

CONTACT

The DOWN

PASS POS. UP

CONTACT

The DOWN

PASS POS UP

CONTACT

PLANTS  
The FOOT

AND TAKES  
The WEIGHT  
TO The SIDE  
OVER The FOOT

STRAIGHTENS -  
BUT The LIFTED  
PASSING LEG  
CAUSES The WEIGHT  
TO DROP ON  
ITS SIDE

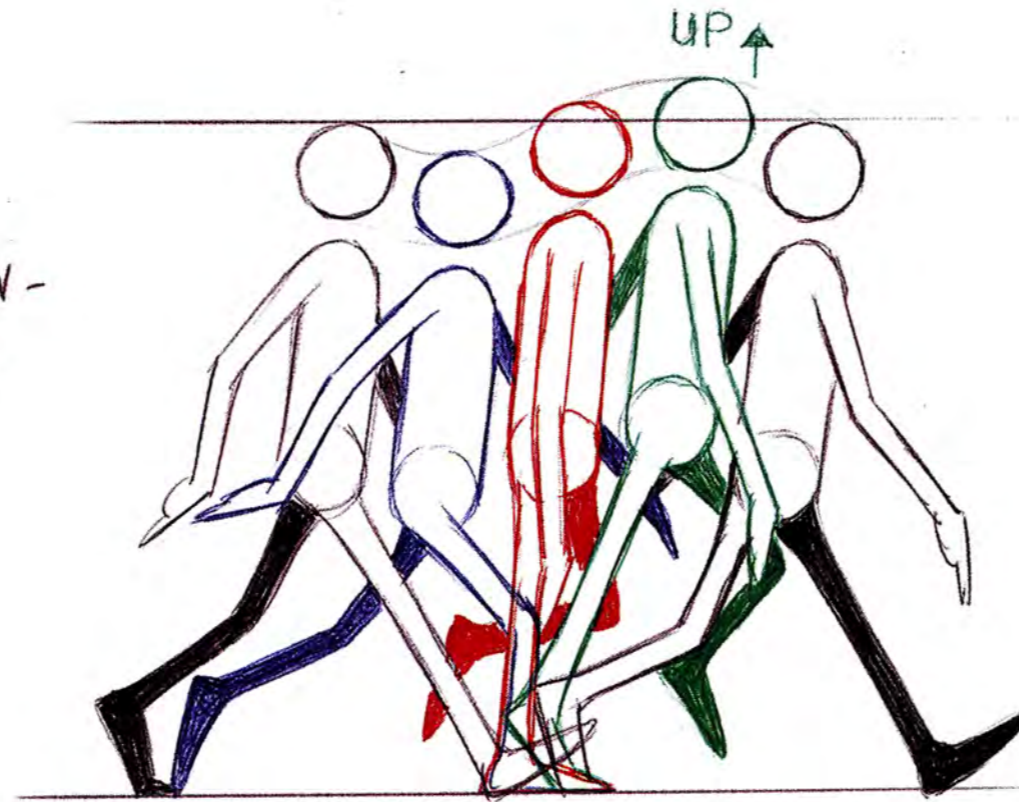
PLANTS  
The FOOT

AND TAKES  
The WEIGHT  
TO The SIDE  
OVER THAT FOOT

STRAIGHTENS -  
BUT The LIFTED  
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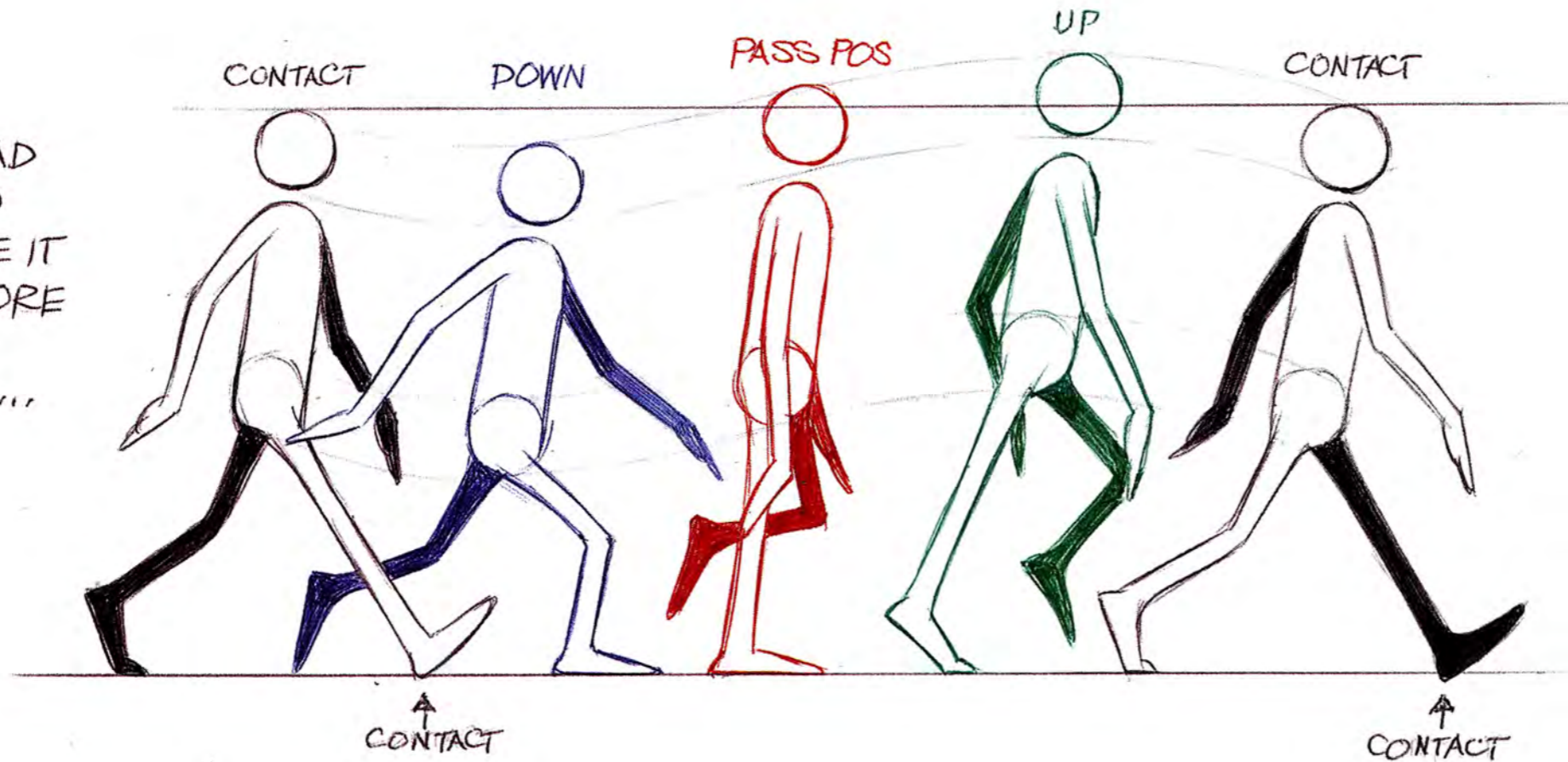
PLANTS  
The FOOT

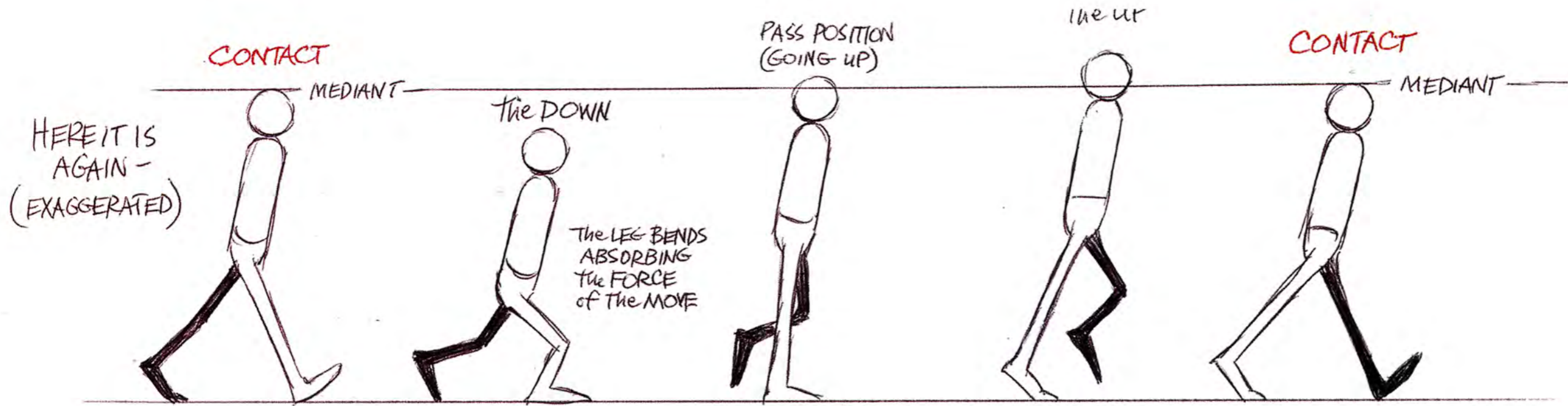
NEXT WE PUT IN  
THE UP POSITION -  
-THE PUSH-OFF.

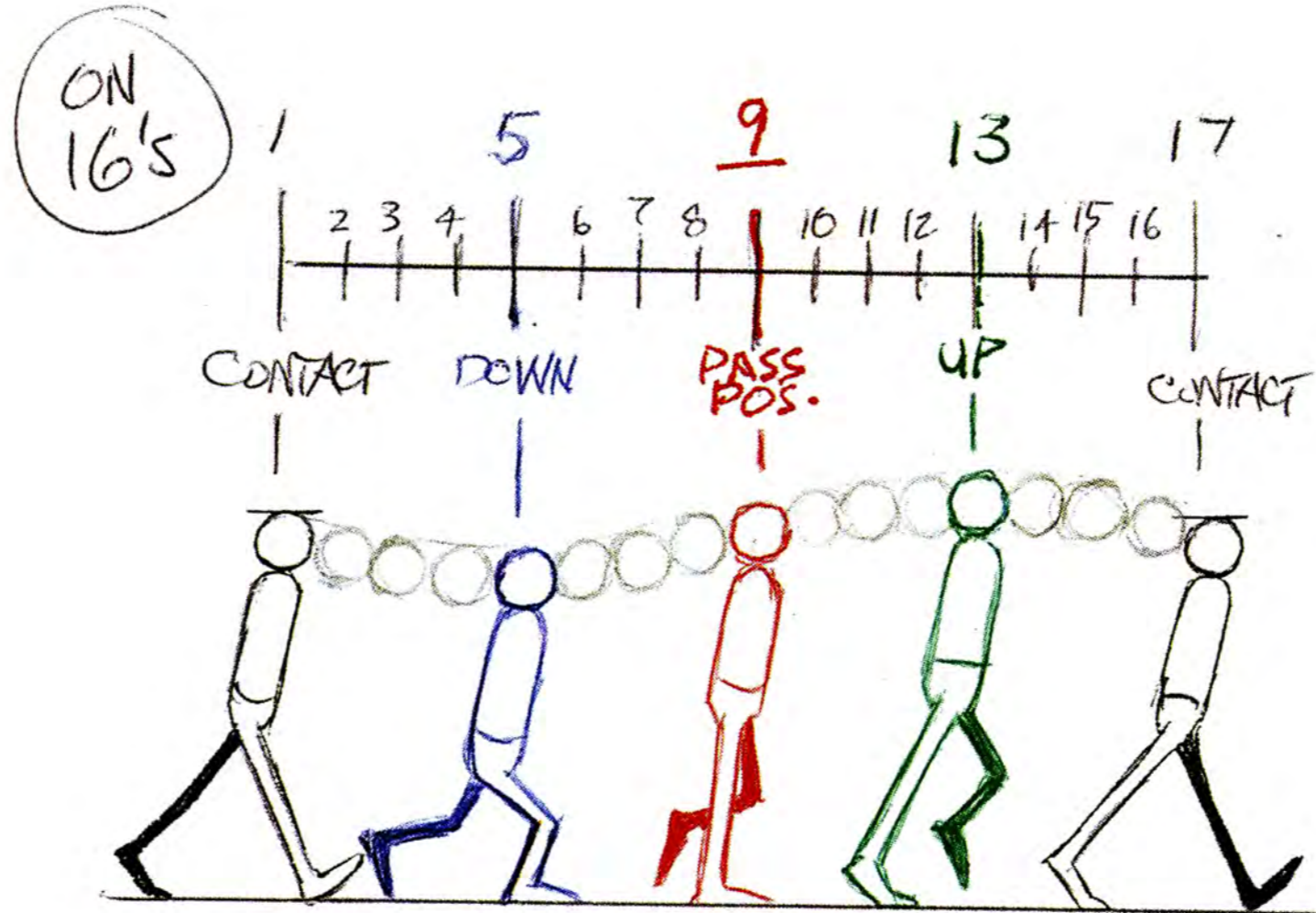


The FOOT PUSHING OFF  
LIFTS THE PELVIS,  
BODY and HEAD UP  
TO ITS HIGHEST POSITION  
- THEN THE LEG IS THROWN  
OUT TO CATCH US ON  
THE CONTACT POSITION  
- SO WE DON'T FALL  
ON OUR FACE.

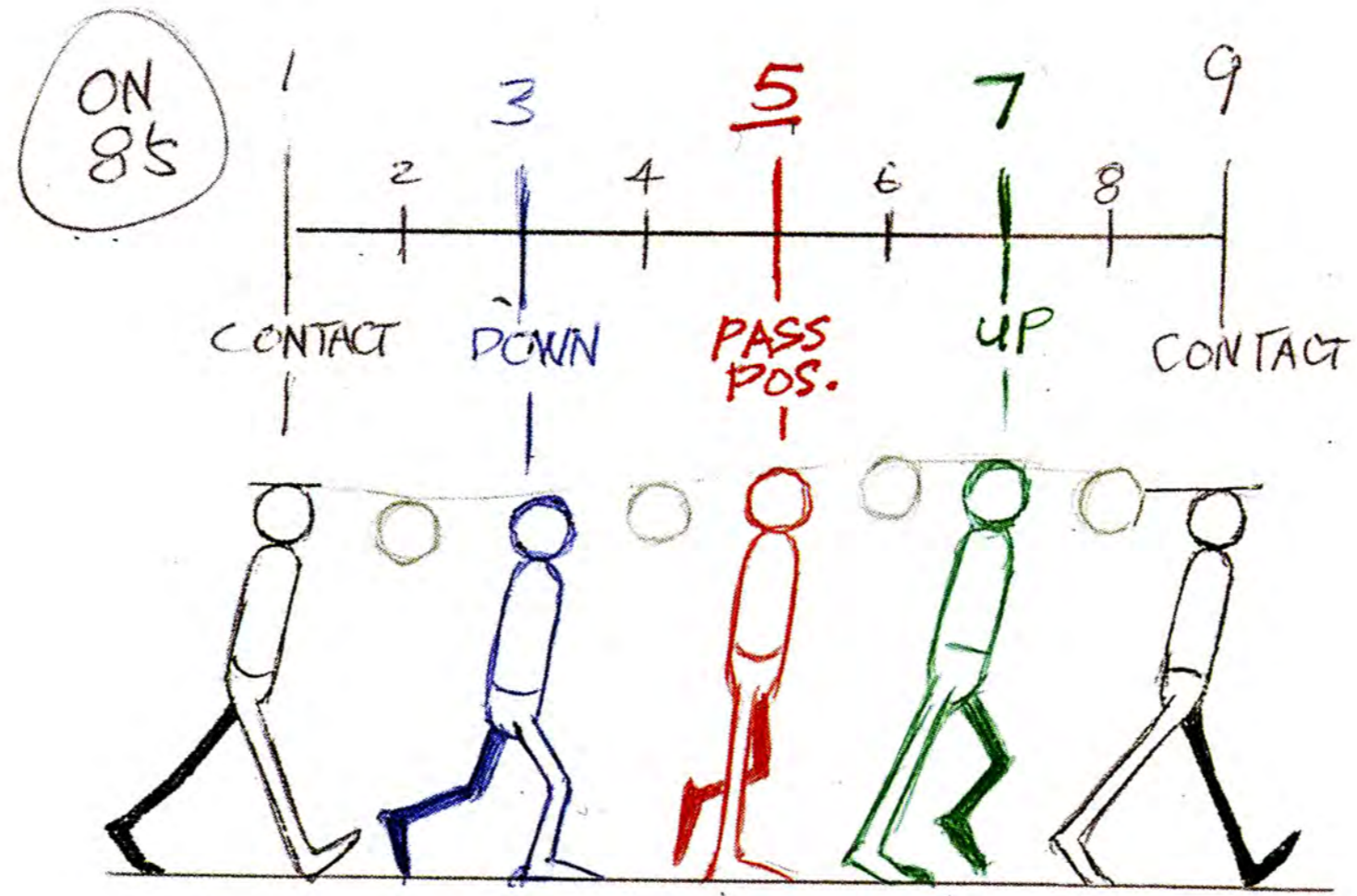
LET'S SPREAD  
IT OUT AND  
EXAGGERATE IT  
A LITTLE MORE  
SO IT'S  
CLEARER...







WHEW, THAT MAKES LIFE EASIER.  
NICE EVEN DIVISIONS NOW -

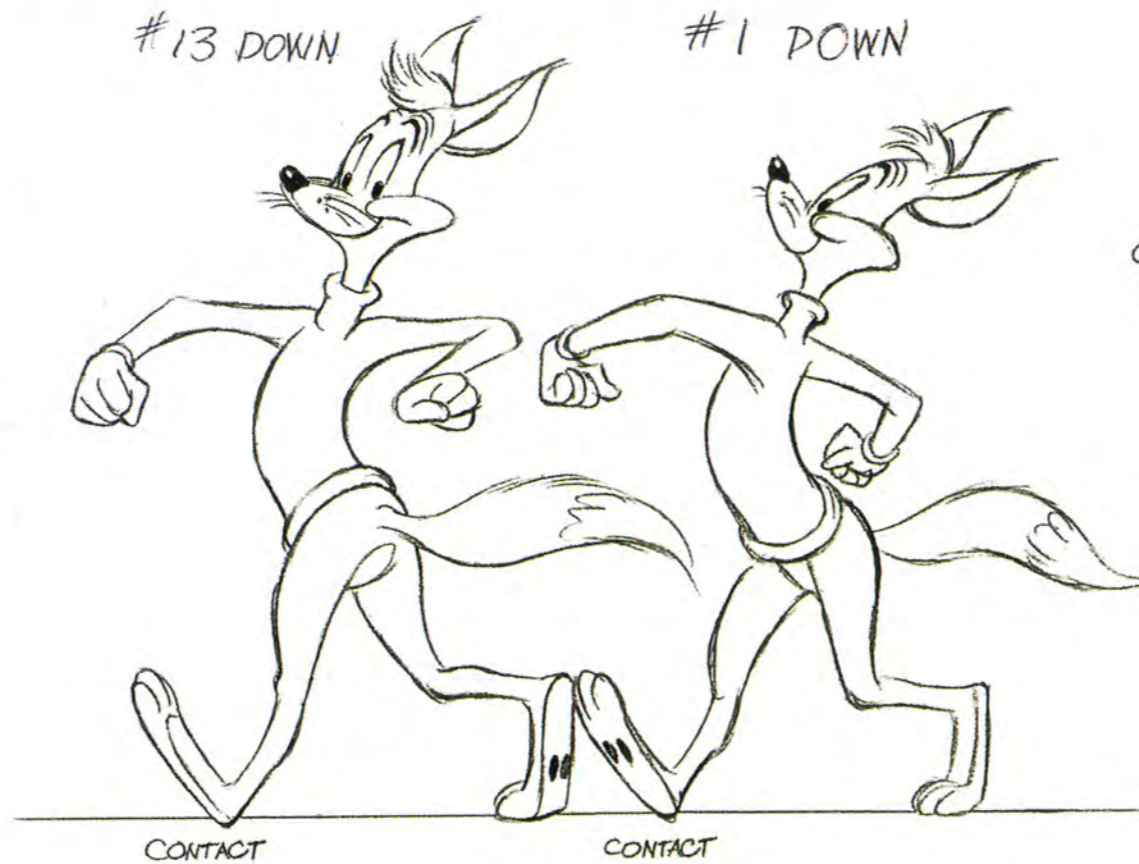


(REDUCED UP AND DOWN ACTION - SINCE ITS TAKING PLACE IN A SHORTER TIME)

THIS IS WHY CARTOON WALKS ARE OFTEN ON 8'S.  
BUMP, BUMP, BUMP, 3 STEPS A SECOND.

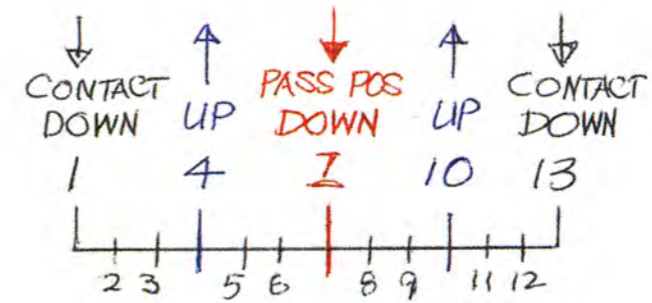
I MADE THIS DOUBLE BOUNCE WALK BY **COMBINING** THE TWO APPROACHES.  
 I DID THE STRAIGHT LEG CONTACTS FIRST, BUT **ALSO** MADE THEM THE LOW - THE DOWN.

THIS IS ON ONES -  
 TAKING ONE STEP  
 OF A WALK ON 12'S

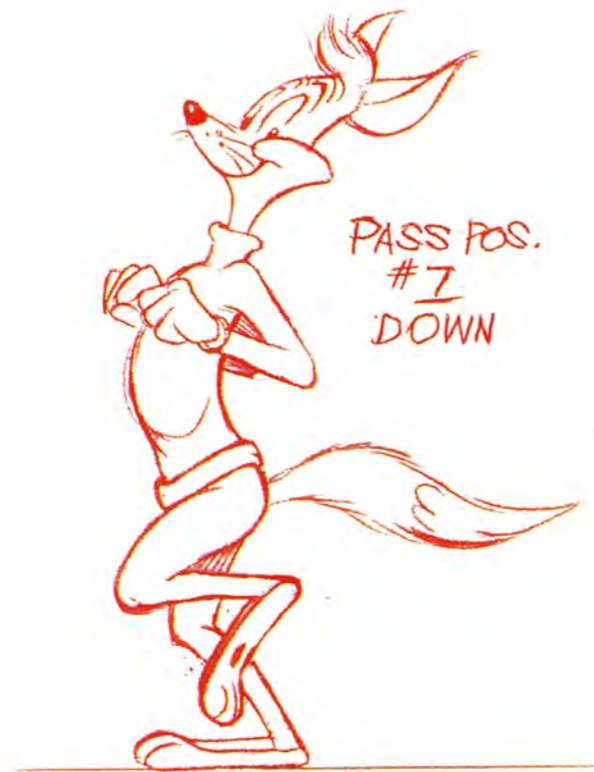


#13 DOWN

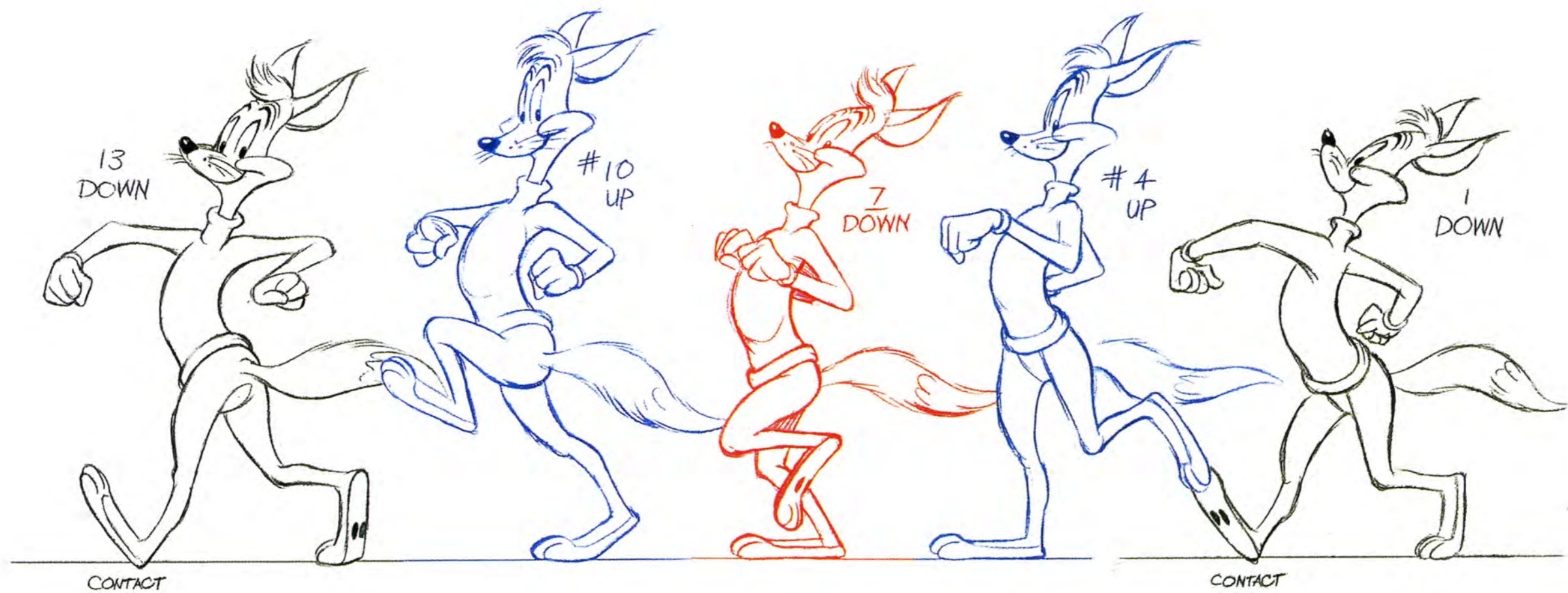
#1 DOWN



THE INBETWEENS ARE ON  
 THIRDS - UNFORTUNATELY.







13  
DOWN

#10  
UP

7  
DOWN

#4  
UP

1  
DOWN

CONTACT

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- 6 FRAMES = A RUN OR VERY FAST WALK (4 STEPS A SECOND)
- 8 FRAMES = SLOW RUN OR 'CARTOON' WALK (3 STEPS A SECOND)
- 12 FRAMES = BRISK, BUSINESS-LIKE WALK - 'NATURAL' WALK (2 STEPS A SECOND)
- 16 FRAMES = STROLLING WALK - MORE LEISURELY ( $\frac{2}{3}$  OF A SECOND PER STEP)
- 20 FRAMES = ELDERLY OR TIRED PERSON (ALMOST A SECOND PER STEP)
- 24 FRAMES = SLOW STEP (ONE STEP PER SECOND)
- 32 FRAMES = ...'SHOW ME THE WAY.... TO GO HOME'...

**The best way to time a walk (or anything else) is to act it out and time yourself with a stopwatch. Also, acting it out with a metronome is a great help.**