

Tiny Stucco Cottage 'Belongs' In Chapel Hill

By FRANK BALLARD
of The Daily Tar Heel Staff

The tiny stucco cottage with gargoyles peering down from its front porch columns would look a little out of place in any town except Chapel Hill.

Clinging tenaciously to the spot it has occupied since 1846, the two-room dwelling possesses a comfortable, yet dignified air of belonging. Its roots go as deep as those of the massive red oak that dominates its front yard.

The cottage on 401 Franklin Street, at the busy Hillsborough Street intersection, has housed a succession of scholars, authors and just plain characters who were drawn by its quaint simplicity.

Its memories are of old Chapel Hill — and these memories, as much as the house itself, enhance the history of the building.

The records are sketchy, but with the help of Phillips Russell and several former residents of the cottage, its story can be pieced together.

The house was erected by one of the more controversial local figures of the day, Samuel Field Phillips ordered the cottage built as a law office and study in the happy years before he shocked the entire town by serving the Reconstruction government in Washington.

Since Phillips also taught the rudiments of law to University students in the cottage, it has been called Chapel Hill's first law school.

Phillips had built on the same lot in 1856 a large white house which served as his home for years. It still stands and is now occupied by Mr. and Mrs. Frederic Coenen.

Although he was auditor for Governor Zebulon Vance's Confederate cabinet during the Civil War, Phillips outraged many bitter un-Reconstructed rebels by answering a call to serve as solicitor General in President Grant's Cabinet.

He kept the same office under President Hayes, Garfield and Arthur. And he also took another unpopular stand, this time for women's rights, by advocating the summer Normal School at the University in 1876.

Sometime around 1892 the Phillips home, including the cottage, were purchased by a Dr. A. A. Klutz. Little can be found about this family, but it is believed that the place was used as a playhouse for a time.

Around the turn of the century, the cottage on the corner had another colorful occupant.

Until 1918 a professor of Greek at Carolina who is remembered for his nickname and funny car occupied the cottage.

According to Miss Mary Thornton, who took over the little house from him, Dr. "Bully" Bernard was such an interesting person that Thomas Wolfe characterized him as a professor of Greek in "Look Homeward, Angel."

with the driver and the other was on the side of car.

Professor Bernard also managed to draw additional attention to his car by occasionally driving up on the side-walk to chat with friends.

Miss Thornton moved in for six years after he left and one of her roommates noted a contribution to women's equality made by the house.

To Mrs. Elizabeth Lay Green and several other early Carolina coeds, the cottage "was rented to us girls as kind of an encouragement to feminism."

Samuel Phillips would certainly have approved this use of his old law office.

Before the Normal School session backed by Phillips in 1875, women had been allowed to hear only an occasional lecture at the University. They were required to sit behind a screen throughout the speech, possibly to keep from distracting the male members of the audience.

The idea of coed colleges was still somewhat daring in the early 1920's when Miss Elizabeth Lay studied here. "There were only 25 coeds here then and there was no idea of providing us with a dorm," she said.

"We felt a bit adventurous

living in a place by ourselves. The first year we had no heat except for the fireplace. . . it was very picturesque but not very comfortable. The second year we got a Franklin Stove in the living room."

Mrs. Green is the wife of Paul Green, who taught philosophy and playwriting here and is the author of the outdoor dramas "The Lost Colony" and "The Common Glory."

She recalled that Lynn Riggs, author of "Green Grow the Lilacs," the play on which "Oklahoma" was based, visited the house several times and expressed an interest in it.

According to Walter Creech, who has owned the cottage since 1935, Riggs occupied the house in 1951.

Creech himself lived in the cottage for about 20 years altogether, interspersed over several different stays.

He said that in 1930 he vacated the cottage and was followed by a student named Whit Bissell, who later became a successful television and movie actor.

When Creech returned to the cottage in 1933 after studying in France, he mounted the gargoyles on the porch columns. "They're

duplicates of the ones on Notre Dame. I bought them while in France."

He also furnished the background for an intricately decorated metal porch light which lights the cottage's front. "It's from the first Presbyterian Church in Chapel Hill. It's about 100 years old, maybe older."

Between the mid-1920's and 1932 the Franklin stove installed for Miss Thornton and Miss Lay somehow disappeared.

Prof. Kenneth Byerly of the School of Journalism remembers well the struggle he and his roommate endured before abandoning the cottage's fireplace heating for a stove.

"I lived there with a fellow named Jim (Pelican) Pace from 1932-1933." The fireplace was "glamorous" he said, but "colder than the Devil."

After resolving their conflict in favor of comfort over glamour, the two students were satisfied with their choice.

"I shall never forget the joys of warmth all over that house," Byerly declared solemnly.

Two seniors, William Klutz and Pete Grauer, are now living in the cottage. Klutz, who

is no relation to the family that owned the house after the Phillips, said "it's been more fun than anything in my life."

One feature of the house which he especially praised

was its eight-foot bar, complete with a mirror behind it, and the "grass cloth" material which covers the walls.

Klutz's father lived in the cottage and as a child Klutz

"couldn't imagine why anyone would live in such a little joint." Now he thinks it's "an amazing place."

"People come to us once a week asking about it."



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All the boys called him "Bully," she recalled. "He lived in the little house while he was a bachelor and moved out when he married a widow."

Bernard's odd-looking home was matched by his unusual little foreign car. Like many early automobiles, it was a two-seater. But perhaps in anticipation of the motorcycle sidecar, one seat was in front

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Unless a person is "in" on the modern writers, he is either not going to be able to buy a copy of a book put out by Kump Press, or not going to be interested in the first place.

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"The Outsider" by James Conway is a flippant account of a young man's escape from suffering that turns into his search for suffering. Conway shows that everyone builds his own wall to hit his head against.

"Don't you see, Alberto," the young man, Phelps, says, "you've saved me. I belong, I suffer, I am."

The story ends happily with Alberto and Phelps exchanging obscene gestures.

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Less successful is David Kranes' "Snow". A man's memories of an affair come to his mind like the flurries of snow around him. While Mr. Kranes' description is vivid, the entire point of his story is never clear.

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The magazine is an especially valuable asset to the students of poetry and prose and to the writers themselves. One of Lillabulero's editors said that the worst thing for a writer is to be ignored. The magazine does serve the purpose of giving these artists a chance to be read by a sympathetic audience.

But if the magazine wishes to stay afloat or attain a wide readership, it will have to broaden its appeal. A dead Lillabulero won't be much good to anyone.

Ever since poets started "playing tennis with the net down"—ignoring the old standards of poetic expression—it has gotten increasingly harder to judge their works by any criteria. Lillabulero is mostly poetry, this issue, and the poets are all, with some justification, doing their own things.

"I As Bird—Behind you like a sled.—With a bushel—For a body.—Branches for arms.—A bird put out—On the corner." So begins Greg Kuzma's "Schwartz." Like other poets in the issue, Kuzma defies any imposed verse form, line length or rules of punctuation.

Kuzma is ahead of the standard accepted forms of poetry. For the student of modern poetry he may (or may not be) completely articulate. For the average educated person he is obscure. Perhaps the public will, in time, grow to accept the new mode of communication, but for the time being, Kuzma is speaking in "Schwartz" to fellow poets and the initiated.

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So are Geof Hewitt's poems. His "The Men of Aberfan" begins, "Do they regret,—they with their teeth scarred like the backs—of galley slaves, the early years—when their boys were dolls—of laughter, balancing—on thin legs, or riding—in those older arms?" His works are sardonic or melancholy; they all invoke a mood.

So much for the poetry. Some poems you will put down saying, "That's nice," and others you will puzzle over like some technical scientific article written for scientists.

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New Lillabulero Like Writers' House-Organ

By JOE SANDERS
of The Daily Tar Heel Staff

Lillabulero, vol. II, no. 1, Edited by Russell Banks, William Matthews, D. Newton Smith. 75 cents.

This issue of Lillabulero is like a house-organ for practicing writers and poets. Its real value will be appreciated by the aspiring artist who can look it over and say, "Ah, this works and that doesn't."

This is not to say that the average Carolina student won't enjoy parts of the magazine if he reads it just for fun or appreciation. Just don't expect to find 52 pages of old-fashioned short stories and verse.

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Campus Calendar

COSMOPOLITAN CLUB will meet in Chase Cafeteria at 6 p.m. for the third of the International Film Series. All students are invited to bring their supper before the program. The program will be a look at Rome, and the river Nile from its source to the Mediterranean.

STRAY GREEKS meet at 6:15 p.m. at the King William restaurant. Elections will be held.

"THE CASTE SYSTEM," with special reference to the problem of the "untouchables" will be viewed by Dr. Namboodir of the Department of Sociology at the Experimental College course on India. All interested are welcome to attend at 7:30

p.m. in 103 Bingham.

SPORTS EVENTS here are a varsity tennis match with Ohio University at 2 p.m. and a varsity lacrosse game on Fetzer Field against Yale at 3 p.m.

"THE METABOLISM OF THE LUNG" will be discussed by Henry W. Fritts, Jr., M.D., of the Department of Medicine, College of Physicians and Surgeons, New York at 4 p.m. in Clinic Auditorium. All School of Medicine faculty are invited.

DANIEL ROBBINS, director of the Rhode Island School of Design will speak on "A Wider Interpretation of Cubism" in 115 Ackland Art Center at 8 p.m.

DAILY CROSSWORD

- ACROSS**
- Precipice
 - Aquatic bird
 - Cavity
 - Monkey
 - Book of sacred writings
 - Near: poet.
 - Biblical name
 - Remove
 - Depart
 - Betwixt
 - Good friend
 - Lofty mountain
 - Painful
 - Belonging to the Golden state
 - Incite
 - Narrow inlet
 - Wrath
 - Plug
 - Music note
 - Part of "to be"
 - English river
 - Nautical
 - Ghastly
 - Title of respect
 - Cuckoos
 - Little children
 - Gold
- DOWN**
- Backbone

ACROSS

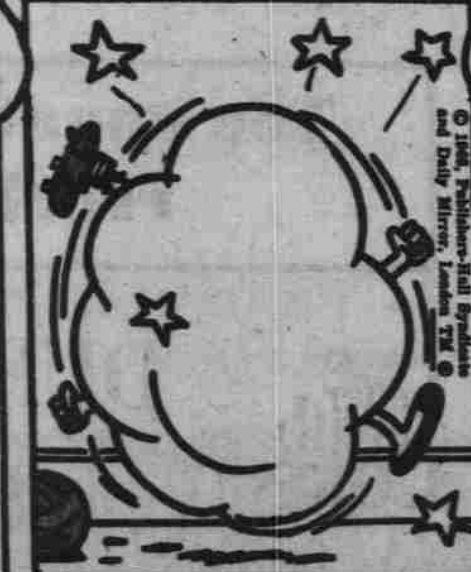
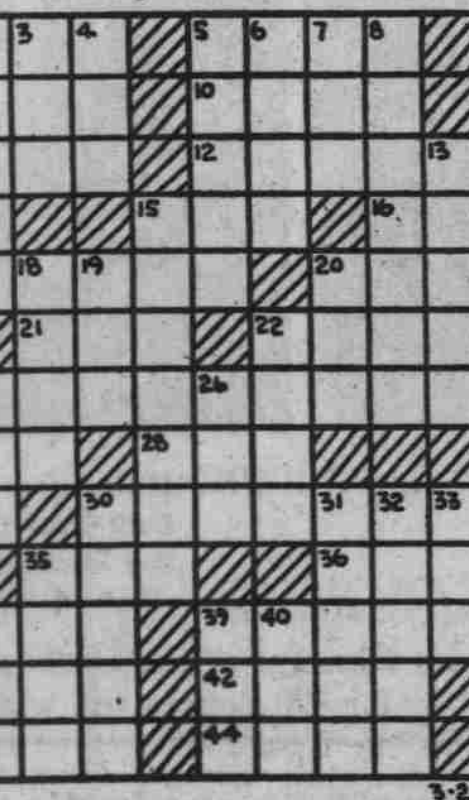
- Mechanical
- Entire
- Turn right
- Tarnish
- Strong breeze
- Devoured
- Famous falls
- Pendulum weight
- Parts, as on Broadway
- Gives an account of
- Stay
- Sprite

DOWN

- Hawaiian food
- Brittle cookie
- Mound
- Side by side
- Sheltered side
- Coffee
- Auctions
- Danger
- Live
- Muscovite
- Guardian-ship

Yesterday's Answer

- By way of
- Lotter
- One: combining form



A DTH Review

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Museum Plan Extends Deadline

The Museum of Modern Art has announced that it will extend the deadline for membership in the Non-Resident Student Group Membership plan until March 22.

The rate for the student plan is \$12.50, a saving of \$7.50 over the regular membership.

With this Student Group Membership plan the Museum gives four of its famous publications a year.

The first free publication for persons who sign up now will be Dada, Surrealism, and Their Heritage by William S. Rubin, issued in conjunction with the comprehensive exhibition of these two movements opening at the Museum on March 27, 1968.

This Non-Resident Group

There are about 123,000 Quakers in the United States and about 200,000 throughout the world.

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They're young... they're in love ...and they kill people.

WARREN BEATTY FAYE DUNAWAY BONNIE & CLYDE

Written by DAVID NEWMAN and ROBERT BENTON. Produced by WARREN BEATTY. Directed by RITTEN PLAN.

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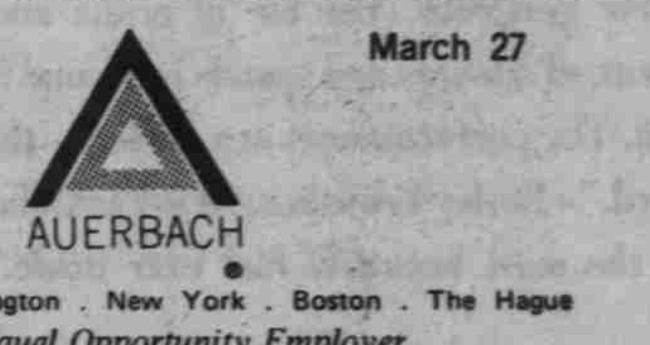
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The first step is to sign up for an interview. We'll be on campus:

March 27



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