Tension of Confrontation

By Karl E. Meyer Washington Post Foreign Service BRUSSELS, June 7 - The where even anti-American Hall. demonstrations are of flea-bite

Conference, including from Russia and nine from Eastern Europe.

pre-de Gaulle era of 1950.

NATO: What Next?

line on a Dutch news maga-zine: "NATO: Wat Nu?" ency," or of the Moscow tend-flaking away anyway. Otherwise, the art ("NATO: What Next?")

But if the Belgians feel hon-

has conspicuously disguised in two languages and calling fountains and flag pavillions its emotions.

NATO metting here, with all all 15 Allied foreign minis- Kroestsjovieken," as those fol- within. its overtones of crisis, is attered the formal open-lowing the line of Nikita If some of the art elicits ritracting intense world press ing of the conference at the Khrushchev and his succes- bald comments from the press interest but only an anemic Hotel de Ville, Brussel's sors are known in Flemish. popular response in Belgium, graceful and sumptuous City All of this has become fami-prompts withering sarcasm.

Of press interest, there can ing In" as America's Dean between the whirl of briefings ation to overdramatic statebe no doubt. A record of some Rusk and other dignitaries given by various delegations ments about the deliberations. 540 correspondents are accred-filed ceremoniously into a hall meeting in the Palais des Practical compromises ited to the NATO Ministerial built before Columbus discov- Congres. five ered America.

Yet only a scattering of people lined the city's main The total contrasts impress square to see the show and most comment are the murals sively with the 60 or so correspondents who turned up for a similar NATO meeting in lisme Americain." In sidewalk del Vaux, the murals seem to shouthle participants Paris in the pre-television, cafes, the very stolid burghers depict a very decorous orgy around town. One was asked of Brussels gazed at it all over involving women in classical how he felt about the prosa glass of beer.

The lure for journalists is the Communist Party, which of Marquis de Sade. obvious—the tension of confrontation between France is split in two factions, in this cials explain that M. del Vaux of Belgium's historic role as a and her 14 partners, and the case each bearing the same is a very distinguished artist battleground: "Chaque guerre mood of uncertainty pithily name but described locally as and note with poker-faced toujours passe ici." (Every summed up in the cover head- the party of the "Peking tend- solemnity that the murals are war always comes through

liar to foreign correspondents A military band played who have been gathering tid- history, has perhaps uunder-When the Saints Come March bits about Belhian politics in standably enhanced the inclin-

Murals Draw Comment

But what has attracted the moved to comment. gowns-a mixture of Kinsey pect of NATO moving milita-This apathy extends even to and Sappho, with just a touch ry headquarters to Beligium.

this drama, the local audience pressing revolutionary outrage national-building style: ornate here."

on Belgians to demonstrate outside, and buxom sculpture This morning, for example, against both Yankees and "de in the Paul Manship manner

some of the official utterances

The sense of occasion, the mood of watershed, in NATO come, for example, an "extraodinary day of decision," as one American spokesman felt

In these circumstances, it

The response was an elo-Embarrassed Belgian offi- quent shrug and a recollection here.) But then a reflective ncy,"
Otherwise, the art in the afterthought: "the atomic On Sunday, the "Peking Palais — which may become bomb is a weapon of peace. tendency" Communists lit meeting-place for NATO Am- Everybody is afraid to use it. ored to provide the stage for tered the city with leaflets ex- bassadors— is standard inter. We may be safer with NATO