The MIT Shakespeare Ensemble presents The Comedy of Errors by William Shakespeare, directed by Jonathan Iverett. Playing tonight in the Sala de Puente Rico at 8pm.

The MIT Shakespeare Ensemble's production of The Comedy of Errors takes stock comic situations and demonstrates that it is the freedom of invention to which they lend themselves that makes them classic. This short early Shakespeare play has what, by now in any case, is an embarrassingly clichéd plot basis—the conclusion caused by identical twins—and yet the present production has a lightness and freshness that transcends the limitations of the material. While the bed has provided some delightful scenes, including the interplay involving the twin servants and the wooing sequence between a maiden and the man she believes to be her brother-in-law, his real achievement in this play is the solid plot construction which firmly directs the action without limiting any of the comic possibilities. He has built a springboard from which the players can leap joyously without worrying whether they are being "true to Shakespeare" and such. The triumph of this production, then, is that they leap so enthusiastically, and with success. This is not "a Shakespeare play"—this is a comedy, and in that sense its victory or failure lies with those who perform it. The ensemble players are victorious.

We owe our hats to the director, Jonathan Iverett, for the fullness of invention which characterizes this version. The essential humor, and it is abundant, lies not in the words of Shakespeare but in the expressions, reactions, and byplay of the characters. Iverett has given his actors plenty to work with and allowed them the full range of their own natural instincts, utilizefully tailoring them so they are attractively amusing rather than egotistically

The MIT Shakespeare Ensemble presents The Comedy of Errors by William Shakespeare, directed by Jonathan Iverett. Playing tonight in the Sala de Puente Rico at 8pm.

The MIT Shakespeare Ensemble's production of The Comedy of Errors takes stock comic situations and demonstrates that it is the freedom of invention to which they lend themselves that makes them classic. This short early Shakespeare play has what, by now in any case, is an embarrassingly clichéd plot basis—the conclusion caused by identical twins—and yet the present production has a lightness and freshness that transcends the limitations of the material. While the bed has provided some delightful scenes, including the interplay involving the twin servants and the wooing sequence between a maiden and the man she believes to be her brother-in-law, his real achievement in this play is the solid plot construction which firmly directs the action without limiting any of the comic possibilities. He has built a springboard from which the players can leap joyously without worrying whether they are being "true to Shakespeare" and such. The triumph of this production, then, is that they leap so enthusiastically, and with success. This is not "a Shakespeare play"—this is a comedy, and in that sense its victory or failure lies with those who perform it. The ensemble players are victorious.

We owe our hats to the director, Jonathan Iverett, for the fullness of invention which characterizes this version. The essential humor, and it is abundant, lies not in the words of Shakespeare but in the expressions, reactions, and byplay of the characters. Iverett has given his actors plenty to work with and allowed them the full range of their own natural instincts, utilizefully tailoring them so they are attractively amusing rather than egotistically