

ACTING

IN the 1930's SOMEBODY ASKED LOUIS ARMSTRONG, "WHAT IS SWING?" LOUIS ANSWERED, "MAN, IF YOU HAVE TO ASK, YOU'LL NEVER KNOW."

BUT WE ALL KNOW ABOUT ACTING! WE DO IT ALL DAY. WE'RE ACTING DIFFERENT PARTS ALL THE TIME. THERE ARE SEVERAL OF US IN HERE.

DO YOU ACT THE SAME WAY WITH YOUR WIFE/HUSBAND/LOVER AS WHEN A TRAFFIC COP PULLS YOU OVER? OR WITH THE BANK MANAGER? OR WITH YOUR CHILDREN? WITH YOUR BOSS? WITH CO-WORKERS? FRIEND? WITH YOUR SUBORDINATES? YOUR ENEMIES?

WE'RE ACTING ROLES ALL THE TIME, DEPENDANT ON THE SITUATION WE'RE IN and WE KNOW IT. WE TROT OUT THE PERSONALITY APPROPRIATE TO WHAT'S REQUIRED IN OUR SITUATION.

THERE'S: THE AUTHORITARIAN

THE CHILD

THE STUDENT

THE RESPONSIBLE ADULT

THE LOVER

THE FRIEND

THE CLOWN

THE EMPATHETIC, KINDLY PERSON

THE HUNTER

THE POWER-CRAZY MANIAC etc.

THE THING IS TO BE AWARE OF IT and USE IT TO EXPRESS THINGS-TO DEVELOP THE ABILITY TO PROJECT IT THROUGH OUR DRAWINGS OR INVENTED IMAGES BY GETTING INTO THE CHARACTER WE'RE DEPICTING, IN THE SITUATION THEY'RE IN, KNOWING WHAT IT IS THEY WANT- and WHY THEY WANT IT - THAT'S ACTING.

WE WANT TO PUT SOMETHING OVER CLEARLY THROUGH A PARTICULAR CHARACTER—
CLEAR DEPICTIONS OF WHAT'S GOING ON WITH THE CHARACTER.

DO ONE THING AT A TIME and BE CRYSTAL CLEAR.

IF WE START WITH THAT, THEN WE CAN DEEPEN OUR PERFORMANCE AS MUCH
AS WE ARE CAPABLE OF.

WE CERTAINLY ALL KNOW THE BASIC EMOTIONS.

AND WE ALL KNOW ABOUT FEAR

GREED

HUNGER

COLD

LUST

VANITY

LOVE

and THE NEED TO SLEEP.

KNOWING THESE, IT'S JUST ABOUT HOW DIFFERENT PEOPLE HANDLE THEM.

SO IT'S JUST A QUESTION OF WIDENING OUR RANGE TO ACCOMMODATE MORE
ROLES - WHICH WE DO NATURALLY BY OBSERVATION and EXPERIENCE -

(AND) HAVING and DEVELOPING THE ABILITY TO PROJECT IT INTO THE CHARACTER
WE'RE WORKING ON.

MILT KAHL ALWAYS SAID, "I THINK YOU JUST DO IT. IF YOU HAVE A PROBLEM
YOU HAVE TO PUT IT OVER. GOT TO HAVE A THOROUGH UNDERSTANDING OF WHAT
YOU'RE AFTER. AND IF YOU KNOW WHAT YOU'RE AFTER - YOU JUST KEEP AFTER
IT TILL YOU GET IT."

AND, "GIVE IT A LOT OF THOUGHT HOW YOU'RE GOING TO DO THE BEST JOB OF
PUTTING THE PERFORMANCE ON THE SCREEN - PUTTING OVER WHAT YOU HAVE
TO PUT OVER."

GOT TO GET INSIDE THE CHARACTER. WHAT DOES HE/SHE/IT WANT?
AND EVEN MORE INTERESTING - WHY DOES THE CHARACTER WANT?

WHAT AM I DOING and WHY AM I DOING IT?

THE PEOPLE WHO REALLY KNOW HOW TO ACT ALL SAY, "YOU DON'T ACT,
YOU BECOME."

THE MOVIE STAR, GENE HACKMAN SAID SOMETHING LIKE, "I WORK LIKE MAD
AT NEVER BEING CAUGHT ACTING."

THE GOOD ACTORS DO A LOT OF RESEARCH SO THE REALITY THEY'RE DEPICTING
BECOMES THEIR REALITY.

THE FINE CHARACTER ACTOR, NED BEATTY SAID, "SOME ACTORS HYPNOTISE THEMSELVES INTO BECOMING THE PART - BUT A VERY SMALL GROUP OF ACTORS ACTUALLY HYPNOTISE THE AUDIENCE."

SO THE IDEA IS TO HYPNOTISE THE AUDIENCE.

FRANK THOMAS USES THE WORD 'CAPTIVATE'. "YOU'RE TRYING TO GRAB THE AUDIENCE'S ATTENTION AND HOLD IT - HOLD IT WITH SOMETHING REAL THAT THEY CAN IDENTIFY WITH."

CONCLUSION:

WE TRY TO MAKE IT SO REAL, SUPER-REAL, THAT IT'S COMPULSIVE VIEWING. WE EXPERIENCE THE EMOTION AND MAGNIFY THE RESULT.

I'VE ALWAYS BEEN EMBARRASSED BY ANIMATORS HANGING AROUND THE WATER COOLER TALKING ABOUT "THE ACTING".

IT'S WELL KNOWN THAT A LOT OF ARTISTS CAN TALK A TERRIFIC FIGHT, BUT WHEN YOU SEE THEIR DRAWINGS, IT'S A DEAD GIVEAWAY OF WHAT THEY'RE REALLY LIKE. AND HOW MUCH MORE SO WHEN THEIR DRAWINGS ARE ACTUALLY MOVING AROUND. YOU CAN SEE A PERSON'S STRENGTHS AND WEAKNESSES RIGHT AWAY.

IF WE'RE A COLD FISH, SUPERFICIAL PERSON OR EMOTIONAL WRECK, THERE IT IS FOR ALL TO SEE. SO WE CAN ONLY EXPRESS OURSELVES AS BEST WE CAN WITH WHAT WE HAVE TO OFFER EMOTIONALLY AND TECHNICALLY.

(BUT) A REALLY GOOD PROFESSIONAL SHOULD BE ABLE TO HANDLE A WIDE RANGE OF ACTING MATERIAL, WHATEVER HIS/HER EMOTIONAL STATE OF MIND.

THERE'S THIS STORY ABOUT A SERIOUSLY DEPRESSED MAN IN GERMANY WHO WENT TO SEE A PSYCHIATRIST:

THE PSYCHIATRIST SAYS, "YOU'VE LOST YOUR SENSE OF HUMOUR IN LIFE. YOU NEED TO HAVE A REALLY GOOD LAUGH. GO TO THE CIRCUS - THERE'S THIS GREAT CLOWN, GROCK, THE FUNNIEST MAN YOU'VE EVER SEEN."

THE ANSWER COMES BACK, "I AM GROCK."

FRANK THOMAS, A MASTER OF ANIMATING EMPATHY AND PATHOS, ALWAYS CRITICISED ME (CONSTRUCTIVELY) FOR SPENDING TOO MUCH TIME ON SPECTACULAR SURROUNDING ANIMATION AND NOT ENOUGH OF GOING STRAIGHT FOR THE EMOTIONAL CENTRE.

PART OF THE REASON WAS THAT I FELT WE WEREN'T YET GOOD ENOUGH AT IT, SO WE'D WORK ON THE "WORLD" OF THE PIECE AND LEAVE THE "HAMLET" STUFF TILL LAST - BUT FRANK'S CRITICISM IS VALID.

ANIMATION WAS KIND OF IN THE DOLDRUMS WHEN WE STARTED MAKING 'WHO FRAMED ROGER RABBIT' and FRANK WROTE ME A WONDERFULLY ENCOURAGING LETTER INCLUDING, "IF YOU BRING THIS OFF, YOU'LL BE A HERO."

I CARRIED FRANK'S LETTER IN MY CHEST POCKET THROUGHOUT THE 2½ YEARS OF PRODUCTION PRESSURE and WOULD REREAD IT EVERY TIME THINGS GOT ROUGH.

WHEN THE PICTURE CAME OUT and WAS A HIT, NOTHING FROM FRANK.

2 MONTHS LATER IT'S THE BIGGEST PICTURE OF THE YEAR, NOTHING FROM FRANK.

3 MONTHS LATER I RANG HIM UP.

"HI, FRANK, IT'S DICK."

"...YEAH..."

"HI, FRANK, WELL, WE MADE IT! IT'S A HIT, FRANK! IT'S A HIT!"

"...YEAH..."

"I MEAN, WELL, WE DID THE BEST WE COULD and IT'S A HUGE SUCCESS! ENORMOUS!"

"...YEAH."

"WELL, I KNOW, FRANK, IT COULD HAVE BEEN BETTER, BUT WE REALLY WORKED HARD and EVERYBODY LOVES IT!"

"...YEAH."

"WELL, ER, UM, I GUESS THAT YOU COULD SAY THAT WE RAISED A GIMMICK TO THE LEVEL OF A NOVELTY, BUT IT'S A HIT!"

"...YEAH."

"AW, COME ON FRANK, I KNOW YOU ALWAYS CRITICISE ME FOR NOT GRABBING THE AUDIENCE EMOTIONALLY - BUT YOU'VE GOT TO GIVE IT TO ME, WHEN THE VILLAIN'S GOING TO KILL THE RABBIT BY DIPPING HIM IN THE VAT OF ACETONE, ALL THE KIDS IN THE AUDIENCE YELL, 'DON'T DO IT! DON'T DO IT!'"

(LONG PAUSE)... "I WISH THEY HAD."

WELL, I KNOW WHAT FRANK MEANS. IN MY DEFENSE, I HAD TO PUSH VERY STRONGLY FOR SOME ANIMATION I DID AT THE FRONT OF THE OPENING CARTOON WHERE WE COULD AT LEAST SEE WHAT THE RABBIT LOOKED LIKE BEFORE HE STARTED SHOOTING AROUND LIKE A CROSS BETWEEN CHEWING GUM and A FIREWORK.

BUT THERE WAS A REAL OPPORTUNITY FOR PATHOS THAT WE MISSED.

THERE WAS A SHOT OF ROGER SITTING ON A GARBAGE CAN IN A BACK ALLEY CRYING ABOUT WHAT HE THOUGHT WAS HIS WIFE'S INFIDELITY.

LIKE GROCK, I WANTED TO SHOW A COMPLETELY DIFFERENT SIDE OF THE RABBIT'S PERSONALITY BEHIND HIS PROFESSIONAL MASK. I WANTED TO ANIMATE IT MYSELF, BUT I HAD TOO MUCH ELSE TO DO. WE HAD A FINE LEAD ANIMATOR WHO WAS AT THE TIME VERY LONELY and I KNEW HE WAS THE MAN FOR THE JOB.

A TOP EXECUTIVE COMES IN and SAYS, "BY THE WAY, DICK, SO and SO REALLY WANTS TO DO THAT SCENE. I SAID, "OH NO, HE'S A SUPERB BROAD ANIMATOR and INVENTIVELY FUNNY, EXCELLENT, BUT I THINK HE'S WRONG FOR THIS SCENE. HE'S GOT A GREAT GIRLFRIEND, HE'S VERY UP and NOT THE PERSON FOR THIS JOB." "BUT HE REALLY WANTS TO DO IT, DICK, HE'S BEEN PHONING ME UP ABOUT IT." "BUT HE'S WRONG - IT'LL BE OK - BUT IT WON'T HAVE THIS OTHER SIDE TO IT. THE OTHER GUY SHOULD DO IT." "BUT HE'S DYING TO DO IT."

I LOSE THE ARGUMENT. OUTVOTED. IT'S WRONG, BUT THE PICTURE FEELS LIKE A HIT and ANYWAY I CAN'T AFFORD TO BE FIRED. OF COURSE THE RESULT WAS JUST LIKE ALL THE OTHER MANIC SCENES - and WE MISSED HAVING ANOTHER DIMENSION TO THE CHARACTER WHICH WOULD HAVE GIVEN A MUCH STRONGER EMOTIONAL PULL WITH THE AUDIENCE.

WIN SOME, LOSE SOME.

IN AN INTERVIEW IN 1972 AT THE ZAGREB FILM FESTIVAL, FRANK THOMAS TALKED ABOUT A MAN "WHO NEVER HAD TALENT FOR ENTERTAINMENT. HE WAS ONE OF THE BEST ASSISTANTS WE EVER HAD. HE KNEW EVERYTHING YOU COULD TEACH ABOUT MOVEMENT, MOVING THE CHARACTER and WEIGHT and DEPTH and BALANCE and ALL THESE THINGS. HE COULD DRAW THEM LIKE ANYTHING, BUT HE HAD A VERY WEAK SENSE OF ENTERTAINMENT and HE HAD A VERY POOR CHOICE OF WHAT TO DO IN ANIMATION - SO HIS ANIMATION WAS ALWAYS FLAT. IT ALWAYS MOVED NICELY, BUT NOBODY WANTED TO LOOK AT IT."

MILT KAHL ALWAYS SAID, "IT'S A MATTER OF PICKING THE RIGHT THING TO DO and MAKING UP YOUR MIND ABOUT THAT. AND THEN NOT LETTING ANY OTHER IDEAS INTERFERE WITH IT. DON'T LET YOUR MAIN IDEA GET BURIED OR INTERFERED WITH BY SOMETHING ELSE."

CONCLUSION:

WE THINK ABOUT IT IN THE OVERALL, JUST AS IF WE WERE AN ACTOR DOING IT. HOW DO WE DO IT THE BEST WAY TO PUT THE BUSINESS OVER THE BEST? BEFORE WE ANIMATE WE FIGURE OUT IN ADVANCE EXACTLY WHAT WE'RE GOING TO DO KNOW WHERE WE'RE GOING. IN PLANNING LOCK DOWN THE IMPORTANT POSES.

ART BABBITT SAID THAT THE GREAT BILL TYTLA (RENOWNED FOR THE EMOTIONAL POWER AND HEARTFELT PASSION IN HIS WORK) SPENT DAYS WORKING ON TINY THUMBNAILS. HE HAD EVERYTHING ALL WORKED OUT IN MINIATURE BEFORE ANIMATING, (AND THE END RESULT STILL CAME OUT JUST AS QUICKLY AS OTHER ANIMATORS.) GRIM NATWICK ALSO TOLD ME, "TYTLA WAS A VERY, VERY CAREFUL PLANNER."

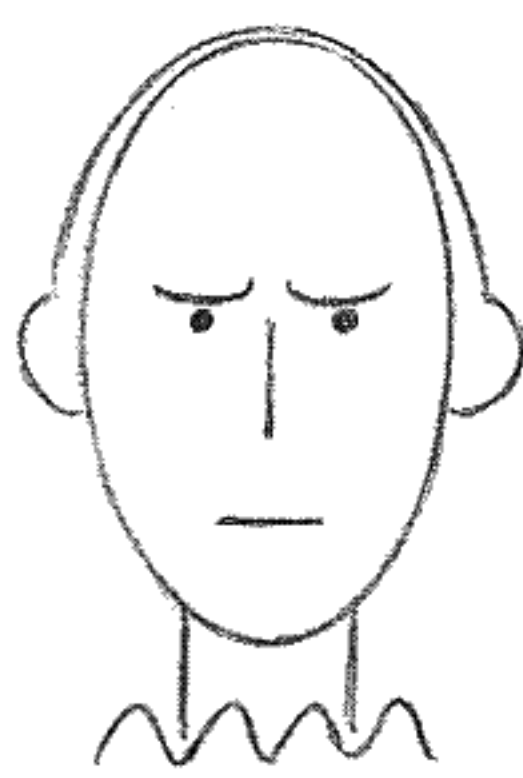
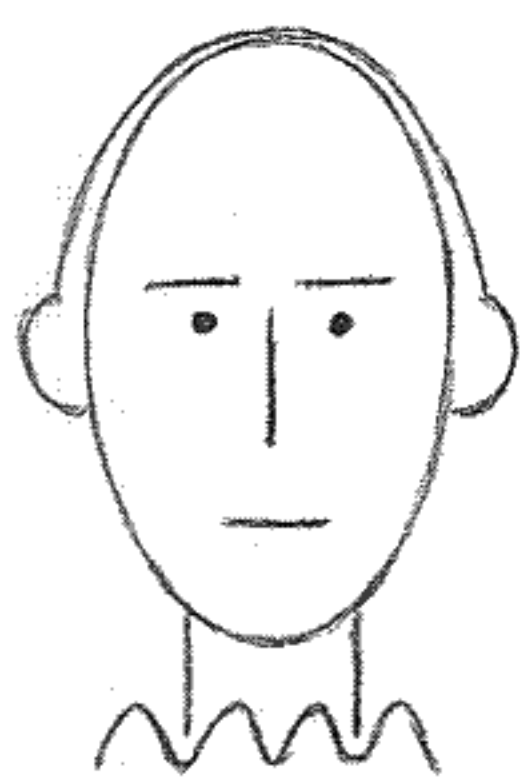
CHANGE OF EXPRESSION

I WAS VERY TAKEN WITH WHAT DISNEY MASTER ANIMATOR/TEACHER ERIC LARSON HAS TO SAY IN FRANK THOMAS AND OLLIE JOHNSTON'S "THE ILLUSION OF LIFE!" HE SAID IN THE EARLY MICKEY MOUSE SHORTS THEY DISCOVERED THIS PRINCIPLE: IF YOU WERE LOOKING AT A PORTRAIT AND -

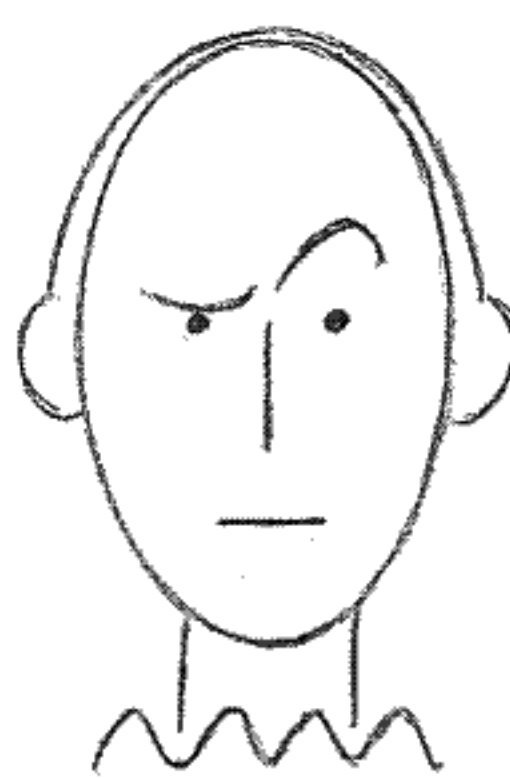
"THE SUBJECT GRADUALLY LOWERED HIS BROWS INTO A FROWN - PAUSED - AND THEN LIFTED ONE BROW AND GLANCED TO THE SIDE, YOU IMMEDIATELY WOULD SENSE A CHANGE FROM ONE THOUGHT TO ANOTHER. SOMETHING VERY IMPORTANT HAPPENED!

THROUGH A CHANGE OF EXPRESSION THE THOUGHT PROCESS WAS SHOWN."

I THOUGHT, OK, LET'S JUST SKETCH THIS OUT IN ITS SIMPLEST FORM AND SEE WHAT IT LOOKS LIKE -



"GRADUALLY LOWERS BROWS INTO A FROWN -

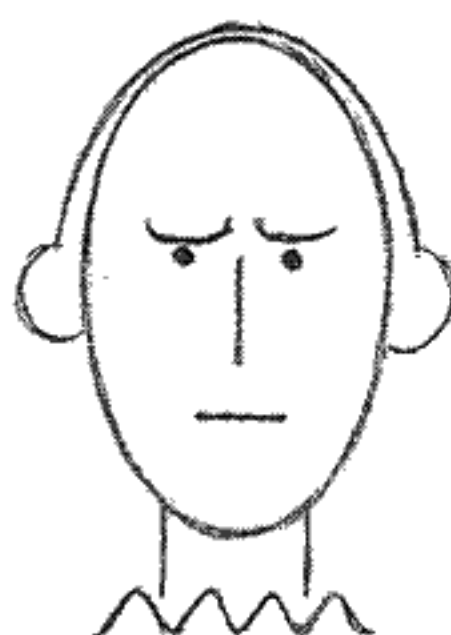
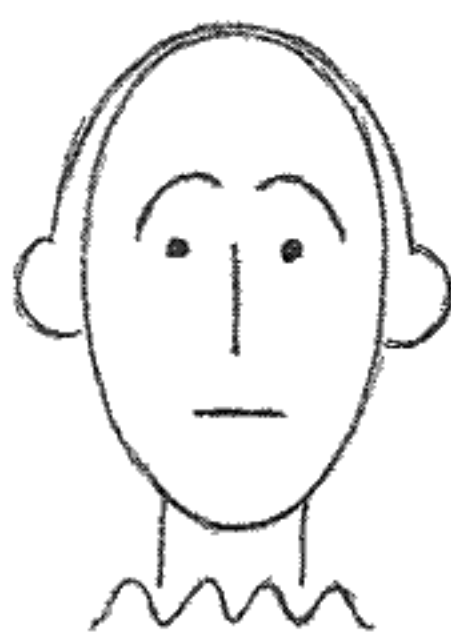
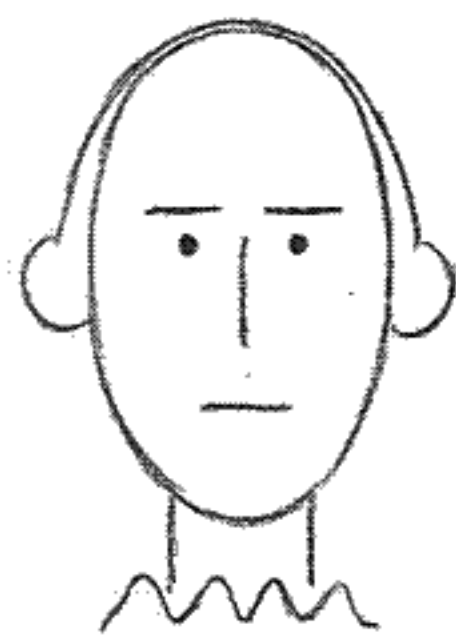


PAUSES - THEN LIFTS ONE BROW



AND GLANCES TO THE SIDE."

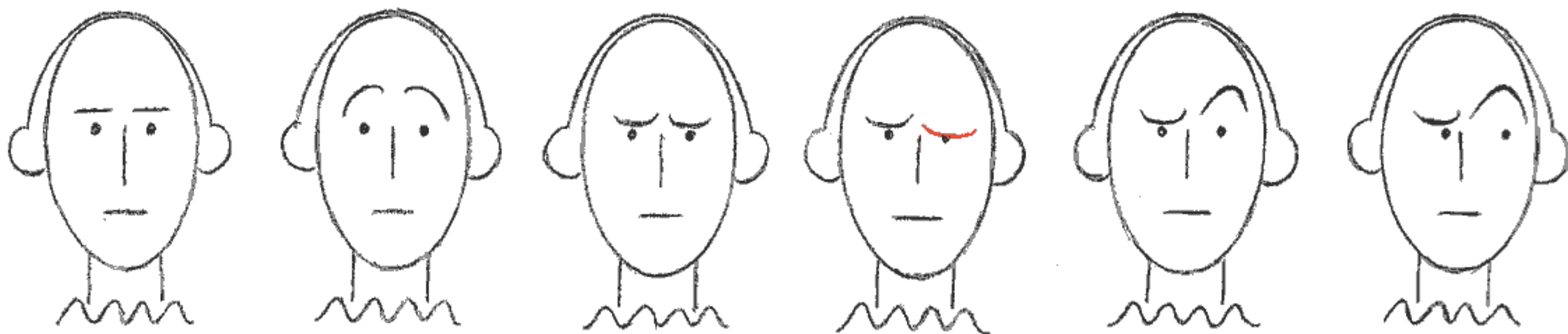
GREAT. HE'S THINKING! THEN I WONDERED - IS THERE ANY WAY TO STRENGTHEN THIS FURTHER?



OK, LET'S HAVE THE EYEBROWS GO UP IN AN ANTICIPATION BEFORE GOING DOWN.

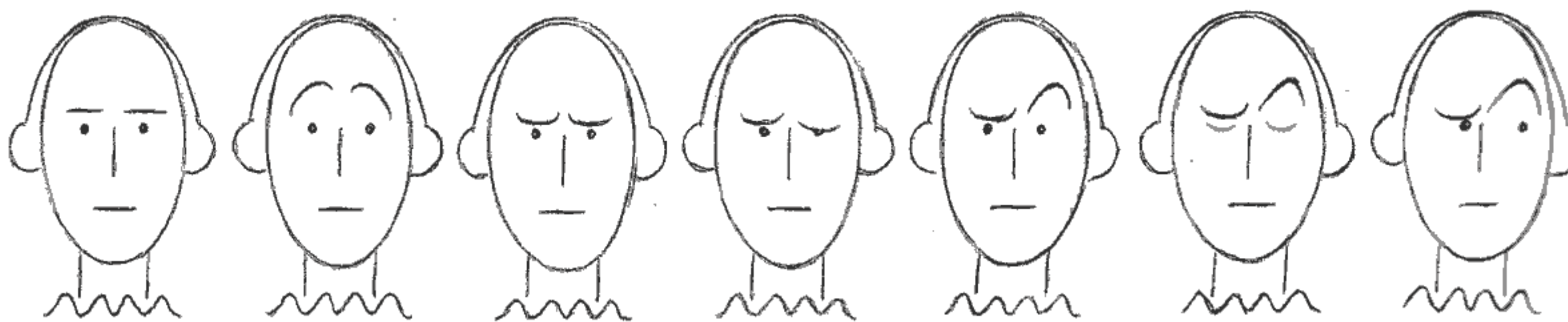
THAT WORKS. CAN WE STRENGTHEN IT FURTHER STILL?

WHY DON'T WE ANTICIPATE THE RAISED EYEBROW BY LOWERING IT FURTHER?



GO DOWN BEFORE IT GOES UP

THAT WORKS TOO. ANYTHING ELSE WE CAN DO?



A SLOW BLINK ENROUTE
MIGHT HELP IT -

MAYBE WE'VE OVERANIMATED IT BY NOW AND MAYBE IT'S A BIT CORNY - BUT IT SHOWS
WHAT WE CAN DO BY LOOKING FOR EXTRA POSITIONS - MORE CHANGE - MORE BANG
FOR THE BUCK.

LOOK FOR THE CONTRAST

MILT KAHL ALWAYS SAID DON'T CHANGE THE EXPRESSION DURING A BROAD MOVE.
HE'D USE THIS EXAMPLE:

SAY WE HAVE A PERSON READING A BOOK -



HE HEARS A NOISE
WHICH STARTLES HIM -
- FRIGHTENS HIM -
and HE
SWINGS ROUND.



FOR A START WE'D NEED SOMETHING TO CHANGE FROM - SOMETHING OPPOSITE - SOMETHING THAT'S A LOT DIFFERENT FROM WHAT WE'RE GOING TO CHANGE TO.

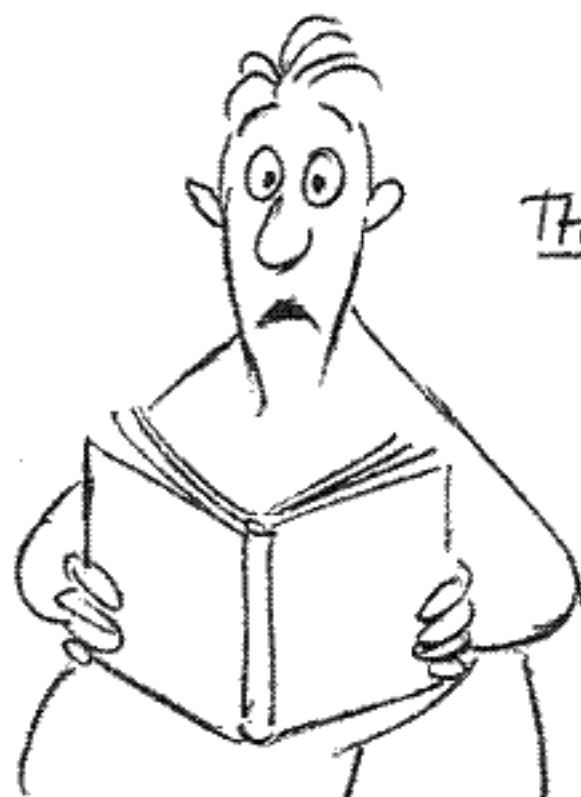
LET'S LIFT THE BOOK UP ^{AND}
PUSH HIM DOWN DEEPER INTO IT.
- GIVE HIM A COMPLACENT OR AMUSED
EXPRESSION — THEN WE'VE GOT
A BIGGER CHANGE -
A STRONGER CHANGE.



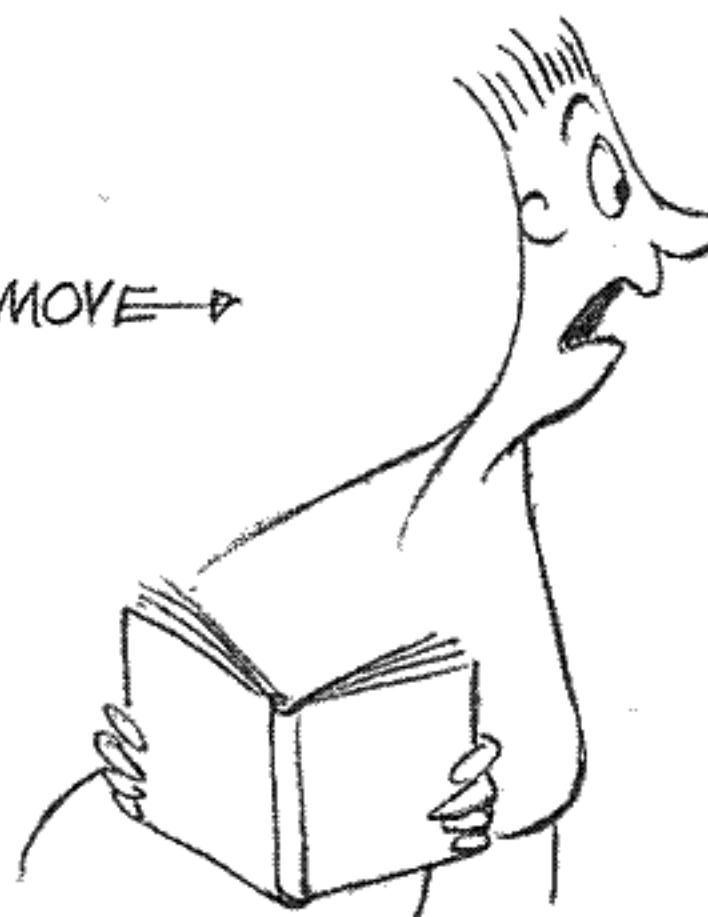
BUT WE DON'T WANT TO CHANGE HIS EXPRESSION DURING THE MOVE WHERE WE CAN'T SEE IT.
SO WE INSERT A POSITION WHERE WE SEE THE CHANGE BEFORE THE MOVE.



THE
EXPRESSION
CHANGES
AS HE'S
STARTING
TO TURN
^{AND}
WE KNOW
HE'S
SCARED.



THEN MOVE →



OR HAVE HIM MOVE ^{AND} CHANGE THE EXPRESSION AT THE END OF HIS MOVE WHERE WE CAN SEE IT.

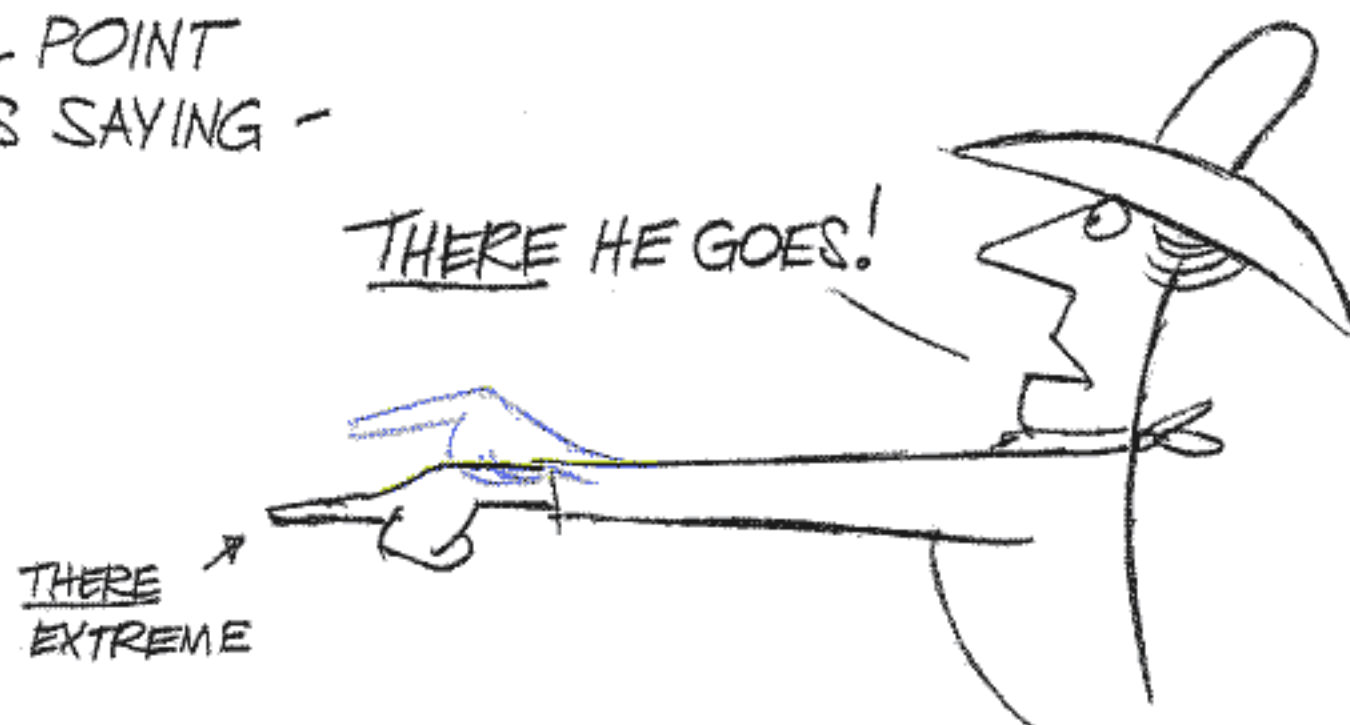


EITHER WAY
IS MUCH
MORE
EFFECTIVE

THE IDEA IS TO PUT THE CHANGE WHERE YOU CAN SEE IT - NOT DURING THE BROAD MOVE -
UNLESS THE MOVE IS QUITE SLOW - THEN WE COULD READ IT.
AGAIN, THE MIND IS THE PILOT. WE THINK OF THINGS BEFORE THE BODY DOES THEM.
THERE'S ALWAYS A SPLIT SECOND OF "THINKING TIME" BEFORE THE CHARACTER DOES THE ACTION.

AN ACTING POINT

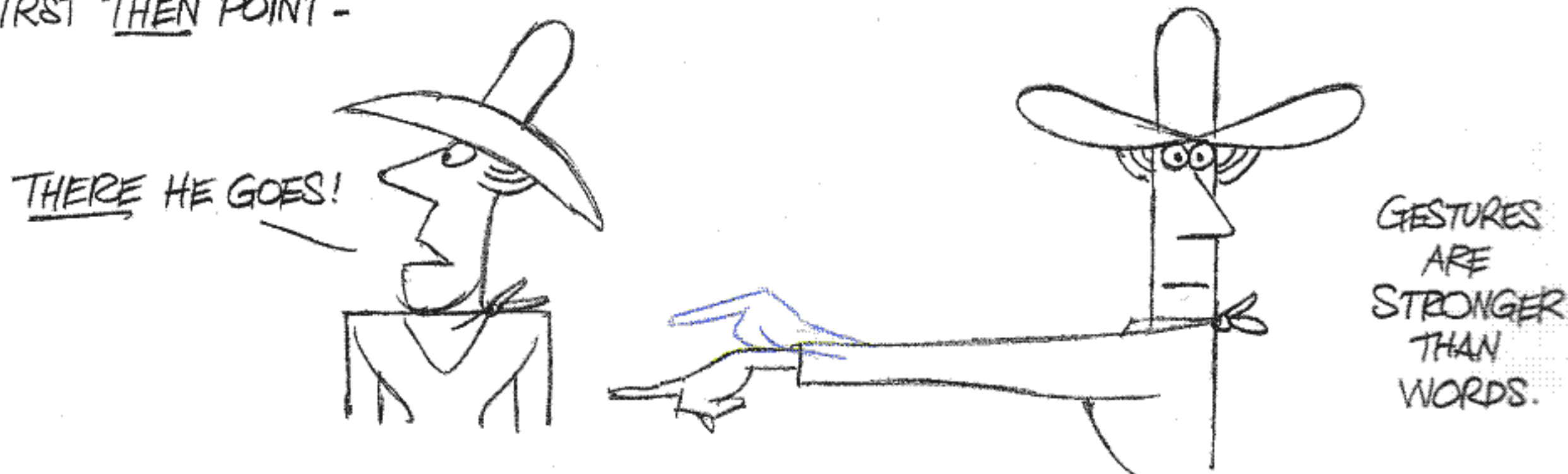
A BAD ACTOR WILL POINT
AT THE SAME TIME AS SAYING -



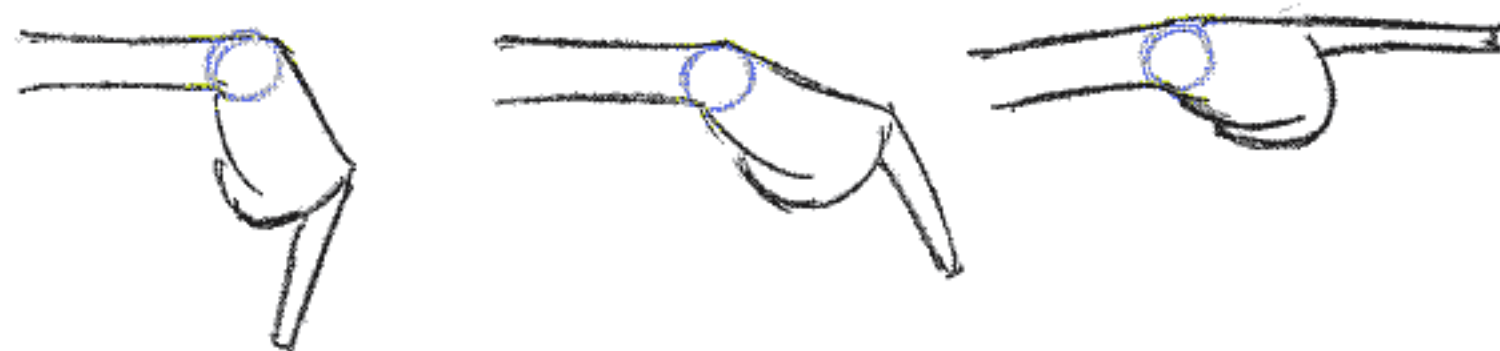
BUT WE CAN TAKE IT OUT OF
THE REALM OF THE CLICHÉ
SIMPLY BY POINTING FIRST
AND THEN SAYING IT:



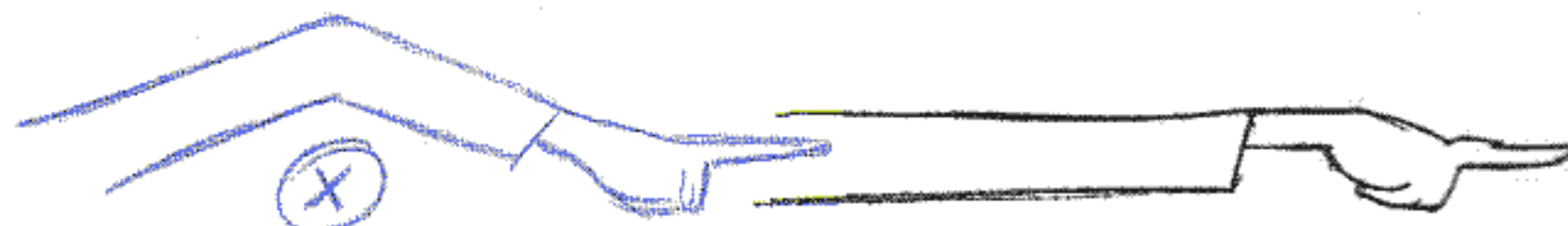
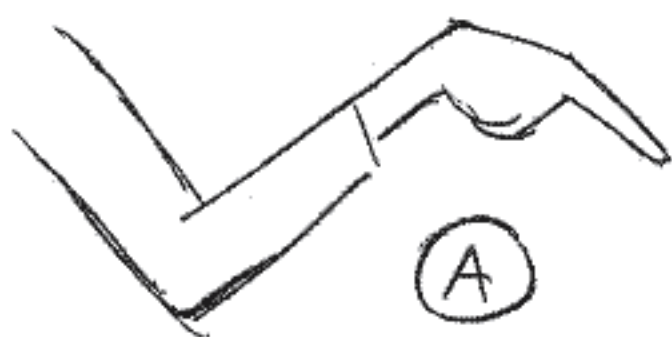
OR, SAY IT FIRST THEN POINT -



INCIDENTALLY, WITH POINTING -
IT'S A GOOD IDEA TO LEAD
WITH THE WRIST -
AND HAVE THE HAND AND FINGERS
COME UP LAST.



AND - A VERY MINOR THING -
IN A FAST MOVEMENT -
IF WE'RE GOING FROM (A) TO (B):



WE COULD INSERT 1 FRAME
BEFORE (B) IN THE WRONG
DIRECTION. TOO FAST TO SEE
BUT WE FEEL THE 'SNAP'.

BODY LANGUAGE

The BRILLIANT DISNEY ART DIRECTOR/DESIGNER KEN ANDERSON SAID,

"PANTOMIME IS THE BASIC ART OF ANIMATION.
BODY LANGUAGE IS THE ROOT and FORTUNATELY IT IS UNIVERSAL."

I WAS WITH KEN IN TEHRAN JUST BEFORE THE REVOLUTION and I HAD A NASTY SHOCK and A BIG LESSON WHEN THEY RAN MY 1/2 HOUR OSCAR-WINNING 'A CHRISTMAS CAROL' FOR AN IRANIAN AUDIENCE.

WE HAD TRIED TO HAVE AS MUCH BODY LANGUAGE IN THE FILM AS WE COULD BUT WE STILL WERE LEFT WITH DICKENS' LITERATE STORY. OF COURSE THE AUDIENCE DIDN'T UNDERSTAND A WORD. A CHUCK JONES CARTOON CAME ON AFTER and BLEW US OUT OF THE WATER.

SO FOR US, WE SHOULD KEEP WORDS TO A BARE MINIMUM and MAKE EVERYTHING AS CLEAR AS WE CAN THROUGH PANTOMIME. WE SHOULD FEEL WE HAVE ONLY THE BODY TO TELL THE STORY.

IT'S A GREAT IDEA TO STUDY SILENT MOVIES. ALTHOUGH MUCH OF THE ACTING IS LAUGHABLY HAMMY and CORNY— IT'S ALL VERY CLEAR. ALMOST A LOST ART.

AN ACTOR HAS TO BE SPONTANEOUS TO A DEGREE - BUT IT'S NOT SPONTANEOUS FOR US— IT'S ANYTHING BUT. WE CAN SIT DOWN and GIVE IT A LOT OF THOUGHT. WE CAN TRY THINGS, TEST THEM and MAKE CHANGES. WE'VE GOT THE BODY CONTROL and WE'RE NOT LIMITED BY PHYSICAL DEXTERITY, OR GRAVITY, OR AGE, OR RACE, OR SEX. AGAIN, WE CAN INVENT WHAT DOESN'T EXIST IN REALITY and STILL MAKE IT APPEAR BELIEVABLE.

SYMMETRY OR 'TWINNING'

I FEEL THAT SYMMETRY HAS GOTTEN A BAD PRESS BECAUSE OF BAD ANIMATION ACTING. PEOPLE SAY 'AVOID TWINNING' — WHERE BOTH ARMS and HANDS ARE DOING THE SAME THING.



BUT JUST WATCH ANY POLITICIAN, PREACHER OR LEADER OF WHATEVER, OR EXPERT ON TELEVISION. WHEN THEY'RE LAYING DOWN THE LAW THEIR ARMS and HANDS WILL TWIN SYMMETRICALLY.

HERE'S THE BROAD PATTERN —



"WE NEED BALANCE,
HARMONY, ABUNDANCE,

— HAPPINESS
FOR ALL.

AND IT'S UP TO YOU
TO VOTE FOR ME
OR TO SEND MONEY

SO THAT I CAN
DELIVER
GLORIOUS

SUCCESS
ENLIGHTENMENT
HARMONY
PROSPERITY
ABUNDANCE
BALANCED LIVING etc.

THEY MAY DO IT IN A REDUCED VERSION -



"I'M OPEN, HONEST,



IT COMES FROM MY
HEART...



- AND I'LL NEVER
LIE TO YOU -



IN ORDER
TO BRING A
GLORIOUS,
INCLUSIVE -



- FUTURE
FOR US ALL."

AND WATCH YOURSELF WHEN YOU'RE LAYING DOWN THE LAW ABOUT SOMETHING. WE JUST DO IT NATURALLY. I THINK SYMMETRY IS AN EXPRESSION OF HARMONY, BEAUTY, BALANCE, ORDER AND AUTHORITY AND PEOPLE USE IT ALL THE TIME (BREAKING IT UP TO POINT OR WHATEVER) AND THEN RETURN TO IT TO EXPRESS THE WHOLENESS THEY'RE TRYING TO CONVEY.

SO, A JUDICIOUS USE OF TWINNING IS EFFECTIVE BECAUSE IT'S EVERYWHERE. IT'S ALL TO DO WITH HOW WE USE IT.

A WAY TO TAKE THE CURSE OFF TWINNING IS JUST TO DELAY ONE OF THE HANDS OR ARMS BY 4 OR 6 FRAMES



LIKE A DANCER WOULD DO -



OR TILT ANOTHER PART -



OR USE PERSPECTIVE PLANES.

STEAL IT!

IN A MARVELLOUS TV MASTERCLASS ON ACTING, MICHAEL CAINE SHOCKED EVERYONE BY SAYING, "IF YOU SEE SOME ACTOR DOING A PIECE OF BUSINESS THAT YOU ADMIRE - STEAL IT." (PAUSE FOR EFFECT) "STEAL IT!" (AUDIENCE SHOCK, HORROR) "BECAUSE ... THEY DID."

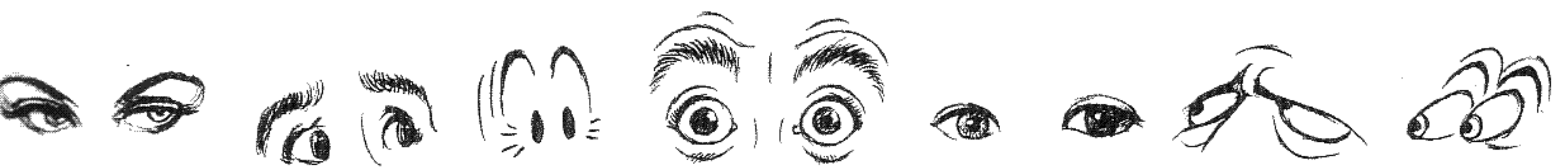
EYES

SOUND ADVICE CAME FROM THE DISNEY STUDIO EARLY ON:

IF YOU'RE SHORT OF TIME, SPEND IT ON THE EYES. THE EYES ARE WHAT PEOPLE WATCH. OF COURSE THIS IS TRUE. THE EYES ARE THE VISIBLE PART OF THE BRAIN - DIRECTLY CONNECTED TO IT.



I THINK THAT'S WHY WE SEE THE 'SOUL' OR PERSON REVEALED IN THE EYES. IT'S SCARY. WE'RE LOOKING INSIDE EACH OTHER.



OUR EYES ARE SUPREMELY EXPRESSIVE and WE EASILY COMMUNICATE WITH THE EYES ALONE. WE CAN OFTEN TELL THE STORY JUST WITH THE EYES.

AND HOW MUCH MORE DRAMATIC IT IS TO JUST TURN THE EYES INSTEAD OF THE WHOLE BODY!

HERE'S SOMETHING WE SEE ALL DAY EVERY DAY - and I'D NOT SEEN IT ANIMATED UNTIL I STARTED RANTING ABOUT IT TO ANIMATORS 5 YEARS AGO:



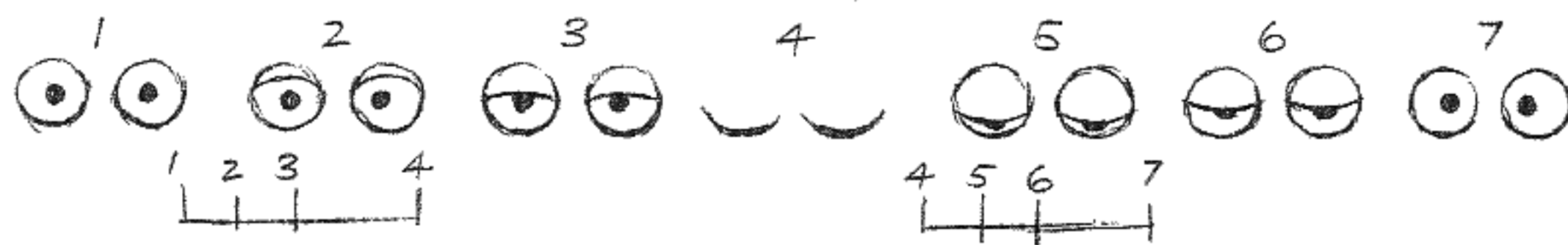
WHEN LISTENING ON THE PHONE THE EYES FLICKER AROUND IN A STACCATO FASHION REFLECTING THE LISTENER'S SHIFTING THOUGHTS IN REACTION. OUR EYES ARE RARELY STILL.

IT'S GOOD TO DISTEND THE PUPIL TO SHOW FORM - FEEL PART OF THE EYE.



MOVE PUPIL DOWN WITH LID AS IF IT'S HEAVY - FORCING IT DOWN.

THERE'S AN INFINITE VARIETY OF BLINKS, BUT HERE'S A SIMPLE FORMULA.



THIS IS CRUDE, BUT EFFECTIVE - WORKS WELL ON ONES OR TWOS.

WE CAN GO ON FOREVER ABOUT ACTING (and WE DO) BUT OUR JOB IS-

- ① PUT OVER THE POINT OF THE SCENE CLEARLY.
- ② GET INSIDE THE CHARACTER OR CHARACTERS. (and EVERYBODY'S REALLY DIFFERENT.)
- ③ SHOW CLEARLY WHAT THEY'RE THINKING.

