



# **THE JUNGLE BOOK**





[en.compagnieactedeux.com](http://en.compagnieactedeux.com)

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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.



# 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.



<b>TITLE</b>	The Jungle Book
<b>AUTHOR</b>	Rudyard Kipling
<b>ADAPTATION</b>	Compagnie Acte II
<b>STAGE DIRECTOR</b>	Lorelei Daize
<b>COSTUME DESIGNER</b>	Sébastien Passot
<b>STAGE DESIGNER</b>	Louie Talents
<b>COMPOSER</b>	Guillaume Renaud
<b>ACTORS</b>	Yann Sebile Vincent Favre Hugo Richet Morgane Quiguer Mélodie Maréchal ou Marina Monmirel LYDIE MISIEK OU CAMILLE VALLIN

**SHOW DURATION** 1 hour 5 minutes

**FAMILY SHOW FROM 6 YEARS OLD ONWARDS**

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

## ON TOUR:

**2020**

Keraudy Theater ( Plougonvelin )

**2019**

French Institute ( *Jerusalem and Palestinian Territory* )

**2014 – 2015**

Alliances Françaises ( *India* )

Lucerna Theater ( *Paris* )

Gymnase Theater ( *Paris* )

**2013 - 2014**

Palais des Congrès ( *Loudéac* )

Armorica Theater ( *Plouguerneau* )

Essaïon Theater ( *Paris* )

**2012-2013**

St-Louis Theater ( *Pau* )

PL Pilier-Rouge Theater ( *Brest* )

Mômes Festival ( *Montbéliard* )

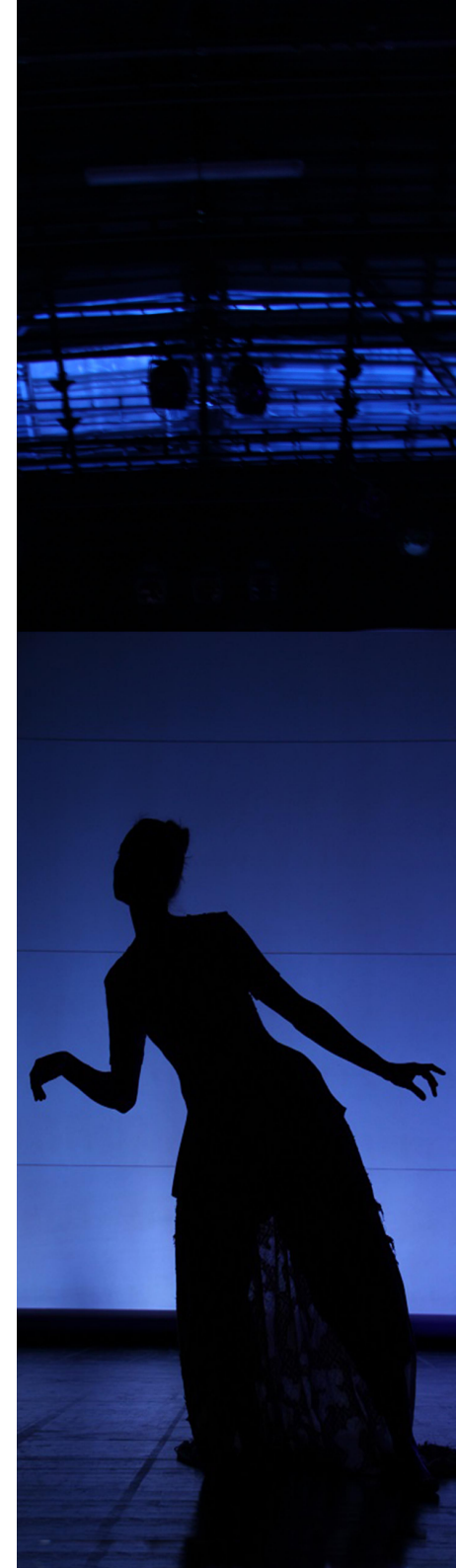
Young Audience Festival ( *Coye-la-Forêt* )

Essaïon Theater ( *Paris* )

Ciné 13 Theater ( *Paris* )

**2011 – 2012**

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 culture of India resonates and echoes in the stage design of "The Jungle Book".

The stage design is a contemporary depiction of lines and patterns divided into 5 panels to resemble every scene and ambiance. Each triangular panel has 3 phases that can easily be rolled in every needed scene.

The first scene is a representation of the rocky ambiance and territory of the wolf. The grey color and the ethnic line patterns add accent to the contemporary depiction of rocks reduce into motif.

The second scene is a representation of indian motif blended with nature as its core inspiration. The green motif also resembles a luminous snake when the dark light is on and a circular pattern emerges to glow as well. The repetitive pattern of nature gives this scene a natural glow of the jungle.

The third scene is a representation of the jungle with a general image of a monkey's face on the five panels. The said image is attain through repetitive line patterns and elements. The rustic color embraces the earthly ambiance of the monkey's territory.

The metal structure in black with a touch of abacca fiber is to invite movement among the actors to portray their character.

The Five panels and the stage design in general can be dismantle and can fit into four luggages for travel and theatrical tour.

*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. It is 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 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*

*We would like to pay tribute to Guillaume Renaud, who died of cancer on June 08, 2019 at the age of 38. We have lost a friend, a partner, a talented artist of unlimited generosity. We hope to continue paying homage to him for a long time through our shows.*





# THE ARTISTS

## LORELEÏ DAIZE : STAGE DIRECTOR



Lorelei Daize went to Jean Périmony 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 Sevine 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".





## YANN SEBILE : SHERE KHAN AND A MONKEY



In 2010, Yann obtained a Research Master specialized in medieval iconography. In 2013 he graduated from a Master's degree in artistic and cultural heritage. He then worked in various cultural structures. In 2014, he joined the vocational training Florent Drama School and developed his acting skills and completed his training with going through Musical class.

In 2014, with Loïc Sebile and Pauline Pobelle, he created the "Compagnie Allée des Cerisiers" based in Franche-Comté. Together they offer creations, adaptations and courses related to the Anglo-Saxon Musical. It is within this company that he signs the production and French adaptation of the booklet of *Cinderella* (Rodgers & Hammerstein), after those of *Les Misérables* (Schönberg & Boublil) and *Wilton's*. In 2016, he plays in the young audience show *Arrête de faire le clown!* at Funambule Theater, then at Michel Theater. He then played in the musical *L'Enfant au Grelot* directed by Léon. In 2017, he directed the famous musical *Frankenstein Junior* and then *Big The Musical* in 2018. He is currently playing in the musicals *La Boule Rouge*, *Little shop of horrors*, *Tea For Three*, *Alice The Musical* and *La Cigale sans la Fourmi*.

He is playing the role of Tahir in *Aladdin – The Prophecy*, and playing Shere Khan and a monkey as well in *The Jungle Book*, the 2 family shows of Company Act II.



## VINCENT FAVRE : MOWGLI

In 2007, Vincent went into theater training at Jean Périmony Drama School and pursued his training in Marie Boudet Drama School.

In 2009, he performs in *Petits désastres amoureux* at La Bruyere Theater. Moreover, in 2010, he was among the cast of the play *Grandeurs et Décadences* still at La Bruyere Theater. That same year, he was in *On purge bébé* written by Feydeau in Ménilmontant Theatre and portraided *The Game of Love and Chance* written by Marivaux at the Brady Theater. From 2014 to 2015, he tackled poetry in Arthur Rimbaud's *Illuminations* at Essaïon Theater. In 2015, he was the interpreter of the young audience theater show *Adrien in England* at Gymnase Theater.

Apart from this, he played different roles in several short films. In 2015-2016, he trained in screenwriting and directing with Jérôme Genevray. In 2018 he released *Les Cristaux To*, the first short film he wrote and directed. He also holds the lead role of the film.

Since 2017, he is in charge of casting for *Tout le monde a son mot à dire*, a daily general culture show on French TV. In 2019, he played an important role in *Stars under hypnosis* broadcast on the French Channel TF1, with Jeanfi Janssens.



Since 2012, he plays Mowgli in the acclaimed theater play *The Jungle Book* in collaboration with Company Acte II at Essaïon Theater, Gymnase Marie-Bell Theater, Lucernaire Theater and on tour in France, in India, as well as in Jerusalem and Palestinian territories.







## HUGO RICHTET : BALOO AND A MONKEY

Since 2000, Hugo played various roles with the Company Les Visiteurs d'un soir. In 2006, he went into theater training at the Conservatory of Dramatic Art Georges Bizet in the 20th district of Paris. In 2010, he further studied at the Ecole O Clair de Lune, and did a couple of workshops on Musical, Theatre in the dark, on Captioning, Audio description and Audio recording.

In 2010, he did play in the Manufacture des Abbesses of the play *Goodbye country* by Khamvongsa. In 2012, he was among the cast of the play *7 sin without confession* at the Darius Milhaud Theater and with the play *Quand on aime on ne compte pas* at Edgar Theater and the Comedy Republic Theater. In 2013, he played again at Darius Milhaud Theater in the play *Alice ou la folie des merveilles*. From 2013 to 2014, he played in *Si j'attrape j'te mort* at the Comédie des Boulevards Theater, at Feux de la Rampe Theater, as well as at the Festival of Avignon. In 2015, he was at Essaïon Theater for the show *Au Pays des Jouets*. In 2016, he joined the show *Zoo or the philanthropic assassin* at the Verre Theater. Moreover, he do voice-over on various program such as the Parisian Theaters and the Avignon Festival In.

Since 2013, he plays Baloo the bear and one of the three monkeys in the acclaimed theater play *The Jungle Book* in collaboration with Company Acte II at Essaïon Theater, Gymnase Marie-Bell Theater, Lucernaïre Theater and on tour in France, in India, as well as in Jerusalem and Palestinian territories.



## MORGANE QUIGUER : MOTHER WOLF, SISTER GREY AND A MONKEY



Morgane Quiguer studied at ESRA Rennes (Graduate School of Audiovisual Production) where she extended her knowledge about film industry before to joined the vocational training in Jean Périmony Drama School where she learned the basics of her profession and widen further her understanding about being an actress.

In 2009, she participated in the Festival of Avignon with the play entitled *Félicie* written by Marivaux and *L'occasion* written by Mérimée. Furthermore from 2009 to 2011, she played Wendy in the famous play entitled *Peter Pan* along with Company Acte II. In 2011-2012 she was the Countess in the play *The False Servant* written by Marivaux and played in Company Acte II's *The Jungle Book* at Ciné 13 Theater in Paris.

In october 2012, she temporarily suspended her theater activities to go to the Philippines. There, in partnership with the Filipino contemporary artist Louie Talents, she responsively create a cultural programm entitled Meupia that focus on preserving the dying culture of the Manobo-Tigwahanon tribe. Since then, she lives between France and the Philippines to carry out all its projects.

From 2013 to 2015, she continued her role in the famous play *The Jungle Book*. In 2014-2015, she performs Martine in the play *Cuisine et Dépendances* written by Bacri and Jaoui at Funambule-Montmartre Theater. In 2018, she played in Paris at the Boussole Theater in a Café-Théâtre play.

Apart from this, she is trained in singing, dancing and actively involved in Martial Arts such as Muay-Thai and Kali-Escrima-Panantukan.

She plays Sister Grey, Mother Wolf and one monkey in the acclaimed theater play *The Jungle Book* in collaboration with Company Acte II at Essaïon Theater, Gymnase Marie-Bell Theater, Lucernaïre Theater and on tour in France, in India, as well as in Jerusalem and Palestinian territories. She is also playing the main role Yasmine as well as the mother of Aladdin in *Aladdin – The Prophecy*, the family show of Company Acte II of which she is the co-author.





## MÉLODIE MARECHAL BAGHEERA

*Alternatly*

In 1997, Mélodie starred in the play *L'étranger dans la maison*. In 1998, she was among the cast of *A Mid Summer Night's Dream* written by Shakespeare and directed by Richard Demarcy.

In 2005, she went into theater training at the Conservatory of 10th and 11th district of Paris. Thereafter, she attended various courses in camera, movement theater, clown and other workshops. In 2010, she is at the Darius Milhaud Theater with the play *La femme de paille* written by Catherine Arley, and at the Comedy Saint-Michele Theater in the play *On la pend cette crémaillère* written by Jonathan Dos Santos. In 2011, she played in *The Game of Love and Chance* at the Blancs Manteaux and *Adopte Moi.com* at the Théâtre de Montmartre. In 2013, she was at Bertholot Theater in *Surprise-Surprise* and in Edgar Theater's *Complètement Givrées*. In 2014, she worked on the *Illuminations* of Rimbaud at Essaïon Theater and played in *Oedipe ou le Roi boiteux* at the Comédie Nation and the Déchargeurs Theater.

Since 2012, she plays Bagheera in the acclaimed theater play *The Jungle Book* in collaboration with Company Acte II at Essaïon Theater, Gymnase Marie-Bell Theater, Lucernaire Theater and on tour in France, as well as in Jerusalem and Palestinian territories.

## MARINA MONMIREL : BAGHEERA

*Alternatly*



In 2006, Marina Monmirel entered Jean Périmony School of Theatre. From 2007, she played in several classical and contemporary repertoire, one of which is the *first young audience show of Compagnie Acte II: Peter Pan*.

In 2013, she pursue a workshop at TNB school in Rennes. During this workshop she also met Chloé Maniscalco and Laure Catherin, with whom she has been collaborating since 2016 on two theatrical projects: *JOIE – collective work* – and *Histoires D'Hommes* written by Xavier Durringer. To further explore her art, she also did a lot of workshops and develop her singing at the ACP Manufacture Chanson. Since 2014 she has been participating in *Séna*: a unique form combining debate and readings, initiated by Gerty Dambury on Caribbean literature. She then multiplies reading experiences and works on reading *Passes Noires* written by G. Calaciura. Since 2016, she has collaborated with Patrice Douchet and the Théâtre de La Tête Noire in Orlean for the show *Ah Ernesto!* inspired by the text of Marguerite Duras. In 2018, she worked on reading contemporary texts for the Text'Avril festival and played in two feminist theatrical plays: *Acide Lucide* and *La Radio des Bonnes Nouvelles* presented in Guadeloupe, Martinique, Guyana, and in Paris. In 2019, she participated in the 6th edition of the Lyncéus Festival of Binic with the show *Andromède*, written and directed by Antonin Bonnet-Fadinard. In 2020, she commits for the first time on a poetic performance project, which she created with Marie-Julie Chalu, around the poems Kiyémis *A nos humanités Révoltées*.

In addition to her theatrical activities, she works for in cinema with the directors: Antoine Delelis, Lucie Ternisien and Jean-Pierre Mocky. She also practices African dance, salsa, rock and Yoga.

Since 2012, she plays Bagheera in the acclaimed theater play *The Jungle Book* in collaboration with Company Acte II at Essaïon Theater, Gymnase Marie-Bell Theater, Lucernaire Theater and on tour in France and India.



## LYDIE MISIEK : KAA AND AKELA

Alternatly



In 2005, Lydia Misiek went into vocational training at EICAR Drama and Cinema School. She then pursued further training in Eva St. Paul Drama School until 2010. She validated her professional curriculum with her first play as stage director: *The Babysitter* written by Obaldia.

In 2011, she was featured in the comedy entitled *Le Palier*. In 2013, she was part of the cast of Feydeau's *Tailleur pour dame*, played the inspector in *On ne magouille pas avec les impôts* and interpret Alice in *L'entreprise ce monde merveilleux...* In 2014, she starred in *Cuisine et Dépendance* written by Bacri-Jaoui. In 2015, she was in Usine Eragny Theater with the show *Cendres sur les Mains*. In 2016, she was part of the distribution of Shakespeare's *A Midsummer Night's Dream* at Verdure Theater. The same year she took part in the Moroccan tour of the young audience musical show entitled *Polluair et le petit peuple vert* written by Aubert. In 2018, she expressed her talents as a dancer-singer-performer in *Histoire de Cabaret* and she wrote and directed for the city of Trappes, the clown show *Splash and Toufeu*. In 2019, she had the lead role in Jean Anouilh's play *Léocadia*, winner of the Jury Prize of Maison-Laffite Theater Festival. The same year, she played at Bastille Theater in the comedy *Chéri, on se dit tout*. Multidisciplinary artist, she is also a stilt walker among street artists of Zizanie company. Alongside her theater activity, she continues to train in Anglo-Saxon acting methods with Charles Weinstein and Xavier Laurent to approach a more naturalistic way of playing and gets her first camera roles, from short films to feature films, series, independent cinema and advertising.

Since 2012, she plays Kaa the snake and Akela the chief wolf in the acclaimed theater play *The Jungle Book* in collaboration with Company Acte II at Essaïon Theater, Gymnase Marie-Bell Theater, Lucernaïre Theater and on tour in France, as well as in Jerusalem and Palestinian territories.



## CAMILLE VALLIN : KAA AND AKELA

Alternatly

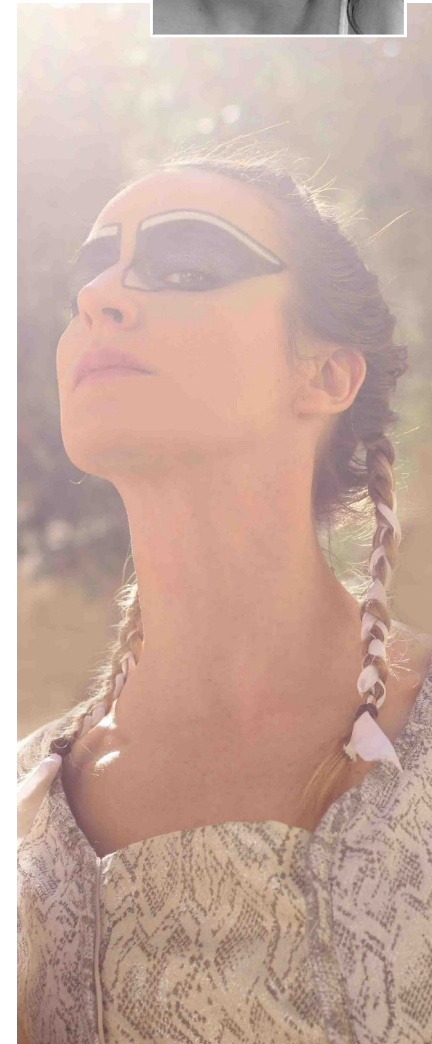


Having been a graduate in literature, Camille entered the 2nd year of Florent Drama School in 2011 and graduated in 2013. She attended Conservatory theater classes in the 19th district of Paris. Camille also trained to develop her voice in Manufacture Chanson and practiced dancing and painting.

In June 2013, she joined the Melody Nelson troupe with which she played *Swollen Tongues*, played in Avignon at Béliers Theater in 2014, in Ciné 13 Theater in Paris and in Levallois-Perret. In 2015, she was on the stage at Gymnase theater with the improvisation show entitled *Colors*, directed by Esteban Perroy. From 2015 to 2017, she played Lisette in Marivaux's *Game of love and chance* at La Folie Theater. In January 2016, she starred in *Zoo or the philanthropic assassin*, directed by Nicolas Hanny at Verre Theater. In 2017 and 2018, she appeared in play *Tinder Surprise* at Edgar Theater in Paris and at Comédie de la Gare Theater in Geneva. From 2017 to 2019, she also starred in the show *Adopte un Jules* at Splendid Theater and on tour. From 2017 to 2019, she participated in the show *Les Filles de Lilith – Cabaret*, stage directed by Elsa Muelas and Myriam Soignet at Lepic Theater, as well as on tour. In 2019, she plays at the KFT of Lyon in *My guy, my father and me* and in January 2020 she was at the comedy of La Rochelle with the plays *Libéré divorcée* and *Le (con) promis*.

In addition to her theatrical activities, she plays in various short and feature films for the cinema.

Since 2014 she plays Kaa, the snake and Akela, the chief wolf in the play *The Jungle Book* of Compagnie Acte II, at Essaïon theater, on the stage of Gymnase Theater, and at the Lucernaïre Theater and on tour in France and India.







## 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 Coyo'](#) - 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