

Story Conference

on

SHOW WHITE - Last part of Seq.6A

Meeting held: Tuesday, June 23, 1936 3:15 P.M. - 5:30 P.M.

Present were: Walt  
Bill Cottrell  
Perce Pearce  
Jo Grant

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WALT: SCENE 22A.  
Just get a flash up there with Grumpy to his: LET ME LOOSE - so you can see him struggling.

PERCE: A cut to Doc to GET HIM UP ON THE TUB.

WALT: Move them around. As he says that you could move them around.

PERCE: Then back to the medium shot where Grumpy is doubling up for the kicks back and as he kicks back at Doc, Doc pedals backwards and spills - then cut.

WALT: I was just wondering on a scene like that if its any more effort on the animator's part if we picked it up it there. He has to move them around - no repeats. If there was a certain enlargement of the thing to give a little perspective as they move along so as Doc ran three-quarters toward the camera and get the force in front of the camera. I wondered if it would entail any more work. A certain enlargement of the characters doesn't seem to stump them.

PERCE: How would you get away from the profile angle in order to keep the kick back stuff clear?

WALT: It would be almost a profile. It would have a certain amount slightly three-quarter and as it came up have the pile up.

PERCE: Like we were moving our camera.

WALT: Could we get our effect at the start of the scene. We need to see the cut back to them in kicking - winding up, kicking started and we pull back to take in the whole thing and follow it along. It seems as though if Doc runs and everything you would stay with him more - you don't need the others so much.

You can get up closer to them.

I was wondering if you would accomplish the same thing - Doc is trying to get out of the way and as they trip and fall you can cut down to Doc under the pile with the others on top of him. Feature him more and then cut back to Dopey. You are worried about Doc at the bottom of the pile - personality is the thing we want to bring out - Doc has lost his dignity. Just as they complete the land then go right to Doc tearing through with it.

PERCE: Then we cut to a little 6-foot scene of Dopey coming out of the barrel, then we cut to hoisting Grumpy over tub.

WALT: We could follow Dopey to his landing. Pick up to a close up of Dopey.

Remember you talked one time to have Dopey land out in front of the camera - he lands towards the camera, he looks up to Doc like he is going to get hit and then cut to close up of Doc to GET THE SOAP and then cut back to Dopey and his business. We were going to pick him up three quarters in the shadow to get a streak of light through with light on Doc and tub. As

WALT: he gets up and runs out he runs out of the shadow into light and as he runs along on the pan, he will run in shadow again and then into the light where the soap is. The business of the soap will be in light all the way through

PERCE: SCENE 28. This a long shot of group with Grumpy on tub. Scene starts with a padded pick up end starts with NOW SCRUB GOOD AND HARD IT CAN'T BE DENIED.

WALT: Do you think that will sound good?

PERCE: It leads into it nicely.

WALT: The hobby-horse could be out of rhythm.

PERCE SCENE 28. This will bring the chorus to IT'S GOOD FOR THE SOUL AND IT'S GOOD FOR THE HIDE and Grumpy goes bluddle uddle ud.

WALT: You want to climax it with the bluddle uddle ud.

I think they should be soaping on this general shot and then souse him in.

PERCE: They will be.

WALT: I think there should be a lot of lather on the stuff and eyes coming out of the lather.

(Dopey swallowing soap.)

WALT: We had that thing of bubbles coming out of Dopey's ears then two large bubbles come out and he looks and then they pop. If we have Dopey dancing around where he shakes his head with water in it I was wondering if we could get the sound of something empty.

PERCE: We should get a very funny sound effect. We had something like that with the soap in his stomach.

WALT: If he has water in his head, soap in his stomach and then spoon in his stomach we could carry that business through. Dopey swallowing the spoon is a follow up with the business here.

PERCE: This helps build that.

WALT: If we bring Grumpy's nose in for a lot of punishment it will be funny.

WALT: SCENE 28. Have more bubbles in the air in this scene.

WALT: SCENE 31. I wonder if that violent action will be as funny as the stuff of shining him up. We don't need the sneeze. I think it would be better to get the personality of the shining up. I don't think we should feature the sneeze at all - just get the business of shining Grumpy up and not have it too long.

PERCE: We could get by on 19 feet.

WALT: I was wondering from the struggle where Doc says GET THE SOAP and then all that stuff of Dopey if we could have some kind of goofy music. Frank had an idea to get goofy music for Dopey, but it should be tied in with the song every time we come back to the group it should come right back to that part.

SCENE 35. We don't want to take too long at the end here. Grumpy could come out of water and look around with the look of WHERE ARE THEY then sees the wreath on his head then cut. We don't want to take too much time because we cut inside.

WALT: I like the wreath and the bubbles coming up the middle of it.

SCENES 28A and 28B. I like the close up of arms working on Grumpy. (Bill and Joe's version.)

Scene 28B will start on the middle of Bar 296.

WALT: You can have a certain amount of camera move, but it would be more like they were pulling Grumpy in. Keep your camera mainly with Grumpy because he is your center of interest.

I saw instead of having them truck in - just have them putting the wreath on Grumpy's head and the last ribbon in his beard and then HE SMELLS LIKE A PETUITIA and then Grumpy immediately goes into YOU WILL PAY DEARLY FOR THIS. Somebody could be dropping rose pedals down.

PERCE: I don't like to confuse that wreath with any other flower if we can keep it out.

WALT: Can't we put flowers in beard too, but just the wreath around his head.

PERCE: It would be funny with one guy doing a spring dance.

WALT: It would be better to stay with Grumpy so we won't have trouble with the mob.

The combing out of Grumpy's beard could go in with the polishing.

For the ending, the wreath is funnier than Bill's.

BILL: Would you like to see Grumpy under water?

WALT: I think it would be better with what we have here that we don't see him under water. It is going to be dark water anyway, because it is night.

SCENE 28. I think that business of the snap and sudden things happening and staying with Grumpy is the important thing. I don't know whether it is important to feature anyone but Grumpy.

PERCE: Do you think business here with water can is funny?

WALT: It funny to look at but I wonder if it wouldn't be more of a shock to the thing to have him all fixed up. You might show the bucket on a leg then you can see it come in.

BILL: Maybe it is funnier to have the can over the head.

WALT: Doc's dialogue is going on, but we can't let it interfere with our action.

PERCE: It doesn't need to. You do feel that we have got to establish a semi shot.

WALT: We don't need very much of it - 5 feet is plenty.

These guys could be working on Grumpy soaping him up and have the guy with the scissor hold on his leg and Doc comes around with the bucket of water. After the singing cut to close up.

BILL: We have built up Grumpy daring them and they take it. They get Grumpy and I think we should stay with them for a certain value of carrying through what they are going to do with him. I think they should get him over to the tub.

BILL: How long is that business in the barrel?

PERCE: 6 feet.

WALT: We won't even need that business in the barrel. In that other shot they

WALT: are trying to get Grumpy up on the tub.  
(Cont'd.)

JOE: We thought it was kind of late for Dopey to come up on the barrel.

WALT: You really don't need that in there. You could either have Dopey just come in or cut to Dopey at the barrel as he comes out of it. Dopey could even be with the group. It would be silly if Dopey comes in and has ahold of another guys leg or foot and this fellow has to kick Dopey off. Maybe Dopey could get up on two of those fellows and hold Grumpy's nose.

PERCE: The only thing I feel we don't want to take the show away from Grumpy.

WALT: It would work in all right with Dopey with the mob, trying to work with them. Maybe Dock and Dopey could get knocked out. Doc around doing nothing and Dopey doing the same.

We tried to get them away for the soap action and keep them in one place on another thing.

PERCE: We could do this possibly - he could get socked in the chin, which I think is funny and cut to Dopey spilling in the debris of the barrel - maybe that would take him away from the others to bring him up to the tub.

WALT: Grumpy could be kicking and Doc gets out of the way. You could work Dopey in and Doc could trip over him, but it would put you in a trap to get them out of there to get to the tub.

PERCE: It won't work out.

WALT: This other way we cut right to the tub where they are putting Grumpy in.

I feel that when they grab Grumpy they should carry on a little bit. This cut back to Dopey is very short, we get them right to the tub.

Why can't we when they start to carry Grumpy and the struggling is going on have a short flash of Grumpy and then a short flash of Doc where he falls down and then get the nigger pile - then cut to Dopey where he comes out of barrel and looks at them trying to get Grumpy up on the tub - Dopey runs in and trys to help and he could get a kick - then Doc says GET THE SOAP and Dopey gets up to get the soap. It will be moving faster.

We can combine the thing and it can tie right in the same way - he can come up out of the barrel. It is moving so fast - they move along with Grumpy and by cutting to those two little shots gives us a break to change our pan. Doc falls down and there could be a big clatter while Dopey is coming out of barrel and the noise could be going on.

We can take any part of it and dub in an extra line with Grumpy saying something and, perhaps, cut in someone saying OUCH - it will cover any gap. We can have that going under Dopey all the time.

The footage on Scene 23 is open and we can do what we want to on that. Doc says in close up GET THE SOAP and have Doc's jowls vibrate to the dial.

I think the whole thing as a whole will give us nice excitement.

If you wanted to get more of Dopey - they start to carry Grumpy along - you could have them send Dopey right behind Doc - Dopey could fall and then Doc fall on Dopey - I was wondering if the pressure would send Dopey or shoot Dopey out or does it cover the lapse of time - and then I wonder if there is a laugh if you come back and here is Dopey in the barrel.

PERCE: There is some value in the surprise angle.

WALT: It will separate the stuff - if we can keep under Dopey - this crowding out so you don't lose them completely, but kind of keep them going on with laughter and come back into where Doc is singing. The whole business of the first part of Dopey there getting the soap - you hear the excitement going on - when you come back to them it is so built up that you are ready for them.

I don't think Frank should make his music entirely different on Dopey, but just a crazy pattern.

Stay up close to Grumpy with the brushes on head and teeth scrubbing.

WALT: (To Bill Tytla)  
We figured we would open in action and stuff which would build you up 5 feet of him fighting and struggling. Then we cut to a close up of him with the scrubbing and go through the close up ready to souse him and cut to longer shot for the sousing. Then right after the souse somebody could pour a bucket of water over him right on the bluddle uddle just for the finish of it.

They could be scrubbing him and then comes the big bucket of water and then start to scrub again and maybe get the teeth business which could lead up to the sousing and at the finish of bluddle uddle a fellow could come in with another bucket of water and throws it on him.

PERCE: SCENE 28.  
We could have a couple more hands in with bar of soap while the brushing of the teeth is going on.

WALT: They could souse him two or three times and then the final plop with a lot of laughter dieing out - then come back to Dopey.  
(Sc. 28A.) You can cut down, just roll it along and then bring it back just before we cut back.  
This second cut back could be the same type of thing. Feature your Grumpy.

PERCE: What do you think of cutting out the scene or would you leave it?

WALT: It depends on how the business works out. You see the shining, reflections - it's a gag, but it isn't a climax to the music.

The fellow shining Grumpy's head could blow on head to make it shine better like one does (Bill Cottrell's gag) when shining glasses, and then he could look at the reflection of himself singing all the time, but not a stop for it. Another fellow could be cleaning Grumpy's ear and Grumpy could pull away - and you could get a shoe-shining fashion shining Grumpy snapping the rag. Maybe you won't need any sneeze - just have them working there happy. Maybe you could have a broken rake for the combing of his beard.

I like the manhandling business on Grumpy of pulling nose up and scrubbing teeth. You could show wrinkle in forehead during the teeth scrubbing.

You get the effect that they are busy, but keep it clear.

I think we ought to tie that business of Dopey into this business - what I mean, the music pattern carries through the whole thing.

If the bucket doesn't work in - drop it.

SCENE 22A - I would see Grumpy close in this scene.

PERCE: We start with medium shot where he is being polished and then close for the reflection.

PERCE: You could get a coloring effect when the breath is blown on the head for shining.

BILL TYTLA: Like a transparency - a gray-pink.

WALT: I would like to see rainbow effects on the bubbles, in the Dopey business especially, and get depth in the bubbles. There could be a lot of bubbles in the soaping of Grumpy.

You could have a combination of singing and whistling during the shining business.

I would cut out this and go direct to the ears, its the adding of things in.

SCENE 28. Pick up there and in balance with the camera - balance Grumpy in the scene - balance him off to one side. We pan over to here, but we don't stop and we start trucking up. Its just like the camera following over here and then up.

You don't need to see their feet once you get around them.

PERCE: We can establish the motion in knees and then start trucking up on Grumpy. When you truck up you won't lose your feet, the camera won't be up that soon.

WALT: Don't have Dopey fight against them - he could just be doing some sappy thing.

When you get them in there its just a cycle of them rocking and whistling - you could just cut up to Grumpy, then the quick cut back for the dive. They take him off to one side after the dive - we pan with them there. I think there should be speed in the pan carrying Grumpy along - then when they go backwards have them go very fast.

Bee Selck  
6/24/36