

GAG SHEET

NOTE: Walt sees gag opportunities in the following spots:

1. By referring to the outline you find three sequences in which SNOW WHITE and the birds are alone in the cottage and engaged in doing housework. Gags of the birds helping SNOW WHITE dust, sweep, cook, make beds, take down cobwebs, sew, patch, carry water, wash windows and dirty dishes, set the table, test the soup and cake, tend the fire, hang out the washing, beat the rugs, arrange fresh flowers, etc. Most of this stuff will be used in the sequence where SNOW WHITE is left alone while the dwarfs go into the woods to make her new bed. This is just before the Queen arrives the first time.
2. There are three sequences where the dwarf's return thru the woods:
 - A. Their first entrance - the marching song. Gags of Stubby-legs trying to keep up with the procession - when he trips over something or fails to leap a ditch, he goes back and tries it again.
 - B. The dwarfs carry SNOW WHITE'S bed home on their backs. Perhaps this operation will suggest one or two good gags.
 - C. The dwarfs race home to rescue SNOW WHITE after the birds have warned them. Gags of how they swing from tree to tree; scramble up vines, over ravines, etc.; acrobatics a la monkeys and Tarzan; feature Stubby-legs again. The dwarfs ride deer and perhaps other wild animals.
3. The dwarfs find SNOW WHITE asleep. A spook-mystery-comedy scene. Gags of noises that scare them - the birds are amused spectators and do mischievous pranks to increase the dwarfs' fright - gags of dwarfs searching in absurd places - bumping into things and each other, etc.
4. The dwarfs wash up in the yard while SNOW WHITE cooks dinner. Remember that the little men are fundamentally opposed to soap and water. Ways the dwarfs wash their beards and comb them, dry them, etc. Perhaps the dwarfs forcibly wash GRUMPY. BASHFUL washing his high-peaked skull with the single curl on top of it.
5. The dinner sequence. The dwarfs' deplorable table manners. What do they do while SNOW WHITE says grace? How do they grip their knives, forks, spoons? Methods of whooping their soup. The rush for the table when SNOW WHITE calls, "Dinner!" Scramble for places. Beards vs. soup. What do they do with their beards and napkins?

6. The entertainment after dinner. Dancing, singing, instrumental music on jugs, etc., acrobatics - what can you think of for them to do?
Example: a dwarf climbs on another's shoulders and they dance with SNOW WHITE.
7. Getting ready for bed after the entertainment. The dwarfs make a place for SNOW WHITE to sleep by putting several of their beds together and screening off a corner of the room with their blankets. Where do the dwarfs sleep? In the oven? on shelves?
8. The dwarfs hold a lodge meeting in the woods and make SNOW WHITE a bed. Gags of making the bed, the mattress, pillows, bedding, carving, gold inlay, donating hair from their beards and heads. How do the birds and little animals help them?
9. The dwarfs pursue the Queen. A chase sequence ending in the Queen's death. The animals take up the chase and help the dwarfs. Tarzan, acrobatic, heroic feats. How does the Queen try to foil them, kill them? It is very important that we find a clever piece of business whereby the Queen, in trying to kill the dwarfs, kills herself.

For instance: the Queen tries to roll a huge boulder upon her pursuers; she uses a dead limb for a lever; the boulder knocks her over the precipice; or the lever breaks and she falls; or the lever may catapult her over. We are wide open for suggestions as to how the Queen goes over the precipice.

10. Gags, especially running gags, growing out of the dwarfs' individual peculiarities:
 - A. SLEEPY and the fly. Throughout the picture, SLEEPY will fall asleep. A fly will always perch on his nose. He never succeeds in outwitting the fly until he crawls into the coffin. Gags upon SLEEPY'S futile efforts to catch the fly. The fly will not have personality.
 - B. JUMPY is extremely ticklish - acts as if he expected to be goosed at any instant - he is never goosed in the picture - but possibly he backs into things.
 - C. BASHFUL - what can we do with his bald, peaked skull? He giggles and squirms. His nervous fingers are always twisting at a button or something.
 - D. We are wide open for any characteristic mannerisms which will make the dwarfs more individual, human, amusing; or any play on these peculiarities which can be developed into gags, especially running gags.

11. The Queen and Her Witcheries.

- A. Suggest props in the dungeon and her laboratory that will develop the comedy-gruesome atmosphere. Skulls, bones, skeletons, the curious ingredients of her magic brews. What can we do with them?
- B. The Queen entertains (?) the Prince by staging a marionette show with the skeletons. She changes her voice and speaks for the skeletons. The two or three skeletons should have distinct personalities. Perhaps the Queen has some little skeletons (her patented shrinking process). How does she work her props to tantalize the Prince and attempt to terrify him?
- C. Shadows can be very effective in the dungeon and laboratory. The flames under the cauldron and the dancing light of the torches in the well brackets will animate the gruesome shadows. What can we do with the flames and shadows in the way of building our grotesque, woozy atmosphere?
- D. Before setting out for the dwarfs' cottage, the Queen drinks a magic fluid which transforms her into (1) a plump, happy, rosy-cheeked peddler; (2) a witchlike, skinny old hag. The transformation takes place slowly. We see her features, body, and clothing change. The chance for quick laughs is illustrated by the following:

Warts pop out on her face. Long hairs come out of the warts.

- E. Probably the Queen will leave and enter her chamber and the dungeon by a different secret opening each time. Suggest gags for trick sliding panels, granite blocks swinging open, various bits of melodramatic-magic-mystery hokum.
- F. Suggests mannerisms, characteristics to build the Queen as a murderous, jealous, arrogant, vain villain. How is her character reflected in the props in her chamber, etc.? What can we do with her raven? (it doesn't talk).

12. How do the birds contrive the Prince's escape?

What devilish death does the Queen prepare for the Prince before she leaves for her last trip to the dwarfs' cottage? We can probably think of a better gag than that of drowning him in his cell.

We want the suspense of the Prince and his horse tracking the Queen maintained as long as possible. What is it finally that throws them off the track so that the Prince is forced to search for SNOW WHITE for many months? At the present time, we feel that the Queen should not know that the Prince has escaped and is hot on her trail.

What Doug Fairbanks stunts does the Prince pull in fighting his way to freedom against terrific odds. His course probably, will be through corridors, stairways, courtyards, moat, drawbridge.

13. The Magic Mirror. It hates the Queen. When invoked, its personality takes form in the mirror in the shape of a face resembling the masques of comedy and tragedy. The transformation is accompanied by a spooky sound reminiscent of Chandu making contact with his master. The mirror laughs at the Queen's failures, teases her, taunts her. The mirror glories in SNOW WHITE'S triumphs.

Have you any suggestions for developing the Mirror's personality or the mechanics of this amazing magical contraption?

14. The Prince's Horse. This gallant white charger has the brain of an Einstein, and the nose of a bloodhound. It can do darn near everything but climb trees and talk. When the Prince is captured, it is natural to suppose that the horse is stalled in the right royal stables. When the Prince escapes, his whistle will bring the horse to his side.

How does the horse escape? If a gag is used here, it will have to be very short and heroic. Be thinking of cute ways in which the horse can converse in a deaf and dumb way with its master. The horse, possibly, will take an active part in the fighting where the Prince hacks his way from the palace courtyard, over the moat and drawbridge, through the village and into the woods.

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