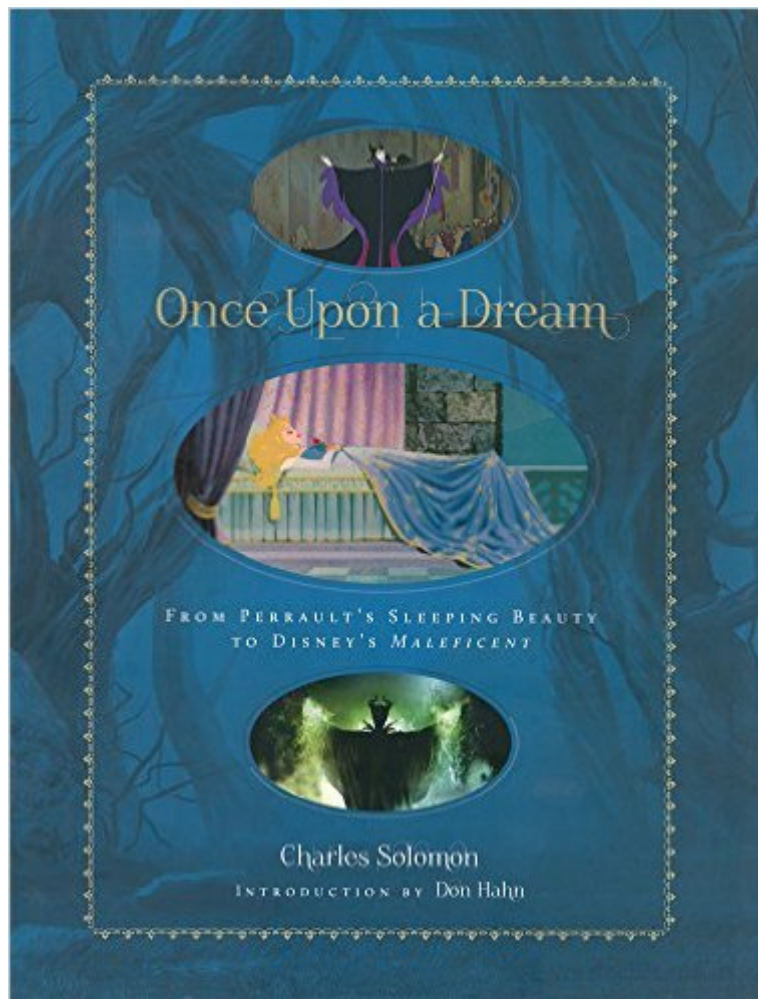


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# Once Upon A Dream: From Perrault's Sleeping Beauty To Disney's Maleficent (Disney Editions Deluxe (Film))



## Synopsis

With its themes of a beautiful princess, a dashing prince, and love triumphing over powerful magic, "Sleeping Beauty" remains one of the most beloved of all fairy tales. The story was first published by Charles Perrault in 1697. Perrault's vision of the ageless, enchanted princess slumbering in her vine-encrusted tower has fascinated readers and artists for more 300 years three times as long as the heroine slept. This heavily-illustrated book will trace the history of that fascination, which has manifested itself in literature, fine art, poetry, music, and film. The most celebrated cinematic version of Sleeping Beauty is Walt Disney's, the glorious finale of the animated fairy tales he began in 1937 with Snow White and the Seven Dwarfs. Although Briar Rose/Aurora was the most beautiful and beautifully animated of the Disney princesses, the film was dominated by Maleficent: Perrault's shriveled old fairy was transformed into the epitome of the lovely but terrible sorceress of fantasy literature. The book will conclude with the development and creation of Maleficent, including interviews with Angelina Jolie, Imelda Staunton, Linda Woolverton, Sean Bailey, Joe Roth, Don Hahn, and director Robert Stromberg (Oscar-winning art director of Avatar and Alice in Wonderland); behind-the-scenes details and photography; costumes, props, and makeup; and plenty of movie magic!

## Book Information

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## Customer Reviews

Ever since the release of the huge coffee-table book celebrating Disney's "Snow White And The Seven Dwarfs", I wondered when "Sleeping Beauty" would get a book devoted to it. Well, it has

finally arrived and it is well worth the wait. Charles Solomon digs deep into the origins of the Sleeping Beauty story; starting with Perrault and including information on some other rather gruesome versions. We all know that the music from the Sleeping Beauty ballet is featured prominently throughout the Disney film. But, did you know that Engelbert Humperdink, composer of the "Hansel And Gretel" opera, also wrote a largely unknown and unsung opera version of "Sleeping Beauty"? The heart of the book is the creation of Disney's 1959 "Sleeping Beauty." For reasons which I've never completely understood, "Sleeping Beauty" has always suffered unfavorable comparisons to "Snow White." This book finally gives "Beauty" some long overdue praise. "Snow White" and "Sleeping Beauty" are similar in terms of genre, but in terms of style, they couldn't be more different. "Snow White" has a muted, watercolor, cozy color palette. "Sleeping Beauty" represented a thrilling departure from the usual "house style" of animation at Disney. "Sleeping Beauty" features a bolder use of color and design to express character and emotion. And credit for all this mostly goes to Eyvind Earle, whom Walt Disney entrusted with the styling and creative vision of "Sleeping Beauty." "Sleeping Beauty" may lack the groundbreaking appeal of "Snow White" and the emotional pull of "Dumbo", but, artistically, there is no other Disney film like it. Every time I watch "Sleeping Beauty", I am mesmerized by the visuals and design.

I was waiting till after I saw Maleficent to read this, but I have flipped through the book many times. I will only review by the visuals for now. I'm a huge Sleeping Beauty fan, so I pre-ordered this immediately. While I love the book, I'm slightly disappointed as a big fan. This book has 175 pages and Maleficent the movie takes up 67 pages. If you liked Maleficent, you should get this book. There are many awesome photos for Maleficent. They really showcased the photos for that movie well, almost better than Sleeping Beauty. Maybe because it's in that modern high definition, they had more quality shots from Maleficent. Don't get me wrong, there are still some great photos from Sleeping Beauty, the artist's drawings, etc. I do feel like several photos they showcased in large format are just bad blow ups of great movie stills. Page 94-95 is one example of this. It's Aurora waiting in sleep for the prince. It is just very grainy looking. Even some of the smaller sized photos are grainy while others are quite clear. I am nit-picking though. It IS an old movie and looks awesome in print, even the slightly grainy photos. I will say that one page that is a big disappointment is page 107. There are a few pages of nice larger photos of the artwork, but on page 107 they short change us. There are 3 images of I think Eyvind Earle's art that are beautiful and should've been much larger to view and on their own page similar to how pages 36-37 were done. That is an even bigger failing than a few grainy images. I have seen larger versions of these 3

images online and they are too gorgeous to be viewed in small format. Three dioramas through castle windows. One of Aurora in her sleep, another of Maleficent's shadow and spindles, and another of the king and queen watching the spindles burn.

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