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**Jungle of Cities... They Shoot Horses...**

By David J. Maurillo

In the jungle of cities, a detached observer may witness the great and small, the pure and corrupt, the acts of good andernity that man is capable of. Precisely at the time he watches, knowingly or not, acts and reactions, becomes or withdraws from, grows, or, at any rate, simply ages. Somewhere, in the vague region between the tangible and intangible watching, stands a wall around and through which he can catch for power to all souls of another who could climb behind his eyes with him.

Man's inability to find this one, and his awareness, more pronounced in sort of others, that "communication" when explored to its farthest extremes preparatory to self-interpretation, is the catalyst of loneliness. Attempting to overcome it, man creates a juxta and codex and codan actions and all elaborately trapping his own inadequacies and goodness. In moments when that basic unfilled desire is most strongly experienced, the poet bitterness of happiness as he brings to those objects he has chosen around him such imagery and beauty. Conversely, he grows fitter in his powerlessness. In moments when that basic unfilled desire is most strongly experienced, the poet bitterness of happiness as he brings to those objects he has chosen around him such imagery and beauty. Conversely, he grows fitter in his powerlessness. Conversely, Every phrase was carefully planned to emphasize each solid structure. This musicality was in evidence from the opening measure of the first piece, the D major trio Op. 70 No. 1. What makes a performance something more than just a technical display of dry notes is not a clear-cut thing. Besides just hitting the right notes there are semi-technical considerations such as dynamics and phrasing, things for which there is no "right way" of doing it, but which are also easy to do wrong. In addition, there is an intangible "memory" factor, a 'call it inspiration, mood, genius' factor. It is the what have you, which can be divided and still be excellent performance. It is my pleasure to report on this concert by the B-KL Trio, all these elements of true musicianship were present.

By Esmond Goldman

The MIT Humanities Series Presents the Balsam-Kroll-Heifetz Trio in an all-Beethoven piano trio program, as part of MIT's Beethoven Bicentennial festivities on Sunday, February 12.

My immediate reaction upon leaving this performance was to wish that Beethoven had more histrionics. It was well worth fighting the weather and the temptation to sleep away Sunday day to be there.

The performance itself can be described in one word: glorious. Beethoven chose three piano trios to be his Opus 1, and although he only wrote three additional full scale piano trios with violin and cello after these qualities of these pieces and Beethoven's own recorded recitals mark them showing them that this combination of instruments was one of his favorites. The playing which the pieces received at the hands of the Balsam-Kroll-Heifetz trio made it clear that the performer agreed with Beethoven's preference. The MIT program was scheduled to begin at 8 p.m., but was delayed due to weather conditions. After the 8:30 p.m. show, the audience was invited to attend an after-concert reception at the Charles Playhouse. The reception was held in a special room adjacent to the theater and was open to all concert-goers. The event was sponsored by the Charles Playhouse and featured live music and hors-d'oeuvres. The reception was a great success, and many guests stayed to enjoy the performance and socialize with other concert-goers. Overall, the performance was a great success and a testament to the skills of the Balsam-Kroll-Heifetz trio and their commitment to the art of music performance.