The victim of a Monday abduction told an emergency dispatcher that she ran from her attacker after he told her he was going to shoot her.

The 22-year-old East Carolina University student said the man had a knife and gun, touched her inappropriately and forced her to have oral sex at the dead end of Country Club Drive.

“He got out his gun and he said he was going to shoot me and I just ran,” the woman said. The 911 recording was released by the Greenville Police Department at the request of media organizations Wednesday morning. The recordings are public record under North Carolina Law.

Kaimeek Keiron Brown, 17, 1007 Colonial Ave., is charged with robbery with a dangerous weapon, first-degree sex offense and first-degree kidnapping in connection with the Monday incident.

He was informed of the charges Wednesday during a brief first court appearance at the Pitt County Detention Center courtroom.

Chief District Court Judge David Leech set his bond at $500,000 at the request of the Pitt County District Attorney's Office, lower than the initial $651,000 bond.

Brown will be appointed an attorney. A hearing was set for May 12 in Pitt County District Court. Brown was emotionless and nearly inaudible during the brief appearance.
The woman said she was abducted about 1 p.m. from the ECU parking lot near the Sup Dogs restaurant after getting out of class.

She said the man walked up to her car, told her to get out of the car, then told her to get back in. He made her drive to ATMs, but her card would not work, she said. The first bank she stopped at was the BB&T off Reade Circle, she said.

He made her drive to the dead end of Country Club drive where he forced her to hand over her “cards” and cellphone.

She ran to a nearby home after the sexual assault. A woman at the house made the 911 call.

The resident then handed the phone to the victim. The student told the dispatcher she did not think she needed medical attention. “I'm not hurt,” she said. The student was crying and her voice cracked, but she answered all questions fully and offered police many details including a full description of the suspect.

Michael Abramowitz contributed to this report. Contact Bobby Burns at baburns@reflector.com or 252-329-9572.
Theatre and dance school founder dies
By Kelley Kirk
The Daily Reflector
Thursday, April 28, 2011

The founder of East Carolina University's School of Theatre and Dance, Edgar Loessin, died April 22 in Norfolk, Va.

Loessin came to Greenville in early 1962 when then-president of East Carolina College Dr. Leo Jenkins, an avid arts supporter, asked him to create a drama program from scratch.

The first year consisted of just two faculty members, Loessin in a directing position and John Sneden in the designing position.
In the spring of 1963, the Department of Drama and Speech was officially established and several new faculty members were hired.

Patricia Pertalion moved to Greenville in 1963 with her husband, Albert, who was hired to teach speech and theater courses.
“"I came as a faculty wife. I was a dancer and performer," she said from her home in Greenville. "I think Albert was one of the first people to do lighting for Edgar."

She said that Loessin used to call her Patricia Maude, something only he did.
“I will miss that, I loved it,” she said.

Loessin launched the semiprofessional summer theater series in 1964, a season that included six major musicals. Since then theatrical productions of all types have been on the ECU stage, many of which Loessin directed.

Pertalion began performing in those summer productions. She was added to the dance faculty in 1974.

“We were wildly successful. We did six huge musicals in eight weeks,” she said. The summer productions cast professionals as well as students.

“That was the best thing, bringing professionals from film, theater, television to work with our students,” said associate professor Leonard Darby.

Darby was hired in 1981 as the technical director who oversaw the production of the scenery. At the time McGinnis Theatre was in the midst of renovations and he spent one semester working out of the Old Wilkerson Funeral Home on Evans Street, formerly Ham's Restaurant and Brewhouse. He worked with Loessin until Loessin's retirement.

“If you were working for him, you got it right,” said Jeff Woodruff, managing director of the School of Theatre and Dance.

Woodruff was a student when Loessin was in the later years of his career at ECU. “I took a directing class from him and boy, did I learn a lot,” Woodruff said. “I only took one class with Edgar but I feel so much indebted to him. His impact was so ubiquitous.”

Darby agrees.

“He was just a real force and had a great influence on faculty, staff, students and even some of the professionals who worked with him,” he said.

The ECU/Loessin theatre series was named for Loessin in 2001, an honor that Woodruff said was appropriate and overdue.

“I was just so glad to be a part of facilitating that,” he said.

Loessin's successor and current Director of the School of Theatre and Dance John Shearin also was instrumental in naming the series after the founder of the school.

Loessin was a Texas native, growing up in Houston. He attended Southwestern University and the University of North Carolina at Chapel Hill where he held the Kay Kaiser Theatre Scholarship. He received a master of fine art degree in directing from The Yale Drama School.

Pertalion shared that Loessin and Jenkins were an incredible combination in getting the theater program off the ground.
“Edgar's point of view was, ‘bite off more than you can chew and then chew it,’” she said. “I heard him say that more than once. The thing is, he had the skills to back up the determination.”

Pertalion retired from ECU in 2003.

“Edgar brought a little Camelot to Greenville,” said Tracy Donohue. Donohue is an associate professor at ECU in voice and articulation and acting.

She was hired by Loessin in 1983 and worked with him for seven years before his retirement in 1990.

“He had so much flair but he was mostly gracious ... just gracious to people,” she said.
ECU's Harris feels good about draft chance
BY CAULTON TUDOR - Staff Writer
Dwayne Harris recently ran a 4.38-second 40-yard dash for NFL scouts.

In 2010, he rushed 16 times for a 6.5-yard average and had 101 pass receptions for 1,123 yards and 10 touchdowns. He also completed two of three pass attempts, including a TD toss of 39 yards. And he averaged almost 12 yards on 19 punt returns and 21 yards on 41 kickoff returns.

But when the NFL draft begins today in New York, Harris’ No. 1 asset could be the fact that he played at East Carolina, according to his agent.

"That school's built a very good reputation with coaches in the NFL," said agent Tommy Sims of Atlanta. "ECU kids have been making rosters and making plays in the league.

"That may be an intangible, but it's a factor, and it's going to help Dwayne." A 6-foot, 205-pound receiver/return specialist, Harris may be the only Pirate picked this weekend.

But Harris says the recent success of ECU products Linval Joseph (New York Giants), C.J. Wilson (Green Bay Packers) and Chris Johnson (Tennessee Titans) gives him reason to hope for good news.
"No question, it's opened up some doors for me," Harris said this week. "Every team I've met with so far has talked about the program at ECU and how a lot of our guys have panned out."

Harris thinks another plus is the spread offense that Pirates coach Ruffin McNeill and his staff brought in last season. He said two teams - the Atlanta Falcons and the Dallas Cowboys - said the fact that the offense depends heavily on receivers gaining yardage after short quick passes will work in his favor.

"The new offense really helped me get better at dodging the first guy," Harris said. "I talk a lot with David Garrard [the former ECU and current Jacksonville Jaguars quarterback].

"He said in the pros, it's important to make that first defensive player miss you. It buys you five or six quick yards.

"That kind of play, we ran all the time last season."

With luck, Sims thinks Harris could get selected as high as the third round.

"But if he doesn't get picked at all, Dwayne's going to be fine," said Sims, who was drafted by the Indianapolis Colts in the seventh round in 1986. "He's quick, he's tough and he returns kicks. That's going to get him into games fast, no matter where he winds up."

Other than Harris, the Pirates may not have a draft pick this weekend.

ECU running back Jon Williams and offensive lineman Willie Smith could land free-agent tryout contracts.

Rising senior quarterback Dominique Davis could be among the top prospects in the 2012 draft.

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Sculpture Tour 2011: Mountain lights
‘Out of Nature’ towers outside police station

By Erin Wiltgen

Growing up in a small mountain village, Jish, in the Upper Galilee region of northern Israel, Hanna Jubran recalls gazing out over the rolling terrain in the dead of night, eyes following sporadic splatters of lights indicating various town clusters.

That memory stuck with him, and the artistic embodiment now stands resolute in downtown Hillsborough as part of Hillsborough Art Council’s 2011 sculpture tour, which runs through Sept. 30.

The tour, a first for the town, features six pieces placed at various sites within walking distance of downtown for that six-month period. Jubran’s 12-foot-tall “Out of Nature” sits outside the Hillsborough Police Station, 127 N. Churton St.

“It’s ‘Out of Nature’ because it is in fact—the idea came out of nature,” Jubran said. “I grew up in the mountains, and to me it’s just the skyline. That’s why the relationship between the black and the orange. When you look in the dark, the dark of night, you see in the sky out of nature is just a popping of lights. The orange color actually represents that against the skyline. What you see is the light of cities in space.”

Though Jubran grew up in Israel, he received an MFA in sculpture at the University of Wisconsin-Milwaukee before beginning his teaching career there. Currently he is a sculpture professor at East Carolina University in Greenville.

The artist’s work—influenced by the surroundings from whence he came—incorporates natural concepts found in the environment, typically integrating the four elements.

“This symbolism I catch using my work, and that’s in color and texture,” he said, adding he sculpts not only in the steel casting used in “Out of Nature” but also with bronze, iron and stone. “They all sort of deal with the four elements. It’s similar to research in that respect. So the material doesn’t matter.”

Jubran began sculpting professionally more than 30 years ago in Israel, where he began with clay figures before teaching himself to carve stone and cast in concrete.
“I feel the love and comfort in creating artwork,” Jubran said. “I choose to be an artist because of my ability.”

Jubran said he originally wanted to pursue a career in engineering but changed his mind since his village didn’t have any artists to claim as its own.

“For me, you can be whatever you want to be,” he said. “You study. You learn. You put your energy and love into it, and you become who you want to be. We choose what to be and put all our time and energy—hopefully for success, hopefully for the best. That’s how you achieve your goals.”

While at UW-Milwaukee, the artist took courses in ceramics, sculpture and painting. It wasn’t until graduate school in Milwaukee that he settled on the larger 3-D form.

“Painting offers me something that sculpture cannot offer—the illusion and the depth,” he said. “Sculpture allows me the three dimensionality in the actual form, while painting remains flat. I like the physical aspect. I like the texture. I like the variation, the internal form. There is so much I enjoy with sculpture.”

Jubran draws most of his inspiration not just from nature but also from the physical geographical surroundings. One piece, for example, called “Mountain Landscape,” represents just that.

“Many painters usually use the landscape as a means to describe,” he said. “Here I am, a sculptor who is trying to describe nature in the three dimension, in the natural situation.”

And “Out of Nature” fits that description by depicting the landscape of the rolling hills after dark.

“To me, it’s just the skyline,” Jubran said. “Someone is looking at the sky at night, and you see the stars and the planets. That’s where the contrast between the colors is coming from.”

While the artist’s personal inspiration swells from a specific memory or image, however, Jubran said he doesn’t place an exorbitant amount of emphasis on others gleaning that from the piece.

“I’m not trying to make a point,” he said. “For me, I want people to enjoy it and to stop and reflect on what they see. If they get the idea behind it or not, it’s not important. Not everybody’s going to have similar ideas about it.”
That doesn’t mean, however, that he doesn’t want people to walk away without some connection.

“At the same time, I’m not one of those people who says let the people think whatever they want,” he said. “No. I want them to enjoy the form for what it is. And that’s why we have a brochure.”

As for his assigned spot at the police station, Jubran said location itself didn’t really matter to him.

“It doesn’t have anything to do with the police,” he said. “It doesn’t matter where it is. The police, the army—everybody enjoys art, and they need art.”

Reason enough, it seems, to plant sculptures around town in places people pass during their daily routine. Jubran, who has created multiple outdoor pieces, including the sculpture of ECU’s pirate mascot—which he cast with his wife—outside the school stadium, said he loves the concept of outdoor public art.

“I’m very glad to see that Hillsborough’s actually taking part in an initiative in incorporating art in their daily life,” he said. “It reflects on the city, on the town. It reflects on the people, that they are embracing art. I enjoy that, placing my artwork, because I make it for the people. I don’t make it for me; I make it for everybody else.”

Walk the walk

- “Jack,” by Jonathan Bowling of Greenville, N.C., is made of antique farm machinery and demolition scrap. It will be displayed at Eagle Lodge Masonic Hall, 142 W. King St.
- “Oakleaf Horizon,” by Jim Gallucci of Greensboro, is made of galvanized steel. It will be displayed at Old Orange County Courthouse.
- “Joiners,” by Karen Ives of Asheville, is made of wood, paint and metal. It will be displayed at Turnip Patch Park, 333 W. King St.
- “Out of Nature,” by Hanna Jubran of Grimesland, is made of painted steel. It will be displayed at Hillsborough Police Station, 127 N. Churton St.
- “Anhinga,” by Harry McDaniel of Asheville, is made of aluminum. It will be displayed at Burwell School Historic Site, 319 N. Churton St.
- “Stranger in a Strange Land,” by Charles Pilkey of Mint Hill, is made of welded steel and bronze. It will be displayed at Hillsborough Orange County Visitors Center, 150 E. King St.

The people’s choice award will be made based on votes by spectators who will pick up ballots and maps at the Visitor’s Center, 150 E. King St. For more information about Hillsborough Sculpture Tour 2011, visit the Arts Council’s website at www.hillsboroughartscouncil.org or email sculpture@hillsboroughartscouncil.org.
UNCW has its eye out on keeping up with Title IX

By Dan Spears
Dan.Spears@StarNewsOnline.com

In a Tuesday New York Times article on collegiate Title IX compliance, one Division I athletic director compared the words “roster management” to cursing.

At UNC-Wilmington, however, they are merely words on a page to be followed as the university strives to provide the best experience to its current and future athletes.

“It’s a non-issue for UNCW,” athletic director Jimmy Bass said Wednesday afternoon. “We count tennis players as tennis players. Kids that scrimmage with the women’s basketball team are just students.

“We do everything here straight up.”

The Times story was the first in a series on compliance with Title IX, a federal law that mandates equal opportunity and bans discrimination for extra-curricular activities in schools, including athletics.

It told of schools lying about players or manipulating official rosters in order to meet one of the three prongs of compliance: providing opportunities proportionate to student enrollment.

All of the schools cited in the story had football programs, which puts UNCW at an advantage because it does not field one.

According to the school’s athletic website, UNCW had 209 female athletes and 166 male athletes for the 2010-11 school year. That 55.7 percentage of athletes nearly matches the school’s 58.8 percent female population.
“We are actively involved in many Title IX reviews,” said deputy athletic director Pat Howey, who has been with the school for more than 25 years. “There are times where there’s gonna be some difference in participation, but we make sure we’re providing those opportunities.”

The school currently has 17 varsity sports, nine for women and eight for men. Both Howey and Bass said that the school is happy with its athletic status, noting that – despite the lowest budget in the Colonial Athletic Association – it has the most conference titles of any school this academic year.

“I think we’re right on with the number of sports we have and the breakdown,” Bass said. “We’ve had no discussions here about dropping any sports, adding any sports. …

“I think we’ve got a perfect mix right now. Do we need to do better on (funding) scholarships? Sure. But I don’t think we need to change anything.” However, a lack of change now doesn’t mean things will stay the same moving forward.

“There’s still a lot of work to be done,” Howey said. “There will continue to be a lot of work to be done. … We’ve made strides (in Title IX progress), but athletic departments, they really want to do the right thing.”
Virginia Tech will appeal fine over handling of 2007 shootings

By Daniel de Vise

Virginia Tech will appeal a $55,000 fine imposed by the federal government for the school’s handling of the 2007 shooting rampage that left more than 30 students and teachers dead, Attorney General Ken Cuccinelli II said Wednesday in a sharply worded statement.

Cuccinelli (R) called the federal action “appalling” and the Education Department’s four-year investigation of the events “shoddy at best,” reading from a prepared statement in a conference call with reporters.

Federal officials in March announced plans to levy the maximum fine against Virginia Tech for failing to provide timely warnings about the threat to the campus on the day of the massacre, April 16, 2007. An Education Department official wrote that the school’s violations “warrant a fine far in excess of what is currently permissible under the statute.”

At issue is the university’s response when two students were discovered fatally shot in a dormitory on the morning of the shooting rampage. Federal officials contend that university police arrived by 7:24 a.m., yet the first campus-wide e-mail alert didn’t go out until 9:26 a.m.

Cuccinelli portrayed the federal inquiry as “Monday-morning quarterbacking at its very worst.” He accused the department of “bad faith” in issuing critical findings a few months ahead of a planned civil trial in state court.

In four years of inquiry, Cuccinelli said, federal investigators “have not once gotten into the car and driven down to Blacksburg to talk to the police chief or the university president or to anyone else who had to deal with these events in real-time. Their investigation — if you can call it that — appears deeply flawed, and their indifference to the facts on the ground is shocking.”

Cuccinelli said relatively little about whether Virginia Tech had followed the law or its own internal rules in handling the shootings. The Education
Department noted that omission in a brief written response to Cuccinelli’s statement.

“Let’s not get distracted, the real issue is Virginia Tech and its response to the shootings,” the statement said. “Thirty-two students and faculty died on that tragic day and we all want to make sure nothing like that happens again. Our findings say Virginia Tech should have done more to respond. They have the right to appeal our finding, and we will work through that process. In the end, this is about keeping students safe and learning, which is a goal we all share.”

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To recognize the huge potential social networking offers for companies looking to improve knowledge sharing and collaboration among their employees, consider these two facts:

• About half of company knowledge-management initiatives stagnate or fail.
• There are about 131 million U.S. Facebook users between the ages of 18 and 64, and more than 500 million world-wide.

That's more than half a billion people using the same kinds of tools so many companies have struggled to put to productive use. In their private lives, users of Facebook, Twitter and other social media are completely at ease forming communities of shared interests and keeping everyone up-to-date with messages, pictures and documents. Now they are ready to put those same tools to work at the office—to help everyone see who knows what, who needs what information, and how to coordinate their work.

In other words, employees already have the skills for more collaboration. It's up to companies to take advantage of them. Here's how to do just that:

**Have employees identify areas that would benefit from greater collaboration.**

Be explicit. Raise the subject with a question like, "If we had something like Facebook [or Wikipedia, YouTube, LinkedIn, etc.], what part of your work would be better?"

It's likely that many of your employees are already thinking about how they might apply these same tools to improve how they get their jobs done. In fact, they may already have started without you.
In some companies, teams have created Facebook groups around their projects to help them get to know their teammates and have a single place to store project documents. Other savvy teams have studied Facebook, and then asked their IT staff to create a similar online space for collaborative work.

In both cases, employees are taking action based on recognizing unmet needs for online collaboration and knowledge-management tools.

**Don't say no to social networking because of concerns about public sites.** Many companies have valid concerns about security breaches, privacy issues, bandwidth hogging and loss of productivity when employees use social-networking sites like Facebook at the office. But social networking for a business doesn't have to involve public sites. There are many products that allow businesses to set up private systems with internal database, search and chat functionality. Socialtext Inc., Altus vSearch from Altus Inc., Yammer Inc., and Chatter from Salesforce.com Inc. are a few.

These tools support social networking but let the company stay in control and maintain security. Altus vSearch, for example, lets companies capture videos of formal presentations and their associated slides—or informal how-tos and any other video content—and make the material searchable. As on YouTube, viewers can choose to follow particular people or topics. The video files can also integrate personal-profile information about the employees involved. The result is a database of work-related video for training, informal learning, reuse of presentations, and a more-developed, work-focused social network. Material can be made available to employees only, to invited outsiders, or to the public.

**Set clear guidelines for both external and internal social networking and collaboration.** Make it clear to employees that they are personally responsible for the information they post and that real names should be used. Instruct employees as to what information is confidential or proprietary to the company, and how they can get the most out of sharing without putting company secrets at risk. In choosing or creating a system, ask your IT department about their biggest concerns around social networking and how these concerns can be dealt with while still supporting collaboration.

**Start with goals everyone can understand.** Communicate to everyone at the company what you want to achieve, such as better team collaboration or brainstorming for new product or service ideas. Send a clear message that social networking at work should be about work. And make sure everyone at the company is part of the network. Don't build barriers that might exclude people just because of their position in the organization. New ideas can come from unexpected places.

**Make policies and procedures supportive.** Employees will need to make social networking part of their work routines—interacting and answering questions from one another. They'll also need incentives to collaborate.
Raises and promotions based solely on individual performance won't encourage workers to share new ideas or possible solutions. It's also important for employees to be able to track the results when they share an idea, suggest a solution or support a team working on the other side of the world.

**Prepare for expectations of greater democracy.**
Social networkers are accustomed to seeing what their friends are doing, expressing their opinions in polls and being welcomed into conversations. Not all companies wish to be as transparent and open to dialogue as the public social-networking environment is. But there will be pressure for greater transparency in the workplace as social networking is introduced.

"If social media can democratize a country, you had better believe it can democratize your company," Vijay Gurbaxani, a professor of information systems and computer science, said in a speech to chief information officers in February in New Delhi. Mr. Gurbaxani teaches at the Paul Merage School of Business, University of California, Irvine.

You can sidestep tensions by being ready with clear and thoughtful responses as to where employees can expect transparency and open dialogue and where they cannot.

**Be open to change.**
Facebook, YouTube and Twitter are some of the first collaboration models your workers encountered, but they won't be the last. Some of your employees may now be experimenting with mobile video and location-aware applications. Always be willing to learn from employees about new technologies.

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