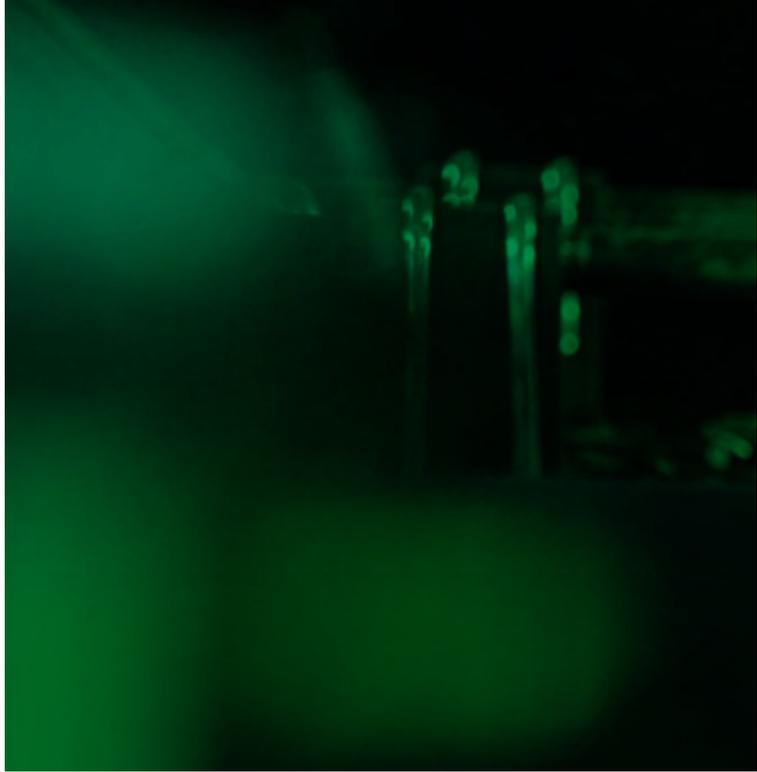




# SAVAGES



**CANAL+**



**“THERE IS NO SUCH  
THING AS INNOCENCE  
AND PURITY.  
EVIL LIES HIDDEN  
WITHIN EACH  
AND EVERY ONE  
OF US.  
WE ARE CAPABLE  
OF THE BEST...”**

**CANAL+**

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# SAVAGES

A **CANAL+** CREATION ORIGINALE

A 6x52' series

Directed by REBECCA ZLOTOWSKI

Created by SABRI LOUATAH and REBECCA ZLOTOWSKI

Based on SABRI LOUATAH'S novels (Flammarion / Versilio publishing)

Screenplay by SABRI LOUATAH, REBECCA ZLOTOWSKI and BENJAMIN CHARBIT, with DAVID ELKAIM

Produced by MARCO CHERQUI and JOEY FARE

Co-produced by CPB FILMS and SCARLETT PRODUCTION

With MARINA FOIS, ROSCHDY ZEM, AMIRA CASAR, SOUHEILA YACOUB, DALI BENSSALAH, SOFIANE ZERMANI,  
CARIMA AMAROUCHE, FARIDA RAHOUDJ, LYNA KHOUDRI, SHAIN BOUMEDINE, ILIES KADRI...

**FROM SEPTEMBER 2019 ON CANAL+ AND MYCANAL**

Present-day  
France.  
The first  
presidential  
candidate of  
Algerian  
descent  
is on  
the brink  
of power.

*But on the night of the election, he is shot,  
bringing turmoil to two families and the  
entire nation.*

*SAVAGES is a political and family saga,  
reflecting on France's contemporary identity.*



**IDDER CHAOUCH**  
ROSCHDY ZEM



MARION  
MARINA FOIS



## A modern French epic

Producers Marco Cherqui and Joëy Faré alerted us to Sabri Louatah's novel. From the get-go, we were struck by its addictive force and the power of its characters. SAVAGES combines the potency of a page-turner with the dense layering of a classic novel. Readers are sucked in by the story of the Nerrouche family, the detailed intricacy of a wedding in Saint-Etienne, and the abrupt attack against a president-elect, marking the beginning of a powerful drama. Never before had the lives of characters like Dounia, Rabia and their children been told with such vibrancy and insight.

From the housing estates on the outskirts of Saint-Etienne to the better-off neighborhoods of Paris, the story is told from the perspective of second- and third-generation Algerian immigrants (our generation, that of our schoolmates, and their children), with the "inherited trauma" of the Algerian war of independence hovering in the background. The destinies of two families become intimately intertwined: the poor, provincial Nerrouche family, rocked by the prejudices of society, the judiciary and government; and the cosmopolitan, bourgeois, Chaouch family, whose patriarch, Idder, a French man of Kabyle descent, has just become the nation's president, a beacon of hope—and a marked man.

Out of these Shakespearean circumstances, Sabri Louatah has written a unique French novel, set in a near and startlingly realistic future, which offers a fascinating vision of our country. Along with the producers, we felt certain the book could be made into a popular mini-series, part-family saga, part-thriller, dealing with personal challenges and societal conflicts.

In a rare move, the novelist threw himself heart and soul into the project, loving the discipline of writing for a series, with the support of David Elkaim. Their groundwork was remarkable, giving us a solid foundation for the adaptation. Rebecca Zlotowski's input was key to the project's success. Sabri and Rebecca were soon joined by Benjamin Charbit. They made significant changes to the plot in order to create a tense narrative over six episodes, built around a clash between two brothers (with more emphasis than in the book). We had the pleasure of witnessing a novelist's delight in betraying his own novel! In the end, just like in the book, a thrilling intrigue, conspiracy and family are the cornerstones of SAVAGES.

We filmed in Saint-Etienne, far from the centers of power, in the France of Sabri's childhood, in a wedding hall close to the library where he would read Balzac and Dostoyevsky as a teenager. Fouad's return to Saint-Etienne – unique to the series – therefore doubles as a universal, cathartic, homecoming story, in which the city becomes one of the characters (one episode was shot almost entirely in the famed Geoffroy-Guichard stadium).

Rebecca was the perfect choice for a reinvention of the French epic, because she is not afraid of larger-than-life storytelling, and she has a knack for gripping filmmaking, which was just what the series needed. Working with her meant we could rely on an entire team of talented people. The collaboration between the production team, Rebecca and the creative team was a powerful experience. Rebecca is a demanding and generous leader. She brings out the best in people. Under her guidance, talents (starting with the actors) emerge and develop. By involving them in the project, joint-work shopping their characters and giving them a meaningful role, Rebecca fostered a close-knit, family-like cast which committed fully to the project and shed light on Sabri's vision of a forgotten France.

Roschdy Zem breathed life into the President-elect, a beacon of hope; Marina Fois embodied the end of cynicism and the birth of a political conscience; Sofiane Zermani lent his voice to a perspective that is difficult to accept but cannot be ignored; the narrative arc of Dali Benssalah's character is at the heart of SAVAGES; and Souheila Yacoub played a young woman for whom equality is a given. All of them – along with Farida Rahouadj, Carima Amarouche, Ilies Kadri, Shaïna Boumedine and Lyna Khoudri – gave remarkable performances. They became their characters, citizens torn between two cultures, forever being asked to take a stand, to choose one over the other.

Equality as an undeniable principle. We didn't articulate it with Rebecca but, on set, this principle was always at work. Rebecca sees the riches in each of us. Everyone has something to contribute; no one is unworthy of her consideration. Rebecca's dream production allowed us to get to the heart of the character's desires to be loved and seen for what they are, but also to the tangible utopia that is at the heart of the book—and now, the series.

We want to thank them all here – writers, director, actors, producers and the entire team – for an unforgettable experience and an outstanding series.

**VERA PELTEKIAN** and **FABRICE DE LA PATELLIERE**  
Direction of French Fiction  
and International Co-Production, CANAL +

## Some works capture your heart and mind right away, and you know they will be pivotal.

Sabri Louatah's *SAVAGES* is one of those works. With remarkable flair, it takes us on France's journey of self-discovery.

Although we didn't know where this epic saga would take us, we asked CANAL+ to join us in examining our troubled society.

The power of the author's writing lies, first and foremost, in his characters. In Paris, we have the family of President-elect Chaouch, and his singularly vibrant campaign team. In Saint-Etienne, the Nerrouch family revolves around three brothers on opposite courses and is held together by extraordinary female characters, a mainstay of the novel. The misunderstandings and rifts that torment this family will be familiar to everyone—we can all identify with their pain. The story has universal resonance and alternates between personal tragedy and a political thriller that takes us into the inner workings of the State apparatus.

To bring this balance between raw realism and poetic drama to the screen, we called on director Rebecca Zlotowski. We knew her unique perspective and aesthetic would take the story to places unforeseen. Her way of appropriating the subject matter, and her vision of the characters sealed the deal. The series' creative team then formed around her and Sabri, whose perso-

nal story permeates his writing, and Benjamin Charbit, whose thoughtful contribution is, once again, striking.

Such an ambitious series required Rebecca's boldness, as well as her perspective – as a director and a woman – on the tragic events that threaten to tear an entire country apart. We also needed her strength and ability to cover all aspects of a shoot, in order to capture some outstanding sequences in Paris and Saint-Etienne. These include a football match at the iconic Geoffroy-Guichard stadium, a prison riot, and a speech given at a re-created Elysée Palace. Filming these scenes was a veritable tour de force, which we hope our viewers will appreciate.

A cast of actors grew organically around Rebecca, like a family, and she directed them brilliantly. There was obvious camaraderie on set, and an unwavering trust between the actors – who gave everything to make these savages universally relatable – and their hard-working, multi-talented leader.

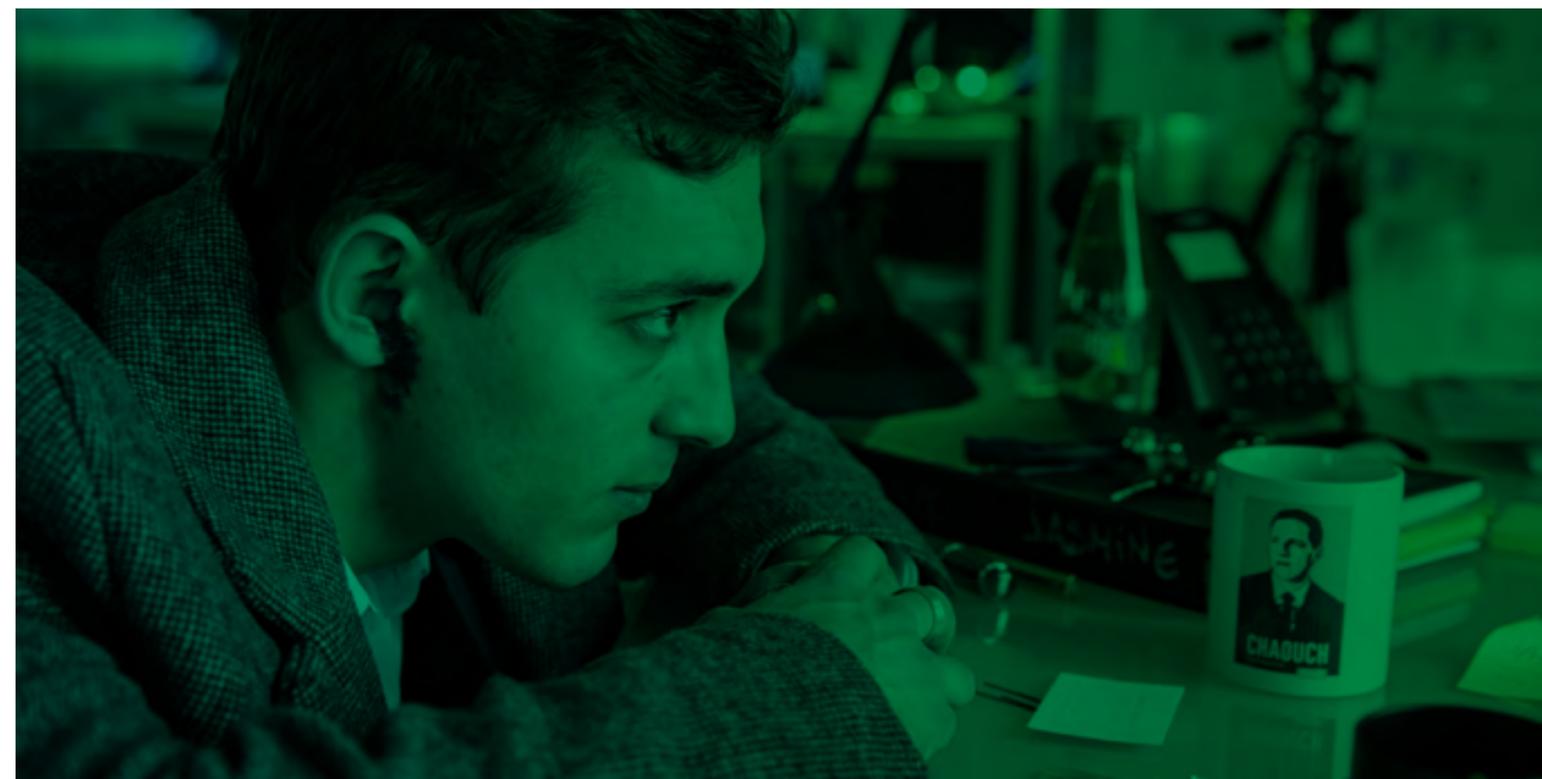
Alongside Marina Foïs, Amira Casar and Roschdy Zem, we were privileged to have actors from a variety of backgrounds, such as Souheila Yacoub, Dali Benssalah, Sofiane Zermani and Shaïn Boumedine. Rounding out the cast, relative newcomers Lyna Khoudri and Ilies Kadri gave poignant performances.

We are proud to be bringing these new faces to light in *SAVAGES*.

**JOEY FARE** (Scarlett Production)  
and **MARCO CHERQUI** (CPB FILMS)



**FOUAD NERROUCHE**  
DALI BENSSALAH





## SABRI LOUATAH

### Author of the novels LES SAUVAGES and co-creator of the series

*I began writing SAVAGES in 2010. I wanted to depict the tiny lives of an Algerian family from my native Saint-Etienne as part of an epic saga—speculative fiction on a national scale. A novel for the multi-ethnic France where I was born, and where I grew up.*

*SAVAGES starts with a wedding, to the sound of Rai music and trilling cries, and ends at the Elysée Palace with the Republican Guard and the swearing-in of France's first President from a former colony.*

*In the course of a few days, two families are torn apart, and tensions flare up throughout the country. The president-elect is shot, riots break out, and France teeters on the brink, while those close to the shooter suffer the consequences. Amongst them, two brothers who hate each other: Fouad, an actor who claims to be comfortable with who he is but refuses all Arab parts that come his way; and Nazir, a manipulative intellectual moved by an undying resentment, who dreams of taking the fire from people's hearts into the streets, and turning the country that massacred, colonized and humiliated his ancestors to ashes.*

*The first two volumes in the saga were published prior to the 2015 terrorist attacks and the recurrent controversies over the hijab and halal meals in school cafeterias. Yet these tensions are present in SAVAGES. They are the tensions of a pluralist country, tempted to see its ethnic diversity as a curse rather than a fact. SAVAGES does not tell the story of Arabs in France, but rather of France itself and its identity crisis.*

#### **Who are The Savages?**

*You hear and see them right from the book's very first page. They are the noisy wedding revelers whose procession wakes up the town center, Cars with their windows down, blaring music, Algerian flags flying over the hood. Yet, right away, we see things from the perspective of these so-called savages, rather than that of aggravated locals. Etymologically speaking, a "savage"*

*is one who has yet to leave the woods, the Selva forest.*

*The novel's whole endeavour is to spark their exodus, and bring them symbolically into the citadel, i.e. the history of France were they rightfully belong.*

*Along the way, they will meet many other savages, often dressed in tailor-made suits and practicing violence at a distance as they take shelter beneath gilt ceilings in the halls of power.*

*To me, SAVAGES was, first and foremost, a way to bring to the page voices that I had never seen in French fiction, and have them tell their story. The story of Rabia and Dounia's generation, for instance, with their "arses between two stools" as Rabia would say, and that of their children, which is my generation, the third generation of Algerian immigrants. The fact that we are still counting generations after more than six decades in the country gives you an indication of the gulf between communities and the mental divides that scar our country. The Italians, Portuguese and Polish immigrants of yore are now considered French. We're not. The children of Algeria have been French since the 19th century. Although we were then deprived of our civil rights and, sometimes, of our right to live. This painful reality has poisoned our shared present. I wanted to confront that head on, and make it palpable.*

*My generation is that of the 2005 rebellions, which inspired the character of Krim, while I drew from Obama's election in 2008 for the character of Idder. More than Obama's election itself, one image that stuck me deeply was a photo taken in the oval office, where the President bends down low to let a young African-American boy touch his textured hair. "See? It can happen," Obama appears to be saying, "Go ahead, you can touch. Yes: I have the same hair as you and I became president."*

*Why was this unthinkable in France? We are also a multi-ethnic country, a land of immigrants, and have been for longer than we like to admit. Why is there so little ethnic representation among our elected officials? Why does London have a Muslim mayor, while no medium-sized city in France is led by anyone Black or Arab? Why are we delighted to have one token person of colour in government from time to time, while millions of French people are a product of the country's racist, colonial past?*

*For a kid like Krim, these are vital, urgent questions. The construction of the self depends on inspiring figures. In social competition, imagination plays a significant role. Representations silently guide destinies, and end vocations before they begin.*

**Self-censorship is a defining trait in women, in Arabs, and in the sons and daughters of poor parents. They don't feel legitimate because there's never been a blueprint; they've never known what it would be like to succeed. If you want to get out of the ghetto you came from, you have to be a pioneer, an anomaly, as Chaouch puts it during his final meeting with Krim.**

Therefore, creating Chaouch and bringing him to the screen with Rebecca Zlotowski's expertise was a way of carrying out this highly political work of imagination.

I wanted to rub salt into the wound, like American fiction has been doing since the Vietnam War, but also to show Arabs in a range of roles that you don't normally see them in. The novels and the series are political because of the representations they try to reshape, not because of the message they deliver.

In this struggle, style is everything. My novels' narration is deliberately extravagant, taking cues from both 19th century serial novels and 21st century series, straying as far away as possible from drab social novels, which are as morally irreproachable as they are soporific, where the characters are interchangeable embodiments of a societal issue, whether it's immigration, Islam, or housing estates.

Rebecca's films attracted me precisely because of their sweeping style, their sense of drama, their aesthetic beauty, their vitality and their love of storytelling.

Through her lens, we see Idder Chaouch as he receives the Grand collar of the French Legion of Honor and gives his inaugural speech in front of a sea of chibanis—retired laborers who ruined their health to rebuild France after WWII. We also see Souheila Yacoub as she works tirelessly for her candidate, and Amira Casar, who makes the decision to be an orchestra conductor rather than a first lady. We see Dali Benssalah and Koudri wrestle with their identities, and Shaïn Boumedine struggle with his homosexuality. We hear Sofiane Zermani list off the insults that used to be leveled at our parents, and Farida Rahouadj confronting the hardest truth of all when she realizes her child is a monster. Carima Amarouche's love of life crumbles under the tragic weight of her son's actions, young Ilies Kadri, whose face has supplanted in my mind that of my own cousin, who was the character's inspiration.

Of course, a candidate of Algerian descent elected by a 53% majority in a country where, election after election, the far-right National Rally party is becoming the leading political force may seem like satire or even farce. But my novels were seldom preachy or dark, and Rebecca and I didn't want this epic series to be either.

Her take on the four volumes convinced me that she understood that, underneath the profusion and excess of a long debut novel, I'd striven to make these two rhyming

families, the Nerrouches and the Chaouchs, characters in an updated, refreshed national novel. A real political fable, somewhere between a thriller and a family soap opera, taking all kinds of liberties yet retaining a light touch in spite of the intense and violent events that take place within the book. We wanted the series to be faithful to that spirit, playful rather than self-righteous.

"What if France elected a president of Algerian descent?" we ask. But, in the very first episode, he gets shot.

**If it is a fable, dark and tempestuous, full of sound and fury. With music, great music, Rameau's The Dance of SAVAGES – from the fourth act of Les Indes galantes –, that haunts the series just as it set the rhythm for my books, and Krim's impenetrable dreams.**

The series differs from the novels in many ways: the sprawling, byzantine politico-legal intrigue has been pared down to the bone, focusing on Maria Fois' character; the conspiracy against Chaouch is more effective on-screen, and anchored more deeply in family struggles. Yet both versions tell the same story, with the same cast of characters. The series retains that disconcerting dance between illusions and reality. The resulting calculated disenchantment can be as brutal as it is gentle, demonstrating, in my opinion, the political maturity of its content.

Because, when all said and done, Chaouch was elected. As he awakens from his coma, he will have to preside over a country whose demons have not been laid to rest, like an imaginary king faced with the very real plagues that are the rise of nationalism and the temptation of tribalism, both in Arab and white communities. We are all-too-familiar with the nightmare of a fractured country that pits everyone against everyone else, and we understand – as does Chaouch – that although real integration has failed repeatedly, segregation is unthinkable. This divided, fractured country of ours, where Chaouch's election would never happen, resurfaces over the course of series, and SAVAGES ends on a melancholy, perhaps even bitter, note. It is a requiem for those illusions we can no longer allow ourselves to harbour.



**JASMINE CHAOUCH**  
SOUHEILA YACOUB





## Interview with REBECCA ZLOTOWSKI

### Director and co-creator of the series

**How did the idea to adapt SAVAGES come about? Why did you choose to make these highly ambitious and rich novels the source material for your very first series as a director?**

When Marco Cherqui sent me a scripted pilot, I hadn't yet read Sabri Louatah's novels, but I remembered reading a glowing review by Virginie Despentes in *Le Monde* which really sold it, and placed them on the right side of history. I was intrigued by the series format. I wanted to try something new. The first version of the pilot won me over: its rhythm reminded me of the kind of genre films I've never dared to make, and the theme took a fascinating and fresh approach to the idea of a French president of North African descent, tackled far more positively than in Michel Houellebecq's *Submission*.

We had to make it a mini-series, not as a simple narrative device, but because of a deep intuition about the way time passes on a national scale – six tense days in the lives of French people – and for the characters, and how quickly their lives are upended. The series allows us to examine what are, to me, today's burning issues: the political maelstrom in France – to which the Yellow Vests crisis that arose during filming provided a fascinating counterpoint – and the national blind spot about Algerian decolonization (Chaouch's name is a direct reference to the chaouchs-Algerian civil servants under colonization, a kind of "reparation" by a series that is finally showing minorities on screen). Meeting Sabri, and being assured that he would retain control over the script, sealed the deal for me. We reworked the series together in perfect harmony.

**How did you manage to gather the original story together into a powerful, coherent adventure over six episodes, given that Sabri Louatah's writing was inspired by the rhythm of contemporary series?**

Instead of abridging the story, we conjured another out of the immense narrative and dramatic wealth of the four volumes. In the end, we opted for the first volume and re-focused the story around the family drama. There's a Russian novel sense of drama in Sabri's writing, in the way he deals with the characters' sense of personal responsibility and shame. There is also a touch of soap opera in *SAVAGES*, with two very powerful families (the Chaouchs and the Nerrouches) in a modern take on traditional representations of French families of North-African descent. Here, we have an economist and Harvard professor, his daughter, a highly qualified campaign manager, a female orchestra conductor, a young virtuoso pianist... The narration is very open, with positive political messaging, like in *The West Wing*, a series that has really stuck with me.

**How close did you feel to the characters and their back stories?**

I saw myself in their personal stories. I was born in France, the elder child of immigrants. I have an instinctive grasp of journeys across social divides, like Fouad's, an understanding of anger like Nazir's, an infinite love of Arab mothers, a boundless admiration for the Chaouchs, complete and total empathy with Jasmine, and the certainty that the time has come for things to finally change.

**What was your take on Idder Chaouch, and how did you work with Roschdy Zem? Was Barack Obama a source of inspiration?**

We show France's first president of Kabyle descent, so the series is clearly dystopian! Yet making *SAVAGES* was an opportunity to explain to viewers, with some political clout, that this fictional story is credible. I thought, why not try to make a series with the heft of ambitious cinema and the impact of television? Didn't on-screen representations of a Black president, in the series *24* for instance, in some ways prefigure, and even pave the way for, Obama's election? Obama is a powerful example on a world-wide scale, so there was no way we weren't going to use him as a reference. Plus, Roschdy Zem looks uncannily like him at times!

His neck, his slender, sportsman-like bearing, his charisma (the art department often referenced images of Obama, especially the magazine covers tracing his rise to power) and, of course, his inaugural speech, which is a key moment



in the series. So even though we looked to the US, where Sabri currently resides, this remains a very French story.

SAVAGES tackles several taboo subjects: political violence, racism against Arab people, but also a kind of generalized inward-looking attitude. We go right to the heart of the problem of a polarized France.

Rather than telling a dark or pessimistic story about a multi-ethnic society, of the kind Sabri and I have seen a hundred times, we thought the series could offer a more open message and provide relief to the myriad of viewers who have never seen these issues depicted in this way. Facing up to the crime of colonization and its insidious impact on the lives of French people over several generations in a grand, poetic narrative seemed like a project worth pursuing. Everyone's a savage in France today, if we don't face up to our history.

**The original work was published under President Sarkozy. Since then we've had terrorist attacks in 2013 and 2015. What did you do to make the issues more contemporary?**

We didn't need to make any drastic changes because Sabri's novels are already quite prophetic. Chaouch's Harvard economist platform and the confluence of circumstances that bring a complete outsider to power are not totally dissimilar to the election of Emmanuel Macron. We even had to change the campaign slogan in the book, "The future is now," because Francois Hollande used it in 2012! As far as the terrorist attacks are concerned, they are part of the lives of the characters, so we imagined that Chaouch would have to take that into account, without pressing the point.

But I feel that the real turning point in our narrative are the suburban riots of 2005: that was the national catalyst. This is still the elephant in the room of our political discourse. The terrorist attacks of the mid-2010s could be seen as a continuation, but they certainly did not make the riots redundant. If we want to gain some perspective on history, we must confront it. That moment laid bare our economic, political, religious and regional divides. The Yellow Vests movement confirmed the essential problem of the forgotten, underprivileged France. Basing the series in Saint-Etienne made a lot of sense: France's thirteenth largest city is virtually isolated. Sabri was born there and, being the great novelist that he is, he wrote the myth of his native city.

**As a director, you chose to dive right into the eye of the hurricane, getting right up close to the characters and their emotions. The camera is active and alive.**

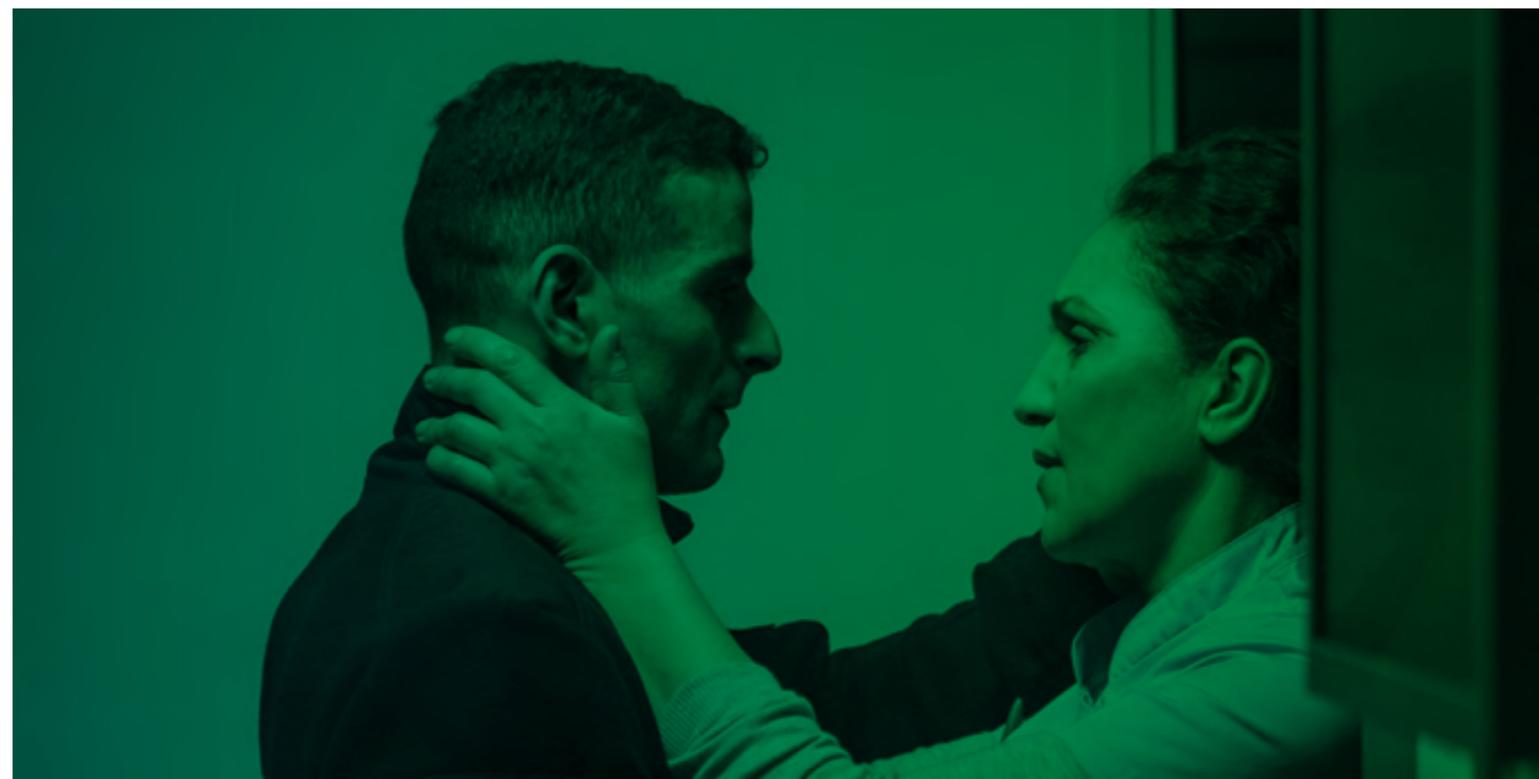
I wanted the series to be one of strong contrasts. With long focal lenses, the camera can be placed some distance from the characters, but we see them up close. This gave us a particular kind of tension and movement. There is also a hybrid-mix of visuals, with TV and social media images, which add to the story and make it national. But alongside the ultra-modern world of mobile phones and 24-hour news cycles, we used a piece of baroque music called The Dance of THE SAVAGES for the title sequence, from Rameau's 18th-century opera-ballet Les Indes galantes, which inspired the title of Sabri Louatah's novels. This juxtaposition is also visible in the backgrounds. With the Chaouchs, we get a glimpse of a centralized, privileged France that moves among the circles of power, with interiors straight out of a Vermeer painting, placing the action in "high European culture". With the Nerrouches, the cars are not the same, even the sound of the TV is different. We contrasted the hushed corridors of power with the neglected, proletarian, earthy France of Saint-Etienne.

**Marina Foïs, Souheila Yacoub, Amira Casar, Sofiane Zermani, Shaïn Boumedine—the cast had a complex and gripping script to work with. We've mentioned Roschdy Zem. Tell us about the other actors' individual qualities.**

With the exception of Roschdy, Marina and Amira, I wanted to present a new generation of French actors who are not yet part of the inner circle of cinema and television. Dali Benssalah learned on set that he had been chosen to star in the next James Bond, which goes to show that we're not the only ones to be impressed by his talent! Souheila Yacoub I discovered through Gaspar Noé (she has since worked with Philippe Garrel); Sofiane Zermani, a.k.a. the rapper Fianso to a whole generation, brought his charisma and radiance to one of the darkest characters, a real force of chaos; Shaïn Boumedine is a joy to behold in the latest films by Kechiche; I personally handed a prize to Lyna Knoudri at the Venice Film Festival; Farida Rahouadj, Carima Amarouche, Ilies Kadri—They are part of a generation of exciting, amazing actors whose time is now.



NAZIR NERROUCHE  
SOFIANE ZERMANI





## The NERROUCHE family

### **FOUAD NERROUCHE** DALI BENSSALAH

Fouad is Dounia's son, the eldest of the Nerrouche brothers. He left the hills of Saint-Etienne at an early age to try his luck as an actor in Paris. He became the face of the popular "Dr Franck", cheating fate with his improbable success. He is engaged to Jasmine, and close to his father. Over the years, he has distanced himself from his family. While his relationships with his mother and brother Slim are peaceful, he harbors a visceral hate for his brother Nazir.

### **NAZIR NERROUCHE** SOFIANE ZERMANI

Nazir is the Nerrouche family's dark angel. He calls himself a practicing Muslim. His attitude to France is tainted with deep resentment, indicating a painful self-loathing. He is a recognized figure in Saint-Etienne and in the district of Montreynaud, where he grew up. He continues to be involved in community and family life, even though he is currently serving time for advocating terrorism. He has two young twins, Marwann and Hakim.

### **SLIM NERROUCHE** SHAIN BOUMEDINE

Slim is the third Nerrouche brother. In the series' opening sequence, he is preparing for his wedding to Kenza. He is more introverted than his brothers, and under Nazir's spell. He refuses to recognize that he's attracted to men, and Fouad's estrangement has only worsened his feeling of loneliness.

### **KRIM NERROUCHE** ILIES KADRI

Krim is Fouad's second cousin, Rabia's son. He has a gift for music—the piano in particular, which he has been practicing for several years. He's a romantic teenager, riddled with doubt and confusion, and his family's high expectations do nothing to assuage his uneasiness. He has been spoiled by Nazir, whose destructive ideology has slowly insinuated itself into his mind.

### **DOUNIA NERROUCHE** FARIDA RAHOUDJ

A nurse at a Saint-Etienne hospital, Dounia works hard and has sacrificed everything for her family and her sons' education. She has always been pained by the sibling rivalry between Nazir and Fouad, which crystallized upon their father's death. She is torn between them but knows Nazir is more reliable than her now-Parisian son. The assassination attempt will jeopardize her close relationship with her sister Rabia and tear the family apart.

### **RABIA NERROUCHE** CARIMA AMAROUCHE

Rabia is Dounia's kid sister. Talkative, extraverted, she openly mocks the Islamists from their housing estate and is deeply hostile towards Nazir's harmful influence on young people and on the Mosque community. Devastated by her son's crime, she wants to believe him innocent and fights alongside his lawyers to find the "red" perpetrators. Fouad will be her best ally in this quest.

### **LOUNA NERROUCHE** LYNA KHOUDRI

Louna is Rabia's daughter. A teenager trying to find her place, she uses her Spanish-sounding name to hide her Arab origins. She is very reserved with Fouad, believing he abandoned the family. He will have to win back her trust.



**DOUNIA NERROUCHE**  
FARIDA RAHOUDJ



**RABIA NERROUCHE**  
CARIMA AMAROUCHE



**LUNA NERROUCHE**  
LYNA KHOUDRI



**KRIM NERROUCHE**  
ILIES KADRI

## The CHAOUCH clan

### **IDDER CHAOUCH** ROSCHDY ZEM

A brilliant, world-renowned economist, Idder Chaouch is a political outsider. A few years ago, no one could have predicted his astounding rise. Idder headquartered his campaign in Grigny, his hometown, and means to breath fresh air into French politics.

### **DARIA CHAOUCH** AMIRA CASAR

Daria, Idder's wife, is a well-known orchestra conductor and a talented musician. A woman of character, she officially supports her husband, yet remains wary of the political establishment, and of the threats that her family and her marriage will necessarily face.

### **JASMINE CHAOUCH** SOUHEILA YACOUB

Jasmine, Idder's daughter, is a brilliant communicator, as comfortable on social media as she is in the closed circles of politics. She naturally became her father's advisor when he announced his desire to run. Combative and at times overbearing, she is also daring and idealistic. Her father's victory is both a personal and political fight. She is engaged to Fouad. Together, they form a glamorous couple.

### **SERGE LAMIEL** GERARD WATKINS

Serge Lamiel is Idder's closest advisor. They have been friends for over twenty years and took their first steps into the world of politics together. Lamiel was one of the first people to detect Idder's potential as a candidate and encouraged him to run. Close to the powers that be and the establishment, he provides Idder with precious insights. But he did not anticipate the extraordinary position he would be placed in, which will shake his unwavering support.

### **MARION** MARINA FOIS

Marion is the head of Security for the President-elect. A solitary figure, she carries the guilt of having been unable to prevent the attack. The event resonates in her as a political awakening. Pushed aside by the Minister of the Interior, she uses her relationship with Fouad to find out about the more hidden aspects of his family. They need each other, but she starts to worry when she sees how torn he is between his loyalty to the Nerrouches and their quest for the truth.

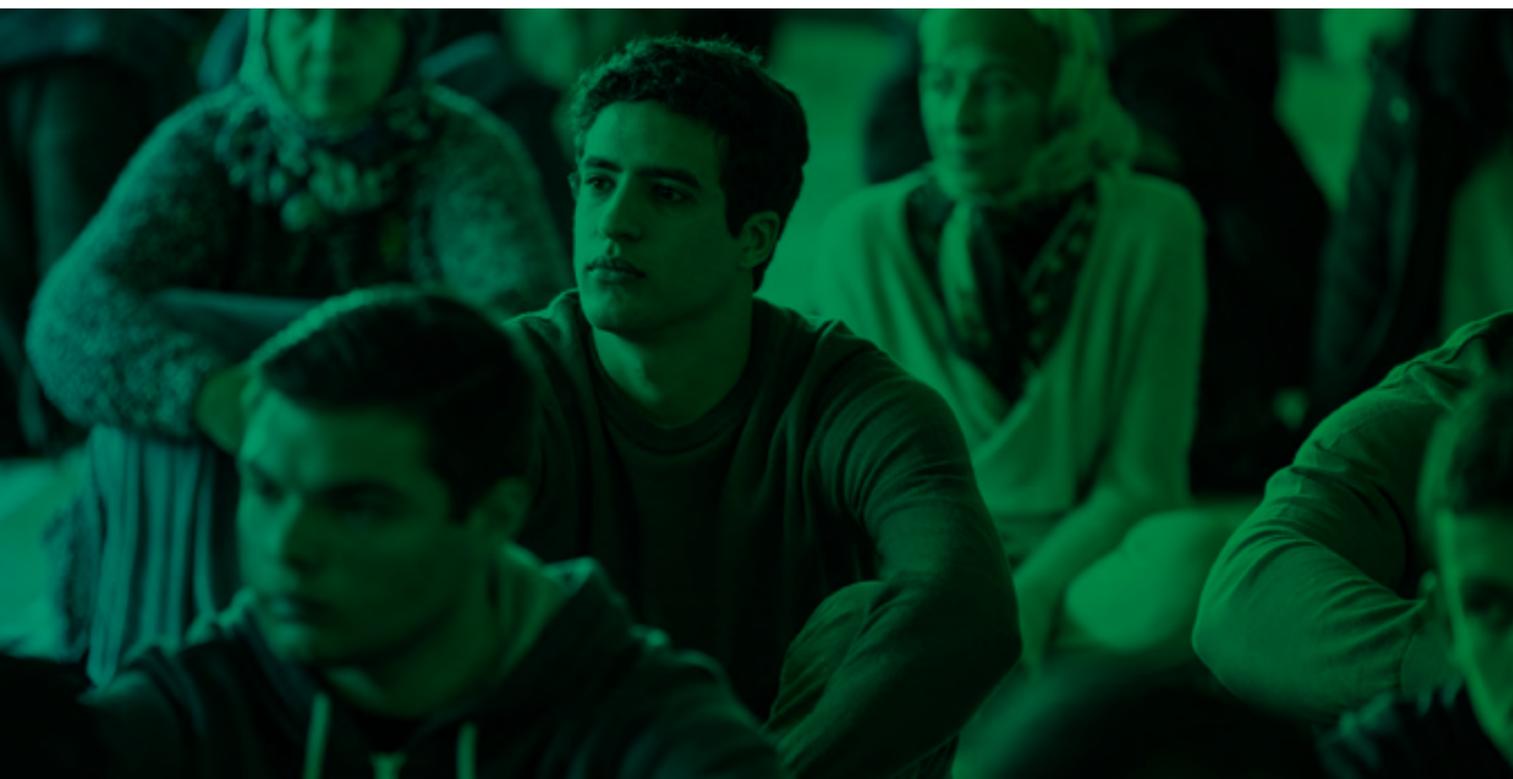


**DARIA CHAOUCH**  
AMIRA CASAR





**SLIM NERROUCHE**  
SHAIN BOUMEDINE



MARION	<b>MARINA FOIS</b>
IDDER CHAOUCH	<b>ROSCHDY ZEM</b>
DARIA	<b>AMIRA CASAR</b>
JASMINE	<b>SOUHEILA YACOUB</b>
FOUAD	<b>DALI BENSALAH</b>
NAZIR	<b>SOFIANE ZERMANI</b>
RABIA	<b>CARIMA AMAROUCHE</b>
DOUNIA	<b>FARIDA RAHOUDJ</b>
LOUNA	<b>LYNA KHOUDRI</b>
SLIM	<b>SHAIN BOUMEDINE</b>
KRIM	<b>ILIES KADRI</b>
SZAFRAN	<b>EMMANUEL SALINGER</b>
SERGE LAMIEL	<b>GERARD WATKINS</b>

A 6x52' **CANAL+** CREATION ORIGINALE

Directed by **Rebecca Zlotowski**  
Created by par **Sabri Louatah** and **Rebecca Zlotowski**  
Screenplay by **Sabri Louatah, Rebecca Zlotowski** and **Benjamin Charbit**, with **David Elkaïm**  
Based on **Sabri Louatah's** novels (Flammarion / Versilio publishing)  
Produced by **Marco Cherqui** and **Joëy Faré**  
Original score **Rob**  
Cinematographer **George Lechaptois**  
Chief sound recordist **Jérôme Aghion, AFSI**  
1st assistant director **Léonard Vindry**  
Production manager **Albert Blasius**  
Casting director **Judith Chalier**  
Production designer **Thierry François**  
Costume Designer **Alice Cambournac**  
Script supervisors **Cécile Rodolakis** and **Marion Bernard**  
Production coordinator **Eric Simille**  
Chief editors **Géraldine Mangenot** and **Mike Fromentin**  
Key makeup artists **Emma Franco** and **Mathilde Josset**  
Hair supervisor **Milou Sanner**

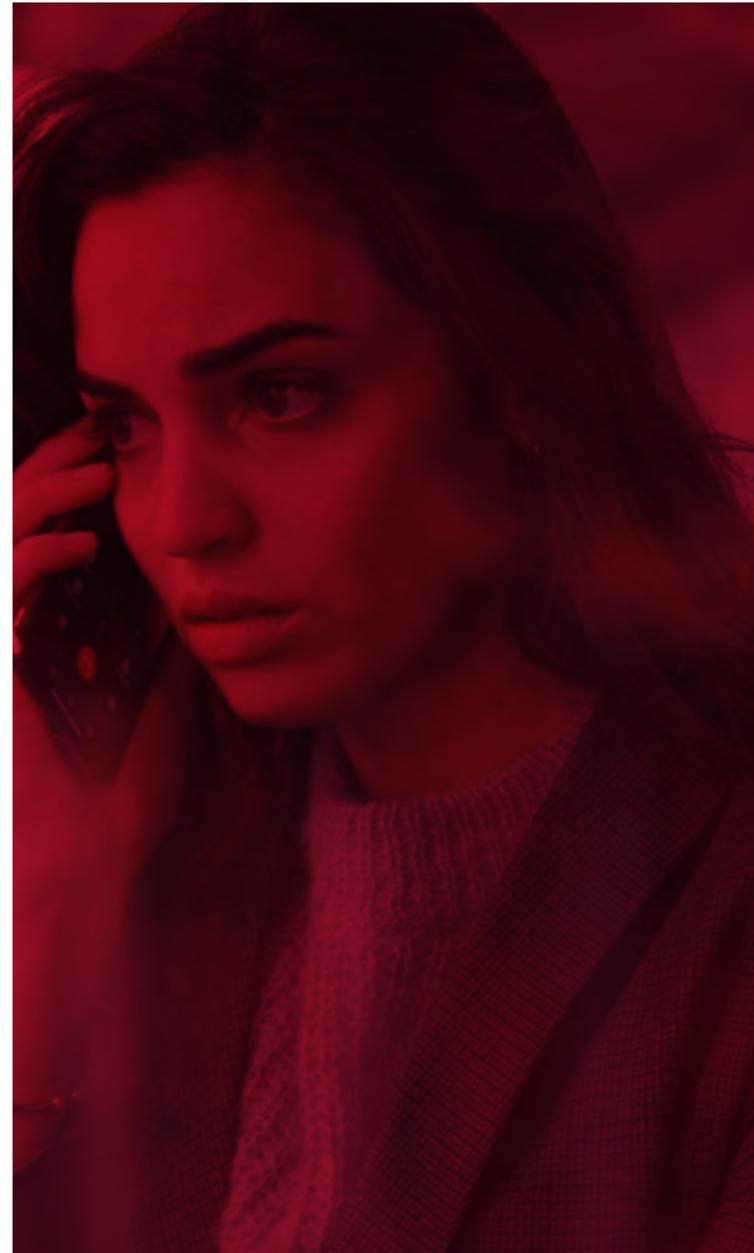
Co-produced by **CPB Films** and **Scarlett Production**

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International distribution **STUDIOCANAL**

On the occasion of the series' broadcast, Les Editions J'ai Lu will be re-publishing Sabri Louatah's SAVAGES in September 2019.

**... AND THE WORST.  
NEITHER ANGELS  
NOR BEASTS.  
WE ARE BOTH  
IN TURNS.  
THE MOST  
CIVILIZED MEN;  
THE MOST  
PERFECT SAVAGES.”**

EXCERPT FROM IDDER CHAOUCH'S SPEECH





**CANAL+**  
CREATION ORIGINALE