



With Hippolyte Girardot
(YUKI & NINA, A CHRISTMAS TALE),
Fellag (THE BARONS, THE KID
FROM CHAABA), **Aymen Saidi**
(SAINT JACQUES LA MECQUE)

Produced by Tu Vas Voir, Iris
Productions, Kasso Inc. Productions
France, Luxembourg / 2010 / 93 mn.

"Grippingly clever, deftly
realized and energetically
thesped." **VARIETY**

Top floor, left wing

A film by **Angelo Cianci**

François, a forty-something bailiff, is about to execute his daily eviction. But fate takes an unexpected turn: as he enters the apartment, he is mistakenly taken hostage by an amateur drug dealer and his father.

Keen to resolve this situation quickly and quietly, the local deputy calls in the Special Police Force. Television crews immediately rush to the scene to make the scoop. Now under crossfire from a dozen snipers, hungry cameramen, a curious crowd, and François' exasperated wife, the three trapped men prepare their escape.

Their only option: use the neighborhood's discontentment and start a riot from the 7th floor...





Interview with Angelo Cianci

The bailiff's intrusion into Salem's apartment brings to light one of the key themes of the film : father-son relationships.

I spent a good part of my teenage years arguing with my father. We finally made up when one day, because of a silly story involving keys, we were stuck in an apartment for two days. At the beginning of this forced cohabitation, the volume of our vocal exchanges was numbing, and their content, sterile. As time went by, we lowered our voices, and our weapons... and finally resolved a crisis.

The film combines this part of my life, and the desire to tell a thing or two about the place I come from.

What, in your life, inspired you to tell this story ?

I left the suburbs when I came of age, like others leave the countryside heading for Paris, feeling both love and hatred for the "cité" lifestyle. If the estate I grew up in is only six kilometers and two suburban train stations away from where I've now settled, I've often felt these two locations and times in my life were a world away. Shortly after leaving the estate, I wrote a first draft of *Top Floor Left Wing*.

Then the project fell asleep. Or rather, it matured. Time, encounters, films, workshops with young delinquents overseen by Youth Protection Officers ... and also an attraction for more impertinent cinema.

I simply couldn't let the story go.

You chose to set the story on a September 11th...

No other day in recent History better evokes fear of the other, withdrawal from the world better than this one. With this coincidence, the Special Forces, when they descend upon the estate in such a grotesque way, immediately imagines the kidnappers to be terrorists...

It added absurdity to the story.

Placing an immigrant family as the initiators of delinquent acts is delicate, in terms of political correctness, isn't it?

If I chose to tell the story of an immigrant family, it's because the father's place in Salem's psyche is also a quest for his origins; two issues that are very dear to me; two key issues that are central to those we commonly call second or third generation.

For each character, the concept was to start from the worst prejudice and twist it with humor. By placing the audience in the Atelhadj family, I wanted to lead them away from perceiving social or racial differences, to focus on what happens between three human beings fighting on universal topics.

Through François' arc and the solidarity impulse that catches through the estate, did you mean to express an ideal, a utopia?

Without being self-righteous, in today's world, to bring together three individuals with such diametrically opposed worldviews and get them to listen to one another, is already idealistic!

As for the sequence when objects rain, it wasn't the first time I was seeing ironing boards and fridges fly. I found inspiration in a tradition from South Italy, which I've witnessed when I was a child, in my parents' village in Sicily. Every December 31st, at midnight, in a festive gesture, people throw whatever they don't need through the window, to start anew. In the epilogue of the film, I liked the idea of using this outlet as a parable.

Angelo Cianci: Biography

Born July 7th, 1974 in Montmorency, France

Angelo Cianci has directed a number of making-ofs, as well as five short and medium-length films, which received numerous prestigious prizes at festivals around the world.

Top Floor Left Wing is his first feature film.

Cast

<i>Echeverria</i>	Hippolyte GIRARDOT
<i>Mohand Atelhadj</i>	FELLAG
<i>Salem</i>	Aymen SAÏDI
<i>Anna</i>	Judith HENRY
<i>Baldini</i>	Michel VUILLERMOZ

Crew

<i>Written & Directed by</i>	Angelo CIANCI
<i>DoP</i>	Laurent BRUNET (A.F.C.)
<i>Production design</i>	Christina SCHAFFER
<i>Editor</i>	Raphaële URTIN
<i>Sound editor</i>	Damien AUBRY
<i>Mixer</i>	Olivier DÔ HÛU
<i>Music composer</i>	Gast WALTZING
<i>Produced by</i>	Tu Vas Voir, Iris Productions, Kasso Inc.
<i>In co-production with</i>	ARTE France Cinéma

In Berlin

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