

Story Conference

on

SEQUENCE 5A - BEDROOM SEQUENCE

Meeting held: Tuesday, July 14, 1936 9:10 to 12:00 M.

Present were: Walt
Fred Moore
Joe Grant
Perce Pearce
Bill Cottrell
Bob Kuwahara
Ken Anderson
Hal Adelquist
Tom Codrick

Walt: It would be better to pull that IN ROOM RIGHT NOW then cut - cut - cut. There is a certain detraction to carry on with actions from actions you want to get over.

Perce: Would come in MIGHT BE IN THIS ROOM RIGHT NOW, and work slow to get into this.

Walt: No. You are always following the last fellow - watching him and waiting for something else, and not expecting the other fellow to do something. It is harder to follow. Cuts to these fellows taking it would be better. Why did you want to keep him in?

PERCE: We thought it would be funnier if Dopey looked under Grumpy's beard than someone else's - be funnier than looking under Happy's beard.

WALT: I don't see why it should.

Is the gag strong enough to use it?

PERCE: That is the question. How do you feel on that, Joe?

JOE: I have always agreed that the time was pretty long between the two conversations.

WALT: MIGHT BE IN THIS ROOM RIGHT NOW and have Frank build the music for the scare effect - take, take, take.

Doesn't she laugh before BUT SHE DOESN'T KNOW WHERE I AM?

PERCE: No, she doesn't laugh. Just BUT SHE DOESN'T KNOW WHERE I AM.

WALT: Maybe you could pick up offstage with BUT SHE DOESN'T KNOW WHERE I AM and pick up with her IF YOU WILL LET ME STAY.

PERCE: You need her with that. You could do this. We could take this line MIGHT BE IN THIS ROOM then cut to these fellows, and let them go through with it.

JOE: And let him do it to Happy.

PERCE: They could go right in without making two cuts - we could probably get by with the two.

WALT: Yes.

PERCE: Our only reason was to establish the search idea - we should be able to do that in one cut.

WALT: It seems like we could.

JOE: We thought he could get into that witch expression as though he is carrying it out.

WALT: Grumpy doesn't have to be talking to Happy and Dopey. Who is next to him?

TOM: Doc is on one side, and Sneezzy on the other.

WALT: It could be Sneezzy - Sneezzy could react to RIGHT NOW - the other fellows could take it, then Happy look around and Dopey right in under beard, and then right back to Snow White.

PERCE: We could save some footage if we could cut to these fellows on the last words in Grumpy's speech, but we would lose that.

WALT: Yes, we would. The thing to make it move fast is to cut to those two guys on the finish of the thing. Grumpy finishes RIGHT NOW and Sneezzy would immediately take the RIGHT NOW - then cut right away without a delay - without a hold that we seem to be getting in all this stuff here.

PERCE: It would look a little better if we did introduce another character.

WALT: I think if you get the beds in front of them it would change the thing entirely.

FRED: I am having the layouts made smaller if possible - they have been too large to handle. (Of dwarfs).

WALT: Do you think we could use the beds more by letting the dwarfs contact them. Let their bellies hang over and let their arms rest on them.

FRED: They do that a little bit anyway.

PERCE: What we have been working for from this point on is getting them away from those beds so we can have them in a long shot for broader action.

WALT: This is one particular set up where the Dwarfs work around the beds, and when the fight starts we get away from the beds.

PERCE: In a case like this (Scene 28) we aren't going to lose an awful lot with them away from the bed.

WALT: I can see Grumpy, to SHE DON'T HEH! - leaning over bed with his belly hanging over. You will have a feeling that they are afraid to touch the bed if you don't work it in - he can still turn and talk down the line to the group.

PERCE: The first speech should be to here.

WALT: Sure, he is answering her. Those sketches are deceiving - you aren't considering the beds at all. I figured a setup of the girl in bed with the Dwarfs grouped around the beds looking at her. We have seen these guys plenty of times away from beds before we got up to this point.

FRED: Those sketches should be made with beds in front of them.

BILL: If you want to see Dopey look under skirt you will have to see him in a full shot.

JOE: The thing there is a certain bit of expression that we lose.

WALT: We have a situation of little guys grouped around the bed. I don't see why Dopey has to look under his skirt - the main thing is the looking under the beard, or looking up sleeve.

FRED: We have to cut up to that stuff anyway Walt, because Happy and Dopey

FRED: (cont'd.) are around the corner of the beds.

WALT: I don't see anything in the dialogue that would take them away from the beds. The stuff moves faster than what the pictures show up here.

We were talking one time to have Dopey roving around, but it interferes with the dialogue too much.

The spot, I think, where you could begin to move them away from the beds is where they begin to argue. If it was an action that they could move with would be good.

JOE: They could be moving each other along by the pressure of the noses.

WALT: When Doc says I SAY SHE STAYS he could accent it with a hit on the bed. One of those things where a guy is trying to be definite and hurts himself. Most of the stuff is expression stuff anyway.

When they say HOORAY! SHE STAYS! is that a good spot to get a long shot of the group?

PERCE: Do you mean a longer shot than the sketch suggests?

WALT: Yes. The SHE DOES - SHE DON'T is an action that can move along.

PERCE: We thought here (where Doc says SHE STAYS) that Doc would be at the edge of the bed - then Grumpy comes in, and move them out with a camera move into the other.

WALT: That going up - up - up this way would be a counter to it, and you will run into complications.

PERCE: Before they get into the fast stuff.

WALT: I know what you mean - you won't go very far into the one line.

PERCE: Before Grumpy comes in there is only one line left before they get fast.

WALT: I think there is something in Doc's stomach on the bed. The pressure would come from his speech - as if he were leaning on something. It looks like a big piece of dough the way you have it up there - pressure against the bed will help his pose.

Where are Sleepy and Bashful and Dopey?

TOM: They are on the side end of the bed - then Doc, Grumpy and Sneezy.

WALT: If we don't keep our directions straight the audience won't know who they are - there is too much of a similarity there.

When Bashful hollers GOOSEBERRY PIE it is pretty fast isn't it?

PERCE: Yes.

WALT: Why couldn't that be in a long shot (PLUM PUDDING AND GOOSEBERRY PIE)?

PERCE: You may take them entirely away from the bed?

WALT: Yes, sort of a group shot of these guys, but let Bashful say GOOSEBERRY PIE with the rest of them in on HOORAY, and then Grumpy busting through throwing his arms up to stop them.

PERCE: Do you really want to spread them when the Grumpy speech starts? It would help to spread them out some from that point on - wouldn't expect to get them in a set position.

WALT: But do they have to be crowded in that way at that point? Don't you think you are working it around the bed too much - they are grouping around her - not around the bed. It makes a good grouping when you group them around her.

WALT: We keep crowding into one bed here.

PERCE: It would be more like a bed in the middle and two on each side.

TOM: It has a tendency to feel that Snow White would be sitting in the middle bed showing a part of her body, and that is why we didn't get back any farther than that.

WALT: I thought that that would be good. We had been trying to find a spot to locate the bunch of them together, and get away from close ups. It's a group action.

Start Grumpy on WAIT A MINUTE, and they will all take it - get their interest.

PERCE: How would you like the same setup around the bed not taking Snow White into it, except her knee.

WALT: It wouldn't hurt to take her in.

TOM: I was thinking it would give the Dwarfs something to play to - might get something out of that coming back that far.

FRED: I feel I want to get back sometimes.

WALT: You mean get the rear view of the Dwarfs?

TOM: No, the rear view of Snow White.

WALT: One guy says GOOSEBERRY PIE doesn't he?

PERCE: Yes, Bashful.

WALT: How would it be for them all to say GOOSEBERRY PIE?

PERCE: Their HOORAYS are almost on top of it.

WALT: They all could respond. We had it that way where they all said GOOSEBERRY PIE, but it wasn't clear. I think it would work though because she just said it. She says GOOSEBERRY PIE then the whole mob says GOOSEBERRY PIE - then Grumpy stops them.

We were talking one time for them to bust into song about Gooseberry Pie - it makes them happy.

KEN: You mean after HOORAY?

WALT: Yes.

KEN: I think it would be best to get away from the beds after the HOORAY business.

WALT: Yes, if you had that whole group there to GOOSEBERRY PIE - she would take it and be happy about it - then Grumpy in to WAIT A MINUTE - then all attention on him - then cut to Grumpy and go on with business.

How about that long shot where they come up from the beds?

TOM: That would be a good shot.

WALT: I am worried about the reaction on Doc. You will have to build that rhythm, Fred.

That business of Dopey looking under his skirt takes quite a bit of time.

FRED: We can't do it anyway by the bed.

WALT: She laughs at Grumpy - there is a little laugh at the start of the dialogue where she is amused by Grumpy's speech.

TOM: I think there was a spot.

PERCE: No, she doesn't laugh.

WALT: She is probably amused by Grumpy's alarm.

When they take APPLE DUMPLINS - make it a quick take.

When Snow White stops Grumpy and Doc - get the sound of a panting breath and tongue sticking out.

PERCE: I was thinking we could get them away from the beds on the break away - Doc staggers backwards and Grumpy could hop forward to YOU'RE A POT-BELLIED OLD HOP TOAD.

WALT: I don't think you can do that, because there is too much action.

PERCE: We felt that if we could get more comedy action it would be better.

WALT: He won't have time to describe the POT-BELLIED stuff.

Has this dialogue been stretched? It is stretched to much to WHAT ARE WICKED WILES?

HAL: This reel is Jimmie's and not Fred's.

WALT: Get a lot of the shaking of the head on Doc during the mixed up speech between Doc and Grumpy talking to Snow White.

It seems like when he says GOOSEBERRY PIE, and then all say HOORAY that she stays - we could overlap that with Grumpy's WAIT A MINUTE.

PERCE: Don't you think she is late on OH, THANK YOU THANK YOU!

WALT: Yes.

PERCE: It's Jimmie's track.

WALT: I can't see any action that would be that long.

FRED: My track is longer than this

WALT: The way Atwell says WHO'S A BELLY BLOATED OLD FLOP LOAD - it sounds too deliberate.

BILL: He says everything too deliberate.

WALT: You could shorten that of SHE DOES - SHE DON'T business if you wanted to.

PERCE: Still, it's a lead up to the fight NOW YA GOT ME DOIN' IT.

WALT: Yes, that is true.

KEN: It seems to me that there is too much of Doc's stuttering business.

WALT: It doesn't sound funny enough to me.

KEN: It sounds like he was doing it on purpose instead of not helping it.

WALT: Yes.

PERCE: We could go away from DOES - DON'T right into the fight where he hops on stomach and goes for the bed.

WALT: We could take that part over, too. See if we can get a better result. The audience eats that stuff up, though.

PERCE: It's good if it is spontaneous.

WALT: I don't want to see leaving Doc out with that stuff. I am thinking of the kids and a lot of people like it if it's done the right way - with a spontaneous feeling to it. It seems to work in so well with the guy's character.

There is a lot of dialogue in this sequence, but I don't think it will be noticeable with the actions going on. Do you think it is worth trying to get over?

JOE: I do.

PERCE: We could get ahold of Atwell and have him listen to his stuff - then let him ad lib some business and rehearse it so he can give us a funny performance.

WALT: His lines are good, but they lack feeling.

What is the other mix up line before that?

PERCE: SPUTTERING LIKE A DOODLE BUG.

WALT: That scene where he sticks his head out from bed, is that a good angle?

PERCE: I was just fooling around with that. Here is a layout that Tom and Ken had suggested, but going over the thing with Bill and Joe a line up was better and funnier by getting them all under one bed.

WALT: I like the idea of not all of them coming out. I don't think you have time for Dopey to come out between Grumpy's beard. That is a better angle of Grumpy up on I KNEW IT and the other guys under the bed with their eyes showing.

Right after that business of GOOSEBERRY PIE! HOORAY, SHE STAYS - then have Grumpy bust right in to WAIT A MINUTE and then cut to a close up.

JOE: The idea of it is that during the excitement Grumpy has been forgotten, and then he busts right in. Don't you like the busting through?

WALT: Yes.

PERCE: We will try that long shot where we used with them around the bed of her, then play the idea of bringing her into it and see what we can develop.

WALT: Yes.

PERCE: Forgetting this idea here, we are trying to keep this funny and comic action going with it from the start of Doc's and Grumpy's DOES AND DONT'S.

WALT: I like it, and I am for it. (We are trying to illustrate the dialogue. - This is the scene where Grumpy hops on Doc's toes to YOU'RE A POT-BELLIED OLD HOP TOAD).

PERCE: We could have that action.

WALT: You couldn't do it - you don't have time for his jumping around.

PERCE: If it were retaken it would be funny to get the hop on Grumpy.

WALT: Would it look like that in animation, Fred?

FRED: Surely, it would be all right - it couldn't be done behind the bed though.

PERCE: They get away from the bed after the argument of DOES AND DONT'S.

JOE: We didn't see them violent there. It is a challenge, and then he comes

JOE: (cont'd) back with the tweeking.

PERCE: I agree that it is too violent for the kind of a take we have.

WALT: It doesn't seem in line with the business.

PERCE: Grumpy bunts him out, and goes into the mix up - then Grumpy comes back into NOW YA GOT ME DOIN' IT.

WALT: When they get into the fight I can see them doing some of those things.

JOE: Some of these places we are a little too enthusiastic.

WALT: I am wondering if it's in line with the action. There has to be an immediate answer to WHO'S A POT-BELLIED.

PERCE: The old way, the original way, Walt, was simply cutting to shot of Grumpy - then a shot of Doc - then Grumpy coming into the mix-up lines here - YOU'RE A POTBELLIED, then to Doc with his dialogue - then Grumpy coming in to YOU!. YOU'RE A FLOP-BELLIED - A TOD JELLIED - NOW YA GOT ME DOIN' IT! - trucking out to a field like this which gives Doc a chance for a wham on the nose.

WALT: That description of POT BELLIED and the hop on the toes doesn't look good to me.

JOE: Doc's nose isn't good for that type of gag - you have a long nose and a short one - you need two noses of almost the same size to get the PING.

WALT: We see that farther away.

KEN: I don't like the RUBBER GLOVE dialogue - it doesn't suggest anything.

WALT: That is the trouble with so much of the stuff. I like this dialogue that ends up with HORSE FLY. I would like to see something in here that sounds silly. We want to develop this guy's personality as being Doc, and not Atwell. I would like to improve that part - it is the longest thing and it could be funny.

Do you think the POT BELLIED OLD HOP TOAD is good?

JOE: Yes. It is descriptive of Doc - maybe it could be tagged differently.

PERCE: It would be funny if it is spontaneous.

WALT: It should be words that are mixed up.

PERCE: Yes, instead of syllables.

WALT: Like FLOP LOAD - POT POAD. He gets words like POT BELLIED - JOT JELLIED.

We could take over the business of the discussion of YOU'RE A POT-BELLIED, etc. You should describe it too much.

JOE: Should we think of it in terms of dialogue?

WALT: He is just disgusted with the guy to YOU'RE A POT-BELLIED.

PERCE: I don't see why he can't go into illustrating while he is saying it. It would be funny for a little guy like Grumpy to do that while he is speaking his lines.

WALT: You could probably make them progress out of there with the nose business all right.

PERCE: The only thing we would lose would be the chance for the pointing.

WALT: You don't need them down so low.

PERCE: No, we can make them higher.

JOE: We could have sort of a surprise set up as they come through that.

KEN: They could go down together.

WALT: When he turns to Doc to I SAY SHE GOES - have it very emphatic, and then Doc says I SAY SHE STAYS, then into the DOES and DONT'S.

I know what is wrong. You have Doc's nose up to the middle of Grumpy's. More of the spring is in Grumpy's nose - you have a big nose Grumpy and you aren't using it.

PERCE: How about Doc's nose up and Grumpy's down?

WALT: The two noses could be right together when they start - it presses Grumpy's nose up and then slips off.

JOE: Throw Grumpy out instead of Doc.

KEN: Is that still in where Doc says I SAY SHE STAYS as if it were final?

WALT: I don't think we have the time for the turning around. It would be just a final thing, and then the other guy says I SAY SHE DON'T. We can't take time for Doc to stand and turn around.

PERCE: Doc points to himself, and then hits the bed to I SAY SHE STAYS.

JOE: I like the accent up instead of pointing to himself.

WALT: Yes that is better.

I can see in the battle where the other Dwarfs are trying to separate them - one could pull on Doc's shirt - another pulling on Grumpy's pants until they come way down and show his underwear underneath.

PERCE: I think we could have comic underwear plaids or polkadots.

WALT: His underwear could be yellow or something, but don't go in for the red flannel.

One time we had the thing after Grumpy said YOU'RE A POT-BELLIED OLD HOP TOAD where Doc turned to fellows with hands out, in a pleading pose, to WHO'S A, etc. You have them all out in the clear with the other guys on the side. If he played to the camera it might be better - you feel somebody out from behind the camera. WHO pleading, then back to Grumpy.

JOE: It would be more action, and would be good.

PERCE: We should go to work on this section YOU'RE A POT-BELLIED, ETC.

WALT: That is the worst section.

Perce: Incidentally, we should get a little of this in the Spook Sequence to build into this.

WALT: Yes, wherever he is excited with Snow White he should get mixed up - when he gets mad it is the same thing, and also when he is scared.

SHE MIGHT BE IN THIS ROOM - cut to other guys taking it to RIGHT NOW.

PERCE: Do you think we could pan as long as we can't be in a long shot.

WALT: He could come in to one of the characters - it is too long to pan. It's a thing to come in RIGHT NOW. I don't think a pan saves time.

JOE: We cut to the other fellows to RIGHT NOW?

WALT: Yes.

WALT: Instead of him being back so much I saw the guy over the bed talking to these fellows with the feeling of him contacting the bed. Work him to that bed in order to tell whether you can make use of the bed or not.

HAL: When Grumpy says SHE DON'T HEH! Grumpy could point and start with one leg over bed.

JOE: That would break his dignity.

WALT: He could finish SHE DON'T HEH! right to Snow White, and then turn to Dwarfs to SHE'S FULL O' BLACK MAGIC. You decided to stay with Doc on FULL O' BLACK MAGIC and go right on. It would be better - it goes along pretty fast. You could stay right with Doc for the whole business. SHE MIGHT BE IN THIS ROOM RIGHT NOW to Doc - it might be better to play to him.

JOE: In the middle of that he could turn.

WALT: He might turn for the last phrase. MIGHT BE IN THIS ROOM - cut.

PERCE: We will work out something different from Dopey looking under the skirt.

WALT: Could pull up a cover - it would take too much time, though. What you want is just a take then under the beard, but don't make the beard too strong.

Why not put three characters with Dopey in the middle - each character looking around to help put over the looking business.

JOE: Wouldn't it be easier with just the two characters and have Dopey look around, too?

PERCE: Yes.

WALT: I think it would. If you had three characters with Dopey in the middle, and these guys looking around and Dopey sees them looking - no, there should be a play up where Dopey is looking too.

I like action in this, but we have to keep our action in line with the dialogue and not have characters hopping all over the place.

Accent the I SAY SHE GOES with a slap on the bed. Let the bed be a part of it.

I don't like the grouping there (Scene 46). Do you think we ought to worry about covering her? I don't like the open space. I think you could space the guys without deliberately spacing them having them in the darkness, and she could stand right out.

FRED: They are too far away.

WALT: She passes them and goes to the door.

KEN: Didn't you have the feeling that you didn't want them close to her?

WALT: She has gone by - there is no reason for them to be close to her. If you get them closer, then you have to show space around them. If you get them in closer they will be crowded.

PERCE: How would you feel Walt about taking two characters out of the left hand side and move them on this side of the room - wouldn't form any circle?

WALT: Then, we would have to balance the scene by putting her over.

PERCE: We have to keep it within our field.

WALT: It looks set, it could be spread out so it wouldn't. Have the Dwarfs in shadow and Snow White in light.

KEN: That would give you a feeling of distance.

WALT: You could have the lighting like it was coming across from the back, and the Dwarfs could be in silhouette.

JOE: I think in this scene where they are pleading with Grumpy to let her stay we could get more of a pyramid effect with Grumpy up high and the others down.

WALT: Yes. We saw more of a close up of Grumpy, and they are pulling until they say pie. THE GOBLINS and things like that doesn't mean anything to him, but when pie is mentioned he hears that.

JOE: Maybe he could smack his lips.

PERCE: We have a long speech from these fellows - don't you think we could gradually move up taking them out?

WALT: Yes, you could do that. We should play up Grumpy, though. I don't like the way they are crowding in - get more of a pyramid leaning into them.

JOE: Have them talking up to Grumpy.

WALT: Let's get Atwell over here, and see what we can do with him. Have you got enough of that struggle and fight?

PERCE: I think we ought to take a little more to cover this action over until they got into the nose business. They don't have a hold of each others noses when they start out & Doc backpaddles.

WALT: I know, Grumpy leaps on DOC and the other guys run in.

PERCE: In other words, you won't hear anything out of Doc or Grumpy until you get in the position with them being pulled away.

Walt: I don't see why you couldn't.

PERCE: There could be an UGH when he lands and have voices there.

WALT: One could get ahold of another's nose, and the one with the nose held would be trying to talk through his nose - when his nose is free he would be talking natural when all of a sudden his nose is grabbed again and into the talking through the nose business again.

JOE: You could get that feeling just as one was in the middle of anything saying something.

WALT: Grumpy's nose could always be slipping out of Doc's hand.

PERCE: Bill suggested in that close up of fight we might use that of Doc's glasses back from eyes and have Grumpy jab his fingers in Doc's eyes.

WALT: That is too much of a definite Laurel and Hardy business.

BILL: I would like to see these guys fight the Little Wolves.

WALT: That is the idea of the thing that we want, only they are pulling beards and stretching noses. We want to make use of the noses - you can clunk anyone on the head.

It would be funny to hit the nose sideways - and have the nose vibrate sideways. We want to get the idea when these little guys fight that they pull noses and beards.

HAL: Do we intend to use that hop?

PERCE: No, that is out.

HAL: Maybe he could hitch his pants up and start after Doc.

JOE: That would be good.

Walt: When he hits Grumpy's nose it would go BONG and then he could put finger on nose to cut the BONG - just like cutting off the ringing of a bell by touching it.

Grumpy gets Doc by the nose to YOU'VE GOT ME DOIN' IT and it could be one of those turns on the nose like turning a knob that fastens a door on a back of a truck - and have Doc react like it turns his head and pulls his body up. Doc knocks himself loose and blows up where he swings on Grumpy by hitting Grumpy's nose - the nose vibrates - Grumpy comes out of it, and leaps right on Doc - Doc goes backwards right into the bed - then Doc grabs Grumpy's nose and Grumpy pushing Doc's nose and get the yanking of beards business in there. Grumpy could jump on him and wrap his legs around Doc - something like women fighting.

It might be funny after dignified old Doc after socking Grumpy's nose to get into the fighting pose of kicking his feet.

PERCE: I like the idea of Doc going back.

WALT: You could get the longer shot after the nose vibration business with Doc kicking his legs getting ready to fight - Grumpy burns up and jumps right on Doc where they hit the bed, and go through the UGH UGH, and then the others come in. One fellow pulling Grumpy's pants off, etc.

FRED: Get both of them in the field so you can see the jump, and then to a close up with the nose and beard business.

WALT: After the close up you cut to a long shot to show others run in.

PEARCE: Then you would have one little cut of close up of Grumpy while his nose is gonging. We have 3 feet allowed for the vibration.

WALT: After the right vibration Doc just touches his finger to Grumpy's nose to stop the gong, then Grumpy gives Doc a dirty look, and Doc is going through his fighting action. It should be a very sudden jump. Get anticipation and Grumpy's expression. Get an unexpected jump - not an anticipation.

HAL: It would be funny if it looked as if he was going to hit him and jumped on him instead.

WALT: You don't want them to break the bed down when they hit it.

Have them lose their grip all the time.

PERCE: Just as she says STOP PLEASE STOP he has a hold of his nose.

WALT: They don't let go when she says that - they just stop and look around toward her and panting with their tongues hanging out. That would be in a close up.

KEN: Would it hurt to have the same action to have the bed break when they hit it?

FRED: I don't think you have anything in breaking the bed.

WALT: Just get a good sock when they hit the bed. We just had it, anyway, for something to stop them.

PERCE: You don't see that as a very long piece of business, do you?

WALT: No, I don't see it long - it is sort of a climax to the whole thing to where she isn't going to break up their happy home.

JOE: You feel that they have gone as far as they can with that stuff and should be stopped.

WALT: With a couple of Dwarfs tugging at Doc and two with Grumpy it should be clearer than you have it here. As they are trying to separate the two they lose their grasp and Doc and Grumpy go back together again just like a rubber band right into the business of pulling each others nose. When they are pulling them apart they should have ahold of a nose or have the eye pulled up - keep your comic exaggerations.

FRED: You can have a thumb right in the eye.

PERCE: The way we laid this out we didn't make much of the Dwarfs separating Doc and Grumpy - we figured it would take too much footage - we thought we would go right into the close up. It is the close up that is going to be funny.

WALT: Grumpy has all these other guys against him.

PERCE: I wonder if they ought to be pulling DOC in this.

WALT: It is just the idea that they are all excited. No matter what they do to try to separate them it is useless.

JOE: In that close up you wouldn't have the feeling of hands in it would you? I think it would detract unless you had the feeling of clothes pulling.

KEN: You could have a hand on a sleeve stretching it out.

WALT: The final shot (Scene 46) do you think the Dwarfs have to be in the foreground? Couldn't we have them out more? She just sort of talks to them in that way. The heads could be more around. You see the main part of her there - it gives perspective of Dwarfs and shadow and S.W. in light. But, I don't like the gap there.

After Grumpy says I KNEW IT - SHE'S CRAZY leave it right there.

We plant the soup when they come in the house.

PERCE: Is the soup kettle planted in the earlier stuff - in Ham's sequence?

WALT: No, it is planted in the SPOOK SEQUENCE. They find the evidence of what she had done.

PERCE: Her activities around the house previous to her falling asleep.

WALT: We have left them and they see what she has done. We assume that they know when they see the soup cooking. Let them discover it.

What we have to keep in mind is that this is one of the longest straight dialogue sequences we have in the picture of the Dwarfs. The rest of them have more action. We introduce the two of them fighting, and get the whole thing solved as to whether she stays or not. This helps to establish them. Grumpy, as a woman-hater, has never been established before.

How would you see the moving from the beds? (Scene 37) If you come into it with the action backwards, how would you do it?

PERCE: They would go into this.

WALT: Your main stuff in that is that the two guys look into each others eyes.

PERCE: We start out here and move up with them, and at the top of that as they progress we would cut.

WALT: Then cut to Doc and he blows up. Doc would go out of the scene which leaves Grumpy to pick up with YOU'RE A POT-BELLIED OLD HOP TOAD - then cut to Doc as Grumpy comes in on YOU'RE A POT, ETC., and then tweeks him. Don't have Grumpy there to react.

PERCE: That means we could stay in a close up from the time they go out all the way until we get to the nose tweek.

WALT: And when he says YOU'RE A, ETC. it brings them back with the nose tweek.

PERCE: Up to that point we don't need more than a semi-close up for the slap on the nose.

WALT: I can see them straining up which looks like a chicken neck effect.

JOE: Do you like the hats as they are going forward?

WALT: It wouldn't hurt anything whether the hats go forward or not, unless it bothers the shape of those two things up there.

JOE: It might destroy the action of the noses - too many points.

WALT: Get the tweek of the nose sound something like a nail being pulled out of a piece of wood. They have some kind of a contraption in the sound sfx department of a round thing in wood.

PERCE: I am afraid of it for the pain.

KEN: Are you going to have a long shot on HOORAY?

WALT: Yes, and Grumpy busts right through them.

FRED: We shouldn't see Grumpy when they say HOORAY.

WALT: We don't see them when she says COOK. Cut to Doc to DAPPLE LUMPKINS.
Couldn't there be something of pulling hats up to HOORAY?

PERCE: Yes, I think that is good. Get more contrast.

WALT: I don't see why she couldn't be in the foreground and let her react to it. It wouldn't hurt anything.

PERCE: Would you consider getting her speech into that set up? It leads right into it.

WALT: You mean overlapping?

PERCE: Yes. They interrupt her you know. We could make a scene out of this.

WALT: I think Grumpy would bust in on STAYS then right into WAIT A MINUTE. We can get the whole mob to say GOOSEBERRY PIE with that piece of track if we wanted to - so it would be the same length.

We don't need her in that shot if we can get away without her.

You can put over the waving of the arms and throwing up of caps, just two or three caps.

JOE: I don't like the taking off of caps.

WALT: Just two fellows could throw their caps up - they wouldn't have to pick them up and put them back on.

JOE: If you throw one of those things up it isn't the feeling of excitement.

WALT: I mean to get a feeling of excitement in it - you don't have to have them throw their caps up - just something to get away from the hands going up. Get the feeling BOY IT SUITS THEM.

PERCE: We cut after the first line of Grumpy's speech WAIT A MINUTE - cut to YA GONNA LOSE YOUR HEADS cut to a close up.

WALT: Yes.

WALT: We had at one time when Grumpy says YA GONNA LOSE YOUR HEADS OVER A GOOSEBERRY PIE, and they say NO - answering each other.

FRED: Get up with Grumpy SHE DON'T HEH! and start using the beds.

WALT: Yes, start using the beds - let them lean over the beds - they are in a certain line, and have them come out, it will add to it. We have plenty of stuff with the guys in full figure - it will be good for them using the beds.

PERCE: Grumpy hits the bed I SAY SHE GOES and Doc hits the bed I SAY SHE STAYS.

WALT: There would be a vibration up and down when the hands slip off Grumpy's nose, but it would be a sideways vibration when Doc hits Grumpy's nose.

Watch Grumpy's nose that it doesn't get to looking like Barney Google's nose.

FRED: Should I fix Dopey with Soap in a Sequence 6A before I pick this up?

WALT: It would be good if you could because that sequence is rolling along to completion.

WALT: This business of Doc and Grumpy is a story within itself - it's a turning point where they overrule Grumpy.

PERCE: Our dialogue runs close to 450 feet.

WALT: What does the sequence run?

PERCE: 650 feet.

WALT: That sketch up there EVEN MAKE HERSELF INVISIBLE - does that blow his whiskers up that way or is it just an exaggerated sketch. I have a feeling of a take on Doc.

HAL: I would like to see Doc's face in takes.

WALT: I am worried that it is too violent an action for the dialogue.

JOE: The reason why I like it is because you follow it up with the looking under the beard after MAY BE IN THIS ROOM RIGHT NOW - it has the other guys right in the spirit of it.

PERCE: Maybe we should play it down.

WALT: We should just get things in within reason.

PERCE: That drawing really expresses the tail end of Doc's reaction.

WALT: The way it looks there is that a blast of air blew his whiskers up - it seems too violent. You go ahead and do it Fred. I can see a funny take on Doc - when he takes it his glasses can go up on forehead, but I don't see the whiskers going up.

PERCE: We could get a reaction on hands right at the beard flipping the thing.

JOE: It seems like it is a retake. I would rather take it out and just use the glasses.

WALT: I like slapstick, but when your dialogue isn't strong enough as you are playing it - then you get out of line.

I see more of a subtle thing to SHE CAN EVEN MAKE HERSELF INVISIBLE when he reacts to it. I don't see a blast of air - just his reaction to it with a take.

JOE: Maybe his glasses could just go up on forehead, and then back down.

TOM: Maybe his whiskers could stick out like when someone is scared and their hair stands on end.

WALT: That doesn't look good. I am worried how the whiskers will look in the finished result as it is. That is one thing we have to watch.

KEN: How about the peak on hat going up straight?

WALT: That would be all right. I would see his glasses go up on forehead from the jar, and then he had to adjust them. We don't want to get too much slapstick in here - it's the personality of the little guys, their faces and expressions. The audience will love that. The little subtle things, and the very wild extreme things.

Down in that spook stuff the sensation around the guys - you are keyed up and if someone just let out a funny sound the audience is right with it. There are certain places to go to town on slapstick.

At the start of DOES AND DONT'S - the points could be more and don't have to be down. You can get them close together. They are straining and pushing together on the thing so that when Grumpy slips off it is like his nose did it. Gets up, up, up almost as he slips off. Cut right to Doc YOU'RE A POT-BELLIED, etc - have quick cuts so we don't have to stay with Grumpy to lose your expressions of YOU'RE A POT-BELLIED. Why not have him puff up like a HOP TOAD?

PERCE: Get chesty and bloated looking.

WALT: He could come right at him from bed at that point HE'S A I'M A WHO'S A.

PERCE: If we keep Doc on blow-up and bring Grumpy into him we are clear of the beds.

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