

# Anthony Burgess face à la presse

## La campagne de presse contre Burgess

### You wound up this Clockwork murder, Mr Burgess

WHO DUNNIT, Mr. Burgess? Who fashioned the brick that beat out the brains, Stanley Kubrick?

I quote to you the words of the driver's cousin, for Richard Palmer, 19-year-old murderer of a 68-year-old tramp for one and a half pence.

"The conclusion is irresistible—the deed in his mind was put there."

Anyone trying to claim he is not responsible for the influence of his actions upon another is either a fool or a knave. The father who beats his child senseless and the mother who caresses of love, scars the child. This is a fact of life. We are not, I think, to blame for a greater or lesser degree.

Despite other books and films of ours, Mr. Burgess and his accomplice in Nazi Germany.

Any novel which might be accused in this film was lost in the welch of language and time.

I am utterly convinced in my own mind—and set out, it stands on one thinna Money.

Once, grabber money. Which can always and has always been made out of the strange weakness of human nature which slides towards the

Remorse

Perhaps now it will be "winnin'". Before then, it's only mine Richard Palmer.

It seems as if the devil had been planted in this boy's sub-conscious. It is the irresistible conclusion that what was planted there was the book *A Clockwork Orange*.

## THE CLOCKWORK KILLER

By EDWARD LAXTON

### Horror story of teenager who battered an old tramp

THE terrifying violence of the film and novel "A Clockwork Orange" indicated a quiet boy from a grammar school.

And it turned him into a brutal killer, a cold-blooded prizefighter.

The boy, Alexander, is a brilliant student at a grammar school in his own right. He is a quiet, intelligent boy.

A provocative New York Times article, "It seems as if the devil had been planted in this boy's sub-conscious. It is the irresistible conclusion that what was planted there was the book *A Clockwork Orange*."

It is one of the worst things which can happen to a young man. The book, which is a masterpiece of horror, is the only possible explanation for what has happened to him.

The distance between the description on Page 11 and the reality is vast.

It is the book and the same is seen.

The public reads the novel and the book is the cause of the trouble.

Palmer says the book is the cause of the trouble.

Begging

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The public reads the novel and the book is the cause of the trouble.

Palmer says the book is the cause of the trouble.

Calm

## Hunt for 'Clockwork Orange' sex gang

From JEFFREY BLYTH  
*New York, Saturday.*

POLICE are hunting a gang who have modelled themselves on the rape-and-robbery hoodlums in the film "A Clockwork Orange."

Like the teenage "Droogs" in Stanley Kubrick's controversial picture they pretend there has been an accident to gain entry to a home "to phone for an ambulance."

In the latest case three men in woolen ski masks and toting guns forced their way into an 11-room mansion in New York's exclusive Riverdale suburb.

Au cours des années 1972 et 1973, plusieurs crimes commis en Grande-Bretagne et aux Etats-Unis furent attribués à l'influence du film *Orange mécanique*. La presse se déchaîna contre les auteurs du film, et A. Burgess fut accusé tout autant que Kubrick d'être responsable de ces méfaits.

# My Clockwork Orange is a Christian sermon

IN 1962 I published a novel called *A Clockwork Orange*.

The title, was admittedly 'inspiring' one, made two appearances in Evening News headlines last week - "Clockwork Orange: art hiding bombs" and "Clockwork Orange song killed my wife."

The second was a bold interpretation, which I have and now refuse, of a statement I made in an interview with your writer.

My first wife was indeed assaulted in Blackheath London by a group of American soldiers, one of it is responsible for the most heinous and heinous act in my life, which led to my depression, which led to her death 24 years later. Still my creation of certain characters and a certain part of my novel, the incident does not mean that I endorse her injury and death which I feel could be implied in that heading.

In other words there is an implication that the artist has a sort of abstract responsibility for those events of the real world which he merely associates in his work with, or creates, in someone.

It is nonsense perpetrated in the article by my old friend Maurice Berman, which appeared in the Evening News on January 27 under the first of those two sensational headlines.

Mr. Berman's number 17 novel is a somewhat better guide to the artist's position.

by ANTHONY BURGESS



rejoining the row over the controversial film of his book.

# Clockwork Orange author challenges judges: Tell us what we may write about



ANTHONY BURGESS

**CLOCKWORK Orange** author Anthony Burgess last night threw down the gauntlet to judges and lawyers who have criticised his book.

"For God's sake let us know what we can write," he said.

He said he was set up with judges' verbal attacks on his novel, the film version of which has been banned for some time because of violence.

"These bloody judges and lawyers should be put in a cage with the animals."

arrange on the fringes of a very difficult subject," he said. "Let us put the ball in their court and let them tell us what we may or may not write about."

"I just want to see what the limits of the average legal or religious mind are today," said Mr. Burgess, 53, from Association reporter Michael Farley in an interview in London that the film had since 50, "a great shaking-up of society's ideas."

Mr. Burgess said many and more were never attacked. Literature was, sometimes, but film and TV were hit all the time.

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Mr. Burgess said many and more were never attacked. Literature was, sometimes, but film and TV were hit all the time.

He feared Britain was in for a period dominated by a kind of repressive attack which it was, though, not to be.

"What worries me is that judges can do little else; you are not wrong in that, but the real danger is the horrible film."

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Burgess se défendit toujours d'avoir fait l'apologie de la violence dans *L'Orange mécanique*, disant au contraire avoir voulu faire oeuvre de moraliste. Il contesta l'influence attribuée aux films dans la multiplication des actes de violence et refusa aux juges et aux censeurs le droit de mettre l'art en accusation.

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