



# **THE JUNGLE BOOK**



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## EDITORIAL

*« By making scintillate our light, we offer the others the opportunity to do so. »*

*Nelson Mandela*

Company Acte II started in 14th of May 2008 in the city of Brest in France.

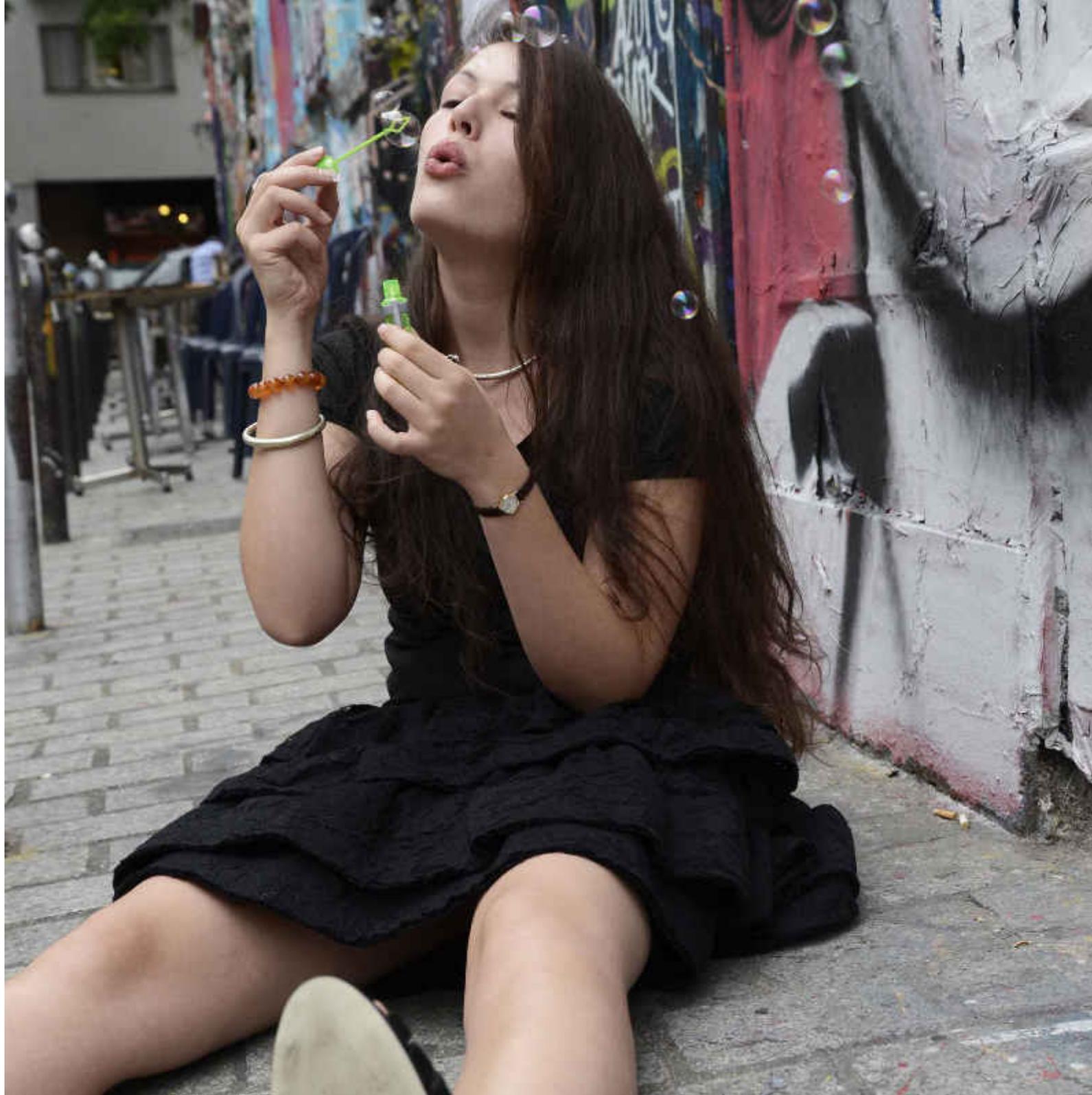
To go acting, tell stories, exchange thoughts and ideas, move the audience to laugh, cry, think and more especially to move them to dream again... these prompted us to exist with meaning.

Over the years, the company has expanded and now offers shows that bring together different forms of art ( theater, dance, singing, stage fighting ) as well as artistic performances and contemporary art installations.

Cultural regeneration is also at the heart of our approach, which is why we have developed the "Meupia" project in the Manobo-Tigwahanon tribe in the Philippines so that children can relearn their culture, preserve their traditions, have access to education and serve as a door to the world with pride of their cultural identity.

We dream of a world with cultural vibrancy in all perspective. A world where art in all its form is accessible. Openness to the world is at the center of our approach, which is why it is always a pleasure for us to play on tour as it has been in the past years : in India, in Dubai, in Israel/Palestine and all over France.

To Be Happy Is Now.



## COMPANY HISTORY



### PETER PAN (Theater)

**January 2009** Creation de "Peter Pan" at Guichet Montparnasse Theater in Paris.

**2009 – 2010** Resumption of "Peter Pan" at the Clarté Theater in Boulogne-Billancourt, in Ciné 13 Theater in Paris

An on tour at Rutebeuf theater in Clichy, St. Louis theater in Pau, PL Pilier-Rouge theater in Brest and at the Espace Mélanie in Riec-sur-Belon.

### THE FALSE SERVANT (Theater)

**April 2011** Preview of "The False Servant" written by Marivaux at the ACSEMD little theater in Paris

**October 2011** Creation of "The False Servant" at Darius Milhaud theater in Paris

**2012** "The False Servant" on tour at the theater of the Puy-en-Velay and at the Fort of Nogent-sur-Marne.

### MEUPIA PROJECT (Solidarity International)

**May 2013** Creation of the show "Little Manobo Footprints" in the Philippines.

**January 2014** Launch marks of "Meupia Art Project" in France and in the Philippines.

**April 2014** Creation of the show "Little Manobo Footprints 2" in the Philippines.

**September 2014** Exhibition of the "Meupia Art Project 1" in PL Pilier-Rouge and School of Petit-Paris in Brest.

**December 2014** Exhibition of the "Meupia Art Project 2" in Trousseau Hospital, Paris-France.

**June 2015** Exhibition of the "Meupia Art Project 1 et 2" in Xavier-University Museum in Cagayan-de-Oro city, Philippines.

**February 2017** Construction of a Cultural Center in the Manobo village of Kisayab-Philippines.

### JE SUIS CHARLIE (Contemporary Art)

**January 2016** "Je Suis Charlie" Contemporary Art Exhibit by Louie Talents in PL Pilier-Rouge, Brest-France.

**April 2016** "Free and Equal?" Contemporary Art Exhibit by Louie Talents in PL Pilier-Rouge, Brest-France.

**November - December 2016** "Free and Equal?" Contemporary Art Exhibit by Louie Talents un Armorica, Plouguerneau-France.

### ALADDIN – THE PROPHECY (Theater)

**January 2017** Creation of "Aladdin – The Prophecy" ( previously *Ala-é-Din* ) at Ciné 13 Theater in Paris.

**2017-2018** Resumption of "Aladdin – The Prophecy" at Lucernaire Theater in Paris.

And on tour at PL Pilier-Rouge theater in Brest, Armorica Theater in Plouguerneau and Keraudy Theater in Plougonvelin.

**2018-2019** Resumption of "Aladdin – The Prophecy" at Funambule Theater in Paris.

On tour in *Culture Émulsion* in Dubaï, in *Institut Français* in Israel/Palestine,

And in Henri Queffélec Theater in Gouesnou.



### KINAUYOKAN (Performance)

**January 2018** Created for the Fine Arts Museum of Angers-France for the exhibit "Collectionneur, le désir inachevé" presenting contemporary artwork from South-East of Asia.

**February 2018** Performed in PL Pilier-Rouge of Brest-France for the 10 years old of Company Acte II.



# THE THEATER PLAY : THE JUNGLE BOOK

## THE STORY

In the heart of the Indian Jungle, Mowgli, a small man raised by a pack of wolves, grew up under the benevolent gaze of his friends, Baloo the singer bear and Bagheera, the mysterious black panther. But lawless monkeys and the ruthless Shere Khan threaten the tranquility of the jungle and its inhabitants. In this jungle whose laws are righteous but without mercy, Mowgli will have to surpass himself to become a man and the master of the jungle.

Adapted from the story of Kipling, you will come out growing from this thrilling and enjoyable show in the colors of India.

## PARTNERS



We are happy to collaborate with the Indian Embassy, the Tourism Office of India, the French Alliances of India and the Spedidam.



**TITLE :** The Jungle Book  
**AUTHOR :** Rudyard Kipling  
**ADAPTATION :** Compagnie Acte II  
**STAGE DIRECTOR :** Lorelei Daize  
**COSTUME DESIGNER:** Sébastien Passot  
**STAGE DESIGNER :** Louie Talents  
**COMPOSER :** Guillaume Renaud  
**ACTORS :** 6 actors  
**SHOW DURATION** 1 hour 5 minutes  
**FAMILY SHOW FROM 6 YEARS OLD ONWARDS**

**A FAMILY SHOW ENDORSE BY THE  
ACADEMY OF PARIS.**

## ON TOUR:

### 2014 - 2015: 4th Season

Alliances Françaises ( *India* )  
Lucerna Theater ( *Paris* )  
Gymnase Theater ( *Paris* )

### 2013 - 2014: 3rd Season

Palais des Congrès ( *Loudeac* )  
Armorica Theater ( *Plouguerneau* )  
Essaion Theater ( *Paris* )

### 2012 - 2013: 2nd Season

St-Louis Theater ( *Pau* )  
PL Pilier-Rouge Theater ( *Brest* )  
Mômes Festival ( *Montbéliard* )  
Young Audience Festival ( *Coye-la-Forêt* )  
Essaion Theater ( *Paris* )  
Ciné 13 Theater ( *Paris* )

### 2011 - 2012: 1st Season

Creation of the show at Ciné 13 Theater ( *Paris* )





## THE AUTHOR : RUDYARD KIPLING 1865 – 1936

Joseph Rudyard Kipling was a British writer.

His books for children met with great success from the outset and that has never wavered, including *The Jungle Book* (1894), *The Second Jungle Book* (1895), *Just So Stories* (1902), and *Puck of Pook's hill* (1906). He is also the author of the novel *Kim* (1901), poems ( *Mandalay* (1890), *Gunga Din* (1890) and *Si* (1910) are among the most famous ) and short story, including *The Man Who Would Be King* (1888) and the collection *Plain Tales from the Hills* (1888). He was considered an "innovator in the art of short story," a forerunner of science fiction, and one of the greatest writers of children's literature. His work demonstrates a talent for narration which is expressed in various forms.

From the late nineteenth century to the mid twentieth century, Kipling has remained one of the most popular writers of the English language. The writer Henry James wrote about him: "Kipling strikes me personally, as the most complete man of genius that i have ever know."

In 1907, he was the first English-language author to win the Nobel Prize for Literature, and the youngest to have received it. Thereafter, he refused to be knighted.

However, Kipling was often considered as a "prophet of British imperialism", in the words of George Orwell. Controversy over prejudice and militarism that would be present in his work crossed the entire twentieth century. According to the literary critic Douglas Kerr:

"He is still an author who can inspire passionate disagreement and his place in literary and cultural history is far from settled. But as the age of the European empires recedes, he is recognised as an incomparable, if controversial, interpreter of how empire was experienced. That, and an increasing recognition of his extraordinary narrative gifts, make him a force to be reckoned with."

## STATEMENT FOR STAGING

We enter the short-story of Kipling as we enter the jungle. Step by step, making their way through the vines, tall grass and stories. Mowgli suddenly appears in front of you and asks you to follow him in his adventures. He tames wolves and bears, and he distrust tigers and monkeys. The jungle becomes ours, immersed in the heart of India, echoing the tabla and sitar, along with the smell of vegetation mingles with a touch of incense. We are enthralled by these stories as much as the spirit of this country.

But beyond these adventures resounds the echo of our society. Let's remove the trees, forget the animals and here we are in the urban jungle, where we must struggle to find our place, where the lowest risk at any moment to be eaten. Mowgli tries in this world to find its own identity, its roots. He faces the urge for revenge and power of Sher-Khan. All aspects resonate strangely with our actuality. It is these two aspects that any staging is based: the balance point between Indian traditionalism and extreme modernity of our societies. This research is also reflected in the costumes, in the decorations and through its music.

The balance must also be among the actors between animality and humanity. I'm actually just suggesting the animal without ever hiding the man who plays him. Animality will be in the process, in the eyes and by way of listening. The audience could just as it wishes to see an animal or see the reflection of his own humanity. And to enrich this work and give life to the rich world of Kipling, it seemed necessary at the outset to work with different arts: music, dance, singing and acrobatics.

I see this show as an explosion of adventure, feelings, thoughts. I have to constantly play between modernity and traditionalism, between animality and humanity. Everything is made to take you into another world, but is it so different from ours?

*Lorelei Daize*





## STATEMENT FOR COSTUMES

If Mowgli, the only real human of the play, did not present any particular difficulty, being dressed very simply, animals pose a challenge.

From the outset, it was determined that we would not have a big stuffed Disney like animals but it would evoke their animality through elements of the costume, which also have a certain modernity. I worked from there through its cuts and forms of ethnic clothing, incorporating a more contemporary piece of clothing and other details that reminds the animal being represented.

The more the character incorporate in the concept of being "old", the more traditional the costume would be: so Akela is wearing a traditional Indian sari which was notably made of fur and Kaa has a tunic (a snakeskin pattern!) and a sarouel of Indian dancer, with a long tail with sequins to evoke the hissing rustle of the reptile ...

In contrast, Bagheera is very modern with a skin-tight outfit evoking the slenderness of the panther and Baloo features is a thick turtleneck collar sleeveless, one with long black hair reminiscent of the peculiar shape of Indian Sloth bears.

The funny side of the monkeys goes into their loosely harem trousers (probably borrowed from humans!) contrasting with their short-sleeved bolero dragging inspired by the Ottoman mode.

Shere-Khan, finally, is truly the prince of the jungle, dressed as a maharajah of an orange coat with Indian motifs recalls the striped coat of that terrible predator, in match with a black leather pants.

*Sébastien Passot*





## STATEMENT FOR STAGE PRODUCTION

The Production is a representation of Indian motif blended with nature as its core inspiration. The process entails rhythm and repetition of lines in a contemporary way. The color hue is driven with nature but with a contemporary touch of graffiti.

The culture of india resonates and echoes with the production because i can sense that a big part of Rudyard Kipling's words speaks of his personal reflective pause of the jungle.

One of the present jungle representation of feeling is the advent of graffiti which enables the audience to feel the sense of anxiety, fear but engulf with freedom.

A jungle's undying treasure.

*Louie Talents*





## STATEMENT FOR MUSIC

The work of R.Kipling is marked by the fusion of Western values and imagination "of India", from the Indus Valley to the forests of Bengal where Sher Khan is lurking.

Because cultures can learn from each other rather than being mutually exclusive, I engaged music with those of the east, the descendants of the Well-Tempered Clavier and those of the Bourdon ...

In the digital age, I focused on the acoustic recordings of real musicians! My collaboration with the Company Act II allows me for the first time to compose for a play. I revived with delight, the roots of Indian classical music, which is considered an auxiliary art to serve theater and dance.

*Guillaume Renaud*



# THE ARTISTS

## LORELEÏ DAIZE : STAGE DIRECTOR



Lorelei Daize went to Jean Péricomy Drama School.

Interested in stage direction, in 2007, she puts her artistic skills in the direction of the play *Dans le silence de l'ombre* and the same year she starred in *Chop Suey* written by Françoise Cadol.

In 2008, she starred in *Chambre* written by Philippe Minyana.

From 2008 to 2010, she is part of the Company "Les chasseurs de Dahus" with whom she starred 3 Molière plays: *The Affected Young*

*Ladies, The forced marriage and The Doctors in spite of Himself.*

In 2009, she staged the *Peter Pan* of the Company Acte II and performed the rôle of the Narrator and in 2011 continues her collaboration with "Company Acte II" by stage directing *The Jungle Book*.

In 2013, she was part of Jonathan Dos Santos *Quand on aime, on ne compte pas*.

Since 2014, she is part of the cast *Papier d'Arménie ou sans retour possible* written by Caroline Safarian and directed by Sevane Sybesma, finalist of Theater 13 contest for young stage director.

In 2015, she directed *Au Pays des Jouets* for Company Echoscène and performed in *Snow White*, a burlesque adaptation of the tale of the Grimms brothers, co-produced by the "Company L'Ombre de la Lune" and "Rêve Mobile".

In 2016, after a directoral success of the play *The Jungle Book* currently, she is directing *Aladin - The Prophecy* for "Company Act II".

In 2017-2018 she is part of the show *Acide Lucide*, a theater play on violence against women directed by Loren Troubat.

Moreover, she works regularly with Street Art Companies such as "Les Grandes Personnes" and "Méliades".

## PRESS COVERAGE

« **Our Favorite** : Mowgli in Essaïon Theater - Ambiance, ambiance. Looks like the den of a bear, or a wolf's [...] The classic book of Rudyard Kipling from 1894 seems **so current!** [...] The spirit of play awakens the pleasure of senses. **A beautiful all age show!**» *Figaroscope* - September 9, 2013

« The adaptation of the Jungle Book has **conquered** the public. » *Ouest-France* - January 11, 2012

« The public has greatly loved the adaptation of The Jungle Book. [...] Young leaping actors, **good singers** and very good presence, brilliantly told the story of Mowgli. [...] The young company indeed is a **punch**. The play earned **numerous reminders** at the end of the show to both children and parents. » *Le Télégramme* January 9, 2012

« **Mowgli without frills** [...] Without overrefined but with **humor**, song and dance, this 'Jungle Book' is excellent in more ways than one. » *Version Fémina* September - 15, 2013

« A disturbing desire of soundscape. [...] Suspense, conflict [...] The bodily espouse animal attitudes, compete in games or contests, mingle or to hug. The Bodilywork of actors sing a beautiful **hymn to life** and made the show a **vibrant** moment. » *Blog 'Quoi de Neuf à Coye'* - May 15, 2013

« A Jungle Book with **energy** and voice [...] The battles are **fierce at will**, each animal shown has a particular attitude and one element that differentiates it. Some savagery emerges from the interpretation of this young cast members in agreement with the artistic tone of the story. » *Télérama Sortir 2T* - Septembre 17, 2012

