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Association with the Greater
London Council Presents the

19th London Film Festival

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BELGIUM/FRANCE/TUNISIA 1975

The Son of Amr is Dead!

Le Fils d'Amr est mort!

Wed 26 Nov 6.30. 9.00/Thu 27 Nov 3.00

Director: Jean-Jacques Andrien

Production Company: LES FILMS DE LA DREVE (BRUSSELS)/UNITE TROIS (PARIS)/SATPEC (TUNIS)

Script: JEAN-JACQUES ANDRIEN Dialogue: FRANCK VENAILLE

Photography (Eastmancolour): GEORGIOS ARVANITIS, GEORGES BARSKY Editor: PHILIPPE GOSSELET

Music: MONTEVERDI, etc. Sound: HENRI MORELLE, GERARD BARRA

(Distribution: Les Films de la Drève, 4a Rue du Grand Veneur, 1170 Brussels, Belgium)

Leading Players:

Pierre Clémenti, Claire Wauthion, Malcolm Djuric, Coralie Seyrig, with the collaboration of people
from villages in Tunisia and Belgium

LOCARNO FILM FESTIVAL 1975 (Grand Prize)



"The Grand Prix – as a member of the jury responsible I record it with delight – went to a hallucinatory piece from Belgium, *Le Fils D'Amr est Mort!*, a splendidly photographed image of two cultures, European and Tunisian" —*Dilys Powell, The Sunday Times.*

"Pierre Clémenti sleepwalks through the film as the only friend of a Tunisian who has killed himself in Brussels. To find out why, Clémenti goes to the friend's Tunisian village, where he finds nothing but a kind of death in life – the torpor of rite and ritual in the desert. The Tunisian scenes were shot (majestically) in the region which opposed, to its cost, Bourguiba's 'sell-out' to France: a shimmering perspective for the betrayal of a man befriended but never known. The journey south, of course, is one of

self-discovery – echoes of *The Passenger*, confirmed when at his press conference the director revealed his debt to Laing and 'The Divided Self'." —*David Wilson, Sight and Sound.*

Andrien's feature debut deserved – I believe – the main Locarno prize on the grounds of originality and for its magnificent, highly complex soundtrack as well as the justly praised images. Despite the foreign locations and its expense (probably the costliest Belgian movie ever), it is a deeply personal work that made one take seriously the names (Bresson, Hanoun, Jancsó) bandied about by journalists at the press conference discussing this, the Festival's most controversial movie. —*Brian Baxter.*

Short: Nightbird (France). Director: Bernard Palacios