN FOCUS
ETC. ETC.

= GIVES A SILKY
SOFTENING EFFECT



WE CAN, OF COURSE, ADD MORE BLUR POSITIONS.
I'VE FOUND THAT 2 FRAME DISSOLVES CAN BE
USED IN ALL SORTS OF ACTION TO SOFTEN THINGS
- ESPECIALLY WHEN THE ACTION IS CLOSE TOGETHER - IT ACTS AS A KIND OF VARNISH.

SUMMING UP ON RUNS:

The RECIPE

- 1 RUNS ARE **ALWAYS** ON ONES. (EXCEPT FOR THE 2 FRAME DISSOLVE DEVICE)
WHICH IS REALLY JUST A TRICK.
- 2 WE CAN DO **EVERYTHING** WE DO ON WALKS
EXCEPT **REDUCED** - ROUGHLY BY HALF.
- 3 IS THE HEAD PUMPING UP and DOWN?
OR ROCKING SIDE TO SIDE?
OR REVOLVING IN A SMALL CIRCLE?
- 4 ARE THE LEGS PUMPING UP and DOWN?
OR PUSHING OUT BROADLY?
- 5 ARE THE ARMS TO BE CONFINED?
STIFF DOWN THE BODY?
OR ARE THEY THRASHING AROUND IN BROAD ACTION?
- 6 WHAT IS THE BELT LINE DOING?
- 7 SHOULD WE SPEND MORE TIME IN THE AIR?
OR DO WE SPEND MORE TIME ON THE GROUND?
- 8 WE SHOULD BE INVENTIVE, DARING, TAKE CHANCES!
- 9 THEN OF COURSE - **WHO** IS RUNNING?

FAT?	GANGSTER?
OLD?	CRIPPLE?
THIN?	BISHOP?
YOUNG?	FINANCIER?
ATHLETE?	THIEF?
UNCO-ORDINATED?	CHILD?
SPINSTER?	DRUNK?
GLAMOUR QUEEN?	HIPPY?
COP?	THE QUEEN OF ENGLAND?
- 10 AND OF COURSE, WHAT ARE THEY RUNNING **FROM -**
OR TO? AND TO WHAT PURPOSE...
WILL HAVE A DRAMATIC EFFECT ON THE RUN.