

Story Conference

on

SHOW WHITE - SPOOK SEQUENCE -(4-D)

Meeting held: THURSDAY MAY 21, 1936
Present were: WALT BILL TYTLA
LARRY JOE GRANT
PERCE FRED MOORE
TOM CODRICK ALBERT BHRTER

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Outline of tentative continuity for this sequence follows:

Dwarfs coming home, singing "Heigh ho" ... go around tree with tail-light on Dopey ... cut ahead - dwarfs stop - pile up - Doc says "Look!" ... dwarfs sneak up behind trees ... look out of scene ... Cut to house - hear off-stage, "The light's lit" "The chimney's smoking" "The door's open" ... cut back to dwarfs ... one says, "Something's in our house." Dopey says, "Maybe it's a ghost", another says, "a goblin" "a demon". Doc says something about getting up into the house. ... they walk out of the scene.

Cut to front of house ... dwarfs walk into the scene - shot of animals outdoors peeking from behind bushes and trees ... dwarfs walk up to door of house ... cut to inside ... dwarfs peek thru door, heads popping in one at a time, Dopey last ... They see the house is clean, floors have been swept ... "There's dirty work afoot."

Dwarfs in the house ... Dopey pulls back ... pan with the dwarfs as they tiptoe into the room ... cut back to Dopey entering door ... slams the door - has a take ... Cut to dwarfs - they turn toward Dopey and "shsh" him - cut back to Dopey - he turns to door and "shushes" it ... plant birds, turtle, animals ...

Cuts to the dwarfs at the sink, the cupboard, the fireplace. Cut to Dopey and thru the business with the shoes to getting rid of them ...

Continuity continued:

Cut to dwarfs finding flowers ... thru the sneeze business ..
Dwarfs scold Sneezzy ... Cut to the birds - birds scream ...
cut back to the dwarfs' take on the scream ... Doc drops candle
which lands on the turtle ... they all dive out of the scene ...
cuts to the dwarfs in their hiding places ... light reflected
from the candle going by, on the dwarfs ... final cut to Doc ...
turtle comes in and burns Doc on the fanny ... Doc dives out
of the scene - some gag of a take ..

Cut up to the door .. the door squeaks ... cut to foot of the
steps ... Doc comes in with candle ... dwarfs follow him in ..
Doc says, "It's upstairs - someone will have to up and
scare it down." ... they all look at Dopey who starts to run
off ... they grab him by the skirt ... Dopey treads on the
floor ... they bring him to Doc who hands Dopey the candle
and sends him upstairs ... Shot of Dopey going up the steps ...
squeaks on the steps ... Dopey gets scared - turns back toward
the dwarfs ... Cut to the dwarfs who say, "Don't be afraid - we're
right behind you" ... Cut to Dopey going in the door inside the
bedroom, his hand coming thru the door first, followed by his
head ...

Dopey into the room - stops - looks o.s. ... cut to bed -
Snow White yawns ... cut back to Dopey ... take on Dopey and the
candle goes up ... Dopey drops candle - turns - runs out of the
room ...

Cut to Dopey on the steps ... Dopey collides with the dwarfs
coming up the steps ... cut to bottom of steps - they all pile
up ... cut to doorway ... dwarfs run out ... Dopey comes in as
door pulls shut ... grabs the door and tries to open it ...

Cut outside - show the dwarfs on the outside holding door closed
Cut back inside the door ... the handle comes off the door -
Dopey rolls out of the scene ... there is a crash and clatter

Continuity continued:

off stage ... cut over and discover Dopey covered with pans ...

Dopey gets up and runs out of the door ... cut to the dwarfs

outside hiding behind a tree ... Dopey comes into the scene

they start to beat him up ... discover it is Dopey and start

upstairs to kill the monster in the bedroom.

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DWARFS MARCHING HOME - SEE HOUSE - FRIGHTENED BY THOUGHT OF GHOSTS AND THE UNKNOWN

(Discussion of value of planting superstitions and fears)

- WALT ... You depend too much on superstitions when you plant the stuff about ring around the moon and falling stars in the beginning. It's better to plant something to cause their alarm and then bring in the superstitions. Show the dwarfs come up singing ... they stop alarmed - there is a light in their house - the door is open - build up their suspicions as they see there is something in the house ... then as they sneak up, the wind blows - they say, "what's that" ... Doc cautions them, "There is something here that means death." You have more reason for their fears then.
- TYTLA Once you get to the house business, there should be concentration on getting there and what is to take place there... you build up a mood of fear, something happening - then the light in the house is the climax ... I think it would be stalling from then on.
- WALT I think it is stalling ... I was putting that business in for the value there may be in the business. I'd rather see them get all their superstitions planted when they come toward the house, and then have them come to the house ... the whole business is merely a plant for their scare ... plant it all when they are grouped around the trees looking down at their house, seeing the light in the window, smoke in the chimney, etc. ... the minute they see something in the house is our chance to bring out their superstitions. You could put the other stuff in (ring around the moon, etc.) on the way to the house if it has value.
- When someone says, "Maybe it's a ghost" is the point at which we would build up their fears.
- We should concentrate directly on the house - if you don't footage will pile up.
- I'd like to see them approach the house - show a little shot of the animals peeking out again just to remind you of them - they would be peeking from behind the foliage watching the dwarfs come up ... this would bring the animals into the story ... when the dwarfs go out to wash, we might shoot thru the foliage again and show the animals looking ... probably no further reference to animals needed in that sequence ... we would see just the heads of the animals peeking thru.
- TYTLA Off hand I cannot see how we can do that naturally because there is a flow of dialog and action that cannot be very well broken on account of Grumpy... It might be better to see the scene first before adding the shot of the animals peeking thru.
- WALT I think we should try to tie the animals in if we are going to use them later. We must make them a part of the whole thing, if we are going to gag with the frogs. They have appeal value, too. The animals are taking advantage of the situation here and getting some fun out of it ... the same with the birds who deliberately let out a scream later just to scare the dwarfs... The audience will be with the animals.
- ... Build on the superstition right after they see the house - then some interesting shots of the dwarfs gathering around trees looking down at the house.
- MOORE I'd like to see the dwarfs fairly high - they should be high in the field and attention should be down on the house.

Larry suggested using fog for affect when dwarfs see house ...Walt not in favor ... "we will use fog in the scene when the old queen goes off in the early morning and the early mist is rising."

WALT There's a plant in the tail light if we don't give it away too soon ... plant Dopey right on the march home.

ALBERT It must be shown in a closeup when they make the turn - walking around a tree.

WALT After the march around, get over the gag - don't take them over the hill - they see the house, that is, cut to the front of the line - Doc stops them - just cut from Dopey ... (taking them over the hill again would give feeling that they are going away instead of coming home).

The dwarfs stop - see the house ... build everything right from that point ... no gaps in between. Build to that point ... the animals have run out of the house ... Snowwhite has gone to bed expecting children ... here come the old men - they don't expect anything .. see the house - then the business of their alarm - build up superstition right there... They could march out of that scene and right into the house ... bridge that gap by showing the animals peeking out. Quiet outside - then cut to the inside ... very sneaky. If we wanted to build up any scary stuff before they get to the house, between the time they saw the house and got into it would be the time for it.

LARRY We felt once we got them suspicious we should get them into the house as quickly as possible.

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I think we can leave out any reference to things not directly connected with the house (moon, etc.)

TYTLA (felt the treatment depended on the mood established - not possible to go from a happy to frightened superstitious mood without proper build-up.)

WALT After they see the light in the house, door open, etc., (this is shown o.s.) cut back to dwarfs all scared to death - dialog about "ghosts, demons," etc. ... Doc says, "We'll go up and investigate," to justify their leaving the scene ... cut to front of the house .. dwarfs come inside ... (but that would leave out building their suspicions.)

When the Doc stops to look, I'd rather see them all dash over to the trees - then cut to what they are looking at ... then cut to dwarfs peeking around the trees ... then the superstition business should be brought in without stalling with ring around the moon - get something to show they are thinking of witches and demons, otherwise you have no scare to build with them... show something that seems dangerous to them - something direct ... the conversation flashing among them reveals each dwarf's thoughts and fears..

After the cut to the lighted house, shoot up at the dwarfs looking down ... after dialog, as they go out, cut to the house and they come in ...and that would be a good time to show the whites of eyes of birds watching them (as suggested by Larry)

When they come up to the house, have an outside shot. They could get up to the door - that is where Doc could set his lantern down - cut inside ... door would have a chance to open and heads would come in slow - (a repetition of the way heads come in at the top of the stairs) ..

LARRY We're leaving Dopey out of that scene and bringing him in later.

WALT I'd repeat his peeking thru the whiskers, and as they come in he backs up so that he comes in late after they have all come in.

LARRY We plan to pan with them a short distance and then cut back to Dopey.

WALT Then pull the door slamming business - Dopey sneaks in very cautious closes the door and bangs it - his own banging of the door scares him. Have him take his scare himself ...

LARRY Just before the dwarfs go into the house, or as they stick their heads in, Doc says "shsh" .. Dopey starts slamming the door - cut to the dwarfs - hear o.s. door slam - they say "shsh" - cut to Dopey who says "shsh" to the door.

WALT The "sh" is a subtle thing there ... Anyway, the funny thing to me is that Dopey sneaks in the door, then slams it and scares himself. He should come in on tiptoe not to make any noise - very dumb, he slams the door - it makes a racket - then cut to the others shushing him and to Dopey shushing the door.

PERCE Cutting back to him gives a chance to cut to the rest of them at the sink, table, etc.

PLANTING BIRDS AND ANIMALS

WALT Best place to plant them is when dwarfs first start to sneak out after Dopey or when the dwarfs sneak around the house to investigate. Show the birds in the rafters - plant your turtle ... as the dwarfs start out, Doc says, "Be careful - watch every move" ... show foot passing by turtle ... shadow of dwarf precedes dwarf himself - as shadow comes up, birds duck - come up again as head of shadowed dwarf passes ... I wouldn't have the birds or animals talk or sing at that stage - keep them quiet ...

 Then the dwarf at the sink calls out, "Look, they've stolen our dishes." ... another dwarf looks - then turns to look into cupboard; and yells, "No, they didn't - they hid them in the cupboard"; then a dwarf yells, "something's cooking"; another, "It smells good" GRUMPY: "Don't touch it, it might be poison" ...

 While they're all at the pot, cut to Dopey in some silly position - then the shoe gag - then cut back to the dwarfs - table set and the flowers.

TYTLA You could hide the frogs - when the birds and other animals duck, the frogs, with no other place to go, jump into the shoes.

WALT You could plant them there (the animals) and then get them into action as you wanted them.

TYTLA The frogs could stick their heads up out of the shoes after ducking into them for hiding purposes ... then when they get working in the shoes, it's a continuation of their action.

WALT Dopey could sneakby and the frogs jump into the shoes

DISSUCESION OF BUSINESS OF DOPEY WITH SHOES

It was felt it might be best to involve only Dopey with the shoe sequence and not the other dwarfs, Business outlined by Larry - Walt was in doubt about the walking business: Fred didn't find it very clear, especially with Dopey: Walt felt the idea thought be gotten over of the four feet without Dopey's walking; Walt liked the business of Dopey's picking the second pair of shoes up, walking back with them, and setting them down; Tytla felt Dopey hitting his own feet was forced; Walt felt the business was a little slow; Fred thought it would be funny if it didn't take so long ... Walt suggested shortening the gag by just having the shoes follow Dopey ..

Dopey might walk three steps and stop; then shoes would repeat.

DOPEY AND SHOE BUSINESS, cont.

action ... Dopey looks around - sees shoes - picks them up and returns them to place they should be ... starts off again, shoes following ... he stops to look for them - doesn't see them - turns back - finds they are right underneath him... (maybe that could be built more before finish)... then build the four feet business - Dopey is slow in registering them - he has walked half a dozen steps before he realizes there are four feet and should be two - find a quick way of having him discover he has four feet when he should have two.

WALT We may be able to build something more with the shoes, I think ... get some way for shoes to chase him ... but Dopey fools them in some manner and then gets rid of them.

TYTLA It would be funny in some other situation but here the mood is tense - just have the shoes follow Dopey - finding the shoes would be in keeping with that particular mood, but the idea of trying to chase them (involving the rest of the dwarfs as well, as suggested by someone else) would lead to something else.

JOE Have the shoes walk out from under Dopey - he sees them go by - thinks they're his own feet - picks up his skirt to make sure .. the look on his face is as if he felt his own feet had walked out on him.

WALT He would have a big "take" and perhaps slide under Doc's coat.

TYTLA If the four feet are there - he sees them - steps away - they follow after him ... you can build up a situation of some goofy action of Dopey trying to get away from his shoes as was suggested earlier... we might then have him work into something very fast where he gets shoes cornered or looked up.

WALT He might get rid of them when running away from them into a closet - they are locked in - he gets out from the top of the closet.

TYTLA He might be side-stepping very fast while they keep step with him until he steps into a closet and escapes them, slamming the door ..

WALT (outlining continuity) Pick up with Dopey seeing his four shoes - realizes he shouldn't have four - counts them - puzzled - looks down again - suddenly realizes he should have only two - takes it big and becomes scared. When he sees the four shoes first, it's all right - then he could come into taking it - starts to run - shoes follow him ...(if other dwarfs are used: cut to the others - they see Dopey run and start to run for no reason at all ... that puts a climax on it ... we have gone to so much trouble with Dopey and the shoes that we shouldn't cut it off flat.)

JOE As he comes into the scene and walks into the other characters standing there - they all see the four shoes - he thinks as two of the shoes move off that his shoes are running away ...

TYTLA Then the shoes come back ...

WALT (if other dwarfs are used) Feature Dopey and the shoes until you get to certain point; then go into the business with the others. The dwarfs should all run and dive under the table - shoes go over the table and jump out of the window.

ALBERT I don't like the whole idea of the frogs in the shoes ... it isn't strong ... it's all right if you explain it, but in the drawing you don't see the frogs any more.

WALT Of course you have to plant it ... it's like the frog in Donald Duck (GRAND OPERA) - it's an old scare gag idea ..

DOPEY AND SHOES, cont.

LARRY The value of the frogs in shoes is in the different things that can be gotten out of the shoes.

WALT Felt the sequence did not tie in with the flowers on the table and sneezing. (LARRY: Unless they go out the window...)

WALT Felt the mood transition from the shoes to the scared dwarfs and sneezing would be bad.

JOE From continuity angle, it would be a lot better to handle shoe business with Dopey alone and not use the gang which would break up the continuity.

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I like good comedy stuff, but I think we will have to tie the shoes in differently ... our continuity as a whole is more important than one gag ... our build-up should be to the tension of the little guys the business of the dwarfs hiding is wore clever and I'd like to build that ... each one of those could be a laugh if built right ... the little birds get a kick out of scaring the dwarfs ... then climax with the turtle, and you can go from one laugh to another. Bring Dopey in with his shoes, using just Dopey in that business.

As the dwarfs sneak around the house investigating, build up that the house is clean ... while they're at the soup pot. cut to Dopey - he sees pair of pants moving - he stalks the pants ... pulls the pants away - sees it's a turtle ... then shoes would drop down behind him ... he thinks he has conquered the turtle because everything (head) went inside the shell .. he puts the club he has been stalking with on his back ... he might be looking under the rug - nothing but a little flea scuttles out ... then the shoes pick up on him ... when the rest of the dwarfs are seeing different things, he should be seeing something silly (like flea) ..

DWARFS SNEAKING THRU HOUSE

WALT We ought to get some funny action of dwarfs sneaking thru the house Grumpy has a funny shape that would make a funny sneak ... The way his rump comes out has laugh possibilities in the sneak ... we want to watch for opportunities for that stuff as well as the gags - get comedy action. When the dwarfs are looking at different places, you might have Dopey raise someone's coattails in his search without realizing what he is doing.

It might be better to have someone beside the Doc look in the cup board (Fred agreed) ... that line would be good for Bashful because he can cry it out ... Doc is very good at the table.

I think it is important, if we can work it in, to show the dwarfs are all upset just because the house is clean ... Snowwhite's cleaning the house has more than surprised them - it has shocked and frightened them all ... showing them scared at finding a clean house sort of turns the tables - it has value from that angle.

LARRY Dwarfs see the house is clean right at the door as they enter.

WALT Have them do something there - someone says, "Look, the floors are swept"; someone else, "The house is clean" - then someone says something to top that which arouses their suspicions at that point.

TYTLA They could all relax for a moment when they smell food - then Grumpy suggests it is poisoned.

LARRY WALT (re getting rid of shoes) Dopey might just run and hide his head in box like an ostrich - shoes jump on his fanny and out the window, leaving Dopey there.

NOTE RE GRUMPY

WALT Grumpy should always come in with a tag line - like when they find soup, someone smells it, says, "Food" - but Grumpy says, "It might be poisoned"

JOE He always comes in with something contradictory ...

WALT Each time there is dialog, have Grumpy be the last one and have him give a line that frightens them: outside around the trees; at the door; at the soup pot, he tops the dialog with "it might be poison"

FLOWERS, SNEEZING BUSINESS

LARRY Happy would be good one to pick up flowers, smell them, and generously shove them in Sneezy's face.

WALT Bashful could smell them - then with a "share all good things" smile he shoves them at Sneezy's face ... business of the sneeze - while Sneezy tries to control the oncoming sneeze, they all share the suspense with him ... he presses his fingers against his nose to ward off sneeze - when he thinks he has mastered it, he gives a sigh of relief - the other dwarfs all relax too - then the explosive sneeze that acts and sounds like a strong wind blowing things about - the dwarfs all jump on Sneezy for making so much noise ... plant strongly that they fear something is there ... then have the birds screaming - Doc drops candle in fright - it lands on the turtles head - they all dive out of the scene ... cut to where they are hiding ... show the light of the turtle as it passes the various dwarfs revealing them in their hiding places ... final cut would be to Doc - turtle comes in - burn on Doc's fanny - get some kind of top to the burning action as Doc leaps away.

PERCE Have Doc hiding under a table on the burn - he might shoot thru and come out of the drawer ...

WALT (about nigger pile in sneezing business) Walt questioned whether it should come at that place - right after sneezy blows out the lights.

LARRY There would be a lot of banging after the sneezing ... when the lights come on you discover all the dwarfs fighting each other.

WALT Sneezy should blow out a sneeze that would affect the other dwarfs, but don't blow the light out ... show dwarfs hiding behind one another ... get climax to it.

I think the sneeze is funny in itself, even from the angle of the big sneeze scaring the devil out of the dwarfs... if it complicates it to blow the light out, maybe the dwarfs could all take the sneeze in some funny way ... show one dwarf with his beard up over his face one dwarf could be blown into another - sneeze blows a hat off - blows one dwarf's beard up into Doc's face ... build sneezy up to a big "achoo" - and then cut to the effects of the sneeze - it could blow one dwarf up against the wall - it could slide a chair along the floor and set a dwarf down on it. Make a big sneeze of it ... that is where they would all get up and "shush" ... build the sneeze up for the sneeze and not for the lights going out ... Save the lights going out for the big scare later on when they have seen all that is going on around the house.

Work up Sneezy's preparation for the sneeze and the shush by the dwarfs... instead of having dwarfs press fingers at his nose to prevent sneeze, Sneezy could do that himself ... he relaxes - they all relax - then quick result after the sneeze. Come back to Sneezy wiping his nose (after showing effects of sneeze)... then they all jump on him accusingly as if he were responsible for the noise, and

Sneezy

takes it guiltily... Grumpy would growl, "You asthmatic fool, do you want to get us all kilt" ... build there that they feel strongly there is something inhuman in the place ... the birds get a kick out of it ... the dialog might be: "we're not dealing with an ordinary something - our lives are in danger - there's something inhuman in this house - it's in here - it's here right now." That is when the birds take advantage of it and scream ... build up the big scare here ... get the dwarfs on edge so that when someone lets out a cough, it scares them.

Sneezy might wipe his nose with his beard while the others are scolding him. Sneezy is scared and feels guilty about the noise he has made - when Grumpy builds it all up, they all get scared ... the birds in the rafters look at each other - squeak - then the business that follows.

Show the result of the sneeze like a big wind storm.

TYTLA I like the blowing of the sneeze and the result showing. Their own nervous tension would throw the dwarfs back as much as the sneeze.

I'd leave out the repetition of the finger business ... I am leery about repeats of anything because they take the edge off.

WALT Get some sound - (tight wood blocks) for sound of two fingers pressed against nose to prevent sneeze ... show Sneezy's face screwed up from the strain of trying to control sneeze - fingers pressing against nose - you can just see Sneezy's eyes above screwed up face.

Using pressure on dwarfs' noses is funny pictorially - show them with noses pressed against pillows in bed and at other times too.

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Go from the soup pot business to the decision that there is something there - start to look around - bring in shoes following Dopey with top for that ... then they discover flowers .. the sneeze - birds screaming.

The sneeze is character stuff (in answer to question about value of sneeze) ... We talk about business so long it often becomes stale to us and we replace it with a weaker gag just because it's newer... it a thing to watch...

When dwarf puts flowers in sneezy's face and Sneezy starts to sneeze we can forget about the flowers ... flowers should be shoved right into Sneezy's face - bury face in them ...

After the birds screaming: the candle - the turtle - the door squealing, the going upstairs.

I like the pantomime build-up on the sneeze (as outlined by Larry). The sneeze could be the climax that would lead to the whole business without using the birds; yet what I like about the birds is that the dwarfs build themselves to a pitch of fear and then some silly thing happens that sets their fears off.

BIRDS SCREAMING

Just before birds let out squeak, build up "something wrong, something inhuman here" ... Grumpy should put the top on it again ... he makes a calamity of it ... then the bird squeaks. You have shown the birds in the rafters as the dwarfs sneak about the house investigating - no need to plant them further.... you would cut to the birds listening to the dialog just before scream.

TURTLE BUSINESS

JOE Dropping candle on turtle's head (by DOC) seems false...
Walt felt the need of a better way to work candle on turtle's head than sketched, some way that looks less painful and is not so slow ...

WALT Light on the turtle's head is funny... we should plant it - when dwarfs get scared at birds screaming, Doc throws candle up - it comes down on turtle's head - turtle pulls his head in - then cut to dwarfs in hiding and show the moving candle as turtle passes by.... If you want to get comedy out of it the audience must be in on it - at least some time before its effect on the dwarfs.... the candle on the turtle head is funny in itself and not dependent on other gags.

LARRY suggested candle wax to justify the candle sticking or turtle's head, Walt didn't agree ..

WALT When the birds let out a squeak, the candle goes up in the air - the dwarfs out of sight - cut to the turtle and the candle lands on his head - turtle takes it and starts off on a run, scared, which gives him some speed ... cut to each guy shown as if lighted by the candle on turtle's head .. then cut to Doc in tub ... turtle into Doc - fanny burn, etc.

Walt suggested the turtle might be hiding in some clothes - perhaps drag a pair of pants behind him, the light before him. The turtle had been planted when the dwarfs were sneaking about their house - we saw him as some feet passed him in the sneak ... he would be hiding under something, the pants, perhaps, which would make him look more weird and spooky as he traveled along with light on his head.

(Discussion about getting rid of candle on turtle's head - it was felt not advisable to leave turtle in that predicament ... it was suggested the turtle might go under a wide crack in the door and knock candle off as he passes under door. Walt felt that Doc, after burn, could rush into cupboard, knocking candle off the turtle in passing ... Doc sees that - cut back to candle and Doc comes in, picks up candle, (but we must have better finish than that...)

Find a way to climax Doc's burn with the candle. Is the candle the only source of light?

LARRY It would be after the sneezing which blows out the lights in the room - Doc comes in with a candle which he has lit off stage - that would be the only source of light in the room except the main lighting ... (but room not to be pitch black) Carrying the whole scene in a half light carries the mood along too.

WALT Doc could have a candle when he comes in (ready for candle to fall on turtle later) ... we could cut to Doc in some corner with candle looking into the corner for something, in that way planting him with the candle.

In his fright on being burned by candle, Doc's head could hit something and something else fall down... Doc might yell, "don't shoot - I didn't do it."

As the turtle runs along with candle, he could bring his head out (as sketched by Albert) - it would be funny and show up better.

LARRY White of dwarfs' eyes could show in light of candle as turtle passes.

It was suggested that turtle might be hiding in bunghole of a barrel at the time he gets candle.. dwarfs think they see a ghost when they see turtle with clothes dragging behind him and light shining before.

WALT If turtle not in barrel, he might be shown hiding in clothes...light shining on clothes dragging behind him would be funny.

WALT re Tea kettle: Is it far-fetched? I think the form is funny - I like what Albert had with the head of the dwarf raises under the lid ... the potato sack was good. ... the kettle is so small, the shape must be forced to get the arm out ... I think we could find a better hiding place that would be funny.

Albert suggested stove pipe. Perce - a keg with the arm coming out of the bunghole taking the lid off... Walt: a soup pot with an arm coming out taking the lid off.

KNOCKING BUSINESS

WALT I'm scared of the knocking - it's quite deliberate and planned ... Doc's line sound deliberate - it all seems dragged in ... the knock isn't quite right - I can't feel the laugh coming in at the right spot ..

FRED I like the knocking part but I don't like the top ...

WALT A thing like that needs a bigger top or it falls flat. Use squeaking door instead.

SQUEAKING DOOR ATTRACKING DWARFS' ATTENTION UPSTAIRS

LARRY (Walt suggested a door slamming at first) Maybe just a squeak would be enough to call their attention, and then you wouldn't feel Snow White had gotten up, particularly if you cut up and show the door... that would be just as dwarfs are coming out after Doc has his fanny burned by candle.

WALT That door could be a break - the preceding business has been climax and this would be the beginning of a new piece of business .. cut up to the door and come back to the dwarfs in a new group.

We could cut back to Doc - or from the Door you could cut to Doc at the bottom of the stairs- he says, "shsh- it's upstairs" ... the shot of the dwarfs at the bottom of the steps would be from a camera angle looking down on them - Doc looking up ... show the door closing slowly, creaking sound - then to dwarfs taking it - the shot looking down at the dwarfs tie the two together ... get to new business from that point ... build up the dwarfs' tension..

(The value of comedy business lies in creating a scared feeling, then showing that the cause of the scare is really nothing to be frightened of.)

DOPEY IS SENT UPSTAIRS

WALT After the creaking door - dwarfs scared - build right there that "one of us must go up to chase it down- it's upstairs" ... all the dwarfs swing to Dopey ... Dopey says, "yes" - they look at him - he takes it - starts to go off - they grab him by the skirt ... he treadmills in an attempt to escape - they drag him to Doc who gives him a candle.

JOE Dopey beats them to it - he starts to leave when they say "someone must go up" - his attempted sneak off gives them the idea - two or three hands grab his skirt and stretch it way out - pull him back - shove him around- Doc gives him candle, "Here, take it" - Dopey shaking so hard he can't take the candle; Doc says, "don't be nervous."

TYTLA Doc, shaking as much as Dopey, should take Dopey's hand in one of his (Doc's) and just manage to place the candle in it, both shaking all the time.

WALT Dopey shouldn't take a step - the dwarfs should shove him right on to the stairs and push him up.

DOPEY IS SENT UPSTAIRS

WALT When he sneaks up the stairs, everything is quiet - each stair squeaks as he steps on it - one stair altogether out of pitch - frightens Dopey, he takes it ..

JOE Get sneak music with the squeak

WALT There's a big squeak and he rushes up - sees his own shadow by the candlelight - scared - looks back at the others down below - cries "I don't want to go" .. they whisper "we're right behind you", retreating as they say it.

LARRY Have a tremolo in the squeak of the stair when Dopey gets scared.

WALT Show the shaking candle in the door as Dopey pushes door open - then Dopey's head ... his eyes roll from side to side ... then he takes a step, another, and a third step that he doesn't finish, holding one foot up ... then work the ears wiggling to listen ... brings candle - forward - he looks - cut to Snowwhite.

Cut to S.W. yawning - Dopey opens his mouth - throws candle away and cuts downstairs as fast as he can.

(The fireplace is the only light in the bedroom .. have general lighting thruout the scene... the candle in the character's hand will make the light stronger around that character.

LARRY: Better for mood not to have too much light - general lighting so as to see things - scene not to be pitch black.)

WALT We must fit whole thing very closely to the music.

MISCELL.

JOE Suggested a gag to be used at some time as flash gag ... see long drape of flowing whiskers - whiskers part, and head pokes out. Whiskers of each of the dwarfs continues from the end of the whiskers of the dwarf above him... could be used in a chase situation.

Discussion of best procedure for working on entire story and individual sequences ... Larry and Perce to have Sequence D-4, Spook Sequence, worked up according to suggestions outlined at this session, ready for another meeting Monday.