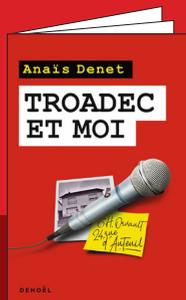
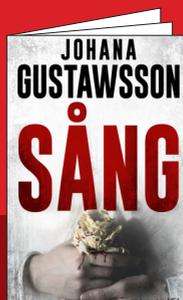
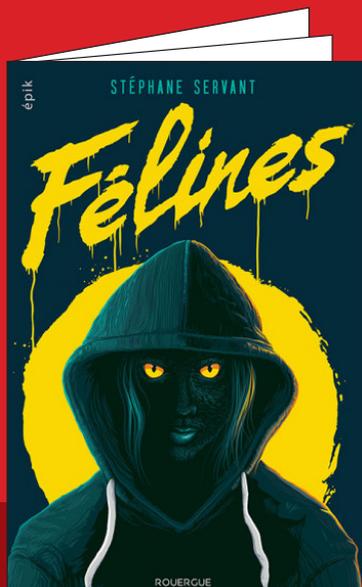


PRIZE POLAR EN SÉRIES 2020

INITIATIVE FILM for



QUAIS
DU POLAR
FESTIVAL
INTERNATIONAL
LYON



POLAR EN SÉRIES

For the 6th year in a row, the Lyon International Quais du Polar Festival has joined forces with the SCELFF to award the Polar en Séries Prize to a work that stands out for its own qualities and its potential for adaptation into a TV series. As every year, a large number of publishers sent us their applications, with almost 70 proposed works covering a very broad field of crime fiction: thrillers, noir novels, investigations, documentaries, comic books/graphic novels, novels for youth, etc.

This diversity of offers clearly illustrates the great richness and dynamism of the genre, which constitutes an inexhaustible resource of stories and intrigues for small screen creators. It is therefore no coincidence to see that series - which stand out for their script inventiveness and their incredible creativity - have always given such an important place to crime fiction. Our jury, composed of audiovisual professionals - broadcasters, screenwriters, producers, filmmakers - who have accepted with passion and seriousness to play the game to read all 6 selected works, testifies this popularity of the genre. And the richness of exchanges, during the deliberation, perfectly demonstrates the enthusiasm that books and literature can still arouse today as a living material and source of inspiration.

Quais du Polar therefore wishes to continue to play this role as a bridge between books and the small screen and to stimulate exchanges between all those involved in the book and audiovisual sector so that authors, producers, screenwriters, publishers and broadcasters can learn from each other. This quite particular year will not allow us to award the Polar en Série Prize, as we usually do, during the Polar Connection professional encounters. But the selection of novels will be highlighted throughout the year during the various projects in which Quais du Polar is invited to participate and will be widely relayed via all our partners.

We would like to thank the publishers who have entrusted us with their applications and all our partners who support this project and build it with us: the SCELFF, Initiative Film, Auvergne-Rhône-Alpes Cinéma, the Institut français, Écran Total and the members of the jury who have accepted to share this experience.

SCELFF,

INSTITUT
FRANÇAIS



THE SCELf

PARTNER OF QUAIS DU POLAR

The SCELf (Société Civile des Éditeurs de Langue Française – Civil Company of French Language Publishers) is an authors' rights company, managed by publishers licensed by contract, dealing the derived exploitation rights of the works they publish. Therefore, when their works are adapted for cinema, TV, radio or theatre, the SCELf collects and allocates rights coming from these adaptations.

For twelve years, the SCELf has been organizing, during the Salon du Livre (Book Fair), professional audiovisual encounters between publishers and cinema and TV producers; and it has been an undeniable success throughout the years.

Fortified by this experience, the SCELf seeks to develop other schemes of professional encounters, such as the one organized, for the seventh time, during the 2020 Cannes Film Festival, intended for foreign producers. It is in this promotional context of audiovisual adaptation, and to valorize diverse writing processes, that a partnership was built between our structure and the crime fiction festival Quais du Polar.

The SCELf is delighted with these Professional Encounters organized by Quais du Polar during the Polar Connection day, thus establishing links between image and writing trades, and fostering future professional collaborations in the sector of audiovisual adaptation.

Furthermore, for the sixth time in France, and within a SCELf and Quais du Polar partnership, a Prize will be rewarding crime fiction novels most likely to be adapted as series: "Polar en Séries". The SCELf wishes a beautiful success to these professional encounters and wishes that this exclusive Prize will once again highlight the French crime fiction's tremendous potential for television adaptation.

SCELf,

THE INITIATIVE

Crime fiction, the ultimate rich genre, has always been a major subject source for cinema and television and has a place of honour in the booming creative world of series, throughout the planet.

From the United States to France, from Scandinavia to less obvious territories like Turkey, crime fiction is well established in popular culture and has inspired an infinite amount of heroes and antiheroes revealing society.

For the series universe, crime fiction is an endless tank of intrigues, recurring characters, cliffhangers and various times.

Crime being universal, the hunt for murderers and their motivations, the world of investigators as well as victims' drama fascinate a borderless public of all generations. Contemporary and patrimony authors manage to examine society at a given point, through these investigations, therefore inspiring the small and big screen.

The Prize was born in 2015, naturally, within the most emblematic European event dedicated to crime fiction literature: Quais du Polar, in Lyon. Since then, a process which consists in detecting works and analysing their adaptability potential into series, continues for publishers, in order to be able to offer a jury, renewed each year, recent titles, sometimes even yet unpublished, as well as older titles which could fit a serial frame.

The purpose of this booklet, whose design has been entrusted to us as a prolongation of a collaboration initiated from the start between Initiative Film and Quais du Polar, is to introduce this initiative in the line of gateways weaved between literature and audiovisual. Year after year, these ties become stronger and more precise. The purpose is also to explain the selection process and introduce the

jury members and the short listed works, with a special focus on the winning title of this edition.

This booklet also aims to recall the works that were short listed or rewarded on the previous editions and the update of their rights status: free of rights? Call option? Or already purchased and on the way of a series or film adaptation? It is still possible to draw from this stock of beautiful subjects.

But let's go back a few months to discover the main steps of the prize.

Once the specific criteria are established, defining the evaluation process from the angle of its adaptability as a series, the SCELf sends out a call for application to a wide range of French language publishers. Once again this year, 64 works were submitted and 6 new publishers sent titles.

The first selection, which is deliberately eclectic, opens up a variety of possibilities in terms of style and series formats. It was made by Quais du Polar teams, Initiative Film and Auvergne Rhône-Alpes Cinéma, but also with the support of screenwriters, graduates from the Conservatoire Européen d'Écritures Audiovisuelles/European Conservatory of Audiovisual Writing and la CinéFabrique.

From there, 6 works were short-listed, and sent to the members of a jury of professionals renewed every year.

The jury of audiovisual professionals has delivered its verdict on March 10th.

Discover the winner through these pages, along with the other works in competition.

Have a good read!



Since 1993, Initiative Film is dedicated to support the development of projects and talents before the production phase of a work, from the birth of the story to the actual preparation of the cinematographic or audiovisual project. Initiative Film is directed by Isabelle Fauvel and her associate Hakim Mao.

THE JURY

(in alphabetical order)

MICHEL ABOUCHAHLA

President, Écran Total.

•

JOACHIM DE VASSELOT

Programme counsellor, Fiction Unit, France Télévision.

•

JIMMY DESMARAIS

Creative, Netflix.

•

GAIA GUASTI

Screenwriter, cowriter of *Une île* (Arte),
Séries Mania 2019 Best French Series Prize.

•

ISABELLE HUIGE

Programme manager, Fiction Unit, Arte France.

•

DOMINIK MOLL

Filmmaker of *Seules les bêtes/Only the Animals*, adaptation of the eponymous
novel by Colin Niel, award winner of the Polar en Séries 2017 Prize.

•

VÉRA PELTEKIAN

Fiction project supervisor, talent relations manager, Canal Plus.

•

FANNY RONDEAU

Development director, Elephant Story.

SHORT LIST

(in alphabetical order)

BARBARIE 2.0

Andrea H. Japp (Flammarion), 2014

•

CELLE QUI PLEURAIT SOUS L'EAU

Niko Tackian (Calmann-Lévy), 2020

•

FÉLINES

Stéphane Servant (Le Rouergue), 2019

•

LE GUIDE MONDIAL DES RECORDS

Tonino Benacquista & Nicolas Barral (Dargaud), 2017

•

SÅNG

Johana Gustawsson (Bragelonne), 2019

•

TROADEC ET MOI

Anaïs Denet (Denoël), 2020

À
PETIT
RICHE

Jury deliberations took place on March 10th in a private lounge
of the Parisian restaurant AU PETIT RICHE

THE JURY'S OPINION

THE 2020 SELECTION

The 2020 Quais du Polar selection is definitely a reflection of the effervescent world of series: diverse and bold! From a social thriller to a journalistic investigation, including a teenage fantasy and a humoristic fable, and lastly, two noir novels which carry us across continents and times.

Which crime fiction should be adapted? Because even if the quality of its dramaturgy remains essential, Quais du Polar prize rewards, beyond the literary work, its potential to be the source of a good adaptation as a TV series. What criteria should be applied? Which novel to choose? Perhaps, to paraphrase Chris Albrectht – the emblematic former HBO boss – the one who explores with the most accuracy and originality a profound experience that echoes a key aspect of our humanity.

THE 2020 WINNER

A fluffy prize

For the first time, a novel for youth (or "young adults") has been awarded with the prize, which demonstrates, if needed, that this literature – a genuine school of excellence in France – benefits from being known and renowned both in literature and in terms of adaptation prospects in general, and in series in particular.

A young girl sees her body being covered with animal fur, thus withdrawing her from beauty cannons, conditioning and diktats, and she reveals herself and blossoms in this feline body. Her story resonates with definitely contemporary issues, which go through all stratas of society.

The writing is visual, and the structure, already serial-like, is punctuated with cliffhangers, and sometimes takes detours which suggest a potential for several seasons.

Once closed, this "favourite" work does not fail to leave a trace, images and sensations, and a message to which the jury was sensitive.



• IF IT WERE A FILM

- *Invasion of the Body Snatchers*, (different adaptations)
- *Children of Men*
Alfonso Cuarón (2006)

• IF IT WERE A SERIE

- *The Rain* (Netflix)
Jannik Tai Mosholt, Esben Toft Jacobsen and Christian Potalivo (2018)
- *In the Flesh*
Dominic Mitchell (2013)

• FORMAT

Several season series

• THE AUTHOR

Stéphane Servant has worked in schools and associations before fully devoting himself to writing literature for youth and young adults. He was awarded with several prizes, among which the Incorruptibles Prize in 2013 for *La Culotte du loup* ("The Wolf's underwear") and the Sorcières Prize in 2018 for *Sirius*. *Felines* is his new novel at the crossroads of genres.

• CONTACT

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FÉLINES

STÉPHANE SERVANT
(LE ROUERGUE, 2020)

2020
WINNER

Since the death of her mother, for which she feels responsible, Louise, a young teenager, has been feeling uncomfortable in her body, especially since she suffered another traumatic event, a rape. She only feels good with Tom, a teenager who is also quite on the margin. As things begin to get serious between them, a strange phenomenon takes place at their high school, and simultaneously everywhere else in the world. Young women – and young women only – suddenly see their bodies and faces covered with exceptional hair. Hair everywhere, beast hair grows on them while an animal force and instinct grows in them.

Women concerned, as it is the case for Louise, are being pointed at. They are asked to cover themselves up, to hide...

Is it a new disease? Is it contagious, deadly? No one knows. Society is on pause: schools and administrations are closed, people are asked to stay home while authorities try to understand what is going on. But very soon, society becomes hostile towards these mutants, and some Feline women, revolted by what they have to endure, decide to form a resistance, and Louise becomes, despite herself, the face of this new revolt.

BODY MUTATIONS, A TEENAGE METAPHOR

Félines takes a lot of liberties with crime fiction codes but remains a true proposition of fiction, with all teenage and teen movies "prerequisites" (first flirts, self-discovery...). This way to mix adolescence, crime fiction and an almost fantasy atmosphere, has already proven its worth on television in several outstanding series such as *13 Reasons Why*, *Pretty Little Liars*, *Vampire Diaries*, *Riverdale*... Only that all of these series are American and that, for now, *The Returned* put aside - a series in which some characters are high school students - no French series has yet dared this cocktail.

A BLEND OF GENRES: A NOIR FURRED TEEN MOVIE

Borrowing at the same time from teen movie and dystopia codes, both often infused with police intrigues, Stéphane Servant offers us a universe that resonates a lot with the one we live in. Omnipresent fear and rejection of others, of people we don't understand, of the difference, of the potential new power of women... This process is obviously compounded in a high school environment, where social pressure is particularly strong.

If there is indeed a "global epidemic" side to this story, especially in its first half, the origin of this mutation is not that important in the plot. The exciting part is the list of effects that such a sudden transformation of women could generate: fear, stigmatisation, isolation in camps... Effects that remind us of the darkest hours of our History, which, therefore, are not so unlikely. These young women are chased by the authorities, making this multi-faceted novel slide towards the thriller genre. The captured women will do all they can to escape... Suspense is established around the destiny of the novel's heroine, Louise.

PARADIGM SHIFT

A very contemporary struggle is tackled here: the transformation of a society in which the revolution is inevitable and the whole question is, *how* will it happen and not *when*, since it is already on the go. Everyone is faced to his or her ideals: what kind of world do the characters want to live in? It is out of the question to stand idly by, we must act, and everyone must take responsibility. Louise is one of the first to realise that... She considers that it is not up to her to change, to hide, but it is the society's role to accept and adapt itself. And she decides to fight for it.

INTRIGUES, BUT FIRST AND FOREMOST CHARACTERS

If there is suspense, action, with this harsh and omnipresent police force chasing Feline women, there is also time to focus on Louise's evolution as a teenager, in her relationship with life and her family. The character of her father is perfectly built: he is unhappy because since her mother's death, he doesn't know how to talk to his own daughter anymore. To see him, step by step, getting closer to her, in this complex situation, is a very moving axis. The same statement can be made about Tom, her boyfriend, on the margin too, but because of his sexual identity questioning. The relationship between these two teenagers is touching: they mutually accept themselves the way they are. This story and these characters resonate like a hymn to difference.

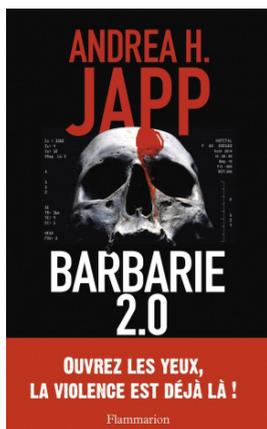
A MULTI SEASON CONCEPT

With the different genres borrowed by the novel, the ambition of the subject and the numerous twists and turns/cliff-hangers can easily make us imagine a series covering several seasons. Like in a dystopian *Orange is the New Black*, the part that takes place inside a prison can be considered as a season on its own: more than in a standard penitentiary centre, the Feline women captured by the police end up in a labour camp. Families are authorised to see them sometimes but encounters are extremely supervised. And, if Feline women dare to complain openly on their living conditions, these visits are forbidden and their food immediately reduced. All have one and only goal: to escape from this hell.

We can also imagine to develop the plot more by opening up to different scales (global, like in *War of the Worlds*, or very local like in *The Returned*) and to other characters facing other issues. Why not imagine the life of Feline women's children for example? A bit like *Game of Thrones*, which began with a book series but which, progressively emancipated itself. From this society turmoil offered by the novel, many variations are possible.

THE NOVEL IN A FEW WORDS

"THREE FELINE WOMEN HAVE JOINED ME. THEY TOOK THEIR CLOTHES OFF, TOO. THEY WERE TERRIFIED, I COULD FEEL IT, BUT THERE WAS SOMETHING ELSE, AND I DIDN'T KNOW IF IT WAS FEAR, ANGER OR AN UNSPEAKABLE JOY OF NOT BEING ASHAMED ANYMORE"



• **IF IT WERE A FILM**

- *The Happening*,
M. Night Shyamalan (2008)
- *The Game*,
David Fincher (1997)

• **IF IT WERE A SERIE**

- *L'Effondrement* (Canal+),
Guillaume Desjardins, Jérémy
Bernard and Bastien Ughetto
(2019)
- *Messiah* (Netflix), Michael
Petroni (2020)

• **FORMAT**

Multi season series

• **THE AUTHOR**

Biochemistry Doctor, toxicologist and renowned researcher, Andrea H. Japp starts writing in 1990 with *La Bostonienne* ("The Bostonian"), a critical success that encourages her to continue down this path. She also becomes the official translator of Patricia Cornwell, an internationally renowned crime fiction American author. Her novel *Barbarie 2.0* questions the issues of power and money in our ultra-violent world.

• **CONTACT**

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BARBARISM 2.0

ANDREA H. JAPP
(FLAMMARION, 2014)

A first crime scene, a first body. Colette is the cleaning lady of the former magistrate Thomas Delebarre and she discovers his stabbed body. On his forehead, the inscription "Pig"; on his computer screen, child pornography images. We are in Mougins, in Southern France.

A few days later, a woman is found, beaten to death for her money, her watch and her Mercedes. We are in the suburbs of Boston, a city of daily violence...

In this context, Yann Lemadec, analyst for the Secondary Intervention Brigade of the Interior Ministry, is unofficially in charge of Thomas Delebarre's murder case. The first suspicions are focused on Alexandra Beaujeu, a brilliant neurologist, who lost her son several years ago, tortured and killed by a gang of young people. At the time, Thomas Delebarre had required a minimum sentence against the teen's aggressors. Yann approaches Alexandra and her mysterious adopted son and, during a dinner, Alexandra talks about her scientific theories on the degeneration of proletarian brains, from one generation to the next – a phenomenon which, from her point of view, could lead to a wave of unstoppable violence...

WHEN AN INVESTIGATION IS HIDING ANOTHER ONE

In France, Canada, the United States, a particular form of crime explodes with murders which, at first, seem unrelated to each other.

With the help of his precious colleague Lucie, a computer genius, the analyst will soon find out that behind the neurologist's hazy theories, hides a conspiracy that his superiors are well aware of: at stake, the protection of extremely wealthy personalities at the expense of the rest of the world.

Yann discovers that his investigation is a mere sham, a pretext, the tip of an iceberg floating over "something" very big that might literally crush him. He tries to protect himself but feels trapped by his hierarchy.

AN APOCALYPSE BY APOSTLES OF FREE VIOLENCE

In a world where violence has almost become the rule, a group of very wealthy people - among which Alexandra who stands out as a kind of a muse - experiments and orchestrates a series of murders, most of them being carried out with bows and arrows. Alexandra has in her team her adopted son Grégoire, her neighbour that she pretends to hate, Edward Armstrong, his adopted daughter, as well as Doctor Thierry Janssens. On the other team: the brother of the murdered magistrate and his son-in-law, grandson of an ultra-rich Nazi, who have caught in their net Lemadec's boss, Henri de Salvindon. The enemies will fight an ideological war in which neither side will hesitate to kill whoever stands in their way.

This is what Yann will learn at his expense, as he will not be able to join one side or the other for a curious battle between powerful people preparing for the apocalypse.

FALL IS HERE AND WINTER IS COMING. AND IT WILL LAST

Simultaneously, we follow email exchanges between a sick boy, with not much time left to live, and a young handicapped girl, nicknamed Apollo and Artemis, one in Canada, and the other in France. Emails concern crime, statistics, what can be learned from it, violent true crimes, very violent and always toxic. These two kids seem to exist only through their exchanges, they feel danger approaching and every email ends with this sentence: "Fall is here and winter is coming. And it will last long"...

All these threads of the novel converge and, to underpin the plot of this highly ramified story, we discover characters through time and different settings that an international series would be ready to invest in. Numerous concrete true crimes are used and create an undeniable depth of focus, which will allow the plot to expand through several seasons.

THE NOVEL IN A FEW WORDS (QUOTE)

"WHAT IS MISSING IS AS REVEALING AS WHAT IS PRESENT, IF NOT MORE."



• **IF IT WERE A FILM**

- *Une nuit*, Philippe Lefebvre (2012)
 - *Möbius*, Éric Rochant (2013)

• **IF IT WERE A SERIES**

- *Squadra Criminale* (Rai/Arte), Claudio Corbucci (2015-2018)
 - *Braquo* (Canal +), Olivier Marchal (2009-2016)

• **FORMAT**

Recurring series (several seasons for several investigations)

• **THE AUTHOR**

In just a few novels, Niko Tackian became one of the references of the French crime fiction. He was for long a journalist and editor of various press magazines before becoming a writer. Niko Tackian is also a screenwriter and a director and has already contributed a great deal to crime series and thrillers for television.

• **CONTACT**

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THE WOMAN WHO CRIED UNDERWATER

NIKO TACKIAN (CALMANN-LÉVY, 2020)

Paris, July 2018. One morning, while opening the Pailleron pool, the life guard José Mendez discovers the body of Clara Delattre, floating in the middle of the water, with slit wrists. Major Tomar Kahn is sent on the scene with his team. For him, it is clearly a suicide. But his teammate Rhonda is not satisfied with this conclusion: how could such a shiny and passionate young girl kill herself? For her, this suicide hides something. José Mendez's interrogation only reinforces her intuition. He confesses to having an affair with Clara, but Rhonda feels he's not telling them everything...

Meanwhile, the new deputy prosecutor wishes to deepen the murder investigation of Tomar Khan's former colleague, with whom the Major didn't get along well. He quickly becomes the primary suspect and could lose it all... He decides to run his own investigation to prove his innocence.

Rhonda then takes over the Clara Delattre case and swears to find the man who destroyed her, who killed her.

Two investigations, two police officers, between the new HQ and the Pailleron pool of the 19th district: a story going deep into the heart of the Paris criminal police.

AN INSPECTOR AND HIS DARK SIDE

Tomar Khan, recurring character, is a complex and secretive policeman. His violent past has made him a lone investigator, which complicates his professional and romantic relationship with Rhonda.

Unlike a righteous policeman, standing tall, it is the portrait of a tortured and violent man.

As a former boxer, he never hesitated to use his fists to get what he wants. In a parallel investigation, Tomar Kahn finds himself being relieved from his duties and accused of murder, and will have to face his demons to regain his status as a Major and the woman he loves.

A WEB OF INTRIGUES

Between "perfect crime", IGPN (General Inspection of the National Police) investigation and drug cases, Niko Tackian develops a story punctuated with action scenes and twists and turns. In an always increasing suspense, Tomar Khan and his teammate will have to prove the murder of a young girl forced to commit suicide.

The novel offers the possibility of a series whose milestones would be based on the investigations and the character of Major Tomar Khan. He finds himself dragged down the deepest abyss of the underworld. The alternating points of view of Tomar and Rhonda in this story allow us to follow several plots and the personal history of the two police officers: a complicated love relationship, a childhood trauma... Most intimate stories at the service of a complex plot.

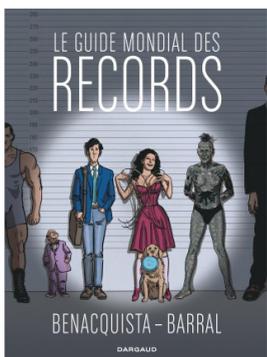
VIOLENCE AGAINST WOMEN

Stories also carried by strong women: Rhonda, a committed and ambitious policewoman who does not hesitate to stand against her male colleagues to solve this investigation, or Ara, Tomar Khan's mother, a former victim of domestic violence, who throws herself down a flight of stairs to denounce and imprison her neighbour, a violent and abusive husband. The novel features in an unusual way current issues of our society and breaks down a taboo while exposing the consequences - too little taken into account - of violence against women.

By questioning the men/women relationship, the story is built around a more than ever topical issue: the role of mental and psychological manipulation in violence against women.

THE NOVEL IN A FEW WORDS

"THIS IS HOW THEIR LIVES WERE ORGANISED, AN INVESTIGATION CHASED ANOTHER, FORMING A CORRIDOR AND THEN A MAZE. A MAZE IN WHICH TOMAR LIKED TO LOCK HIMSELF UP TO AVOID THINKING ABOUT ANYTHING ELSE. EVERYTHING ELSE."



• **IF IT WERE A FILM**

- *The Brand new testament*, Jaco Van Dormael (2015)
 - *Keep an eye out*, Quentin Dupieux (2018)

• **IF IT WERE A SERIES**

- *Li'l Quinquin* (Arte), Bruno Dumont (2014)
 - *Poulets grillés* (France 2), based on the novel by Sophie Hénaff (ongoing production)

• **FORMAT**

Serial series, several season potential

• **THE AUTHORS**

Tonino Benacquista has always pursued a double career, as a writer and as a screenwriter (for cinema and comic books), and both careers are successful. For the third time, he teams up with the illustrator Nicolas Barral (author of *Baker Street* and *Mon pépé est un fantôme* ("My Grandpa is a ghost")) for a new graphic novel that denounces a society in which make-believe is more important than the truth.

• **CONTACT**

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THE WORLD BOOK OF RECORDS

TONINO BENACQUISTA & NICOLAS BARRAL
 (DARGAUD, 2017)

Paul Baron has been working for the world book of records for over a decade. He is the one receiving emails and letters from all those who claim to have achieved something exceptional. His mission is to check the reality of these feats.

If this job might sound fun at first glance, Paul is fed up. Rather than trying to break some stupid record to enter the guide book, why don't they try to do something that really matters?

One day, Paul receives a rather peculiar record claim. A person explains that he is about to enter the guide by killing as many scoundrels as possible. To prove his good faith, he indicates in his letter the geographic coordinates that are supposed to lead to the body of his first victim.

A police team is sent there and a body is actually found. The clock is ticking; he must absolutely be stopped before he kills again. Paul feels guilty: if this individual started this horrible crusade, it is because he wanted to follow his advice, and act "for the good of humankind"...

ABSURD RECORDS AND RECORDS OF THE ABSURD

The great original idea of this graphic novel, a savoury mix of genres, is to focus on Paul's unusual job, in which he is, on a daily basis, confronted to specimens that are desperate to enter the guide by all means (and above all through the most foolish acts). In practice, his job consists in looking at people behaving like clowns, and in making sure they do it properly. These unbelievable situations, which are amusing most of the time, are even more fun with his Bill Murray-like personality, jaded and depressed. On top of this, the police investigation brings a dose of suspense to the story and keeps the reader on the edge of his seat until the breathtaking confrontation between Paul and the record-breaking murderer.

A GRATING CRITIC OF THE BUZZ AGE

Unlike us, Paul is no longer charmed or amused by the determination with which these individuals strive to break records. For him, it is simply a waste of time. We can certainly see a reference to our 2.0 society, in which young people try to post on line the most "liked" picture, film the most unbelievable situation that will "buzz" successfully on social media... This absolute quest for celebrity, often meaningless, no longer attracts him.

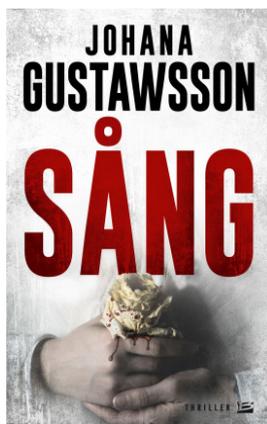
... BUT LIGHTNESS ABOVE ALL

In fact, by its structure, the story rounds out the angles a bit and delivers a particular message. Indeed, the killer wants to make our society a better place by eliminating people he considers harmful. Is it really better than someone trying to grow a 63kg cabbage? Or than a 100 year old woman trying to swim 100 metres freestyle?

Lightness, entertainment, "not-so-important" things, are in fact essential. Does everything need to have a strong ideological sense, or is just having fun enough?

THE COMIC BOOK IN A FEW WORDS

"WHAT MAKES YOU WANT TO STAND OUT IN THE EYES OF THE WORLD? WHY AREN'T YOU JUST THE NICEST NEIGHBOUR IN THE BUILDING? WOULDN'T THAT BE A NICE RECORD?"



BLOOD SONG

JOHANA GUSTAWSSON
(BRAGELONNE, 2019)

• IF IT WERE A FILM

- *The Hours*, Stephen Daldry (2003)
- *In Cold blood*, Bennett Miller (2006)

• IF IT WERE A SERIES

- *Mindhunter*, Joe Penhall (original broadcasting in 2017)
- *The River*, (Arte), Arne Berggren (2017)

• FORMAT

Stand-alone storyline series.

• THE AUTHOR

Johana Gustawsson, is a French author with Spanish origins. She lives in London with her Swedish husband. Former journalist, her passion for crime fiction handed down by her parents, brought her to writing. Now published in over more than 20 countries, Johana Gustawsson is invited in numerous festivals. *Blood Song* is her most personal novel.

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Alexis Castells and Emily Roy, two outstanding investigators, are working on the case of a family massacre in Sweden. It was Alienor's family. Alienor is a profiler and Emily's colleague. However, it seems that the evil at work that night took root a long time ago... in Spain, during the Civil War, in an orphanage, where two sisters try to survive despite a priest's violence and abuses. These two stories will finally join a third one, set in the 1990's, through the thoughts of an old lady, and the link between all these events will be unveiled bit by bit. From then on, it appears that all family members, who were stabbed several times and had their tongues ripped off, are not that innocent. As owners of a fertility clinic, Eleanor's parents have used questionable medical practices on numerous occasions. They have acted on the lives and bodies of their patients and the consequences will be dramatic.

Pieces of a puzzle begin to intertwine throughout these stories, mixing family ties, murderous revenge, secrets of origins and other betrayals which, like corrosion, eat up the most intimate bonds...to the blood.

A STORY OF SISTERS

The story of *Blood Song* is first and foremost a story of women and sisters. At the side of the investigators Emily and Alexis, who are strong and endearing feminine characters, we find portraits of other women. There is Teresa, who has to fight to survive in a prison of Franco's dictatorship. We also meet Alienor, an Asperger autistic, facing rejection from her family, as well as two sisters who suffer violence and abuse in a religious orphanage. The novel is a rhythmic choral narrative with relentless machinery.

In this story, which weaves blood ties as well as it destructs them, the question of fraternity, traumatism and exile is raised: Should we really forget people with whom we have experienced trauma in order to heal?

EMBEDDED STORIES

The story begins with two intrigues which, at first seem to have nothing in common: the wife of a Republican and member of the Resistance is trying to survive in a women prison during the Spanish Civil War, and a family massacre in Sweden. Nevertheless, with a well built suspense, the noose will tighten up around the characters and the different storylines, until the final revelation.

The two plots, the first being historical and the second being contemporary, are perfectly coordinated thanks to a masterful construction of the intrigue which combines twists and turns and emotion with a touch of humour. Moreover, the author's thorough research offer an unusual insight of a forgotten part of History.

A EUROPEAN MEMORY

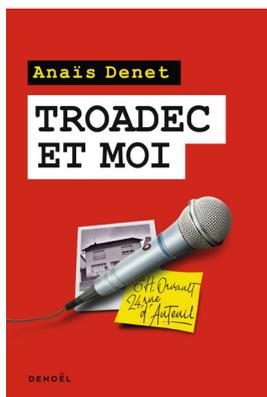
From the Spain of Franco to today's Sweden, the investigation embraces several generations of women and destinies that a European coproduction could bring up to the screen. If the part set in Franco's Spain is difficult to transpose, the investigation and the murder of Alienor's family can be moved from Sweden to France without affecting the main plot.

The author talks about the hell of Franco's orphanages and women prisons, for which "the Spanish people and its battles resonate in a special way".

And this new opus of Alexis Castells and Emily Roy's adventures is approached in a cosmopolitan and personal way, which reflects the extremely rich cultural heritage of the Johana Gustawsson, cosmopolitan author by essence.

THE NOVEL IN A FEW WORDS

"WHEN SHE RETURNED TO HER CELL, ONE OF HER COMPANION WAS BREAST-FEEDING THE NEW BORN BABY. THE LITTLE ONE DRANK WITHOUT COMPLAINT, AS IF HE HAD ALREADY FORGOTTEN HIS MOTHER. HIS HEROIC AND STOIC 19 YEAR OLD MOTHER. MARIA WAS WRITING HER NAME ON THE TILES, NEXT TO THE NAMES OF THE OTHERS WHO HAD BEEN SHOT."



TROADEC AND I

ANAÏS DENET (DENOËL, 2020)

• IF IT WERE A FILM

- *Zodiac*, David Fincher (2007)
- *Night Call*, Dan Gilroy (2014)

• IF IT WERE A SERIES

- *Grégory* (Netflix), Gilles Marchand (2019)
- *Sharp Objects* (HBO), Marti Noxon and Jean-Marc Vallée (2018)

• FORMAT

Stand alone storyline series.

• THE AUTHOR

Journalist-correspondent for RMC and BFMTV, Anaïs Denet testifies for the first time on the Troadec case, three years after. Based on a true story, the young journalist shares an investigation from the heart of the field, in the 24 hours news channels universe and investigation methods.

• CONTACT

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F ebruary 2017: the presidential campaign is in full swing, antifascist demonstrations reveal the hatred for journalists from the 24 hours news channels.

Anaïs, a young regional correspondent journalist, recently moved to Nantes to reconcile her passion for field investigations and a less exhausting life than in Paris, covers a disappearance that will become known as the Troadec case. This case will change her life and make her journalist career reach a turning point.

From the start, Anaïs feels incredibly close to this case – without understanding the reason why – at the point of developing an obsession for the Troadec family and for the truth of what really happened to them. Pushed by her editors, she will begin a scoop hunt that will bring her always further.

To gain acceptance among the most experienced journalists, led by the addictive news rhythm – as well as her addiction to sweets that she compulsively swallows to calm her increasing stress – Anaïs will let her instincts lead the way, but also her strange obsession to always discover and know more, to be always closer to horror, because she feels that she will own the answer at the price of her health, her reason, and perhaps by crossing the red line...

AN ON-BOARD CAMERA INVESTIGATION

We follow the case and its twists and turns as closely as possible to the young journalist, who juggles between her private life (her boyfriend, their roommate, her sick grandmother who is far away, in Picardy) and her exciting, demanding job, which means she always has her briefcase in the trunk of her car, ready to hit the road if duty calls.

And bit by bit, this obsession will eat up her daily life. First this desire to find the missing family, and then to understand the truth of this despicable crime that fascinates France.

Several flashbacks complete the character's back-story, such as the night of November 13th, 2015 when she was on duty in Paris and where, thanks to her determination, she landed her first job. A perfect opening for a first episode, so to speak.

THE MACHINERY OF A DOUBLE INVESTIGATION

Step by step, Anaïs runs the investigation, between interviews of neighbours and theories of her informant of the Nantes police station, worthy of the best screenwriters. We follow all her investigation, from promising leads to dead ends, from key testimonies to false alarms.

Meanwhile, we also follow the police investigation and forensics, the "cotton buds", as they are nicknamed by journalists.

A memorable scene: the moment when, windows closed, lights off, the police team sprays Bluestar, the blood revealer, in the Troadec pavilion, and when, after a few minutes, it reveals the extent of the massacre.

SIFTING THE PRESS

The case of "the missing persons of Orvault" fascinates and unleashes a national media storm. People get passionate about this true crime and the media-machine goes wild: journalists dig up old tweets from Sébastien, the Troadec son, and find their ideal culprit. Very quickly, he is introduced as the primary suspect: the son, uncomfortable in his body, would have freaked out and became a monster.

We also witness several "red line crossings", as the young journalist names these practices. Such as going so far as to seek exclusive information from family members deeply affected by the horror they have been through.

A realistic and humble reflection on the race for the scoop and the hunt for the most talkative witness, and exclusivity obsession: information as it is produced and consumed today is perfectly screened in parallel with the investigation.

THE NOVEL IN A FEW WORDS

"WE END UP TURNING THE LIGHT BACK ON. NO ONE DARES TO SPEAK. HERE BODIES HAVE STRUGGLED, BLED, WERE TORTURED, MUTILATED. WE'LL HAVE TO TELL THE PROSECUTOR, WHO WILL INFORM THE MEDIA. THE MEDIA-MACHINE WILL GO WILD, WILDER THAN EVER."

WINNERS AND SELECTIONS OF PREVIOUS EDITIONS

	Free of rights	Ongoing negotiation	Optioned or sold
2019 SELECTION			
<i>Irons</i> , Tristan Roulot and Luc Brahy (Le Lombard, 2019)	X		
<i>Le Parfum d'Adam</i> , Jean-Christophe Rufin (Flammarion, 2007)	X		
<i>Le Signal</i> , Maxime Chattam (Albin Michel, 2018)			X
<i>Les Mafieuses</i> , Pascale Dietrich (Liana Levi, 2019)			X
<i>Parfois c'est le diable qui vous sauve de l'enfer</i> , Jean-Paul Chaumeil (Le Rouergue, 2018)	X		
<i>Racket*</i> , Dominique Manotti (Les Arènes, 2018)			X
2018 SELECTION			
<i>Justice soit-elle</i> , Marie Vindy (Plon, 2017)			X
<i>La chance du perdant</i> , Christophe Guillaumot (Liana Lévi, 2017)	X		
<i>L'Avocat*</i> , Laurent Galandon, Frank Giroud, Frédéric Volante (Le Lombard, 2015)	X		
<i>Le suivant sur la liste</i> , Manon Fargetton (Rageot, 2014)	X		
<i>Plus jamais seul</i> , Caryl Ferey (Gallimard, 2018)			X
<i>Que la guerre est jolie</i> , Christian Roux (Rivages, 2018)	X		
2017 SELECTION			
<i>En Pays Conquis</i> , Thomas Bronnec (Gallimard, 2017)	X		
<i>Hedge Fund</i> , Tristan Roulot, Patrick Hénaff, Philippe Sabbah (Le Lombard, 2014, 2015)	X		
<i>Jeu d'ombres</i> , Loulou Dedola, Merwan (Glénat, 2016)			X
<i>Kabukicho</i> , Dominique Sylvain (Viviane Hamy, 2016)	X		
<i>Quand la neige danse</i> , Sonja Delzongle (Denoël, 2016)	X		
<i>Seules les bêtes*</i> , Colin Niel (Le Rouergue, 2017)			X
<i>Zanzara</i> , Paul Colize (Univers Poche, 2017)	X		
2016 SELECTION			
<i>L'alignement des équinoxes</i> , Sébastien Raizer (Gallimard, 2015)	X		
<i>Au fer rouge</i> , Marin Ledun (Flammarion, 2015)	X		
<i>Infiltrés</i> , Sylvain Runberg, Olivier Truc, Olivier Thomas (Soleil, 2015)	X		
<i>Les loups à leur porte*</i> , Jérémy Fel (Rivages, 2015)			X
<i>Tout le monde te haïra</i> , Alexis Aubenque (Robert Laffont, 2015)	X		
<i>Ubac</i> , Elisa Vix (Le Rouergue, 2016)			X
2015 SELECTION			
<i>Après la guerre*</i> , Hervé Le Corre (Payot & Rivages, 2014)	X		
<i>Bunker Parano</i> , Georges-Jean Arnaud (French Pulp Editions, 2014)		X	
<i>Commandant Achab</i> , Stéphane Piatzszek et Stéphane Douay (Casterman, 2013)	X		
<i>Et qu'advienne le chaos</i> , Hadrien Klent (Le Tripode, 2010)	X		
<i>Le partage des terres</i> , Bernard Besson (Odile Jacob, 2013)	X		
<i>Poulets grillés*</i> , Sophie Henaff (Albin Michel, 2015)			X

* the winner

CRIME FICTION, A SOURCE OF INSPIRATION

CRIME FICTIONS HAVING GENERATED SERIES

Wire in the blood Val McDermid *Wallander* Henning Mankell *Ikebukuro* West Gate Park Ishida
Ira Inspector Morse Colin Dexter *Women's murder club* James Patterson *Smiley's People* John Le Carré *XIII* Jean Van Hamme *William Vance* Banks Peter Robinson *Il commissario Montalbano* Andrea Camilleri *Murdoch mysteries* Maureen Jennings *Tyskungen* Camilla Läckberg *Pronto* Elmore Leonard
Intruders Michael Marshall Smith *Under the dome* Stephen King *Case Histories* Kate Atkinson *Les enquêtes du Commissaire Maigret* Georges Simenon *Modus* Anne Holt *Il giudice meschino* Mimmo Gangemi *Inspector Barnaby* Martina Cole *Bones* Kathy Reichs *Le sang de la vigne* Jean-Pierre Alaux
Dexter Jeff Lindsay Thorne Mark Billingham *The red riding trilogy* David Peace *Boulevard du palais* Thierry Jonquet *Miss Marple Mysteries* Agatha Christie *The Night Manager* John Le Carré *Messiah* Boris Starling *Gone* Michael Cain *Boardwalk Empire* Nelson Johnson *The Firm* John Grisham
Commissaire Winter Ake Edwardson *Justified* Elmore Leonard *The Ruth Rendell Mysteries* Ruth Rendell
Backstrom Leif G. W. Persson *Glacé* Bernard Minier *Longmire* Craig Johnson *Cadfael* Ellis Peters
Wayward Pines Blake Crouch *Legends* Robert Littell *Raja* Riikka Pulkkinen *Sharp Objects* Gilliam Flynn
The runaway Martina Cole *Women Murder Club* James Patterson *The Cuckoo's Calling* Robert Galbraith
L'accident Linwood Barclay *Big Little Lies* Liane Moriarty *In the Dark* Mark Billingham *Quicksand* Malin Persson Giolito *Pretty Little Liars* Sara Shepard *Juste un regard* Harlan Coben *Mr. Mercedes* Stephen King *The No. 1 Ladies' Detective Agency* Alexander McCall Smith *Polar* Victor Santos

CRIME FICTIONS HAVING GENERATED SERIES AND FEATURE FILMS

Incorruptibles Elliot Ness *Arsène Lupin* Maurice Leblanc *Millenium* Stieg Larsson *Miss Fisher's Murder Mysteries* Kerry Greenwood *The Case of The Cheminal Syndicate* Bob Kane Bill Finger *Sherlock Holmes* Arthur Conan Doyle *Cidade dos homens* Paulo Lins *Vidocq* Eugène-François Vidocq *Moōryōō no Hako* Natsuhiko Kyoōgoku *Romanzo Criminale* Giancarlo de Cataldo *Sin City* Franck Miller *Das Parfum, die Geschichte eines Mörders* Patrick Süskind *Gomorra* Roberto Saviano *The Frankenstein Chronicles* Mary Shelley *Hannibal* Thomas Harris

LEGEND

American Scandinavian British French Others



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