

Story Conference

on

SEQUENCE 4D - SPOOK SEQ.

Meeting held: Monday, Oct. 5, 1936 9:20 to 12:35

Present were: Walt
Dave
Perce
Ken Anderson
Tom Codrick
Frank Churchill
Bob Kuwahara

SCENE 1

WALT: Picks would work better for the Dwarfs to carry than shovels. Don't have them carrying sacks.

It will work in better to have Dopey carrying the lantern in back on a pick, or an ads, rather than on his fanny.

SCENE 2

WALT: Have the crash into Doc between Doc's dialogues: "LOOK!" and "OUR HOUSE!"

Work in Grumpy's nose wherever possible. In this scene Grumpy could bump his nose. Happy could be pushed up, in the impact, to a point where he would be uncomfortable.

Dopey can lose his lantern as Dwarfs crash together.

Have their run over to tree sort of a half run sneak. Have the group in a little 3/4 back view behind trees.

(NOTE: Sound effect with picks clashing together as the dwarfs bump together, and a minimal effect with Dwarf's bumping together.)

SCENE 3

WALT: Bashful's dialogue would be better if it were: SUMPIN'S IN THERE. (Walt also suggested: MUST BE SOMETHIN' THERE, but the other was decided better.) Also could be: THERE'S SUMPIN IN THERE.

DAVE: SUMPIN'S IN THERE should be done with quite a punch.

SCENE 4

WALT: Work the lantern in back of group to give the feeling of lantern light.

SCENE 5

WALT: I think Grumpy should say something else besides M'CORNS HURT - such as, I HAD A PREMONITION - MY KNEEE'S BEEN CREAKIN' - MY JOINTS ACHE.

SCENE 6 - Okay

SCENE 7

WALT: Have Doc nervous during his dialogue in this scene.

SCENE 9

Suggested one character could have a pick in mouth sneaking along. Perce suggested that Dopey would be good.

It is better to show a suggestion of a barrel in this scene, rather than the corner of the house. Have the characters coming from darkness into the light from the house.

As they sneak along to a certain point Doc could say "SHHHZ - CAREFUL - QUIET (Doc in the lead) - then cut to next scene.

SCENE 10

WALT: In this scene Doc could be saying o.s. DON'T MAKE ANY NOISE.

Have the animals in this scene sneaking up, instead of being so brave about it as the sketch shows. You can have a couple of little chipmunks peek out of bucket. Definitely get over the peeking idea in this scene.

SCENE 11

WALT: Doc can call to them in this scene: PSST!

Have this a real stealthy sneak. The other characters can come in and peek over - more of a strained feeling. Doc gets to door then just as other dwarfs approach the door, cut the scene in action.

SCENE 12

WALT: On the sneak: have them raise the foot on the up-beat, and make them step twice on every main beat.

As group looks through the door have them moving eyes, looking out from corners of eyes - that is, if you have the time.

You don't have to have Dopey jump up and down in back, because you have him down looking through the whiskers.

KEN: Would Dopey have a pick or something coming through the door.

WALT: He could - I think they should all have picks at this point, you can get better expressions with them carrying picks.

One dwarf could have his tongue out in corner of mouth all the time.

Dopey could carry his pick differently - like he was carrying a flag, have him dopey about it.

One dwarf sneaking along with pick could stop a second and stretch, then go on, but there wouldn't be time for that.

SCENE 13

It was suggested that Dopey also drop his pick when door slams.

SCENE 14

WALT: Dopey could take the SHHH against the door and get goosed - he could then pick up the pick to hit the door and he could pick it up upside down.

(Dave suggested that Dopey use a shovel in contrast to the others using picks, but Walt didn't think it a good idea.)

SCENE 15

DAVE: After CROOKED FAN - finish it with: SEARCH EVERYWHERE

SCENE 16

WALT: The turtle doesn't necessarily have to be under the barrel in this scene. The turtle should duck in shadow.

As the shadows come in this scene - the shadows could stop with the dialogue: SHHHHH and BE QUIET, showing the shake of one character's head, then on. The turtle watching. Other suggested o.s. whispered dialogue: MIGHT BE LURKING AROUND ANY CORNER.

End this scene in shadows, shadows in any direction you choose. First thing you see are shadows and the last thing going out will be shadows.

SCENE 16 (cont.)

DAVE: I would see the shadows following in the same general direction - left to right.

Work the shadows getting longer and longer as the characters leave. One character with a funny sneak, and as he goes out you could get a funny picture with the shadow of his fanny getting longer and longer.

SCENE 17

WALT: Joe had an idea for perhaps little chipmunks, to part the deer's ears and look through, then duck down as shadow passes, then up again looking through ears after shadow had passed. Don't show the chipmunks getting up on deer's neck - just have it as a surprise when they peek heads through ears.

DAVE: Just have their eyes peering over the top with their noses over the sill.

SCENE 19

WALT: Cut to scene with shadows coming in, then as shadows progress out, the characters come in, then the characters can leave scene and see shadows going out.

SCENE 20

WALT: Let Grumpy wipe off the chair in the foreground instead of side view.

(NOTE: Don't have these cuts less than 2 1/2 ft feet - scenes 20, 21 and 22)

I like the dialogue better: CHAIR'S BEEN DUSTED.

SCENE 21

WALT: Better to have the dialogue: WINDOWS 'R WASHED.

SCENE 22

WALT: Have Bashful looking up as you cut to this scene, but don't show the ceiling.

Dialogue better to read: COBWEBS ER MISSIN'.

SCENE 23

WALT: As Grumpy says THERE'S DIRTY WORK AFOOT, have him turn and touch Happy on the chest, and cut as Doc agrees with him.

SCENE 24

WALT: Have Sneezzy's dialogue: SINK'S EBTY to each other - then HEY to the others.

SCENE 25

WALT: Have Happy looking offstage left when he says: THEY AIN'T STOLE - THEY'RE HID IN THE CUPBOARD, then look back in the cupboard. Bashful will be looking over with him -- then turn around and get up. You can take time on the cup because he has to pick it up and look in it - then he goes into: SUGAR'S GONE

DAVE: We can't cut this scene too quickly - have him look back in the cup after he says: SUGAR'S GONE - then cut the scene.

SCENE 26

WALT: Happy should skid over to SMELLS GOOD - then as he is about to grab the ladle, Grumpy comes into: "DON'T TOUCH IT, Y'FOOLS - MIGHI' BE PIZEN!" and Happy drops the spoon. Or, Happy could have just picked up the spoon when Grumpy comes into: DON'T TOUCH IT, and at that point Happy could drop spoon.

The pose behind Grumpy as Grumpy says: IT'S WITCH'S BREW looks forced. Dopey is forced through there too much, too. His head doesn't have to come all the way through - might be just peeking through.

HAL: Happy could be standing on Dopey's fanny and looking over Grumpy's shoulder.

WALT: Work several different poses when Grumpy says: SEE! IT'S WITCHES BREW. He could say SEE looking at kettle - then hand up to WITCH'S BREW. Dopey could jump back with hands up in a take, Happy take it with hands to his side, and have Grumpy take it, too.

SCENE 27

WALT: Make the table neat and dressy. The candle holder should be quaint. (Get Albert to work on the set-up.) A beer mug instead of the vase for the flowers would be more typical than a vase.

PERCE: A fancy carved pitcher would be good.

WALT: A stein would be better.

Have the dishes thick - not carved out of wood, but just thick dishes.

Put the flowers in the foreground and the candles back - and have a lower angle on table. Get nice depth.

SCENE 27 (cont.)

DAVE: Don't have as long a shot with characters coming in to put fingers under Sneezy's nose - get the heads poking in - then the fingers under nose.

WALT: Instead of them going by Sneezy, just have them go off 3/4's - instead of the direction they go. It won't bother the path of the sneeze.

After they have released their fingers from Sneezy's nose - they come down from it and start to sneak out - then truck up to Sneezy. As they oome down from fingers under nose - Sneezy will say THANKS - but it isn't necessary to have CLOSE CALL or SHHHHH. When you are close on Sneezy have him go into quick anticipation of the sneeze. Have Sneezy retain the smile after THANKS. Have the sneeze catch him suddenly.

PERCE: We will stay with the close view of Sneezy during the UH-H-H's.

WALT: Yes, but it will be sudden and into the quick sneeze.

(NOTE: Get as loud a sneeze as we can get for this sneeze.)

As Sneezy sneezes - from the force of the sneeze, like a kick back from a shot gun - Sneezy could be taken back and hit the wall.

WALT: After Doc says: Look - WHAT'S HAPPENED TO OUR STABEE - ER TABLE, Bashful can say FLOWERS out loud - he is shushed - then he says GOLDENROD in a whisper.

(NOTE: Work in whispers throughout this sequence, but Bashful could cry his dialogue out all the time.)

SCENE 28

WALT: Lights could flicker on and off from the sneeze. Like candles could be flickered one way and then another. The flickers can change the shadows.

PERCE: It could be on the first shot.

WALT: As the characters are being blown, one character could be riding along on fanny and another being blown along in a chair. Happy could slide along on fanny.

(NOTE: During the sneeze, don't have music, but let the music pick up with the wind from the sneeze.)

TOM: Some other thing could be taken along on the floor with the characters, such as a lantern.

WALT: One character (perhaps Doc) could be treading his way against the wind. when suddenly he would be whirled around and taken off in the direction of the wind.

SCENE 29

(NOTE: There could be a drum roll as things crash during the sneeze blow - that is, characters smashing into things. In scene 30 as Doc crashes into barrel, there could be a cymbal sound. And as Doc crashes into chair - get raps from the snare drum.)

SCENE 31

WALT: I would suggest in this scene that the turtle hits a post, and if you wanted to cut to Doc piled up in wreck.

Would there be any audience value if you showed the other characters piled up?

Maybe you could let the turtle bump into the guys. I think you need to carry on with the turtle, though.

WALT: Let the turtle be right where he was left the last time you saw him - then pick him up and follow him as he runs along - then cut to Doc as the audience will have a chance to see what the set-up is.

Go ahead and complete your gag with Doc and then come right back to Sneezy where Grumpy goes right in.

SCENE 33

WALT: Let the candle go out in this scene.
Doc will be yelling as loud as he possibly can while he is in the barrel - then when he pokes his head through he can immediately go into a SHHHH.

SCENE 34

WALT: Have it very fast to LOOK OUT - HOLD IT - DON'T LET 'IM - STOP 'IM.

SCENE 34A

WALT: Should open this scene with characters finishing tying nose with beard, to THERE: THAT'LL HOLD 'IM. (Just as a suggestion Walt said that Sneezy could say THANKS again with his nose all tied up.)

When Doc comes into the scene with Sneezy, he can bring a candle in with him in a regular candle holder.

SCENE 34B

WALT: I wonder if we lose our tension with characters that they are scared.

DAVE: The barrel business seems to do it.

WALT(Sc.29) Do you think it would be funny if we worked in the business like in ELMER ELEPHANT, where, after the first sneeze, the characters would tread their way back to Sneezy to ward off the 2nd sneeze? The barrel business seems to take you out of it. But then it would take away Grumpy bawling Sneezy out. (In Scene 34) After the one big sneeze and as he is going into another, then the characters treading the wind to stop him.

DAVE: That would be more direct.

WALT: One character could say: OUR LIVES ARE AT STAKE - another: WORSE THAN THAT, WE MIGHT GET KILT.

PERCE: We can build it a little stronger at the end of this with: THIS AIN'T ORDINARY DANGER - then Grumpy could say: NO. THIS AIN'T ANYTHING HOOMAN.

WALT: Do you think we could build it right after QUIET, YOU CRAZY FOOLS. OUR LIVES ARE AT STAKE. Or, can we build it beyond that. Build it up some way to get

SCENE 34B (cont.)

- WALT(cont.) these guys at a pitch. The birds could PECK PECK PECK. The guys all take it to: THAT'S THAT and maybe Doc could say: WHO'S UP THERE - then the birds go into screech.
- PERCE: I like the suggestion DON'T FORGET OUR LIVES ARE AT STAKE - then cut to the birds starting to peck, then cut back to them to: WHAT IS THAT? - then back to birds in loud screech.
- WALT: Be with characters to the birds TAP TAP TAP, then cut to birds and they peek over, then back down to them.
The dialogue: DON'T FORGIT - OUR LIVES ARE AT STAKE and THIS THING MIGHT STRIKE ANY MINUTE - seems too much.
- DAVE: Offhand why not have NOT ANOTHER PEEP OUTA YA then THIS THING MIGHT STRIKE ANY MINUTE.
- PERCE: IT'S HERE RIGHT NOW. DID YOU HEAR THAT? IT'S HERE RIGHT NOW, then cut. We can hear the TAP TAP TAP right after NOT ANOTHER PEEP OUTA YA. In whisper after tap tap tap WHAT IS THAT? DID YOU HEAR THAT? LURKIN' AROUND HERE RIGHT NOW.
- DAVE: Cut back to bird after TAP, and hear Grumpy say: IN THIS ROOM RIGHT NOW - then the screech.
- WALT: Have them very tense in this scene.

Have the TAP TAP right after they quiet Sneezzy - then cut up to birds finishing the TAP TAP - then cut back to guys to: WHAT'S THAT and Grumpy could say IN THIS ROOM RIGHT NOW - then back to the birds starting the screech - then back to dwarfs.
- DAVE(SC.35) Would you have the birds nod to each other before the screech?
- WALT: Yes.

Good adlib dialogue over the NOT ANOTHER PEEP OUTA YA line would be: QUIET - DON'T BREATHE.

Have all the dialogue in a half whisper, or loud whisper.
- PERCE: Instead of using DO YOU WANTA GIT US ALL KILT in Scene 34, put it in Scene 34A when Grumpy says: NOT ANOTHER PEEP OUTA YA - DO YOU WANTA GIT US ALL KILT?, then hear the TAP TAP TAP. When you get back to group Grumpy could say: IT MIGHT BE IN THIS ROOM RIGHT NOW.
- WALT: Maybe the TAP TAP could be a certain pattern and Dopey could resist tapping his foot after it - then the characters SHUSH him.

Suggested dialogue: WHAT'S THAT - THAT'S IT - SOUNDED CLOSE - SHHHH - IT'S IN THIS ROOM - then out to Scene 35 for the screech, then cut back to Scene 36 for their takes. (NOTE: HAVE the screech a blood curdling sound.) In Scene 36 where the characters take the screech, there should be some voice there.

After IT'S IN THIS ROOM, somebody could say: BE BRAVE MEN - then the screech and then the dive out.
- PERCE: I like it better to leave it right on the scare.
- WALT: Would you hear the TAP TAP on their scene, then finish the TAP TAP with the birds and then have them look down, then out to dwarfs taking it to: WHAT'S THAT?
- PERCE: I like: WHAT'S THAT - THAT'S IT - IN THIS ROOM.
- WALT: Could be WHAT'S THAT - THAT'S IT - SOUNDED CLOSE - IT'S IN THIS ROOM.

SCENE 39

WALT: This is a good spot for the brown eye on Happy peering through the hole in the board.

SCENE 40

WALT: Doc could have the spigot and candle off his nose in this scene.

First cut to this scene with eyes looking out from around stops - that is, Doc, then have him come out from steps, and have who ever you wanted to in there.

(From Scene 36, Sneezzy could have a terrible time getting out of the scene. He is on his fanny, and as he gets up, he can fall down on fanny again.)

WALT: Instead of SOMEBODY'S GOTTA GO UP have ONE OF US HAS GOTTA GO UP AND CHASE IT DOWN.

Reverse the drawing in this scene with Dopey in it. Have a feeling of guys on either side of Dopey. It would be clearer for Doc to start pushing Dopey. You could stay with a close up of Dopey and see him go right by.

SCENE 40A

WALT: The candle will have to be off the spigot in order to get the rattle of the candle.

PERCE: The candle in the spigot could have been forgotten and use a candle stick holder.

SCENE 41

As Dopey gets on the creaky step, he takes it - goes another couple of steps, looks back and sees shadow - then on up.

SCENE 42

PERCE: We can try this line KEEP A LUFF UPPER STIFF. Dialogue could read: DON'T BE AFRAID - KEEP A LUFF UPPER STIFF - WE'RE RIGHT BEHIND YOU. (Write it both ways with the two lines and the three.)

SCENE 43

WALT: Have this shot a 3/4 shot down on Dopey.

DAVE: Move the camera out a little bit so you can see the rest of the group looking up, missing Dopey.

SCENE 44

WALT: The first thing you will see in this scene will be the candle coming through door, shaking. (Get a rattle sound for candle shaking in holder.) Then see the eyes peering through. Get comic actions on Dopey when he gets in room - quick pivots - have him freeze into position with a leg up. Get a funny position on him when he goes to look under anything. If he hears anything behind him, let his eyes roll, then make a quick pivot around, and then if he wanted to turn back around he could make another quick pivot around the same way. Keep his eyes going all the time.

SCENE 46

WALT: When Dopey sees S.W. move arms up under sheet - have him take it big - candle up. He can make one of his quick turns and beat it out.

It might be funny when he starts to run out to close the door on himself which would slam him back and he would have to get up again to get out.

SCENE 49

WALT: Just as the group go out the door, the last one will close it just as Dopey gets to the door, then cut to outside.

Just show streaks going out the door - they are traveling so fast, and the last streak closes the door.

SCENE 53

WALT: Cut to tree first, then have Dopey come in with pots and pans on him, then have dwarfs dive out from all directions to biff him.

Suggested dialogue: DON'T LET IT GET AWAY - MAKE A GOOD JOB OF IT.

They hear Dopey come out door and they say: HERE IT CUBS - then duck back, then as Dopey comes in they pile in on him.

DAVE: One dwarf could be up in a tree and jump down.

WALT: Let somebody holler: TAKE THAT 'N THAT 'N THAT. On the last THAT, Doc discovers it's Dopey - Doc could give Dopey a good wallop on the head, and after Dopey stops shaking, let his eyes still bobble.

As Dopey comes in this scene, have the rivets on the pot that is on his head look like eyes. The pots and pans on him should be loose and rattle a lot.

Have a lot of sound as the dwarfs beat Dopey up. (Dave suggested the sound should be as if the pots and pans were full of something.)

Get a moonlight effect in this scene in coloring with heavy shadows on the dwarf

SCENE 54

WALT: Have Dopey dumb in this scene. The characters ask him questions, and he answers with nods and gestures.

HAL: I would suggest that Doc ask Dopey if it was a monster, and Dopey nods "yes".

SCENE 54

DAVE: This scene should be a close up of Dopey with o.s. questions firing at him.

WALT: Somebody asks Dopey: HOW BIG WAS IT? and Dopey stretches arms out; DID IT HAVE HORNS? and Dopey will point fingers up from either side of his head - another question: HOW MANY LEGS DID IT HAVE?

SCENE 55

Suggested dialogue: NO TIME TO LOSE! - NOW'S IT'S TIME TO ATTACK!

SCENE 56

WALT: Have their run to the house a brave run, then either dissolve or have a wipe over to Scene 1 in Sequence 5A. If you have to make a real break from this scene use a cut or a fade out. Have Dopey the last one out. He could be kicking a pot off his foot, or he could be sitting in a pot and get up to go with rest with the pot on his fanny with the handle rattling as he goes along.

Bee Selck
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