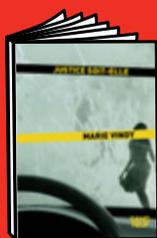
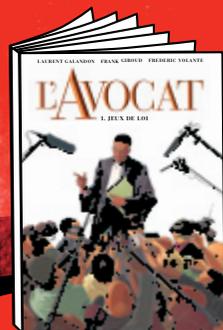


INITIATIVE FILM for



QUAIS  
DU POLAR  
FESTIVAL  
INTERNATIONAL  
LYON

# PRIZE POLAR EN SÉRIES 2018



# POLAR EN SÉRIES

Initiated in 2015 with the support of the Scelf, the « Polar en Séries » prize, awarded during the Lyon Quais du Polar festival, is a one of a kind prize that chose to focus on the crime fiction genre and acknowledge a work for its qualities of adaptation as a series. If the concept might sound a bit unusual at first, the reality of the audiovisual field shows how much series have invested the crime fiction universe, thereby often superseding cinema, which always had a privileged dialogue with noir literature.

It is true that for the past ten years, thanks to its creativity and inventiveness of scripts, TV constantly reinvents itself. And the bonds with literature and authors are tight: novel adaptations, authors sought to become scriptwriters and vice versa, the claim of the influence of contemporary TV series has on the inspiration of some authors... Along with the success of series, crime fiction literature and French noir novel have extraordinarily renewed themselves these past years and today represent an infinite resource of stories and intrigues for small screen creators.

The Polar en Séries Prize therefore has the aim of stimulating encounters between these two modes of creation as well as encouraging and supporting exchanges between all the actors of crime fiction as a cultural and creative industry. More broadly, this award is meant to be the reflection of Quais du Polar's ambition to become THE privileged place for exchanges on the genre, to give authors, producers, scriptwriters, publishers and broadcasting, the opportunity to promote their work and think about joint projects.

We would like to warmly acknowledge publishers who entrusted us with their applications and all partners that support and build this project with us: the SCELf, Initiative Film, Rhône-Alpes Cinéma, the Institut français, Série Séries Festival, Ecran Total, the ACS, the CEEA and the members of the jury who accepted to go on with the experience

SCELf,



INSTITUT  
FRANÇAIS

Écran  
total



A.C.S.

AUVERGNE  
RHÔNE-ALPES  
CINÉMA

ceea  
observatoire européen  
d'écriture audiovisuelle



QUAIS  
DU POLAR  
FESTIVAL  
INTERNATIONAL  
LYON

# SCELF, PARTNER OF QUAIS DU POLAR

The SCELf (Société Civile des Editeurs de Langue Française – Civil Company of French Language Publishers) is an authors' rights company created in 1959, managed by publishers licensed by contract, to deal the derived exploitation rights of the works they publish.

Therefore, when their works are adapted to cinema, TV, radio or theatre, the SCELf collects and allocates rights coming from these adaptations. Furthermore, it gives support and advice to publishers on the legal point of view, represent them during collective negotiations with diverse partners (producers, societies of authors and broadcasters).

For ten years, the SCELf has been organizing, during the Salon du Livre (Book Fair), professional audiovisual encounters between publishers and cinema and TV producers. These encounters are organized around a catalogue of adaptable works, specifically established every year, originating from recent or forth coming releases. The success of this event continues to grow year after year and underlines the strong interest of publishers and producers for this connection between writing processes.

Fortified by this experience, the SCELf seeks to develop other schemes of professional encounters, such as the one organized, for the first time, during the 2018 Cannes Film Festival, on May 15th, intended for foreign producers.

It is in this promotional context of audiovisual adaptation, and to valorize diverse writing processes, that a partnership was legitimately 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, which allow ties and links between image and writing functions, which after effects – we are sure about that – will be facilitating future professional collaborations in this audiovisual adaptation sector.

Also this year, for the fourth 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 a TV 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 of adaptability for television.



# THE INITIATIVE

Crime fiction, in all its forms, always inspired cinema and TV. With the booming offer of TV series throughout the world, crime fiction ranks as the best source of inspiration offering infinite plots, recurring characters, diversities of locations, miscellaneous “cliffhangers”. Murder is a universal activity and the chase for murderers, their motivation, the world of investigators, as well as the victims' drama, appeal the attention of a borderless public. Contemporary and heritage authors achieve a perfect radiography of our society and therefore inspire both small and big screens.

In 2015, the “Polar en Séries” Award was born, at the heart of the major crime fiction literary event in Europe: Quais du Polar festival in Lyon. Since then, a continuous research is led for talent detection and analysis of novels' adaptability into TV series as to offer the annually renewed jury a selection of recent and even exclusive works.

This booklet, which conception was entrusted to us as the extension of our counselling role during the implementation of this recent adventure, has for means to present this initiative, describe the selection and introduce the jury and candidate works, with a special focus on the award winner.

This booklet also offers a reminder of the previous nominated or awarded works, by updating their situation regarding their rights: are they still free of rights? Optioned? Or already bought and ready to become a film, a TV series?

Let us go back a few months... Polar en Séries, before the announcement of the winner.

Once the specific criteria allowing written works to be adapted into TV series was defined, SCELf put out a large call to a wide scope of publishing companies. This year, almost 60 submissions were received, establishing the first selection.

The short-list is voluntarily eclectic and opens up miscellaneous paths in terms of genres and series formats, it was selected by Quais du Polar team, Initiative Film and Auvergne-Rhône-Alpes Cinéma, with support of scriptwriters from the European Broadcast Writing Conservatory (Conservatoire Européen d'Écritures Audiovisuelles), whose work we strongly acknowledge, and members of the Series Critic Association. This is how the short-list of 6 works was established and handed in to a jury of professionals.

The jury, composed of book and broadcasting professionals, gave its verdict on March 6<sup>th</sup>.

Discover the winner in the next pages, as well as the other short-listed works.



Consulting company created in 1993 by Isabelle Fauvel, and today co-directed by Hakim Mao, Initiative Film is meant to support talents through the development of audiovisual projects, before the production phase of a work, from the birth of the story to the actual implementation of its preparation. In 2018, Initiative Films celebrates its 25<sup>th</sup> anniversary

# THE JURY

*Members of the jury in alphabetical order:*

**SALMA BELABES**

Managing Editor, Écran Total

•

**QUOC DANG TRAN**

Scriptwriter

*(Le bureau des légendes, Nox, Kaboul Kitchen, Intrusion, Dix pour cent, ...)*

•

**QUITTERIE GAUSSERÈS**

TV Fiction Producer, Nord-Ouest

•

**ISABELLE HUIGE**

Programming Officer for Arte France, Fiction Department

•

**VÉRA PELTEKIAN**

Manager of the Fiction Project Department, responsible of relationships with talents, Canal+

•

**PIERRE SÉRISIER**

journalist, creator of the blog Le Monde des Séries l'A.C.S  
(Association des Critiques de Séries-Series Critics Association) member

•

**THIERRY SOREL**

Head of fiction and Producer, Fédération Entertainment

•

**JOACHIM DE VASSELOT**

Programme Advisor, Fiction Unit, France Télévision

# SHORT LIST

*List of the selected works in alphabetical order:*

**JUSTICE SOIT-ELLE**

Marie Vindy  
(Éditions Plon, 2017)

•

**LA CHANCE DU PERDANT**

Christophe Guillaumot  
(Éditions Liana Lévi, 2017)

•

**L'AVOCAT**

Laurent Galandon, Frank Giroud, Frédéric Volante  
(Éditions Le Lombard, 2015, 2016, 2017)

•

**LE SUIVANT SUR LA LISTE**

Manon Fargetton  
(Rageot Éditeur, 2014)

•

**PLUS JAMAIS SEUL**

Caryl Férey  
(Éditions Gallimard, 2018)

•

**QUE LA GUERRE EST JOLIE**

Christian Roux  
(Éditions Rivages, 2018)



*Jury deliberations took place on March 6<sup>th</sup> in a private lounge of the Parisian restaurant AU PETIT RICHE*

# THE JURY'S OPINION

## THE 2018 SHORT LIST

Reading, means confronting reality. And its cruelty. The six chosen works of this fourth selection all resonated with current news and the distress and anxiety that go with it these past months or years. Each in its way questioned our memory and our relationship to Others in a world where it has become more and more easier to turn our eyes away and close our ears to silence screams coming from outside. Migrants crisis, violence against women, suburban abandon, the future of our youth or the intervention of France in Iraq (questionable at times), are all topics building up the framework of our collective consciousness. Moreover, they form our skyline. Literature is here to confirm that these topics belong to our present, but furthermore draw our future.

This year the jury granted the prize by majority and will be in Lyon to reward the winner.

## THE 2018 WINNER



*L'Avocat* (The Lawyer) is a graphic novel about memory and identity. A story reminding us that our country wasn't built from a tiny Gallic village, but through a presence abroad, which remembrance still remains painful and shameful at times. This thriller features a charismatic Metis lawyer, arrogant and fragile, and invites us to a disturbing introspection on nationality, terrorism, torture and recurring turmoil of the Middle-East. Although adopting a rather classical form, it forces us to look up, to struggle against a constant growing weariness that we often feel when we are confronted to stories telling the suffering of others. It challenges the illusion sold by unscrupulous candidates on each election: no, things were not better before.

Throughout the three volumes, it becomes obvious : we cannot hide from the world.

*L'Avocat* (The Lawyer) is a graphic novel about memory and identity. A story reminding us that our country wasn't built from a tiny Gallic village, but through a presence abroad, which remembrance still remains painful and shameful at times. This thriller features a charismatic Metis lawyer, arrogant and fragile, and invites us to a disturbing introspection on nationality, terrorism, torture and recurring turmoil of the Middle-East. Although adopting a rather classical form, it forces us to look up, to struggle against a constant growing weariness that we often feel when we are confronted to stories telling the suffering of others. It challenges the illusion sold by unscrupulous candidates on each election: no, things were not better before.

# L'AVOCAT

LAURENT GALANDON, FRANK GIROUD, FRÉDÉRIC VOLANTE



ÉDITIONS LE LOMBARD

### 3 VOLUMES:

- *Jeux de loi*, 2015
- *Nécessité fait loi*, 2016
- *La loi du plus faible*, 2017

### IF IT WERE A FILM

*Catch Me If You Can*, Steven Spielberg  
*L'avocat de la terreur*, Barbet Schroeder

### IF IT WERE A SERIES

*Le bureau des légendes*  
*Luther*

### FORMAT

Recurring series

### CONTACT

Éditions Le Lombard  
Laurent Duvault  
laurent.duvault@mediatoon.com

Léopold Sully-Darmont, nicknamed LSD in the profession, is a handsome Metis, a brilliant lawyer defending rebels and marginalized individuals, stimulates media and protects his dark sides.

Concerned for his reputation, he hesitates to defend Zeinab Zaïda, an Iraqi woman married on the French territory, and accused of having tortured prisoners on behalf of Saddam Hussein. She claims that her twin sister is guilty, not herself.

This file echoes a personal situation; the lawyer's father was a Cameroon torturer. He finally decides to go to Iraq to save this woman as he is convinced that she is innocent. His research will lead him to Zeinab's untraceable twin sister, with which she could easily be confused. Triumphant, he returns to France with solid proofs and does the rounds of TV shows, making it clear that Zeinab is innocent. But after the release of his client, Léo finds out that Zeinab has been lying from the start and that he has been manipulated.

Deeply unsettled, he has to face both the personal failure he is going through and the fact that he must go back to Iraq. He is also confronted to an intimate intrusion; his gambling addicted mother is contacted by a man who digs in LSD's past, a mysterious full-veiled woman protected by LSD seems threatened, all of this happening in a tense atmosphere because his loyal collaborator – in love with him - feels squeezed out of some missions for the benefit of a hothead, hence rising her jealousy.

Although LSD can show certain self-control, the moment is dangerous and the carefully hidden past threatens to resurface and ruin his career...

An investigation in the core of current news, a newsworthy lawyer trying to escape from his past and faced with an unfurling wave of secrets and manipulations...

## THE MAN WE LOVE TO HATE

LSD is irritating as much as he is attractive, and his charm seduces the media. He loves cameras and cameras love him. Women are not insensible to his handsome looks but his private life remains very private and arouses curiosity. LSD is close to his mother who is far from being an old woman with an orderly life and he conceals her gambling addiction. Another woman is important for him; she is forced to live underground and out of sight. We never know if LSD is still in love with her, but he has become her only support. But this relationship, which takes root in a past of extreme-left activists, can at all times ruin the lawyer's reputation, and he knows it.

He is also attractive thanks to his natural charisma, his taste for danger, his sincere devotion to defend his neighbors, especially lost causes; LSD is made of the stuff of real heroes.

## AND JUSTICE FOR ALL

Léopold comes out directly as a progressive character, more interested in social justice than blind justice, and the choice of the authors to favor diversity amongst protagonists underlines this aspect. The album offers a double-leveled social discourse: the one supported by LSD, and the one conveyed by the intrigue and the artistic choices of the authors, allowing a more balanced and realistic message to be sent out, therefore sustainable through time. It is not merely a manner to impose a way of thinking, but to promote thought on relationships between individuals and justice, the impact of legal defense and media, but also to question the role of moral-

ity and difference in everyday life, and their influence on our interpretation of things.

## DARK SIDES OF FRANCE

When he was young, LSD was attracted to movements linked to Action directe, he therefore left for a Palestinian camp where he learnt Arabic. But his activism died with the movement, even though it is still felt through his choice of clients, cases he accepts to deal with. While diving head first to defend his Iraqi client, LSD puts his finger on the French policy in the Middle-East and on some business practices that better never emerge.

## THE INVESTIGATION, DRAMA AND CONSPIRACY

*L'Avocat* brilliantly links an investigation full of twists, a mysterious conspiracy inspired by fears and questionings related to the current news, terrorism and media ubiquity. All this, added to the main characters' personal tragedies, provides the outlines of merging narrative threads that will convey towards an explosive ending.

This multiplicity of intrigues strongly supports the adaptation of the graphic novel, because we can consider a series that will deal with a group of strong characters with complex stories and a long development of the intrigue, with a high potential of renewal.

This first volume can be a full season in itself, laying the foundations of an entire universe full of creativity and dark sides waiting to be explored.

The following volumes lead us in an even more branched and complex intrigue than expected.

## A QUITE WIDE PALLET OF INTRIGUES

*L'Avocat* handles a diverse color pallet as well as a wide genre range, alternating both humor and suspense.

Almost every environment setting in *L'Avocat* has its own colors, shades, tones. This very special visual aspect offers a potential of exploration, perfect for an adaptation. Every location has its own identity, a presence that lingers for the readers to feel its essence.

Likewise, *L'Avocat* maintains a half-tone atmosphere, dealing with humor and relativism, the darkest and most frightening aspects of our times. In this first volume, we already see premises of romance, tensions and secrets, as well as numerous comic aspects, all of it on a conspiracy and legal thriller background, unfolding across three already released volumes.

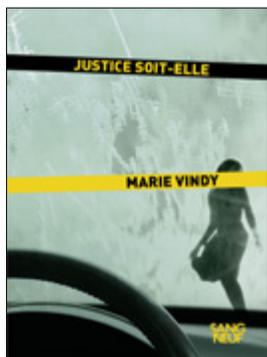
It is the perfect recipe for a series that can catch the audience's attention with the depth of its intrigue and that will encourage the audience to get involved in the characters thanks to their identification potential.

## A WORD ON THE AUTHORS:

Laurent Galandon (*Gémelos, Shahidas...*) and Frank Giroud (*Décatalogue, Destins...*), graphic novel scripwriters, associate with Frédéric Volante (*Esprits du vent, Shahidas...*), illustrator for Éditions Le Lombard. The series *L'Avocat* is composed of three volumes, *Jeux de loi* (2015), *Nécessité fait loi* (2016) and *La loi du plus faible* (2017)

# JUSTICE SOIT-ELLE

MARIE VINDY



ÉDITIONS PLON (2017)

## IF IT WERE A FILM

3 billboards : les panneaux de la vengeance, Martin McDonagh  
Dans ses yeux, Juan José Campanella

## IF IT WERE A SERIES

Broadchurch  
Cold Case

## FORMAT

Recurring series

## CONTACT

Éditions Plon  
Nathalie Carpentier  
carpentier@calfrance.fr

Between 1984 and 1997. Seventeen women murders remain unexplained. Welcome to Burgundy!

Déborah Lange, a cold case specialist, is commissioned by her office to file a class action to seek justice for families, victims of murders or disappearances that have been affecting the region for 13 years.

As she starts interviewing these families, another woman is murdered and the investigation brings up many questions on the other unsolved cases, specially focusing on the killing of Laurine's mother. Laurine is a clever teenager determined to find the perpetrators and on her own, if needed.

Major Elise Félicité runs the investigation around Perrine Clémang's murder, convinced that there is a link between her death and attacks thrown upon the Mangin Farm's cattle. In the meantime, Déborah Lange runs the investigation on possible facts linking older murders to this recent case, as to justify the reopening of the files.

Step by step, she gains the confidence of the families and manages to create an association to defend their rights: For our girls.

With the help of the journalist Noëlle Rondot, who covered all the murders in the region and with the help of an old friend, Marie-Shan Li, who happens to be a psychiatric and criminology expert, Déborah will discover soon enough that murders not only have their mobiles in common: misogyny and the very poor way justice and police services have treated these tragedies. Some happen to be connected, and Perrine Clémang's murder could even lead to a real network of murderers.

The investigation is painful. It requires relentless work and a thirst for justice even though assassins – if even caught – would be given the benefit of prescription, it is undeniable that the motivation of these women, brought together by Déborah's energy, calls for respect.

## FEMININE CRIMES

*Justice soit-elle* (« Let justice be done ») offers a wide panel of point of views – the most recurring ones being Déborah Lange's, Major Elise Félicité's and young Laurine Mangin's : all feminine point of views. Mothers, sisters, daughters or girlfriends of the victims... all these women share their visions and thoughts on the double-investigation that punctuates the novel. It is a very strong bias as it echoes the social purpose of the novel – a true anger cry against violence towards women, directly inspired by the « A6 missings », a series of misogynist murders committed between 1984 and 2005 in the Saone-et-Loire region – and enjoins the reader to listen to women, what they have to say about these crimes - in which they are the first victims – and their collateral damages. This multiple-voice narrative is an excellent basis for a series as it allows the highlight of miscellaneous characters whose stories could be deeply approached.

## RUSSIAN DOLLS-LIKE INTRIGUE

The novel follows the investigation around the murder of the young Perrine Clémang and the class action organized by the lawyer Déborah Lange. These two intrigues obviously overlap, especially through Laurine Mangin's character that links the different groups of characters, but also through the misogynist nature of the crimes and the way they are dealt with by the institutions. Underlying these two major stories, secondary narrative threads are revealed: each murder has its own story, protagonists, and secrets. *Justice soit-elle* is very rich on this point, and also on the development of the « cold cases » around an active case. It preserves the dynamic rhythm while

enlarging the novel's scope – or the series scope. Likewise, at the end of the novel some « cold cases » remain unexplained and we can thereby already consider a renewal of the intrigue for future seasons.

## TWILIGHT BURGUNDY, REGIONAL HORIZON

*Justice soit-elle* is based on true facts that happened in the Saone-et-Loire region, and the novel is set in what protagonists call the « doomed triangle », in Burgundy. The country landscape is present all through the story, and is often opposed to the very urban daily routine of Déborah Lange. Journalists even name one of the cases "the meadow murder", underlining this very peculiar environment – longer distances, less monitored locations, and so many places to bury secrets.

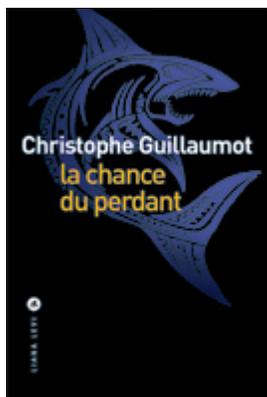
An ideal arena around the *local is global* concept.

## A WORD ON THE AUTHOR

Visual artist, passionate of true crimes, and now court columnist and president of an association dedicated to victims of domestic and family violence, Marie Vindy dedicated herself to *noir* literature after her first novel, *Mektoub* (2004, Éditions Pavo), a work inaugurating her favorite subjects: crime and investigation universe.

# LA CHANCE DU PERDANT

CHRISTOPHE GUILLAUMOT



**ÉDITIONS LIANA LÉVI  
(2017)**

## IF IT WERE A FILM

*Seven*, David Fincher  
*A Man Apart*, F. Gary Gray

## IF IT WERE A SERIES

*Peaky Blinders*  
*Brooklyn Nine-Nine*

## FORMAT

Semi-TV film series

## CONTACT

Éditions Liana Lévi  
Amélie Dor  
a.dor@lianalevi.fr

Renato Donatelli, alias « the Kanak », and Jérôme Cussac, two rather ordinary cops, are put aside after having taken too much freedom with police rules. Off they go to the races and games department of the Toulouse SRPJ. Their only job: stay put and quiet. But they are so passionate for their profession that they do not want to settle for mere paperwork and they end up convincing themselves that they will dismantle the local mafia godfather's network. No backup, no budget...No problem, the duet hires a young police student intern who plays the magician at his spare time, and a retired maths teacher flirting to close with bets. The dream team investigates on a series of strange murders signed with a Queen of Spades, targeting bad payer gamblers. Bingo! They wanted action, they got some...

While running their investigations, the two heroes experience a real downward spiral. For Cussac, who recently had his finger amputated and is still unable to hold a weapon, the murder of the woman he loves by terrorists is the tragedy that pushes him into drugs, adopting a more and more unstable behavior. Meanwhile, the Kanak gets heartbroken by a woman refusing to get engaged to a man daily risking his life, Donatelli doesn't expect to meet a young free-minded graffiti artist during the Queen of Spades investigation. Is the Kanak willing to risk his life for loved ones? He is well positioned to know that entering a bet is never risk-free...

## A DIVE INTO THE HEART OF GAMBLING

The scenery of *La chance du perdant* ("The Losers' luck") is set in Toulouse, the « pink city », a character on its own, which here reveals its darkest finery through illegal gambling circles spreading in the shadow of official casinos. Here, the game will be played in several acts and the heroes' relocation will in fact be a thrilling investigation field. The author, Christophe Guillamot, is a Police Captain in Toulouse, and depicting a realistic portrait of the Toulouse police is of great importance to him, while exploring the unfurling glamorous and danger-

ous universe of gambling. Adapted for TV, the novel could inspire a realistic series with a touch of « bigger than life » fiction, a very efficient combination eased by the author's very visual writing, who does not hesitate to slip in several cinematographic or TV references in his narrative.

## A RECURRING ACE AND HIS JOKER HITS

To dive in the sulfurous universe of gambling, the Kanak can count on a very colorful team of characters. This novel is the second volume of the series, set right after *Abattez les grands arbres* (2015) and can almost be considered as the origin story of this special team; it is the first case reuniting them. Jérôme Cussac, the young heartbroken cop, consumed with guilt, Renato Donatelli, the big-hearted – but easy slapper - overseas man always nostalgic of his homeland, Jules Letoquart, a rookie standing out with his magician talents, and Serge Nicolo, an old mathematician in love with statistics and in lack of affection. At the end of the novel, Cussac and Donatelli win the battle but are far away from winning the war, therefore leaving the door open to new adventures opposing the races and games department to the enigmatic Queen of Spades.

## HIGHWAY TO HELL (FOR COPS)

*La chance du perdant* orchestrates a long introduction and the speed increases until it adopts a frantic rhythm, hitting all protagonists who will soon fall into a destructive downward spiral causing many casualties. Cussac, defeated by this guilt, develops an addiction. Donatelli, driven by his loyalty, will

have to make sacrifices. Everyone will have to review its principles, at the peril of its life – a pertinent parallel with the Queen of Spade's debt-ridden victims, who have no other choice of putting their life at stake hoping to bail them out. The intensity of this dichotomy definitely engages the reader who feels heavily invested in the story of these surprising characters.

## A WORD ON THE AUTHOR

Police Captain in Toulouse and writer, Christophe Guillamot was rewarded with the Quai des Orfèvres prize in 2009 for his first novel, *Chasses à l'homme* (2008, Fayard). The hero of *La chance du perdant* (2017, Liana Lévi), Renato Donatelli, appears for the first time in 2015 in the author's second novel, *Abattez les grands arbres*.

# LE SUIVANT SUR LA LISTE

MANON FARGETTON



**FOLLOWED BY**  
**LA NUIT DES FUGITIFS**  
(INTEGRAL)  
**RAGEOT ÉDITEUR (2014)**

**IF IT WERE A FILM**  
*Seuls*, David Moreau  
*Chronicle*, Josh Trank

**IF IT WERE A SERIES**  
*Runaways*  
*Misfits*

**FORMAT**  
TV film or semi-TV film series

**CONTACT**  
Rageot Éditeur  
Anne Leblond  
ALEBLOND@rageotediteur.fr

When Nathan, a gifted teenager, is involved in an accident in front of his school, he discovers that he and four other teenagers have been genetically modified and now have exceptional capacities. Thanks to his genius, he downloads his conscience on a computer and gives birth to the E-Nathan artificial intelligence, reuniting the other « Specials » – Izia, Timothée, Morgane and Samuel – to find the truth and escape from those who seek their lives.

The 4 teenagers don't have much in common except for their past that they will have to confront, but they will be forced to team up.

After an assault on the clinic responsible for experiences and a confrontation with their « creator » and terrorists of the Pro-EVE organism reproving genetic modification, the four friends are separated; each one convinced that the others are dead. Three years later, E-Nathan, which is practically omniscient thanks to internet, tries to reunite his friends on the AGORA television show recording, a talk-show exploiting the « Specials », who now have been revealed to the world. Izia, Timothée, Morgane and Samuel find themselves embarked in a hostage taking and must find out who are their allies and enemies.

Now that they can understand their powers and that the number of « Specials » being discovered keeps on increasing, the five friends find themselves in the guiding fifty teens towards a future in which they will be free to exist.

## URBAN SCIENCE-FICTION

Very much rooted in a trend inspired by young adult literature as well TV series, *Le suivant sur la liste* ("The next one on the list") is a novel in tune with the times, approaching youth, mental health, difficulties integrating a group, the question of otherness and difference, while opposing medical progress and nature protection in a conflict where no party is entirely wrong.

The presence of an artificial intelligence as a character of its own with its thoughts and emotions also follows the current trend questioning the limits of technology and the continuity of our lives on line.

*Le suivant sur la liste* offers a story in which the « Specials » are not heroes, consultants or rebels, but only children victims of their era.

## THE WILD BUNCH

The novel's protagonists are not meant to get along, however they will end up as a tight-knit family. Nathan, whose genius assured him immortality, nevertheless must grieve his presence on earth. Timothée, who can understand others more than anyone thanks to his empathy, can never touch them without suffering. Morgane, who has always been loved by all thanks to her pheromones, now believes that she can never be loved for her own self. Samuel, who can heal from any wound, must constantly be in conflict with his loyalties. And Izia, lonesome and sharp eyed rebel, finds herself the improvised leader of this new specie. New characters join them, such as Oscar, who can hear all radio waves, Jade and Anouk, whose genes were mingled with rhinoceros genes, Noah, who possesses both nocturnal beast capacities and functions as an emotion blocking agent, and finally Sacha, who managed to seduce Izia, and owns a supernatural hearing sense.

It is a gallery of diversified characters, all gifted with characteristics of the animal or plant world, each of them being different, therefore confirming a high potential of development to create solid sub-plots and promise renewal.

## A STRUCTURE IN THREE ACTS

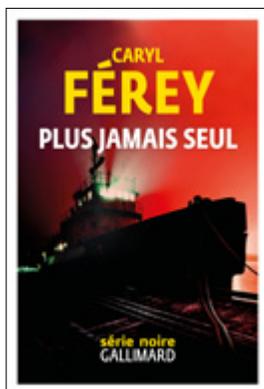
If the first volume acts as the origin story and settles the foundations of the series universe, the second one approaches the societal paradigm change caused by the proven existence of the « Special » teenagers. The end of the second novel suggests the third act, which gives way to adaptation and renewal. Now, the aspiring super-heroes know where they come from, who are their enemies or allies, and own an exchange platform which will allow them to come to the rescue to one another if they are threatened.

## A WORD ON THE AUTHOR

Theatre lighting director and author, Manon Fargetton publishes her first novel at the age of eighteen (*Aussi libres qu'un rêve*, Mango, 2006). Between 2006 and 2017, she writes ten novels, including *Le suivant sur la liste* (2014, Rageot Editeur) for which she writes a sequel, *La nuit des fugitifs* (2015, Rageot). Her young adult literature proved to be a resounding success.

# PLUS JAMAIS SEUL

CARYL FÉREY



ÉDITIONS GALLIMARD  
(2018)

## IF IT WERE A FILM

*A beautiful day*, Lynne Ramsay  
*L'homme qui voulait vivre sa vie*,  
d'Eric Lartigau

## IF IT WERE A SERIES

*Tunnel*  
*Wallander*

## FORMAT

Recurring series

## CONTACT

Éditions Gallimard  
Frédérique Massart  
frederique.massart@gallimard.fr

After having left the police, McCash, who always avoided attachment, is ready to let himself die. The socket containing his glass eye is infected and the pain is spreading and eating him up from the inside. But his past, which he has always tried to forget, promises one last surprise: Alice, 13 years old. Her mother was a victim of McCash the lady-killier, and has just died.

The tough McCash doesn't have the heart to leave her with the Ddass and embarks her on the run to escape from his bank overdraft.

But on the newspaper headlines, another ghost from his past comes back to haunt him: Marco. Marco the sailor, Marco the madman, his only friend has shipwrecked in the Gibraltar Strait. Nothing is left of his friend except a piece of the shattered wreck.

McCash has a hard time believing that such an experimented sailor could have let himself be bumped in by a cargo, the kind of ships he was freakishly scared of. And when news come to him that Angelique, the only woman McCash has ever loved – and married twice! – was on the sailboat with Marco, he is determined to surface the truth out of the Mediterranean depths.

Now that he has got something to lose – Alice, whom he cannot leave alone, again abandoned – will McCash, the hot-head, be able to run his investigation without ending with the thousands of bodies lying in the depths of the Mediterranean Sea?

## MAC CASH, THE ANGRY MAN

A one-eyed pirate, with a glass eye and a leather blindfold, McCash is absolutely recognizable, and with his pathetic frown, tuned up with his reputation, he is feared by all, even by those who do not know him.

Recurring character of Caryl Férey, since his first appearance in *Plutôt crever* (Gallimard, 2017) and *La jambe gauche de Joe Strummer* (Gallimard, 2007), McCash, the man who claims to be nameless, is a complex and fascinating character, sometimes hard to love but always standing tall.

Eaten up by his sickness, nothing holds him on to life except the desire to solve this case which closely touches him, even if he has decided to carry the burden of a kid to whom he gets attached. The novel offers an intense McCash, for a relevant role with a rich past and flowery language.

In *Plus jamais seul* ("Never alone"), McCash is overtaken by his demons, which, hopefully for him, are not all evil.

## ALICE: AN ECHOE OF THE PAST OR A POSSIBLE FUTURE?

Alice is warned, McCash is « a disaster with children », but she doesn't care, she might be good to handle parents. Anyhow the gruff bear that acts as her father doesn't scare her.

What is bred in the bone will come out in the flesh and this touching kid was born to it. Determined to be loved by this unknown father, even though he is the only one left, Alice takes care of McCash, understanding that her father is in a great deal of trouble and can't really do anything about it.

Alice and McCash form a rather unlikely and unique duet in this crime fiction, loneliness is tamed on the coast of Brittany where they both wander before finding a better tomorrow to settle down.

## CRISIS AND TRAFFIC ON A EUROPEAN SCALE

In *Plus jamais seul*, Caryl Férey manages to mingle the complex backstory of the character that weaves its web used as a driving force for the intrigue, and definitely contemporary current news blend the migrant crisis, Greek crisis, and European organized crime, without ever falling into clichés and never losing sight of the imaginary and adventurous blow of fiction.

Here, themes have a human face and are treated from the angle of the characters' intimacy, whether it is McCash, Angélique, his doomed lover or Zeinabou, a young migrant full of hope and life pulses despite all the horrors she went through, or Stavros, who works for an NGO in Greece.

While mafia of all sides isn't afraid to exploit human distress in the most sordid way – and here we are spared none– some characters will give the story its humanity.

## A WORD ON THE AUTHOR

Well known for his noir novels in which social criticism and chaos are omniscient, Caryl Férey is granted with numerous literary prizes rewarding crime fiction. *Plus jamais seul* (Gallimard, 2018), is the third opus of the novel series counting *Une enquête de McCash*, following *Plutôt crever* (Gallimard, 2017) and *La jambe gauche de Joe Strummer* (Gallimard, 2007).

# QUE LA GUERRE EST JOLIE

CHRISTIAN ROUX



ÉDITIONS RIVAGES (2018)

## IF IT WERE A FILM

*I, Daniel Blake*, Ken Loach  
*La raison du plus faible*, Lucas Belvaux

## IF IT WERE A SERIES

*Feed the Beast*  
*La commune*

## FORMAT

Complete series

## CONTACT

Éditions Rivages  
Marie-Martine Serano  
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Larmon is a medium-sized city, at an hour drive from Paris.

A city with a past of workers, as it is shown by the buildings of the derelict factory, and the “garden estate” of Etienne Vinaigrier’s workers, whose spirit disappeared with him.

Today, the mayor has great ambitions: rehabilitate the neighborhood which he allowed to decay and transform the workers’ houses into a high standard residential area. Inhabitants do not agree, especially Elise, who is expecting and by no means wants to see her child grow elsewhere. Artists that have invested the factory for their performances and contemporary art exhibitions refuse to abandon their creation spot. The mayor and promoters won’t let themselves be stopped by a few opponents, and are ready to get rid of the nuisance: blackmail, threats, criminal fires, murders. Soon, to resist means to be condemned.

At times of war you have to make do, as they say, and the inhabitants of the garden estate form a resistance, and as in times of war, emotions exacerbate, unlikely friendships emerge, and unexpected treasons change the deal and provoke devastating collateral damages.

## POLITICAL AND SOCIAL CRIME FICTION ROOTED INTO REALITY

*Que la guerre est jolie* (“What a lovely war”) is active about denouncing a situation that numerous French cities have in common, all became attractive locations for people finding the capital too expensive, but are reluctant to settle too far off.

The neighborhood of « Les Mines » carries the historical legacy of the workers’ world, today it questions the essential social issues on a human scale but also on the scale of an estate pointed out by politicians as a place infected by drug traffic, the squat status to justify their abandonment of poor districts and the birth of juicy real estate projects.

## CROSSED INTRIGUES, ONE COMMON CAUSE

First, there is Elise, who grew up in the « Mines » neighborhood and decides to act as an avenger and whistleblower with the help of Khaled, an alcoholic war photographer suffering from post-traumatic stress and who regains his dignity in the struggle.

Even though she is expecting, Elise refuses to let pregnancy slow her down and she evens takes risks to prove it. As for Khaled, he is torn between his desire for justice and his growing affection for Frédérique, a police woman refusing to take part in the town hall’s schemes. There is also Kofi, leader of the neighborhood’s drug traffic, who reigns with an iron hand but still helps out inhabitants to pull through. Since he witnessed his brother’s murder during a gang war, he does all he can to avoid using violence. Almost like a new Étienne Vinaigrier, he is a sort of criminal benefactor. Faced to a meeting of residents, often seen as a helpless lot, Richard, a ruthless mercenary serving the mayor and promoters, never backs down to achieve the neighborhood’s devitalization. He is the one orchestrating its programmed destruction, acting by day and convincing inhabitants to sell their properties, and at nighttime, encouraging the settlement of a cocaine market in the estate. On both parties, we discover undecided citizens who will have to choose which side they are on and change their fate.

This plurality of viewpoints allows a global vision of the plot and of the novel’s arena. Here, the fallibility of the two heroes, Khaled and Elise, manages to encourage the reader’s support for their desire to save their neighborhood.

## THE « MINES » DISTRICT, A CHARACTER-LOCATION

The Vinaigrier estate and factory both form the nerve center of *Que la guerre est jolie* and each has its own standard-bearer: the estate has Kofi, its gangster-benefactor, and the factory has Elise, its avenger blogger.

The estate unveils as an independent location, governed by its own rules and customs, its habits and internal quarrels. The factory, a creative and festive place, is the result of collaboration and a will for independence, opposing public authorities, and a patrimonial monument through its architecture as well as its history. Relics of a bygone past in which employers appear angelic compared to lawless capitalism, supposed to dismantle the neighborhood and turn it into a juicy financial operation.

## A WORD ON THE AUTHOR

After his pianist training, Christian Roux succeeds at the general exam of musical education. Among his jobs: teacher, shepherd, bookseller, cashier, scenery mover, machinist builder, bar pianist, house painter... He gets his entertainment worker status in 1997 and dedicates himself to music, live shows, cinema and writing, including crime fiction writing.

# WINNERS AND SELECTION OF PREVIOUS EDITIONS

2017	2016	2015
<b>FREE OF RIGHTS</b>		
<i>En Pays Conquis</i> Thomas Bronnec (Gallimard, 2017)	<i>L'alignement des équinoxes</i> Sébastien Raizer (Gallimard, 2015)	<i>Après la guerre,</i> Hervé Le Corre (Rivages, 2014)
<i>Hedge Fund</i> Tristan Roulot, Patrick Hénaff, Philippe Sabbah (Le Lombard, 2014, 2015)	<i>Au fer rouge,</i> Marin Ledun (Flammarion, 2015)	<i>Commandant Achab,</i> Stéphane Piatzszek, Stéphane Douay (Casterman, 2013)
<i>Kabukicho</i> Dominique Sylvain (Viviane Hamy, 2016)	<i>Infiltrés,</i> Sylvain Runberg, Olivier Truc, Olivier Thomas (Soleil, 2015)	<i>Et qu'advienne le chaos,</i> Hadrien Klent (Le Tripode, 2010)
<i>Zanzara,</i> Paul Colize (Univers Poche, 2017)	<i>Tout le monde te haïra,</i> Alexis Aubenque (Robert Laffont, 2015)	<i>Le partage des terres,</i> Bernard Besson (Odile Jacob, 2013)
	<i>Ubac,</i> Elisa Vix (Le Rouergue, 2016)	<i>Bunker Parano,</i> Georges-Jean Arnaud (French Pulp, 2014)
<b>OPTIONED OR SOLD</b>		
<i>Seules les bêtes</i> Colin Niel (Le Rouergue, 2017)		<i>Poulets grillés</i> Sophie Henaff (Albin Michel, 2015)
<i>Jeu d'ombres</i> Loulou Dedola, Merwan (Glénat, 2016)		
<b>ONGOING NEGOCIATION</b>		
<i>Quand la neige danse,</i> Sonja Delzongle (Denoël, 2016)	<i>Les loups à leur porte</i> Jérémy Fel (Rivages, 2015)	

Winners in grey

# ADAPTED NOVELS

## POLARS 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

## POLARS HAVING GENERATED A SERIES AND A FEATURE FILM

*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

## CAPTION

American Scandinavians British French Others

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