

Story Conference on

SEQUENCE 6B - SOUP SEQUENCE

DICK R: You have the line there: HERE - LET'S USE THESE! when Sneezy brings the tongs in - don't you think it would be more clever to have Sneezy come in and start to use them, then have Doc say: NO, NO - DON'T DO THAT.

JAXON: What I thought might work, Dick, would be to have Sneezy come in and tap Doc on the shoulder to let him see what it was he was going to use.

PERCE: It might be better to have Sneezy bring the tongs into the scene and be about ready to use them when Doc would say: NO - NO - NO.

DICK S: Do you [think] it's better for Sneezy to say "AH" rather than Doc?

PERCE: Yes. Doc is more the type who gives instructions rather than doing anything himself.

DICK C: I sort of see Doc going for the spoon - with jittery hands, etc.

PERCE: Doc isn't the sort to reach down Dopey's throat.

DAVE: That is what I was going to say.

JAXON: Something occurred to me just now - while Dopey is hicking and they all catch - would it be goofy if he let out an especially large soap bubble, and the next time he hiccupped he would go right up into the soap bubble, leaving him suspended?

PERCE: It would be funny if it wouldn't be too cartoony.

DAVE: I have another question - it seems to me that if a bubble comes out of the inside of a person, it may not be pleasant to have them get their head caught in the bubble.

JAXON: It wouldn't bother me.

DAVE: It's a good situation. I don't think we have gone cartoony in the chair bouncing, and I think we are permitted to go a bit farther if we like at this time. Whether the gag is good or not, and whether it bothers you in that respect I don't know. We can go cartoonish to that extent here. You would see Dopey hiccupping - lets go large bubble, he lands naturally - the bubble is overhead - he hics again which sends him up into the bubble - he is suspended in the air by his neck in bubble - hanging on for dear life - the dwarfs get under him - bubble breaks, and down he comes, knocking them all down - big pile-up. The comedy situation is Dopey being suspended in the air.

Does my angle of the bubble coming out of his insides and Dopey going into [it] bother anybody?

GEORGE: I was wondering about the size of the bubble - it may look like a manufactured gag.

DICK C: When he hics once more, which sends him up to the other bubble - the bubble he goes into could expand.

DAVE: Each time he hics, while inside the bubble - each bubble would expand the one he is in.

JAXON: It wasn't so much the bubble I meant - it was more the principle of the thing - something funny for them to chase him like he was a grasshopper. You need a climax before they get him.

PERCE: What is your reaction to the chair business. Do you like it?

DAVE: I like it very much. There is nothing wrong with it, it's right in line.

JAXON: I like it.

PERCE: Another thing it has in its advantage is that it takes us away from the table, keeping Snow White out.

JAXON: I like it for action, too, Perce.

PERCE: Carl had a good suggestion - in the heap where they have Dopey down - Dopey lets out a big hic, which shoots him up out of the middle of the bunch - the gang grabs at his ankles and arms to pull him back down - which might be the climax to it as they get him there.

DAVE: I think that is good. I was trying to see the whole bunch raising up from the hiccough, but I think it would be better for just Dopey to shoot up.

PERCE: In other words, they have captured him - Dopey lets out a hic shoots up in air and they pull him back down.

DAVE: In order to build it, when he hics the next time could it send his hat up, and they get the hat.

GEORGE: SUPPOSING the hat flew out, and the crowd leave him to get the hat.

DAVE: After the first hic, and they all pile on him - nothing but fannies showing - then a big hic - all seven hats could fly up and drop down.

DICK C: I like the one hat best.

JAXON: I like the force to make 7 hats pop up.

JAXON: I would like to justify something with the hiccoughing - it's a pretty important matter to capture Dopey to get the spoon out. It justifies rough treatment later on - it has to be fixed up that they are helping him - it would take out any objection of the suggestion of using fire tongs, or kicking the spoon out.

PERCE: There is something else we have to consider - we have this routine of him with the soap bubbles ahead of this, and I imagine that unless we put that a lot shorter than it is planned for, that we should not capitalize the hic for too long here. We have a novelty with Dopey with the chair, but I do think if we start building the hiccup business out here that we will be getting too much the same thing - it doesn't parallel anything that happens in the previous sequence, but it is in the same premise.

JAXON: May I ask a couple of questions - what you have used up? You don't use the bouncing angle on the hic - and no attempt to do anything about him swallowing the soap. It would be my opinion not to stretch out the hic angle in the Soup Sequence that wasn't funny, but any gags helping Dopey out of his troubles or any bouncing gags that are different enough from the others should be used. If Dopey getting his head caught in the bubble should be used if it isn't too repetitious. There is no danger of too much hic stuff if you don't repeat anything.

PERCE: Assuming, just for sake of argument, that we gave this business a hundred feet after he swallows the spoon - just say we had a hundred feet as a limitation where we had to turn the picture over to some other sequence. For instance, Walt sees the over-all footage, a maximum of 350 feet. We have about 250 feet to our climax where Dopey swallows the spoon - in other words, if we are to stay in the limit we have given for the sequence we have a hundred feet for the remainder.

DAVE: I don't think we have used up the hundred feet the way we have talked it.

JAXON: It seems as though for a fast action that we should get more laughs in a hundred feet.

DAVE: I would say that Perce doesn't have over 70 feet the way he talked it.

PERCE: I can see that it doesn't run that long.

JAXON: Unless you stopped for dialogue.

PERCE: There is no time out for dialogue, with the possible exception of two spots where you are cheating a lot of action out in order to get the setup changed for the next piece of business.

DAVE: Do you think there is any opportunity for a build up after the spoon goes back into Dopey for a fellow to come in with tongs, another with a pick, another with a shovel - just two or three in with things - and Doc answers "NO" to each object that is brought in.

DICK C: One could bring in a fish-pole and line, too.

DICK R: Even a fishnet.

DAVE: A fishnet would be good - also, a butterfly net.

DICK: Doc could grab the object - then look at it and throw it away.

DAVE: Yes, a very fast action - grab it then say NOT THAT.

PERCE: He could even start to use it - with the same idea of feeding him the wrong word - about to use it - then throw it away.

DAVE: It could stand just a little business of them all excited, not knowing what they are going to do - Doc excited, grabbing for the things - then chasing them out.

DICK C: Doc says: "QUICK - GET SOMETHING!"

DAVE: Work very close together, Perce.

PERCE: Yes.

DICK C: Would there be any more humor if they were just worried over the loss of the spoon, rather than being worried over Dopey.

PERCE: I think that is the premise of the thing.

DICK C: They don't care how much it hurts him, they want their spoon back.

DAVE: Wouldn't that particular thought be hard to plant, Dick?

PERCE: I think if the audience stopped to analyze it's concern, that they would contribute it to that.

JAXON: I think it would complicate it why they are doing this - there is a situation here where they are trying to fix Dopey up - his hopping around annoys them.

PERCE: Do you think there is value in the bubble going up with the spoon? the tongs? up to shaking him?

DAVE: Yes.

PERCE: Therefore, working back we need all of these things and shouldn't cheat any of these out by expanding the hoptoad business.

DAVE: No, I think you ought to have the right footage on the hoptoad - then go on with the rest.

PERCE: As far as this football act is concerned, it is treated in a pretty direct manner - don't try to make too much of it.

DAVE: I would like to say that it would be better if [xxxxxxx] [xxxxxxxxx] Grumpy to I'LL SHOW YA HOW - cut to a close up of him getting into a windup with his leg - then cut to a longer shot where he lets it go, rather than running back on a pan, which is indirect. Perce, I say plant the setup holding him over bent, but Grumpy is getting a screwy (that is all he has to do) windup. In other words, it is out of line to pan back with Grumpy before he kicks Dopey - be on a close up of Grumpy winding up, then cut to a longer shot where he lets go.

PERCE: He doesn't come into a running punt?

DAVE: In the longer shot you see him winding up - you know what is coming.

GEORGE: Especially if you get a funny wind-up in the foot.

DAVE: It might be funny to use the gag of winding up on one foot - puts it down and kicks with the other foot. After he lands on foot, he could have a half wind on the other one to give the force.

JAXON: I have a suggestion opposite to yours, Dave. Grumpy might be a little apart from the group when he says WAIT A MINUTE, ILL SHOW YA HOW - then stay with him while he says GET HIM LINED UP - then cut to group with everything lined up, as Grumpy says STAND BACK - CLEAR THE WAY - they wouldn't be clearing the way, but just plant the setup, and then let Grumpy kick loose. My thought was that you will have to move several characters around, but you might suggest it by what Grumpy says.

DAVE: By word, picturing what will happen.

DAVE: I would like to say that that situation of Dopey bouncing on the chair is worth a little footage, because I think it is a distinctively laugh action. I can't think what we might do, but I can see both legs knocked off the chair on the first bounce - the next, the back of the chair knocked off - the next, the chair busts, and the last hop, they catch him. It seems like anything we do in there - even if his head goes into the bubble would be a sure laugh.

PERCE: He could bounce into something.

JAXON: He might bounce into an old kettle, and just as they are about to get him he hics again and bounces out and the others could get their heads caught into the kettle.

GEORGE: Might catch in a rafter and drop down into the kettle.

PERCE: We have the staircase.

DICK C: Does a rocking chair have any value?

GEORGE: Maybe Dopey could land on a sideboard someday and knock a whole tray full of spoons on the floor.

PERCE: Let's say that we will explore it some more and see what we can get.

DAVE: Perce, I would like to question something here. Snow White's line PLEASE, PLEASE, WHERE DID YOU LEARN YOUR MANNERS? and their reply to that.

DICK C: And there is another line where they say LET'S SHOW HER - I think it would be better if they said SHALL WE SHOW HER.

(Perce reads dialogue) (S.W.'s dialogue)

DAVE: The point I want to bring up is this: It seems to me you are forcing their reactions to her manners by their saying YES, LET'S SHOW HER (let's show her what?) - IT'S EASY (what's easy) - my point is - she should have said right there "THAT ISN'T THE WAY GENTLEMEN EAT - no, I'm wrong you have that later.

PERCE: The reason for not doing that here is because they have to misunderstand her. You plant it with the audience that there is noisy slurping going on, and she says: PLEASE, PLEASE, WHERE DID YOU LEARN YOUR MANNERS - now, if she said MY GOODNESS, THAT IS AWFUL - SUCH A NOISE - they couldn't misunderstand.

JAXKON: Did you mean, Dave, something like if she were to say WHERE DID YOU LEARN TO EAT SOUP.

DAVE: That is what I mean. WHERE DID YOU LEARN TO EAT SOUP THAT WAY - then it's more in line with what they reply with: IT'S EASY.

PERCE: I like that better.

DAVE: I think they should misunderstand her, but I think the line suggested is much too long.

PERCE: WHERE DID YOU LEARN TO EAT SOUP THAT WAY??

DAVE: It seems long to me. I think you could hold the same thought with a couple less words.

PERCE: How about the rest of these lines?

DICK R: Could Snow White say: TSK, TSK. DO YOU ALWAYS EAT SOUP THAT WAY?

PERCE: It leads to a different line of response, but Dave's thought leads right into what we want to put over.

DAVE: Do you think that is the solution to the thing?

PERCE: Yes.

(Perce reads rest of dialogue to READY MEN)

DAVE: WHERE DID YOU LEARN TO EAT SOUP.

DICK R: Maybe have a repeat on the "where" - WHERE - WHERE DID YOU LEARN TO EAT SOUP?

PERCE: WHERE DID YOU LEARN TO EAT SOUP THAT WAY?

DAVE: How about cutting out the PLEASE, PLEASE? Anyone would understand the "please-please" to mean that she doesn't want them to do that.

DICK R: I AM ASTOUNDED and Doc might say OH, YOU AIN'T SEEN NOTHING YET.

DAVE: I AM ASTOUNDED - that is better. It would be very misleading to them.

JAXON: I AM ASTOUNDED. WHERE DID YOU LEARN TO EAT SOUP?

DICK R: Is AMAZED better?

PERCE: I think it should be asking a question.

DAVE: I would say you could still use the original thought.

DICK C: I think the less she says, the easier for them to misunderstand her.

PERCE: She could tap and say GENTLEMEN, I AM ASTOUNDED. WHERE DID YOU LEARN TO EAT SOUP THAT WAY?

JAXON: The reply that Doc makes doesn't fit unless she asks a question, but he wouldn't have to make the reply. I don't like "astounded" because it is a big word.

DAVE: SURPRISED?

GEORGE: SHOCKED.

JAXON: Anyway she might say something like I AM ASTOUNDED AT THE WAY YOU EAT SOUP. Doc's answer would be something to point that WE AREN'T DOING IT REAL WELL - somebody else say WE CAN DO BETTER THAN THAT - then Doc: COME ON, MEN - LET'S SHOW HER.

DAVE: That's a good point: WE WEREN'T DOING IT WELL - LET'S SHOW HER. OH, THAT'S NOTHING, WE CAN DO BETTER THAN THAT - it's smoother.

PERCE: We will tackle it from that angle - I rather like it. I think if you want to get away from "astounded" she might say: GENTLEMEN, YOU AMAZE ME - then go into the balance of her speech.

DICK R: Using the word "amaze" - YOU AMAZE ME.

DAVE: That is very much in line with the thought we want to put over.

DICK R: It puts it more directly to her.

PERCE: When she delivers it, shouldn't she deliver in a way to show that she has been swept off her feet - they think she means it that way.

JAXON: When she says that she should really be scolding them.

GEORGE: She should deliver the line like she was shocked.

PERCE: If she goes at it too severely, you lose the punch of the other. She has to be condescendingly sweet.

JAXON: Here is just a thought, Perce: She might say something like I DON'T SEE HOW YOU CAN EAT SOUP LIKE THAT - then they come in with WELL, IT'S EASY - WE'LL SHOW YOU, but the other has more point in it.

PERCE: WHERE DID YOU LEARN, because then they try to teach her, and she tries to teach them - it has a little more point.

DICK R: I like the line to follow IT JUST COMES NATURAL.

DICK C: I would suggest HOW DID YOU EVER LEARN - then IT JUST COME NATURAL, rather than WHERE DID YOU LEARN.

PERCE: Does it carry the right meaning though? Isn't there more feeling of criticism in WHERE DID YOU LEARN TO EAT SOUP THAT WAY?

DAVE: I think so.

DICK R: The feeling that you have there, Perce, is what kind of a school would teach you to eat soup that way.

DAVE: (Scene 7) Dopey could join in with Happy on the last "zup" in this pattern.

(Perce reads dialogue from Scene 17 to end of Scene 20)(Then scenes 24 and 25)

JAXON: I am just curious to know, Perce, just why you changed S.W.'s line from YES - THAT RIGHT to YES - THAT'S IT! THAT'S RIGHT seems more specific to me.

DAVE: You mean THAT'S RIGHT is better than THAT'S IT?

JAXON: It struck me as better. THAT'S IT means one thing and THAT'S RIGHT could mean two things.

DICK C: THAT'S MUCH BETTER.

PERCE: No, that isn't the meaning. They haven't been putting on a series of demonstrations.

DICK R: Her attitude is THAT'S CORRECT.

PERCE: YES, THAT'S CORRECT.

DICK R: I like "right".

PERCE: All right we'll leave "right" in.

PERCE: Do you have any suggestions for her speech at the end of their song (scene 17) With this idea in mind, deliver first speech in a condescending manner - then mood changes to sort of school marmish to BUT - WHEN GENTLEMEN EAT SOUP, YOU DON'T HEAR A SOUND.

DICK R: Would this be a hunch WHEN GENTLEMEN EAT SOUP, THERE IS NEVER A SOUND.

JAXON: THEY DON'T MAKE A SOUND.

DICK R: It gives her a chance to pantomime.

DAVE: I would suggest instead of "entertaining" you would use IT'S ALL VERY WELL. I don't like the word "entertaining" because I feel we have attempted to entertain the audience. THAT IS ALL VERY WELL.

JAXON: IT IS ALL VERY WELL is a natural way of saying it.

DAVE: Or, THAT IS ALL VERY NICE.

DAVE: I think she should say THAT IS ALL VERY NICE.

PERCE: I think "nice" is good. She can take that word in the sentence, if done right, and get the same result you get with "entertaining".

DICK R: You can get the feeling "it's all good clean fun, BUT!"

DAVE: (Scene 9) I don't think that screwy truck is good. Eight feet of panning around and trucking back, I think is too much - I don't think the audience would know what they are looking at. I think, if you can't find anything better, you should use your long shot.

PERCE: I think we should think of something better, we wouldn't get the hand action in the long shot, though.

JAXON: You could start with a close shot showing the group of hands drumming on things, then truck back.

DAVE: Yes, if it can be established in a close up.

JAXON: Take the close up on table with hands coming in from all sides, drumming on things, then truck back.

DAVE: I like Jaxon's idea of showing all the hands at once.

PERCE: Show that by shooting down on them.

DAVE: You will have to, to take out some of the faces.

JAXON: A higher shot than you have them looking down.

PERCE: We will try working that out.

(In Scene 15, the setup will be a little different, bringing Grumpy in at the end of the table, rather than between the two characters.)

DAVE: (Scene 21) I think that your pattern of her starting to teach them to eat soup is too similar to Doc's starting the group into washing. I have seen that enough to know that it is very definitely the same pattern - NOW PICK UP THE SOAP - STEP UP TO THE TUB, etc.

DICK C: I feel that, too.

DAVE: It's the meter that does it: SPOON IN THE HAND - BEND IN THE WRIST, etc. Very close to Doc getting them to wash.

PERCE: It is very similar.

JAXON: I was going to say I would rather there was a different song and a different rhythmic pattern than you have here.

PERCE: Lets take this slant from the standpoint of Larry's work, that we want to get away from the similar pattern there in working out lyrics for her demonstration. Larry has to rework those lines anyway, because there are a couple of bad lines. Isn't that the reaction?

DAVE: Yes, get away from the "Washing" pattern. Just as a suggestion, she might say; I was thinking of one phrase - then let them go on for a while, instead of one action. Break her by cutting to them going through it.

PERCE: And not as many lines, and maybe put the whole demonstration across with 1, 2 and 3 lines, in which case she pauses - then they go that far, and then she says: THAT'S RIGHT.

JAXON: Even like that SPOON IN THE HAND - BEND IN THE WRIST, and they do it, keeping with it.

PERCE: And don't have her say: YOU WILL EAT SOUP LIKE GENTLEMEN SOON. She said in her dialogue ahead GENTLEMEN DON'T MAKE A SOUND - I'LL SHOW YOU THE PROPER WAY and this is it.

DAVE: I was wondering if we could do a little bit more with Grumpy when he sticks his head in the door. I was thinking when he came to the door and looked that he may take off his cap and a lot of water ran out, or some such touch in there. Build him into the table - it's a little cold.

PERCE: He could be wringing out his shirttail.

DAVE: It's rather an obvious thing. For instance, if there was a window next to the door and you saw the head come up over the window, and maybe Grumpy could take off his hat there and water ran out - then the next thing you see would be Grumpy sneaking through the door.

GEORGE: Pull the Donald Duck stunt by sticking his head in and putting hat on with hat full of water.

JAXON: I would like to mention something in connection with that. I get a confused feeling out of Grumpy's entrance. I don't know exactly what his place is or what his attitude is. I could interpret his entrance that he doesn't belong at the table - that he is sneaking in. In other words, it is almost a kind of entrance for an outsider to make. I have a feeling that with all that has happened to Grumpy that it would be more natural for Grumpy to come stomping in the door and being critical with the soup.

- PERCE: The intent I think is that in the first place he is embarrassed and humiliated, and he is hungry. He wants to get at his soup. He smells it and wants to get in there and get going without anybody noticing him or laughing at him - so he sneaks into his place and wants the soup, but he doesn't want anybody else to know that he wants it - so he just tries to make an entrance and get into the soup.
- DAVE: I think that Jaxon has a good point, and the audience wouldn't understand unless we are careful and clear it up. I had a suggestion of Grumpy looking in the window - let's say he makes a take, disappears quickly - then, comes stomping in through the door. The humiliation point would be the take over the window - then have his definite stomp in toward the table. There is no reason why a thought like that couldn't be handled as well as you have handled this one, if it were clear to the audience.
- GEORGE: If he stomped up to the table, he ought to land there at the point with a good mouthful, and with a grudge put in a loud sound at the right spot.
- DAVE: You have an attitude on Grumpy that you have never had before.
- GEORGE: He slinks out of character for a moment.
- PERCE: I don't think so - he has been licked, they had really got him. He is completely exhausted after being thrown around in the tub, etc.
- JAXON: At the end of the previous sequence, what is Grumpy's mental attitude? Is he mad, licked, ashamed or what?
- PERCE: I would say a mad expression - all burned up.
- JAXON: That was why I thought this would be confusing - that he would be madder than a hornet.
- PERCE: Supposing I have felt that he was mad, but that he was sneaking in, that he wasn't making any show of himself - they had ganged up on him and he had a lot of starch taken out of him. He didn't want to make any disturbance.
- DAVE: He should come into the room the same way he comes out of the tube. He was mad, and he is going to get his soup if there was any soup passing.
- JAXON: He doesn't want anymore fight, but the sneak in, as I see it, ties up as being ashamed of himself for what has happened. I can see him coming in and wanting to be critical with the soup - tastes it with sour expression - tastes good, then he goes into the big noisy slurp.
- DICK C: His first action at table could be his elbowing his way in.
- PERCE: I think we have a perfectly good interpretation of the thing. I was trying to think back on this, and it has never been questioned. Walt has always seen it this way. You bring this point up, and it is definitely a question there.
- DAVE: I wouldn't want to have to animate Grumpy in that scene and have it get over in sweat box.
- DICK C: If you could put over the idea that he wouldn't have anything to do with the rest of them - then his attitude changes that he wants some soup.
- JAXON: Grumpy could start after them, after the wreath on the head business, then he sees them with Snow White - he hops up on barrel, then the smelling business might be in line - then the fact he might come in cheapishly, that he wants to come in, and he sneaks in very quietly

JAXON: and hooks himself up over the table. Something to make him ashamed to
(cont.) come in.

DAVE: I don't know how much footage you have on him from the time you cut to
him and the end, but I am, just for the minute, seeing an exterior shot
of him stomping up to the door - pick him up on a still scene - he stops
and sniffs, peeks in, then into the sneak.

PERCE: Why not at the end of 6A, when Grumpy comes up with the wreath on his
nose, have him turn and look - make a hop out of the tub, start wringing
out, maybe get some kind of water gag across as he is moving along
shaking himself out, and stay with him on a pan?

JAXON: Let him wring out his hat as we walks.

PERCE: Then he peeks into the window, says HUH! and turns, but then maybe a
little vapor comes through the window, and try to have a feeling that
Grumpy is having an inward struggle. Furthermore, as he comes along
on this pan and gets up to the window, you could hear o.s. muffled
slurping from the other dwarfs before we have even seen them, and he
looks into the window - then we cut to what he sees, which is Scene 1.

DICK C: Wouldn't he be sort of grumbling to himself: I WOULDN'T EAT HER ROTTEN,
POISON SLOP.

JAXON: The way you talk it, Perce, seems like it would take quite a while and
no punch. You could see him hop up on barrel, too proud to go in.
Instead of picking him up and looking in door and cut outside very wet,
sitting on barrel very mad, then the vapor starts coming by and Grumpy
smells it and he has to give in. Just something to justify the sneak.
You wouldn't have to get him out of the tub.

DAVE: The o.s. slurping without the whiff of soup, but cut to him and he starts
smelling.

TAXON: I was trying to lead into the smelling entrance you have, Perce.

(Perce mentioned using 8 feet for Grumpy's business outside, and 16 feet
for the table business.)

JAXON: I thought maybe that in a short scene you could have Grumpy in a proud
pose, about a foot and a half - too proud to go in - then he begins to
smell and listens to all this, then look inside the door and the nose
comes in.

PERCE: We might be able to do this: we could get that one shot in earlier.

JAXON: That would help me out a lot, Perce. The only trouble, it seems to
break the continuity to get it in earlier.

PERCE: We get the interlude at the end of Scene 10. I wonder if we could
arrange the interlude to cut to Grumpy outside. Jaxon thought it
would mean us cutting into the first chorus, but it doesn't.

DAVE: I think that once you cut to them, you stay with them. I like his peeking
in the door - it is the first thing you see after you have left him
in the tub. I like the face coming in, the bug-eyes, and the sniff, but
then I would like to see him come in and shake himself into character
and stomp right over to the chair and start eating. I think it should
be held in one little sequence of 24 feet. What we want to see is the
change in thought on him, from the meekness into his usual character, and
I say you could do it right at the door instead of him continuing to sneak
at table - maybe let him stomp out of scene and cut to the table,
and up comes his nose - he hops quickly on chair and starts eating.

DICK C: After he sits down to table, this may be out of line, he could notice
a ribbon on his beard and sneak it off and put it under his coat - just
something to embarrass him.

DAVE: I think the safest thing to have him do is meekly poke his face in the door and see what is going on, and smell, then get him in full and shake himself back into character and stomp to table and sit up there and start to eat.

PERCE: That will work all right. We are chopping out the sniffing gag.

DAVE: No, have him sniff.

PERCE: I mean the nose sniffing at the table.

DAVE: All right leave it out. He marches in and tries to be master of the situation, but all the while he is feeling cheapishly about it, but he isn't going to show anybody. The only thing I feel Perce, is that sneak along and up to the table is not Grumpy - it's not his character to do that.

PERCE: I took this slant on it - suppose he came up out of the tub, he has been a bully and when a bully gets cleaned up on, he is generally meek for awhile.

DAVE: It is all right for him to be meek, but never out of character. He is trying to be a bully, but he doesn't touch anyone.

PERCE: I was just wondering when we have him come out of the tub with the wreath on his nose - he has had all the starch taken out of him - wouldn't it be better for him to come up with a forlorn look. We have had him mad for 75 feet and I question a laugh if we have him mad again when he comes out of the tub.

DICK C: He could be a little bit dazed - not licked.

DAVE: He is mad as a wet hen.

PERCE: What do you think of this angle: the guy is burned up and is plenty mad, but he is too proud to let them know that he is willing to join them at all, and he is sneaking in. I am trying to think of another reason for his sneaking in, and not wanting them to notice. He wants to appear indifferent, but he has to have his soup - his appetite has the best of his pride.

DICK C: I think the sneak is easier. It is better to understand after some declaration from him that he is through with them - he has to go back on something that he has just said.

JAXON: I happen to see it in pantomime rather than in dialogue. He starts to go in, and he goes back and sits on barrel - too proud to go in. Then I think it would be funnier to disclose it from the inside that he has given in - he sneaks back to his chair and is skeptical about the soup, but finds it good.

DICK C: I do think that if he were sneaking in that if anybody looked at him, he would go right back into his hard-boiled pose.

DAVE: When Grumpy looks in the door and you cut to what he sees - it should be a low, rear view shot disclosing his empty chair, and also pictures to the audience that they don't see him as he comes in. It seems a funny way to get around it, but it is in line with the fact that they don't see him.

DICK R: Would it strengthen it any if Snow White missed Grumpy and asks where he is. Snow White sort of calls the roll before they start to eat.

PERCE: That would be a cute angle, but I am afraid you would have to go out of the pattern to get it. What is the objection to working the exterior shot and Grumpy in the door all at one time, and in the place we have it now?

DAVE: I should say that there is lack of footage as far as putting over definitely

DAVE: that he isn't going to eat with them. If you are going to retain that thought
(cont.) that would take a bit of building.

JAXON: I feel that, too, Dave. If you put it over properly, it should have
a build up.

DAVE: I am afraid, fellows, that in the final decision that we are going
to have to stick to what you have here, and I appreciate all these other
suggestions, but I am afraid we ought to try very hard to follow this
pattern. We should come to some sort of an agreement of building a
little touch in here.

PERCE: For instance, we are going to have a hard time if we try to
dismiss the nose coming over the edge of the table. In other words,
we have got to try to build the sneak in - it's one thing that Walt
talks about and likes.

JAXON: If it must be in, just fit it in your pattern what it is here, and it
might be best to put in just a little extra footage in the beginning
of the sequence to show Grumpy's attitude.

DAVE: Do you think my suggestion of him looking in the door and take it, then
cut to what he sees, which is the empty chair and the dwarfs eating -
then back to him sniffing is good? To me, it overcomes a lot. He
sees the empty chair and wants to get to it.

JAXON: I think it helps and I think it is better than what we have. I may be the
only one against it, but I think it would be just as amusing to the
audience and would be more direct for Grumpy to just plop up on the
chair, rather than having him sniff around on the table.

DAVE: And get the thing over quickly.

Just in passing, don't you want to keep him in Grumpy character? He looks
in door, mad, shakes himself - cut empty chair - looks
around, jumps into character and starts eating.

PERCE: I think Wait has always seen him sniffing in door in a burned up attitude
that he is coming in plenty mad, with muffled grumbling and coming around
and getting into place without attracting attention.

DAVE: That is different than you explained it in the first place - we have
never questioned this point before.

PERCE: Why has it never?

DAVE: The fact that he comes in the door mad, and with his being mad clears up
a lot with me, and he sneaks over to the table and is mad, but isn't going
to be seen.

PERCE: He is skeptical about it all and forgets himself as he goes into it.
Maybe if we approach his attitude all the way through there as very
burned up but proud in the sense that he doesn't want to let on
that he wanted to sit at the same table.

DAVE: Do you fellows feel if we follow that line, that it would be all right?

JAXON: My feeling is this: that the way Perce described it there that it is
Grumpy and the only thing I objected to was that I didn't understand
Grumpy's attitude the way it was presented before. The audience should
be shown clearly the attitude of his sneak.

PERCE: You mean you don't think you can put over the attitude by facial
expressions during the sneak?

JAXON: I mean just so the audience understands.

Selck
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