

Alice in Wonderland

Scene 1

Narrator: Today we would like to take you on a journey to Wonderland

Written by Lewis Carroll in 1864, Alice's adventures in Wonderland is about a small girl who journeys through many strange lands meeting many curious characters along her way.

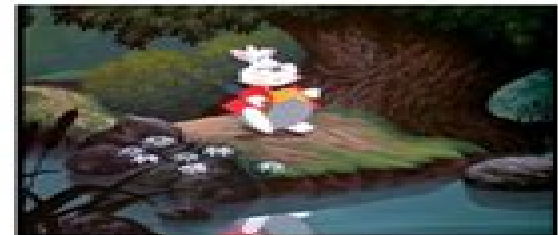
Our story begins on warm summers day. Alice was happily daydreaming when suddenly something caught her attention.

Alice: A rabbit with a waistcoat, how strange.

White Rabbit: I'm late, I'm late, I'm late!

Alice: What could a rabbit late for?

White Rabbit: I'm late, I'm late, for a very important date!



Alice In Wonderland Script Disney

J P. Telotte



Alice In Wonderland Script Disney:

Disney in Wonderland: A Comparative Analysis of Disney's Alice in Wonderland Film Adaptations from 1951 and 2010

Franziska Schütze, 2014-04-11 Inhaltsangabe Introduction Every thing s got a moral if only you can find it Lewis Carroll 1865 In 2015 the first edition of Alice in Wonderland will have its 150th anniversary The novel as well as its sequel Through the Looking Glass and What Alice Found There have been read by people of all ages and all origins ever since Due to the widespread success of the literary work Lewis Carroll s novels have not only been illustrated by hundreds of artists but also frequently adapted for film theatre opera music and other forms of art Among these numerous adaptations are two motion pictures produced by the Walt Disney Company which is known for warm hearted movies for audiences of all ages The relationship between Alice in Wonderland and Walt Disney even dates back to 1923 when he founded the famous film studio due to a distribution contract for his first completed short film called Alice s Wonderland This thesis however focuses on the Disney adaptation from 1951 a 2 D cartoon animation as well as the most recent film adaptation from 2010 a combination of live action film and computer generated animation Thus the main part of this thesis constitutes a comparative analysis of both adaptations regarding the following aspects the evolution of the visualisations the different characters of the heroine Alice the influences of Walt Disney and Tim Burton on the story lines and the styles of the adaptations and the responses to both films Thereby the following research questions should be answered What are the specificities of Carroll s novels Why did it attract so many filmmakers Why did both adaptations employ the medium of animation Did the medium get implemented successfully How did Walt Disney and Tim Burton affect the story lines and the styles of the adaptations How did the heroine s character change under their influence How did the audiences react to the adaptations What are the reasons for that The first theoretical part hence starts with a description of the literary model which aims at defining the novels specificities respectively the essence Carroll tried to convey Chapter 2 outlines the most important issues of today s adaptation discourse since the theory of adaptation serves as the theoretical basis for the comparative analysis In chapter 3 an overview of the medium of animation will be given including the medium s possibilities and challenges as well as its techniques With Alice's Wonderland Catherine Nichols, 2014-11-18 Presents a history of Alice s adventures in Wonderland discussing works that were inspired by Lewis Carroll s classic tale Animating the Victorians Patrick C. Fleming, 2025-02-17 Many Disney films adapt works from the Victorian period which is often called the Golden Age of children s literature Animating the Victorians Disney s Literary History explores Disney s adaptations of Victorian texts like Alice in Wonderland Oliver Twist Treasure Island Peter Pan and the tales of Hans Christian Andersen Author Patrick C Fleming traces those adaptations from initial concept to theatrical release and beyond to the sequels consumer products and theme park attractions that make up a Disney franchise During the production process which often extended over decades Disney s writers engaged not just with the texts themselves but with the contexts in which they were written their authors

biographies and intervening adaptations To reveal that process Fleming draws on preproduction reports press releases and unfinished drafts including materials in the Walt Disney Company Archives some of which have not yet been discussed in print But the relationship between Disney and the Victorians goes beyond adaptations Walt Disney himself had a similar career to the Victorian author entrepreneur Charles Dickens Linking the Disney Princess franchise to Victorian ideologies shows how gender and sexuality are constantly being renegotiated Disney s animated musicals theme parks copyright practices and even marketing campaigns depend on cultural assumptions legal frameworks and media technologies that emerged in nineteenth century England Moreover Disney s adaptations influence modern students and scholars of the Victorian period By applying scholarship in Victorian studies to a global company Fleming shows how institutions mediate our understanding of the past and demonstrates the continued relevance of literary studies in a corporate media age

Aldous Huxley Harold Bloom,2009 A collection of critical essays on Aldous Huxley and his work **Alice in**

Wonderland in Film and Popular Culture Antonio Sanna,2022-10-19 This book examines the many reincarnations of Carroll s texts illuminating how the meaning of the original books has been re negotiated through adaptations appropriations and transmediality The volume is an edited collection of eighteen essays and is divided into three sections that examine the re interpretations of Alice in Wonderland and Through the Looking Glass in literature film and other media including the branches of commerce music videos videogames and madness studies This collection is an addition to the existing work on Alice in Wonderland and its sequels adaptations and appropriations and helps readers to have a more comprehensive view of the extent to which the Alice story world is vast and always growing *Disney Voice Actors* Thomas S. Hirschak,2011-10-06

This biographical dictionary is devoted to the actors who provided voices for all the Disney animated theatrical shorts and features from the 1928 Mickey Mouse cartoon Steamboat Willie to the 2010 feature film Tangled More than 900 men women and child actors from more than 300 films are covered with biographical information individual career summaries and descriptions of the animated characters they have performed Among those listed are Adriana Caselotti of Snow White fame Clarence Nash the voice of Donald Duck Sterling Holloway best known for his vocal portrayal of Winnie the Pooh and such show business luminaries as Bing Crosby Bob Newhart George Sanders Dinah Shore Jennifer Tilly and James Woods In addition a complete directory of animated Disney films enables the reader to cross reference the actors with their characters

Alice in Transmedia Wonderland Anna Kérchy,2016-08-16 Part of Alice s appeal is her ambiguity which makes possible a range of interpretations in adapting Lewis Carroll s classic Wonderland stories to various media Popular re imaginings of Alice and her topsy turvy world reveal many ways of eliciting enchantment and shaping make believe Late 20th century and 21st century adaptations interact with the source texts and with each other providing readers with an elaborate fictional universe This book fully explores today s multi media journey to Wonderland *Disney's Live-Action Movie Bombs,* 1979-2019 Tyler Mattis,2024-12-26 This book explores the history of Disney s biggest live action movie failures from the late

1970s to the late 2010s That stretch of time was a transformative period in which the company made many financial gains but gradually lost its identity which had largely been synonymous with founder Walt Disney The chapters explain why each movie was made the casting process production details and why each movie failed financially Covered here are cult classics like Tron and Hocus Pocus alongside more well known bombs like John Carter and The Lone Ranger *Disney Stories* Krystina Madej, Newton Lee, 2020-10-20 The second edition of *Disney Stories* Getting to Digital will be of interest to lovers of Disney history and also to lovers of Hollywood history in general The first edition was planned as a short history of the companies evolution from analog storytelling to a digital online presence that closed the chapter on early Disney films with the release of the groundbreaking Snow White The purpose of the new edition is to bring to readers a more complete view of the analog digital story by including three new chapters on film that cover key developments from the live animation hybrids of the 1940s to CAPS and CGI in the 1990s and VR in the 2010s It also includes in the discussion of cross media storytelling the acquisition of the exceptional story property Star Wars and discusses how Disney has brought the epic into the Disney Master Narrative by creating Galaxy s Edge in its US theme parks Krystina Madej s engaging portrayal of the long history of Disney s love affair with storytelling and technology brings to life the larger focus of innovation in creating characters and stories that captivate an audience and together with Newton Lee s detailed experience of Disney during the crucial 1995 2005 era when digital innovation in online and games was at its height in the company makes for a fast paced captivating read *Disney Stories* first edition explored the history of Disney both analog and digital It described in detail how Walt Disney used inventive and often ground breaking approaches in the use of sound color depth and the psychology of characters to move the animation genre from short visual gags to feature length films with meaningful stories that engaged audience s hearts as well as tickled their funny bones It showed Walt s comprehensive approach to engaging the public across all media as he built the Disney Master Narrative by using products books comics public engagements fan groups such as the Mickey Mouse club TV and of course Disneyland his theme park Finally it showed how after his passing the company continued to embrace Walt s enthusiasm for using new technology to engage audiences through their commitment to innovation in digital worlds It describes in detail the innovative storybook CD ROMs their extensive online presence the software they used and created for MMORGs such as Toontown and the use of production methods such as agile methodology This new edition provides insight on major developments in Disney films that moved them into the digital world *Empires of the Imagination* Alec Worley, 2021-01-05 The warlocks and ghosts of fantasy film haunt our popular culture but the genre has too long been ignored by critics This comprehensive critical survey of fantasy cinema demonstrates that the fantasy genre amounts to more than escapism Through a meticulously researched analysis of more than a century of fantasy pictures from the seminal work of Georges Melies to Peter Jackson s recent tours of Middle earth the work identifies narrative strategies and their recurring components and studies patterns of challenge and return setting and character First addressing the

difficult task of defining the genre the work examines fantasy as a cultural force in both film and literature and explores its relation to science fiction horror and fairy tales Fantasy's development is traced from the first days of film with emphasis on how the evolving genre reflected such events as economic depression and war Also considered is fantasy's expression of politics as either the subject of satire or fuel for the fires of propaganda Discussion ventures into the subgenres from stories of invented lands inhabited by fantastic creatures to magical adventures set in the familiar world and addresses clashes between fantasy and faith such as the religious opposition to the Harry Potter phenomenon From the money making classics to little known arthouse films this richly illustrated work covers every aspect of fantasy film **Disney's World** Leonard Mosley,1990-10-01 Documents the stunning accomplishments of Disney's imaginative genius It is not a flattering portrait Library Journal **The Oxford Companion to the American Musical** Thomas S. Hischak,2008 A dictionary of short entries on American musicals and their practitioners including performers composers lyricists producers and choreographers

Gender and the Male Character in 21st Century Fairy Tale Narratives Natalie Le Clue,2024-09-16 Putting Prince Charming in the academic spotlight this collection examines the evolution of male fairy tale characters across modern series and films to bridge a gap that afflicts multiple disciplines *The Mouse Machine* J P. Telotte,2010-10-01 Throughout Disney's phenomenally successful run in the entertainment industry the company has negotiated the use of cutting edge film and media technologies that J P Telotte argues have proven fundamental to the company's identity Disney's technological developments include the use of stereophonic surround sound for Fantasia experimentation with wide screen technology inaugural adoption of three strip Technicolor film and early efforts at fostering depth in the animated image Telotte also chronicles Disney's partnership with television development of the theme park and depiction of technology in science fiction narratives An in depth discussion of Disney's shift into digital filmmaking with its Pixar partnership and an emphasis on digital special effects in live action films such as the Pirates of the Caribbean series also highlight the studio's historical investment in technology By exploring the technological context for Disney creations throughout its history *The Mouse Machine* illuminates Disney's extraordinary growth into one of the largest and most influential media and entertainment companies in the world Hardback is unjacketed **Wildlife Films** Derek Bouse,2000 Quite brilliant This fascinating book will interest all audiences **Mouse Tracks** Tim Hollis,Greg Ehrbar,2023-04-21 Around the world there are grandparents parents and children who can still sing ditties by Tigger or Baloo the Bear or the Seven Dwarves This staying power and global reach is in large part a testimony to the pizzazz of performers songwriters and other creative artists who worked with Walt Disney Records *Mouse Tracks The Story of Walt Disney Records* chronicles for the first time the fifty year history of the Disney recording companies launched by Walt Disney and Roy Disney in the mid 1950s when Disneyland Park Davy Crockett and the Mickey Mouse Club were taking the world by storm The book provides a perspective on all time Disney favorites and features anecdotes reminiscences and biographies of the artists who brought Disney magic to audio Authors Tim Hollis and

Greg Ehrbar go behind the scenes at the Walt Disney Studios and discover that in the early days Walt Disney and Roy Disney resisted going into the record business before the success of The Ballad of Davy Crockett ignited the in house label Along the way the book traces the recording adventures of such Disney favorites as Mickey Mouse Donald Duck Cinderella Bambi Jiminy Cricket Winnie the Pooh and even Walt Disney himself Mouse Tracks reveals the struggles major successes and occasional misfires Included are impressions and details of teen pop princesses Annette Funicello and Hayley Mills the Mary Poppins phenomenon a Disney style British Invasion and a low period when sagging sales forced Walt Disney to suggest closing the division down Complementing each chapter are brief performer biographies reproductions of album covers and art and facsimiles of related promotional material Mouse Tracks is a collector's bonanza of information on this little analyzed side of the Disney empire Learn more about the book and the authors at www.mousetracksonline.com *Lewis Carroll's*

Alice Charles C. Lovett, Stephanie Lovett Stoffel, 1990 **Aldous Huxley Annual** Bernfried Nugel, Jerome Meckier, 2023-08-24 Volume 22 opens with two little known Huxley writings A Lunndon Mountaineering Essay 1914 edited by Gerhard Wagner and Huxley's contributions in French at the Paris 1933 congress on the future of the European spirit edited and translated into English by James Sexton This section is followed by a further selection of papers from the Seventh International Aldous Huxley Symposium held at Toulon in October 2021 many of them devoted to a variety of neglected Huxley issues or to the second part of the Huxley Forum entitled Aldous Huxley's Controversial Philosophical Theories An overview of the conference program can be consulted on the Internet via <https://sites.univ-tln.fr/huxley-toulon-en-program> The volume closes with further articles on Huxley's concept of the ultimate revolution on an aficionado's life long personal experience with Huxley's works and on Huxley's many sided response to Charles Dickens **Diversity in Disney Films**

Johnson Cheu, 2013-01-04 Although its early films featured racial caricatures and exclusively Caucasian heroines Disney has in recent years become more multicultural in its filmic fare and its image From Aladdin and Pocahontas to the Asian American boy Russell in Up from the first African American princess in The Princess and the Frog to Spanish mode Buzz Lightyear in Toy Story 3 Disney films have come to both mirror and influence our increasingly diverse society This essay collection gathers recent scholarship on representations of diversity in Disney and Disney Pixar films not only exploring race and gender but also drawing on perspectives from newer areas of study particularly sexuality queer studies critical whiteness studies masculinity studies and disability studies Covering a wide array of films from Disney's early days and Golden Age to the Eisner era and current fare these essays highlight the social impact and cultural significance of the entertainment giant Instructors considering this book for use in a course may request an examination copy here [Forbidden Animation](#) Karl F. Cohen, 2013-10-18 Tweety Bird was colored yellow because censors felt the original pink made the bird look nude Betty Boop's dress was lengthened so that her garter didn't show And in recent years a segment of Mighty Mouse was dropped after protest groups claimed the mouse was actually sniffing cocaine not flower petals These changes and many others like them

have been demanded by official censors or organized groups before the cartoons could be shown in theaters or on television. How the slightly risqué gags in some silent cartoons were replaced by rigid standards in the sound film era is the first misadventure covered in this history of censorship in the animation industry. The perpetuation of racial stereotypes in many early cartoons is examined, as are the studios' efforts to stop producing such animation. This is followed by a look at many of the uncensored cartoons, such as Lenny Bruce's "Thank You, Mask Man" and Ralph Bakshi's "Fritz the Cat." The censorship of television cartoons is next covered, from the changes made in theatrical releases shown on television to the different standards that apply to small screen animation. The final chapter discusses the many animators who were blacklisted from the industry in the 1950s for alleged sympathies to the Communist Party.

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