

STORY CONFERENCE

DISCUSSION ON PERSONALITIES OF DWARFS

Present:	Fred Moore	Mack Stewart	Art Elliott
	Bill Tytla	Perce Pearce	Ollie Johnston
	Frank Thomas	Dave Hand	Bill Schull
	Fred Spencer	Wilfred Jaxon	Don Towsley
	Art Babbitt	Carl Fallberg	Berk Anthony
	Les Clark	Riley Thompson	Hal Adelquist
	Jack Larson	Jack Miller	Terrill Stapp

Time: November 17, 1936 - 7:30 P.M. - 10:00 - Projection Room #4.

Dave: No matter how well you draw these seven dwarfs, we have got to have characteristics for each dwarf so that we can get a hold of them, and every time we have that fellow, we will pull that characteristic or some type of action for him alone. Take, for instance, in analyzing Doc and Happy, I can't for the life of me, see how you animators distinguish them. All have beards, faces are the same. Doc wears glasses. Happy has a heavy eye-brow. If the audience can't catch it, you fellows surely can't. We are going to lose them because I haven't enough confidence in you animators to tell the difference between these dwarfs. I don't believe we can tell the difference without some characteristics for each one. We have been giving it quite a little thought and have decided on the thought of a definite walk for each one. There are hundreds of kinds of walks. Split it - one for each dwarf. We want to know them when we see them. We might distinguish Doc and Happy by making Happy twice as fat as Doc so that we could get a hold of him, but I am afraid, that we had better proceed tonight by picking out the characteristics that haven't been established and the various walks.

For instance, we talked about Bashful - that he shouldn't always walk pigeon-toed. We thought it might be better to have Sneezzy extremely pigeon-toed person, and you should get him immediately when you see him hobbling along. Dopey, with his feet turned out. We want definite characteristics especially as to walks and head actions and arm actions. As far as I know the only characteristics that Doc has, is that he is always pompous and erect, but cut him off at the waist and put Happy a long side of him, and I don't know the difference. In our discussion of separating Doc and Happy, we have Doc with a red hat on, and perhaps have Happy having the same color of hat as the rest of them, but I am afraid the color idea won't work.

Maybe you can point out these things that we should be doing with the dwarfs. What can we be doing with Happy, for instance, and Doc? Doc, having a tilt of the head. Sneezzy, always having his head up in the air. What is the difference between Doc and Happy?

FRED M: There is a difference. Happy is a cartoon of Otis Harlan. He is a very definite one. Any time I got one or two touches from Harlan, and Walt liked them, I used them. One of the characteristics of his was to always look over the shoulder and also to have a tilt of his head. Otis Harlan always walked with his feet out because of his fatness, and also another characteristic of his was a nervous hand movement.

DAVE: When afraid he will miss his line or waiting for his line, he shows this nervous hand movement.

FRED M: The idea is to plant these guys, and make sure you try to get close to the characters and do all the things you can to plant the characters in the audience's mind.

DAVE: We have got to make these characters outstanding, and make each one different so that we can grasp them. They have not been discussed fully. I say that I have looked at the reel many times, and I don't know what characters are being presented to me.

FRED: We took trouble before we got to this point. We take more trouble to find something that all seven characters do that plants them pretty well.

DAVE: Certainly by the end of 100 ft. we ought to be able to plant the 7 different types of characters.

We are just going to take the walks, and we don't want to discuss the general physical drawings or expressions or jowls.

FRED: On this walk, would you see one at a time.

DAVE: We have so planted it that in one section of 28' we plan to show all seven dwarfs - one, two, three, and Dopey at the end - a group.

LES: You will feature your characters as they walk along. I guess this will be a long shot.

DAVE: A semi-close-up. The audience hasn't met them. In Fred's scene there should be established definite characteristics - that each are different, and then when we lead into it, they all stop - where Doc stops, lights light, etc. We begin to build characteristics there.

FRED: Walt always had the idea that that sequence was supposed to get the audience closer to the dwarfs.

PERCE: We want special characteristics for each of them.

DAVE: Doc, with a stuttering. Grumpy, with his aggressiveness, but not pointing it.

PERCE: We have scenes that offer splendid opportunity to point them if we can get a hold of these things. We ought to take these seven characters as a whole, and those who seem to conflict in the group, let us bring them out some how. Dopey, Doc and Grumpy are easily caught, Doc only when he is separated from Happy. The other four characters have to be different from the others so they won't be in the background and lost.

DAVE: Take the seven characters and break them down.

FRED: You are going to have trouble and getting them by Walt.

The reason they go together is that the thing is cute for a certain few fundamental reasons.

DAVE: We don't want to change these models. I merely suggested the way Happy might be. Let's keep these models exactly as they are.

Has anybody any suggestions?

FRED: Walt asked Bill and I to animate a test of those guys, and they were awful. I want to see if Bill feels the same way. They were very different. It might have been certain things they picked out. Doc is Doc - big chest and hands, very different hands. Sneezzy's face fitted Sneezzy. I just watched Otis Harlan for about two or three days. When I came back, I was full of all his mannerisms. They stood out pretty much to me as different guys and fairly strong in characteristics, and they were animated lots worse than they are now.

The reason I brought up Sneezzy was that he has a very, very Sneezzy dialogue. Maybe he doesn't need to sneeze. We always give Happy that happy feeling. We made everything as strong as it could be.

DAVE: I am afraid we will keep losing them. We must have each one doing something so that you just couldn't miss. We can't have Sneezzy always talking or sneezing.

STAPP: Could you have Sneezzy wrinkling his face?

DAVE: I think something like that would give us a hold of the characters.

JAXON: What about the habit of rubbing the nose?

DAVE: You could have some character doing that, and you could have some guy pulling his beard.

FRED M: Sneezzy could always be rubbing his eyes. Walt has Dopey rubbing or scratching his back.

JAXON: I think this is a good characteristic for Sleepy.

FRED M: A Laurel & Hardy gag that could be used as a dwarf characteristic is that Hardy gets ahold of his necktie and twirls it - always fooling with it. Have definite little motions.

DAVE: Fred, I tell you what we might do with you and Bill, - take the characteristic of each one and what you know about them. You know what we are driving for. You could take Sleepy scratching and some of the other mentioned characteristics and build from those or change them a little. Maybe we can get at this thing.

PERCE: Let's take Doc's characteristics.

JAXON: You could have Doc cleaning his glasses, - unconscious mannerisms - doing something, but not thinking about what he is doing.

DAVE: We have got to get them down so every one will have the same conception of each one. I can't tell you what is outstanding about Sneezzy.

PERCE: Let's just take Doc, get him from scratch, and say, nobody knows him. First, his most obvious feature is his pompous attitude. Now let's, under pompousness, see what things we can list under different circumstances we can bring that trait out in Doc. Let's take his chest first. He shows this pompous attitude with his chest. Take his glasses, for instance, how do you see him, Bill, when he is pompous?

BILL: His pose is a reaction to something. Ordinarily I think of him being stout, a very heavy set person. It is only a reaction of what he is going to do, otherwise you are just making a drawing. Since it is up to Doc to explain to the group what is going on, he sort of takes the leadership whether he is entitled to it or not. He immediately strikes that attitude. He gets flustered, and doesn't know what he says, tries to make out - sort of a French Provincial Mayor's attitude. Grumpy throws him off balance. Doc recomposes himself and tries to regain lost ground. So far we have had no opportunity to really try to do anything as far as mannerisms or gestures are concerned, in so far as gestures react in dialogue. So far there has been no opportunity for us to use any scratching or Doc probably trying to feel around with his beard. We have only had dialogue so far.

PERCE: We have had no opportunity because the dialogue has kept us down from really trying to develop anything; so the only things we have developed on Doc is his nervousness and doing things with his hands.

BILL T: Getting around to Sleepy, he always reacts at the last. Anything said or done, instead of all responding at the same time, he is always the last one to do what they are supposed to be doing. Then, naturally, he does it in a sleepy way.

Happy responds in a very vivacious way. He is quick moving. He is outside of Grumpy, who is angular in everything he does. He is the most alive after Grumpy. Grumpy always acts the way he does because he is sore as hell. Happy is vivacious and bubbling over with life, and has all these quick little movements. Sneezzy too is a bit more alive than Sleepy in reaction. A problem presented itself in the third scene around the tub, where one says, "IT'S WET", another, "IT'S COLD", - not everyone reacts to the same things at the same time. The looks will be the only thing that represents each as there are no particular mannerisms. The hands are on the side of the tub. The only thing you can rely on is their reaction, and not their mannerisms, - only how they would react to a

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BILL T: sentence, how fast they would do it. This is merely in the timing. Each
(continued) one has his own way of reacting at a different time, and the reason is that
there is no time or no opportunity, though several times little things
suggested themselves that faded out afterwards. You couldn't do it
because there was a definite piece of dialogue to get over.

PERCE: It isn't what our limits have been or what we have been able to do with
them so far. The idea is to uncover opportunities which we might list
now with hopes of using them in the future to get more variety.

For instance, take Doc, besides being a pompous person, he is a very nervous
individual. What other ways, other than the dialogue treatment with his
hands, can we uncover nervous traits or habits?

FRED: He could have a flashy reaction with his head, and different from the others.

PERCE: How about his hands when he isn't talking?

BILL: He usually holds them up in front of him.

(?) You could have one hand across his belly, and the other, maybe playing with
his beard.

JAXON: He is pompous as well as nervous when he is not doing something with his
hands, but has his hands hooked under his arm, with his thumb hooked under
arm pits.

BILL: He is usually standing around with his hands down. He can't be nervous
100% of the time; it isn't until he reacts that he goes into that attitude.
He is more or less in repose, for instance, when he is walking along.
There is no reason for him to get nervous.

FRED: I think you might have a spot for those hands.

DAVE: A good point every time when we cut to Doc, whether he is twiddling his
hands or not, would be to have his thumb hooked under arm pits.

BILL T: I think it would be a better pose for Happy. It sort of fits Happy.
For instance, he is standing around. As soon as a bit of dialogue is
directed in his direction, he would anticipate his answer, striking
that sort of pose.

(?) That would also call attention to that particular character.

FRED M: Sneazy could stand around with his hands in his pocket.

BILL T: I think Doc usually stands in a stiff pose. It gives you the feeling that
he is sort of a leader. He could work into most anything.

DAVE: They are not going to be doing anything until something happens. They
can't always be standing around in poses and attitudes. It is too much
of a strain.

BILL: Continually when you open up on a scene, they are all in dynamic poses,
to me.

FRED M: I think to animate, the strongest ways is the best way.

BILL T: For instance, let us go about it in a practical way. Take a scene situation
where they are coming into the house. If they are supposed to be under
tension and strain, we start out that way. If they are just coming in
from a hard days' work, they won't have their different attitudes until
something happens.

PERCE: Aren't there several ways for them to be relaxed. When each relaxes,
he should relax in a certain attitude. They have their own way of
relaxing. We might have a little variety. If it is characteristic of
(continued)

PERCE: Happy to put his thumbs under his arm pits, he could relax that way, rather (continued) than have them all relax in the same manner.

BILL T: I think you ought to strike that particular pose when you want to call attention to it.

PERCE: You are not going to have them distract with their attitudes.

BILL: There are two or three predominating characters; all the rest are in the back ground, unless they have something to do. There has never been a terrific strain when having them do anything outstanding.

I think some of those characters stand out fairly well.

PERCE: It isn't that they don't, we want to uncover as much of their characteristics as we can to build our other stuff.

BILL: Then it would be a good thing to pick out any sequence or situation and start out with scratch on each one, and have all of them reacting to the same thing, fright, or light in the window.

PERCE: Let's take the point of relaxation.

BILL: If they are walking along, they don't start relaxing.

LES: They could have some characteristic pose. When one is delivering his dialogue, the others could be in a characteristic pose. You could have Doc more or less in a still pose, a relaxed pose, so that he isn't taking your eye.

HAL: Wouldn't you call Doc relaxed when he would almost go into a sickly smile or grin?

PERCE: How would he relax?

LES: When he relaxes, he would have some facial characteristic, more than a bodily slump.

PERCE: If Doc was relaxed and standing up, what would you do with his hands?

JAXON: He could clasp his hands behind him.

(?) Fat fellows usually put their hands om their hips.

You could have his hands in his vest, resting his elbows on his fat stomach.

FRED M: I like Doc with his hands behind his back.

PERCE: It gives us a chance to keep him in a pompous attitude.

DAVE: Let's have some good characteristics of some of the others. If we have Doc's hands on his hips, maybe Bashful would always have his hands in back of him.

JAXON: Bashful is always doing something with his fingers - such as a person of Bashful's type walking by a picket fence, would run his fingers along the top. I wonder if that might fit Bashful.

DAVE: We want poses and not the fact that they would be doing anything.

BABBITT: I think there is a lot of misunderstanding. When you see a number of characters on the stage, supplementing the main action, they would still have their same mannerisms. If Doc is pompous, he is not going to be in pose. He could be doing a thousand things. Even that is superficial - his standing with his hands behind his back, stroking his face, thinking, pulling on his nose, pulling on his ears.

DAVE: All seven of the dwarfs can be doing that. When you say Doc could be pompous in many ways, I am inclined to disagree. You can make a separation between Happy and him. (continued)

DAVE: I think basically a good pose for Doc is to have his hands on his hips.
(continued) Doc needn't do it all the time, but it should be his pose. I think the pose for Happy would be to have his hands behind his back. Grumpy with his hands crossed in front.

BABBITT: There are some things that are very characteristic showing defiance that would fit Grumpy better than Doc, but I think it is a mistake to limit each character with just one or two stock poses because it is going to stilt your characters.

DAVE: That isn't my intention. My intention is to drive at a simple pose and build from that.

BABBITT: The feeling that I get tonight is that everybody has found some superficial mannerism that is supposed to describe the character. You have to go deeper than that. You have to go inside, - how he feels. Some are slower than reacting than others.

DAVE: The trouble with Bill's suggestion is this, the audience can't get a hold of them. Bill, how in the hell are they going to do it otherwise, and what are you going to do with them?

BILL T: They can always strike the pose according to the mood they are in.

PERCE: If Bashful is relaxed, he wouldn't be stealing the show if he were listening to someone else.

DAVE: Shouldn't that always be his pose?

BILL T: Not unless he has a reason.

BILL T: He is always Bashful.

BILL T: But I mean there is no particular stress on it until you call attention and throw a spotlight on him.

FRED M: He feels that we must stress a thing to get onto those guys.

BILL T: We go and pick out a piece of business and try to analyze it.

DAVE: I am going to disagree. You have got to stay in line with me. I know what Bill is driving for, and I insist that you have got to get a hold of characteristic poses for relaxation, excitement, etc. If you don't believe me, you can get someone else to take the meeting over.

Let's take the pose of relaxation. We start with Doc and characterize his relaxed pose. I don't care if there are a thousand ways, I only want 5 of them. Just give me five poses on each character. I know we can turn them over to you fellows and you can use them.

We have attempted to analyze these characters from the inside, and I don't believe we are getting very far.

PERCE: It would be a lot more tangible in a general way with poses and things.

DAVE: Start on Grumpy. There should be no difficulty with Grumpy. Get these harder characters. I don't believe that Grumpy can be in any pose in relaxing; he shouldn't be in as much as we have seven of them to put over.

FRED: You could have GRUMPY with his arms crossed and crossed high. You could have him with his hands in his pockets and his head forward, or you could have his head down, and on his shoulders.

FRED S: His head would be back if his arms were folded in front.

FRED M: If Grumpy says something to Doc, which he does, Walt's idea after he says his little piece, is to fold his arms; then he is through.

DAVE: In as much as the animators would feel from time to time that they would
(continued)

DAVE: like to cross other characters arms, that Grumpy wouldn't be the only one to cross his arms. What particular feeling would he have, other than the crossed arms?
(cont'd)

(?) He would have a very tense feeling in his arms. He could hold them tight like he was rather mad. He could push from his waist up.

FRED M: To me it's getting too subtle, you have a point to put over in animation and goodness knows you can't go too far. I go as far as I can and as strong as I can in putting things over. If he is folding his arms, I am mainly interested in putting that point across.

DAVE: Do you think Grumpy would be the only one to cross his arms in front?

FRED M: I don't think there are others doing it.

LES: I think it is perfectly permissible for the other characters to cross their arms.

DAVE: If that is true that the others should cross their arms, Grumpy would have to have a definite feeling.

LES: There should be a definite feeling in that Grumpy would be strained and nervous. Happy would be more or less light and relaxed.

FRED M: When you come to the point of mood and feeling, I'll bet there are 100 things that he could do with his arms that would express this mood and feeling.

HAL: I would like to say that Grumpy would be the guy to cross his arms in a relaxed pose and avoid, if possible, to have the others keep from crossing their hands.

DAVE: Why would a fellow cross his arms?

FRED M: It might be a habit.

PERCE: That is Grumpy's habit.

JAXON: We are talking about the unconscious habit that a character falls into when he relaxes. Another character should be able to fold his arms, but not so unconsciously. When Grumpy isn't doing anything else, he still has that defiance if it is his characteristic.

BILL T: Whenever he is in a mood for it. I don't see any particular reason for him to do it unless it would be necessary for him to do something. Grumpy is in a certain frame of mind, his shoulders up and head down, looking out the side of his eyes.

FRED M: Not necessarily. His head is buried in his shoulders.

BABBITT: He is looking 50% in what he could be. That feeling isn't carried in the feet or most of the body or the hands. I am trying to put over something too, - you want to show Grumpy in a defiant attitude. There are several ways to bring out that mood to give variety. You want five poses. His arms are crossed in front when he expects an answer when he is through. It might be a defiant attitude, for instance, - he is probably sitting, others going through a lot of nonsense, when they are finished, he is going to tell them. He could have his hands in his pockets, - rigid all the way through.

DAVE: We all agree that Grumpy is the easiest character to get a hold of. I defy you to go to Sneezy, Happy and Sleepy and get a contrasting pose. This is the reason for our starting with Doc and Grumpy. We don't see Happy in a defiant pose so much.

There are four characters other than Doc, Grumpy and Dopey that we have to put on the screen.

FRED S: Happy has definite characteristics. He could be happy in a number of ways.

DAVE: I tell you I sat through many sweatboxes before I knew who those characters were. That is the reason for our wanting to cover these characters so that you fellows won't miss.

You want to take every situation and list the characters for that situation.

Now what would be a group character picture.

PERCE: All in one scene?

DAVE: We have them all in the entertainment scene. We have to pick them out.

PERCE: Having them in one scene is a tough order, but let's assume, - say that Grumpy is in the meeting where they are trying to decide what they are going to give the girl. He is not entering into it, - he is standing by a tree chewing a straw. How would you pose him at that tree, relaxed but still Grumpy.

BILL T: He could be leaning against the tree rather sloppily with one hand in his pocket and the other relaxed at his side.

PERCE: I thought we reserved a certain attitude for Grumpy, - his hands folded. I don't know of any other character that would relax in that way.

DAVE: Bill is not appreciating our problem.

BILL: He has to be in a mental frame to relax a certain way. There has to be a definite reason. He has to be in a proper pose to get out of it. I can't visualize this approach until I find out the frame of mind he is in, and what the thing is going to call for.

FRED M: I know a swell character that will express Sneezy in the first reel, Stepin Fetchit.

DAVE: One of our dwarfs should be that definite character. I think Sleepy would be that character. His feet are relaxed to all conditions - all his own way.

FRED: Our character Sleepy does usually relax that way, and he could lift his head from left to right in a slow manner. Sleepy always relaxes and falls behind. When he got there, the others were already there. He was the last one. Dopey usually flitters around.

LES: I think a good idea to hook the other dwarfs to characters like we have Sneezy with Stepin Fetchit. Doc is a character that we all know, and we all know how that character would react. We know how Grumpy would react.

BABBITT: We know Sleepy for his physical characteristics. Everything is hanging when he is relaxed, - hands hanging, knees bent, and he relaxes when he comes out of it, have him half balanced.

BILL: Like a wet rag, and he has that. I don't know whether Walt would allow it. For instance, Sleepy is with them, and he may be rocking back and forth, unless you want to call the audience's attention that he is going to do something like he wets his lips and starts to talk.

DAVE: Dopey is quick like a lark.

PERCE: Dopey has some Harpo in him, and Walt says he is made up of Harry Langdon, a little bit of Buster Keaton, and a little trace of Chaplin in the fellow. What I am getting to is that Dopey has a little bit of everything in him.

BABBITT: I think I know what you mean, - you mean to bring out in each one, definite characteristics that go through each one of them. All have certain mannerisms.

PERCE: Dopey has an elfishness in him.

DAVE: The idea of this whole thing is that when the time comes and you get to Dopey and the different character, you will have a rounded picture of each guy.

DAVE: As I said in the beginning, pick out the characteristic poses in them so that you will recognize them as we work our story out.

Take Bashful for instance, - give him some business to do that is bashful in a way, - reaching for the soup.

LES: Don't you think we can build the characters more than we have been? Why not take one character and tell us what they have done and what their reaction is to each action instead of skipping around so much and getting off the tangent.

DAVE: Babbitt has taken the Goof and he has set the pace in all moves for the Goof. That is what we want to do with those dwarfs.

BABBITT: This is my theory, - the only way you will ever get ahold of these characteristics is by a clear understanding of their inside feelings, thoughts and workings, - not by the way you hang the arms on them and the expression in their eyes.

DAVE: We have got to get those definite, visible reactions or characteristics of them the way Babbitt analyzed the Goof.

BABBITT: We want to get a variety of poses, draw them up and describe them, but to actually draw them up and give them to the animators for a clipping file, is not the idea. The idea is to get the feeling of how that feeling can be expressed, but not to have it as a corset that the animator has to keep his characters inside of.

FRED: Four or five of the fellows have clicked on characteristic poses. Each take one character, say Doc, for instance, and give us their reaction to his relaxed position.

HAL: Actions, attitudes and moods.

LES: Let's bring out what Sleepy would do, his mental process, his working. We know the mood that Grumpy is in most of the time better than any of the others. Figure out 5 poses on Grumpy that aren't already established, five other ways of drawing him. I think you can do it a lot easier than sitting here and talking about it.

JAXON: Draw each one in five different moods. For example, if they are all happy, no one would be in the same pose.

DAVE: Happy won't look as mad, they couldn't all have the same attitude when S.W. says, "THE QUEEN".

HAL: These characters are angry.

FRED M: When I have to make a guy angry, I make him as angry as I can.

BABBITT: Grumpy would probably be mad enough to tear a guy to pieces. Dopey would probably be chasing green.

It might be a pretty good idea if Sleepy would sort of go along. He doesn't want to be left alone.

DAVE: We are not going to work anything but poses on S.W., when she is dead. It will be a problem to know them. Grumpy and Doc are inside, and the other five are outside looking through the window. That is the kind of set-up that worries me.

BABBITT: Sneezy, Happy, Dopey, Sleepy and Bashful are in poses, and the situation is that the princess is dead. Doc is inside saying a prayer, and Grumpy is really crying and is broken down; this is a static pose. This is an extreme pose for Grumpy.

Bill argues that they are not in the same pose at the same time, but this happens to be a situation where they will all be posing, but not in the same manner. Dopey is never sad or too happy; he doesn't know what it is all about. Take Sneezy, he is still troubled with something physical which interferes with his mood. Happy, possibly might go to the other extreme -

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BABBITT: Happy might be the saddest one of the whole bunch because he has the mind (cont'd) where he can figure these things out. Sleepy is also sort of vague on the idea. He is not quite all there. (very similar to Dopey)

You just mentioned a problem and I am trying to tell you how I see it right now.

LES: The contrasted reactions and poses distinguish them, and we have to bring them out.

PERCE: Art's interpretation of Sleepy is wrong. He is the smartest character in the whole bunch, even when he is sleeping.

DAVE: He does things with no effort.

BABBITT: Sleepy shows the mood very definitely, but laughs it off into a drowsy feeling. He then comes back in sad again. Dopey is practically bewildered all the time.

PERCE: He reflects the mood of the people around him.

BABBITT: All these things that are being mentioned tonight will be ever tangible clues to each of these guys.

FRED M: I have a feeling that we could pick up something on these guys which would give us completely each character. Take two or three guys, each of them add to the other's characteristic.

PERCE: Take Sneezzy.

FRED M: I haven't a problem on Sneezzy yet.

BILL T: I treat Sneezzy as a secondary character. There is no occasion or need for him to extend himself in anything he does, but limit him particularly to things he had to do.

I don't know the story as a whole, but Sneezzy and Sleepy are part of the background, occasionally they break into the story, and then they are out of it again. I don't think they are going to assume any heavy role. They are minor characters. If there is anything where they had to extend themselves for any amount of footage - something very amusing - then we would explain them in that particular business in whatever the business called for.

BARBITT: I don't agree with you, Bill, treating these fellows as a background. You should have the same feeling that you have about a play on the stage, - you have four or five characters supporting the cast. It is just as important for these four or five characters to give their support. If the characters don't support the cast, this lets them down.

BILL: I don't think Sneezzy has anything of definite importance to do, that is speaking from my experience.

PERCE: Sneezzy was brought up because he is the typical example we have now. As far as the animator's attempt to treat him as a definite character is concerned hasn't been limited beyond the fact that he is labeled, that Sneezzy doesn't mean very much to either of you other than that, but as we work ahead with the story, in order to make him convincing, we have to read more of a character into him than what is evident. So I mean to bring out the fact that in order to get ahold of him, there is more to him than just the sneeze. There is more to him than you fellows have been able to appreciate so far, and I want to mention what those things were. We haven't done much with Sneezzy yet, but we are giving him lines in the Spook Sequence, for instance, where we show him as a dense or serious type of fellow who sort of fights his predicament, - a kind of guy that always got a cold in his nose, and life is the prettiest thing. He hasn't much sense of humor, and is not a responsive type like Happy. Set up a couple of characters, such as Sleepy and Sneezzy.

PERCE: in the scene around the tub - Sleepy and Sneezzy are leaning over the tub -
(cont'd) Sneezzy fits in this scene. He looks in the tub and looks up to Sleepy, and says "SINK'S EMPTY", "SUBWUD STOLE OUR DISHES". There is more to the character of Sneezzy there than we have been able to read into him in the limited amount of dialogues and scenes we have been able to represent on the screen, and as much as possible where we have that type of line, pinch out what serious attitude fits the part so that whether in repose or in the background, we will always know the guy.

In the scene later where they are warning S.W. about letting someone kill her, now that you know he is rather dense, do serious things with him. The guy that animates him is going to feel a little more of his character. The more we can do of this and the more we get into our story, the more convincing they are going to be and they are going to have more individuality.

Now take Bashful. What do you see in him? He is a dangerous case. We have a problem there which we ought to stress.

FRED M: One thing, he can't ever face an object unless he is startled. When he looks at S.W., his head tilts down, looking up, as well as to the side with his eyes.

FRED S: Wouldn't he be a guy you could hurt very easily? Isn't he very sensitive?

JAXON: He is a very sensitive sort of fellow.

PERCE: He is not a sissy. He is a very sentimental guy. In the picture where he sees the girl, he considers her a Goddess of Love. The only thing he can think of is that she is an ANGEL.

FRED M: Does he ever get aggressive?

PERCE: He is very sentimental, not so twisty. Do not mistake him for a sissy.

FRED M: Walt mentioned that he gets almost uncontrollable, almost violent. When you say something nice to him, he would color all over. His voice sounds the same way, almost goosey.

PERCE: But his charm is in his very retiring and sentimental personality of the guy. You know he won't harm anything by his whole attitude in his reaction to S.W. His first puppy love affair. It is not a girl and not an angel, - something extraordinary. One way to distinguish him from the physical standpoint is that when he looks at anything, he is holding his head down and looking up from under his eyebrows in a Will Rogers expression.

FRED M: He blushes easily and sort of embarrassed. Maybe he is going to be made fun of, sort of self-conscious.

PERCE: When S.W. kisses him on the head when he goes out in the mornings, he just goes all to pieces.

BABBITT: Another characteristic of Bashful's is his slow blinking even when he is talking or listening.

PERCE: When they decide to build S.W.'s bed, the only thing he can think of is to carve angels and wings on the bed. He likens her to an angel.

BABBITT: Another thing, he is bashful that he is madly in love with her, and that is something that you could bring out in him more than in the other. He would close his eyes and put his head back a couple of times.

HAL: There is one point we touched on slightly, - would Bashful react bashful to the members of the dwarf tribe or just to S.W.?

DAVE: I think he would react to the lesser members.

PERCE: You have to keep him definitely labeled as to his being bashful; otherwise we are going to run him, and run him smack into Sleepy and cause confusion. We have a character which ought to be fairly easy to keep distinguished in his pose and character mannerisms and attitude.

- PERCE: Try to get the most out of his walk, maybe he would be pigeon-toed, maybe he wouldn't. Bashful would have a little more music in his soul because he is bashful and sentimental, and a little more rhythm in his walk. They are definite limitations.
- FRANK THOMAS: When Bashful and Sneezzy have that type of action that fits in, they are O.K., but when I give them something else that isn't in line with their emotion, it is difficult to distinguish them.
- PERCE: Sneezzy carries his head exposing the same features, but Sneezzy has little bulgy eyes and Bashful has got big brown eyes with great big lids. Suppose they had exactly the same facial expression, Sneezzy carries that nose of his in the air as though he were balancing a teacup on it. Bashful almost carries his head exactly the opposite. He is looking up under his eyebrows and chin on his chest. There are natural ways for these characters to carry themselves. We are not trying to carry them to get a variety.
- Sneezzy's lower lip sags and protrudes. The other guy's is the opposite. There is a great difference in the eyes both in treatment and size of them. In addition to this, Sneezzy is built very much with a long neck.
- FRANK THOMAS: As though he had a serious outlook on life. This helps a lot to distinguish Bashful from Sneezzy.
- PERCE: Let's take Sleepy.
- FRED M: He is tremendously Sleepy. His body is heavy and he moves around slowly. His clothes sort of hang.
- PERCE: He is completely relaxed at all times. He is a very lazy sort of person in that he is sleepy in his mind. It is all a lot of baloney to him. It isn't even worth the effort. When he hears the guys yapping and talking, he doesn't know what it is all about, and only once in a while he rouses himself to the extent of making a remark. When he does, it is very intelligent. They all pick it up. He isn't a dopey sort of guy. His mind is working slowly because he is napping.
- FRED M: Did you ever have him so lazy that he could peek out of one without holding the other open?
- PERCE: He wouldn't open both eyes if he could look with one. It is such an effort for him to raise his head.
- JAXON: He has to raise the head to get the eye open.
- FRED M: The higher he raises his head, the smaller he opens his eye.
- PERCE: Walt created this character as a very clever and ingenious type.
- BABBITT: Will Rogers has that type, - always slow and right at the same time.
- PERCE: Johnny Bright Eyes at the rat hole. He is apparently sleeping through life and isn't missing anything worth while.
- BABBITT: It is very obvious, of course, when he is walking over for a few steps for him to yawn or put in a stretch or scratch. After he has gotten there and ready to do the action, he then would go into what he is going to do. Bashful is a little different; he would be fiddling with his coat, or when walking along, he could be kicking something.
- HAL: Do you think the fly would be part of Sleepy's make up?
- PERCE: Well, I don't know whether it is an angle that our opinion would mean much at this stage because it is pretty much in the background.
- DAVE: It has more to do with the story rather than personality. The fly would bother him more than anyone else.

PERCE: The fly has an affinity for Sleepy, probably because he would tolerate him more. The fly would take liberties of waking him up and then Sleepy would try to get rid of him.

In certain spots in the picture the fly will bother him. You can't use the fly for a label as Sleepy. We have to build his character minus the fly.

LES: Does he step out of character when he wakes up?

PERCE: When he wakes up, he occasionally wakes as though he is coming out of a bad dream and has this dry lip when he comes out of it, but pretty soon he will be getting back in it.

In the bed building sequence, he apparently is sound asleep because he comes out of it into a yawn. Then underneath, whenever he does open his trap, he does get something out worth while and the others listen to him, - perhaps he does talk. Sleepy has very little dialogue, - exactly two lines. For instance, when Sneezy is looking into the tub, he says, "SINK'S EMPTY", SUBWUD STOLE OUR DISHES, you have Sleepy open his eyes slowly and raise his head and nods, and then back in the tub.

FRED M: Sneezy and Sleepy are two different characters, distinctly different.

PERCE: No matter how small these characters roles are, you have to read into their characters. You can't have them look like rubber stamps - uninteresting.

If we don't know these characters, the audience never will. They will have more individuality and charm.

LES: How are you going to contrast Sleepy and Sneezy? Would you say that Sneezy has his eyes half closed?

BILL T: Sneezy has swell eyes, but he would keep them wide open.

PERCE: His head is in the air and he has a roll of flesh under his nose, and his nose is up; his eyes are peering over his nose.

He has a shouldered effect with his head as though he was using the back of his shoulders as a rest; in other words, as though it was an effort. Sneezy is making it a real effort to hold that nose up there. His long neck and shoulders indicate that.

Sleepy always carries his head back sort of napping on his shoulders, just as relaxed as he can possibly feel. That is a static pose that you have to read into. In motion it is a cinch.

Another thing which we have done there -- we have catered to contrast the extreme that Sleepy has the big beard of the whole crowd. While his body is relaxed, his beard is so big, full and long that we can gag with it occasionally. Sneezy, by contrast has the smallest beard of the whole group.

DAVE: I tell you we have 700 or 800' of these 7 characters, and they are introduced where S.W. guesses their names. If we are consistent, by the time we get to Fred's, they will know the characters. They will have felt their individual personality.

I am beginning to feel those characters better than at the beginning.

BABBITT: The main thing you are getting a source of material and you have all these things to pick from. You are not limited to any poses.

DAVE: I didn't want to bring up suggestions of drawing the dwarfs in different poses; however do you think it would be a good idea to draw these characters?

FRED M: I don't think so.

DAVE: Look fellows, we are going to have a meeting next week. How do you want to conduct it, what shall we drive for? Shall we go along the same line and continue to analyze until we clear this damm thing up?

BABBITT: I think as a new man picks up a sequece during the week, he probably won't get very far on it. Let's not stumble around in the dark. Let's get what we can out of the characters in that sequence. Pick up the sequences of different ones and offer suggestions as to what they would do with it; pick up some mannerisms they haven't put in it.

DAVE: We will start on Les' stuff as he has a lot to do with walking and carriage. We can get a lot out of it next week.

Esther Newell
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