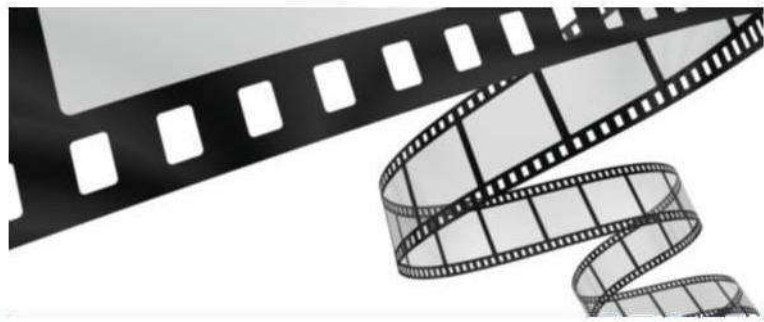


CHELMSFORD FILM CLUB

An Independent film society based in Chelmsford

Visit our website at:
www.chelmsford-filmclub.co.uk

Follow us on:
twitter.com/ChelmsfordFilmC
www.facebook.com/ChelmsfordFilmC



THE HUNT (JAGTEN)

Denmark/Sweden

2012

Directed by
Screenplay by
Camera by
CAST
Lucas
Theo
Klara

Thomas Vinterberg
Thomas Vinterberg, Tobias Lindholm
Charlotte Bruus Christensen

Mads Mikkelsen
Thomas Bo Larsen
Annika Wedderkorp

Chelmsford Film Club members will have last seen Mads Mikkelsen, the star of *The Hunt*, in the intensely moving and dramatic film by Susanne Bier *After the Wedding*, where he plays the part of a committed Third World Charity Worker who is lured back to Denmark by the promise of funding for his children's home in India. The developing story is both shocking and absorbing and showcases the intensity of Mikkelsen's acting performance. After appearing in some mainstream Hollywood movies (*Casino Royale*, *Hannibal*) he has returned to Danish cinema with this explosive performance as a nursery worker wrongly accused of sexually abusing a young girl.

In the present UK climate where the victims of sexual abuse are coming forward, years after the events took place, publicly to accuse their abusers, it would be easy to think that director Vinterberg, might take the line of either believing the child implicitly or that he might want to slip back into some of the earlier attitudes surrounding such cases, where the child is not believed and the adult is seen as a victim of a false accusation. This film, however, falls into neither of these categories. Lucas is neither victim nor predator and is both macho man who seems to enjoy the rituals of male bonding and a sensitive and caring father and nursery teacher. When he is robbed of his honour and reputation he fights back, refusing to accept being outlawed from the society in which he lives.

Vinterberg was once a Dogme practitioner, a style of film making which attempted to do away with the special effects and dependence on high levels of technology of Hollywood products. It favoured natural lighting, hand held cameras, low budgets and 'honest' acting. *Festen* (1998) was his first film shot in this style but since then he has compromised a little in his technique. Nonetheless the raw and intense acting style of Mikkelsen does in many ways hark back to those days. There are no suggestive camera angles which might make us doubt Lucas' innocence but in the scene in the supermarket when he hits back at those who want to stop him using the shop, he abandons civilised decorum and reverts to the primitive and violent behaviour of the forest.

This is a powerful and, at times, savage movie which draws you into its close knit rural community without compromise.

Jill Dimmock

- **THIS IS YOUR LAST CHANCE TO BUY YOUR TICKETS FOR THE QUIZ NIGHT ON FRIDAY 29TH NOVEMBER AT MOULSHAM MILL. TICKETS FROM SALLY - £5**
- Based on the feedback slips returned on the night, you rated *The Big City* screened on Friday, 1st November, 4.36 stars out of 5. The best vote for a film this season. Please visit the current season page at <http://www.chelmsford-filmclub.co.uk> to read all the feedback comments.

Our next presentation:

Paris Manhattan will be screened on Tuesday, 3rd December starting at 8:00pm.