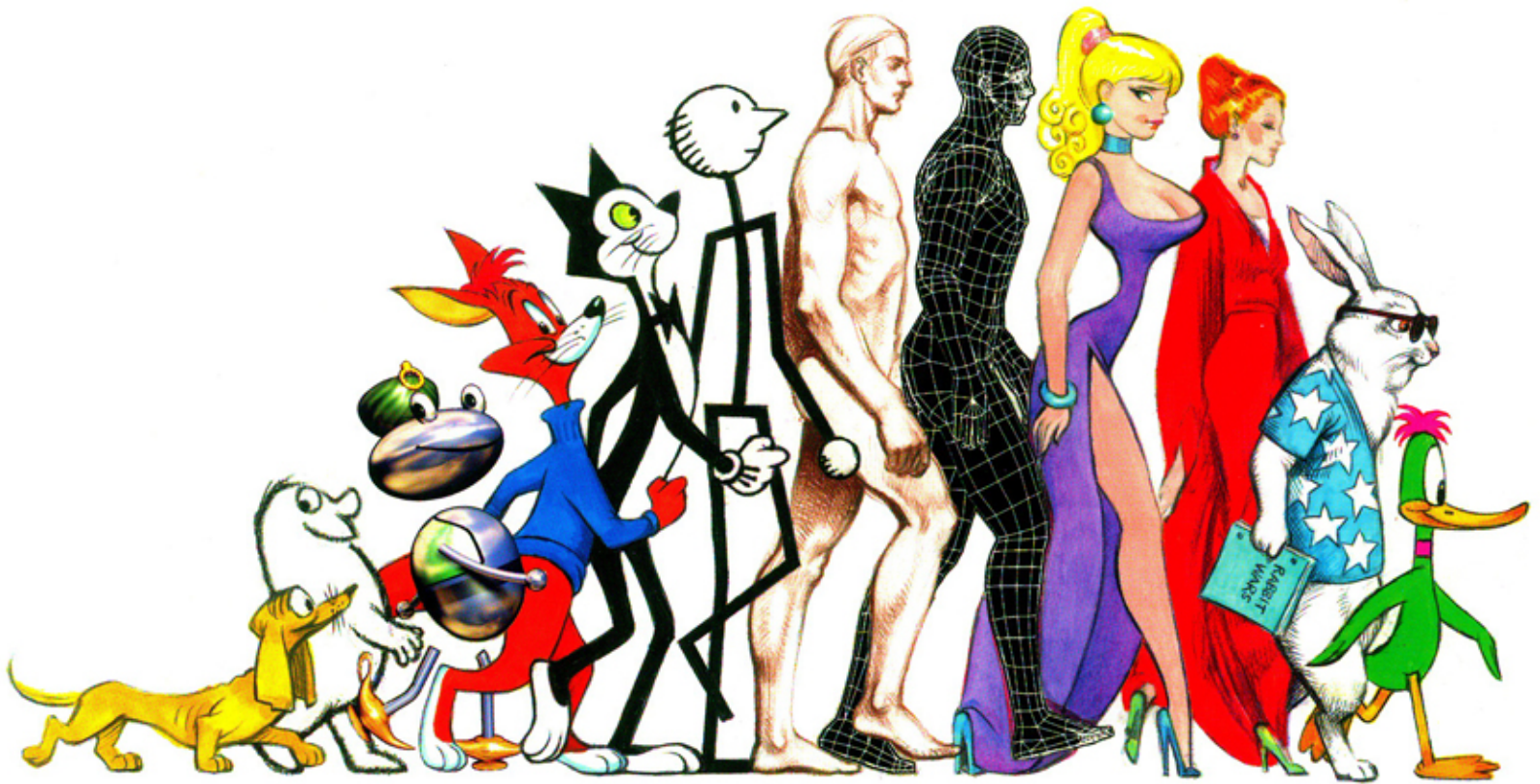


RICHARD WILLIAMS

DIRECTOR OF ANIMATION 'WHO FRAMED ROGER RABBIT'

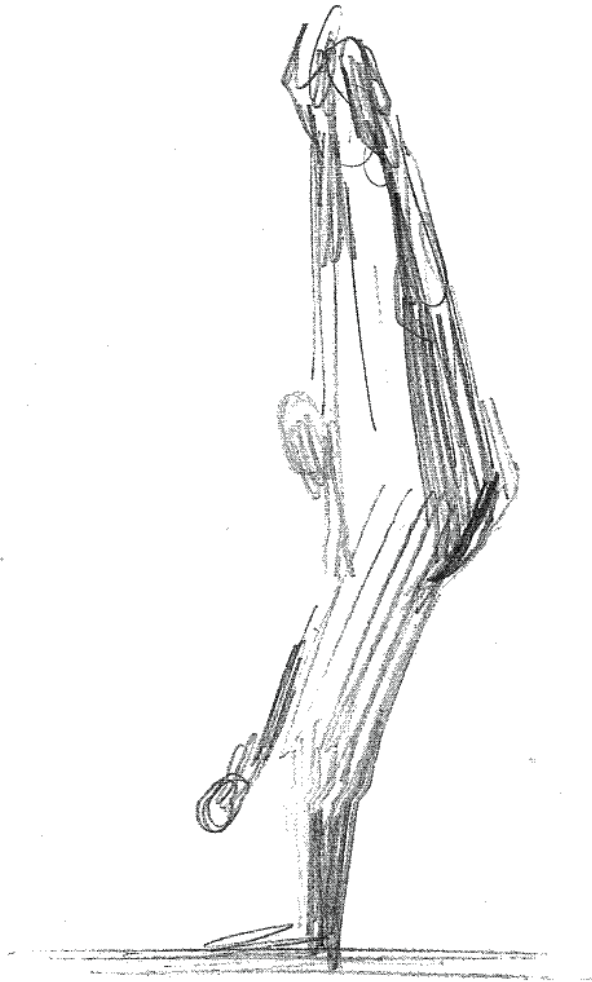
EXPANDED EDITION



THE ANIMATOR'S SURVIVAL KIT™

A MANUAL OF METHODS, PRINCIPLES AND FORMULAS
FOR CLASSICAL, COMPUTER, GAMES, STOP MOTION AND INTERNET ANIMATORS





ANTICIPATION

IS THERE ANYBODY WHO DOESN'T KNOW WHAT THIS GUY'S GOING TO DO?

The GREAT ANIMATOR, BILL TYLA SAID,

"THERE ARE ONLY 3 THINGS IN ANIMATION -

- 1 ANTICIPATION
- 2 ACTION
- 3 REACTION

AND THESE IMPLY THE REST.
LEARN TO DO THESE THINGS WELL
and YOU CAN ANIMATE WELL."

CHARLIE CHAPLIN SAID,

- 1 TELL 'EM WHAT YOU'RE GOING TO DO.
- 2 DO IT.
- 3 TELL 'EM THAT YOU'VE DONE IT.

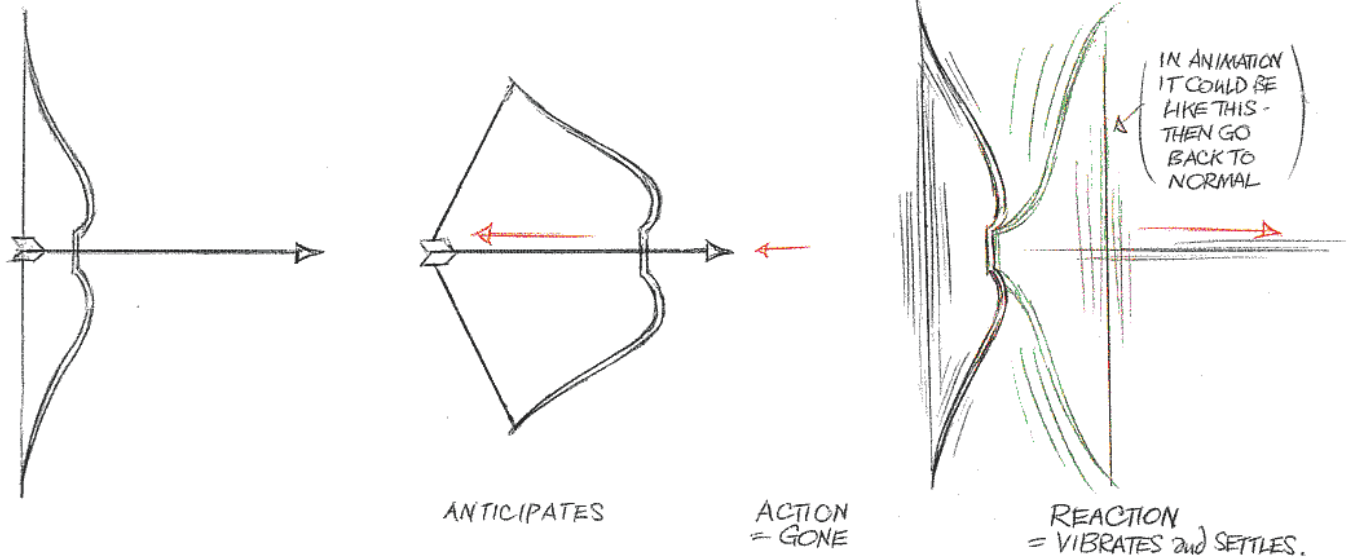
The GREAT FRENCH MIME, MARCEL MARCEAU SAYS,

"USE BIG ANTICIPATION."

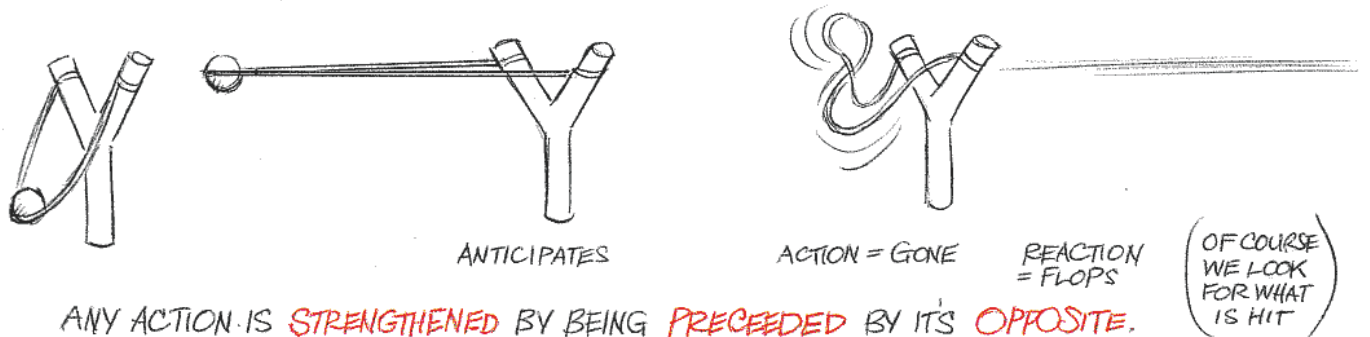
WHY? BECAUSE IT COMMUNICATES WHAT IS GOING TO HAPPEN.
The AUDIENCE SEES WHAT IS GOING TO HAPPEN - THEY SEE THE ANTICIPATION
and SO THEY ANTICIPATE IT WITH US. THEY GO WITH US.

WHY? BECAUSE FOR ALMOST EVERY ACTION WE MAKE THERE IS AN ANTICIPATION.
WE THINK OF THINGS FIRST - THEN DO THEM.
UNLESS IT'S A PRE-PROGRAMMED RESPONSE LIKE SHIFTING GEARS ON A CAR
OR GETTING DRESSED, WE KNOW THAT WE THINK OF SOMETHING FIRST - THEN DO IT.
AS WITH SPEECH, WE KNOW THAT OUR BRAIN FIXES UPON THE SENSE OF WHAT
IT WANTS TO SAY - THEN GOES INTO A VERY COMPLEX SERIES OF MUSCLE
SELECTIONS TO SAY IT.

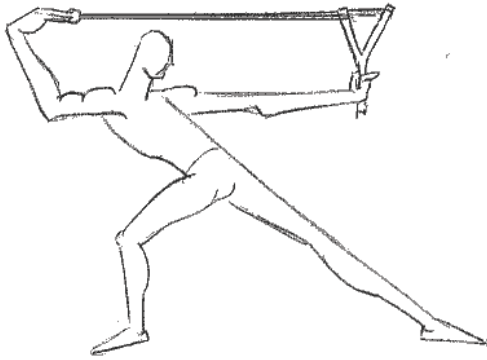
SO, ANTICIPATION IS THE PREPARATION FOR AN ACTION. (WHICH WE ALL RECOGNISE WHEN WE SEE IT.)
ANTICIPATION TAKES PLACE IN ALMOST EVERY ACTION -
and CERTAINLY IN EVERY BIG ACTION.



The ANTICIPATION IS ALWAYS IN THE OPPOSITE DIRECTION TO WHERE THE MAIN ACTION IS GOING TO GO.



ANY ACTION IS STRENGTHENED BY BEING PRECEDED BY ITS OPPOSITE.

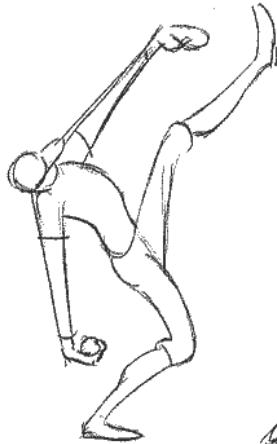


IF ACTION IS IN THE WHOLE BODY THEN WE HAVE ANTICIPATION OF TREMENDOUS LATENT FORCE.

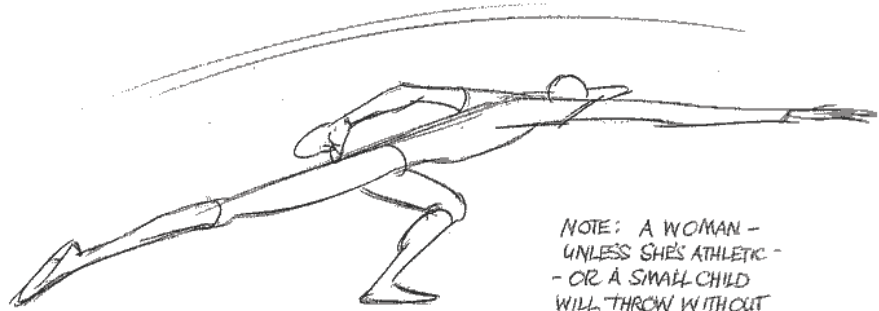
USUALLY THE ANTICIPATION IS SLOWER - LESS VIOLENT THAN THE ACTION
SLOW ANTICIPATION..... ZIP! = FAST ACTION



STARTS SLOW WIND UP



THEN PUTS THE BODY INTO IT FOR



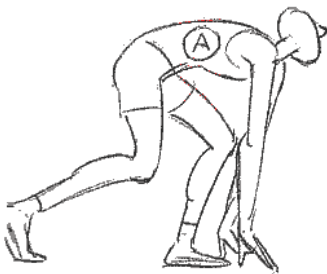
THE THROW

NOTE: A WOMAN - UNLESS SHE'S ATHLETIC - OR A SMALL CHILD WILL THROW WITHOUT USING THE BODY MASS TO HELP THE THROW.

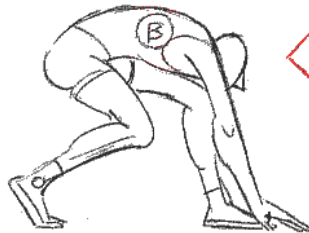
A RUNNER

WILL GO BACK BEFORE

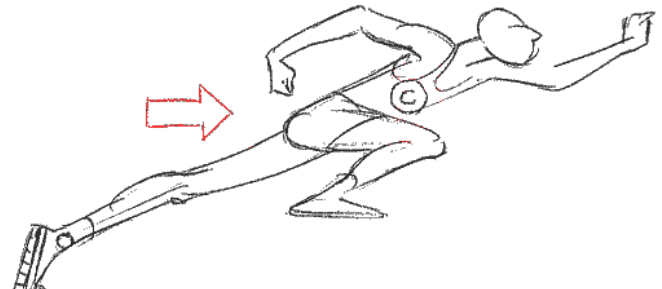
GOING FORWARD



READY



SET



GO

WE GET A MUCH STRONGER ACTION —



ANY ACTION CAN BE ENHANCED IF THERE IS AN ANTICIPATION BEFORE THE ACTION.

(SO)

WE GO BACK BEFORE WE GO FORWARD.
WE GO FORWARD BEFORE WE GO BACK.
WE GO DOWN BEFORE WE GO UP.
WE GO UP BEFORE WE GO DOWN.

The RULE IS: 'BEFORE WE GO ONE WAY - FIRST GO THE OTHER WAY.'

OF COURSE, WITH A 'CARTOON' CARTOON -



SEES SOMETHING



ANTICIPATES HIS EXIT

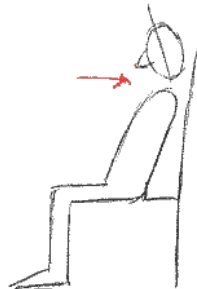


FEATHERS LINGER

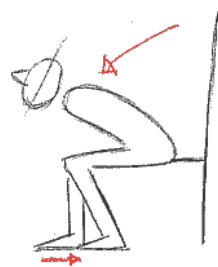
NO DRAWINGS GOING OUT — HE'S JUST GONE.

ANTICIPATION HAPPENS WITH SMALLER and UNDERSTATED MOVEMENTS.

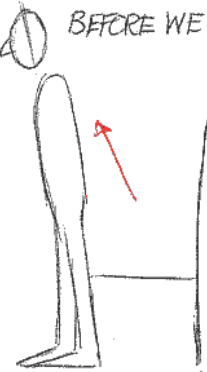
GETTING UP FROM A CHAIR, WE GO **BACK** BEFORE WE GO **FORWARD** and **DOWN** BEFORE WE GO **UP**.



ANTICIPATES BACK TO GO FORWARD



GOES FORWARD and DOWN TO GO



UP

SOMEONE MAKING A POINT -

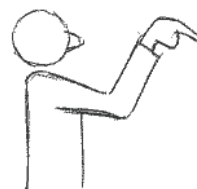


WEAK ANTICIPATE



and WEAK POINT

NOW, MAKING THE ACTION STRONGER -



PREPARING



BODY BACK SLIGHTLY



BODY FORWARD

GOING BACK FIRST IN THE OPPOSITE DIRECTION MAGNIFIES THE RESULT.

TAKE A SIMPLE THING LIKE STARTING A WALK -

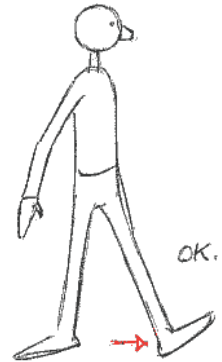
IT'S **UNNATURAL** TO START A WALK WITH THE **FARTHEST FOOT** FROM THE DIRECTION WE'RE GOING.



WRONG

THE OBVIOUS WAY TO GO TO HIS LEFT IS TO START WITH HIS LEFT FOOT.

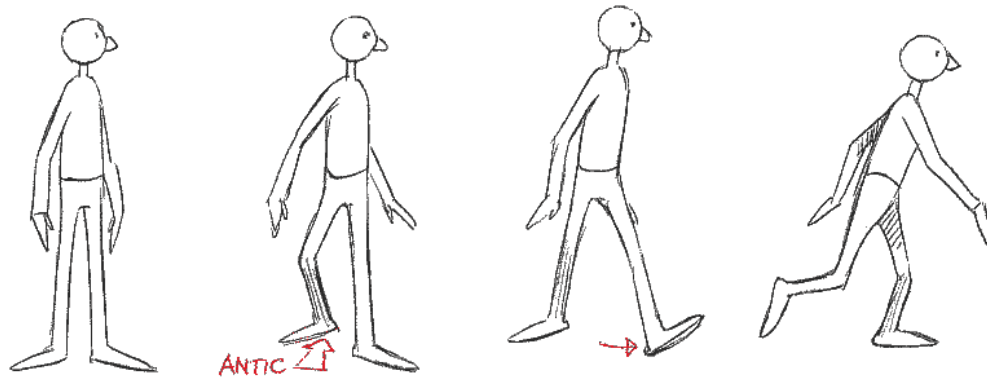
START THE WALK WITH THE FOOT **NEAREST** TO WHERE HE'S GOING -



OK.

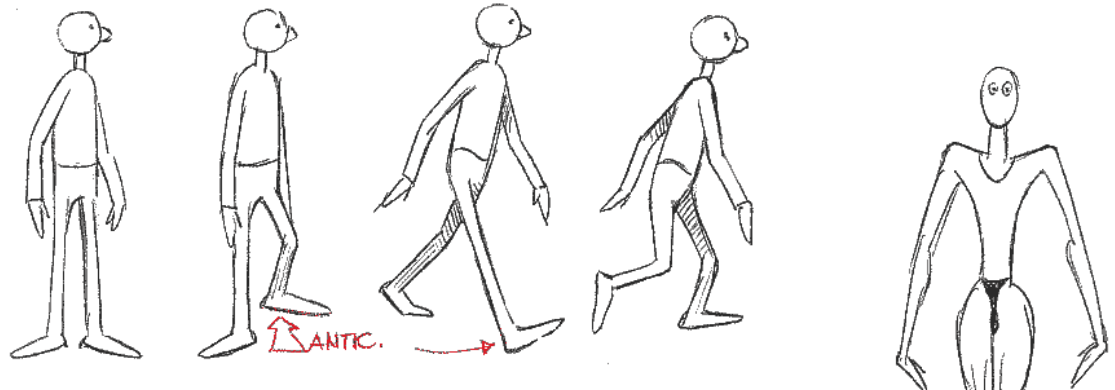
BUT HE COULD
ANTICIPATE
 THE WALK WITH
 HIS RIGHT FOOT
 LIKE THIS -

HIS RIGHT FOOT
 COULD **BACK UP**
 AS AN
 ANTICIPATE -



OR

ALTERNATIVELY
 HE COULD
 ANTICIPATE
 HIS WALK
 BY BACKING UP
 WITH HIS
 LEFT FOOT
 IN ORDER
 TO FREE
 HIS RIGHT FOOT
 TO STEP OVER.



A BALLET PLIÉ
 IS AN ANTICIPATION
 BEFORE JUMPING
 UP IN THE AIR
 TO DO AN ENTRECHAT
 = WIGGLING FEET



WE GO

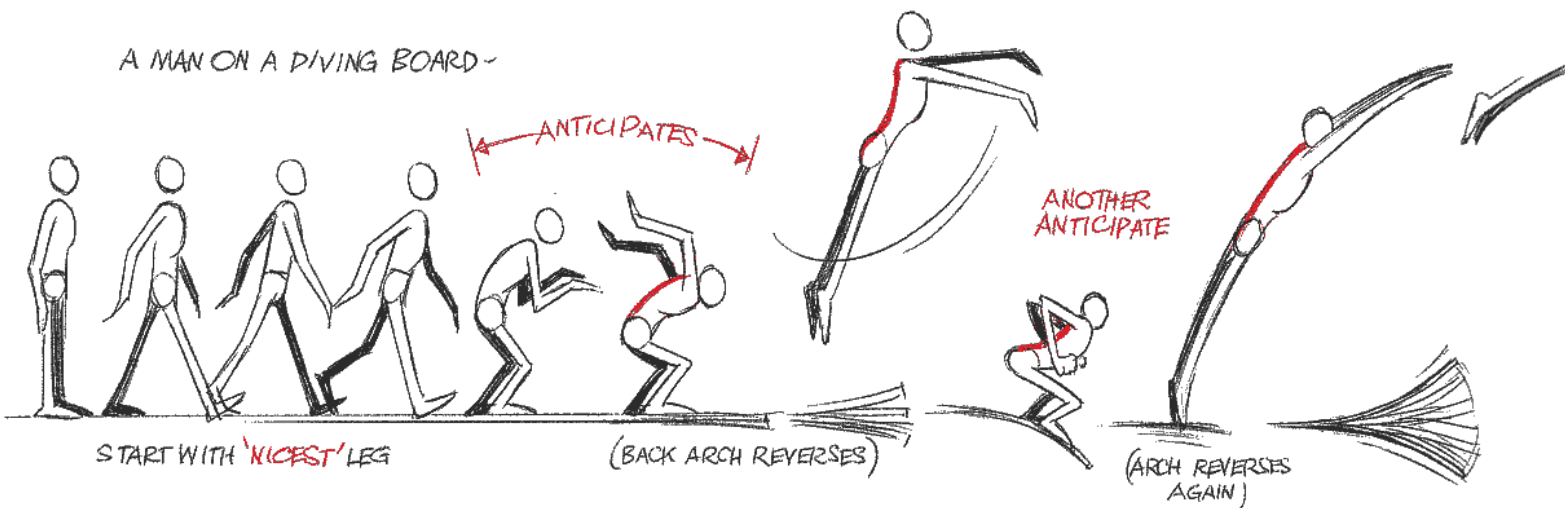


DOWN BEFORE WE GO UP

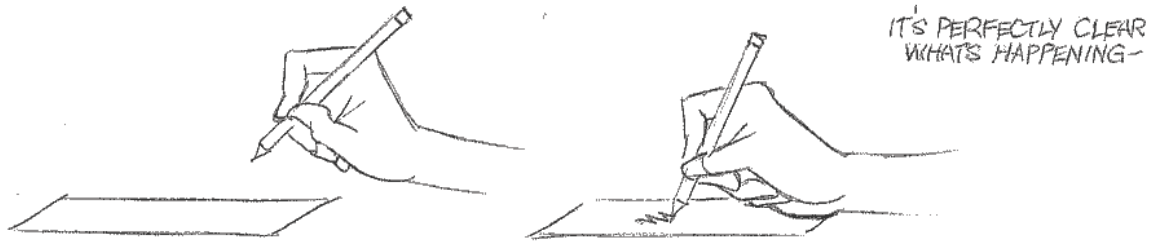


(IN ANIMATION
 FEET COULD
 DO A FIGURE 8)

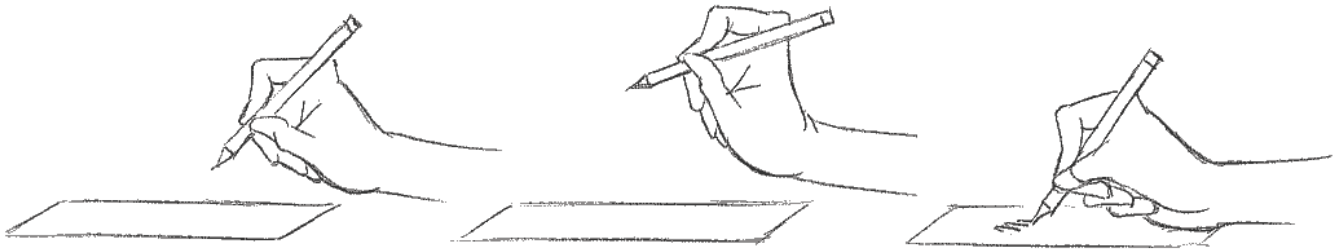
A MAN ON A DIVING BOARD -



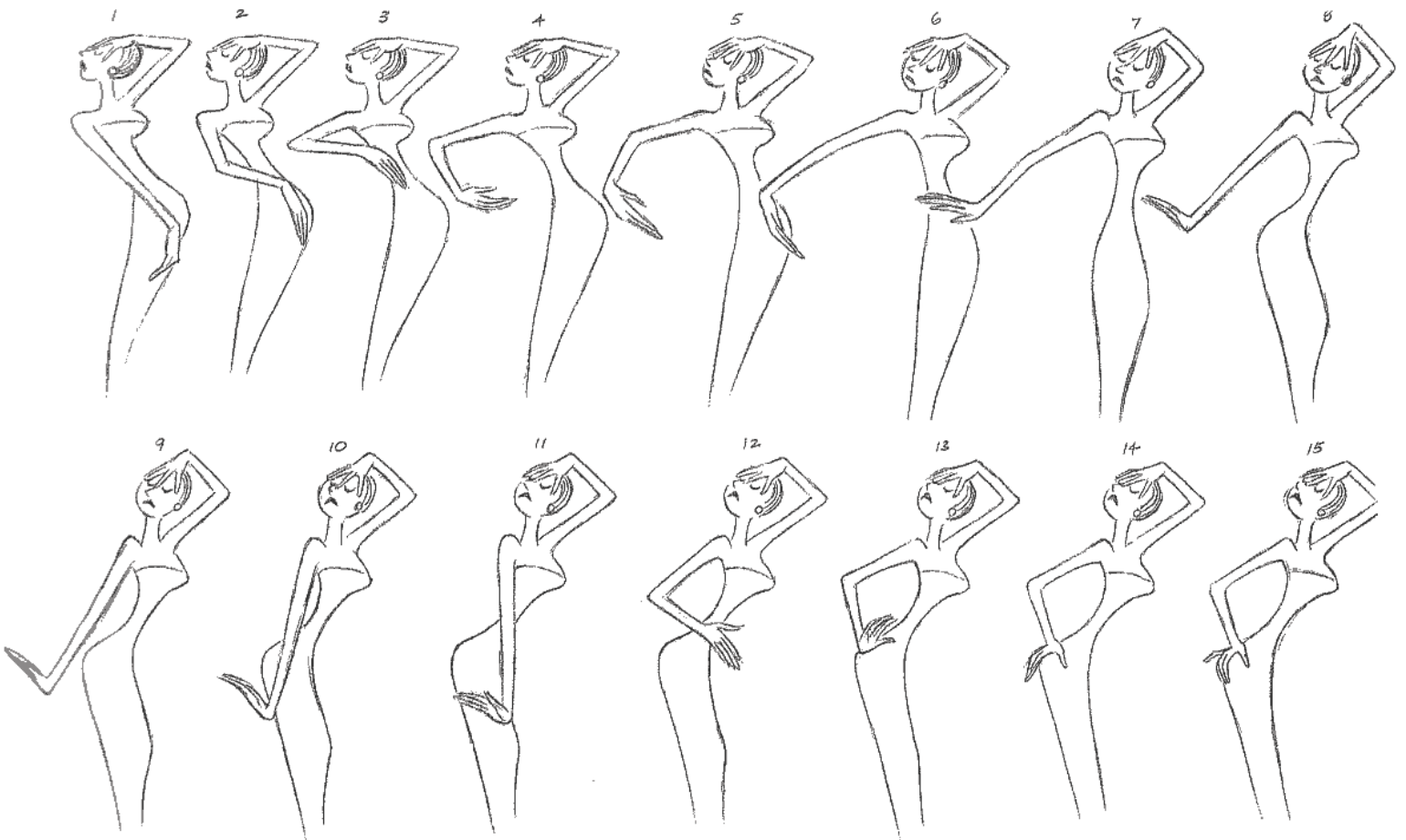
WITH SMALLER ACTIONS - TAKE A HAND WRITING -



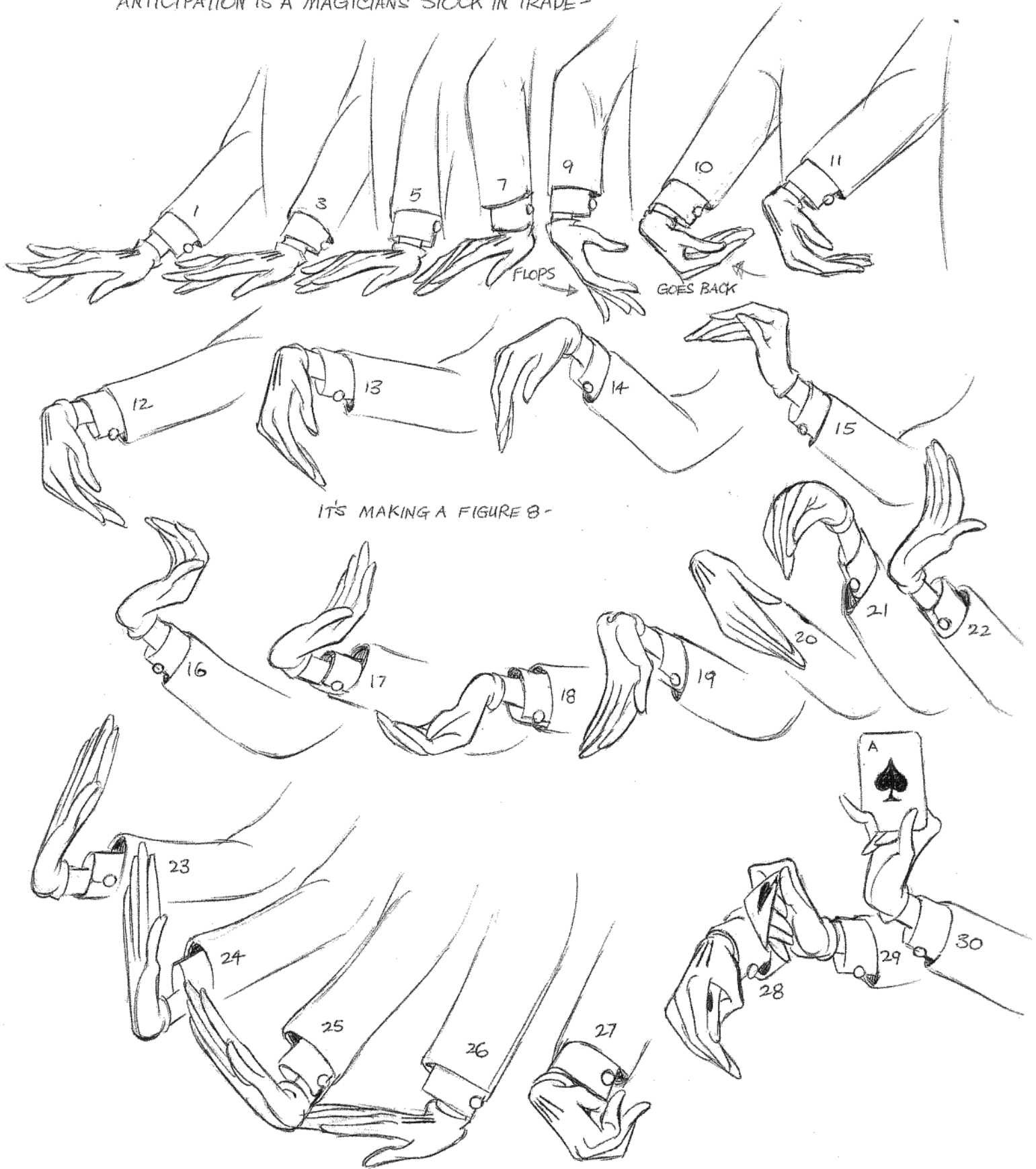
BUT JUST BY PUTTING IN A SMALL ANTICIPATE UP BEFORE HE WRITES - WE FEEL THE PERSON THINKING.



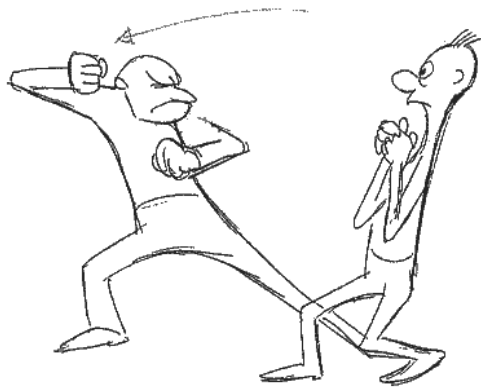
OR WE CAN USE FLAMBOYANT THEATRICAL GESTURES AS ANTICIPATION.
SAY A SHOWBIZ WOMAN IS GOING TO PUT HER HAND ON HER HIP - (IT'S A FIGURE 8)



ANTICIPATION IS A MAGICIAN'S STOCK IN TRADE -



IF SOMEONE'S GOING TO HIT SOMEONE HE WOULD ANTICIPATE BACK BEFORE SWINGING FORWARD.



The ANTICIPATION TELLS US EXACTLY WHAT'S GOING TO HAPPEN.

IN THE EARLY DAYS OF ANIMATION THE CONTACT WAS LIKE HITTING A PUDDING -

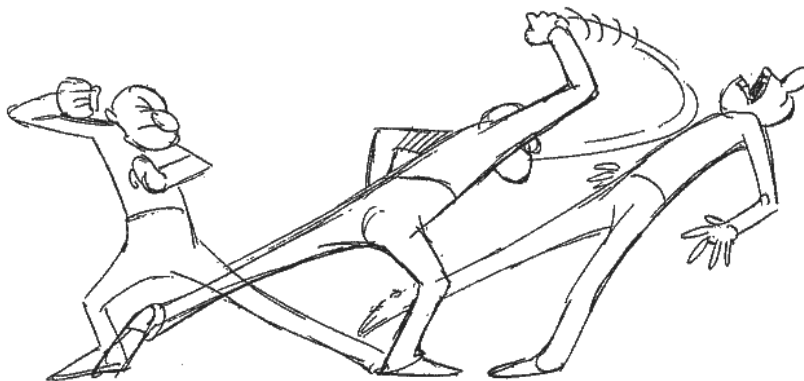


THE 'HIT' WAS USUALLY HELD FOR 4 FRAMES.

GRIM NATWICK SAID, "AT DISNEY'S I LEARNED HOW TO DELIVER A PUNCH FROM ART BARRITT. ART SAID, 'DON'T **EVER** SHOW THE HAND HITTING THE CHIN. SHOW THE HAND **AFTER** IT'S PAST THE CHIN AND THE CHIN HAS MOVED OUT OF PLACE!'"

TODAY WE JUST SHOW THE **RESULT**.

THERE IS **NO POINT OF CONTACT**.



WE LEAVE OUT THE CONTACT AND SHOW THE HAND PAST THE HITTING POINT

= 10 TIMES THE IMPACT.

KEN HARRIS TOLD ME THIS IS WHAT THEY DID IN OLD WESTERN FILMS. THEY WOULD EDIT OUT THE 'POINT OF CONTACT' FRAMES TO JUST SHOW THE RESULT OF THE HIT AND PUT A BIG BANG ON IT.

SO, WE PUT THE SOUND HIT WHEN THE FIST IS **PAST** THE FACE - WHEN THE CHARACTER IS DISLODGED AND THE ARM SWINGS THROUGH. WE GET THE IMPACT, THE STRENGTH FROM THE DISPLACEMENT.

AGAIN,

The ANTICIPATION IS - WE **PREPARE** FOR THE ACTION. WE **BROADCAST** WHAT WE'RE GOING TO DO.

The **ONLY** TROUBLE WITH ANTICIPATIONS IS THAT THEY CAN BE CORNY.

The AUDIENCE GOES, "AW SURE, I KNOW, I SEE, NOW YOU'RE GOING TO DO THIS... BORING..."

SO THEN THE GREAT THING IS TO DO SOMETHING DIFFERENT - **A SURPRISE** - WHICH CAN BE VERY FUNNY (OR SHOCKING.) JUST DON'T DO WHAT'S EXPECTED.

WE COULD SAY THAT AN ANTICIPATION IS AN **EXPECTATION** OF WHAT WILL OCCUR.
 THE AUDIENCE **EXPECTS** SOMETHING TO HAPPEN BEFORE IT ACTUALLY HAPPENS.

A SURPRISE GAG WORKS WHEN THE AUDIENCE READS THE EXPECTATION AND EXPECTS
 A CERTAIN THING TO HAPPEN AND THEN SOMETHING QUITE DIFFERENT HAPPENS —



The INHALE IS
 THE ANTICIPATION



ACTION



RESULT

OR



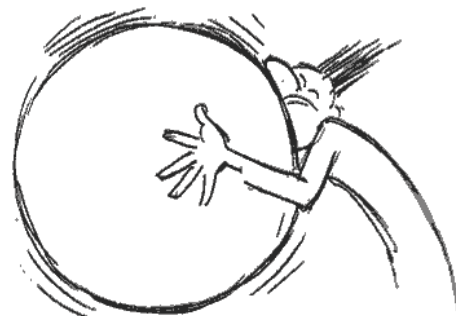
INHALE = ANTICIPATION



ACTION



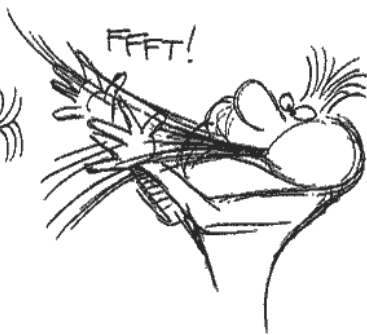
INHALE = MORE
 ANTICIPATION



MORE ACTION



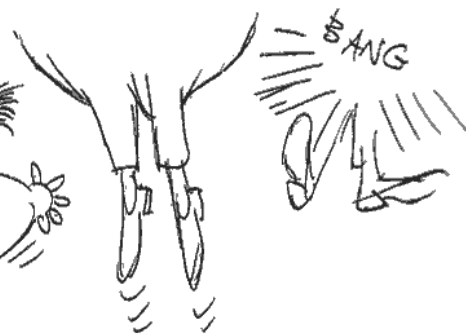
MORE INHALE
 = MORE ANTICIPATION



ACTION



REACTION
 OR RESULT



MORE
 REACTION

YET MORE
 REACTION.

SURPRISE ANTICIPATIONS

ANTICIPATE

STRONGER ANTICIPATE

ACTION

WAIT FOR IT -

ANTICIPATE

RESULT

ANTICIPATE

RESULT

ANTICIPATE

ACTION

REACTION

ANTICIPATE

ACTION

REACTION

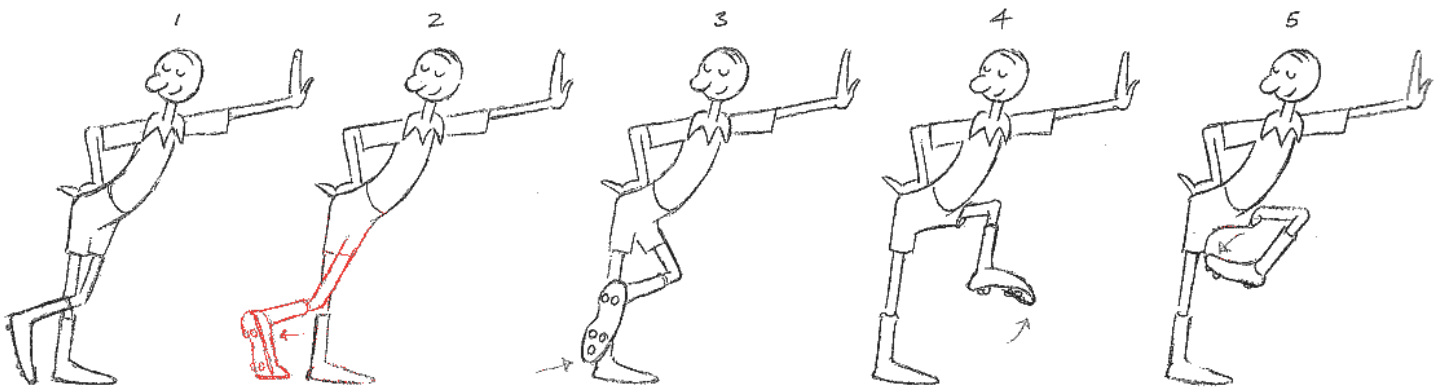
INVISIBLE ANTICIPATIONS

A WAY TO GET 'SNAP' WHICH ANIMATORS ARE ALWAYS TALKING ABOUT IS THIS: SAY A CHARACTER SEES SOMETHING MILDLY SURPRISING and LOOKS UP SLIGHTLY -

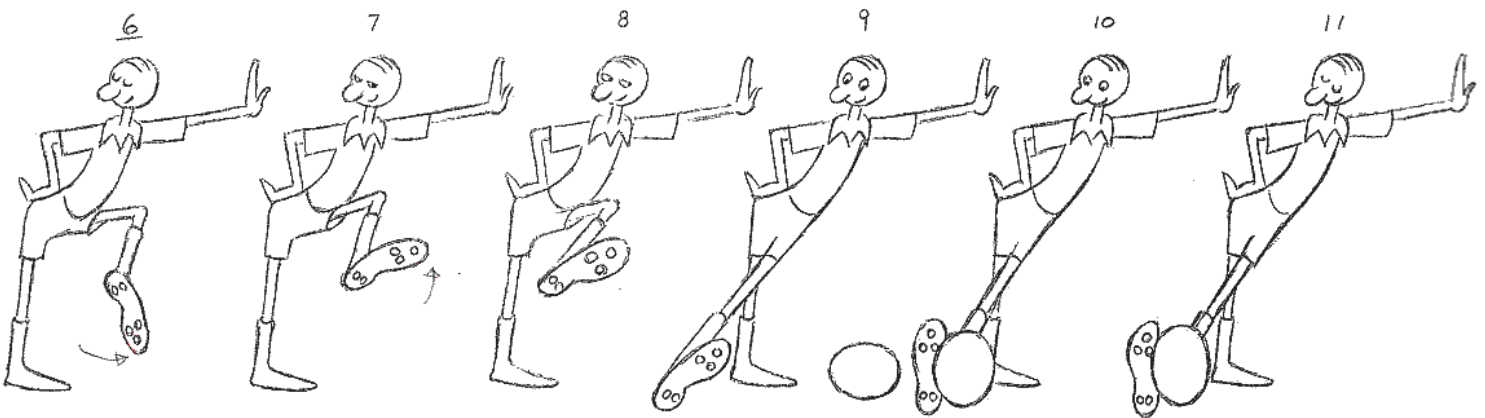


WE PUT IN A VERY FAST ANTICIPATION - A DRAWING OR TWO IN THE OPPOSITE DIRECTION FROM WHERE WE WANT TO GO. IT'S TOO FAST FOR THE EYE TO SEE IT - IT'S JUST FOR ONE OR TWO FRAMES - IT'S INVISIBLE TO THE EYE BUT WE FEEL IT. THIS GIVES IT THE SNAP.

SAY A SOCCER GOALIE IS GOING TO STOP A BALL WITH A CIRCULAR FOOT FLOURISH -



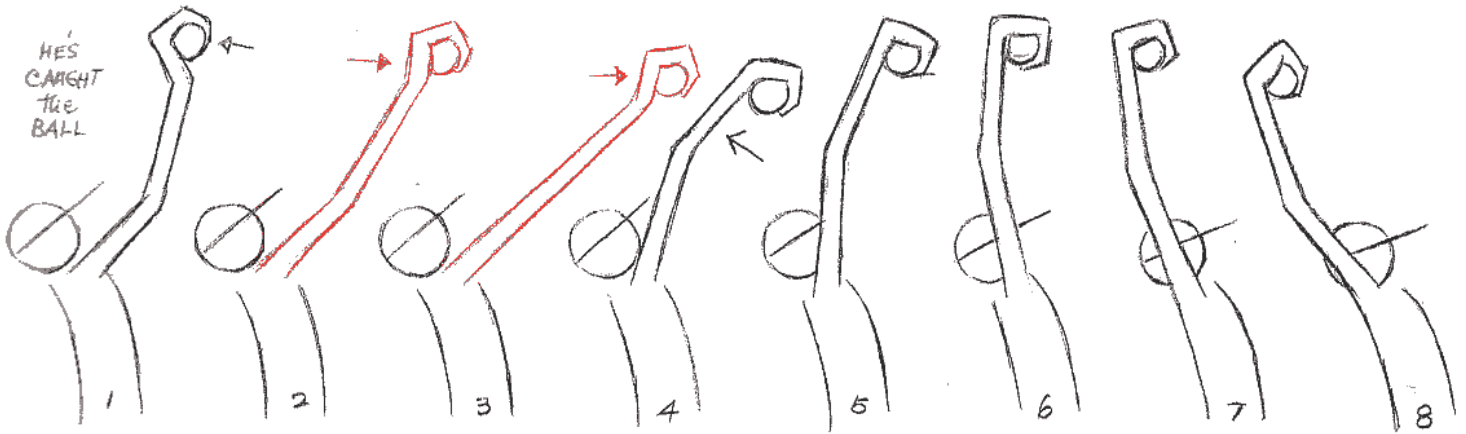
JUST A ONE FRAME ← ANTICIPATION WILL DO THE TRICK! THEN → MOVES IN OPPOSITE DIRECTION



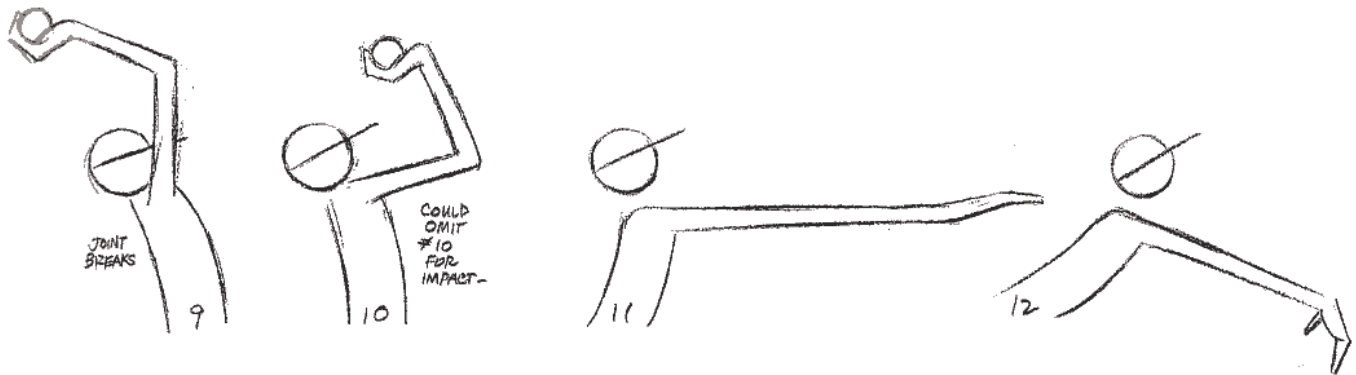
OF COURSE, THE FOOT FLOURISH IS ITSELF AN ANTICIPATION OF CATCHING THE BALL.

THIS DEVICE GIVES AN EXTRA PUNCH TO AN ACTION BY INVISIBLY ANTICIPATING ANY ACTION. IT'S THE SAME THING AS A 'NATURAL' ANTICIPATION - JUST GO THE OPPOSITE WAY FIRST - BUT ONLY FOR ONE, TWO OR THREE FRAMES.

A BASEBALL PLAYER HAVING CAUGHT A BALL COULD ANTICIPATE THE ANTICIPATION OF HIS THROW FOR JUST 2 FRAMES -



ANTIC. FORWARD FOR 2 FRAMES - NOW GO BACK INTO THE 'NORMAL' ANTICIPATION -



CONCLUSION:

WHENEVER POSSIBLE WE TRY TO FIND AN ANTICIPATION (OR ANTICIPATIONS) BEFORE THE ACTION.

TYTLA SAID,

" BE SIMPLE.
BE DIRECT.
BE CLEAR."

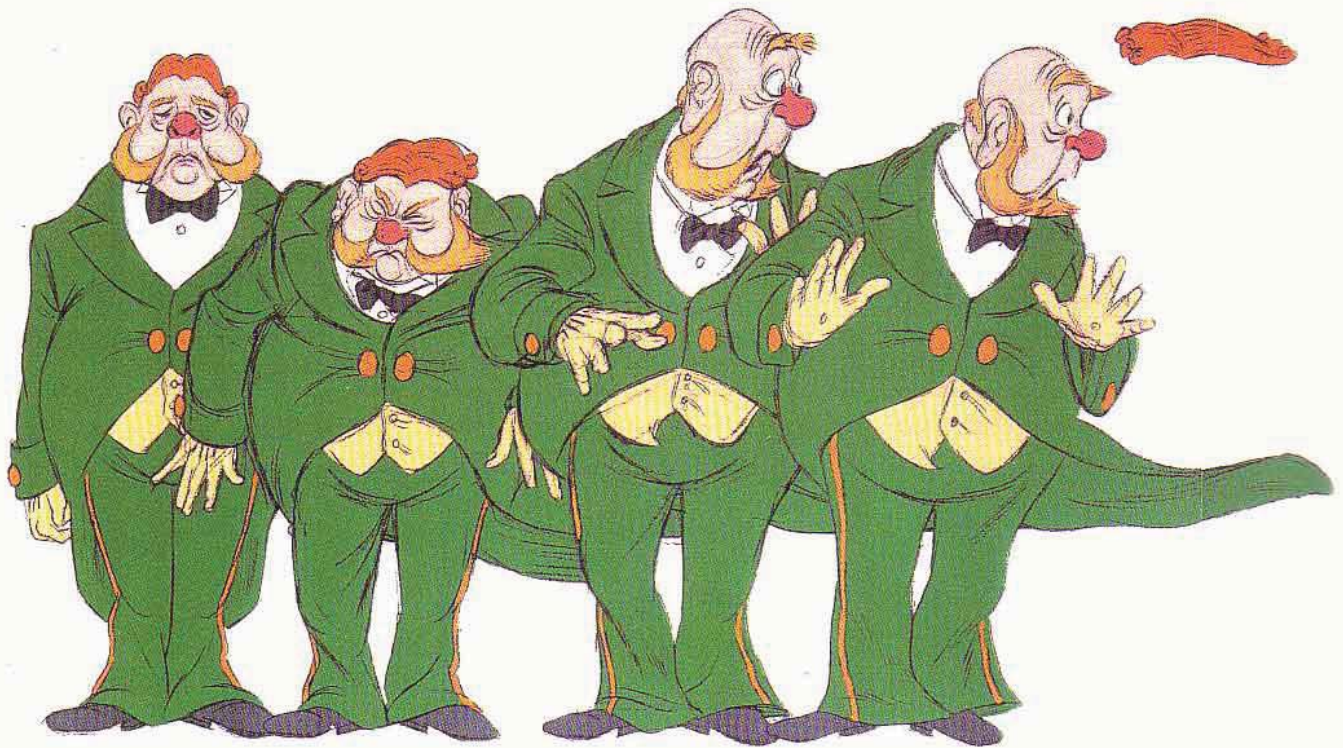
AND

" BE VERY SIMPLE.
MAKE A STATEMENT -
and FINISH IT - SIMPLY."

SO,

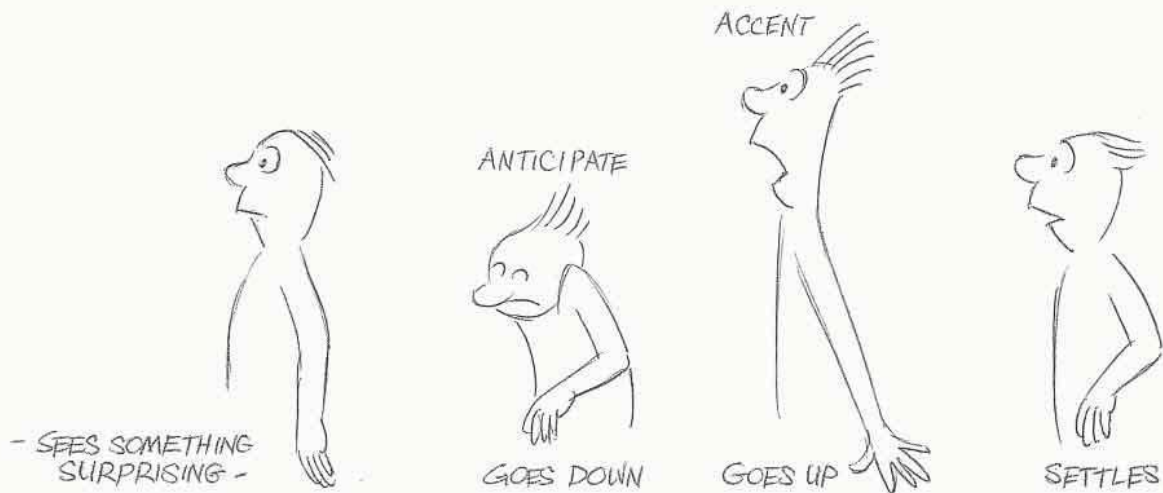
1 WE ANTICIPATE THE ACTION
2 DO IT
3 and SHOW WE'VE DONE IT.

ANTICIPATION LEADS ON NATURALLY RIGHT INTO 'TAKES' and 'ACCENTS'



TAKES AND ACCENTS

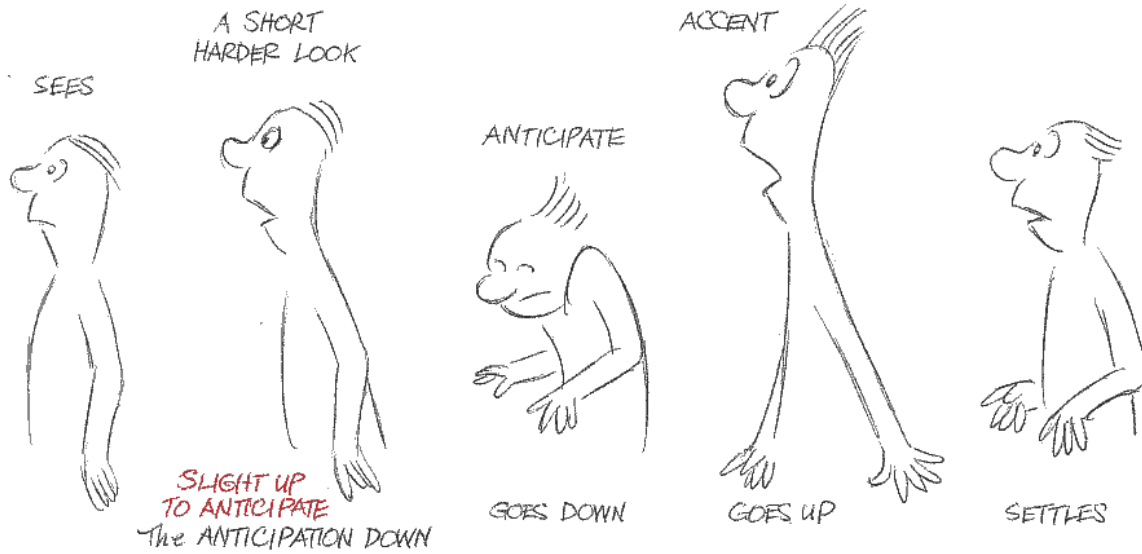
A 'TAKE' IS AN ANTICIPATION OF AN ACCENT WHICH THEN SETTLES.



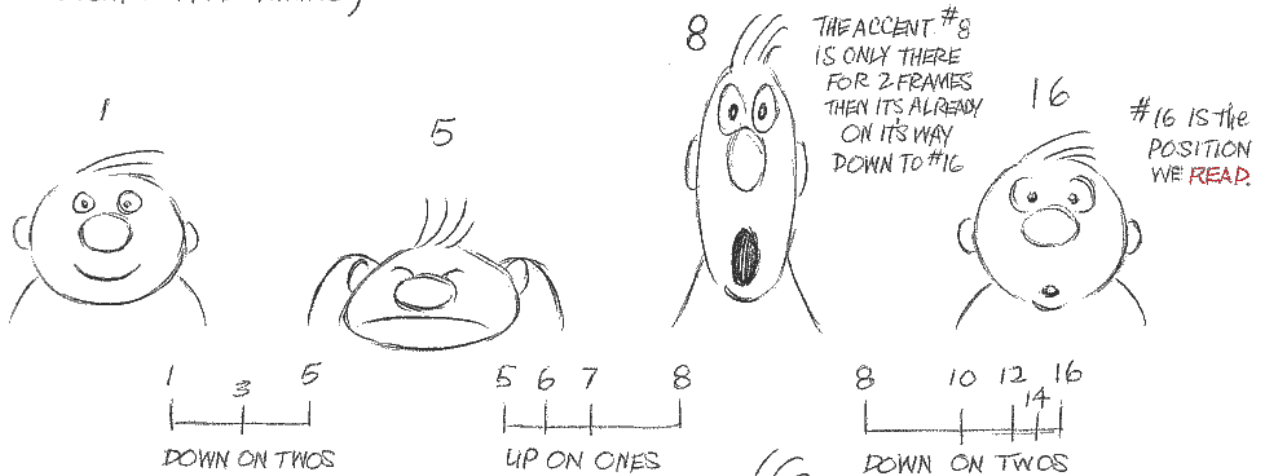
THIS IS THE BASIC PATTERN OF A CARTOON 'TAKE.'

HERE FOLLOWS A BUNCH OF FORMULAS AND VARIATIONS ON HOLLYWOOD TAKES WORKED OUT IN THE 1930'S AND 40'S.....

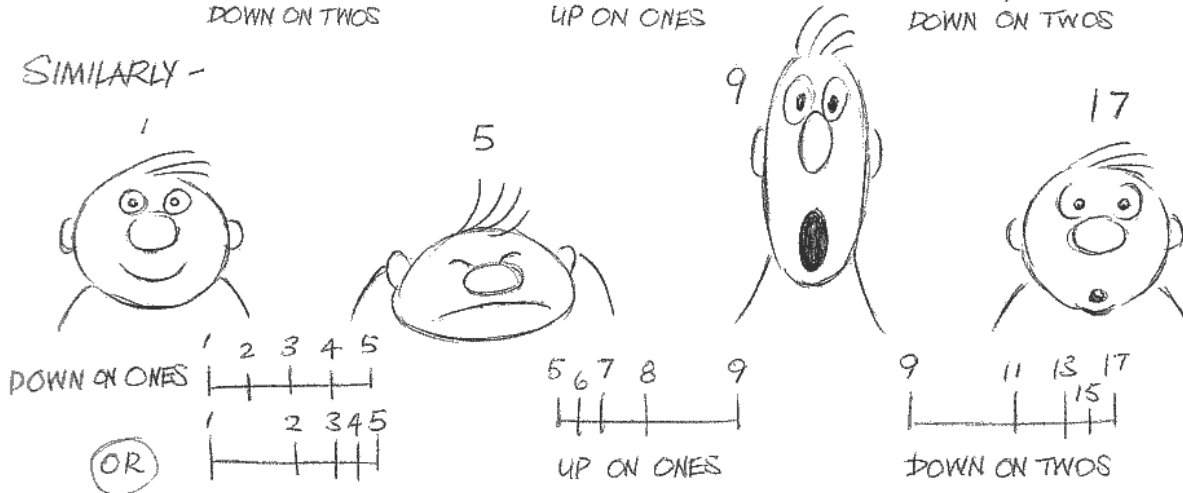
BUT WHILE WE'RE AT IT, WE **COULD** STRENGTHEN OUR BASIC TAKE BY ADDING IN A SLIGHT **UP ANTICIPATION** OF THE DOWN ANTICIPATION AS HE TAKES A CLOSER LOOK—



HERE'S A FORMULA FOR AN ORDINARY STRAIGHT UP and DOWN TAKE (LASTS 1 FOOT = $\frac{2}{3}$ SEC.)
(THIS IS DISNEY-TYPE TIMING)



SIMILARLY -



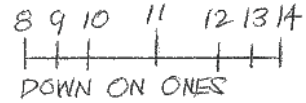
HERE'S THE SAME THING BUT WITH WARNER SHORTS -TYPE TIMING- (14 FRAMES = JUST OVER 1/2 SEC)



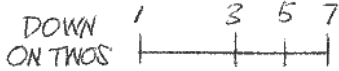
AGAIN, THE ACCENT IS ONLY FELT AS IT'S ALREADY EN ROUTE DOWN TO #14.



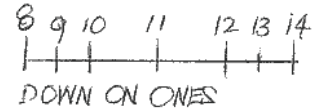
POP FROM 7 TO 8



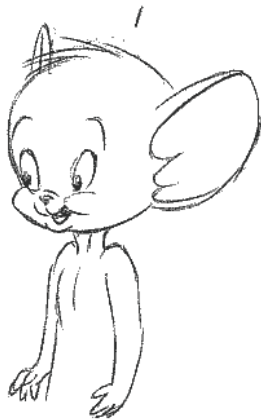
SAME THING FROM THE SIDE -



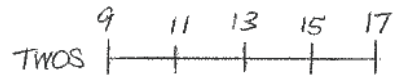
POP FROM 7 TO 8



SAME THING WITH THE BODY - BUT ALL ON TWOS. (TAKES ONE FOOT = 2/3 SEC.)



POP FROM 7 TO 9

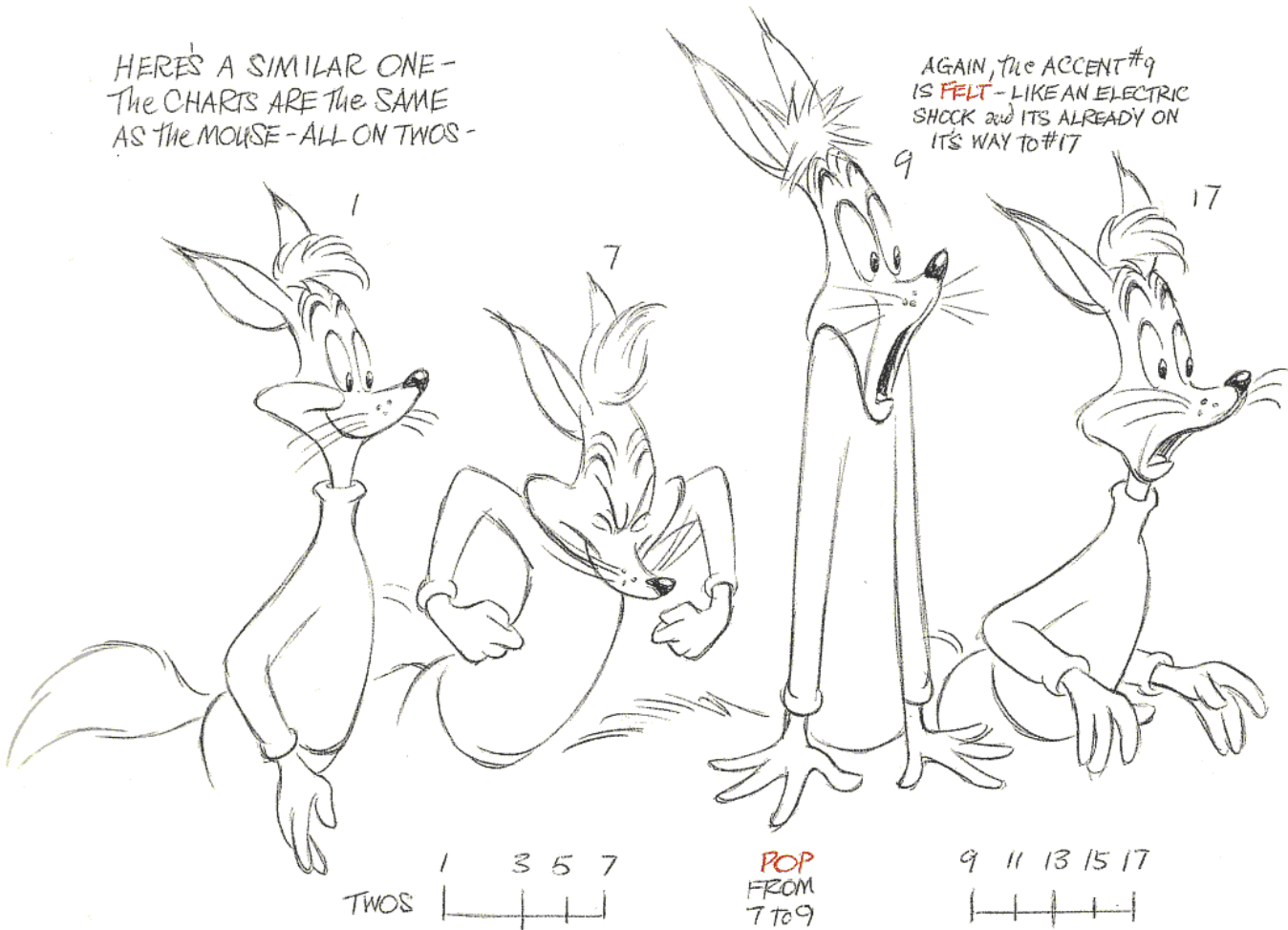


ALTERNATE # 7

WE CAN EXAGGERATE EVERYTHING AS MUCH AS WE LIKE IN THE DRAWING BUT THESE ARE STANDARD TIMINGS.

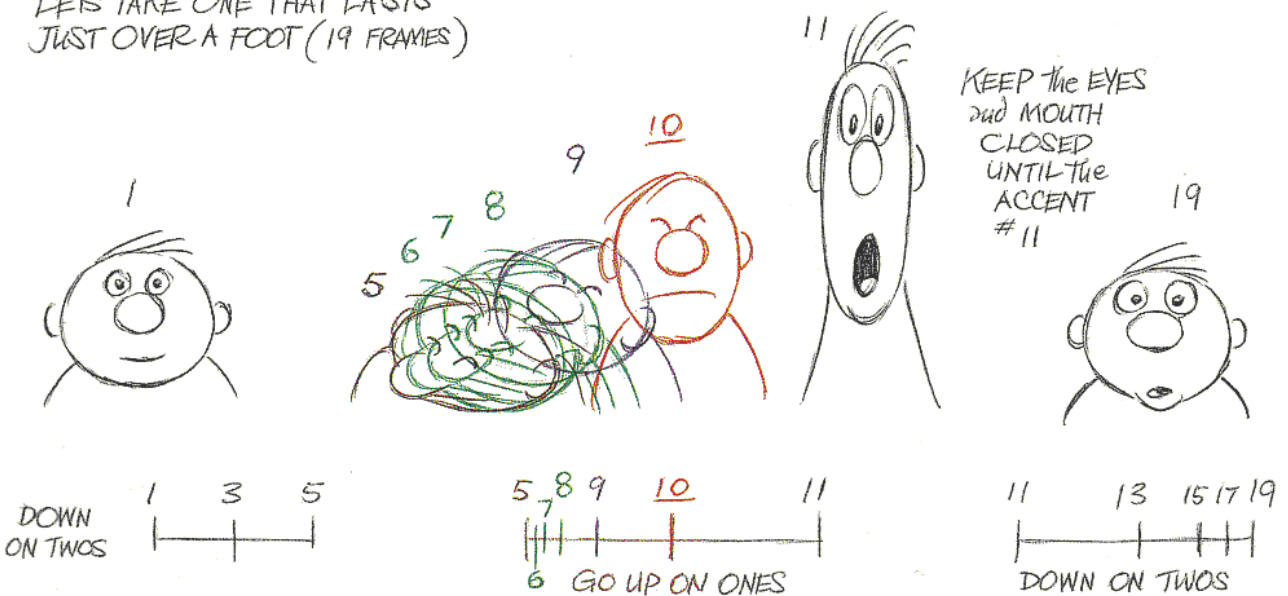
HERE'S A SIMILAR ONE -
The CHARTS ARE THE SAME
AS THE MOUSE - ALL ON TWOS -

AGAIN, The ACCENT #9
IS FELT - LIKE AN ELECTRIC
SHOCK and ITS ALREADY ON
ITS WAY TO #17



THESE ARE SOLID WORKING FORMULAS - BUT WE CAN START BEING MORE INVENTIVE -

LET'S TAKE ONE THAT LASTS
JUST OVER A FOOT (19 FRAMES)



KEEP THE EYES
and MOUTH
CLOSED
UNTIL THE
ACCENT
#11

NOW LET'S MAKE IT KIND OF A DOUBLE TAKE. WE'LL KEEP THE SAME CHARTS BUT DRAG THE HEAD FROM SIDE TO SIDE and KEEP IT 'SQUASHED' ON ITS WAY UP TO #11.

POP THE HEAD SHAPE, EYES and MOUTH ON #11

1 3 5
DOWN ON TWOS

5 6 7 8 9 10 11
GOING UP ON ONES →

11 13 15 17 19
BACK DOWN ON TWOS

MAYBE IT'S CLEARER SHOWING IT THIS WAY -

1 3 5
DOWN ON TWOS

5 6 7 8 9 10 11
MAKE 6 FAVOURING #5 EXTREME

11 13 15 17 19
BACK DOWN ON TWOS

WE SHOULDN'T WORRY ABOUT DISTORTED DRAWINGS OR IMAGES. LIVE ACTION HAS TERRIBLY DISTORTED FRAMES.

BUT WE SHOULD REMEMBER WHAT THE ORIGINAL VOLUME OF A CHARACTER IS - AND NOT STRETCH and COMPRESS FORGETTING THIS VOLUME - SO THAT THE CHARACTER CHANGES OVERALL SIZE.

MILT KAHL SAID, "I KEEP THE SAME AMOUNT OF MEAT IN A TAKE."

BUT WE CAN PUSH IT AROUND LIKE MAD -



WE SHOULDN'T BE AFRAID OF DISTORTION IN THE INTERIOR OF AN ACTION.
 OUR DRAWINGS OR IMAGES MAY LOOK STRANGE, BUT WE REALLY ONLY SEE THE START AND END POSITIONS.
 WE FEEL THE DISTORTION WITHIN AND THAT'S WHAT COUNTS.
 THERE IS WILD DISTORTION AND LEAN IN LIVE ACTION AND WE CAN GO FURTHER.—

GOING DOWN INTO AN ANTICIPATION YOU'D EXPECT THIS -



ANTIC.

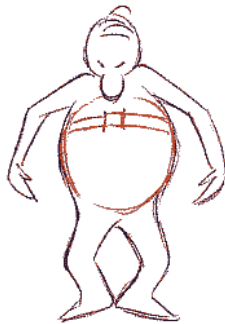


THE BELLY GOES DOWN AS THE LEGS BEND -

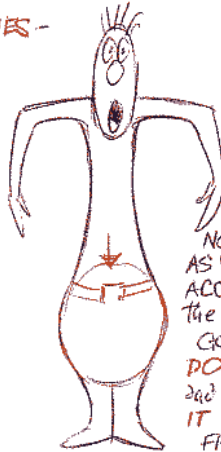
BUT LET'S DELAY THE STOMACH AREA FOR JUST 2 FRAMES OR 3 FRAMES OR 4 FRAMES -



ANTIC.



BELLY STAYS PUT -



NOW AS WE ACCENT UP THE BELLY GOES DOWN AND DELAY IT 2, 3 OR 4 FRAMES

THE STOMACH GOES DOWN GIVING INTERNAL STRETCH AND COMPRESSION.



FEET COULD PEDAL -

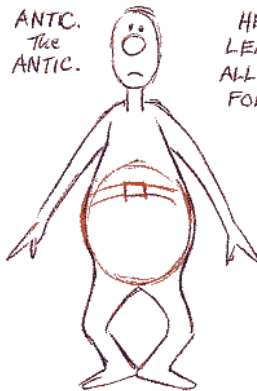
BELLY CATCHES UP AS HE STARTS TO COME DOWN



AFTER THE HEAD AND BODY HAVE SETTLED THE ARMS COULD MOVE INTO A POSITION TO TAKE THE CURSE OFF THE HOLD.

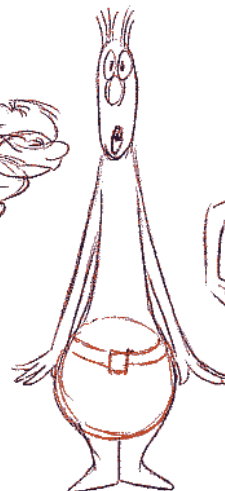
THE HEAD COULD GO UP AS THE LEGS GO DOWN WHICH IS AN ANTICIPATION OF AN ANTICIPATION -

ANTIC. THE ANTIC.



HEAD LEADS - ALL ELSE FOLLOWS

ANTIC.

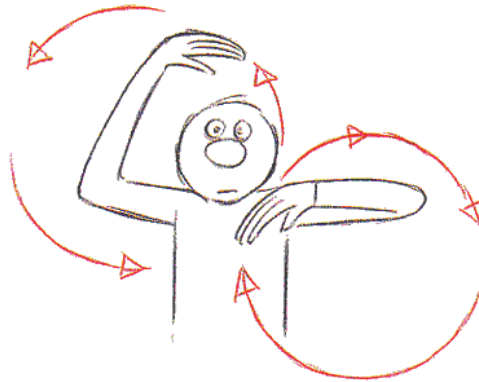


THIS IS HOW TEX AVERY DID HIS WILD, CRAZY TAKES - EXTENDING ON A SERIES OF COMPOUND ACTIONS - DELAYING BITS, OFTEN JUST 2 FRAMES APART - A SERIES OF ACTIONS = A CUMULATIVE RESULT.

ART BARRITT HAD A GREAT EMBELLISHING DEVICE FOR THE HANDS AT THE END OF A TAKE - WHICH LOTS OF ANIMATORS UTILISED -

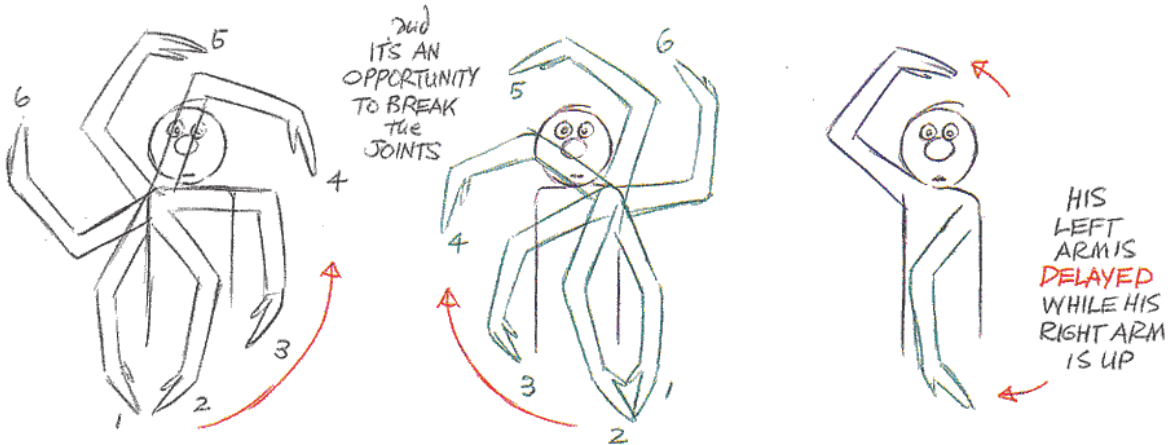
AFTER THE TAKE, WHERE HE'S COMING BACK TO NORMAL (IF WE HAVE THE TIME FOR IT) HAVE THE ARMS MAKE AN ELABORATE FLURRY - ON ONES. - VERY FAST.

THE ARMS EACH SWING AROUND IN A CIRCLE COUNTERING EACH OTHER.



THEY CAN MAKE A FIGURE 8 AS LONG AS THEY COUNTER EACH OTHER.

THE LEFT ARM DOES THE SAME AS THE RIGHT - BUT STARTS LATER and COUNTERS IT.



ANOTHER LITTLE REFINEMENT - THE ARM COULD KEEP KNOCKING HIS HAT OFF and ON AGAIN -

KIND OF CHAPLINESQUE...

WE'D NEED A MINIMUM OF 12 FRAMES FOR THIS STUFF -

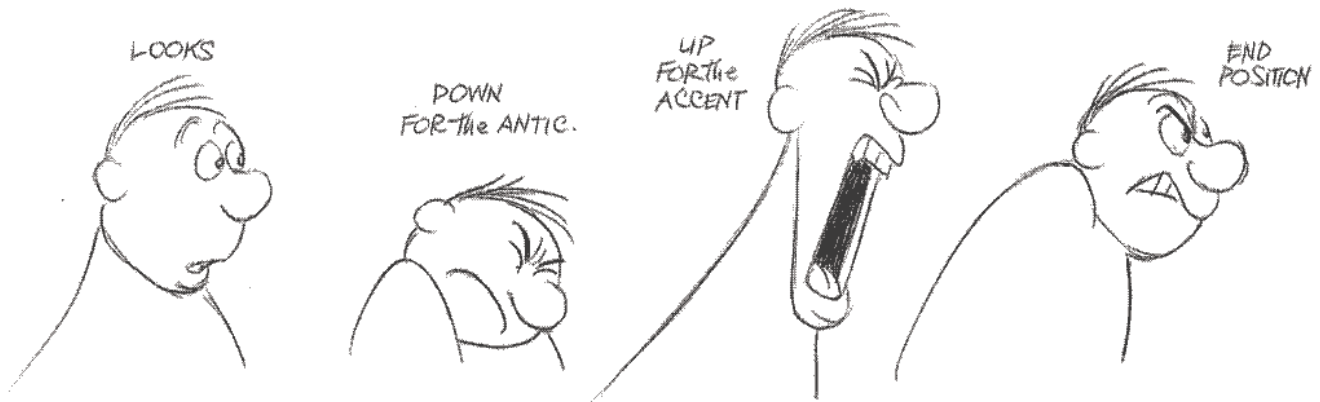


OTHER ARM COMES UP and KNOCKS THE HAT THE OTHER WAY

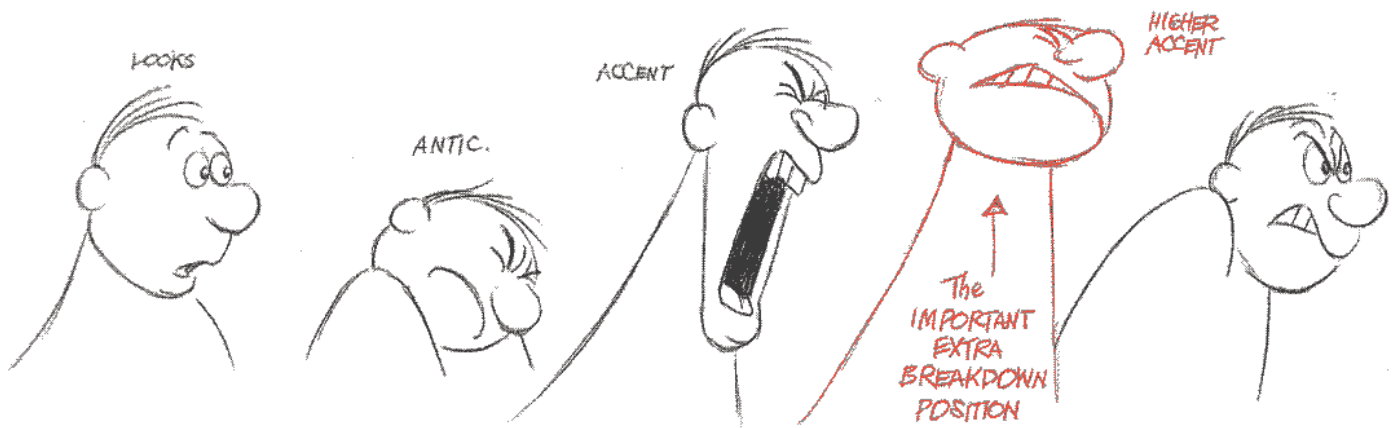
- OR PUTS IT BACK ON.

HIS FEET COULD PEDAL IN THE AIR. - ENDLESS VARIATIONS -

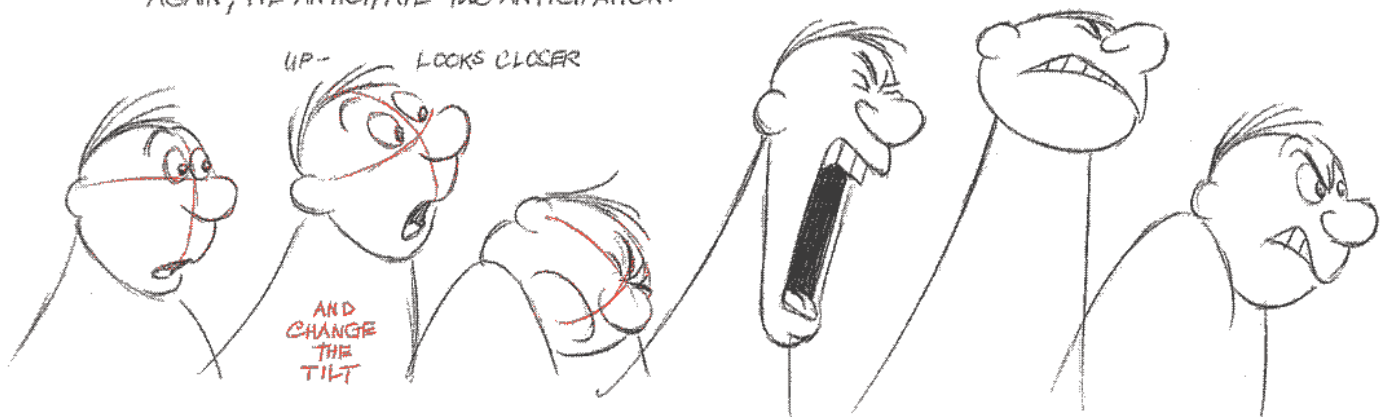
IT'S A GOOD IDEA TO LOOK FOR AN EXTRA 'BREAKDOWN' -
 LET'S SAY A MAN SEES SOMETHING OUTRAGEOUS and YELLS "WHAAAAAAT?!!"



THIS WILL DO THE JOB OK - BUT LET'S LOOK FOR ANOTHER BREAKDOWN - ANOTHER POSITION THAT WILL STRENGTHEN IT and GIVE US MORE 'CHANGE' - MORE VITALITY.



SO WE LOOK FOR WHATEVER CAN GIVE US MORE CHANGE OF SHAPE WITHIN THE ACTION -
 LET'S PUT IN ANOTHER ONE. HAVE HIM LOOK UP BEFORE THE DOWN ANTICIPATION.
 AGAIN, WE ANTICIPATE THE ANTICIPATION -



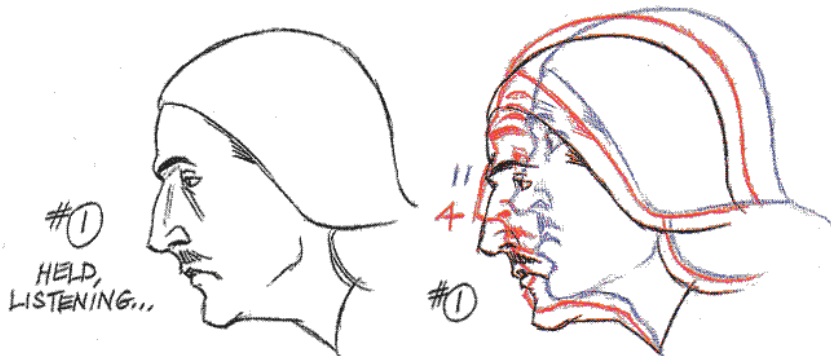
MAYBE WE'RE IN DANGER OF OVERANIMATING - OF GILDING THE LILY HERE - BUT ITS
 ALWAYS WORTH SEEING IF THERE'S ANOTHER MOMENTARY POSITION POSSIBLE TO
 CREATE MORE CONTRAST - MORE CHANGE WITHIN. (AGAIN, THERES NOTHING LIKE TRYING IT.)

HAVING TOO MUCH ANTICIPATION CAN BE CORNY SOMETIMES and CRAZY TAKES UNNECESSARY, JUST TO CONTRADICT ALL THIS WILD, UP, DOWN and AROUND ACTION, ONE OF THE STRONGEST TAKES I'VE EVER SEEN WAS IN A FILM WITH BASIL RATHBONE AS THE VILLAIN.

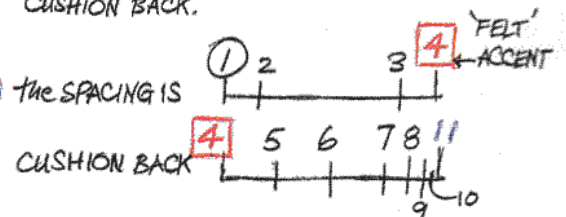
HE'S SMACK IN THE MIDDLE OF THE CINEMASCOPE SCREEN and HE'S BEING GIVEN INFORMATION BY AN AIDE WHICH SHOCKS HIM.



THERE'S LOTS OF ACTION BEHIND HIM and AROUND HIM WHICH COULD DEFLECT OUR ATTENTION, YET HIS TAKE JUMPS RIGHT OUT AT YOU. HE HARDLY MOVES ANY DISTANCE AT ALL, YET YOU REALLY SEE IT! THERE'S NO ANTICIPATION DOWN and NO STRETCHED ACCENT. PART OF THE REASON WE SEE IT IS BECAUSE HIS HEAD IS FROZEN IN THE MIDDLE OF THE SCREEN - (THE 'SACRED' CENTRAL OVAL.) HIS HEAD MAKES A SHORT, SHARP MOVE UP, THEN CUSHIONS BACK A BIT.



THE HEAD GOES UP TO #4 (THE ACCENT) IN 3 FRAMES!
- THEN CUSHIONS BACK TO #11 IN A VIRTUAL HOLD.
THE TAKE, THEN, IS 3 FRAMES LONG WITH A CUSHION BACK.

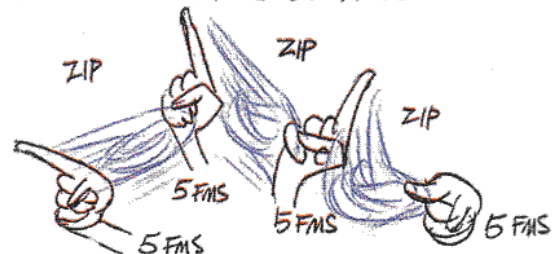
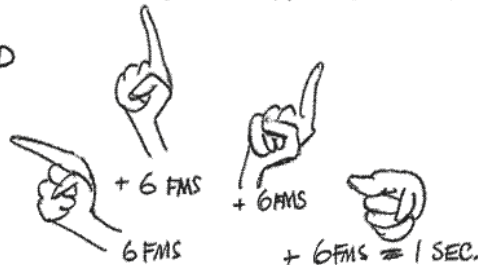


SO, IF WE DEFINE A TAKE AS A STRONG MOVEMENT TO SHOW SURPRISE OR REACTION, HE'S SUCCEEDED WITHOUT ALL OUR ANIMATION DEVICES. HOWEVER USEFUL THEY ARE TO US, LIFE DOESN'T FOLLOW OUR CONVENIENT ANIMATION FORMULAS. (JUST STUDY ANY LIVE ACTION.)

GETTING ACCENTS RIGHT WAS THE THING THAT GAVE ME THE MOST TROUBLE IN ANIMATING. I REALLY HAD TO WORK AT IT - IF IT WAS A SOFT ACCENT WITH A HEAD OR A BODY - OR

A SHARP, HARD ACCENT OF A HAND OR FINGER.

- PLUS HOW LONG TO HOLD A HAND OUT THERE TO READ?



TRY TO POINT 4 TIMES IN A SECOND = 4 ACCENTS. IT'S PRETTY HARD TO DO. 4 STATIC HOLDS OF 6 FRAMES EACH - AND HOW DO YOU GET FROM ONE TO THE OTHER? ANYWAY, I'VE FOUND THAT YOU NEED AT LEAST 6 FRAMES TO READ ANY ACCENT.

TEX AVERY SAYS IT'S 5 FRAMES. YOU NEED A MINIMUM OF 5 FRAMES TO READ A HOLD. TEX'S STUFF WENT SO FAST THAT I GUESS IT WORKS AS ENOUGH OF A PAUSE IN THE CONTEXT OF ALL THAT SPEED.

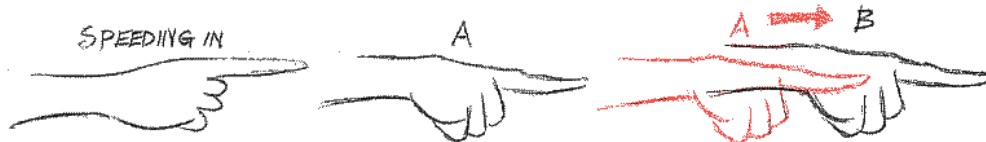
FINALLY I CAUGHT ON - AS USUAL, THE SECRET IS KIND OF SIMPLE! IT'S JUST GETTING THE DIFFERENCE BETWEEN A HARD ACCENT and A SOFT ACCENT.

A HARD ACCENT RECOILS - IT BOUNCES BACK -



TRY and POINT REALLY HARD and YOUR FINGER HAS TO BOUNCE BACK, OR GO UP OR DOWN OR SHAKE A BIT. IT WON'T STAY STATIC.

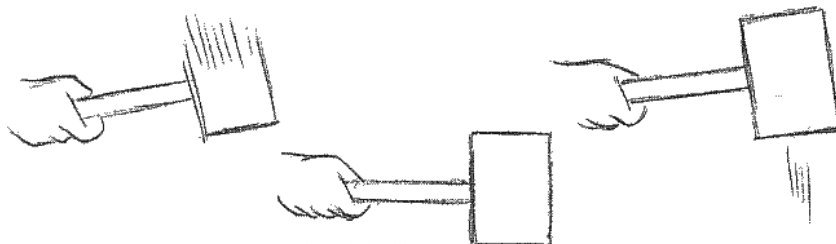
and A SOFT ACCENT KEEPS ON GOING.



IF WE POINT MORE GENTLY THE HAND WILL CUSHION AS IT SLOWS TO A STOP.

WITH A HARD ACCENT -

IF WE HIT AN ANVIL WITH A STEEL HAMMER, THE ANVIL IS OBVIOUSLY NOT AFFECTED BY THE HAMMER and WHEN THE HAMMER COMES DOWN IT BOUNCES BACK.

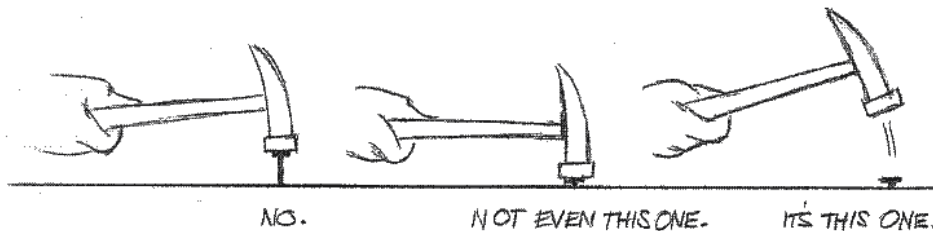


THIS BOUNCE BACK IS THE ACCENT. THE SOUND IS HERE. 1 FRAME AFTER THE HIT IS WHERE WE GET THE SOUND

CONTACT FOR 1 FRAME and IT IMMEDIATELY BOUNCES BACK (and SLOWS INTO A HOLD)

SAME WITH A HAMMER

HITTING A NAIL - THE ACCENT IS NOT WHEN THE HAMMER CONTACTS THE NAIL.



AGAIN, THE SOUND IS ON THE BOUNCE BACK - ONE FRAME AFTER THE CONTACT.

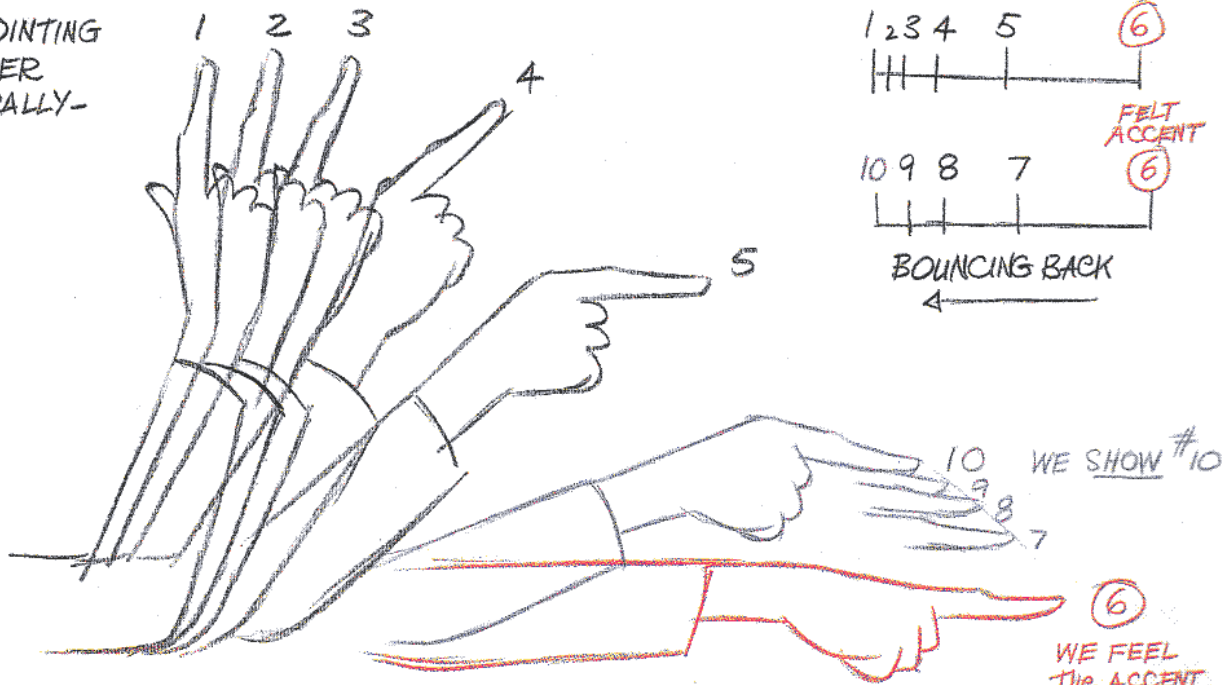
A SOFT ACCENT WILL KEEP ON GOING -

THINK OF AN ORCHESTRA CONDUCTOR CONDUCTING WALTZ TEMPO -



A HARD ACCENT BOUNCES BACK

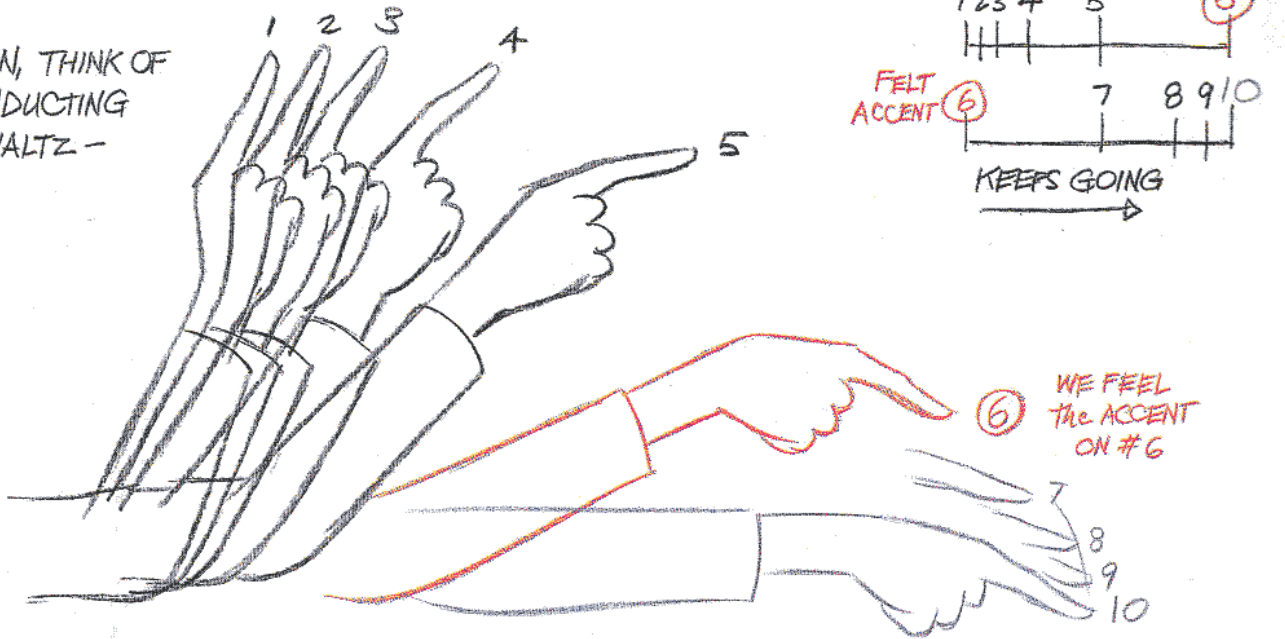
A MAN POINTING HIS FINGER EMPHATICALLY-



(ALTHOUGH SOMETIMES A HARD ACTION STOPS ABRUPTLY—OR AS ABRUPTLY AS IT CAN.)

A SOFT ACCENT CONTINUES

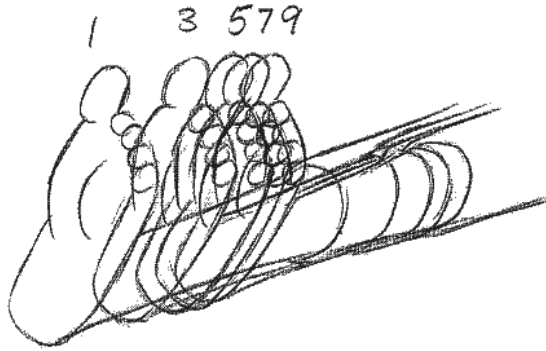
AGAIN, THINK OF CONDUCTING A WALTZ-



WE STILL SPEED INTO OUR ACCENT BUT THE MOVEMENT CONTINUES.

A KARATE FOOT, AFTER SNAPPING OUT, WILL BOUNCE BACK IN A HARD ACCENT.

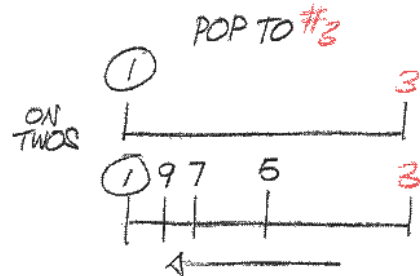
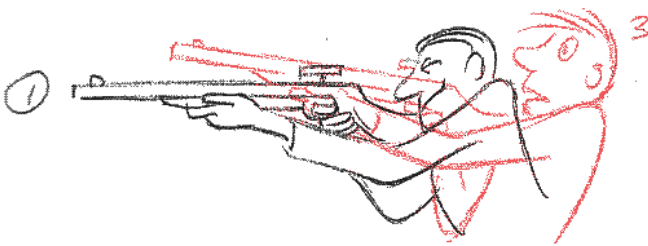
AFTER SPEEDING OUT INTO THE 'FELT' ACCENT #1



THEN BOUNCES BACK



TAKE SOMEONE SHOOTING - DISPLACE THE GUN FOR IMPACT



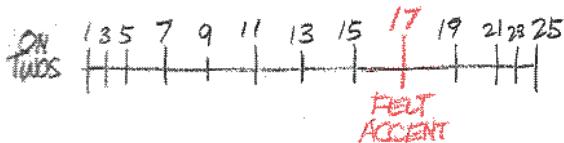
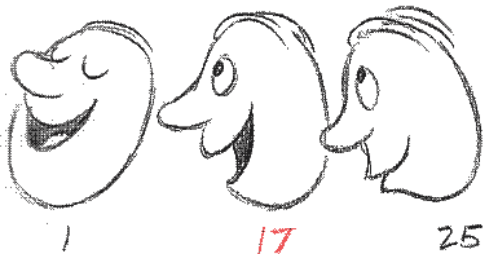
WE GET THE SOUND OF THE SHOT AS THE GUY POPS BACK WITHOUT ANY INBETWEENS AND THEN SLOWS BACK TO NORMAL.



IMPACT BACK

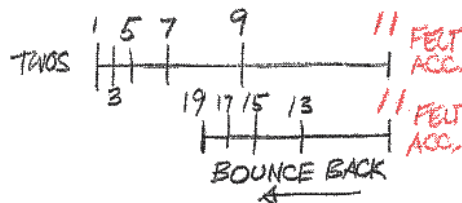
A SOFT ACCENT

"I'D BE HAPPY TO--"



A HARD ACCENT

"WHY CERTAINLY"



COULD BE SOFT OR HARD...

"HI THERE CUTIE--"



(BUT USUALLY HEAD ACCENTS ARE UP SEE 'DIALOGUE!')