

ely
film
society

jan
2017

the
notes

FORTHCOMING
FILMS AT
KINGS LYNN
COMMUNITY
CINEMA CLUB

HAPPY
NEW
YEAR

to
all
our
members
and
guests

Tuesday 17th January — LOVE AND FRIENDSHIP
Sunday 29th January 3pm — ROMAN HOLIDAY
Thursday 9th February — MAGGIE'S PLAN
Thursday 9th March — JULIETA tbc
Thursday 13th April
— HELL OR HIGH WATER tbc
Thursday 27th April — ADULT LIFE SKILLS tbc
All details at <http://www.klccc.uk/films>

Paths of Glory

Stanley Kubrick, US 1957

Screenplay by Stanley Kubrick,
Calder Willingham, Jim Thompson,
based on the novel of the same
name by Humphrey Cobb

Kirk Douglas ...
Colonel Dax (CO 701st Infantry)
Ralph Meeker...
Corporal Phillip Paris (701st
infantry)
Adolphe Menjou ...
Major General Georges Broulard
George Macready ...
Brigadier General Paul Moreau
Wayne Morris Lieutenant Roget
Richard Anderson ...
Major Saint-Aubin
Joe Turkel Private Pierre Amorud
Christine Kubrick ...
German Singer (not credited)
Jerry Hausner Café Proprietor
Peter Capell ...
President of the Court Martial
(and Narrator)
Emily Meyer Father Dupree
Bert Freed ...
Staff Sergeant Boulanger
(701st infantry)
Ken Dibbs ...
Private Lejeune (701st infantry)



Title Origin:

*The Beast of Heraldry, the pomp of
power.
And all that Beauty, all that wealth
e'er gave
Awaits alike the inevitable
THE PATHS OF GLORY lead but
to the Grave.*

Elegy Written in a Country
Churchyard – Thomas Grey 1751

Paths of Glory is Kubrick's only war film. He said that 'One of the attractions of a war or crime story is that it provides an almost unique opportunity to contrast an individual of the contemporary society with a solid framework of accepted value, which the audience becomes fully aware of, and which can be used as a counterpoint to a human, individual emotional situation. In addition, war acts as a catalyst for the breeding of attitudes and feelings.

Attitudes come out into the open, conflict is natural, when in a less critical situation, it would appear to be contrived, making it appear forced, or even false!

Production took place almost entirely in Bavaria, especially in the Scheeissheim Palace near Munich, Timothy Carey (Private Maurice Ferol) was fired during filming. He was replaced by a double during the remaining scenes (see if you spot the difference!)

Kubrick's attention to detail was highlighted when he made veteran actor Adolphe Menjou do the same scene 17 times! Menjou was furious and questioned Kubrick's parentage. However, Kubrick was unmoved, and said quietly "All right, let's try it once more". Menjou simply went back to work!

The only female character in the film, the woman who sings *The Faithful Hussar*, was a German actress, Christine Harlan (credited as Susanne Christian). She and Kubrick later married and remained together until his death in 1999.

On its release, the film's anti-military tone was subject to criticism and censorship.

In France the military establishment heavily criticised the film for its portrayal of the French Army. The



French government pressurised United Artists (the distributor in Europe) not to release it in France. However, social attitudes changed and it was shown in 1973.

In Germany, the film was withdrawn from the Berlin Film Festival to avoid straining relations with France, eventually being shown 2 years after its release.

Spanish Dictator, Franco objected to the film, and it was first shown in 1988, 11 years after his death.

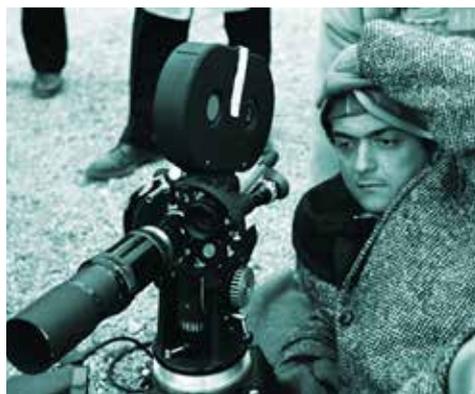
Switzerland censored it at the request of the army, and it was first shown in 1970.

American bases in Europe did not

show the film.

The film has been remastered for modern cinema and domestic viewing.

- BAFTA nomination for best film, but lost to *Bridge on the River Kwai*
- Winner, Grand Prix of the Belgian Film Critics Association.
- Runner Up, Writers' Guild of America Awards.
- Many critics have labelled it 'one of the all time greats and almost as good as Kubrick's *Doctor Strangelove*.'



“ *The most terrifying fact about the universe is not that it is hostile but that it is indifferent; but if we can come to terms with this indifference and accept the challenges of life within the boundaries of death — however mutable man may be able to make them — our existence as a species can have genuine meaning*

and fulfillment. However vast the darkness, we must supply our own light.

[...] If man merely sat back and thought about his impending termination, and his terrifying insignificance and aloneness in the cosmos, he would surely go mad, or succumb to a numbing sense of futility. Why, he might ask himself, should he bother to write a great symphony, or strive to make a living, or even to love another, when he is no more than a momentary microbe on a dust mote whirling through the unimaginable immensity of space? ...

Those of us who are forced by their own sensibilities to view their lives in this perspective — who recognize that there is no purpose they can comprehend and that amidst a countless myriad of stars

their existence goes unknown and unchronicled — can fall prey all too easily to the ultimate anomie. ... The world's religions, for all their parochialism, did supply a kind of consolation for this great ache ... This shattering recognition of our mortality is at the root of far more mental illness than I suspect even psychiatrists are aware.



Stanley Kubrick
interviewed by Eric Nordern,
Playboy September 1968

**NEXT MONTH'S FILM IS
THE ENIGMA OF KASPAR
HAUSER** (Werner Herzog,
West Germany 1974)
MONDAY 20 February

www.elyfilmsociety.com

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