

Story Conference

on

SEQUENCE 3A - SHOW WHITE AND THE HUNTSMAN IN THE WOODS

Meeting held: Friday, July 3, 1936 9:00 A.M. to 11:50 A.M.

Present were: Walt
Joe Grant
Larry Morey
Charles Churchill
Gustav Tengren
Ted Sears
Bill Cottrell
Ham Luske
Hal Adelquist

Larry read dialogue he has worked out for this sequence.

WALT: Could we get some cute baby talk when Snow White talks to the little bird? Just as though she were talking to a little child who is lost. Try to bring out cute personality in Snow White.

HAM: Such as the way she talked to the pants?

LARRY: That is the way I saw it.

WALT: Could we make it a little humorous, too, because it is her attitude in contrast to the menace who is approaching. She is happy. The audience feels what he is to do - what his orders are, and she is innocent of the whole affair - get those two contrasts.

TED: I can see her attitude of speaking to the little bird like that of a School teacher speaking to a child - not exactly baby talk, but sort of putting on to make the child feel grown up. It may sound like slang to some people if she said WHAT IS THE MATTER, LITTLE FELLOW?

WALT: I like this CAN SING A LITTLE.

The turning point where the Huntsman drops the knife, the dialogue doesn't seem strong enough.

TED: We thought we might put a line in that would be good like, OH, COME ON, THERE IS NOTHING TO BE AFRAID OF. Something of her telling the bird that there was no danger. She could say, COME ON CHEER UP, THERE IS NOTHING TO BE AFRAID OF.

WALT: And come right to the point of the menace with the knife right over her.

In trying to build up Huntsman you have to build up to a certain point where you think that he is going to carry out the Queen's orders, but then something causes him to turn without having to go to a lot of dramatics - without depending a lot for expressions on the Huntsman's face. You can't get one of those scenes where we see him turn by expressions.

HAM: I keep thinking the longer we stick with the Huntsman after he has fallen to knees, the more trouble we are putting ourselves to. I think he should get away faster.

WALT: It is pretty short. Its a quick explanation and he keeps urging her to go - like, if she sticks around too long he will have to carry out the orders. He wants to get her away so that her responsibility is not in his hands so much.

TED: If she turned around to show him the bird, or some innocent gesture, but then that would complicate it - it wouldn't be as clear and direct a gag if you see the knife drop.

CHARLIE: How do you suppose it would be if she turned around and saw the Huntsman with the knife? He keeps coming toward her, and she backs up - she asks him WHAT ARE YOU GOING TO DO? - he would say I AM GOING TO KILL YOU - she asks WHY? - he answers BECAUSE THE QUEEN TOLD ME TO - and she breaks away and gets away from him.

WALT: How would that explain that he takes a pig's heart to the Queen? It wouldn't explain it.

This thing can be built dramatically, with the dialogue dramatic the way it was read. When he says FORGIVE ME, YOUR HIGHNESS - have it very pleading, and have it very innocent when she says FORGIVE YOU WHAT.

BOB: I think he should say right at first I CAN'T DO IT.

TED: He should say it almost in a whisper.

WALT: We thought we would get a real gruff voice for the Huntsman.

He says I CAN'T DO IT, FORGIVE ME. She says FORGIVE YOU WHAT - I don't think he should answer her directly. I think the business of his answering her is bad.

HAM: Could she be retreating, getting farther away from him while he is talking to her?

WALT: I feel that she has trusted this fellow - she is friendly with him, she wouldn't be afraid of him there. She can't understand it and she doesn't go until he tells her to go.

There is another thought, too. While she is picking flowers she could keep talking to him which shows her confidence in him. She wouldn't have to say very much, but just a few lines to plant that. Just THE FOREST IS LOVELY THIS TIME OF THE YEAR or something about an unusual flower she had found - just something to show she was very happy and enjoying things, and the Huntsman stands there and listens to her when he knows what he has to do. Just a shot to the Huntsman during dialogue with just an expression on him to tell the whole thing.

LARRY: You mean lines that have a double meaning?

TED: Something - how peaceful it was. Would it be too far-fetched if he drops the knife and she hands it to him?

LARRY: I don't think she is afraid when the knife drops.

WALT: I was thinking it would be a lot easier to put over the dramatics of something like this to not have her turn around and find the Huntsman with the knife. We are working by suggestion.

1

TED: If we could picture it in pantomime and then get into dialogue. I don't like the Huntsman explaining too much.

WALT: She could say WHO? YOU MEAN THE QUEEN? and he could come back with the answer so she would know.

LARRY: There would be things coming up that she was going to kill her.

WALT: It has to flow right, we can't stumble around with explanations.

She is singing the song that the Prince sang to her the day before as she goes along and picking flowers. While that is going on cut to

WALT: (cont'd.) menace of Huntsman, then back to her where she is happy and hears little bird. Maybe there are too many questions to the little bird.

HAM: How much in here do you think we should do with little bird? - personality with the little bird? How broad can we go on that to show that he is frightened or lost.

WALT: It would be a stronger contrast if something was after the bird and she protects it which would parallel the situation. She picks up the little bird and tells it not to be afraid.

HPAM: If you had that could she talk to the big bird, who was after the little Bird, bawling him out for doing such a thing, sending him off, and then talk to little bird telling him not to be afraid.

HAL: She could say YOU SHOULD BE ASHAMED OF YOURSELF FOR PICKING ON SOMEONE SO MUCH SMALLER THAN YOU.

HAM: Could say DON'T BE AFRAID, GO INTO THE WOODS AND HIDE, CHEER UP.

WALT: You could leave out the bird, and just have her happy there picking flowers. It would shorten the whole sequence if you did that.

TED: She could just be singing to herself.

LARRY: And, talking to the Huntsman possibly.

HAM: That little bird and something chasing that is a darn good parallel if it doesn't take too long.

WALT: It would build up a lot of footage.

BILL: I think the way this thing is working it is leaving a pretty subtle point to the audience why the Huntsman changes his mind unless she says something to change his ideas. I mean, she goes through a piece of business with that bird, which might be very cute and sympathetic, but we haven't shown his reactions to it. We have only shown him coming forward as a menace, and then, all of a sudden, he changes his mind. It may be pretty hard to put over to and audience.

WALT: It might be best to have her direct in the woods picking flowers, which parallels to what the Queen described.

The Huntsman is approaching and Snow White is in kneeling position, and as he is ready to let the knife go in back, how would you get the turn there?

LARRY: It could be by her saying something.

JOE: It could be bouquet for either he or his children. It has to be directly put to him.

HAM: She could hand him a bouquet for him to take home to his children.

What do you think, Bill, of the eagle and little bird?

BILL: Even if you did that, don't you think you would have to show it having some effect on him.

HAM: It would sort of imply that in a way.

TED: I think it would be a little too much to try to do all of that.

JOE: Too much conflict of two sets of characters.

WALT: It might be making too much of it.

TED: Yes, because this whole scene is a little embarrassing to everyone - you

TED: (cont'd) want to see it settled as soon as possible - it is too menacing.

CHARLIE: She could be happy picking flowers, singing and talking to him over her shoulder and the knife could be coming in, then he would drop down to his knees and beg forgiveness.

CHARLIE: Would it be going too far to have the little bird react?

WALT: I was thinking of doing it without the little bird.

BOB: I don't like the idea of her turning. To me, it doesn't seem like it would cause him to change heart.

HAM: It would in a way, Bob. If he were coming up from behind and looks at her.

BOB: The direct way you mentioned Saturday, Walt, strikes me of being the best way - just dropping and I CAN'T DO IT. Possibly play the music up to there and change the tempo.

WALT: A menace could be built up to a certain point in the music.

FRANK: A good Tiffany roll would be nice - nice build up.

WALT: How could we work that - we still have her cheerful.

FRANK: Do you see the hand, or just the shadow of the hand?

WALT: You could see the hand. You could carry the feeling through of her.

HAM: Build up the music as sweet music for her - then the approach in menace music and on up high.

WALT: I would like to keep the thought that she is happy even if the menace is approaching - I don't know about the menacing music to cut away from her music.

LARRY: It helps to build the menace, though.

WALT: But it cuts up the thing.

LARRY: It could be a second figuration

FRANK: A counter would be better.

WALT: Yes, a counter would be better.

The shadow coming up is direct and to the point as long as we don't get into subtle expressions with characters.

Where would you see the stop in the music?

FRANK: Right where the Huntsman lets go of the knife.

WALT: Then he would drop down and plead.

FRANK: Then there would be a silent part.

WALT: She would take it like she had felt it and he would drop to his knees. Its a double action there. She would spring up and turn and he would be on his knees holding her skirt.

LARRY: And that is where we start building our music to climax it where she runs away from him.

WALT: Without the bird.

HAM: Yes. After all the bird is a parallel, but the picking of the flowers

HAM: (cont'd) almost means the same thing.

LARRY: If we eliminate the bird she could talk to him.

WALT: Just about the time he gets there she could say YOU AND YOUR CHILDREN COME OUT SOMETIME AND WE WILL HAVE A PICNIC.

HAM: I would like to see her turn around with a remark like THIS ONE IS FOR YOU - it could be a semi close-up of her looking up giving the flowers to him.

WALT: She could be poetic there SHE LOVES THE FLOWERS, THE BIRDS, THE TREES?

LARRY: Would it be good to open up on her singing the Prince's song, and then get away from it to HOW LOVELY THE FLOWERS ARE?

WALT: It is one of those things - it is lovely, and all that kind of stuff - lovely to be out in the open, in the flowers - everything like that so that the Huntsman just can't do it. He might be very bad, but he just couldn't do that.

Her actions through the woods could be putting over the fact that it is so lovely to be out in the open.

HAM: Skipping and hopping.

WALT: If she referred to him by name you would know that she knows him.

LARRY: Do you think we should call him Humbert? No one seems to like that name.

HAM: Is that a name we manufactured?

WALT: No, that is one that Dick thought up.

TED: Its a good old English name - it is good written down, but when spoken it might sound funny like Elmer.

LARRY: I don't dislike the name.

WALT: We could get any name. The thought to bring in is that he has known her since she was a baby.

Maybe he could hear the bird singing and she makes reference to it, but we don't want to pack this with too much dialogue.

LARRY: Unless we had some particular value in the thing.

WALT: There could be some nice little bird calls while she is humming the Prince's song. She could talk in between - humming and talking. She could hum it easy to herself and come in with dialogue here and there. It was your plan to carry that theme through and bring in the counter there of the Huntsman to that?

FRANK: It can be done, but it might be confusing.

WALT: That is where the bird comes in.

HAM: Suppose you didn't have her picking flowers, just skipping along at the start enjoying the wood, then as she sees the flowers change the music as she starts picking the flowers, and the Huntsman starts advancing and she could say YOU CAN TAKE THESE HOME TO YOUR CHILDREN - then he collapses.

TED: I was just writing something along the same line - she is walking along and he is getting up courage, lifts knife, and without looking around she could say WAIT JUST A MINUTE, I HAVE TO PICK SOME FLOWERS - it would have a double meaning.

HAL: Build a series of dialogue and have each sentence with a double meaning,

HAM: (cont'd) but each one build up to the point that he is going to kill her. Such dialogue as SUCH A COLORFUL BOUQUET, WOULD YOU CARRY IT FOR ME or TAKE IT HOME TO YOUR WIFE.

WALT: That was really the thought with the bird, sort of a double meaning.

TED: You were thinking one time of the bird being trapped in some way as if it were tangled up in a twig and she released it.

WALT: Yes.

TED: Then she could get in the line all right DON'T BE AFRAID, NO ONE IS GOING TO HARM YOU or something like that.

WALT: You would prefer not to build the menace under the Prince's song?

FRANK: It's not so confusing if you don't.

LARRY: Don't you think it is better to sing 16 bars and then get away from it entirely?

WALT: Do you think there is enough value to carry over the song - show how happy she is carrying the thought of the Prince in her mind?

BILL: I think so. You won't go out of your way very much. You would require almost that much footage to point the setting.

WALT: With that song working she would have to find something to give you the feeling of a change. Like the bird changed it.

CHARLIE: The bird is very good.

BILL: With other characters you could get personality, whereas, with flowers you would have to depend on her dialogue and expressions.

WALT: Maybe we should take the same angle, but be more direct with the bird.

LARRY: Do you like the idea of the bird being lost?

WALT: Yes.

JOE: The bird could have fallen out of its nest.

TED: Could say OH, LOOK! IT HAS FALLEN OUT OF ITS NEST.

JOE: Of course, she has to stand up and put it back.

WALT: It would be better shot if she were bent over.

JOE: It takes her out of position, but it's a very human act.

CHARLIE: If the bird was lost seems good, but if he was caught it could fly away.

WALT: Maybe the way she talks to the bird is what is wrong. Instead of asking so many questions it would be better if she talked and answered questions herself. I am wondering how to handle little bird.

LARRY: You would have to plant what the bird would say.

HAM: Just talking - it sounds right to bring the counter in as the menace starts coming in over happy feeling instead of change it to something.

WALT: She could be singing the one song, very happy going through the woods and picking flowers, and at a certain point she hears the bird that stops the song - then you pick up descriptive music as she picks up the bird and talks to him - it changes her thoughts and we wouldn't need

- WALT: (cont'd) the song anymore.
- HAM: Before dismissing the chase of the bird it is worthwhile just thinking of it a minute. If she were down picking flowers and the little bird comes in with the big one following - the little bird could light on her to get out of the way of the big bird, the big bird would land on a limb - and she bawls him out for picking on someone so little, and she sent him away. Then she would talk to the little bird DID HE FRIGHTEN YOU? YOU WOULDN'T EVER HURT ANYONE. It seems a broad way of telling the story to the Huntsman. This way seems stronger to me.
- WALT: There is a certain build up if she found the little lost bird. She picks it up and talks to it, and immediately bring the Huntsman into the thing. He might work this there - she turns to huntsman LOOK HUMBERT ITS A LITTLE LOST BIRD and go on and talk to it and cut to him where he starts forward with the knife, then cut back to her talking to little bird and maybe kisses it. That is where I meant talking baby talk. Then we can bring in the thing where she hears the bird calls, and it turns out to be the bird's family. THERE THEY ARE. CAN YOU FLY. She throws him away to GOODBYE GOODBYE, and that is when you see the knife up there and he collapses and she turns around.
- TED: I think the word GOODBYE has significance.
- WALT: Yes, it sort of rhymes here. SURELY YOUR PARENTS CAN'T BE FAR. CAN YOU FLY? GOODBYE. The little bird would pick up like he heard his parents.
- That is kind of a cute pattern.
- BILL: It sounds good up to the point where the Huntsman changes - it is hard to visualize.
- LARRY: Do you think the way you talk, Walt, I CAN'T DO IT rather than FORGIVE ME right away? If we put that thought over first?
- WALT: Forgive me - one of those things like he is broken up about it.
- I think FOR TRYING TO KILL YOU is stumbling. The Huntsman shouldn't answer her directly.
- HAM: It sounds kind of planned. (FORGIVE YOU? FORGIVE YOU FOR WHAT.)
- WALT: Maybe she would assume that it is the queen. If the Huntsman said SHE IS JEALOUS OF ANYONE MORE BEAUTIFUL THAN SHE and S.W. would say YOU MEAN THE QUEEN? and he wouldn't answer it.
- He would plead with her PLEASE GO, PLEASE GO. NOT ONLY FOR YOUR OWN SAKE, BUT FOR THOSE YOU LOVE. GO INTO THE FOREST AND HIDE, AND NEVER RETURN. GO GO GO. Have him really pleading. And make all the dialogue brief.
- HAM: I think that line is superfluous - NOT ONLY FOR YOU OWN SAKE, etc. I don't think it should be in there at all. I think it is telling something that you needn't tell anybody.
- WALT: NEVER RETURN.
- LARRY: Do you think the Huntsman should open up with I CAN'T DO IT and then plead forgiveness?
- CHARLIE: Suggested: if it were a man I could do it, but not a Princess.
- WALT: That might be necessary. Suggested: I CAN'T DO IT, FORGIVE ME YOUR HIGHNESS. S.W. would answer FORGIVE YOU? FORGIVE YOU FOR WHAT? Suppose he says YOU'RE SO YOUNG, SO GOOD, SO SWEET.
- LARRY: Or, do you think the thought ought to come in where he can't do it and go on?

WALT: No, I think maybe we won't need that at all. I was thinking she could say FORGIVE YOU - FORGIVE YOU FOR WHAT, and he doesn't answer her. How would this work? I HAVE DONE MANY THINGS FOR HER, BUT I CANNOT DO. S.W. would say FOR HER? WHO? THE QUEEN? Do you suppose she picked up the thought of the queen? He says SHE IS JEALOUS. PLEASE GO AND NEVER RETURN. Get some thought where it is her jealousy and vanity, something that tells you without dwelling on the queen.

HAM: I don't think she would think it was the queen. I think he should tell her.

LARRY: I think it is stronger that way too.

WALT: How could he tell her?

TED: He could say THE QUEEN IS MAD.

WALT: He could drop to his knees to OH, MY HIGHNESS! I CAN'T - I CAN'T. PLEASE FORGIVE ME. S.W.: FORGIVE YOU? FORGIVE YOU FOR WHAT?

CHARLIE: I HAVE DONE A LOT OF THINGS FOR HER, BUT I CAN'T DO THIS.

WALT: If it were an indirect answer I think the dialogue would move better. Its not a casual conversation.

LARRY: Do you think she could get into the Queen like this: SHE IS JEALOUS OF YOU. SHE HATES YOU. S.W.: WHO? Huntsman: THE QUEEN.

HAL: SHE IS VAIN AND HAUGHTY - SHE HATES YOU.

WALT: SHE IS JEALOUS OF YOU, SHE HATES YOU. Don't say who there. Something could be brought in GO AWAY RUN CHILD.

LARRY: Would you who it was yet?

WALT: Maybe you should just have that statement there SHE IS JEALOUS OF YOU, SHE HATES YOU.

LARRY: Then into him telling her to run away?

WALT: Maybe we should just get that one thing and then S.W. WHO?

LARRY: And he says, THE QUEEN?

HAM: To break the speech a little more couldn't he tell her to go to a little before that time, then she doesn't go?

WALT: First, FORGIVE ME YOUR HIGHNESS, then the exclamation and then tells her to go.

(Ted's suggestions on dialogue submitted.)

LARRY: I HAVE DONE MANY THINGS FOR HER, BUT I CAN'T DO THIS.

WALT: Then not make any mention of the Queen?

TED: I think just once.

LARRY: I think you would for story value.

TED: He could say: SHE IS JEALOUS OF YOUR BEAUTY. It tells it in one sentence.

WALT: Yes - JEALOUS OF YOUR BEAUTY. Would that come in the final statement of the Huntsman?

TED: Yes. Then RUN FOR YOUR LIFE.

WALT: GO INTO THE FOREST.

HAM: I didn't like RUN FOR YOUR LIFE.

JOE: RUN FROM THE QUEEN'S WICKEDNESS - something along the line, but don't have her run from him.

TED: Go away would be nicer than run.

HAM: NEVER COME BACK is a strong line.

WALT: NEVER RETURN CHILD SHE WILL HAVE HER VENGEANCE, then S.W. could start to say something and he says GO GO, PLEASE GO. It has to build up to very dramatic there.

TED: NEVER RETURN. LET HER THINK YOU ARE DEAD.

WALT: Yes, SHE WILL NEVER KNOW. RUN INTO THE WOODS. LET HER THINK YOU DEAD. S.W. might just start to ask something, and then he comes in very strong to GO and build to the final GO GO GO.

Let S.W. talk baby talk when she meets the bird.

BILL: Do you mean with the same sense of humor when she talks to Grumpy?

WALT: Yes, and kind of like the way she talked to the pants. She should be happy about it though.

BILL: Sort of kidding the little bird - is that what you mean?

WALT: Yes, cheering it up. Maybe she could say AH, YOU'RE JUST A LITTLE BABY.

(Walt read dialogue submitted of IT MUST BE BAD TO BE LOST IN THE WOODS, etc., and mentioned that it was a little long.)

DON'T GET EXCITED I WON'T HURT YOU.

TED: COME ON, TELL ME ALL ABOUT IT and his whistle in return is full of sympathy for himself.

LARRY: Do you think the bird should answer, which sounds like he is speaking dialogue with whistling?

WALT: I thought we might not get too close to the bird - he would just be a bird.

It is contrasting to her menace by going through the sweet business with the bird. This bird trying to smile is a little too subtle. We want to get simpler type of stuff. The little lost bird doesn't have to pay much attention to her, keeps chirping when she talks to him - it would be Snow White's action.

LARRY: Would it be good in the second section THINGS WILL BE ALRIGHT. (We have just left the Huntsman starting toward her.)

WALT: Instead of her saying PARENTS she would say PAPA AND MAMA or MOTHER AND FATHER. WHERE IS YOUR MAMA AND PAPA?

HAM: It seems those lines are written for close-ups on the little bird.

WALT: You can use close-ups, Ham, but don't get into too many subtle things in the bird - just use the bird as a little lost bird.

HAM: I wonder if the thing with the little bird is strong enough for the addition of footage - or just have her pick flowers.

WALT: I think we should cut down the bird.

Have the little bird get very excited when he hears the other birds chirping.

LARRY: We wondered about the orphan angle. Do you think she considers herself an orphan?

WALT: It is planted in your introductory title that she had nothing but a stepmother.

TED: IT IS THE QUEEN'S COMMAND. SHE IS MAD, SHE IS JEALOUS SHE WILL STOP AT NOTHING.

WALT: Then S.W. says THE QUEEN? Do you like SHE IS MAD SHE WILL STOP AT NOTHING. GO QUICKLY - RUN.

BOB: (suggestion of dial.) I CAN'T DO IT, I CAN'T DO IT. FORGIVE ME YOUR HIGHNESS. She says FORGIVE YOU? FORGIVE YOU WHAT? (Larry, you have Bob's dialogue that he submitted, and Walt said it was more on the right track - I didn't bother to take it down.)

WALT: Why couldn't he say YES when she says THE QUEEN? YES, SHE IS MAD, SHE WILL KILL YOU. (Bob's dialogue.)

Do you think the Queen busting in there is in the right place?

LARRY: I think it is in the wrong place unless you assume that he is going on and disregard what she says.

WALT: It could read all right.

BOB: I thought you might make it short.

WALT: Now lets get the little business of bird.

TED: What will we do - try to work the bird in?

BILL: How long is it?

WALT: I think it will run pretty long the way it is here.

LARRY: I think it could be shorter.

WALT: Yes, it could.

When she picks up little bird leave her always finishing her dialogue - like, DON'T GET EXCITED and then cut to Huntsman and then back to S.W. finishing dialogue. Make them all short, Larry - I think they are a little too long.

Do you like the finish there, Bill, where she leaves the bird and she says THERE THEY ARE and she kisses the bird and says GOODBYE, GOODBYE, calling to it?

BILL: Yes, I like that.

LARRY: I like the goodbye line against the knife.

WALT: Would that be the time to build the menace from GOODBYE? Suppose we establish the shadow and her together and cut to the shadow.

JOE: I feel there is more value of her in it.

WALT: Then she has to be doing something. The GOODBYE GOODBYE could be as a build in.

He could drop right down and S.W. up, and as he drops he grabs skirt and is very humble on his knees.

HAM: Do you think it is better to see that happen and working together or two cuts from him dropping and her jumping up?

WALT: The way it is here, the music is building up, it is fitting her and the knife, too, because she says GOODBYE. The way I saw it before you would have to complete one before going into the other.

HAM: From her saying GOODBYE truck over and see the shadow of the knife raised, and the anticipation with the music builds up, then the dropping - cut to her after the knife drops as she gets up and springs back against the tree and then cut to him.

LARRY: When she says GOODBYE she could get up.

WALT: I don't think that is as good for the staging if she gets up before.

BILL: No, I don't think so either.

WALT: Let him drop the knife and she takes it and gets up and pulls against the tree and he drops right at her feet.

HAM: Bob was wondering if the knife could stick in the ground or clatter down.

WALT: I think it would be better if it fell. The sound of the knife dropping is what startles her.

Do you like this business of the Huntsman in the distance and her up in the foreground - the silhouetted menace in the background?

HAM: Yes, very much.

WALT: She is happy picking flowers and singing this one song. Larry, it would just be humming - no lyric. She would just be humming it in her mind. Do you think we should have any other bird calls going on to express the happiness in the woods? Build it up and make it very lovely scene at the very start.

HAM: We should keep out any of the animals we use later on. Butterflies and bird calls would be swell, but no birds flying around - just offstage calls.

Walt: No, you won't have to see the birds. Do you think while she is happy picking flowers we should have a shot to the Huntsman?

HAM: By his horse?

WALT: Yes. Or, do you think we should save that until she finds the little bird? I thought just a cut a silhouette of the Huntsman standing by horse, his eyes peering out during her happiness would be good contrast. It isn't early morning - around 9 o'clock - so she could be in the sun.

HAM: I like that cut to him later on.

WALT: I don't mean to cut too close - I think the cut to him would be good.

LARRY: No menacing music during the cut to him.

WALT: Cut back to her picking flowers and she hears this little bird. She picks up the little bird and carries on her conversation with it and the cut back to the Huntsman where he realizes the opportunity to stab her when he sees Snow White bent over - so he pulls knife out - cut back to her for another short scene.

LARRY: Trying to cheer the bird up.

WALT: Then cut back to the feet of the Huntsman approaching - just a short shot of it - we won't have her dialogue come in in that scene.

CHARLIE: As his feet come in one foot might stop on the flower.

WALT: He has to crush on something - if the audience doesn't get the idea there is nothing lost.

LARRY: Bob had the Huntsman coming right into the camera, then cut to her and then cut to feet coming the same direction - the shadow in first.

WALT: That might be pretty good.

LARRY: He might step on a flower in foreground, and then to her.

WALT: It might be good if he goes off - not right into the camera, but off to the left of the camera. If he comes right at the camera you have a feeling of something watching and approaching, but if he goes off you have the menacing effect of him coming close and going off the field. The shadow coming in ahead of him is good, and then across the feet - then cut to her talking to the birds - we could pan back a little from her to get the shadow right over her, and then cut right back to her in a close up where she kisses the bird and says Goodbye in the two shot up to where the knife drops - she takes it and turns in that scene to tree and he is at her feet, in the same scene instead of cutting to a larger field.

LARRY: What do you think of him being by the tree with shadows on him?

JOE: I think it made him less obvious by the tree.

WALT: It helps our close up when it isn't all sky.

JOE: It looks more artistic.

WALT: How about the long shot of the silhouetted menace?

LARRY: We are going to have a short shot of him, then cut to her.

WALT: The first cut to him I just saw him standing and watching - not moving.

CHARLIE: There could be a tree on the right hand side.

WALT: The only action will be the horse eating, when the next action will be in the close shot. Maybe the tree could be to one side, but there is a certain menace with him silhouetted with the sun to his back, or, there could be a certain shade thrown from the tree and not right in back of tree. I think it would be good to build up the shadow from the trees. Make the scene look more sunshiny. Get shadow and sunlight on her As she goes around. I think he is lost for a long shot if he is against the tree - you would never see him. I think we should open on him with the figure silhouetted against the sky.

LARRY: It immediately plants the menace.

HAM: Would the little bird be on a root or something?

WALT: It would be on the ground.

LARRY: Would you see a cut to the bird before she sees it?

WALT: Yes, I would cut to it. She could stop her song, look, cut a little bird stumbling around and you hear her say something offstage and in comes the hand, and then S.W. picks it up right into a close up.

LARRY: Then we stay with that shot and then cut to Huntsman.

WALT: Yes.

LARRY: Do you like the face coming up in the camera or to the side?

WALT: Take it to the side right by the camera.

LARRY: You like the idea of him moving in?

WALT: Yes, I like the shadow approaching. You show the ground and you see the shadow coming in with the danger, and as it goes out here comes the Huntsman's feet. There is a certain menace to that.

LARRY: The feet get bigger.

CHARLIE: The Huntsman looks better in shadow by tree.

WALT: If you have the tree to one side that will throw a shadow in, but he should be silhouetted against the sky or he won't stand out. (referring to Albert's sketches.)
I wouldn't take him out of the shadow. We don't want to show too much detail on Huntsman's face at any time.

CHARLIE: You won't get the back lighting until he steps forward out of the trees.

WALT: When he steps out you will see nothing but shadow and feet, and when he comes in to her you will see nothing but shadow and when he falls he falls back view. You never have to deal with his face.

LARRY: Do you think musically that we should start out soft - then get louder when you get to feet and build up louder and louder.

WALT: We could cut from the feet approaching to her and bird - move up and see shadow come right above her, which gives you the connection - then a quick cut back to her for the final words to bird, then GOODBYE - then the two shot where she comes up quickly and pulls back against the tree - as she does this he drops to her feet.

The arm could come down and go out of the scene and then come to her.

HAM: Do you think there is any value of following the knife down - come down the shadow of the knife and the knife itself?

WALT: I think the shadow of the knife, but not the knife.

HAM: This would be up here at the top of scene - the hand opens and see it drop through the scene.

WALT: It would have to be in line with her back.

CHARLIE: You mean not to show the ground?

HAM: I mean not to even show her on her GOODBYE to bird and go right by her and get shadow of knife closer up. Then cut from close up of knife shadow of knife dropping to a close-up of her.

LARRY: You have the knife up here ready to go into her.

WALT: How does the stuff sound as a whole to you?

TED: I think you're getting a good way of putting it over. I like all the stuff just described about the way he approaches, and I like the shadow of the knife falling. I think all of that is good. The hardest part is what we discussed first about the conversation that follows. I think this is all dramatic without being melodramatic - that is what you have to watch out for - that is, it doesn't get over right. The keeping of his face out is a good thing.

WALT: I think we would be safer to stay with her and let her carry the expressions.

HAM: You mean not to get to him so much.

WALT: Not cut to him so much while he is pleading.

HAM: Yes, I feel that, too.

BOB: Make it back view of him?

WALT: Yes.

TED: I would keep back views of him whenever possible.

WALT: He would have to be in the sun in order to cast his shadow.