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to leave the jungle for the safety of his package. Bagheera volunteers to lead him to the nearby man village. Along the way, Shere Khan attacks them, but Mowgli meets a huge reticulated python named Kaa, which hypnotizes him. While under
her influence, Mowgli sees a vision that his father is being killed by Shere Khan while he protects him. Kaa tries to devour Mowgli, but she is attacked by a brown bear named Baloo who rescues the unconscious Mowgli. Mowgli wakes up later and retrieves some hard-to-reach honey for Baloo as a refund, with the two
bindings in the process. Mowgli agrees to stay with Baloo until the winter season arrives. Meanwhile, after learning that Mowgli out. Bagheera eventually finds Mowgli and Baloo and is shocked that Mowgli has not joined had agreed, but
Baloo reassures him and persuades them both to sleep on it. During the night Mowgli finds a herd of Indian elephants gathered around a ditch and uses vines to save her baby. Although Baloo and Bagheera are impressed, Baloo realizes he can't guarantee Mowgli's safety after learning he's being chased by Shere
Khan. Baloo agrees to push Mowgli away to get him to continue on to the man village. Mowgli is kidnapped by a bunch of monkeys (namely lion-tailed macaques, northern pig-tailed macaques, northern pig-tailed macaques, langurs (Northern pig-tailed macaques, northern pig-tailed 
white cheek gibbons) known as bandar-log, which presents him to his leader, a mind-confused giantopithecus called King Louie Mowgli offers protection against Shere Khan in exchange for it. Baloo distracts King Louie while Bagheera tries to sneak
Mowgli out, but their ruse is uncovered. As King Louie chases Mowgli through his temple, he informs Mowgli of Aela's death. King Louie's rampage eventually causes his temple to collapse on top of him. Furious that Baloo and Bagheera neglected to tell him about Aela's death, Mowgli goes to confront Shere Khan. He
steals a lit torch from the man village and returns to the jungle, accidentally starting a forest fire in the process. He confronts Shere Khan, who claims movel the wolves' fear of him. Moved throws the torch into a river of rage, Baloo, Bagheera
and the wolf pack keep away from Shere Khan, giving Mowgli enough time to escape into the burning jungle. Shere Khan defeats them all alone and goes after Mowgli, and Shere Khan, giving Mowgli enough time to escape into the burning jungle. Shere Khan defeats them all alone and goes after Mowgli enough time to escape into the burning jungle. Shere Khan defeats them all alone and goes after Mowgli enough time to escape into the burning jungle.
directs the elephants to divert the river and put out the fire. In the aftermath, Raksha becomes the new leader of the wolf pack. Mowgli decides to use his equipment and tricks for his own use, having found his true home and called with his wolf family, Baloo and Bagheera. Cast Main article: List of Jungle Book characters
Neel Sethi, the actor who portrayed Mowgli Neel Sethi as Mowgli: A young boy who was raised by wolves. The search for casting Mowgli was extensive, with thousands of children auditioning from the US, UK, New Zealand and Canada. In the end, newcomer Neel Sethi was confirmed for the role, with casting director
Rebecca Williams describing him as embodying the heart, humour and boldness of the character. He is warm and accessible, but also has an intelligence far beyond his years and impressed us all with his ability to hold his own in any situation. [8] Sethi underwent parkour training in for the role. Kendrick Reyes as toddler
Mowgli. Ritesh Rajan as Mowgli's father. Voicecast Bill Murray as Baloo: A Himalayan brown bear who meets and becomes friends mowgli. Favreau had Murray in mind to vote Baloo since the beginning of the project. He's perfect, says the director. Bill exudes just all the charm and humour that you need and expect
from Baloo. He has a certain dryness and a rebellious guality. He had also always wanted to work with Murray, having been a big fan of his work, although he has been aware of how difficult it is to contact him. Luckily for Favreau, he was able to get hold of Murray, and he agreed to get on board, with Favreau continuing
to comment that when he got on board, he was incredibly passionate. He has a very high standard. I just couldn't say no to playing Baloo, Murray said. Jon [Favreau] is a wonderful storyteller, and I'm such a big fan of the original stories. Kipling wrote a lot of wonderful things. I read that book when I was about 22, and I
always thought it was just extraordinary writing. [5] Ben Kingsley as Bagheera: A black panther who is Mowgli's mentor and protector. Favreau said Kingsley brought this elegance and sophistication to the character, but with great tenacity. He's an interesting guy with crazy range. [5] Kingsley said Bagheera's role in
Mowgli's life is to educate, protect and guide. Kingsley said that [Bagheera] is instantly recognizable by the way he speaks, how he performs and what his ethical code is, and stated that Rudyard Kipling's stories of Mowgli's adventures with these extraordinary, beautifully defined characters introduce many around the
world to the Indian subcontinent and its culture through the fact that he felt that both the film and the book's story were ultimately about Mowgli's quest for a family - to create a family around him, which is a very poignant part of
Jon Favreau's version of the film. It will have its beautiful, exciting, joyful moments of celebration. But must also rightly have their darker moments, because we are dealing with a very isolated child who triumphs over enormous odds. Idris Elba as Shere Khan: A fearsome, scarred Bengal tiger with a blinded left
eye who wants to kill Mowgli. Favreau felt that Elba's voice exerts enormous presence in a room, and that [Elba] has such gravity and brings its steely presence, a deep timbre that echoes in a greater way than life. He understands this scarred, impressive tiger in a way the character demands. Elba said that Shere Khan
reigns with fear. He terrorizes everyone he meets because he comes from a place of fear. Elba was very impressed with the film's effects, saying that [w]hen Jon [Favreau] showed [Elba] Shere Khan's And how he moves, [he] had to ask, 'Is that a real tiger?' The technology is incredible. [9] Lupita Nyong'o as Raksha: A
female Indian wolf who is Mowgli's adoptive mother. Favreau and decided to give the character Raksha a more dominant role in the film similar to Kipling's original stories. [10] Favreau chose Nyong'o because he believed her voice permeated the emotions required for the role, commenting that Lupita has tremendous
depth of emotion in her performance. It's an emotional substment she brings, and a strength, and we wanted it for this surrogate mother. A lot of it comes from her voice. [11] Along with saying that she was a fan of the original Disney animated film, Nyong'o also commented, I really enjoyed preparing for this and learning
about wolves and how social they are, how they stick together, Nyong'o continues. It's such an order- a hierarchy to a wolf pack. Mowgli tries to fit in with the other wolf pack as far as Raksha is concerned. [5] Scarlett Johansson as Kaa: A giant reticulated
python. Favreau decided to cast Johansson, a recurring collaborator of Favreau, to play Kaa, originally a male character, when he felt the original film was a little too male-oriented. [12] On Kaa's role in the film, Favreau said that Mowgli explores different regions of the jungle — mistier, darker, more mysterious parts of
the jungle. That's where Kaa lives. That's where she gets hold of him until Baloo rescues him and brings him back to his cave. [9] Johansson said that For [her], the opportunity to play Kaa was as Jon [Favreau] envisioned was so exciting, describing Kaa as mirrored into Mowgli's past. [9] Giancarlo Esposito as Akela: A
male Indian wolf leading the herd. Producer Brigham Taylor praised Esposito, arguing that Giancarlo is a respected actor who absolutely embodies the character's nature. [9] Along with commenting that he is a fan of both the animated film and Kipling's books, Giancarlo described his character as ... a fierce patriarch of
the wolf pack. He believes that the strength of the package lies in what each wolf offers. He knows that if they stick together, I want to be like him. [5] Christopher Walken as King Louie: A giant opthecus that controls the Bandar log. Favreau decided to change King
Louie from one to a giantopithecus due to the fact that is not native to India, where history takes place. [6] His character received a slight change from the 1967 film and was partly inspired by Marlon Brando's character Colonel Kurtz in Apocalypse Now, [10] and incorporated Walken's own physical manners. [13]
Regarding Louie's changes, Favreau stated: We created this menacing figure who tried to fire secret from Mowgli. And also this gave Mowgli the idea that if he had fire, he could have power over Shere Khan, whether good or bad. So there was the Lord of the Rings aspect of it; the fire was almost like the ring in which
would give some ultimate power, but destroy them as well as wreak havoc. [14] Garry Shandling as Ikki, an Indian hedgehog who observes Water Truce, a character who is not in the original film. [9] This would prove to be Shandling's last role, when he died of pulmonary embolism before the film was released. Brighton
Rose as Grey Brother, an Indian wolf puppy who is the youngest of Mowgli's adoptive siblings. [9] Jon Favreau as Fred, a pygmy pig. A character not featured in the original film. [9] Sam Raimi as an Indian giant squirrel. [9] Russell Peters as Rocky, an Indian rhinoceros. [9] This character was originally intended to appear
in the 1967 film, but Walt Disney scrapped the character. Madeleine Favreau as Raquel, an Indian rhinoceros. [9] Sara Arrington as nilgai. Emjay Anthony, Max Favreau, Chloe Hechter, Asher Blinkoff, Knox Gagnon, Sasha Schrieber and Kai Schrieber express the young wolves. [9] Dee Bradley Baker, Artie Esposito,
Sean Johnson and Allan Trautman provide more animal care. [9] The production development The idea of going into the jungle and shooting this, it just felt as if it didn't want the magic that the 1967 film had had. There was a dreamlike quality to it. There was a surreal quality to it. It was a high-water mark for character
animation and for me, that's what I remember about it. So I wanted to make sure we kept it... But what [Alan] Horn said was: Look at Pi's life, Avatar. Why not use the technology to create a whole world that transports you? Let's really embrace this new technology and see what we can do if we
push the limit. Jon Favreau on approaching the film's technical purpose. On July 13, 2013, Walt Disney Pictures announced that a live-action adaptation of Rudyard Kipling's short story collection The Jungle Book was in development, with Justin set to write it. [16] The film became Disney's third live-action adaptation of
Kipling's works, following the 1994 film and the 1998 live film Mowgli's Story. [18] Favreau as a child used to watch Disney's 1967 animated film. He also emphasized the importance of nature and realized how things have changed during Kipling's time and now, in Kipling's day, nature was something to overcome. Now
nature is something to be He was encouraged by Walt Disney Studios Chairman Alan Horn to take advantage of the film's setting and story as an opportunity to use the latest advances in photorealistic rendering, computer-generated images and motion capture technologies. [19] The story of the film is not independently
drawn from Kipling's works, but also borrows cinematic inspirations from other films, including the children'sementor relationship in Shane (1953), the establishment of rules in a dangerous world from Goodfellas (1990) and the use of a shadowy jungle figure in Apocalypse Now (1979). [10] Pixar Animation Studios helped
develop the story, as well as making suggestions for the film's final credit sequence. [20] John Lasseter, Pixar and Walt Disney Animation Studios' then creative director, proposed to end the film with the original physical book featured in the 1967 film opening. [11] The animal characters were created exclusively in
computer animation, with the help of footage of real animal movement, the actors who recorded their lines and performance capture for reference. [6] The production team underwent a thorough process to realistically convey the animals' speech, while making them noticeably credible to the public. Favreau researched
previous films featuring anthropomorphic animals, including Walt Disney's animated features such as Snow White and the Seven Dwarfs and adopted certain techniques from these films to The Jungle Book. [14] Nearly 70 separate animal species from India are featured in
the film, and several species are portrayed as 150% larger than their actual counterparts. Jim Henson's Creature Shop was brought in to provide animal dolls were performed by Artie Esposito, Sean Johnson, Allan
Trautman and April Warren. [10] Favreau used motion capture with certain actors, expressing a desire to avoid overuseing the technology to prevent evoking an eerie valley effect. [6] [12] For example, Bill Murray's raised eyebrows were incorporated into Baloo's facial movements. [19] Moving Picture Company (MPC)
and Weta Digital created the film's visual effects. [19] MPC developed new software to animate muscle structure in the animals. [14] Around 1,000 remote jungle sites in India were photographed and used as a reference in post-production. [24] Weta was responsible for animating the King Louie sequence, with visual
effects guide Keith Miller adding that It was important for Jon to see Christopher Walken in the creature. So we took some of the distinctive Walken facial features - iconic wrinkles and folds – and integrated them into the animated character. [25] Favreau expressed a desire to welcome the film's 3D images to imbue the
capabilities of the multiplane camera system used in Disney's previous animated films. [20] At Favreau's command, the idea was expanded to the film's version of Walt Disney Pictures, which opened the production logo, which was recreated as a hand-painted, cel-animated multiplane logo as a tribute to the animated
films of that time, and also included the word Presents in the same font as the film's opening credits from 1967. When you mix the soundtrack in Dolby Atmos, as Favreau said, we isolated instruments when we could. And in the
sound mix, we created a Fantasound mix. If you see the movie in Atmos, you will feel that there are instruments moving around the theater. [26] A review for Fantasound appears in the film's closing credits. Music Music The music of The Jungle Book was composed and directed by the frequent Favreau collaborator
John Debney, [27] who mainly drew from George Bruns' original music. According to Debney, Jon [Favreau] wanted a timeless sound to the score, and I embraced that. [9] Debney created a theme for Mowgli that [i]t is not overly emotional. It has an elegance and majesty to it. He's becoming a man throughout this
experience, and that's what [Debney and Favreau] wanted to say with his theme. [9] Shere Khan's theme was shaped by a three-four-note motif, [9] Although Bagheera does not have its own theme, While Richard M. Sherman, who originally
wrote songs for the 1967 film with his brother Robert, was originally reported to write new songs for remake Favreau decided not to make the film a musical. Nevertheless, he and Debney incorporated several songs from the 1967 animated film. In Wan'na Be Like You and Trust in Me - written by Sherman Brothers - is
performed by Walken and Johansson respectively; Richard M. Sherman wrote revised texts for Walken's version of I Wan'na Be Like You. [10] Johansson's rendition of Trust in Me was produced by Ronson and appears only at the end of the credits. [10] Used in trailers, the track Take A Bow by the English alternative
rock band Muse from the 2006 album. Holes and revelations. The Jungle Book (Original Motion Picture Soundtrack) Film score by John DebneyReleasedApril 15, 2016Recorded2015–16StudioSony Pictures Studios (score) Esplanade Studios, New Orleans Chalice Recording Studios Music Shed Studios, New
OrleansGenreOrchestral, swing jazzLength74:17LabelWalt DisneyProducerJohn DebneyJohn DebneyJohn Debney chronology The Young Messiah(2016) Walt Disney Records released the film's soundtrack 15. No. TitleWriter(s)Athlete(s)Length1. The naked necessitiesTerry GilkysonDr.
John and Nite Trippers3:362. Trust meRichard M. Sherman, Robert B. ShermanScarlett Johansson2:553. Main titles[Note 1] / Jungle Run 2:274. Wolves / Jungle R
rescue (quotes Trust me) 5:2110. Honeycomb Climb 3:3111. Man Village 2:5912. Mowgli and the Pit (quoting The Bare Necessities) 3:2613. Monkeys Kidnap Mowgli 1:5214. Arriving at king louie temple 4:3515. Cold Lair Chase 4:0316. Red Flower (Quotes Trust Me) 3:1517. To the river 03:0518. Shere Khan's War
Theme 2:3719. Shere Khan and the fire 4:5220. Elephant Waterfall 3:2721. Mowgli wins the race (quotes The Bare Necessities) 0:4122. The Jungle Book closes at 2:1623. I Wan'na be like youRichard M. Sherman, Robert B. ShermanChristopher Walken3:0224. The naked necessities Terry GilkysonBill Murray, Kermit
Ruffins3:01Total length:74:17 Note 1. ^ Original When You Wish Upon a Star melody composed by Leigh Harline; Walt Disney Pictures logo melody composed by Mancina; The Jungle Book Of Overture written by George Bruns. Jon Favreau at the premiere of The Jungle Book in Sydney, The film was originally
scheduled for October 9, 2015, but the film's release date was later postponed by Walt Disney Studios Motion Pictures until April 15, 2016. [34] The Jungle Book had its world premiere at the El Capitan Theatre on 4 May 1945. April 15 in 15 countries, including Argentina, Australia, Russia, Malaysia, and especially in
India a week before its US debut on April 15, 2015, in India, was strategic for the film when it coincided with the Indian New Year and was a holiday in most parts of the country. The film featured a special Hindi version with famous actors giving their voices to the protagonists, including Irrfan Khan as Baloo, Om Puri as
Bagheera, Priyanka as Ka, Nana Patekar as Sher Khan and Shefali Shah as Raksha. When the Japanese anime series Jungle Book Shōnen Mowgli had been immensely popular in India in the 1990s, Disney India also commissioned a modern recording of Jungle Baat Chali Hai (originally used for the popular
Indian version of Jungle Book Shonen Mowgli), overseen by the original Hindi song's composers Vishal Bhardwaj and Gulzar, and released it as part of the film was released digitally on 23 June 2015. A 3D Blu-ray was said to arrive by the end of the year. [41] The film
topped NPD VideoScan's overall record sales list for two consecutive weeks. [42] In the United States, DVD and Blu-ray releases sold 2,027,137 units by December 2016 and earned $46 million as of August 2018. Reception Box office The film was a great financial success and a dormant hit. [45] It briefly held the record
for the biggest remake of all time until the studio's own Beauty and the Beast surpassed the following year. [46] It earned $364 million in other countries for a total of $966.6 million, against a budget of $175 million. [2] Worldwide, the film was released over 28,000 RealD
3D screens[34] and had an IMAX worldwide opening of $20.4 million from 901 IMAX screens, a new record for a PG movie. [47] It earned a total of $39 million in IMAX displays worldwide. May 16, 2016 (after the studio's own Zootopia) to pass $800 million. [49] June 2016 became the third film after Zootopia and Captain
America: Civil War to pass $900 million. [51] Deadline Hollywood estimated the net profit of the film at $258 million, taking into account all the expenses and revenue for the film, making it the sixth most profitable release of 2016. [34] [53] [54] [55] The Jungle Book was shown across 4,028 theaters of which 3,100
theaters (75%) was in 3D, including 376 IMAX displays, 463 premium large format displays and 145 D-Box locations. [53] [56] [56] It opened on Friday, 15. [54] [58] This includes $4.2 million from Thursday preview screenings, the largest preview number for a Disney live-adaptation movie (tied with Maleficent), [59] an
almost unheard of for a PG title that rarely attracts many ticket buyers later in the evening. [60] In total, it millions in its opening weekend, surpass expectations by 40% and recorded the largest PG-rated April opening (breaking Hop's record), the second-largest Disney live-action adaptation opening (behind Alice in
Wonderland), and the second-largest April opening (behind Furious 7). [34] [61] [62] It also did exceptionally well in both 3D and IMAX formats, both generating revenue of $44 million respectively of the film's opening weekend gross, the later breaking record for the largest April Disney release IMAX
opening. [34] [47] In particular, it was also the only other PG-rated release that has ever opened over $100 million (after Deadpool and Batman v Superman: Dawn of Justice). [34] [63] It earned $130.7 million in its first full week, the
second largest for a Disney live-action adaptation, behind only Alice in Wonderland's $146.6 million seven-day gross. Buoyed by excellent word of mouth and taking advantage of spring break, it only fell by 40% in its second weekend earning $61.5 million, still maintaining the top spot and far surpassing newcomer The
Huntsman: Winter's War, [65] Which puts The Jungle Book in the top fifteen-second weekends of all time and in the form of films that opened over $100 million, scored the fourth smallest drop behind Shrek 2 (-33%), Spider-Man (-39%), and Star Wars: The Force Awakens (-39%), [66][67] Of these numbers, $5.6
million came from IMAX shows for a two weekend cumulative total of $18.4 million representing about 10% of its entire North American box office gross. [65] It crossed $200 million on its twelfth day of release [68] and managed to hold the top spot for the third weekend in a row with $43.7 million from 4,041 theaters (an
addition of 13 more theaters), a drop of just 29%, the next six images combined (the openings included three newcomers)[69] and recorded the sixth-largest third weekend of all time. [70] Moreover, the 29% drop is the smallest third weekend drop (from its second weekend) for a $100 million opener ever. Disney added a
further 103 theaters for the film's fourth weekend of release, which propelled its theater count to 4,144 theaters, [71] but still was taken over by Disney's own Captain America: Civil War after experiencing a 50% decline. [73] It passed $300 million on its thirteenth day of release, the 14th [74] It made 3.53 times its opening
weekend numbers, which is one of the largest of all time for a film opening over $100 million. It was one of the year, along with Finding Dory, The Secret Life of Pets and Zootopia, centered around talking animals to year-end chart. [44] Other countries The film
was released in approximately 70 countries. Outside the United States and Canada, it opened over 15 markets and 69 IMAX screens in the week before its US debut, facing remarkable competition from newcomer The Huntsman: Winter's War and holdover Batman v Superman: Dawn of Justice, the latter entering its
third weekend. The reason behind the shared release pattern was because Disney wanted to get some space before Captain America: Civil War releases in early May, as well as spending school holidays and avoiding local competitors. [76] It eventually earned $31.7 million, debuting first place in all markets and second
overall at the international box office. behind Dawn of Justice, which played across 67 markets. [76] In its second weekend, it expanded to another 49 countries, easily topping the international box office, a large part of it came from China. [77]
Approximately 63% or $85 million came from 3D views, with the largest 3D opening haul represented by China (98%), Brazil (73%), Russia (60%), Mexico (47%), and the UNITED Kingdom (39%). [$10 million alone came from 525 IMAX displays, a record for a PG and April release. [47] It continued to
hold the top spot in its third weekend after adding an additional $98.9 million from 53 territories, falling only by a marginal 32%. IMAX generated an additional $6.1 million from 484 IMAX theaters for a three-weekend total of $20.6 million. [48] After three straight No. 1 runs, it was finally deposed by the studio's Captain
America: Civil War in its fourth weekend. [77] In India, it received the second-largest opening day of a Hollywood film, earning $1.51 million (behind Avengers: Age of Ultron) from around 1,500 screens[79] and went on to score the second-largest Hollywood opening weekend of all time, with $8.4 million from 1600
screens, behind only Furious 7 in terms of local as well as U.S. currency, [80][81] which performed better than expected and the first $5-6 million opening weekend in India alone surpassed the entire lifetime of Disney's other live-fantasy adaptations - Cinderella, Maleficent, Oz the Great and
The Mighty and Alice in Wonderland - in the country. [76] It then went on to score the biggest opening and single week for a Hollywood movie with $15.1 million. [75] In its second weekend, it fell by only 40% to $4.97 million. In just 10 days, it became the fourth highest-grossing Hollywood film there with $21.2 million. [61]
On Wednesday, 19 September 2015, the film earned an estimated $38.8 million with half of its revenue - 58% - coming. local called versions, compared to Avengers: Age of Ultron, which saw 45% of revenue from called versions. [86] In China, where the film was locally known as Fantasy Forest, expectations were high,
with estimates that went as high as $154-200 million or more. [87] [88] [89] [90] In the end, it was unable to hit these marks. Prior to the release of the film in the state, Disney had a very successful run at the box office with Zootopia last month, where anthropomorphic animals were the central figure. Forbes noted that
The Jungle Book was precisely the kind of film that Chinese audiences love with its 3D images, heartwarming history and talking animal actors. [88] It earned about $12 million on its opening day, including $300,000 worth of previews from 65,000 views. [88] Buoyed by good word of mouth and positive reception (albeit
mostly from the audience with polarized reception from Chinese critics),[92] it rose 72% on its second day to $20 million, including $5.1 million from 279 IMAX screens, a new record for the April release. [61] The opening marked the largest Walt Disney Pictures
movie opening ever, [94] the second largest for a family film (behind Kung Fu Panda 3), the second-largest April debut (behind Furious 7), and the fourth-largest Disney opening (behind Avengers: Age of Ultron, Iron Man 3 and Star Wars: The Force Awakens). [95] It topped the daily box office throughout the opening
week and continued to stay at the top of the box office for another weekend, having fallen by just 20% to $29.8 million, despite facing some competitions. [96] It ended its race there with a total of $150.1 million after thirty days of playing in theaters, adding $1.2 million on its last day. Admittedly fell just below expectations,
it nevertheless emerged as a huge financial success and become the fourth largest Disney release there. [74] In the UK and Ireland, it had an opening weekend totalling £9.9 million ($14.1 million) from 594 theaters[98] and in France with $8.1 million. Elsewhere, the highest openings were recorded in Russia and CIS
($7.4 million), Germany ($5.1 million), Spain ($3.9 million), Australia ($2.8 million), Australia ($2.8 million), Argentina ($2.3 million), And in Malaysia, where it scored the biggest opening weekend for a live-action Disney movie with $2.3 million. In the UK, it became the first film in 2016 to earn over £5 million over three straight weekends and the
first film since Jurassic World, Spectre and Star Wars: The Force Awakens (all 2015 films) to achieve such a feat, [99] and the first film in 2016 to earn over £40 million. [101] It has far
earned a total of $18 million there. [102] It opened in Japan on 11, along with the superhero film X-Men: Apocalypse[94][103] and delivered a four-day opening of $6.2 million in two days), and debuted in second place behind The Secret Life of Pets. Although the opening figure was
considered mediocre, Deadline Hollywood noted that Japan is a market that can see large multiples. [104] [105] It fell just 30% in its second weekend and earned $2.1 million. [106] [107] In total revenue, the largest markets outside the United States and Canada were China ($150.1).
million), the United Kingdom ($66.2 million) and India ($38.8 million). [109] It was the highest-grossing film of 2016 in Europe with a total of $209 million, [109] and in India (although it was later surpassed by Sultan, in the case of Hollywood/imported films, it is still the largest). [110] Critical
response (L to R) The vocal performances of Bill Murray, Idris Elba and Ben Kingsley were particularly praised. [111] [112] The film received widespread criticism from critics and audiences. On review aggregator Rotten Tomatoes, the film has an approval rating of 94% based on 323 reviews, with an average rating of
7.72/10. The site's critical consensus reads: As delicious to watch as it is immersive to watch, The Jungle Book is the rare remake that actually improves its predecessors - while setting a new standard for CGI. [115] On Metacritic, the film has a weighted average score of 77 out of 100, based on 49 critics, indicating
generally favorable reviews. [116] The audience polled by CinemaScore gave the film an average rating of A on an A+ to F scale, while PostTrak reported moviegoers gave it an overall positive score of 92%. Nine7 per cent of the audience gave the film A or B, and it received A's from both under- and over-25 audiences
and A+ among those under the age of 18 and also for over-50 audiences. [34] Todd McCarthy of The Hollywood Reporter wrote: Exceptionally beautiful to see and strengthened by an outstanding vocal role, this umpteenth film rendition of Rudyard Kipling's tales of young Mowgli's adventures among the creatures of the
Indian jungle proves to be completely engaging, even if it ultimately lacks subtext and thematic heft. [117] Andrew Barker of Variety felt that this version cannot compete with the woolly looseness of Disney's 1967 animated classic, of course, but it succeeds on its own so well that such comparisons are hardly necessary
Robbie Collin of The Telegraph gave the film four stars out of five, deeming it a sincere and wholehearted adaptation that returns to Kipling for fresh inspiration. This book may lack post-vaudeville razzamatazz by his predecessor, but director Jon Favreau and a team of power wizards are diving us in one of the big
screen's most captivating captivating captivating worlds since Avatar. Peter Bradshaw, who wrote for The Guardian, gave the film had a touch of Apocalypto in it, and found the plot elements similar to those in The Lion King. He wrote that the film was spectacular, exciting, funny and funny and
that it beautifully revives the spirit of Disney's original film. [100] Pete Hammond of Deadline Hollywood wrote that the film had laughter, excitement, an exceptional voicecast and, most importantly, a lot of heart, calling it a cinematic achievement like no other. He particularly praised Murray's performance and visual
effects, saying it was simply astounding. [122] Chris Nashawaty of Entertainment Weekly rated the film as an A-, calling it one of the biggest surprises of 2016. However, he believed that the two songs were unnecessary and distracting, and thought the film was a little too scary for children. Richard Roeper of the Chicago
Sun-Times awarded the film three and a half stars, pointing out CGI as the film's best performance. He branded it a beautifully rendered, visually arresting take on Rudyard Kipling's often filmed stories but found the musical numbers to be trivial, saying that without the musical numbers, the film might have been a more
intriguing streamlined adventure. [124] Kenneth Turan of the Los Angeles Times noted that The Jungle Book is the kind of family film designed to make even those without families wish they had one to take with them. [125] Peter Travers of Rolling Stone awarded the film three and a half stars out of four, branding it
terrifying and exciting yet unique and unforgettable, adding that it fills us with something rare in movies today — a sense of wonder. The Village Voice's Bilge Ebiri hailed the film as fast and light, saying it manages to be just terrifying enough to make us feel the danger of loneliness in the midst of a massive jungle, but
never overbearing or gratuitous. [100] Cath Clarke of Time Out compared Elba's character of Shere Khan to Scar from the Lion King, calling him baddie of the year. [128] Matt Zoller Seitz of RogerEbert.com also received great praise for Elba's portrayal of Shere Khan, who said: His loping threat is so powerful that he
would be creepy no matter what, but the character becomes a great villain through imaginative empathy. We understand and appreciate his point of view, even if carrying out it would mean Mowgli's death, [113] The film's visual effects and 3D photography were compared to avatar, gravity, hugo and Life of Pi. [120] [129]
[130] Sarah Ward of Screen International wrote that the level of detail shown in the film is likely to evoke the same impressive reaction as James Cameron's box office peaks. [131] Entertainment Weekly called it one of the few 3D films that actually benefits from being in 3D. 2013. Retrieved 2009-05-22. In 1999 it
became known that The Indian Express and The Economic Times were one of the most modern critics in India. The film also had its share of criticism with most reviewers criticizing the film's inconsistent tone and the director's indecision for sticking to one vision. The New York Times's Manohla Dargis was less
enthusiastic. [138] Sam C. Mac of Slant Magazine wrote, Jon Favreau draws heavily on the film's animated predecessor for plots, characterizations, songs and set pieces, but does not know how to fit these familiar elements into his own coherent vision. [139] Josh Spiegel of Movie Mezzanine also echoed those
sentiments, saying that the film stumbles because those involved are not willing to commit fully to either make a near-shot-for-shot remake or go in a completely different direction. [140] Rene Rodriguez of the Miami Herald felt that the film was soulless, writing that The better these talking animals look, the more the film
resembles a gorgeous screensaver. You admire the Jungle Book, but you can't lose yourself in it. [141] Awards Elaborate article: List of awards received by The Jungle Book (2016 film) The seguel After the film's financial and critical success, the studio has begun working on a seguel. Jon Favreau and Justin were in
talks to return as a director and writer respectively, while Brigham Taylor was confirmed to be back as a producer. [142] Shortly after the release of the film, Favreau signed off on directing and writing the sequel, potentially having a release sometime in late 2019 and will be shot back to back with Favreau's remake of The
Lion King, [143] In March 2017, it was reported that the seguel was put on hold so that Favreau had to focus mainly on the Lion King instead, [146] In January 2018, an early draft of the seguel ended, which he said will move forward through Kipling's material, as well as elements of Bill Peet's rejected draft of the 1967
film. In October 2018, Neel Sethi confirmed that he will reprise his role as Mowali in the sequel, [148] In 2016, a new law was published to be one of the most famous. The British Film Institute, Archived from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the sequel of the most famous are not been sequel. [148] In 2016, a new law was published to be one of the most famous. The British Film Institute, Archived from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original on 26 February 2010, Retrieved 23 January 2020, A b The Jungle Book (2016), Ticket office Moio, and the provided from the original o
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