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Disney's Vessie last year, five films were nominated for an Academy Award in the category. Each of this year's nominated projects presents an internal identity, looking at the incredible tech filmmakers and their talented effects team, used to extract visual phenomena that make big-screen blockbusters. In recognition of these five films - and one of our favorite Oscar categories - - We're focusing on nominees, one visual effect each day, which leads to Sunday broadcasts and see what makes them stand out. Previously, we looked at the real-world catastrophic visual effects in Deepwater Horizon, and then we examined the magic behind the real bending sequences in Marvel Studios's Doctor Strange, now we explore the digital magic that makes wild animals full of wild animals talk in wild books (note: this is an update to an article we published in August 2016, edited for our Visual Effects Oscar series). Live's Wild Books is one of 2016's surprise hits, with ratings from critics and fans alike on the way to more than \$364 million in US theaters and \$966.5 million worldwide. Directed by veteran actor and Iron Man director Jon Favreau, The Jungle Book is a Walt Disney Pictures animated film in 1967 (inspired by Rudyard Kipling's wild story collection) and follows an orphaned human boy raised by a wolf in the Indian jungle. 12-year-old actor Neil The Millionaire portrays Mowgli, the boy at the heart of his must-find story in the world, when a Scherekhhan tiger threatened him and his foster family. It wasn't enough to create alliances and enemies of animals for Mowgli to interact with his journey to discover himself, Favreau and Disney have commissioned a moving photo effects studio, the company, and Peter Jackson's Weta Digital by making the creature characters talk to the voices of the most famous names in Hollywood. Creating a single realistic wildlife digitally is often a difficult process (just ask the life of the Pi visual effects team), but does creating all the wild creatures that don't interact with human cast members and talk in a credible way? It's a very scary challenge for the Creative Team of the Jungle Book, there are no half measures to create this world and these characters are awesome, but I feel the technical ability to do it is there. Every time we sit down with someone who knows more about this, but what's truly scary is that there's no easy way to do it. There are no half measures to create this world and these characters. A huge commitment of time and energy and resources. It's not like we have shortcuts that we can make. That's a scary thing knowing that this is a very big bet that everyone will get. - Because when you make a decision about the process, it's a big deal. When Disney and the film's creators are determined to bring the story of wild creatures to life and keep them talking. - It became the work of MPC and Weta to make that vision a reality under the watchful eye of the two-time Oscar-winning Robert Legato. An experienced visual effects supervisor who won an Oscar for his work in Hugo's 2011 and 1997 Titanic (as well as nominated for 1995's Apollo 13), Legato sees a unique challenge in bringing the world of wild books to life in a way that

makes the talk of animals seem all, well... realistic... realistically, photography makes something look real, and then you can get it acting like it's real, and then you can put it in a big production, but we have to put it in a big production, but we have to put it in a big-scale production, but we need to make it seem like a near-impossible task. Legato explains that the thought process makes the opportunity to create many wild animals in wild books seem more manageable. [You have to think], 'Well, yes, you can do it.' 'When you get one thing you can pull off, it gives you the confidence to pull off the rest of it,' he recalled. The real hard part in filmmaking is to make the same standard for shooting after shooting. In fewer movies, things like the moment you see Shere Khan will be the pinnacle of the movie and the rest will be live performances, but in every shot of our film must be that way. Khan added that the real challenge was not Just go there but give it up. Throughout the full-length film, to get there and maintain high standards throughout the 106 minutes of action, MPC has been selected to create a lot of wild characters. After making ground-breaking effects for both the Rise of the Planet of the Apes and the Dawn of the Planet of apes, Weta was brought to the aid of King Louis's primates, a giant orangutan-like monkey that Christopher Walken in the film. The proximity of the human protagonist in the wild book to wild animals - and the way the characters need to interact and communicate - also makes it impossible to use a live stand-in for characters in wildlife, which makes the task of creating the majority of movie actors on the shoulders of the visual effects team. How can you do something more fascinating and unrealistic that seems to enjoy animation and animation wants to make it animated, but you don't want to do that. We don't want tigers to jump 50 yards over tigers can jump or let kids do things that kids can't do. Once you get one thing you can pull off, it gives you the confidence to pull off the rest. Of course, when they have the most realistic pet possible, the manufacturer turns to make the pet do something unrealistic: speak English. We've all seen a lot of wildlife movies talk. But we don't want this to feel like we've seen it before. Taylor explains, however, that the team's goal is to make the actors of animals extraordinarily realistic, talking without losing the natural look they work so hard to create. From their natural partners - but then we need to consider how they look, say it. So it becomes a stylistic choice to try to bring all the physiology of a given species that you are facing and not stray too far from it. It's the job of anime to see if you can use those limitations, whether it's a big cat or a wolf or a bear, all of which have very different physiology and somehow make words fit there. It takes a lot of debate and a lot of repetition of too much or too little to get to the point where you don't think about it at all. It's a real trick that you hope you get when you see it. All-star actors are selected to make a voice behind the characters in the film. In addition to Walken as King Louie, the cast includes Bill Murray as Baloo Bear, Ben Kingsley as Bagheera, Black Panther Scarlett Johansson as Python Lupita Nyong'o as Raksha Wolf and Giancarlo Esposito as Akela Wolf. Off it all is Idris Elba as the deadly Sherkan Tiger. In some cases, the facial structure of some animal characters is customized by the visual effects artist to mimic certain elements of the actor's face to make it sound more reliable. We have to approach it from the point of view of 'if wild animals say this,' explained Legato. They will move their throats in some way and they will breathe one way or another [and] they will breathe in some way. That is the leap of our faith. But if you do it and you design an organism to reflect the exact physical characteristics of the animal with muscles and joints. The way the mouth moves isn't animated in a way that lets you do whatever you want. Now that you're a puppet and control their physical appearance only in the way their muscles allow, and then you hope to sell it, that's how we approached it: give them so much reality that you forget it's fake. It's true for you. The film's overwhelmingly positive reviews suggest that the creators of wild books can do so: create a real emotional connection between the audience and the actors of talking, creating a digital world from india's forests. And now the visual effects team for The Jungle Book has won an Oscar nomination for their efforts - something that appears to be an honor worthy of Legato and his team, because expectations are incredibly high and you don't have a fantasy element to fall back on as soon as you create a realistic scene, no matter what legato fakes, so we only have to hide the animation back and mimic what's going to happen in real life. My hat goes out to all the animations that work in movies because they are assigned and create something that is a landmark for animation. The 89th Academy Awards ceremony will air Sunday, February 26 at 7pm ET on ABC.

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