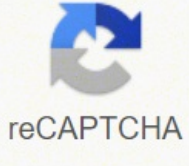




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Credit...Focus FeaturesDURING the title sequence of "Coraline," Henry Selick's latest stop-action animated movie, two hands disembowel a doll and then reassemble it with needle and thread. While not the most warm and fuzzy scene in any cinematic form, what makes it particularly ghoulish is the feeling that you could run your fingers through the doll's sawdust innards and touch its button eyes. As the 3-D experience becomes an increasingly regular part of moviegoing, scenes like this one will be impossible to resist for directors eager to play with the technology. But Mr. Selick doesn't want audiences to focus on it. To him 3-D is just a means to end, to showcase the medium he loves to work in: stop-motion animation, in which the hands and every other part of the characters in the movie (actually they're puppets) are manipulated frame by frame to achieve movement and expression and to tell a story. "The technology is almost like window dressing," said Mr. Selick, whose previous credits include the stop-motion "Nightmare Before Christmas" and "James and the Giant Peach." "It helps in enormous ways, but at the center it's still this incredibly labor-intensive performance through a puppet by an animator." "Coraline," which cost approximately \$60 million to make, is the first stop-motion animated feature to be shot entirely in 3-D. And while that effect dates back at least to the early part of the last century, filmmakers are still learning how — and how not — to implement it. "I spent a lot of time thinking about it and getting a sense of how to use it," Mr. Selick said. "I saw that everyone that was doing 3-D was overusing the in-your-face things. They were playing very fast and loose with the technique, mainly just cranking it up as a gimmick, which is what killed it in the '50s. So I wanted it to be part of our story, another world that seems richer, where you can breathe."The title character in "Coraline," the first stop-motion animated feature to be shot entirely in 3-D.Credit...Images from Focus FeaturesThe story was adapted by Mr. Selick from Neil Gaiman's book about an 11-year-old girl (voiced by Dakota Fanning) who moves with her distracted parents (Teri Hatcher and John Hodgman) to an apartment building in the middle of nowhere, Oregon. Upstairs is a Russian gymnast (Ian McShane) who is training a troupe of performing mice. Downstairs are a pair of ancient actresses (Jennifer Saunders and Dawn French). Outside are an aloof cat (Keith David) and a pesky boy (Robert Bailey Jr.). In short, Coraline is bored and lonely. And then she finds a secret door that leads to a parallel universe where everything is much better, most especially her Other Mother and Other Father (also voiced by Ms. Hatcher and Mr. Hodgman). Unlike her real parents, who pretty much ignore her, the Others cater to her every need. But as the movie's tag line says, be careful what you wish for; their slightly sinister button eyes telegraph that this new life may not be so happy.Mr. Selick describes this scenario as "Alice in Wonderland" meets "Hansel and Gretel." Moviegoers might recognize more than a little bit of "The Wizard of Oz." It took several years for the filmmakers to come up with their own version of sepia-tone Kansas and Technicolor Oz. Mr. Selick took the unpublished manuscript of the book to Bill Mechanic, a producer of the movie, who had worked with him at the Walt Disney Company on "Nightmare" and again on his third feature, the live-action "Monkeybone." when Mr. Mechanic was chairman of 20th Century Fox.Initially Mr. Mechanic thought "Coraline" would be live action too, but Mr. Selick's push for animation prevailed. Still, Mr. Mechanic said he considered stop motion "kind of passé" and cast around for ways to make it "showier." Since cell animation was moribund and computer-generated imagery was all the rage (everything from the Pixar movies to "Madagascar"), he suggested that half the movie be shot in stop motion and the other half in C.G.I. But the alternative reality, in Mr. Mechanic's words, "didn't really do the wow"; it didn't look special enough for Coraline to want to stay, or for audiences to be impressed. That's when 3-D, which had only recently become technically viable thanks to better technology and more comfortable glasses, came into the picture. But with the entire movie now in 3-D, Mr. Selick and his colleagues still needed to find a way to make the alternative world stand out, literally. Coraline's downstairs neighbors in "Coraline."Credit...Focus FeaturesMr. Selick's solution was to flatten the colors and "crush" the sets in the real world. Coraline's bedroom, the kitchen, the apartments upstairs and down: all these locations were compressed through the use of forced perspective and sets pitched forward toward the camera. For the alternative reality, the colors were deepened, the sets built out and the 3-D cranked up.The stereoscopic 3-D the filmmakers were using was created by taking a picture for the left eye, moving the camera a preset distance and taking another one for the right eye. While grappling with 3-D might seem like a full-time job, the real creative work — and passion — went into the puppetry. In a good week during the 20-month shoot an animator might create five seconds of footage; the whole crew, two minutes. "You're moving grass frame by frame," Travis Knight, one of the movie's lead animators, said of the amount of detail they were working with. "You're having dirt and mud displaced. You're having trees blowing in the wind. You're having hair and cloth and all different parts of the body, eyes, facial animation. If you have multiple puppets in the same scene, it just amplifies it." Unfortunately for the filmmakers not everyone will get to see "Coraline" in its 3-D glory. Of the 2,000 theaters booked to show it, only 900 are equipped for 3-D; the rest will project it in 2-D. This has been a constant problem for 3-D films, because they cannot command higher ticket prices if they look like everything else, even as they are more expensive to make. Jeffrey Katzenberg, the chief executive of DreamWorks Animation, has said that 3-D added \$15 million to the budget of his studio's coming animated feature "Monsters vs. Aliens." Mr. Mechanic said the process did not cost nearly that much on "Coraline." And while he admits that the number of available 3-D theaters is less than anticipated, he said he is satisfied that they made the right decision, because the material and the medium demanded it. After all, unlike such animated 3-D offerings as "Bolt" and "Monsters," "Coraline" is actually three-dimensional, with real sets and characters. "This is the most distinctive-looking movie out there," Mr. Mechanic said. "C.G.I. is starting to look all alike."



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