



TIMING, STAGGERS, WAVE AND WHIP

WE HAVE THE ART THAT CAN PLAY MOST FREELY WITH TIME.

WE DON'T HAVE TO USE NORMAL TIME. WE CAN EITHER GO TOO FAST-TO GET SPASTIC HUMOUR and FRANTIC ACTIVITY- OR GO TOO SLOW and GET BEAUTY and DIGNITY.

YEARS AGO A SCIENTIST FRIEND OF MINE SHOWED ME FILM HE MADE AROUND THE WORLD OF MEN and ANIMALS - NONE OF IT SHOT AT NORMAL SPEED. IT WAS ALL INTENTIONALLY FILMED TOO FAST OR TOO SLOW. HE HAD ELEPHANTS RUNNING LIKE MICE and VICE VERSA, PEOPLE IN RELIGIOUS RITUALS RACING AROUND AS IF PLAYING TAG, PEOPLE KISSING IN SLOW MOTION, ETC. AFTER AN HOUR OF THIS YOUR MIND TURNED INSIDE OUT - GIVING A KIND OF GODS EYE VIEW OF LIFE and ACTION.

THERE WAS A SHOT OF A TRAMP ON A PARK BENCH PUTTING A MATCHSTICK IN HIS EAR. IT WAS FILMED SLIGHTLY IN SLOW MOTION, 30 OR 32 FRAMES A SECOND. AS HE FIDDLER WITH THE MATCHSTICK YOU SAW LITTLE RIPPLING MUSCLES OF PLEASURE SPREAD ACROSS HIS FACE WHICH YOU WOULD NEVER SEE AT NORMAL SPEED. STRANGE, BUT COMPULSIVE VIEWING.

SINCE THEN I'VE ALWAYS TRIED TO AVOID NORMAL TIMING. I ALWAYS TRY TO GO JUST A LITTLE TOO FAST and THEN SWITCH TO GOING JUST A LITTLE TOO SLOW - COMBINE IT. GO FOR THE CHANGE, THE CONTRAST. THE SLOW AGAINST THE FAST. KEEP SWITCHING BACK and FORTH. IT'S HARD TO DETECT BUT MAKES COMPULSIVE VIEWING.

STAGGER TIMINGS

THERE ARE SEVERAL WAYS TO STAGGER DRAWINGS BACK and FORTH TO CAUSE THINGS TO SHAKE OR VIBRATE, TO MAKE HANDS TREMBLE OR HELP WITH LAUGHING OR CRYING.

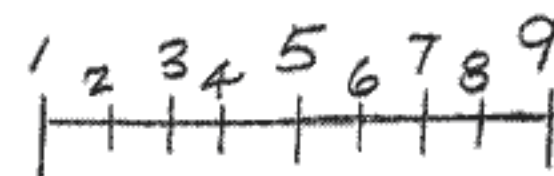
WE MAKE A SERIES OF DRAWINGS OF NORMAL ACTION and INTERLEAVE THEM BACK and FORTH IN DIFFERENT WAYS TO MAKE THEM SHUDDER and SHAKE.

THE SIMPLEST FORM OF STAGGER VIBRATION IS THIS -

SAY WE WANT
A LEAF ON A TREE
TO FLUTTER
IN THE WIND...



#1 and #9 ARE THE 2 EXTREMES and WE JUST MAKE 7 EQUAL IN BETWEEN



THEN WHEN WE EXPOSE
IT ON OUR X-SHEETS
INSTEAD OF THE USUAL-

1
2
3
4
5
6
7
8
9

- WE SKIP ONE and GO
FORWARD and THEN
COME BACK etc. -

1
3
2
4
3
5
4
6
5
7
6
8
7
9

OR SKIP
AROUND
FOR A MORE
VIOLENT
EFFECT

1
5
4
2
7
4
3
9
1
5
4
9

AND WE'RE NOT LIMITED
TO JUST THAT. FOR VARIETY
HOLD SOME FOR 2 OR 3
FRAMES and OTHERS FOR ONE.
IT'S AN ERRATIC EXPOSURE -
IT DEPENDS HOW VIOLENT
WE WANT IT TO BE.

1
3
2
5
4
6
9
7
8

VIBRATIONS ALSO
WORK WELL
ON TWOS:

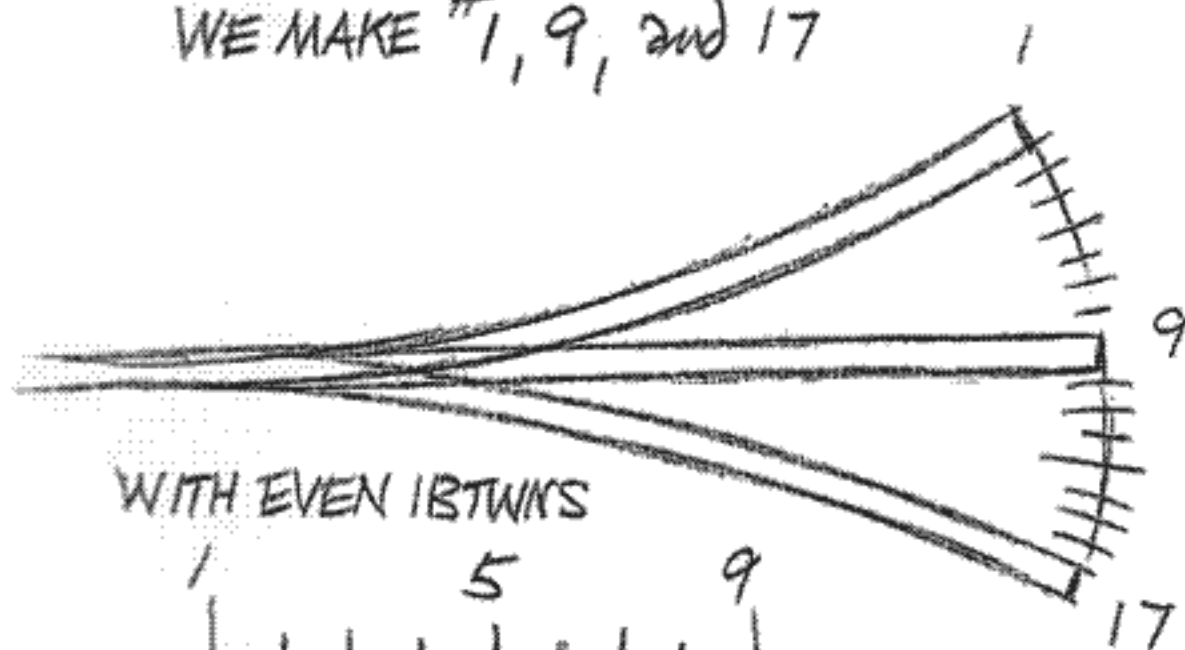
1
3
2
4
3
5
4

ANY COMBINATION CAN WORK.
THIS IS THE PRINCIPLE
OF STAGGERED EXPOSURE

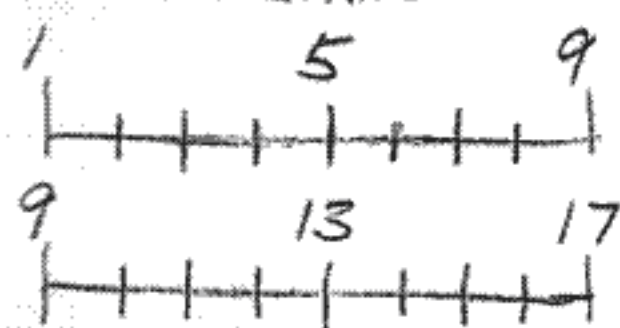
ANOTHER WAY -

TAKE A DIVING BOARD VIBRATING AFTER THE DIVER'S LEFT IT -

WE MAKE #1, 9, and 17



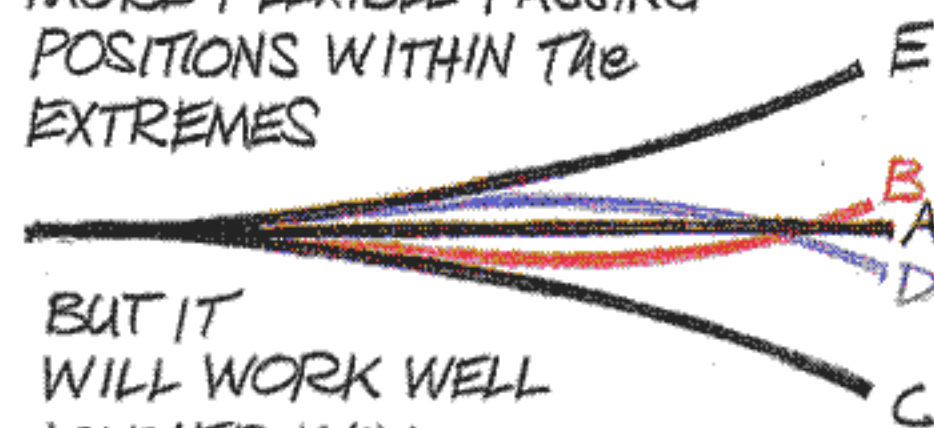
WITH EVEN 18 TWKS



IT'S SURPRISING HOW MUCH YOU
CAN REPEAT EACH END, #1 TO #17 ETC.
AND WHEN IT SLOWS TO A STOP.

1
17
2
16
3
15
4
14
5
13
6
12
7
11
8
10
9
etc.

OF COURSE WE CAN MAKE
MORE FLEXIBLE PASSING
POSITIONS WITHIN THE
EXTREMES

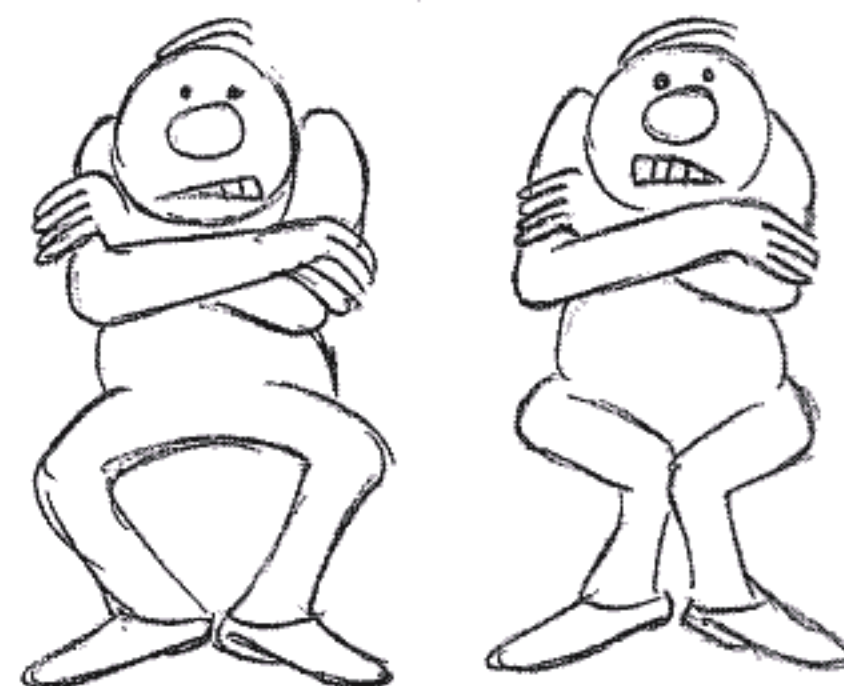
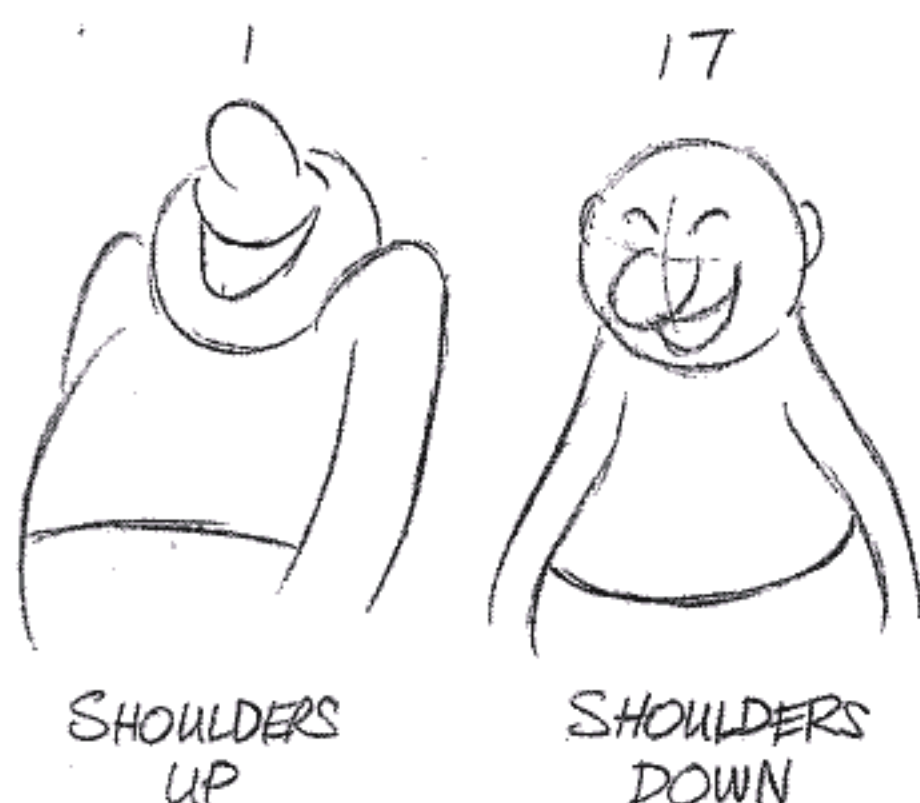


BUT IT
WILL WORK WELL
EITHER WAY.

THESE ARE THE VIBRATIONS MOST
ANIMATORS USE - FOR LACK OF
A NAME I CALL IT THE 'UP and DOWN'
OR 'BACK and FORTH' VIBRATION.

THIS CAN BE USED FOR LAUGHTER OR CRYING:

OR SHIVERING WITH COLD:



SIMPLY BECAUSE THE HEAD EXTREMES ARE CLOSE TOGETHER and THE KNEES FAR APART WE GET A VARIETY OF SPACING IN THE ACTION.

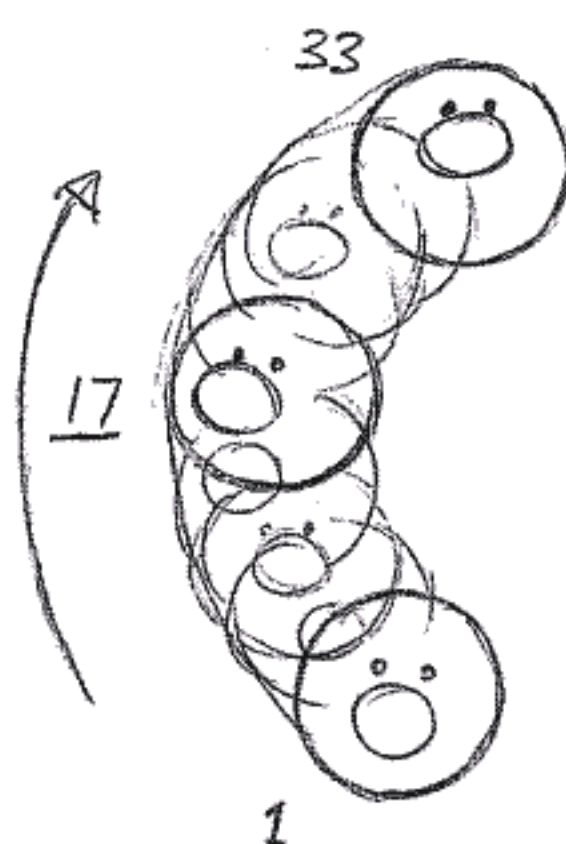
THE ONLY PROBLEM WITH THIS METHOD IS THAT IT TENDS TO BE A BIT MECHANICAL - WE COULD BREAK IT UP BY DOING MORE INTERESTING PASSING POSITIONS WITH IN IT.

BUT THE REALLY GREAT METHOD IS THE ONE DEVELOPED BY NORMAN FERGUSON AT DISNEY'S. KEN HARRIS SHOWED IT TO ME and KEN GOT IT FROM SHAMUS CULHANE WHO GOT IT FROM FERGUSON. FOR LACK OF A NAME, I'M CALLING IT

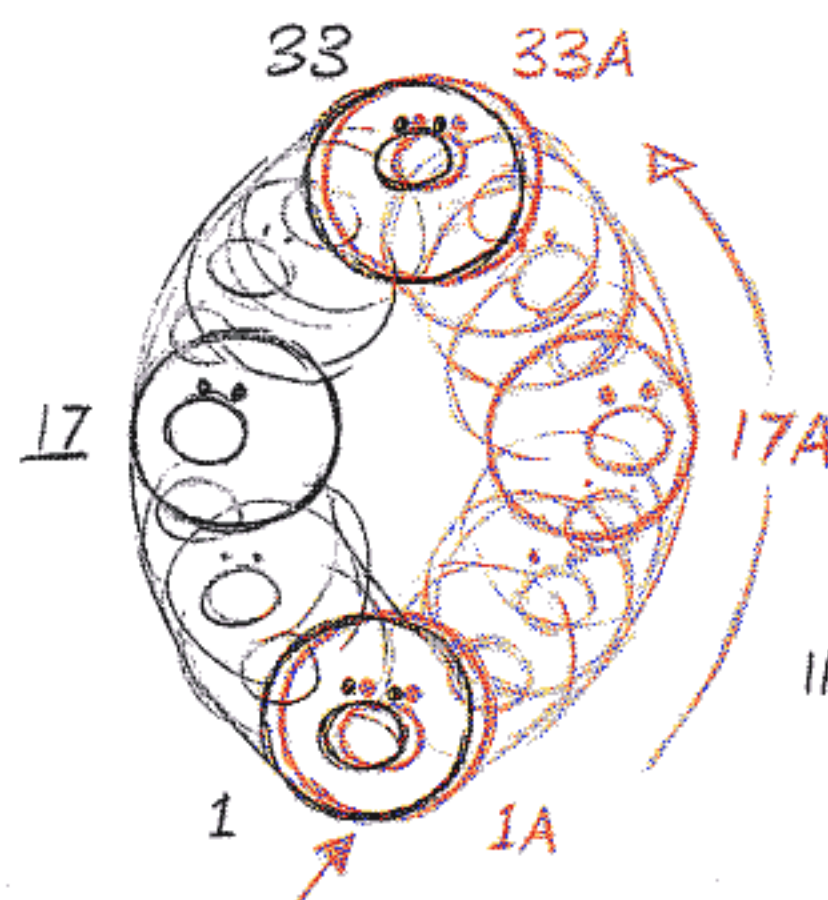
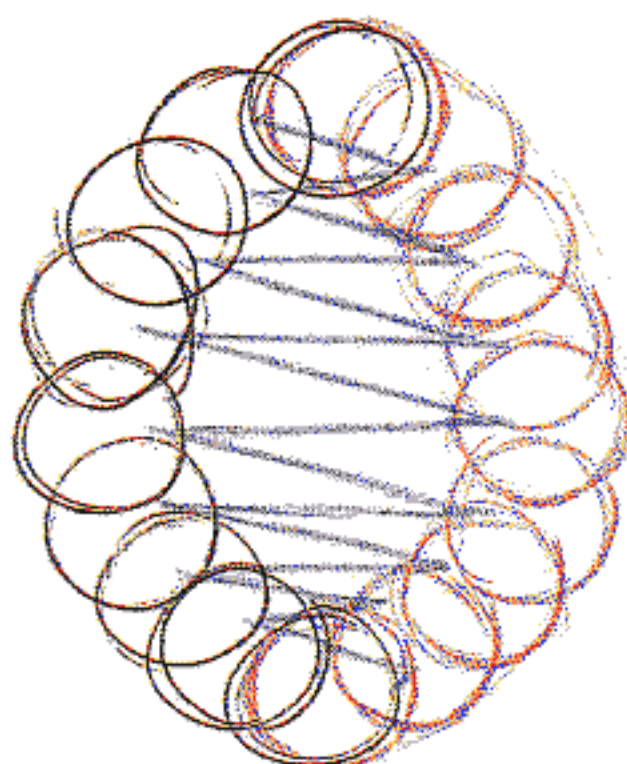
The SIDE TO SIDE VIBRATION FORMULA

SAY WE WANTED TO HAVE A HEAD WOBBLE FROM SIDE TO SIDE -

WE MAKE A SERIES OF DRAWINGS FROM 1 TO SAY, 33 -



AND WE GET A SIDE TO SIDE WOBBLE BY HAVING 2 STRIPS OF ACTION. 2 PATTERNS OF ACTION INTERLEAVED.



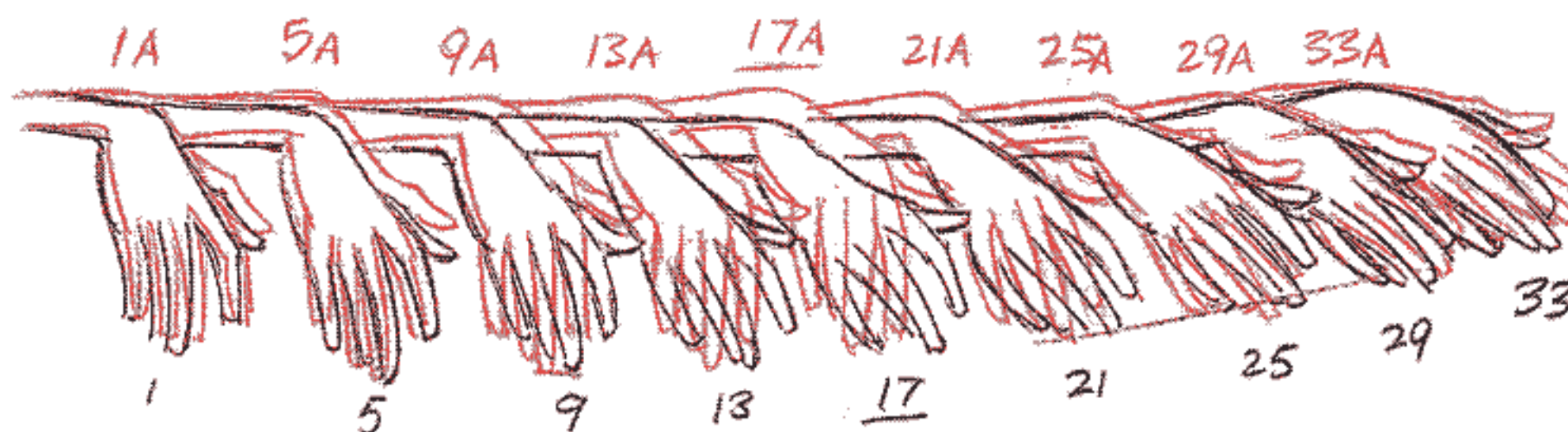
THEN WE MAKE A CAREFUL TRACING OF #1 and #33 JUST SLIGHTLY OFFSET -
we MAKE A NEW SERIES OF DRAWINGS #1A TO 33A GOING UP THE OTHER SIDE.

THEN WE INTERLEAVE THEM

1
1A
2
2A
3
3A
4
4A
5
5A
6
6A
7
7A
8
8A
etc.

INTERLEAVING TWO SERIES OF DRAWINGS GIVES US ALL KINDS OF POSSIBILITIES FOR VIBRATING ACTION.

HANDS WITH
The Palsy -



KEN HARRIS ANIMATED A SCENE WHERE THE CHARACTER HAD AN "EARTHQUAKE" VIBRATION GOING UP HIS BODY FROM HIS TOES, TO HIS LEGS, and HIS BACK. USING THIS SYSTEM IT WORKS LIKE THIS -

SERIES
1 TO 9

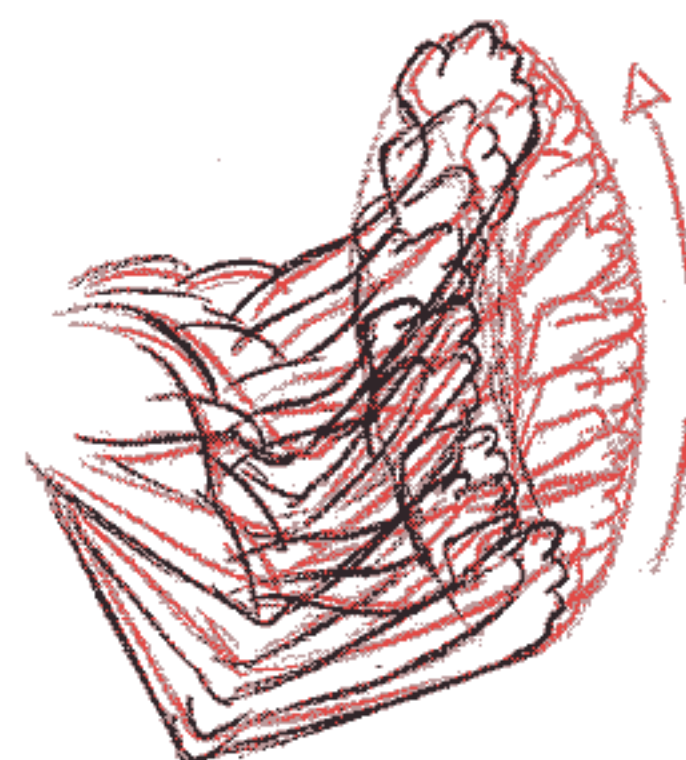
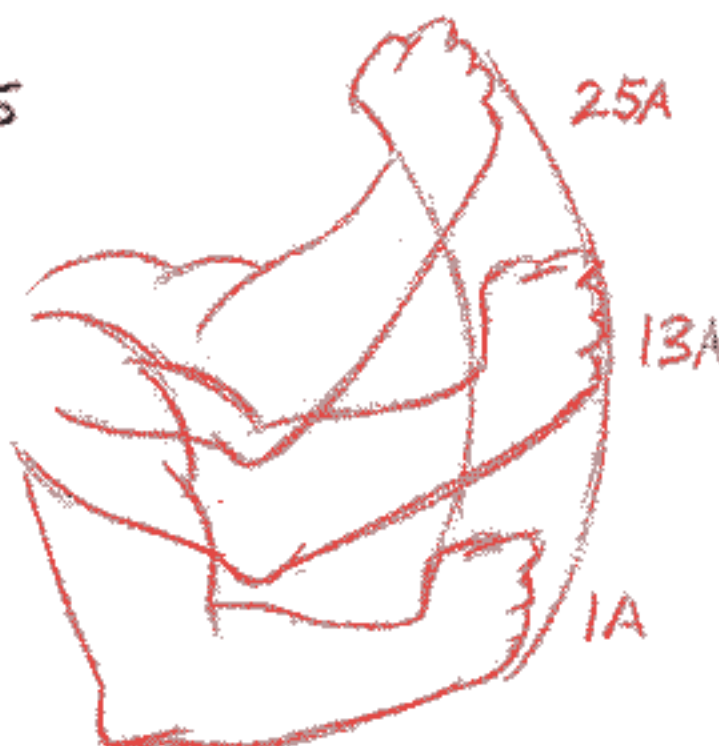
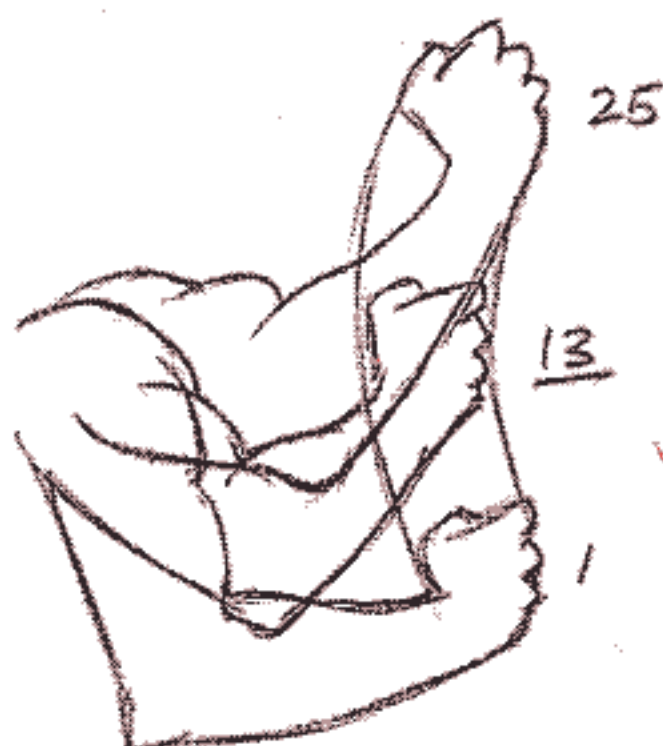


INTERLEAVED
WITH SERIES
1A TO 9A



(WORKS
NICELY
ON TWOS
OR
ONES)

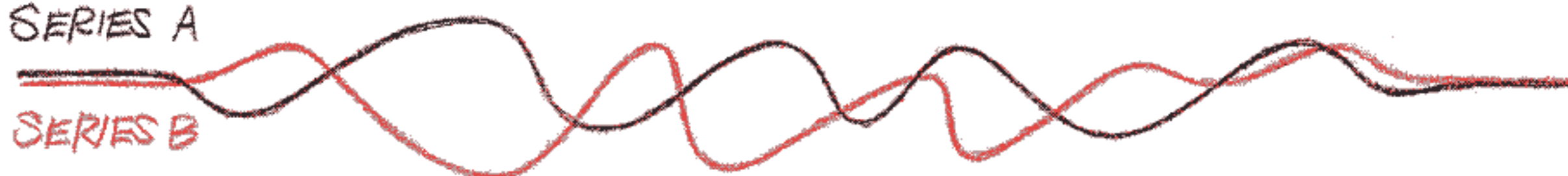
SAY WE WANT
AN ARM
RAISING
IN TRIUMPH
OR IN RAGE,
VIBRATING
AS IT
GOES UP.



(AND OF COURSE WE CAN BE MORE INVENTIVE WITH OUR PASSING POSITIONS and BREAKDOWNS WITHIN the ACTION)

SERIES A

SERIES B



SO, BASICALLY IT'S JUST TWO SERIES OF DRAWINGS DONE SEPARATELY and INTERLEAVED WITH EACH OTHER - GIVING ENDLESS POSSIBILITIES OF WOBBLES, JUDDERS, QUIVERS and SHAKES.