

The logo for Cavalria ODYSSEO features the word "Cavalria" in a stylized orange font at the top. Below it, the word "ODYSSEO" is written in large, colorful, multi-hued letters (orange, yellow, green, blue, purple) that have a textured, almost liquid appearance. A silhouette of a horse is integrated into the letter "O" of "ODYSSEO".

Cavalria ODYSSEO

"It's not a horse show, it's not a play, it's not Cirque du Soleil, it's not a 3D movie, it's not a concert. It's all of these things, blended in a way that elevates the spirit."

Atlanta Journal Constitution

THE SHOW

Odysseo: Larger Than Life

The horse has marked human history and progress more than any other animal. Horses have taken us to the ends of the earth enabling us to build bridges between cultures and expand civilization. It is the beauty and harmony of this ancient relationship, this meeting of two worlds, those of horse and man, that inspired the creators of *Odysseo*. As friends, partners and inseparable performers on stage, 65 horses and 50 artists lead the viewer on a great journey in yet another world – a world of dreams where together they discover some of the planet's most unforgettable landscapes.

Odysseo marries the equestrian arts, stage arts and high-tech theatrical effects at never-before-seen levels. A veritable revolution in live performance, *Odysseo* comprises a list of superlatives: the world's largest touring production and traveling big top, the biggest stage, the most beautiful visual effects, and the largest number of horses at liberty.

The creators of this ode to the horse made the decision to indulge their wildest artistic ambitions. Their gamble paid off: *Odysseo* pushes the limits of live entertainment by creating a larger-than-life show that sends hearts racing, but it is also a feast for the eyes that succeeds in delivering the spectacular with soul.

Scenography and Visual effects

To give life to this extraordinary equestrian adventure, a 17,500 square foot stage was created with a hill that rising three-stories tall. Some 10,000 tons of rock, earth and sand are trucked in and then sculpted to create the vast space of freedom where humans and horses come to play in complicity.

Above the stage hangs an imposing technical grid capable of supporting 80 tons of equipment including a full-sized merry-go-round far beyond anything attempted to date on any touring show and comparable to the best-equipped theaters of Las Vegas, London or New York.

Odysseo is a show unlike any other on the planet. It is a unique theatrical production and a grandiose multi-dimensional spectacle. Audiences are taken to a live Hollywood-style movie set, where the moving interactions between human and horse are at the heart of the action. On an enormous stage, layers of mesmerizing decor are combined with live music, gravity-defying acrobatics and aerial stunts. Add the staggering effects created by state-of-the-art scenery and you have a sumptuous feast for the eyes. To make this experience even more astounding, the production transports spectators across the world's most beautiful landscapes with powerful high-definition computer graphic images. These breathtaking backdrops are projected onto an immense cyclorama, which is three times the size of the largest cinema screens, with projectors as powerful as those illuminating the grandest movie theaters. But whereas a cinema has only one projector, *Odysseo* uses 18 simultaneously. This live multi-dimensional journey is a veritable revolution in live entertainment.

A world of dreams and fantasies

The dream begins in a misty, enchanted forest where horses graze and frolic under a sky of rolling clouds and a setting sun. Horses, riders, acrobats and musicians embark on a soulful journey that leads them from the Mongolian steppes to Monument Valley, from the African savannah to Nordic glaciers, from the Sahara to Easter Island.

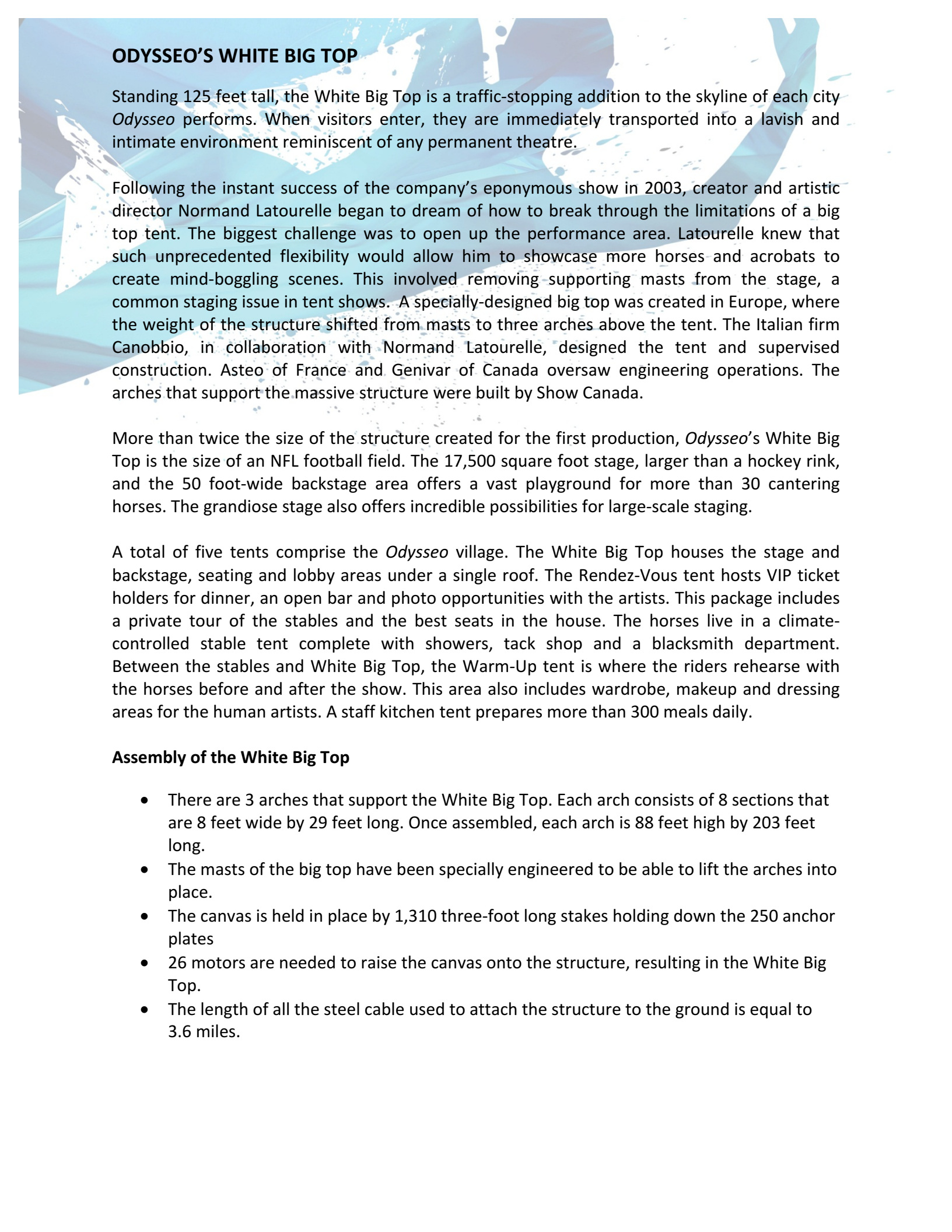
Throughout this grand voyage, spectators discover urban stilts and applaud the prowess of a troupe of African acrobats. Viewers are mesmerized by horses powering angelic aerialists in a four-person silks act that takes them into the skies. Audiences will witness the beauty of 15 horses lying on sand dunes awakened by the sound of an African harp called a Kora. They will likewise appreciate the beautiful liberty number, uniting purebred Arabian horses directed by inaudible vocal commands from their kneeling trainer.

The scenes follow the seasons and their attendant wonders. At times, the horses and people in this fabulous caravan become too numerous to count.

The *Odysseo* epic wraps up with a fantastic crescendo as the stage is inundated with 40,000 gallons of recycled water in just a few minutes. A vertiginous virtual waterfall overhangs the resulting lake, in which horses, riders and artists join to frolic, leaving behind them the traces of their splashes and an astonished audience.

A show that feeds the soul

Although the audacity, inventiveness and monumental scope of *Odysseo* may boggle the mind, the essence of this magnificent equestrian odyssey lies elsewhere. Unlike anything ever seen on stage and beyond the impressive technical display and equestrian and acrobatic numbers, *Odysseo* is first and foremost a work that feeds the soul. In these difficult, troubled times, *Odysseo* offers up something gentle, even tender. The poetry flowing from this grand adventure shines a light on a more humane world where human and horse may live in harmony. For just a few hours, the spectator sets off to discover new horizons, the limits of his imagination, and gets to experience a waking dream in a world where beauty, serenity and hope reign.



ODYSSEO'S WHITE BIG TOP

Standing 125 feet tall, the White Big Top is a traffic-stopping addition to the skyline of each city *Odysseo* performs. When visitors enter, they are immediately transported into a lavish and intimate environment reminiscent of any permanent theatre.

Following the instant success of the company's eponymous show in 2003, creator and artistic director Normand Latourelle began to dream of how to break through the limitations of a big top tent. The biggest challenge was to open up the performance area. Latourelle knew that such unprecedented flexibility would allow him to showcase more horses and acrobats to create mind-boggling scenes. This involved removing supporting masts from the stage, a common staging issue in tent shows. A specially-designed big top was created in Europe, where the weight of the structure shifted from masts to three arches above the tent. The Italian firm Canobbio, in collaboration with Normand Latourelle, designed the tent and supervised construction. Asteco of France and Genivar of Canada oversaw engineering operations. The arches that support the massive structure were built by Show Canada.

More than twice the size of the structure created for the first production, *Odysseo's* White Big Top is the size of an NFL football field. The 17,500 square foot stage, larger than a hockey rink, and the 50 foot-wide backstage area offers a vast playground for more than 30 cantering horses. The grandiose stage also offers incredible possibilities for large-scale staging.

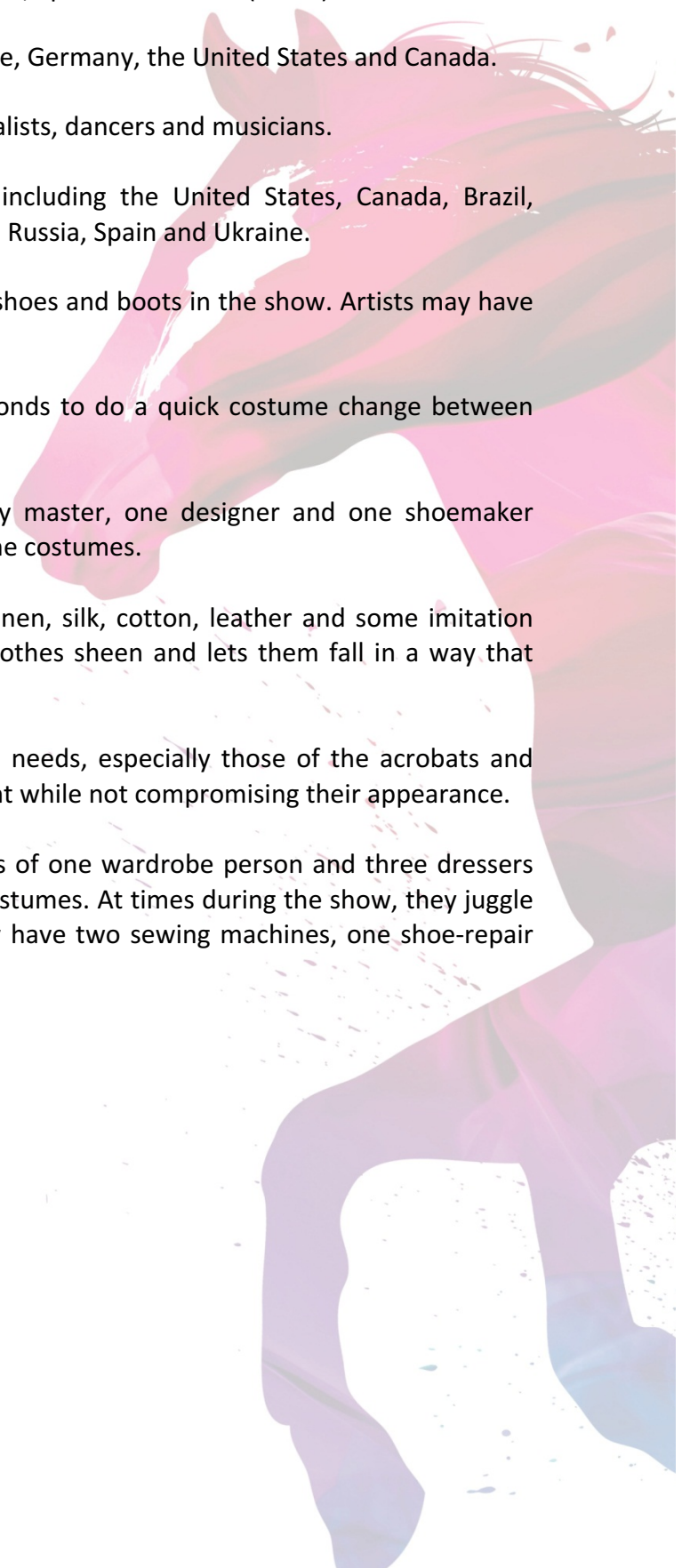
A total of five tents comprise the *Odysseo* village. The White Big Top houses the stage and backstage, seating and lobby areas under a single roof. The Rendez-Vous tent hosts VIP ticket holders for dinner, an open bar and photo opportunities with the artists. This package includes a private tour of the stables and the best seats in the house. The horses live in a climate-controlled stable tent complete with showers, tack shop and a blacksmith department. Between the stables and White Big Top, the Warm-Up tent is where the riders rehearse with the horses before and after the show. This area also includes wardrobe, makeup and dressing areas for the human artists. A staff kitchen tent prepares more than 300 meals daily.

Assembly of the White Big Top

- There are 3 arches that support the White Big Top. Each arch consists of 8 sections that are 8 feet wide by 29 feet long. Once assembled, each arch is 88 feet high by 203 feet long.
- The masts of the big top have been specially engineered to be able to lift the arches into place.
- The canvas is held in place by 1,310 three-foot long stakes holding down the 250 anchor plates
- 26 motors are needed to raise the canvas onto the structure, resulting in the White Big Top.
- The length of all the steel cable used to attach the structure to the ground is equal to 3.6 miles.

FACTS ABOUT ODYSSEO

- *Odysseo* features 65 horses of 12 different breeds including the Appaloosa, Arabian, Canadian Horse, Warmblood, Lusitano, Paint Horse, Percheron Hanoverian Cross, Quarter Horse, Selle Français, Thoroughbred, Spanish Purebred (P.R.E.) and Warlander.
- The horses are from Spain, Portugal, France, Germany, the United States and Canada.
- There are 50 artists - riders, acrobats, aerialists, dancers and musicians.
- The artists are from around the world including the United States, Canada, Brazil, France, Italy, Guinea, South Africa, Poland, Russia, Spain and Ukraine.
- There are 350 costumes and 100 pairs of shoes and boots in the show. Artists may have up to seven different costumes.
- An artist may have no more than 30 seconds to do a quick costume change between numbers.
- A team of 13 dressmakers, one property master, one designer and one shoemaker worked in the *Odysseo* studios to create the costumes.
- Materials used in the costumes include linen, silk, cotton, leather and some imitation fur. The use of natural fibers gives the clothes sheen and lets them fall in a way that synthetic fibers simply cannot match.
- The costumes are adapted to the artists' needs, especially those of the acrobats and riders, to facilitate their onstage movement while not compromising their appearance.
- The on-tour costume department consists of one wardrobe person and three dressers who launders, mends and cares for the costumes. At times during the show, they juggle 15 simultaneous wardrobe changes. They have two sewing machines, one shoe-repair machine and one overlock machine.





THE CREATIVE TEAM

ARTISTIC DIRECTION - NORMAND LATOURELLE

In his 40-year career in the performing arts, Normand Latourelle has followed a path that has led him through all aspects of the industry, having occupied every position from lighting designer to agent, production manager, director and artistic director. A pioneer of Cirque du Soleil from 1985 to 1990, he has been the driving force behind many impressive and memorable events, such as the sound and light show on Parliament Hill in Ottawa and the 350th anniversary celebrations for the founding of Montreal. A visionary in constant quest for innovation, Normand Latourelle is renowned for combining different forms of artistic expression and reinventing the scenic space, with the ultimate goal of taking audiences to new dimensions. Since 2003, Normand Latourelle has been fully dedicated to his company Cavalia Inc., instilling his talent, passion and imagination into the productions. In 2007, he received the Ordre national du Québec for his achievements.

DIRECTION - WAYNE FOWKES

Born in Leeds, United Kingdom, Wayne Fowkes now lives in Austria with his family. He began his career as a singer and dancer in London's West End, where he acted in several big shows. His career path led him to explore choreography and artistic direction, among other things, for television productions in United Kingdom and Europe. At age 30, he became resident director for Andrew Lloyd Webber. In 2000, Wayne took on a huge London venue, the Millenium Dome, as artistic coordinator. The same year he became the artistic director for Notre-Dame de Paris, also overseeing its subsequent adaptations in eight different languages. Shortly after, in 2004, he became artistic director for the musical Don Juan. In 2007, he directed his very first production, Butterflies, presented in Beijing. For Wayne, working with horses in a creative environment is a totally new adventure and an eye-opening experience.

SET DESIGN - GUILLAUME LORD

The versatile stage designer Guillaume Lord works in theatre, circus, dance, variety shows, rock concerts and musicals in Canada and abroad. Over the past 18 years, he has worked with Serge Denoncourt (Hosanna), Marie Chouinard (Le nombre d'Or), Jean Grand-Maître (Ballets de l'Opéra de Paris) and Gilles Maheu for whom he designed the scenography of Zaia (Cirque du Soleil). He also designed the sets for Nomade and Rain (Cirque Éloize). With *Odyseo*, he takes up the challenge of creating the set-design for a much quicker and more physical star performer.

VISUAL CONCEPT – GEODEZIK

The visual world created for *Odyseo* was conceived by Geodezik, a multimedia company specializing in video content production and system design for stage shows, public events and permanent installations. The Montreal-based company also acts as a consultant for various stage and architectural designs. Geodezik offers a comprehensive vision in multimedia, from



project design to final spectacle, by creating original content and new technology with the help of a community of visual artists and stage and new media professionals. Numerous artists have relied on Geodezik's expertise for their stage and video concepts, including Justin Timberlake, Cher, Pink, Bette Midler, Cirque du Soleil, Tina Turner, Taylor Swift, Usher, Katy Perry and Grubb. The visual world designed for *Odysseo* is meant to discreetly serve as an alternative echo for the scenic environment, all the while complimenting the lighting effects, scenography and staged numbers of the show.

MUSIC COMPOSER - MICHEL CUSSON

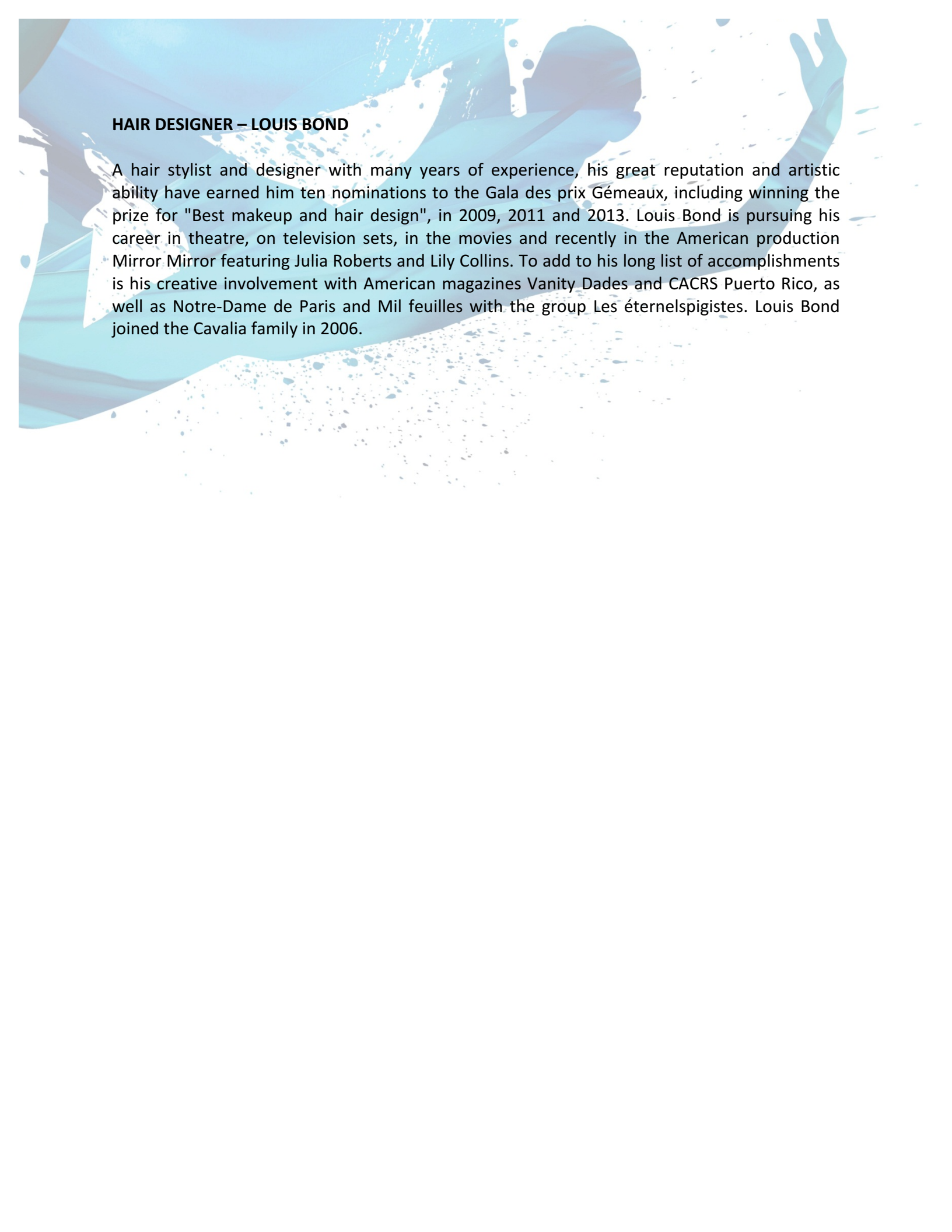
Michel Cusson's work, both in jazz fusion composition and on the big and small screens (25 films and 19 TV series), has been recognized by some 30 awards in the Canadian arts. His musical contributions also include the score for the original soundtracks of major stage productions such as *Kaleido* and *Era-Intersection of Time* (Shanghai), *Ulalena* (Hawaii) as well as *Cavalia* and *Odysseo*. With *Odysseo*, Michel Cusson is teaming up for the fourth time with Normand Latourelle. He has once again created an emotional musical score for horses, artists and spectators alike.

COSTUME DESIGN - GEORGES LÉVESQUE (1951-2011) AND MICHÈLE HAMEL

The non-conformist artist and designer Georges Lévesque began his career in early 1965 and always pursued his uncompromising quest for beauty. In addition to his line of clothing, his career also includes designing stage costumes for Diane Dufresne and many other renowned artists. He has created the costumes for more than 30 productions in various artistic fields, including *Don Juan* and *Scheherazade*. Georges Lévesque was recognized for his creative independence, his originality and his loyalty to the great tradition of "couture". As for Michèle Hamel, she began her career as a costume designer in 1977, after meeting film director Gilles Carles. Since then, Michèle Hamel has been credited in over 50 Canadian film and TV productions, and her talent has been widely recognized with numerous awards. Together, these uniquely talented and experienced designers have left their mark on the artistic scene in Quebec and across Canada.

CHOREOGRAPHY - DARREN CHARLES & ALAIN GAUTHIER

They each bring their talent and vision to this new production. Choreographer Darren Charles draws from his vast experience in ballet, contemporary dance, ethnic movement and acrobatics, and incorporates an imaginative fusion of styles into his choreographies. Choreographer Alain Gauthier collaborated on the first *Cavalia* show and numerous other large-scale productions. His expertise in acrobatic and aerial stunts proves invaluable.



HAIR DESIGNER – LOUIS BOND

A hair stylist and designer with many years of experience, his great reputation and artistic ability have earned him ten nominations to the Gala des prix Géméaux, including winning the prize for "Best makeup and hair design", in 2009, 2011 and 2013. Louis Bond is pursuing his career in theatre, on television sets, in the movies and recently in the American production Mirror Mirror featuring Julia Roberts and Lily Collins. To add to his long list of accomplishments is his creative involvement with American magazines Vanity Dades and CACRS Puerto Rico, as well as Notre-Dame de Paris and Mil feuilles with the group Les éternelspigistes. Louis Bond joined the Cavalia family in 2006.

WHAT CRITICS HAVE SAID ABOUT ODYSSEO

"It's not a horse show, it's not a play, it's not Cirque du Soleil, it's not a 3D movie, it's not a concert. It's all of these things, blended in a way that elevates the spirit."

Atlanta Journal Constitution

Beyond spectacular! An enthralling equestrian epic and about as gorgeous as it gets!

San Francisco Chronicle

A performance of epic proportion. Absolutely amazing!

NBC

It's far more than a show, it's an experience!

ABC

"If Walt Disney were still alive, he might create a show as magical as Cavalia's new *Odysseo*. But it wouldn't be better than the wonderful world mastermind Normand Latourelle has created under his Big White Top."

The Miami Herald

"It is magical experience to watch. It is real Hollywood magic on stage."

CNN

"A richer, more sophisticated show than any Cirque production. A real triumph!"

Denver Post

"Beyond Spectacular! An enthralling equestrian epic and about as gorgeous as it gets!"

The San Francisco Chronicle

"A magical combination of strength, beauty, ballet, artistic direction and incredible set design. You must see and experience this show – unlike anything the senses will experience in any other art form!"

Atlanta Magazine

"It's so much more than a horse show, it's theatre!"

The Orange County Register

"*Odysseo* a magical immersion, brimming over with music, visual delights and amazing physical feats."

Dallas Morning News

"*Odysseo* stands out for its impeccable gloss. Most delightful of all is any demonstration of the ancient human-horse bond. It's the heart of *Odysseo*; its high-tech, grandiose bells and whistles seem to be the creators' expression of reverence for the magnificent stars in their care."

Los Angeles Times

"The show is a dream. It's *Cirque du Soleil*, *Game of Thrones* and *The Lion King* ... on horseback."

Los Angeles Magazine

"*Odysseo* is a transporting spectacle that imaginatively and elegantly fuses highly stylized equestrian arts with Cirque du Soleil-style atmospherics, acrobatics and aerial stunts. *Odysseo* rides on horsepower. Their beauty is the real draw."

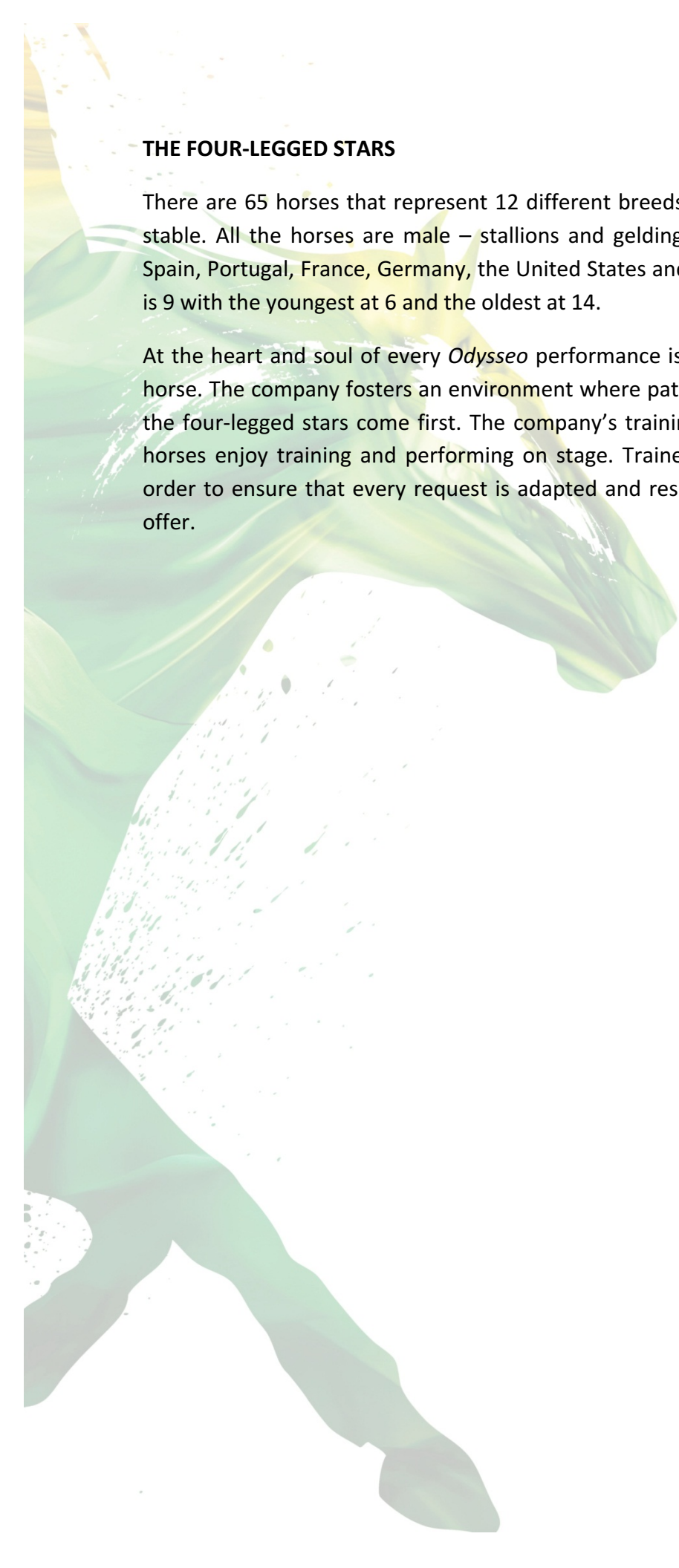
Boston Globe

"*Odysseo* is a theater production, it's a dance recital, it's an acrobat show, it's a horsemanship demonstration, and it's a grand spectacle."

Salt Lake Tribune

"*Odysseo* is a once-in-a-lifetime experience that must be experienced to be understood. Do yourself a favour and enjoy this breathtaking piece of supernatural entertainment. There is nothing like it on the planet."

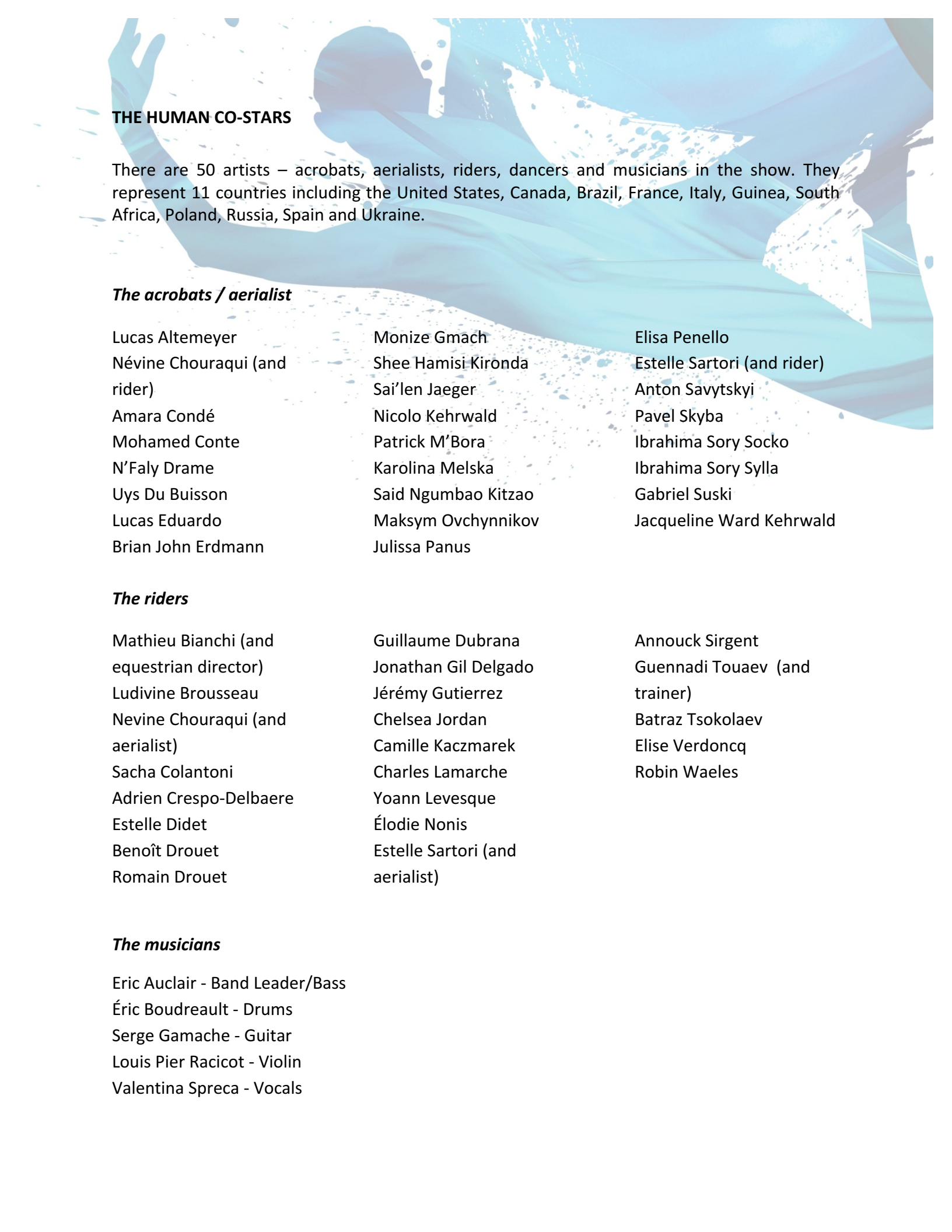
Toronto Star

A stylized, abstract illustration of a horse in shades of green and yellow, positioned on the left side of the page. The horse is depicted in a dynamic, low-to-the-ground pose, possibly galloping or rearing. The background is white with some faint, scattered green and yellow speckles.

THE FOUR-LEGGED STARS

There are 65 horses that represent 12 different breeds from around the world in the *Odysseo* stable. All the horses are male – stallions and geldings. They hail from 6 countries including Spain, Portugal, France, Germany, the United States and Canada. The average age of the horses is 9 with the youngest at 6 and the oldest at 14.

At the heart and soul of every *Odysseo* performance is the age-old bond between human and horse. The company fosters an environment where patience, trust and deep-seated respect for the four-legged stars come first. The company's training methods are designed to ensure the horses enjoy training and performing on stage. Trainers pay close attention to the horses in order to ensure that every request is adapted and respectful of what the horses are ready to offer.



THE HUMAN CO-STARS

There are 50 artists – acrobats, aerialists, riders, dancers and musicians in the show. They represent 11 countries including the United States, Canada, Brazil, France, Italy, Guinea, South Africa, Poland, Russia, Spain and Ukraine.

The acrobats / aerialist

Lucas Altemeyer

Névine Chouraqui (and rider)

Amara Condé

Mohamed Conte

N’Faly Drame

Uys Du Buisson

Lucas Eduardo

Brian John Erdmann

Monize Gmach

Shee Hamisi Kironda

Sai’len Jaeger

Nicolo Kehrwald

Patrick M’Bora

Karolina Melska

Said Ngumbao Kitza

Maksym Ovchynnikov

Julissa Panus

Elisa Penello

Estelle Sartori (and rider)

Anton Savytskyi

Pavel Skyba

Ibrahima Sory Socko

Ibrahima Sory Sylla

Gabriel Suski

Jacqueline Ward Kehrwald

The riders

Mathieu Bianchi (and equestrian director)

Ludivine Brousseau

Névine Chouraqui (and aerialist)

Sacha Colantoni

Adrien Crespo-Delbaere

Estelle Didet

Benoît Drouet

Romain Drouet

Guillaume Dubrana

Jonathan Gil Delgado

Jérémy Gutierrez

Chelsea Jordan

Camille Kaczmarek

Charles Lamarche

Yoann Levesque

Élodie Nonis

Estelle Sartori (and aerialist)

Annouck Sirgent

Guennadi Touaev (and trainer)

Batraz Tsokolaev

Elise Verdoncq

Robin Waeles

The musicians

Eric Auclair - Band Leader/Bass

Éric Boudreault - Drums

Serge Gamache - Guitar

Louis Pier Racicot - Violin

Valentina Spreca - Vocals



ODYSSEO ON TOUR

Since the world premiere in Laval in 2011, *Odysseo's* four and two-legged stars travelled across Canada, Mexico and the United States.

Discover their itinerary:

Laval (Quebec), Canada – September to October 2011
Atlanta (Georgia), United States – December 2011 to January 2012
Miami (Florida), United States – February to April 2012
Toronto (Ontario), Canada – May to September 2012
Monterrey, Mexico – October to November 2012
Phoenix, (Arizona), United States – December 2012 to February 2013
Los Angeles (California), United States – February to April 2013
Laval (Quebec), Canada – May to July 2013
Boston (Massachusetts), United States – August to October 2013
Washington (District of Columbia), United States – October to November 2013
Vancouver (British Columbia), Canada – December to February 2014
Seattle (Washington), United States – February to April 2014
Calgary (Alberta), Canada – April to June 2014
Edmonton (Alberta), Canada – July to August 2014
Denver (Colorado), United States – September to October 2014
Mexico City, Mexico – November 2014 to January 2015
Dallas, (Texas), United States – January to March 2015
Toronto (Ontario), Canada – April to May 2015
Montreal (Quebec), Canada – June to August 2015
Winnipeg (Manitoba), Canada – September to November 2015
San Francisco (California), United States – November 2015 to January 2016
Orange County (California), United States – February to April 2016
Salt Lake City (Utah), United States – April to June 2016
Portland (Oregon), United States – July to August 2016
San Jose (California), United States – September to October 2016
Irvine (California), United States – November 2016 to January 2017
Vancouver (British Columbia), Canada – January to March 2017
Chicago (Illinois), United States – April to June 2017
Mississauga (Ontario), Canada – June to August 2017
Nashville (Tennessee), United States – NOW PLAYING
Camarillo (California), United States – Starting November 11, 2017

Spectators

Odysseo already mesmerized more than 2 million spectators

Shows

More than 1400 shows in North America