Marie-Claire Alain, French organist, to play at Kresge

Marie-Claire Alain will give an organ concert tonight at Kresge Auditorium at 8:30.

One of Andre Marchal's students, she is part of France's most famous musical family. Her father, Albert Alain, was an organist and composer; her older sister a singer; and both brothers composers. She will play works by Jean-Francois Daudet, Guillaume-Gabriel Nivers, Louis Vierne, and Bach. Half of the program will be devoted to works by members of her family, Albert, Oliver, and Jean Alain. Tickets are $1.50 at the Kresge box office.

Critics' Choice

'Charade' pleasant, shiny comedy-thriller

By Gilberto Perez-Guillermo

After the recent avalanche of bad Hollywood comedies, a fairly good one is welcome 'Charade' at the Keith Memorial. It was not the unexpected mixture of murder mystery and high-style comedy, but the better balanced Hitchcock efforts in a similar genre, but generally pleasant, and infinitely charming at that. Stanley Donen, the director, displays the elegant visual style, the taste for atmosphere, which dominates his film 'Indiscreet.' But what emerges is an elegantly-comedy side of the film for a very high and the right of cigarettes. Hitchcock, the master of 'To Catch a Thief.' LC2 Contemporary Society succeeded in matching its own comedy with mystery in shiny revival settings, but nowhere in the film was murder played up for laughs. In 'Charade' there was, in the nature of the humor, there was no elegant comedy. For all its flaws, 'Charade' remains the work of a talented director with a fine visual sense and a flair for the high-style comedy. And there is always Cary Grant and Audrey Hepburn. Otto Preminger's new film, 'The Cardinal' (at the Savoy) mixes many of the critical issues which have made its director a controversial figure in films. As a spectacle, 'The Cardinal' is pretty good, visually exciting at times. It displays a well-organized set on settings all over Europe and the US, with attractive leading ladies (Romy Schneider, Carol Lynley), treating interesting contemporary issues. As a study of the Roman Catholic Church, the film has many faults in a lack of unity, an all-too-obvious commercialism, a refusal to take a stand in some major issues, a lack of depth in the treatment of several important points. Mr. Preminger has been successful in making a show which everyone likes to the detriment of the film's content and structure.

Based on the bestselling novel of the same title, 'The Cardinal' tells the story of a young Boston priest who rises to the position of prestige of the church's center, carefully played by Tom Tyron, is a touchingly sentimentalized. This may be the film's chief fault, for in order to integrate the story into its times the film is too saccharin in Boston. Catholic Church marriage, worldliness, a mother sacrificed at childbirth to save the baby, and the incautiousness in the South, tension between America and Vatican priests, a Catholic priest in love with Romy Schneider, Marxism and Catholicism in a world where the Church's priest needed to bring out more meaningful the subtle faith of the Church's center.

The young priest's sister's death is supposed to shock him, but nowhere in the film do we experience it as such. No shock is so profound, so deep into his he could decide to give up his love for Romy Schneider and go back to the church although the visual depictions that are his last encounter, as they see each other through a glass, is superb.

Still, we are left with intriguing evidence of Mr. Preminger's talents for the melodrama and a few of the sequences, in particular the Viena scenes, are well constructed. 'The Cardinal' should be seen as a show, not as a serious study of the Catholic Church.

In 'Last Year At Marienbad,' Alain Resnais' abstract visual style created much stir which usually features, as it shaped an idea of possibilities in a film where ambiguity was the core. The employment of similarly complicated techniques in his new film, 'Muriel' (at the Fine Arts), is, on the other hand, more telling, for in this case a definite theme-thearth is going on. From the use of beauty in 'Marienbad,' are now photographed in 'Muriel.' Resnais has become the pretentious stylist that loses his material from sight, and 'Muriel' (unless I missed something) is a parody, disinterested, artsy, empty, and boring.

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