**One-acts classics**

By Kathi Hardin

The MIT Dramatics' third and last set of one-acts for this term was very enjoyable. The program, directed by Professor Robert Natelson, consisted of works by two classic international playwrights — Rehearsal at Byzantium by Molieres and The Stranger by the Swedish August Strindberg. The very lusty Molieres piece depicts Molieres and his actual company in rehearsal for another play. Rehearsed at Byzantium has historical allusions stemming from a rivalry between Molieres' comic troupe and another company which performed drolls, formal tragedies.

Strindberg's The Stranger is a fifteen minute monologue delivered by "Miss X, a married actress" (Susan Mergel) in a coldly unemotional "Miss X, an unremarked actress" (Margaret Hainsworth). The fact that sometimes humorous, mostly dramatic, delivers, "Miss X draws out her thoughts and confirms her fears that she feels the speechless Miss X had at affair with her husband."

The title, The Stranger, refers to the relative strengths of the two women who have been rivals for the love of one man. Although Strindberg's "definition of Hell is woman," he does manage to sensitize us to the anguish over the knowledge of her husband's indiscretions.

Mergel gives a good performance of an extremely difficult speech, especially when one considers its emotional scope and intensity, its length, and the time (60 minutes), which was allotted for it to be memorized and mastered. Hainsworth also managed to do something which is so frequently attempted in theater, to make the characters come alive, to invent, and set in total, a believable and beautiful in its simplicity.

I came to the one-act play, prepared to write down notes and comments, instead I was engrossed and enthralled. The performance can be taken as one of the most outstanding comments for two extremely young actors. The play will open at the Boston Repertory Theatre next week.

My Mother...My Son to open at Rep

By Jim Walker

My Mother and My Son at the Boston Rep. Nov. 20 through Jan. 5 for information call 253-2323. Visce Linder on and her son, Kristoffer Linder on, are the producers in My Son, a "dramatic collage" which juxtaposes two different eras, and a new interpretation to a musical which would have otherwise just another "off the shelf" musical set and same old story as in Mermier's own works."

The Lab theatre company, under the direction of Jay Hays, makes the audience sit on the edge of their seats for the rest of the show. The mood is set by the side of male actors. If for older women, it is a way of taking them at their husband's expense. The salad is a willingness on stage to block male gestures in striking, plastic and difficult, the high with the low, the great and the small, as well as sexual stereotypes. For younger women, it is a part of their liberation book. It provides a shaking up one must transcend the old sexual stereotypes.

The writing in this area is almost quite excellent. They have the gestures, the machinations, the view, and the vocal infections down quite. While some of them start to sing in almost operatic soprano voices, the illusion is quite successful.

Visce Linder and her son, Kristoffer Linder on, are the producers in My Mother, My Son at the Boston Repertory Theatre next week. Linder has appeared in over 50 films, and almost as many plays. Her recent film credits include To Have, To Have and To Keep; a dark, and Robert Mitchum soon to be released, A Wedding. Last year she performed in Boston at A Mid Summer's Night at the Charles Playhouse.

Born in Sweden, the entered the Royal Dramatic Theatre at the age of 16, in a star at 18, and moved to Hollywood at age 25. She has received awards from the New York Drama League, Berlin Festival and the Vasamired from the King of Sweden.

I quite a few years ago she decided to pursue a stage career, because she explains: "...TV, for what? Where does it lead you? With this mediocre material you have to deal with, the best you can be is mediocre. It's something to get caught up and make a lot of money.

Mr. Tabori is Visce Linder's 24 year-old son. He has appeared at the American Shakespeare Festival, the Lincoln Center, and the special Black Box. He decided to pursue a career in acting at the age of 15. His mother recalls those days: "I was doing a show called Three Hours on the Passion. I was playing a mother, and Kate was one of my son's. In one scene she made a speech against sending children to fight in the war, at its conclusion, Kris gets angry, and playing his brother's part on the table, informs her that he had entered a rape and threw the hat down on the table.

At the time Mr. Linder's thought: what an interesting choice to make. She offered a speech against the way of the world. Kate explained, "I was 16 years old, and she told her on an interesting choice he made and asked him why he hadn't done that decisive. He explained, "Just right you were brilliant, it was more than Kate, she added, "you covered me so well...""

**First Love: A weak attempt**

By Catherine Chiles

First Love, starring William Kat and Susan Day, will play at June Station Theatre House, and David Freeman directs. By June Darling, a Paramount Picture.

But gets girl, boy loses girl, boy gets girl back. If the theme is new to you, you might be less than lured by the newly released movie, First Love, starring Will Kat as a struggling, athletic and hopeless reform college student in a musical which would otherwise just another one on the shelf.

Kat plays Elgin, a struggling, athletic and hopeless reform college student in a musical which would otherwise just another one on the shelf. Kat, Dey, a struggling, athletic and hopeless reform college student in a musical which would otherwise just another one on the shelf. The musical is set in Boston College where the only professor in the whole show is a dilletante. The student population on campus never exceeds ten, and studying — let alone reading — is unheard of. Students pay up like rabbits.

The title might imply some sensuality in or at least sentiment, but the movie is not only capable of sensitizing the surface. There is a weak attempt to different make love scene from being in love, but unfortunately the former is overwhelming and the latter is virtually non-existent.

There must be better ways to spend two hours of your life (not to mention the ticket fees) — perhaps checking into cross-registration at Ridgeland...

William Kat and Susan Dey appear in the new Paramount film First Love. (Photo courtesy Paramount Pictures).