

STORY CONFERENCE

Seq. 3-A - Snow White and Huntsman and Thru the Woods

Meeting Held: Monday, Oct. 12, 9:20 A.M. to 12:15

Those present: Larry, Walt, Dave, San Armstrong, Dorothy Blank, Phillippi, Adelquist, Tengren, Ham.

Walt: To give force to the start of the thing, have a full figure of her starting to run - a close shot when she finally starts on the last "Go" - she starts to run and as she runs come way back with the camera as she goes into the woods.

Dave: Counter to her movement.

Walt: Yes - see the whole woods in one sweep. Not slow either. She would run and it would come back fast. The movement of the camera and the music swells into the movement of her going into it.

I don't like these things grabbing her (3) It's too early. You can start that with the wind. It's only when her dress gets caught on something - or if she pushed them back - that she thinks they are grabbing her. She should strike everything.

I think it all has to be dark so you can't see the detail too much. This (5) should be barely visible as a snake. Just a few highlights on an outline. It should be the action of a snake. Same with the logs. You don't see the alligators clearly, but there is a suggestion of them.

The wind should come up and do all this (8) -

I'd like to see that pan of a close up of her running thru a lot of stuff somewhere in the early part. Just a flash of her in there, and then coming to one of these scenes. They ought to come right after she comes in the woods. Show what she's going thru. She starts from the outer edge of the woods where it thins out - then begins to get into these things that entangle her. It would be a very short scene. It could grow darker. Pick up from that second scene.

As she runs off in the distance could she come up in the foreground somewhat, then into the close up. She'd be coming toward the foreground. She'd go off, then start in toward it.

I have a feeling these animals would just be there - as frightened as she is. They open their eyes and looks at something and she takes it. I don't see any excuse for them to let out a noise.

Larry: You can build with her screams like you build with everything else.

Walt: Later on you'd get so you wouldn't have any.

She comes up and there are all these eyes. You won't have the bats stand out too strongly. She just sees the eyes, not the owl or the bats. Let her scream for the punch. She screams and starts to run. It flies out. Pan down and she sees the bats' eyes. Repeat the scream in a different type. She comes out and they fly out.

Dave: Suggests a gasp instead of a scream.

Larry: From the bats flying out, pick up with her on a pan in very dark underbrush. It would be almost black when the bats flew out, so you wouldn't be conscious of the cut. She can come thru 3 silhouetted into a lighter part. As she comes out this vine is caught on her. As she turns, the vine would become a hand. You see a dissolve there -

Walt: You see what's catching her, but she has a feeling they are hands. Put over that the minute they catch and she takes it, they are hands. The minute she pulls loose, they are nothing but bushes.

Dave: In this particular scene carry them as bushy hands. They are always that way. There is no transition.

Walt: You wouldn't want them like hands in the beginning. This is the first build up of her imagination we have. It's beginning to work there.

Larry: As she hits and looks up, they are hands, and she pulls free. As she goes out we see them turn back into bushes again.

Dave: The transition shouldn't be too great in this particular scene (3). Later on you want to force it more.

Sneak into it instead of shooting it all right at the start.

Ham: I like the audience to know they have hold of her. The minute they turn loose they are bushes. Thorny bushes.

Larry: Don't you think that's a pretty good hand - the type it should be in sketch 3?

Ham: If you say a type of hand like that, you would do better to animate it without the cross dissolves.

Walt: Yes, but it shouldn't just jump in, then go right back into a thorny bush again.

Larry: Then from 3 to S.W. running into a shape that would be like this one (7), eliminating the water. Either a rock or a face on a tree that would frighten her. (Get Joe Grant to draw his idea of this.) That frightens her and she tries to get away and trips over a root which becomes a hand. Is this too much (8) considering we haven't brought our wind in yet?

Walt: I'd just have the shapes begin to look like faces, but not too much detail - not too much like faces until you get into the wind. Then they take on more definite features.

(8) I wouldn't see another hand in there. Just thorns catching her. She has her foot caught in something. It can be a big vine. She trips. She breaks loose and it's a vine again. Same principle in 8 as in 3.

Scene 4 - You could have some things hanging there. A spider has built a web between them. She runs thru and breaks the web. It frightens her. The things the web was fastened to begins to move. She backs over and falls. Then you wouldn't have to worry about it catching her shoulder.

Open the scene with the web in front of the camera. The camera

Walt: comes back and she runs into it. She takes it, turns around
(cont.) and here these things are. She screams at that and takes
the step backward and falls. She hits and disappears.
You hear a scream and see this stuff crackle and break.
She disappears. Then cut to her hanging on this thing. It's
the water scene. Would you cut to her and come back on it
for the vine breaking? You'd plant the logs as you came
back. Would it be better when she screamed to cut to
a close up - whatever she is hanging onto breaks and she
falls in the water with a splash then the bobble of these
things - a cut to her as she sees them bobble, then truck
back?

Larry: Hold onto the scene to see the two vines become vines again.
Cut to a close up of her hanging on a root. Truck back to
show the logs in the water. The root breaks. They start
to bobble. Cut to a close up of her reacting, then c.u. of logs.

Dave: A close up of her is enough - then to a long shot. Before
you cut to a close up, they become alligators.

Walt: Do you think at that point we have to change them back? They
are logs to begin with and they turn into these things. You
don't need to cut back. She takes it and gets out. The wind
comes.

Larry: When she's coming out of the water, would you see cutting and
show her going thru stuff?

Walt: Get her reaction in the close up from the logs bobbling.
Stay right with her. As you move with her in the close up,
come back with your camera, so you're in a full shot out of
the close up. Move into a full shot. It breaks up a lot of
still scenes. You're following and come into a still shot.
The wind starts to blow there.

Larry: It would blow and maybe some of the moss or hanging stuff
comes out and tries to grab her. She runs out and we cut
to her coming into 9 where a big gust blows through.

Walt: The wind blows against her there. As she runs away it blows
with her, then the things follow her. I think you can change
the course of your wind whenever you like.

Larry: Then she comes in out of breath, pauses, as the gust blows things
up around, keep her running. We thought the leaves could blow
right off the branch that grabs for her and misses her. The
leaves follow her and she runs back of the overlay rock. As
she comes in (9 and alternate to 9) the hands and face blow
up at her.

(Scenes 14 and 15 taken out - Walt: Get right into her collapse,
don't have her running away.)

Walt: Right after the business of the leaves chasing her, I wondered
if you had her running and the leaves following, things grabbing,
you couldn't get closer.

Larry: Instead of being so far away? Our idea was sharper angles
and bigger trees, so she is small, she runs up into the camera,
screams as she is looking up, then we cut to the trees coming
in after her.

Walt: From that point everything is distorted.

Walt: In the first shots, we might have a hysterical sobbing of some kind. She is running along like someone lost - half crying. She gets mere hysterical as she goes along. Not the feeling she is thinking of the huntsman and the queen, but just that everything is against her. It's her state of mind.

Ham: We'll have to make that strong when she finally starts to run from the huntsman.

Walt: His words will help that. As he is talking, telling her to go her feeling is: "Where can I go?" - She doesn't know what to do. On the last "Go" she turns and goes and you hear her sobs as she runs off to the woods.

In the close up she pushes thru these things - There's a sob effect until she comes to a point where she gasps - Something natural has frightened her. She turns from it and the owl flies out. As she runs, up come these things that shoot up - maybe quail - they make an awful noise. That frightens her and she goes on. As she comes up to the other place, bushes catch her. She screams, maybe doesn't even look back. It turns into hands, but she tears loose and they are bushes again. If she did look back it would be a pulling away and looking back. That's why I like a sneak into the build up right there. Sneak into it. You think she is going to run thru a woods, thru thickets and everything, then something frightens her - and it builds up to things that are worse and worse.

Larry: We have four things you see turning back to normal. Starting with the alligators, you don't see anything turn back.

Walt: You see them turn into alligators, but not back.

There's no stopping. She runs thru with the things grabbing at her and the wind blowing.

Dave: I think we shouldn't make it too long. It would become too heavy and serious. Just enough to get the feeling over, then climax it.

Walt: I like having something like an owl frighten her at first. That starts her. Then these things fly up in front of her. When the thorns catch her, she thinks something has her. That starts her thinking. Gets her mind upset.

When she comes into the spider web and takes it big and goes over the bank, she suddenly disappears. You scare your audience a little there, too. Then you catch her hanging on the limb. It breaks and she falls into the water.

Dave: She'd be swinging, wouldn't she? Not violently.

Walt: She'd scream as she fell.

I think the water ought to be pretty deep. She almost disappears. I like getting away from the alligator logs as soon as you get over the idea, but cutting to a close up of her. Then pan with her and truck back on her coming out and the wind starting to blow. The wind blows branches and everything in. She takes it and starts to run off with the wind.

Dave: She would be tripping and scrambling up out of the water. Frantic.

Walt: Yes.

Dave: As she crawls out and starts getting up, the big face is right in

Dave:
(cont.) front of her.

Walt: The wind would come in there. It's a climax. As she starts to run out of the water, she is looking back - the wind comes in, she gets a sudden fright, and starts to run with the wind.

The shapes in the darkness would look like things and not be too definite like trees with mouths. Lots of mystery. Never see too clearly that it's a tree with a big mouth.

Suggests rock with tree growing on it, so the roots surround the rock.

There could be a sort of canyon where she first comes out of the water, so the wind could weep down it. There's got to be something to stop her after she comes out of the water. Like the gust of wind blowing these bushes and branches out. When the wind starts, let things turn loose. Leaves follow her. Branches blow at her.

Maybe old mossy things pull out of the water with her and snap back.

Hal: Misty effect on the water.

Sam: The mist could take on a wraith like shape and follow her out.

Walt: To give a fuzzy effect, not too sharp detail, we can shoot with a fog diffuser.

Phillippi: Maybe it all can be shot with distorted lens.

Walt: You can arrange the lens to distort any part you want. Then you can move it to any degree. Rehearse it and get it to move at the right time.

Dave: Most of us agreed to this montage. Things come up and dissolve out. Cottrell thought it was better to have fast cuts.

Walt; They are all short, fast blends. You can overlap, too and get same double exposure stuff.

Dave: With some exposures heavier than others.

Walt: Work it out that way and it can easily be reshot in straight cuts.

Phillippi: When we get an order on the montage we can shoot a test of the backgrounds.

Walt: I like the backgrounds behind her going right into blackness. That's the thing they don't do in cartoons.

Larry: The water could be black too.

Walt: Yes -

Walt: With her collapse you hear the wind die out. The music and everything. You'd hear her sobbing. The sun light starts to come in as you come back and light your scene. The minute she collapses, everything changes.

Larry: Does she run into and thru the montage stuff or is it as if she looked up and it goes on in her mind?

Walt: I like the cuts of her in there taking it.

Larry: She'd dissolve in going one way, something grabs her, going another way.

The leaves come down at her. You get a take on her. She covers her face and screams, but you go right into the other things. Keep them short - two and three feet. Those eyes I think are the last thing. We can move into them. Cut to them and you move in on them. Maybe there are eyes all around. She collapses and we follow her down into the collapse and from that same scene, come back. As you do your sunlight comes out.

Ham: I think the eyes ought to start from eyes on a face so you're sure what they are.

(Walt has previously mentioned several times that eyes should be used many times in the scare scenes.)

Walt: Maybe you can dissolve her in over the eyes looking in all directions. The eyes dissolve out and she collapses.

Larry: Would you see her 3/4 back view?

Walt: Go all around - get her at all angles.

Walt: Maybe we'll have no sound effects on the sequence. Do the wind and water and everything with music. Wind effect with strings, counter to 60 piece orchestra playing.

Huntsman and S.W.

Walt: ALL the way thru I'd like to keep the huntsmen against the sun so you can't see him well. His face and features in the shade for the menacing effect, with the eyes standing out.

When she turns and looks at him, there he is in the position like that sketch with the menacing eyes. Suppose you went up on him and she saw it. In the first cut of her, she jumped to the rock. In the second, she covers her face.

We come up at him. Then to her. She takes it, covers her face with a scream, helpless, then to your second shot of her in that position and he drops down, grabbing her skirt and pleading her forgiveness.

Larry: She has her hands over her eyes, then you cut to a longer shot and he falls in.

Walt: As she starts to plead you could move over him to her, as she gets out of the covered eyes pose.

Larry: He says: "She's mad - insane, etc." - Would you cut to Snow White

Larry: for "The Queen?" and cut to him for "Run away - go into the woods"-

Walt: Be on her for the "Go" - on the final "go" she turns and goes. Never go back to him. Move on back and she goes into the woods.

Larry: There will be two shots of him from the front - the first when he is saying "She's mad, etc." and the second when he says "Go into the woods and stay, etc."

WALT: When she has the bird on her finger and he flies off, he does it clumsily. He has to give a little jump. She might give a little lift to her hand.

Scene 2 - I think your most effective scene would be one of him just standing still. (Moving in as Larry suggested.)

When she is bent down, cut to him with just the drawing of the knife very stealthily, then he moves straight out, always looking in one direction.

Oct.13,1936
E.T.