

# The Main Feature



## Season 34 - Issue 13 (screening 27.3.14)

Denmark/Sweden  
UK release date 30 November 2012  
Certificate 15      113 minutes

**Director:** Thomas Vinterberg  
**Scriptwriters** Thomas Vinterberg,  
Tobias Lindholm  
**Director of Photography** Charlotte  
Bruus Christensen

### Cast

**Lucas** Mads Mikkelsen  
**Theo** Thomas Bo Larsen  
**Klara** Annika Wedderkopp  
**Marcus** Lasse Fogelstrøm  
**Grethe** Susse Wold  
**Agnes** Anne Louise Hassing  
**Bruun** Lars Ranthe  
**Nadja** Alexandra Rapaport  
**Torsten** Sebastian Bull Sarning  
**Lars T** Steen Ordell Guldbrandsen  
**Johan** Daniel Engstrup  
**Bent** Troels Thorsen

The Hunt is bravura filmmaking – lean, intense and very well acted. It can be seen as a modern day “Crucible”.

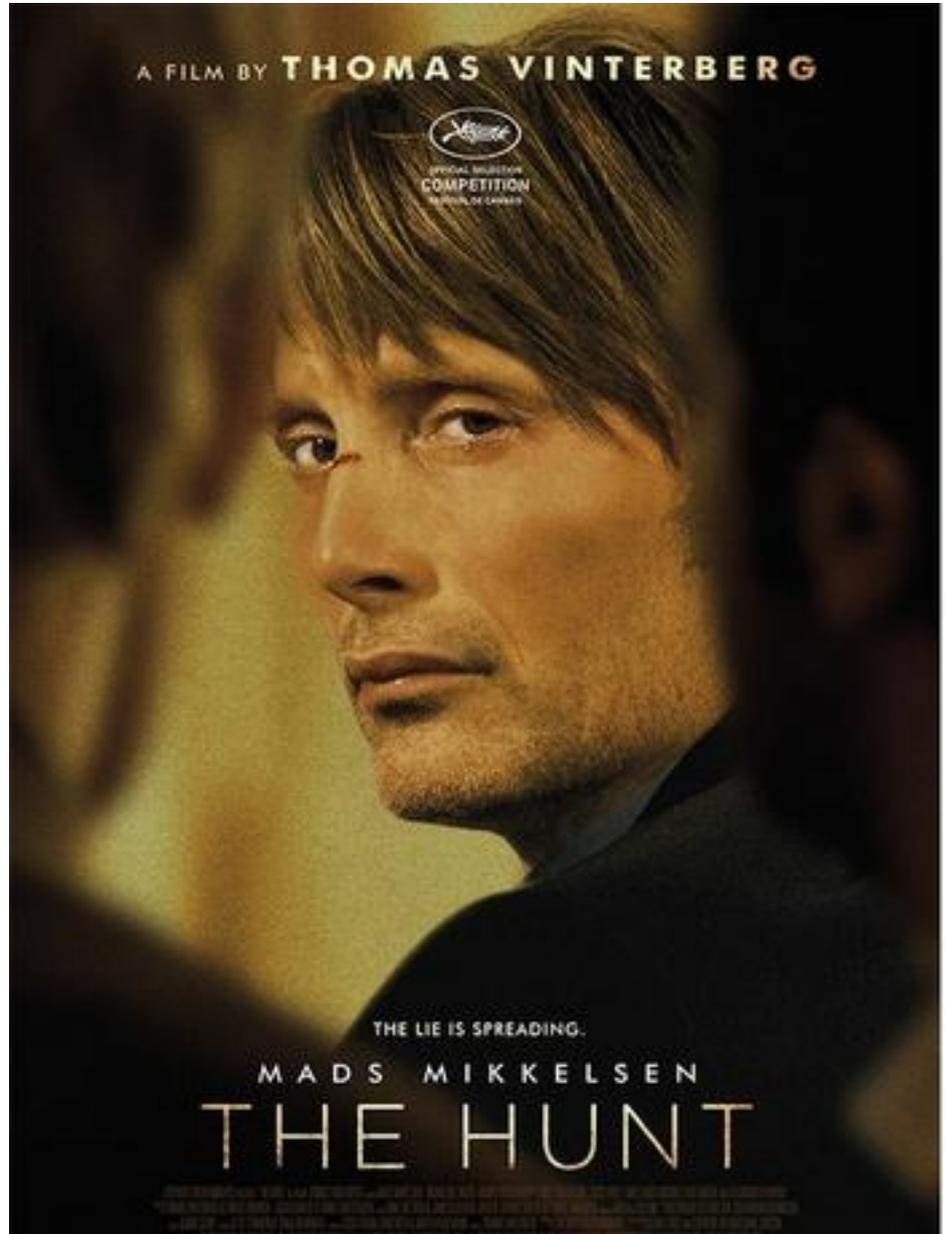
It was very well reviewed and appeared in several lists of the “top ten” films of the year.

It is an extremely effective, skilfully put together psychological thriller, whose only tools are human character traits.

A sublime performance from Mads Mikkelsen is just one facet of a brilliant and unnerving drama that provides brutal, thought-provoking answers to the tough questions it asks. It is a damning portrait of close communities, directed with a firm and patient hand, and shot with a beautiful fogginess that echoes the confusion of all the characters involved.

The cast's stunning, effortless performances as well as the film's indoctrination of Danish customs and habits not only evoke a real sense of place but lend the film honesty. While we know these characters to be fictional, we can't help but feel that they really could exist, that they are living somewhere in Scandinavia's brisk landscape. "When we decided to do [the film] in Denmark, we of course dug into the soil of Denmark, all the rituals, the behaviours, and ways of being," Vinterberg says.

And so it was in the snowy woods and frozen lakes of Denmark that *The Hunt* was brought to life. "One thing is the plot, the other thing is to create a world around these people and a world around this film,"



Vinterberg says. "You have to build a past around the film so that when the audience leaves the cinema they know about these characters and feel that they've been there forever and they're going to continue to be there. And that is the majority of my work, to create something that stands out as being lively as possible — and that is all, of course, incredibly Danish."

"We tried to stay very close to the main character and avoid making a case study," he says. "This is fiction and we communicate through the heart and then it goes to the brain and back again. So we had to follow the emotional story of this person."

The film examines the mores of modern society where the rules have become a little inflexible, notes Mikkelsen. "We are not allowed to take a photo of our little son in the swimming pool because there are other kids in there. Things are getting absurd. Obviously people are making these rules because they love their kids, but there has to be a balance in there somewhere—and we're having a hard time finding it. Of course, there are a lot of sick people out there and a lot of kids who are not telling a lie. It's not a story about trying to defend the man who is wrongly accused. We are trying to tell a story about how big, big love can become big, big fear and implode society."



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.

Thomas Vinterberg, also found himself probing wider contemporary issues like the viral nature of thought and identity. "It's uncontrollable," he says. "Especially in the world today where communication is so easy, people are being judged morally in all sorts of different media. You can tell stories about another person that very quickly become the identity of that person. The people in this town give Lucas a mark and create an identity around him that he will never escape. I find that really interesting and frightening."

Members may recall that back in 2000 the News of the World (then edited by Rebecca Brooks) ran a campaign to see the introduction of a law allowing people access to information on the identities and addresses of paedophiles in their areas.

There followed a spate of vigilante attacks including one where a hospital paediatrician after apparently confusing her professional title with the word "paedophile" was forced to flee her house after vandals daubed it with graffiti in the middle of the night.

The word "paedo" was written across the front porch and door of the house she shared with her brother in the village of St Brides, south Wales.

Iain McGlashan

*The printing of the notes by Repropoint is undertaken free of charge*

**Repropoint**

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# Mayford Village Hall repairs near completion

This is how it looked after the fire



And how it looks now:



As of 23rd March the kitchen is equipped and available for use by all hirers, the temporary kitchen in the Main Hall has been taken out of service.

Ladies, Gents & Disabled Toilets are complete and available to all hirers, the temporary toilet block has been taken out of service in readiness for its removal from site.

The Hallway linking the areas of the building is available to all hirers.

The Middle Hall & Committee Room will remain sealed off until final preparations are completed and they are released by the builders.

The Store Room cannot be accessed until the temporary kitchen is removed

during the Easter holidays.

In the coming week:-

Shelving will be fitted in the store room cupboards.

The fire detection system will be commissioned.

The temporary toilet block will be removed along with the temporary walkway on the west side of the building in preparation for the tarmac works.

The green hoarding on the Saunders Lane side will be taken down and replaced with temporary fencing.



