

STORY CONFERENCE

SEQUENCES 4A & 4B (DWARFS IN THE MINE & MARCHING HOME)

Present were: George Stallings, Walt,
Mac Stewart, Larry Morey, 11:00 to 11:30
Dave Hand, Frank Churchill 10:30 to 12:00
Carl Fallberg,

Meeting held: November 2nd, 1936. 9:00 A.M. to 11:50

WALT: What do you think this new set-up would run, George?

GEORGE: About 210 ft.

DAVE: A great deal of value is lost by separating these dwarfs. We thought it was very necessary to indicate the dwarfs, - when opening on them you should see seven dwarfs working.

WALT: What does that cut down over the other?

GEORGE: This takes about 200 feet, while the other ran about 441 ft.

WALT: If you use the other way, you would still use your shorter march home.

DAVE: I think we were figuring a 28' interlude.

GEORGE: On the old way we have 232 feet to finish the DIG DIG DIG stuff. That would run 232 feet as it stands there. With the other 84 feet added to it, gives us about 316 feet.

WALT: I think that it is good to shorten it, but I believe in shortening it we lose some good business. I see the sequence short. Plant the dwarfs to what they are doing, - Dopey doing something fitting to his character, - Doc also doing something.

The only trouble with this that if we get into one gag, we would have to carry through with all the rest of them.

GEORGE: In bringing in Dopey's character and planting his personality, we could have him stooping down, stumbling down, getting out of step, etc, - little things.

MAC: On the short way, don't you think we could build in just the way he does it. We have to have direct continuity. We haven't tried to consider the little touches, - we have just considered the footage.

GEORGE: There is a general feeling over all that we were confused with these dwarfs this way. The first time you see them - all seven dwarfs should be planted together, - whether inside or outside, - so that you won't be confused as to who they are.

WALT: I think you are worrying about something that the audience isn't going to worry about, - whether they see seven or ten dwarfs. The audience is interested in what they are doing. The audience sees a bunch of little dwarfs; there are seven dwarfs when they march home. You could never keep track of the number in the mine, - just that there are seven of them when you see them marching home. The audience is interested in seeing the mine and how they work.

I think we are putting ourselves to so much trouble if we consider the angle of the dwarfs.

DAVE: Our other angle is the simplicity of staying in the mine and coming out for the finale on the march home.

2. SEQUENCE 4A & 4B

WALT: The whole thing has to be simplified. You might keep the deer and the car. The crushing machine, big machinery effect, - that all ought to be simplified.

I am wondering if there are any more complications. It is going to become more complicated if you stay in the mine all the time. They should do the mining in the mine and bring the stuff outside, and you could see them coming from the entrance of the mine. Get some of Dopey's stuff.

WALT: That isn't a good sketch of the diamond effect, George. Have some dimension to that diamond.

GEORGE: We were going to draw on a larger field, getting the eyes blinking, cross-eyed.

The suggestion was made that this eye blinking business of Dopey's might work out in the bed sequence.

DAVE: We thought we could use it in the bed building scene, but you won't have a chance to work it in there. You have some other things to do in the bed building.

WALT: Leave the animals out, just have the guys turning things, - all hand work.

GEO: Sam seemed to think it would work best to have four voices, - the way it is now.

DAVE: We can lengthen that to another chorus which we will have to do musically to 50 feet in the mine, and get some more business in there.

It is a matter of how much footage we want, then we can do what we please.

It might be a better thing in trying to get a perspective on the picture, to establish that the dwarfs are happy and do these things every day.

WALT: If we want to shorten this, leave out the mine entirely, and just show the seven little guys on the hill.

DAVE: You never establish them as workers when you see them coming here. I feel a loss of story interest that way.

In the morning they go out. Where are they going?

WALT: They have their picks and shovels. You know they are working someway. (we could have a pick over his back, another with a lunch pail, and another with a shovel, etc.)

DAVE: I would rather see it that way than put too much footage in here. It would be overbalancing.

GEO: A quicker way of moving that slightly would be to eliminate this bridge thing and have the track, have Dopey riding car, push it a ways, switch back, goes up to the tree and gets in clock business, and then cut to him. Have the diamonds, etc. dumped right down the chute and on to the table. You could have Doc sorting the stacks on the table as they come down the chute.

WALT: Take out the clock entirely.

DAVE: I didn't like the cuckoo idea.

WALT: We would just stay with our characters in the mine. Sneezzy's diamond to me doesn't strike me funny. (meaning the sneeze that blows the diamond into little pieces)

DAVE: I don't see the whole mine coming to pieces. When he sneezes, you might have him pull down a bunch of ore. This gives the impression that they did this every day.

You can still get your echo and Sneezzy by in the new way. The pattern is still there. You can still get the echo of THE MINE (of the mine).

3. SEQUENCE 4A & 4B

GEORGE: We cut this down short as possible with the idea of putting things into it. Everything we have in the vocal chorus fits in either way.

WALT: This would possibly move much faster if we took out the feeling of Doc at the forge and cut that down. I would show their disregard for the value of diamonds and jewels and things. Even the audience would get a big kick out of it.

DAVE: The consensus of opinion as to Dopey and the squirrels, - that they didn't like the setup of Dopey doing it here.

WALT: They didn't like the business or what?

DAVE: They didn't like the business, and they didn't like Dopey doing it here.

WALT: It's Dopey's stuff.

DAVE: They liked Dopey sweeping stones around and throwing them away, but didn't particularly care for Doc setting that crown. They liked the vault angle.

WALT: What do you think about having the diamonds cut when they come out of the ore?

GEORGE: All the diamonds are cut and ready to wear. Haven't worked out details of mechanics of structure there would be.

WALT: I just can't see the short version over the other. You have cut it so close.

GEORGE: We are showing the deer pull the cart out of mine and then bringing in the business with Sleepy and fly, and cut down to Doc and Dopey; then come back up, the car is already out on the trestle, winds up with the kicking business. As soon as he finishes that up, he bends over and goes on with Doc and Dopey.

WALT: Why can't we have Sleepy coming out of the mine in this car with the mules or deer pulling it. Then have the gag about Sleepy and the fly, and just get over a personality of him, and then hit up with the deer and deer kicks. Leave that and go on with Doc and Dopey. Get over that business and get back to dumping the ore. Then let him hear the clock striking. It has to be with Doc.

DAVE: Cut to Doc, then to Sleepy dumping the ore, and then back to Doc.

WALT: I would like to see him take a big diamond out and throw it at the door. The deer or mules could be ahead of him, and let the loading mule get off the track, then Sneezy could throw a big diamond at the loader. This would show a disregard for jewels and things, - they just throw them around.

Were the echoes in the 90 feet?

GORGE: About 96 feet with echoes, - that is the first part including the interlude.

DAVE: Is that to the end of the sneeze?

GEORGE: That includes the 14 foot interlude into bringing the deer out.

WALT: You need a fade-in. You can't get into it too quick. You feel you need a little time.

GEORGE: It comes off a very slow tag on S.W. In moving from that singing chorus into the first instrumental chorus there is 67 ft. with 17 1/2 modulation.

WALT: That didn't have to be. There is something wrong.

4. SEQUENCE 4A & 4B

DAVE: In that time you have the mule over the hump.

WALT: You don't need to have the mule over the hump.

GOERGE: I think that conflicts with the kicking. You sort of feel that kicking would come in stronger.

WALT: I tell you, you are planting it more than I saw. Just have sort of a natural effect.

DAVE: I think it could be very easily left out. I think you are planting it up as a piece of business, - something going along with the action.

WALT: Have him kind of relax after he pulls, with a strain on the mules; then a close-up with the car.

GEORGE: Do you think the jostling that the car would do, would disturb the fly business.

WALT: Keep him dosing all through. Forget it all George. All I saw was just his action to break monotony.

GEORGE: The bridge is too long.

WALT: I think it's too much of a bridge.

Have the track laid over the ground, - over hills rocks -

GEORGE: Over a root of a tree. The track was laid that way. Just like putting the track down without regard with what was in front..

WALT: Seems like we could go on with Sleepy and get over what we want with Sleepy and not bother with a lot of business to climax it if we were running short of footage.

DAVE: I would see an abruptness in the cut.

WALT: You need some little things to climax it, but not so much. In other words, do not build up for such a big climax on this business. Leave the mule kick and the car, and bing - into something else, - pick right up and go on. Cuts won't look quite as bad if it picks up with something to the tempo of the music.

GEORGE: He had the kicking time so that he would hit the deer with a kick, kick, kick, hitting that and the fly and deer, - with a reaction.

WALT: He could have a hat over his eyes, and as the deer kicks, jars it.

You might have the mule sit there, and then have him wallop the mule with a diamond.

DAVE: You took out that crushing machine and chute business. You can feel that Doc was on the same level. Doc could come right up and dump from car to track.

WALT: Would we have to see him dump it anyway?

GEORGE: I think we could work out a pattern keeping the stuff we like together and run straight through Sleepy, Doc, Dopey and then ring bells.

Everyone was of the opinion that the offstage bells should ring, and then just a picture of a clock over the mine, and 5:00 o'clock would tell the story. Immediately they said HI-HO, and down goes the picks and shovels, and then into the movement of marching home.

WALT: It would be funny if we could have Dopey and Doc loaded up with diamonds and then when 5:00 o'clock came, Doc would take off his apron, and Dopey would become so excited that he would drop the load of diamonds.

5. SEQUENCE 4A & 4B

GEORGE: At the sound of the bells, all would quit instantly. You would not have time to cut to each one. That was the advantage of the whistling.

WALT: Did you ever get that piece on record, George.

GEORGE: It was a very bad recording. You can hardly hear it.
This runs 368 feet.

DAVE: The way we talk it here, we can cut it down to about 320 feet and get all this business in, - cutting out the crushing machine and some of this other, cuckoo clock business.

WALT: Don't you think it helps to make it look like a mine to have a car, track and things?

GEORGE: We figured there would be tracks. We could use the mine car when we come into the opening.

WALT: Do not eliminate the mine car?

GEORGE: We can still keep Sleepy on it, and leave the other four there, and keep one of the characters on the car until we want to get them off for the singing.

DAVE: The fellow didn't feel that this was the place to gag them. The idea was more to get the characters over and planted.

WALT: That is our idea. Cut out gags for pieces of business that would introduce them working, but yet would be funny.

I saw the polishing as part of the work. Here is one guy that we can't revise to play a little. (Doc)

We could go to Sleepy along with the car, and could climax that business without showing him dump the stuff.

DAVE: That could be easily done.

WALT: Cut right to Doc doing the sifting, sifting out this stuff, - the dirt and everything out of the jewels, and then have him sorting them, - throwing out the little ones. As he takes big one, cut down to Dopey and show Dopey sweeping the little ones then come back to Doc as he is polishing. Dopey could come in and see two stones and clown. Put them in his eyes and looks at squirrels, etc. Doc would come in there and slap Dopey's hand, which seems to build the character that Doc is boss and Dopey is dopey. Doc then takes off his apron as he hears the bells, and yells HI-HOoooo. Sleepy dumps the ore as he hears this too, and out they come. Pick them up with Doc throwing stuff in the vault with Dopey following. This leads into finale. Dopey comes right in with him, and cut out business at the door.

GEORGE: You might show the key hanging outside the door, yet don't show anything.

WALT: I think that this polishing business can be worked in.

GEORGE: I was wondering if Dopey scares the squirrels. Doc could have dust in his eyes, and as he looks at Dopey, all he would see would be those eyes, which would scare Doc, - plant Doc as Dopey.

WALT: Dopey is Dopey, - playful. I don't think that is gagging. You have got to see Doc working with the diamonds, and then see Dopey playing with the diamonds. Dopey can't resist playing with things.

GEORGE: Use the forge as atmosphere, - just as a background.

6. SEQUENCE 4A & 4B

WALT: You don't have to have it at all.

DAVE: It's a good picture, but you don't have to have it. You got into complications when you have them working it.

WALT: You get into some business the way it stacks up now. It is important enough. However, they don't always use a forge for gold. They usually pound gold.

DAVE: They melt it and pour it.

I think this can be worked in very nicely Walt.

WALT: I hate to see you cut out that echo if we can get it over.

DAVE: We don't have to get it out at all. Frank has always objected to it musically, but it doesn't sound bad.

WALT: If bad enough musically, we might skip it.

GEORGE: General feeling of criticism is that it would probably be taken off for somebody else in the mine answering. WHERE A MILLION DIAMONDS SHINE comes from the outside. It sounds like someone finished the line for them.

DAVE: What I advise doing would be to make two tracks and overlap. IN A MINE, IN A MINE.

GEORGE: Can't you record that rebound?

WALT: You can't control it.

DAVE: Re-dub it with the same track on each level.

WALT: The other way is just business. This way would give you a chance to bring in the personality of Sleepy, and gives us a chance to build the personalities of Dopey and Doc somehow.

DAVE: We won't get much if we do it the short way in regard to personalities.

WALT: What was the object in having squirrels in cage, - diamonds!

GEORGE: Just to bring out the character of Dopey.

CARL: Why not have him mugging the camera?

WALT: Where does he mug the camera?

CARL: You could have him mugging the camera so that the audience could see a picture of his eyes, and then he turns around and looks at the squirrel.

DAVE: There was a question of value to the thing.

WALT: What strikes me is Dopey. We are trying to plant him, and by doing this we could have him doing something once in a while that shows he has a sense of humor and likes to clown.

GEORGE: Sort of childish in his way.

DAVE: Sweeping diamonds though will bring his personality out as well as any thing.

CARL: Eliminate the squirrels, and have Doc polishing diamonds on his sleeves.

GEORGE: I like Doc being busy with polisher using foot power.

WALT: That is the way they work.

7. SEQUENCE 4A & 4B

WALT: That is the way they work.

GEORGE: I don't object to animals working, but when you use the deer and don't use any other animals, the deer look out of place.

DAVE: You have to use enough of them so that the audience knows what you are talking about. Just one squirrel will not tell the story.

WALT: I like the crusher in.

GEORGE: In the musical instrumental version of the chorus, it can be orchestrated so that you can get the DIG DIG DIG feeling through it, - pounding rhythm. It influences it.

DAVE: I think the fellow said that there were two choruses on the second part. You could have the instrumental part, which is the second part, handled like a workshop, and work more of a pattern of the workshop. Cut from one thing to another only right to musical placement.

WALT: You cut the placement every 12 feet.

GEORGE: That is what the second instrumental figured out in placement.

WALT: I don't object to it being cut, but it's just the business they are doing that doesn't establish their personalities.

DAVE: I can't help but feel the Spook Sequence that follows, with the stack of characters there, that the short way is the right way. We then plant the kind of work they are doing, and start them marching home. We got the feeling of them.

WALT: I think if we are going to shorten that way, we can pick them up marching home, and establish their personalities then.

DAVE: You never make any use of the mine later. If you show them coming home with picks and shovels, you would know what they are. Everybody looks at them from the angle that they are little miners.

WALT: I am wondering if it won't be a short way if you cut out unnecessary business in this sequence here. (Referring to establishing of characteristics of dwarfs in the mine)

DAVE: I think it would be a good way to try it.

WALT: What does the short way run?

GEORGE: 216 feet.

WALT: We cut out the mine sequence one time and brought it back again because we liked the dig dig song. We opened up with them marching home, - the girl is cleaning the house, and in here they come, - then back to her and she goes to bed, and then the dwarfs come around the hill.

GEORGE: The best thing to do would be to keep the most valuable stuff and business, and make a worksheet on that and see what it runs to in the best condensed way, eliminating the clock in the tree, and dumping, except to come back to during in the HI-HO chorus, and then go to the crusher, etc. It takes 56 feet up to the crusher, working in the clock and fly.

DAVE: We can do it in 25 without the clock.

GEORGE: There was a suggestion of having 56 feet of musical chorus, and running about 25 feet of some special music before the clock interlude.

8. SEQUENCE 4A & 4B

WALT: The clock came way at the end.

DAVE: I don't think it would be a wise thing, Walt, to build the march home section. Let George go on with the bed building, and see how the footage is running. If we can use it, get back and do it in about 300 feet.

WALT: You might decide upon it now.

DAVE: Make a tentative decision.

GEORGE: Shall we use diamonds in eyes in bed sequence.

WALT: More gags in bed sequence about bed building.

DAVE: Things will never be missed that are not vital to the story.

WALT: Try to shorten it and retain the digging song.
Just pick up with them marching home. You can do this with a couple of choruses.

DAVE: I would suggest that you would do that. You would not lose any time doing it that way.

WALT: You could fade out on the dwarfs going out of the mine with HI-HO.

GEORGE: The fact is that the dwarfs work some place, and build personalities to a slight degree. Bring that dig, dig, dig song in the march as well as in the mine.

WALT: You can cut that all out. It doesn't matter where they are working. The idea is that they are out working.
Cut all mine stuff and dig dig dig song, and fade out on her cleaning the house to then marching home singing HI-HO.

DAVE: There is no music for bed building so far. It is a working song and needs something.

WALT: You won't want words there, just music.

DAVE: Picking up with S.W. moves our story.

WALT: The march song moves the whole business along.
We fade out on her cleaning house and fade right in on these guys coming here, - fade out with her and here they come right away.

GEORGE: They would all be sunset shots, getting deeper and deeper.
Do you think you would miss this type of stuff in the mine, such as the workings, - the fact that you have not seen these little guys working somewhere.

FRANK: The audience would.

GEORGE: You see the outside of the mine and see them marching.

DAVE: You say fade in on that HI-HO. You hear the soft voices of the dwarfs softly, and then grow louder as they come into view at the entrance of the mine.

WALT: Open on the entrance to the mine.

MAC: You could pull the camera out of the mine, - pull camera out of the black.

9. SEQUENCE 4A & 4B

WALT: That gives the mine atmosphere, - dump car, tracks supports.

GEORGE: Fade in and then truck back. You don't see anybody until when they start coming from the entrance. Immediately when they get out, they sing the HI-HO song.

Have the clock built over the mine.

WALT: We fade out on her and truck right on out and here you are out of the mine. You truck in as we come back.

GEORGE: Do you show a lateness of evening in her shots there.

WALT: Yes, although it's a fade-out.

You have Dopey trying to keep in step, stumbling, and then trying to get back in step, and then end as they are marching out.

DAVE: You pick the dwarfs coming out of the exterior of the mine rather than see them coming in the woods. That would certainly be a good saving. We need the footage.

WALT: It might save it from being draggy.

GEORGE: Are they singing HI-HO again when they come in again.

WALT: They have just finished it.

You might get a pan seeing each one of these guys on that whistling chorus if you wanted to.

DAVE: In that case you would use 28' rather than 14'.

GEORGE: How about Dopey carrying the lantern?

WALT: You would see Doc carrying the lantern when they are coming out of the mine.

LARRY: You start with the HI-HO coming out of the mine, - the introduction of chorus with HI-HO, and then start the marching song.

WALT: Pick them coming out of the mine with the marching song as they are marching home.

I like the simplicity of the HI-HO, HI-HO.

LARRY: This will plant them a little better.

WALT: It is very simple.

In planting these characters you might have a short interlude in the middle of the marching song, such as an interlude of whistling.

GEORGE: If marching song is too long, it will become monotonous.

WALT: You would get a panorama of them walking along the horizon, and progress on pan when you get to each guy.

LARRY: You cut down to two choruses, - one whistling interlude, and another chorus with Tag.

WALT: What does it matter where they work or what they do. It really has nothing to do with your story.

GEORGE: There is a suggestion of having a fade-in inside the mine, and pull out of darkness, and fade out to the end of the pan, showing each as they are marching into trees, having them going under the waterfalls, etc. They might go into the darkness in the back.

11. SEQUENCE 4A & 4B

WALT: Can't see anything wrong. I hate to leave the Dig Song out.

LARRY: It can come out better than anything else.

WALT: I would rather see the Soup Song in. It is funnier, I think.

GEORGE: I like the angle where they have never had a bath, - they are not accustomed to washing.

WALT: That is all animation. People that have seen the washing scene like it.

WALT: You want to get the dwarfs on their way home, and as they are marching, we will use the whistling interlude for the introduction of the characters, close-ups on whistling.

DAVE: You have a problem. You have to introduce them in 22', - that means 4' to each dwarf, including pan, - it would only give you 3 feet to each one.

LARRY: You could group them with a couple in each shot.

GEORGE: You might have spots where you could have two or three together.

WALT: Doc would be in the lead, ----- with Sleepy at the end, - not whistling - have a fly buzzing around him. Have Dopey out of step, trying to get in step, - stumbling, - then trying to get back in step. Have them come to a corner or something and cut to another scene.

I guess it would be better to have them come to a certain spot.

DAVE: You might cut to Doc and Grumpy, and then to the others leaving Sleepy with the fly, and Dopey with his tricks. This would condense it.

GEORGE: Dopey is kind of providing those steps trying to get in step. When he does get in step, he is all right, and then he trips, - then right out of step again.

WALT: He doesn't have to come in here, you could bring him in on the chorus of HI-HO.

DAVE: Bring him in on the HI-HO.

LARRY: You wouldn't take as much footage on one character as you would here.

WALT: Show a shot of Doc, Grumpy, Bashful, Happy and Sleepy, and then pan back to Dopey.

GEORGE: Perce says Dopey and Sleepy look too similar.

WALT: I would like to bring out Happy's walk. Each guy has a different walk, - a certain spring. Dopey has a sour-puss walk. Sleepy has a certain feel like he has asthma. Happy has the harlem walk.

DAVE: You sort of introduce them as a body here rather than plant them.

WALT: You plant them in that Spook Scene.

This moves pretty fast. Doc of course will be leading. Then have the camera truck back.

Have mine atmosphere around the mine.

MAC: Bring them out of the mine and take them on down the hill.

GEORGE: You might have containers of diamonds and rubies for mine atmosphere.

12. SEQUENCE 4A & 4B

WALT: I like the atmosphere of big mushrooms.

GEORGE: In the drawing the tree was a little too large in contrast to the mushrooms.

WALT: That is the idea, - they are supposed to be fantastic mushrooms. Show one mushroom and go on, - show one section of the forest.

DAVE: Be careful of the mushrooms, but don't get the mushrooms too small.

MAC: Keep the scale of mushrooms so that they don't look like ants.

Esther Newell,
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