

ACAJOU FILMS AND PATHÉ PRESENT

JAPPELOUP

A FILM BY CHRISTIAN DUGUAY

WITH GUILLAUME CANET, MARINA
HANDS, DANIEL AUTEUIL, LOU DE
LAÂGE, TCHÉKY KARYO,
JACQUES HIGELIN

MARIE BUNEL, JOËL DUPUCH, FRED EPAUD, ARNAUD HENRIET, WITH THE
EXCEPTIONAL PARTICIPATION OF DONALD SUTHERLAND
SCREENPLAY, ADAPTATION AND DIALOG BY GUILLAUME CANET □

Based on the life and career of the sportsman Pierre Durand and his horse, Jappeloup

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SYNOPSIS

At the start of the 1980s, Pierre Durand abandoned a promising legal career and threw himself into his true passion, showjumping. With his father's backing, he gambled everything on a young horse who no one else had any faith in: Jappeloup. Too small, too stubborn, too impetuous, he had many faults, but nonetheless had a remarkable jumping ability. From competition to competition, the pair improved and began to make their mark on the showjumping world. But the Los Angeles Olympic Games were a disaster for them, and Pierre had to face up to his shortcomings. With the help of his wife Nadia and groom Raphaëlle, Pierre regained Jappeloup's confidence and built a relationship that took them to victory in the Seoul Olympics in 1988.

INTERVIEW WITH GUILLAUME CANET

When did you first get involved with this project?

A long time back. I knew the story of Jappeloup was very filmic, but since I'd given up horse riding in my private life, it didn't get me particularly excited. One day, Mario Luraschi left me a message to say he wanted to introduce me to his friend, the producer Pascal Judelewicz. Pascal was passionate about this subject and had dreamt of making it into a film since 1995. His enthusiasm impressed me, and eventually won me over.

Was it him who asked you to write the screenplay?

He wore me down! I had planned to ease off the gas and dedicate myself to my child. But he knew I was fascinated by the subject and that I was caught up in it. Thinking that I could quickly pass the project over to another writer, I wrote 10 pages. Then one thing led to another, I wrote some full sequences, then started to write the dialog, and so on. After a fortnight, I realized I was going to write the whole screenplay. I only had four months to finish it.

Did you remain true to Pierre Durand's real-life story?

That was the intention, because this incredible story contained everything to make a great film. Like all young people who were into riding at the time, I followed the exploits of Jappeloup, notably at the Seoul Olympics in 1988. But reading the book by Karine Devilder – Pierre Durand's sister-in-law – I learned a lot more. And the videos that I subsequently watched reminded me just how exceptional that little horse was. The whole chronology of the competitions is accurate. Beyond that, I wanted to inject some more personal elements into the script because there are some similarities between Pierre Durand's riding career and mine. The decision to quit competition, despite a father's passion, was not unfamiliar to me.

Is that what happened to you?

Yes. My father had a stud farm. He took on a huge amount of debt to build up his company. At 18, it was very hard for me to tell him that I was throwing it all in to become an actor. But I'd had a serious riding accident, and I no longer had that burning desire to win. It was the fear of getting hurt combined with the desire to see new horizons other than country stables. All I was interested in was going to Paris, and girls. So in the film I wanted to tackle the issue of whether returning to competition to please your father is necessarily a bad thing.

Was there ever any question of you directing the film?

No, because I immediately knew that if I was going to be involved in the project as an actor, I would resume training so that I could do all the riding scenes myself. That was a major undertaking and I wanted to dedicate myself totally to it. I also had total confidence in Christian Duguay, an accomplished horseman himself, and a former member of the Canadian equestrian team. We clicked right away because we shared the same vision of the story, and wanted to tackle it the same way. It wasn't easy for

Christian, who had to start preparation for the film before the script was finished. As the writing progressed, I fed him pages to give him something to work on.

Was Pierre Durand closely involved in the film?

I know from experience that it's always difficult to involve the person whose story you are telling in a project. It can stir up things that might be painful for the person concerned, and they understandably lack any critical distance from the narrative. So I asked Pierre some questions during the writing process, but I chose to take inspiration more from Karine Devilder's book, which he had approved, including the accounts of others which it contains. Pierre also had the smart idea of putting me in touch with Frédéric Cottier, his colleague at the time, who became a precious ally, and my coach before and during the shoot.

What did your physical preparation consist of?

I only got back on a horse six weeks before the start of filming. I hadn't jumped over bars for 20 years, and when you've done competition, you're not very interested in going out for a little canter. In fact, I had just done a little training for the two films with Jean Yanne and for TELL NO ONE, in which I played a horseman. But it was not the same thing. Here, it was a matter of getting back into competition condition. Fortunately, we were filming in chronological order, from the most modest event to the Olympic Games. That allowed me to get back into the saddle gently and gain confidence. When the shoot started in Fontainebleau, where we condensed all the competition scenes into three weeks, I spent eight or nine hours a day in the saddle. That meant I had to spend an hour and a half every evening in the hands of a physical therapist. There were some great moments, like when I found myself in the arena for the French championships, which I had contested myself. I have to say, it went extremely well. With the backing of Frédéric Cottier, and through the strength of my character, I made it!

Several horses stand in for Jappeloup. Was it difficult, as rider, to keep switching partner?

Indeed, it's not easy to change once you've found your feet with an animal. All the more so since the two horses who mainly stood in for Jappeloup both had to be ridden in a very different style. The first, Sympatico, was a very small horse who looked a lot like the real Jappeloup. He jumped very well, but was 22 years old, so we had to go very easy on him. The official double, Incello, was bigger and younger, and we used him for jumping the big obstacles, like those in the Olympics scenes. But there were also five or six horses that played Jappeloup at various stages of his life and for wide shots.

Did you play a part in the casting?

I made some suggestions, in particular Marina Hands, since for me it was clear she had to be in the film. I met her when I was 14: we used to ride at the same stables and participate in the same competitions. She's an amazing actress, a great horsewoman, and she was my first love. So she was perfect to play Nadia, Pierre Durand's wife. I put forward Marie Bunel's name to play Durand's mother. I had just made LA NOUVELLE GUERRE DES BOUTONS with her. And my friend Joël Dupuch was a perfect fit, because Christian was looking for people with local character and he's authentic Bordeaux.

There's also a nod in the film to Jean Rochefort, who's another friend of yours.

I would have really liked him to have had a role in the film, but he was shooting in Spain at the time. The little reference was the least I could do to pay tribute to him, because the fabulous life which I lead today is partly down to him. For me, he represents the combination of the equestrian world and that of cinema. As a kid, I knew him on the competition grounds. He was very much a part of the furniture. And when I wanted to become an actor, he gave me a leg-up.

What was your involvement in editing the film?

Christian asked me for my opinion at each stage of the editing, and we were systematically in agreement about what needed reworking. He is extraordinarily open-minded. Despite the fact that he knows the subject by heart and knew exactly what he wanted, he was never arrogant and always listened to others. I witnessed this during the preparation, filming, and post-production. It was a major challenge for him to take on such a big film, such a complicated project – notably in terms of the logistics, the horses, etc. – with so little preparation. But when you're dealing with a man who cares deeply for actors and who has such technical mastery, you feel completely confident and the collaboration is a joy.

What did you think of the finished film?

I found it very moving. The film is everything I hoped it would be: a sort of ROCKY set in the equestrian world, a sporting adventure based on a powerful human story. It contains everything I like in a mainstream film: great challenges, wonderful characters, a dash of humor and a lot of emotion. And it is visually gorgeous. In short, I'm very proud of it.

Did it make you want to ride again?

Oh, yes! So much so that I've bought a horse and started competing again.

GUILLAUME CANET - SCREENWRITER

2010 LITTLE WHITE LIES

Original screenplay, No.1 film at the French box office in 2010 with 5.5 million admissions

2006 TELL NO ONE

Screenplay, adaptation and dialog: Guillaume Canet and Philippe Lefebvre

Based on the novel "Tell No One" by Harlan Coben

Nominated for the CÉSAR for Best Adaptation in 2007

2002 MON IDOLE

Screenplay: Guillaume Canet and Philippe Lefebvre

Dialog: Guillaume Canet, Philippe Lefebvre, Eric Naggar

INTERVIEW WITH CHRISTIAN DUGUAY

JAPPELOUP is quite unlike your previous films. Did you see it as a new departure?

It's true that the American action films I've made are quite far removed. But I never really enjoyed directing them. What's more, I dropped that activity to direct mini-series which dealt with rich, authentic subjects like Joan of Arc, Hitler and Coco Chanel, and which didn't slip into Hollywood pathos. It was this cinematographic experience, my background as a horseman, and my encounter with Pascal Judelewicz and then Guillaume Canet which prompted my return to cinema.

Where did your passion for horses spring from?

When my father remarried, his second wife bought a stable, where I used to work as a groom during the summer. I grew fond of a dressage horse that could no longer compete because of a harness injury. When my father caught me riding him bareback over jumps, he realized the horse had some talent and we started training it. I had some success in regional competitions which took us all over Canada and beyond, and I eventually became junior champion. This special contact with the animal was the start of a great love story. And those competitions far from home allowed me to bond with my father. However, I soon had to make some choices, and I knew that I couldn't do competitions my whole life because the horse didn't belong to me.

Your personal experience is then quite similar to that of Pierre Durand.

There is a certain resonance, just as there is with Guillaume Canet's personal experience. That's what was fabulous in this project: it allowed Guillaume and I to revisit some youthful memories that we had in common. Both in terms of equestrian competitions and the relationships we had with our fathers. That's why, from the start, we saw the film from the same point of view and were happy to be able to share our respective experiences for the script. We picked each other's brains a lot during writing.

What personal memories did you have of the horse Jappeloup?

Not many. When I gave up riding, in the 1960s, I found it so painful that I only kept a vague eye on competitions. Obviously, I watched the Seoul Olympics and I remember Jappeloup's achievement there. But I don't remember his refusal to jump at Los Angeles. It was only when Pascal Judelewicz contacted me about this film that I delved back into his story.

Can one say that the film is a biopic of Pierre Durand?

No. We remained very true to the facts and this horseman's career, but to give some dramatic substance to Pierre Durand's story, it was necessary to move away from his biography. The narrative structure is based around the relationship with the father, the woman in his life, and the horse. When, in the film, Pierre realizes that he has to change his idea about contact with the horse, it is necessarily fictionalized because it involves feelings that Pierre Durand himself could perhaps not even explain.

Did you have any particular cinematographic references for this film?

Like everyone, I saw SECRETARIAT and some other big American films about horses. Certain details inevitably influenced me, but in my 25-year career, I've acquired my own technique, and now, it's the essence, the inner pulse of the scenes which guide me. The challenge here was how to involve the viewer by offering an epic and authentic narrative arc which can be experienced from within, like a privileged witness. To do that, we had to avoid papier-mâché visual effects in favor of steadicam shots, and to continually put the viewer right in the middle of the exchanges without ever feeling the cameraman's intentions. It's not my style to stay behind the monitor. Operating the steadicam myself allowed me to feel the actors and to be right up close to their performance.

The other challenge was to give the film a notion of *terroir*. So, having considerable admiration for French cinema, especially Claude Berri, I perceived the universe of JAPPELOUP a little like that of MANON DES SOURCES or JEAN DE FLORETTE. I succeeded in giving the film an American-style impetus, but above all I wanted this *terroir* side of the human relationships to come across, especially in the conversation scenes held in the kitchen between father and son, in which looks say more than words. It was delightful to film that, because I'd never been able to use that sort of thing in American cinema.

Are there a lot of special effects?

There are loads, but you can't detect them. The idea wasn't to add artifice to bump up the spectacular element of the action scenes or to cheat in the jumping sequences. They just helped recreate the crowds at competitions. On the shoot, those scenes were in fact the most difficult to film because we had to make do with just imagining the huge pressure on the rider that comes from thousands of spectators, and also on the horse. But the fact that Guillaume could do all the jumping scenes was a great advantage. We would never have had the same authenticity if he hadn't been so committed, both as an actor and as an athlete. It's like when Rocky fights: you believe in it because it's really Stallone in the ring.

What other difficulties did you have to overcome on set?

A film of this kind obviously involves a lot of equipment, with difficult camera movements which means you can't do multiple takes. Beyond that, we had to find mechanisms so that the succession of competitions wasn't redundant. Newcomers to the sport had to understand that the level of difficulty increased between the regional, national and international levels. The challenge was to make this relatively complex sport accessible to all. In Barcelona, for example, the film shows that one aim is speed, and the virtuosity of the horse and rider are important. And Seoul emerges as the result of an emotional journey. This moment almost enters the domain of the spiritual: horse and rider as one, with total trust in each other when faced with the jump.

How did you choose your actors?

I had a few immediate favorites, like Daniel Auteuil and Tchéky Karyo. Lou De Laâge emerged from a casting session involving 400 young actresses. Guillaume suggested writing the part for Marina Hands. To me, she's a revelation. Powerful, moving, seductive – that woman has it all. I'd love to make lots more films with her! There's also

Jacques Higelin who, despite the fact that he doesn't consider himself an actor, brought a gentleness, a poetry and an authenticity to the story, and gave his character an inimitable hue. And then Donald Sutherland, who's appeared in eight of my films and is like a second father to me. He agreed to play a cameo mainly to please me, but I know that he felt right at home on the set.

But my greatest encounter on this film remains Guillaume. We discovered that we have the same kind of personality and the same intuitions. From the very first scene, he realized that I'd understood his intentions in writing. That confidence allowed him to let himself go in his task as an actor and as an athlete – to become one with his role. It was wonderful, because having the writer act in the film could have been an obstacle. When I write a script, I avoid going on set because it's rare to see it being filmed the way you had in mind, especially if you're a director yourself. But with JAPPELOUP, it all went remarkably well between us. From the writing to the editing, we had a very clear understanding. And that led to an excellent relationship with Marina Hands and Daniel Auteuil, since they were reassured to see that what I was asking of them was always in line with Guillaume's intentions in the writing. Watching a great actor like Daniel very naturally slipping in these adjustments to his performance was a daily joy to behold.

What is your working method?

Before the shoot, I talk to each actor about the emotional and chronological journey of his or her character. After that, I give them a graphic impression of the film. I make sure that questions about the camera, the lighting, the set and the props are all sorted out in advance, so the actors can come into a well-prepared set, with a look and a mood that is already clearly defined. If they enter a set that is in keeping with what we talked about beforehand, it's no longer necessary to impose on them a state of mind or vision. And if they don't get the feeling that they're being placed in the light or at the right angle, they have a freedom of movement which gives a touch of lightness and elasticity to their performance. Then all I have to do is make some suggestions. As the shoot progresses, knowing the actors better allows you to build on their intuitions and to hone their interpretation.

How did you approach working with horses?

Casting was a long job because we had to find horses that were both actor and athlete; young horses capable of tackling the jumps, others for the stunts and poses, but all with a fairly similar morphology. It was a real headache, when you think that the horses themselves changed throughout their training for the film. My role was to find a way of filming that made the Andalusian horses of Mario Luraschi and the thoroughbreds all pass for Jappeloup. Alongside Mario Luraschi, Frédéric Cottier did an outstanding job. He helped with the casting, but also helped create the competition courses, which he'd meticulously studied, redesigned and put together so that you could see the degree of difficulty but with no risk of accidents. He was the one who got Guillaume back in the saddle. His calm, receptive manner, and his well-judged advice took him to a very high level, extraordinarily quickly.

You said you kept tight control on the music to not drown the film in the sound of violins. What were your aims for the score?

We were looking for a guitar sound close that used in AMERICAN BEAUTY or BROKEBACK MOUNTAIN. We also had to dig up some hits from the 1970s-80s, which could give a particular vibe to the film. These include “Father and Son” by Cat Stevens, a very devout man who has always forbidden this song being used in any violent or lewd films. But on this occasion he agreed, since JAPPELOUP goes brilliantly with the song. So I was proud to be the first to be allowed to use this piece.

What memories do you have of this adventure?

It was wonderful! I was touched that Pascal Judelewicz took the risk of handing the reins of such a big French film to a director from Quebec. I’m grateful to him for having recognized my filmmaking capabilities and for giving me the necessary means to fulfill this. I quickly felt I had his backing and enthusiasm, and I felt that Guillaume and he liked my suggestions. In this kind of situation, the working relationship becomes very productive: it’s not defensive but creative. The same thing happened with the crew. On set, you could see that everyone was happy to be working together. And now, we’re delighted with the result. For me, it’s one of the films of which I’m most proud.

SELECTED FILMOGRAPHY OF CHRISTIAN DUGUAY

2013 “Anna Karenina”, (mini-series) with Vittoria Puccini, Santiago Cabrera and Lou de Laâge

Coproduction France/Italy/Germany/Spain

2011-12 JAPPELOUP

2009 “The Beautiful Life: TBL” (CBS/CW TV series)

2008 “Coco Chanel” (mini-series), with Shirley MacLaine and Malcolm McDowell

Nominated for Emmy Award for Best Actress and Best TV Movie

Nominated for Golden Globe for Best Actress □

Nominated for Best Film by the Film Critics Association

Nominated by the Screen Actors Guild for Best Actress

Nominated for the Costume Designers Guild Award

2005 “Human Trafficking” (mini-series), with Mira Sorvino, Donald Sutherland, Robert Carlyle and Remy Girard

Nominated for the Emmy Awards, the Golden Globes and the Prix Gemini

2003 “Hitler, The Rise of Evil” (mini-series), with Robert Carlyle

7 nominations at the Emmy Awards, including Best Mini-Series

2002 THE EXTREMISTS, with Rupert Graves and Rufus Sewell, distributed by Paramount Pictures

Nominated for the World Stunt Award

2000 THE ART OF WAR, with Wesley Snipes, distributed by Warner Bros.

Budget \$30m and a huge box-office hit in the United States. Biggest commercial success of the year in Canada

1999 “Joan of Arc” (mini-series), with Leelee Sobieski and Peter O’Toole

13 nominations at the Emmy Awards including Best Mini-Series/Film, Best Director for a Mini-Series/Film

4 nominations at the Golden Globes

1997 THE ASSIGNMENT, feature film with Ben Kingsley, Aidan Quinn and Donald Sutherland, distributed by Sony Pictures Entertainment

1995 SCREAMERS, movie adapted from the novel by Philip K. Dick, distributed by Colombia Pictures

1994 “Million Dollar Babies” (mini-series) Prix Gemini for Best Director

INTERVIEW WITH PASCAL JUDELEWICZ, PRODUCER

How did this project come into being?

It must have been in 1996. I was wandering the aisles of a bookstore when I came across the book “Jappeloup/Milton”. The cover showed two riders, one on a little black horse, the other on a big white stallion. I wasn’t especially interested in horse-riding, but reading this book fueled my curiosity, because a good adventure film is often based on rivalry. I called Pierre Durand, who gave me his agreement to tell his story on the big screen. At the time, I didn’t think I had the wherewithal to put together such an ambitious project. So JAPPELOUP stayed on the backburner until 2006, when my daughter, who had taken up riding, began to enter some serious competitions. Accompanying her to events, I discovered a fascinating world and realized that, more than the emotional connection with the horse, it was the sporting challenge which got these people excited.

When the renowned horse trainer Bartabas says that the equestrian world is not a mainstream subject, what do you think?

I think he’s right in terms of his own domain, which is quite specialized. But the equestrian world is vast. The horse is a popular subject because it’s a fascinating animal. In cinema, when movies like SEABISCUIT or THE BLACK STALLION deal with horse races, it’s popular because anyone who can get on a horse and ride along a beach can identify with the hero. I discovered that the jumping world involves a lot of down-to-earth country folk. People who get up at the crack of dawn every morning to ride through the mud for hours, swapping between several horses to find their best partner for competition. Most of them teach classes in the afternoons to earn a living. And at the weekend, assuming that they’re top champions, they mix in the well-heeled world of competitions sponsored by luxury brands. Jumping is one of the only mixed sports, since men and women compete in the same events. It’s never been brought to the big screen before, which makes it an interesting subject. Just like the Olympics, which haven’t often been featured in films.

Pierre Durand’s story does, however, lend itself to a film adaptation.

Absolutely. He’s a rising star, he crashes down to rock bottom, then, with the help of others, picks himself up to finally triumph. It may well be a true story, but it contains the classic movie dynamic that you find in ROCKY or FLASHDANCE.

How does JAPPELOUP differ from other French adventure films?

In the last few years, French adventure films like ON THE TRAIL OF THE MARSUPIALAMI, SAFARI and the latest ASTERIX were all based on comedy. The basis of JAPPELOUP is emotion, a bit like Jean-Jacques Annaud’s THE BEAR – emotion conveyed by human relationships.

In that respect, it's a long way from WAR HORSE, which dealt with a man's friendship with his horse.

That's down to the fact that Guillaume and Christian have a genuine rapport with the horse, and not an infantile relationship with it. These men, who've done a lot of competitions, don't see the animal as a cuddly toy. At one time, horsemen used to call themselves "pilots". That means they used to consider their mount as a machine. Pierre Durand was among the first to go from being a pilot to a centaur.

Having found the subject, you then got down to writing.

We wrote an initial version, then a second. Path  was very keen on the idea and came on board. It quickly became apparent that the main problem would be the horses. Naturally, we turned to Mario Luraschi, who began training his own horses and who told me about Christian Duguay. On the shoot of his film JOAN OF ARC, he had been struck by the way Christian filmed with the steadicam. I checked it out and I saw in his work there was all the potential to make a film like JAPPELOUP work.

How did you first meeting with Christian Duguay go?

I met him in Rome, where he was shooting, and we had a full and frank discussion. I told him what I admired in his work, and which elements I appreciated less, and how I thought he was capable of raising his game even more. He told me about his wishes. I know things often come about because of a fortunate combination of circumstances: you simultaneously have to find the right project, the right financing, and be at the right point in your life where you feel ready to take the plunge. Off the back of that meeting, I returned to Paris with the certainty that I'd found a key piece of the puzzle. The only problem was that once we'd agreed on shoot dates, we still didn't have our leading man.

Yet Guillaume Canet already knew about the project?

Yes, but there'd been a misunderstanding between us and he'd turned down my first offer. When I returned to see him with Christian Duguay, Guillaume told us he didn't like the script we'd shown him, but the true story of Jappeloup and Pierre Durand did interest him. As the true filmmaker that he is, he offered us a deal: to rewrite the story his way, and to play the lead.

So once preparation was underway, you changed the script?

Yes, which is unusual. Fortunately, because Guillaume decided to keep his script close to the true story, we knew the major narrative elements. As the writing progressed, he gave us an idea of what he'd written, which we passed on to the crew who were already busy with the sets, the costumes and the horses. It was a stressful period, but given that Guillaume is both an excellent screenwriter and actor, and a real-life horse-riding champion, we were buoyed up by the hope that with him involved, we could produce something amazing.

Did he tell you straight away that he wanted to do the jumping scenes himself?

Yes, it was practically a condition. We thought we wouldn't be getting much sleep the night before filming those scenes, but that it would be worth it. What's more, the insurers went along with it, because they knew that Guillaume has a sense of responsibility and that we were working with world champions, Olympic champions, brilliant grooms and extremely well-prepared horses. The film of reference in this field is RAGING BULL. It's well known that De Niro did a lot of training for that film and took a few blows. What Guillaume did in JAPPELOUP is easily equal to what De Niro put in, if not more. Very few people can clear a jump of 1.6 meters on horseback. It requires a very high sporting ability.

Were the logistics for the horses particularly onerous?

To be perfectly frank, we didn't really have much idea. At the start, we set up some departments, the way you would for any film. The saddles were handled by the costume department, the stalls by set management, transporting them by the transport department, and so on. This threw up a whole lot of questions, and we saw that among the crew we had a former groom, we made her head of a new department exclusively dealing with the horses. It comprised up to 40 people, who made sure the animals ate and slept well, didn't get injured, didn't fall ill, and could continue to train between takes. Since our aim was that riding specialists wouldn't be able to fault the veracity of the film, the bars in the jumps were real bars; the obstacles for the Seoul and Los Angeles sequences were recreated exactly; and all the horses, including the extras, were top-level. Since it would have been too expensive to work with current champion mounts, we used promising young horses, or else older ones who'd retired from competition.

How many horses were there?

In certain competition scenes, there up to 70. We made an agreement with some clubs, notably the Lys stud farm, for them to come on the shoot. We set up stalls, rings, and even practice areas for the horses which had to continue training between takes.

Were there any incidents during the shoot?

Guillaume didn't fall once, and Christian, who sometimes took his camera right under the horses' hooves, wasn't injured either. It was a big risk, but as camera operator, he wanted to have total immersion to get what he was after. That's important when you're filming a sporting competition, because unlike a TV broadcast where the sole point is the result, in movies – when the viewer knows the outcome – the challenge for the director is to show how the winners managed to achieve what they did. In the end, the only injury was to Sympatico. This horse, who looked the most like Jappeloup, quickly became the favorite of the whole crew. Retired from competition 18 months before, he really understood how cinema worked: he conserved his energy during rehearsals and then gave it his all when the camera rolled. On the last fence of the last competition scene, he gave the bar a really hard, noisy clout. Guillaume jumped off him to lighten the load and rushed to look at his leg to see what the damage was. He felt guilty, although obviously it wasn't his fault, and everyone was very worried. The next day, we were reassured that his life was not in danger, but the shoot was over for him.

Was it complicated finding locations for filming?

Finding an empty Olympic stadium is no easy job. In South Africa, where the World Cup was held, there was a quarantine problem for the horses. In Mexico, there were some soccer stadiums available but it wasn't possible to use horses on the pitch because they were all used by resident clubs. The only place that met all the characteristics of the Santa Anita equestrian center in Los Angeles was in Palma de Majorca. We stopped the trotting races there for three weekends, but to make things match up with archive footage used in the film, it had to be fine weather. On the eve of the shoot, there was 50cm of water on the ground. It was nearly a disaster, but then the rain stopped. In the end, we were lucky, because the weather turned out to exactly how it had been described in the script.

Were you very involved during the shoot?

Yes, as always. I think that my role is to ensure we have the best set-up possible and that the director is in the best possible position to make something great. It's very difficult to be a director because you have to be both a poet and a general, when it comes to managing crews on set. So I make myself available to help out, according to needs. With Christian and Guillaume, I had two fantastic brainstorming partners. Before and during the 71 days of filming, we were engaged in a permanent game of intellectual ping-pong to find solutions. In any case, the priority for me is not knowing what I'm doing, but who I'm doing it with.

With a budget of 26 million euros – one of the five biggest budgets among French movies in 2011 – JAPPELOUP shows that the film industry is still alive and kicking.

The economic situation of the film industry is not disastrous. The 220 films produced every year prove that the system is working. But we have to be very vigilant to ensure it survives. While experience is fundamental in this game, major projects like JAPPELOUP have to succeed, because they position us in the international market and allow us to carry on.

CAST

Pierre Durand	Guillaume CANET
Nadia	Marina HANDS
Serge Durand	Daniel AUTEUIL
Raphaëlle	Lou DE LAÂGE
Marcel Rozier	Tchéky KARYO
Dalio	Jacques HIGELIN
Arlette Durand	Marie BUNEL
Francis Lebail	Joël DUPUCH
Patrick Caron	Fred EPAUD
Frédéric Cottier	Arnaud HENRIET
John Lester	Donald SUTHERLAND
Hubert Bourdy	Antoine CHOLET
Philippe Rozier	Edmond JONQUERES D'ORIOLA
Eric Navet	Benoît PETITJEAN
Michel Robert	Sébastien CAZORLA
Joe Fargis	Noah HUNTLEY

CREW

Director	Christian DUGUAY
Screenplay, adaptation and dialog	Guillaume CANET
	Loosely based on the novel “Crin Noir” by Karine Devilder
Original music	Clinton SHORTER
Director of photography	Ronald PLANTE C.S.C
Editor	Richard MARIZY
Artistic director	Emile GHIGO A.D.C
Costume designer	Caroline DE VIVAISE
Set designer	Gérard DROLON
Sound	Frédéric DE RAVIGNAN Michel B. BORDELEAU Gavin FERNANDES C.A.S
Production manager	Nicolas ROYER
First assistant director	Stef GLUCK
Script editor	Josiane MORAND
Casting	Juliette MENAGER
Cost Controller	Emmanuelle BALESTRIERI
Executive producer Spain	Fernando VICTORIA DE LECEA
Technical and story adviser	Pierre DURAND
Dressage and horse stunt coordinator	Mario LURASCHI
Adviser and trainer for Guillaume Canet	Frédéric COTTIER
Production	Karima BENOUDAH
Coproducers	Frédérique DUMAS Christian DUGUAY
Associate producers	Florian GENETET-MOREL Joe IACONO Lyse LAFONTAINE Geneviève LEMAL Walid CHAMMAH Chica BENADAVA Romain LE GRAND Ludi BOEKEN Pascal JUDELEWICZ ACAJOU FILMS, PATHÉ, ORANGE STUDIO, □ TF1 FILMS PRODUCTION, CANÉO FILMS, SCOPE PICTURES and CD FILMS JAPPELOUP INC TF1, CANAL+, CINÉ+ CONSEIL GÉNÉRAL DES HAUTS-DE-SEINE □ CONSEIL GÉNÉRAL DE LA DORDOGNE
□	
Producer for Pathé	
Producer for Acajou Films	
Produced by	
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With the participation of	
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