KINONIK

SIGNPOST TO MURDER (1964)

Directed by George Englund

WEDNESDAY November 19th 7PM

SATURDAY November 22nd 7PM



You've been convicted. You've been declared insane. You've spent ten years in an asylum for the criminally insane.

But what if you're innocent? What if everyone else is wrong?

Last week's **The Set-Up** asked who gets to decide what counts as crime when the system is rigged. **Signpost to Murder** asks something more unsettling: what happens when the system gets it wrong from the start? When the institutions we trust to separate criminal from victim, sane from insane, can't tell the difference?

George Englund's **Signpost to Murder** (1964) follows Alex Forrester, a man convicted of murdering his wife, who has spent a decade in a British asylum. When his parole is denied despite years of model behavior, his psychiatrist mentions an obscure legal provision: escape and remain free for fourteen days, and you can demand a retrial. Then a body turns up. And the question becomes: who was the criminal all along?

Adapted from Monte Doyle's stage play, the film unfolds almost entirely in Molly's house, where the constant grinding of the millwheel outside becomes a metronome counting down toward revelation. Woodward, fresh off her Oscar win, delivers a masterclass in ambiguity - you're never quite sure if she's victim, accomplice, or something else entirely.

We're screening a rare 16mm scope print - the last time we showed late-era black and white CinemaScope was **Our Man In Havana.** That unique anamorphic look, just before Panavision standardized the format, suits this claustrophobic thriller perfectly.