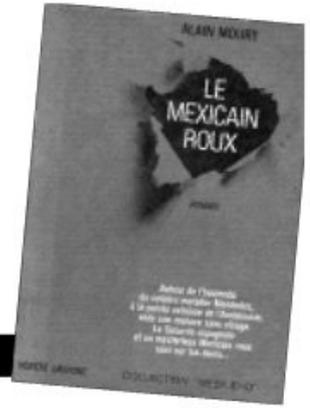


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## ALAIN MOURY, WRITER AND SCRIPTWRITER

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Traduction Henri Krasnopolski

Why should we look into Alain Moury's work if it was not to try to understand his affinity with Frédéric Dard? Thierry Cazon did already the groundwork in the article he wrote for the Polarophiles Tranquilles and reading it again, I asked myself if I could clarify the case a little bit further.

The propinquity between Dard and Moury is more than intriguing considering that both have worked with the French filmmaker Jean-Pierre Mocky. (Jean-Paul Mokiejewski's pseudonym, 1933-)

As Agnès Laurent, one of the main Dard's pseudonym, Moury has signed seven works: five of them are spy stories published with the ephemeral collection « Agent Secret » (secret agent) directed by George Langelaan, the sixth one, totally different, is a standardized written story without goal and object of a lover wandering in Paris. The seventh one, another spy book, has been edited by Robert Laffont in the « Week End » collection.

Alain Moury's name first appeared in 1959 on the cover of « *L'Affaire D'Une Nuit* » (The Business of a Night). His name was subsequently to be seen on the credits of Mocky's movies.

The work is adapted for the screen in 1960 by Henri Verneuil (French, pseudonym of Achod Malakian 1920-2002) with quite a large budget starring second-rate actors at this time: Roger Hanin, Pierre Mondy and Pascale Petit. Curiously enough, Moury will then publish spy novels, which cannot compare to this first book neither with the style nor with the theme.

One can find it suspect considering that « *L'Affaire D'Une Nuit* » was not only successful but also adapted for the cinema.

Then, the « writer » Moury disappeared from the literary world up to 1964. Meanwhile, he had been working on four movies with Mocky and another one with Jacques Poitrenaud (French, 1922-2005).

Indeed, Moury seemed to be dedicated to the cinema, but it is somewhat strange that he came back

to writing in adopting a style opposed to the spirit of « *L’Affaire D’Une Nuit* » and the Mocky’s films. It is even more stranger for an author who has not been very productive. We could have expected that he would have pursued a work in the same vein of his first inspiration worth a large success.

Moury is hardly known and only through Mocky’s description. Officially, he has signed scripts well after Dard’s death and this should clear him of any suspicion as far as the last Mocky’s films are concerned. However, some scenarios such as « *Touristes ? Oh Yes* », have been written before Dard’s death but realized after.

I put forward the hypothesis that Moury is only a straw man’s name. Probably used first by Dard then by Mocky.

During a long time, many directors did not put their name on the movies they had written the script. Instead, pseudonyms or figureheads (prête-nom) were used for two reasons: first, to get a fee as director and another as scriptwriter and secondly, to escape the tax harshness.

Of course, if we could prove that Moury was in fact Mocky, we could easily demonstrate that he also has been Dard’s straw man.

However, in his various autobiographies, Mocky describes Moury physically: a little Belgian teacher who helped him to write several scripts. A Jiu-jitsu enthusiast, as Mathieu, the San Antonio’s assistant, he would have had a large family to feed and would have probably been a red haired person.

Nevertheless, whatever the proofs of his physical existence, the analysis of his work shows that Dard is in fact the author. It is not easy to sort out the truth mainly because contents of Moury’s works have changed along the time.

The first Moury ‘s novel « *L’Affaire D’une Nuit* » belongs to some sort of literary and motion picture renewal which will culminate with the « Nouvelle Vague ». Pretty well accepted by the critique, it was subsequently adapted to the screen and even translated in English;

One will have to wait up to 1964 to hear again about Moury as a writer but this time, his publications will be essentially commercial without literary ambition.

Five spy novels will be published successively with the same character, the French special agent Abel Cinquin who is a sort of San Antonio with red hair as was Dard, as all the red haired personages with pseudonyms or not, populating his novels.

The series of the Cinquin obey to the same principle: Cinquin does not appear immediately in the investigation. Some innocents or ordinary people are almost always implicated in the story where it seems that the innocents are not necessary guiltless. If Cinquin is a great charmer (seducer), he is mainly the consolatory (comforter ?) of the discarded women.

Why did Moury adopt unexpectedly a different style after having successfully published a first book?

This is particularly unusual in the literary world.

Alain Moury’s career as a writer stopped in 1966. We know, however, that besides his novelist job, he had been the scriptwriter for many Mocky’s movies. Why should he stop brusquely to publish stories? All this is unclear mainly because at this time, the police literature, the kind Moury was creating, was selling well. We therefore can reasonably conclude that his name was used to hide a part of the production of an author who wanted to stay behind the scenes.

## « L’Affaire D’Une Nuit »

The book is about a kind of melancholic and existential promenade in the streets of Paris, a story based on the perception we can have about the hero’s weariness with life. It can be considered as important a book for it is a kind of missing link between the Dard of the 50’s (which goes up to 1963) and the novels signed Valmain published by Fayard where can be found an identical hopeless cynicism, a deadly blackness and a police plot which is nonexistent in this one.

The story of « *L’Affaire D’Une Nuit* » happens as if it was inspired by Sartrean existentialism, just as it can be found in the philosopher’s works.

To strengthen this impression, from « *La Crève* » (The Hell With Them) to Valmain’s works with setting in Saint Germain Des Prés including « *L’Affaire D’Une Nuit* », there is a sort of recurrent anguish facing life; a sexual impulse more or less well assumed, a kind of libertine detachment towards the encountered people and the cold look given to them..

Mommessin is bored. His existential quest for something new which could help him to get rid of his gloom, will drive him to meet Zagli, someone he went to high school with and that he dislikes. When he sees Zagli’s wife, he think that he could do him a lot of harm in seducing her. The characters are not sympathetic: Zagli looks enthused, Odette a birdbrain and Mommessin , a weak and unscrupulous individual. It is a sort of brief encounter, repainted in black, absurdly sinister.

In the movie, the names are changed: Mommessin becomes Férréol, Zagli, Fiesco and Odette, Christine.

In the second edition Mommessin becomes Mommezain, Zagli, Darau and the heroine, Yvonne except that in a page at the end of the book, the name Odette has been kept.

The new name Mommezain sounds like Damaisin, maiden name of Dard’s first wife. There was no objective reason to change the names except to think that Dard found out too much likeness between the two and tried to preserve himself of the reader’s perspicacity.

Whatever, he duly tried to describe some absolute anti-hero. That is impossible to find something positive to these characters. They are liars, they are cowards and offer nothing by themselves. Their profile remind those of Valmain’s first intrigues such as « *La Mort Dans l’Ame* » (With a Heavy Heart) or « *Larrons en Foire* » (Thick as Thieves).

In spite of a desire of lightness, the tone conforms to what we expect from the Dard contemporaneous with « *L’Affaire D’Une Nuit* »: rather sad and depressive. It is a Frédéric Dard with no police scheme.

The style also recalls Dard’s one in a hallucinating manner: the sentences are short, the set up is described succinctly, all attention is directed on the characters’ psychology. The metaphors are not extravagant, equal to those which can be found in the Frédéric Dard’s and in the Agnès Laurent’s (as already said, a Dard’s pseudonym).

Some samples can be given:

- « The idea faded fast, putting only a slimming smile on his lips, just like a pale seaweed that the sea abandons when the tide is going out. »
- « It was a dirty fear assailing them entirely, little by little. »
- « She was asleep. She fell simply asleep. »

This mode of doubling the idea is proper to Dard. We find the same formulation in Agnès Laurent’s « *L’Ultime Rendez-Vous* » (The Ultimate Rendez-Vous): « ...his books were much read. He was a

successful author »

Other signs can be detected: the heroin has the same name as his first wife while Monmessin, as was Dard's family situation at this time, lives in the suburb, has two children he loves to kiss when he comes back home late from Paris.

We will avoid speaking about the bitter thoughts on the couple life and the adultery.

The hesitations of the main character are details that has drawn the style of this book to Dard's one. Behind a displayed cynicism including cowardice and fear, there is a sort of quest for purity. We understand that he feels guilty to treat his new conquest as a silly goose and that he would like to use his love to renew entirely his life.

He is also very calculator as if he felt exceptionally intelligent compared to Odette and Zagli and he will be quite surprised when Odette makes relevant remarks which demonstrate that she sees clearly in his own game.

Mommessin is selfish, a bastard desperately selfish, at the same time pathetic. In the middle of the novel, there is a long development where he explains how he likes his family. Although attached to it, he is not close and does not have the taste to communicate with his children. He tries to go home late at night to avoid spending too much time with them.

When Dard was living in Les Mureaux in the Paris suburb, did he not lock himself in his study to avoid his family ?

Mommessin does not know how to get rid of Odette put too quickly in his bed. Even if sometimes he is tender with this woman who seems to be stupid, he will at the same time reproach her to believe in a love story.. Finding her, however, moving, he will do nothing to help her to get control over her life and flee from a husband she does not like.

The book ends with a surprising visit to Zagli, where, for the first time, the cheated husband will exist but will behave in such a way that it will allow Mommessin to, at last, understand Odette and discover her to be different of what he thought she was.

If the novel remains a comedy of bittersweet customs, the end is a kind of suspense. Zagli believing to be cheated, will confide that he does not feel any bitterness and will add, in a sort of reflection à la San Antonio, that he does not put his dignity between a woman's thighs.

Contrary to Mommessin, Zagli remains pure and will fight to keep a sort of ideal. But the result will be the same because cynicism and idealism are both abstract and absurd.

This work is evidently a turning point in Dard's oeuvre, a landmark which will be confirmed with the first novels signed Valmain published by Fayard.

He seems to turn his back to his previous inspiration (the Dard's novels published by Fleuve Noir) to head towards a blacker and despaired literature discounting a rather accidental hopelessness of the Series « Special Police ».

This blackness does not come necessarily from the absurdity of life and a dead end twist but rather from bad luck or failure of a plan.

Simultaneously, there is also stories with tenderness, fun, joviality while others are gloomy and cruel à la Sartre. This mood will lead to the San Antonio's like « *A San Pedro ou Ailleurs* » (In San Pedro or Anywhere) , « *La Vieille Qui Marchait Sur La Mer* » (The Old Woman Who Was Walking On The Sea) « *La Nurse Anglaise* » (The English Nurse) similar to those signed Valmain or « *L'Affaire D'Une Nuit* » (The Business Of a Night).

This last work is decisive for it reflects neatly the period where the literature was liberated from the moral rigidity to become more cynical and libertine.

When « *L’Affaire D’ Une Nuit* » is published, Roger Vailland’s novels (French, 1907-1965) are successful (« *La Loi* » will obtain the French Prix Goncourt) while « *Les Liaisons Dangereuses* » by Choderlos de Laclos (1741-1803) are re-discovered in book and movie (Roger Vailland will write the script for Christian Vadim -French moviemaker 1928-2000).

We are allowed to think that such circumstances are beyond Dard who is facing the feeling to be behind the time and wants to catch up with a big literary hit and get good critics.

It would seem that even the title has been selected for this reason.

A last point: the spirit of « *L’Affaire D’Une Nuit* » is very close to another Dard’s novel « *A San Pedro Ou Ailleurs* » which will help to conclude that this « Moury » is in fact a Dard.

Of all books signed Moury, the attribution of this one to Dard’s writing is the less debatable.

### « *L’Espion Va à Dame* »

(The Spy Crowns A King)

With this novel, Moury starts to write a series of spy stories for the new collection launched by Robert Laffont « Secret Agent Collection » directed by George Langelaan. (British, 1908-1972) They will be very different in style from « *L’Affaire d’Une nuit* » in the same manner that the San Antonio were different from the Frédéric Dard of the 60’s but they all will be signed Moury.

« *L’Espion Va à Dame* » inaugurates the new R. Laffont’s series. Under a stylish and modern cover signed Michael Stringer (British, 1924-2004), it is the story of an anonymous individual who, against his will, is mingled to a spy story going constantly beyond his understanding.

The character, pretty dull, is essentially driven by the need to tumble all women passing by, ugly or not. He is not attractive but he considers that the gorgeous guys are rather poor performers in bed . However, intelligent, he gets his living in working exactly when he wants.

The frame is rather simple. There are fishy things happening in a chemical laboratory. The description of the place, closed and isolated, leads to think about San Antonio in « *Secret de Polichinelle* » (Punchinello’s secret) or « *Monsieur 34* » (Mister 34) both written by a certain Frédéric Dard using the pseudonym Wel Norton. The main character spends his time to flee the danger and seduce the spy females in a style that San Antonio would not disown. Not particularly brave, he is stubborn and create situations that he would prefer not be part of.

His name is Roussange and we notice that in this name, there is the syllable « Rou » (russet, red) just like in « *Le Mexicain Roux* » (the red-haired Mexican) or « *L’Assassin Aimait les Rouses* » (The murderer who loved red-haired females) by Agnès Laurent (Dard’s pseudonym) and other books by San Antonio where the red-haired fornicators abound including the police superintendent’s assistant Mathias and also Bérurier who is sometimes described as a russet by Dard.

Dard has also used «Roux» as pseudonym and in « *L’Espagnol breton* » (the Breton Spaniard), a minor character is called Duroux.

The subject , quite strange, is about a nazi who plots to use criminally chemical products for the profit of the 3rd Reich. The same theme can be found in a Frédéric Charles (another Dard pseudonym) « *Dernière Mission* » (The last Mission) written in the early 50’s.

Although the book is not very good, we read it with pleasure. The sentences are typically by Dard using easy but meaningful metaphors. He describes summarily but efficiently the places and the

conclusion is structured exactly like a San Antonio's deduction. The story ends with a speech where the author tries to convince the reader of the logic of the plot.

### « L'Espagnol breton »

(the Breton Spaniard)

From that volume on, the tone of the works signed Moury will change with the introduction of Abel Cinquin, the lead of the story. This change could be the result of the poor success of « *L'Espion va à Dame* ». Cinquin is given to be intelligent with a sense of humor somewhat British. He is blond going on the red (well! well!). Once more, the story begins with ordinary people who will be mingled with some troubles that they cannot control.

The name Abel Cinquin evokes the San Antonio's character Abel Cingond in « *Y-a-il un Français dans la Salle ?* » (Is there a French in the room ?) which cannot be due to chance. Besides, the minor personage is named Duroux (roux=red) and to ensure that there is no coincidence, Cinquin believes to see a large « red » dog. All these clues (indications ?) should be convincing that Dard wrote the book.

However, while reading it, came to my mind another doubt. I was telling myself: this book is nothing to write about: the story is told with a female eye, Cinquin is only a foil and to add to the suspense, there is a series of insistent questions. And when I told myself that the story would better fit the screen that I made a parallel with the international success in 1969 « *Le Passager de la Pluie* » (Rider on the Rain), a movie by René Clément (1913-1996) starring Charles Bronson and Marlène Jobert. There is this woman isolated by the tempest, isolated from her family exactly like *Mélancolie* in the Clément's movie. And there is also Colonel Dobbs who is investigating on something fishy . Moreover, Dobbs rings like Dots, a Maltravers' character in « *On a Bonne Mine* » (We look well) published by Laffont in the « Agent Secret » collection. But, the problem is that Sébastien Japrisot (French, Jean-Baptiste Rossi's pseudonym, 1931-2003) wrote the movie script published later on by Denoel. As « *L'Espagnol Breton* » was published in 1964, one cannot accused Moury/Dard of plagiarism. So, what can be deducted from such a coincidence? There is may be three explanations:

- Dard and Japrisot drew their inspiration from the same police book by an unidentified American author.
- Japrisot who also used many pseudonyms and had the same astrologic sign (cancer) as Dard, copied « *L'Espagnol Breton* » contenting himself to modify somewhat the places and some elements of the plot.

In « *Le Passager de la Pluie* », there is a rape and colonel Dobbs does not go all the way of his desire for *Mélancolie*. The later is certainly a frail woman but she has a strong personality for, contrary to Anne-Marie, she is the one who kills the bad guy in her basement and will get rid of the corpse in throwing it in the sea. The same framework will be used in other works suspected to have been written by Dard « *Le Parking Infernal* » (The Diabolical Car Park) and « *Mon Fauteuil à Trois Roues* » (My Wheelchair with Three Wheels) both signed José Michel.

As far as « *L'Espagnol Breton* » is concerned, the story is by far too much peculiar to believe that it has been supplied ready-made by somebody else. One thing is to take an anecdote as a start of a story, another is to create characters with an original psychology which is certainly Dard's field.

We should add that it is not a spy story but rather a classical investigation with a couple growing tired of each other's background.

Some Cinquin's remarks allow us to suppose that Anne Marie is not very bright, stuck between her mother role and the protection of her two children.

At other times, because of his behavior, the Cinquin character compares not only with San Antonio but also with Agnes Laurent's commissioner in « *L'Assassin aimait les Rousses* » (the Murderer liked red-haired women). Some other writing constructions lead to San Antonio's neologisms: for instance, we find the verb « ricocheter » (to ricochet). But there is also the relation of Cinquin and Britany, a province he found charming, where San Antonio had been momentarily exiled in the 80's. As the latter, he will have a love affair that he will not grow fond of, due to his secret agent job.

### **Le Bouddha dans le Brouillard, 1964**

(The Buddha in the Fog)

The book starts on All Saints Day, like a drama in a Burgundian village. We will enter a world of latent conflicts between farmers jealous about the land, about a woman, about a member of their community who seems to have built a fortune in trafficking piastres during the Indochina war thanks to what he became the main breeder of the region.

Everything will become complicated when, suddenly, the village is visited by strangers out of which are some Vietnamese. The opposition between the farmers and the Asiatic spies is supposed to intrigue the reader.

At the same time, Cinquin is in charge of tracking another Vietnamese who has disappeared somewhere in Belgium. In the middle of the book, the author inserts a scene where Cinquin is looking for a bistro. The same scenario can be found in a work by Patrick Svénn published in 1956 with the collection « *Angoisse* » (Anguish), work which had been written of course by Dard. The scene is steeped in fantasy mingling dream and sexuality. There is also an interesting element: one of the characters is called Jamart, name that will be used in one San Antonio « *Reglez lui son Compte* » (Bump him off).

There is another San Antonio « *Les Souris ont la Peau Tendre* » (Mice have a tender skin) where the story is set up in Ostende and a sleepy in the mist bistro.

### **Cale Sèche, 1965**

(Dry Dock)

It all starts with a depraved youngster, who is expecting to make love to a secondary school student during her parents' absence. But coming back from the house of the latter, he discovers that his Grand Mother has been murdered. This beginning used by the author to give his opinion on the youth of the 60's, is quite familiar in Dard's works. He already dealt with the subject in « *Les Mariolles* » (The wise guys) and this theme is recurrent in many books written by Dard using pseudonyms.

The action is set up in Lorient, a little town of Britany, where there is no delinquency. However this provincial town is not far away from a military base where an atomic sub-marine is moored. This will suffice to start a spy story.

From there, as in all Cinquin adventures, unremarkable people will be mingled with spies running after big game criminals. Of course, to complicate matters, at the time of the Grand Mother's funeral, we discover that Cinquin is also interested by the assassination. A dramatic explosion will shake the cortege.

The investigation itself is not very exciting. On the contrary, what is interesting is the Cinquin's

transformation in a sort of ghost appearing and disappearing without reason or explanation.

Half cop, half hoodlum, he gives troubles to the local police while commissioner Le Gonnec is trying the best he can to conclude his inquiry;

This is another time that Britany is used by Dard to be the set up of a story, the same as in « *La Nuit des Trépassés* » (The night of the deceased) and a San Antonio published at a later date « *Si ma Tante en avait* » (a pun to say: if my aunt were a man) where the famous commissioner is exiled in Britany, but the location looks more like the one described in « *L'Espagnol Breton* ». Another coincidence is found since the main character passes an inspector Le Guennec. The proximity of the patronym with Le Gonnec is striking. We find also a Jean-Loup, recurrent surname in the Dard' San Antonios and always to designate a young man « not to be with it ».

Of course, if it was a name used from time to time to recall Dard's world, we could consider it as coincidence but the repetitiveness leaves us without doubts.

Along the development of the plot, we also find some Dard's writing tics, such as « his pallid skin was lumpy.. ». He also repeats some formulae we have already encountered under his pen, formulae conceals behind a pseudo name when he needs to render a more critical sensation: i.e. «...there was a kind of commiseration in Landiras's voice, a sort of sincerity too... ». In a similar type, we find: «... a drama was going to happen. It had happened . It had happened because it always happens with peculiar people.... »

Another Dard's characteristic is found out in the way he is speaking about good wine and incongruously, about an old woman's underwear found very titillating.

### **Le Fantome de la Mer du Nord**

, 1965 (The ghost of the North Sea)

A crime is committed within a French diplomatic family in the Netherlands. The maid's husband is assassinated by a misty night. It is obviously a Neerlandish commissioner who is investigating and discover immediately that the diplomatic couple is surrounded by equivocal personages among whom we find Collingwood who is in fact Cinquin. If in previous books, he was not necessarily the main character, in this one, he will constantly play the secondary role. This the writing trick of it and although we do not see him acting, his deeds will have serious consequences. The story is told from commissioner Steerwijk's point of view, another stylistic device. The plot is a very banal investigation about a spy network that the Western secret services are trying to dismantle.

The title is reminiscent of « *Le Fantôme Aveugle* » (The Blind Ghost) written by Dard but signed Patrick Svenn.

As far as the names used here, we cannot find any relationship with those used in other stories except a Joost who reminds Mister Joos, the commissioner of « *L'assassin aimait les Rouses* » (The Murderer liked Red-Haired Women) and a cook Katje looking almost the same as another cook Katty in « *J'ai Bien l'Honneur de Vous Buter* » (I am honored to bump you off) by San Antonio. Some surnames are also found: Edith, Patricia, etc...

The writing although neutral contains a certain number of Dard's frame of mind such as «Ce désordre, c'était la fièvre da la fille qui se déshabille au moment de l'amour. Et maintenant comblée, repue, elle cuvait son plaisir » (this disorder was the fever of the girl undressing just before making love. And now, luckily replete with pleasure, she was sleeping it off) or « C'était une fille gironde, douce, travailleuse et chaude » (She was a sweet well rounded girl, hard-working and hot). As the other Moury's books, the text is saturated with questions supposed to show the confusion of

the characters.

There is also some situations that refer to San Antonio like this Edith who wears black underwears to go and see her lover but shows herself to her husband (who will notice it) with pink or white garments.

### **Le Mexicain Roux**

(The Red-haired Mexican)

Here, we find again Cinquin but the book is not published with the »Agent Secret « collection but with « Week-End ». The selling price multiplied by four was very beneficial but will be short-lived to the author for Alain Moury disappears as a writer in 1966.

One notices that this work is somewhat better written than the other Moury. There is less interrogative sentences and the characters are better examined. The start of the book is pervading by an abandoned woman, a torero somewhat macho and an heavy atmosphere. This stormy ambiance is found in one of the last Dard « *Une Seconde de Toute Beauté* » (A magnificent Instant)

We find three paratroopers landing in Andalusia, not far away from an hacienda, the owner being a bloody stupid torero married to a French woman. The Spanish Secret Services are rapidly alerted. Little by little some strange personages appear on the scene: first a red-haired Mexican who is evidently Cinquin. Then an odd hermit who goes to corridas and stashes a riffle in his poor hut. There is also some Moroccans following the torero and his wife totally nymphomaniac.

Sudainly, the torero is murdered among the throng just like in a previous San Antonio « *San Antonio Renvoie la Balle* » (San Antonio Throws the Ball Back) except that in this last work, it is in a middle of a soccer match . The novel becomes a banal spy story written a hundred times, where a Chinese and Moroccan organization is trying to kidnap a world known scientist.

### **Conclusion**

On a long period of time, the use of a pseudonym like Valmain or Moury is very difficult to handle and brings many human and practical difficulties. Romain Gary (French, Roman Kacew's pseudonym, 1914-1980) tried several times to use the stratagem and succeeded only when his nephew Paul Pavlovitch accepted the role which has not been entirely successful. The reasons for using a pseudonym were certainly pressing.. We know that it is first the desire for revenge towards Simenon that Dard used the name of the actor Valmain and also his own peculiar secretiveness to hide money to his family and the tax office. The treacherous attacks of his fellow writers (certainly less gifted but better acknowledged and who do not stand his multiple success in all writing fields) and his hypersensitivity made him dread the critics about his theatrical, movie and television works for which the success is unpredictable essentially because he entrusted an irregular and controversial Mocky with his scenarii.

To a certain extent, Dard's choice for Moury as pseudonym could be explained by his desire to a sort of re-birth in literature. « *L'Affaire d'une Nuit* » was probably written with this purpose in mind.. In addition, he believed that he had been smart enough to find the recipe to obtain a literary award.

But his strategy turned out to be half a success: the book was not awarded which could justify its adaptation for the cinema and the introduction of Moury in the movie circle.

Dard will also use this name Moury to build some non essential spy stories, a way to amortise the pseudonym instead of trying to write a second literary novel and attract attention on him.

The Moury with the Cinquin character are by far, not worth « *L’Affaire d’une Nuit* » and if we accept that the latter novel is really a Dard’s work, it is probable that the others are also by Dard. Hence, who has written the Mocky’s scenarii?

Moury’s literary career stops in 1966. It is not forbidden to believe that it goes along with the new Dard’s orientations who attempted suicide in 1965 and divorced one year later. All this turmoil pushed him certainly to reassess all or part of his work. At this time, he probably remained a long period without writing, hesitating between several directions.

But does Moury exist ? The question has merit even if Mocky pretends that he met him, that he would have a physical existence . Most of movie scenarii do not really look like Dard’s world and from there, we can imagine that Moury has also been used as a pseudonym by Mocky.

One can notice that if Mocky gave many details on the way he used to work with Dard, he practically never talk about his collaboration with Moury. This is abnormal, not only because Mocky claims to speak up but also because Moury is Mocky’s main screen writer.

The literature history could be enhanced with clarifications on this matter.