Cannes 2013

**Soon**

- **The Past**
  by Asghar Farhadi
  Official Selection – In Competition

- **ILO ILO**
  by Anthony Chen

- **We Are What We Are**
  by Jim Mickle

- **Short Term 12**
  by Destin Cretton

- **Chasing the Wind**
  by Rune Denstad Langlo

- **Back in Crime**
  by Germinal Alvarez

- **V/H/S/2**
  by Adam Wingard, Eduardo Sanchez, Timo Tjahjanto, Gareth Evans, Jason Eisener…

**Also Available**

- **Under the Rainbow**
  by Agnès Jaoui

- **Foxfire**
  by Laurent Cantet

- **In the Name of**
  by Małgoska Szumowska

- **Circles**
  by Šrdan Golubovic

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**Office in Cannes**

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THE PAST

A FILM BY ASGHAR FARHADI
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A FILM BY ASGHAR FARHADI

By the Academy Award winning director of A SEPARATION
(25 million USD in worldwide box-office)
With Bérénice Bejo (Academy Award nominee for The Artist), Tahar Rahim
(A Prophet, Our Children) and Ali Mosaffa

Following a four year separation, Ahmad returns to Paris from Tehran, upon his French wife Marie’s request, in order to finalize their divorce procedure. During his brief stay, Ahmad discovers the conflicting nature of Marie’s relationship with her daughter Lucie. Ahmad’s efforts to improve this relationship soon unveil a secret from their past.
爸媽不在家
ILO ILO
A FILM BY ANTHONY CHEN
Set in Singapore, ILO ILO chronicles the relationship between the Lim family and their newly arrived maid, Teresa. Like many other Filipino women, she has come to this city in search of a better life. Her presence in the family worsens their already strained relationship. Jiale, the young and troublesome son, starts to form a unique bond with Teresa, who soon becomes an unspoken part of the family. But this is 1997 and the Asian Financial Crisis is beginning to be felt in the region...
"Refreshingly mature! That rare modern horror movie grips from start to finish. Both actresses are terrific." THE HOLLYWOOD REPORTER

"Tastefully Macabre. Jim Mickle is the strongest new voice in American genre film, one I can only compare to the golden era of John Carpenter." TWITCH

"More frightening than its predecessor. That denouement will certainly be a talking point among audiences." VARIETY

"Outdoing the original by a long shot, Mickle's take on the story is poetic, creepy and, finally, satisfyingly gross." INDIEWIRE

"A re-make that succeeds superbly while remaining true to the strange and sad intimately spirit of the original." MSN.COM

"One of horror's most interesting directors. The visual storytelling skill on display here is some of the strongest the genre has seen in years." FILM THREAT
In their small town, the Parkers are known for their discretion and reclusiveness. Behind closed doors, the father, Frank rules his family with a firm severity. Following the brutal and unexpected death of their mother, teenage daughters Iris and Rose need to start looking after their younger brother Rory. Soon though, they must carry even more weight as they are faced with new responsibilities. At their father’s command, they must continue a macabre ancestral tradition at all costs.

But when a torrential storms hits the region, the town’s rivers overflow, and the local authorities start to uncover clues that lead them closer to the Parker’s terrible secret.
CHASING THE WIND
A FILM BY RUNE DENSTAD LANGLO
Anna hasn’t seen her family for a decade. She’s moved to Berlin, where she now works as a fashion designer, happily living with Mathias. When her grandmother dies, she reluctantly returns to her small town in Norway to take care of the arrangements and stays with her grumpy grandfather. But in the week leading up to the funeral, nothing goes as expected and secrets that were kept for too long are soon revealed. Anna is forced to reconsider how she lives her life and learn to care for the ones she really loves.
“Genuinely moving and heartfelt, honest and striking, this is a drama that will have audiences simultaneously laughing and crying. Larson gives a phenomenal performance!”  
SCREEN

“The stunning SXSW fest winner puts the recent Park City competition lineup to shame.” VARIETY

“Genuinely moving, affecting, engaging. Theatrical appeal is strong. Brie Larson gives a breakthrough performance.” THE HOLLYWOOD REPORTER

“Brie Larson turns in an Oscar worthy performance as the lead. Not only emotionally engaging, it’s also funny.” AIN'T IT COOL

“Impeccable performances all around. Tremendously involving. Intensely likable protagonists with a penchant for cracking jokes under duress.” INDIEWIRE

“Tone is pitched perfectly, fusing serious issues with a touch of humor, a lot of heart. A roller coaster of every emotion, managing to be both heartwarming and heartrending at once. But what a great ride.” THE PLAYLIST
Grace is a 20-something supervisor at Short Term 12, a foster-care facility for at-risk teenagers. She is passionate about her work and takes great care of the kids, though she struggles with her own troubled past. When Jayden, a gifted, restless teenager arrives at the facility, Grace finds herself no longer able to ignore the difficulties of her own childhood — and it puts the delicate balance of her life and work at risk. She must find her way through a crisis that both pushes her to the edge and allows her to discover unexpected glimmers of humor and hope.
BACK IN CRIME
A FILM BY GERMINAL ALVAREZ
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A FILM BY GERMINAL ALVAREZ

Inspector Richard Kemp never got around to putting the handcuffs around the Eardrum Slasher, a dangerous serial killer whose rampage began 20 years before. When Hélène, a psychologist, witnesses the Slasher’s latest crime and offers to testify, Kemp falls in love with her at first sight. In a mysterious turn of event, Kemp is suddenly transported back in time to the site of the Eardrum Slasher’s first murder, he realizes that this could provide a second chance to catch the killer. As he tries to help his youngerself and meets the much younger Hélène, Kemp triggers a series of events with unforeseen consequences...
“This rip-roaring good time should easily build on the first edition’s success in all formats (and more territories), with further franchise extension a no-brainer.” - VARIETY

“V/H/S/2 delivers an unbroken series of visceral shocks, with more frightening extremes than the original V/H/S.” - INDIEWIRE

“With its streamlined approach and group of ridiculously talented filmmakers at the helm, V/H/S/2 is a total success, and there will surely be more to come.” - TWITCH

“Not only a horror anthology better than the original, but proof positive this franchise has some serious legs. V/H/S/2 is horror at its most entertaining.” - SLASHFILM

“Infinitely more thrilling, V/H/S/2 is a rare breed of anthology in which every segment is not only good, but cracking with creativity.” - FANGORIA

“Safe Haven” (Gareth Evans and Timo Tjahjanto’s segment) is a bold piece of original horror that will widely be revered, applauded. It’s a towering achievement in horror cinema.” - THE PLAYLIST

“V/H/S/2 comes at the viewer like a boxer.” - AIN’T IT COOL

“V/H/S/2: bloody kinetic, bloody fun, bloody bloody.” - TOTAL FILM

“V/H/S/2 is a leaner, but totally crazier, scarier, wilder, funnier follow-up to VHS, in every single way.” - FIRST SHOWING
In V/H/S/2, the second film in the V/H/S franchise, a pair of private investigators break into the home of a missing college student, uncovering a collection of mysterious videotapes that reveal four horrifying films, trafficked by an underground tape sharing community, which lead them toward a shocking resolution to their case.
ALSO AVAILABLE

UNDER THE RAINBOW
BY AGNÈS JAOUI

FOXFIRE
BY LAURENT CANTET

IN THE NAME OF
BY MALGOSKA SZUMOWSKA

CIRCLES
BY SRDAN GOLUBOVIC
Laura is still waiting for Prince Charming at the age of 24. So when Sandro appears at a party, exactly like her Prince would in her dreams, she thinks she's found the right one. But then again, when she meets Maxime, Laura starts to wonder if some Princes could be more charming than others? Of course Sandro has problems of his own: his father, Pierre, just bumped into Madame Irma at his father's funeral and this reminded him of the date of his own death which Madame Irma had predicted ages ago. Now Pierre is unable to make any plans, not with his new partner Eleonore, nor with Sandro. And Maxime has his own problems, and so does Eleonore, Marianne, Jacqueline and many others. But don’t worry, in the end, they’ll all live happily ever after.

"Jaoui and Bacri's playful screenplay is witty and knowing, and the perfs are all first-rate, suggesting a decent B.O. pot of gold at home and in niche release abroad." VARIETY

"Every single actor is remarkable! With a special mention for Agathe Bonitzer, both luminous and fragile." LE MONDE

"A fierce comedy by the Jaoui-Bacri duo, that preys on our illusions. A lesson of wisdom." TELERAMA

"An ensemble film, bittersweet, funny and invigorating. With a graceful ease, the film captures our present and offers tasty dialg." PREMIERE
Upstate New York, 1953, a working class neighborhood in a small town. In this violent post-war culture controlled by men, a group of headstrong teenage girls unite into a sisterhood of blood: they form the Foxfire gang, a secret female-only society, recognized by the flame tattooed on the back of its members’ shoulders. “Foxfire” for pretty foxes, but also “Foxfire” for fire and destruction. Legs, Maddy, Lana, Rita and Goldie cannot accept any longer to be humiliated and discriminated against for being poor, and being girls. Headed by the feisty Legs, the girls set on a trip for revenge, and try to pursue their impossible dream: living according to their own rules and laws, no matter what. But there’s a prize to pay...

“A masterwork.” LE NOUVEL OBSERVATEUR

“A jubilation unknown to Laurent Cantet. The casting process — similar to ‘The Class’ — brings equal results: the actresses evolve with a breathtaking ease in the universe halfway between history and utopia.” LE MONDE

“Highly sensual and wildly anti-establishment, these ‘Confessions of a girl gang” will haunt for long time the dreams and nightmares of the audience.” MARIANNE

“As beautiful as it is surprising, these Foxfire girls filmed by Cantet appear like ancestors of Pussy Riot. Foxfire burns with contemporaneity, the beauty of the film resides in this fire that refuses all forms of backward-looking and consumes the screen.” LES INROCKUPTIBLES

“Lead by the revelation Raven Adamson, this girl gang is remarkable.” LIBÉRATION

“Cantet tracks down with a thriller tempo and sometimes dreadful tension, the limits of revolt. He’s helped in his quest by a stunning group of actresses. The wild epic scope of the film will question you as much as it will grab you.” PREMIERE

WITH RAVEN ADAMSON, KATIE COSENII, MADELEINE BRISON, CLAIRE MAZEROLLE, RACHAEL NYHUIS

PRODUCED BY HAUT ET COURT, FILM FARM
FRANCE, CANADA | LANGUAGE: ENGLISH |
SHORT VERSION AVAILABLE
Father Adam takes over a small parish in the middle of nowhere. He organizes a community centre for boys with troubled pasts. His energy appreciated, the locals accept him as one of their own. Everybody wants to be close to him, feeding off of his vitality and power, but no one knows he harbors his own secret. After meeting an eccentric and silent young man, a local pariah, Father Adams is forced to confront a long forgotten burden and passion. As the villagers’ worst suspicions are validated, Father Adam becomes the obvious enemy.

"As a humane, non-judgemental look at enduring contradictions of Catholicism and mortal sexuality, it's a film to be admired, if not worshipped." SCREEN

"Emerging Polish filmmaker Malgoska Szumowska returns to form in an atmospheric, sensitively shot and acted story of a gay priest." THE HOLLYWOOD REPORTER

"The screenplay by Szumowska and Michal Englert is careful not to judge its protagonist; the story is about love and longing rather than the real-life scandals of the church." VARIETY
Bosnia – 1993. In the midst of the Bosnian war, Marko, a Serbian soldier witnesses the brutal aggression of Haris, a Muslim civilian, by three fellow soldiers. Marko interferes and saves Haris, but is beaten to death by the infuriated soldiers.

2008. The war is over but the wounds of the conflict are still open. Marko’s father is rebuilding a church; he is offered help by one of Marko’s killers’ son and hesitates about accepting it. Marko’s friend, a renowned surgeon in Belgrade, faces terrible choices when told to operate on one of the three soldiers on the verge of death. As for Haris, he now lives in Germany and is faced with a unique opportunity to repay his debt to his savior.

“A straightforward and ultimately moving film about the damage done to people’s soul from the hostilities that racked the region for years. Top-notch performances and traditional craft should make this an appealing entry on the festival circuit.” THE HOLLYWOOD REPORTER

“An unorthodox morality tale about Serb-on-Serb crime in which concentric narratives make for considerable resonance. Viewers will be rewarded.” VARIETY

“A very compelling parable about a culture that has seen many years of agony... highlighted by superb acting in every corner.” CINEMA BEACH

“Comes together in a wonderful narrative tapestry that challenges the notion of no good deed going unpunished.” FILM THREAT

WITH LEON LUCEV, NEBOJSA GLOGOVAC, NIKOLA RAKODEVEC, ALEKSANDAR BERCEK

PRODUCED BY FILM-HOUSE BAS CEK, NEUE MEDIOPOLIS FILM PRODUKTION, LA CINÉFACTURE, VERTIGO, PROPELLE FILM

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