

Een Stille Liefde

("A Silent Love")

Netherlands : 1977 : dir. René van Nie

: 101 min

prod: : scr: : dir.ph.: Frans Bromet

[Sem de Jong](#)

Cor van Rijn; Chris Lomme; Marielle Fiolet; Dore Smit; Teddy Schank

Ref:	Pages	Sources	Stills	Words	Ω	□	€	Z	⚡	Copy on VHS	Last Viewed
5284	2½	2	3	699	3	-	-	-	-	No	Unseen



On the run – father and son Cor van Rijn and Sem de Jong

Source: indeterminate website

Speelfilm Encyclopedie review:

"Very sensitively filmed story, with Frans Bromet as cameraman, of a divorced husband who kidnaps his small son, custody of whom is awarded to the mother¹. Weak point in the script is the one-sided view of the female characters in the story. Cor van Rijn performs splendidly, and so does the small boy Sam de Jong. In all its simplicity a strong drama. ***"

International Film Guide 1978 comment:

¹ And if you think **that** is a clumsy translation, the original reads: "With Frans Bromet as cameraman was very sensitive the story filmed of the divorced husband that the to the mother awarded small boy kidnaps"...

"Like Gérard Blain in "LE PÉLICAN", René van Nie has chosen the tragic theme of a father who loses his child through a divorce. He kidnaps the boy from school and flees with him through Holland and Belgium. "EEN STILLE LIEFDE" ("A Silent Love") has only a thin narrative line, but the convincing acting of Cor van Rijn as the irresponsible father [sic] saves the film from falling into mawkishness. There is a warm human interest here, even if the music is somewhat over-emphatic."



These whom god hath joined together, let no courtroom put asunder – the custody wars begin!

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "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. What in the post-war period was still gist for high melodrama – “**NO PLACE FOR JENNIFER**” (49), “**BACKGROUND**” (53) – and in the seventies fueled “real-life” domestic tragedy stories like this one and “**KRAMER vs KRAMER**”, has since become so commonplace as to be banal. And all that is banal must have its accompanying tabloid cliché, in this case “tug-of-love kids”.

Spiraling divorce and separation has all but eliminated the social stigma, and presumably has ameliorated also the emotional trauma on children of seeing their parents split up, but it has had far-reaching consequences for broader society – on the role of men in child-rearing, on parental rights in the workplace, and on children’s sense of their own independence of adult authority. Nominally at least, children of divorcing couples are consulted more often now as to which parent *they* prefer to stay with, but that does not imply that courts weigh these wishes very heavily in their adjudications.

It’s a debatable point whether a child may be “kidnapped” by his natural father, in any but a legalistic sense. Kidnapping does not simply mean “depriving the lawful guardian of custody”, but implies force or duress, that the child is taken away against its will or by deception. Where a child elects to go with the other parent – regardless of court rulings – this is surely a case of “absconding” more than “kidnapping”. But one of the more disturbing trends that has emerged, and flying in the face of the “*refugees of love*” tone of this film, has been the wholesale murder of wife *and* children by the displaced man, usually followed by his own suicide. A spate of comparable family “dissolutions” was seen among South African whites as the apartheid regime came to its end. For some men, evidently, what they cannot possess must be destroyed.

But golly, Sem de Jong’s a pretty one, isn’t he! Nothing else is known of him, and he somehow slipped through the net of “*The Moving Picture Boy*”. René van Nie went on to direct “**DOODZONDE**” (“Mortal Sin”, 78) which, from what I can gather, is a semi-autobiographical account of a stern Catholic boyhood during a 1940s miners’ strike.

See also the 1974 French film “**LE PÉLICAN**”, and subject index under **DIVORCE / CUSTODY BATTLES**.