

Ministern

(translation unknown; UK / US = "Good-bye Nana")

Sweden : 1970 : dir.

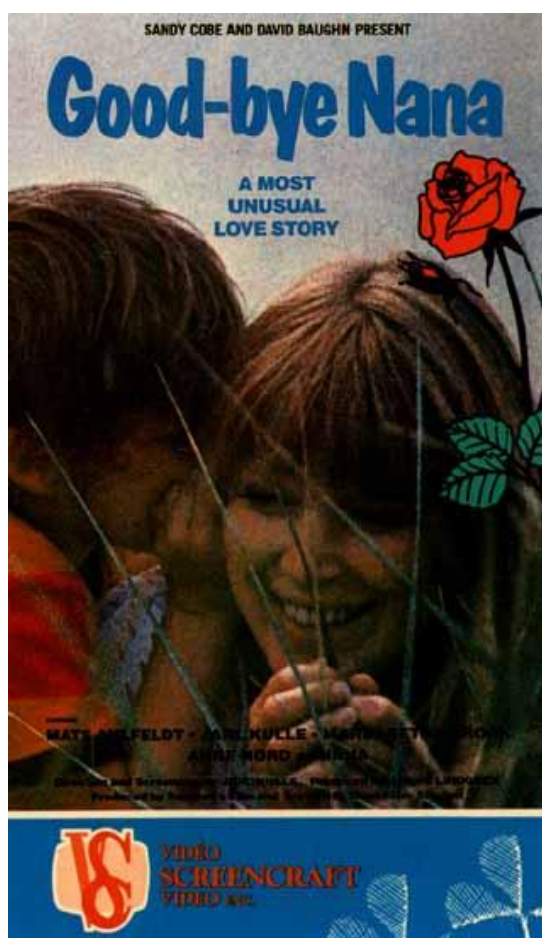
: 90 min

prod: : scr: : dir.ph.:

[Mats Ahlfeldt](#)

Allan Edwall; Margaretha Krook; Ingvar Kjellson; Håkan Serner; Bertil Norström; Anne Nord;
Per Nygren; Helena Brodin; Lena Madsén; Jarl Kulle; Maj Falk; Jan-Eric Lindquist

Ref:	Pages	Sources	Stills	Words	Ω	8	≠	M	💀	Copy on VHS	Last Viewed
5992	1.5	2	2	514	3	-	-	-	-	No	<i>unseen</i>



Source: CVMC website

CVMC video retail/rental website review:

"Following the death of his beloved nanny, a boy (Mats Ahlfeldt), roughly five years old, receives next to no understanding of his grief from his self-obsessed parents. As he develops a support system elsewhere, the tyke concludes he doesn't even like mom and dad, that he wants to divorce them. They, however, have

plans to cart him off to Africa. Might these three reach some form of agreement by the time the ending credits role? [sic]

Rated NR: adult themes; brief/moderate nudity; mild violence

Language: Swedish (with English dubbing)

Categories: Boy Films, Little to Preteen, Drama, Home Alone."

[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"]

No further information currently available. Is it so unusual – as the title's by-line claims – that kids become devoted to their nannies? Isn't that sort of the whole idea? And do five-year olds really "develop support systems elsewhere"? I couldn't say. What this film does share in common with "[PICCOLI FUOCHI](#)" (85 – in which a jealous six-year old engineers the murder of his nanny's boyfriend) is in casting the nanny as a glamorous teenage girl, warm and attentive to the child's every need, a sort of Swedish au pair for the under-9 set. This new cinematic incarnation of the nanny stands in stark contrast to the Edwardian stereotype of the no-nonsense matron, ever ready with the sharp word and the hairbrush. Julie Andrews' "**MARY POPPINS**" – the nanny as literal manna from heaven – can be offset by Bette Davis' "**THE NANNY**" – a stealthy psychopath whom everybody trusts but the child (and the watching audience).

The notion of a child (particularly such a young one) "divorcing" from his parents is a far more interesting theme, because it addresses the core status of the child as the legal property of his/her parents, and looks to some future date when children will assume full status as individual citizens in their own right. For the time being, children can only "divorce" from their parents by running away (voting with their feet), and thousands do so every year.

Nothing else is known of Mats Åhfeldt. He's not listed in *The Moving Picture Boy*.

See subject index under [DEATH / DYING CHILDREN](#), [NANNIES / GOVERNESSES](#) and [SCANDINAVIA](#).