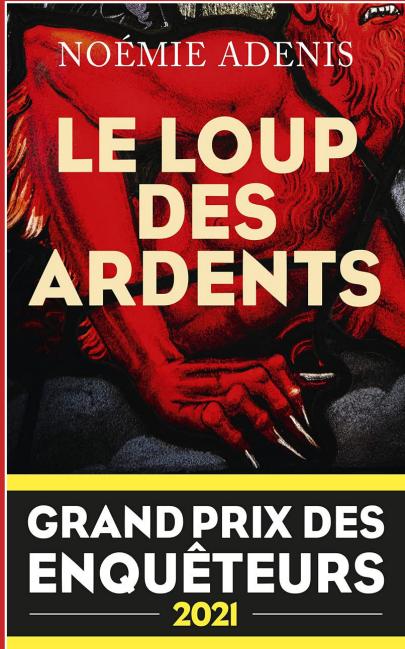


# POLAR EN SÉRIES PRIZE

2022



QUAIS  
DU POLAR  
FESTIVAL  
INTERNATIONAL  
LYON

S C E L F ,



# POLAR EN SÉRIES

As every year since 2015, the International Festival of Quais du Polar in Lyon is very happy to highlight and reward a literary work, for its own qualities and its adaptation potential into a TV series, by awarding the Polar en Séries Prize. Along with the expansion of series production, crime fiction adaptations for the small screen have met an ever-growing success and an incredible creativity. This prize was designed to highlight French crime fiction which also achieves an increasing success and constantly reinvents itself. Quais du polar and its professional label, Polar Connection, wish to continue encouraging interactions between publishers, authors, screenwriters and producers to create new adaptation projects and thus continue to play their part as mediators between books and the small screen.

Publishers answered the SCELF's call with over 70 applications. The diversity of the submitted works proves the unlimited creative possibilities of the genre which is an inexhaustible resource of stories and intrigues for series creators.

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We would like to acknowledge publishers who have entrusted us with their applications and all our partners who support and build this project with us: the SCELF, Initiative Film, Auvergne-Rhône-Alpes Cinéma, the BIEF, Écran Total and the members of the jury who have agreed to share this experience.



**QUAIS  
DU POLAR**  
FESTIVAL  
INTERNATIONAL  
LYON

# THE SCELF

## PARTNER OF QUAIS DU POLAR

Partner of Quais du polar since 2014, the SCELF (Société Civile des Éditeurs de Langue Française – Civil Society of French-language Publishers) is an intermediary actor for the collection and distribution of copyrights generated by the multiple forms of adaptation of French-language literary works.

The SCELF launched three professional events: « Rencontres de l'audiovisuel » at the BNF, Shoot the Book ! at the Cannes Festival, and « Livres, Acte I » - « Rencontres du spectacle vivant » at the Rond-Point Theatre ; every year, these events gather many French and international producers looking for subjects.

The SCELF naturally teamed up with many film and literature festivals to implement meetings between publishers and producers. For example, it supports the international versions of Shoot the Book ! in Los Angeles, Mumbai, Korea, at FIPADOC Biarritz, at FIBD Angoulême, and other events such as Marseille Séries Story or Série Mania. It is in this context that the SCELF and Quais du polar festival have built together a unique event dedicated to the adaptation of crime fiction novels into TV Series.

For the ninth consecutive year, the SCELF is pleased to support Quais du polar and the « Polar en séries » Prize, which rewards a French-language literary work with high potential for TV adaptation. The SCELF wishes great success to these professional gatherings and is delighted to see that this prize continues to highlight the huge adaptation potential of French crime fiction on small screen, in a market which is, today more than ever, booming.

S C E L F ,

# THE INITATIVE

Polar en séries was launched in 2015. It was the result of an encounter orchestrated by Marie Le Gac from Rhône-Alpes Cinéma (now Auvergne-Rhône-Alpes Cinéma) between the team of Quais du polar, which has turned Lyon into the emblematic capital of crime fiction literature, and Initiative Film, which is behind many events and training sessions on the subject of adaptation. The idea of setting up a professional event to bring to light a selection of recent works that have a significant potential of adaptability to the TV Series format seduced the Scelf who immediately became a partner in the adventure. Since the creation of this annual meeting, producing series of all formats has become such a key issue that it has given reason to our initiative. Crime fiction has been, for a long time, a fertile ground for adaptations from books to screens. The attraction to the genre is obvious, worldwide. The police or the «noir» literature in general, allow the development of well-crafted intrigues, recurring characters who evolve in incarnated places, as well as exhilarating atmospheres. It is also a genre in which stories are always unpredictable and suspense often offers efficient cliff-hangers, very much appreciated by readers and audiences.

With our recent change of habits, accentuated by the pandemic, series have emerged as an audiovisual medium both accessible and « necessary ». If series already have shown a significant evolution through the past few years, series are watched on all screens and on all different types of platform, which flourish.

The design of this booklet has been entrusted to us as an extension of our advisory task, in line with the various connections between literature and the audiovisual world. Its role is to present the initiative, introduce the jury (renewed each year) and the works in competition, with a focus on the award winner of the year.

The booklet also offers a review on previous selected works and laureates, and an update on the status of their rights. Are they still free of rights, optioned or already purchased and on their way towards a series or film adaptation? All these questions will be answered here.

Concerning the process of Polar en séries selection, the short-list is established thanks to specific criteria that evaluate the adaptation potential of all works into a series format. Every year, the SCELF sends out a call for application to a wide range of French publishers.

This year, over 70 works were submitted to constitute a pre-selection. This year's short-list, deliberately eclectic, opens up various paths in terms of styles and formats. It has been put together by the teams of Quais du polar, Initiative Film and by former students of the CinéFabrique of Lyon and master students from Correm and Scédir of the Sorbonne as well. The short-list of 6 works was then sent to members of the jury. This jury, composed of audiovisual professionals, delivered its verdict in March during a deliberative dinner; it was as always a very lively and passionate moment which took place in a Parisian restaurant that has been hosting the deliberations since the creation of the award: le Petit Riche (Paris 9th arrondissement).



*Consulting firm created by Isabelle Fauvel and today co-directed by Hakim Mao, Initiative Film is dedicated to support talents through the development of audiovisual projects, before its production, from the birth of the story to the actual implementation of the project. Literary adaptation is at the heart of the activity which also includes an international training component and scouting.*

# THE JURY

Members of the jury, in alphabetical order

**MICHEL ABOUCHAHLA**  
Écran Total president

**LOUISE BOUGHIAS**  
Polar+ Channel director

**JÉRÔME CORNUAU**  
Film director and screenwriter

**BENJAMIN FAU**  
Journalist (Le Point, Le Point Pop),  
co-author of the Dictionnaire des séries télévisées (éditions P.Rey)

**JULIEN GUÉRIF**  
Screenwriter

**CAROLE LE BERRE**  
Programme counsellor, Fiction Unit, France Télévision

**MATHILDE MEYER**  
Development and Acquisitions counsellor, Pathé Films

**VÉRA PELTEKIAN**  
Vice-president in charge of original French productions,  
HBO Max, at WarnerMedia International



# **SHORT LIST**

List of works in alphabetical order of authors

## **LE LOUP DES ARDENTS**

Noémie Adenis  
Robert Laffont, 2021

## **ET PUIS MOURIR**

Jean-Luc Bizien  
Fayard, 2020

## **HYPNOS (Volumes 1 & 2)**

Laurent Galandon and Attila Futaki  
Le Lombard – MédiaToon, 2017

## **SEMAR**

Audrey Gloaguen  
Gallimard, 2022

## **MARCHANDS DE MORT SUBITE**

Max Izambard  
Le Rouergue, 2021

## **TUER LE FILS**

Benoit Séverac  
La manufacture de livres, 2021

# THE JURY'S OPINION

## SHORT LIST 2022

Six books: six different formats, six unique writing styles, six stories sometimes very far apart, in time or in space. And yet, they have one thing in common: a quest for truth. It is the very same truth that, on pages or on screens, agitates crime fiction characters. Even though some of them go through very hard times and we wouldn't like to be in their shoes, we feel close to them; they are definitely worthy of empathy.

Once again this year, the Polar en Séries Prize is an opportunity to discover the proposals of a great variety of crime novels, with rich and multiple universes, and all on the same quest for truth. Whether it means to reveal unbearable acts of violence under the blazing sun of Africa, to unravel the threads of a presumed triple suicide through the twists and turns of computer networks and social media, to understand how a toxic family relationship can lead to the worst actions, to revive parts of the forgotten past through

hypnosis in order to defend the French state, or to perceive, beyond a wave of social violence or an uncontrollable epidemic, the spectre of a much more intimate but equally intense human tragedy.

Are they successful novels or audiovisual adaptations in progress? They are obviously both, because their inherent qualities transcend their format.

And yet, the jury had to choose only one...

## SHORT LIST 2022

This gripping behind closed door novel is set in a Sologne village of the 16th century cut from the world by winter and struck down by a mysterious and fatal disease. *Le Loup des Ardents* is a little wonder of amazing accomplishment. It is fascinating by its relentless machinery as much as by the richness of its themes.

Here we are in Middle Ages that avoid clichés and easy options thanks to its deeply humane evocation. Noémie Adenis manages to perfectly run her plot while revealing complex multifaceted characters. It definitely

has great potential for screen adaptation, for instance on the format of a mini-series of 4 or 6 episodes.

It is a poignant human tragedy inhabited by powerful characters; this first novel is already a success as a novel. It is also a perfect ground for adaptation with characters, facts and promises that are waiting to be fulfilled. For a screenwriter, for a director, for a producer: nothing but happiness in perspective. For readers, of course, and for future viewers: just as much.

# LE LOUP DES ARDENTS



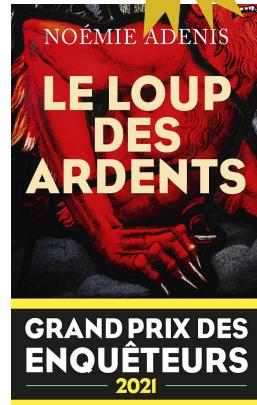
NOÉMIE ADENIS (ROBERT LAFFONT, 2021)

## IF IT WERE A FILM :

- | **THE NAME OF THE ROSE** by Jean-Jacques Annaud
- | **BROTHERHOOD OF THE WOLF** by Christophe Gans

## AND IF IT WHERE A SERIES :

- | **SLEEPY HOLLOW** by Alex Kurtzman, Roberto Orci, Phillip Iscove and Len Wiseman,
- | **TRAPPED** (Ófærð) de Baltasar Kormákur



*In Sologne, the particularly harsh winter of 1561 forces a doctor, Aymar, to find refuge in the small village of Ardeloup because roads are cut off and it is impossible for him to reach the city. Snow is falling night and day, relentlessly isolating the village while a mysterious illness spreads among the inhabitants. Confronted to this contagious disease, they feel helpless and the arrival of the doctor is a true blessing; villagers welcome him with self-interest, as Aymar's diary mentions it. Some have terrifying hallucinations; others shout out that they are burning, raging with fever, but their bodies are freezing cold. Aymar does what he can with the means at his disposal and must quickly take measures; he isolates the sick and isolates himself having been in contact with them. He asks his hosts if he can be in charge of a little orphan girl who knows nothing of her origins, Loïse; she is about ten, dressed in rags, and constantly ill treated by the mistress of the house. He intends to help her and in return she is able to relieve him of the multiple tasks he no longer has time to perform. The girl is remarkably smart, which can be useful in many ways. The disease despairs the community and ends up affecting every home. It prints out its black mark on the bodies of the contaminated villagers. Could this affliction be the devil's work or perhaps a killer's wicked plan? The population begins to wonder and soon superstition takes over every one's mind. They need someone to blame before there's no one left to bury the dead... Loïse is suspected; after all, she is the daughter of a witch. Aymar must protect her... Time is running out, but can hope really come back with the spring?*

## **SNOWY LOCK-UP**

This open-air behind closed doors story has a western-like structure with a lonesome character that ends up in a microcosm. Its unity of time and place is well-depicted and offers a perfect pitch for a historical series.

We still move around at the beginning of the novel; but quickly, the village is frozen, buried under the snow and becomes a closed door setting for the story. The cold and the snow seem to have cut off all roads to and from the village; it apparently explains Aymar's arrival, because he couldn't make it to the city. But what really paralyzes the place is the spread of this terrifying disease, a real epidemic; no one knows how it can be prevented or what causes it.

The village becomes the perfect pitch of the story ; each house, the church and the windmill, the farm, the isolated house in which Aymar settles with Loïse... all of these places set the geography of the story which connects characters, past and present and thus becomes the game field for the disease. This well-documented story tackles the popular imagination of the times when confronted to an epidemic. It certainly reminds us of our own past months...

## **MIDDLE AGES BEYOND CLICHÉS**

Highly documented and fed by the author's special expertise, the novel gives us an opportunity to discover and rediscover the Middle Ages in a new light. Life-styles and images of daily routines from a too often stereotyped period of history, are here unveiled with a certain modernity, for instance through dialogues.

Elements of truth are in everyone's role and place: the parish priest, the different jobs and their value to the community and the way the villagers confront disasters. Quarrels and power struggles occur among

them but they must unite under the watchful eye of the « foreigner » Aymar. It allows us to step in and dissect this microcosm-village, symptomatic of the society of the time.

## **AN UNEXPECTED PAIR**

Aymar is obviously very different from the poorly educated, very pious, distrustful and superstitious villagers. Educated, doctor, elegant, he embodies another world and becomes the man for the job, the one they've been waiting for to save the village. His medical skills give us much information on how erudition and pragmatism worked together at the time. His knowledge commands respect, so he surprises everyone when he asks to take care of the little Loïse; nobody ever paid attention to her and, worse, she was bullied by the wife of his host. Could it be because they don't belong to this rude community that they get along so well and so quickly? Under Aymar's watchful eyes, the wild child becomes a helpful and perceptive assistant. Together, they will go through dark times in an isolated house, in which the girl mysteriously seems to feel at home. Maybe this abandoned house hides a secret? Maybe something beyond them connects the man and the child?

## THE SNOW AND THE STAKE

It is by gradually pulling the threads of the plot that an ancient curse is revealed. The villagers carry a shameful secret which, a few years ago, led to the condemnation of a woman burnt for witchcraft. After this tragic episode, which was obviously unfounded, inhabitants went on with their daily life; until this terrible illness and the rumours coming along with it...

Witchcraft can sound fashionable and is often mentioned in a plot to the point of absorbing it completely. But here, nothing of the kind; this topic is treated in a very modern way, and witchcraft manages to be embodied beyond clichés and to reflect accurately our contemporary world. The way of working on an epidemic is also very original.

## REVENGE IS A DISH BEST SAVOURED (VERY) COOL

By discovering the story of Loïse (her beautiful mother, a widow, was denounced as a witch by one of the villagers and burnt alive), Aymar's past is also revealed. Maybe Aymar didn't come to the village by accident; maybe he knows something about the evil disease that the community doesn't. He has been taking care of the sick for a long time now but seems to avoid getting contaminated. But if the truth eventually comes out, the origin of this devilish disease will be discovered too late to avoid the carnage.

If there is, in the end, only one man at the origin of the denunciation that led a woman to the stake, it's in fact an entire village that remained silent. They were all involved in the barbaric act that punished an innocent woman. It was often the case in that century, when the inquisition quickly condemned a woman for her beauty, intelligence or independence.

## THE AUTHOR IN A FEW LINES

Born in 1991, Noémie Adenis grew up in the region of Lille. She has a degree in art history and archaeology and in medieval civilization as well. She began writing during her college years. Aged just thirty, she is awarded with the Grand Prix des Enquêteurs 2021 for her first novel.

## THE NOVEL IN A FEW WORDS

"A gloomy atmosphere prevailed. Despite the prayers of the villagers, the disease did not weaken. Sick people writhed in agony; others stared at each other with suspicion. Wasn't that a sign of insanity? A meaningless word could start rumours. »

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# ET PUIS MOURIR

JEAN-LUC BIZIEN  
(FAYARD, 2020)



## IF IT WERE A FILM :

- | OH MERCY !  
DE ARNAUD DESPLECHIN
- | SEVEN by David Fincher

## AND IF IT WHERE A SERIES :

- | THE CHASER by Park Kyung-Soo
- | MILLENIUM by Niels Arden Oplev and Daniel Alfredson

*The social climate is tense, France experiences the first acts of the Yellow Vests movement; but that's neither Homicide's concern nor Commander Jean-Yves Le Guen's. The emergency is to find a killer who, taking advantage of the agitation of Saturday demonstrations, murders 60 year olds with no apparent connection between them, in the posh districts of Paris. He is well aware that if the press is informed, the Yellow Vests will be held responsible. But there is in fact a double emergency: find the man and thereby stop the barbaric murders committed by way of a very precise and sordid staging. There is maximum pressure on Homicide, especially since the victims were wealthy people and the hatred of the rich is put forward to confirm the thesis of a murderous Yellow Vest. But the victims turn out to be all connected to a gang rape*

*case that happened almost 40 years ago; the line of investigation then obviously points to an avenger. Through alternating chapters, the story follows on one hand the investigation, on the other the murderer whose identity is immediately revealed. But what are his motivations and what is his connection to his victims?*

## A VERY SPECIAL INVESTIGATOR: ABBOT PIERRE RATHER THAN THÉNARDIER

Jean-Yves Le Guen, 56 years old, is an old school cop; one who misses the Quai des Orfèvres buildings and, although the new premises of Homicide are much more functional, one who doesn't get used to the clinical atmosphere of this new stronghold. Le Guen knows the mission of Homicide, therefore he is exasperated when, returning from a too short night, he sees a colleague forcing a poor guy to confess a minor theft that would deprive him of the custody of his children. Le Guen decides to break the rules to give this man a chance to get out. Times are hard and Le Guen cannot remain unmoved. Hardly reprimanded, Le Guen is entrusted with a singular case: a desecration in a cemetery and its very particular ritual, and a series of murders in the wealthy districts where the bodies of the victims are also desecrated following the same modus operandi. Le Guen teams up with Agostini, a deputy who, at first, is quite suspicious of a cop capable of breaking the rules; but who will eventually understand that being a good cop does not prevent people from having convictions that sometimes require some "procedural arrangements".

The social consciousness of Le Guen, echoing with the crisis of the Yellow Vests, makes him an endearing character, well decided to resist the psychosis caused by the social movement that strikes France. Although everything seems to incriminate a rebel (all of which are badly portrayed by the media every Saturday), Le Guen refuses this assumption. He will resist

his hierarchy which, pressured by politicians, pushes him to lead his investigation and ease the tensed relationship with his young deputy. He will remind him never to confuse law and justice.

## DEMONSTRATIONS: A SMOKESCREEN

The investigation begins in the special atmosphere of the first acts of the Yellow Vests movement, which will progressively make the country (and especially cops) reach the boiling point. This social climate is suitable for the killer who will have the perfect opportunity to blend into the crowd, escape security cameras in the tear gas fog and to pretend being a Yellow Vest as he enters the buildings to commit his crimes. He only operates on Saturdays, at the peak of the protests...

This crossover and the murderer's ability to hide among the protesters, to schedule crimes paced on acts 1, 2, 3...of the demonstrations, and the investigators' chase from one Saturday to the next, all create a unique and breathtaking structure. Chapters alternate between the daily routine of the killer, his crimes during the demonstration days and the investigation itself..

## AN EMERGENCY FOR REVENGE

While France is torn apart by a social crisis that occupies every debate, Gabriel carries out his work in a suburban EHPAD, under the admiration of his colleagues, especially his female co-workers who are all fond of him. But Gabriel, although always polite, keeps his distance and his only preoccupation seems to be the elderly people he looks after; among which is his mother, now entering the critical phase of her Alzheimer's.

Since his mother's illness brought back buried memories, Gabriel has been obsessed with one only thing: avenge her before her death. He adores his mother; she raised him alone and

has suffered and now she finally has identified her executioners. Behind the image of the perfect man that he has been all these years, is a man ready to do anything to bring justice, a determined criminal, smart and well prepared, helped by the chaos sown by the social movement. Gabriel is in a hurry because he wants to punish all the barbarians who assaulted his mother when she was a young girl, before she dies... Here the criminal has two faces: the perfect son, the gentleman, praised by his colleagues, and the « machine » determined to make the aggressors pay for the tragedy his mother has suffered. As the story goes, without excusing him or hoping that he escapes Homicide, his motives do not leave us indifferent.

## THE AUTHOR IN A FEW WORDS

Jean-Luc Bizien grew up in Cambodia and lived in the Comoros before moving to Normandy where he studied English and joined the École Normale to become a teacher. He now devotes himself to writing: detective novels, science fiction, fantasy, youth literature, game books, and also writes under the names of Sean McFarrel and Vuk Kovasevic.

## A FEW LINES FROM THE NOVEL

*"Only one thing mattered to him: that the situation worsened. May the frenzy seize the minds, may the battle begin. This way he could take advantage of the confusion and start to fight, HIS fight"*

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# HYPNOS

## (volumes 1 & 2)

LAURENT GALANDON  
(SCÉNARIO) AND ATTILA  
FUTAKI (DESSINS)  
(LE LOMBARD –  
MEDIATOON, 2017)



### IF IT WERE A FILM :

- | NIGHTMARE ALLEY by Guillermo del Toro
- | ADÈLE BLANC-SEC by Luc Besson

### AND IF IT WERE A SERIES :

- | PARIS POLICE 1900 by Frédéric Balekdjian and Fabien Nury
- | LA GARÇONNE by Dominique Lancelot

Paris, 1918. The Big Four are getting ready for the Peace Conference. Camille, a war widow, is juggling between two jobs to support herself and her daughter Adele, who has tuberculosis, and she can't even afford adequate care for her. When she loses one of her jobs, Camille decides to use her gift of hypnosis to seduce a man and steal his valuables. She acquired the technique while she was assisting her husband, who used to practice hypnosis on fairs. But Camille will eventually get arrested and the dreaded Chief of Police Colonel Brunaire will offer her a deal: he can guarantee her safety and her daughter's only if she is willing to collaborate as a spy

and hypnotist for the police forces. The choice is quickly made and although Camille is still inexperienced, she finds herself in an asylum, trying to get information from Albertine; the woman seems to be stuck back in her childhood after a great fire that left her severely burnt. Under hypnosis, Albertine manages to remember the night of the accident. At the time, she was making bombs for a group of anarchists with her grandfather, Félicien. But on that night, the workshop caught fire and she was trapped by the flames... Albertine survived but her new-born baby didn't.

One night, Camille and Albertine escape from the asylum to meet with Félicien and his group of anarchists. Félicien mentions Albertine's past; she used to be very active in the movement. But since Camille gave back Albertine her memories, she seems different, desperate. Camille witnesses the actions and intentions of the group and gives Colonel Brunaire their plan: an attack on Georges Clemenceau... But how far will Camille's allegiance go? Indeed, her husband was shot during the war on Clemenceau's orders.

### IN CAMILLE'S EYES

The protagonist, Camille the war widow, finds herself recruited by the police against her own will. She becomes a spy and has to get all kind of information to dismantle an anarchist network or even to prevent the Bolshevik revolution from reaching France. Camille is a fighting woman, haunted by her past and ready to do anything to protect Adele, her daughter. She is a singular character with a well-filled back-story; her past will catch up with her. It is full of secrets

that will reveal themselves gradually... Her gift of hypnosis also allows her to expose the secrets of the people she comes across. The evolution of her talent makes her meet many characters such as Landru, the famous criminal known as "Bluebeard" at the time.

## AT THE DAWN OF THE ROARING TWENTIES: A SERIES BETWEEN TWO...WARS

Hypnos takes us into a well-documented 1920's Paris, in very precise time frames: post-World War I negotiations in the first volume and the actions of anarcho-syndicalism in the second, through the prism of espionage. The story of the main character serves the big History and offers a singular perspective: it is the point of view of a single woman, a fighting and independent mother. Each volume is based on a strong historical event: set in the interwar period, the first volume focuses on the attempted murder of Clemenceau by the anarchists; in the second one, on a more general basis, it widens to the threat of a Bolshevik revolution in France through the stirrings of the railway unions. Therefore, Hypnos raises real social issues that echo our present times.

## WILL ANARCHY WIN?

A series adaptation would a progressive exposure of the character's past, and its ambiguous evolution. In addition, the graphic novel takes us at the heart of two environments, two microcosms linked by the main character: on one side, the police world, well-developed and on the other side, the anarchist world, more complex.

This graphic novel, in several volumes, adapted into a series, would give us the opportunity to explore in depth these microcosms and their interactions.

## THE AUTHORS IN A FEW LINES

Settled in Ardèche, Laurent Galandon, graphic novel/comics scriptwriter, he multiplies projects published by Bamboo and Dargaud, which are rooted in History, in order to understand and question it. He took advantage of his great film culture to offer his readers fascinating stories that shake up prejudices.

Attila Futaki was born in 1984, and is an author of graphic novels/comics and a painter. He is considered as the most important artist of the young generation of Hungarian comics. He signed the graphic novel adaptation of the Percy Jackson saga. He lives and works in Budapest, where he exhibits regularly. He also works as an illustrator for the New York Times.

## THE NOVEL IN A FEW WORDS

« - Hypnosis is not that simple. As I already told you, I'm not quite familiar with the process...My practice is rather uncertain...It's a risky discipline. A misguided session can hurt the subject...

- You underestimate yourself. You've done pretty well so far.

## CONTACT :

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# SEMIA

AUDREY GLOAGUEN  
(GALLIMARD, 2022)

## IF IT WERE A FILM :

| THE SOCIAL DILEMMA

by Jeff Orlowski

| THE SEA OF TREES

by Gus Van Sant



## AND IF IT WERE A SERIES :

| MISTER ROBOT by Sam Esmail

| PERSON OF INTEREST by Jonathan Nolan, JJ

Abrams

*Paris, Christmas is coming. Three hanged men are found in the middle of the La Défense shopping centre. The police investigation quickly concludes that they committed mass suicide.*

*But for Commander Novak, something is wrong: there is no apparent connection between these three people, who seem to have never met each other before that fateful night. He will therefore go around the witnesses, relatives and family, closely followed by a young woman who reminds him of his missing sister. She is Manhattan Caplan, a journalist for Story, a junk show on TV. She has a rare disease known as achromatopsia; she cannot distinguish colours. Her life crumbles when her husband leaves her, taking their son Tom with him. In addition, she might lose her freelance job as a journalist... Even her regular visits to her shrink - who seems to be on his own schedule*

- do not save the situation.

*Driven by her instinct and in order to save herself, Manhattan offers to cover the story of the "mass suicide"; she has the feeling that it hides more than it shows and for the first time, as she reads a press article on the subject, she manages to see a colour she has never seen before: pink.*

*Without ever suspecting the depth of what they will discover, every one investigates. They are all connected to each other by the sprawling social network Fate.*

## MANHATTAN CAPLAN, A HIGH CLASS COLOURBLIND

Manhattan comes from Canada. She has a hard time seeing life in pink, literally, because she is not able to distinguish colours because of her achromatopsia. In order to keep her job, she finds ways to hide her condition.

But the investigation triggers a strange phenomenon: clues "appear" to her. In pink. For instance, the number « 4 » in the neon light of the shopping centre where the tragic scene was discovered, the flowers on a picture taken in Japan found at one of the hanged people's place... These precious clues push her to follow her instinct and to go on with her investigation. She absolutely has to produce the most sensational report to save her job on the Story show and the more she digs the subject, the more she is aware of the extent of what she is about to unveil.

Beyond the investigation, Manhattan's specificity can also be a visual asset, for sound and vision: we can imagine « her » black and white sequences with splashes of colour and the illustration of her exacerbated hearing sense, that her body has developed to compensate, to build up the sound universe of an adaptation.

## A NETWORK OF PORTRAITS

But Manhattan is not the only one for whom this quest triggers a leap forward: there is also Jan Nowak, an investigator traumatized by a difficult childhood, who finds soothing in the most sordid crimes; Hannah Tannenbaum, Manhattan's shrink, who dreams of becoming a celebrity to escape from an abusive husband; and Pélagie Harper, Manhattan's young colleague, who tries to forget, in men's arms, the pain men have caused her.

All characters have the most unusual names and personalities bigger than life. They are described in a lively, incisive style that flirts with the politically incorrect and plays with different levels of language, developing a fertile ground for a well-crafted mosaic series. Several elements of the investigation that appear on line (emails, GPS locations, status on the Fate app, texts...), reveal their personalities, in addition to the development of their precise characterization: each one has its own peculiarities, quirks, obsessions...and secrets. Like the social network Fate, that allows you to see all connected users around you, the triple suicide that launches the investigation will bring together these colourful characters. Like a constellation of blue dots on a canvas, they will become aware of the threads that connect them.

## A PICTURE OF CONTEMPORARY SOLITUDE

From Paris to Tokyo, Manhattan will investigate on the triple suicide that she knows is intimately linked to her, as she progressively « gets her colours back ». She will unveil a more global phenomenon as well: everywhere, people want to commit suicide but are also looking for guidance or, even better, companions for their last journey.

It is the internet that brings them together, through specialized websites in Japan or seemingly harmless social networks in France. These lonely souls will all be victims of big manipulative networks developed by power-

ful digital or media companies. Personal data is now a new gold mine for capitalism.

## THE AUTHOR IN A FEW LINES

After 5 years as a reporter for the France 2 Channel, Audrey Gloaguen becomes editor-in-chief of television magazines and news reports. Since 2013, she is a documentary director. She directed the documentary Ségolène Royal, l'obstinée for France 2.

## THE NOVEL IN A FEW WORDS

– Depressed people say "I would like to see life in pink". That's a funny expression. I would be happy with just a hint of pink. Maybe a touch of blue too, that won't hurt.

– I don't understand

– Achromate.

– ...

– Achromate. I am achromate, Manhattan repeats as she takes off her sunglasses. Pathology of the visual system. The light really hurts my eyes and I can't see any colour. I see everything in black and white. Like a full-time Chaplin film, if you prefer! Fortunately, there's sound. I made up for it naturally by developing my hearing sense.

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# MARCHANDS DE MORT SUBITE

**MAX IZAMBARD  
(LE ROUERGUE, 2021)**

## IF IT WERE A FILM

| **BLOOD DIAMONDS**  
by Edward Zwick

| **THE CONSTANT GARDENER**  
by Fernando Mereilles



## AND IF IT WERE A SERIES :

| **THE NIGHT MANAGER** by David Farr

| **BLACK EARTH RISING** by Hugo Blick

*While Pierre, a widower and former journalist, is enjoying a quiet and lonesome retirement, a call from the French consulate in Uganda is going to change his life. He is informed that Anne – his daughter, who is a journalist in the country – has not been seen since she crossed the Congo border where she was planning to investigate for her next report. Pierre flies to Uganda and discovers the bureaucracy of the French diplomats as well as their incompetence. He is forced to stay in his hotel room but is highly exasperated by the absence of solutions and answers provided by the Consul; he decides to have a look at his daughter's house. The place is completely upside down. In the middle of this mess, Pierre finds a few first clues. This father, desperately looking for his daughter, will investigate the investigation that*

*Anne was leading: gold trade between Congo and Uganda. He is convinced that it has something to do with her disappearance. In this context, he will meet Grace, Anne's Ugandan girlfriend, hoping to gather more facts. Pierre holds on to every hint, every detail, and every appointment that his daughter has had in order to find a way that might lead him to her. He then comes across Juliet, a young journalist, who accepts to take over Anne's investigation; meanwhile, the country is facing an unprecedented political crisis...*

## THE DARK SIDE OF GOLD TRADE

At the side of this father trying to follow his daughter's track, we progressively uncover the steps of her investigation: the illegal exportation of gold between Uganda and Congo. We discover the ugliness of this trafficking, corruption, the extent of these illegal networks, their influence, their violence and their connection with power, which allows us to explore many subjects. There are guilty parties of course, but the reality is always more complex and these networks seem to be driven by an intricate system. Who gets the profit? Who protects them? Who assists them? What are the causes? Like Pierre and Juliet, the reader finds out about the extensive power of a mafia that does not say its name. Here, we have all the ingredients of a noir series: a worrying disappearance, power, money, trafficking, threats and a mystery to unravel...

## A SCAN OF MUTATIONS AND CRISIS AFFECTING UGANDA

As Juliet takes over Anne's investigation, a student uprising shakes the Capital, Kampala. Protest rises. She has to deal with a land of Uganda drenched in fire and blood in which repression is raging. This crime fiction is also a well-documented investigation on today's Uganda: the special treatment of Westerners and expatriates when they face the repression units, has nothing to do with the cruelty to locals; the violence of the regime and the severity of the dictatorship; France's responsibility in the Rwandan genocide; journalists having a hard time investigating and doing their jobs properly... In his own way, Max Izambard also leads an investigation through fiction. From his sharp perspective, without omission, he shows the agitation of the Ugandan society and we can easily imagine a rich and committed adaptation.

## THE DOUBLE INVESTIGATION

Pierre, a former journalist looking for his daughter, will act like an investigator and thoroughly explore the life she was living before she went missing. This man doesn't express his feelings and wasn't that close to Anne, but he refuses to leave her fate in the hands of others. It is his task to deal with this tragedy and he will use the only means he knows: lead an investigation. Anne is a « ghost-character », out of the frame and only exists through her father's investigation. We will get to know her better along the way. Did he really know his daughter? Anne, like her father, seems both secretive and discreet but, like him, she proudly answers to provocation. Pierre enters her home, her private place, and her files. But a mystery remains: Anne's private life. Who is this mysterious friend who was probably more than just a friend, according to the consular services? Pierre will meet Grace, Anne's girlfriend and will discover how this homosexual relationship was perceived in Uganda and by the French community... It is also the

story of an indirect reunion between a father and his daughter, and along Pierre's research, he will come across many common points he wasn't aware of. *Marchands de mort subite* offers a beautiful reflection on parenthood and on the evolution of a father and daughter relationship that could develop its shades and its progression through a series format.

## THE AUTHOR IN A FEW LINES

Max Izambard has long worked in international collaboration and lived several years in Uganda where he decided to set the action of his first novel.

## THE NOVEL IN A FEW WORDS

« Pierre noticed that she kept on alternating present tense and past tense to talk about Anne. Like if her existence among the world of the living was uncertain, like a fluctuating status ; or like if Grace was waging an inner battle to save Anne from the mists of time, snatching her from the darkness that kept her captive, and trying to bring her back to her.»

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# TUER LE FILS

BENOÎT SÉVERAC  
(LA MANUFACTURE DE LIVRES,  
2021)



## IF IT WERE A FILM :

| THE PLACE BEYOND  
THE PINES by Derek  
Cianfrance

| UN MONDE À NOUS  
by Frédéric Balekdjian

## AND IF IT WERE A SERIES :

| THE NIGHT OF by Richard Price  
and Steven Zaillian

| UNE SI LONGUE NUIT  
by Clothilde Jamin and Nicolas Clément

| THE VIRTUES by Shane Meadows  
and Jack Thorne

*Matthieu Fabas killed someone and doesn't deny it. He has served his time. But when he is accused of a new murder, this time, he refuses to make the slightest confession. No, he did not kill his own father on the very day after his release.*

*Inspector Cérisol, in charge of the investigation, and his men, Nicomedes and Gaspierre, are convinced of Matthieu's innocence, even though everything seems to charge him; and he had every reason to hate his father.*

As Cérisol tries to get to know Matthieu, he comes across the diary he kept in prison. He assiduously attended writing workshops and was visibly talented. The past of the father and his son reveals itself: Matthieu suffered a dark, tragic, violent relationship since his youngest age. It pushed him to commit the crime he has been convicted for. He wanted his father's attention so badly that, by his act, he hoped to please him, at last.

For Cérisol who always wanted to be a father, this investigation will take an unusual direction...

## FAMILY LIFE VS COP LIFE: PATERNITY AT THE HEART OF THE STORY

Police literature (as well as films) certainly tackle the delicate balance between cop life and family life; schedule irregularities, the strength it takes for cops to leave on their home doorstep all the tragedies, tensions, horrors that they are faced with every day, and add to that the pressure of their hierarchy.

Beyond marital life that often breaks up, here the story deals with the theme of paternity, which concerns several characters. As opposed to many of his colleagues, Cérisol has managed to preserve a harmonious life with his wife, who never wanted to have children. Despite her blindness, she has a very acute vision of her husband. Gaspierre (the youngest) and his wife have just become parents. For Nicomedes, (large) family life is hard to manage.

Being a father is precisely what Patrick Fabas could never be for his son, to the point of torturing him on a daily basis, becoming a monster, witnessing his own dehumanization without ever being able to stop the process...

## THE QUESTION OF MANHOOD

For Patrick Fabas, his son is not a man and never will be. For Fabas and his gang of bikers, being a man is to flirt with the extreme right, possess intense virility, be aggressive, homophobic, be able to swallow quantities of beer with buddies and, of course, to ride growling engines, that Patrick never allowed his son to touch - only offering him his contempt as an education.

Yet Bruno, a family friend, did try to limit Patrick's excesses when he began to "screw up", after the death of Matthieu's mother, Catherine. Bruno might be part of the gang, he has however never succeeded in changing Patrick's attitude, who has constantly belittled his son. Even when Matthieu killed a homosexual to make his father proud, Patrick thought that his murderous act lacked style... Just like the fact that he was caught by the cops and that, according to him, shows the full extent of his mediocrity. This obsession with manhood hides something that will be revealed during the investigation and it can be considered as a red thread questioning this notion all through the story: when we discover the father/son relationship, the underworld attending the writing workshop in the detention centre, the Albanian gang from Massy and their lucrative underground gambling market, the bikers' world nostalgic for fascism and quite fond of racist attacks... A world without women.

## AN ENDEARING INVESTIGATOR

Cérisol, beyond the fact of being a good cop, is an endearing and sentimental character close to his fifties. In love with his wife – Sylvia an unfailing support, physiotherapist, blind and high level athlete – and close to his men, he listens to them and knows how to help them overcome their doubts, their discouragement. Cérisol is a fan of French songs but nothing compares to his ultimate passion: jam. This sin of gluttony, or obsession, will make him steal jars from

crime scenes and eat them at any time of the day or night, to the point of endangering his health and ending up in ER in the middle of an investigation... Of course, he will escape from the hospital and take back his investigation where he left it. This weakness reveals his fight against newly diagnosed diabetes.

## THE AUTHOR IN A FEW LINES

Jack of all trades, Benoît Séverac has been so far: a guitar player-singer in a punk band, amateur actor, seasonal agricultural worker, shepherd on the Larzac, funeral monument restorer, seller of regional luxury goods, wine taster, city councillor, clarinet player in a jazz big band, co-founder of a rock-latino-jazz brass band...and wrote more than ten novels.

## THE NOVEL IN A FEW WORDS

« For my father, I was just an empty brief. A pair of testicles in a jar of formaldehyde on a shelf, offered to the contemplation and meditation of the whole family, so that I could make an act of contrition. As if the weight on my chest was not enough; as if we had to add guilt to the sentence. »

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# WINNERS AND SHORT LISTED NOVELS FROM PREVIOUS YEARS

PUBLISHER	TITLE	AUTHOR	DATE	FREE OF RIGHTS	ONGOING NEGOCIATION	SOLD/ UNDER OPTION
ALBIN MICHEL	Poulets grillés	Sophie HENAFF	2015			x
ALBIN MICHEL	Le Signal	Maxime Chattam	2019			x
ANNE CARRIERE	Le silence de Clara Wight	Valérie Saubade	2021	x		
BRAGELONNE	Sang	Johana Gustavsson	2020			x
CALMANN LEVY	Celle qui pleurait sous l'eau	Niko Tackian	2020	x		
CASTERMAN	Commandant achab	Stéphane PIATZEK / Stéphane DUCAY	2015	x		
DARGAUD	Le guide mondial des records	Tonino Benacquista et Nicolas Barral	2020		x	
DENOEL	Quand la danse	Sonia DELZONGLE	2017	x		
DENOEL	Troadec et moi	Anaïs Denet	2020			x
DUPUIS	Clown à tuer	El Diablo	2021	x		
FLAMMARION	Au fer rouge	Marin LEDRUN	2016	x		
FLAMMARION	Le Parfum d'Adam	Jean-Christophe Rufin	2019	x		
FLAMMARION	Barbarie 2.0	Andrea H. Japp	2020	x		
FRENCH PULP	Bunker Parano	Georges-Jean ARNAUD	2015	Editeur en liquidation depuis le 7 janvier 2021		
GALLIMARD	L'alignement des équinoxes	Sébastien Raizter	2016	x		
GALLIMARD	En pays conquis	Thomas BRONNEC	2017	x		
GALLIMARD	Plus jamais seul	Caryl FERÉY	2018	x		
GALLIMARD	Leur âme au diable	Marin Ledun	2021			x
GLENAT	Jeu d'ombres	Loulou DEBOLA	2017	x		
LA MANUFACTURE DE LIVRES	L'ange rouge	François Medeline	2021	x		
LE LOMBARD	Hedge fund	Tristan ROULOT / Patrick HENAFF / Philippe SABBAH	2017	x		
LE LOMBARD	L'avocat	Laurent GALANDON / Frank GIROUD / Frédéric VOLANTE	2018	x		
LE LOMBARD	Irons	Tristan Roulot et Luc Braby	2019	x		
LE ROUERGUE	Ubac	Elisa VIX	2016	x		
LE ROUERGUE	Seules les bêtes	Colin NIEL	2017			x
LE ROUERGUE	Parfois c'est le diable qui vous sauve de l'enfer	Jean-Paul Chaumeil	2019	x		
LE ROUERGUE	Félines	Stéphane Servant	2020			x
LE TRIPODE	Et qu'advienne le chaos	Hadrien Kient	2015	x		
LES ARENES	Racket	Dominique Manotti	2019	x		
LIANA LEVI	La chance du perdant	Christophe GUILLAUMOT	2018	x		
LIANA LEVI	Les Maïeuses	Pascale Dietrich	2019			x
MARCHIALY	Du bleu dans la nuit	J.C. Chapuret	2021			x
ODILE JACAOB	Le partage des terres	Bernard BESSON	2015	x		
PAYOT & RIVAGES	Après la guerre	Hervé LA CORRE	2015	x		
PLON	Justice soit-elle	Marie VINYDY	2018	x		
RAGEOT	Le suivant sur la liste	Manon Fargetton	2018	x		
RIVAGES	Les loups à leur porte	Jeremy FEL	2016	x		
RIVAGES	Que la guerre est jolie	Christian ROUX	2018		x	
ROBERT LAFFONT	Tout le monde te haira	Alexis AUBENQUE	2016	droits rendus à l'auteur en mars 2020		
SEUIL	Au bal des absents	Catherine Dufour	2021		x	
SOLEIL	Infiltrés	Sylvain RUNBERG	2016	x		
UNIVERS POCHE	Zanara	Paul COLIZE	2017	x		
VIVIANE HAMY	Kabukicho	Dominique SYLVAIN	2017	x		

# CRIME FICTION, A SOURCE OF INSPIRATION

## SOME EXAMPLES OF CRIME FICTION NOVELS THAT HAVE 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 comissario Montalbano *Andrea Camilleri* Murdoch mysteries *Maureen Jennings Tyskungen* Camilla Läckberg Pronto El - more *Leonard Intruders Michael Marshall Smith* Les enquêtes du Commissaire Maigret *Georges Simenon Case Histories Kate Atkinson 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 Commissaire Winter Ake Edwardson Justified Elmore Leonard* The Ruth Rendell Mysteries *Ruth Rendell Backstrom Leif G. W. Persson Glacé Bernard Minier Longmire Craig Jonhson 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 Dérapages Pierre Lemaitre Perry Mason Erle Stanley Gardner I Know This Much Is True Wally Lamb The Undoing Jean Hanff Korelitz Tokyo Vice Jake Adelstein Les Sept Morts d'Evelyn Hardcastle Stuart Turton Devils Guido Maria Brera Alice in Borderland Kento Yamazaki Disparu à jamais Harlan Coben Stay Close Harlan Coben Les Sauvages Sabri Louatah The Outsider Stephen King Extra Pure Roberto Saviano Beartown Fredrik Backman*

## CRIME FICTION NOVELS THAT HAVE GENERATED SERIES AND A LONG FEATURE FILM

Incorruptibles *Elliot Ness Arsène Lupin Maurice Leblanc Millenium Stieg Larsson* Miss Fisher's Murder Mysteries *Kerry Greenwood The Case of The Chemical 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*

## LÉGENDE

French American British Scandinavian Autres



VENEZ TOURNER VOTRE POLAR EN  
**AUVERGNE-  
RHÔNE-ALPES**

LE CRIME EST NOTRE AFFAIRE !

DÉCORS REMARQUABLES / FONDS DE COPRODUCTION **LONG-MÉTRAGE**

FONDS D'AIDE À LA PRODUCTION **AUDIOVISUELLE** (SÉRIE, UNITAIRE TV)

**ACCOMPAGNEMENT** DES TOURNAGES ET MOYENS DE PRODUCTION



**COMMISSIONS  
DU FILM**  
AUVERGNE  
RHÔNE-ALPES