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The famous Cheshire cat, trickiest of all the creatures in "Alice In Wonderland," flashes his celebrated smile for the puzzled little heroine as she comes diffidently into the Tulgy Wood.

No. 640

Sooner or later Walt Disney and his dream-machine had to get around to making a movie of Lewis Carroll's *Alice in Wonderland*. The leering, loony faces he has concocted will be a shock to oldsters brought up on the famous John Tenniel illustrations. But kids who have shied away from *Alice* because their parents tried too eagerly to make them read it should be happily surprised when they discover that the White Rabbit and the Cheshire Cat are much the same kind of creature as their pal Mickey Mouse.

CHESHIRE CAT Artist Tenniel drew for book had a sinister grin going well with his line, "We're all mad here. I'm mad. You're mad."

DISNEY'S CAT has broadened his grin to the verge of idiocy. He also has picked up a number of new Disney-inspired tricks, such as taking off his head and throwing it around like a ball. His voice is the voice of Sterling Holloway, who has spoken for many Disney characters.

THE MAD HATTER, entertaining Alice with a song at March Hare's uncomfortable tea party, was modeled on Ed Wynn, who speaks part. March Hare's raucous voice is that of Jerry Colonna.

Lewis Carroll's poor little King, browbeaten by the raucous Queen of Hearts, here is trying to get a word in edgewise while Alice is on trial in the famous card scene.

HEART RING forms ominously around Alice and the three careless gardeners preparatory to arrival of the redoubtable Queen of Hearts who condemns them to death.

MARCHING CARDS, in a sequence barely hinted at in the book, perform complicated maneuvers. Lively stylized figures like these show Disney cartoon technique at its best.

CARD GARDENERS are somewhat more devil-may-care in movie version. Here they paint white roses red before the Queen of Hearts finds out they planted wrong color and has them decapitated.

Alice encounters the Flamingo whose fate it is to be a croquet mallet in Walt Disney's forthcoming color version of the Lewis Carroll classic, "Alice in Wonderland."

gave the impression he had recently left a foreign vessel. That night he persuaded a party of British seamen from the Dingle Bay to smuggle him aboard. Another Canadian boy had joined him, and this alliance proved Stanley's undoing.

Faking drunkenness, the sailors jostled the dock guards and in the confusion the two lads boarded the freighter. But once there, the second youngster became afraid of the possible consequences to his family. He elected to go back. Stanley was told he must leave, too, since if his companion were caught leaving the ship, there would be a search and more trouble. The seamen offered to smuggle him back aboard later.

A Yugoslav guard caught Stanley sneaking across the dock rail-tracks. "I pretended to be English," he said. "The guard saw a chance to make money. Foreign sailors without passes are fined, and the man's ship pays the fine. I was taken to the guardhouse and put in a room. They still thought I was a sailor, and told me they were going to fetch my captain."

Next day, his head full of vague fears, Stanley clambered up to a window in the room and saw that a 10-foot drop on the other side led into a courtyard. He was perched there when a guard spotted him and the incident took place which led to his interrogation by army officers and the secret police.

Twenty days later, he was removed to the UDBA (secret police) prison in Belgrade.

"Questioning was conducted on a very efficient basis," said Stanley. "We went for weeks at a time without any apparent interest taken in our cases. Then suddenly there would be a demand for my presence. I was taken to a room and the routine varied little.

"One major liked to chalk a circle around my feet, making me stand in it for hours. Another had me stand a yard from the wall, resting my weight against it on my thumbs alone.

"They would put a question, and then leave me for hours in some such uncomfortable position, while I thought out an answer. My reply got no comment, and I was returned to the cell. For days after, that question burned holes in my brain. Why that particular question? Had I answered wrongly?"

Four months later, soon after my conversation with his mother, the questions took another turn.

"Who was the reporter for The Toronto Star? How had the prisoner communicated with those outside? Why had he come to Yugoslavia—was it to spy for the British?"

Their Winning Card

IT soon became clear that Stanley was not to get the usual rehearsed trial. While Tito still insisted in his public speeches that Yugoslavia would never "sell out" to the effete democracies of the West, his government officials were paving the way for U.S. and British trade agreements and loans. To achieve this, an impression had to be created that a degree of liberty was being introduced within the framework of police control.

It now became necessary, too, to counteract published stories of the treatment given Canadians and other "returnees." Stanley Jocic was one of the many who benefitted.

"Just before the trial," he said, "I had been reduced to a state of suspended animation. My body was wasted; my mind was unsteady; my color was that dirty gray of wood lice turned up under a rotting log."

He was given a lawyer who, at the trial, stressed the importance of not exceeding the penalty imposed by international law for illegal border crossing. This was a three-month term, to which were added another three months for "anti-social activities." The judge, with an obvious eye on the effect on Canadian public thinking, dismissed the espionage charge.

Stanley was removed to a correction prison, where he remained until released on Jan. 6, 1950.

Since the Jocic family would not accept the Yugoslav nationality thrust upon them, they were denied work of most kinds. They existed several months without regular work and, as a result, were cut down to "drone's

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Disney Ventures Into 'Wonderland'

By LLOYD SHEARER

HOLLYWOOD

WHY should a volume of utter nonsense about a little girl in the Victorian era live so long in the public favor? Walt Disney asked himself this question and did an enormous amount of research on the answer before he set out to make his cartoon film of "Alice in Wonderland."

This is what Disney's research proved: despite the fact that he was a confirmed bachelor, Lewis Carroll, creator of Alice, understood the imaginative whim and play of children probably better than any other tale-teller. His brand of nonsense not only amuses children but adults as well. The adventures of Alice in the fascinating world of "Wonderland" have universal approval.

How right or wrong he was in this, Disney will know when "Alice in Wonderland" makes her debut. After three years of preparation in which 400 artists have labored more than 50,000 manhours, Walt Disney's production will be ready for release throughout Canada and the U.S. late in August. It will be an all-cartoon musical comedy. It will be in color, and will cost more than $2,500,000, making it the most costly cartoon extravaganza Disney has ever turned out. Also the most difficult and trying.

Disney, who translated such literary classics as "Snow White," "Cinderella," "Pinocchio," "Bambi," and half a dozen other fairy tales into the medium of the screen cartoon, says, "I've had some tough ones in the past, but animating Alice has really been the toughest of them all. Here is a classic read by the whole world for the past 85 years. Children know it better than probably any other work, and I couldn't put myself in the position of rewriting or misinterpreting Lewis Carroll, the author.

"Yet, in adapting anything to the screen, the adapter must have some leeway, particularly in the cartoon field, because we have special problems to meet. For example, our first problem was how to concentrate all the characters, incidents and adventures in the book into a picture that could play in conventional program time."

Search For an Alice

ORDINARILY, a full-length feature runs 75 to 90 minutes. But when Disney had boiled down "Alice in Wonderland," he discovered his animation of the plot and characters would run only 40 minutes. He therefore decided to combine "Alice in Wonderland" with "Alice Through the Looking Glass," so that, in this forthcoming film, the audience will see the two "Alice" books.

Making a cartoon film out of two classics is just about the most complicated animation job Disney ever set for himself. There are approximately 80 individual characters in the two books, some human, some animal, and some a mixture of both. Unfortunately, these characters are not presented to the reader in logical sequence. They dash in and out of the story according to Carroll's whim. It takes at least eight hours for a rapid reader to cover the two books, so that "in concentrating eight hours of reading time into 75 minutes of film, I really had a problem on my hands."

The first thing Disney did was to go through "Wonderland" and "Looking Glass" with extreme care, trying to find characters and incidents he might eliminate. He wanted to solidify the story structure, but he didn't want to eliminate any favorite scene or character.

Fortunately, the cartoon genius has an audience research group consisting of roughly 500 people. Each time he and his staff tightened a scene in the books, the new scene would be submitted for approval or disapproval to this research group. If the group okayed it, the scene stayed; if not, it was reworked.

After three years of such exhaustive testing, Disney wound up with 35 major characters out of Carroll's 86. Story-wise, he has Alice's curiosity leading her into the fascinating world of "Wonderland." Here, after dozens of strange adventures and a thrilling chase climax, Alice returns to the world of reality. Compared to the original classics, minor surgery has been performed on the story-line, but Disney feels even the purists will approve.

He feels, too, that they will more than approve of his choice of Kathryn Beaumont. Kathryn is the 12-year-old British-born girl whose voice is used as the voice of Alice. Kathryn, of course, is never seen in the picture, but her voice is heard for some 40 minutes.

Before he even started testing voices, Disney called his staff together one afternoon and said, "I'm convinced the success or failure of our whole project depends largely in finding a girl whose voice can give Alice the warmth and personality she needs as a character in animation."

A full-fledged search got under way. "Disney needs a girl for 'Alice in Wonderland'," was the Hollywood cry for months.

"Day after day," one of Disney's men recalls, "we listened to anything in a dress. Hundreds of girls auditioned for the part, well-known actresses, too. Somehow, their voices didn't fit. Some had a southern accent; some were too old. What we needed was a girl whose speech would prove agreeable not only to New York audiences, but to English-speaking people everywhere.

"It took months, but we finally found the answer to our prayer right here in Hollywood—little Kathryn Beaumont."

Vocal Casting a Cinch

A BLUE-EYED blonde of impaccable speech, Kathryn Beaumont is London-born. Her father, Kenneth Beaumont, is a radio actor and singer for the B.B.C., and Kathryn herself was cradled in the war trenches of London during the blitz. Some of her early childhood was spent at Bangor in North Wales where the B.B.C. had assigned her father. But after the war, the family returned to London and there, when she was six, the child got a small role in a British picture, "It happened One Sunday." At the same time, an M-G-M scout suggested that his studio in the U.S. might be interested in Kathryn.

That was all Mrs. Beaumont had to hear. Post-war conditions in Britain were rugged, so she decided to emigrate to the U.S. with her daughter.

M-G-M gave Kathryn a screen test and signed her to a contract. At Metro, she was given bit parts in such films as "Challenge to Lassie," "On an Island with You," and "The Strange Mr. Nordell." But Margaret O'Brien was then in her heyday, and Kathryn didn't have too much of an opportunity to demonstrate her dramatic wares.

A few weeks after the studio dropped her, Disney's casting department asked the child to report for a test. "I was thrilled," Kathryn recalls, "because I knew 'Alice in Wonderland' real well. Mother had read it to me a couple of times and I knew a lot of it by heart."

Kathryn was asked to read several of Alice's lines. She sounded so well that Disney was called in to hear her.

"She clicked at once," he says. "Her voice had the warmth, the pitch, the youth, the timbre—it had just everything. Her diction was crystal clear. The voice sounded alive and intelligent. Her personality seemed identical to the Alice personality as written by Carroll. We signed her right away."

Kathryn's deal with Disney is a standard seven-year contract, her salary starting at $200 a week and ending at $1,000 a week.

Once Kathryn was definitely set for the Alice part, Disney had to cast the remainder of his leading cartoon characters. This vocal casting was a cinch compared to finding the proper Alice. Disney has been in the animation business for 23 years, and he knows all the voices available in show business. Just as soon as he showed his casting department a sketch of the Mad Hatter, everyone quickly shouted, "Ed Wynn." The veteran comic not only looks like a Mad Hatter but sounds as anyone might imagine the Mad Hatter would sound.

Jerry Colonna's voice proved a natural blending with the frantic personality of the March Hare. Richard Haydn was chosen to speak for the caustic Caterpillar. Sterling Holloway's voice was dubbed in for the grinning Cheshire Cat. Heather Angel became Alice's older sister, and Pat O'Malley provided the vocal chords for the celebrated oft-quoted Walrus.

In the Disney system of animation, voices are all-important since they usually come first, with the animation being adjusted to the sound. For example, Alice will say a line such as, "Oh, Mr. Rabbit, wait for me." The chief animators will take that line, replay it on the sound track, time it to the exact second, and then draw cartoons to fit it so exactly that a deaf person will be able to lip-read the line as spoken by the cartoon characters. This calls for painstaking artistry and consistency in vocal inflection. It is interesting to note that more than 900,000 separate drawings of the characters were required for the animation cameras.

"We've tried not to take any more liberty with the characters than was absolutely necessary," Disney says. "Only one new character has been created for the film. He's the personified Doorknob who guards Wonderland. He was originated so Alice might have someone to talk to. The idea was to get away from a long explanatory monologue at the start of the picture."

Picture Behind a Picture

THERE is a strange tale in connection with filming of Alice. Behind the cartoon version of the movie the audience will see was a phantom picture, a real-life movie which will never be released. Disney used live actors as models for his animated cartoons and the live-action version cost the studio close to $250,000. When it was finished, the film was destroyed. There are people at the studio who are wistful about the "live" version; not more than 200 viewed it. There never was such a performance, they argue, as that of Ed Wynn as the Mad Hatter and Jerry Colonna as the March Hare. But Carroll's fantasy world could never be quite realized by live actors on stage or screen. Only in animated cartoons could Alice become elongated before your eyes, or the Dormouse be shoved into a teapot. Hence the destruction of the real-life film, one of the most curious ever made.

As most children know, "Alice in Wonderland" is a fantasy created by Rev. Charles Ludwidge Dodgson, a mathematics instructor at Christ Church college, Oxford. During a picnic party on a summer afternoon in 1862, Dodgson told his whimsical tale to Alice Liddell, whose father was then the dean of the college.

Three years later, the clergyman-don published his Alice tales under the name of Lewis Carroll. His original title for the book was "Alice's Hour in Elfland," but this was changed to "Alice in Wonderland" before the first printing. This first edition of "Alice," which came off the presses on July 4, 1865, is known as the suppressed edition. It totalled only 2,000 copies, and because the reproduction quality of the woodcuts was poor, purchasers were requested to return their copies of the book for new ones. Of this first printing, only 15 copies are in existence today. They are worth approximately $20,000 each.

Mythical Monsters

THESE BEASTS EXISTED ONLY IN MAN'S IMAGINATION

PAINTED FOR LIFE BY RUDOLF FREUND

Since man first began to write about his world, his literature has been filled with accounts of imaginary monsters, like the ones on these pages. Some, like the unicorn, are familiar myths; others, like the su (*below*) are little known. But they have one thing in common: they were all supposed to live in lands like India and Ethiopia, far away from the people who wrote about them. Descriptions have been handed down in the "natural histories" of the leading Greek and Roman scientists, Aristotle and Pliny, in the many medieval animal books, in the *Travels* of the intrepid 14th Century liar, Sir John Mandeville. The scientists of those days believed in the monsters and got into learned arguments over them. Modern naturalists, like Willy Ley and A. Hyatt Verrill, are interested largely in trying to discover which were simply distorted portraits of real animals like the rhinoceros and which were out-and-out fabrications. This is not so easy as it sounds. Take, for instance, an antelope which is as tall as a house, has the neck of a sea serpent, the spots of a leopard and the horns of a fawn, and is as mute as a fish. Who would believe that there is any such animal as a giraffe?

Su

The su, or succarath, lived in southernmost South America and was, according to a 17th Century natural historian, "a most cruel fierce beast." It had the head of a woman, the forelegs of a tiger, the hindlegs of a wolf and a voice like a broken calliope. But most marvelous of all was its huge tail, a sort of palm leaf that could be stretched over the frog-faced baby sus to protect them from the wind and rain. The Patagonians, who hunted the su for its skin, caught it by digging deep pits. As soon as it was trapped, the proud su at once destroyed its young to save them from the ignominy of being captured.

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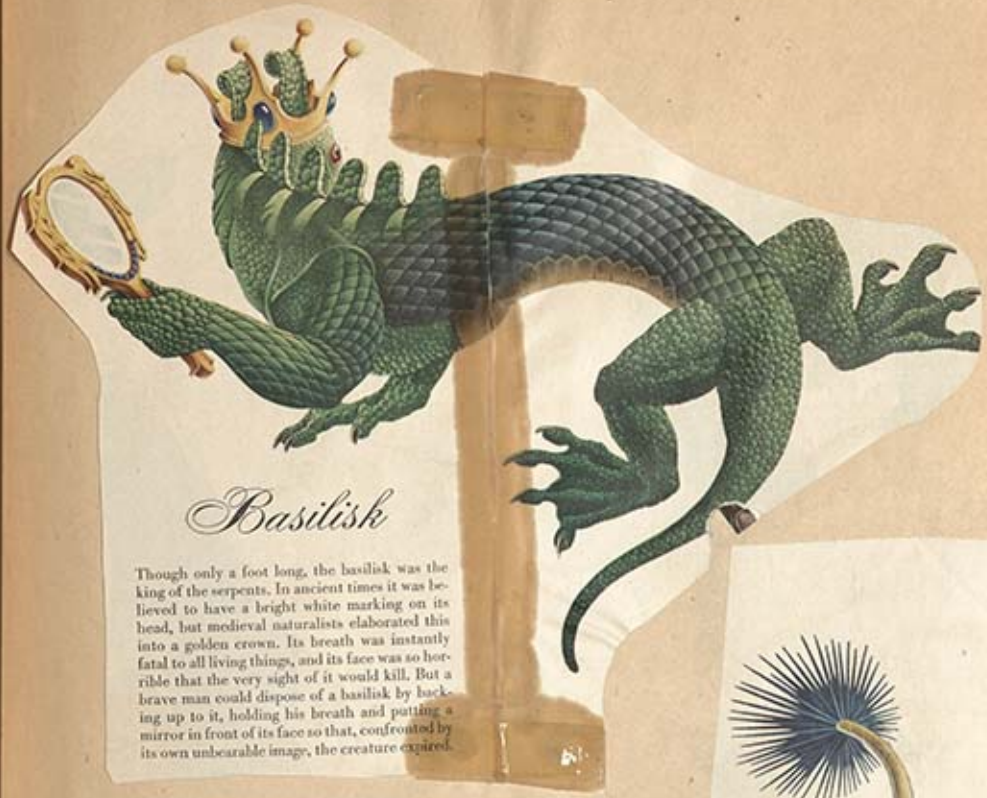
Griffin

The griffin was perfectly equipped for its job of guarding gold and jewels in the wastelands of central Asia, for it was half lion and half eagle. The people who tried to steal the treasure from the griffins were the Arimaspi, but since they were all one-eyed men, they were at a great disadvantage. When the griffins, which were eight times the size of a lion, were not guarding treasure, they flew around the country snatching up horses or a pair of oxen yoked to a plow and carried them off to their nests to be devoured.

Gorgon

The ancients catalogued two kinds os gorgons, the Medusa, a woman with snakes for hair, and the drooling animal shown here. This animal lived in Libya on a diet of "poysonful herbs." Its head always drooped so that its mane, the only hair on its scaly body, covered the face. When attacked, it had only to raise its head and breathe. People nearby were "grievously afflicted thereupon. Losing both voyce and sense, they fall into lethal and deadly Convulsions."



Basilisk

Though only a foot long, the basilisk was the king of the serpents. In ancient times it was believed to have a bright white marking on its head, but medieval naturalists elaborated this into a golden crown. Its breath was instantly fatal to all living things, and its face was so horrible that the very sight of it would kill. But a brave man could dispose of a basilisk by backing up to it, holding his breath and putting a mirror in front of its face so that, confronted by its own unbearable image, the creature expired.

Manticore

Like the su, the manticore of India had a human head. This was a male head equipped with a mustache and a triple row of shark's teeth. The lionlike body gave it great speed and power, and its terrible teeth and claws were abetted by a poisonous tail, the spikes of which could be thrown great distances with fearful accuracy. Its voice was a blend of trumpets and Panpipes, and it had a special appetite for human flesh. Ctesias, a physician of ancient Greece, insisted that the manticore was blood-red in color.

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Unicorn

By far the fiercest, fastest and most famous of the monsters was the unicorn, found mostly in India and Ethiopia. Some mistaken writers describe it merely as a horse with a horn, but the Romans reported that it had the feet of an elephant, the head of a stag and the tail of a boar, along with the body of a horse. The 3-foot horn was not only a deadly weapon useful for spearing elephants but was also a sure means of avoiding capture, for a hunted unicorn simply headed for the nearest high cliff and dived off, taking the shock of the fall on its horn and escaping unhurt. Because of its speed and ferocity a unicorn could never be captured alive, but apparently dead unicorns were easily come by, for the scrapings of the horn were a common and infallible antidote for poisons. As recently as 1741 no London pharmacy could afford to be without it. Some authorities have suggested that the unicorn is only an exaggerated version of the one-horned Indian rhinoceros, but in 1622 a Portuguese Jesuit named Father Jerome Lobo actually saw several unicorns in Abyssinia. Unfortunately, he reported, "the prodigious swiftness with which the creature runs from one wood into another has given me no opportunity of examining it."

THE GLOB'S LIFE was complicated, and it was hard to be very farsighted. In this drawing, made especially for LIFE by Walt Kelly, the nervous Glob is investigating a puzzling, wormlike object, unaware that his pet, the Pip, already has come face to face with the business end of one of the local dinosaurs.