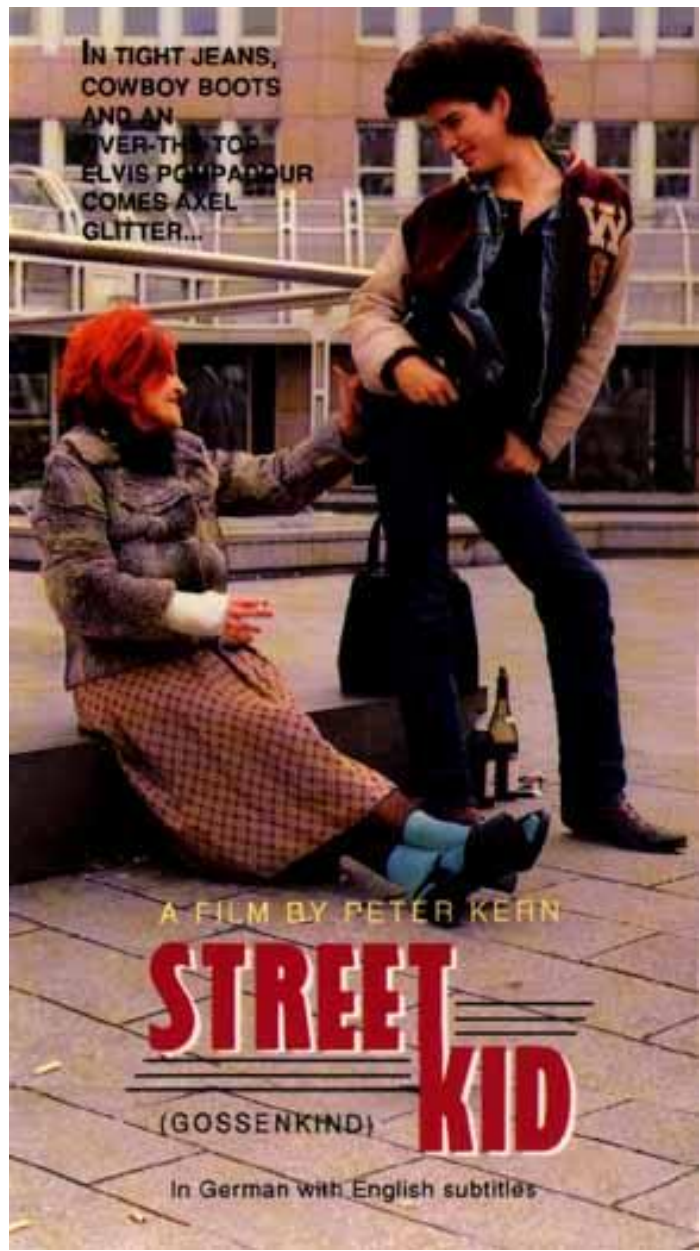


Gossenkind

(translation uncertain; UK/US = "Streetchild")
 Germany : 1991 : dir. Peter Kern : 89 min
 prod: : scr: : dir.ph.:
Max Kellermann; Christoph Elbsloeh; Nicole Weber; Philip van der Wingen
 Daniel Aminatey; Winfried Glatzeder

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	♀	Copy on VHS	Last Viewed
5981	2.5	1	1	844	-	-	-	3	-	No	<i>unseen</i>



Boy whose Axel is 14 ~ and if you'll believe **that** one, any other contrivances in the plot shouldn't trouble you one iota Source: CVMC website

CVMC video retail/rental website review:

“Meet Axel (Max Kellermann), a fourteen year old hustler¹ from a broken, violent home; enter a "john," a man in an unhappy marriage who much more desires romance with young adolescent males than his wife². When the two become acquainted, Axel is eager to establish a somewhat exploitive relationship [*sic*], but as he learns his older partner is a caring soul, he allows intimacy, finds a friend.

Trouble is, Axel already shot his mouth off to some of the "john's" neighbours, said enough to make them question their child (Christoph Elbsloeh), roughly eight, about whether or not he had been "petted." Once the boy says "Yes" and the cops become involved, Axel decides to run off with the man. But a few issues have not yet been resolved: (1) Axel is in love with a female peer (Nicole Weber) and (2) the man has not yet concluded things with his wife and son (Philip van der Wingen), approximately twelve, the latter of whom appears to be engaging in a bit of hustling himself.

Granted, a lot goes unexplained and there is one hell of a coincidence involved, but if you can accept such things, this is a really good film; comparable in many ways to "**PRETTY BOY**".

Rated NR: adult themes [*sic*]; sexual themes; violence; profanity
Language: German (with English subtitles)
Categories: Boy Films, Adolescent, Child Abuse [*sic*], Drama, Gay & Lesbian, Girl Films, Adolescent.”

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Bloomsbury Foreign Film Guide", "The Critics' Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

¹ *That's American for "prostitute", English fans*

² *It isn't "romance" which men pay boy prostitutes for, honesty fans*

No further information currently available. Boy prostitute movies are like late night buses. You wait ten years for one and then a whole convoy arrive at once. Most of them, I suspect, bad, since they are almost by definition written and made by outsiders. It's rather like expecting a teetotaler to make an intelligent film about a barfly. But that's a jokey analogy. In this specific context, it's more like expecting a Moslem fundamentalist to make a sympathetic film about atheism.

When Visconti made "**DEATH IN VENICE**", whatever his own private feelings toward adolescent boys, his film was shot through with a vivid sense of the agonies of proximity, self-denial, and the internal torment of a man who cannot even admit to himself what he desires. It is an excruciating film to watch, because it was informed, at some stage of the creative process, by genuine personal knowledge. There are hints in the plot as outlined above of good research – in portraying the rent boy Axel himself as a "predator" upon his clientele, for instance – but whether that translates into necessary empathy can only be decided on viewing.

Note that, as in "**SMUKKE DRENG**" ("Pretty Boy"), "**MY OWN PRIVATE IDAHO**" and most other films on this theme, the teenage prostitute seems once again to be a card-carrying heterosexual merely "doing a job" with homosexuality. This excuse is never offered in the million-and-one films that feature female prostitutes, curiously. "**THE WOMAN IN RED**" was not a lesbian merely doing a job, nor was "**PRETTY LADY**", nor was Jodie Foster in "**TAXI DRIVER**".

I'm not disputing that some rent boys will indeed be heterosexual (and accordingly will have a very narrow range of services they're willing to provide). I merely point out the implicit subtext – that man/boy sex must be something which men *do* to boys. Heaven forbid the boy should enjoy it too, even if he charges a fee. It is not simply the *merchandising* of sex which becomes at issue, in other words, but whether boys can ever have a reciprocal sexual appetite for men. This is a falsehood. Most gay men will readily admit they desired sex with adults when they were in their early teens, and many had their first experiences and relationships that way. Man/boy sex is not an element of gay life (as they themselves would define it) but it is certainly one that meets their own needs as 14 or 15 year olds with homosexual yearnings. Western rent boys, all their denials notwithstanding, are drawn to prostitution rather than, say, mugging, because their appetites incline them that way.

See also "**J'EMBRASSE PAS**" (France) and "**BODY WITHOUT SOUL**" (Prague) for two further looks at the same trade, and subject index under [SEX & SEXUALITY](#) for separate sections on adolescent homosexuality and teen prostitutes, [SPECIAL FRIENDSHIPS](#) and [STREET KIDS](#).