"GUIDE TO FURTHER READING." *Snow White and the Seven Dwarfs: New Perspectives on Production, Reception, Legacy*. Ed. Chris Pallant and Christopher Holliday. New York: Bloomsbury Academic, 2021. 277–280. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781501351198-006>>.

Downloaded from Bloomsbury Collections, www.bloomsburycollections.com, 26 April 2023, 13:34 UTC.

Copyright © Chris Pallant and Christopher Holliday 2021. Released under a CC BY-NC-ND licence (<https://creativecommons.org/licenses/by-nc-nd/3.0/>). You may share this work for non-commercial purposes only, provided you give attribution to the copyright holder and the publisher, and provide a link to the Creative Commons licence.

GUIDE TO FURTHER READING

As noted throughout this book, while there is a wealth of extant scholarship on both *Snow White* and the Disney studio more generally, these texts tend to follow well-established lines of enquiry, which returns us to the purpose of this collection: to extend discussions of Disney's *Snow White* in new directions. To this end, the handful of sources highlighted here offer a variety of starting points that may lead readers to explore *Snow White* in a number of specific ways.

Archives

Story-Conference Notes for *Snow White and the Seven Dwarfs*, Dated 26 July 1934 through 8 June 1937. Transcription from the Original California, copied by David R. Williams, August 1987, and held in the collection of the British Film Institute, London.

This collection of production papers, held in the British Film Institute's Special Collections, provides rare access to materials ordinarily kept locked away in 'The Disney Morgue' (Disney's extensive studio archive). These papers record both the developing industrial practices at Disney in the mid-1930s and a range of individual creative contributions beyond those of Walt Disney.

Production

Richard Holliss and Brian Sibley's *Snow White and the Seven Dwarfs & the Making of the Classic Film* (New York: Simon & Schuster, 1987).

An accessibly written and presented book, which, despite its age, holds up well. This book provides useful coverage of pre- and post-release ephemera, such as merchandise and spin-offs. The book is also generously illustrated and provides a glimpse of the production artwork generated during the making of *Snow White*.

Identity

Amy M. Davis's *Good Girls and Wicked Witches: Women in Disney's Feature Animation* (Eastleigh: John Libbey, 2006).

Davis's book engages with a variety of Disney texts (1937–2004) and in doing so offers a useful analysis of how female identity is constructed within the film *Snow White*. Davis's book is certainly not the only example of scholarship interested in unpicking the question of Disney's (frequently stereotypical) identity politics, but given the breadth of Davis's work it does represent a good starting point.

Marginalized voices

Mindy Johnson's *Ink & Paint. The Women of Walt Disney's Animation* (Glendale: Disney Editions, 2017).

Like Davis, Johnson also takes a wide-angle view of Disney, covering approximately eighty years of the studio's history. Using a combination of archival access and oral history, Johnson works hard to reclaim a space within Disney history for the many talented women who have worked at the studio over the years, but whose stories were frequently pushed to the margins of the Disney narrative.

Disney style

Frank Thomas and Ollie Johnston's *The Illusion of Life* (New York: Disney Editions, 1984).

Being two of Disney's famous 'Nine Old Men', both Thomas and Johnston reflected upon their vast experience working at Disney when writing *The Illusion of Life*. Setting out a number of principles that took root at the Disney studio during the 1930s and 1940s, their book articulates the conscious process of promoting this house style – a style that would come to define and dominate hand-drawn animation for several decades. Many of the examples offered are linked to the production of *Snow White*.

Looking back

Eric Smoodin's *Snow White and the Seven Dwarfs* (London: Palgrave, 2012).

A compact but impressively wide-ranging illustrated book that fully identifies the landmark status of *Snow White* within global film history and contemporary popular culture, but also its more immediate contribution

to the Disney studio's company narrative. Smoodin's largely industrial approach takes in the film's pre-production through to its critical response upon its release, situating Disney's inaugural feature film within the context of Walt's position as a highly influential Hollywood filmmaker. The book is a terrific introduction to *Snow White* that covers multiple bases, one that in its scope perhaps belies its shorter length. Smoodin's book was also chosen to be reprinted and reissued as a special edition in 2012 to celebrate the twentieth anniversary of the BFI Film Classics series.