

STORY CONFERENCE

(Final)

SEQUENCE 4D - SPOOK

Meeting held: Wednesday, Oct. 14 - 9:00 A.M. to 12:00 M.

Those present: Walt, Perce, Dave, Codrick, Thomas, Hal

SCENE 1

Pick up with the singing, go into the whistling, then into singing on the Hi-Ho. (Suggestion: to have the animator who finishes the mine sequence do the first scene here in order to maintain the individual walks.)

SCENE 2

Last bar of music and their actions all lead into what they see.

SCENE 3 and 4

Walt: (Scene 4) That's quite a long shot. Maybe they could sneak up to the trees, you could cut to the front of the trees, then to the house. See your house, then the dialogue starts. Then cut to a back view of the four guys and one says: MAYBE IT'S A GHOST!. I'm thinking of the staging. Each one comes in with his dialogue so you can follow it.

Dave: Cut to close-ups of them?

Walt: Not for MAYBE A GHOST - etc. They ought to turn to each other for that.

Dave: When we cut to that shot - the rear view - the first man would be just turning around as he says: MAYBE A GHOST - The other three would turn around then. Is that what you see?

Walt: Yes. It might be stalling on the last guy to wait until he is to say his line to turn around.

Dave: It would be said very fast. One guy turns around, then the other three and each punches his lines.

Walt: I don't like showing the front view then the next cut is a rear view. That's why I thought they come up to the tree, then you get them front view and the heads come out and look then to the house and you hear the dialogue about the house, then come back rear view again.

Perce: You have the house to break between your front and rear views. It sounds better.

Walt: You've got to come from the house to them rear view that way.

Dave: It's all right staying on the rear view and they simply turn to front.

Perce: On Sc. 4 we would just come into peeks around, then cut. It would be a very short scene.

Dave: They would flatten out rear view and when you cut they are just coming up.

Walt: Just as they are approaching the tree, come up. I think it would be good to have it come up a little. Cut to the front and their heads come around and look, then to the house and you hear them say: THE DOOR'S OPEN, etc.

SCENE 7

The business of Doc pushing the others ahead when he says "Follow me" is not to be used.

SCENE 9

Not much detail on the characters until they come into the light from the house. Dark background. As they leave 8 and we cut to 9 there should be silhouetted forms sneaking. Get lighter as house nears. Feeling of approach carried in lighting.

SCENE 10

Walt: The animals should go into darkness. Shouldn't see anything but eyes, then they turn into animals.

Tom: Would it help the animal scene if when you cut to it you had a silhouette feeling on the animals with just the eyes. As they come into the peek, have a little cross dissolve into more detail on them - in silhouette, but not entirely dark so they come into just a little light. Their eyes show all the time, but with less contrast as they come into the light.

Walt & Dave: Agree.

Tom: Leave off the window (agreed to) and have a feeling of o.s. light to the right foreground to give the feeling they are peeking around into the light.

SCENE 11

Walt: I like them creeping, not walking, in. Doc comes up in a crouched sneak - comes up and looks in the open door. He doesn't go right up to it, not even when he's on the steps - He still hesitates. He peeks in a leaning forward position. The others come to the window - sneak up under it and look in. Then when we cut inside, it could be Doc back there peering like we left him. He moves into the door and the other faces come in.

Dave: Doc goes Psst! and without having them start, we cut. When he has their attention, cut.

Walt: On their crouching sneaks you'd get the feeling on some of them that something might be behind them. They don't know where it's going to jump out at them. Some of them look back.

SCENE 12

- No sound but the creak of the door opening.

Walt: As they come in the door, instead of just one looking in there, get one head coming in, then one going around the edge. Their eyes would roll before their heads turned. Doc without saying anything, pushes the door open and starts in. The others start to follow. They would go around Sleepy (Sleepy has the big beard Dopey looks thru). As Sleepy got up to go, Dopey would get stepped on, but not by everyone. Don't make much of it.

As they sneak away from the door after coming in the house, one guy's looking back as he walks.

Perce: One guy has his tongue out.

Walt: Showing concentration.

SCENE 13

Walt: They make a big take on the bang of the door, their picks clatter down, they turn around and grab the picks up (as if they are going to be attacked and are defending themselves) to see what it is.

SCENE 14

Perce: What kind of take on Dopey on the Shhhh? Drop his pick?

Dave: I'd save the sound until the click.

Perce: Drop it when he gets the goose take.

Dave: It would be a sharp click. They may not have heard it, but he takes it big.

SCENE 16

Tom: On the window you ought to have two glass shutters - one closed and the other open so you won't have so much black space.

Walt: Like the window isn't closed completely - open enough for the heads to come in, and yet something for the shadows to work on.

SCENE 15

Walt: (On shadow at end of scene) A couple of guys come sneaking thru. As they do, we pan up and in the darkness up there you see three eyes (sets) and three little birds come cut. Still retain the spooky feeling. The birds are looking down. Get a shot on the guys as they go thru, go right up and here's eyes - not birds. Then the little birds come out.

(Animals in window scene follows)

SCENE 18

Walt: As they turn and start to go again, move back and here are these three guys sneaking, looking in every direction - one looking back. About the time Doc yelled, Grumpy would be

Walt: walking along looking - back behind Doc. Same with the
(cont.) other. So when Doc looks down and says: LOOK, they
come up with their picks ready to hit, and when he
says: FLOOR'S BEEN SWEEPED they relax and begin to look
at the floor.

(Suggestion: Grumpy could be there. CHAIR'S BEEN DUSTED
in disgusted manner. (Walt) - Perce: Put Grumpy in on the
right side. Dave: Ahead of Doc. Perce: When they come
up there.)

Walt: Suggests a perspective pan - animated.

Dave: You mean to use a large field and be on a small field,
come back with the camera to give the effect of a pan?

Walt: Yes, because it's not a long pan - about on the third
step Doc says LOOK.

SCENE 20

Walt: Cut to the window with the funny face behind it. As
you truck back, a guy would come up from behind the
window. It's Happy - he says: WINDOW'S BEEN WASHED!

Get up on the window. Don't show him. It would feature
the mysterious feeling with the audience. Have Happy's
head come in with the big eyes.

SCENE 21

Walt: Just adding the big shadow as Bashful points up, adds
interest.

SCENE 22

Walt: If you have Happy 3/4 front he wouldn't interfere. You
would see the light hitting Doc and Grumpy more, putting
Happy in silhouette. After Doc says "--WHOLE PLACE IS
CLEAN", cut to Doc and Grumpy. Make a cut to Grumpy
right there.

Dave: That would be better. Or truck down would be better.

Perce: Moving Happy out and Grumpy wheels around into Doc.

SCENE 23

Walt: Like to show the pump or the sink is not definitely enough
identified.

SCENE 24

Walt: I like the direction of the characters. You can change
the perspective on the cupboard a little. (Re reversing
angles from sink to cupboard.)

SCENE 25

Walt: The kettle would rattle with a bobble. Just a little stuff

Walt: spatters in the fire. There'd be some steam. Strong lights hit them, with heavy shadows in back of them.

Perce: It's a warm light; with the candles, it's a soft, mellow light.

Dave: Might get the hissing of the stuff that goes in the fire.

SCENE 26

Dave: Use a longer shot. See Doc clear with the big table so that he says: LOOK WHAT'S HAPPENED TO OUR TABLE and you really see it, and we don't need him any more. Come down for Bashful to say FLOWERS AND ram them into Sneezy.

Walt: Doc would be on one side and Bashful on the other. Doc says: LOOK WHAT'S HAPPENED TO OUR TABLE - not featuring the flowers, but the table. Then Bashful says: FLOWERS and points. Doc looks and we cut to the goldenrod. In come the hands. As we truck back in comes Bashful - he beams as he takes the mug and everything - he'd smell them. As we truck back, here comes Sneezy saying HUH? Sneezy, behind him, says: HUH? and he says: GOLDENROD. (Shoving them in Sneezy's face.)

Perce: Cutting out the Shhh after "Flowers!"

Walt: The shhh would be cut out.

Walt: Sneezy is sort of unconscious. He's cross-eyed. The eyes work with it.

Dave: It all happens between the eyes.

Walt: Don't feature the hands coming in. We ought to feature Sneezy. Come back after they have gotten him up. As they bring him up off the ground, come back.

Thomas: There's a chance for the feet and hands to work. As they relax, let him down.

Dave: Would you see him going limp before they let him down?

Thomas: Yes.

Perce: Would you be in favor of keeping this shot or moving back closer as they turn?

Walt: As they come in and grab him and pull him up, you can come back. Stay right there on the next sketch. I don't see why he couldn't, when he sneezed, if he was close to the wall it wouldn't bother your sneeze, to have it drive him back a little. If it gave extra force. Not making anything of hitting the wall, but showing the force of the sneeze.

Dave: I think that recoil angle is good. Like a cannon shooting.

SCENE 27

Walt: If we had the guys pile up at the end and come out in cockeyed

Walt: positions and say SHHH. Then pick up with Grumpy coming in and saying: YA BLASTED FOOL. They are blown down in a funny looking pile with chairs and other things. They come out of it and say SHHH. We still have Grumpy fighting the blizzard. The other guys come in.

The wind starts to carry Grumpy. He starts to slip but he turns and treads against it. Cut and they all come down in a pile, all come out and say SHHH. Back to Sneezy - he takes the SHHH. Grumpy comes in on one side and Sneezy looks guilty and apologetic.

Perce: Show Grumpy bucking it. The guys crash offstage. Cut to them all tangled up....going into their SHHHH. Then back to Sneezy with Grumpy coming in.

Walt: When the blast hits, he (Grumpy?) lets out a noise. Some skid, some roll and others try to buck it. As the wind comes, they come skidding thru the scene. (Light flickers. Alternate frames. One part light and one dark - not a whole scene dark at any time.)

You can have the crash and carry on. Start it a little off scene. Cut and they are in the crash and other guys are coming, then you get the piling up - legs all tied up, head coming out between legs, heads coming out on top of the pile with SHHH. From their cut to Sneezy with the sheepish expression, taking the SHHH. As he does, and as Grumpy comes in, get the guilty expression (biting nail and wrinkling brow).

When he starts to do it again, Grumpy won't know what to do. Grumpy sees it and is nervous - shaking his head and looking around quickly and then quickly into the grab. He'd grab him by the nose - the other guys run in and dive in. As they clear away, truck in and they separate and Sneezy comes up with his beard tied around his nose and he says: THANKS!

He'd look from side to side (to show the beard knotted) - very grateful.

Sneezy says THANKS rather loud. They say SHHH. Carry over the SHHH into the birds... QUIET, YOU FOOL and YOU'LL GET US ALL KILT. The birds get it and tap. Cut on the birds tapping. Cut down to the guys taking the tapping. WHAT'S THAT? THAT'S IT! SOUNDED CLOSE! IT'S IN THIS ROOM. They grab each other, then cut to the birds seeing that - getting a kick out of it. Come back, they all get together.

Dave: Use the wink of the birds on the tapping.

Walt: When the birds let out the screech the guys crawl over each other, scramble, disappear out of the scene leaving Sneezy. He dives in something. There's a chance to have him dive on Doc's neck. (Dopey)

Dave: He rides Doc out of the scene.

Walt: Hats going off and coming back in different ways.

Sneezy dives in something like a big earthen jug. The lid would bounce and turn over and come down on top of his head. As it does you see it raise up and eyes looking out for a finish.

SCENE 37

Walt: Too long on nodding while Doc says WHO'LL DO IT? - Should be ONE OF US HAS TO GO UP AND CHASE IT DOWN. They all look at Dopey, he looks behind him, realizes, looks to them and then starts to get out. As they turn and look at him, he turns and looks, but then right back to them, realizing he's the one, and starts to get out - he might grab his hat and turn, starting to go. They grab him and he treads as they pull him back into Doc. He doesn't want to go up to Doc, but they are shoving him.

Thomas: Questions direction of pull - positions, etc.

Walt: As he sees them looking, and looks back and then realizes, cut to a close up of him. He turns and starts to go and hands come in and grab him. Then you can pull him back any way you want to because he's by himself.

SCENE 40 & 41

Perce: How about panning up instead of cutting?

Walt: They push him - he goes against his will. He goes up kind of fast, then slows up. At the last a bunch of hands push him up. He goes up so far, then slows up and starts to get into the sneak.

He gets up so far, turns around and says ME? in baby - crying - lump in throat effect.

Dave: I think it's enough if he stops and looks back and you cut to them. Then he'd point up to the room.

Walt: Like these guys who don't definitely point - like Laurel. (Get some swallows in, maybe)

Perce: 40 and 41 in one scene - moving out as they start pushing him up, staying with him.

Walt: Yes, stay with him as he goes up the steps. Until you get him stopped and looking back at them - then they say GO ON - WE'RE RIGHT BEHIND YOU.

Dave: Then you have a truck back to get the group in.

Walt: As he goes up come back with the camera to give the feeling of him alone with the big shadow. As we do, keep exaggerating the shadow.

Perce: How about a quick pan after RIGHT BEHIND YOU. Show distance.

Dave: If we do, get twice as much distance.

Walt: On the off-sound squeak he takes two or three in a hurry, but turns and looks back at them. That's where they say GO AHEAD. When they say WE'RE RIGHT BEHIND YOU he nods his head.

Dave: Get a swallow in there. Not audible. Body swallow.

SCENE 42

Walt: I see Dopey with kind of a long body. Not bend him too much.

Walt:
(cont.) Especially on the sneak stuff - keep him stiffer. Legs working more independently down below. He'd get in stretched out positions so he can turn either way. Then if he turned around, his ear could go up.

Walking backwards (having pivoted) he hears the moan behind him so he stiffens up for a take. Then turning in that direction and taking a look. Then there's a flash of S.W. for the carry on of the moan. The lapse of time in between is taking and hearing the rest of the moan. When he sees it, the take and with the light out he runs out in the dark. You don't see him run out of the door.

Perce: Won't we cut as soon as we see him tread and go into the Joe E. Brown yell?

Walt: Yes. They meet him coming around the door.
(Door can slam with force of Dopey's passage thru it.)

SCENE 46

Walt: Follow them all the way down the steps, then cut to another shot of the pile with the camera low. They'd finish with the camera up, then cut to a shot of them down low.

Dave: Show them falling down the stairs, then cut to the bottom and they tumble in on a different angle. Rather than having them anchored there and cutting to a different shot.

Walt: You could do that way too.

(Suggestion of Dopey on top of pile and each man leaving from the bottom considered too slow.)

Any order moving out as soon as they're in, but Dopey on the bottom.

SCENE 47

Sound - passing car sound on them going out the door.

Dave: Build a drum roll on Dopey. You don't see him until he hits the door. He's a nonentity until then.

SCENE 50

Add sounds of Dopey yelling to clatter of pans. Even when he gets out, other pans follow and fall off him. The ones on him are loose and bounce.

SCENE 52

Moonlight. See highlights, but no detail. Shadows very heavy.

Suggestion to fade out quickly on the end, then fade in on a long shot of the bedroom with the door opening throwing a crack of light in, then the heads peering in. Then a close up of door and crack. This means adding long shot of bedroom to Fred's sequence. Advised sticking background in reel to find out how effective this would be.

Oct.14,1936-ET

Dialogue changes:

SCENE 5

In Grumpy's speech, try both "felt it in my corns" and "felt it in my bones" with Pinto.

SCENE10

Leave out dialogue on sneaking up to house.

SCENE 16

Want just music, no dialogue, on dwarfs passing window. If necessary, it can be put in later.

SCENE 19

To "CHAIR'S BEEN DUSTED!" add "HUH--" so it reads "HUH, CHAIR'S BEEN DUSTED."

SCENE 21

Change to: "GOSH, OUR COBWEBS 'ER MISSIN'!"

SCENE 22

Doc's manner on "THE WHOLE PLACE IS CLEAN" is one of amusement, not distaste.

SCENE 26

See scene notes. Use: "LOOK - GOLDENROD" instead of simply: "GOLDENROD!"

SCENE 28

On Sneezy's "I-I-GOTTA!, etc." Grumpy gets a nervous looking around. He does not say: "THERE Y' GO AGIN'!" As dwarfs dive in and swarm around Sneezy, ad lib as in continuity.

Sneezy, with beard in knot on nose, says: "THANKS! HHHUUU!"

Dwarfs say SHHH, carrying over into the birds. Offstage on the birds, hear dwarfs saying: QUIET, YOU FOOL - YOU WANT TO GET US ALL KILT? (taking out "you wanta get us all kilt" where it was used before (Sc.26)-

SCENE ?

When one of them says: "IT'S IN THIS ROOM RIGHT NOW" the guys take it. Then cut to the birds. They see it. Get the "RIGHT NOW" to punch the scare. Cut to the birds for the squawk.

Goose yells on scrambling out of scene after screech.

SCENE 37

Phrase in three parts: "ONE OF US -- HAS GOTTA GO UP -- AND CHASE IT DOWN". They all say yes and look at Dopey, cutting out the "WHO'LL DO IT?" They nod and turn to him.

SCENE 40

Dopey agrees with them when Doc says: "---we're right behind you" (nods), then ends with realization take.

SCENE 45

Yells as they fall downstairs. Thudding noises. Barrels. Bowling.

SCENE 45 - cont.

balls.

SCENE 55 - Action

Walt: Dopey starts off with his club. As he takes his first step, there is a kettle on his foot. He has to shake it off. I like the build up of the guys getting brave.