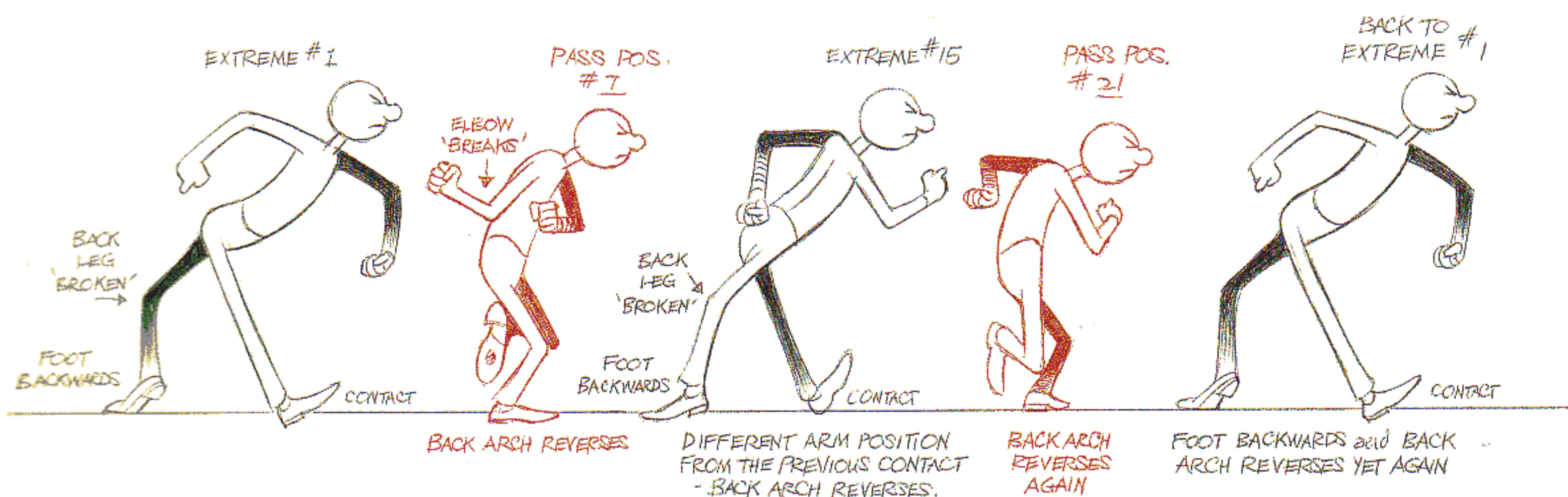


LET'S TAKE THIS ANGRY WALK MUCH FURTHER -

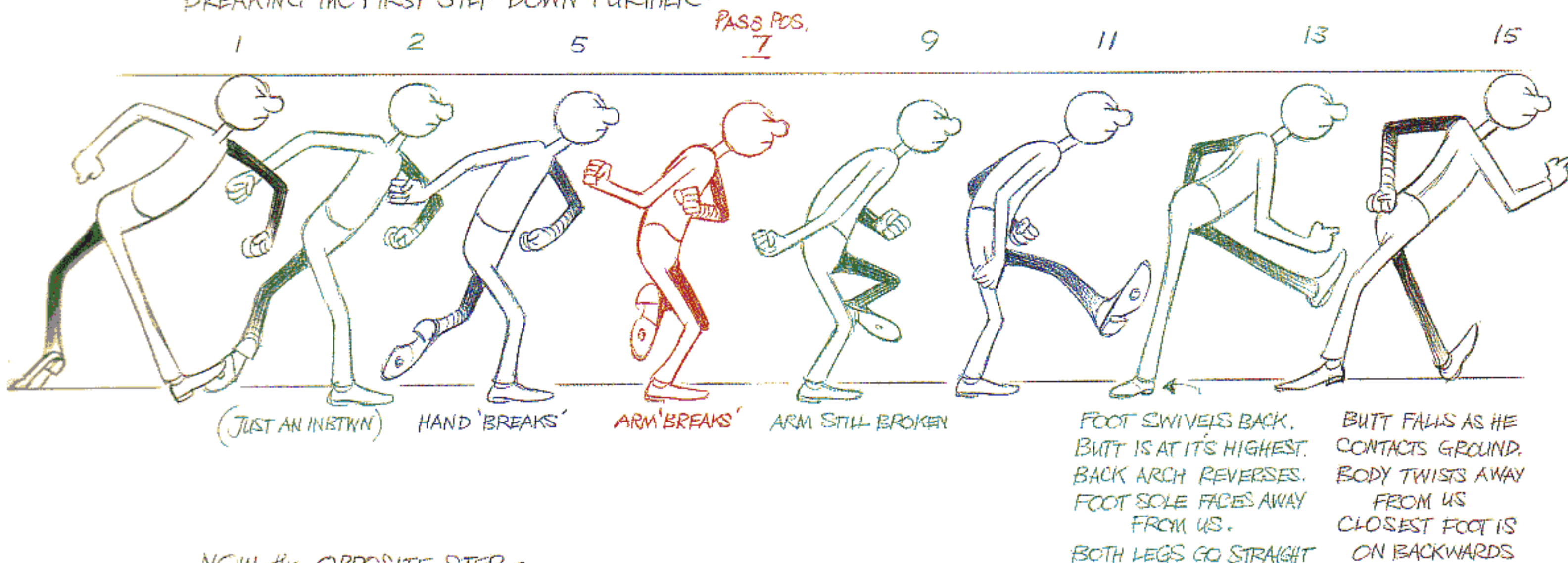
THIS IS THE KIND OF THING ART BABBITT DID ALL HIS LIFE - MAKING IMPOSSIBLE MOVES LOOK CONVINCING and BELIEVABLE. HE'D SAY, "BE A LITTLE BIT TRUTHFUL".

SO IT DOESN'T JUST LOOK LIKE ONE STEP REPEATING WE SLIGHTLY CHANGE THE SILHOUETTE ON THE 2ND CONTACT (#15) SO THE COUNTER ARM POSITIONS ARE DIFFERENT FROM CONTACT #1. ON THE CONTACTS THE BACK LEG IS 'BROKEN' AND THE FOOT SWIVELLED BACKWARDS.

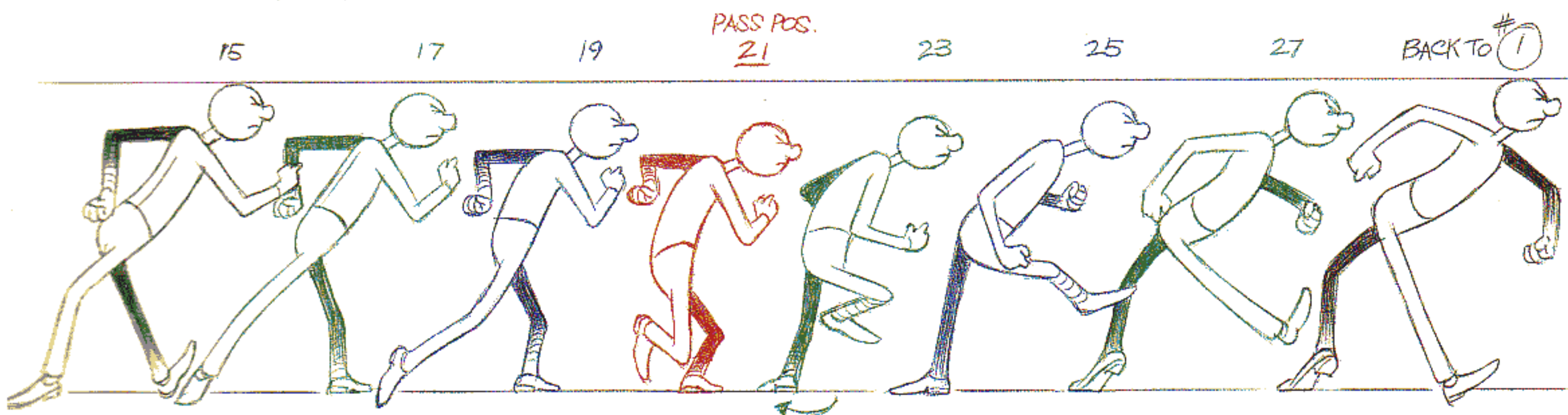
HE'S ON TWOS - EACH STEP TAKING 14 FRAMES.



BREAKING THE FIRST STEP DOWN FURTHER -



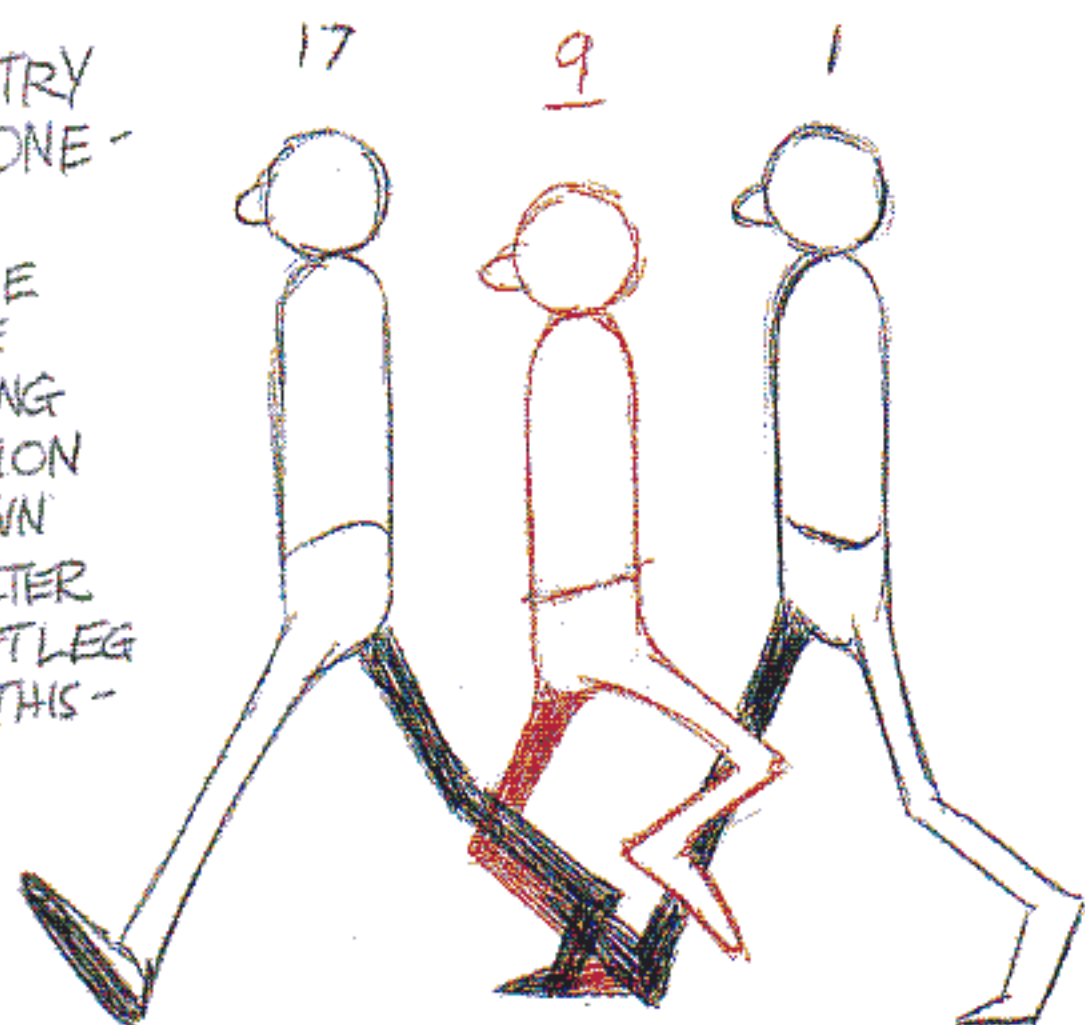
NOW THE OPPOSITE STEP -



THE ARM SWING DOESN'T 'BREAK' - AND THE FOOT SWIVELS BACK EARLIER - THE REST OF THE PATTERN IS THE SAME.

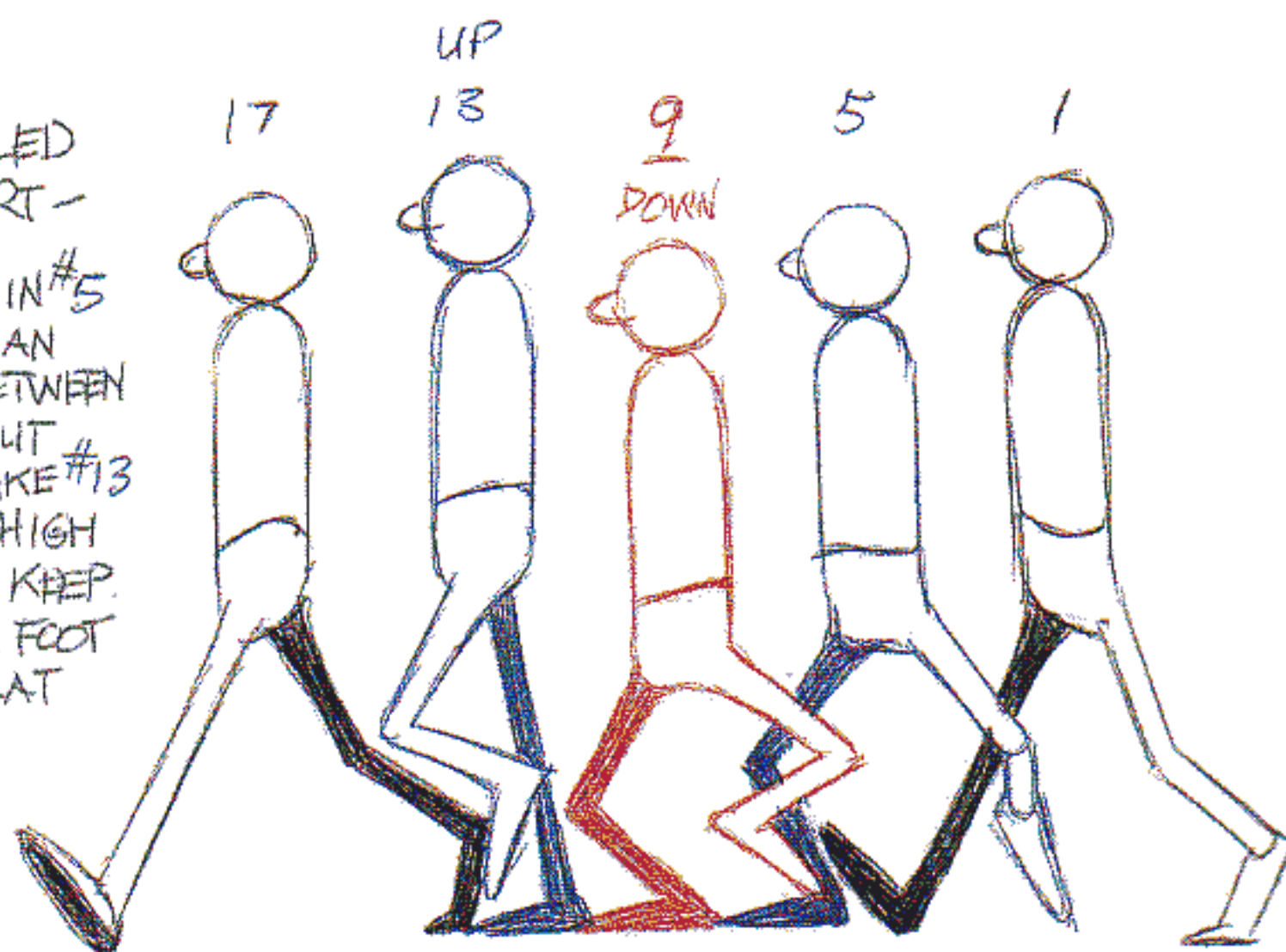
LET'S TRY THIS ONE -

MAKE THE PASSING POSITION DOWN BUT ALTER THE LEFT LEG LIKE THIS -

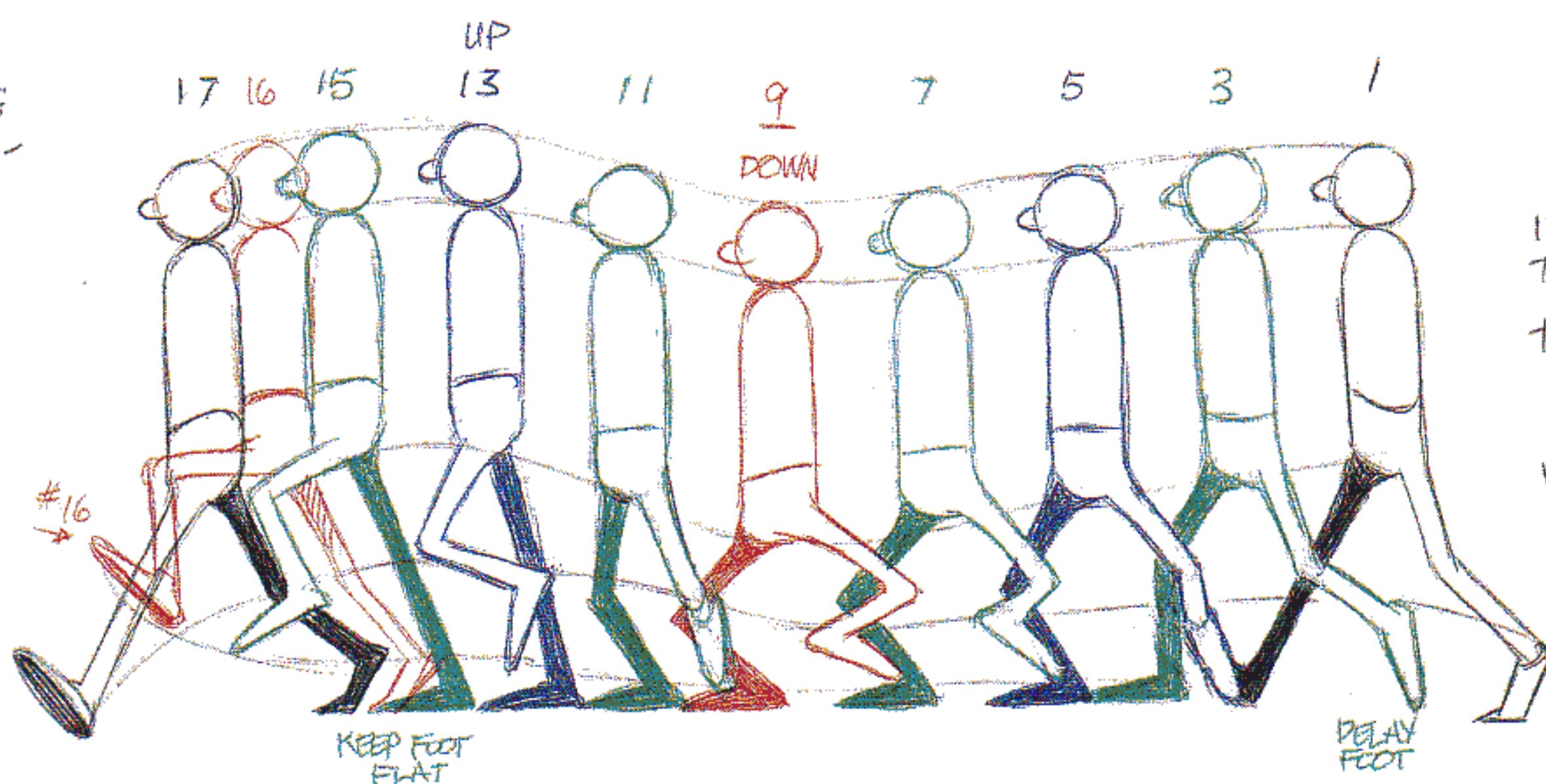


PULLED APART -

ADD IN #5 AS AN IN BETWEEN BUT MAKE #13 THE HIGH AND KEEP ITS FOOT FLAT

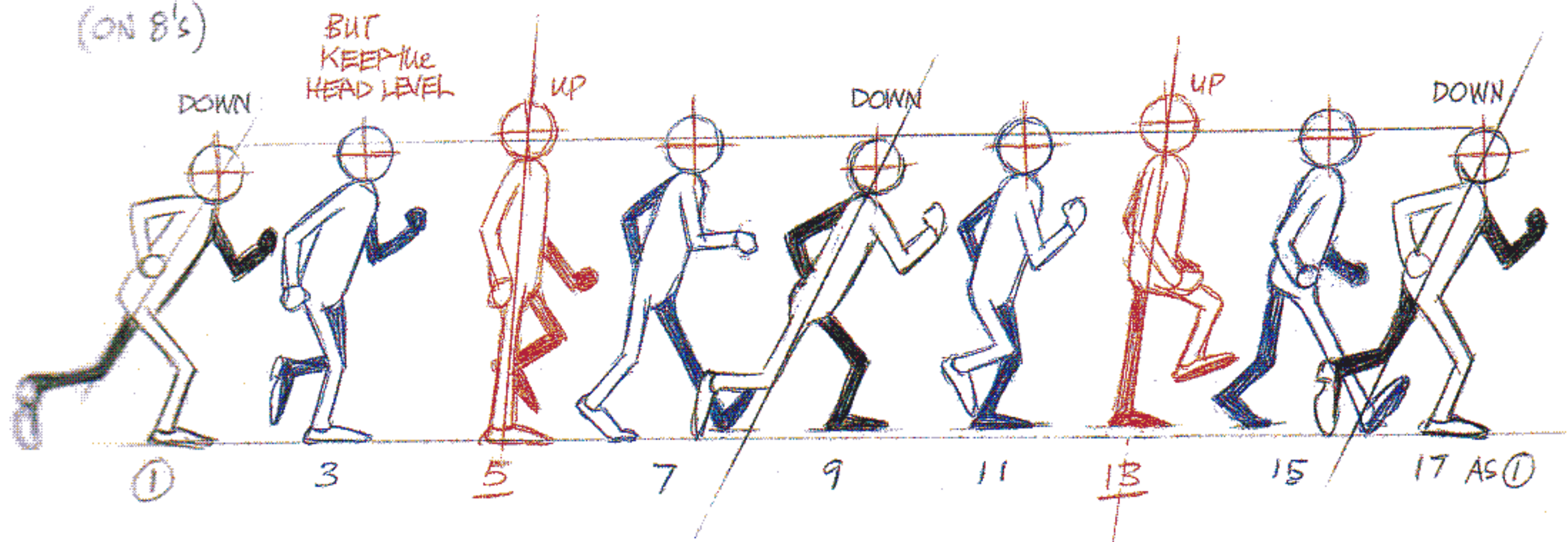


WE'D GET SOMETHING LIKE THIS -



AGAIN, ITS ALL IN THE TIMING AND IN THE SPACING AND THE VARIATIONS ARE ENDLESS.

LET'S SIMPLY CHANGE THE TILT OF THE BODY ON THE PASSING POSITION - (ON 8's)



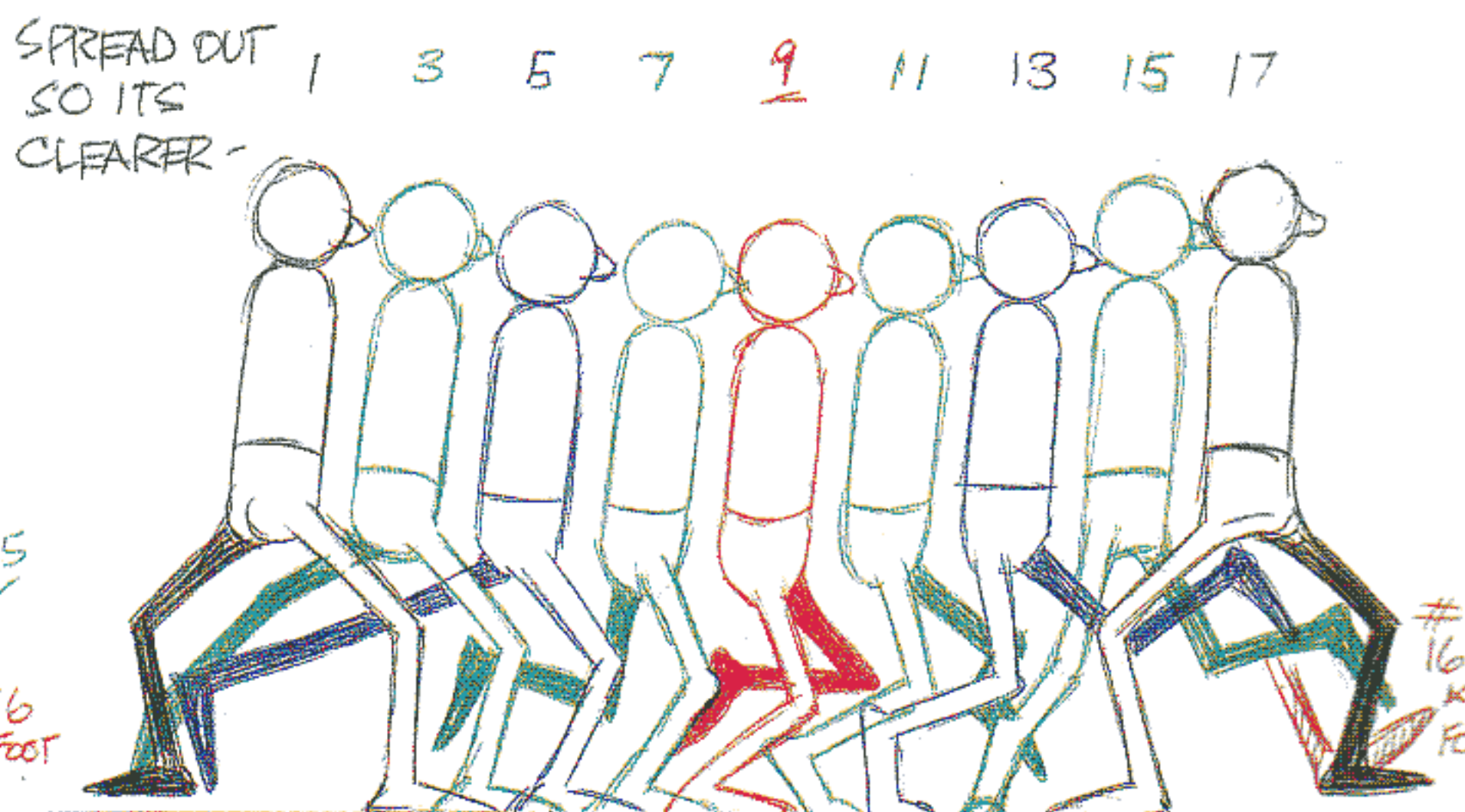
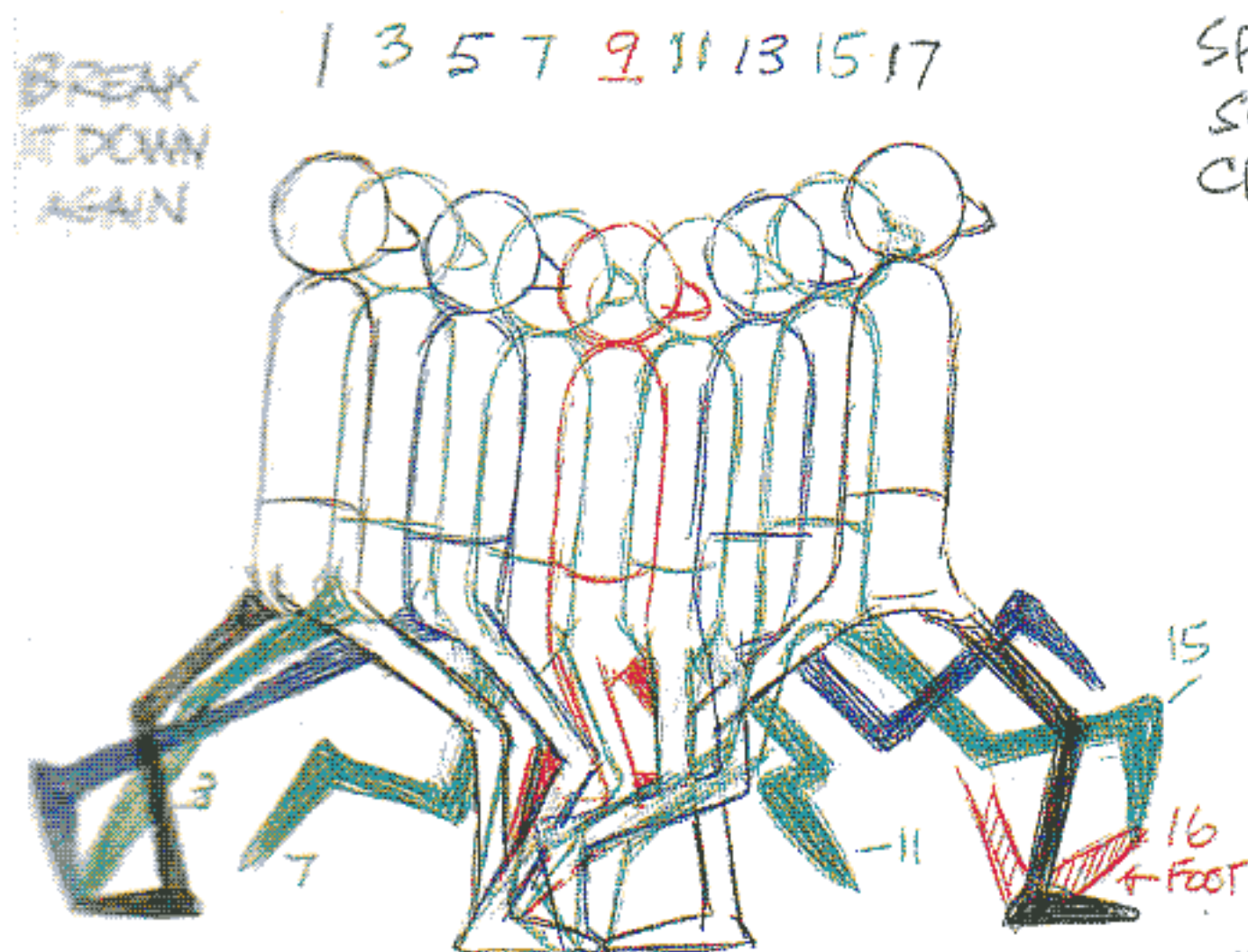
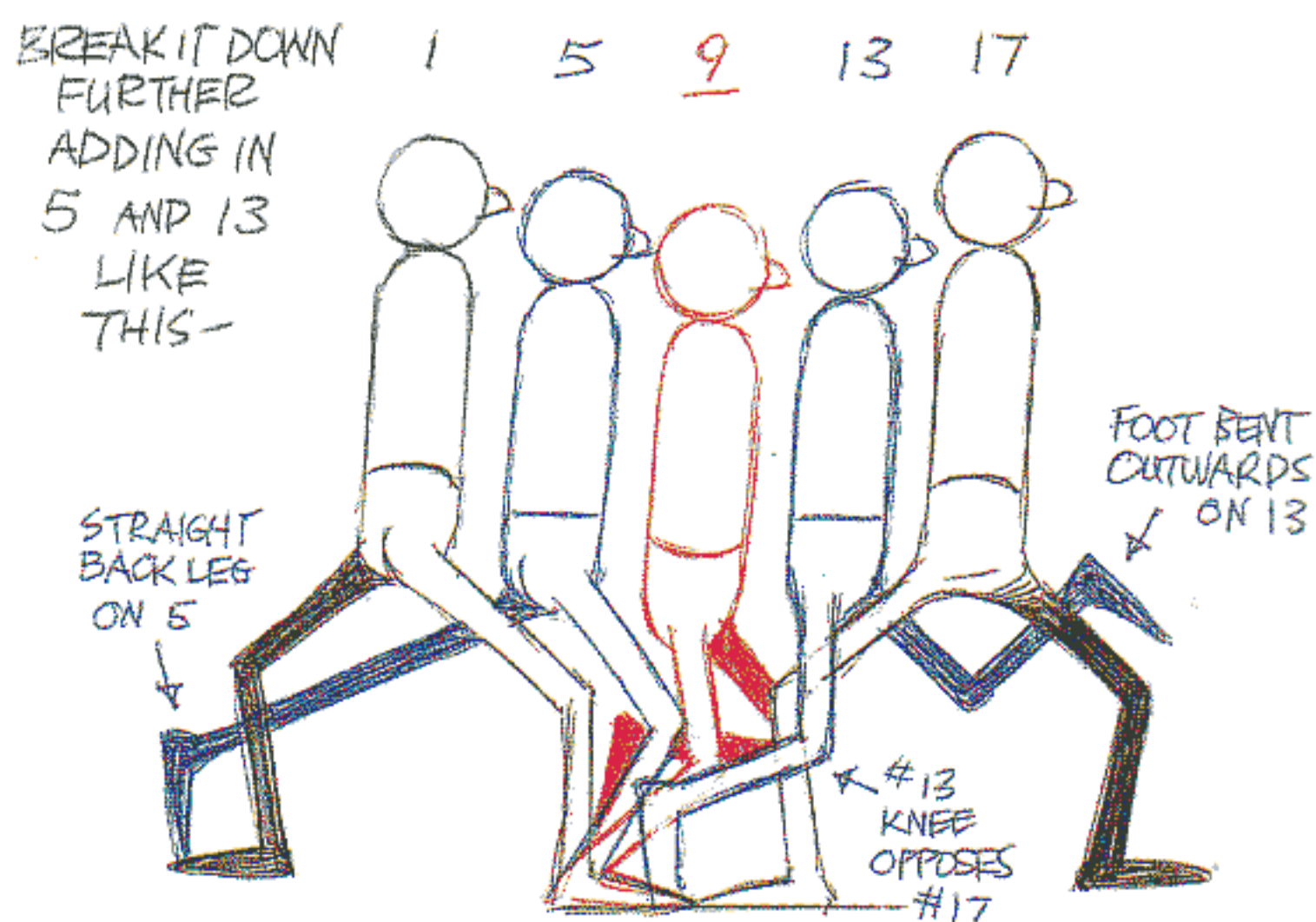
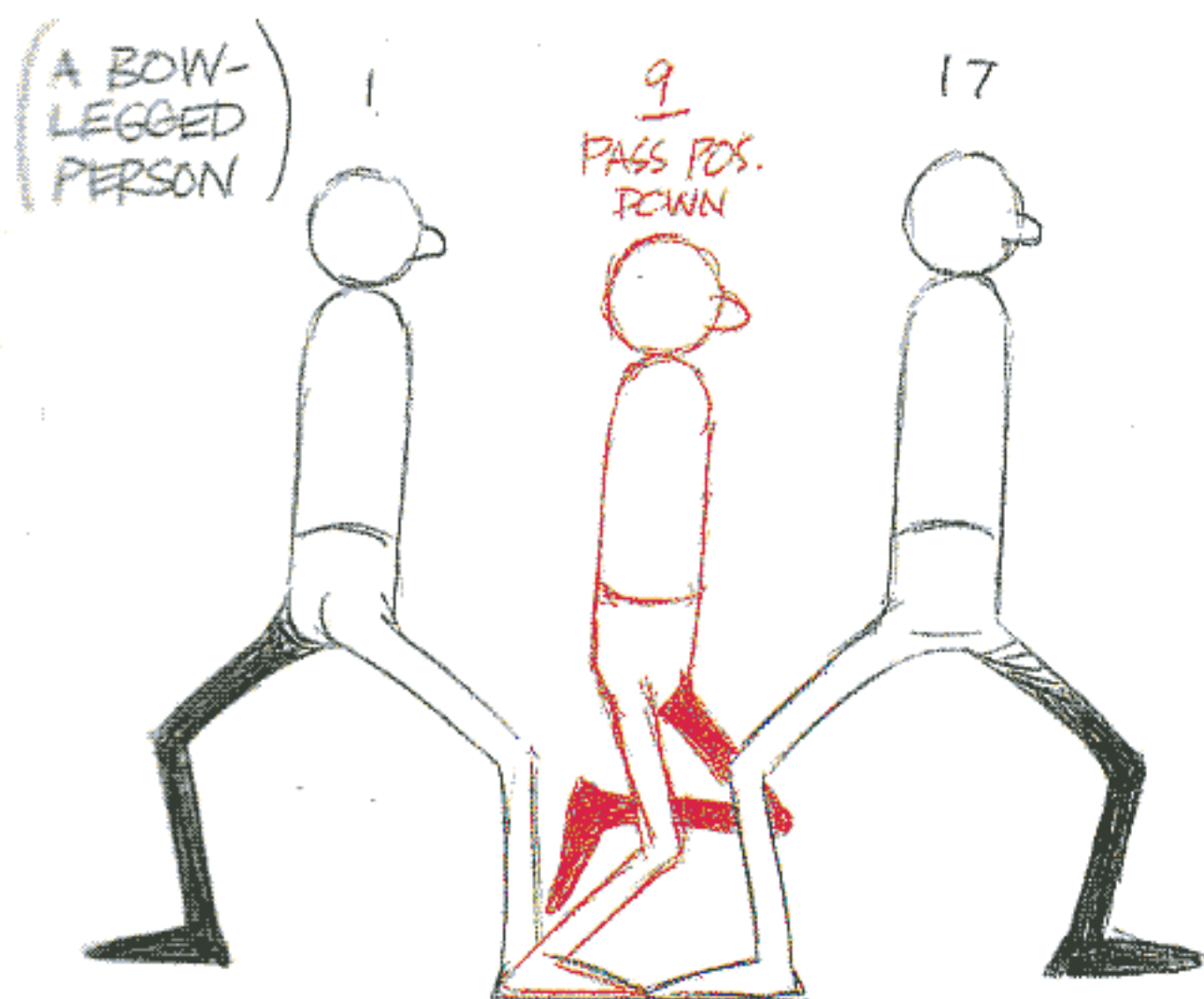
THERE'S NOTHING LIKE TRYING IT

INNUMERABLE POSSIBILITIES EXIST.

WE'RE NOT COPYING LIFE, WE'RE MAKING A COMMENT ON IT.

AND IF WE MAKE A MISTAKE, WHO CARES? IT'S JUST A TEST. MAKE THE CORRECTIONS AND TEST AGAIN. HALF THE TIME WE'LL FALL ON OUR FACES - BUT THE OTHER HALF OF THE TIME IT'LL WORK AND BE NEW.

HERE'S A RULE BREAKER -

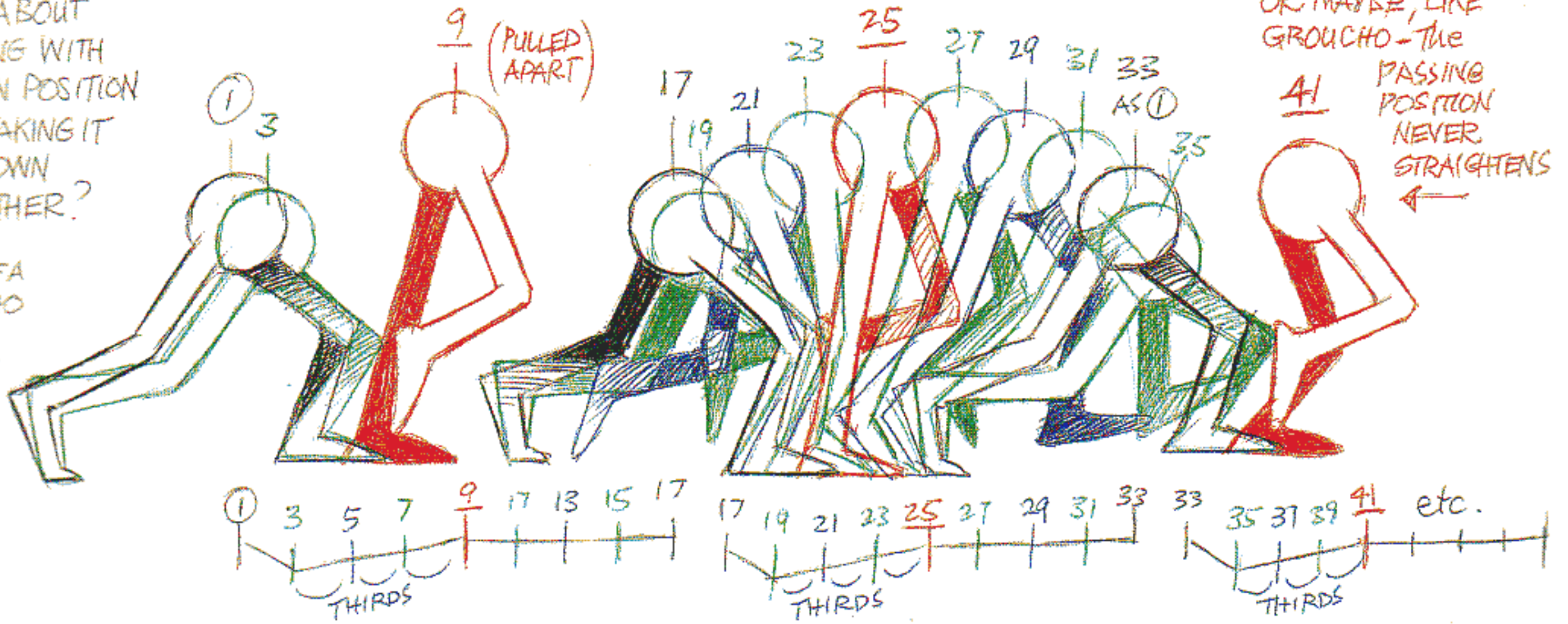


AND WE HAVEN'T DONE ANYTHING WITH THE HEAD OR ARMS. MAYBE WITH SUCH ACTION ON THE FEET WE SHOULD KEEP THE ARMS and HEAD VERY CONSERVATIVE - MAYBE, MAYBE NOT. THIS WILL WORK ON TWO'S - BUT BE BETTER WITH ONES ADDED BECAUSE OF THE BROAD SPACING.

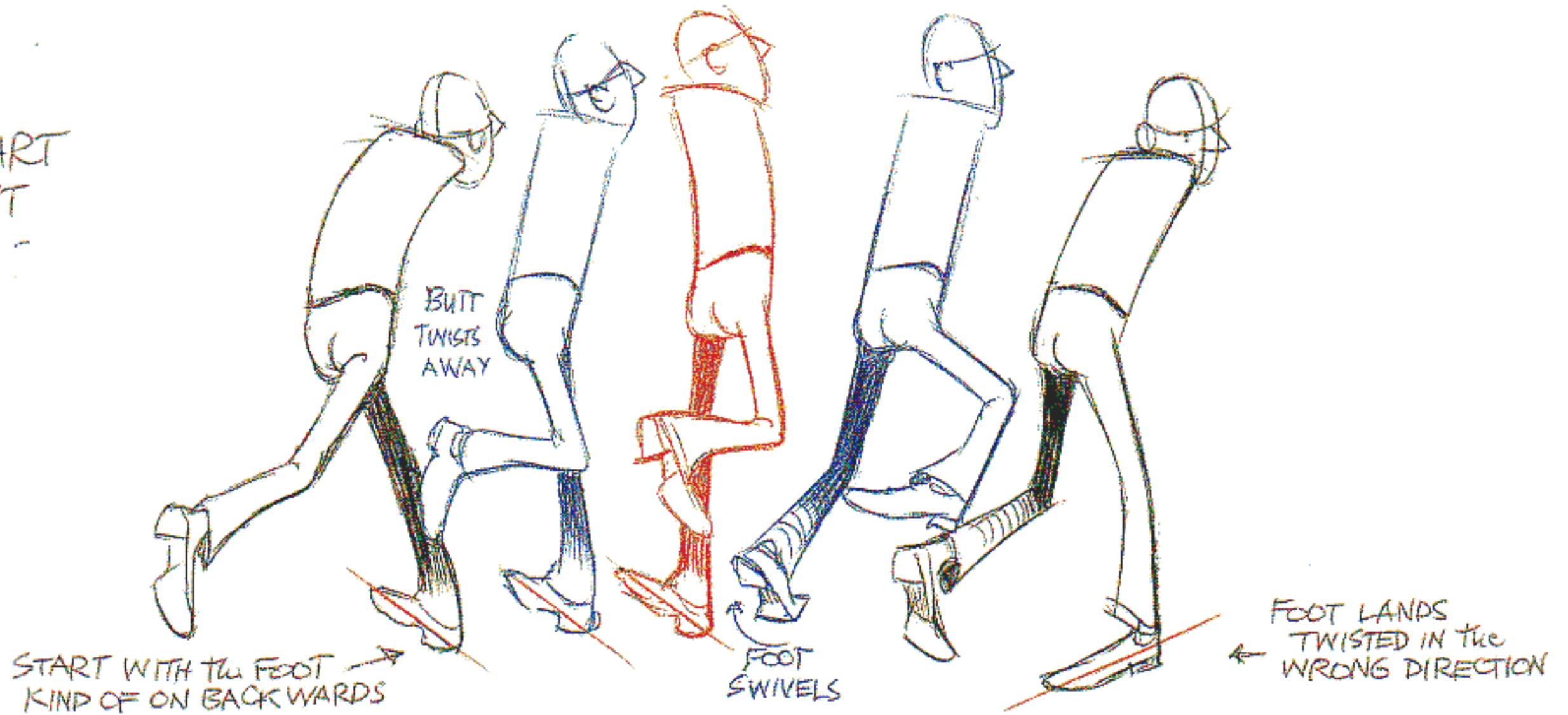
BACK TO INVENTION -

WHAT ABOUT
STARTING WITH
THE DOWN POSITION
AND TAKING IT
DOWN
FURTHER?

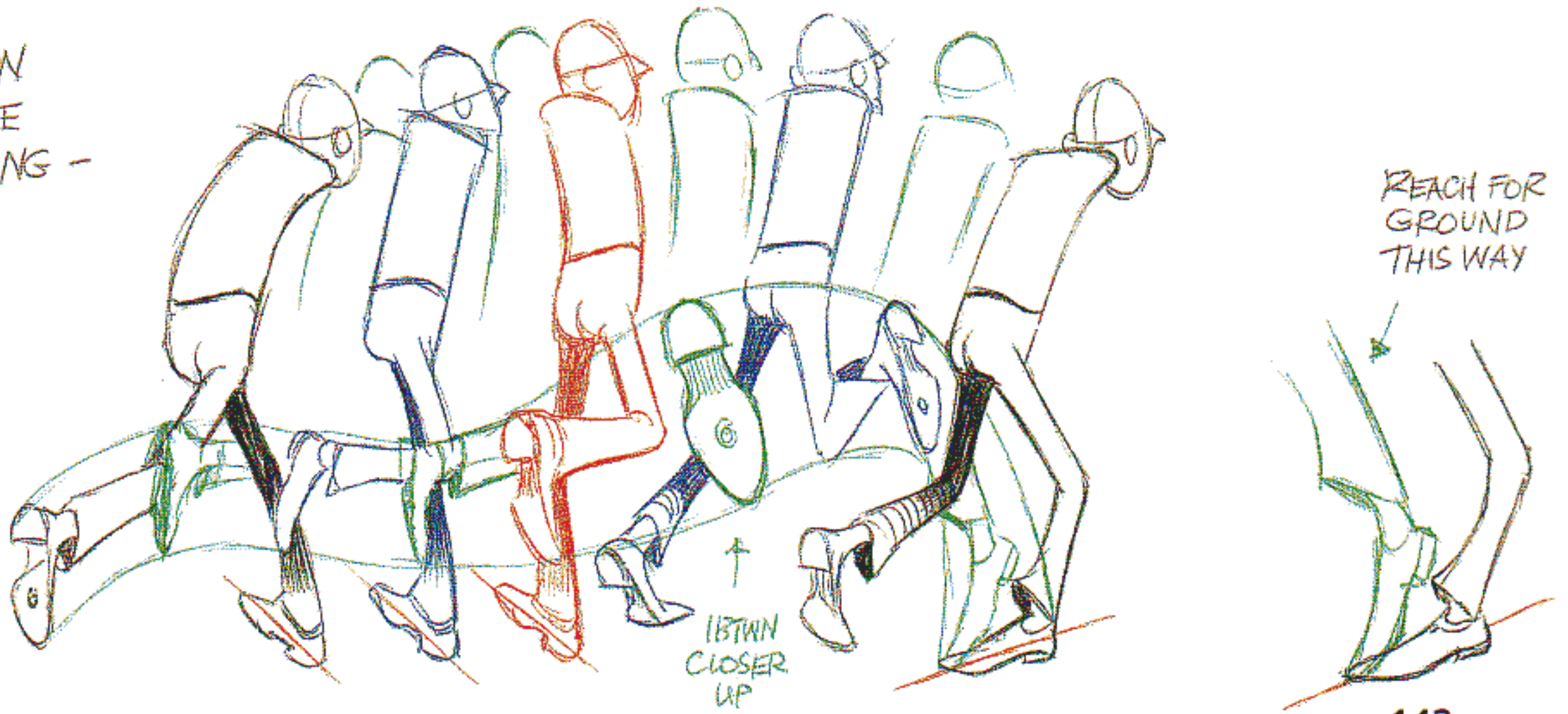
KIND OF A
GROUCHO
MARK
WALK -



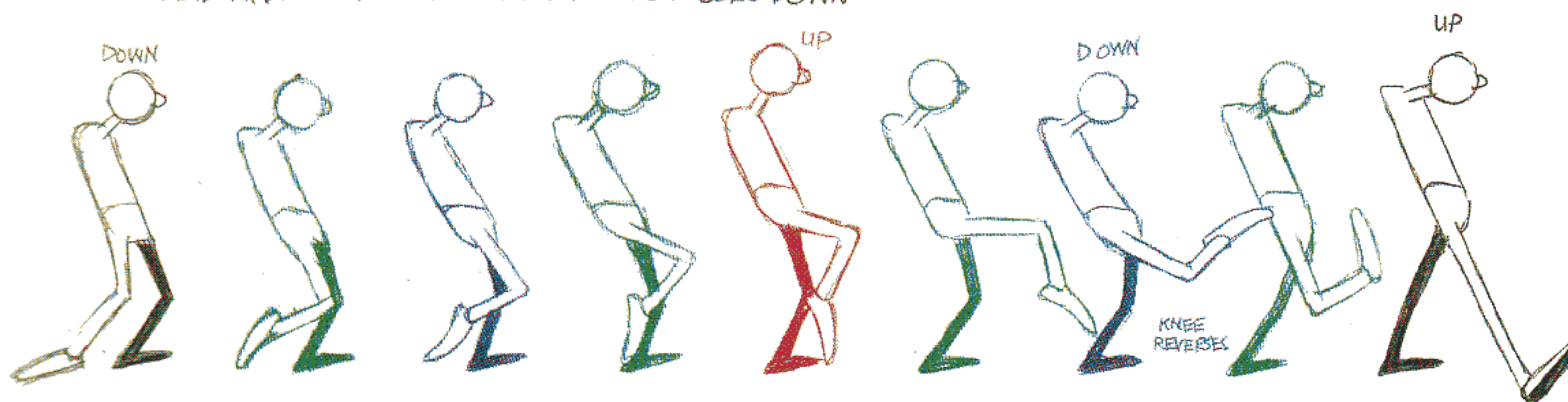
NOW
LET'S START
TO TWIST
THINGS -



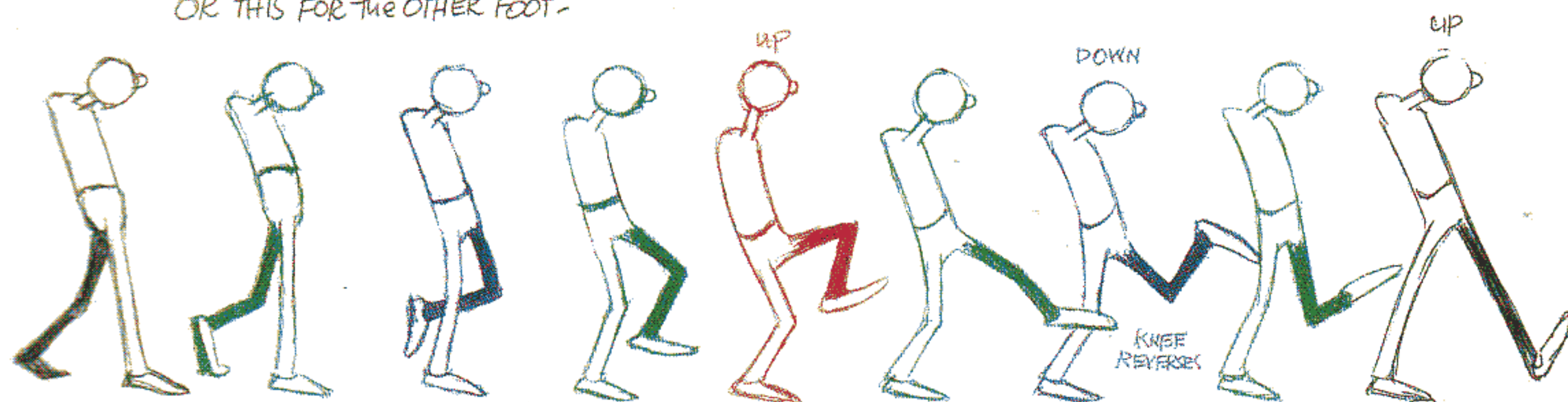
VARIATION
ON THE SAME
SORT OF THING -



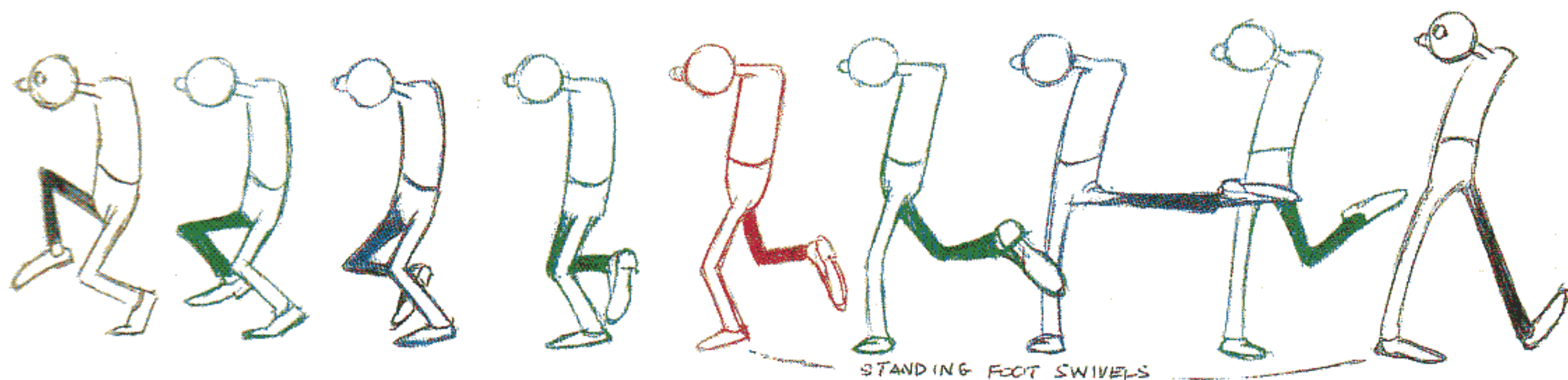
LET'S KEEP FOOLING WITH HOW THE FOOT GOES DOWN -



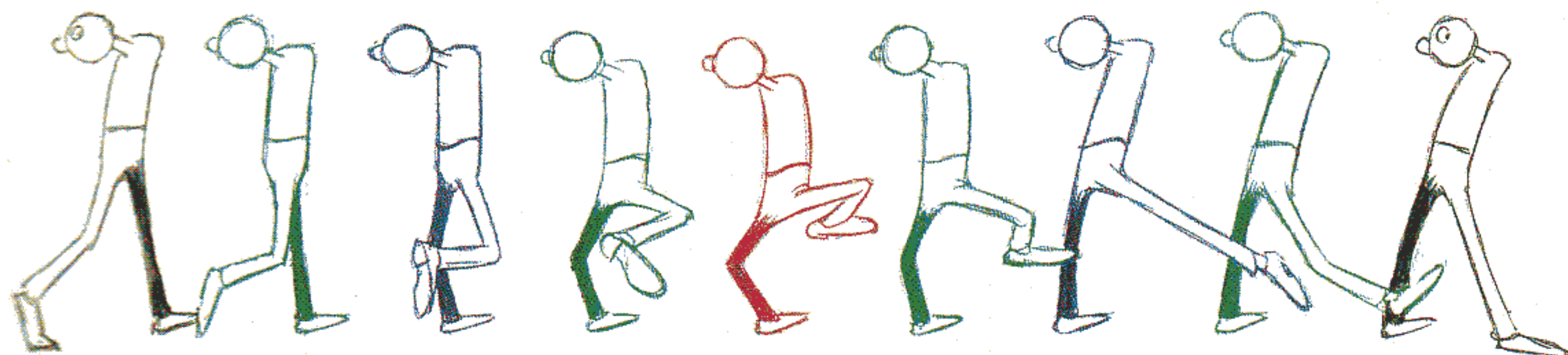
OR THIS FOR THE OTHER FOOT -



WALKING BACKWARDS WITH THE FEET ON BACKWARDS -



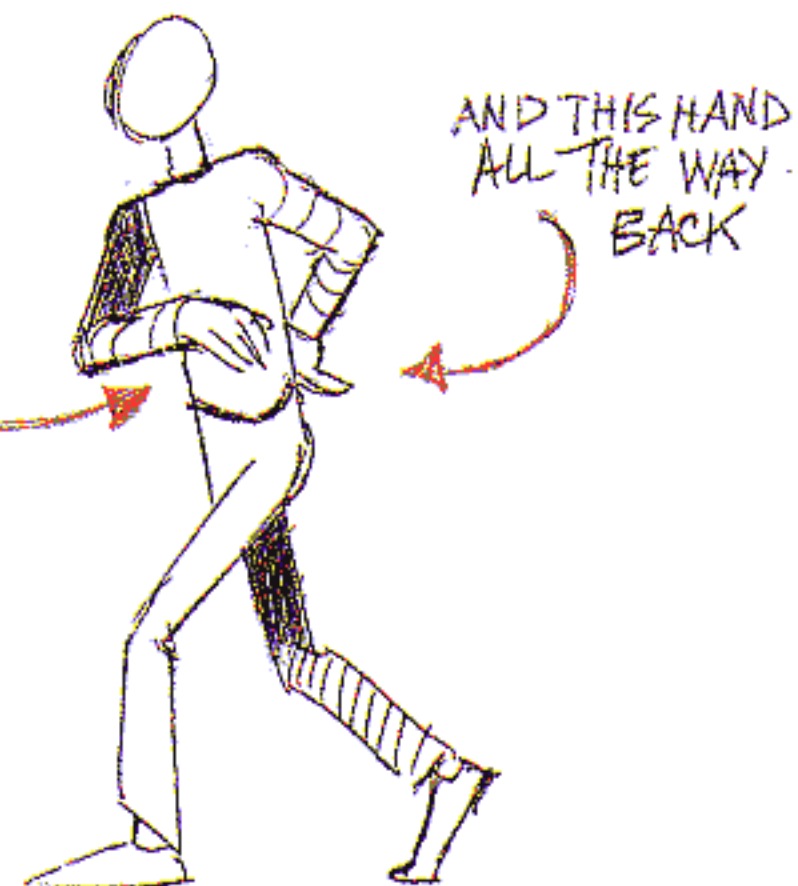
NO HUMAN COULD DO IT BUT IT WORKS CONVINCINGLY -



ARM MOVEMENTS
CAN BE BROAD
OR PRACTICALLY
NON-EXISTANT -



TO GET MORE
FLEXIBILITY
BRING THIS
HAND ALL
THE WAY
ROUND



TAKE THE FEET
OFF THE
PARALLEL -

TWIST
THE FEET
and
TWIST
THE HANDS -

NOT IN
PROFILE



OR

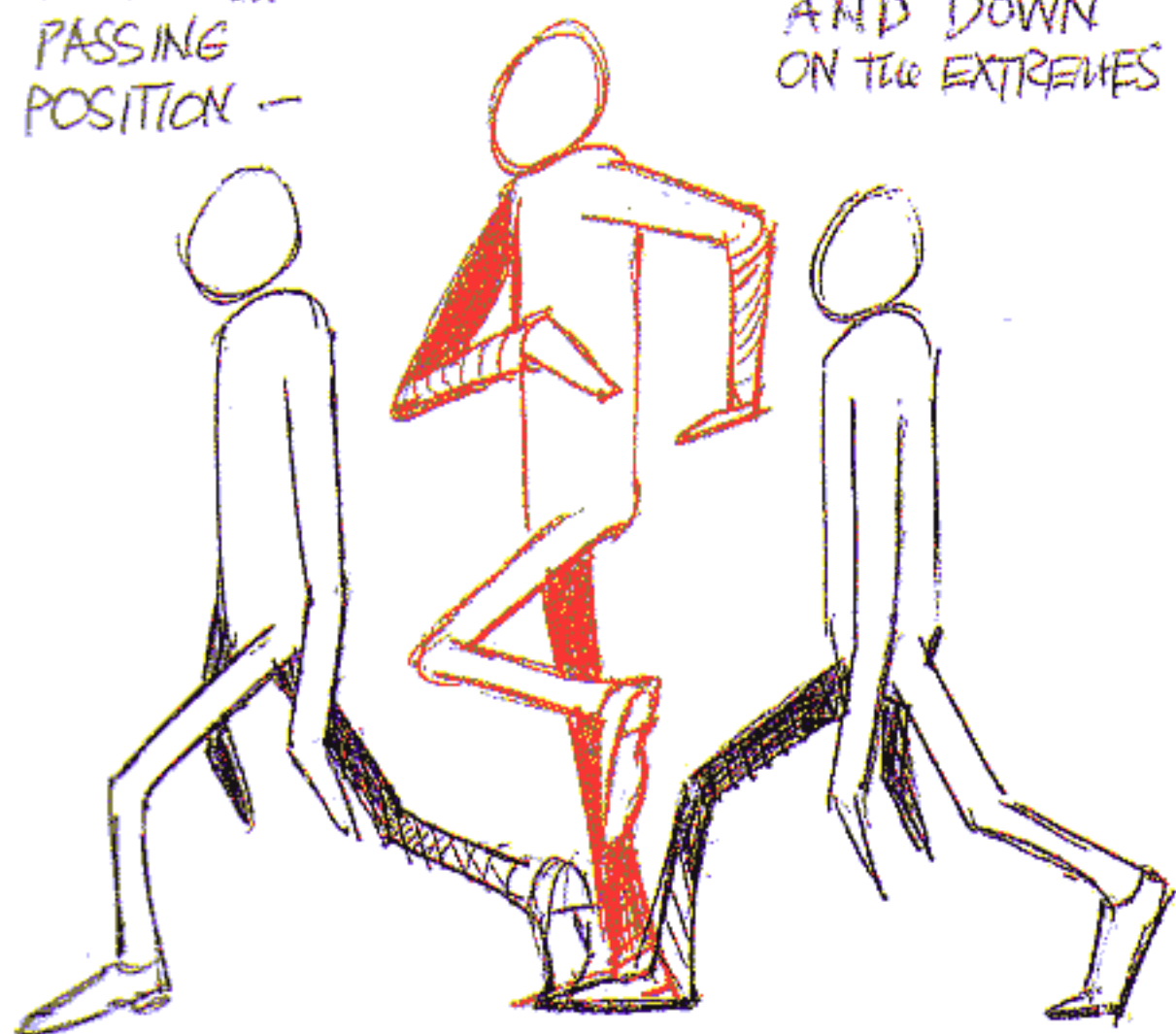
DON'T MOVE
THE HANDS
MUCH

MAYBE JUST FROM
HERE TO HERE

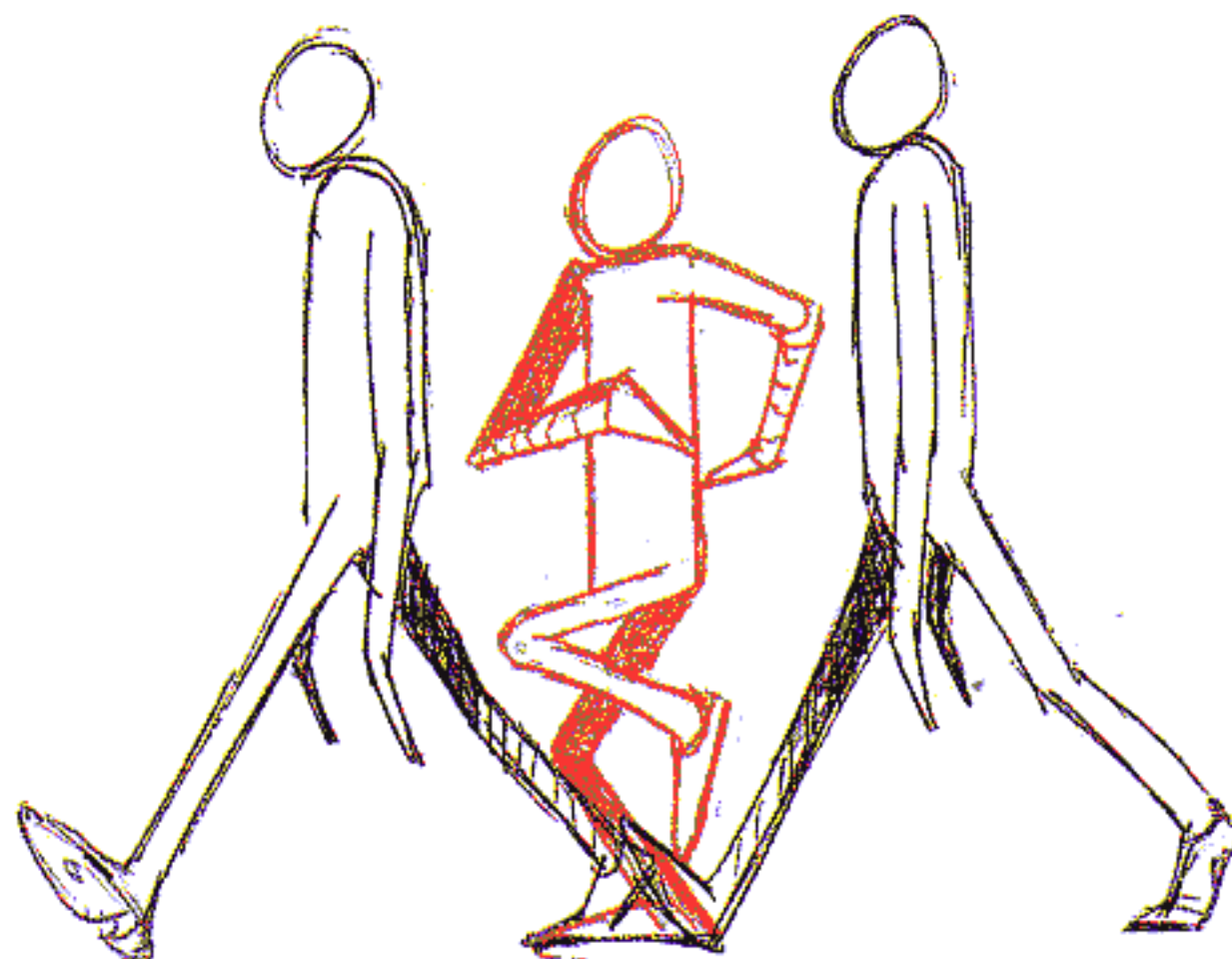


HOW ABOUT THE ARMS
UP LIKE THIS
ON AN UP
PASSING
POSITION -

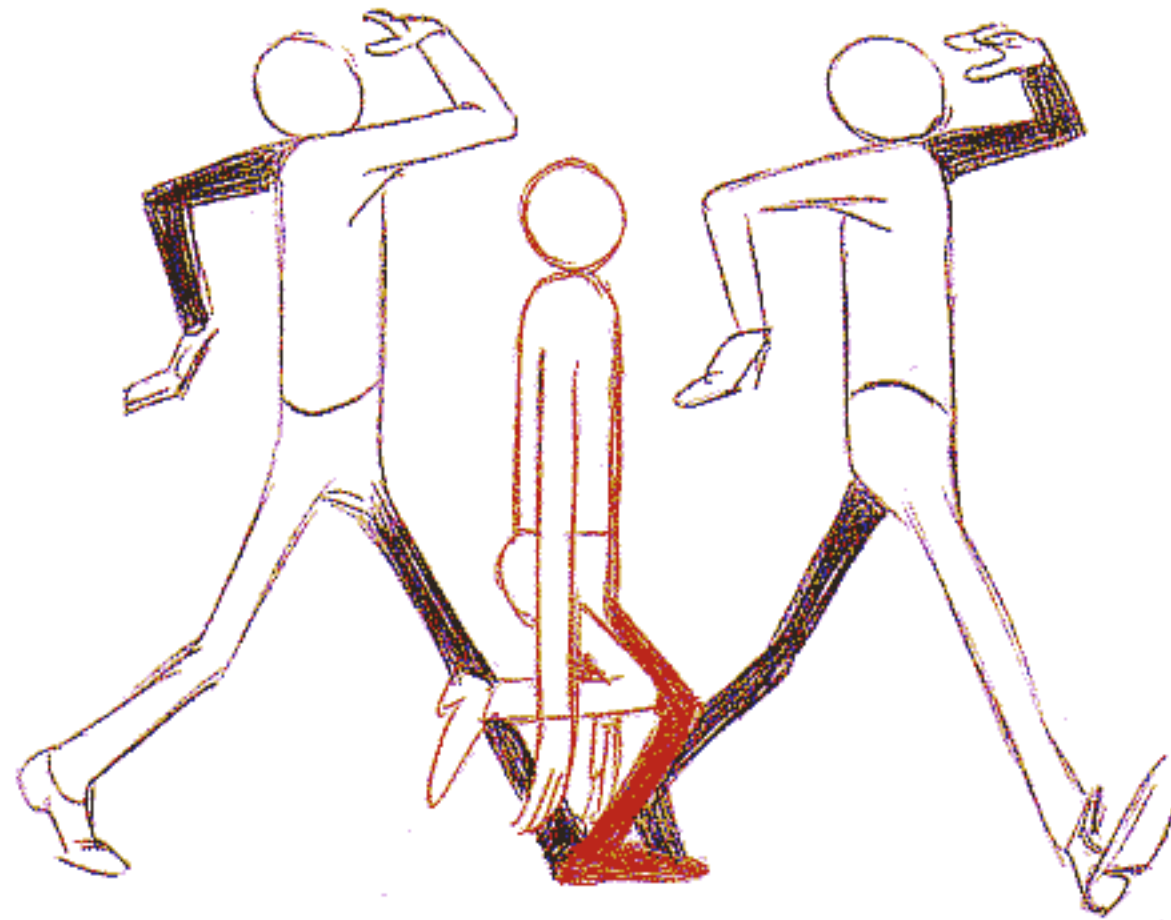
AND DOWN
ON THE EXTREMES.



OR SAME THING
WITH A DOWN
PASSING
POSITION -



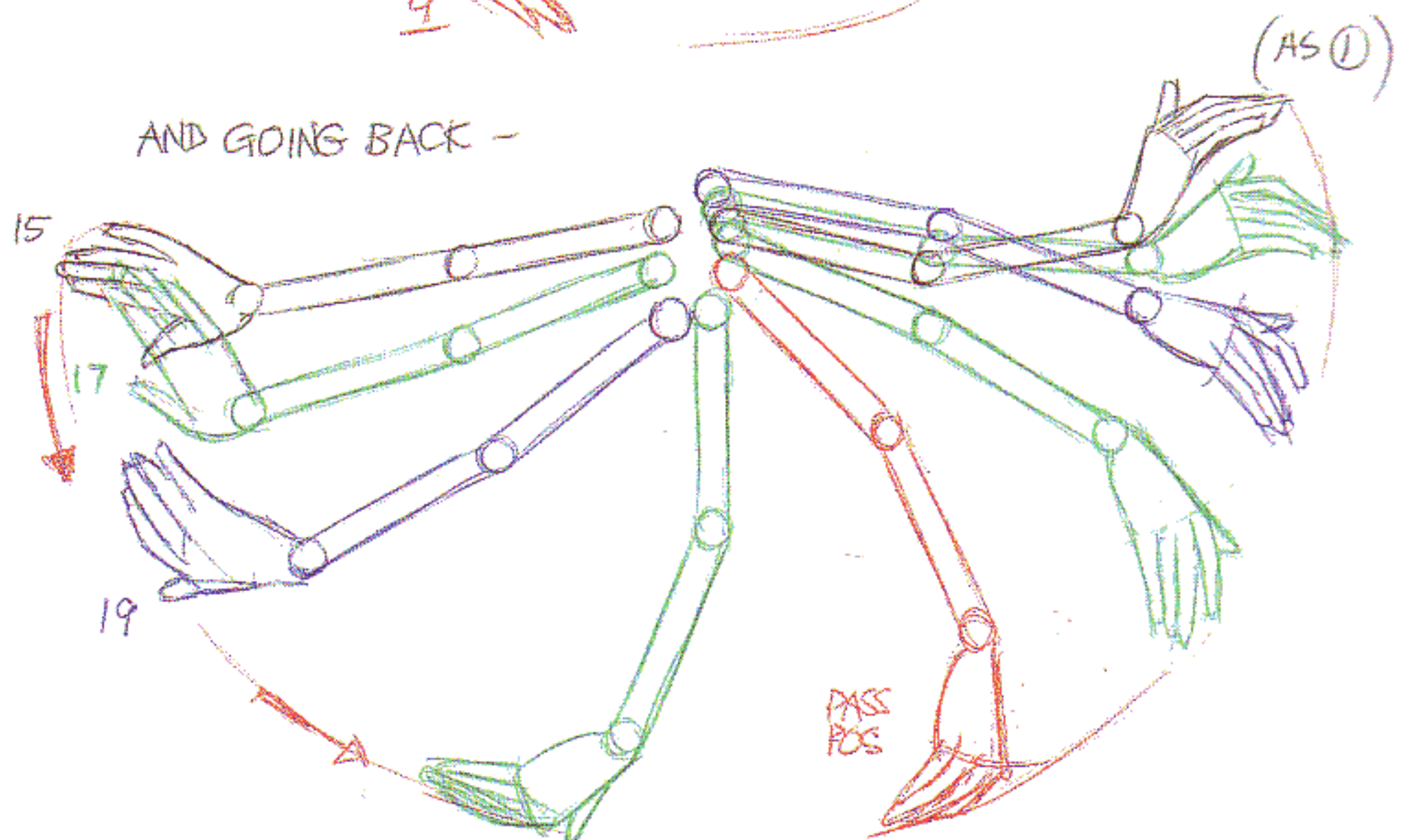
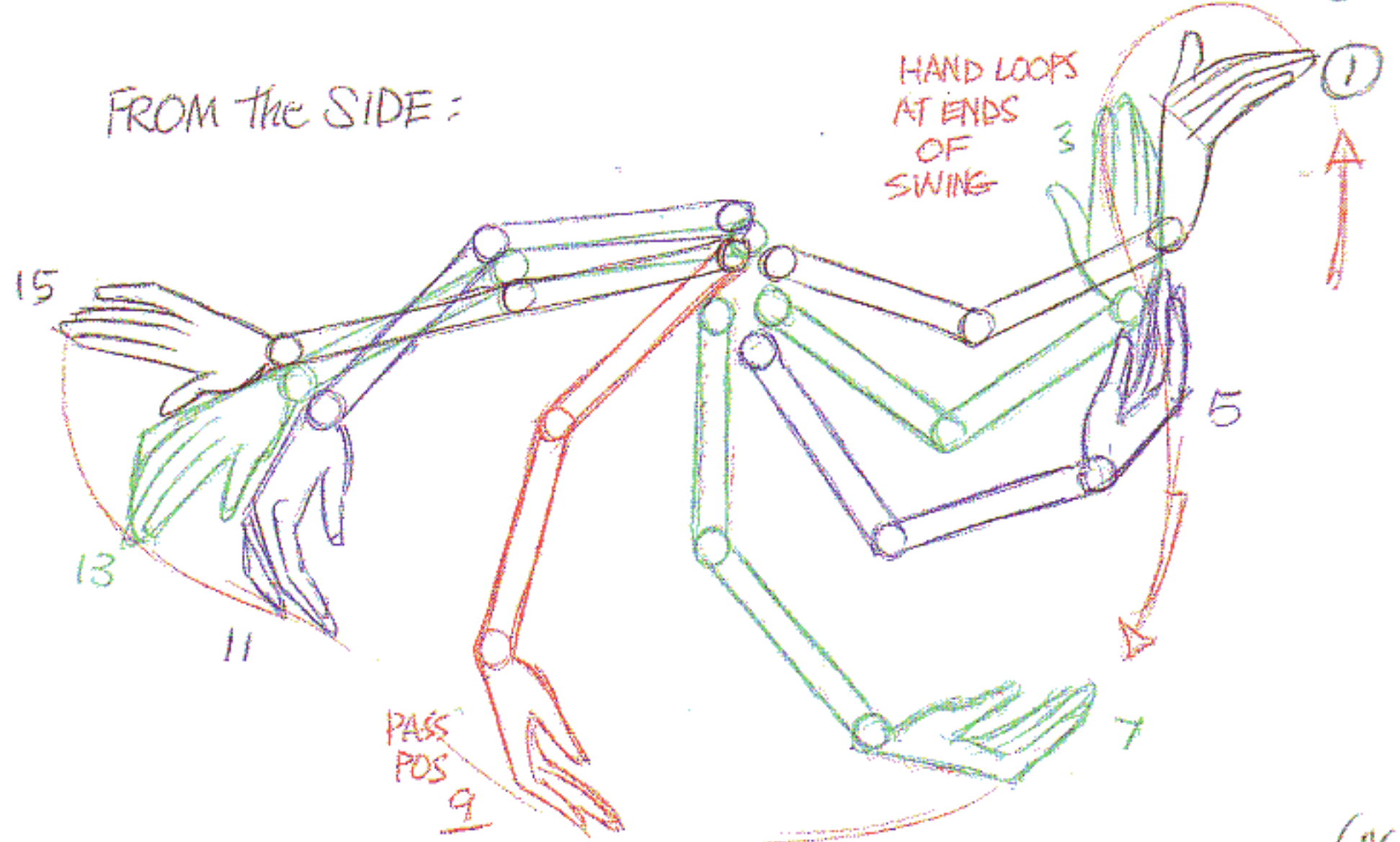
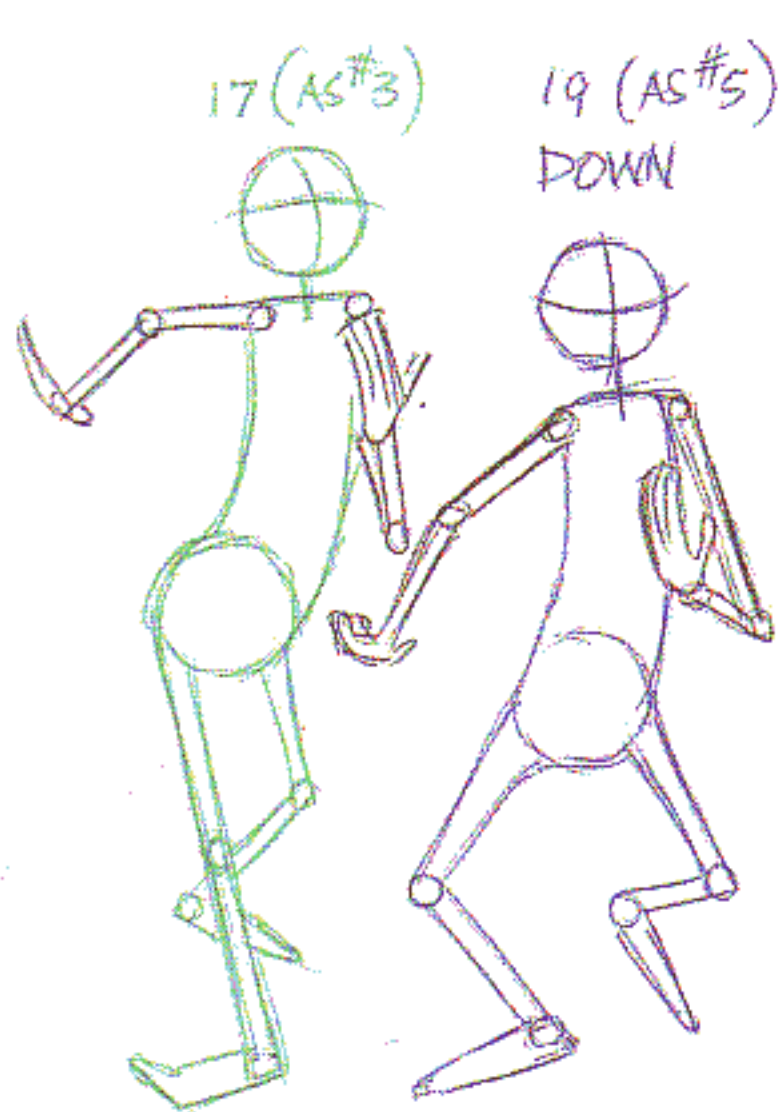
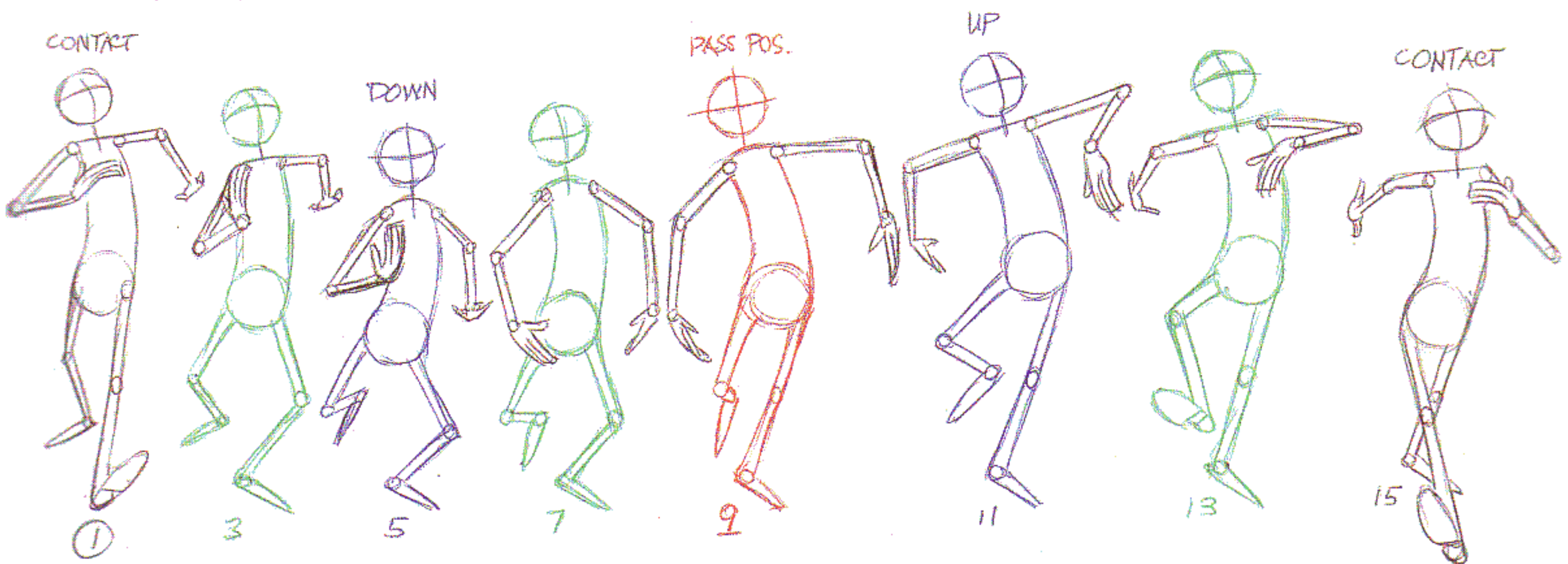
HOW ABOUT HAVING
THE ARMS RIGHT UP
ON THE EXTREMES
and the
ARMS RIGHT DOWN
on the
PASSING
POSITION
(WHICH IS
ALSO DOWN)



HERE'S A JAUNTY WALK
DOING JUST THAT - AND A LOT OF THE THINGS WE'VE BEEN TALKING ABOUT: BELT LINE, SHOULDERS OPPOSE HIPS -
TILTING and DELAYING HEAD, TWISTING FEET - REVERSING BODY.



HERE'S AN ADAPTATION OF A SUPERBLY ANIMATED FLAMBOYANT ARM SWING -
BREAKING THE JOINTS LIKE MAD -



BREAKING
THE JOINTS
(OR WHATEVER YOU
WANT TO CALL IT)
IS SECOND NATURE
TO THE EXPERTS.

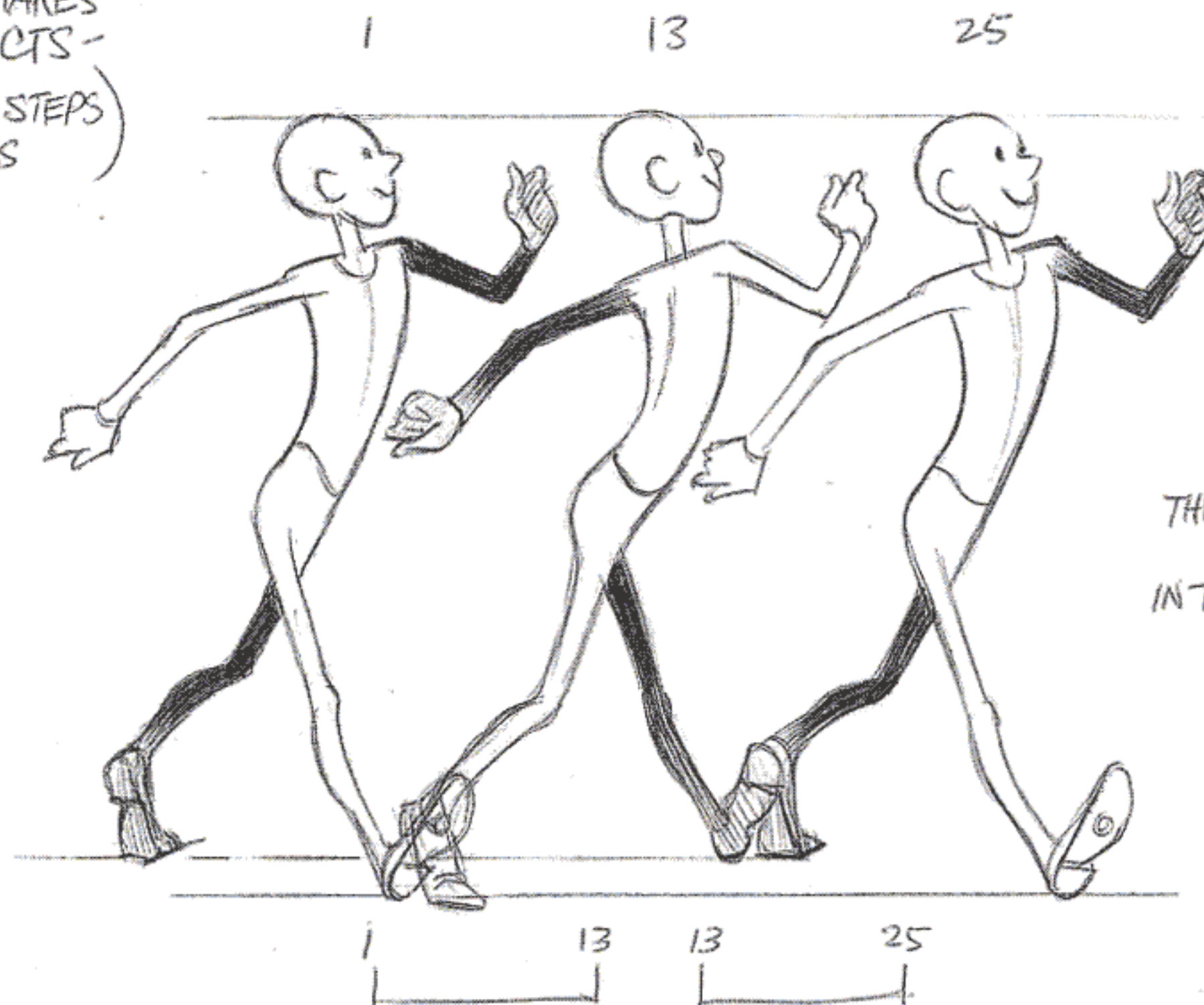
"OH, YOU HAVE TO DO THAT!
EVERYBODY KNOWS THAT."

I WANT TO CLOSE OFF ON WALKS WITH THIS EXAMPLE OF A 'MILT KAHL TYPE' STRUT.

IN HIS CAREER HE ANIMATED MANY ENERGETIC SUPEROPTIMISTIC 'CAN DO' WALKS. I'VE ADAPTED
 2nd COMBINED SEVERAL OF THESE INTO A COMPOSITE ONE (USING A GENERIC FIGURE - NOT A CHARACTER)
 - A 'MAQUETTE' TO SHOW THE WORK PROCESS OF A MASTER. IT'S CERTAINLY NOT TO PROVIDE YET
 ANOTHER FORMULA, BUT AS AN INSIGHT INTO HOW A MASTER WORKS 2nd THINKS - HOW HE STARTS
 ON A SIMPLE BASIS WITH THE CONTACTS 2nd LOADS IT WITH DEPTH 2nd INTEREST AS HE BUILDS.

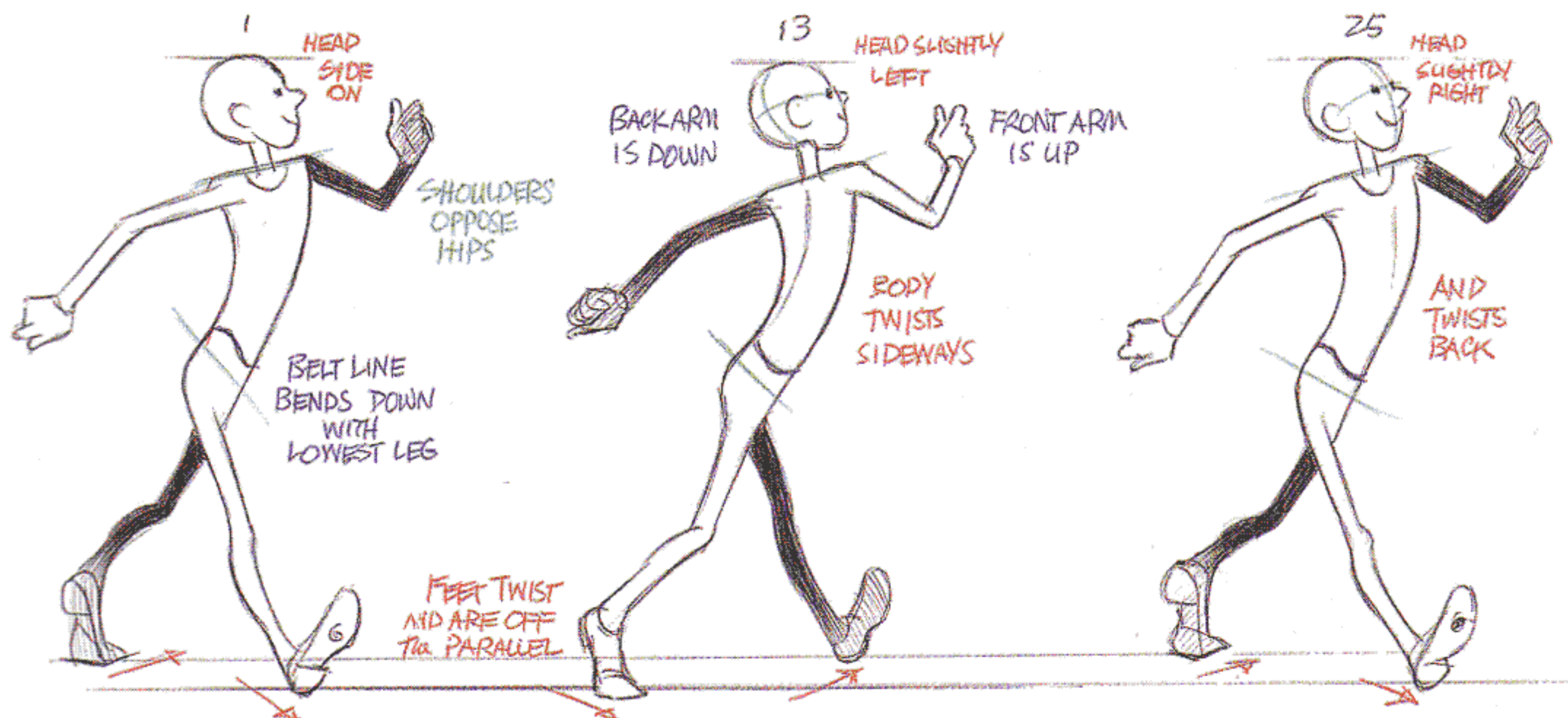
AND IT'S FULL OF THE STUFF WE'VE BEEN TALKING ABOUT.

FIRST HE MAKES
 THE CONTACTS -
 (WE'LL TAKE 2 STEPS)
 - ON 12'S

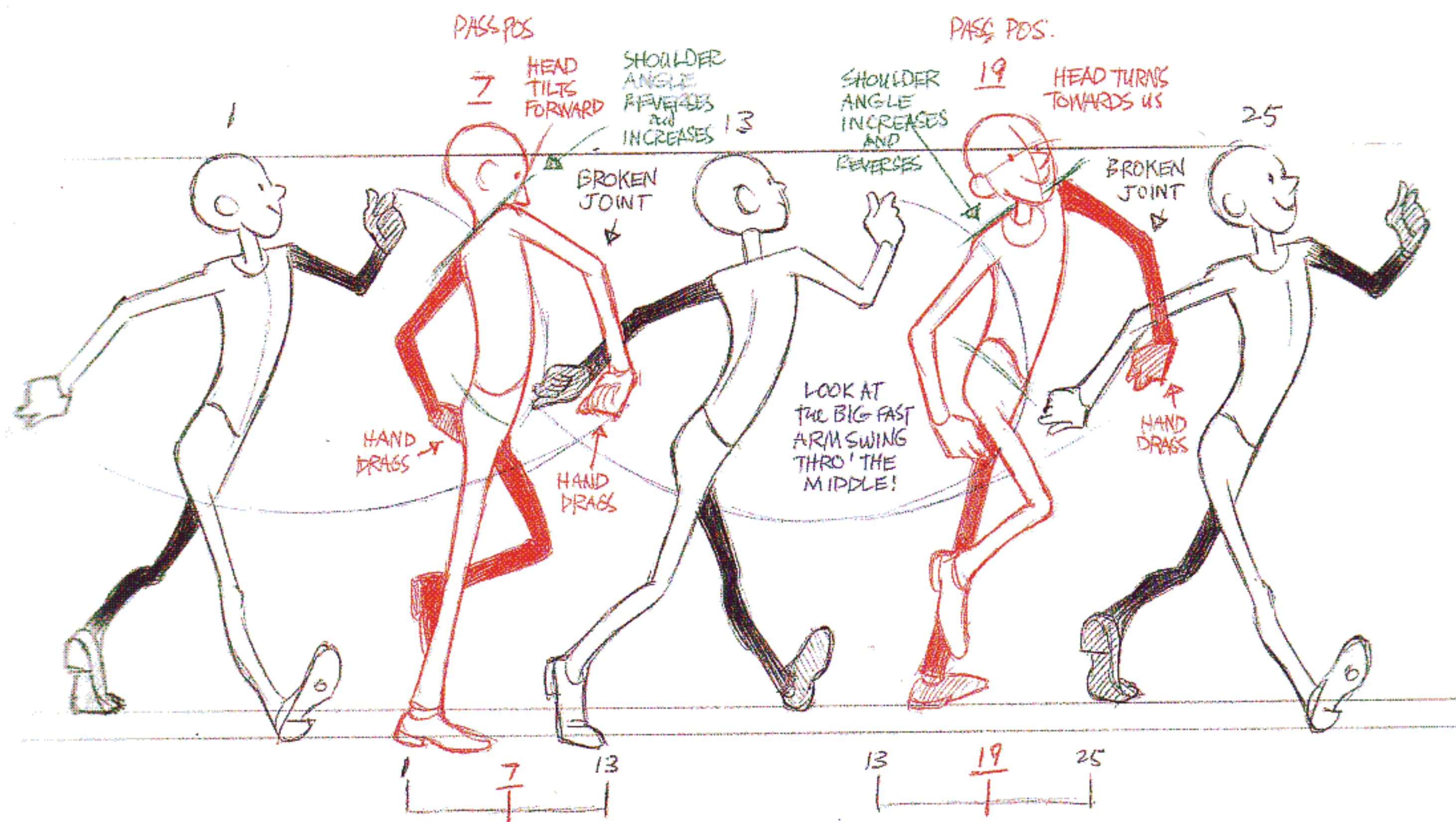


RIGHT AWAY
 THERE'S LOTS OF
 VITALITY
 IN THE CONTACT
 POSITIONS

LET'S SPREAD IT OUT
 SO IT'S NICE 2nd CLEAR -

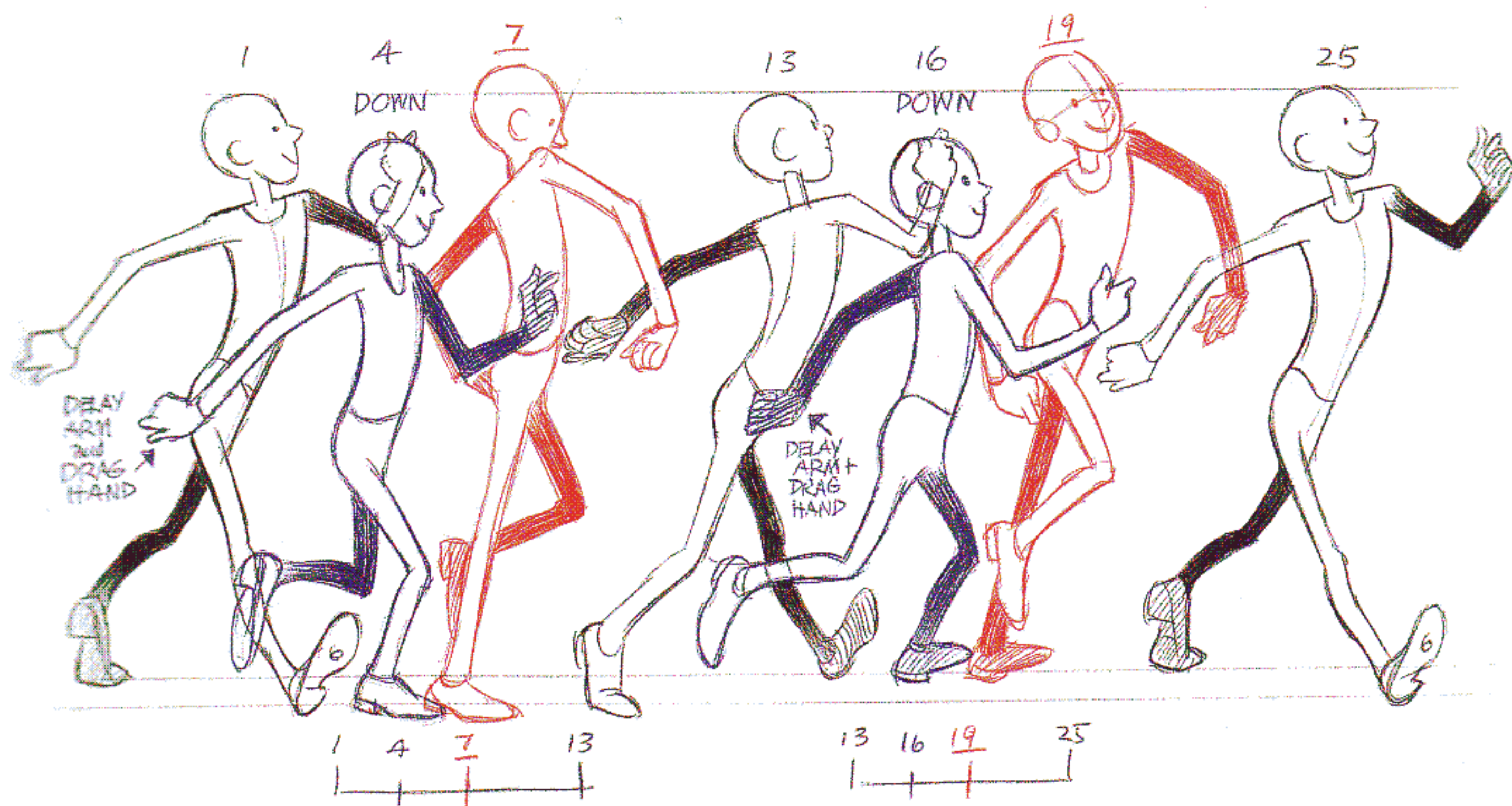


THE PASSING POSITIONS GO IN NEXT -

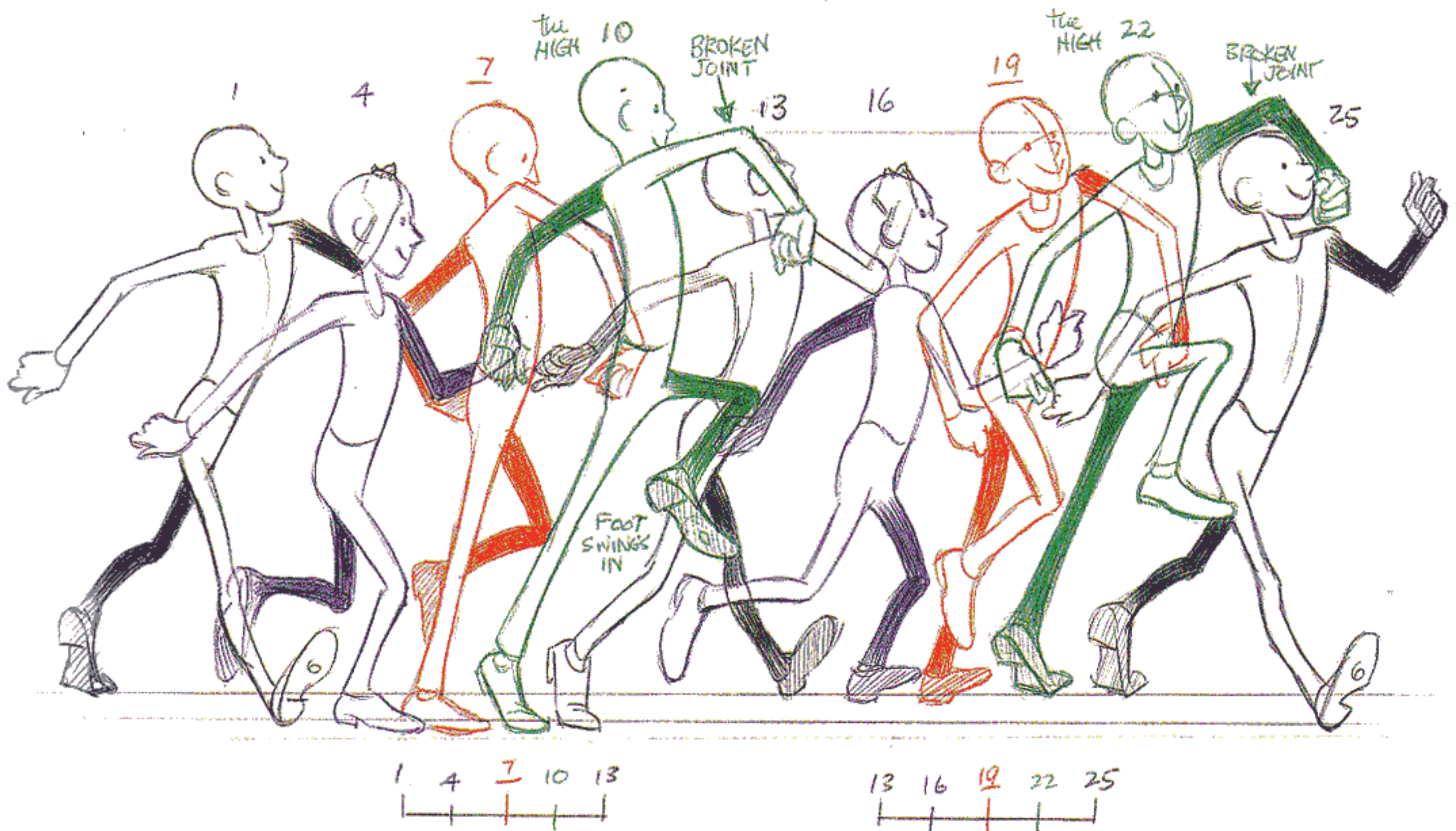


(THIS WOULD ALREADY MAKE A GREAT WALK AS IT IS - WITHOUT ^{EVEN} ADDING IN MORE HIGHS OR LOWS!)

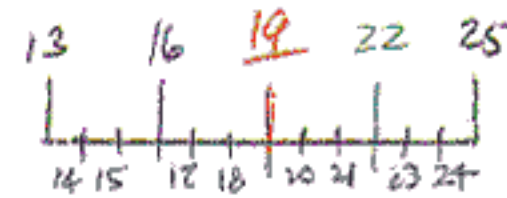
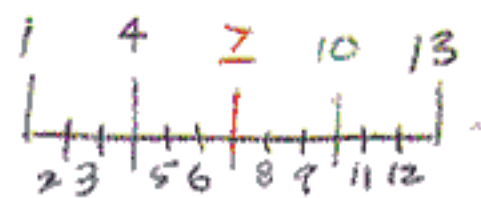
NOW WE'LL ADD IN THE LOWS - THE DOWN POSITIONS.



NOW WE'LL PUT IN THE UP POSITIONS -



THEN ADD IN THE
INBETWEENS (ON THIRDS)



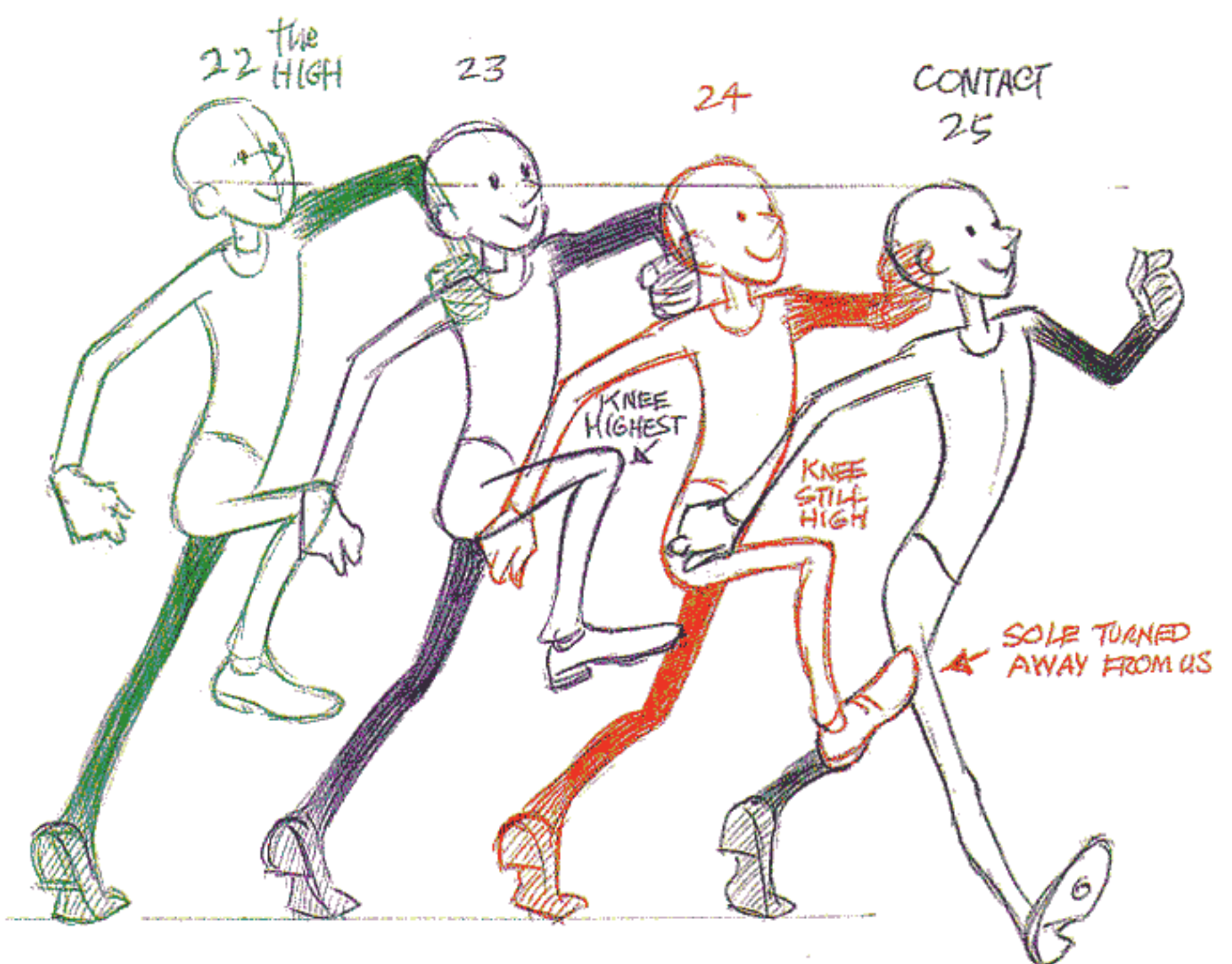
AND YOU CAN BET THEY'RE
GOING TO BE THOUGHTFUL
INBETWEENS -
NOT MECHANICAL ONES.

EXAMPLE :

WITH THE LAST 2 INBTWNS
THE RIGHT LEG IS NOT
JUST INBETWEENED.
THE REST IS.

NOW THE WHOLE THING
IS PACKED WITH VITALITY
and 'CHANGE'!

"SOPHISTICATED USE
OF THE BASICS."



TO SUM UP:

WAYS TO GET **VITALITY** IN A WALK

The RECIPE

- 1 LEAN the BODY
- 2 USE STRAIGHT LEGS ON CONTACTS and PUSH OFF POSITIONS
(GOING FROM STRAIGHT TO BENT OR BENT TO STRAIGHT)
- 3 TWIST the BODY — TILT the SHOULDERS and HIPS
HAVE the SHOULDERS OPPOSE the HIPS
SWIVEL the HIPS
- 4 FLOP the KNEE IN OR OUT
- 5 TILT the BELT LINE FAVOURING the LEG THAT'S LOWEST
- 6 FLOP the FEET
- 7 DELAY the FEET AND TOE LEAVING the GROUND
UNTIL the VERY LAST INSTANT
- 8 TIP the HEAD OR MAKE IT GO BACK and FORTH
- 9 DELAY PARTS DON'T HAVE EVERYTHING WORKING
TOGETHER AT the SAME TIME.
- 10 USE COUNTERACTION — FAT, BUTTOCKS, BREASTS,
DELAYED CLOTHES, PANT LEGS, HAIR etc.
- 11 BREAK the JOINTS
- 12 MORE UPS and DOWNS (FOR WEIGHT)
- 13 USE DIFFERENT TIMINGS ON LEGS VERSUS ARMS VERSUS
HEAD VERSUS BODY etc.
- 14 TWIST the FEET — TAKE THEM OFF the PARALLEL.
- 15 IF WE TAKE A NORMAL CLICHÉD ACTION and ALTER
ONLY **ONE TINY PART** — WE GET SOMETHING DIFFERENT!