



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

ONE FLOOR BELOW

A film by Radu Muntean

Produced by Multi Media Est
Co-produced by Les Films de l'Après-Midi,
NeueMediopolisFilmproduktion,
Bleck Film & TV AB
French distributor: Epicentre Films
World sales: **FILMS Boutique**

SYNOPSIS

After being the sole unfortunate witness to a domestic quarrel that ends up in murder, Patrascu finds himself at odds with two very close neighbors: one is the bizarre murderer. The other is his very conscience.

Patrascu, that's all. He's probably in his 50s.

The first hour of the film we don't know his first name, since even his wife Olga only calls him Patrascu and his son, Matei, calls him "dad". That's how the clients know him, as well:

You want to register your car?

Have you lost your registration papers? Call Patrascu.

He takes care of everything.

On a Friday morning, as he climbs up the stairs home, Patrascu hears from inside one of the apartments on the second floor a violent conflict between a woman and a man. The noise in the apartment suddenly stops, and out comes Vali, his neighbor from the second floor. Patrascu gives an automatic nod and wordlessly walks up the stairs to his apartment.

He changes, organizes his folder with the papers he will need that day, puts food and water in the dog's bowl and off he goes. When he comes back from work, Patrascu is surprised to see neighbors and police swarming around the building entrance. Laura, the young woman from the second floor, was found dead, following a blow to the head.





MAIN INFO

Original title: Un Etaj mai Jos

English title: One Floor Below

French title: L'étage Du Dessous

Genre: Fiction Drama

Length: 93 min

Shooting Location: Bucharest (Romania)

Original language: Romanian

Year of copyright: 2015

Nationality: Romania-France-Germany-Sweden

Producer: Dragos Vilcu

Delegate producer: Oana Kelemen

Co-producers: François D'Artemare,
Alexander Ris,
Christine Haupt,
Anna Croneman

Funds and financiers: Romanian Center of Cinematography,
French CNC, Mitteldeutsche Medienförderung,
Film iVäst, Media Programme of the European Union,
HBO Romania, Cofinova, Cine+, Chimney,
Vodafone Romania, Heineken Romania,
Provident Financial Romania,
Unicredit Tiriac Bank,
Unicredit Consumer Financing,
Optimum Media Direction Plan & Buy,
Banca Transilvania

CAST AND CREW

Director: Radu Muntean

Script Writers:
Alexandru Baci
Radu Muntean
Razvan Radulescu

Cinematographer: Tudor Lucaciu

Production designer: Sorin Dima

Editor: Alexandru Radu

Sound: Andre Rigaut

MAIN CAST:

Teodor Corban *Sandu Patrascu*

Teodor began acting in films in 2003, when Corneliu Porumboiu casted him in his short film „City trip“, awarded in the Ciné fondation section at the Cannes Film Festival. Corneliu then gave Teodor Corban the main role in the Cannes Golden Camera winner "12:08 East of Bucharest" (2006). The part brought the actor his first prize for outstanding performance at Cottbus International Film Festival. Teodor acted in supporting roles in some of the most acclaimed Romanian movies: the Palme d'Or winner „4 months, 3 weeks and 2 days“ (2007), the Golden Bear winner „Childs Pose“ (2013) and Silver Bear winner „Aferim!“ (2015). „One Floor Below“ is his first collaboration with Radu Muntean.



Iulian Postelnicu *Vali Dima*

Iulian has acted in many successful Romanian comedy TV shows and TV films. He also had secondary acting roles in Adrian Sitaru's features "Best Intentions" and "Domestic", Horatiu Malaiele's "Happy Funerals" and Bobby Paunescu's "Francesca".



Oxana Moravec *Olga Patrascu*

Oxana has a successful carrier in theater and has also acted in short films, TV shows and features, such as Calin Netzer's "Childs Pose", and Dan Chisu's "Chasing rainbows".

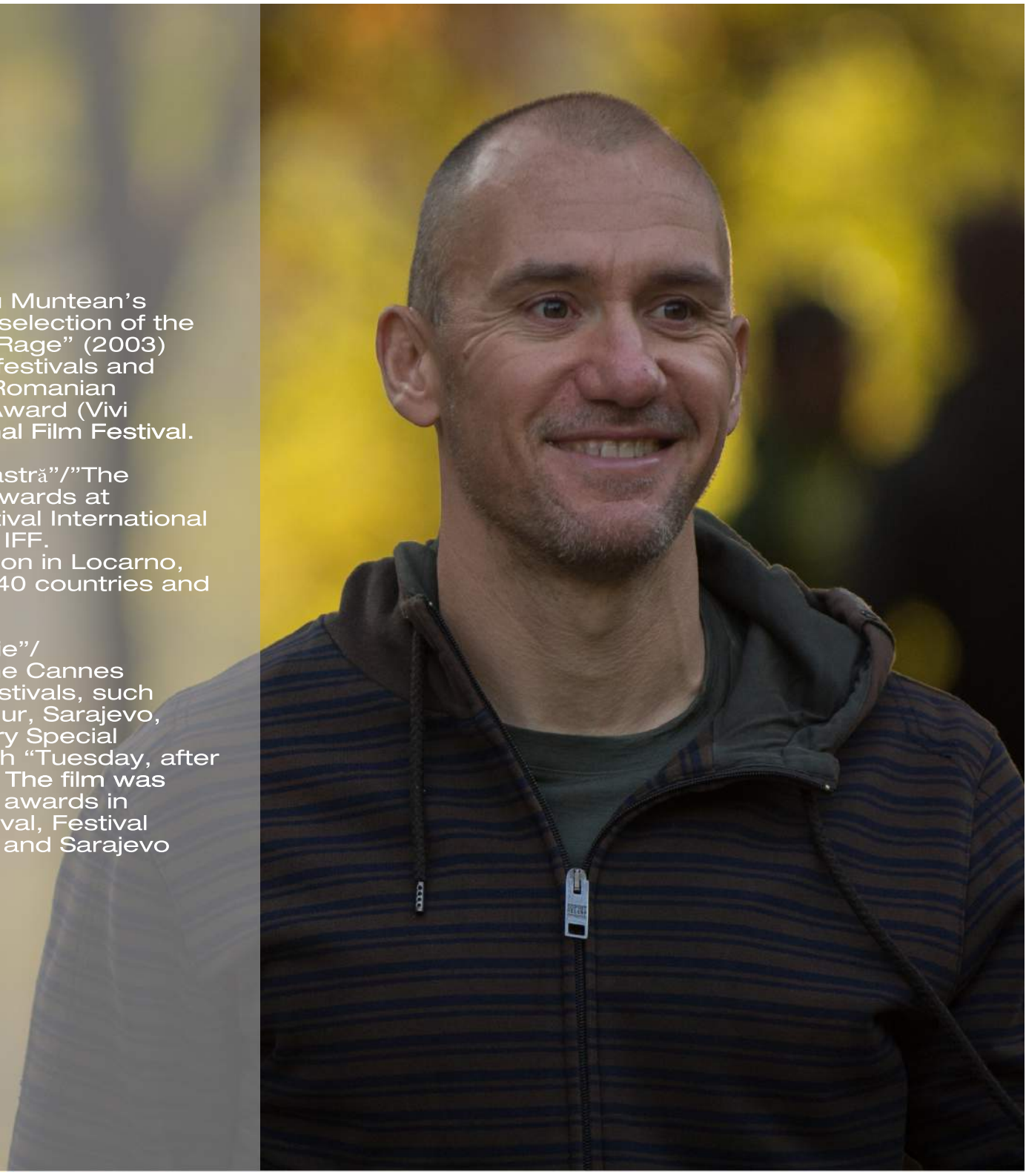


DIRECTOR'S FILMOGRAPHY

“Un etaj mai jos” (“One Floor Below”) is Radu Muntean’s fifth feature, and his second film in an official selection of the Cannes Film Festival. His feature film debut “Rage” (2003) was screened in numerous international film festivals and received the Best Debut Film Award by The Romanian Cineastes Union and the Best Photography Award (Vivi Dragan Vasile) at the Transylvania International Film Festival.

With his second feature film, “Hartia va fi albastră”/“The Paper Will Be Blue” (2006), he won over 10 awards at festivals such as Sarajevo IFF, EURASIA, Festival International du Film Francophone de Namur and Cottbus IFF. Following its premiere at the official competition in Locarno, Film Festival, the film was distributed in over 40 countries and in more than 60 international film festivals.

In 2008, Radu completed his third film, “Boogie”/“Summer Holiday”, which was selected for the Cannes Directors’ Fortnight and at many other film festivals, such as the ones in Karlovy Vary, Rotterdam, Namur, Sarajevo, Hamptons (Golden Starfish Award), Palic (Jury Special Award). In 2010 Radu returned to Cannes with “Tuesday, after Christmas” in the Un Certain Regard section. The film was sold in more than 30 countries, and received awards in festivals such as Gijon International Film Festival, Festival International du Film Francophone de Namur and Sarajevo International Film Festival.



DIRECTOR'S STATEMENT

“One Floor Below” is not a film with heroes, people who succeed in overcoming their condition and doing courageous battles with their conscience; it is a film about people who, like us all, are made up of weaknesses rather than strengths. Patrascu knows he has witnessed a murder, but does not tell the police. Vali, his neighbor, knows that Patrascu knows he has killed Laura, their neighbor. And the viewer knows all that. Vali’s insistent pressure on Patrascu places Patrascu face to face with his conscience, just as Patrascu’s refusal to denounce his neighbor forces Vali to solve his own conscience issues by himself, without the help of an intermediary. This, then, is a film where structure is laid bare. All the cards are on the table, and all the data is provided straightforwardly, chronologically, with no stylistic embellishments. I wanted to make this film not in order to judge the characters or issue verdicts, but to question notions that, for most of us, sound abstract and pretentious. Truth, morals, conscience are circumstantial to this film; they are topics that can only be approached with honesty if one is brave enough to take a step back. And that is really what I want: to lead the viewers out of their comfort zone.

The decision to follow Pătrascu’s character and to tell the story as it unfolds, from his point of view, was probably the easiest to make: it provides for maximum readability, and the viewer’s commitment is clear. However, because Pătrascu’s story is a story of cowardice, comfort and complicity, the main character is to a lesser extent an active agent as he is the victim of circumstances. Pătrascu does not “add” to the action, but “subtracts”. He is, however, active in the dialogue he holds with his own conscience – he must take measures to keep it down, place it between brackets, reason himself against it and eventually accept it.

The character who is indeed a mover and a doer is Vali, his neighbor – the author of a murder which Pătrascu has witnessed without being actively aware and certain.

For us, the screenwriters, this change of dramatic weight (a main character who takes on the consequences of the antagonist’s actions) required certain changes in the linear structure of the exposition. Pătrascu’s life, day after day along the week, is discontinuous – as discontinuous, in fact, as the scene of the crime to which he is an accidental witness: certain elements that might mitigate his conscience are missing; his old routine activities (walking the dog, dinners with his family and friends) become points at which Pătrascu needs to face his demons.

Despite the evident linear narrative, the whole comes out as a puzzle from which pieces are missing. It is obvious that, by intervening at the right time, Pătrascu would have prevented the murder. Yet the question that the full picture poses is much more gritty and pressing: given that Pătrascu is the man he is, would he have ever been truly able to intervene?

The cinematographic language I have used in most of my films has been described as minimalist. And I do agree that I like to create filmic structures with minimal means, and make my story-telling presence felt as little as possible. To my mind, viewers must be seduced, not manipulated; they must be brought to a point where they organically assimilate the story, assemble the information out of the puzzle provided in the film, with the feeling that they are building this story structure themselves. “One Floor Below” is not a mystery film, but I believe it does have a higher level of contained tension than any of the films I have made so far.



CONTACT INFO

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WORLD PREMIERE

Screening dates:

Thursday 14th at 14:30 and at 22:00 Salle Debussy (Official)

Friday 15th at 11:00 Salle Bazin (Repetition screening)