

La Révolte des Enfants

("The Children's Revolt")

France : 1992 : dir. Gérard Poitou-Weber

: 100 min

prod: : scr: : dir.ph.:

Marina Golovine; Michel Aumont; André Wilms; Clémentine Amouroux; Nada Strancar; Bernard Ballet; Dominique Reymond; Daniel Laloux; Bernard Musson; Loïc Even; Louis-Robinson Stevenin; Jonathan Zaccã; Renaud Ménager; Thomas Damisch; Quentin Ogier; Thomas Stévenin; Alexandre Dupuis; Morgan Faivre; Thomas Barcellini; Julie Saint-Macary; Mathilde Chapuis; Swann Arlaud; Mathias Groos; Philippe Rigot; Roland Garnier; Marc Gehannin; Gérard Bourgarel; Pierre Roba; Adrien Crossay

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	♂	Copy on VHS	Last Viewed
6010	2.5	1	2	814	-	-	-	-	3	No	<i>unseen</i>



And now for something completely the same – **yet another** tale of brutality and sexual exploitation at a prison for boys. Source: CVMC website



Of course, issuing the inmates with firearms probably wasn't a good idea to start with.

Source: CVMC website

CVMC video retail/rental website review:

"At a detention centre for boys roughly eight to sixteen years old, the children are often physically abused [*sic*] and sexually mistreated. Eventually, enough is enough, our young heroes provoked to revolt, turning their captors into prisoners. Now, the warden is ready to negotiate, draw up a contract. Should the kids trust that he will fulfil it? A decently done, interesting film.

Rated NR: adult themes [*sic*]; brief/moderate nudity; sexual themes; violence

Language: French

Categories: Boy Films, Little to Preteen, Adolescent, Child Abuse [*sic*], Drama, First Love, Gay & Lesbian, Girl Films, Adolescent

NOTE: This movie is in French with NO ENGLISH SUBTITLES OR DUBBING."

[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. It would have been sufficient for an insurrection to be provoked by maltreatment of the boys, surely? But no, we're in the 1990s, god help us, so we must shoe-horn a Sex Abuse element into the story, right? And how did the women warders "physically abuse and sexually mistreat" the kids on this occasion? Or were the perpetrators men, just for once?

It isn't only France that has been infected by this American disease, of course. Recent films from Scandinavia, Hungary, Italy and the Czech Republic have all sung obediently in the same chorus. And if they don't have the tang of some new missionary zealotry about them, it would be hard to imagine what would.

The paradox implicit in all these films is that they sow mistrust and hostility toward the very social service institutions whose “child protection” agenda they seek to serve. Don’t let your kids fall into the hands of orphanages, children’s homes, “correctional schools” – they cry, just as we are being coerced into the view that we need ever-vigilant social service snatch squads to rescue children from Abuse in the home, on the street, on the internet...

It is no paradox at all of course, because the *implied and assumed truth* is that all of these institutions were Bad, just so long as men were running them. The more men are weeded out of education and youth services, the safer they will become for our Vulnerable Young. That is the unstated agenda. It is the dexter form of misogyny, and the fact that growing numbers of male writers and directors kowtow to it does not diminish the sexism or gender bias. The era of equal rights has not advanced us very far, if all we have done is replace negative male stereotypes of women with negative female stereotypes of men.

The second, more obvious paradox in this particular sermon is that the children are supposedly in revolt against their victimisation by male violence (and sexuality), yet the inmates themselves are all delinquent males, and their response presumably exhibits the same propensity to violence. They can’t all have been institutionalised for illicit basket-weaving, surely?

None of which is to say that this may not be a well-made and passionate film with a genuine sympathy for the underdog. It simply travels in the wake of too many similar tales, and one is entitled to deconstruct it as part of a coherent pattern. The younger boys in the cast are not distinguished from the older youths in the listing provided.

See subject index under **CRUELTY / NEGLECT / MALTREATMENT** and/or **CORPORAL PUNISHMENT** (whichever “physical abuse” is meant to mean in this context), **KID STRIKERS / PROTESTORS / DEMONSTRATORS**, **PRISONS / BORSTALS / REFORM SCHOOLS** and **SEX & SEXUALITY**. The film may also have a historical setting, to judge from the stills, but if so the exact period is unknown.