

Story Conference

Sequences 4A - DWARFS AT THE MINE

Meeting held: Friday, Oct. 2, 1936 - 9:30 to 12:30 in M.R. 2

Those present: Walt, Dave, Stallings, Hal Adelquist, Dorothy Blank, Mac Stewart, Chas. Payzant

Stallings: I like the idea as you mention it of picking them up marching home and showing their individual personalities. Doc has a typical walk --

Walt: Happy has a waddle - he's a little fat guy - Grumpy has that intent, matter of fact movement. Dopey is stumbling and tripping. I saw that a certain feeling was needed that they had gone over the path so many times they knew every rock to step on - like pack mules.

Dave: We could open on an exterior of the mine, bringing in the song as they march out and then take them along.

Walt: Don't you like the mine song though?

Dorothy: See the mine and use the song, but don't have so many gags.

Walt: If you don't attempt gags so much, we can get quainter things at the mine. Couldn't we bring the animals in here more? Have two mules pulling the cart, for instance?

Dave: Could use more animals at the rock crusher.

Walt: It might be funny to an audience to see how they go after the jewels. Leave out things like the fighting. They fight more around Snow White. And in the ruby thing with the nose, I don't think we are counting on his nose being that red.

Walt:
Stallings: Why not then just show the connection of the occupations of the dwarfs - as soon as that is established, ring the bells and go into the Hi-Ho song. Maybe we could work out something different. Might be a belt arrangement coming out of the mine - the tables just outside the entrance. The Mine car comes out and dumps the stuff on the table.

Max: It you're not going to use it for gags you could eliminate the crusher.

Walt: If you take the pattern of the song, it might work in very well. You get all the pistons and what not working in the same rhythm. Work right into the vibration of the thing. Might be interesting to cut to it. They dump the ore in. But make it clever.

Do you think the supports in the mine should be carved? A squirrel as a support, bracing himself. Figures of men in terrible straining positions - holding up the roof.

Maybe Doc is working on making something of these jewels. Trying to make jewels fit in a setting - hunting around for the ones that will fit.

Joe: It might be good to have an old forge in the background.

Walt: That's good atmosphere - it could have bellows with faces

Walt:
(cont.) to do the blowing. The tail is the pump handle. Some devils holding a big pot some way.

Stallings: Squirrels bringing in wood for the fire.

Walt: The fly lands on the mule - he (Sleepy) takes a swat at it and the mule kicks to the Dig-Dig music, bouncing Sleepy on the cart.

Dave: Sleepy ought to be put back on the cart.

Stallings: I am wondering if we'd show the mechanism of the crusher. How the dirt has all been shaken off, dusted off and washed off the stones by the time they reach the bottom.

Walt: One time the beavers were there with their tails, shifting the stuff and flipping the stones into things.

Dave: There was the colored bird angle - picking out matching stones.

Walt: That would be hard.

Hal: Dopey would be at the bottom of the shoot taking the jewels in to Doc.

Dave: It would be just as well if he were up in the mine working.

Walt: We never see Sleepy reaching the place. Cut right from Sleepy and here's the thing pounding the ore. It works in well if he dumps it though. I saw a trickier way than the revolving platform for the dumping.

Dopey can be sweeping up the leavings. When he takes them over he has a pan of diamonds and throws them in a trash barrel.

Funny if they had all these diamonds and found a doorknob mixed in there. All of them look at it with interest, keep it and throw the jewels away. Like trading a playing card for a chicken (Indians)

I saw Sleepy doing something like driving up on the track to a switch, taking a big diamond and throwing it back to hit and unhook the switch handle. There should be a trick way so that when it comes it pushes the car up - He leans over and yawns and the car goes up. As he drives away the car drops back. It doesn't disturb him.

Dave: He leans over on the mule.

Bill suggested we have Dopey start to push the diamonds and junk off - he pokes the mule in the fanny and the mule starts to kick - dumping the thing. But that's too much effort for Sleepy.

Walt: If the stuff dumped at the end of a part of the music so next time you'd pick up with the chorus of Dig-dig-dig. Then go thru the pounding and shifting and these diamonds spinning out in front of whoever it is. Dopey would be the one, wouldn't he? Doc is the guy he takes these things over to - Doc is working and making something. Don't you think he ought to have other things around that he's made?

Stallings: Could we use gold?

Walt: Yes. You could show gold in the things that are made. He could be hammering on something - just finishing it up.

Dave: A studded chair.

Dorothy: Jewels in the mule's harness.

Walt: The place should be fabulously rich. Even the main door. Even the carved animals have diamonds in their eyes.

Payzant: If you weren't using Sleepy to dump the car, he could assist at the forge. He could be stretched out snoring, blowing up the fire each time he blows...acts as a bellows. Lies sleeping all day long.

Stallings: I think you want to see them working in some form or other. He does his job, but does it lazily.

Walt: You might work just flashes. When they call Hi-Ho, you see each one quitting, see the crusher stopping, the animals quitting.

Stallings: We figured you see the rabbits and squirrels were scampering away in the scenes the dwarfs were quitting.

Payzant: Suggest a bird by each bell and a conductor bird leading them like an orchestra when five o'clock chimes.

Walt: The owl would be the clock watcher and let out a whistle leading right into it. Doc throws down his things and takes off his apron. Dopey has something he drops... paralleling the five o'clock idea. Doc come out and yells hi-ho. Cut to Sleepy - he hears it and drops whatever he is drawing. The mules jump out of their harnesses. Sleepy yawns and says: Hi-Ho. Cut to other animals and guys answering and they march right out into the song.

You see the march out. Cut ahead to Doc. He is out there. He sees them and turns around into the march - steps back and steps forward, moving right into it after marching in place for a couple of steps. Dopey is waiting for the last - when it is his turn he steps into it, but out of step and always trying to get in as they go off. I think you ought to do that all thru the picture. He never can get into step. He does a skip when he gets in and he gets out again. When they send him out to wash it's the same thing and shot of them going over the hill, again.

Dopey could be sweeping up these things - stones that have been thrown away. They have a nice sparkle. Get it wherever you can. He carries the sparkling tray over somewhere so you think it is going in the vault, but he throws them over the cliff.

Dave: I think the feeling is they are overflow, but Dopey throws them away even tho they are good stones.

Dee: Doc is throwing down the ones not the right size and Dopey sweeps up those and throws them away.

Payzant: One sack has a whole - the stones that drop out, Dopey sweeps up and throws away.

Walt: Maybe Doc is talking to Dopey. Dopey is playing with diamonds - putting them in his eyes and when Doc turns to him to say something there he is looking up with diamonds in his eyes. Doc slaps him down.

Dave: Do you think the birds and animals would work. Animals helping in the sorting process?

Walt: Just a shot in the sifting - birds might drop them in sacks.

The main thing is to see them working without going into individual gag business.

Stalling: Keep it musical.

Dave: Take out things such as the Sneezzy angle in the mine.

Walt: No because it ties in with the music. I don't think you'd take out anything musical. Doc's hammering could be musical. Take out gags where you have to step out of your music. Dopey we can have going around to the music. Like Laurel and Hardy sweeping up. Little cute positions he'd get into. He might trip and come into the music again.

Walt: He could be taking stuff in the direction of the vault, then throwing it over the cliff.

Stallings: Work that old tree stump with a garbage can arrangement on it.

Walt: An old root. It goes thru into the mine and he starts sweeping them up.

Maybe Dopey would be polishing on some machine. This would come in sort of at the finish. You could show the four in the mine. Sleepy with the cart. The pounding machine and on down to the sifting and where they come out. Dopey down there polishing.

Dave: Dopey comes in with Doc. Wonder if we could have the clock in the foreground where Sleepy comes out of the mine. An old owl sitting up on it. Then come down. To plant it. Show he's a clock watcher. Sleepy is the guy to watch it. He says: WHOO-WHOO - the owl shakes his head and Sleepy goes on.

Walt: The old owl is perched up there. When it hits 5, something comes out and gooses the owl and he goes WHOOOO! like a whistle.

Sleepy stops and looks at the thing and the owl shakes his head.

Walt: He looks as he drives by. Cut and move across with the owl - he sees him looking and looks and says no and back to Sleepy - he yawns and whips the mule on.

Stallings: He stops in front of the clock. The owl is sound asleep on the perch. Sleepy reaches up and pushes the hands up five minutes. Owl wakes up and pushes it back.

Walt: Have the work going on - come back and here's Sleepy. He takes one of those looks around - pushes the thing forward. It brrrrrs and the door opens. You'd have to show the owl

Walt: was alive and not part of the clock.
(cont.)

Geo.: Wing motion.

Should Sleepy's slow action against the fast music be all right?

Dave: That would be an interlude or a modulation.

Walt: That's the click click for the horse. That would be a good place for the yawn then the fly and the slap slap on the mule and the mule looking back and the kick kick and Sleepy vibrating with it.

Dopey could be polishing jewels with a squirrel cage machine. One little animal could be blowing on them in rhythm.

Walt: Start with the four voices which will be good - then go on down and cut down to one single character - then Sneezzy. You need something to come back to at the end to build up to the owl to give color. You need variety. There's the pounding, shifting, mechanical sounds that all go to the same time.

How about getting these guys in the mine, then coming outside. They all come out and set the clock up. As they do and they run back and in a minute it goes off. Doc yells Hi-Ho and they come marching out.

Dave: I think Sleepy is the guy to set it up. The others don't know about it.

Walt: If Sleepy did it he'd say - WHAT? - TIME TO QUIT?!!

Stallings: SO SOON?

Walt: If we repeat the dig-dig over and over we'll have to get various ways to color it so it won't be monotonous.

Ought we carry on inside when we pick up on Sneezzy let it fade out.

Frank: You have an interlude after Sneezzy.

Walt: The modulation could be a bunch of laughs at Sneezzy. On the sneeze he says: DON'T KNOW WHAT WE DIG EM FOR. Then he says Dig-dig and clunk, he gets hit on the head with the diamond.

The rest laugh to the interlude. Don't show them laughing, just start it and overlap on the interlude to Sleepy coming in. Use part of it for Sneezzy as they laugh at him. He sort of takes it with the diamond on his head (spinning). O.S. laughter on the picture of Sneezzy with the diamond on his head. Break there and use part of the laughing interlude with Sleepy - coming out with the mine car. He starts to prod the mule on the dig-dig-dig-dig. We could have the other guys pick up o.s. He slaps with the reins. Get that mule click (with the tongue).

I can see a comic effect on "No, we don't know what we dig em for" - build up to a big choo. It all falls down. He comes out of it and says: "But we dig, dig, dig" and there is the clunk. The other guys pick up with the laughter on

Walt: the interlude. Then he smiles too. Pick up with the
(cont.) guy on the cart appearance. On the interlude you'd have it coming out at you. Suppose when he comes out of the mine there's a hump so he has to get the mule over and on the other side it coasts.

Max: We have a bridge coming over the stream. We can use it.

Walt: The deer's straining to get up over that. We can get the car to keep the rhythm of the piece with wobbly wheels. (Click click of tongue on hill.)

When it got up over the hill the coasting cart would push the mule a little. He'd take it. The fly might appear then and Sleepy swatting at it for the dig-dig then the fly lands on the mule and the mule kick-kicks. Sleepy is sitting up there bouncing around.

He'd drive in and say "WHO-A-O" then back up and the mule backs up and hits the thing and all of it goes for the last fading down. Pick up with your crusher. Sifting - birds - come around to dock hammering - Could Doc be singing something else - Pound-pound-pound?

Dave: He might whistle.

Walt: Yes a sour whistle. Or maybe that would be better for Dopey. He gets a sour whistle and cringes with it and starts out again.

Stallings: He might look behind him to see who did it.

Walt: Maybe he ought to whistle in a funny way thru his teeth.

Dopey would be full of those funny little steps. He is having a good time. You know he could walk along and stumble over a diamond and kick it out of the way and go on. Something in that pattern. If we could keep it all working to the music - sound effects at all. Have something open up and the water rush out (crusher) and something cutting it off and the last drop coming out to musical pattern.

Dave: Might work with the beaver letting out the diamond.

Walt: Or stones falling down the chute. It ought to all sweep along in natural phrasing. Nothing forced. We could bring the fly in that way. Sleepy lets out a yawn, the fly comes thru his mouth and is thru for the dig-dig-dig, ends up on the mule so the section from the dig-dig-dig is where he'd be laying for the fly and hit the fly on the last. The mule takes it and kicks. It ought to surprise the mule. The mules tail ought to be up and go down fast, into the kicking. That could be the time you're ready on the business - all ready to dump the cart - right after the mule kicks. Sleepy comes out of it and pulls them. Back up and the mule would do one of those stiff legged things. Like he is going to sit down. As he backs up the cart is raised up so the dumping happens. As it backs up and hits that thing, he is leaning over on the mule with a yawn. It makes it all happen without effort.

When the squirrel on the cage or treadmill polisher gets thru polishing, he stops. The guy whistles with his teeth and the squirrel comes out of it and runs and polishes again. Dopey would be the one to look thru the diamonds. Get a funny shot have him looking through the diamonds. You

Walt: get a shot of the whole lot of eyes instead of one eye. Who could he pull that on? Could he scare one of the squirrels? He has fun with the first one so he puts two in and turns around to the squirrel - or into Doc--

Dave: I like the explanation before - he does it to Doc and Doc slaps him.

Walt: The squirrel in the cage could double look him and start running. Takes it and runs and runs nowhere. Dopey could do this too - (gorilla-man business) - combine them - does it come with his dangling sleeves - his ears wiggle and his tongue goes back and forth. The squirrel in the cage takes it and runs.

It plants them - then as they pick up to go out, Doc takes off his apron and starts putting things away. Dopey throws himself in the vault with the diamonds, comes out, and hangs the key on the outside. By that time we hear the Hi-Ho offstage and hear these guys come out of the mine.

Stallings: Bring Doc in leading the bunch instead of picking him up.

Walt: It wouldn't be much trouble to cut and have Doc pick up his pick and throw it over his shoulder. You hear them coming and he turns right around and starts to mark time and start forward. Cut to Dopey taking the key out and hanging it up, as they come marching thru. He runs to get in place and goes off trying to keep in step. Make a lap on that to them coming up on the next chorus... whenever you hear that "Hi-ho, it's home from work we go" I'd like to build them up to the camera - swell out with the music and their voices.

Mac: Right after the whistling, you could do that. Have them back on the whistling, then going around a rock and as they finish whistling and start singing, bring them up into the camera.

Walt: We ought to get some effect shots on the marching home. Lower angle silhouetted against the sky.

Stallings: Suppose when Dopey locks the vault and they march past and he joins behind them, he has his tunic caught in the door. It pulls him back for a minute.

Walt: He gets his tunic caught and puts his pick on his shoulder, treads, then realizes he's not getting anywhere --

I like scaring the squirrel with the diamonds in Dopey's eyes. Show the rays coming out of the diamonds - Dopey's ears wiggling - working alternately. He is doing it for fun. He finds what one does, so he gets another and scares the squirrel - makes him run the other way, then has that satisfied look.

Dorothy: If Doc is doing that craftsmanship, would it be amusing to have him have a special pair of glasses on?

Walt: He picks up one diamond that shines so much he has to put on dark glasses.

Dave: I think that's a good picture of the diamond with an eye in every facet.

Walt: It's easier to do it on the squirrel than to have him come in to Doc and do it.

The squirrel hops around in his treadmill and starts to go the other way when he sees it. It would be a good polishing thing, too.

Stallings: Gear it up - instead of having the cloth all around the cylinder - have a mop sticking out.

Walt: A brush effect.

Charlie: Bullrushes. A cattail.

Walt: The squirrel is running fast and when Dopey pulls the brake, it takes the squirrel up and into a flop.

Stallings: Squirrel slides completely around the cage.

Walt: Might be better for the squirrel to stop when he gets thru.

Dave: For a top, when the cage starts the other way, it might throw dust in Dopey's face.

Walt: Doesn't think it necessary. - I think you could cut with the squirrel running the other way.

Show Dopey, then Doc, then come back to Dopey some way.

Dave: Yes, introduce both.

Stallings: Get Doc over his whistling and pounding - the bellows stuff.

Charlie: Would it be characteristic of Dopey that he copies some one who is taking sacks to the vault?

Walt: Yes - Doc could take one over and throw it in the vault. Dopey throws his in and goes in himself, comes out dusting his hands. It would put the gag over.

How are we going to build up to our clock so we don't let our music drop down too much there? Could it be up around the mine?

Stallings: Right over the mine. As he stops, he reaches up to turn it back.

Walt: It could be anywhere there.

After you get ready you could come back to Sleepy at the clock. Any place that works conveniently seems the idea.

There might be a build up on it that every time a guy went by he moved it a little.

Sleepy would take a look at the clock, then around to see if anyone is looking, then yawn and push it and go off so that the audience is on to what he is doing.

The bells might work better --

Dave: The whistle is more of a gag.

Walt: It might be funnier if they had these bells all fastened in the trees like they had taken the tree and cut slots in

Walt
(cont.) it so that it is mechanically planned.

Stallings: Might have little wooden images of themselves with hammers to hit the bells.

Dave: I think the five o'clock whistle is far stronger.

Walt: It puts over the idea of everybody dropping his stuff.

Stallings: Suppose at five, the cuckoo doors open and something comes out and clunks the owl on the branch and sends him off into his whistle.

Walt: We'd have to find time to plant Sleepy.

Dave; Cut back when we want to see the clock at five. The cuckoo grabs the owl in the fanny and he lets off that "HOOOO!" Why plant it any more. Sleepy is out there by himself.

 I think he can be in the foreground. Have sleepy coming out without doing anything with it. Maybe the owl flutters once and sits down. Go on with Sleepy. That's all.

Stallings: Wonder if Sleepy could pull a fast one on the owl - maybe in his yawning. The owl opens one eye, looks down, but doesn't get wise. He doesn't know it's happening.

Walt: One sketch there shows fungus growth on the trees forming a sort of spiral step on the path home. That's interesting. I'd like to see big mushrooms, too, and moss of different kinds - maybe one of those trees growing on top of a rock, with the roots growing all around the rock. Don't make them all sequoia trees. Have different settings as they walk along - some trees that have lost part of their bark and stand out white in spots - have them go thru a bunch of pines and come out into an aspen grove - or birches - then a bunch of mushrooms - and spots where there are big rocks with moss on them of different colors - young and green and old, dark and dried. Like to get gray tones in some of the animals - red and gray squirrels, etc.

 Like to have an old world flavor in the stuff.

 Take it both ways - with a sextet and a quartet. On close ups of individuals marching along, get them singing and superimpose the individual voices. When you cut to Happy, let him be happy as he is going home, jazzing up his whistle a little.

 You could pick up along the line. Pick up with Sleepy. He has the harness off and yawns Hi-Ho. Don't show him hear Doc. He has already heard it, and he's picking up - finishing his end. Cut to the mine and they come marching out. Then back to Doc getting these bags of things and throwing them in the vault. Sleepy throwing himself in the vault. The guys already out and on their way. Doc falls in line. Sleepy falls in and they are off. You won't have to show Dopey react on it. Show Doc. He is ready to hit. He sets it down, takes off his apron, comes out and says: Hi-ho.

 Carry them away from the dissolve. Have them come up at you

Walt: into the woods. Lap all along in the sequences so you can change skies for change of time and distance. Cut in different patterns in the marching. Dopey will be a little behind with a trick walk.

Dave: Would you leave this thing out - the log over the stream?

Walt: If it gets too clumsy.

Stallings: We can have him go through while they go over. (Not falling in the stream.)

Walt: I like weaving around mushrooms and going under the tree and down the fungus steps. Have something else around the mushrooms to show how big they are in comparison to the dwarfs.

I'd like a panorama in here for dimensional effect. We should put it on a horizon and the sun behind them. Shoot the light thru your background. Then cut down to the characters - not clear silhouette - Move that on a panorama and your sky not moving at all. They are marching on a horizon angle. Other trees come by at different speeds and it gives a turning effect.

Dave: Maybe you can be down and come back and have some bigger trees come in front of the camera instead of having a flat movement.

Walt: We should get close-ups of the different characters. Build one voice up over another, bringing them out as you come to them on another track. Run the sextet all thru - run it and each guy could put in his part, singing with it.

The sunset is always behind them. You'll be shooting into the sun. Is there a place to get their shadows coming up? Long shadows first, then the characters following.

Stallings: Possibly with the shadows rolling over the rocks.

Walt: Yes, you see the shadows keeping rhythm.

The sunset colors would be growing more intense.

Max: It's almost dusk at the waterfalls.

Walt: Yes. I don't believe I'd have the twilight feeling at the falls. I'd get the setting sun. It's our only chance to do it.

Shouldn't they have bags and picks and shovels?

Dave: They didn't have the bags. Perce thought the bags would get us into trouble.

Walt: The final shot will be a longer shot with the waterfalls (not the 7 waterfalls) to one side and them going over the hill.

Oct.4.1936-E.T.