Jon Favreau (director & co-producer) interview: "I want my Jungle Book to remind people how much they loved the original"   Daily Telegraph April 2016

Evocation of childhood, **Nostalgia** **Do Americans ever grow up?**	This, says Favreau, is what he wanted **his film version of The Jungle Book** to capture: *the way in which childhood, through a child's eyes, can take on a mythic vibrancy and scale. As such, in Favreau's Jungle Book, the leaves are a little bigger and the trees a little taller than they should be – and the wildlife a little wilder.* The animals are 'larger than life'
Genre	This tinkering was possible because The Jungle Book exists in a strange limbo-world between live-action and animation. Favreau admits he has no idea which category it falls into: "**I think it's considered live action because people feel like they're watching a live-action film,**" is as much as he'll commit to.
CGI – all VFX; motion/performance capture **UK involvement**	That gut feeling makes sense, but it's misleading. Apart from Mowgli himself, who's played by the ten-year-old Indian-American child actor Neel Sethi, **almost nothing on screen is real.** Every animal, landscape, drop of rain and tongue of fire was created on computers, mostly by the British digital effects house MPC, The result is the most astoundingly photorealistic all-digital environment yet seen in movies.
Emotional power of digital animation	**"And the biggest victory for him, and the biggest prize, was that people were actually feeling an emotional response from watching a cartoon,"** says Favreau. "It proved that you could touch people's humanity through this new medium."
Water!	For the handful of scenes that couldn't be cracked with computer graphics alone – these all involved rivers – Favreau moved the crew outside to a temporary swimming pool in the car park and shot them there. These are some of the most transporting sequences in the finished film: Mowgli bobbing lazily down a creek on Baloo's belly, and scrambling past water buffalo stampeding through a flash flood. But, Favreau points out with an audible twang of delight, "if you tilted the camera up, you'd see the LA skyline."
Voicecast – a key selling point	**And the voice cast, which includes Bill Murray as Baloo, Christopher Walken as King Louie, and Scarlett Johansson as Kaa, reads like the cocktail party guest list of your dreams**.
Homage & intertextuality	**As a means of paying tribute, Favreau incorporated imagery into the film from Snow White, Pinocchio, Fantasia, Dumbo and Bambi: the Disney 'Big Five', on which the studio's entire reputation and legacy were founded. Bambi, in particular, was a vital influence: Favreau enthuses over the "exponential growth in elegance" between the animation in Snow White and the later film Bambi, in which Disney demanded that the animals shouldn't have human-like facial expressions or typically cartoonish movement.**
Racist subtext?	Another, perhaps trickier hurdle was the increasingly common belief that The Jungle Book – both Kipling's stories and the Disney

	animation – have a **racist subtext.** Kipling's enthusiasm for the British Empire has prompted many over the years to read his anarchic community of monkeys as ethnic caricature, and Disney's own addition of King Louie – a jazz-loving, jive-talking king of the temple ghetto, originally written for the black jazz legend Louis Armstrong (though played in the end by the Italian-American bandleader Louis Prima) – did little to defuse it.
1960s counterculture – is this reading too much into it? Or does a film in some way reflect the Zeitgeist ?	in an essay called It's A Jungle Book Out There, Kid, the art-historian Greg Metcalf closely argues that Disney's film is an allegorical odyssey through **sixties counterculture.** Kaa is a predatory homosexual, the Beatle-voiced vultures scrounging rock-and-rollers, the monkeys chaos-loving civil rights agitators, Baloo a layabout permissive parent.
'coming of age' film	Favreau rejects this out of hand – perhaps understandably so, given Disney has just spent what must have been a nine-figure sum on his film – and describes it as, very straightforwardly, **"a fantasy about a boy living among both friendly and dangerous animals, and coming of age".**
myth exploration rather than allegory (allegory = a simple story which mirrors more complex moral, social and political events; like Orwell's 1984)	Rather than imprint a social allegory of his own on the story, he instead wanted to draw out its **"deepest, most mythic"** aspects. "Because **the myth of the feral boy** being raised by wolves goes way back," he says. "All the way to the Roman legend of Romulus and Remus, and probably before that."
relates to Star Wars Mythology	Favreau describes himself as a disciple of Joseph Campbell, the academic and author of The Hero With A Thousand Faces, whose **theories about mythology** heavily influenced **a young George Lucas** during the writing of Star Wars. Bagheera has something of Obi-Wan Kenobi about him, while his Shere Khan could just about be a feline Darth Vader.
recreating the sensations and memories of childhood	In other words, **putting a fresh spin on the material is the last thing Favreau wanted to do** – …..."That's why we spend our adult lives seeking out the food we ate, and the music we heard, and the movies we saw when we were younger," he says. "**When you access those memories, you get back to your deepest self."**

A) Read the article carefully. Copy the notes on the left. Then, without referring to the original article, extend each of the notes in your own words.

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How does the film appeal to audiences in many different ways? Contrast the producer's intentions with alternative readings of the film. Mention Stuart Hall's three readings. Refer to the original 1967 version as well.