

STORY CONFERENCE

on

SEQUENCE 4A & 4B (DWARFS AT MINE, DWARFS MARCHING HOME)

Present were:        Larry Morey                    Joe Grant  
                      George Stallings                Hal Adelquist  
                      Dave Hand                        Charlie Payzant  
                      Perce Pearce                    Mac Stewart  
                      Bill Cottrell                    Dick Richard  
                      Jaxon                             Carl Fallberg

Meeting held:        October 28th, 1936        7:00 P.M. to 10:00

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LARRY:            What did you figure the footage on this George? (Total footage)

STALLINGS:      The total footage over the two sequences is 275 feet and exposures.  
I have three choruses on DIG DIG DIG.

LARRY:            Where does your DIG DIG pick up?

GEORGE:          On the second chorus. Sleepy hits a deer on the second chorus  
with a hit hit hit hit keeping in rhythm with the DIG DIG DIG.

LARRY:            Are you bringing the clock in?

GEORGE:          The cuckoo comes out of clock and cucks once, at which time clock  
strikes once at 4:30 and then cuckoo goes back into clock.  
Sleepy yawns, and as he yawns he pushes the clock ahead to  
4:55 or somewhere thereabout. As cuckoo pops out of clock  
we truck down on cuckoo and cut out Sleepy.

LARRY:            There are other thing you can cut to. Say you took a short  
interlude on the guy coming out of the mine, - four bar interlude,  
you would then get him out.

GEORGE:          In Scene 9 Sleepy backs cart up to edge - lazily bends over  
and rests on deer - yawns, and as the cart tilts and dumps the load  
of gems into the chute. (Cut) We have Sleepy going to the right,  
and we have to dump the stones to the left.

LARRY:            Why couldn't you dump them to the right?

GEORGE:          You would then have to show us how to turn the cart around.  
  
Scene 10 is a mechanical proposition.

DAVE:            Someone mentioned not liking the turn table idea. Walt says  
leave the turn table in.

GEORGE:          We thought of deer walking over and emptying track, - where could  
he turn. He couldn't walk over.

LARRY:            That clock bothers me.

DAVE:            He feels like it stops (the idea you are trying to put over).

GEORGE:          There is quite a difference of footage between the business of Sleepy  
and the mechanical scene.

JAXON: It was suggested that this cart go back into the mine as he picks up the DIG DIG song, - then sing another chorus as they are working. After the cart is filled and they follow Sleepy coming out of the mine, stay on to them to finish the song. Get more of a follow thru while the mine car is in the mine, - more of a feeling of production.

LARRY: You pick up the stuff and follow that on thru..

JAXON: Dick and I both thought something here. I believe this is the first time we have seen the dwarfs. We introduce them in this Sequence.

The dwarfs are so separated here that one doesn't conceive the idea that there are really seven of them. I think at the beginning of the Sequence there are seven dwarfs working in this mine. Why not have them working together separating them to do these different tasks. There should be more attempt to establish characteristics. It is the introductory story sequence on the dwarfs.

Have them filling the cart with only Doc and Dopey separated.

It would be awkward for a footflash and cut back in.

LARRY: I think it takes the echo angle out of it altogether - it explains the echo.

BILL: I think you have two echoes, - you get your first one end explain the second.

LARRY: I hear the first echo - -

GEORGE: I think this angle of bringing up the seven dwarfs should be done very quickly rather than stall.

JOE: I was of the same opinion.

DAVE: It is rather confusing to me when you start out with S.W. and the Seven Dwarfs, you start out with four of them and finally get to one more. Seems to me you are quite a while getting to that one. You don't know whether you have five, ten or twenty of them.

GEORGE: Instead of coming back again, shoot all the dwarfs inside the mine, and give them all a line.

LARRY: You could cut from the middle of the chorus.

HAL: Why couldn't he get the animals on that scene and cut or something?

LARRY: We will have to have Sneezy in the mine.

DAVE: Would something like this work, George? Sort of have a different slant on the sequence. Build up a sequence on them digging and singing, and you carry it out through the completion of the gag. Then you establish Sleepy. He turns the hands of the clock to where the time is on the clock, - then you are through with it. You then sort out all of these stones for the crown. You have three separate sequences beginning and ending and completing itself.

PERCE: I know what a problem you had had and what you have been trying to do with the footage you have and everything else. My impression is this, - to do a lot more with the footage you have, you want to do all you possibly can do. Instead of getting something, you wind up with nothing. I know what you are trying to do. That is one of those cases where you haven't time to do all that you want to do. Take all the footage that you have for the mine and put the seven dwarfs in the mine, - keep them in the mine, and do away with that footage of movement of one spot to another and all this jewelry business. Make miners out of them. Put out a few gags. Plant the idea of the seven dwarfs and that they work in the mine. You can't fit personalities in.

Even Doc is a wonder to the audience.

GEORGE: If you took the total footage that you are using, you can afford to give a scene at the mine, if it is 230 feet, and keep it all there and work out good group stuff or ideas on the outside of the mine. You get a dandy flavor of the seven dwarfs rather than break down into individual personalities. I feel that you are not putting any individual across, so you have lost both ways.

DAVE: My feeling is that if you tore the whole thing up, you would have a 230 foot piece of business that would flow right through.

GEORGE: I think you are right on that if we can work out on that thought. I think it is a fine thought for this reason. It incorporates Jack's idea and it brings everything together, and I would like to see it work if possible.

It was suggested that the crusher and washer and all of this stuff be cut out.

BILL: You can still use your mill and your cart coming through.

DAVE: I think there isn't any value in it.

PERCE: Yes, if you can do something with it that is particularly good, use it, but if you can't, it doesn't mean anything.

LARRY: I like maybe a forge in the corner of the mine.

GEORGE: Here is what I like about it mostly the color change. We have black and yellow, and all of a sudden - when they are marching home - there is a red sunset, and then out into the open and breathe the air again.

DAVE: You spoke of cutting down on the footage. I would like to make a suggestion of picking the dwarfs up on a pan. You don't know where they have been. They are just coming home.

GEORGE: I don't agree with Walt. I think it would be nice to enter here and show all the Seven Dwarfs and maybe one on the mule cart. Run two choruses of six each, 112 feet, and cutting out about 125 feet and condense it.

DAVE: That would be more to Walt's liking. Build the picture as we see it. Start marching them out right on their HI-HO.

LARRY: The value of the picture would be there. I would be much shorter and more direct.

JAXON: You need to establish the dwarfs, but can't do so here because this isn't a good opportunity, - establish them as the Sequence follows on and pick up the individuals coming out of the mine. You can then pick up their different personalities.

DAVE: You don't need to plant personalities in this Sequence.

BILL: I would retain in that Doc was the leader of the crew, - starting them off with his HI-HO.

LARRY: You will have a little touch of personalities here.

GEORGE: Have the clock on the inside of the mine.

DAVE: Then have the offstage (Angelus) start.

GEORGE: We had the live owl sitting on the limb and then the cuckoo came out and hit the owl with a hammer, and the owl said "Ooooooo".

DAVE: Suppose we put all the Dwarfs in the mine. What do you fellows think of Doc at the forge and Dopey sweeping up things? I want to mention the fact that Walt likes the diamonds, - putting them in his eyes, - scaring the squirrels. Do you think that would work along in the mine with the other stuff?

BILL: Personally, I don't think so. I don't think that the crown has a place inside the mine.

DAVE: The point there is that they are making these crowns and jewels and everything and are putting them on the shelf. They are craftsmen, - they have not use for them.

GEORGE: They have a market for them elsewhere. You know these stones are all mined and already cut. They don't have to be cut.

JAXON: There is one basic feeling I would like to see retained and that is - precious stones are so cheap. If one doesn't fit, they want to throw it away. Dopey's job is to sweep out the little ones.

DAVE: You know that Dopey sweeping up the diamonds could be made into a Laurel and Hardy gag, rather than have Dopey mining, and hold that in the mine. Make Dopey a flunky.

GEORGE: Establish Doc's character. We might use Doc as a timekeeper.

DAVE: There might be a clock punching gag there.

JAXON: On this business of sorting out gems, you would make a contrast of Dopey and Doc if you would take this new angle of having Grumpy sort them out, and Dopey separating the good ones from the bad ones.

DAVE: Do you think he ought to have any mechanical apparatus there? Do you think it is possible to use a truck to take the diamonds out, - he comes and dumps them on the table.

GEORGE: He had the thought of the mule kicking, - that switch idea. He kicks the cart back and dumps it.

Dopey just yawns and comes down as though nothing happened, - as though it was accidental.

HAL: I was thinking off hand, how it would be if some of these old-fashioned rhythm gags. were used in here.

GEORGE: It all works to music and would have to come down.

How about putting the Dwarf's on different levels and making it a long shot?

GEORGE: You could make this scene very quaint and interesting.

JAXON: You said you didn't want this to look like some mine in Pittsburgh. You could put a rafter or brace in this mine, -- all carved.

To a certain extent you could make this one big room that they are working out and the entrance could be a natural cave.

GEORGE: I think coloring in details like that would help, - wouldn't look so drab.

DAVE: When the cart pulls away, it shows the exterior of the mine as the car continues to go.

GEORGE: There is a contrast of color here. The inside of the mine is black and blue, and when they come out of the mine and go home, the coloring is red and gold. This is built out of a cold color into a warm one - they then go into a HI-HO.

DAVE: I still think you can have the cart pulling away from the camera, and show the different levels.

GEORGE: Do you think that angle where Dopey is, could be put over good?

DAVE: Yes.

LARRY: I was talking with Jaxon. Supposing you went through the first chorus taking the sneeze out, and at the end of the second chorus, pick up the singing, and then dissolve outside of the mine.

I felt that the sneeze came to soon in the sequence. It should come nearer the end.

Personally I would like to see him get clonked on the head. (gag) Then comes the end of the digging song with the whistle blowing. This would work up to a climax, - the interior of the mine, the whistle blowing all over the mine, and you hear the HI-HO.

JAXON: In working the thing out you will find several funny incidences, - what the different ones are doing, - separating the stones, flunky work, etc. Some are digging and singing, - pulling back cart, etc. Round out the whole thing. - different people doing different things. Finish with Sneezy. It might build up your tempo at the last.

PERCE: We could introduce Sneezy with the goldenrod and hay fever.

DAVE: In other words if Sneezy "cachoos" in the mine, would you necessarily see the others without blowing the mine to pieces? He wouldn't sneeze violently. I don't think it is necessary here as far as Sneezy is concerned to establish him. If you use it here, you use it because it has its value right here. We intend to have him spotted in the Spook Scene, by his saying, "MY HAY FEVER".

HAL: If you are figuring on using the sneeze on the second chorus, you might have Dopey sweeping dust, - this would cause Dopey to go into his sneeze. I didn't like the sneeze personally.

DAVE: I don't see the laugh of the sneeze.

GEORGE: I still question the diamond on Doc's head, and the stone spinning around on his head.

BILL: I think results should be funny, - something different than blowing. Have them do something that isn't a matter of routine, - such as scrubbing, etc, - the fact that they are indifferent to the value they dig up.

DAVE: Have them look for something funny, - not something that happens every day - similar to Will Rogers - that everything happened on the minute. Like when they came to the house with the light in it - it was an unusual thing.

PERCE: I would like gags that show their cleverness and long labor-saving lines.

While Dopey is in the act of sweeping by his ash can - seats himself on top of it; then Sneezzy could come along with his sneeze and blow Dopey into ash can. As Sneezzy sneezes, he blows the other dwarfs. back and other things into the ceiling. Show some kind of gag that is worthwhile.

GEORGE: Here is what the situation seems to be. The sequence is the introduction of the dwarfs and we don't want to gag them too much. We want to establish characteristics.

DAVE: You want to get a flavor of each individual, - just a mere touch of each one, - not over do it.

PERCE: I think the only excuse you have to move the mine cart, is to move it to the mill.

I don't see any use in trying to make anything of Sleepy and the fly inside this mine unless you have something awfully funny. The fly is almost out of the picture.

GEORGE: If you use a fly gag, don't have a fly buzzing around. Let's do something with the fly. We tried to as far as we could - by having him go up one nostril and out another.

DAVE: Walt has taken it out of the end Sequence, - fly comes thru keyhole.

PERCE: It might even be taken out of the Washing Sequence.

GEORGE: In our music here we have to plant these fellows at a pretty fast tempo.

JAXON: Basically I feel that these fellow have gone along for hundreds of years and they have all their individual characteristics, - something new is going to enter their lives - not to try a gag that would break machinery or blast the mine, but rather use the pleasant, happy feeling that you get in this sequence. This is a musical sequence, and everything is going along smoothly - a nothing ever goes wrong, - working like clockwork, and let the audience enjoy the cleverness. Don't interrupt the flow of the thing in order to get the gags in. There are clever ways in which to do these little things.

GEORGE: That is exactly what I meant, - four thousand years. The camera slipped in and caught them doing just what they do every day, year in and year out. If you put the idea in that you are forcing gags on them - for the footage we have - unless we take time to build it up and make it look accidental.

BILL: Do you want to introduce the seven Dwarfs here? They are sorting, maybe they are digging their gold and working.

DAVE: I should show the seven of them digging, in the first place, anyway.

GEORGE: If we are using a voice chorus, we are walking into it. This might be musically incorrect. There is a Tag on the end of S.W. Sequence.

GEORGE: But anyhow you are fading into black, - the mine car going away, - a more or less of an interlude, - allowing 15 feet for mine car to get away. We then center on the Dwarfs, and they go into their DIG DIG DIG. It is better musically to have your singing sequence section first. It will help to plant your location in the mine.

LARRY: You can eliminate the sneeze on it.

BILL: I think it would be permissible to carry your music.

DAVE: What I like is their singing while they work.

GEORGE: Second chorus on Doc. Doc sings while he works.

JAXON: It leaves S.W. at the house and here we come to the inside of a mine. Would it be worth while to show the outside of the mine. We could go in.

LARRY: A swell connection - truck away from her.

BILL: You are right into the rhythm, which is a musical dissolvent. Truck - scene goes dark, wagon is pulling away as rhythm builds up. Your value was to show that they were in a mine.

LARRY: The first time you see the Dwarfs, they are talking - life in them, They are singing, working - they are right in the middle of what they do every day.

GEORGE: We are coming off of another Sequence, 21 footage on S.W. and 14 feet on this, which gives you a pretty long time to get into the change from one scene to another. When you finally pull this cart away, you hear the Dwarfs for the first time in the picture. I think it is a good idea to bring all Seven of them in there.

DAVE: Are you seeing the thing the way we are going to do it now?

GEORGE: I will tell you what strikes me best off hand. I would like to get opinions here, - that I like the idea of registering the Seven Dwarfs in voice singing, - that we see every one of them.

As we come off scene 10, we will come to Doc and Dopey, Doc saying "WE DIG UP DIAMONDS BY THE SCORE" - Dopey saying, "YOU HAVE, AND A THOUSAND RUBIES, SOMETIMES MORE, with a shake of his head, and we get them all in there. We get a picture of them in the first Sequence on different levels doing different things.

PERCE: Dave, they are all doing different things, and are not grouped. You get a picture of Sleepy working, Doc at the forge singing, etc.

GEORGE: There is 56 feet on the dialogue and 28 feet on the HI-HO, and there is a whistle interlude of 28 feet, which I think is good.

DAVE: I think if you would do it in 256 ft, and use 28 foot interlude for the HI-HO, and then probably 328 feet for the march home, that you would have it.

GEORGE: I don't want to take over 212 feet because I am taking about two choruses in the mine, having them cut out going into the mine, and pick up the chorus of the thing as they would come out of the mine.

Here is a point. Frank has written this for a definite change of orchestration, and when you hear it, each chorus is the same, but different.

LARRY: You would sing the first chorus and hum the second.

PAYZANT: You could have three dwarfs working on different levels with a cage working between them, and Dopey assisting.

GEORGE: If you are going to use 256 feet with chorus on this, I would say off hand that you would just have cuts.

HAL: After the mine car goes in, have a long shot of the mine works - showing men working together, - either a pan or of each, and pick up all Seven of them.

DAVE: We will have to work out something.

GEORGE: How would 224 feet do?

DAVE: I figured around 200.

PERCE: I would lay off the animal gag.

First chorus sing, and second chorus musical, - right into the interlude of the whistle.

DAVE: Go through two choruses building up to HI-HO.

Let's lay off the sneeze.

GEORGE: I think I could probably do it better by trying to solve several things at the same time,

On the opening of the picture of the mine car pulling away from the camera, off of S.W. (Tag showing the Seven Dwarfs in the mine). Note the point the Dwarfs in the picture are necessary, but work down on them so that we can pick up our musical line-up. We might show a long shot, - possibly larger than this where in some way we can show general set-up as mine car pulls away, and showing them spotted on different levels. We would have to show the mine car as it goes out of the scene.

You see the general set-up and cut down to the pose of Bashful and Happy doing their duties together, saying, IT AIN'T NO TRICK, TO GET RICH QUICK, and over to Grumpy and Sneezy, IF YOU DIG DIG DIG, WITH A SHOVEL AND PICK. Then move over and pick up Doc and Dopey, - Doc being more or less an idol of Dopey's. Doc takes up his song, which might be where he says, WE DIG UP DIAMONDS BY THE SCORE, A THOUSAND RUBIES, SOMETIMES MORE, and Dopey disagrees with him. Then, on to Sneezy, who would not go into his sneeze, and would have a part in it. Put him in the back in some other place.

DAVE: Put him in the scene of the echo.

GEORGE: You might put in a gag with Dopey here, - some little business that would bring out his dumbness.

HAL: Have the men working all this time,

GEORGE: They are working where the DIG DIG stuff comes in. You might have them working at various things, but fit in with the rhythm of the music. Since there is only three 1/2 feet allowed for this scene, we cannot have them going through too much action.

PERCE: Let them pause for the echoes.

DAVE: Do you see each one digging with the pick?

GEORGE: One of them hitting, not working.

DAVE: If they weren't digging, they could do all kinds of things. They could be working at different tasks rather than have each one digging.

GEORGE: Here is what I thought. We open with Bashful, IT AIN'T NO TRICK, (He throws his pick in), then comes Happy, TO GET RICH QUICK, or some movement on him.

HAL: I don't think you want any of those characteristics now.

(Action was shown of Dwarfs working rhythmically with music.)

GEORGE: We will have picks, shovels, and everything going in there, - one of which will always be hitting on the beat.

After we get through this first section of the scene, we work down, taking 256 feet for the chorus of the first part and 328 feet for the second. The 4A is the DIG DIG, and the 5B is HI-HO. The only difference between the two is that there has to be a change of interlude between the two different songs moving from one into the other.

If we go through showing the Seven Dwarfs, the best we can do for the time being is set-up, building their personalities and working out their individual traits, etc., - use gags - build them up. Then we wind up with a shot of Doc and Dopey, eliminate the mechanical devices as far as possible, not necessarily eliminate them entirely, but condense them. You might show part of the connections, etc. This will give us about 200 feet for the mine sequence and working into the second part of the second chorus of 56 feet. We will have to build in more or less a group situation of the different characters and their possible gags that would work in with them.

DAVE: More or less mechanical gags.

PERCE: Mechanical gags will come in second 56 feet. We will just have to have them fitting in with their general actions; so we might possibly have to eliminate the sneezing sequence, and just wind it up and almost cut in abruptly on an interlude. We could work the clock in some way that would change the scene. The inside of the mine to the HI-HO Song Sequence as I see it right here, I like the idea that all of the dwarfs are in the mine, and the color is possible in an inside color of black and deep blues with highlights. The feeling that all of them are in the mine, - the clock interlude, the Angelus, - the change of time and end of days they start the HI-HO business by HI-HOing to each other, which would be almost like a group of fellows.

They would march out of the mine and come into a red and gold sunset and change of atmosphere from the inside of the mine out into the open air. (Feeling that the day is over)

As they march along singing their HI-HO song, approximately 328 with the different changes. Have effect shot of different actions - clever shots, also the whistling interlude so that in going from scene to scene you would see this red and gold sunset deepen and darken into more or less night. And as they went into a very deep sunset, we would end into Tag 14 ft.

JAXON: Do you have a change from scene to scene?

GEORGE: One scene gets darker and darker. They come off low horizon and come down waterfalls, and you see silhouettes of them coming through waterfalls, ----- 14 ft. of them singing HI-HO.

GEORGE: Is the squirrel angle in the cage and the diamonds in the eyes necessary?

I would like very much to get a general opinion whether any of them should be used or thrown out. You can work around them or forget them.

We talked about the fly being out.  
I would like a reaction on this.

JAXON: It would be my feeling that if you had some business on the fly that would justify the fly being in this scene, - it would have to be good enough to support it right.

GEORGE: These fellows (dwarfs) are all working to whistle,

PERCE: That would eliminate the fly.

JAXON: You might work something in.

LARRY: You are going to have 5 ft. They won't have much time mining around. I would work a little rhythm things through the whole thing, - someone working industriously, and other things come in with it - just for contrast.

I don't think personally it would be a bad idea to forget the fly idea all together,

GEORGE: Now we have Sleepy with a dustpan and ashcan, and Dopey putting the diamonds in his eyes. Show Dopey's character.

PERCE: I think it has value to relation in Doc's running away.

DICK: You can use one gag with this man against that of Doc throwing the bag in the vault and Dopey hanging on to it and going in with it. I don't think the dustpan idea brings out Dopey's character like it should.

GEORGE: To what extent can he blow diamonds?

You do not justify the thing as in the next scenes. It's told that Sneezy has Hay Fever.

GEORGE: New way of showing diamonds to any advantage, - like Doc brushing them away, tosses them away, or show them falling down.

Does anyone like the dusting idea, the squirrels?

PERCE: I like the idea of the beaver with tail in chute and gems rolling down chute, and playing tricks with the squirrels.

A screwy picture.

GEORGE: We have to lookout that we don't put in some funny business somewhere. What you see offhand is reaction of audience. All of a sudden you see about 40 eyes here and the eyes are blinking, cross-eyed.

JAXON: There should be a reaction - some situation that it would fit right into.

GEORGE: There is a lot of this stuff in these two sequences here that I have seen already that would fit in later on in the picture, - for instance, - bed building.

JAXON: Should squirrels in a cage be in here or not, - whether the dwarfs should have animals working for them.

DAVE: It would be nice if they did. If not, you could have them drop out consistently.

JAXON: Unless you were building up to animals, it might be better to concentrate on the Seven Dwarfs.

DAVE: The whole picture is that the animals and birds are friendly to S.W. and they are also friendly to the Dwarfs; therefore, we ought to drop them out and not remind the audience that they were around.

GEORGE: Leave the animals out of this entirely with the exception of the deer, - which can be tamed.

DAVE: Willie, you are in favor now to forget the mining car?

GEORGE: What about the business of Doc forging the crown?

JOE: I like that for effect.

GEORGE: Of course we would have to show the connection of how we got the stones to Doc polishing the stones. Doc is the mechanic of the outfit. He takes the lead of the mine and marches out in front, and when he comes home, (in Perce's Sequence) he turns around and tells them all to SHHHIHH.

BILL: The crown is too confusing.

Mine sequence should be devoted for digging.

GEORGE: Would you rather have Doc polishing the stones?

HAL: How about the steam coming up?

DAVE: Good production, but not in keeping of the interior of the mine.

How about pouring gold?

BILL: We have ornaments of every description, - change of some other art or craft. It doesn't look right.

HAL: I think the angle of that is that they are working on various ornaments belonging to someone, or they might be endeavoring to make something for SW.

GEORGE: The craftsmanship is only in the movement of him making one crown. He has a whole well of things already made. That would suggest to the audience that they have a market for them.

I think it is a good idea or picture if he was just repairing a shovel or something instead of going to a crown angle.

The suggestion was made that you could pour gold and use the forge angle in this scene.

BILL: I am against making jeweled tools.

JAXON: Would it make any difference whether these fellows were mining jewels for any reason? Wouldn't it be just enough to show them digging in the mine, for no purpose. It would take up 40 feet or so of footage.

GEORGE: We show them starting throwing the stones away, dusting off the table, etc. I don't know whether the footage is the concern or the situation.

PAYZANT: Why not have them making gold bars, that is why we are using a forge. It is pictorially correct.

GEORGE: How about the birds?

PERCE: Save this for bed building. You have a definite chance to use that, which would seem more in line.

GEORGE: The birds chose own stones according to their color.

PERCE: They couldn't be down in the mine.

JAXON: Separate the activities of the two sequences.

PERCE: I think we have a better chance to work up a pedal scene of beaver, - in rhythm with his feet. I would like to see some clever contacts, - such as shining up stones, or something that they might be naturally doing there.

I would like to see the dwarfs operating the buffer rather than the animals.

GEORGE: Have everything in the mine being done by the dwarfs.

PERCE: Don't you think we could work out some sorting device that would eliminate the dwarfs?

GEORGE: I think the forge will work in and give us the effect that we want.

PERCE: It is possible that we might be able to show the pumping of the bellows in that tricky way and dusting machine working off same mechanism.

JAXON: Make this consistent with the first shot. Throw all this stuff out if you can't work this shot.

GEORGE: We will have to come down on four of them and pan and pick up the others there, - then move over and pick up the other three,

PERCE: Perce brought up the idea that all-seven of these dwarfs are right there when we see them.

This could be done on a Medium Long Shot, - especially on different levels so that you have them on the field.

GEORGE: Here is what we tried to do. We tried to make this picture - when we truck down, we would have these four dwarfs in that picture so that we could close-up Grumpy, Happy, Dopey and Sneezzy and make that a very interesting and quaint picture, but we had to pull up to this - showing the mine car. However, if we eliminate the mine care, it might work. Then we can pull up to this and have seven of them in one show.

GEORGE: What is the general opinion that the HI-HO scene comes in when the dwarfs are marching home, and how much footage could these six stand? In other words we will show them as we have it here, - 328 which is about 84 feet; for 84 feet we are watching them march home. Is this too long, or could it be shorter.

JAXON: Does this include the HI-HO business?

GEORGE: You will probably have 56 feet of nothing but them marching, 28 feet of them starting into it and coming out to the other.

JAXON: It is 14 feet to start with, 228 foot chorus and interlude, which is 84 feet from the time HI-HO starts. That is not the build-up.

GEORGE: This is just for discussion.

PERCE: Establish one call in the mine.

DAVE: I think 56 feet would alright.

GEORGE: In the home march we will work right off a nice evening glow sunset and dissolve the Tag into S.W. in bed with the animals, and work towards a cross dissolve.