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Du er Ikke Alene

("You are not Alone")

Denmark : 1978 : dir. Lasse Nielsen & Ernst Johansen

: c90 min

prod: : scr: : dir.ph.:

Peter Bjerger; Anders Agerbo

Ove Sprogø; Eilin Reymer

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	♀	Copy on VHS	Last Viewed
5940	5.5	3	13	1,497	3	3	-	-	-	No	c1991



Peter Bjerger (facing right) and Anders Agerbo, canoodling like off-duty choirboys. The still is usually, as here, judiciously cropped to conceal the fact that Bjerger has his Coke bottle in the firing position.. The scene is self-evidently sexual, yet the two boys are so young and pretty it still has the sheen of "innocent play". Source: indeterminate

The Moving Picture Boy entry:

"The hero of "YOU ARE NOT ALONE", Kim (Peter Bjerger), discovers first love with a slightly older schoolmate, Bo (Agerbo). Their schoolmates behave with predictable savagery, but love surprisingly wins through. It's frank, funny, tender - terribly Danish - and the boys are excellent."

Indeterminate website review:

"This realistic look at life in a boys' boarding school centres around the headmaster's puberty-stricken son, Kim (Peter Bjerger), and his homoerotic relationship with a teen who is about two years his senior (Anders Agerbo). Subplots include problems with the locals and a strike that was caused by a boy's

expulsion. Very 70ish, long hair and bell-

bottoms around. Yet, rather well done,



Remember progressiveness anybody? A few fossils from that era still remain – dismissed now with the same derision as the long hair and unisex fashions of the day. Give me long hair, unisex and social tolerance any day.

despite the sweet but hard to swallow ending.”

Additional (Norwegian?) commentary from the same website – awaiting translation:

“JONAS GARDELL – Sveriges rigsbøsse – har fortalt, at noget i retning af det største øjeblik i hans liv var, da han kom ud af en biograf i København en sommereftermiddag – og pludseligt var klar over, at han var bøsse. Han havde set **"DU ER IKKE ALENE"**. Da jeg kom ud, var jeg klar over, at jeg var alene!

Men en kulturpersonlighed som Gardell kan man jo ikke sidde overhørig, så er her nogle billeder fra en film, som jeg ikke kan huske, udover Sebastians salme - ja, for det må det jo være; “Der er altid en, der følger dig” - det kan jo kun være Gud eller Jesus - nå, eller ja, en dirty old man, hvis man er på denher alder!

Det var vist noget med to drenge, der finder ud af at lege med hinanden uden bukser på. Det plejer ikke at være noget problem hos Rifbjerg. Hvis man havde ladet ham skrive manuskriptet, ku’ det være, at jeg kunne huske den. Og han har jo slet ikke skrevet nogen film om det eneste, han kan: drenge!

Det er vist nok noget med, at man længe har vist denne film for unge drenge for at de skal lære at tolerere bøsser. Men den har vist den modsatte virkning. Alle jeg har talt med hader den. Og ikke DERFOR. For som de plejer at sige: “Bøsser er de bedste venner, man kan få. De stjæler ikke ens piger!”

Derudover står den ikke på TV-stationernes playlist og på grund af begrænsningen i tildeling af hjerneceller til dem, der sidder på det, kan man ikke vide, om det er på grund af emnet, eller fordi den er dårlig.

Men det er da altid noget, at drengene havde hår på hovedet og ikke lignede tvangskronragede tugthusfanger som i dag.

Filmen cirkulerer endnu internationalt i engelsk subtitled version. Og hvem ved, det KAN jo være, at den osse har sagt Michael Jackson et eller andet!!!”

Award Films gay video website review:

“A student strike at a Danish boys’ school is the backdrop for **“YOU ARE NOT ALONE”**, hailed by critics as one of the most lyrical and affirmative coming-of-age films [*sic*] ever made. Director Lasse Nielsen’s leisurely-paced tale explores the budding relationship between 15-year-old Bo and Kim, the attractive younger son of the stern boarding school headmaster.

Mounting school tensions over the expulsion of a troubled student threaten to sabotage the relationship of the young lovers as well. Directors Lasse Nielsen and Ernst Johansen have chosen to make a film about first love without sentimentality, but with depth and candour. Their sensitive handling of a controversial theme makes **“YOU ARE NOT ALONE”** a groundbreaking treatment of awakening sexual curiosity.

Unrated. Nudity, harsh language, and mature sexual themes. Viewer discretion advised. In Danish with English subtitles. Colour. Running time: 90 minutes.”

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "Bloomsbury Foreign Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]



Source: Award Films website





Having not seen this in a decade, and then a rather poor copy, a full review is not possible. This is a film from another planet, a planet before AIDS, before “child abuse”, before an endless stream of “scandals” involving children’s homes and Catholic dioceses, before kids needed to be “protected” from the internet, before rap made venomous homophobia an essential component of street chic, before sexual liberation movements became hijacked by Victorian sensibilities. There’s no traffic from that distant planet anymore, and who can wonder at that.

“**DU ER IKKE ALENE**” is not a great film. It has an air of woolly romanticism about it that tends to cloud the topic at hand, which is pubertal homosexual feelings. That it was made at all, and primarily – as the title reveals – to reassure other boys of 12 and 13 that these feelings are normal and good, must be accounted a minor miracle. It may be fully 50 years before the world returns to this level of positivism about sexuality, and *homosexuality*, in children. Who knows whether it is ever aired today on Scandinavian television. It has never been, and will never be, shown to English-speaking kids, who must content themselves with the latest child-molesting story on the regular TV soaps, and dire warnings at school about the horrors attendant on early sexuality. The sexual dysfunction counsellors are certainly going to have their work cut out when the present generation hits middle age.

Among paedophiles this has, not surprisingly, acquired a sainted status, so that those in the know chortled into their sleeves when Michael Jackson released a winsome ballad of the same title. But the film does not address their sexuality at all, it is concerned with the tentative passions of schoolboys for one another, a sport which has been in steep decline with the onward march of mixed-sex schooling. To the best of my memory the two boys do **not** in fact consummate their erotic feelings for one another, beyond sensual caressing and overtime in the showers, so that the film contents itself with acknowledging the desire, rather than the *de facto* activities. But that it is not to denigrate its purpose. There is a healthy, commonsense ambience about the story which invites young audiences to respond “Yeah, what’s the big deal anyway?”

Three comparable films come to mind, but only one of these – astonishingly, an American short – is also aimed at kids. “**TREVOR**” is the tale of a self-acknowledged gay boy of 12,

who's friendship with an older jock at school become soured when the orientation of their friendship begins to assert itself. The film copped out entirely, as one would expect, with the conclusion that such boys are better off holding fire until they're much, *much* older. Nevertheless, it too deserves praise for accepting the boy's homosexuality itself as valid.

Another parallel title is “**VOOR EEN VERLOREN SOLDAAT**”, a recent Dutch film – destined for the quicklime pit – about a boy's brief sexual affair with a young Canadian soldier in the closing days of WW2. That story is told entirely from the boy's perspective and, even though he is shabbily treated by the foreigner, who does not speak his language and leaves without a word of parting, it still comes across as a positive and emancipating experience.

Finally and most obviously, “**LES AMITIÉS PARTICULIÈRES**” portrayed a wistful fragile romance between an older and younger boy at a Catholic seminary. Older heads step in and put a stop to the nonsense before it plunges into Mortal Sin, forcing the elder boy to sever his friendship abruptly, upon which the younger boy throws himself from a train. Delannoy's film treats very delicately – too delicately, for modern tastes – with its subject matter, yet it has the same implicit acceptance of the boys' feelings for one another, and Didier Haudepin, as the obscure object of desire, is simply exquisite.

Nothing else is known of Peter Bjerg or Anders Agenso.

See subject index under [BOARDING SCHOOL](#), [SCANDINAVIA](#) and [SEX & SEXUALITY](#).



