

Fucking Åmål

(bowdlerised US title: "Show Me Love" !)

Sweden : 1999 : dir. Lukas Moodysson : Memfis / Zentropa / SVT Film i Väst : ? min

prod: : scr: Lukas Moodysson : dir.ph.: Ulf Brantås

[Rebecca Liljeberg](#); [Alexandra Dahlström](#)

Mathias Rust

Ref:	Pages	Sources	Stills	Words	Ω □ € Z ♀	Copy on VHS	Last Viewed
5298	1½	1	1	568	- - - - -	No	unseen

Variety International Film Guide 2000 review:

"The surprise hit of the year was debutant Lukas Moodysson's **"FUCKING ÅMÅL"** about lesbian love amongst kids in their early teens (Åmål is the name of a small provincial Swedish town). Though in my view rather over-rated, thanks to its smart title and up-to-date theme, the film was loved by critics and the public – and as a youth film in the good Scandinavian tradition it certainly had its moments, with

fresh, natural kids and a realistic setting. The film was chosen as Sweden's entry for the Oscars, but had to change its title to the more decent "Show Me Love" to be accepted."

[no listing in "Leonard Maltin's Movie and Video Guide 2001"]

No further information currently available. An unbelievably weedy "suitable" title for its US showing. Actually I believe the first non-pornographic film to use the word "fuck" in the title was itself American – the low budget independent feature **"TOTALLY FUCKED UP"**, that also concerned itself with gay teenagers, but male ones, which was never quite so trendy.

Obviously I can pass no comment on the film itself or what message it may convey. Arguably a film about an adolescent lesbian affair has been a long time coming, although the 1994 New Zealand piece **"HEAVENLY CREATURES"** sailed pretty close. Schoolboy homosexuality was touched upon – far, *far* more coyly than this – as long ago as 1964 (**"LES AMITIÉS PARTICULIERES"**), 1969 (**"if..."**) and in the Danish children's film **"DU ER IKKE ALENE"** ("You Are Not Alone"), which is perhaps the closest comparison of the three. Gay historians will quickly point to the seminal 1931 German film **"MÄDCHEN IN UNIFORM"** as an early account of schoolgirl same-sex passion, but there was no-one remotely near adolescence in that film. Any title which undermines the heterosexual presumption is a welcome one, especially where it portrays the alternatives as strong and life-affirming.

But we can't escape the implicit female empowerment agenda which made this title such a surefire hit in Sweden, where in the Golden Bug Awards (Sweden's Oscars) it won Best Film, Best Director, Best Actress (Liljeberg and Dahlström jointly, appropriately enough) and Best Screenplay. Male pubertal homosexuality was never, *but never*, celebrated as a liberating force, even by those rare films that touched upon it, and the same political currents that will be so quick to embrace *this* film are also the ones that prefer to characterise male teenage homosexuality in terms of exploitation by older men. That gay adolescent boys, for obvious reasons, often *prefer* to have their first experience in the company of an older man rather than

a member of their peer group is simply a fact of homosexual life, but this is a fact of life which conflicts with the “child abuse” agenda. Hence young gay adolescents are still more typically characterised as Victims, and chiefly of course, by women. So how do we square that circle?

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