

A man with curly hair and a beard is shown in profile, looking intently at a screen. The screen displays a complex data visualization, possibly a network graph or a map. The scene is dimly lit, with a small glowing square light on the wall behind him. The overall mood is mysterious and technological.

vortex

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Miniseries 6x52'

Based on an original idea by **Franck THILLIEZ**
Conceived and written by **Camille COUASSE & Sarah FARKAS**
Produced by **Iris BUCHER & Roman TURLURE**
Directed by **Slimane-Baptiste BERHOUN**

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It's the year 2025. Ludovic is the police captain for the French city of Brest. Twenty-seven years prior, he lost the love of his life, Mélanie, in what looked like a tragic mundane accident. But while studying a reconstructed VR crime scene, he stumbles upon a time warp that turns his life upside down: thanks to a glitch, he's able to communicate with Mélanie, just a few days before her death, in 1998. Moving heaven and earth to try and save her from her tragic fate by stopping her murderer, Ludovic is in danger of losing his own life in the present along with his wife Parvana and their son Sam.

EPISODE RECAP

ÉPISODE 1

2025. Using new technology dubbed "vortex," criminal police are able to visualize crime scenes filmed by drones and reconstructed in virtual reality, to help them solve unresolved cases.

Police captain Ludovic Béguin (52 years old) is working with his friend and long-term colleague Nathan Leroy (53) on the case of Zoé Lévy, a young woman whose body was washed up on a beach in Corsen, near Brest.

At first sight, it looks like suicide but Ludovic insists that a criminal investigation be led. Is he justified in his decision or is he obsessing over this particular case as a result of personal experience?: his first wife Mélanie plunged from the top of the cliff to her death on this same beach 27 years ago, soon after giving birth to their daughter Juliette.

In a VR session as part of the investigation, a very familiar person suddenly appears before him. Mélanie, aged 28. At first, Ludovic thinks he must be hallucinating. But probing further, he finds out, stunned, that it's due to a time warp that's just opened in the vortex. Through it, he's able to interact with Mélanie while she was still alive, aged 27, in 1998.

Now he has a one-track mind: he must change the past and save Mélanie, 11 days before her death. But there's a price to pay: after Ludovic asks Mélanie to refrain from going to the semi-finals of the soccer World Cup (he wants to find out if they're able to influence the future), his partner Nathan's family just disappears into thin air: he's single again and his two daughters simply don't exist anymore. Ludovic realizes that, by changing the past, he too might risk the same fate, losing his new wife Parvana and their 8-year-old son Sam.

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ÉPISODE 2

The research is turning into a full-fledged criminal investigation: when Mélanie was found dead, she was wearing the same pearl ring as Zoé Lévy. And yet, when Ludovic meets back up with Mélanie inside the vortex, she insists the ring was not hers. Which leads him to believe they're dealing with a serial killer: Zoé Lévy's murderer must be the same person who killed Mélanie 27 years prior. In their own respective time frames, Mélanie (a young examining magistrate at the time) and Ludovic immediately get busy looking for other potential victims wearing the same ring.

They learn of a third victim, someone who fell from their window to their death in 2020. It seems the killer is trying to make these various murders look like suicide. Meanwhile, Mélanie's change of plan in 1998 (staying away from the World Cup semi-finals), has devastating repercussions: unbeknownst to her, her best friend Florence was meant to meet Nathan, Ludo's partner, at that very same sports event.

In the present (2025), Florence is not married to Nathan; she's divorced from Hector, Mélanie's friend back in high school. In a panic over this change of fate, Ludo finally asks Mélanie to do the unthinkable: she must dump him, back in 1998; it's the only way for her to escape the killer's clutches and survive! If she goes ahead and leaves him, he'll then be able to meet his wife Parvana in the future and have his son, Sam. Broken-hearted but wanting to live, Mélanie agrees to end their relationship. But in her distress, she gets an obsession of her own: who is this Parvana, her "rival," the woman who is to love her Ludo in the future and bring up her daughter Juliette in her stead? In 1998, the young 18-year-old Afghan woman Parvana has just set foot in France, alone and visaless.

ÉPISODE 3

Ludo and Nathan find out that the 3rd victim's violent boyfriend is the son of a jeweler in Brest. Could he be the mysterious "ring murderer?" Whatever the truth, the man is nowhere to be found in 2025 and he doesn't appear in any police records. So Mélanie (in 1998) decides to track him down. She purposefully gets into a fight with him, to get his fingerprints recorded by the police. Her strategy works but, to Ludo's dismay, the fingerprints don't match those of the 2025 murderer. It's back to square one.

When he gets home, he finds Parvana and Sam gone, as if they'd never existed! And Juliette is still living with him despite her age (28) and is no longer a doctor. In fact, she's a total loser, lounging around in her pajamas all day long. It turns out that this radical change is Mélanie's doing: by summoning young Parvana (in 1998) for a supposed traffic violation, the young examining magistrate has changed the course of history, preventing Parvana and Ludovic from meeting. But seeing the poor man (Ludovic 2025) so devastated, his wife and son torn away from him, Mélanie feels desperately guilty.

How will Mélanie manage to fix her mistake and regain Ludo's trust? And time's running out: the day of her death is approaching fast and she's still none the wiser as to who the murderer might be. Meanwhile, Ludo is getting suspicious over Mélanie's constant back and forths to the beach at the dead of night. Worried sick about his wife, he decides to follow her.

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ÉPISODE 4

Mélanie has managed to get Florence and Nathan back together. But now another butterfly effect surfaces: chief of police Yasmine Ben Salem is the latest victim!

Suspecting Mélanie knew her assailant and that he was probably in love with her, Ludo asks her to think about who might be hitting on her, back in 1998. Mélanie admits she's been somewhat harassed by a prosecutor named Nicolas Orsat. This is a new lead for Ludo; with no time to lose, he starts investigating Orsat, taking a few too many liberties with protocol as far as his colleagues Kim and Nathan are concerned. Especially since it turns out that the prosecutor actually has a full-proof alibi. But during his investigation of Orsat, he finds out that Nathan likely had an affair with Yasmine Ben Salem a few years prior.

Ludo feels the pieces of the puzzle are coming together: could Zoé Lévy and Yasmine Ben Salem's murderer be... Nathan? The facts all line up. And yet, how could his friend and long-term partner, the guy he trusts more than anyone in the world, possibly be a murderer?! Ludo can't get his head round it.

Returning to the VR reconstruction of Mélanie's crime scene, Ludovic gets a shock when he notices Nathan contaminated the corpse with his fingerprints by not wearing gloves. Similarly, Nathan is the very same officer who signed the report concluding it was an accident. There's his proof, right there!

To make matters worse, Parvana now finds out that Ludovic has been seeing Mélanie in a time warp. She threatens to leave him if he goes back to visit this "virtual" woman one more time. Despite being cornered, he simply can't bring himself to let Mélanie die a second time: he HAS to see her again, to tell her to get away from Nathan as fast as possible.

ÉPISODE 5

Mélanie is devastated by "future Ludo's" conclusions. The clock's ticking: within a matter of hours she'll be murdered by her husband's best friend! She's run out of hope but has one last request: to meet the daughter she never saw grow up. Despite her initial hesitation, Juliette accepts her father's crazy invitation, finding herself inside the VR realm, standing before a mother the same age as her. It's all too much for the young woman: not only is it totally unreal, the person in front of her is a complete stranger! Mélanie is deeply hurt by this experience. But there's no time for wallowing in self-pity; she must warn Florence : she's dating a dangerous man - Nathan!

Realizing she has little time to escape her fate, Mélanie records a video (on cassette) denouncing her murderer. But as she's driving on her way to taking the cassette to a safe place, she gets chased by Nathan: he's furious with her for talking to Florence about him. Panicking, Mélanie shoots at him with Ludo's service pistol.

Meanwhile, in 2025, Ludo gets into a fight with Nathan to force him to provide a DNA sample. This time, he gets taken off the case: that was the last straw! Ludo is in dire straits: now there's no way he can save Mélanie. And as if that wasn't enough, Parvana has followed through on her threat: she's packed up and left with their son, leaving Ludo hopelessly alone.

Fortunately, there's one saving grace: Ludo has managed to spirit away the VR contact lenses from the Zoé Lévy crime scene and is still able to communicate with Mélanie. She tells him about the video cassette. 2025 Ludo goes to see Hector Levigne, one of Mélanie's high school friends – the person she entrusted with the cassette 27 years prior. But strangely, Hector says he knows nothing about any such cassette. Ludo is deeply unsettled when he spots Hector's wedding photo on his dresser: his bride is wearing the very same pearl ring! Suddenly terrified, Ludo realizes what he's just caused: by accusing Nathan, he has driven Mélanie into the lion's den. Hector is the killer!

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ÉPISODE 6

Back to 1998: after shooting at Ludo's colleague, Mélanie has sought refuge with Hector, thinking she's fled the murderer. But as she comes to, Hector admits he's been in love with her ever since high school... and gifts her a pearl-encrusted ring.

Petrified, Mélanie realizes what a horrible mistake she's made. She goes and hides in the bathroom then manages to escape by jumping out of the window.

2025: despite having been suspended, Ludo goes out of his way to let his colleagues know that Hector's their man. Wanting to believe Ludo, Kim risks going against orders. After some research, she confirms there's a connection between Hector and the other victims. Ludo catches up with Hector at a service station and provokes him, enraged. Things go south and they get into a fight; Hector delivers Ludo a fatal blow, leaving him lying lifeless on the bathroom floor.

1998: Mélanie is chased by Hector as she runs to the beach. He catches up with her and pounces on her. Still carrying the weapon, Mélanie shoots at him, killing him on the spot. Meanwhile, in 2025, Ludo comes to in an unfamiliar world: Hector no longer exists, Parvana never left him and Sam is alive and well. As is Mélanie. Except she's leading a life he never would have imagined.

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PRODUCERS' VISION

Vortex takes place in two time frames

One is from the past – 1998 – while the other involves the future - 2025. The “portal” between the two is a virtual reality room, a time warp “venue” that reunites a man and a woman who were crazy about each other but whose love story came to an abrupt end in 1998, a few days after France won the soccer World Cup final.

In 2025, police captain Ludovic and his partners are investigating a crime scene on Corsen beach, near the French city of Brest. Drones are flying overhead, scanning the area from every angle. Back at the station, Ludovic gets hold of the contact lenses containing the uploaded videos from the crime scene and enters the VR room. As soon as he inserts the lenses, he finds himself on Corsen beach. He’s able to move virtually within the scanned area to look for clues he may have missed in person. But, all of a sudden, he spots a woman who wasn’t at the scene of the crime he visited a few hours ago. With her ponytail and unzipped blue anorak revealing a yellow sweatshirt beneath, he recognizes her: Mélanie! His wife from 27 years ago, who also died (accidentally, he thought) right here on this very same beach!

All of a sudden, after years of grieving, the unthinkable, the incredible, the impossible comes along and shakes up the life Ludo has rebuilt from the bottom up! A happy, stable life with his new wife Parvana and their son Sam.

Only on this beach, through this freakish time warp, can these two people who loved each other communicate and, hopefully, save Mélanie from impending death. But the clock’s ticking. And changing the past isn’t something one does lightly: before long, Ludo and Mélanie discover the disastrous butterfly effect their actions have on the present (2025).

Vortex is a mixed genre show

Here we have a crime fantasy thriller, with a search for a murderer spanning two time periods; combine this with romance, with the hero trying to solve an impossible dilemma (the need to choose between the two loves of his life); then add into the mix the notion of anticipation, prediction, with “futuristic” police using virtual reality to lead their investigations (French police started using drones recently, as of 2021). Contact lenses, an anticipated technological advance on our part, work pretty much like the virtual headsets we’re familiar with today.

We brought virtual reality and virtual production experts on board as early as July 2020, right at the inception of our writing process. We felt it was crucial to combine their technical expertise, our writers’ creativity and the director’s vision as early as possible as we knew the former would naturally provide material for the screenwriters to play with. The visuals for our main setting are a product of this interaction.

Still in its teething stage, although brought into the limelight with *The Mandalorian*, VR technology is an organic part of our show. It’s a particularly attractive proposition for our production as it allows us to really establish our virtual reality room while providing advantages in terms of set design (the actors perform in an actual existing setting, allowing them to interact with their environment) and production (most of the post-production process is worked out ahead of shooting).

While *Vortex* is an exceptional and innovative show, its technological aspect is obviously just a way to convey emotion, not a means to an end. It must remain in the background behind our characters and their dilemmas, anxieties and hopes. *Vortex* is, above all, pure addictive, modern, character-driven drama.

IRIS BUCHER, *Executive producer*
ROMAN TURLURE, *Producer*

DIRECTOR'S VISION

Should we believe in predestined fate or fight for freedom of choice? How selfish are we allowed to be in the name of love?

Every single one of us has asked these same questions. I personally find them fascinating.

Vortex' greatest strength lies in the fact that it uses the fantastic genre approach to intensify the characters' dilemmas, presenting these problems in a much deeper way than a traditional crime series could. Their challenges are sublimely exacerbated by it, and our very first inkling of those dilemmas is visible in Ludo and Mélanie's gaze. Through those tearful eyes, we perceive their terror and their hope. A vision through VR lenses.

In my eyes, Vortex' subtext resides mainly in the silence and intensity of the characters' gazes. Benefiting from a well-established butterfly effect mechanism, viewers will have no trouble perceiving the doubts and temptations of our protagonists. It will be the director's job to convey these emotions clearly, by creating a closeness and empathy with our characters.

Before we even tune into the fact that this is a romantic detective drama straddling two time periods, we must feel the characters' doubts, temptations and hopes almost organically.

I believe this empathy will be achieved through intimacy – by allowing the camera to get up really close to the characters for one, but also via the image format, avoiding confining them to an overly fictional big screen approach. I would advocate a more open, more natural ratio, such as 2:1.

Closeness is also behind our choice of time period: June/July 1998. The décor and care that will go into reconstructing this end of millennia period will not only be a wonderful recollection for those who were around at the time, it will also give our youngest viewers an insight into their parents' past. In addition, it will create a strong bond between our viewers and our protagonists since everyone old enough to have experienced this period will remember where they were on that evening of July 12, 1998.

Fantasy & Visual Effects

Vortex' fantastic element is a clever and powerful tool for creating situations that carry more "drama cargo" than the real life ones. It enables us to study our characters' souls up close and reinforce the investigative mysteries by subjecting them to dilemmas that wouldn't be possible in normal circumstances. But in order to play their role of "emotional catalyst," the fantasy world's rules need to be perfectly legible and understandable by all viewers regardless of their audiovisual culture. While the fantastic gives us an escape from the real world, it requires the utmost rigor to keep the willing suspension of disbelief intact. The VR room's rules have already been well established at the script stage. This approach must now be carried forward by the director, using visual effects among others.

In the case of Vortex, Ludo from 2025 always meets up with Mélanie 1998 on the lighthouse beach. Because Ludo is actually in a VR room in 2025, we can't allow the wind or weather to affect him in any way as this would be inconsistent. Therefore, when he puts documents down on the ground for Mélanie to take and consult, we can't have a single grain of sand fall on them as they are, in actual fact, being placed on the VR room floor.

To tackle this crucial challenge, we intend to recreate the beach virtually. Whether it be the "crime scene video" in which Ludo often finds himself or night encounters as seen from Mélanie '98's perspective, we believe we need to recreate the beach in real time 3D in order to accomplish the expected level of realism combined with the comfort of a studio that's not subjected to weather conditions, for example.

This modern technology makes it possible to tell a story such as Vortex. A story in which Ludo can put his world on hold and rewind the movement of the waves while moving around inside this virtual environment in a perfectly smooth way. A story in which, as soon as he puts on the contact lenses, the walls of the room around him gradually disappear, transforming into rocks, and the floor beneath his feet becomes sand. All perfectly synched with the camera movements of every shot. Last but not least, this virtual approach has a significant advantage in that it allows the actors to move around in an actual existing environment, using visual effects at the core of our project to assist in their performance and create enhanced emotions.

One last aspect to be considered, of course, is the ages of our characters cohabiting across two time periods. Tomer Sisley will be made to look younger digitally by Compagnie Générale des Effets Visuels, with whom we worked on Bonfire of Destiny. As for the other "cross-period" actors we're casting, we decided to opt for 28 to 30-year-olds (their age in 1998) and to age them with MFX for the 2025 scenes.

General artistic direction

Vortex must have its own unique visual identity to coincide with its conceptual boldness. Also, despite its fantastic aspect, it must remain psychologically accessible and feasible. Our artistic direction must therefore embrace a definite stylization, without totally reinventing the wheel, so to speak, so as not to unsettle our viewers. The future in Vortex will be sober: this is the best way to avoid creating a design portraying a specific time period that could go out of fashion or be in poor taste, not to say ridiculous (as is often the case with this type of fiction).

Andrew Niccol's approach in *Gattaca* comes to mind: its futurism is created using discreet yet essential sound design and by choosing settings with elegant convergence lines. Another reference is the esthetics of *The Entire History of You*, *Black Mirror* episode 3, wherein the entire action takes place through smart contact lenses.

On a technical visual level, the show must adhere to its fiction roots. I recommend using full-frame sensors and anamorphic lenses (respecting the 2:1 ratio mentioned above) to give this product the charm and ambition it calls for. We'll also use specific filming techniques to help viewers identify the switches back and forth between the two time periods. 1998 and 2025 will have their own colorimetry and we will shoot using different techniques based on what each protagonist is experiencing: smooth camera work, tracking in on Ludo 2025's petrified gaze as he realizes he's triggered a fatal chain reaction; and, in contrast, a more dynamic, hand-held technique to reflect Mélanie '98's growing stress as she battles for her own survival.

From a décor point of view, we will be focusing on perfectly recreating the early 2000's and bringing 2025 to life.

Ludo's present must look similar to ours but with a plethora of tiny subtle details to suggest a slightly different era. Our show will also have a unique design, setting it aside from others. We will achieve this by choosing dominant shades for each time period, defining what might be in fashion five years from now (it's not very far ahead but there will nevertheless be differences) and by working as a partnership: Make-up/Decor/Camera work/VFX.

Vortex is one of the rare shows in which each individual department has a definite part to play in creating an original world. I see this type of collaborative work method as being essential to the Quad Drama vision. I fully adhere to this same methodology, based on interaction and a sharing of ideas every step of the way.

SLIMANE-BAPTISTE BERHOUN

Director

ABOUT THE PRODUCTION COMPANY

IRIS BUCHER

Executive producer

After a master's degree in French and English Literature as well as in Business Administration at the University of Freiburg (Germany), Iris BUCHER decides to move to Paris.

She begins her career in the entertainment industry as Production Assistant at Marathon International. In 1995, Iris creates, with three friends, the CEEA (European Conservatory of Audiovisual Writing), still today a highly recognized French screenwriters' school. As an Administrative Head of the school, Communications Director and Head of European Partnerships, Iris accompanies two promotions, while achieving a second master's degree in Law and Audiovisual Communication and Administration, at the Paris Sorbonne. Iris then decides to join the production company Télémages, where she spends two intensive years as Script Coordinator of the soap opera Cap des Pins (France 2).

In 2000, Iris joins PM Production company, where she starts out as Literary Director, and where she will spend the next ten years of her career. In 2004, she produces her first TV Movie of the Week for TF1, which is followed by several projects for TF1, France Télévisions and M6.

In 2011, Iris takes a step towards independence by joining forces with Nicolas DUVAL, founder of the Quad Group, to create Quad Television, now Quad Drama, known for having launched the "Meurtres à..." collection for France 3, as well as for its ambitious dramas such as "The Bonfire of Destiny" (TF1 and Netflix). Quad Drama works with national and international broadcasters as well as with platforms.

A lecturer in several schools including HEC, Femis, CEEA or ESCP, over the years Iris has also become very active within the USPA (Union Syndicale de la Production Audiovisuelle, the most important French producer's union), notably as vice-president (since 2018) of the Fiction Committee.





ROMAN TURLURE

Producer

After a literary and audiovisual course, Roman Turlure is graduated in Modern Literature with an audiovisual specialization at the Sorbonne. He held the position of literary director for Fidélité TV, GMT productions, Adelaide productions, Scarlett and Terence Films. He directed the writing of the soap opera CUT (70X26' – France Ô) for three seasons, held the position of co-director of collection on season 3, as well as wrote about fifty episodes.

In 2015, he joined EuropaCorp Television as a producer (Marion, 13 years old forever on France 3, Un ciel radieux on Arte...). He left the company to join Quad Drama in September 2017, still as a producer, alongside Iris Bucher. He has produced several Murders at, the series Caught in the trap (6X52', M6), Gloria (6X52', TF1) and Vortex (6X52', France 2)



WHO WE ARE ?

Quad Drama was created in 2011 under the name Quad Television, from the association of television producer Iris Bucher with feature film producer Nicolas Duval Adassovsky, founder of the Quad Group (L'Arnacoeur, Intouchables...).

In 2012, Quad Drama produced for France 3 *Murder in Saint-Malo*, a regional crime TV movie of the week. With its resounding audience this film was the first opus in what would become the prolific and highly successful "Murder in.." collection. Quad Television was to contribute six other TV movies, *Murder in Rocamadour* (2014), *Murder in Moselle* (2015), *Murder in Ile de Ré* (2016), *Murder in Auvergne* (2017), *Murder in Pays Cathare* (2019), *Murder in Berry* and *Murder in Amiens* (shooting fall 2021).

In 2014, the company produced its first series, *The Disappearance*. This 8 x 52' family drama for France 2 follows the daily life of a family distressed by the disappearance of their 17-year-old daughter. Broadcast in April 2015, *The Disappearance* was a public sensation (best ratings for a France 2 series in 2015). That same year, Quad Television produced *The Secret of Elise*, an ambitious 6 x 52' mini-series for TF1. A rare incursion in the fantasy world for TF1, the series tells the crossed destinies of three different families living in a haunted house, from the 1960s to nowadays. The audience was again at the rendez-vous, and with an average 8.3 million viewers TF1 boasted the best audience in 2016 for a French fiction. At the 2016 La Rochelle Fiction Festival, the miniseries is awarded Best Series of the Year by Télé Star and Télé Poche.

Five years after its creation, the solidly established company moved on to produce a TV movie of the week for France 3, *Written in Blood* and as well as a prestigious period mini-series (4 x 52' in co-production with Point du Jour) dedicated to Victor Hugo. Unanimously praised by the press, *Victor Hugo, Enemy of the State* gathered an average of 3 million viewers when broadcast in November 2018 on France 2. The event was widely publicized on French media in

an unprecedented operation, with France 2, France 5 and France Culture broadcasting jointly a range of programs on the theme of Victor Hugo (columns, talk-shows, games and documentaries).

In 2018, Quad Drama produced its first series for M6, *Beyond Bars* (6 x 52'). Broadcast at the end of 2019 it was to receive a warm welcome from audience and press ("the successful adaptation of a Spanish thriller by the author of *La Casa de Papel*", "six well-crafted episodes in a breathtaking setting"). 2019 was also the year of *The Bonfire of Destiny*, an 8 x 52' historical drama for TF1, in association with Netflix. This was a first for TF1 in terms of its economic configuration, which allowed the series to live up to its substantial artistic ambitions. The gamble proved successful; broadcast in November, *The Bonfire of Destiny* is somewhat of a phenomenon, a record for a French fiction on TF1 since October 2015. The series won the Audiovisual Award for "Best 2020 Series".

In that strange year of 2020, the company, now newly named Quad Drama, started shooting the 6 x 52' series for TF1 *Gloria*, with Cécile Bois in the role of a lawyer who faces the mysterious and sudden disappearance of her husband. The broadcast of *Gloria* in March 2021 met a huge success. That very year, Quad Drama also produced its first French-German co-production, *The Perfect Mother* for TF1 International and ZDF (in association with Netflix), broadcast announced for September 2021.

2021 started with the shooting of an 8 x 52' event mini-series for TF1 and Netflix, *Women at War*, which recounts the outstanding destinies of four women during WWI. The same year, the company is also exploring a new and exciting genre with the production of *Vortex* (6 x 52' for France 2), a miniseries that is at the same time crime, fantasy and love story, as well as period and anticipation – made possible by a time anomaly...

Several projects are in development for various partners, including Canal + (the adaptation of Olivier Norek's novel *Surface*, 6 x 52') and France 3 (*Le Meilleur d'Entre Nous*, a four-episode mini-series that takes place in the spellbinding snowy arena of biathlon), as well as a "New Murders in Saint Malo", commissioned by France 3 to celebrate the 10th anniversary of the collection in 2023 !

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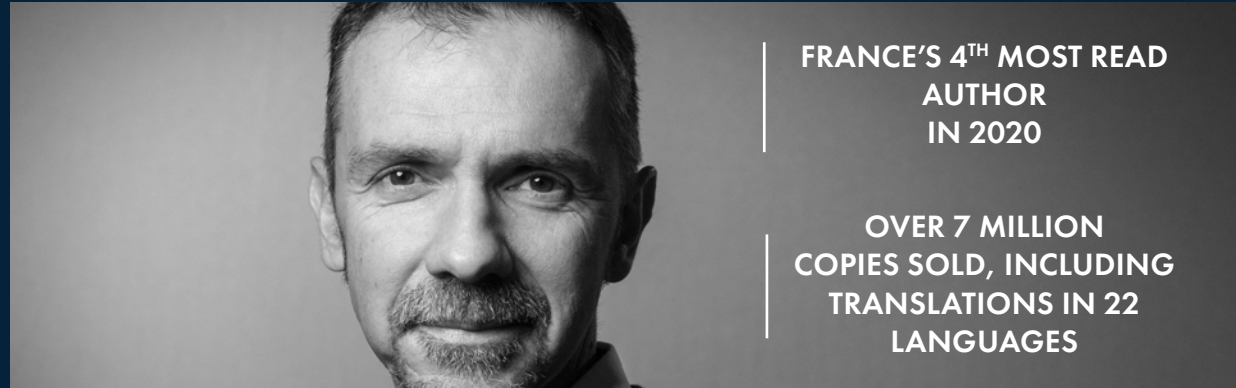
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CREATIVE CREW

FRANCK THILLIEZ

Creator



Master of the French thriller genre

A reference in the field of French thrillers, Franck Thilliez garnered success with his investigations featuring Captain Franck Sharko and Inspector Lucie Henebelle (Syndrome E, Gataca, Atomka). Having penned about twenty books, he has become a key player of the genre, with 7 million copies sold and boasting 4th position in France's 2020 bestsellers list. Franck Thilliez has also made his mark as a talented novelist on the world stage: translated into 22 languages, he has established himself as a leader in French detective stories worldwide.

Incredibly well documented crime novels

As a trained engineer with a passion for neuroscience and modern technology, Franck Thilliez combines his penchant for science and his interest in criminal investigations in his books. To make his stories as realistic as possible, the author spends almost 6 months researching, interviewing doctors, police detectives and judges. The result is an addictive and very detailed investigation, a dark, oppressive atmosphere and a very well-crafted plot.

Books directors love

"La Chambre des morts" (The Room of Death) (Prix SNCF French crime thriller award and Prix des Lecteurs Quais crime thriller award in 2006) was adapted for the big screen in 2007 by Alfred Lot, starring Mélanie Laurent.

"Puzzle" has also been audiovisually adapted and shooting is underway for "Le Syndrome E" (What you don't see could kill you), through October 2021.

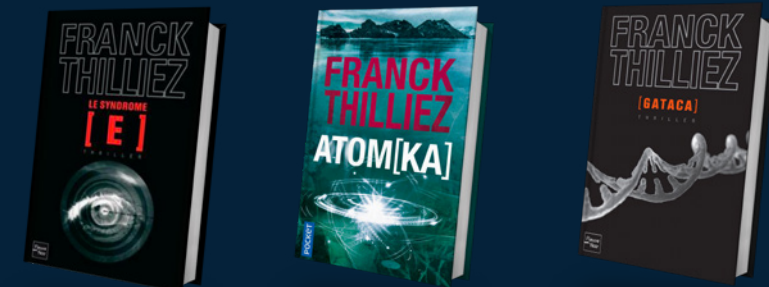
Meanwhile, rights for the Sharko and Henebelle series, including "Gataca" and "Atomka," have been bought in view of an American adaptation.

A remarkable transition from author to screenwriter

Thilliez' first script, "Obsessions" (directed by Frédéric Tellier), aired on France 2 in 2010, won the Prix Mireille Lanteri award.

He also wrote "Insoupçonnable" (Above Suspicion) with Mikaël Ollivier. This telefilm, broadcast on France 2 in 2012, attracted almost 4 million viewers.

Franck Thilliez also wrote the first 3 episodes of the "Alex Hugo" TV series starring Samuel Le Bihan, which has been aired on France 2 since 2012.



CAMILLE COUASSE

Screenwriters & collection directors



Camille is a graduate of the European Conservatory of Writing (CEEA, 2012) and Serial Eyes (2017). Amongst others, she's written for TF1 (The Red Bracelets - S2), France Télévision (Nina - Seasons 3, 4 and 5), Netflix (Lupin).

Two years ago, she moved to Los Angeles to train professionally at UCLA, where she developed two one-hour drama pilot scripts. Alongside Sarah Farkas, Camille's showrunned Vortex, a fantastical detective series, with France 2 (Quad, winner of the FAI CNC in 2019) which will begin shooting this year.

Screenwriters

Marine Lachenaud, Louis Aubert and Guillaume Cochard

& SARAH FARKAS



A graduate of Fémis TV series and UCLA, Sarah wrote polar/medical series before creating Hors-Saison (6x52' polar) with Claire Kanny and Marine Ruimi (France TV Inter/RTS). The same year, she directed the writing of Vortex, a fantasy thriller series (France 2 / Quad) with Camille Couasse. The broadcast of these two series is scheduled for 2022. She is currently working with Camille Couasse on a historic 6x52' for Amazon (Quad), and has joined Franck Philippon's team for an action 8x52' for Netflix (Tetra Media), as well as Davide Serino's team for a historic 8x52' for Apple (Shine/L'insensé). She also directs the writing of season 2 of Parallels for Disney (Fingerprint).

SLIMANE-BAPTISTE BERHOUN

Director

In 2008, Slimane-Baptiste joined the Frenchnerd production company, for which he created various web-series. Some of them, like "La Théorie des Balls" and "Speed Detective," have garnered millions of views, with an average of 1.5 million views per episode.

In 2012, in the wake of this success, Berhoun directed "Le Guichet," a 17-episode web-series about the cinema (financed by Orange). He then got together with François Descraques to co-direct their first web-series for French TV, titled "Les Opérateurs" (Studio 4/France 4).

In 2014, he wrote his novel "La Meute," the official sequel to "Le visiteur du future," marking the end of the series.

Late 2017, he also published "Les Yeux," a fantasy thriller published by Bragelonne.

In 2018, Berhoun directed the second season of the "Les engagés" show (Studio 4/France.tv Slash) then seasons 1 and 2 of the "Mental" show, for France.tv Slash. Season 1 went on to win "Best 26' Show Award" at the 2019 La Rochelle Festival.

Already in 2021, he has directed three episodes of "L'École De La Vie," a prime time show for and on France Télévisions.

And in 2022, he will be playing the role of Dr. Henry Castafolt in the movie "Le Visiteur du Futur."



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CAST

LUDO

TOMER SISLEY

Largo Winch, Messiah, Balthazar



PARVANA

ZINEB TRIKI

Homeland, The Bureau, Glacé



MÉLANIE

CAMILLE CLARIS

Les Emmerdeurs, Simon's got a gift, Drôle de Famille !



NOOR

ÉRIC PUCHEU

Les engagés, Richelieu: The purple and the blood, I'll go where you go.



FLORENCE
SANDRINE SALYÈRES

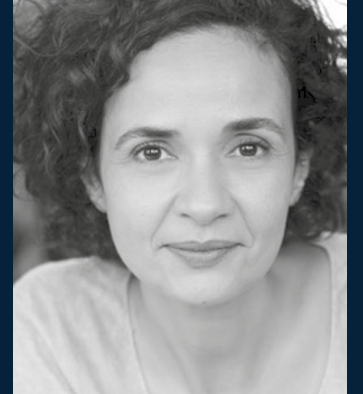
vortex



AGATHE
JULIETTE PLUMECOCQ



JULIETTE
ANAÏS PARELLO



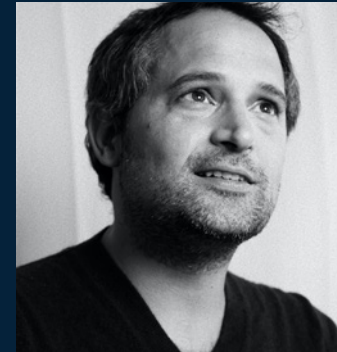
**YASMINE
BEN SALEM**
EVELYNE EL GHARBY



KIM
LÉO CHALIÉ

SAM

MAXIME GUEGUEN



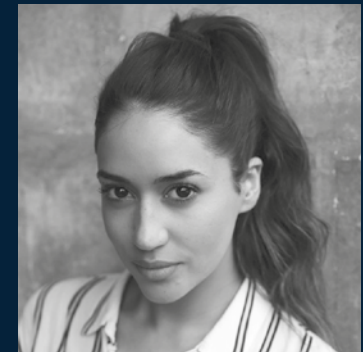
BATTESTI
SÉBASTIEN NIVAUT



HECTOR
LUDOVIK



**PARVANA
18 ANS**
JULIA OBERLINKELS



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VISUAL SPECS

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1998 VS 2025

The 1998 scenes will be shot with anamorphic lenses to give them a more vintage feel and soft/fuzzy look, along with horizontal blue flares.

The 2025 scenes will be shot in large format, with a sharper image to give them a more modern feel.



1998

Arri Alexa Mini LF - Orion 50 mm



2025

65 - Supreme Prime

VFX

VFX

The beach will be photogrammetrically scanned by drones. Its edges will have glitches in the form of clusters of points. We'll also insert holes in the rocks' textures to remind our viewers that we're in a virtual environment

vortex



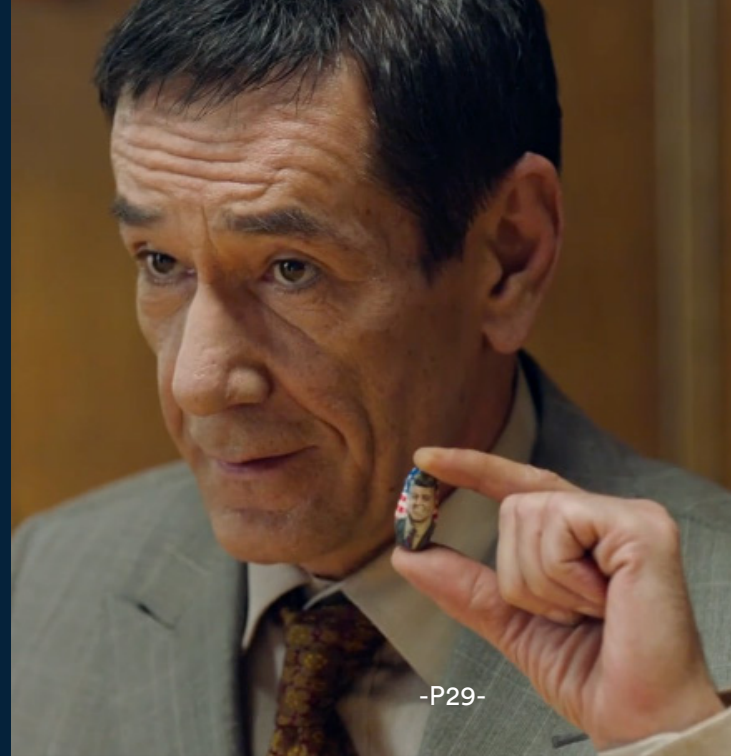
VFX

DIGITAL REJUVENATION

Ludo will be digitally de-aged like in this example for The Bureau.



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VFX

AGING *Via* MFX

Noor, Florence, Orsat and Battesti will be aged with make-up FX.



VFX

VIRTUAL PRODUCTION

The *Vortex* beach will be shot in virtual production. The setting will be created in real-time 3D based on photogrammetry carried out on the actual beach ahead of time. Unlike green screen, the lighting is totally realistic, guaranteeing a more credible result.

But the main advantage of these technical choices is that they will enable the actors to perform directly in the final setting.

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