

## 'Paths of Glory' termed a powerful picture

1957. U.S.A. Black and white. Directed by Stanley Kubrick. With Kirk Douglas, George Macready, and Adolphe Menjou. Screenplay by Kubrick, Calder Willingham, and Jim Thompson. 86 minutes.

"The paths of glory lead but to the grave" says Thomas Gray in "Elegy in a Country Churchyard", and Stanley Kubrick's 1957 film plays with these words. Soliders in the film may have thought before joining the military that they were entering paths of glory, would indeed enlarge the old paths and create new thoroughfares, as did fledglings in *All Quiet on the Western Front*, but they soon discovered there was no glorious paths, only vicious struggles for existence on uncharted terrains with enemies without and corrupt men within.

*Paths of Glory* came twenty-two years after publication of Humphrey Cobb's novel bearing the same name. Various directors had considered using the novel during the quarter century, but time and

director were not right until 1957 and Stanley Kubrick.

Kubrick was twenty-nine years old in 1957 and had directed an impressive sleeper called *The Killing*. A *Time* magazine reviewer said Kubrick gave "promise of unusual cinematic skill". The promise was fulfilled, as we now know, and Kubrick went on to make *Dr. Strangelove, 2001: A Space Odyssey*, and *The Clockwork Orange*.

The story in *Paths of Glory*, concerning an attack on Ant Hill (where paths of glory often lead?) by a French regiment on the Western Front in 1916 and then the irregular court-martial and summary execution of three innocent men charged with cowardice, doesn't surprise us much, accustomed as we are to war films and to incompetence, power hunger, selfishness, and lack of compassion in all paths of our own lives (although this isn't to say an experience which touches our feelings isn't a valuable reminder of life's dis-

agreeable verities), but the story in the film, or the commendable acting by Kirk Douglas, does not interest us most. We see the film to view the early work of an outstanding American director.

Hollis Alpert surmised in *The Saturday Review* that the film would be the finest American effort of the year (it won no major awards, however) and that it would probably take its place in years to come as one of the screen's most extraordinary achievements. The film is not flawless, most people would agree: the French soldiers represented speak colloquial English with American accents and the film's message is driven too forcefully; but the film is a highly artistic effort, forthright, without box office gimmickry, and shot in black and white for a small screen with, as Bosley Crowther says, "the close, hard eye of Mr. Kubrick's sullen camera".

William Bayer agrees that the film is a director's film. He says:

"One feels in every scene that one is in a director's hands. The power of the picture lies in what the French call the *mise en scene*, the way it is all put together.

"This power is the result of the way Kubrick uses his camera to express visually the content of his scenes. No one who has seen *Paths of Glory* will ever forget the long travelling shots through the trenches, first when General Mireau (George Macready) inspects the troops, and then when Colonel Dax (Kirk Douglas) walks the trenches before the attack on the Ant Hill. While these wide-angle moving shots convey the claustrophobia of the trenches and the oppressed conditions of the soldiers, the elegant compositions inside the huge rooms of the Chateau convey the coldness of the commanders and also their luxurious condition. The Ant Hill attack is a marvel of realistic filmmaking; one feels the confusion and desperation of an impossible assault. And the execution sequence, in which the camera moves relentlessly closer and closer to the stakes through lines of formally arranged troops, is one of the most suspenseful, geometric formulations in cinema. Alexander Walker has pointed out that the various shots of the Ant

Hill assault made through binoculars express the way the commanders view the battle as a spectator sport. Similarly, the black-and-white squares of the chateau floors and hierarchic arrangements of people in the court-martial scene express the way this occasion is a power play, a game of chess in which enlisted men are pawns being sacrificed to further the advancement of more powerful pieces."

Suitably, along with *Paths of Glory* The Film Society is showing a short film by Denis Saunders called *Time Out of War*, around which a minor cult developed. Made near 1955 as a M.A. thesis at U.C.L.A., this film is set during the American Civil War and emphasizes the futility of war and brotherhood of man. To pair with *Paths of Glory* and to be shown on Oct. 2 and 3 the Society has chosen *Before the Revolution*, made in 1964 when director Bernardo Bertolucci was a twenty-three year old unknown. Conflict this time is experienced by a young man who although not in a shooting war depicted in *Paths of Glory* finds himself in another war, that with society. *Struggle* by the hero here is as futile as those by the gunfodder soldiers and the three condemned men in Kubrick's film.

## Nazareth given poor grading

By DAVID ROGERS

Just tell me one thing; whatever happened to those dynamic trios of yesterday? I mean, there was Eric Clapton doing "Cream", Joe Walsh and "The James Gang", "The Jimi Hendrix Experience", and let's not forget Mark Farner's "Grand Funk Railroad". Well, those bands are gone—forever (but not forgotten) only to be replaced by "Robin Traver" and "Mahogany Rush", who continue to give us that forceful rush that our ears have grown accustomed to hearing.

Let's face it; both the bands are the hugest commercial take-offs of Jimi Hendrix ever since that fateful day of death in September 1970. Well anyway, "Mahogany Rush" played in Moncton with "Nazareth" at the J. Louis Levesque Arena, on Saturday, September 11, 1976.

A very poor showing from a young man, who just one short year ago was playing the top bill in Quebec, Ontario and the United States. In Moncton, 21 year old Frank Marino demonstrated a complete lack of talent that should

never be viewed by the public, but instead should only be heard from studio out-takes, where he cannot bore you to tears with feed-back, lights and other such "thrills". (?) His act was well rehearsed and well executed but contained nothing original except some of his own song lyrics.

"Look Outside" and "Talkin' bout a Feelin'" were his best, and the poorest was a quick rendition of "Johnny B. Goode", which if I hadn't seen it, would have sworn it was an over-dub of Hendrix doing it from the album "Hendrix - In the West".

All the "a-la Hendrix" licks were there including; flicking of the tongue, playing behind his back, between his knees, and of course, picking with his teeth. The close of his set was a poorly chosen Hendrix arrangement of the "Star Spangled Banner" and the finale came with smashing his guitar (a Gibson S.G.). The only good thing of Marino's act was having an Ivory Strat on stage, but he never used it.

Top bill of the night was "Nazareth". The band was loud, not raunchy, and proud but for no reason. The sound in this arena could be compared to that in the "Tin Can" on University Ave. The band lacks theatrical effect, audience support, and talent. I have never been a fan of theirs and never will be, unless you steal my guitar and hold it for ransom until I buy one of their albums.

So, if you ever have aspirations of being put into that Rock 'n' Roll Nirvana, don't ever go to see or hear this band.

The set opened with "Telegram" and included "This flight Tonight", "Bad, Bad Boy" and for an encore they did "Sweet Little Rock 'n' Roller". Shades of "Deep Purple" were evident throughout the show, thanks to producer Roger Glover. All this coupled with not even SRO left, poor security, broken bottles and on-stage drinking gave the whole affair a poor grading.

I only went coz I had nothing else to do!!!

## EUS Movie Schedule

September 23 7:00 & 9:00	BAD NEWS BEARS Tatum O'Neil and Walter Matthau
September 30 7:00 & 9:00	LET'S DO IT AGAIN Bill Cosby, Sydney Poitier, J.J. Walker
October 7 7:00 & 9:10	EIGER SANCTION Clint Eastwood and George Kennedy
October 14 7:00 & 9:00	LENNY Dustin Hoffman and Valerie Perrine
October 21 7:00 & 9:00	LADIES AND GENTLEMEN THE ROLLING STONES Mick Jagger and the Rolling Stones
October 28 7:00 only	GONE WITH THE WIND Clark Gable and Vivian Leigh
November 4 6:45 & 9:30	NASHVILLE Karen Black and Keith Carradine
November 11 7:00 & 9:00	LIPSTICK Margeaux Hemmingway
November 18 7:00 & 9:00	SHAMPOO Warren Beatty and Goldie Hawn
November 25 7:00 & 9:00	THE BIRDS Rod Taylor, directed by Alfred Hitchcock
December 2 7:00 & 9:00	PAT GARRET AND BILLY THE KID Bob Dylan and Kris Kristofferson

Admission \$1.50  
\$1.25 EUS Members

All Shows in Head Hall C-13  
Please note the time the show starts.

## movie preview

### 'Bears' combine humour and sensitivity

Amanda Whurlizer ... Tatum O'Neil  
Coach Buttermaker ... Walter Matthau

Directed by Michael Ritchie  
Screenplay by Bill Lancaster

The caption read:  
The coach is waiting for his next beer  
The pitcher is waiting for her first bra  
The team is waiting for a miracle  
Consider the Possibilities  
and the possibilities were explored to their hilarious utmost. The story,

deals with the exploits of a California little league team called the Bears. The Bears are coached by Morris Buttermaker (Walter Matthau), an over the hill, beer guzzling, ball player who makes a living by cleaning swimming pools.

The team's luck changes when Buttermaker signs up Amanda Whurlizer, (Tatum O'Neil) who has the potential to become another Mark Fydrich, pitching ace. Suspense develops, along with laughter and slapstick comedy, as the Bears become a winning team and approach the big game.

Walter Matthau is superb as coach Buttermaker, who makes Oscar Madison of the Odd Couple look like the Man from Glad.

The director (Michael Ritchie) takes Bill Lancaster's story and fully explores the American infatuation with winning at all costs. This is reminiscent of the manner in which he dealt with his other competition oriented films, (*Downhill Racer* and the *Candidate*).

The entertaining balance of side clutching humour and thought provoking overtones makes this film a definite must.