

NOW WE COME TO A DIFFERENT THING WITH A SIMILAR NAME -

## OVERLAPPING ACTION

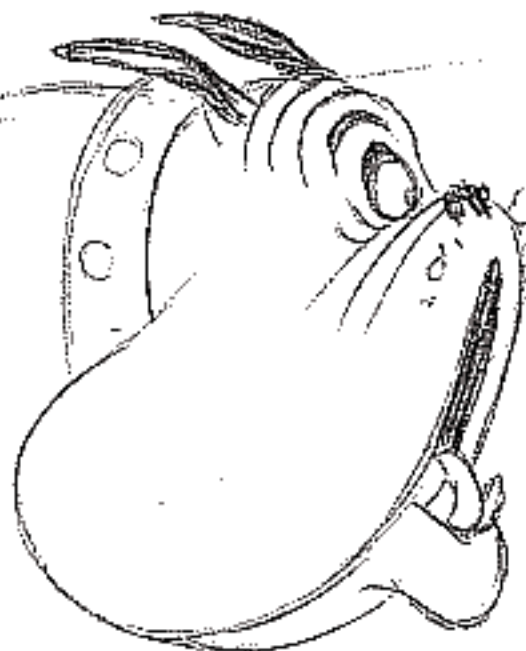
THIS IS WHERE THINGS MOVE IN **PARTS**.

- WHERE **EVERYTHING DOES NOT HAPPEN AT THE SAME TIME**.

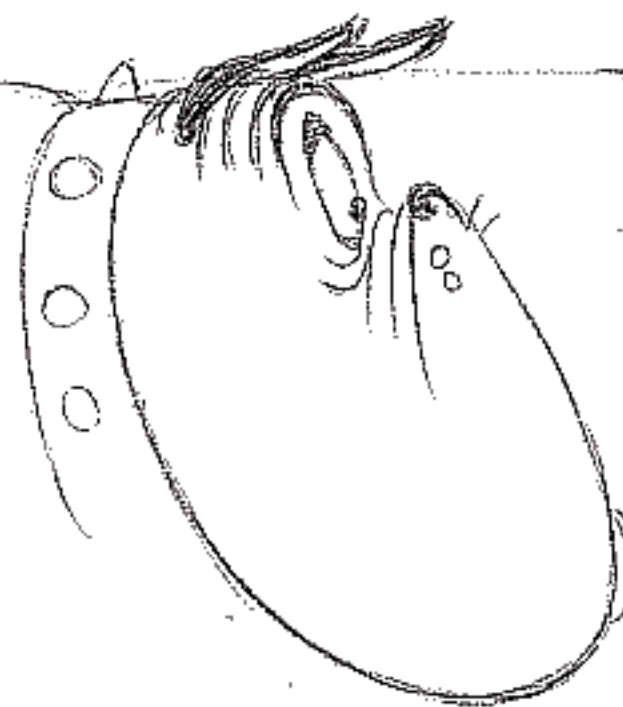
TAKE A HOLLYWOOD BULLDOG TURNING QUICKLY AROUND TO SEE SOMETHING -



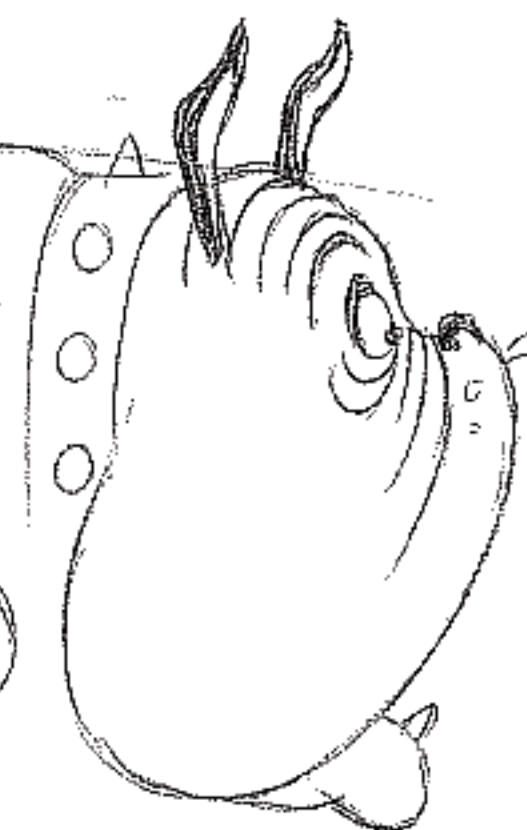
HIS JOWLS WILL  
DRAG AS HE  
TURNS



HIS HEAD ARRIVES  
AT ITS  
DESTINATION



BUT HIS JOWLS and EARS  
ARRIVE LATE  
and KEEP ON GOING.



THEN SETTLE  
DOWN TO NORMAL  
(MOUTH MIGHT KEEP ON  
GOING - EARS MIGHT  
WIGGLE)

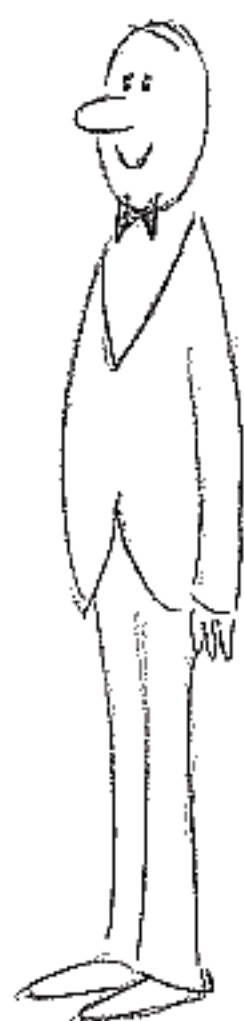
THE JARGON IS - "The JOWLS and EARS" **"DRAG"**  
and THEN THEY **"FOLLOW THROUGH"**

THEY'RE THE **RESULT** OF THE MAIN ACTION  
- GENERATED BY THE MAIN ACTION.

'OVERLAPPING ACTION' MEANS **ONE PART STARTS FIRST and OTHER PARTS FOLLOW.**

LET'S TAKE A TYPICAL UTTERLY BLAND, BORING DESIGN LIKE THEY HAD FOR TV COMMERCIALS  
IN THE 1950S -

THIS PULL  
CREATURE  
IS GOING  
TO TURN  
and FACE US.



NOT MUCH  
TO WORK  
WITH  
- IS IT?

WE COULD CONTRIBUTE TO THE BOREDOM BY PUTTING IN AN EQUALLY DULL BREAKDOWN RIGHT IN THE MIDDLE and GO HOME,

AS MILT KAHL SAID, "THE MOST DIFFICULT THING TO DO IN ANIMATION IS NOTHING."  
- YOU KNOW, THAT'S A VERY TRUE STATEMENT. "

RIGHT, BUT HERE'S HOW WE CAN MAKE 'NOTHING' AT LEAST INTERESTING...

WE CAN TAKE THE CURSE OFF THIS VERY ORDINARY BIT OF ACTION BY SIMPLY BREAKING THE ACTION INTO PARTS.



THE EYES WOULD PROBABLY MOVE FIRST, BUT WE'RE STUCK WITH DOTS -



SO LET'S SIMPLY MOVE THE FOOT FIRST



DELAY THE HEAD and THE REST



THEN LET'S MOVE THE STOMACH and HIPS. STILL DELAY THE HEAD BUT THROW IN A BLINK



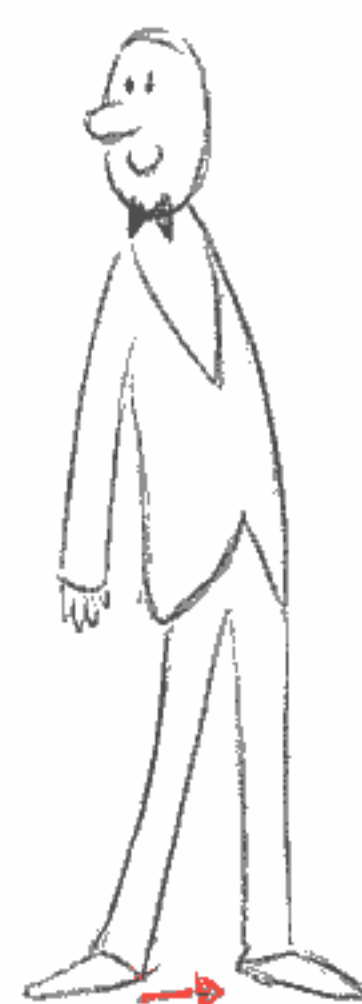
THEN EVERYTHING SETTLES and THE HEAD FOLLOWS LAST.

OR

SINCE MOST OF OUR BODY ACTIONS START FROM THE HIPS...



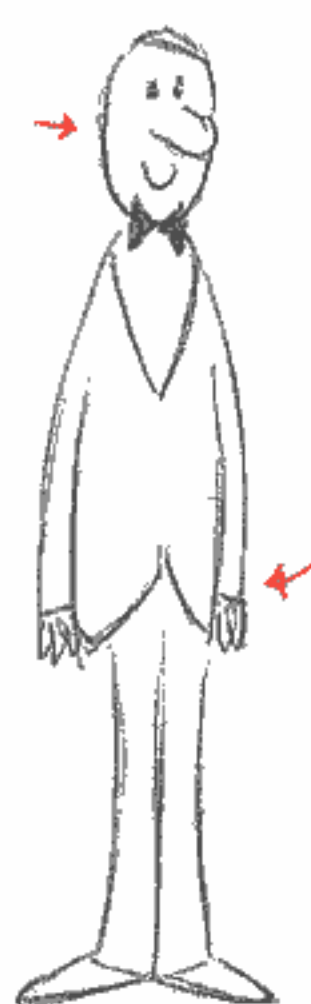
WE'LL MOVE THE HIPS and STOMACH FIRST.



TAKES A STEP. STILL DELAY THE HEAD.



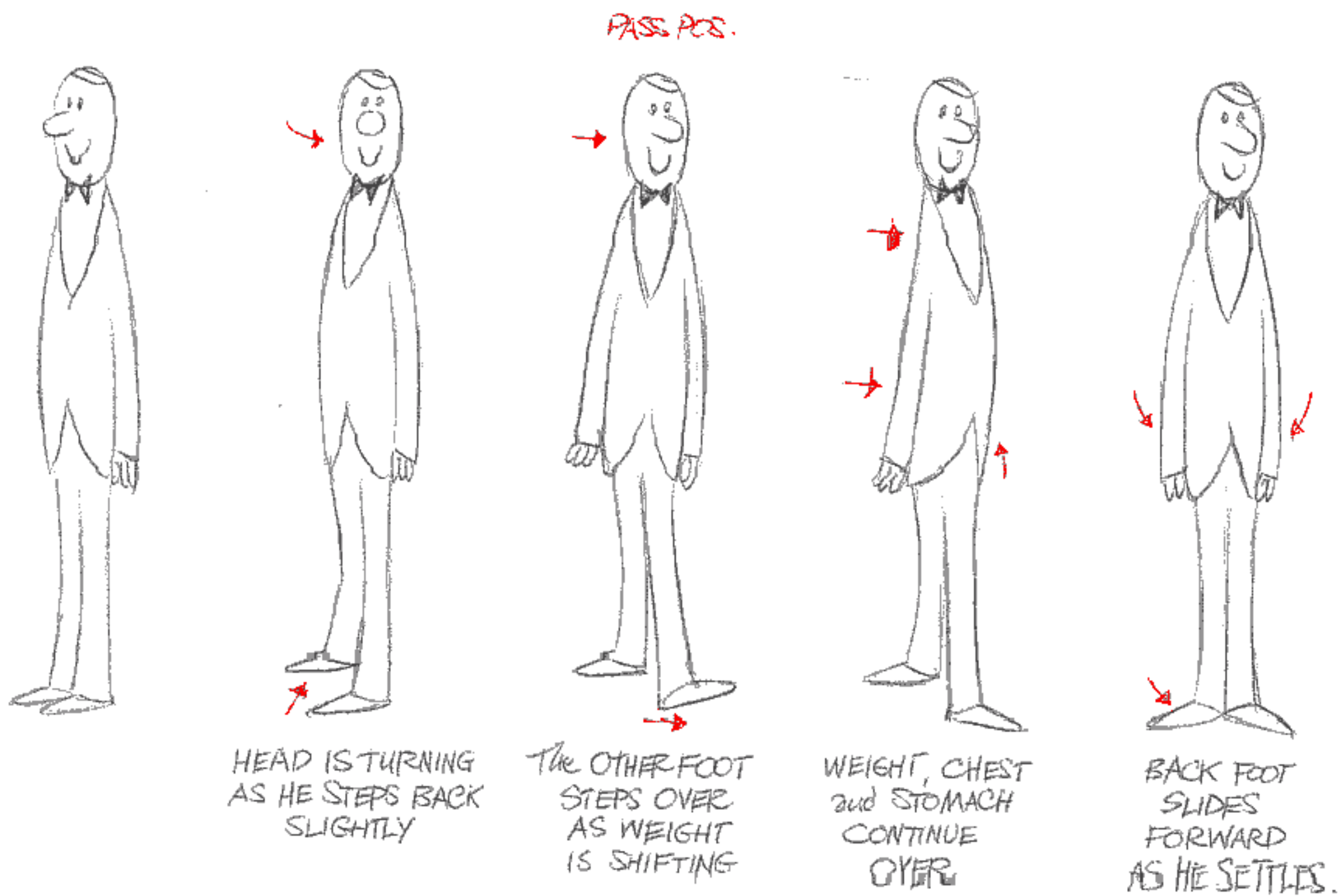
OTHER FOOT SLIDES OVER WHILE HEAD IS IN MID TURN. THROW IN A SLOW BLINK.



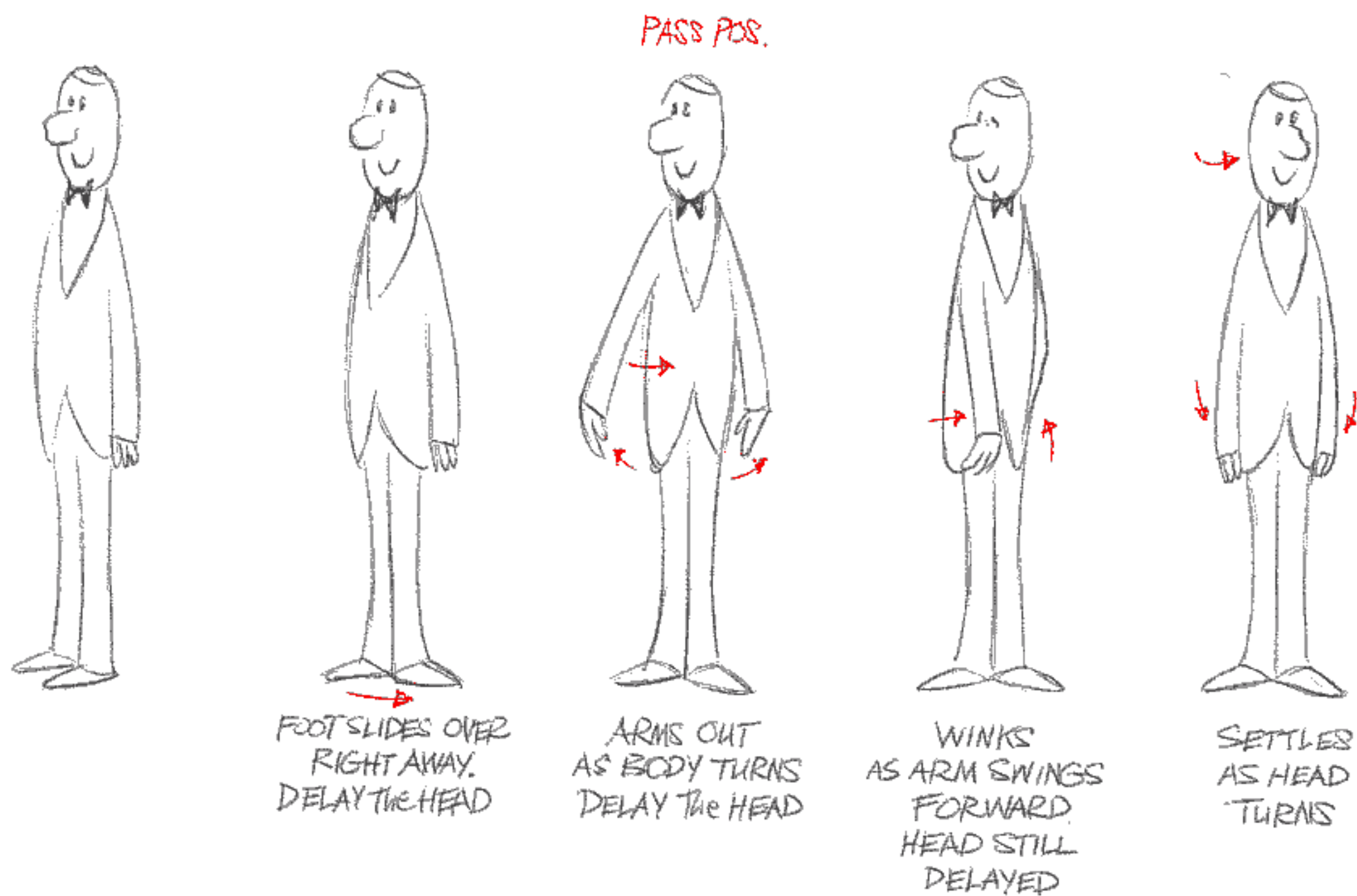
SETTLES.



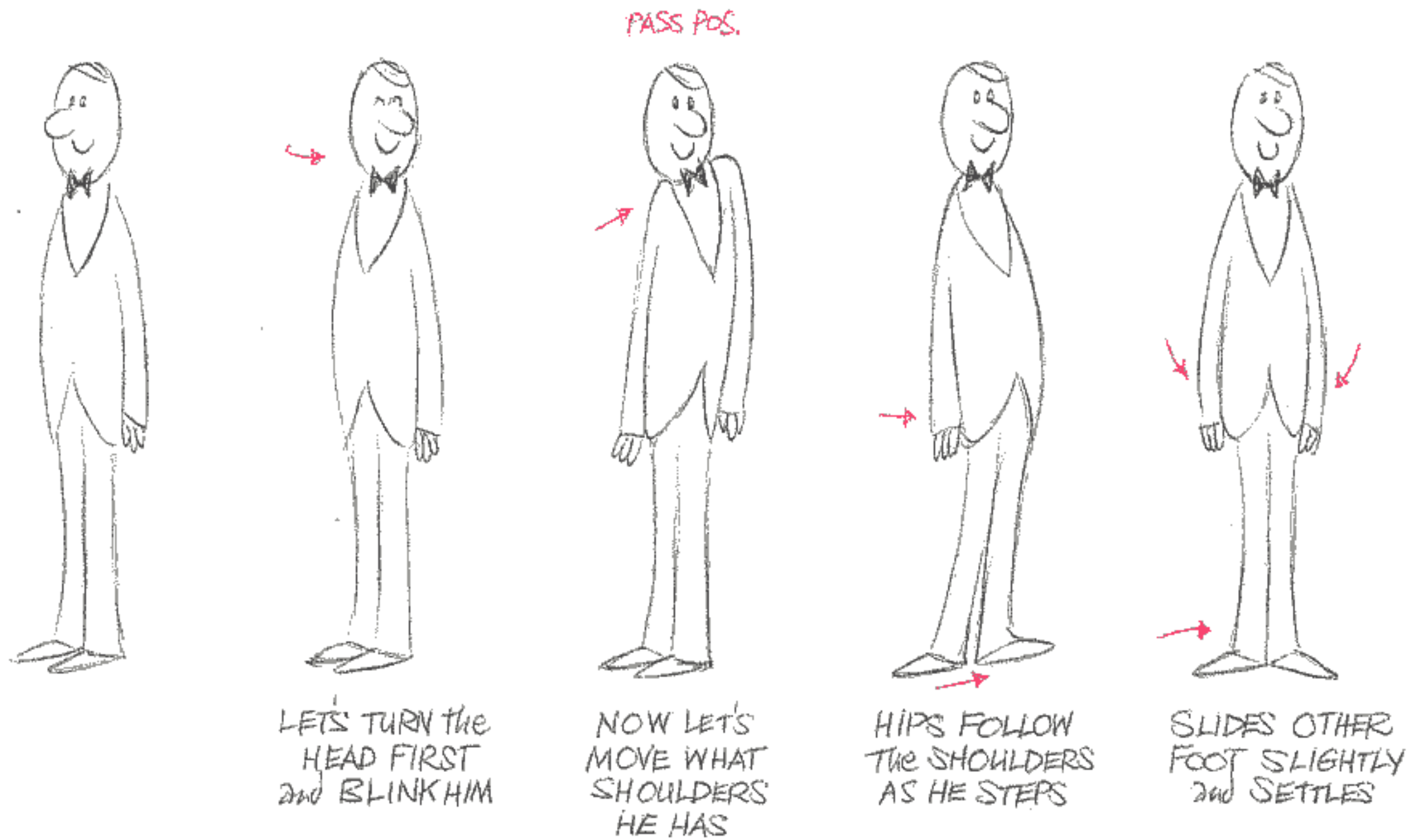
WE HAVEN'T EVEN TILTED HIS HEAD OR CHANGED HIS EXPRESSION - BUT SIMPLY BY OVERLAPPING PARTS WE'VE INJECTED LIFE INTO A PEDESTRIAN SITUATION.



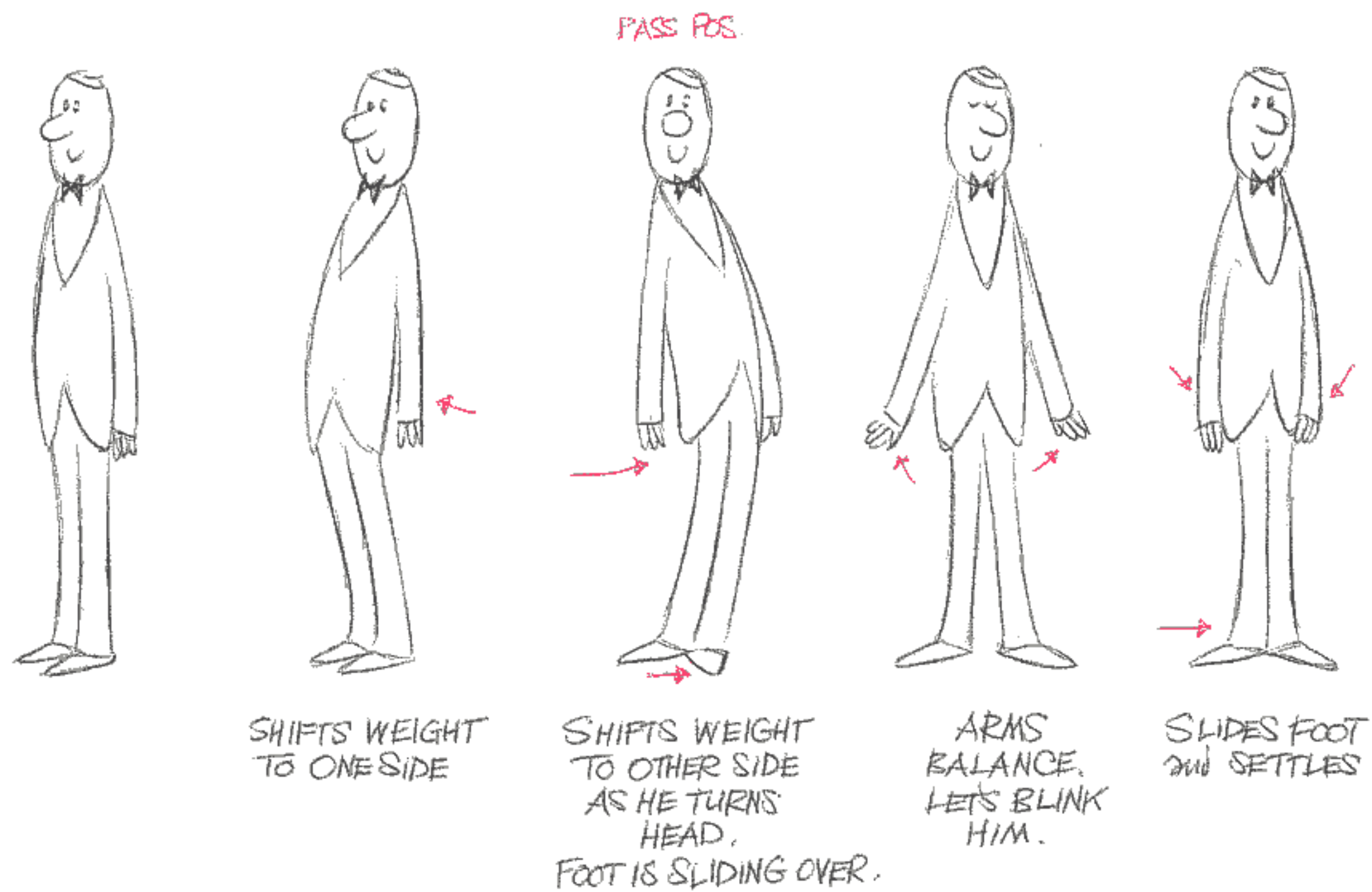
WE CAN GO ON LIKE THIS FOREVER...



NO MATTER HOW DEADLY THE ACTION IS THAT'S CALLED FOR - WE CAN MAKE IT MORE INTERESTING BY OVERLAPPING -

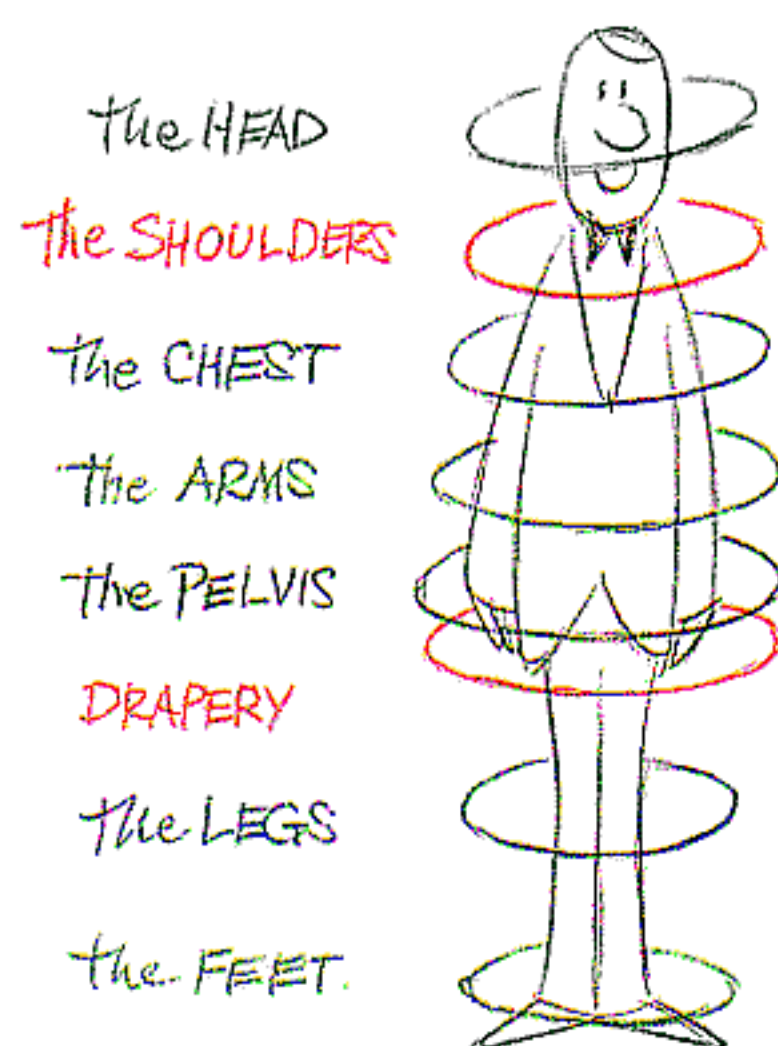


JUST ONE LITTLE DETAIL THAT'S DIFFERENT WILL CHANGE EVERYTHING.





**So** TO MAKE EVEN THE DULLEST ACTION OR FIGURE INTERESTING,  
WE BREAK THE BODY INTO SECTIONS - INTO DIFFERENT ENTITIES  
and MOVE SECTIONS - ONE AT A TIME, CONSTANTLY OVERLAPPING.

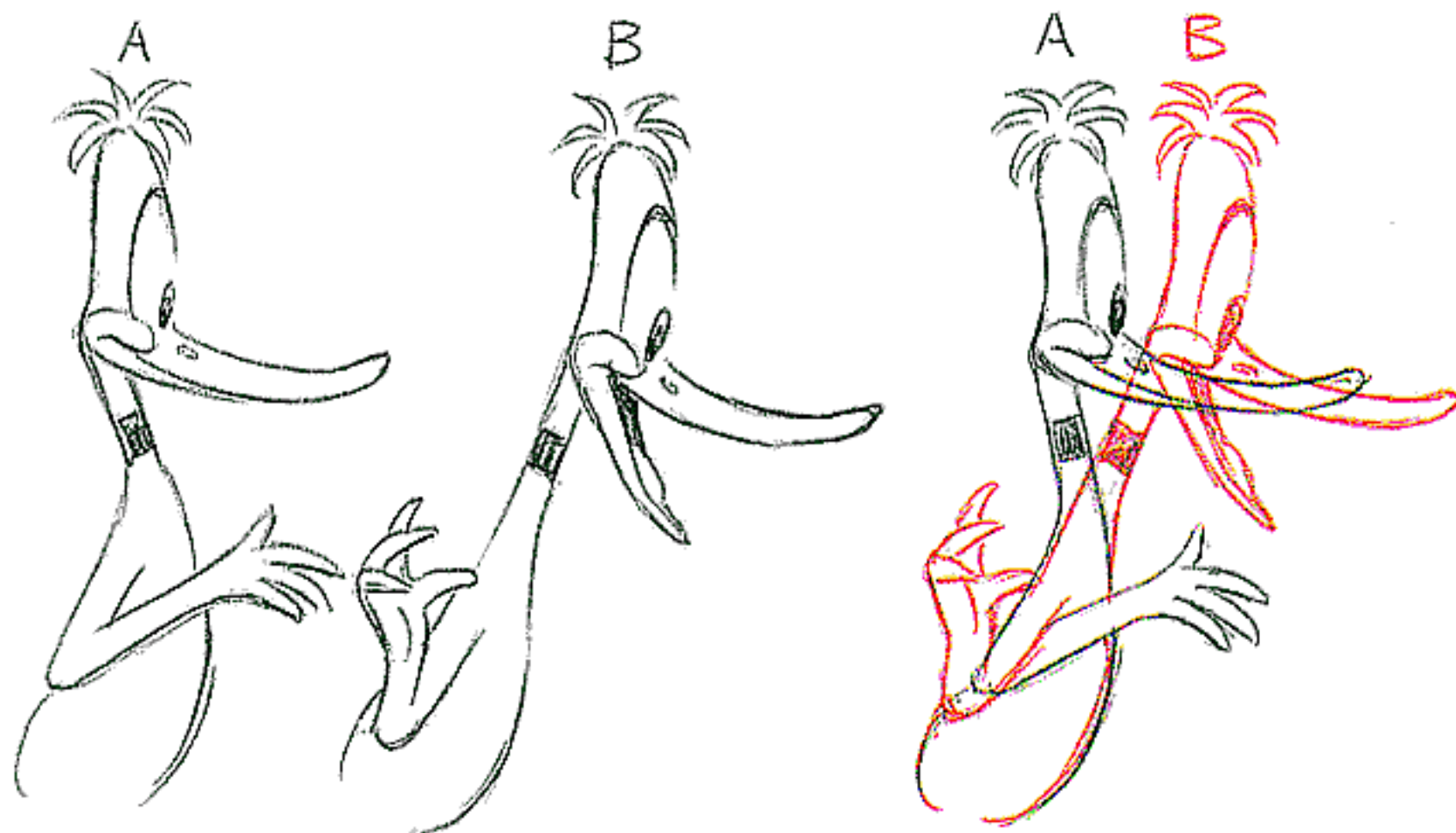


AND WE CAN BREAK IT UP INTO EVEN SMALLER SECTIONS IF WE LIKE.

### CONCLUSION:

PEOPLE **UNFOLD**, ONE PART STARTS FIRST, GENERATING THE ENERGY  
FOR OTHER PARTS TO FOLLOW - WHICH THEN '**FOLLOW THROUGH**'!  
WHEN A FIGURE GOES FROM ONE PLACE TO ANOTHER, A NUMBER OF  
THINGS TAKE PLACE and EVERYTHING ISN'T HAPPENING AT THE SAME TIME.  
WE HOLD BACK ON AN ACTION. THINGS DON'T START OR END AT THE SAME TIME.  
VARIOUS PARTS OF THE BODY OVERLAP EACH OTHER, SO THIS IS WHAT'S  
CALLED IN THE CRAFT - '**OVERLAPPING ACTION**'.

### SIMPLE COUNTERACTION



THERE'S NOT MUCH TO SAY  
ABOUT COUNTERACTION.  
OBVIOUSLY  
WE DO IT NATURALLY  
TO BALANCE OURSELVES.  
ONE PART GOES FORWARD  
AS ANOTHER PART BALANCES  
BY GOING BACK.  
- OR ONE PART GOES UP  
AS ANOTHER BALANCES  
BY GOING DOWN.