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“Disney’s *Alice in Wonderland* Films: An Annotated Bibliography”

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1. Introduction

This annotated bibliography consists of all available sources which are related to Walt Disney's *Alice in Wonderland* (hereafter WD, 1951) and Tim Burton's *Alice in Wonderland* (hereafter TB, 2010), Disney's adaptations of Lewis Carroll's *Alice's Adventures in Wonderland* (hereafter LC, 1865) and *Through the Looking-Glass and What Alice Found There* (1872). This project would be a useful list of sources for those who analyze Disney's adaptations of LC's *Alice* stories, since there is no annotated bibliography which puts a focus on the topic.

Through the history of adaptations of *Alice* tales, researchers basically have been insisted that Disney's adaptations contains themes of surrealism, Freudianism, feminism, gender, contemporary postmodernism, satire of the Cold War, independence, growing up, originality, psychology and children's education. Robert Allan, who analyzed the conflict of originalities between LC's *Alice* and WD's animated *Alice* in 1985, was the first man to research the Disney adaptation of *Alice* tales.¹ In 1990s, researchers started to put focus on the popularity of WD's animated *Alice*, and analyzed psychological aspects of the film, such as surrealism and Freudianism, of the work.

In 2000s, researcher's idea about Disney's *Alice* got more complex. Some of them praised WD's version as a masterpiece with beautiful art and music while others

criticized the instability of its story. The analysis with a historical point of view appeared as well: Ávila and Bernardo pointed out there would be a relationship between WD's *Alice* and the Cold War.² Since 2008, TB's *Alice* started to come under the spotlight before its release, and thanks to its popularity more researchers started to put focus on the film adaptations of *Alice* including WD's version and TB's version. They discuss various components seen in adaptations of *Alice*, such as feminism, gender, satire, independence, growing up, originality and children's education.

The primary sources are two LC's *Alice* tales (*Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*), and two film adaptation scripts (WD's version and TB's version). Instead of the script of WD's animated *Alice*, an English teaching material introducing the film is used because it contains the same contents as the film script.

The keywords used are "Alice in Wonderland film," "Alice in Wonderland and Disney," "Alice in Wonderland and costume" and "Alice in Wonderland and clothes." The scope of this project ranges from 1982, the year researchers started to discuss the topic related to the film adaptation according to *EBSCO host*, to the present. The entries have been collected from *EBSCO host* (*Academic Search Premier*, *Online Journals Archive*, *MLA International Bibliography*, *Humanities Abstracts* (H.W. Wilson),

PsycINFO), *ProQuest*, *Google* and *Amazon*. In this project, the annotations are provided only for those that are written in English.

This bibliography contains academic articles, magazine articles including previews, reviews and evaluations, and interviews of the directors, staff, actors and actresses who were involved with the film making. The selected resources include short articles such as previews and reviews which mention visual effect, music and costumes in each film, because they are considered to be important components to understand the ideas of the films. In addition, interviews of main casts are annotated because their attitudes to prepare for their roles are considered significant in order to understand their interpretation of their characters' roles. Academic articles are basically given longer annotation than brief previews and reviews. Previews and reviews on the topic with little critical value are omitted and listed in the appendix of non-academic resources at the end of this annotated bibliography. Items are listed chronologically in order to make the readers understand the transition of the critics easily, and the indices of works and critics are included in the appendix.

Notes

1. Allan, Robert. "Alice in Disneyland." *Sight And Sound* 54.2 (1985): 133-34. Print.
2. Hernández Ávila, José Bernardo. "Disney's Alice in Wonderland: A Cold War Parody?" *Applied Semiotics/Sémiotique Appliquée* 19 (2007): 29-42. AS/SA. Web. 3 Nov. 2013.

2. A List of Abbreviations

Academic Search Premier = ASP

Alice in Wonderland = AW

Lewis Carroll = LC

MLA International Bibliography = MLA IB

Tim Burton = TB

Walt Disney = WD

3. Primary Sources

Fiction

[1] Carroll, Lewis. *Alice's Adventures in Wonderland*. London: Macmillan, 1865.

Alice enters Wonderland as she follows the White Rabbit, and wanders around to encounter strange inhabitants there, such as the Cheshire Cat, the Mad Hatter, the Caterpillar and the Queen of Hearts. Alice appears to be passive and dependent at the beginning of the story, but she becomes active and independent through her adventure in Wonderland.

[2] ---. *Through the Looking-Glass, and What Alice Found There*. London: Macmillan, 1872.

A sequel to AW. Alice appears as the main character of the story again, and she wanders around the world inside the looking glass, and meets strange inhabitants there, such as the Red Queen and the White Knight. The world of the looking glass contains a large chess board field, and the purpose of Alice is to become a Queen by winning the chess game.

Film script

[3] Fujita, Eiji. 『名作アニメで英会話シリーズ ふしぎの国のアリス [Meisaku Animede Eikaiwa Shirizu Fushigino Kunino Arisu] [English Conversation Series with Masterpiece Animations: AW].』 Tokyo: Takarajimasha. 2007. Print.

WD combines LC's AW with "The Looking-Glass." Alice, depicted as a young girl with blond hair, looks similar to herself in LC's "Alice" tales. Since WD changed the story as he combines two "Alice" tales, there are several differences between WD's version and LC's version. The biggest difference is the action of Alice when she leaves the Wonderland. In WD's version, Alice appeared to be too passive and weak to face furious the Queen of Hearts, and eventually she tried to escape from Wonderland. LC's Alice, on the other hand, appeared to be so active and strong that she tried to fight with the opponents.

[4] AW. Dir. Tim Burton. Disney Enterprises, 2010. Transcript.

This film is composed of live-action, motion-capture and CG (3D) in order to interpret the strange world which originally LC had created. The director TB and the script writer Linda Woolverton cooperated to make this film partly similar but also different from LC's originals. As a sequel of LC's "Alice" tales, Alice is

appeared to be a grown up girl who still remains curious about something strange.
Alice becomes independent and regains her strength though her adventure in
Wonderland.

4. Secondary Sources

—1982—

Not Found

—1983—

Not Found

—1984—

Not Found

—1985—

[5] Allan, Robert. "Alice in Disneyland." *Sight And Sound* 54.2 (1985): 133-34. Print.

Explains the process of WD and his colleagues to create the animated version of

Alice in Wonderland and analyzes the film itself. Allan considers that WD's "Alice" has an originality which occurs in conflict with WD's attempt to remain the spirit of LC and Tenniel, his inability to interpret some aspects of the spirit, and his purpose to introduce a strange tale of Wonderland.

—1986—

Not Found

—1987—

Not Found

—1989—

Not Found

—1990—

[6] Weissman, Vicki. "That Girl is Everywhere." *New York Times Book Review* 140.4841 (1990): 55. Print.

Explains the popularity of LC's "Alice" tales among people and the themes being

frequently used in various fields such as films, dances and music. Mentions that WD's animated *Alice in Wonderland* is on the list of a video guidebook and called entertaining and aloof.

—1991—

Not Found

—1992—

[7] Higdon, David Leon, and Phill Lehrma. "Huxley's 'Deep Jam' and the Adaptation of Alice in Wonderland." *The Review of English Studies* 43.169 (1992): 57-74. *Online Journals Archive*. Web. 1 Dec. 2013.

Explains that WD created the animated version of *Alice in Wonderland* with Aldous Huxley, a great novelist and an authority on LC's works. According to Higdon and Lehrma, Huxley combined live action and animation in order to make the film provide a transition into Wonderland and an adjustment to LC's episodic nature.

—1993—

Not Found

—1994—

Not Found

—1995—

[8] Leimbach, Dulcie. "Alice in Wonderland" *New York Times* 144.50019 (1995): 31.

Print.

Introduces "Alice in Wonderland," the puppet animation film which was released in 1948 mainly, but shortly mentions WD's AW in its footnote. Leimbach admits that WD's version became so influential that overshadowed the puppet's version as a result.

—1996—

[9] Beveridge, Allan. "Images of Madness in the Films of Walt Disney." *Psychiatric*

Bulletin 20.10 (1996): 618-20. *PsycINFO*. Web. 10 Dec. 2013.

Explains that WD's works including AW are related to his mental problems, depression, and analyzes the madness seen in his films. Beveridge points out that

WD added violence to “Alice” in order to make its madness vivid, and as a result the characters became so chaotic and violent that the film shocks the audience.

—1997—

Not Found

—1998—

Not Found

—1999—

[10] Smith, Russell Scott. “Strange but More-Or-Less True.” *American Theatre* 16.10

(1999): 24-26. *Humanities Abstracts (H. W. Wilson)*. Web. 15 Jan. 2014.

Introduces Kira Obolensky who researched about Salvador Dali, the surrealist artist who worked for WD’s AW Smith writes about Obolensky finding out that Dali might have had some influence on WD’s “Alice” and made the film surrealistic.

[11] Marling, Karal Ann. “Are Disney Movies Really the Devil’s Work?.” *Culturefront*

8.3/4 (1999): 25-28. Print.

Analyzes negative implications and effects of WD's animated films including "Alice in Wonderland." Marling points out that WD's Alice is totally different from LC's Alice, and explains that her falling down the rabbit hole represents the cocktail party Freudianism at that time. Marling also regards WD as a powerful narrator like LC in order to make his works influential.

—2000—

Not Found

—2001—

Not Found

—2002—

Not Found

—2003—

Not Found

—2004—

[12] Bennett, Rad, and Josef Krebs. "Alice in Wonderland (1951)/Alice in Wonderland (1966) (Film)." *Sound & Vision* 69.3 (2004): 94. *ASP*. Web. 7 Jan. 2014.

Compares WD's AW with Jonathan Miller's AW (1966), and evaluates each film.

Bennett introduces the WD version as a lighthearted film full of songs and beautiful images. Bennett also regards both films as a true feast for Alice fans.

[13] Mike, Clark. "New on DVD." *USA Today* 30 Jan. 2004. *ASP*. Web. 10 Dec. 2013.

Contains a short introduction of WD's animated film AW. According to Clark, this version is much busier and more haphazard than the story AW the audience have expected. Clark also recommends the music scores used in the movie which decorates the story.

[14] Ross, Deborah. "Escape from Wonderland: Disney and the Female Imagination."

Marvels & Tales: Journal Of Fairy-Tale Studies 18.1 (2004): 53-66. *MLA IB*.

Web. 14 Jan. 2014.

Explains feminism in WD's movies including AW. Ross insists that WD's Alice appears to be more weak and passive than LC's Alice, since she just escapes from Wonderland at the end of the film without growing up or becoming independent.

[15] Willman, Chris, and Tim Purtell. "For Your Collection." *Entertainment Weekly* 751 (2004): 60. Print.

Introduces AW shortly and analyze the story. Willman and Purtell consider that most of WD fans would be disappointed by WD's animated Alice because it is flat, strange, unstable and schizophrenic.

—2005—

Not Found

—2006—

[16] Shenk, Ron. "Psyche and Cinema: "Go Ask Alice (Or Neo); I Think They'll Know"." *Psychological Perspectives* 49.2 (2006): 249-66. ASP. Web. 7 Jan. 2014. Print.

Considers WD's AW as a musical animation with aspects of semi-pastoral,

imagination and disconstruction. Shenk explains that WD's work is a reflection of psychoanalysis and the contemporary postmodernism as Alice experiences an absurd and relativizes identity.

—2007—

- [17] Hernández Ávila, José Bernardo. "Disney's Alice in Wonderland: a Cold War Parody?" *Applied Semiotics/Sémiotique Appliquée* 19 (2007): 29-42. AS/SA. Web. 3 Nov. 2013.

Considers WD's animated film AW as a political satire of the Cold War. Ávila points out characters themselves, their remarks and the music used in the film are connotations of countries and situations related to the Cold War.

—2008—

- [18] Fleishhacker, Joy. "Walt Disney's Alice in Wonderland." *School Library Journal* 54.10 (2008): 124. ASP. Web. 7 Jan. 2014.

Reviews the picture book "Walt Disney's Alice in Wonderland" by Mary Blair, which was inspired by WD's animated film AW. Fleishhacker explains that Blair's concept art shaped WD's "Alice."

[19] Sperling, Nicole. "Movies." *Entertainment Weekly* 1006 (2008): 15. Print.

Reports that the actor Johnny Depp would play the role of the Mad Hatter for TB's AW and introduces the film shortly. Sperling describes the Mad Hatter of TB's version as a crazy host of a tea party, and expects that Depp would look perfect with a hat as the Mad Hatter.

—2009—

[20] "Alice in Wonderland" *Entertainment Weekly* 1057 (2009): 28-29. Print.

Previews TB's AW and interviews TB and several casts of the main characters. The article explains that TB would mix motion-capture, live-action and CGI in order to translate LC's dark fantasy. It also introduces the film as a story of a Alice as a young woman exploring with some angst about her life.

[21] Carte, Michael. "Carte Blanche: an Invitation for Illustration." *Booklist* 105.18 (2009): 35. *ASP*. Web. 14 Jan. 2014.

Introduces the works by Slave Labor Graphics that mainly, but slightly mentions

WD's AW. Cart explains the adaptation of LC's "Alice" is not always successful, and WD's version is considered to be one of the well-known failures since WD's Alice is too cold to be the main character of the story.

[22] Spines, Christine, Jeff Jensen, and Dave Karger. "Where the Wild Directors Are."

Entertainment Weekly 1068 (2009): 36-37. Print.

Introduces several motion pictures whose directors have worked mainly for adult films including TB. Spines considers that the image of Wonderland would be totally different in the classic WD's version being dreamy and TB's version being nightmarish. Spines also interviews TB saying that he wanted to make his "Alice" different from the classic version in order to give the audience a new idea of the story.

[23] Stransky, Tanner. "Anne Hathaway Braves the Bard." *Entertainment Weekly* 1052

(2009): 67. Print.

Interview with Anne Hathaway, the actress playing the White Queen in TB's *Alice in Wonderland*. Stransky describes that Hathaway would wicked turn in order to become the White Queen by getting a tiara of the Queen provided by WD.

—2010—

[24] “2010 Movie Preview.” *USA Today* 22 Jan. 2010. *ASP*. Web. 16 Jan. 2014.

Previews TB’s *AW* and introduces the analysis on the differences of the appearance of Alice in the film and WD’s animated version by Richard Zanuck, the producer of the script for TB’s version. Zanuck points out that the WD animated Alice was girlish, frilly and uptight in a British way, while TB’s Alice wears an armor for the battle. Zanuck also explains that TB’s Alice is grown up and makes a coming-of-age tale.

[25] Aikens, Kristina. “Alice Through the Ages.” *Bitch Magazine: Feminist Response To Pop Culture* 48 (2010): 31. Print.

Explains how LC’s classic “Alice” tales have been interpreted and affected reader’s ideas since their publications, and introduces several works related to the “Alice” theme including WD’s animated *AW*. Aikens points out that Mary Blair’s impressive art technique is a strong point of the film, and the film got a reputation thanks to her work.

- [26] ---. "How Wanderer Alice Became Warrior Alice, and Why." *Bitch Magazine: Feminist Response To Pop Culture* 48 (2010): 26-31. Print.

Introduces and analyzes TB's AW from feminists' point of view. Aikens considers LC's Alice as an ordinary girl with curiosity, imagination and action who tells the readers that they don't need to follow the traditional concept of marriage and domestic sphere, and shows various ways to be female, while TB's Alice with strength, self-sufficiency and productivity and enterprise implies no one can be the same Alice but herself.

- [27] "'Alice' Easily Stays Atop Box Office." *Wall Street Journal* 22 Mar. 2010, Eastern ed.: B5. Print.

Introduces TB's AW as a successful film which stays dominant at the box office. The article explains that it is rare for a film to be popular for a long time, and describes TB's "Alice" as the queen of the box office.

- [28] "Alice in Movie Land." *Scholastic Scope* 58.13 (2010): 3. ASP. Web. 17 Jan. 2014.

Reviews TB's AW and introduces the abstract of the story and the casts of the main characters. The article explains TB's strange Wonderland a place where the

vision of the audience is not reliable and those who want to survive need to be as mad as hatter.

[29] Arcus, Doreen. "Vulnerability and Eye Color in Disney Cartoon Characters."

Perspectives on behavioral inhibition. 291-97. Chicago: U of Chicago P, 1989.

PsycINFO. Print.

Analyzes the relationship between the eye colors and the vulnerability of characters from WD's cartoons including Alice in Wonderland. Arcus points out that WD's main characters with blue eyes such as Alice tend to be pure and weak, and other powerful characters such as the Queen of Hearts and the Mad Hatter tend to have brown eyes.

[30] "A Sneak Peek into Tim Burton's... Alice in Wonderland." *People* 73.6 (2010): 36.

ASP. Web. 2 Dec. 2013.

Previews TB's AW with an interview with the director of the film, Richard Zanuck. Zanuck described the film which no one could imagine, and explained it would be not dark but magical in order to show the story not only for adults but also for children. Zanuck also points out that the fight between the Red Queen and

the White Queen would be nothing but childish.

[31] Corliss, Richard. "Tim Burton, Wonder Boy." *Time* 175.10 (2010): 51-52. ASP.

Web. 29 Sept. 2013.

Analyzes the success of the film AW directed by TB. Corliss points out that TB is the one who is an adult who would have great imagination of a child and the suitable person whom LC, the author of the original text of AW, was always looking for. Corliss also argues that TB is successful by making Alice older than the original in order to remove the bad reputation of LC as a pedophile.

[32] "Critical Mass." *Entertainment Weekly* 1094 (2010): 77. Print.

Presents a chart in which several film critics evaluates films released in 2010 including TB's AW. The film got 2 B+, 2 B, 2 B-, 2 C+ and 3 C, and its grade shows that the film is highly graded.

[33] "Critical Mass." *Entertainment Weekly* 1098 (2010): 53. Print.

Presents a chart in which several film critics evaluates films released in 2010 including TB's AW. According to the chart, the film got 2 B+, 3 B, 2 B-, 2 C+ and

3 C, and it is considered that the film is highly graded.

[34] Dargis, Manohla. "What's a Nice Girl Doing in This Hole?" *New York Times* (2010): 1. *ASP*. Web. 15 Jan. 2014.

Reviews TB's AW and compare it with LC's classic "Alice" tales. Dargis points out that LC's Wonderland which contains the great nonsense and love for Alice Liddell, from whom LC got inspired to make Alice of AW, is quite different from TB's Wonderland which contains nightmarish tasks and horrific enemies that Alice needs to face.

[35] Dover, Caitlin. "Pictures & Conversations." *Print* 64.1 (2010): 64-73. *ASP*. Web. 20 Jan. 2014.

Introduces several motion-graphics artists who are strongly interested in LC's "Alice" tales, and mentions that WD's animated AW. Dover interviews Tavo Ponce, one of the artists, insisting that WD is quite unfair to the Red Queen being less powerful than the Red Queen in LC's story. He also comments that WD's animated Alice provides the audience a good opportunity to thinking about interpreting the stories in different ways.

[36] Edelstein, David. "Welcome to the Fun House." *New York* Mar 08 2010. *ProQuest*.

Web. 20 Jan. 2014.

Regards TB's AW as an action fantasy and the story is anything but LC's classics focusing on dream illogic. Edelstein points out that TB has converted LC's satires of English manners Oxford into noisy conflicts of CG characters. Edelstein also praises that visions in Wonderland are well created to display LC's original Wonderland.

[37] Gilbey, Ryan. "Adventures in Slumberland." *New Statesman* 139.4991 (2010):

46-47. *ASP*. Web. 14 Jan. 2014.

Reviews TB's AW and criticizes the film as being poor because it contains too much CG. Gilbey points out that TB's is no more attractive because CG makes the film plain and kills TB's unique techniques.

[38] Gleiberman, Owen. "Alice in Wonderland (2010)." *EW.com*. N.p., 03 Mar. 2010.

Web. 29 Sept. 2013.

Criticizes the film AW directed by TB. Gleiberman argues that the challenge to

adapt the original AW written by LC into a film is to create the purpose, a story and the relationships from the original containing none of them, and points out that TB fails to consider the point.

[39] Green, Mary. "Concept to Costume: Alice's Red Queen." *People* 73.10 (2010): 42.

ASP. Web. 7 Jan. 2014.

Explains the concept of the costume of the Red Queen in TB's film AW. According to the interview, TB decided to make the character with a big head and a tiny waist from the beginning in order to describe the evil leader in his Wonderland.

[40] Hill, Logan. "Red (Carpet) Queen." *New York* 43.7 (2010): 66. Print.

Interviews Helena Bonham Carter who played the Red Queen in TB's AW. In the interview, Carter explains how she has tried to make the Red Queen scary but not disturbing at the same time, as she explains the technique to pronounce words in a funny way. She also mentions the drug reference of the film is safe enough for the audience because it was only a caterpillar who is smoking in the film.

[41] Howard, Hilary. "Follow that Rabbit to the Makeup Aisle." *New York Times, Late Edition (East Coast)* ed. Feb 18 2010. *ProQuest*. Web. 11 Feb. 2014.

Explains that WD Enterprise teams up with makeup companies in order to make cosmetic products which put focus on the makeup of characters of TB's AW, and introduces his unique way of putting makeup on the characters in the film shortly. Howard interviews person involved in the project regarding TB as an artistic interpreter of LC's classic in order to make characters' look unique, and explains that makeup fans would especially like the way characters wear eyes shadows, such as vivid blue lids of the Queen of Hearts, and mixed color of lids of the Mad Hatter.

[42] Johnson, Lawrence B. "Wizardly Laser Disks from the Magic Kingdom." *New York Times* 03 Dec. 1995: 29H. Print.

Writes about the restorations of laser disks of WD's animated films including AW. Johnson explains that WD's animated Alice has rather dark and psychological aspects which shock the audience, such as scene in which baby oysters get eaten.

[43] Kehr, Dave. "Another Trippy Rabbit Hole." *New York Times*. Feb 28 2010.

ProQuest. Web. 15 Jan. 2014.

Compares WD's AW with the 1933 Paramount AW. Kehr points out that Paramount version which is distorted and claustrophobic is different from WD's version which is proto-psychedelic.

[44] Kelsey, John. "Lost in Space." *Artforum international*. 05 2010: 95-6. *ProQuest Research Library*. Web. 29 Sep. 2013.

Focuses on the 3-D skills used in the film AW directed by TB, but Kelsey also mentions about the difference between LC's version and TB's version. According to Kelsey, LC's version describes the split between children and adults. In contrast, Kelsey points out, TB's version is the story that shows the split between good and evil, as well as never-ending adolescence by portraying all the adults and animals being teens, so it is different from the original.

[45] Krebs, Josef. "Alice in Wonderland." *Sound & Vision* 75.5 (2010): 76. *ASP*. Web. 7 Jan. 2014. Print.

Introduces and evaluates TB's AW. Krebs considers that picture (which means costumes and visions) and music directed by Danny Elfman are the strong points

of the film which make the work quite successful.

[46] Lane, Anthony. "Alice in Wonderland." *New Yorker* 86.5 (2010): 15. Print.

Reviews and introduces TB's AW as the most splendid adaptation of LC's "Alice" tales. Lane explains that Alice is a grown up lady who is stubborn, and some scenes in which she changes her body size look erotic because the clothes don't fit her changing size. Lane also points out that casts' performances help the film being a successful work even though the story has abandoned the wordplays in LC's "Alice" tales.

[47] Lippert, Barbara. "Parental Guidance Suggested." *Brandweek* 51.17 (2010): 19.

ASP. Web. 29 Sept. 2013.

Explains about movie trailers getting scarier in recent years including AW directed by TB. Lippert argues that the trailer is often scarier than the content of the movie itself in order to attract more audiences, and TB's unique style to make characters in Wonderland, such as the Mad Hatter, look weird can affect children in a bad way.

[48] Mermelstein, David. "In So Many Wonderlands." *Wall Street Journal* 18 Mar. 2010, Eastern ed.: D7. Print.

Introduces adaptations of LC's "Alice" stories including WD's version and TB's version. Mermelstein explains that TB's style to create dark fantasy matches LC's prolific imaginations, and regard TB as one of the best directors to adapt LC's works even though he changed some parts of original stories.

[49] Morgenstern, Joe. "'Alice': Half a Wonderland." *Wall Street Journal* 5 Mar. 2010, Eastern ed.: W12. Print.

Introduces TB's AW and analyzes the attractive aspects of the film. Morgenstern explains that every scene of the film recollects things from LC's "Alice" stories but also looks new and remarkable which is quite attractive to the audience.

[50] "Movies." *New York* 43.7 (2010): 69-71. Print.

Introduces TB's AW shortly. Describes that the film is gorgeous in 3-D, and weird in a fashionable way. It also mentions WD's animated AW to compare it with TB's version, and points out that WD's version is haunting and tripped-out surrealism.

[51] Mullen, Lisa. "Alice in Wonderland" *Sight & Sound* 20.5 (2010): 50. *Humanities Abstracts* (H.W. Wilson). Web. 29 Sept. 2013.

Reviews TB's AW. Mullen explains that LC's original stories of "Alice" have attracted many film directors, including TB, and is interpreted in different ways by them. In TB's case, Mullen argues, AW is a story in which Alice rebels against the reality where she needs to follow the uptight rules of society, and tries to be independent by getting strength and courage while she is in Wonderland where the fight of good-versus-evil occurs.

[52] Nashawaty, Chris. "Alice in Wonderland (2010)." *EW.com*. Melissa Mattiace, 26 May 2010. Web. 02 Dec. 2013.

Criticizes TB's AW as unsuccessful and just gorgeous, even though TB was seen as an ideal director to make the film adaptation of LC's famous classics. It also points out that the film abandoned the highly skilled actor Johnny Depp, who played the Mad Hatter in the film.

[53] Newman, Kim. "Go Ask Alice." *Sight & Sound* 20.4 (2010): 32-34. Print.

Analyzes TB's recent film AW in which the story and characters are remade

uniquely by TB with his own concept. Newman claims that TB created a sequel to the original story by embedding the plot in which justice will prevail to restore peace in a devastated world. Newman points out that TB tends to make stories about children escaping from parental control for freedom, and his concept strongly affects his Alice film.

[54] Niemiec, Ryan M. "A Wonderland Journey Through Positive Psychology Interventions." *Psyc critiques* 55.31 (2010): *PsycINFO*. Web. 17 Jan. 2014.

Reviews TB's AW from the psychological point of view. Niemiec points out that the main theme of the film is the heroism Alice achieves by becoming independent, strong, brave and active throughout her adventure in wonderland.

[55] "Now and Then." *Working Mother* Feb 2010: 88. *ProQuest*. Web. 17 Jan. 2014.

Offers and recommend several media information and introduces TB's AW shortly. The article explains the 3-D film as a fantasy adventure which is magical, strange and epic of WD.

[56] O'Hara, Marguerite. "O Frabjous Day!." *Screen Education* 59 (2010): 14-23. Print.

Reviews TB's AW and introduces the details of its background including the information about LC's classic "Alice" stories, casts of the main characters and the process of making the film. O'hara refers to the interview of TB saying that he was inspired by other adaptations of LC's "Alice" and wanted to make his film different from the other versions. O'hara also introduces the interview of Woolverton explaining that the biggest challenge to write the script was to keep the tone of the classic "Alice" in the film no matter how much the story would be changed.

[57] Robertson, Barbara. "Curious And Curiouser!." *Computer Graphics World* 33.3 (2010): 12-20.ASP. Web. 16 Jan. 2014.

Reports the making of TB's AW and introduces unique works and techniques the staffs have done. Robertson interviews Ken Ralston, the Imageworks' senior visual effects supervisor, saying that TB wanted to make the place where the characters do not look real, but also do look real while he was shooting the film.

[58] Robertson, Barbara. "Like No Place on Earth." *Computer Graphics World* 33.3 (2010): 18-20.ASP. Web. 14 Jan. 2014.

Describes the complex works done in order to make the 3-D film AW directed by TB. Robertson explains how the staff made an effort at making complicated 3-D Wonderland including their work to put the Red Queen's big head and the Mad Hatter's huge eyes into the same scene.

[59] Rohter, Larry. "Drinking Blood: New Wonders of Alice's World." *New York Times* 28 Feb. 2010:13. *ASP*. Web. 14 Jan. 2014.

Reviews TB's AW and analyses the story by comparing it with other "Alice" stories including original texts by LC and WD's animated adaptation. Rohter points out that TB's Alice is quite different from LC's Alice and WD's Alice because she has already grown up from the beginning of the story, and she needs to fight with a monster.

[60] Ross, Deborah. "Home by Tea-Time: Fear of Imagination in Disney's Alice in Wonderland." *Classics in Film and Fiction*. 207-27. London: Pluto, 2000.

Analyzes the power of WD's classic films including AW and considers them as effective for children's imaginative development. Ross points out that LC's "Alice" stories motivated girls to be ambitious, active and independent, while WD's

animated Alice remains weak, less confident and passive.

[61] Rottenberg, Josh. "Hollywood's Mad Hatter. (Cover Story)." *Entertainment Weekly* 1092 (2010): 26-35. *ASP*. Web. 29 Sept. 2013.

Interviews TB, the director of the movie *AW*, and Jonny Depp, the actor who played the Mad Hatter in the film. During the interview, TB said he was inspired by WD's "Alice" in 1951, not by the original texts by LC, to make his own story of "Alice." He explains that he tried to make characters not only weird but also unique in order to let the audience understand them deeper. In contrast, Depp mentioned that he got inspiration from LC's text to imagine the Mad Hatter, and he thought having the orange hair would be the best way to show him as a mad character who actually got mad by poisoning himself as he made hats with mercury.

[62] Schuker, Lauren A.E. "Kid Movies Grow Up." *Wall Street Journal* 09 Oct. 2009, Eastern ed. : W1+. Print.

Introduces several film adaptations from classic children stories including TB's *Alice in Wonderland*. Schuker explains that TB's "Alice" is appealing not only to

children but also to adults by making Alice grown up from the beginning of the story.

[63] Setoodeh, Ramin. "Rabbit Redux." *Newsweek* 155.10 (2010): 50-51. *ASP*. Web. 29 Sept. 2013.

Analyzes various stories of Wonderland including the original text of *Alice in Wonderland* by LC and adaptations from it. Setoodeh suggests that LC's Wonderland is the place where Alice eats a lot while she wanders through Wonderland because she is hungry for imaginations and experiences. Setoodeh also mentions that TB's Wonderland is described as a place which exists in a reality, not in a dream, and Alice who gets stronger and less philosophical is the reflection of the contemporary society.

[64] Shepard, Lucius. "Alice Doesn't Live Here Anymore." *Fantasy & Science Fiction* 119.1/2 (2010): 167-172. *ASP*. Web. 29 Sept. 2013.

Analyzes the film AW by TB and criticizes its style. Shepard claims that TB never referred to implications and imaginations from LC's classic "Alice" stories, and ruined the imagery of "Wonderland" as a result. Sheperd also points out that TB's

Alice defeating the Jabberwock seems to encourage contemporary young women's strength, but it is just an advertisement to get a lot of attention from the audience.

[65] Smith, Ethan. "Appetite for 3-D Imagery Propels 'Alice' to Top in Box-Office Sales." *Wall Street Journal* 8 Mar. 2010, Eastern ed.: B6. Print.

Introduces TB's AW and analyzes the reason of its success. Smith interviews WD Studio's staff pointing out that TB's "Alice" is so attractive for both children and adults that the film became popular.

[66] Susan, Wloszczyna. "Alice's World Looks Curiouser." *USA Today* 26 Feb. 2010. ASP. Web. 10 Dec. 2013.

Considers TB's AW as a more successful film than any adaptations of LC's original, including WD's animated version made in 1951. Wloszczyna points out that the script writer Woolverton, especially worked hard in order to make Butron's Alice quite active by giving her a chance to determine her own destiny.

[67] ---. "Helena Bonham Carter's Year Has Been Flush with Royal Roles." *USA Today*

26 Nov. 2010. *ASP*. Web. 22 Jan. 2014.

Introduces Helena Bonham Carter who often plays tricky roles including the Red Queen of TB's *AW*. Wloszczyna explains that Carter as the mad Red Queen with bobble-head and royal pain represent eccentric roles Carter has specialized in.

[68] ---. "Taking a Census of the Wonderland Population." *USA Today* 26 Feb. 2010.

ASP. Web. 22 Jan. 2014.

Introduces TB's *AW* and interviews casts of the main characters explaining how they understood and played their roles for the film. Wloszczyna regards the film as a story of Alice trying to regain strength and identity through her adventure in a strange world.

[69] "The Listings: Movies." *New York Times* 09 Apr. 2010: 18. *ASP*. Web. 14 Jan. 2014.

Introduces several movies released in 2010 including TB's *AW*. The article regards TB's adaptation of LC's classic fantasy world as a gorgeous, comedic and busy repo.

[70] Travers, Peter. "Tripping In 3-D." *Rolling Stone* 1100 (2010): 73. *ASP*. Web. 29

Sept. 2013.

Reviews the film AW by TB, and Travers shortly explains the difference of the story from the original story by LC. In TB's version, Travers suggests, Alice is much older than she appears in LC's version, and the storyline is completely different from LC's. Travers also points out that there are too many characters in the film and the audience can be confused and forget Alice's true purpose in killing the Jabberwock, to identify herself and become independent.

[71] Vozick-Levinson, Simon. "Almost Alice." *Entertainment Weekly* 1092 (2010): 90.

Entertainment Weekly. Web. 17 Jan. 2014.

Introduces the album "Almost Alice" which is inspired by TB's AW. Vozick-Levinson explains that various artists including Avril Lavigne, a singer who sings TB's "Alice" theme song, prepared their music that are shrill, grungy and synth in order to describe TB's Wonderland. Vozick-Levinson also regards the film as a trippy fantasy.

[72] Wood, Michael. "At the Movies." *London Review Of Books* 32.6 (2010): 24. ASP.

Web. 7 Jan. 2014. Print.

Introduces the story of TB's AW with a comparison with LC's "Alice." Wood explains the story of TB's version is different from LC's versions even though its characters are drawn from them. Wood also explains LC's "Alice" contains a component against marriage which is similar to TB's Alice who is trying to escape from marriage.

[73] Zuckerman, Blaine. "The Essential Facts about... the New Alice: Mia Wasikowska."

People 73.9 (2010): 34. ASP. Web. 14 Jan. 2014.

Introduces the actress Mia Wasikowska who played Alice in TB's AW and interviews her. During the interview, Wasikowska explains how she acted in order to join the 3-D film, such as acting with tape and balls.

—2011—

[74] Compton, Desiree, Markie L. C. Blumer, and Robert J. Boeckmann. "Review of

'Alice in Wonderland 'Movie.'" *Journal Of Feminist Family Therapy: An International Forum* 23.1 (2011): 54-59. Print.

Introduces TB's AW and recommend the film to families. Compton, Blumer and Boeckmann consider that the film criticizes gender roles and shows identity

development of young adults. They also point out that the theme of the film is quite important for young men even though the story is about a young girl because the story is about developing identity.

[75] Pols, Mary. "Jane's Heir." *Time* 177.11 (2011): 58-59. *ASP. Web*. 2 Dec. 2013.

Interviews Mia Wasikowska, the actress who played the role of Alice in TB's AW. Pols mostly describe Wasikowska working in various roles, but also shortly explains that Wasikowska has read LC's stories of Alice in order to put herself in the mood for TB's film while she was depressed by her own life as a busy young actress.

[76] Schwartz, Missy. "This Kid is All Right!." *Entertainment Weekly* 1146 (2011): 55.

Print.

Introduces the works by Mia Wasikowska, the actress who played Alice in TB's AW. Schwartz describes Wasikowska as a titular heroine of TB's successful film, and introduces her playing Alice as a calm counterpart to the Mad Hatter who sometimes gets morbid excitement.

[77] "Sizing Up Oscar's Best Costume Design Nominees." *Entertainment Weekly* Feb 18 2011: 1. *ProQuest*. Web. 14 Jan. 2014.

Introduces films made around 2010 including TB's AW shortly. As candidates for the Oscar's Best Costumes Design Nominees, the article describes costumes that appeared in TB's "Alice" as strange and luxurious, which are like the Academy's tendency.

[78] Susina, Jan. "Alice in Wonderland." *Marvels & Tales* 25.1 (2011): 181-83. *ProQuest Research Library*. Web. 29 Sep. 2013.

Reviews the film AW directed by TB, Susina points out that the story is so different from the one written by LC that big fans of LC's "Alice" would not like TB's version. Still, Susina argues, TB used important characters from the original version in order to make his own story of "Alice," even if he didn't follow the storyline of the original one. Also, Susina insists that TB's AW contains many references to previous fantasy films.

—2012—

[79] Callen, Jeffrey C. "Impossible Things." *Administrative Theory & Praxis* (M.E.

Sharpe) 34.1 (2012): 120-24. Print.

Analyzes madness which can be observed in TB's AW. Callen notices that madness in TB's Alice is not appropriate to be called a true madness, because it is an essential concept for residents in TB's Wonderland to achieve freedom from a cruel Red Queen, and for Alice as well to restore her muchness (strength) and to build her real identity.

[80] Frankel, Valerie Estelle. "Clothes Make the Girl: Fashion and Growing Pains in Wonderland." *Inhabited by Stories: Critical Essays on Tales Retold*. 138-153. Newcastle upon Tyne, England: Cambridge Scholars, 2012. Print.

Put focus on the dresses TB's Alice wears, and considers that her outfits would have implications. Frankel points out that there are three types of dresses Alice wears representing her own characteristics. For example, Frankel regards the blue dresses Alice mainly wears as a representation of Alice's aspect as a child adjusting to her surroundings, a red, black and white dress as an implication of Alice's dark and powerful side, and outfits of a pageboy and a fighter as a symbol of hero without gender.

[81] Gormley, Michael. "Mary Blair Painting in Hollywood." *American Artist* 76.827 (2012): 30-34. *ASP*. Web. 16 Dec. 2013. Print.

Introduces works by Mary Blair who inspired and worked for WD's films including AW. Gormley explains that Blair's painting contains aspects of fine art and commercial art, and quotes John Canemaker, the executive director of the animation program at New York University's Tisch School of the Arts, saying WD was inspired by warmth and possibilities in Blair's works.

[82] Vilkomerson, Sara. "Killer Looks." *Entertainment Weekly* 1208 (2012): 54-59. *ASP*. Web. 16 Dec. 2013.

Introduces a fashion designer Colleen Atwood's works for well-known films including TB's AW. In the interview Atwood explains how she got an idea to make the Mad Hatter's costume full of scraps of fabric and ribbons, and how she extended her idea to create details of the outrageous costume for the evil Red Queen, such as putting a ball on the shoes and big hearts on the soles.

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