

Story Conference

on

SEQUENCE 3B (SHOW WHITE AND ANIMALS IN WOODS)

Present were:       Walt                       Bill Cottrell  
                  Dave                       Joe Grant  
                  Ham Luske               M. Belcher  
                  Dorothy Blank       Hal Adelquist  
                  Charles Philippi   Larry Morey

Meeting held:       Thursday, Sept. 3, 1936   9:20 A.M. to 10:47 A.M.

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SCENES 2, 3 & 4.

WALT:               During these scenes Snow White's sobs will be heard offstage.

SCENE 6

WALT:               Snow White looks too relaxed in your sketch - she should look more startled when she looks into the rabbit's face.

SCENE 7

WALT:               When the animals are startled by Snow White's scream, and they all scam out in different directions, some of the smaller animals could bump into each other.

HAM:                Would the animals take their own paths when they scam out of the scene, or would it be that confusion of them going all over the place?

WALT:               The larger animals could go right out of the scene, but get the confusion in the smaller animals.

SCENE 8

WALT:               Animals scrambling out in this scene over the log - let some of the smaller animals go under the log and through holes in the log.

SCENE 9

WALT:               The pan shot up from the base of the tree to the squirrels popping their heads out of holes higher in the tree is all right, but instead of panning with the birds to their nest, cut from the squirrels poking heads out of holes to bird's nest - then have birds come in and land.

Scene 14

WALT:               If you can't sustain the interest with the birds, you could try a cut back to Snow White during the cadenzas.

LARRY:              A good place to cut back to her would be when she starts a new figuration.

HAM:                When Snow White starts to sing in this scene, WITH A SMILE AND A SONG should be sung to the bird, and LIFE IS JUST LIKE A BRIGHT SUNNY DAY should be sung to the animals around her.

WALT:               Instead of the angle you have on Snow White on the sketch, you could turn her back view, putting her more in the foreground, and she could be speaking to the bird in profile and 3/4's speaking to the rest.

SCENE 14 (cont.)

WALT: Don't go too far in the little bird's actions after his voice cracks.

SCENE 15

WALT: As the animals come across the log they should stop and start again - getting a little bolder, but yet still timid.

Get the tilting of the heads on the different animals when they hear Snow White sing the song, and have them look at each other.

SCENE 16

WALT: The buck looking up in this scene should come forward a little and look, then cut.

LARRY: The buck should be looking in the same direction as the sketch shows, but his body should be turned the other way.

SCENE 17

WALT: As an incidental action, when the turtle gets up from the water, water should be seen running out of the holes in his shell - don't make anything of it, or have any stop for it - just incidental.

SCENES 18 & 19

WALT: Combine these two scenes as 1. Pick up close with the quail and as you pan with them pull back so you have Snow White and the quail in the same scene. This shot will be closer than scene 19 was, and it will be a lower eye level shot. The quail will stop in the left foreground looking to Snow White. Other animals will be around her in the shot, also.

WALT: Cut sooner from 19 to Scene 20.

LARRY: We will cut right after GRUMBLING.

SCENE 20

WALT: There will be a quicker cut from Scene 19 to this scene so you can have more time to show the little Chipmunk coming toward Snow White.

SCENE 24

WALT: When Snow White says I CAN'T SLEEP IN THE GROUND LIKE YOU - one little bunny could look in the hole in the ground, and the others shake their heads.

The birds in the nest should be looking over nest and down to Snow White.

Have the holes in tree with squirrels looking out, more like the sketch you have in scene 9.

LARRY: The baby bunnies will be more in back of the mama rabbit peeking around.

SCENE 26

WALT: When S.W. says MAYBE YOU KNOW WHERE I CAN STAY IN THE WOODS SOMEWHERE - the birds could talk to themselves answering that they do.

SCENE 27

WALT: As soon as Snow White says WILL YOU TAKE ME THERE? she gets up, the birds will very enthusiastically answer and fly right into the scene with her, take hold of her cape and pull her, getting an action of her of slightly pulling back - then cut to next scene of the deer. The birds answer off stage. The birds will come into the scene with Snow White in a close-up and they start pulling her in a close-up.

SCENE 28

Walt suggested a wipe-over from this scene to Scene 29 - wipe-over in the direction Snow White is going.

SCENE 29

WALT: Instead of such a straight path on the pan, work the pan with S.W. going in and out and up, getting closer to the camera and farther away. She can come in toward the camera in shadow - then in light, then go over hill and go out in shadow.

One little squirrel could be on a branch and try to leap to the next tree and fall - just an incidental action.

Put in (Hal's suggestion) a little puddle in the scene with the reflections on it - suggested to have it just before Snow White's cape is caught.

Take out the log in this scene and put it in Scene 31.

SCENE 30

WALT: Snow White could come in this shot from shadow.

JOE: When she stops in the opening - there could be shadow of leaves on her.

WALT: Put in some cats' tails in the foreground.

DAVE: We spoke of having the fawn in Snow White's lap as she goes across the stream.

WALT: That would be good.

Don't have the log look so much like a ferry, and let one of the animals pull a vine and another pull a branch - it looks too much like a made prop the way you have it now.

Some little animals could be swimming along passing Snow White - then a set of two or three - the second animal grabs hold of the first one's tail, and the third one grabs hold of the second one's tail, leaving the first to pull them across.

SCENE 31

WALT: As S.W. enters the scene she can come in, then up, and don't have such a straight pan.

Put the log in this scene that was previously and Scene 29.

SCENE 32

WALT: I see more of a gathering around with the animals waiting for Snow White to enter the scene and see how she likes it. You can truck right in as she enters the scene.

GENERAL

Work the family group of animals and birds all the way through wherever possible.

In the long shots, work in the larger animals in the foreground.

Also work in shadows of leaves against trees wherever possible.

Work in mushrooms through this sequence - different colored mushrooms that you see in Europe.

Bee Selck  
7 copies  
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