



Members of the Black Student Movement march on the 'temple of folly.'

Photo by Robin Clark

South Building: 'temple of folly'

by Elizabeth Leland
Staff Writer

When the Black Student Movement (BSM) chose to demonstrate on the steps of South Building, few, if any, of its members probably realized the irony of their decision. They marched from the 'Pit,' only to arrive at the 'Temple of Folly.' For so South Building was first called by an anonymous citizen opposed to its construction in 1798. The citizen described the building as "a palace-like erection, which is much too large for its usefulness, and might aptly be termed the 'Temple of Folly,' planned by Demi-God Davie."

General William R. Davie, Revolutionary War hero and governor of North Carolina, was under suspicion by Democrats who believed he and the Federalists were attempting to take control of the university. Although the designer of the building was not Davie, rabid Democrats feared he had masterminded the construction proposal. Davie was actually only concerned with the overcrowding in Old East where six

students were lodged in each of its 14 rooms. The housing conditions were so uncomfortable that many students camped outdoors in warm weather. Another factor the BSM probably did not realize was that their demonstration for funds was not the first time such a cry had risen from those grounds. The history of South Building is replete with financial controversy. Despite opposition to the high cost of its construction, work was begun on the three-story brick structure in 1799. After a year of construction only one-and-a-half were completed. Construction was then discontinued for lack of funds and the skeleton stood unfinished for more than 16 years. In 1801 and 1802 lotteries were held to raise money to complete the building. But high hopes were shattered when the trustees invested the \$5,080 in U.S. Bank stock. Finally in 1804, the brick frame was covered with planks to avoid future destruction by the elements. It was with the addition of this temporary roof that the first

constructive use was made out of South Building. Students in Old East, who had recently been prohibited from camping outdoors, built cabins in the corners of the brick walls. When asked where the materials for the cabins came from, one student replied, "in such matters college boys are apt to adopt the code of Lycurgus (a ninth century law-giver of Sparta); that there is no harm in privately transferring property, provided you are not caught at it."

The students studied in these make-shift shelters each night. If it rained, a petition was taken to the professors to cancel classes due to the impossibility of preparing homework. The request was usually granted. Not until 1812 were operations resumed on the building. With funds collected from North Carolina citizens, the building was finished in two years. So great was the students' excitement over the completion of Davie's "Temple of Folly" that for the first and only time in Chapel Hill's history, a cannon was fired. In the years after construction was finished, South Building has had an interesting history. Before the Civil War, it served as dormitory, Prayer Hall, chemistry lab and the site of the first systematic astronomical observations in the United States. For more than two weeks in April 1865 Union cavalry under Gen. Smith B. Atkins lodged themselves and their horses in the building. Today South Building is one of three original buildings still standing on campus. As the home of UNC's central administrative offices, some students might still consider it a temple of folly.

Bristo Quartet creates Mecca for jazz lovers

by Dave Robinson
DTH Contributor

Jazz devotees unite! After having so long suffered the slings and arrows of outrageous beach music, at last we have our Mecca. Turn northward, if your will, toward Town Hall, and follow your ears. Sundays bring the Hill some of the best jazz sounds in the area as the Gene Bristo Quartet plays each week for free. There was standing room only Sept. 21 when the Quartet laid down some heavy sounds for an enthusiastic crowd. Greensboro-based and only months old, the group is tight and talented. Latin rhythms, modal ballads, uptempo swing and a dash of funk predominate the repertoire.

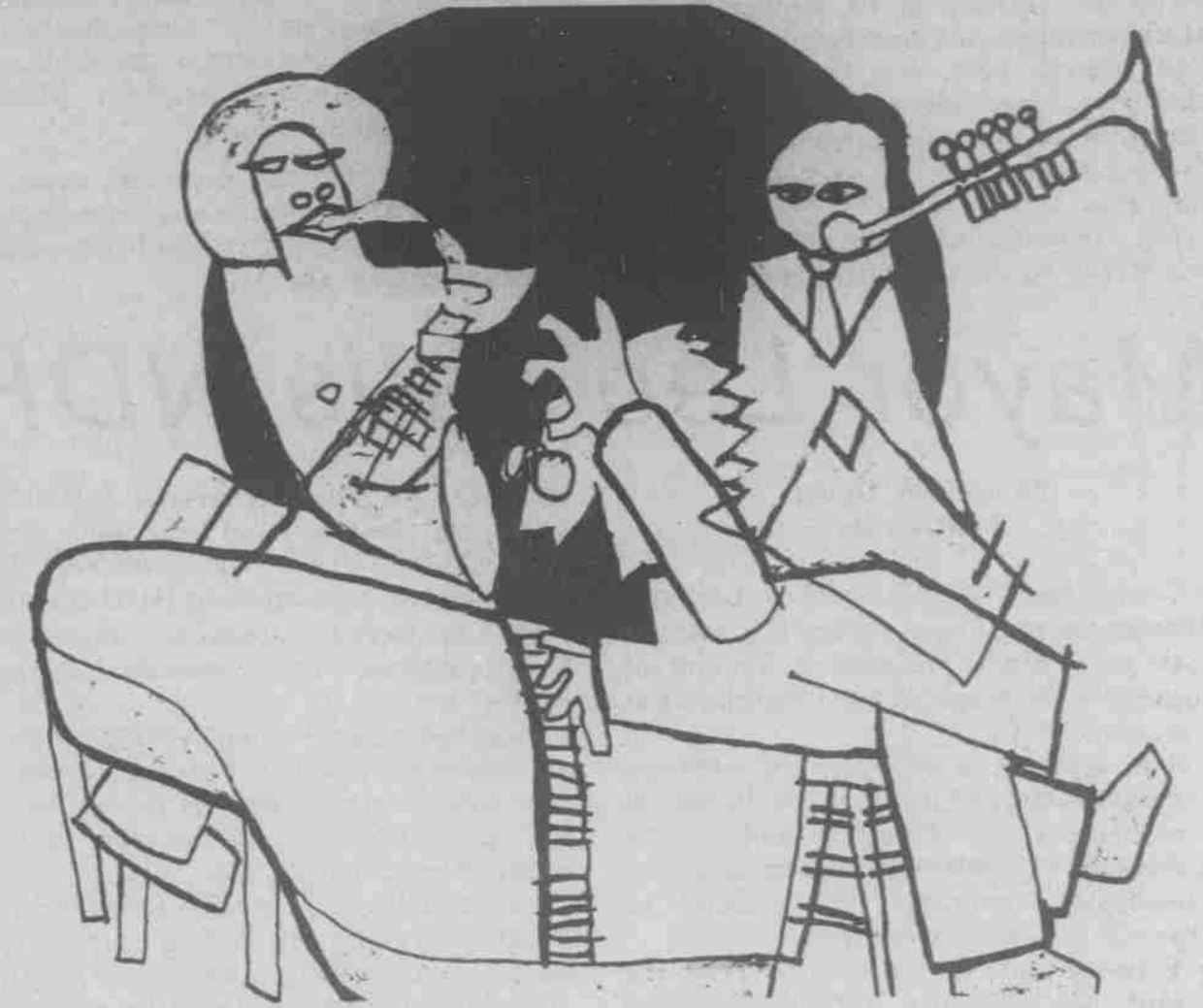
The quartet's namesake, Gene Bristo, doesn't make much of the fact that he has loaned his keyboard wizardry to many professional groups, including the Modern Jazz Quartet.

"I just don't really get into the scene of talking about myself, know what I mean? My name is Gene Bristo and I like to play—that's all," he says with a smile.

Backing him on electric bass and electric upright bass is Orville Mason, an alumnus of several New York groups. Kicking the band along is drummer Al Ashley, from Miami by way of Atlanta, and formerly a regular at Raleigh's Royal Villa. Rounding out the group is tenor man Dan Bonsanti, who hails from the revered Stan Kenton Band. Bonsanti has led his own trio in Greensboro, and taught along with Ashley at Jerry Coker's jazz clinic.

The music is no less impressive than the group's credentials. The band is cohesive as a unit, and solos are inspired. The emotion one expects from jazz is there in many shades, and importantly, each man is empathetic to what the other three are doing. Sunday's sets included "One-note Samba," "Blue Bossa," "Little Train," "Autumn Leaves," "Good Evening Mr. and Mrs. American and All Lost Ships at Sea," "Chim Chim Cheree" and "Maiden Voyage," among others.

Bristo's Chick Corea-influenced keyboard work displays a penchant for dizzying runs and heavy pounding chords. He was in fine form Sunday night on both electric piano and synthesizer. The inspired solos of Orville Mason on the electric upright were enthusiastically received by an admiring audience. Ashley's four-bar



breaks and general driving rhythm won him some well-deserved shouts and whistles. And when Bonsanti's deliberate, riffing, modal sax was at the mike, people got the message. He also displayed fine technique on the flute.

Occasionally one heard hints of jazz's roots—a striding piano treble, a walking bass, an offbeat drum riff. Spontaneity—an important word in jazz—was in attendance as well: when a bit of musical humor was played by one it was always immediately picked up on by the others.

Credit too must go to the diverse but uniformly-involved audience. No boogie-ing get-down jammers, these; hips swayed and heads nodded, and occasionally someone was seen playing an invisible drum set, but few danced. This group had come to listen, something jazz had to spend years

proving it was worthy of. Here was a concert, an involvement, an interaction. Applause was often as spontaneous as the improvisation on stage.

Drummer Ashley sees jazz returning to college campuses. "We're trying to do all we can to promote jazz on campus," he says.

The sabbatic jazz gigs were begun in the summer, and will continue as long as he is free too much longer. Harper warns—after all, business is business; Sunday night jazz sessions will become bargains instead of steals. When the evening's last note reverberated off Town Hall's bedragon walls, the crowd demanded more. Having already played ten minutes past the 12:30 cutoff time, Gene stepped up to the mike, offered a smile and a thank-you, and promised more of the same for next Sunday. See you Sunday.

The band plays on

The Duke Ellington Orchestra conducted by Mercer Ellington, son of the late bandleader, will perform tonight at eight in Memorial Hall.

Although the band's repertoire includes many new compositions, Mercer is striving to revive some of the old jazz classics.

"My father," says Mercer, "was so prolific that there existed an inevitable tendency to emphasize the 'new one' at the expense of the past."

The Ellington Orchestra with most of its original musicians has been able to put the Duke's contributions to jazz in perspective and restore his jazz classics to the prominence they deserve. In addition, audiences are often pleasantly surprised by renditions of Ellington compositions that have never before been performed publicly.

Mercer Ellington has been associated with his father's orchestra since the age of eight. Later he headed the band which featured the then unknown Carmen McRae, was musical director-composer for singer Della Reese, and has spent the last decade as road manager and member of the brass section in the Ellington Jazz Orchestra.

All 1,600 free tickets to this concert have been distributed, but any empty seats will be filled at 7:50 on a first-come first-served basis.

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2 Decorates
3 Crowd
4 Be mistaken
5 Asian capital
6 Anger
7 Golf mound
8 Cancel
9 Posed for portrait
10 Large tub
11 Showy flower
12 Oriental nurse
13 Devoured
14 Erase (printing)
15 Weight of India
16 Be in debt
17 Repulse
18 Name
19 Style of painting
20 Confronted
21 Genus of cattle
22 Sea eagle
23 Word of sorrow
24 Council of Economic advisers (abbr.)
25 The caama
26 Former Russian rulers
27 Hasten
28 Couple
29 African capital
30 Recent
31 Pronoun
32 Finished
33 Sailor (colloq.)
34 Affirmative
35 Sows
36 Piggan
DOWN
1 Soak
2 Exist
Answer to Yesterday's Puzzle:
HEM SORITA GOLD
OVA ABATE GOA
PAS ABOS GOLD
HERDS MA
TO TAL RAREST
ROE PENETRATE
ANTE NOD YSER
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