

K graphic

Sølvmann

("Silver Mouth")

Norway : 1981 : dir. Per Blom :

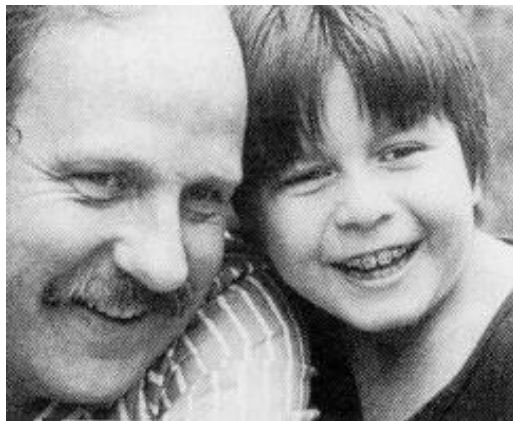
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[Tobias Asphaug](#)

Jon Skolmer

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"A passionate pudding with a mouthful of orthodontic silverware"
Source: NFT Bulletin

NFT Bulletin - Nov/Dec 1982 - review:

"When 9-year old Fredrik's father takes a new girlfriend after his wife has left the family home, the boy reacts strongly and unexpectedly against the situation. In an age when divorce is rampant, this excellent film, showing the warmth of relationship that may be sustained between a child and a single parent, addresses adults and youngsters alike. **"SILVER MOUTH"** shines with wit and wisdom besides."

Excerpt from NFT Bulletin - as above - general note on Scandinavian cinema:

"... The Nordic countries are foremost in the craft of making films for and about children. Features like **"SILVER MOUTH"** and **"RUBBER TARZAN"** have delighted adults as

much as they have 12-year olds, and offer an example to British and American studios of just how sensitive and diverting a really good "kids' movie" can be.." ¹

The Moving Picture Boy entry on Tobias Asphaug:

"In the unusual and sympathetic **"SØLVMUNN"** - a near-comedy about a child coping with parental separation and realignment of loyalties - Tobias Asphaug is memorable, a passionate pudding with a mouthful of orthodontic silverware."

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

¹ hear hear to that

No further information currently available. The impact of divorce on children, or the children's opposition to their parent forming new relationships, is such a well-beaten path now it's hard to recall a time when that might have been thought a refreshing perspective. The telling difference is in the tone - films of the 1940s and 50s portrayed rupture of the family as a calamity of the first magnitude, fit to unhinge a child's mind, whereas by the 1980s it could be the stuff of sitcoms. Lone parent families – as the present fad terms them – have always been less histrionically portrayed, usually arising from the death of one or other partner. Or to put it more bluntly, the death of one parent has always been thought less traumatic to the child than the voluntary departure of that parent.

However, as Scandinavian cinema of childhood seems naturally imbued with a candour and genuine affection for children, this is probably a more interesting film than such a brief synopsis allows. Holmstrom estimates Asphaug to be 11. Of course, if you have a name like Asphaug, a mouthful of orthodontic silverware isn't necessarily a handicap.

See subject index under **MATCHMAKER KIDS / MATCHBREAKER KIDS and SCANDINAVIA.**