Good Omens

This weekend Princeton will be honored by the presence of artists and writers whose credentials and accomplishments are, according to the provisional judgments of contemporary critics, of the first rank. Responses from Chairman, program chairman, Charles McDowell and Lewis MacAdams, and the meeting chairman of the Princeton University Press, Professor Victor Langer, deserve great credit for organizing an artistic and literary event quite unprecedented for Princeton.

These programs should benefit the craftsmen themselves, we work, although necessarily isolated from the intellectual world, are given exposure to different artistic perspectives. However, these programs should be more helpful to students and faculty members who will be able to compare the techniques and viewpoints of men whose work are radically different. The range, from Allen Ginsberg to Gunter Grass, speaks for itself.

RESPONSE PROSPECTUS

Gunter Grass
By ANDREW W. ZIMMERMAN

That Germany’s leading novelist has decided to come to this country with his Gruppe ’47 colleagues is significant to be sure. But even more, Princeton is very fortunate to have him in the Response program. The author of The Tin Drum (1959), Cat and Mouse (1961), and Dog Years (1963), Gunther Grass is by far the most widely-read (and equally controversial) writer on the German literary scene.

Grass is the first writer since the end of World War II to attack contemporary problems by utilizing traditional literary means. The Tin Drum, which brought Grass almost instant fame, is the story of Oskar Matrasch, a goghill dwarf who achieves his independence at age thirty from his father in a sanitarium. Against an epic background—from Danzig (Grass’ birthplace) and the Third Reich to Dresden and the Weltkriegswunder—Oskar recalls his experiences with the aid of his tin drum and its rhythmic cadence. Through Oskar’s eyes, Grass views Germany’s disfellowed past (and in some ways, disfellowed present as well). But he does it with a humor that is at times dark and at times light, with an incredible capacity for details in a bold, terse prose style. The form of this novel derives from three main sources: the traditionally German Bildungsroman (novel of education), the Schelmenroman (picaresque novel), and mythology.

Oskar’s character vectors between that of the pariah—the irreparable reject of society—and the man used by others to describe humor beyond satire, dealing with the absurd.

Grass is also the author of two books of poetry and drawings: Die Vorzeit der Windraucher (1955) and Gleidfreude (1960), and a number of plays: among others, Hochwasser (1956), Die holze Koch (translated as The Wicked Cook, 1961), and Okkel, Okkel. His most recent accomplishment, Die Phleblias Rehauern die Uhr, is now being performed in Berlin—and will soon be on Broadway.

Grass is not only a superb novelist, dramatist, and essayist; he is an art critic. In his book for his support of Brantl by setting his house on fire. No less than thirty-five attempts have been made to ban his books (mostly by right-wing groups) as obscene and blasphemous. On the other hand, he has been praised as a voice of the German national conscience and, most importantly, continues to be widely read in most languages.

Like many of the members of the Gruppe ’47, Grass grew up on the Hitler Youth and fought during World War II. He was a POW until 1946 and worked at various jobs until his fame to fame around 1950. His first-hand experience in his country’s recent history has led him—like many of his colleagues—to reject war and its advocates as well. His attitude toward the United States and its Vietnam policies led him to refuse to use his literary talent for the Reader in residence this spring, and it is also the reason why he and other members of the Gruppe ’47 were reluctant to hold their meetings in Princeton.

A Thousand Clowns
By BARRY PETERSON

(A Thousand Clowns—Playhouse through Tuesday)

Unquestionably the hardest role to play in modern theater is the man who knows he is loved, but doesn’t have it around him. Yet Jason Robards, the elusive character of Murray from Herb Gardner’s play, with masterful understatement and a transcendental sense of irony which in themselves make the film admirably worth seeing.

The light turns green, but Murray has already crossed the street. As regiment of New Yorkers, their natural-shoulder uniform draped impeccably around them, clamber off buses and scurry down street clucking their attache cases, our hero is walking the other side. Accompanied by the jangle of bags and the sound of the cars, the men dashing off to a junkyard to buy another addition to his collection of brass eagles. All the while, his 12-year-old nephew, Nick, pleads with him to get a job. When they return to their one room apartment, behold a team of social workers who have come to investigate his “parental responsibility.” As they try to fit Nick into a casework paradigm, Murray begins to examine them by degrees until the room is turned and they have a domestic scene of their own. Miss Marmelan, the young social psychologist, makes a gradual change to Sandra, then to Sandy as Murray manipulates her into a province of love, hate, and impenetrable humanity. Not that this is any great accomplishment; Barbara Harris as the psychologist is irrepressible despite the demands of her job, and her moist eyes and animated dimples betray the ingenuity within her. Her colleague storms out while she stays the night. Murray, perhaps to get his old job as writer for the Chuckles the Chimpanzee show, cannot travel to the absurd, yet finally surrenders; he dons his uniform, takes up his rectangular weapon, and races after the bus with alacrity. He is done, but happily and purposefully down.

A plot such as this is vulnerable, yet Robards has come a long way from his walk in the Mikado in 1947.

Director Peter Coe uses reality to incite and trenchant effect in street scenes, backed up by Souza marches and insinuating views of New York’s countryside. But the leads are as real as the extras; Robards’ reflective moments and the almost tactile reality of his brother, played with great charm by Martin Balsam, provide a digestible and heartwarming background for our hero’s journey.

There are eight million stories in the Naked City; this is one of them no one should miss.
Response Schedule

TOMORROW, 9 p.m.
"The Style of the ’60s," Paul Krassner, Tom Wolfe, Allen Ginsberg, Gunter Grass; Alexander Hall.

TOMORROW, 10:30 a.m.
"Modern Art and the Virtues of Decadence" (Illustrated), Max Kosloff; 10 McCosh.

"Le Corbusier and the Wall" (Illustrated), Colin Rowe; 101 McCormick.


TOMORROW, 1:30 p.m.
"Linear City: An Idea—The Jersey Corridor Project" (Illustrated), Anthony Earley, Peter Eisenman, Michael Graves; 101 McCormick.

"Commercial: The Television Art" (Illustrated), Wally Ross, Herbert W. Hobler; 106, James Wines, Robert Morris, Edward Foy '57, 10 McCosh.

Poetry Reading, John Ashbery, Ted Berrigan, Allen Ginsberg, John Wieners; Alexander Hall.


"I was a Teach-In Drop-Out," Paul Krassner; Conversation Lounge, Engineering Quad.

TOMORROW, 4 p.m.
Experimental Films, Gregory Markopoulos; McCarter Theatre.

(Topic to be announced), Arthur Kopit; 101 McCormick.

Poetry Reading (repeat of 1:30 program); Alexander Hall.

Electronic Music (repeat of 1:30 program); 110 Woolworth.

TOMORROW, 8:30 p.m.
"The Critic as Artist; The Artist as Critic," Stuart Hampshire, John Ashbery, Ted Berrigan, Peter Weiss, Arthur Kopit; Alexander Hall.

Duke Ellington Concert (separate admission); McCarter Theatre.

Club Parties

CAMPUS — Saturday: Cocktails, 4:30-6:30 (C), "The Nightwatch," 9:30-1:30 (GC), "Barretstown Party," 9:30-1:30 (GC).

CHARTER — Saturday: Cocktails, 5:30-7:30 (C), "Phoebus," 9:15 (GC).

COLONIAL — Saturday: The Body-sathers, 9:15 (GC).

COTTAGE — Saturday: Party, 9:15, band announces (GC).


QUAD — Saturday: "Glen Hart and His Trio," 9:15 (GC).

TIGER INN — Saturday: "King Twig," 9:15 (GC).

WWS — Friday: Faculty-Fellow Cocktails, 5:30-7:30.

Draft Test

All applications for the Selective Service Qualifying Test must be postmarked by Saturday.

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Could be the genuine handsewn vamp construction. Possibly the matchless hand rubbed finish. Or perhaps just that they're the best in casual footwear, no reservations. In Indian Brown, Black Forest, Waxhide. Altogether, it might lend to a little homicide.

Please don't zlip! Sprite. It makes plenty of noise all by itself.

Sprite, you recall, is the soft drink that's so tart and tangling, we just couldn't keep it quiet. Flip its lid and it really flies. Bubbling, fizzing, gurgling, hissing and carrying on all over the place. An almost excessively lively drink. Hence, to zlip is to err. What is zliping?

Zliping is to drinking what snotting one's lips is to eating. It's the staccato buzz you make when drinking the last few deliciously tangy drops of Sprite from the bottle with a straw. Zzzzzilip! It's completely uncalled for. Frowned upon in polite society. And not appreciated on campus. But. If zliping Sprite is absolutely essential to your enjoyment; if a good healthy zlip is your idea of heaven, well, all right. But have a heart. With a drink as noisy as Sprite, a little zlip goes a long, long way.

Zlip, so tart and tingling, you just couldn't keep it quiet.

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1,500 Attend Sixth Annual Response: Many Events Draw Overflow Crowds

By DAMON MILLER

An estimated 1,500 people from states all along the Eastern seaboard attended two days of programs and seminars following the annual Response weekend, "What's Happening: The Arts, 1966."

The attendance, although lower than the Response committee had earlier projected, represented a large increase over the last two years.

It was yet to be determined whether or not the symposium was a financial success, but members of the committee were receiving increasing reports of overflow crowds.

The committee, which met to plan the event, estimated that more than 350,000 records were sold at the symposium.

The weekend began Friday night, when 1,200 people jammed into the Abernathy House to listen to Tom Wolfe, Allen Ginsberg, Gunter Grass and Gregg Markopolous discuss "The Style of the '60s."

All three Saturday morning events drew capacity overflow crowds. At 9 a.m., Max Kozloff spoke to about 400, Tom Wolfe to about 300 (in a hall set up for 200) and 170 heard Colin Cowie's presentation.

At 1:30, the television commercial program drew the largest audience.

Complete descriptions of the main Response programs are found on page 3.

University Conference Hosts Writers, Critics

By RICH REIN

Leading German and American writers and critics will discuss "The Writer in the Affluent Society" today in a series of four panels sponsored by the Princeton University Department of German and graduate students and about 20 women, including personnel from West German television.

The conference will include John C. Gage, the 1967-68 administrative director of the conference, and will feature the presentation of a film on "The Writer in the Affluent Society." The conference will be open to the public.

The audience for the panels will include all of the 47 participants, as well as government officials, publishers, professors and students.

Response Weekend Flies By

Revelation, Celebration

The Woodrow Wilson School reflected the city's energy last week, and an exuberant sophomore celebrated the coming of spring Saturday night by swimming several laps.

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Response in Retrospect

The kaleidoscopic Response 1966 demonstrated the apparent inability of the artist to communicate effectively with the uninhibited. Several of the program's more serious artists chose not to participate fully; those who did make comments suffered them either in a journalistic context (and not an artistic one), or provided information admittedly diluted for public consumption. This overriding incommunicability coupled with unmanageable topics rendered the two evening forums largely ineffective. What proved more valuable were the individual gatherings in which the journalists could provide general commentary on a more informal basis, and the artists—whether bored by the audience or reluctant to acknowledge it—could allow their works to do the talking for them.

Electronic Music

By I. DAVIS HALL JR.

In a presentation of their own and others' works on Saturday, three members of the department of music, Milton Babbitt, James Randall, and Godfrey Winham attempted to justify electronic music as a logical progression in the evolution of musical principles. In spite of this, the new genre has had a seemingly revolutionary effect in terms of the media of presentation. The technological revolution yielded electronic equipment which could produce sound and allow for tremendous freedom in the control and manipulation of these sounds. Yet this facility is principlde upon the same thing that composers have dealt with throughout the history of music, namely, the ordering of specific sounds which are produced, whether by a vibrating reed, or electronically, in terms of the composer's structuring devices. The electronic equipment frees the composer from various practical problems so that he can deal directly with specifically musical concerns. The composer need not worry about either the range or sonal qualities of an instrument, the possibility of mistakes, being subject to the interpretation of the conductor, or the problem of the size or acoustics of a concert hall. Instead he can deal directly with frequency or pitch, intensity, proximity or time, tonal color, and the progression of events.

These specific concerns have been those of every composer, but the principles to which any composer adheres determines the nature of the composition. In this century the German trio of Webern, Berg and Schoenberg rejected the traditional tonal system and developed a twelve tone system, which became a new structural basis. Most of the electronic compositions presented used this structuring device to explore the five musical concerns in terms of the electronic reproduction of sounds. Three major electronic media allow the composer almost unlimited freedom to sound within the musical structure.

Babbitt explained the tape medium. It applies and by speeding up and slowing down the tape, the composer could do anything he wanted with the recorded sound. Vladimir Ussachevsky's "Wind and Brass" was played as an example of this technique. He recorded the sounds produced by a xylophone and brass instruments and then used them, achieving through distortions, sounds unlike the original. Mario Davidovsky's "Singing Trees" No. 2 was also performed. He had recorded a variety of electronic sounds and then dealt with them in the same manner as Ussachevsky.

The computer medium, as Randall observed, is more complex. Like a phonograph record a computer stores coded information, programmer by the composer. With the aid of a second machine, these codes, in numerical form, are transformed onto another tape in terms of voltage which can then be produced as actual physical sound. A Winham piece exemplified the Hammond organ type sound typical of this medium. Hubert S. Howe's "Composition for Two Speakers" displays the versatility of the electronic media, especially as he dealt with synthesized rhythms. "Rudiment: Monologues by a Mass Murder," Randall's own work, strongly aptrantia, was structured on an upward progression of notes, with no sense of resolution. His writing a voice against electronic sounds gave a great sense of depth as the voice was imitated by electronic sounds.

The RCA synthesizer is the final media and was explained by Winham. The machine is programmed like a piano player and has filters which change the tonal color and oscillators which shape the pitch or frequency. Babbitt's "Ensemble for Synthesizer" was perhaps the most exciting of all the pieces. Brilliant chord were set dynamically against smaller moving parts.

Mercer Street Gallery

By ROBERT F. DARLING

(Open Wednesday afternoons and all day Saturdays)

In a modest collection of modern graphics, unpretentiously housed at No. 30 Mercer Street, the Princeton housewife and student will find a new challenge to their connoisseurs. Hasty assembled and curiously diverse, the gallery's offering of prints presents a range of selection not commonly featured in New York establishments.

Featured currently is an exhibition of posters for The Paris Review, commissioned through the generosity of Mrs. Henry Heinz. The posters were made by major contemporary artists, who donated their services but probably not their best efforts. Color abound, though it is frequency uncontrolled and occasionally garish. Many of the big-name artists—Motherwell, Oldenburg, Warhol, and Steinberg—are disappointing. Only three match our expectations. The Rauschenberg, a lithograph in his unique photo-montage technique, softly overlaying Ruben, Ivo Jima, Betrand and George Washington. The character of lithograph comes through strongly in the Freidberg. But the most poster-like of the 25 is the Edward Linder, Two Fearsome figures, back to back, mercy in the faces of a Balkan Sovereign. Vincent's abstract expressionism with graphic exhibits characteristic fine balance, but the poor color transfer rob of its major effect. Amongst the other posters, the words The Paris Review are questioned in the Steinfeld, opened in the Anusmaines, delivered by Warhol, and, successively, returned, stencilled, and smoked.

The bulk of the gallery's permanent collection stresses charm and market appeal at the expense of a significant talent. Fairlygigie animals and colorist landscapes proliferate, but these are happy pictures prints that bear much the same relation to fine art as more verse to poetry.

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The Art of Architecture

The Saturday Response forums on Le Corbusier and the city, though discussing his architecture, achieved one common end: an analysis of architecture in the '60s.

Colin Rowe, discussing the contributions of Le Corbusier to the architecture of the '60s, emphasized his experiments with wall style and floor style.

"Floors," he said, "can be as modern as the walls are seen as traditional." Corbusier drew on this tradition while radically experimenting with the emphasis on the floor. This paved way for contemporary architect with which to work.

"The marriage of floor style and wall style," Mr. Rowe summarized, "had the strongest qualities of the style of the '60s."

The same tone of experimentation was reflected in the panel of Princeton architects Anthony Ead- ley, Peter Eisenman and Michael Graves, who discussed their linear city project.

The study, according to Mr. Ei- senman, reflects the trend of the decade in architecture: "the art of the building scale greater than the building."

In an effort to avoid the perpetuation of past errors, the designing of a new form for city development. By providing a linear access to existing cities, the men hope to improve city planning while preventing the growth "gray areas": the quarter-acre subdivisions across green spaces.

KOPIT ON THEATER

Playwright Arthur Kopit left his announced topic unannounced and opened the floor to questions from a small audience in McCormick Hall Saturday afternoon.

The bearded writer dealt mainly with the interactions between the writer and the critics and the writer and his audience, and tried to address the problem of "The Play as a Commodity."

"I want to see things that are not nice," Mr. Kopit stated, "but an audience which pays $9 does not want to be disturbed."

In reference to a question about his recent play, "The Day the Whore Came Out to Play Tennis," he said, "Critics never in an attempt to "bring into one statement all the feelings the organism has at the moment of expression." Mr. Ross said the new style was due to a "happiness explosion" which has brought on a new style of avant-garde living. The new emphasis on style, he said, has extended into the realm of politics.

Mr. Grass, who stuck to the literary sense, gave a history of German style in the late '40s and said, style was forgotten in favor of content and has only recently begun to have an important place in German writing.

The style and style of films came about when people "just went out and started filming," disregarding the conventions of the past.

The past weekend saw a rebirth of a Princeton institution which had come very close to a premature death in recent years. Although attendance was somewhat less than expected, the 1,500 Response participants were exposed to a wider variety of experiences than any previous Response audience.

In two nights and one day of continuous activity, they managed to have their passions aroused, their intellects stimulated, their eyes and ears bombarded with new visual and sound experiences, and they came away from it all with a better idea of just what's happening in the arts.

To the layman, the style of the '60s seems to be, at first glance, one of obscurity: in films, a series of apparently disconnected images and fragmented dialogue; in poetry, a series of seemingly disorganized sense impressions; in music, an entire new world of sound; in drama, the absurd; in painting and sculpture, the intangible made tangible.

But the new style of art is not meant to be appreciated at first glance. It is meant to be studied, thought about, seen again, and mulled over. Response was not supposed to be a crash course in the arts; it was an introduction; but it went a long way toward restoring the arts to a prominent place in Princeton life.

The next Saturday panel, billed as a discussion of "The Artist as Critic, the Critic as Artist," turned out to be an evening of verbal outpourings—mostly against critics who were not as well represented. The forum, which was presented in a half-filled Alexander Hall, was composed of Mr. Tannenbaum and John Ashbery and playwrights Arthur Kopit and Paul Weiss. Moderator was Stuart Hampshire, chairman of the philosophy department.

Mr. Ashbery opened by explaining that the artist must rearrange and evaluate his experience, and in this way he is his own critic. Kopit took a similar view, contending that the artist must make choices, and choosing is a form of criticism. Mr. Kopit deplored the fact that the playwright works several months a year, then subjects it to a critic who pretends to analyze and evaluate it in 40 minutes afterward.

Concerning literary criticism, Mr. Bern- gan said it that "serves little purpose other than to get between the reader and the work."

He described most criticism as "boiling, boring, boring," and said that the ironic says more about the art than does the artist.

Mr. Kopit said he would be less critical if American critics attempted to follow the same practice.

Decadence in Modern Art

In one of Response's most helpful programs for the uninhibited aesthetes, Max Koosof, "Artform-critic, reviewed and interpreted the meaning of Decadence in Modern Art, and a capacity crowd in McCosh 10 Saturday morning.

Pointing to a Marilyn Monroe painting and an Andy Warhol performance, Mr. Koosof divided contemporary American art into four schools: the romantic, the witty, the wisty style of 'op' art, and the go-go-cosmos of the surfers and the LSD crowd," calling both "essentially alienated."

"We know we're decadent," the critic asserted, "using unsex pantheistic, SNCC and Muhammad Ali as examples. But he explained, decadent civilizations who are usually enlightened, skeptical and benevolent.

The aesthetic potential in such American phenomena as advertising, entertainments and movies was inevitable, Mr. Koosof said, but "mass media can't innovate, it can only reflect upon the society."

There is no primitivism in modern art, he claimed. Even pop art "reflects only irony and bad faith."

The deep decadence lies in the audience's ability to choose the ob- scure and the antithetical, he said. Mr. Kopit, "Op" and "Pop" have succeeded because they force the observer to observe, but their effect is limited as the audience's perspective.

The crucial demand of modern art is that the audience see the anti-decadent spirit which underlies the representation of decadence.

WOLFE: ART ENSHRINED

New York Herald Tribune columnist Tom Wolfe told a Response audience that art has become "the religion, literally, of the educated." He spoke of the "big money" suit and a red paisley tie. Mr. Wolfe told the Saturday morning audience that art has become enshrined because it is "something ineffable and sacred about the human spirit," something one not yet success- ful in Ken, Andy and Bob. And he asked the audience, "Do we respect questions from the audience?"

The film, Mr. Kopit told me, is a "lithography" in the" trilogy" of the new film. The current, featuring a "synchronization" of of the new film and the soundtrack. But in response to many questions, he hastily advised the audience that the film was, in fact, the film again.
Indians Blank Bengals

Gene Rynecki faced singles into right field. With runners on first and third, Bob Thomas grounded deep in the hole to second baseman Lynn Moore. His only play was to first, and the run scored.

The Indians added an unearned run in the fourth. With one down Thomas walked and gained second when Tiger shortstop Ron Landek bobbled a ground ball by Ted Nason. Bruce Smith followed with a long double to right center that drove Thomas home. Marrott retired the next two batters to end the inning.

For the Tigers, it was another frustrating afternoon at the plate. Only in two innings of the game did Princeton men reach base.

In the bottom of the third Mike Paulaitis walked with one out. After Marrott popped up on an attempted sacrifice, Frank Binelli earned a bunt down the third base line for the Tigers' first hit. After the Indians' third baseman fired the ball into right field Princeton wound up with men on second and third. But Barber got Landek on a ground out to second and held on to his lead.

Two innings later Bob Weber opened with a double down the left field line, but Barber allowed him to wander no further than third as he bore down and saved his shutout.

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**University Conference**

(Continued from page one)

and His Public". Philosophy professor Walter A. Kaufman will moderate a panel on "The Impact of Affluence: Opportunity or Constraint?" A panel discussing "Privy Counselor or Court Jester?" will be moderated by visiting professor of comparative literature Ralph Freedman.

Panelists will include William Jovanovich, Eric Fried, Mr. Mordith (Princeton's resident fellow in creative writing), Mr. Grady and Mr. Fieder.

The afternoon session will consider "The Writer and His Work." Panels will be moderated by visiting professor Theodore J. Zickelowski and William Phillips, editor of The Partisan Review.

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**Tonight on WPRB**

4-6 The Big Survey Show
6-7 Stereo Showtime
7-8 The Sandpipers
9-11 Stereo Concert Hall

Hindemith: When Lilacs Last in the Dooryard Bloom'd
Schubert: Trout Quintet
Italian Woodwind Music
11-12 The Sound of Jazz

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Eminent Writers Discuss Artist's Place in Society

This article is the first of two on the conference. The second will present more detailed accounts of some of the more important speeches.

By EDWARD R. WEIDEL

Two of the leading literary figures appeared at a unique Princeton University Conference yesterday to testify in twelve different ways that the modern artist cannot be stereotyped.

Discussion in the four separate panels in Alexander Hall ranged from the dry, impersonal style of critic Walter Holker to the dramatic and intensely personal style of writer Peter Weiss.

Faced with panel topics which seemingly demanded a choice, the participants instead turned against them the brilliance of which was of their own.

What emerged was the view that today's artist can be cast neither as isolated from society nor as the man who is out of his own.

IMPACT OF AFFLUENCE

After general introductory remarks by Victor Lange, chairman of Germanic languages at Princeton and president of the panel focused on "The Impact of Affluence: Opportunity or Constraint?" the panelists departed.

Panelist William Jovanovich, president of Hartford Bruce and World, asserted that the affluent society may create for the writer "the role of guide" for the reader "who seeks involvement in his own sensibility."

Although he admitted that greater material often leads to "greater capacity," the lively debater concluded that "writers need money."

The second panelist, writer Erich Fried, noted that society tends to measure the value of a work by its success. He said that "most authors are addicted to success," and, like addicts, are subject to "corruption by their addiction."

One of society's main tasks, Mr. Fried added, must be to "fight against alienation in art and literature" resulting from the artist's fear of this corruption.

The artist must respond, he said, with "positive, wholesome, creative" writing.

Like Mr. Jovanovich, William M. Meredith '44, resident fellow in creative writing at Princeton, stated that many of the better American writers have "existed in affluence." He continued that "material things have more and more been invested with spiritual values" in modern literature.

Chairman Victor Lange (Opportunity or Constraint?)

The second panel of the conference considered the question: "Privy Counselor or Court Jester?" (Continued on page 24)

International Forum Hits War; Rivers Divulges Viet Build-Up

Politician Assails Vietnam Secrecy

By CHUCK KERR

The Russians have landed a shipload of giant Soviet helicopters in the North Vietnamese port of Hai Phong, L. Mendell Rivers (D.-S.C.), chairman of the House Armed Services Committee, announced last night in Whig Hall.

Criticism from the State Department included build-up of Soviet arms in North Vietnam, the South Carolina congressman said for the bombing of Haiphong.

His remarks were in reply to a question from an undergraduate and followed Congressmen Rivers' speech on congressional influence over U.S. foreign policy.

Chairman Rivers declared that "U.S. foreign policy is only as strong as America's armed forces."

And he condemned the congressmen for "passing legislation to avoid present U.S. policy in Vietnam."

Calling for a quick victory in Vietnam, Congressman Rivers declared that the present U.S. policy of avoiding prime military targets such as Haiphong and the south is the possibility of a full-scale ground war.

The congressmen stated that the greatest danger in Southeast Asia was the possibility of a full-scale ground war. He said he does not believe in "peace at any price."

However, if China should risk its forces, Congressmen Rivers said that he advocates bombing China itself, possibly with nuclear weapons, if conventional weapons do not work.

CLASS VOTING TUESDAY

Incumbent will take place today to determine the class officers for the classes of 1969 and 1968.

Freshmen and sophomores will vote at Common in darkness and dinner and juniors at the same time on Prospect Street and at Wilcox Hall.

Elgin Discloses Merger
Of Engineering Schools

By ROGER HALL

Charles Taylor stated yesterday afternoon that Communist China is at "a time of transition, uncertainty, even experiment" in his speech before a capacity audience in the Woodrow Wilson School auditorium.

Mr. Taylor, who spent 18 months in mainland China as correspondent for the "Chicago Daily" and Mail, maintained that there exist "evident gaps in the thinking between old and young generations."

As far as the older Chinese leaders are concerned, Mr. Taylor said their "fears are centered on the younger generation." They view the present Russian young people as "indulgent," and feel that their own revolution would be betrayed if China drifted from street Marxism as Russia did.

The young people, although they are still dedicated Communists, are often called "soft" or "weak" by their old leaders who remember "the Spiritus days, the hard work and self-sacrifice" of the revolution.

The students, Mr. Taylor stated, "question the relevance of the old dogmatic theories" in a world 17 years after the revolution, especially since Red China now has an atomic bomb. The sinologist discussed the gaps in thinking especially with relation to their economic and political importance.

Commenting on the original form of the form communists, Mr. Taylor called them "a horrendous mistake."

China has cut back the size of the communes to the point where they are now "a logical system for China's economy."

He cited the new "proagmatic approach to the economy," with heavy stress on agriculture and less emphasis on heavy industry as more realistic. He said he no longer believes "the view that overthanking Britain in steel production in 15 years."

China's influence on the sphere of political activity, Mr. Taylor says "a drying up of the reservoirs of enthusiasm."

There the question was also one of priorities. "Some concessions are being made," he said, "but reluctantly."

Mr. Taylor told his audience that China is in the area of foreign affairs he will "strive to make a longer view."

He outlined their foreign policy as attempting, (1) to rid Asia of United States forces and influence, (2) to remain territory lost through "Unequal treaties," (3) to establish some form of dominance over southeast Asia, and (4) to extend world communism.

By BOB THOMPSON

Writers, critics and professors, all from different national backgrounds, were alike in their outspokenness in favor of increased activism on the home front to the international implications of the Vietnam conflict.

Eric Bentley, drama editor and critic, called for increased participation in the protest movement against the war by the "intellectuals."

The author of "The Life of the Drama" and the "Tale of the Turned," said that increased "more marches, petitions and protests" until the movement is in constant.

He also added that the conflict over the Vietnam war is one between the "intellectuals and the realists."

The intellectuals, he stated, were not against administration policy in Vietnam because of various arguments advanced in its defense, but we are outraged, because 'this war cannot be excused by any argument.'

He noted that such acts as the recent self-incineration of two protestors pointed to "a gigantic spiritual malaise—to self-mortification, and the"

"Politics needs at least a modicum of truth telling," and the Johnson administration has failed in its goals.

Hans Magnus Enzensberger, Ger-

(Continued on page 5)

Thinking Gap Between Generations

Taylor: Age Rift Divides China

By CHUCK RAGAN

Joseph C. Elsen, dean of the School of Engineering and Applied Science, revealed yesterday that the Departments of Civil Engineering, Geological Engineering and Graphics and Engineering Drawing would merge as of July 1.

The merger of the three departments to form the new Department of Civil and Geological Engineering was approved by the Board of Trustees at its meeting April 2, and also by the faculty.

Chairman of the new department will be Professor Norman J. Solbergeneber, now chairman of the Department of Civil Engineering.

Dean Elsen cited three factors that led the administration to effect the merger. First, the dean noted, it will improve the administrative structure of the engineering school by creating "a stronger faculty group."

Mr. Elsen suggested further that the merger will provide enlarged opportunities for students in a potentially increasing undergraduate and graduate student body.

Additionally, the dean predicted, the move will make possible increased faculty interaction in the fields of civil and geological engineering—fields whose subject interests have been increasingly convergent.

The present heads of the departments will be continued "with no change or revision significantly beyond the normal turnover," Dean Elsen said. Nevertheless, of course, it will take about a year to implement the merger.

As a result of the merger, there will be one department in engineering school: aerospace and mechanical sciences, civil and geological engineering, chemical engineering, and electrical engineering.
The Artist in An Affluent Society: Diversity

(Continued from page one)

— as writer engage or as public entertainer.

Gunter Grass, German novelist, jazz drummer, dramatist and sculptor, concluded that "there are no cheap counselors and there are no court jesters."

"All I can see are confused writers and poets who are dubious about their own trade."

Leslie Fiedler, author of "The Last Jew in America," followed Mr. Grass' conclusion to a consideration of the spirit of the writer. Mr. Fiedler sketched the writer as "not only the producer of luxury items, but also as a commodity."

He suggested that "the man who has everything always considers the new writer as something to be had." The result is that the writer is being consumed "like popcorn, in the darkness of the theater, merely out of habit, for fear of undernourishment." He made a final plea for "irresponsibility" in the arts, pointing out that panel discussions such as the one in which he was participating seriously restrict the artist's freedom.

Marcel Reich-Ranicki, an influential German critic, asserted that the writer can be both jestor and counselor, citing examples from contemporary German affairs.

West German writers have "an unlimited freedom to write" but many do not use it "because they are suspicious of the prosperity in which they are fortunate enough to live."

FASHION OR NECESSITY

The third panel convened after lunch to consider "New Forms: Fashion or Necessity?"

Hans Magnus Enzensberger, introduced as "above all a poet," foreshadowed "the industrialization of literature" in which "fashions are a necessity," if only in terms of modern preoccupation with planned obsolescence of any product of industry.

Mr. Enzensberger added that modern films and television "are bound to have repercussions" on the writer's work.

Writer Walter Hollerer made several observations about new literary forms. He said his own work includes radio, television and film scripts, "and I believe these to be just as important" as traditional forms of literature.

He also observed the increasing tendency of fiction and non-fiction to approach "and blur with each other," which can often be misleading.

Self-professed critic, novelist and cultural historian Susan Sontag reacted to the views of the first two panelists, warning her biased audience that her points might seem "offensive and ridiculous."

The critic attacked literature for not establishing a "modernist tradition." She added that "artists can't always go on putting new content into old forms."

ART AND PROPAGANDA

The conference's final panel discussion centered on "The Pressures for Commitment: Art or Propaganda."

Playwright Peter Weiss delivered a deeply personal reflection on his own experiences with commitment in the grim war years in Nazi Germany.

At the start, "I had only my own self-preservation in mind," Mr. Weiss said. Eventually he became committed to discovering why the Jews in Germany "had let themselves be killed by the millions." He found that "commitment to art was commitment to destruction."

Mr. Weiss said he has concluded that "you can still live in your society and criticize it" at the same time.

American drama critic Eric Bentley stated "the literature of commitment has always been radical. It can be to Robin Hood, but not the Sheriff of Nottingham." At the opposite pole is alienation, although the two are inextricably bound, for "after you are alienated, you become committed."

Dr. Leon C. Nurock, Dr. Barry Lavine, Optometrists

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Criticism of Group 47 Style

By JOHN ALEXANDER, Chairman

The meeting was getting dull. An unbearable string of deadly manu-
scripts had been read at the Sunday Group 47 session, and Hans Rich-
ter had briskly dismissed one writer in the middle of the meeting.

For Peter Handke, a young Aus-
trian Beatle-woo-hopper and novel-
ist, an atrocious work on the never-
ending "inner truth" of a character was the last straw: he stood up in the meet-
ing and denounced the day, "impotent", as associated with the group's writings.

His outburst definitely raised some important eyebrows. For some critics whose works had been torn to shreds the day be-
fore had the audacity to criticize the style of his older and presumably
"wiser" colleagues.

Yet it's the younger generation that was no way unjustified: it is representative of the reaction of young European writers to the possibility that the group could become too western rather than an innovator of style. And Handke's denouement
received acclaim in the meeting, much to the surprise of some critics such as Hans Meyer, who apparently found the readings just as boring.

At the party for the group on Sun-
day night, Handke - who sports a
Beatle haircut, rose-colored glasses, and hip-length coat - explained his ob-
jection to the so-called "new realism" which is the style distinctive of Group 47. "It has no meta-
phor, no imagery, no interest," he
said. "It is meaninglessness and
idiotic."

He pointed to the tendency of the style to approach a photographic
report of life, which variously con-
tains a listless description of "objects."
"Language is not a lens," he
maintains. "In this style all sensa-
tions seem to be accomplished,
the expressions seem silly and difficult to accomplish." Handke is typical of Europe's younger writers, who find their base sup-
ported by group members as "a rebel," and he makes no pretense about being outspoken. Over the weekend he stood apart from his col-
leagues at most group functions.

The Austrian is 23 and a some-
time co-editor, and published his first book. "Die Hartung-The Honors"
last year.

Predictably, William Faulkner is Handke's favorite ("As I Lay Dy-
bring" and "The Sound and the Fury," particularly), and, in Handke's own words, is "the greatest writer who ever lived." Faulkner's highly structured, iron-age prose is the language Handke po-
ors.

It is hard to tell what Handke's future will be. Beulke-
Rs last Sunday night he seemed more concerned about other things: "I really like the new heat," he said, listening restlessly to strains from the record player. "The Beatles are a top.

Criticism of German Literature 'Respectable'

By RICHIE FRIED

Erich Fried, German critic and poet, looks the part of a man of letters.

Peering out through thick glasses, contently digesting, the bushy-haired, influential member of Group 47 - Germany's corps of literary elite - will start talking a mile-a-minute at the drop of a hat.

His intellectual stature is the best: Hans Werner Richter, Ger-
man author and founder of the group, asked Fried to represent him in a press interview, bungling that he "couldn't think of anyone better" to do so.

Fried may have been asked to represent Richter, but that did not stop him from criticizing the master of contemporary German literature, as well as praising him.

"The group might be more dem-
ocratic if there were a committee to select the participants - rather than just Richter," Fried stated. But later he cited Richter's "unselienesh" as one of the major factors keeping the group together.

Actually, nothing stopped Fried from talking about anything. He had something to say about the functions of the group, the state

of German literature, the war in Germany, German feelings about the Nazi past - as well as a host of other topics.

The group was formed, Fried indicated, to serve as a "community to make up for the loss of the older generation of German literature because of the war."

"Writers who hated the Nazis' 
guts" and others who had cooperated with the Nazis were put "in a nar-
more straitener" to form the group, under the constant di-
rection of Richter, his proclaimed "Pseudo-Culture."

In 1947 German literature had no standards, and the group's first contribution was "creating a pseudo-culture," which had

then arisen after the war, Fried said. Today, Fried claimed, German literature is "respectable." He added that the literature now "does not shrink from making value judgments."

The group's meetings at Prince-
town were "typical," the critic said. After Richter surveyed the audi-
ence to insure that they were in the mood for intrusive, writers and poets -
some old and established, others young and untried - read excerpts from unpublished works and then listened without comment to the ensuing criticisms.

This criticism, Fried admitted, "proves to be either informative or destructive. Because the stand-
ards of Group 47 are so high, good criticism might win the reader over to the work of one of the many publishers invited to the meetings."

Adversary criticism, he said,
"cannot completely discover a young writer. The sessions are conducted as if the writer is read-
ing the works of the Nazi past."

Front-Ro W Critics

Fried recounted his own observation about the critics, though. He said that most criticism comes from a estab-
lished group of critics who al-
ready published in the first row at these me-
etings. These critics, including Fried himself, all too often pre-
judged works and scoffed at them be-
cause they do not follow the estab-
lished line or conform to the "critical" pet theories.

He promised that he will not sit in this room the next time the group convenes.

Fried's respect for German Grass was readily apparent. Grass is "one of the most intelligent criti-
cies," Fried declared, adding, "he
never sits in the front row."

Although Fried praised Ger-
man literature, its members have firm po-

tical feelings. Fried called the United States' involvement in the war "un-
wise." He observed: "The war is by lan-
ning the rest of the world that Germany is a "bulldog antim-
Comunism,

Fried commenting on the Nazi war acts, Fried said that many Ger-
man textbooks today read "... Hitler came to power and many Jews were sent wandering into concentra-
tion camps," and then drop the issue.

Despite the political views of its members, Group 47 contains no strong wings or power cliques, Fried said.

"There is really no power to be conquered," he smiled, "short of murdering Haas Werner Richter."
**LETTERS**

**’66 Elections**

A Plea for Participation

To the Chairman:

Thursday, April 28, the Class of 1966 will elect the four men who will manage the affairs of the class during our first five years as alumni. The slate of candidates is as follows:

President: Vice-President
Anthony P. Grazi
Ronald J. Landeck
William R. Leahy
John M. McDonough

Secretary: Treasurer
Charles C. Emmens Jr.
Paul C. Kepler
P. E. Friedman

I cannot emphasize enough the importance of the service that these men will provide. As a group they are responsible for authoring a Class Constitution defining the administrative structure of the class, for developing its managerial habits, for maintaining communication among members and between the class and the university, for managing the financial affairs of the class and for planning reunions and other class functions.

The president is the primary policy-maker who must determine class objectives from both the standpoint of the individual class members and from the standpoint of the university. He must supervise the general operations of the class and the management of the office of the president.

The secretary is the nerve center of the class and the main spring of most class activities. He must keep records of the whereabouts and activities of his classmates, submit an informational column to the Alumni Weekly and publish periodic news letters for the edification of his classmates.

The treasurer is the class financial manager. He is responsible for collecting dues and keeping financial records. He must balance the budget and issue reports of financial status.

Let’s go, ’66! Our electoral participation should correspond to the importance of the offices to be filled.

ROBERT H. RAWSON JR.
President, Class of 1966

**Rather Bitch than Fight?**

To the Chairman:

Neal Greenley’s letter Wednesday on criticism “not qualified” to criticize deserves some criticism, and I suggest Greenley listen more to Samuel Johnson than to Lyndon. When told by a friend, “We have hardly a right to abuse this tragedy; for bad as it is, how vain should either of us be to write one not near so good,” Dr. Johnson replied: “Why no, Sir; this is not just reasoning. You may abuse a tragedy, though you cannot write one. You may scold a carver who has made you a bad table, though you cannot make a table. It is not your trade to make tables.”

What follows from this, obviously, is that you may criticize a work, though you cannot start one.

ROBERT RENTHAL ’67

**RESPONSE READING**

**Poetry on the Poet’s Terms**

By JOHN K. KOETH JR.

In terms of sheer literary worth, the Saturday poetry readings were the most important events of the weekend. But while most other response events were directed to acquaint an interested audience with a field they were largely unfamiliar with, the readings were probably somewhat of a disappointment to those unacquainted with modern poetry and the works of John Ashbery, Ted Berriman and John Wieners.

The spectacular exception to this was, of course, Allen Ginsberg. Most students have read Howl, and all his poems are specifically designed to be read aloud. No one can deliver a poem with more force and conviction than Mr. Ginsberg. All these facts were made for a charged performance, but also blurred real appreciation of the work. While some were excellent (for instance, “Prague,” “Wichita” and “Vortex Sutra I”), others were disappointing (“Vortex Sutra II”); yet they all sounded so good.

Many in the audience underrated the other three poets on the basis of the reading. John Ashbery is one of the greatest modern poets and surely the most influential, even more so than Ginsberg. He himself claims his poems should be read and not heard, and it is difficult to see how the long and hypnotic “Gypsies” could carry any conviction from his reading alone: the poem works by converting a long abstract meditation into a heavy, submerged surrealism against which the poem closes. Mr. Ashberry also read the second part of The Sistren, a fine piece in itself, but a section which gushes much more effect in its context as a parody of the meditative attitude set up in the poem’s other three sections.

John Wieners’ poetry is tender and introspective, filled with humiliation and passionate longing. It has an air of simplicity about it, which makes the fact that Wieners is one of the most conscientious craftsmen writing in his idiom. In the setting of modern poetry, “A Poem for Painters” shows a tremendous technical mastery of language and style, all uniting to produce an emotional impact that made Wieners’ reading of it the most moving single poem of the afternoon. But some of the other works he read, for instance “Dope,” should be seen in the context of Wieners’ whole development.

Ted Berriman had laryngitis but he would have suffered most on a first hearing even in full voice. Mr. Berriman read selections from The Sonnets, a long sequence of eighty-eight poems which must be read in totality—since the sequence progresses the poems become inter-related, words and lines are repeated, and the whole becomes a huge network with the complexity and conviction of life itself turned into language. Berriman’s use of words is brilliant and original enough to overcome this limitation, but not through one inaudible reading.

In a way these criticisms testify to the seriousness and integrity of the poetry reading, which asked the audience simply to accept the poetry on the poets’ terms, and one can only hope that people were stimulated enough by it to read in depth the works of the Response poets.