News, commentary, and opinion
compiled by the East Carolina University News Bureau from:

The Greenville Daily Reflector
The Raleigh News & Observer
The New York Times
The Wall Street Journal
USA Today
The Charlotte Observer
The Fayetteville Observer
The Greensboro News & Record
Newsweek
U.S. News & World Report
Business Week
Time
Parks remembered

She is credited with a key act of civil disobedience that launched the civil rights movement.

By Erica Plouffe Lazure
Special to The Daily Reflector

As civil rights pioneer Rosa Parks was laid to rest near her home in Detroit on Wednesday, more than 200 people gathered at ECU's Mendenhall Student Center to honor her legacy.

Parks, a seamstress and NAACP member who was arrested after refusing to cede her bus seat to a white man in segregated Montgomery, Ala., nearly 50 years ago, died Oct. 24 at the age of 92.

She is credited with a key act of civil disobedience that launched the civil rights movement and the rise of the leadership of Martin Luther King Jr.

"Imagine being denied the right to vote; denied a

See PARKS, B3
quality education; freedom of speech," said Cole Jones, president of ECU's Student Government Association. "Imagine being forced to give up your seat. Sometimes we forget about our freedom, our freedom to take a seat. Let's continue to welcome the obstacles, the challenges that symbolize the legacy of Rosa Parks."

In addition to performances by ECU's Gospel Choir and music faculty members John Kramer and Eric Stellrecht, voices from across campus spoke out about Parks' legacy, and her effect on U.S. history.

"Over the course of the past 15 months, Chancellor Ballard has talked about getting the right people on the bus. Rosa Parks is a perfect example of having the right people on the bus at the right time, sitting in the right seat," said Garrie Moore, ECU's vice-chancellor for student life.

"Things happen when you have the right people on the bus. She sat down because she needed to take a stand, and a stand for the course of humanity, not for herself."

Pat Dunn, ECU faculty member and city councilwoman, said Parks not only served as an example of the power of one person to make a difference, she also served as a kind of mirror of the racial climate in the United States.

"She held up a mirror to the white majority; showed how things really were and it was a vivid picture," Dunn said. "She helped to free us of our own slavery of racial segregation."

Lathan Turner, director of ECU's Ledonia Wright Cultural Center, wondered what Parks would think of the Civil Rights movement as it is today.

"What would she think, if she knew how we can sit by each other, and speak to each other, and walk with each other, almost 50 years after she made that historic decision not to get up from that seat," Turner said.

"We hope she would be proud of our accomplishments, in as much as we are proud of the contribution she has made to this nation."

Eric Plouffe Lazure is a writer with the East Carolina University News Bureau.
Tribute features music, dance, speakers

The Daily Reflector

East Carolina University's diversity manager will lead a tribute to Rosa Parks on Nov. 12 during a program sponsored by the Pitt County and ECU chapters of the NAACP.

Members from the groups will gather at 6 p.m. at Progressive Free Will Baptist Church, 1503 Hooker Road in Greenville. The event is open to the public.

Sallye McKee, assistant to the chancellor for institutional diversity, will pay tribute to Parks along with gospel choirs, step groups and other speakers.

Parks, 92, who died Oct. 24 at her home in Detroit, helped spark the Civil Rights movement when she refused an order to move to the back of a Montgomery, Ala., city bus.

A seamstress, Parks also was a life member of the National Association for the Advancement of Colored People. She was the first woman to join the Montgomery branch in 1943. She later served as the branch’s youth adviser. She was serving as branch secretary when she defied the bus driver’s order on Dec. 1, 1955. Her action prompted the Montgomery bus boycott.
Vital organ(ist)

Weekend concerts on Fisk organ to show mettle of instrument, and player

By Kelley Kirk-Swindell
The Daily Reflector

F for Janette Fishell, patience has been a virtue that's finally yielding rewards. She has waited 10 years to give tonight's concert.

Fishell will play the $1.4 million C.B. Fisk Opus 136 pipe organ at St. Paul's Episcopal Church at two dedicatory recitals for the instrument this weekend, the first at 7:30 p.m. today.

The organ — made by C.B. Fisk Inc. in Gloucester, Mass. — was delivered in more than 3,000 pieces Feb. 20 after a decade of planning, fund-raising and building a space to house the instrument. Its installation has taken more than eight months of daily work.

The second dedicatory concert will be held at 4 p.m. Sunday.

Both performances are to have identical programs, and will include some discussion of the new instrument, christened the Perkins and Wells Memorial Organ in recognition of two local foundations that donated a combined $650,000 toward it.

The two concerts will be "very accessible," said Fishell, music director for St. Paul's and director of the sacred-music degree program at East Carolina University, where she has been for the last 16 years.

"It's not going to be a dry academic event."

N ot even a recent diagnosis of ovarian cancer is going to stop Fishell from performing.

"I had surgery four weeks ago today," she said during an interview at the church on Tuesday.

"It was a serious surgery, but I've listened by my body," Fishell added.

The last two months have been challenging for her. Fishell is in the very early stages of chemotherapy and has been given strict instructions about practicing too much. Playing the organ can be almost a calisthenic workout, requiring both arms and legs.

G rowing up in the small town of Rushville, Ind., also the hometown of NASCAR driver Tony Stewart — Fishell began playing piano at age 5. Her mother wanted one of her three daughters to learn the organ and Fishell's sisters weren't interested, leaving her to fulfill her mother's dream.

"When I was that age, I couldn't wait to control all that sound," she said.

Fishell began taking organ lessons when she was 12, and knew early on that the instrument was her calling.

"I'm living my career aspirations that I had at a very young age," she said.

Her studies of the organ led her to graduate work at Indiana University in Bloomington, concluding in doctoral work at Northwestern University in Chicago.

Fishell is excited that Wilma Jensen, her Indiana University mentor, will be among those attending today's concert.

"(Jensen) had a profound influence on my life and musicianship," Fishell said.

Her former instructor is not the only person traveling to Pitt County for the concerts. Fishell knows of people coming from...
"This is just the beginning. As people hear the power, that's when (they) will truly connect with this instrument."

Janette Fishell
St. Paul's Episcopal Church music director and director of ECU's sacred-music degree program

If you Go!

What: Dedicatory concerts for C.B. Fisk organ
When: 7:30 p.m. today and 4 p.m. Sunday
Where: St. Paul's Episcopal Church, 401 E. Fourth St.
Cost: Free
Call: 328-6851

Wilmington, the Triangle area and Atlanta.
"Some have told me that they will be there twice," Fishell said.
James Moeser, chancellor at the University of North Carolina at Chapel Hill, and his wife, Susan Dickerson Moeser — both concert organists — will attend the Sunday event.

The new Fisk is gaining attention from churches and universities nationwide. Thus far, organizations from California and Tennessee have visited St. Paul's to see the organ.

One group from Nashville, Tenn., has visited the church twice, and has since decided to purchase its own organ from C.B. Fisk.
"It's just a good feeling that another great instrument will (now) be built," Fishell said.

The Perkins and Wells organ stands more than 30 feet high, with 3,119 individual pipes ranging in size from that of a pencil to upwards of 30 feet long. The largest are wood, but the vast majority are made from a lead/tin alloy, which is malleable and can be adjusted.

It will take an entire year before the Fisk has completely "settled" into its new home, Fishell said, at which point it will receive a second tuning.
"To make sure the organ 'speaks' as it should," she explained.

Former Duke University organ curator Norman Ryan has been hired to care for the instrument. The Edenton resident, who worked with the late C.B. Fisk on several projects prior to Fisk's death, will do touch-up tuning prior to every major concert.
"He's Fisk-approved," Fishell joked.

Other than minor adjustments, the Fisk will not require a major tuning for approximately 10 years, she said.

Although the Fisk is located in St. Paul's, it is by no means only for the church, Fishell said. From the project's beginnings, which Fishell began overseeing a decade ago, getting the organ here has been a community effort.
"What's been most surprising is the enthusiasm from people that I never would have dreamt would have been interested," Fishell said. "This is the most

See ORGAN, D3
ORGAN

Continued from D1

A optimistic news we could have
here in Greenville."

St. Paul's formed the
nonprofit East Carolina
Musical Arts Education
Foundation to take care of
ongoing expenses associated
with the organ, to include
employing Ryan.

In addition, the church has
granted ECU the use of the new
Fisk for practice, performance
and education, in perpetuity.

As of Monday, Fishell's ECU
students will begin classes at St.
Paul's.

"They are just so excited," she
said, "I want to teach my
students how to teach the
organ."

Currently there are
approximately 20 students
enrolled in ECU's sacred-music
and organ-performance
programs.

In the future, Fishell's
husband, Colin Andrews, has
aspirations of running an organ
academy for local middle and
high school students who
otherwise would not have
access to such an instrument.

Fishell said that they hope to
have the academy up and
running by next year.

"Being from a small town
myself has taught me that there
is talent everywhere," Fishell
said.

But for now, it's the charms
of the new organ — built to
imitate an entire orchestra —
that are foremost on Fishell's
mind. She beams as she
describes the Fisk's
"transformative" quality.

"This is just the beginning,"
she said. "As people hear the
power, that's when (they) will
truly connect with this
instrument."

Contact Kelley Kirk-Swindell
at 329-9596 or
kkirkswindell@coxnc.com.
NO QUICK FIX FOR LONGER GAMES

BY J.P. GIGLIO
STAFF WRITER

You've got tickets for Saturday's game in Chapel Hill.
You've packed the car with a cooler and a grill.

How about a pillow?
College football games last longer than a Renée Zellweger marriage. Across the ACC, the average game time is 3 hours and 22 minutes for games through Oct. 22. That's up 8 minutes from all games a year ago. The Tar Heels' first six games were even longer at an average of 3 hours and 29 minutes.

At UNC, the average game time is almost a half-hour longer than it was 20 years ago. It won't get any shorter Saturday with the Heels' game against Boston College being shown on television.

"Too long, way too long," said Georgia Tech coach Chan Gailey after his team outlasted UNC in a 3 hour, 50-minute epic in September. "It feels like we've been playing two hours, and I look up at the scoreboard and there's four minutes left in the first quarter."

A combination of college's clock rules and TV commercials have caused the increase. Instant replay is not a culprit. The addition of replay to the ACC this season has added only an average of 1 minute and 27 seconds.

Get used to the long games.
N.C. State coach Chuck Amato, a member of the board of trustees for the American Football Coaches Association, said the topic is discussed "every year" but there hasn't been any action to change it.

SEE LONG GAMES, PAGE 4C

LONG GAMES
CONTINUED FROM PAGE 1C

The easy thing to do is blame television and expansion and the ACC's new TV deal, but the NFL, even with more commercials, plays a shorter game at 3:08.

So what's the delay?
Penalties and incomplete passes are inherent stoppages in the game, college or pro. However, there are four major differences in the timing of the college game: the play clock, first downs, out-of-bounds and halftime.

The college game uses a 25-second play clock, compared to a 40-second play clock in the NFL. A shorter play clock equals more plays per game, which opens the door for more incomplete passes or penalties. The average NFL game has 151 plays per game, including kickoffs and extra points; the college game is closer to 170.

After every first down in college football, the clock stops until the first-down markers are moved and set. The NFL doesn't stop the clock for any first downs.

If a college player goes out of bounds, the clock stops and doesn't start until the ball is snapped for the next play. In the NFL, if a player goes out of bounds, the clock stops until the ball is set, then starts before the snap. During the final five minutes of the second and fourth quarters, the clock stops until the ball is snapped, as in college.

Also, halftime lasts 20 minutes in college and just 12 in the NFL.
"Every little spot is an opportunity to pick up [time]," Amato said.
AFCA president Grant Teaff said the timing topic has been overshadowed by replay and the postseason at the coaches' association's annual meetings.

Teaff said the board of trustees would have to recommend any changes involving game times and present a proposal to the NCAA rules committee.

The issue has never gotten that far, Teaff said.

"It appears to be rearing its ugly head again," Teaff said. "When the games go too long, you lose attention the span of everybody. Nobody wants that, especially the television networks. They really disdain anything past 3 hours and 15 minutes."

The ACC's television partners would have the power to influence the coaches' association.

Disney's ESPN and ABC own the national league contract with the ACC. An ESPN spokesman said they have not researched the data and would not comment.

Jefferson-Pilot Communications produces the weekly noon game for the ACC. Jimmy Rayburn, an executive producer for Jefferson-Pilot, said college coaches are reluctant to make any changes to the college game to make it resemble the NFL.

"That really gets them going," Rayburn said. "You mention the NFL and they don't want to do anything the NFL does. Then again, nobody wanted replay three years ago, so ..."

With the additions of Miami, Virginia Tech and Boston College and a new emphasis on football, the ACC renegotiated its football and basketball television deals with Jefferson-Pilot in May 2004. The deal, worth about $35 million annually, is set through the 2010-2011 season.

Television commercials do add almost 30 minutes to each broadcast.

"You have to sell ads, and that's part of it," Amato said. "You have to have them."

Forty-five of the ACC's first 54 games were on television. For those games through Oct. 22, the average length of a TV game is 3:27, compared to 3:01 for those not on TV.

On the Jefferson-Pilot-produced broadcast the typical format has six minutes of commercials per quarter, which equals 24 minutes. There is a two-minute break in between the first and second quarters and third and fourth quarters. That's four more minutes.

Any late-game timeouts could add another two minutes.

In the NFL, the commercials add up to 7:30 minutes per quarter or 30 minutes per game, with four minutes between quarters for a total of 34 minutes.

But the NFL, a slave to its multibillion dollar TV contracts, makes sure it gets the games to fit into a 3:10 window.

Because there's no way around the commercials, the other options would have been changed.

"We had talked about going to a 40-second clock, like the NFL. Shortening the time at halftime, like NFL," Amato said. "But we felt that this is college football."

And in college football, the games keep getting longer and longer.
Lottery CEOs costly, official warns
Director of Tennessee lottery advises commission on what to expect
By David Rice
JOURNAL RALEIGH BUREAU
Monday, October 31, 2005

RALEIGH

Rebecca Paul is something of a star in the lottery industry. She has run the Illinois lottery. She started up new lotteries in Florida in 1987, Georgia in 1993 and Tennessee in 2004.

In her first year as the director of the Tennessee Lottery, Paul was paid $702,000 - a $350,000 base salary, plus incentive bonuses that the officials who lured her from Georgia to Nashville agreed to pay.

So as the N.C. Lottery Commission searches for someone to run the state’s new lottery, commission chairman Charles Sanders warns that the executive director - who will run the equivalent of a billion-dollar business - could be paid well more than the governor and the highest-paid state employee.

Sanders said that the commission has received about 15 applications from qualified candidates so far. Sanders says that the commission hopes to start interviewing candidates next month, and he wants to hire someone with experience starting a lottery.

North Carolina will get exactly one chance to start a lottery right, he said.

"It's only once..., It takes a very special person," he said. "I just think the public should understand that this is not something that is the usual state business."

Though Paul's compensation stands out, a survey of lottery directors' pay in other neighboring states and in Oklahoma - which started its lottery this month - found that they are paid from $129,000 to $325,000.

Some are appointed by the governor and have their salary set by state law. Others are hired by a commission and negotiate performance bonuses.

Paul met with commission members in Raleigh last week and told them that a director's salary is well worth it if an experienced lottery director can start up the games early, earning the state a million dollars a day in profit.

The Tennessee Lottery started three weeks ahead of schedule in January 2004, she said, earning $30 million for the state.

"Every day you don't sell a ticket, you're going to lose a million dollars in profit ... for education. A week early is $7 million for education," she said. "Unless you've been through a start-up, you have no idea where the minefields are."

Paul spoke of one state, which she declined to name, that started a lottery without establishing claim offices where winners could claim their money. Others struggle to design the forms that some winners must submit to cash in.

When negotiating a director's salary, "I would suggest not being penny wise and pound foolish. Fifty thousand more, or $100,000 more, if it brings in $30 million, is a pretty easy decision to make," Paul said.

In addition to a base salary, Sanders said that North Carolina's new lottery director is likely to be offered performance incentives that could add to his or her pay for, say, starting the lottery ahead of schedule.

Paul said that when she got her first bonus for starting the lottery in Florida, "I went and bought my late husband a Porsche. He was dying, and he'd always wanted a Porsche."

When she moved to Georgia, she said she asked for a start-up bonus for every employee who would be involved in a campaign-like, 18-hour-a-day effort to start up the lottery there.

"They're going to be there, too," she said. "They probably aren't the kind of people who's a lifer in state government. I want people who thrive on at-risk pay."

She advised the commission members to find a director who has started a lottery. "The person you want may not apply because they're real happy where they are," she said. "You might want to look beyond the applicant pool for somebody with real experience in the areas you need."

The commission also might want to consider second-level lottery officials who have been through more than one lottery start-up, she said.

Paul said later that without the start-up bonuses that were built into her initial compensation in Tennessee, she was paid about $600,000 last year.

"If the person you hire can start you one day early because they've done it before, that's worth a million dollars," she said.

"One mistake could cost you millions and millions of dollars. You're paying for expertise, integrity, work ethic and the ability to know what the mistakes are. I mean, you can do it quickly and not do it right," she said.

In Georgia, she said, she hired both marketing and technology professionals with experience starting lotteries.

She said she wanted technology experts to monitor lottery vendors. "I didn't want all the technology experience on the vendor's side," she said.

Paul, 56, said she has fallen in love with a Tennessee legislator and doesn't plan to apply for the director's job in North Carolina. "I moved to Tennessee and fell in love," she said.

The executive director and his or her team will play a key role in choosing which lottery vendor wins a multi-million-dollar contract to run North Carolina's games.

Paul told the commission that lottery professionals should evaluate the proposals, which can consume 10 hours a day, seven days a week for four weeks.

The industry is dominated by two companies - Rhode Island's GTECH Corp. and New York's Scientific Games Inc. Paul warned that suggestions of favoritism are inevitable. "This is such a small business - everybody is perceived to be closer to one group than another group. It is a perception," she said.

David Gale, the executive director of the North American Association of State and Provincial Lotteries, told the lottery commission last week that turnover among key personnel is one of the biggest problems facing state lotteries.

Unlike North Carolina's director, some directors are appointed by governors, and their jobs are subject to political tides, he said. "The average tenure of the typical lottery director is about three years," Gale said. "I think that's the biggest drawback."

Gale said later that lottery directors are paid anywhere from $40,000 a year to Paul's $700,000 - but he doesn't consider them overpaid.

"At this point, including Rebecca Paul, I don't believe anybody is paid comparable to other industries. If you're generating $4 billion or $5 billion in sales, what is that position worth?" he said.

John Hood, a lottery critic who is the president of the conservative John Locke Foundation, said that a $700,000 salary for a lottery director is "ridiculous."

"I think it would be ironic if the lottery director is paid even more than the chancellors of the universities," Hood said. "They manage a larger enterprise and arguably deliver a better value for the public."

Molly Broad, the outgoing president of the University of North Carolina system, makes $312,504. When her successor Erskine Bowles takes over Jan. 1, he will be paid $425,000.

Martin Lancaster, the president of the N.C. community college system, makes $200,000.

The highest-paid state employee is Walter Chitwood, a cardiac surgeon at East Carolina University. He was paid $969,500 in state funds, medical receipts and research-grant money in 2004.

Gov. Mike Easley is paid a salary of $123,819.

But even Hood said that it's hard to argue against incentives for maximizing lottery revenue.

"The problem here is not so much that - it's that the state is attempting to operate a profit-maximizing business," he said. "Incentive structures aren't bad in the public sector, but no one could come up with a half-million dollar payoff in any other state agency.""}

Meanwhile, Sanders, the chairman of the lottery commission, has tried to prepare the public for what the lottery director could be paid.

"We're not talking about $400,000 or $500,000. We're talking about salaries that may be beyond what the highest-paid state employee is paid," he said, adding that performance bonuses will likely be part of the package. "If someone's going to roll up their sleeves, knows what they're doing and is going to get out there and work, I think we should pay them what they're worth," he said.

- David Rice can be reached in Raleigh at (919) 833-9056 or at drice@wsjourn.com

This story can be found at: http://www.journalong.com/servlet/Satellite?pagename=WSJ%2FGArticle%2FWSJ_BasicArticle&c=MGArticle&cid=11287678486444&path=localnews!section!article&sz=1037645509099

Go Back