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The Hunt (Jagten)

Denmark 2012

Directed by
Thomas Vinterberg**Written by**
Tobias Lindholm
Thomas Vinterberg**Cinematography**
Charlotte Bruus
Christensen**Music by**
Nikolaj Egelund**Cast**
Lucas
Mads Mikkelsen
Klara
Annika Wedderhopp
Grethe
Susse Wold
Theo
Thomas Bo Larsen

115 min subtitles

*Our next screening...***The Gatekeepers** (Israel)

Tue 4 March 2014

Dir: Dror Moreh

Powerhouse documentary that runs deeper than a political thriller.

Thomas Vinterberg, after a slack period, has come back with a picture to match his remarkable drama *Festen* (1998). Like that film, it centres upon a family man harrowed by a collective insanity – but with a telling difference. The acting on all fronts is outstanding, with Mikkelsen holding the centre magnificently as the wronged teacher, his life contaminated by the slow-acting poison of rumour. Twitterati take note.

Anthony Quinn, The Independent

Mikkelsen won in Cannes for his quietly affecting portrayal of an ordinary man on the wrong end of a devastating accusation, suggesting with chilling plausibility that there are still crimes for which one is considered guilty until proven innocent. Beautifully performed and tough as nails, Vinterberg's social drama could not be any more timely.

David Hughes, Empire Magazine

The actor (Mikkelsen) is riveting as he moves from shocked to stoic to defiant, desperate to hold on to his dignity and reclaim his reputation. As the central conduit for virtually all of the building tension, Mikkelsen's performance of a man under siege earned the best actor prize at Cannes in 2012. Vinterberg took the Ecumenical Jury award.

Betsy Sharkey, Los Angeles Times

It is 14 years since Vinterberg burst into view with his excoriating family drama *Festen*, which launched the minimalist Dogme movement and became a much-talked-about cultural phenomenon on its own account. After that, he appeared to lose his touch, and his admirers wondered if he could recover that early mastery (although I was a fan of his 2010 film *Submarino*). *The Hunt* has hints of Peckinpah's *Straw Dogs* and Von Trier's *Dogville* in its portrayal of group hysteria, with its remorseless anti-logic. But of course it returns to the themes of *Festen*: how family and community, supposedly the bulwarks against chaos and unhappiness, can turn in on themselves. Mikkelsen's performance is entirely convincing and all too plausible; and with him at its centre, *The Hunt* becomes an unbearably tense drama-thriller. A scene in a supermarket is gripping, and so is Lucas's appearance at the Christmas Eve church service, which can really only be watched through your fingers. That hunt, and the weaponry used, call to mind Chekhov's dictum about what must happen to a gun which is produced in the first act: but actually, what happens is much more interesting and complex, and the final moments of the film really are gripping. There really isn't an ounce of fat on this picture, and the cinematography by Charlotte Bruus Cristensen is ravishingly good.

Peter Bradshaw, The Guardian

Voting for No: A-19 B-35 C-12 D-5 E-0 Attendance: 75 Rating: 73.9%