

PUYDUFOU®

EMOTIONS
beyond
BORDERS





Philippe de Villiers

during the first Cinéscénie
rehearsals in 1978

IN THE BEGINNING WAS A DREAM

Puy du Fou was born out of a dream in 1978: the majestic ruins of the castle were perfect for projecting a great show of History, of human passions, of great struggles, great ideals.

Since then, Puy du Fou has relentlessly pursued a thousand and one ways of making this dream come true, forever in Vendée in France, today also in Spain, tomorrow around the world.

Puy du Fou, internationally acclaimed and honoured with a host of awards, a huge hit with spectators who have made it one of the world's leading tourist destinations, opens up its artistic model to other cultures, other memories, other legends, other heroes and heroines, forever embracing the same desire to move, excite, transmit.

Puy du Fou wishes, more than anything else, to keep the flame of this original dream alive in each of its 3,087 Talents (Puy du Fou France and Puy du Fou España) who take part in this adventure, this commitment each of its 4,300 volunteers known as "Puyfolais" who embody the enthusiasm sparked by this adventure, and each of its 2.3 million visitors every year who, whatever their age, perpetuate the passion of History and entertainment.



Nicolas de Villiers

President and Artistic Director of Puy du Fou

FROM HISTORY, THROUGH ART WE CONJURE UP THE LEGEND

ENCOUNTER WITH NICOLAS DEVILLIERS
PRESIDENT AND ARTISTIC DIRECTOR OF PUY DU FOU

Nicolas de Villiers, when and how did you become a director?

Even though Puy du Fou was my childhood playground, it was when I turned 18 that I started getting involved in the "Cinésécénie" stage production as an assistant. In 2003, I was given the opportunity to be in charge of "Les Vikings" show. That's when I became aware of my interest in stagecraft, quite naturally and gradually. First of all, I learned the ropes of shows: the strength of the script, the sense of rhythm, the lyric spirit, the emotion which emerges at the moment desired... These intuitive realities don't respond to mathematical logic, they need to become a sequence of instinctive evidences in their own right, like the spontaneous sudden appearance of images we perceive in our mind. In my opinion, producing a show means letting these images guide you, like an objective to be reached. And to achieve these, you have to start off by knowing how to share them with the actors, the technicians, the creators who work with the director, who thereafter only coordinates the talents.

Is the director's role in Puy du Fou the same as in theatre?

Jouvet said: "Theatre is the verb". As such, Puy du Fou borrows from theatre, so production has shared motivations. Yet, we can't reason in the same way as in theatre whenever we direct 43 actors for "Dernier Panache" or 2,800 actors on the "Cinésécénie" stage. At Puy du Fou, we design our stages and show venues to fit the script and its production. Unlike theatre, which is obliged to subject the play acted out to the physical constraints of a venue, we fine-tune the tool to the artistic intention. And the size of our shows far exceeds those of theatre: for example, the Grand Carrousel scene presented in "Mousquetaire de Richelieu" extends over an opening of 70 metres. And the Théâtre des Géants exceeds 10,000 m². I'd also add that theatre art is but one of the facets of our creations. Because when Puy du Fou tells its tales, it blends together several arts: theatre, cinema, choreographed ballet, musical concert, painting, architecture, etc. The harmonious combination of these various disciplines requires the creative process to respect special methodology which I imagined. This consists in particular in creating the show in 3D, like a real animated film, in which, months beforehand, I can position the actors, the sets and the machinery, the special effects, and all the show's ingredients. And, even though the location of the future show hasn't been built yet, I can still share my precise vision of the show with all the teams working on creating it. By using this method, I can manage the creation of several projects at the same time and make sure they're all infused with Puy du Fou's artistic signature.

Well, while we're on the subject, what exactly is the collective signature of Puy du Fou shows?

A Puy du Fou show is the bond between a script - the substance - and stagecraft - the style, intent. The challenge is, therefore, to harmonize substance and style to whisk the spectator off into the tale we wish to tell them. If the story requires us to bring the visitor on-board with us in the action, then we choose immersive stagecraft, like in "Le Mystère de La Pérouse". If the script requires us to let the visitor become captivated then join us in the tale, we'll go for a grandstand, like in "Le Secret de la Lance". The script may also mean changing the sets whilst the visitor remains seated, as is the case in "Dernier Panache". But the challenge is forever the same, irrespective of the show: what have we got to say? It's the script; what have we got to show? It's the production. We need to have an answer to both

questions to decide if we're going to create the show or not. In any case, we only reason from the point of view of the spectator to whom we wish to transmit an emotion. And the director is nothing more than the first spectator. Above all else, the show has to have a soul. So, we could say that it becomes a person, with its visible and invisible parts. And then emotion springs forth from the intimate dialogue which the work initiates with the spectator.

Is Puy du Fou not on a quest to "make a show out of everything", including the walkways visitors stroll along and even its hotels?

Puy du Fou is a whole, a total show. You enter it like you would go off on a trip. The succession of surprises which punctuate the visitor's stay set the tempo for this great show. And the first of all surprises is the one that nature offers us. The century-old oaks and the winding pathways, the luxuriant greenery and the picturesque vales, everything is an opportunity for wonderment. The walkways twist lovingly through this nature which human hands should only touch with trepidation. Because in Puy du Fou, nature reigns supreme and our architecture curls around its curves, without ever jostling it or compelling it. It's humans who adapt to nature and not the other way around. As such, our "Le Grand Siècle" Hotel is for example built around the line of century-old trees which form its backbone. Our hotels and our restaurants must, in fact, extend the show. You choose the

century you wish to eat in and sleep in. Perhaps our visitors aren't aware of the fact that we're all actually grown-up children and we have the same dreams as they do. We imagined out Cité Nocturne from our childlike intuitions: a Gallo-Roman villa, a fortress, a mini Versailles... From our shows through to our hotels, we've created all the places we've dreamt of sleeping in, eating in, escaping to.

What are Puy du Fou's key projects for tomorrow?

Oh, there are a lot and they're all really exciting. They all share the same vocation: to tell stories inspired by History with a capital "H". It'll be the shape these stories take on that'll be different. Whatever the shape, whatever the means for narrating our Epic, everything has to spark emotion. Thanks to our international artistic experience, we've been able to confirm a feeling that's been decisive: Puy du Fou invented a universal model which transcends cultures and civilizations. And, this is why this model can take hold just as well in France, in the Netherlands, in Spain, in China and in other far-distant cultures tomorrow. After France and Spain, we intend to open two other Puy du Fou in the world by 2030. At the same time, we're going to enhance the training we propose to our future artists, technicians and other talents who will take over from the present generation one day. We are actively pursuing the assimilation of Puy du Fou in a healthy and balanced relationship with nature; green energy, water management, short-circuit supply, the educational transmission of good habits, are all key subjects at the heart of our strategy. Last but not least, we're currently studying all the avenues open to us to conquer new realms of artistic expression tomorrow. As regards invention, Puy du Fou banks on permanent creative stimulation, across all professions involved in this living work. This stimulation gives rise to the legend which diffuses emotion.

“ First of all, I learned the ropes of shows: the strength of the script, the sense of rhythm, the lyric spirit, the emotion ”

FROM THE MONT DES ALOUETTES TO THE MONTES DE TOLEDO

EMOTIONS AND THRILLS TO SHARE WITH THE FAMILY

AFTER THE SUCCESS OF "EL SUEÑO DE TOLEDO",
NIGHT-TIME SHOW LAUNCHED IN 2019,
PUY DU FOU ILLUSTRATES ITS ARTISTIC MODEL'S
UNIVERSALITY AND ASSERTS ITS AMBITION
TO DEVELOP INTERNATIONALLY

The Tagus has carved out a spectacular amphitheatre of brown earth in the Montes de Toledo. Gaze in any direction and you'll see afar. The shadows of evergreen oaks, whose leaves shimmer in the sunlight, are fragmented into unmitigated contrasts. The scent of thyme, intensified by the summer heat, pursues you everywhere. Outwardly, Toledo is the exact opposite of the Bocage Vendéen countryside, but actually the analogy between the two sites quickly comes to mind. Everything, in the Puy du Fou España scenescape, expresses the character, the asperity, the drama, as long as you make an effort to put down roots there, an infinite resource of inspiration.

By grasping the potential of this 150-hectare site and by perceiving the emotion it inspires, the Puy du Fou teams imagined the show "El Sueño de Toledo" which has been presented to the public since 2019. This authentic approach was met with instant success in the welcome the Municipality of Toledo and the elected officials of Castilla-La Mancha province gave and through the full support of all the region's economic players for the establishment of Puy du Fou here.

In addition to all these advantages, Toledo's geographical location, less than an hour from Madrid, and the wealth of its historical and cultural influence are also capital: Toledo, initially the capital of the Visigoth kings between the 5th and 8th centuries, became one of the main meeting places for scholars of the Christian, Jewish and Muslim religions and for the dissemination of the Greek-Latin heritage throughout Europe in the 12th century, and remained the seat of royal power until the death of Charles Quint. In the imagination of Spaniards, the city of El Greco is the pride of an open, strong and fertile culture and has been declared a UNESCO World Heritage Site.

This recent installation proffers the same beneficial effects as the success of Puy du Fou in Vendée. Economic impact studies estimate 2,000 indirect jobs and 687 direct ones in the activity generated by Puy du Fou España, in a variety of sectors including construction, hospitality, reception and artistic professions. Puy du Fou rolled out its expertise and know-how across the 180 trades which ensure the park operates optimally and discovered partners boasting great talent and incredible enthusiasm in particular in stage-set construction, in leather- and costume-work, in the breeding of Andalusian thoroughbreds.

The four shows which will be presented to the public as of 2021 represent four novel illustrations of the Puy du Fou España project: expressing to the Spanish public and to everyone who loves Spain the emotion that their long History sparks.



Serafina

Lead role in the show
"Mousquetaire de Richelieu"
(Puy du Fou France)



Abdérame III and his goshawk

Lead role in the show
"Cetrería de Reyes"
(Puy du Fou España)

FOUR SHEETS FROGERS WILLIAGES

EL ÚLTIMO CANTAR

An epic, moving, 360° show, to be journey through the incredible saga of the famous Cid Campeador, the hero of all Spain with a remarkable destiny who inspired Iberian chivalry for centuries.

A PLUMA Y ESPADA

A breathtaking, swashbuckling cloak-and-dagger adventure that takes visitors along with the mischievous and truculent Lope de Vega, who must foil a plot of the utmost importance.

CETRERÍA DE REYES

A celestial joust ensues between the Caliph and a Castilian knight who become friends thanks to their shared passion for the most exquisite birds. Hundreds of birds of prey fall from the sky, brushing the heads of the spectators in a sensational aerial ballet.

ALLENDE LA MAR OCÉANA

In 1492, visitors embarked on the Santa Maria under the command of the famous Christopher Columbus, who invited them on his uncertain odyssey to the New World.

EL ARRABAL

In front of the Puerta del Sol, at the foot of the Walls, merchants prepared their grilled foods and their specialities in this medieval market celebrating Spanish-gastronomy.

LA PUEBLA REAL

At the foot of the huge castle, "El Castillo de Vivar", this 13th-century village welcomes visitors to wander through its narrow streets. Around the Plaza de los Maestros, craftsmen demonstrate the magnificence of their art.

LA VENTA DE ISIDRO

In this 13th century farm, peasants raise their animals, grow their vegetables and prepare their fresh cheese which visitors can delight in.

EL ASKAR ANDALUSÍ

On the fringes of the "Cetrería de Reyes" show, the Moors have set up their camp where craftspeople and restaurants have set up shop in each brightly coloured tent.

FROM MODELLING TO BLOCKBUSTERS

PUY DU FOU SHOWS... IN THREE DIMENSIONS

**SINCE 2018, UNDER THE GUIDANCE OF GUILLAUME VERGNAUD,
PUY DU FOU SHOW PRODUCTION HAS BEEN BASED
ON DIGITAL THREE-DIMENSIONAL MODELLING**

Why did you choose 3D modelling?

Because modelling all the stage sets in three dimensions lets us to define the movements of the actors and the machinery. This modelling is a 3D animation. As such, we anticipate the movements of all the elements of the show and makes better use of our very large scenic arrangements.

How is this groundbreaking?

This technique enables us to volume materialize the artistic project which, under the supervision of Nicolas de Villiers, was only in our minds until then! I study the whole production down to the tiniest detail: how long it will take an actor to change between scenes and how long it will take to change a set. This working document defines the rhythm, the staging and the coordination of all technical and human elements.

Then, everyone uses this video animation, which is easily understandable by everyone, as a common reference, which virtually represents the whole show: the riders, the choreography, the fencers, the sound and light teams... everyone.

For example, we were able to anticipate the movement and speed of the stands in "Dernier Panache", define the direction of the curtains and organize the show based on the time needed for the stand to make a complete turn. Without this modelling, it would be impossible to anticipate everything!

DO you also use it for Puy du Fou España?

Of course. In particular for modelling "El Sueño de Toledo", Puy du Fou España's great night-time show. The video enabled over 200 Spanish actors, riders and acrobats to have an exclusive look at the music of the show before the rehearsals on site, to get to know their positioning and to assess their movement times on stage.



Guillaume Vergnaud

Head of Creation

Nathan Stornetta

Composer of music for Puy du Fou shows



NATHAN STORNETTA

COMPOSER OF EMOTIONS

YEAR AFTER YEAR, NATHAN STORNETTA SCULPTS A
SOUND IDENTITY AND CREATES
A MUSICAL HERITAGE FOR PUY DU FOU
WHICH MATCHES ITS ARTISTIC AMBITION

Since 2014, the young Swiss composer Nathan Stornetta has been setting Puy du Fou shows to music and imagining their realm of sound hand-in-hand with the artistic team to accompany the staging closely.

Nathan Stornetta, initially a percussionist and then a composer of symphonic music for the cinema, was spotted by Hans Zimmer, to whom we owe, amongst other things, the soundtracks for *Inception*, *Dunkirk* and the *Pirates of the Caribbean* trilogy. He has drawn on a myriad of sound inspirations and has developed a vast palette, ranging from the great Russian school to electro music, as well as Debussy and Ravel. Since 2014, he has become deeply immersed in the artistic identity of Puy du Fou, for which he has composed one or two major soundtracks each year. His score for "Le Dernier Panache" contributed greatly to the success of the show and its recognition, which was crowned with the 2017 Thea Award for Outstanding Achievement in Los Angeles.

The work he undertakes at Puy du Fou is far from being a simple transposition of cinematographic techniques. At Puy du Fou, music is a genuine actor and the structure of the production, leaving more room for action rather than for dialogue, enabling him to compose longer, more sophisticated themes than for the cinema. He imagines the score as a support for attention, like a full-fledged dialogue with the public. Nathan Stornetta also draws his inspiration from musical styles which the public is very familiar with. He, in particular, drew his inspiration from the Swing Era of the 1940s for the show restaurant "Le Café de la Madelon". He never forgets that at Puy du Fou his music is designed for all generations, to whom he offers exquisite emotions and gripping elements of surprise.

Nathan Stornetta seeks these effects by using the full richness of the symphony orchestra. From the percussion and low brass which create a physical vibration effect, to the lightness of the violin or solo flute which make the emotion generated by the script and the actors' performance float, he constantly plays with contrasts and dramatic progression. Out of a desire to preserve this emotion, he avoids the effects of pastiche and overly-direct historical re-enactment. For example, in the process of creating the music for "El Sueño de Toledo" and the first four shows of Puy du Fou España, Nathan Stornetta immediately included percussion and timbres which conjure up Andalusia and the Orient, as well as Spain in all its historical depth, in a romantic lyricism.

A LOOK BEHIND THE SCENES

IT'S ALL ABOUT
TRANSMITTING



MARIA UTRILLA
Architect

Marie joined Puy du Fou immediately after graduating from Alcalá de Henares, in 2014. She imagines theatre sets and venue configurations.

What prompted you to join Puy du Fou España?

I was working in France and wanted to go back to Spain but no project that really motivated me. When Puy du Fou España contacted me, I came to see the work and it was love at first sight. A young, motivated team, a different project, a spirit of technical and artistic fantasy, a new world for me! As well as keeping a link with France! I couldn't say no to such a challenge.



In what ways is it different to imagine and create buildings intended for shows?

The main difference when you make a building for a show is that it takes a back seat. The construction is there to serve the show. The aim is to make a building that has something to say.



VICTOR GONZÁLEZ
Animal Manager

After two months of French language training, Victor spent a season working with the team of the "Vikings" show (Puy du Fou France). He then joined the team of "El Sueño de Toledo" where he became Head of the Equestrian Academy. Today, he is in charge of 45 horses in Spain.

Why did you decide to sign up for the Puy du Fou España casting for its first season?

Puy du Fou called on a host of talents in Castilla. Everyone was talking about it in the entertainment industry. I decided to go along to a meeting called by the Junta of Castilla-La Mancha, because they were looking for equestrian professionals for the park. I was self-employed and decided to apply.



What do you remember about your very first day at Puy du Fou?

My first day as a Viking, incredible... a mixture of emotion, joy, fear... what they teach you from the word 'go' is respect for others and that Puy du Fou is one big family. No words can describe it, you have to experience it.

How do you choose the horses which will join the shows?

I enjoy choosing horses with strong character. To find out if we can work with them, we start with a visit to the vets to make sure that everything is fine. Then we make them do several exercises: trotting, galloping... then we ride them. Every horse has its own personality, its own way of appearing on stage. I don't work with "horses", generally-speaking, but with each horse based on its particularities; that's the magic of my job.



MAR ALONSO
Costume Manager

Mar is a professional costume designer who spent the first part of her career working on film and television productions. Over time, she developed a passion for live performance. She didn't think twice before saying yes to joining Puy du Fou España when the opportunity presented itself.

Why did you leave the world of cinema and television to join the Puy du Fou adventure?

For me, Puy du Fou is a mix between theatre, opera and musicals. As I'd always worked in the film and television world, I was very keen to get to know the world of live performance, which combines my three passions.



What are the main differences between performing arts and audiovisual productions?

There are several. The first is the rhythm. For audiovisual productions, you always have to think about close-up camera shots, whereas in performing arts, it's the overall view, draping, the homogeneity of the materials and the way they embrace and convey the movement which predominate.

Have you learned any new techniques?

You learn all your life but the most important technique I've learned is how to design costumes which are compatible with recurrent shows and the rapid changes which have to be made during performances. It's a totally different way of creating costumes.



FLORENT MONNEREAU
Master of Arms

For Florent, Puy du Fou is first and foremost a family affair. His parents, his wife and his children are "Puyfolais" (volunteers). His brother is in charge of the "Le Signe du Triomphe" show. The little Puyfolais who used to watch the adults fight has now become Puy du Fou's Master of Arms. He directs all the fights and stunts in Puy du Fou shows. As he wishes to pass on his passion, he teaches the art of sword fighting to young Puyfolais in the Junior Academy.

How would you describe your role in Puy du Fou?

I work on all the creations of combat scenes. My role is, as such, to work in conjunction with the director to create the fights in all the shows in France and, now, abroad. I try to give the production the heroic thrill of battle scenes that many spectators come for.



What special work is required to create fight choreography in another country, especially in Spain?

You need to have a background in sport fencing, but also know artistic fencing and medieval fencing. You have to work on several eras, to learn to manipulate all the weapons, to become familiar with their weight, their balance and their dynamics. Then, you need to find inspiration in historical painting or in the cinema and to tailor it to the production. The Spanish experience offered me the opportunity to explore the Arab-Andalusian period, which I didn't know. I had to learn new gestures and new postures. It was fascinating and very enriching.



How do you perceive the development of your role through the expansion of Puy du Fou?

I started at a very young age on small sets and now I find myself working on major shows with a host of actors and extras on huge stages. In "El Sueño de Toledo", you can have 60 to 80 people on stage with swords and shields sometimes. The aim, right then, is to create credible and realistic choreography, whilst ensuring that no-one gets hurt.



Is passing on important for you?

Yes, 100%, and even more so as I'm a product of it! Some of the young people I knew when they were really young at the Junior Academy are now taking up the torch. They're Puy du Fou's future stunt fighters. They'll bring their technique and their desires to our history. And that's what Puy du Fou transmission is all about. We're creating a living heritage bit by bit.



OLIVIER BÉRIOT
Head of Costumes

Olivier is a great French costume designer who worked for a long time in the world of cinema, notably on making costumes for *Lucy*, *Valérian et la Cité des mille planètes* (*Valerian and the City of a Thousand Planets*) by Luc Besson and *Le Roi danse* (*The Dancing King*) by Gérard Corbiau. At the Paris National Opera, he designed the costumes for *Maurice Béjart's Miraculous Mandarin* and Angelin Preljocaj's *Siddhartha*. In October 2019, after working for Puy du Fou for over 13 years, he decided to leave Paris and settle permanently at Puy du Fou, where he is now in charge of the Costume Studio.



What's your role in Puy du Fou?

I've been working at Puy du Fou as a costume designer for 14 years. I'm in charge of preparing the projects before the shows are rolled out. I focus on costume stylistics and its workmanship, as well as costume accessories.

And, what's your role in Puy du Fou España?

Exactly the same role as for France: I'm involved in designing the costumes. We work on the designs then I supervise costume making right up to when the rehearsals begin. My work ends on the first day the shows are presented, when the park opens.



How do you go about creating historic Spanish costumes that are impeccable when you're French?

I've been working regularly for Spain since the Universal Exhibition in Seville in 1992. It's a country I know well and for which I am used to creating costumes. I also do a lot of documentary research. In the creative team, there are also historical advisors who do extensive documentation work for each show. My experience and all this historical research is my starting point. I create my designs from this. They're a simplification of my research, which is initially too complex for a stage production.



Designing a historical costume helps simplify this excess of information. You've got to have a blend of historical information and adventure. It's the meeting of History, the world of entertainment and Legend.



Is it difficult to pass on Puy du Fou design tips to the Spanish teams?

No, it's a great pleasure! Since "El Sueño de Toledo" was created, the Spanish teams have visited Puy du Fou in France several times. And it was exactly the same for the park. The costume designer is then able to deal with a large number of costumes in a very short time, regardless of the period. In Spain, there is also an established tradition of show costumes, especially in Madrid (musicals, film shoots, series, etc.). And the costume designers we work with are used to this. The region in which we've settled is known for its ready-to-wear, shoe and clothing factories. Tailors have this touch.



KARINE BRIANÇON
Choreographer

Karine has been choreographer at Puy du Fou since 2011. Spanish born, it was only natural for her to join the project. Even though she's regularly asked to lead projects outside Puy du Fou, she couldn't resist the urge to take part in this adventure.



Could you tell us what your role is in this park in Spain?

Basically, I look after everything to do with dance. I'd already choreographed for 10 years in France when the Spanish project started. Nicolas de Villiers asked me to look after the choreography on-site and there was a lot of work to do on the first show "El Sueño de Toledo".



Is dancing at Puy du Fou the same as elsewhere?

At Puy du Fou, we express History. The shows convey this and this is what we want to transmit: our history, the one that affects everyone. I love the idea of narrating a legend. In my opinion, what's most important is the emotion that our shows spark in our visitors.



Do people work differently in Spain? What inspires them?

It all depends on the themes. Spanish History is different from ours. It's not the same culture, not the same musicality. It's another way of dancing, another rhythm. As we all know, dance culture is very prominent in Spain. But I don't intend to evoke a Spain that's conventional for the French like in *Carmen*. Quite the contrary, I wish to show the dance of a Spain which speaks to the Spanish people.



Will there be differences between the ballets in France and the ballets in Spain?

We create in the same way as in France. First of all, we look for what we want to evoke: which period? Then, what was authentic in what was being done during this period, whether it was musical or gestural? I'm interested in painting, architecture and costumes. Everything that's Art inspires me for dancing. Then, once I've captured this tradition, I rely on the music. The composer adds their touch of modernity to this tradition, and I do the same work as they do: I conjure up historic themes for today's spectators.

IN TOLEDO, PUY DU FOU CELEBRATES THE HISTORY OF SPAIN

ENCOUNTER WITH GREGORIO MARAÑÓN
ACADEMIC - PRESIDENT OF THE ROYAL THEATRE OF MADRID

How did you discover Puy du Fou?

I love France very much and I'd heard really great things about Puy du Fou for a long time. When I heard about their project for Toledo, I organized a lunch at home with Philippe and Nicolas de Villiers, Erwan de la Villéon (CEO of Puy du Fou España) and Emiliano Garcia Page, President of the Castilla-La Mancha region. Eventually, I went to France to discover the shows with all my family, and what I actually witnessed was beyond anything I could have imagined. Since this trip, I've been an unconditional supporter of their project in Spain which, to my great pleasure, has already started to materialize.

How do you feel about the arrival of a French group that wishes to tell the History of Spain?

For me, the book which sums up the History of Spain best is the one Pierre Vilar wrote, in the "Que sais-je" collection, which is translated in Spanish. After discovering this work and other illustrious Hispanists, like the historian Joseph Pérez, I was convinced of the potential success of the Puy du Fou initiative.

From the onset, did you think that the Puy du Fou concept could work successfully in Spain? Why?

For the same reasons that made it successful in France. It's an extraordinary project, created by Philippe de Villiers and one which his team has developed brilliantly, first in France, now in Toledo. Here, Nicolas has proved his mastery of scenography and international development, hand-in-hand with Erwan de la Villéon. Erwan was the best person for this project which he's managing successfully.

As a Spaniard with a key role in the cultural life of your country, how do you feel about the way Puy du Fou has adapted to its culture and its History?


This excellence to which I referred earlier is also reflected in the staging and text of the great night-time show inaugurated in 2019. And I'm sure it'll continue to be like this.

Do you think Spanish people are happy to discover their History through Puy du Fou shows?

The Spanish people who will watch these shows already know the History of Spain, but they'll most likely be delighted to see it represented so well.

How did you feel when you discovered "El Sueño de Toledo"?

I'm fascinated by History, and I'm a great fan of this great theatrical entertainment which we call opera. When I saw "El Sueño de Toledo" for the first time, I applauded it enthusiastically as it's a perfectly accomplished dramaturgic show. Above and beyond this artistic aspect, which belongs to the realm of emotions, I'm convinced that Puy du Fou will be an institution which will offer a lot to Toledo.



“ I really believe that Puy du Fou will be an institution which will offer a lot to Toledo.

”

Gregorio Marañón

Academician - President
of the Royal Theatre of Ma-

Nothing short of spectacular... I'm speechless.

It's just incredible how in such a short space of time they unfold the history of Toledo down through the centuries.

It's really worth it but you want to see more because the show lasts 70 minutes which is a bit short but, by 2021, it's going to be extended with new shows and it'll be even better.

ALBA ISABEL AGUILERA
NOV. 2020

Extraordinary! To be honest, I didn't expect anything like this. Whether you're young or old, you'll be totally enchanted by the stunning shows, everything is really perfect! The professional actors who have their heart set on ensuring you have a great time. You've got to see all the shows! Well done to the show teams and thank you so much for making our visit so magic!

QUANI95 - OCT. 2020
TRIPADVISOR
VISITED WITH FAMILY

Super experience in this amazing park, Puy du Fou. The shows are unbelievable, you really journey through time. It's just amazing to be able to enjoy moments like that with the family and letting our children discover these things. "Le Dernier Panache" is just spectacular, thrilling. The whole park is mind-blowing. We definitely recommend it.

ALEXANDRE B - OCT. 2020
TRIPADVISOR
VISITED WITH FAMILY

**PUY DU FOU,
IT'S OUR VISITORS
WHO DESCRIBE US BEST**

Only those who've seen it know and they're the best placed to tell us exactly what the Puy du Fou experience is all about... In France or in Spain, on Tripadvisor, Facebook or Instagram, thousands of people of all ages share their impressions and their emotions. Our visitors, our spectators are our best ambassadors.



Great show, impressive. All I can say is that everyone should really go and see it. Can't wait for the 2021 extensions!!!

BORJA A - AUGUST 2020
TRIPADVISOR
VISITED WITH FAMILY

Best night of our life from start to finish, an unforgettable break. A warm, friendly welcome as soon as we arrived, a receptionist who explained the park and hotel really well, staff who pampered us, an exceptional buffet at "La Table des Ambassadeurs", an amazing bar with delicious signature cocktails, a wonderful room... and, to top it all off, the horses outside the bedroom window as you wake up in the morning. We'll be back in 3 or 4 years' time to discover new attractions in this park which, for us, is the best we've ever been to!

Nanou14000 - SEPT. 2020
TRIPADVISOR
VISITED AS A COUPLE

Wonderful outdoor show, stunning lighting, sound and special effects set-up. Brilliant idea to go with the kids and, at the same time, learning a bit about Spanish history in a fun-filled, entertaining way. I'll definitely be back, when the other shows are up and running, in 2021.

IVAN MALONDA - NOV. 2020
LOCAL GUIDE

MIKE ANNETTE
NOV. 2020
INSTAGRAM
VISITED WITH FAMILY



IN FRANCE, LE MONDE IMAGINAIRE IS BEING REVAMPED FOR THE 400TH ANNIVERSARY OF LA FONTAINE'S BIRTH

**THIS IMMERSIVE SHOW,
CREATED IN 2012, CENTRE-STAGING
THE POET'S WELL-KNOWN FABLES,
TAKES ON A NEW DIMENSION**

Puy du Fou has always felt in tune with Jean de la Fontaine's verses. Who better than La Fontaine, the greatest French poet ever, to enchant the walkways at Puy du Fou? His verses therefore live quite naturally in Puy du Fou, so well that the visitor can come across a dozen different fables, which spring up around a grove or can be heard through the greenery. Puy du Fou is forever quenching its thirst at the source of this poet who chanted nature, animals and the place of Humankind in this world. It offers its visitors of all ages, animated productions where the most famous fables, interpreted by the voice of Gérard Depardieu, are illustrated by the presence of animals.

To celebrate the 400th anniversary of Jean de La Fontaine's birth, Le Monde Imaginaire created by Puy du Fou becomes a real immersive outdoor show where actors and animals breathe life into the most famous fables of the famous writer. The scenography has been changed and 5 new fables come into play. In total, over forty animals take on the lead roles in the 12 scenes set in the heart of an enchanting natural scenescape of waterfalls, bushes with original shapes and flowers with shimmering colours. In this immersive plant world, accessible to a very young public, everything is rolled out so that visitors can recall, between every scene, a few verses of the Fables which they will keep after their stay at Puy du Fou, like a living heritage.

La Fontaine's Le Monde Imaginaire illustrates the relationship which Puy du Fou wishes to perpetuate with nature and animals: a kind-hearted, close relationship focused on caring and respect. And, just like in the Fables, nature is the first - and perhaps the most exquisite - stage set at Puy du Fou, where animals take pride of place. And, just like for La Fontaine, flowers, trees and animals are the focus of our creation.



The living statue of La Fontaine
(Puy du Fou France)

Original creation for 2021

EPIQUE STUDIO

LIGHTS... CAMERA... ACTION!

PUY DU FOU HAS LAUNCHED AN AUDIOVISUAL PRODUCTION CENTRE AND MAKES ITS ENTIRE COLLECTION OF STAGE SETS AND SERVICES WHICH ARE ONE-OF-A-KIND IN THE WORLD AVAILABLE TO THE SPHERE OF CINEMA AND AUDIOVISUAL PRODUCTION

Puy du Fou has launched Epique Studio to offer filmmakers and film crews a 500-hectare site with a collection of incredible assets: over 20 historical sets from Ancient Rome to contemporary times, a 2,600 m² floodable studio, over 700 birds, 230 horses, 22 dogs and wolfhounds and 500 farm animals with trainers, groomers, riders, stunt performers, etc. The aim is to create a space where film crews can be accommodated in the 500 hotel rooms and have everything they need on hand to work perfectly. Puy du Fou proposes, in particular, a costume and set design studio, a casting department, masters of arms, dancers, technical sound and light teams, pyrotechnical effects, a music composition and sound post-production studio, restaurants, etc.

"Puy du Fou and cinema have a lot of things in common. Our spectators come to Puy du Fou to enjoy real live & direct films where emotions are sparked by the quality of the actors, the sets, the lights, the stunts, the original soundtracks, in productions which we want to be spectacular and meticulous. Cinema is a tremendous source of inspiration for us, and it seems only natural to me to offer all of Puy du Fou's expertise and know-how to cinema, whose imperatives, excellence and professionalism we share. It would be a source of great pride if Puy du Fou could play a role in the creativity of French cinema and ensure more films could be made in France." Nicolas de Villiers

"Epique Studio is an incredible playground at just 2h30 from Paris", adds Augustin de Belloy, CEO of Epique Studio and cofounder of Left, a production firm based in Paris and Los Angeles. "Our aim is to be at the service of filmmakers and producers to make very high quality creations yet stay in line with competitive budgets. Our intention is to help French creators stay in France for their shoots and to attract international productions".

"Éternels" film shooting in 2019
(Puy du Fou France)

Directed by Bruno Avcillan

HISTORY IS WAITING FOR YOU

IN 2021, IN FRANCE AND IN SPAIN,
HEAD OFF AND DISCOVER PUY DU FOU,
ITS SPECTACULAR SHOWS
AND ITS ORIGINAL CREATIONS, TO ENJOY
WITH THE FAMILY AND FRIENDS.

KEY FIGURES

183
MILLION
EUROS

GLOBAL AMOUNT
INVESTED
PUY DU FOU ESPAÑA

PUY DU FOU FRANCE

2,308,400 visitors welcomed in **2019** with a revisit rate of over **60%** including **15%** international,

125.8 MILLION euros revenue in **2019**,

OVER600 MILLION euros invested since the park was created **62 MILLION** in **2020**,

2,150 seasonal Talents, **250** permanent Talents and **4,700** indirect jobs,

800 young people and pupils trained in the Junior Academy and in the Puy du Fou Academy,

€600,000 donated to associations for protecting rare animal species across the world,

OVER 3 MILLION euros donated to humanitarian work.

El Cid

Lead role in the show "El
Último Cantar"
(Puy du Fou España)

INTERNATIONAL AWARDS

For several years now, Puy du Fou has been honoured for its quality and creativity which are acknowledged by professionals around the world:

- Thea Classic Award for Best Theme Park in the World (Los Angeles - 2012)
- European Park of the Year (Milan - 2013)
- Best European Seasonal Event for the "Cinésécenic" (Plaisance - 2014)
- Applause Award for Best Theme Park in the World (Orlando - 2014)
- Thea Award Best Show in the World for "Les Amoureux de Verdun" (Los Angeles - 2016)
- Thea Award Best Show in the World for "Le Dernier Panache" (Los Angeles - 2017)
- Parksmania Awards Best Show in Europe for "Le Mystère de La Pérouse" (Bergamo - 2018)
- Park World Excellence Award Best Live Entertainment for "Le Mystère de La Pérouse" (Amsterdam - 2018)
- Park World Excellence Award Best Show in Europe for "Le Premier Royaume" (Bergamo - 2019)
- Thea Award for Outstanding Achievement Best Creation in the World for "Le Premier Royaume" (Los Angeles - 2019)
- "Best Live Entertainment" for "Les Noces de Feu" (2020)
- "Best Use of Technologies" for "Les Noces de Feu" (2020)
- "Best Use of Theming" for "Grand Siècle" and "Théâtre Molière" (2020)



LOS ANGELES 2012
ORLANDO 2014



LOS ANGELES
2016 & 2017



LONDRES 2020

Information, dates, prices and booking:
visit www.puydufou.com

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PHOTO CREDITS: Cover: Marcosgpunto - P. 3: Puy du Fou - P. 4: Stephane Audran - P. 5: Alain Moneger - P. 6: Stephane Audran - P. 7: Stephane Audran - P. 8: Puy du Fou - P. 9 (from left to right): Fotosdeeventos, Fotosdeeventos, Ismael Hertero, I love my pixel, Fotosdeeventos, Stephane Audran, Stephane Audran, Alain Moneger, Benjamin Tantôt, Julien Benhamou - P. 10 (from left to right): Stephane Audran, Stephane Audran, Julien Benhamou, Jordikoalitic, Julien Benhamou, Fotosdeeventos, Marcosgpunto - P. 11: Antonio Heredia / El Mundo - P. 12: @mike_fitness_id - P. 13: Cécile Potier - P. 14: Stephane Audran - P. 16: Stephane Audran - P. 17: William Jezequel.

DAYS AND NIGHTS... A JOURNEY THROUGH TIME

PUY DU FOU IN 5 DATES

1978

The Cinéscénie created

1988

Grand Parc Puy du Fou created

1998

Junior Academy created

2019

El Sueño de Toledo created

2021

Puy du Fou España opens

43 YEARS OF CREATIONS AND INNOVATIONS

1978

The Cinéscénie

1988

Grand Parc created

1989

Le Village XVIII^e

1989

First Equestrian Show

1991

First Falconry Show

1995

La Cité Médiévale

1997

La Légende de Saint Philibert

2003

Le Bal des Oiseaux Fantômes

2004

Le Bourg 1900

2005

Les Vikings

2006

Mousquetaire de Richelieu

2007

La Villa Gallo-Romaine Hotel

2009

Les Orgues de Feu

2010

Le Logis de Lescure Hotel

Le Secret de la Lance

Les Iles de Clovis Hotel

2011

Le Signe du Triomphe

2012

1st award for Best Theme Park in the World

La Fontaine's Le Monde Imaginaire

2013

Les Chevaliers de la Table Ronde

2014

Le Camp du Drap d'Or Hotel

2015

Les Amoureux de Verdun

2016

Le Dernier Panache

2nd award for Best Theme Park in the World

2017

La Citadelle Hotel

2018

Le Mystère de La Pérouse

2019

Le Premier Royaume

2020

Les Noces de Feu

The Théâtre Molière

Le Grand Siècle Hotel

