movies...

'Dear John' is another one of the movies that are "different." Like most of the European films that tour the United States, it takes a bold new approach. The story itself is a simple love story about a lonely and passionate woman and a beautiful violinist who has a little daughter. The music alone doesn't decide whether it is a hit or not.

But this touching story is presented with a candor and compassion that is new to the American screen. Hollywood, by comparison, is moral still in the Victorian era; while most American producers cater to the public in expedients and cliches, Europe is charging ahead with a sense of pietness and unashamed modes of visual expression. It was a British Tom Jones that shocked the nation, and at the same time showed us that Eliza Doolittle could be funny. And yet, 'Dear John' is neither shocking nor bawdy. It is honest, it's humorous as well. More fins. TV shows, and authors can see into a shabby thing by using it in an exhibitionist manner; but in 'Dear John,' a sappy kind of imitation can play to the strength of the movie.

What gives 'Dear John' its strength is its attempt to probe the minds of these two people. It shows, with considerable attention to detail, what goes on between them, right down to ciga-

eters and cups of coffee. It's beautiful as well. And for all its boldness and real-

tism, it may not seem that there is much there. But it may be an indication of what is to come: whether 'Dear John' by itself, is worth $10 or not. Maybe some day Hollywood, too, will be less inhibited, less hackneyed, and more sincere.

mit Gilbert & Sullivan Society presents TRIAL BY JURY

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