

STORY CONFERENCE

SEQ. 11-A LODGE MEETING

Present: George Stallings, Perce, Dave, Dick Rickard, Creedon, Jaxon

Time: 11:00 to 12:20 FRI. - Nov 27, 1936

Dave: Don't you think that we ought to have Sleepy up there at the first part of the sequence?

Stallings: Maybe Sleepy should be brought in and maybe a couple flashes of the animals. They could be moving up, interested.

Jaxon: That would be an interesting touch if the animals are around there and Happy or a couple of others pulled Grumpy away from Doc and the animals all scrambled.

Dave: I think you need to plant them.

Stallings: If possible when Doc finally quiets Dopey - sh's him and says QUIET - THINK - we might cut to the animals looking at each other and relaxing.

Dick R.: A thinking feeling on the animals too you could have. Perhaps on the opening some bird noises to add to the confusion of the meeting. They stop at the BONG just like the dwarfs do.

Jaxon: There was one speech of Grumpy's I thought might be rearranged. When he breaks in and tells them they are spoiling her. Either punch it by putting it at the beginning or end of his speech. Have him say: STOP, WHAT DO YOU WANT TO DO - SPOIL HER? Then go into the business of what he thinks they are, so Doc can pick it up.

Stallings: I like the idea of coming straight in on that HEY, WHAT DO YOU WANT TO DO - SPOIL HER? after the suggestions - pearl handled pickaxe and jewel covered soup kettle, etc.

Dick C.: That's sound construction, but I think Grumpy's line in there is too long the way it is now. If you just probably through pantomime get his change in there. He is all ready to suggest something himself, but then (fist banging down) - DO YOU WANT TO SPOIL HER?

Another suggestion in here George is that I think that Sleepy's line: WHO SAID BED could be moved a lot closer to the suggestion up here of the bed. I think you delay it.

Stall.: I was seeing it that you'll probably say the three together - A BED - A BED - A BED, then even if Dopey was in the scene his movement - a little hop would suggest a bed, and Grumpy would say A BED right next to Sleepy, then Sleepy would say WHO SAID A BED? It would all come pretty fast.

Creedon: You don't see the grouping of the dwarfs as near Doc as they are now do you? You see them farther away sitting on mushrooms, etc. - more of the feeling of a meeting with Doc higher up over them?

Stall: It was brought up as to whether to have a small tree stump and them sitting around or a round table affair with them all gathered - sort of a meeting table.

Creedon: I think farther away, perched on rocks so when they had something to say they'd rush over to Doc. You'd get more movement.

Rickard: In disagreement with that I think you'd get a better set up

Rickard: with them grouped around the tree like King Arthur's court.
(cont.) They have had meetings there every day for weeks. There's a worn feeling in the tree stump where Doc has pounded his gavel for 200 years.

Creedon: Doc should be where he is.

Rickard: Each should have his place - it's traditional with them.

Stall.: I have been seeing the tree stump - if we use a big one being like a round table. It would not be carved, but all worn and rubbed. It's where they all gather around.

Dave: I'd always visualized more separation between them and Doc and that Doc had his table up there which was the stump, and as someone said, they are sitting around on mushrooms and stumps of trees or at the base of trees and in different spots. I don't know that the round table would get over and especially that they had met there for years. I don't know how we'd get that point over. They might be better spread out a bit.

Stall: The only way to get it over is that it had been out in such a fashion and was out in front of the mine in such a spot you'd see they used it as a bench or table.

Creedon: In the background at the opening of the mine we'll see tools and so on, won't we?

Stall: Yes, tools and gadgets so we can start them moving into the bed building and out to the animals and back to them and they are already getting their stuff going.

My idea of their being close together was that where they are arguing for instance, you'd see this picture, and Happy's head comes in from this side and grabs him on the shoulder and you pan Doc out and have the two together.

Dave: It has that value, but I was seeing a longer shot than you use on the third picture, and more separation than you use between them. I don't know why it won't work here though.

Stall: It would be quainter if they had these little old toadstools they used for chairs.

Rickard: And old logs.

Stall: And the small stump a meeting block with maybe an arrangement for a chair behind it for Doc - a sawed off tree stump.

Jaxon: One could have a pick stuck in the ground and be perched on it with his feet hanging down like on a rail fence.

Dave: They have more pictorial value than this.

Stall: If it was higher on a root, Dopey could sit with his feet hanging down - it would look like a convenient spot to sit.

Creedon: When they got into an argument they could rush up to Doc waving their fingers or rush up to Grumpy and berate him.

Dave: They don't need to be too far apart, but separate them.

It would be a more natural thing in the first babble to have them sitting comfortably talking over the party - sort of away from Doc. They're not down to business yet. When an argument starts they crowd in and around and back when they go into their thinking.

- Creedon: When Doc explains the meeting, it implies they have been discussing it. That's one way of handling it. As George explained it the other day the opening exclamations and babble would also bring out that idea that they had already agreed to make her something. There's the angle of what will we make her - it has to be beautiful implying they have already reached a conclusion. Then you can put that type of babble in there.
- Dave: The dialogue I don't care for and you might leave out (third row, center sketch) is Happy saying: IF YOU DON'T WANT TO WORK YOU DON'T HAVE TO - and the volcano and killjoy business.
- I'd almost see leaving it out.
- Stall: It's to lead back in the babble again. He pulls Grumpy away from Doc and they all want to argue with him too. Somebody suggested that.
- Creedon: I think it's helpful because just before it you have had him arguing directly with Doc and you have to get away from Doc to bring order out of the noise.
- Stallings: You wouldn't have to bring in the thought of not having to work. They could just call him names. You old snarley so and so. He could call them a couple of things like love sick ladies' man.
- Dave: A jumble fighting back and forth, it would be wouldn't it?
- I'd use all I could get in the scene for argument inasmuch as the next scene is Doc trying to restore order. That's why I wonder if it might not be well to include Sleepy in this section. We have cut him out of everything.
- Creedon: You don't think there's value in just showing him in the opening and leaving him asleep until he comes to the spot where he comes up with the right idea? There's a certain story value there.
- Dave: For instance, although we might not be able to put them all in the scene (second row of sketches) he might be half asleep, but have him in it. I'm afraid you won't get it down there.
- Creedon: You have Sleepy over there not saying anything. Doc won't enter into the babble. Grumpy won't either so it leaves Happy, Sneezy and Bashful for your crowd annoyance, so they will have to talk back and forth fast, not waiting for each other or you won't get the babble effect.
- Jaxon: Down where they get Grumpy away from Doc, instead of Happy pulling him away, get Grumpy and Doc arguing and cut to a little group or Happy somewhere and he makes a jab at Grumpy and he busts into the scene and a couple of others and start. Possibly Sleepy could put in a line without opening his eyes.
- They all enter into the fight, but it's an easier way to get him away. He is all irritated anyway.
- Creedon: Walt always brings up a point - that is when one of them makes a suggestion about what to make S.W. the others as much as say "Aw that's lousy - Boo - Go home"
- Stallings: Then the next one could suggest something worse.
- But that seems to drag doesn't it?

- Creedon: It's not necessary, but it's typical of a meeting.
- Jaxon: The feeling I'd see would be that when it comes to what they will give her they have a lot of ideas, but none are any good and it's competition to see which will get a chance to say what they'll give her. After one suggests something you could have somebody else say NO! - but the spouting of ideas quickly would give more of a babble.
- Creedon: At first we wanted each suggestion to be worth a laugh, but after working at it a while Perce and I concluded we shouldn't make it that way.
- Stallings: Here's a thought that popped up this morning - If the whole thing feels long there might be a way of cutting out the first BONG and going straight into: "WELL BOYS WHAT ARE WE GOING TO MAKE HER" - then the suggestions - To get into it faster. Just one babble instead of two.
- Creedon: DIDN'T WE HAVE FUN LAST NIGHT and all that won't be coherent anyway, but it will just give the feeling that they like her and we know they do. I don't see where it's necessary.
- Walt seemed to see value in having the dwarfs say SHE'S BEAUTIFUL - CAN'T SHE COOK - SHE'S AN ANGEL, etc. He doesn't seem to feel that's proved, that we can leave it out.
- This is the first time they have discussed Snow White by themselves, isn't it? I think there is a definite value in the babble or confusion.
- You can't say you understand the discussion.
- Dave: We'll get some clear phrases in there - LIKE AN ANGEL, for instance.
- Jaxon: I think if the audience got no more than that they are talking about Snow White and are enthusiastic about her, it would make the present seem more valuable.
- Dave: Won't we point Grumpy when he breaks into SHE'S AN ANGEL -
- Jaxon: SHE'S BEAUTIFUL - overlap him into some of the others with I DON'T KNOW ABOUT THAT. He doesn't think she's an angel.
- Creedon: I think he ought to have a line - a discord or false note. Or he could fist give a nasty look and spit. He might repeat "SHE'S AN ANGEL..." (scoffingly - oh yeah) and spit.
- Stallings: I like his belligerent voice: I DON'T KNOW ABOUT THAT!
- Dave: That would cause them to continue on - SHE CAN SING - SHE CAN COOK - He's there - spits. Use him as sort of a foil to the argument.
- Creedon: He's disgusted.
- Dave: I think you can build up something there, but we certainly have to get them more or less grouped if we do that don't we?
- Creedon: You truck back all thru there, is that right?
- Stallings: It's coming back off the hammer, past Doc with his voice strong. As you widen out the babble comes in stronger than his voice - they come into the picture then - a good long shot with a good set up then back down on Doc trying to get order, the Dopey business - etc.
- Dave: I expect we could have them arguing back and forth on a long shot

Dave
(cont.) sitting on different things, looking around, Grumpy centered a bit maybe, looking from one to another.

Creedon: He will always withdraw a little won't he? Isn't that a trademark of his character. Happy, Bashful and Sneezy might be in a group.

Dave: In this instance he might be where we wanted him, if it was centered, so that they could shoot arguments back and forth, rather than moving him down to the side.

Creedon: He doesn't have to speak quietly.

Dave: Offhand I would say you would see him as you have seen guys in our meetings - the obstinate guy right up in front - he is right there ready for argument. He is talking to all of them - doesn't like the idea at all.

Creedon: All thru that he might be saying: YOU MARK MY WORDS - and everybody else keeps on going. They don't listen until he gets down here saying: YOU'LL SPOIL HER.

Stallings: Wouldn't it be characteristic of Grumpy to be sitting down and all of a sudden spring up and move into it?

Dave: Yes, I think it would be very aggressive.

Stallings: He'd throw himself off his chair the way Major George did.

Dave: I believe we can get a good opening long shot, but I would see Grumpy spotted in the center with the dwarfs arguing at him and to him, not paying any attention to Dec. I think that would be the movement in there. Nobody paying any attention to Doc. All talking between themselves. Sleepy kind of taking it all in and nodding his head once in a while in agreement.

Jaxon: Asks if there is any tie-up between gavel pounding and previous sequence. Or what reason for that opening rather than a long shot.

Sequence before is Dwarfs leave for the mine -

Then the last thing you saw was Grumpy where he is just falling in the water and bumps his head on the bridge. He is going away disgusted.

If it would work just as well, you're building up to a climax with the gavel - I wondered if it wouldn't be smoother to work on the long shot. You can't even hear Doc's voice - just the gavel pounding distantly. As you move in on it, get Doc trying to restore order after showing there was great disorder.

Dave: It's a good idea if you understood when you saw the long shot that it was a meeting and weren't confused by the general movement... as to what they were there for.

Jaxon: Agrees that's a good justification for the gavel opening.

Dave: You'd hear him standing out above the babble with MEN - COME TO ORDER - ORDER - ORDER! It has that value. (Jaxon agrees)

Dave: I think this pattern is all right as to continuity. I think some of the argument stuff should be built stronger. Another thing I felt down here after Sleepy said: WHY DON'T YOU MAKE

- DAVE: HER A BED that Doc should be short and to the point. He should
(cont.) say: THAT'S IT - A BED and that's all. Then if you like, go
on with A BED, A BED, A BED and Sleepy says WHO SAID A BED
which would tie it closer together. Or else I say for con-
sideration, Sleepy says: WHY DON'T YOU MAKE HER A BED? Doc
says: THAT'S IT - A BED and come on up A BED - A BED - A BED.
- Stallings: That leads off into their bed song.
- Dave: You don't have to slow up for Sleepy at the end.
- Perce: Here's a suggestion - on the opening in order to get Sleepy
all planted in the set up, let's say that from the long shot
you truck to a foreground shot of this group getting into the
argument. - With Grumpy in the opening babble, I'm talk-
ing about - and maybe we have got a turned over log like we
had in one of the earlier set-ups - down here with the group
and Sleepy is down in the foreground in the tree. All the
babbling is going on. He is patting the tree down and getting
into a spot. He comes up with a mean look and maybe parts his
beard and stuffs some in his ear and rolls back over to sleep.
In other words, get a touch to point Sleepy even when he
comes up with the mean look, can't get to sleep in the hubbub -
maybe truck closer, carrying the hubbub offstage and the guy
in the field getting himself settled finally doing something
that will top him getting settled, so we have made enough
of him there to cut back to him later rather than expect the
audience to notice him when everybody else is in the
center of interest.
- Dave: Then later when Doc says THINK he can be awake enough to settle
back into a heavier sleep.
- Perce: You might cut to him coming out of his sleep, getting into a
thinking pose and you think he is asleep until he comes back
with a frown.
- Jaxon: How about this - you take Sleepy thru making him prominent in
the first set up, sound asleep in the babble. It's not an
argument yet, so he can sleep thru it. When we get into the
real argument with Grumpy it goes on right over him. They
are leaning across his face across the log. It stirs him
up and annoys him, but he doesn't do much about it. When
Doc tells them all to think that's his chance to go back to
sleep. He smiles and goes back to sleep. In that case he'd
sit up with a yawn (to suggest the bed) and the minute Doc
picks it up he sits up and wants to know who said that.
- Dave: Yes, I think you have to plant then.
- Perce: There's a chance for a laugh even in the contrast of him snoozing
when the hubbub is going on.
- Jaxon: Right in the middle of it - if they are standing up they are
almost stepping on him.

He might be napping right under this hole in the log. They
get up and stomp on it and there he is curved up in the end
of it.
- Dave: We'll certainly know his character by this time, won't we?
That he is always wanting to sleep - there won't be any
question of what he is doing.
- Perce: Yes, the entertainment will help along that line. It must -
it's our only chance.
- Dick: Yes - on the tell us a story angle.

- Perce: Dick and I are influenced by our attempts to get humor, but I think unless you get some funny ones, I'd cut out the individual shots on the suggestions and let them come in the hubbub and top it with the cut to Grumpy, not attempt to cut around to different ones.
- Rickard: That's a good point because in the earlier sequences, particularly in the entertainment, we cut to them as individuals and get their reactions. Here we get a group shot perhaps that would carry the thing in less footage.
- Perce: Individual shots are all right if you have something to put over.
- Creedon: Of course that would take the emphasis off the angel business and you're planning on ending the bed sequence with Bashful putting the ruby in the angel. I think Bashful should make one or two more angel suggestions. Others say make her so and so and he says with angels on it. I think you'll have to bring it back if you want to plant it.
- Perce: I don't think it's strong.
- Dave: We've got to build it because after the bed is finished the last thing is Bashful putting the belly button on the angel.
- Jaxon: Would it hurt to have a group of them making suggestions and then to lead into your Grumpy idea. Bashful is not the kind to get in the middle of a hubbub. He'd be on the end. Cut to a close up of him with the fannies of the others around. He is in the back modestly trying to suggest it should have angels on it. Then to Grumpy.
- Creedon: You might bring it back where they are all saying A BED A BED. He might come in with "angels on it"
- Stallings: In the building sequence we'll show him as a sculptor carving the angel, the squirrel or rabbit posing as a model.
- Creedon: I saw the value in the angel suggestion as being his persistence in hanging onto one idea. The others try treating it with disgust.
- Perce: I can see the value if you have time to constantly bring it up again and build it, but without it - to get it across in one speech — well, if you are going to use this gag in the bed thing, why it's worth something.
- Creedan: Not just once, though.
- Jaxon: Is there a sequence after this where they decide what each is going to do in making the bed?
- Stallings: No as far as I know we cut to the animals, taking it up and rejoicing and come back to Doc at the forge, Bashful carving the angel, Sneezy stuffing mattress, Happy cutting lumber, Grumpy sharpening tools, Sleepy with an axe.
- Dave: They all know what they're going to do.
- Creedon: At one time Walt said they'd identify what they were going to do and Sleepy would identify himself by being the guy to try out the bed.
- Stallings: Walt told me that his idea was that in this song they'd say what they were going to do, but if we get into a song on this thing, we won't have movement on the bed building stuff.

- Dave: You could have what we are suggesting in a sort of vamp build up into the song by different cuts. - I'll do this and you do that. Rhythmic pattern build up into the general rhythm of the bed building - it might be good so it won't be too cold.
- Jaxon: They are all happy about making her a bed, especially if you move Sleepy's line earlier. One volunteers to do this and somebody else volunteers something else. Sleepy volunteers to try it out.
- Dave: Is that up to the start of doing the bed supposed to be 300?
- Stallings: About 300 feet up to the finish of the sequence. 250 in this dialogue and a hundred of just the start of the bed building then we leave them and come back to see them finish in a hundred feet.
- Dave: With the tempo you have here I don't see a great amount of footage up to this point. Up to "Make her a bed"
- Stallings: I have been looking thru all the gags and material. If we try to sing a song and build the bed at the same time we are going to get in trouble trying to do the things suggested. I was thinking if the thing started off A BED, A BED, WE'RE GOING TO BUILD A BED, we could blend out of it and let the music carry it without the voices. That the bed suggested the theme of the song that you are hearing and now you hear nothing but the music and see them working to it. There is a lot of cute stuff on the birds and animals.
- Jaxon: In Santa's Workshop we picked up from dialogue in which Santa ordered a cake of soap and the little guy repeated it - a vamp build in. It might make a simple pattern if they did pick up, not expecting them to sing the song, but setting the rhythm. Maybe the first one who made his suggesting - and by the time they finished they'd already be into it.
- Dave: That's the way I believe it will work.
- Jaxon: Or the last two or three could be already into it. He'd explain and then take the first whack with the hatchet. Sleepy says he'll try it out and curls up to sleep and you cut to them all busy as hell.
- Dave: Now don't you think in regard to the animals, if we had a long shot as I am visualizing - whether we opened on the long shot or came back to it - that they'd be grouped around in odd spaces up in trees and in little knotholes. Then at times during the arguments, we can have them in the background looking around and jumping around.
- Stallings: When the argument starts they look at each other. They are sort of concerned.
- Dave: Build them into the background rather than pointing them in the foreground - won't that work all right?
- Then we have to build two things: Grumpy's opening position and Sleepy's attitude. I might say a third one: Bashful's angels. In back of all that is the babble and argument that ties them together, ending with Sleepy: WHY DON'T YOU BUILD HER A BED which starts into the movement and move him right up next to Doc.
- Creedon: I think to get value out of the angel business you should have the others look at him with disgust when he says something about angels.

- Stallings: I was only seeing Grumpy doing it. Grumpy could just look at him and spit or turn away.
- Perce: You might get most of these screwy suggestions into a babble and then one cut to Bashful on this harp with angels on it and to Grumpy.
- Dave: Maybe he comes into the scene when Bashful is about finished.
- Perce: Then in the vamp down here point it again as the top of a series of lights.
- Jaxon: I don't feel Grumpy would ordinarily pay much attention to his suggestions.
- Perce: You haven't got him developed to that extent in your characterization.
- Jaxon: He is not forceful and doesn't demand attention for his ideas. He is quietly persisting - he doesn't care as long as it has an angel on it. He ends up by making his angels.
- Creedon: I think there is more value if the others have been disgusted. He is persistent in spite of opposition then in the end he has his angel.
- What was the decision on those suggestions for making her various things - to put them all in a babble rather than one at a time?
- Dave: Well, if you single them out you got a little personality. If you are always showing groups you don't. I know what Perce is talking about. If it's not funny it shouldn't be pointed. I think our problem should be to get something that is worth the pointing so we can show the characters.
- Creedon: A pearl handled pickaxe is absurd enough.
- Stallings: Those close ups were and still are looked on as a pan movement, or swing from one to the other, without one saying I don't like what you said, but I like so and so. They are all anxious to get something suggested until you come to Grumpy's ARE YOU GOING TO SPOIL HER - He'd break up the suggestions with a punch that is antagonistic. Right away they swing around on him and the babble starts again.
- Creedon: There is humor in the idea that such things as a pearl handled pickaxe would spoil her.
- Jaxon: As a basis you might say they think of practical things because they work but they try to doll it up so it won't be practical. They thwart the purpose of the utensil by trying to doll it up.
- Perce: You plant Sleepy in the first section - where would you work him back in to a very definite plant in the middle?
- Jaxon: I thought when they are having the argument with Grumpy. Grumpy calls Doc something and the group gets him away - if it was right over Sleepy it would be pretty annoying - they are almost ready to come to blows.
- Dave: I think it would be good in there.
- How do you feel about the opening shot as to its spotting. I think the table or scattered out effect with animals around.
- Stallings: I think Doc ought to have a small tree stump like a table and

Stall: the rest could be spread out - a quaintness to the background - appliances laying around and tool boxes - and the animals.

Perce: No attempt to show a mine entrance which the audience wouldn't understand.

Stallings: Just a place out in the woods as far as we are concerned.

Jaxon: Also if you spread them out you'd have a better chance to get the animals in. A rabbit hole with a bunny sticking his head out listening. ~~Another animal on a twig.~~ Birds listening from twigs.

Dave: Make it an overlapping truck with a cross dissolve in the middle of it so you don't take all of the time to get back.

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(Perce) You speak of Grumpy in the middle of the thing. Maybe you could have three of these guys all talking at each other on the half log with Grumpy on the other side of the log by contrast and when they keep it up he can't stand it and he is trying to get a word over his shoulder at them, finally whips up and comes around and says - (about spoiling her?).

Dave: You don't think it's better to feel him centered and the others on either side of him?

Perce: You'd accomplish that at the time you wanted him centered.

Dave: You'd put him off to the side?

Perce: On the same log, in back of them.

Another thing you could have him do. You see we cut away to the queen between this and Grumpy bumping his nose, don't we?

Dave: No this is a straight out from bumping his nose.

Perce: I was wondering if you could cut to this at the time Grumpy bumps his nose - the first picture dies into a long shot. As the guys are talking it over in the foreground, Grumpy enters and busts thru the middle.

Dave: A connection in continuity by the use of a cut.

Perce: The bumping of the nose puts him 20 or 30 feet in back of the group.

Dave: What's wrong is when the birds come to warn them, they are a great distance from the house and you have planted them only over the hill, so you should use a cross dissolve.

Stallings: The order is the queen preparing the apple, dwarfs leaving for the mine, then this.

Dave: I think it's correct to have them leave the house and then show them having the meeting without interference of the queen there.

Perce: I feel to try to put over your idea of starting them as though they had decided what it was all about - in order to make it clear you are going to use as much dialogue as it would be to start it out directly and clearly.

Creedon: It would be about the same length.

- Perce: It seemed to me it would be better to be clear and let Doc start into a flowery speech about how they'd appreciated her and bungle the speech up.
- Creedon: This avoids too perhaps Doc explaining why they should make her a present or maybe you want that in - why they should - because they want her to be happy and stay with them. This way leaves out the justification which might have to be tricky to be convincing.
- Perce: Assuming we start with COME TO ORDER, but let them speak directly and purposely. It would not be an extra babble but he'd say COME TO ORDER NOW - SNOW WHITE HAS BEEN VERY KIND TO US AND WE OUGHT TO, etc.
- Instead of saying: WE HAVE ALL AGREED THAT - give it to the audience. WE OUGHT TO DO SOMETHING TO SHOW OUR APPRECIATION - only twist the speech up so it's in character.
- Or they pick him up before he is finished, but you have put your idea across, because they say yes. It doesn't have to get up to the point of his saying it has to be a present.
- Dave: Then your dialogue would be - because S.W, has been so kind to us we want to give her a present.
- Perce: That's right - then down here where you say the dwarfs agree to think with the other set up you'd cut away and take them settling down into it - that is, a group of them settling down into thinking poses because you have to leave them to go thru the Dopey business, then you pick them up. Get them fairly well planted in the thinking angle. That would be a scene of several scattered somewhat like when we use them in the first long shot - into the thinking before we hear the crunching - In fast settling down and catching the first crunching o.s.
- Dave: Using the longer shot instead of the close up. Same idea - dwarfs agree to think.
- Perce: Yes, so it's well established after the interruption, to cut to individual thinking poses.
- Dave: No - you have enough individual poses.
- Perce: Incidentally there are some of Albert's sketches that Walt has always liked - they might be in that folder.
- Dave: That's why I wouldn't include three in the bottom corner picture. I'd go on with single pictures. (Sneezy, Bashful and Sleepy together) - handle Sleepy alone.
- Perce: These guys might be on a log. Might have this double after a couple of singles and move over and have the yawn starting on his move over and pick him up. (Sneezy and Bashful to Sleepy) - so as his location isn't too hard to establish.
- Dave: I wouldn't have them take it - they are still trying to think.
- Is there anything else, George. Should be begin to tighten our dialogue so we can present it to Walt?
- Creedon: What was decided on the ending where they say MAKE HER A BED - Is it I'll do this and I'll do that?
- Perce: Just four lines, maybe using the angel angle -- I'll cut the timber - I'll do so and go.

Stallings: Bashful, Happy, Sneezzy and Sleepy winds up
with: I'LL TRY IT OUT.

Dave: The last line before the actual start of the melody.
And not have any dialogue in the melody - just use the
Workshop pattern.

Stallings: I think that's safest.

Perce: This would all be a vamp into it - is that right?

Creedon: Yes.

Stallings: In the type of stuff suggested it would be hard to switch from
the birds and animals to the dwarfs and have words.

Dick: It wouldn't be convincing at all, George.

Nov. 30, 1936
E. Tobelmann.