Neither of tonight's films can be considered outstanding or major rediscoveries, yet both complement one another rather well to make (we hope) a solid and satisfying combination. Both are in a sense either independent or at least non-mainstream productions, one comes from the beginning of the 50's and the other from the end of the decade, and both share the fate of having been very sparsely distributed in this country.

**GUilt Is My Shadow** (Associated British-Pathe, 1950) Directed by Roy Kellino
Produced by Ivan Foxwell; Screenplay by Foxwell, Kellino and John Gilling from a novel by Peter Curtis; Camera, William McLeod; 86 mins.
US release through Stratford Pictures; NY premiere March 1954 at the Beekman, Gramercy and 8th St. Playhouse theatres.
With: Patrick Holt (Kit); Elizabeth Sellars (Linda); Peter Reynolds (Jamie); Lana Morris (Betty); Avice Landone (Eva); Wensley Pitney (Tillingham); Esma Cannon (Peggy); Lawrence O'Madden (Tom); and Aubrey Woods, Willoughby Gray.

"Guilt Is My Shadow" is perhaps most interesting as being a kind of ten-years-later follow up to the same director's 1939 "I Met a Murderer" starring James Mason and Pamela Kellino. That film, one of the early British noirs, was filmed entirely outside the studio, very economically, and was an attempt by Mason and Kellino to call attention to their talents. "Guilt Is My Shadow" is the same kind of story (with character actress Esma Cannon in a similar role), a rural suspense melodrama, but done (still economically) with a better budget and studio facilities that provided for a fairly elaborate dream sequence. It's in its own way it's an equally interesting film, though perhaps the earlier, more rough-hewn work, still carries a greater impact, due to the Mason presence no doubt. "Guilt Is My Shadow" is consistently interesting, but unfortunately its title tells too much of its theme and its ultimate outcome. Peter Reynolds, the film's villain, enjoyed a brief outing as Britain's apparent answer to Richard Widmark. Kellino's career (and his credits included work as a cinematographer and special effects technician) never really took off, though he did later theatrical and tv work in Hollywood, some of it, rather surprisingly, in amiable collaboration with James Mason and his former wife Pamela Kellino who had by then been Mrs Mason for some years! Stratford Pictures, the US distributor, was the art-house subsidiary of Monogram which (reluctantly) was contractually obligated to distribute the Pathes-British product, but unless they had an obvious winner like Alec Guinness' "Last Holiday" made little effort to get results. "Guilt Is My Shadow" got interesting reviews, and disappeared from view very quickly, later getting equally meagre tv exposure.

--- Ten Minute Intermission ---

**BEYOND THIS PLACE** (Renown, 1959) Directed by Jack Cardiff; Produced by Maxwell Setton and John R. Sloan; Screenplay by Kenneth Taylor from the novel by A.J. Cronin; Camera, Wilkie Cooper; Art Director, Ken Adam; Music, Douglas Gamley; 88 mins; released in the US by Allied Artists under the title "Web of Evidence"; no NY premiere.

With Van Johnson (Paul Mathry); Vera Miles (Lena Anderson); Emlyn Williams (Eboch Gold); Bernard Archard (Patrick Mathry); Jean Kent (Louise Birt); Leo McKern (McKern); Rosalie Crutchley (Ella Mathry); Vincent Winter (Paul as a child); Moultrie Kelsall (Insp.Dale); Ralph Truman (Sir Matthew Sprott); Geoffrey Keen (Governor); Jameson Clark (Swann); Joyce Heron (Lady Catherine Sprott); Henry Oscar (Sharps) and Oliver Johnson, Vincent Winter, Anthony Newlands, John Glyn-Jones, Hope Jackman, Michael Collins, Danny Green, Eira Heath, Thomas Baptiste, Lynda King, Emma Young, Frank Atkinson, John Carson.

Coincidentally, "Beyond This Place" was released in this country by the same company as the co-feature, other than for Monogram/Stratford now having been upgraded to an overall Allied Artists, and being in the last years of its life. Renown Pictures, in England, was an enterprising company with such films as "No Orchids for Miss Blandish!", "Scrooge", "Pickwick Papers", Siodmak's "The Rough and the Smooth" and the ubiquitous "Old Mother Riley Meets the Vampire" to its credit (latter dissolved with the premature death of its head and executive producer, George Minter). It was one of several films that Van Johnson made in Britain at this time, and reunited him with Vera Miles with whom he had made Hathaway's "23 Faces to Baker Street" in London just three years earlier. Based on one of Cronin's occasionally non-medical and non-social novels, it has an extremely good plot, with a more justified use of sentiment than most mysteries, but unfortunately its suspense qualities are lessened by type-casting (especially if one has seen Dupont's "American Scarecrow") which gives the game away all too quickly. Nevertheless, being confident about the outcome doesn't lessen the enjoyment of getting there, especially with such a fine cast of British character players scattered along the route.

--- Wm.K.Everson ---

PROGRAM ENDS APP. 11.35.
NO POST-ScreenING DISCUSSION