

The Cavalia logo is written in a stylized, orange, cursive font at the top center. Below it, the word 'ODYSSEO' is written in large, colorful, block letters. Each letter is filled with a different vibrant color and contains a small, artistic illustration of a horse or rider. The background of the entire page is a large, stylized, light green horse head in profile, facing left, with a white, bubbly texture on its snout and neck.

Cavalia ODYSSEO

“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

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, enabled 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 Cavalia’s second show, *Odysseo*. As friends, partners and inseparable performers on stage, 64 horses and 49 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.

With this new creation, Cavalia 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 big top, the biggest stage, the most beautiful visual effects, and the greatest number of horses at liberty.

The creators of this new 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, Cavalia created a 17,500 square feet stage, in the middle of which rise two hills each three storeys tall. Some 10,000 tons of rock, earth and sand are trucked in and then sculpted to create the vast space of freedom where human and horse 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 presents a “live 3-D” voyage with extremely high-definition computer graphic images that transport the audience across the world’s most beautiful landscapes. To project these breathtaking graphic backdrops on an immense cyclorama the size of three IMAX screens, *Odysseo* uses projectors as powerful as those illuminating the grandest movie theaters. But whereas a cinema has only one projector, *Odysseo* uses 18 simultaneously!

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 stilters 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. To the sound of an African harp called a Kora, audiences witness the beauty of 20 horses lying on sand dunes awaken. 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 80,000 gallons of 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 Cavalia's new creation may boggle the mind, the essence of this magnificent equestrian odyssey lies elsewhere. Beyond the impressive technical display and equestrian and acrobatic numbers that are unlike anything ever seen on stage, *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.

CAVALIA'S ODYSSEO WHITE BIG TOP

Standing 125 feet tall, the White Big Top is a traffic-stopping addition to the skyline of each city *Cavalia's 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 first Cavalia show in 2003, 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 Artistic Director Normand Latourelle, designed the tent and supervised construction. Asteo of France and Genivar of Canada supervised engineering operations. The arches that support the massive structure were built by Show Canada.

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

A total of five tents comprise *Cavalia's Odysseo* village. The White Big Top houses the stage and backstage, seating and lobby areas under a single roof. A 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 two-legged artists. A staff kitchen tent prepares more than 600 meals daily.



FUN FACTS

- *Odysseo* features 64 horses of 11 different breeds including the Appaloosa, Arabian, Canadian, Holsteiner, Lusitano, Oldenburg, Paint Horse, Quarter Horse, Spanish Purebred (P.R.E.), Warmblood and Lipizzan.
- The horses are from Spain, Portugal, France, The Netherlands, Germany, The United States and Canada.
- There are 49 artists - riders, acrobats, aerialists, dancers and musicians.
- The artists are from around the world including the United States, Canada, Brazil, France, Belgium, Guinea, 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 90 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 Cavalia 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 a 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 Cavalia, 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.

EQUESTRIAN DIRECTION AND CHOREOGRAPHY - BENJAMIN AILLAUD

Born in Toulouse, France, Benjamin Aillaud has been constantly evolving in the equestrian world since childhood. At the age of 6, he bought his first horse and began jumping, vaulting, Western riding, dressage and carriage riding for pleasure. From this moment on, his objectives and philosophy began to take shape: training versatile horses that will enjoy and maintain their interest in performing. At the age of 37, his career is already impressive. Twice vice-champion of the world and four-time champion of France in four-horse carriage, he has also directed equestrian shows. Since 2009, he has acted as equestrian director for Cavalia's two productions.

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 15 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 Éloïze). 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 *Odyseo* 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.

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

The non-conformist artist and designer Georges Lévesque began his career in the early 1970s and always pursued his uncompromising quest for beauty. In addition to his line of clothing, his career also included 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. Resident Artistic Director and 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.

WHAT CRITICS AND CELEBRITIES HAVE SAID ABOUT CAVALIA'S ODYSSEO

"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

"*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."

The Los Angeles Times

"*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

"Bravo to artistic director Normand Latourelle and his inspired creative team, who have seemingly done the impossible by coming up with a show even better than *Cavalia*."

Toronto Star

"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

"Joyous, splashing finale that had the crowd on its feet in a raucous standing ovation"

Arizona Republic

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

Los Angeles Magazine

"Cavalia's *Odysseo* makes the impossible, possible."

TV Azteca

“Have you seen tears of joy from a performance? I saw them in the audience of *Odysseo*.”

CNN

“A breathtaking and magical experience. Pure joy that will leave you smiling.”

CBS

“ I loved *Odysseo*. I have absolutely seen nothing like this in my life. The feeling is so amazing ; it`s like between laughing and crying. It`s the only time I ever saw humans and animals seemed like there are joined.”

Cher

“Just breathtaking! Beyond your wildest dreams.”

Jane Fonda

“*Odysseo* surpasses the world`s greatest shows.”

Larry King

“A show that borders perfection.”

Le Journal de Montréal

“Being a horse lover heightens the experience, yes, but it is by no means a prerequisite to enjoying *Odysseo*...takes equestrian spectacle to another world.”

The Montreal Gazette

“Every detail – the visuals, music, artistry and athleticism – is perfect. Truly 5-star!”

John Walsh, Host of America`s Most Wanted



THE WORLD'S BIGGEST TENT

Facts about the White Big Top

- It is 125 feet tall, the size of a 10-story building.
- The White Big Top is 350 feet long by 240 feet wide
- The surface covered by the White Big Top is 106,700 square feet, the size of two NFL football fields.
- Under the White Big Top are the stage, the backstage areas, the bleachers, a lobby, a gift shop and food stands.
- Seating capacity for 2,000 people.
- The stage is approximately 17,500 square feet, larger than a hockey rink.
- The stage is made of 10,000 tons of stones, dirt and sand as well as 16,038 square feet of specialized carpet and pool liner to help build the basin.
- An underground water system is built to flood 80,000 gallons of water onto the stage for the finale. After the show, it takes 15 minutes to drain the water.
- The high-definition backdrop is the size of three IMAX screens.
- The technical grid supports 80 tons of equipment.
- Air conditioning and heat are available.

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.
- Sixteen pieces of canvas are laced together into one piece that measures 17,975 square feet. Thirty motors are needed to raise it onto the White Big Top.

- The canvas is held in place by 1,310 three-foot long stakes holding down the 250 anchor plates.
- The length of all the steel cable used to attach the structure to the ground is equal to 3.6 miles.
- The side walls of the White Big Top are assembled with 166 poles.
- 110 semi-truck are required to move the colossal production from a city to the next

The village

Connections to local water, electrical and sewer services are installed in each show location.

- There is a total of five tents :
 - The White Big Top is where the performance is held.
 - The Stables is a climate-controlled tent complete with showers, tack shop and a blacksmith department.
 - The Warm-Up and Artistic tent includes a rehearsal arena for the horses, riders and acrobats as well as wardrobe and makeup areas.
 - The Rendez-Vous VIP tent is an exclusive area where Rendez-Vous VIP ticket holders enjoy dinner and an all-inclusive bar before the show as well as dessert and coffee during intermission. After the show guests can take a photo with the artists and enjoy a private tour of the stables.
 - An employee cafeteria where 600 meals are catered daily.

Employees

- It takes 80 Cavalia's *Odysseo* employees to set up and tear down the show.
- There are 120 full-time employees working as artists, in the stables or behind the scenes. They are from Canada, the United States, Europe (France, Spain, England, and Poland), Africa (Guinea) and South America (Brazil).
- Cavalia employs 200 locally hired people to assist in the set up and tear down of the show, work in the box office, kitchen, concessions, parking and front of house.
- Cavalia stimulates the local economy through the purchase of machinery, stone, dirt, sand, office furniture and food for the audience, employees and horses. Employee housing and construction equipment are rented.

The logo for Cavalía ODYSSEO features the word "Cavalía" in a gold, cursive font at the top. Below it, the word "ODYSSEO" is written in large, colorful, block letters. Each letter is filled with a different vibrant image, including horses, riders, and abstract patterns. The letters are arranged in a slightly curved line, with the 'O's being the largest and most prominent.

Cavalía ODYSSEO

THE CAST

The four-legged stars

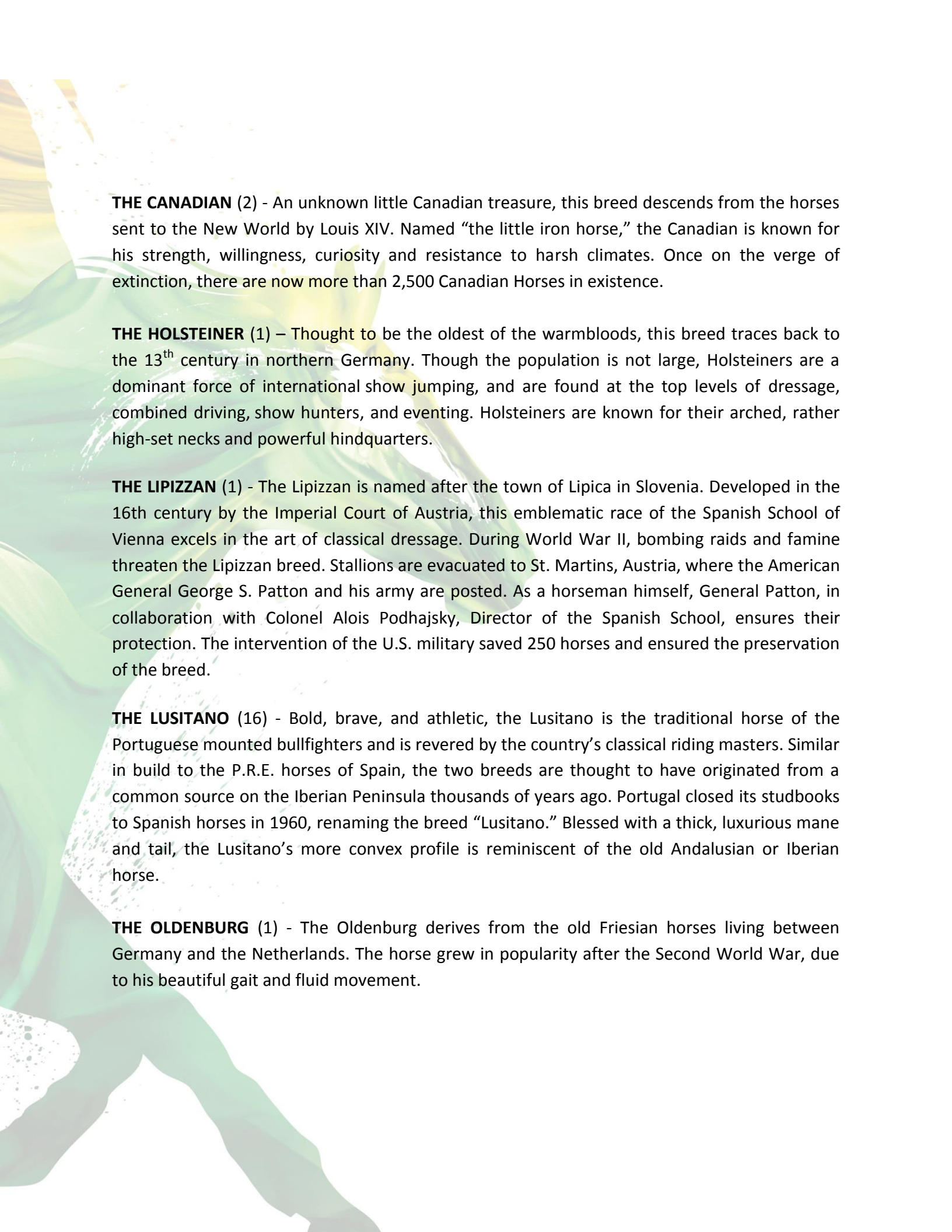
There are 64 horses that represent 11 different breeds from around the world in the *Odysseo* stable. All the horses are male – stallions and geldings. They hail from 7 countries including Spain, Portugal, France, The Netherlands, Germany, The United States and Canada. The average age of the horses is 10 with the youngest at 5 and the oldest at 15.

At the heart and soul of every Cavalía 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. Cavalía'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 breeds include:

THE APPALOOSA (2) - A breed developed in the 18th century by the Nez Percé tribe of Native Americans, the Appaloosa is famous for his colorful, spotted coat and striped hooves. Adopted as the state horse of Idaho in 1975, the Appaloosa was once called "a Palouse horse" after the Palouse River which is located in the US states of Idaho and Washington where the breed originated.

THE ARABIAN (14) - Admired for his distinctive dished facial profile, large eyes, and high intelligence, the Arabian horse lived among the desert tribes of the Arabian Peninsula for thousands of years. Bred by the Bedouins as war mounts for an extreme climate, the Arabian evolved with an unequalled level of stamina and energy. The breed's age-old affinity with man is legendary; Arabians often shared the tents of their nomadic owners, along with their food and water.



THE CANADIAN (2) - An unknown little Canadian treasure, this breed descends from the horses sent to the New World by Louis XIV. Named “the little iron horse,” the Canadian is known for his strength, willingness, curiosity and resistance to harsh climates. Once on the verge of extinction, there are now more than 2,500 Canadian Horses in existence.

THE HOLSTEINER (1) – Thought to be the oldest of the warmbloods, this breed traces back to the 13th century in northern Germany. Though the population is not large, Holsteiners are a dominant force of international show jumping, and are found at the top levels of dressage, combined driving, show hunters, and eventing. Holsteiners are known for their arched, rather high-set necks and powerful hindquarters.

THE LIPIZZAN (1) - The Lipizzan is named after the town of Lipica in Slovenia. Developed in the 16th century by the Imperial Court of Austria, this emblematic race of the Spanish School of Vienna excels in the art of classical dressage. During World War II, bombing raids and famine threaten the Lipizzan breed. Stallions are evacuated to St. Martins, Austria, where the American General George S. Patton and his army are posted. As a horseman himself, General Patton, in collaboration with Colonel Alois Podhajsky, Director of the Spanish School, ensures their protection. The intervention of the U.S. military saved 250 horses and ensured the preservation of the breed.

THE LUSITANO (16) - Bold, brave, and athletic, the Lusitano is the traditional horse of the Portuguese mounted bullfighters and is revered by the country’s classical riding masters. Similar in build to the P.R.E. horses of Spain, the two breeds are thought to have originated from a common source on the Iberian Peninsula thousands of years ago. Portugal closed its studbooks to Spanish horses in 1960, renaming the breed “Lusitano.” Blessed with a thick, luxurious mane and tail, the Lusitano’s more convex profile is reminiscent of the old Andalusian or Iberian horse.

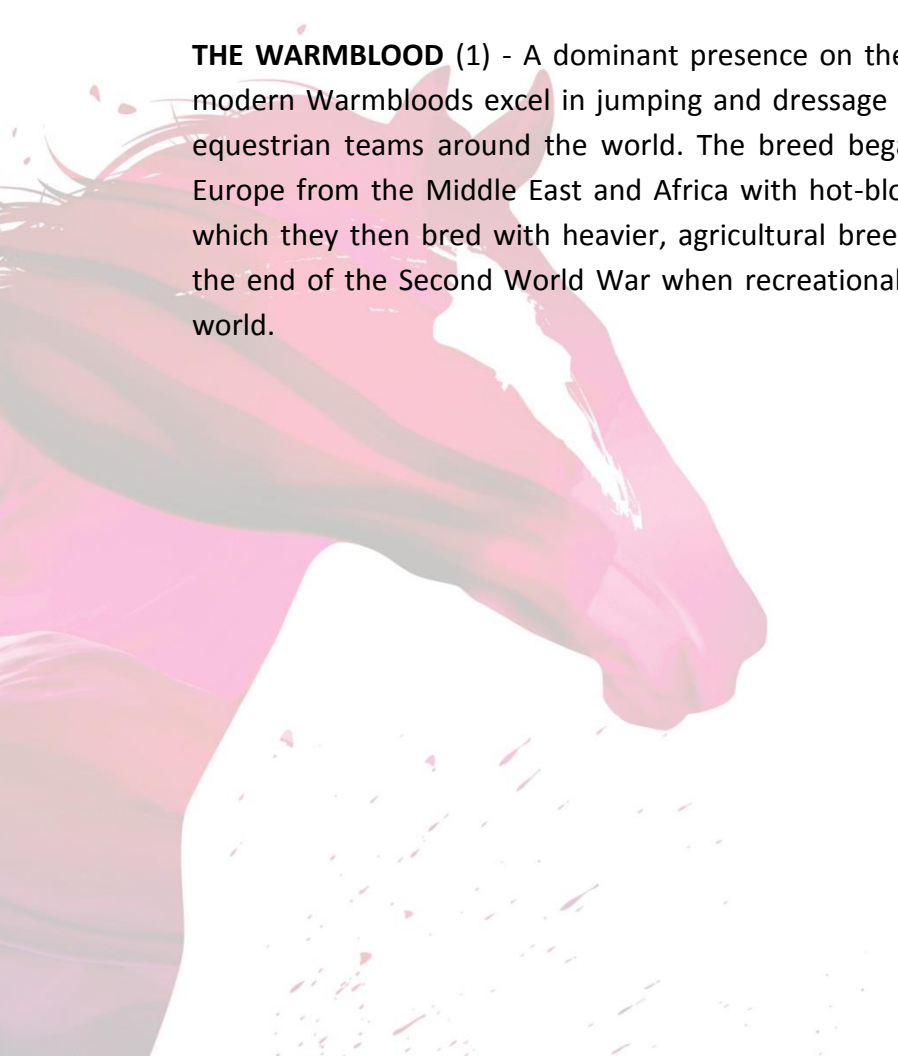
THE OLDENBURG (1) - The Oldenburg derives from the old Friesian horses living between Germany and the Netherlands. The horse grew in popularity after the Second World War, due to his beautiful gait and fluid movement.

THE PAINT HORSE (2) - Known for his colorful coat pattern, compact build and docile disposition, the American Paint Horse is popular the world over. Paint Horses can be a combination of white and virtually any color in the equine spectrum. While the markings can be any shape or size, and located anywhere on a Paint's body, there are only three coat patterns: overo, tobiano and tovero. It is now the second most popular in the U.S. breed registry.

THE QUARTER HORSE (11) - Blazing fast over short distances, the American Quarter Horse has been clocked at speeds up to 55 mph (88.5 km/h) in races of a quarter mile or less. Known for his versatility, good temperament, and "cow sense," the Quarter Horse is the most popular breed in the world, with more than four million horses registered. Compact, heavily-muscled, and intelligent, this versatile horse is synonymous with Western riding.

SPANISH PUREBRED (P.R.E.) (13) - Linked with the history and culture of Andalusia, the billowing mane, charisma, and unmistakable beauty of the Pura Raza Española, or Pure Spanish Horse, is the calling card for a breed dating back as far as 25,000 years B.C. War horse of the Romans, the P.R.E.'s agile, fluid movement gained him popularity among European courts and equestrian academies in the 15th to 18th centuries. The Spanish closed their studbooks to Portugal in 1912, choosing the name P.R.E. instead of "Andalusian."

THE WARBLOOD (1) - A dominant presence on the international competition circuit, many modern Warmbloods excel in jumping and dressage and are the breed of choice for Olympic equestrian teams around the world. The breed began emerging when warriors returned to Europe from the Middle East and Africa with hot-blooded Arabian horses captured in battle, which they then bred with heavier, agricultural breeds. The Warmblood's popularity grew at the end of the Second World War when recreational horse-riding spread across the Western world.



The horses

Name, breed, gender, year of birth, Country, Disciplines

ACERO – Spanish Purebred, Stallion, 2002, Spain, Liberty, Dressage
ANGEL – Quarter Horse, Gelding, 2005, United States, Dressage, Trick and Cossack riding
ATILA – Spanish Purebred, Stallion, 1999, Spain, In training
AUREOLO – Spanish Purebred, Stallion, 2007, Spain, Dressage, Liberty training
BACILON – Spanish Purebred, Gelding, 2003, Spain, Liberty, Roman riding
BORRACHO – Spanish Purebred, Gelding, 2003, Spain, Liberty, Roman riding
BRAVAS – Arabian, Gelding, 2006, United States, Liberty, Roman Riding
BUD – Quarter Horse, Gelding, 2001, Canada, In training
CALIFORNIA – Quarter Horse, Gelding, 2003, United States, Jump, Liberty, Trick and Roman riding
CHIEF – Arabian, Gelding, 2002, United States, Liberty, Roman riding
CHOICE – Arabian, Gelding, 2006, United States, Liberty training
DJANGO – Quarter Horse, Gelding, 2005, Canada, Liberty
DJIGIT – Quarter Horse, Gelding, 2007, Canada, In training
EAGLE – Quarter Horse, Gelding, 2000, United States, Liberty, Jump, Trick and Roman Riding
FROSTY – Arabian, Gelding, 2008, United States, Liberty
GARUDA – Paint Horse, Gelding, 2000, United States, Jump, Trick, Roman and Cossack riding
GEE GEE – Arabian, Gelding, 2004, United States, Liberty,
GRECO – Spanish Purebred, Stallion, 2004, Spain, Jump, Liberty, Trick Riding
GUS – Arabian, Gelding, 2005, United States, Liberty
HAWK – Quarter Horse, Gelding, 2002, Canada, Liberty, Trick, Roman and Cossack riding
INDIGO – Appaloosa, Gelding, 2005, Canada, Liberty, Trick and Roman riding
JAZZY – Canadian, Gelding, 1999, Canada, Liberty, Trick and Cossack riding
KOFRE – Lusitano, Gelding, 1998, France, In training
LAZAO – Lusitano, Gelding, 1999, France, Dressage, Liberty, Roman riding
LOVER – Arabian, Gelding, 2005, United States, Liberty
MAX – Paint Horse, Gelding, 2008, United States, Training
MILOR – Quarter Horse, Gelding, 2006, Canada, Trick and Roman Riding, Liberty,
NEZMA – Arabian, Gelding, 2004, United States, Liberty, Dressage
NUGGET – Arabian, Stallion, 2003, United States, Liberty, Trick riding
NUMERARIO – Spanish Purebred, Stallion, 2001, Spain, Liberty, Dressage, Roman Riding

OCTANIUM – Arabian, Stallion, 2004, United States, Liberty training
OMERIO – Lusitano, Stallion, 2002, France, Haute Ecole, Dressage
OPINEL – Lusitano, Stallion, 2002, France, Liberty, Jump, Trick riding, Dressage
OSIOSO – Lusitano, Stallion, 2002, France, Liberty, Dressage, Cossack and Roman riding
PAT– Lusitano, Gelding, 2000, Canada, Training
PATOF – Canadian Warmblood, Gelding, 2004, Canada, Liberty, Jump, Cossack Riding
PEARL – Arabian, Gelding, 2008, United States, Liberty, Roman Riding
PETROLO – Lusitano, Portugal, Gelding, 1998, Portugal, Liberty training
POM-PON – Canadian Cross, Gelding, 2003, Canada, Liberty, Roman and Trick riding, Dressage
QUETZAL – Holsteiner, Gelding, 2005, Germany, Dressage, Jump
QUIEBRO - Spanish Purebred, Stallion, 2003, Spain, Liberty, Dressage, Roman riding
RIPPLE – Quarter Horse, Gelding, 2005, United States, Trick and Cossack Riding
ROMÉO – Quarter Horse, Gelding, 2001, Canada, Liberty,
ROUCIO – Lusitano, Stallion, 2005, France, Liberty, Trick, Cossack and Roman riding
RUISENOR – Spanish Purebred, Gelding, 1999, Spain, In training
SAMBA – Lusitano, Gelding, 1999, Portugal, Liberty, Dressage
SANDRINO – Lusitano, Stallion, 2006, France, Liberty, Trick, Cossack and Roman riding
SHAKE – Arabian, Gelding, 2008, United States, Liberty, Roman Riding
SILVER – Arabian, Gelding, 2007, United States, Liberty
TANGO – Quarter Horse, Gelding, 2002, Canada, Liberty, Trick, Roman and Cossack riding
TIMEO – Appaloosa, Gelding, 2005, Canada, Liberty, Trick and Cossack riding, Dressage
TIOPEPE – Spanish Purebred, Stallion, 2007, Spain, Liberty, Dressage In training
TRAJE – Lusitano, Stallion, 2000, Portugal, Jump, Dressage, Roman Riding
TREPADOR – Lusitano, Stallion, 2000, Portugal, Liberty, Jump, Haute Ecole, Dressage
TRUJAL- Spanish Purebred, Stallion, 2007, Spain, Liberty, Dressage In training
TRUEQUE LA BELLOTA- Spanish Purebred, Stallion, 2007, Spain, Liberty, Dressage, In training
TUNANTE - Spanish Purebred, Gelding, 1999, Spain, Liberty
TUNIQUE – Oldenburg, Gelding, 2001, Netherlands, Liberty, Jump, Cossack riding
UNIVOCO – Lusitano, Gelding, 2007, United States, Dressage, Liberty, Roman Riding
VARETO – Lippizan, Gelding, 2004, United States, In training
XADREZ – Lusitano, Gelding, 2003, Portugal, Liberty, Jumping, Dressage
XUTO – Lusitano, Gelding, 2003, Portugal, Liberty, Dressage, Jump
ZAJN – Arabian, Stallion, 2006, United States, Liberty, Cossack riding
ZINCO – Lusitano, Gelding, 2004, Portugal, Liberty, Jump, Dressage



The two-legged stars

There are 49 artists – acrobats, aerialists, riders, dancers and musicians in the show. They represent 13 countries including The United States, Canada, Brazil, France, Guinea (Africa), Poland, Russia, Spain, Ukraine, Japan, and Belgium.

The acrobats

Samuel Alvarez

Lucas Altemewer

Ismaël Bangoura

Balla Moussa Bangoura

Alseny Bangoura

Sékou Camara

Mohamed Lamine Camara

Michel Charron

Tomoko Charron

Uriel Chartrand-Ardail
(and rider)

Aly Cisse

B.J. (Brian) Erdmann

Brennan Figari

Kamila Ganclarska

Rachel Gauthier (and
rider)

Andrea Legg

Majolie Nadeau (and rider)

Maksym Ovchynnikov

Julissa Aurora

Facinet Sylla

Fode Ismael Sylla

Alseny Sylla

Mohamed Sylla

Chelsea Teel

Lucas Tormin-Mendonça

The riders

Orane Caujolle-Gazet

Uriel Chartrand-Ardail
(and acrobat)

Iseulys Deslé

Dorian Escalon

Stéphanie Evans

Mathilde Fraysse

Lara Gabin

Rachel Gauthier (and
acrobat)

Virginie Loïsele-Blondin

Florian Madrid

Yannis Madrid

Clément Mesmin

Théo Miler

Ramón Molina González
(and equestrian trainer)

Majolie Nadeau (and
acrobat)

Fanny Nevoret

Antoine Romanoff

Batraz Tsokolaev

Guennadi Touaev (Cossack
and Trick Riding trainer)

Elise Verdoncq

Neil Bernhart Glaser

Marine Gourdon

The musicians

Éric Auclair - Band Leader/Bass

Éric Boudreault - Drums

Serge Gamache - Guitar

David Piché - Violin

Anna-Laura Edmiston - 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 (DC), United States – Starting October 9 2013

Number of spectators

Odysseo has been enjoyed by more than 900 000 spectators

Number of performance

Nearly 470 performances in North America

