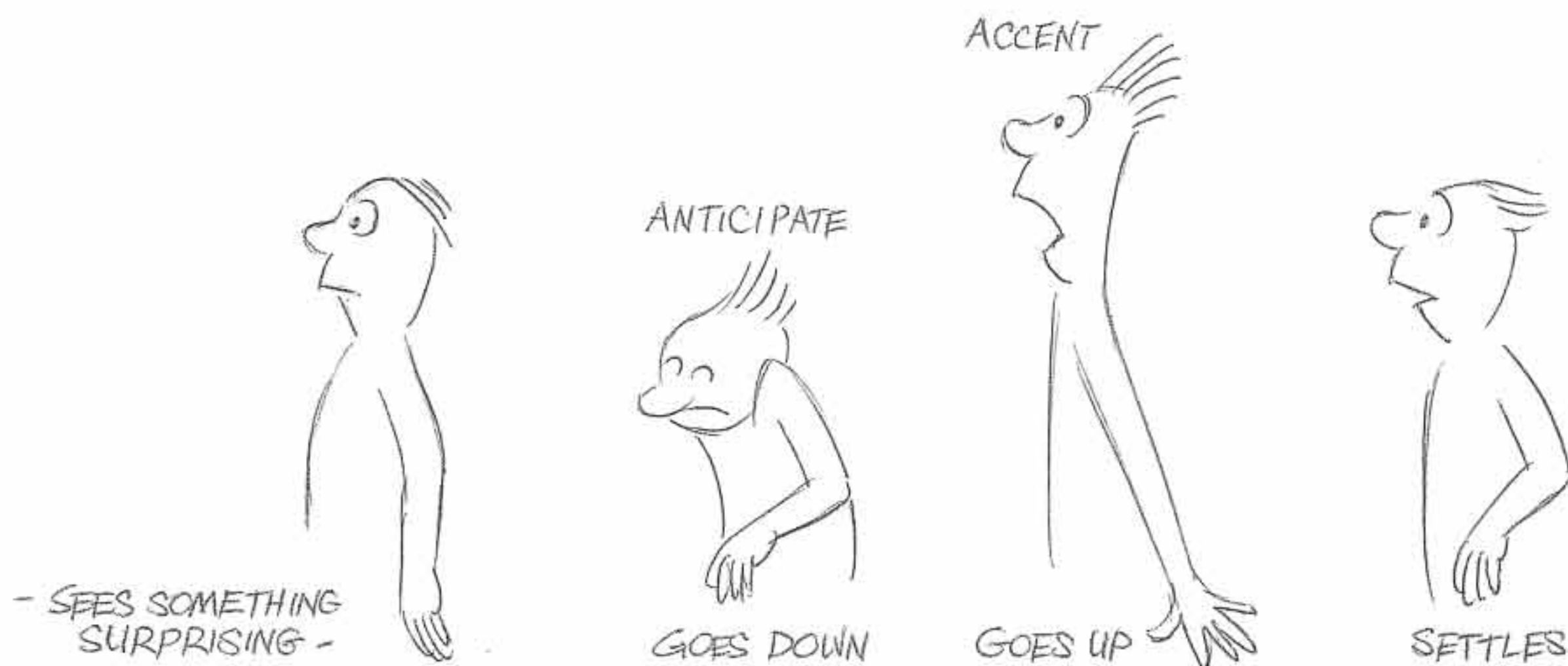


TAKES AND ACCENTS

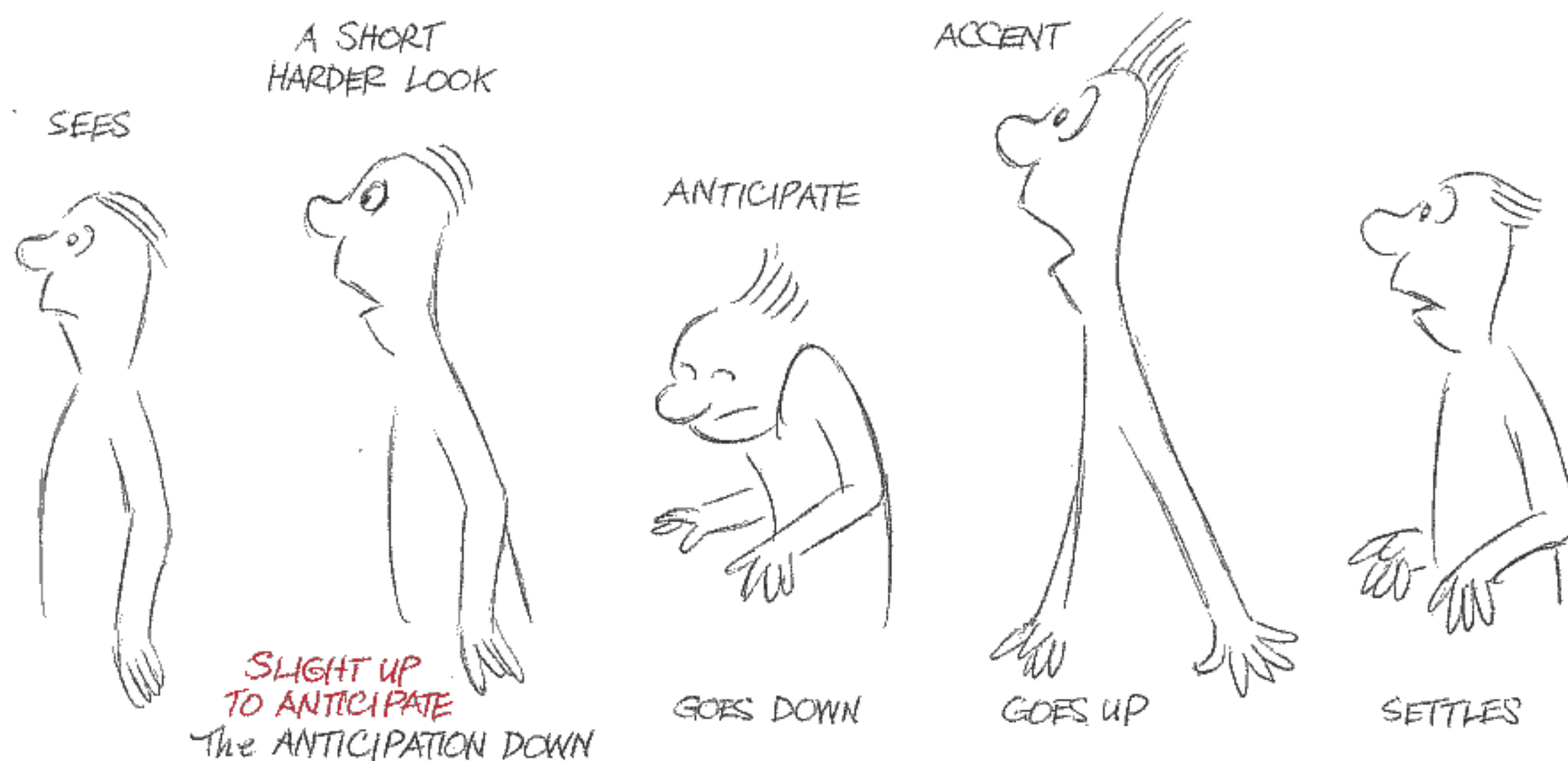
A 'TAKE' IS AN ANTICIPATION OF AN ACCENT WHICH THEN SETTLES.



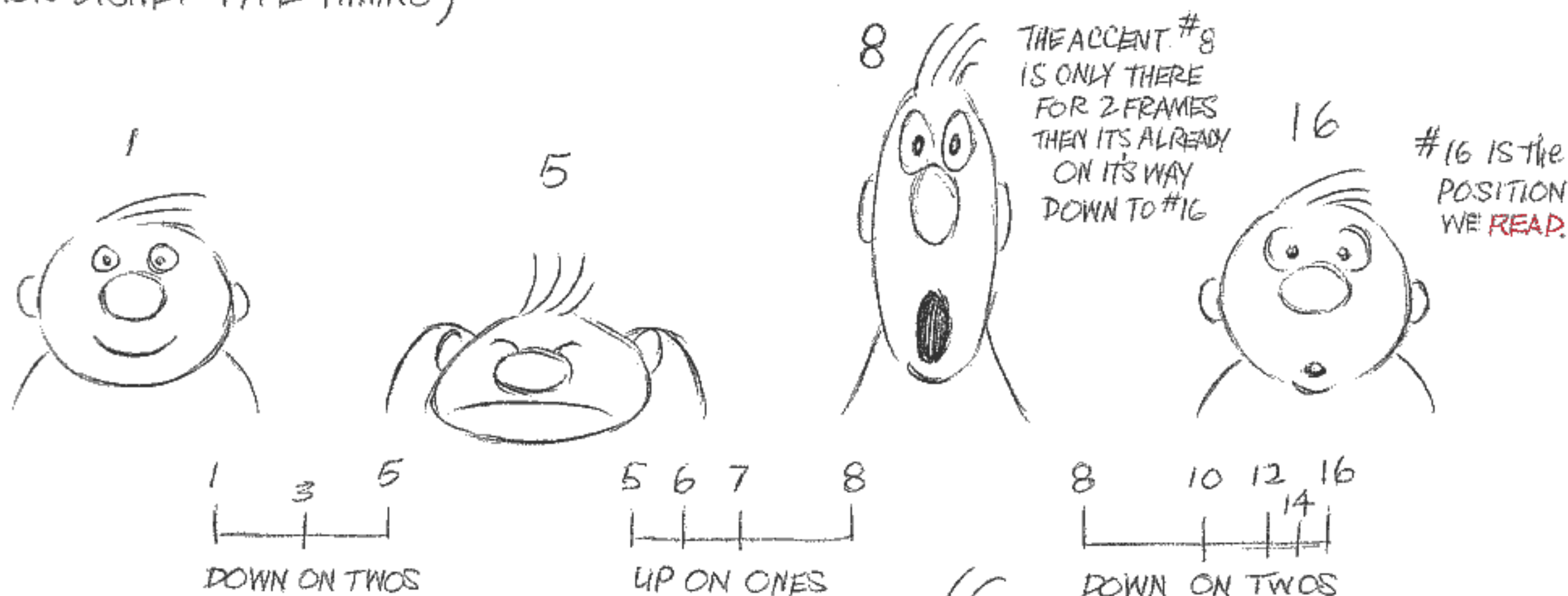
THIS IS THE BASIC PATTERN OF A CARTOON 'TAKE'.

HERE FOLLOWS A BUNCH OF FORMULAS and VARIATIONS ON HOLLYWOOD TAKES WORKED OUT IN THE 1930'S and 40'S.....

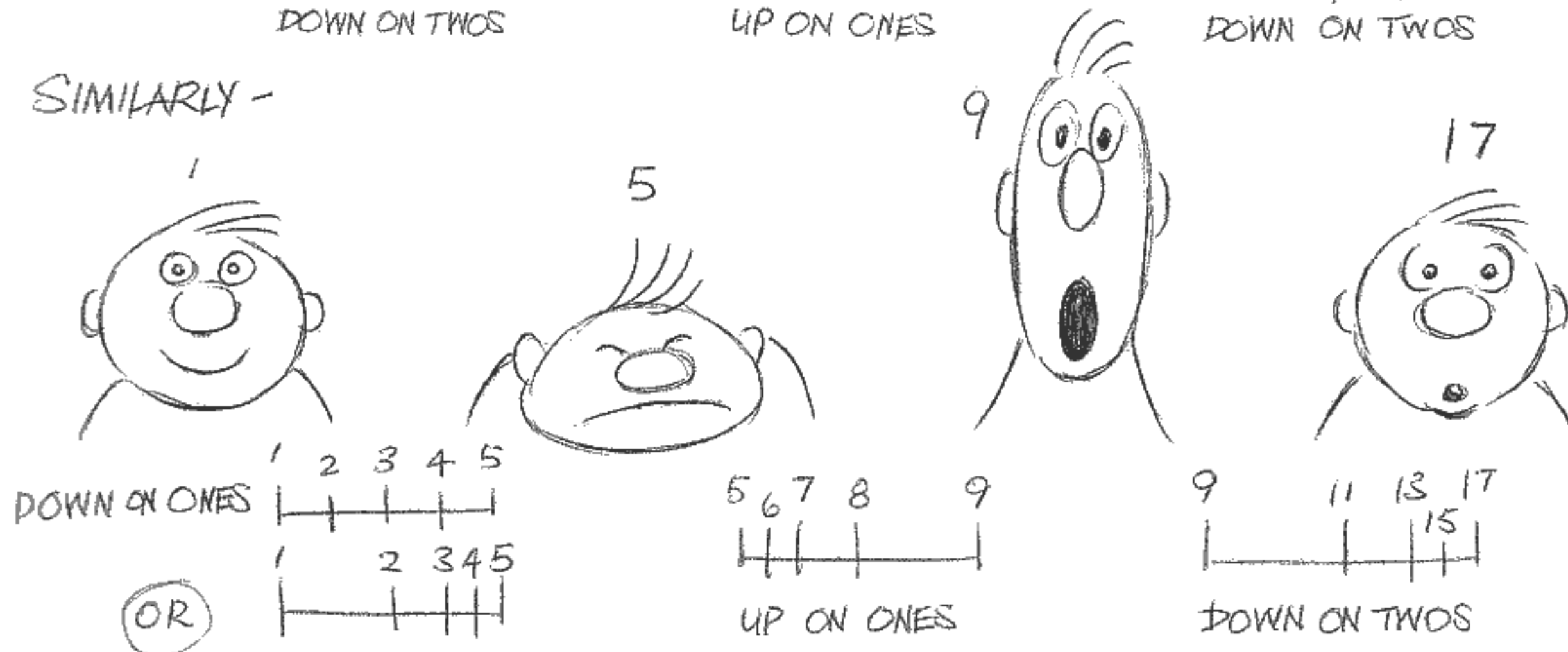
BUT WHILE WE'RE AT IT, WE **COULD** STRENGTHEN OUR BASIC TAKE BY ADDING IN A SLIGHT **UP ANTICIPATION** OF THE DOWN ANTICIPATION AS HE TAKES A CLOSER LOOK—



HERE'S A FORMULA FOR AN ORDINARY STRAIGHT UP and DOWN TAKE (LASTS 1 FOOT = $\frac{2}{3}$ SEC.)
(THIS IS DISNEY-TYPE TIMING)



SIMILARLY -



HERE'S THE SAME THING BUT WITH
WARNER SHORTS -TYPE TIMING- (14 FRAMES =
JUST OVER 1/2 SEC)



AGAIN, THE ACCENT
IS ONLY FELT
AS IT'S ALREADY
EN ROUTE
DOWN TO #14.



DOWN
ON TWOS

POP
FROM
7 TO 8 -

8 9 10 11 12 13 14
DOWN ON ONES

SAME THING FROM THE SIDE -

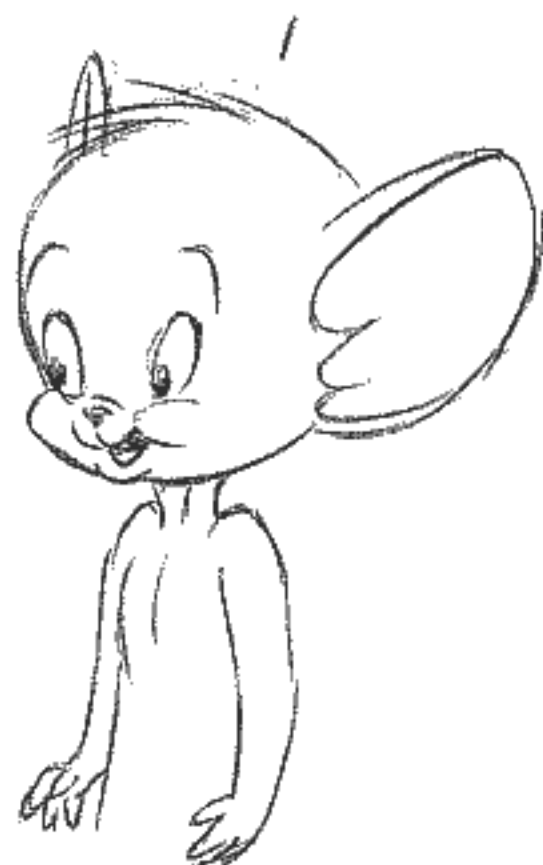


DOWN
ON TWOS

POP
FROM
7 TO 8

8 9 10 11 12 13 14
DOWN ON ONES

SAME THING WITH THE BODY - BUT ALL ON TWOS.
(TAKES ONE FOOT = 2/3 SEC.)



POP
FROM
7 TO 9

1 3 5 7
TWOS

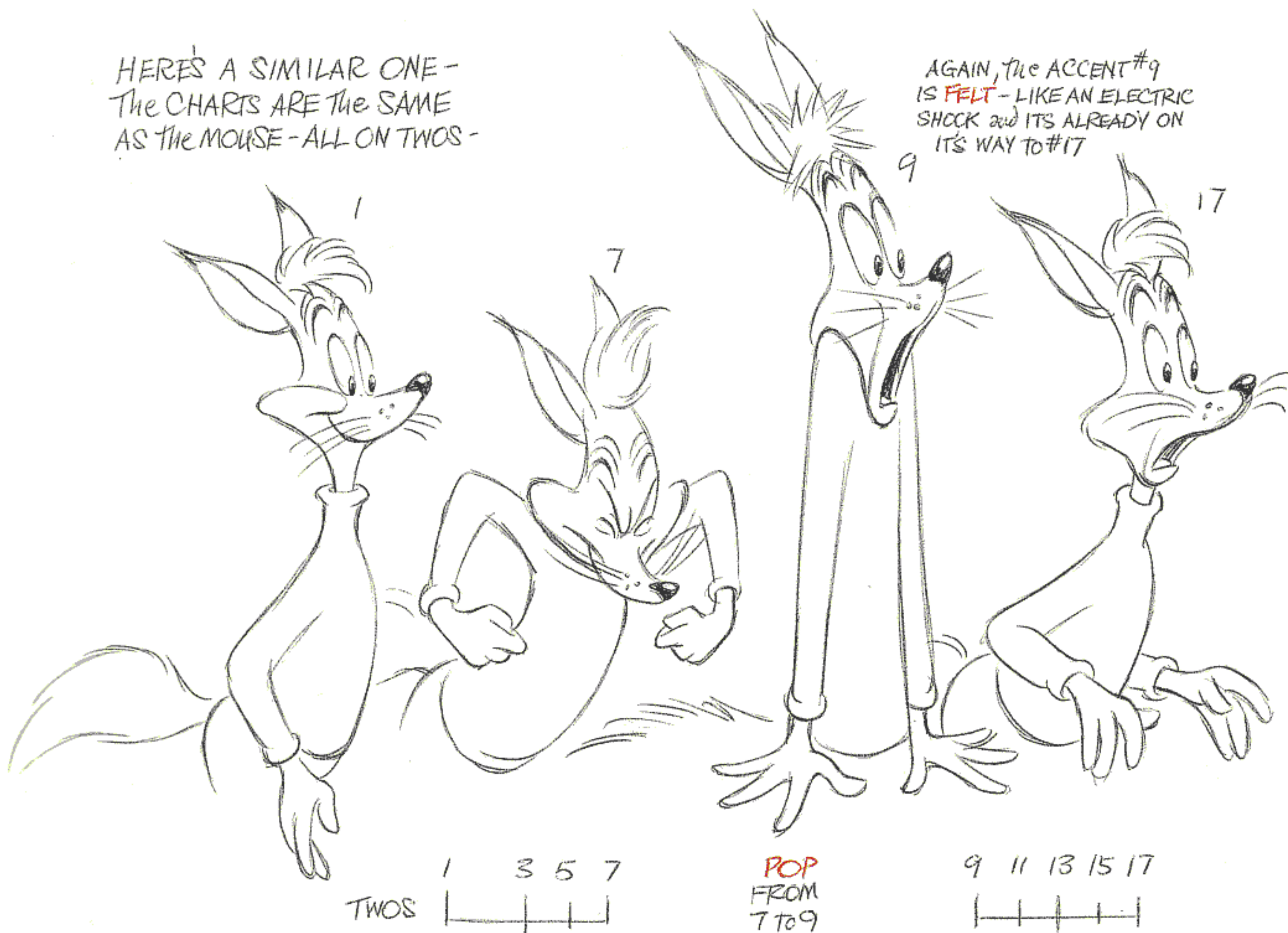


ALTERNATE
7

9 11 13 15 17
TWOS

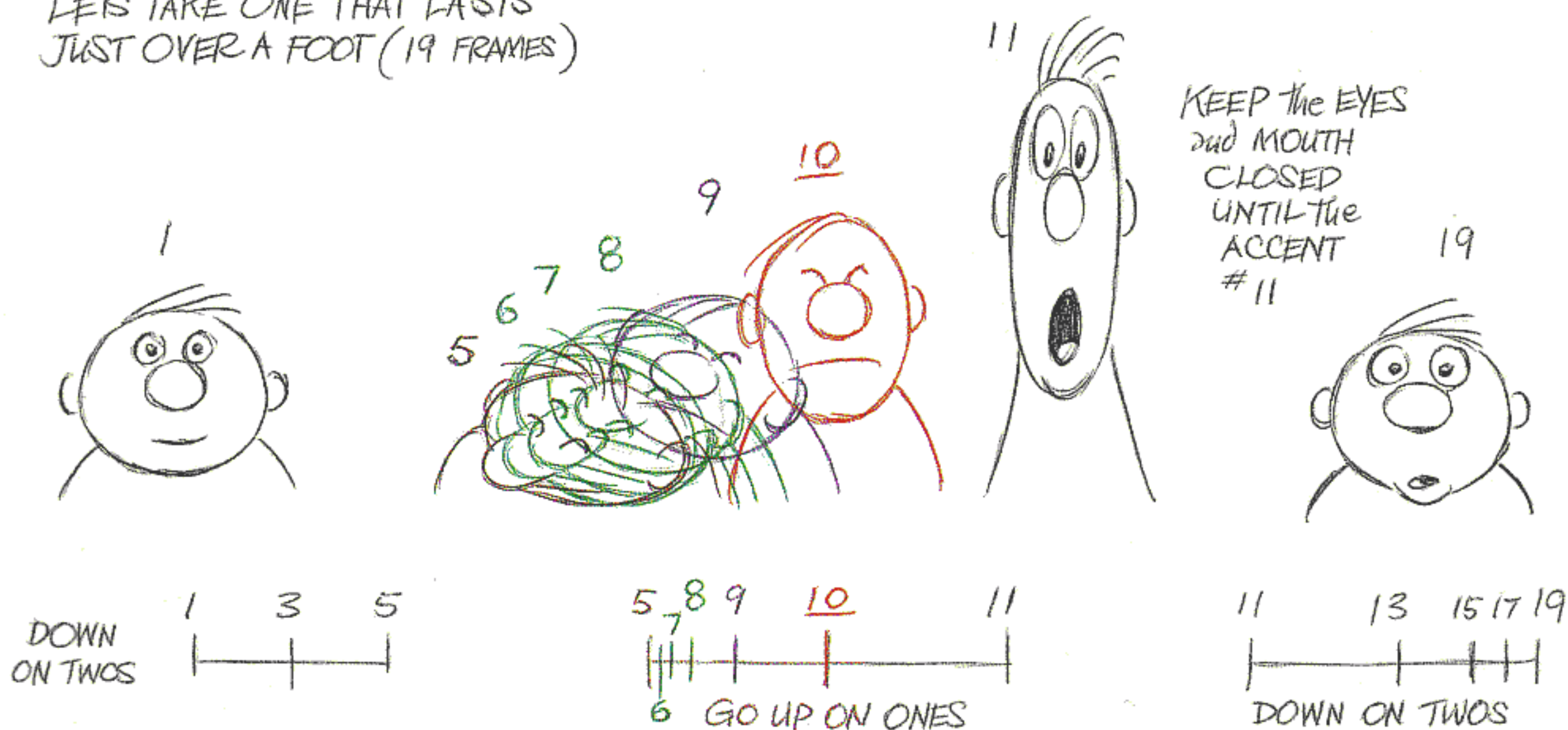
WE CAN EXAGGERATE EVERYTHING
AS MUCH AS WE LIKE IN THE DRAWING
BUT THESE ARE STANDARD TIMINGS.

HERE'S A SIMILAR ONE -
The CHARTS ARE THE SAME
AS THE MOUSE - ALL ON TWOS -

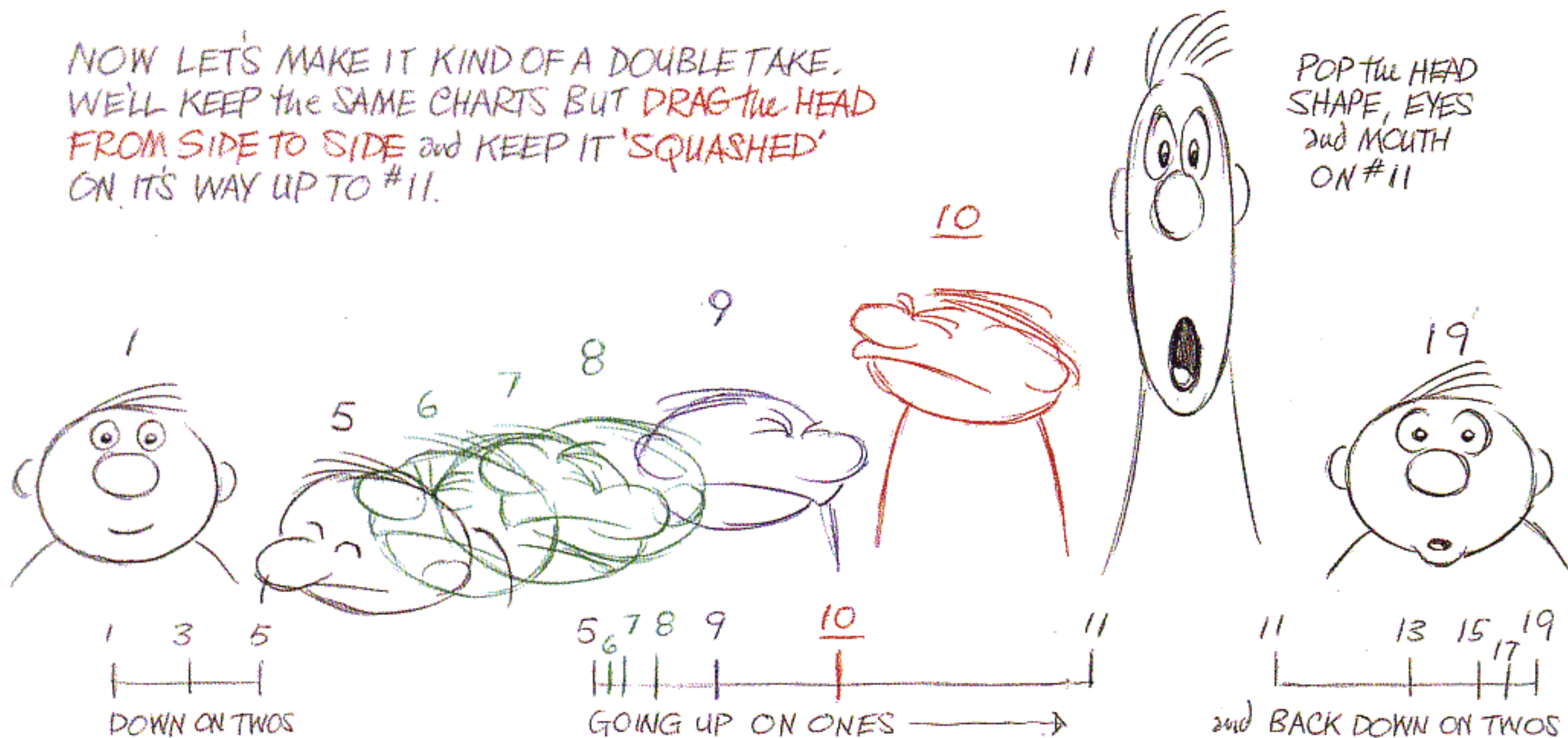


THESE ARE SOLID WORKING FORMULAS - BUT WE CAN START BEING MORE INVENTIVE -

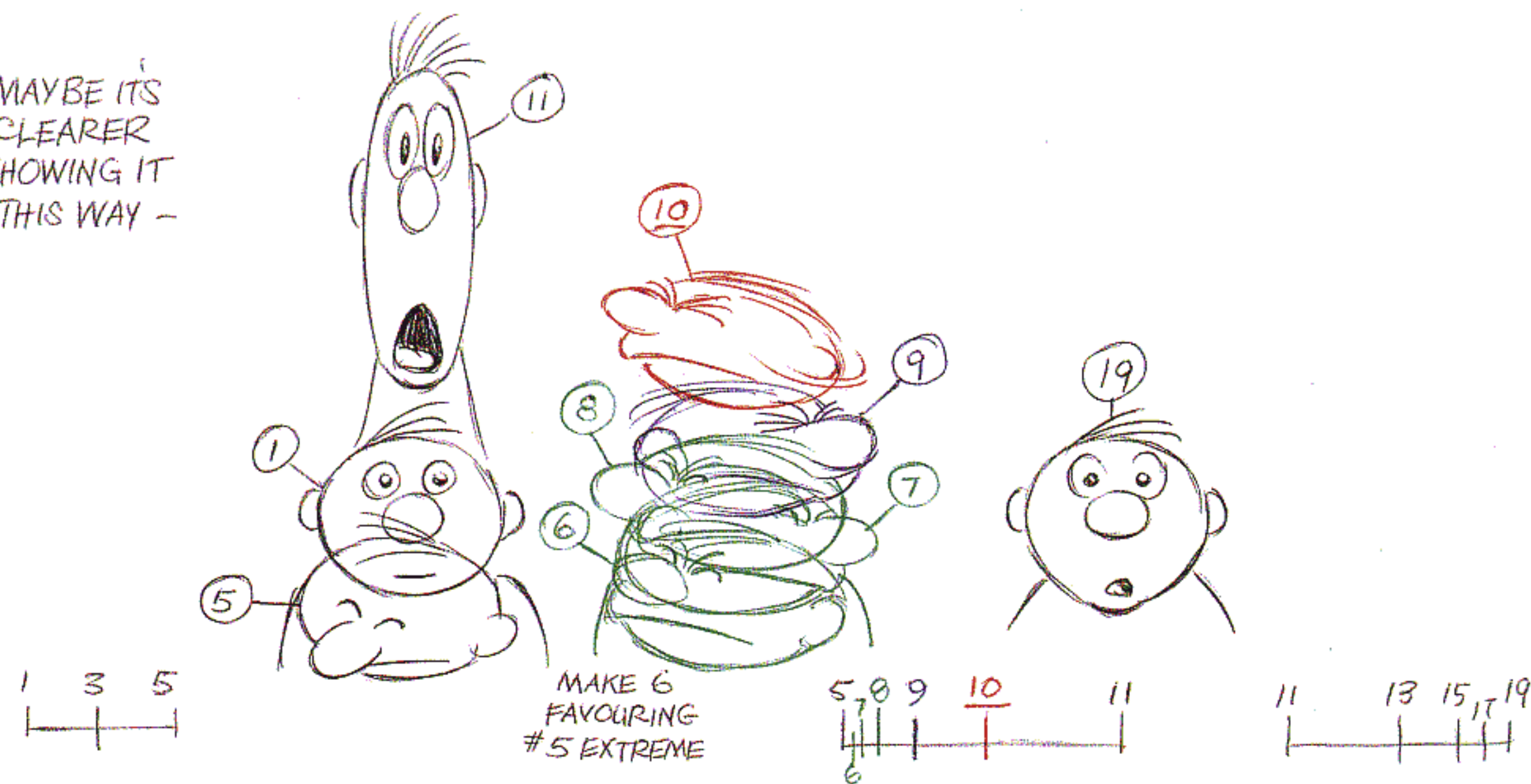
LET'S TAKE ONE THAT LASTS
JUST OVER A FOOT (19 FRAMES)



NOW LET'S MAKE IT KIND OF A DOUBLE TAKE.
WE'LL KEEP THE SAME CHARTS BUT **DRAG THE HEAD**
FROM SIDE TO SIDE and KEEP IT 'SQUASHED'
ON ITS WAY UP TO #11.



MAYBE IT'S
CLEARER
SHOWING IT
THIS WAY -



WE SHOULDN'T WORRY ABOUT DISTORTED DRAWINGS OR IMAGES.
LIVE ACTION HAS TERRIBLY DISTORTED FRAMES.

BUT WE SHOULD REMEMBER WHAT THE **ORIGINAL VOLUME** OF A CHARACTER IS -
AND NOT STRETCH and COMPRESS **FORGETTING** THIS VOLUME - SO THAT THE CHARACTER
CHANGES OVERALL SIZE.

MILT KAHL SAID, "I KEEP THE **SAME AMOUNT OF MEAT** IN A TAKE."

BUT WE CAN
PUSH IT AROUND
LIKE MAD -



WE SHOULDN'T BE AFRAID OF DISTORTION IN THE **INTERIOR** OF AN ACTION.
 OUR DRAWINGS OR IMAGES MAY LOOK STRANGE, BUT WE REALLY ONLY SEE THE START AND END POSITIONS.
 WE **FEEL** THE DISTORTION WITHIN AND THAT'S WHAT COUNTS.
 THERE IS **WILD** DISTORTION AND LEAN IN LIVE ACTION AND WE CAN GO **FURTHER**—

GOING DOWN
 INTO AN
 ANTICIPATION
 YOU'D EXPECT
 THIS—



ANTIC.

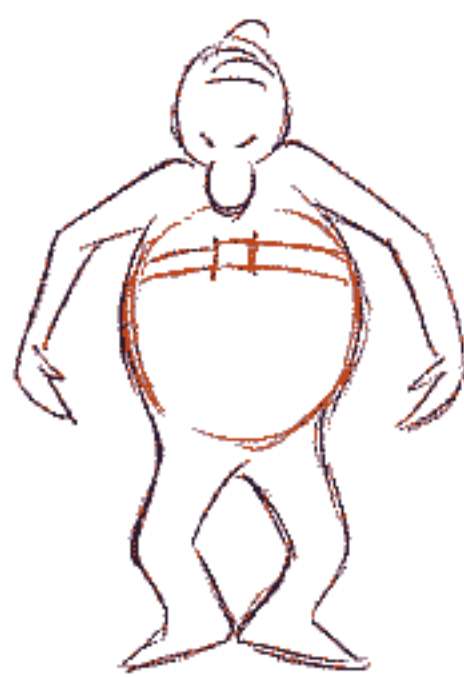


THE BELLY
 GOES DOWN
 AS THE LEGS
 BEND—

BUT LET'S **DELAY** THE STOMACH AREA
 FOR JUST **2 FRAMES** OR **3 FRAMES** OR **4 FRAMES**—



ANTIC.



BELLY
 STAYS PUT—



NOW
 AS WE
 ACCENT UP
 THE BELLY
 GOES
 DOWN
 AND **DELAY**
 IT 2, 3 OR 4
 FRAMES

THE STOMACH GOES **DOWN**
 GIVING INTERNAL STRETCH
 AND COMPRESSION.



FEET
 COULD
 PEDAL—

BELLY CATCHES
 UP AS HE
 STARTS TO
 COME DOWN.

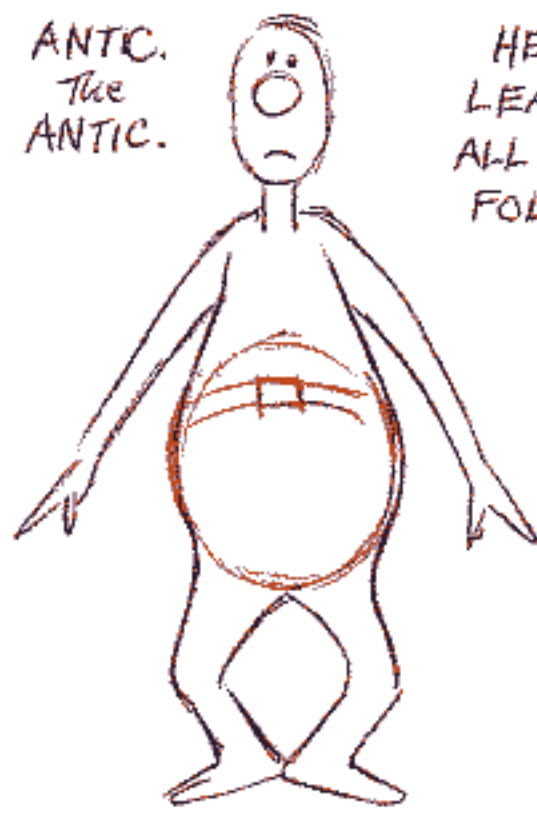


AFTER THE HEAD AND BODY HAVE
 SETTLED THE ARMS COULD MOVE INTO
 A POSITION TO TAKE THE CURSE
 OFF THE HOLD.

THE HEAD COULD GO **UP** AS THE LEGS GO **DOWN**
 WHICH IS AN ANTICIPATION OF AN ANTICIPATION—

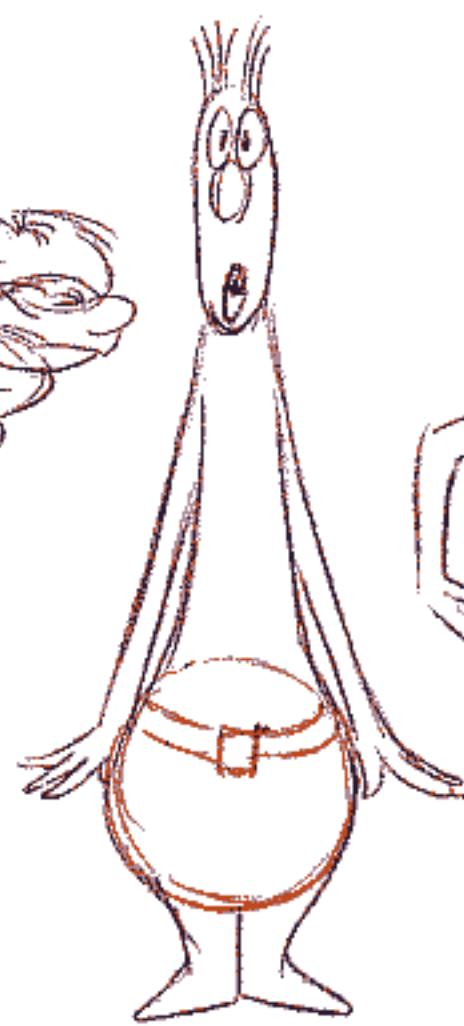


ANTIC.
 THE
 ANTIC.



HEAD
 LEADS—
 ALL ELSE
 FOLLOWS

ANTIC.

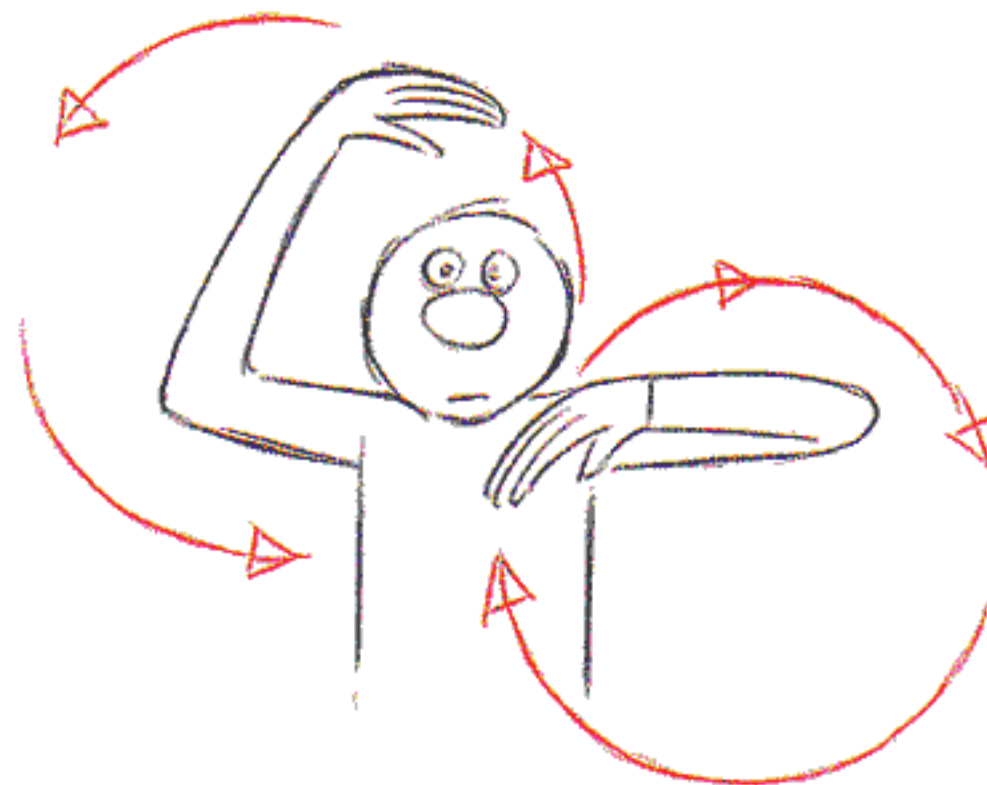


THIS IS HOW TEX AVERY DID HIS WILD, CRAZY TAKES—EXTENDING ON A SERIES OF COMPOUND ACTIONS—
DELAYING BITS, OFTEN JUST 2 FRAMES APART—A SERIES OF ACTIONS = A CUMULATIVE RESULT.

ART BARRITT HAD A GREAT EMBELLISHING DEVICE FOR THE HANDS AT THE END OF A TAKE - WHICH LOTS OF ANIMATORS UTILISED -

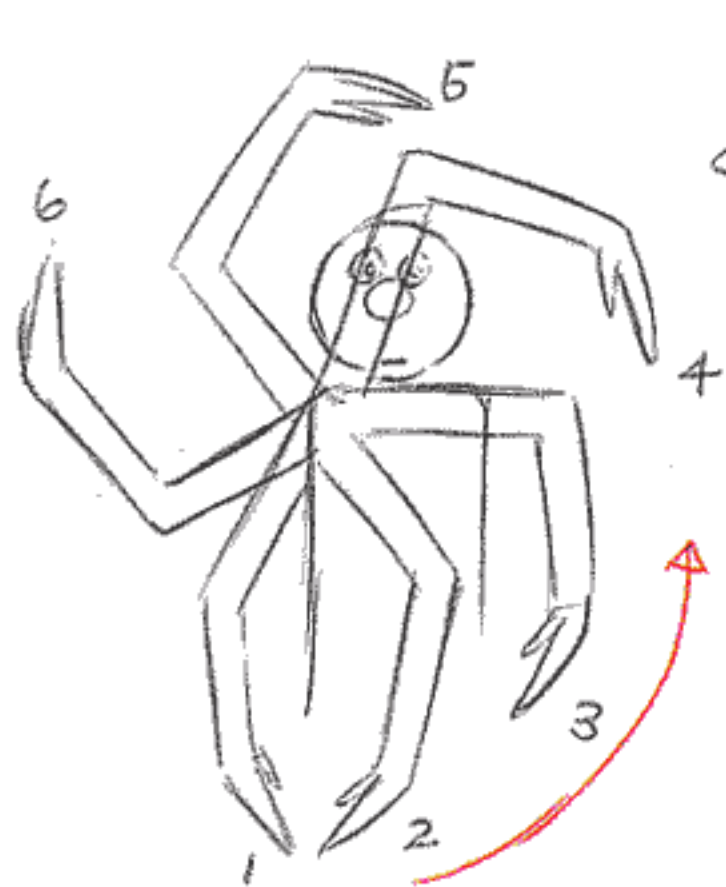
AFTER THE TAKE, WHERE HE'S COMING BACK TO NORMAL (IF WE HAVE THE TIME FOR IT) HAVE THE ARMS MAKE AN ELABORATE FLURRY - ON ONES. - VERY **FAST**.

THE ARMS EACH SWING AROUND IN A CIRCLE **COUNTERING** EACH OTHER.

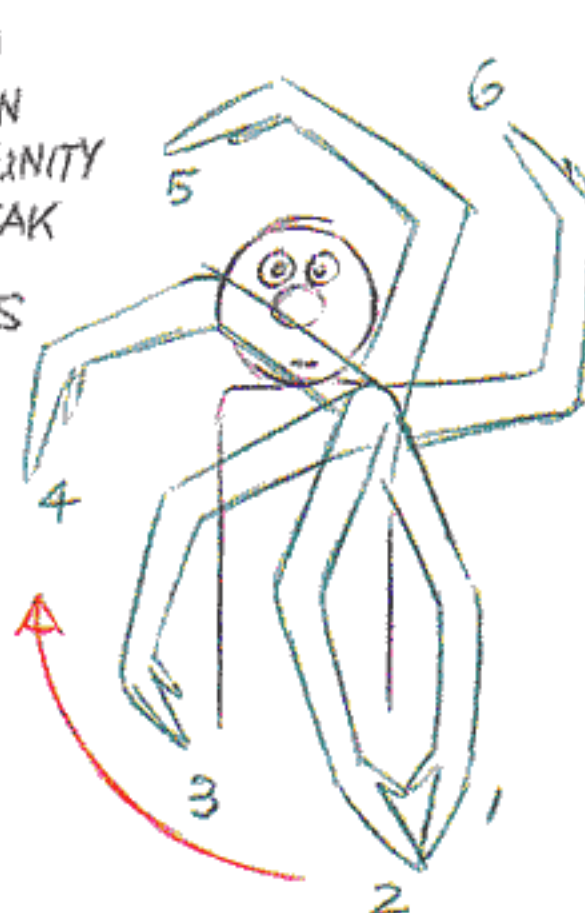


THEY CAN MAKE A FIGURE 8 AS LONG AS THEY **COUNTER** EACH OTHER.

THE LEFT ARM DOES THE SAME AS THE RIGHT - **BUT STARTS LATER** and COUNTERS IT.



AND IT'S AN OPPORTUNITY TO BREAK THE JOINTS



HIS LEFT ARM IS **DELAYED** WHILE HIS RIGHT ARM IS UP

ANOTHER LITTLE REFINEMENT - THE ARM COULD KEEP KNOCKING HIS HAT OFF and ON AGAIN -

KIND OF CHAPLINESQUE...

WE'D NEED A **MINIMUM** OF 12 FRAMES FOR THIS STUFF -

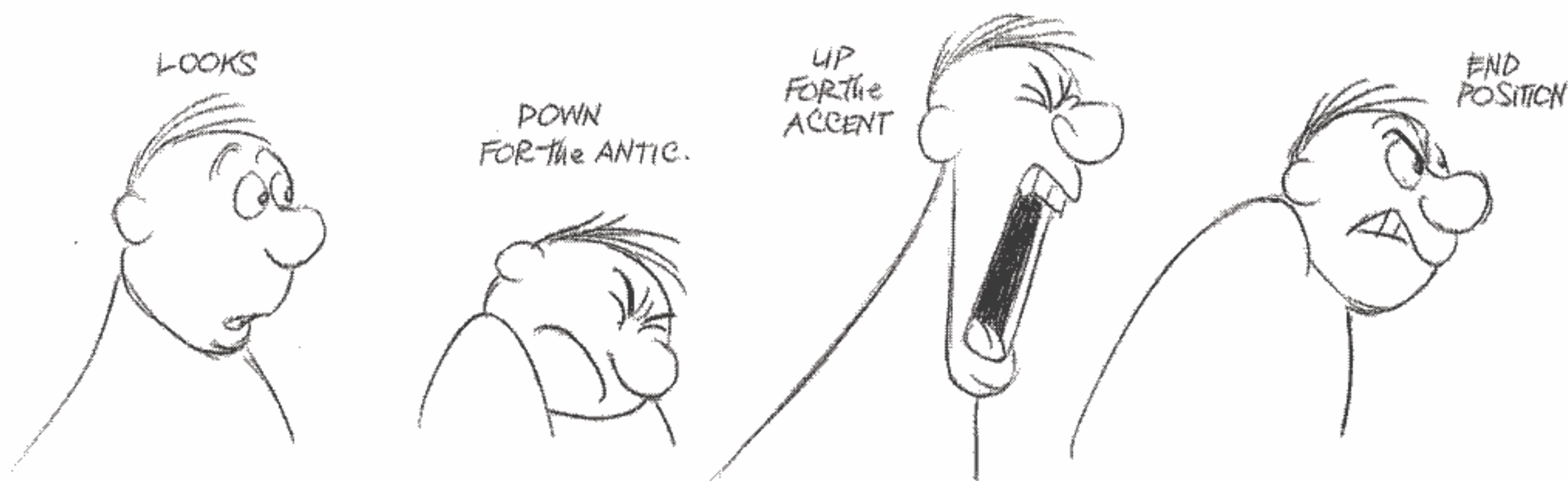


OTHER ARM COMES UP and KNOCKS THE HAT THE OTHER WAY

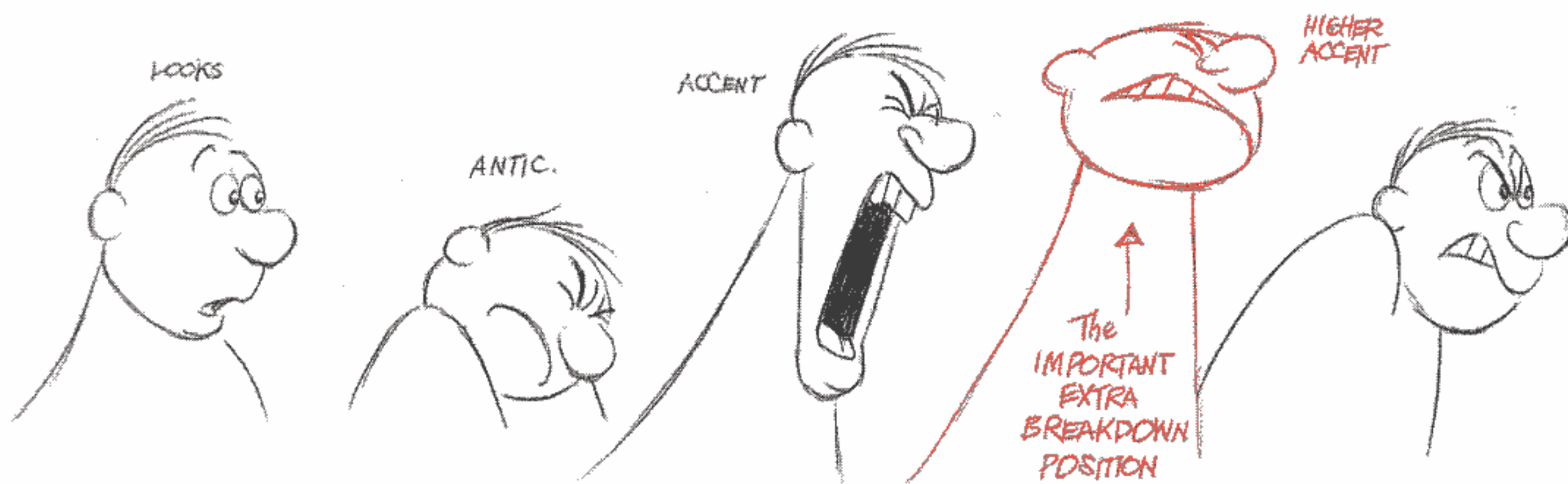
- OR PUTS IT BACK ON.

HIS FEET COULD PEDAL IN THE AIR. - ENDLESS VARIATIONS -

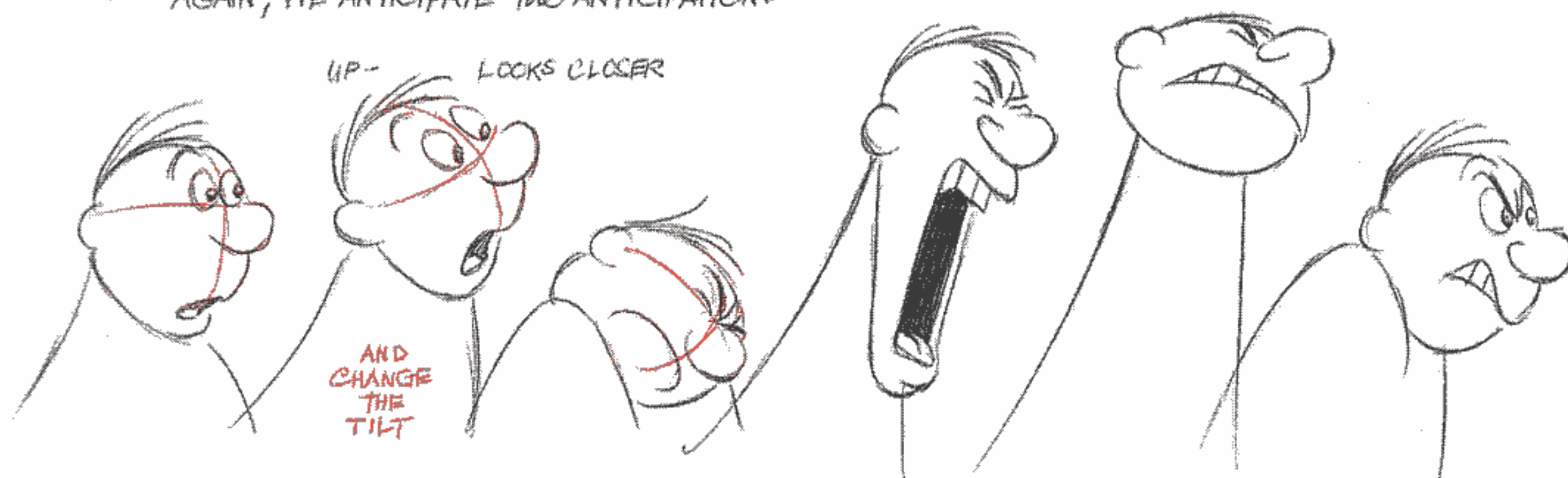
IT'S A GOOD IDEA TO LOOK FOR AN EXTRA 'BREAKDOWN' -
 LET'S SAY A MAN SEES SOMETHING OUTRAGEOUS and YELLS "WHAAAAAAT?!!"



THIS WILL DO THE JOB OK - BUT LET'S LOOK FOR ANOTHER BREAKDOWN - ANOTHER POSITION THAT WILL STRENGTHEN IT and GIVE US MORE 'CHANGE' - MORE VITALITY.



SO WE LOOK FOR WHATEVER CAN GIVE US MORE CHANGE OF SHAPE WITHIN THE ACTION -
 LET'S PUT IN ANOTHER ONE. HAVE HIM LOOK UP BEFORE THE DOWN ANTICIPATION.
 AGAIN, WE ANTICIPATE THE ANTICIPATION -

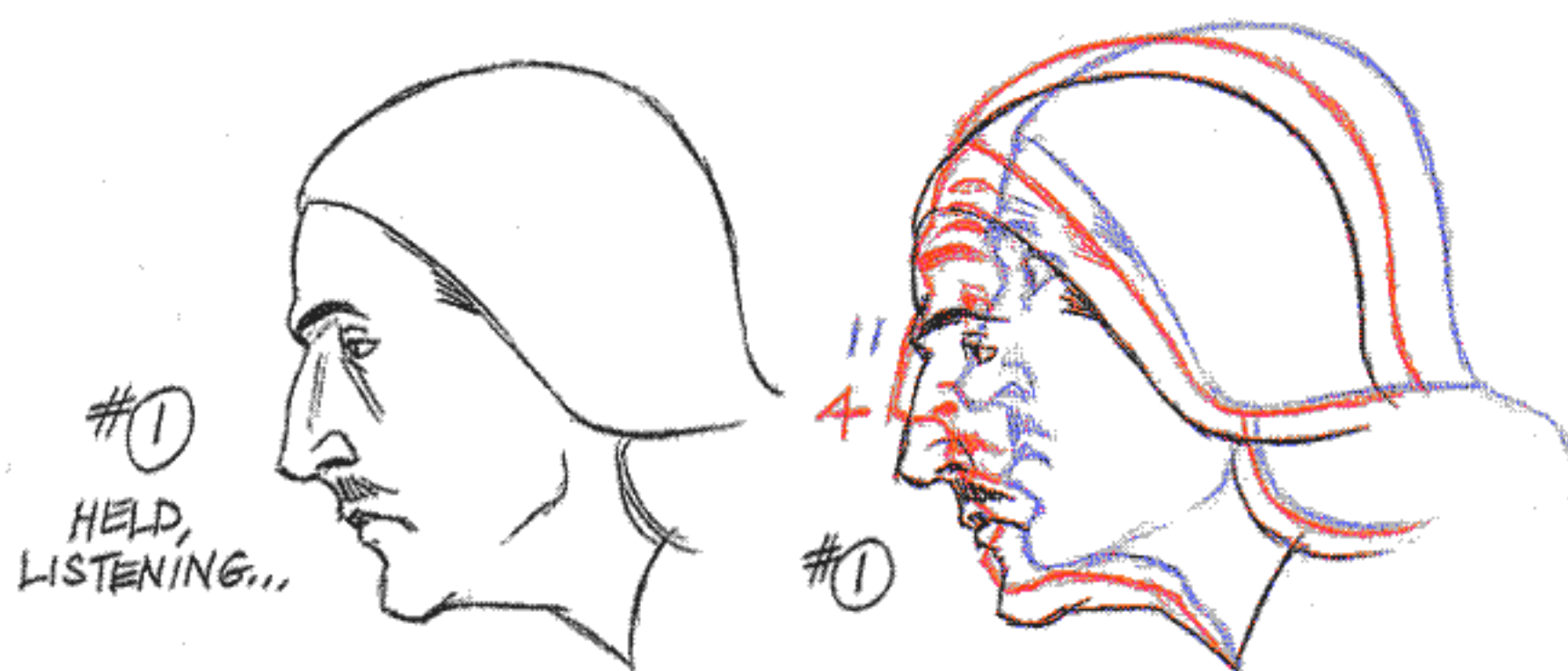


MAYBE WE'RE IN DANGER OF OVERANIMATING - OF GILDING THE LILY HERE - BUT IT'S
 ALWAYS WORTH SEEING IF THERE'S ANOTHER MOMENTARY POSITION POSSIBLE TO
 CREATE MORE CONTRAST - MORE CHANGE WITHIN. (AGAIN, THERES NOTHING LIKE TRYING IT.)

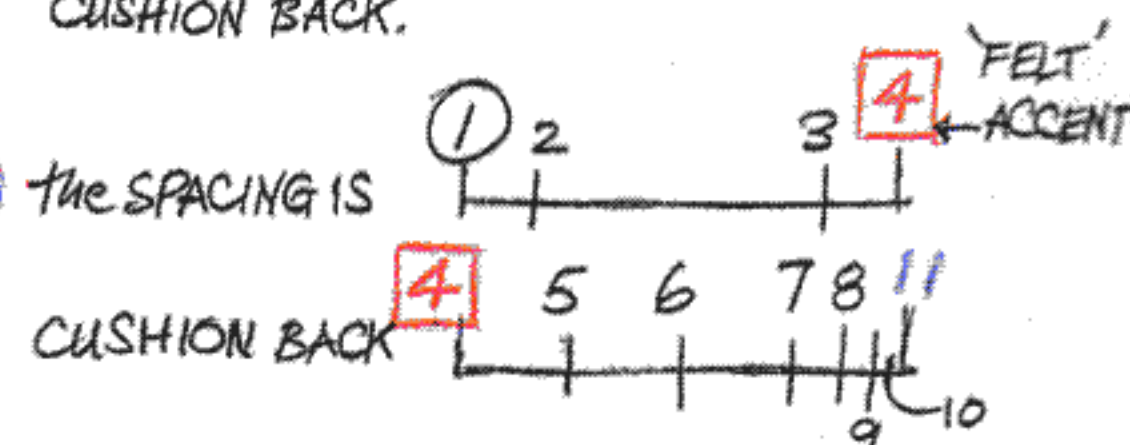
HAVING TOO MUCH ANTICIPATION CAN BE CORNY SOMETIMES and CRAZY TAKES UNNECESSARY, JUST TO CONTRADICT ALL THIS WILD, UP, DOWN and AROUND ACTION, ONE OF THE STRONGEST TAKES I'VE EVER SEEN WAS IN A FILM WITH BASIL RATHBONE AS THE VILLAIN. HE'S SMACK IN THE MIDDLE OF THE CINEMASCOPE SCREEN and HE'S BEING GIVEN INFORMATION BY AN AIDE WHICH SHOCKS HIM.



THERE'S LOTS OF ACTION BEHIND HIM and AROUND HIM WHICH COULD DEFLECT OUR ATTENTION, YET HIS TAKE JUMPS RIGHT OUT AT YOU. HE HARDLY MOVES ANY DISTANCE AT ALL, YET YOU REALLY SEE IT! THERE'S NO ANTICIPATION DOWN and NO STRETCHED ACCENT. PART OF THE REASON WE SEE IT IS BECAUSE HIS HEAD IS FROZEN IN THE MIDDLE OF THE SCREEN - (THE 'SACRED' CENTRAL OVAL.) HIS HEAD MAKES A SHORT, SHARP MOVE UP, THEN CUSHIONS BACK A BIT.



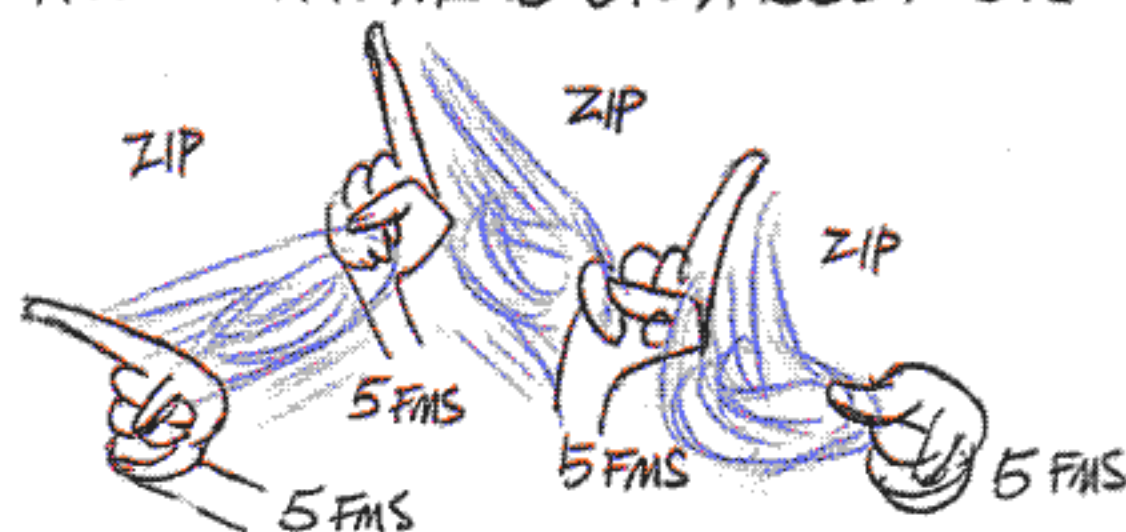
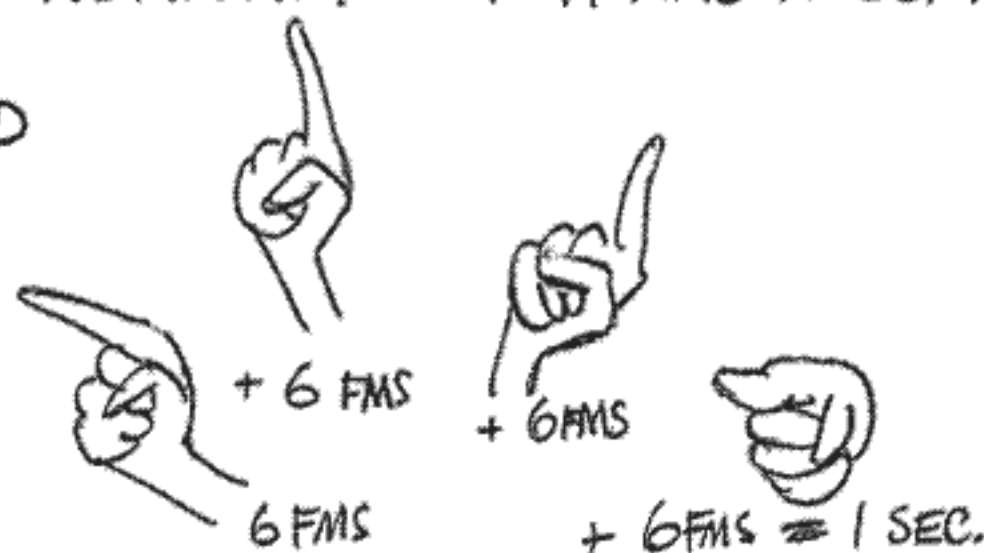
THE HEAD GOES UP TO #4 (THE ACCENT) IN 3 FRAMES! - THEN CUSHIONS BACK TO #11 IN A VIRTUAL HOLD. THE TAKE, THEN, IS 3 FRAMES LONG WITH A CUSHION BACK.



SO, IF WE DEFINE A TAKE AS A STRONG MOVEMENT TO SHOW SURPRISE OR REACTION, HE'S SUCCEEDED WITHOUT ALL OUR ANIMATION DEVICES. HOWEVER USEFUL THEY ARE TO US, LIFE DOESN'T FOLLOW OUR CONVENIENT ANIMATION FORMULAS. (JUST STUDY ANY LIVE ACTION.)

GETTING ACCENTS RIGHT WAS THE THING THAT GAVE ME THE MOST TROUBLE IN ANIMATING. I REALLY HAD TO WORK AT IT - IF IT WAS A SOFT ACCENT WITH A HEAD OR A BODY - OR A SHARP, HARD ACCENT OF A HAND OR FINGER.

- PLUS HOW LONG TO HOLD A HAND OUT THERE TO READ?



TRY TO POINT 4 TIMES IN A SECOND = 4 ACCENTS. IT'S PRETTY HARD TO DO. 4 STATIC HOLDS OF 6 FRAMES EACH - AND HOW DO YOU GET FROM ONE TO THE OTHER? ANYWAY, I'VE FOUND THAT YOU NEED AT LEAST 6 FRAMES TO READ ANY ACCENT.

TEX AVERY SAYS IT'S 5 FRAMES. YOU NEED A MINIMUM OF 5 FRAMES TO READ A HOLD. TEX'S STUFF WENT SO FAST THAT I GUESS IT WORKS AS ENOUGH OF A PAUSE IN THE CONTEXT OF ALL THAT SPEED.

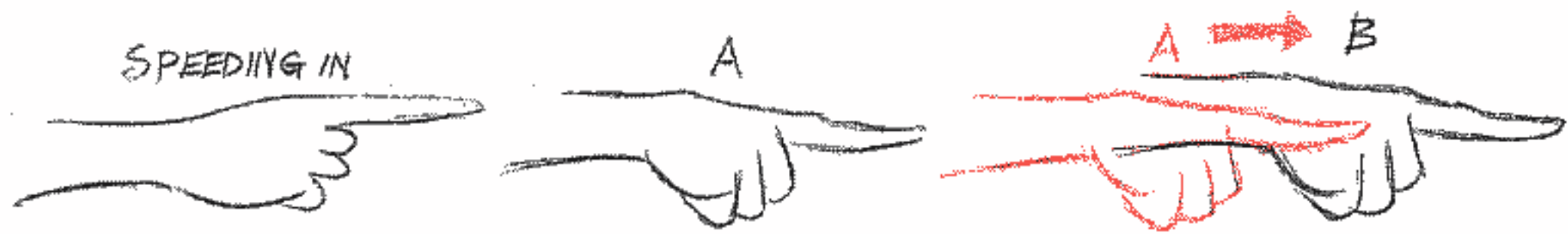
FINALLY I CAUGHT ON - AS USUAL, THE SECRET IS KIND OF SIMPLE! IT'S JUST GETTING THE DIFFERENCE BETWEEN A HARD ACCENT and A SOFT ACCENT.

A HARD ACCENT RECOILS - IT BOUNCES BACK -



TRY and POINT REALLY HARD and YOUR FINGER HAS TO BOUNCE BACK, OR GO UP OR DOWN OR SHAKE A BIT. IT WON'T STAY STATIC.

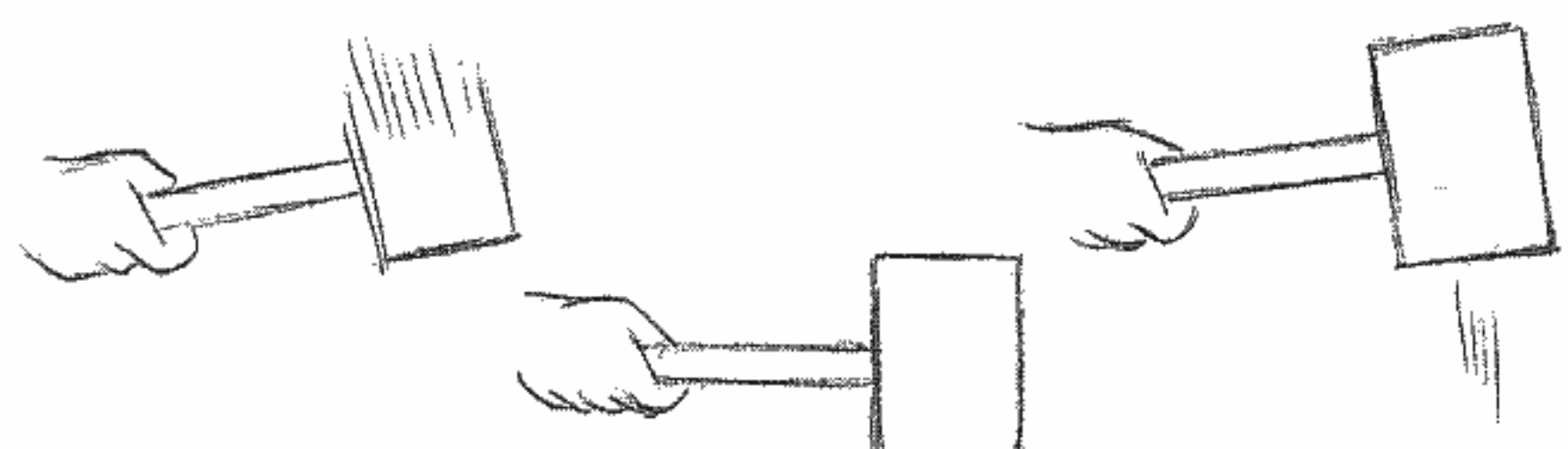
and A SOFT ACCENT KEEPS ON GOING.



IF WE POINT MORE GENTLY the HAND WILL CUSHION AS IT SLOWS TO A STOP.

WITH A HARD ACCENT -

IF WE HIT AN ANVIL WITH A STEEL HAMMER, the ANVIL IS OBVIOUSLY NOT AFFECTED BY the HAMMER and WHEN the HAMMER COMES DOWN IT BOUNCES BACK.

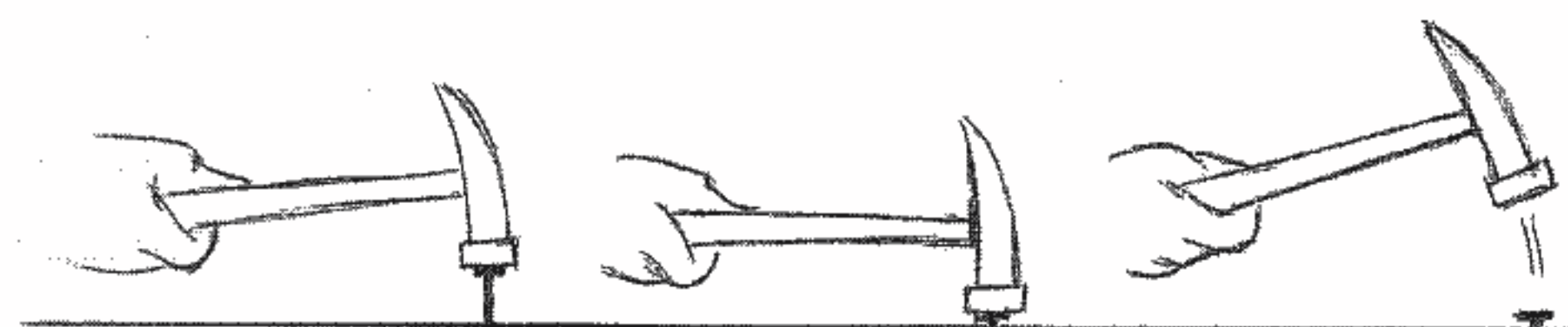


THIS BOUNCE BACK IS the ACCENT. The SOUND IS HERE. 1 FRAME AFTER the HIT IS WHERE WE GET the SOUND

CONTACT FOR 1 FRAME and IT IMMEDIATELY BOUNCES BACK (and SLOWS INTO A HOLD)

SAME WITH A HAMMER

HITTING A NAIL - The ACCENT IS NOT WHEN the HAMMER CONTACTS the NAIL.



AGAIN, the SOUND IS ON the BOUNCE BACK - ONE FRAME AFTER the CONTACT.

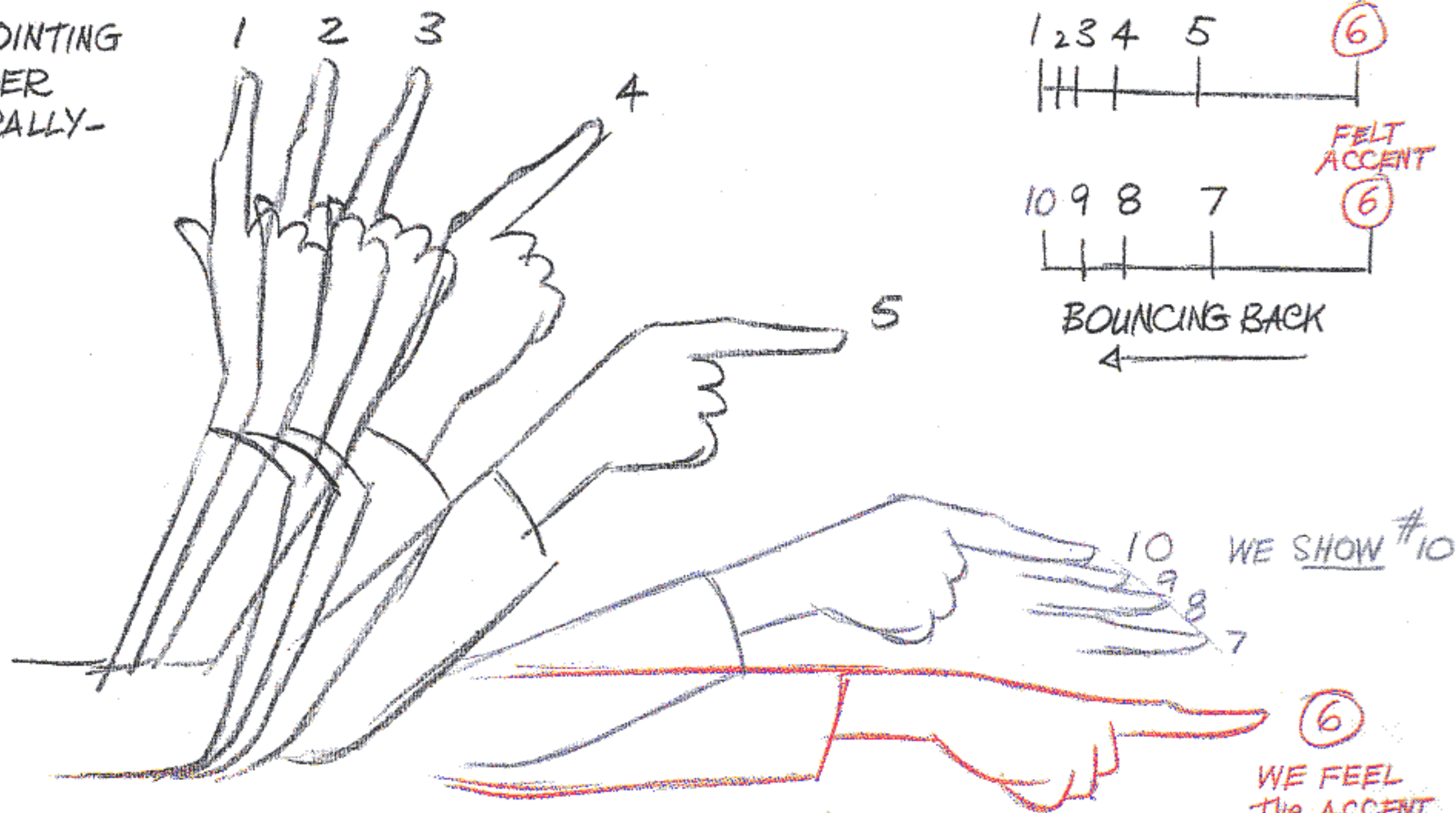
A SOFT ACCENT WILL KEEP ON GOING -

THINK OF AN ORCHESTRA CONDUCTOR CONDUCTING WALTZ TEMPO -



A HARD ACCENT BOUNCES BACK

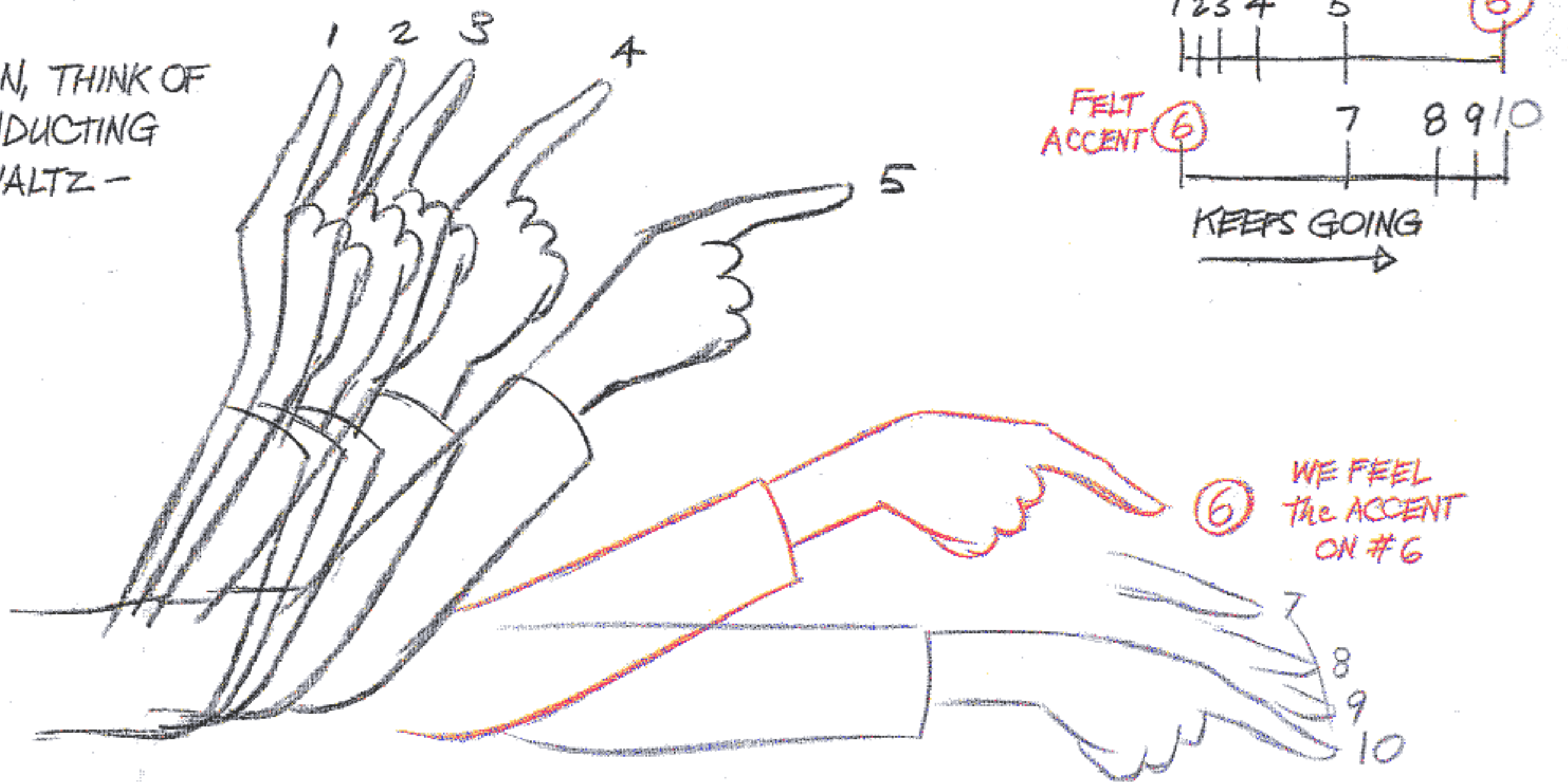
A MAN POINTING
HIS FINGER
EMPHATICALLY-



(ALTHOUGH SOMETIMES A HARD ACTION STOPS ABRUPTLY—OR AS ABRUPTLY AS IT CAN.)

A SOFT ACCENT CONTINUES

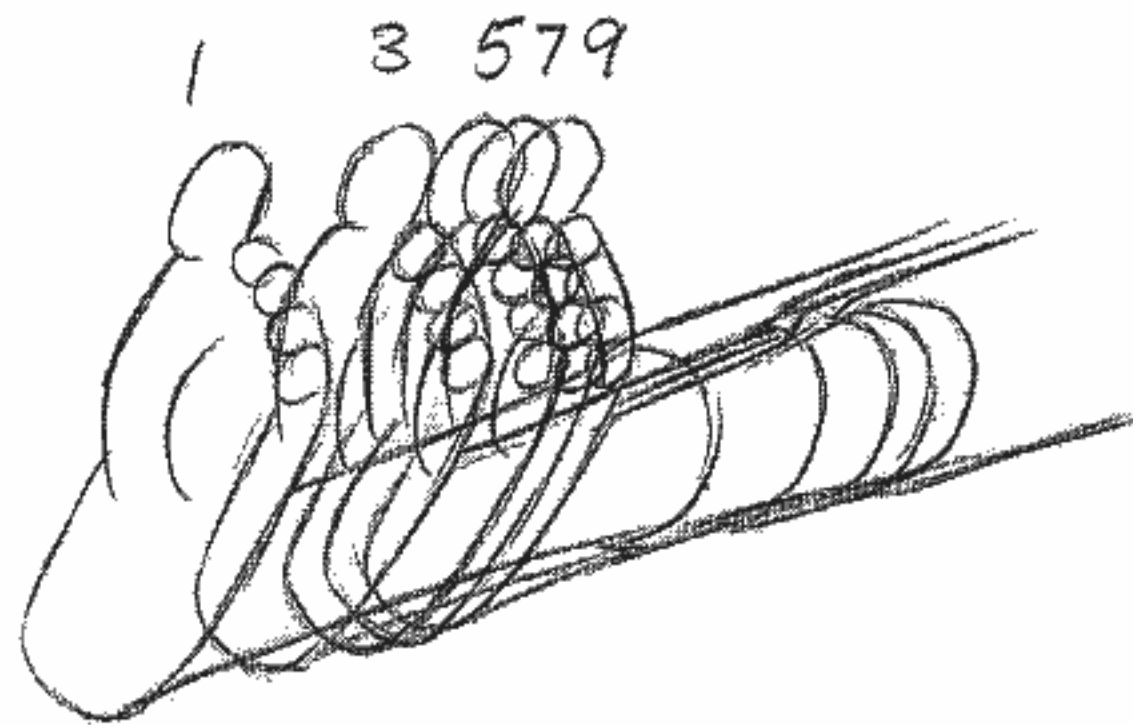
AGAIN, THINK OF
CONDUCTING
A WALTZ—



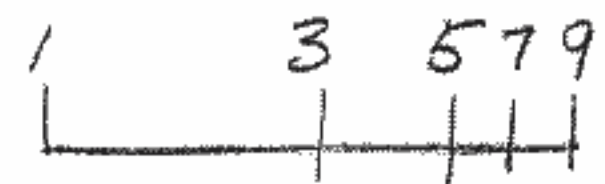
WE STILL SPEED INTO OUR ACCENT BUT THE MOVEMENT CONTINUES.

A KARATE FOOT, AFTER SNAPPING OUT, WILL BOUNCE BACK IN A HARD ACCENT.

AFTER SPEEDING
OUT INTO the
'FELT' ACCENT #1

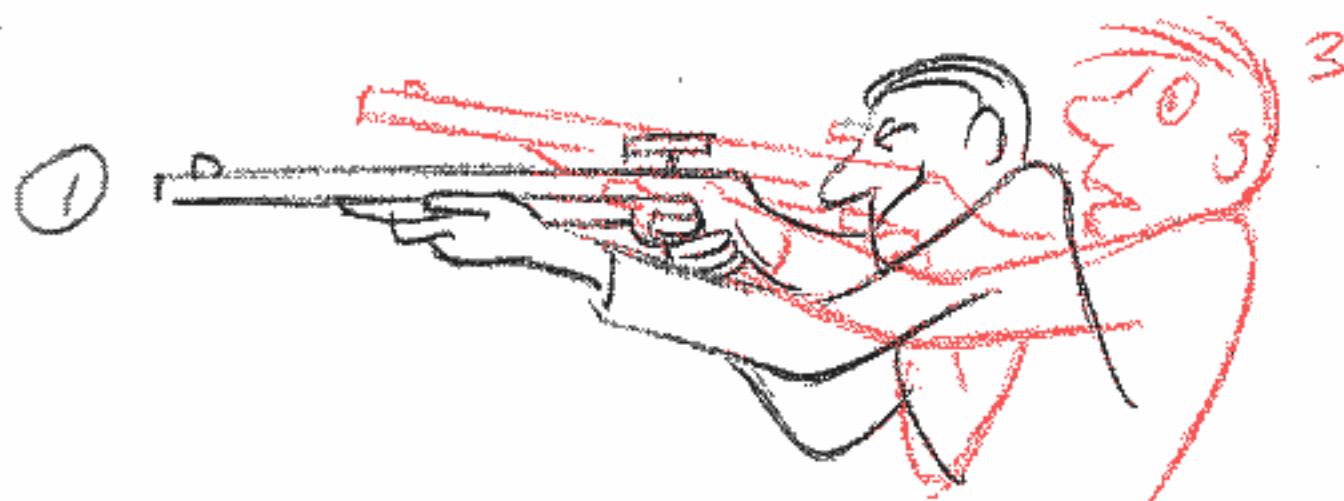


THEN BOUNCES BACK

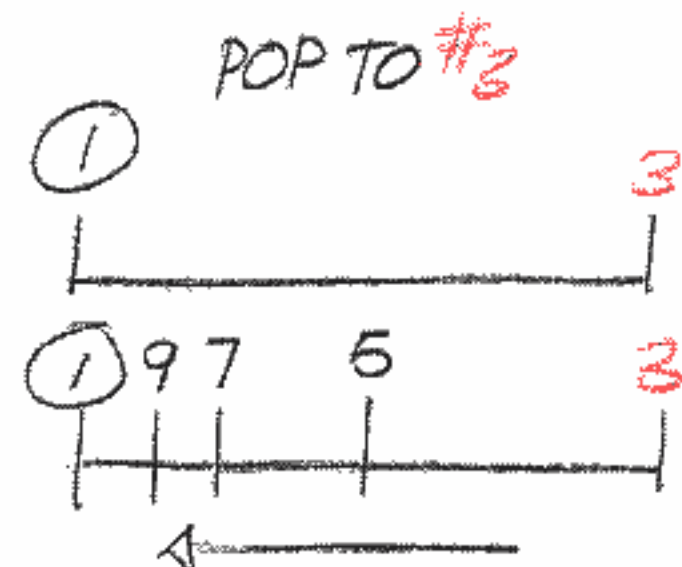


and WE 'READ' #9

TAKE SOMEONE SHOOTING - DISPLACE the GUN FOR IMPACT



ON
TWO'S



BOUNCES BACK TO
ORIGINAL POSITION

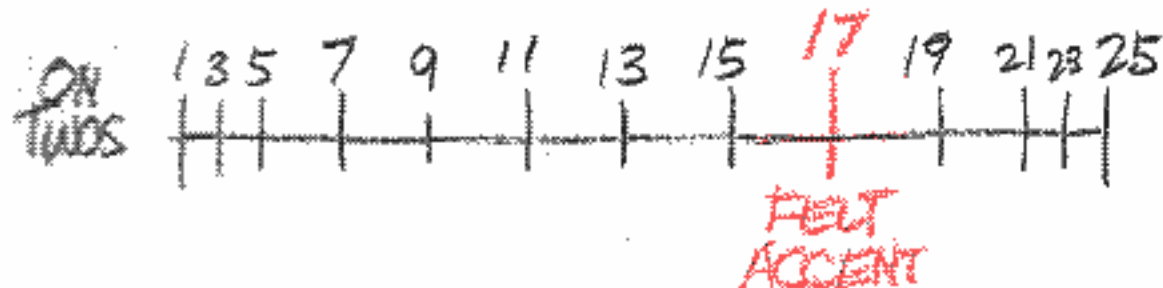
WE GET the SOUND OF the SHOT AS the GUY POPS BACK
WITHOUT ANY INBETWEENS and THEN SLOWS BACK TO NORMAL.



IMPACT
BACK

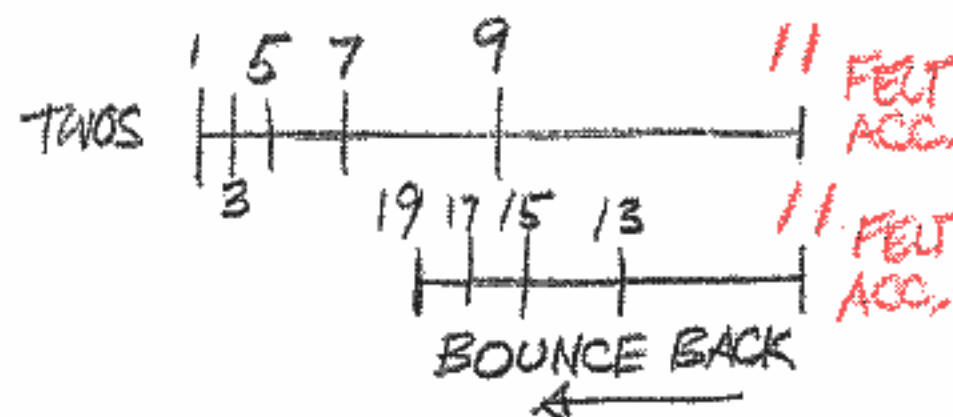
A SOFT ACCENT

"I'D BE HAPPY TO--"



A HARD ACCENT

"WHY CERTAINLY"



COULD BE SOFT
OR HARD...

"HI THERE CUTIE--"



(BUT USUALLY HEAD
ACCENTS ARE UP
SEE 'DIALOGUE!')