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:

1 2 5 7 9 11 13 15

Just an initiation, hand 'breaks', arm 'breaks', arm still broken, foot swivels back, butt is at its highest, back arch reverses, foot screeches away from us, both legs go straight, butt falls as we contact ground, body twists away from us, closest foot is on backwards.

Now the opposite step:

15 17 19 21 23 25 27

The arm swing doesn't 'break'—and the foot swivels back earlier—the rest of the pattern is the same.
LETS 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, IT'S ALL IN THE TIMING AND IN THE SPACING AND THE VARIATIONS ARE ENDLESS.

LETS SIMPLY CHANGE THE TILT OF THE BODY ON THE PASSING POSITION -

(ON 8'S)

BUT KEEP THE HEAD LEVEL

KEEP FOOT FLAT

DOWN

UP

DOWN

UP

DOWN

DOWN
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 Marx walk)

Now let's start to twist things -

Start with 1/2 foot kind of on backwards

butt twists away

feet swivels

foot lands twisted in the wrong direction

Variation on the same sort of thing -

reach for ground this way
LET'S KEEP FOLL0WING WITH HOW THE FOOT GOES DOWN -

DOWN

UP

DOWN

UP

OR THIS FOR THE OTHER FOOT -

UP

DOWN

UP

WALKING BACKWARDS WITH THE FEET ON BACKWARDS -

STANDING FOOT SWIVELS

NO HUMAN COULD DO IT BUT IT WORKS CONVINCINGLY -
Arm movements can be bread or practically non-existent.

To get more flexibility bring this hand all the way around.

And this hand all the way back.

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 JAILTITY 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 -

FROM THE SIDE:

AND GOING BACK -

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 and 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 and thinks—how he starts on a simple basis with the contacts and loads it with depth and interest as he builds, and it's full of the stuff we've been talking about.

First he makes the contacts—
(Well take 2 steps—on 12:5)

Right away there's lots of vitality in the contact positions.

Let's spread it out so it's nice and clear—

1. Head sideways on
   Shoulders oppose hips
   Belt line bends down with lowest leg
   Foot twist and are off on parallel

13. Head slightly left
   Back arm is down
   Body twists sideways

25. Head slightly right
   Front arm is up
   And twists back
THE PASSING POSITIONS GO IN NEXT:

1. Head turns forward.
2. Shoulder angle increases.
4. Hand pressure.
5. Broken joint.
6. Look at the big fast arm swing through the middle!
7. Hand pressure.
8. Hand pressure.
9. Head turns towards us.
11. Hand pressure.
12. Hand pressure.
15. Hand pressure.
17. Broken joint.
19. Hand pressure.
20. Hand pressure.
22. Hand pressure.
23. Hand pressure.
24. Hand pressure.
25. Hand pressure.

THIS WOULD ALREADY MAKE A GREAT WALK AS IT IS - WITHOUT ADDING IN MORE HIGHS OR LOWS!

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

1. Down.
2. Delay arm.
3. Drag hand.
4. Down.
5. Delay.
6. Drag.
7. Down.
8. Delay.
10. Down.
11. Delay.
12. Drag.
15. Drag.
17. Delay.
18. Drag.
22. Down.
23. Delay.
24. Drag.
NOW WE’LL PUT IN THE UP POSITIONS -

THEN ADD IN THE IN BETWEENsthANS)

AND YOU CAN BET THEY’RE GOING TO BE THOUGHTFUL IN BETWEENS - NOT MECHANICAL ONES.

EXAMPLE:

WITH THE LAST 2 INBTWINS THE RIGHT LEG IS NOT JUST INBTWEENED. 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** favoring 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!