



Local and National News

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"And Ye Shall Know The Truth..."

February 24, 2016

Perry Burroughs 12th Black History Brunch



Councilwoman Yvonne Harper, Cheryl Tyler-Folsom, Diana Whitehead and Barbara Kyles

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Replacing Scalia: The Fierce Urgency of Now

By Rev. Donald L. Perryman, D.Min.

The Truth Contributor

.... We've got to decide if it's going to be this generation or never.

- Daisy Bates, Civil rights activist



Earlier this month, U.S. Supreme Court Justice Antonin Scalia passed away at age 79. He is survived by his loving wife Maureen, nine children and dozens of grandchildren. To Scalia's family and friends, I offer my most heartfelt condolences.

But I'm not going to lie. I don't have the "liberal love for Antonin Scalia" that others proclaim. I have disagreed with the "originalist" approach to the justice's interpretation of the constitution as well as most, if not all, of his rulings from the bench.

However, what I can truthfully say is that, from my point of view, this was a man of great intellect and even greater influence – for better or, as it were, sometimes for worse.

Nevertheless, in the wake of Justice Scalia's passing, we currently find ourselves at a critical juncture in our historic struggle for justice and social change. Which road we decide to take will determine much about our country and our community, in both the short term and the long term.

On the one hand, there are those who argue that we should not act to replace Scalia, merely because we are in a presidential election year. Their argument is, "we should wait and see who wins the election in November and take the road that presents itself at that time."

However, I respectfully disagree.

Instead, I view our current crossroads through the lens of "the fierce urgency of now," a phrase President Obama borrowed from Martin Luther King, Jr. and championed during his first election. Our president should fulfill the constitutional mandate that is afforded him, and nominate a replacement for Justice Scalia. And the U.S. Senate, too, should fulfill its constitutional mandate to afford the president with advice and consent – meaning a hearing and an up-or-down vote on the President's nominee.

Why We Can't Wait!:

Consider what is at stake. Many critical issues are before the Court today. If we do not have a ninth justice – and soon, many of these issues will remain undecided, leaving the lives of people in limbo and a multitude of human needs unattended.

In just this term alone, the Court has to consider key issues such as the following:

- **Affirmative action.** In a case out of Texas, the Court is currently considering whether opportunity will continue in the pursuit of higher education for those who

may lack the non-academic criteria of privilege or legacy. A close vote – perhaps a 4-4 vote on a Court without Scalia – is possible.

- **The right to organize.** In a case out of California, the Court is considering severely curtailing the rights of workers to organize for better wages, working conditions, hiring practices and other rights. Without Scalia, a 4-4 vote on the Court not only is possible, but is expected.

- **Voting rights.** In another case out of Texas, voting rights – our rights – are at stake. Since 2012, at least, there has been a not-so-subtle attempt by conservative political strategists to roll back the civil rights-era legislation designed to eliminate racial discrimination in elections. Again, a 4-4 vote on the Court (without Scalia) is expected.

Other key court cases this term have to do with capital punishment and who lives and who dies; access to health care and even religious liberty.

Some who disagree with the road I would take argue that there is no time for the president to nominate, and the Senate to consider, a replacement for Justice Scalia.

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Community Calendar

February 21

City of Zion, Mt Zion Church Family and Friends Day: 10:30 am; Guest speaker Pastor Reginald Perry of Victorian Believers Ministry Virgin Islands and the BGSU Choir: 419-246-1850 or cozmztzionchurch.com

Third Baptist Church (Holland) 28th Annual Black History Month Musical: 4 pm
Indiana Avenue MBC 70th Church Anniversary: 4 pm service; "Mark of a true church – to love, others, to honor others, to serve others, to help others, to bless others;" Guest speaker Rev. Jerry Boose and Second Baptist: 419-246-3850

February 26

Braden United Methodist Church Soul Food Potluck Dinner and Panel Discussion: 6 pm; Discussion of stereotypes as portrayed in the media on race, gender, class, religion and culture: 419-386-2700

February 27

4th Annual Youth State Day: Ottawa Park Ice Rink; 10 am to 1 pm; Open to area youth of all ages; Special guest Spike the Walleye: 419-936-2657

February 28

Third Baptist Church (Holland) 28th Annual Black History Month Musical: 4 pm
Indiana Avenue MBC 70th Church Anniversary: 4 pm service; "Mark of a true church – to love, others, to honor others, to serve others, to help others, to bless others;" Guest speaker Rev. Willie Perryman and Jerusalem Baptist: 419-246-3850

Search Lite Community Church Friends and Family Day: 11:30 am; "A New Beginning"

March 6

Interdenominational Ministerial Alliance Black History Month Celebration: 4 pm;
First Church of God; Speaker Bishop Robert Culp
Owens Community College Free Pops Band Concert: 2 pm; Center for Fine & Performing Arts Theater; Marches, sax solo, St. Patrick's Day medley, tribute to Louis Armstrong: 567-661-7081

March 19

Flanders Road Church of Christ Clothing Giveaway: 10 am to 1 pm

The Sojourner's Truth

Toledo's Truthful African American
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The Oscar, "I Did the Most For You People"

By Lafe Tolliver, Esq
Guest Column

Isn't it thrilling for someone or for some bodies to be fighting over you. I mean, to think that you are worth all of that and a bag of chips to see national politicians duke it out in public for the bragging rights of who did more for black folks is heart warming.

I mean, other than national headlines about black-on-black crime statistics as the only regular news that is reported about black people, we now have the seasonal privilege of having Hillary Clinton and Bernie Sanders tussling over the right for the political Oscar of, "I Did The Most For You People."

It is being a badge of honor for either Bernie or Hillary to be cast into the role of

the suffering, brave and stoic white "bwana" who puts his or her neck on the line so that "you people" could sit down at the grown ups table.

Each side is bringing out anything and everything to show the critical African-American voting bloc that its candidate should be anointed with the coveted jewel of being, "down with black people."

Bernie even met with Al Sharpton and rappers to show that he has street cred and that he is no johnny-come-lately to the civil rights struggle. Why, there is even a picture far back as 1963 that shows Bernie being arrested in Chicago regarding his involvement in the desegregation of housing.

Of course, Hillary brushed off her resume to show that since the crossing of the Red Sea, she was all in it to win it for people of color and that no white person who is running for the presidency can hold a candle to her stellar record.

Even civil rights icons such as the lion John Lewis and Representative Clyburn of South Carolina have been on national TV propping up the civil rights credentials of Hillary.

It is a trope worth repeating again and again: The Democratic presidential nominee needs the brown and black vote to get into the White House since it appears that Donald Trump will be the Republican nominee and that he will sway a lot of blue dog Democrats (white males in both the North and the South) to switch allegiances and go Republican in the fall.

It is a sad reality of national politics that brown and black voters are wooed and coveted

every two or four years but when that quick shotgun marriage is done, it is business as usual and the urgent political and economic needs of the black and brown communities become old news.

In other words, same-O, same-O.

Come to think of it, shouldn't there be a litmus test of some sort to give to these

politicos when they come knocking at your door or want to stand in your church pulpit so that you can test and see if they have any grasp of Black America?

To that end, I was able to personally commission the august Chicago polling firm of Black & Blacker to provide to my dear readers a sampling of questions that Bernie and Hillary should be required to answer (no tutors and cheat sheets) during a live BET televised interview.

These questions are designed to get a snapshot of the knowledge that these politicians have of the black community and to see if they are simply fronting or are making it real.

At the end of these sample questions, I will be asking my readers to reimburse me for the considerable cost of this polling test.

One: Who was Crispus Attucks?

Two: What are the origins of the Brer' Rabbit stories?

Three: What does C.O.R.E. mean?

Four: Who was Dr. Martin Luther King's favorite gospel singer?

Five: What is meant by the word: octoroon?

Six: Name five historically black colleges or universities

Seven: What was George Washington Carver famous for?

Eight: What is Beyonce's real birth name?

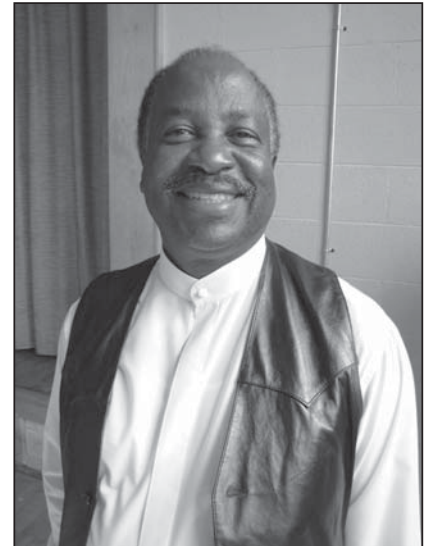
Nine: Name the black man who has been given credit for laying out the design of Washington, D.C.

Ten: What famously named congressional district did the late Adam Clayton Powell represent?

Eleven: What novel was the late Alex Haley famous for?

Twelve: In the Baptist Church, what is the purpose of the mourners' bench?

Thirteen: Name the U.S. Supreme Court case that held that there are no rights of a black man that a white man must respect.



Lafe Tolliver, Esq

Fourteen: What is Juneteenth Day?

Fifteen: Who was Nat Turner?

Sixteen: What year was the case of Brown v. Board of Education decided?

Seventeen: If I said, "Yo Mama!"...is that a good thing or a bad thing?

Eighteen: What year was the March on Washington and were you there?

Nineteen: What was Madame Walker famous for?

Twenty: What was the biggest slave port on the East Coast?

Twenty One: True or False: In the U.S. Constitution, black people were once counted as 3/5's of a man.

Twenty-Two: Where do chitlins come from?

Twenty-Three: What does the phrase, "last hired and first fired" mean.

If the candidates miss more than five of the above questions, you need to consider whether or not they are in fact, "down with black people!"

Now, due to the considerable monies that I expended for the above polling, I am gently asking each reader to send me a non traceable money order for \$35.89 plus shipping and handling fees of \$4.22 so I can recoup my costs.

If you are unable or unwilling to do it, then I say to you: "Yo Mama!"

Contact Lafe Tolliver at Tolliver@Juno.com

Perryman... continued from page 2

But, Let History be the Judge:

President Obama has well over 300 days left in office. Historically, it has taken just 67 days, on average, between the time a Supreme Court nomination is announced and the Senate votes. Even considering the current gridlock in our nation's capital, the longest time ever - between a nomination and a Senate vote - has been 125 days. Our president has more than twice that amount of time remaining in his term.

More than 58 percent of Ohioans want to see a new justice this year, compared to 35 percent who want to wait, according to a recent poll. Among Ohio independent voters, those who support approving a re-

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The African American Parents' Association—Looking Back and Thinking Ahead: Lessons from the Past

By Lynne Hamer and Willie McKether

The Truth Contributors

To be sure, Community Conversations prides itself in listening to the voices of all community residents and groups—the very essence of diversity and inclusion. Readers who have attended Conversations over the past two years know that our collective mission is to find common strategies and approaches through our Conversations that help lead to improved P-12 and post-secondary education for our students.



Lynne Hamer, Ph.D



Willie McKether, Ph.D

Towards that end, this past week we heard from the African American Parents' Association (AAPA), which Community Conversations described as “an essential voice in Toledo schooling.”

Charles Brown, a founding member and president of AAPA, recounted the history of the organization. “We started in 1995 with the goal to be like a union,” representing first and foremost the interests of parents and children, but also working with teachers and principals. Even though it is ethnically African American in name, the organization included and includes non-African American members, and has worked across racial lines to help all students, parents and teachers, not just black students, parents and teachers.

Significantly, the AAPA has operated for 21 years without receiving funding from any sources. Leadership and advocacy has been entirely on a volunteer basis. The leadership is motivated largely by citizenship.

Twila Page, another founding member of AAPA, noted that none of the AAPA leadership currently has children in the system, “but we know that if a child isn’t educated, they can’t contribute to society in any positive way.”

The AAPA has worked toward improving children’s schooling by educating parents to navigate the

system, identifying equity concerns, and supporting teachers.

Educating parents to navigate the system

In 1995, AAPA members saw transparency of the system as the major issue. Their activities at that time, and still into the present, mostly involved going to hearings for teachers, principals, parents, and students. As Brown stated, their goal

was “to make sure everybody is able to navigate the system when the system is often complex.”

The group developed connections and expertise to find necessary information and to file required paperwork in order to ensure all involved received due process. Along with working with individuals on their cases, the AAPA held forums for the public on the themes:

Know the rules
Know the law
Know your rights

Know how to advocate for your student

“The goal was to get parents on their feet so they would be able to do what we could do,” said Brown. In this way, AAPA has functioned, and continues to function, as an important community educator of parents.

Educating parents is a way to support children. Page stated the group’s mantra: “We are unashamedly for children.” As an AAPA member, Page has worked with children whose disciplinary hearings stem from referrals such as “disturbance in the hallway,” “arguing with another,” “threw a penny in the classroom,” or “inciting others to curse or yell.” Page noted that these are, of course, unacceptable behaviors, but “these are no reasons for a child to be put in a cell.”

Of course, the teacher and school were not literally putting children in cells. Page’s “put in a cell” refers to what is metaphorically called “the school to prison pipeline.” The “pipeline” refers to the path starting with referrals to the principal’s office, continuing with longer exclusions from the classroom such as suspensions and expulsions, and often ending in placement in the juvenile justice system, or dropping out and ending up in the adult justice system.

A barrier to stemming the flow of children into the pipeline is a lack of understanding among the population at large of how it works—that it begins with one teacher’s referral to the principal’s office, and with one principal’s referral for exclusionary disciplinary action. And, as we discuss later, what merits a trip to the principal’s office depends greatly on a teacher’s worldview.

The AAPA has recognized and acted on the understanding that early intervention in the process, starting with insistence on due process, is essential to avoiding students’ ending up in the pipeline.

Page noted that the AAPA has worked effectively with area districts including Maumee, Perrysburg, Sylvania, and Springfield, and with districts as far away as Maryland. In most of these cases, the districts “have accepted us and we’ve gotten resolutions,” Page said.

Addressing inequities in educational opportunity

Members of the AAPA have also worked with other local organizations to help assure equity for all students in public schooling. Inequities that the AAPA has brought up to the schools include a disparity between elementary schools in library access and policies for checking out books, and a disparity between high schools in the number of advanced classes necessary for college success.

Page noted that, too often, “Once we raise a problem, a firewall goes up. When that happens, we have to go around it to the state.” Or sometimes to the federal government: AAPA members contributed data toward a 2009 complaint to the U.S. Department of Education that recently reached agreement (see the Toledo Blade report, (<http://www.toledoblade.com/Education/2016/01/22/U-S-orders-TPS-to-give-equal-access.html>)).

Related to equity issues raised by the DOE, long-time AAPA member Steven Flagg showed data indicating that nearly twice as many new teachers and more than twice as many vacancies among teaching staff in the TPS schools scoring in the bottom 10 percent than in those in the top 10 percent.

The turnover rate for schools in the bottom 10 percent is, according to Flagg, nearly three times that of the top 10 percent: the bottom 10 percent has a 17.98 percent turnover rate while the top 10 percent has a 5.84 percent turnover. Staffing schools with teachers who have experience and advanced degrees, at the same rate whether a school is low-performing or high-performing, is an equity issue.

Supporting teachers

A third role the AAPA has taken has been supporting teachers. The AAPA has worked with both black and white teachers over the years, again with the effort to help them “navigate the system” when facing disciplinary hearings and possible dismissal.

AAPA member Gloria Sturdivant recounted how often, when a teacher faces a disciplinary hearing, it is for the charge of poor “classroom management.”

... continued on page 5

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AAPA... continued from page 4

This cuts to the core of one of the main problems cited in research on urban schooling: a cultural mismatch not only between a teacher and her/his students and their parents, but also, sometimes between school policies and practices, and a teacher's cultural knowledge.

For example, Sturdivant explained, a teacher might prefer to keep a child who is having problems in the classroom, rather than send the child to the principal's office, knowing that she can allow the child space and time to sooth away problems brought from home. Another teacher might think the correct way to "manage" that situation was to send the child to the principal's office.

What is good classroom management to one teacher might be perceived as bad classroom management to another. This has potential to create—and has created—problems if a teacher with the latter view has influence over the evaluation of a teacher with the former.

Understanding that even teachers within a system operate from different understandings, and working with those understandings, can require intervention from organizations like the AAPA. In her profoundly influential book *Other People's Children: Cultural Conflict in the Classroom* (first published in 1995; reissued in 2006), Dr. Lisa Delpit comments:

We [teachers] all carry worlds in our heads, and those worlds are decidedly different. We as educators set out to teach, but how can we reach the worlds of others when we don't even know they exist? Indeed, many of us don't even realize that our own worlds exist only in our heads and in the cultural institutions we have built to support them... the 'realities' displayed in various participants' minds are entirely different terrains. When one player moves right and up a hill, the other player perceives him as moving left and into a river. (2006, p. xxiv)

That is, the "reality" of classroom management is not unitary and is always contested. We have quoted here

from Delpit's introductory overview: Delpit's book, however, is full of scenarios similar to that described by Sturdivant, in which teachers within schools are operating with a cultural reality in mind completely different from that of students, parents, and in some cases, other teachers.

Sturdivant's husband, Tyrone Sturdivant, has also been an active AAPA member. He recalled his own childhood experience, saying, "I went to Pickett, and I can name all my teachers: they lived in my neighborhood, they brought their kids to our school." Nowadays, teacher turnover is high, particularly in urban districts where the majority of teacher drive into the neighborhood for work, then drive back home to their own communities.

With this memory of a different era, Sturdivant identified a problem related to equity that we all have to work together to solve. He explained, "How do we get teachers into schools who will stay? What can TPS do? We say we're going to hire new teachers in, but then they leave." As Drs. Victoria Chou and Steven Tozer explain in *Partnering to prepare urban teachers: A call to activism* (2008), high teacher turnover resulting in an over-representation of new, inexperienced teachers is not a problem unique to Toledo but one shared by urban districts throughout the U.S.

Moving forward together

As writers of this column, a folklorist and an anthropologist, we know that the bits of history recounted here are not the only history, but are important histories of important events, as experienced and told from individuals' points of view.

It is essential that we as a community and a society listen to all histories and learn from all voices, because only when we heed all do we begin to get a full picture of the reality we have made and an understanding of the one we are charged with making. Indeed, Delpit argues that the core problem in educational institutions of all levels today

is that "the worldviews of those with privileged positions are taken as the only reality, while the worldviews of those less powerful are dismissed as inconsequential" (2006, p. xxv).

That is why we have Community Conversations: for all to contribute their experiences and all to listen to each other's experiences. As a flexible group, in which over 150 participants come and go as they have time and interest, and otherwise stay informed via email and Facebook, we are in a great position to be able to hear histories from all perspectives.

For example, Community Conversations participants include numerous individuals with close ties to Toledo Public Schools and Toledo Federation of Teachers. These participants know that they are invited to offer to lead the conversation, or to invite representatives from their organizations, in future weeks.

We have quoted before Martin Luther King's famous observation, "We must learn to live together as brothers or perish together as fools." Conversation is essential if we are to learn to live together—and work together—"unashamedly" for the good of our students.

Works Cited

Chou, V., & Tozer, S. (2008). What's urban got to do with it? The meanings of urban in urban teacher preparation and development. In F. Peterman (Ed.), *Partnering to prepare urban teachers: A call to activism* (pp. 1-20). New York, NY: Peter Lang.

Delpit, L. ([1995] 2006). *Other people's children: Cultural conflict in the classroom*. New York: The New Press.

Everyone is welcome to join in the Community Conversations, alternate Mondays, 6:30-8:00 pm, at various



Gloria Sturdivant, Tyrone Sturdivant, Steven Flagg, Charles Brown and Twila Page

branches of the Toledo-Lucas County Public Library system. The next conversation will take place at the Kent Branch, 3101 Collingwood Blvd., on Monday, February 29. Our program will be a discussion on "Equity and Institutional Discrimination: Taking Responsibility for Change."

Programs are developed by the Community Conversations Steering Committee, which vets ideas for future speakers, develops the calendar of speakers, and works with speakers to bring their knowledge into the conversation. The Steering Committee has never told an individual or group that their knowledge is not welcome or needed: if you have an idea for a conversation, please let us know.

The authors of this column are faculty at the University of Toledo and facilitate the group "Community Conversations for School Success." Dr. Lynne Hamer is Professor of Educational Foundations and Leadership and directs UT@TPS. Dr. Willie McKether is Associate Dean in the College of Language, Literature and Social Science, and Special Assistant to the President for Diversity. Email lynn.hamer@utoledo.edu or willie.mckether@utoledo.edu to get on the Community Conversations email list, or join our public Facebook page at "Community Conversations for School Success Toledo."



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The Soulcial Scene

Perry Burroughs Club Holds 12th Annual Black History Brunch

Sojourner's Truth Staff

The Perry Burroughs Democratic Women's Club held its 12th annual Black History Brunch on Saturday, February 20 at the Premiere Banquet Hall. As usual the event featured presentations from the many students in attendance and a keynote address from a prominent visitor – Aisha Dew, former chairman of the Mecklenburg County (N.C.) Democratic Party.

The program's mistress of ceremony was Val- lie Bowman-English, Toledo Clerk of Court and a Perry Burroughs member. Remarks were offered by Toledo Mayor Paula Hicks-Hudson, also a club member.

Then students from over 20 schools or organizations addressed the audience and presented the speaker with tokens of their appreciation. The students were present at the brunch courtesy of a number of local sponsors –



Aisha Dew

businesses, union locals, churches and elected officials.

Dew, the chairman of the Mecklenburg County Democratic Party from 2011 to 2013 was the first African-American woman to hold that post. She served during the time when the national Democratic Party held its presidential nominating convention in 2012 in Charlotte – the county seat.

Dew, a graduate of Salem College, attended both Wake Forest University and the Yale University School of Drama to receive training in acting and theater. She is currently a project coordinator with TIAA-CREF. In addition to her extensive political activities, Dew is also active as a producer, actress and director in community theater and she devotes a great deal of time working as a community advocate.

Councilwoman Yvonne Harper, longtime president of the Perry Burroughs Club, introduced the guest speaker.

The Perry Burroughs club is the largest Democratic Club in Lucas County and was founded in 1942.



Gary Johnson and Rev. Randall Parker



Councilwoman Yvonne Harper, Cheryl Tyler-Folsom, Diana Whitehead and Barbara Kyles



Toledo Councilwoman Cecelia Adams, PhD and Michelle McCaster



JOB POSTING - FIELD TECHNICIAN

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Deadline is March 2, 2016 or until the position is filled.

Assistant Principal William White and Principal Willie Ward and the students of MLK Academy for boys toast the future



Wilma Brown, State Rep Edna Brown PBOWC Member Paula Hicks-Hudson



Lucas County Commissioners Tina Skeldon Wozniak and Pete Gerken (left and right) and TPS Superintendent Romules Durant, EdD



The Soulcial Scene

Business Etiquette and Leadership in the 21 Century

By Robin Reeves

Soulcial Scene Contributor

When I think about the social scene in Toledo I think about how many times we turn a social scene into a networking, educational, political or maybe even a strategic move.

I'm guilty.

I recently attended a wonderful party with some of Toledo and Michigan finest residents. I started out doing really well with casual greetings and sharing pleasantries about who and what had brought us all together, sharing stories and laughing about passed encounters, and then it happened.

I made an social etiquette blunder, I asked a business question at a social event that had nothing to do with what brought us together in the first place. I quickly recognized that I had switched to business and said "I'm sorry we are not here for that we can talk later" and the person I was speaking with was very gracious and said in short, no problem...email me and then we switched back to a more casual social conversation.

My point with this story is as I've said in other articles, etiquette is about the other person and how comfortable they feel with you.

This brings me to ask the ques-



Robin Reeves

tion, do you have a strategy in place to help you as a leader to recognize where your team's level of maturity and abilities are in order to achieve the desired goal?

In our community and around the world, this is a time of politics, organizations and churches changing leadership. New teams have been developed, board members

terms have expired and new board members have accepted a seat at the table. People are seeking to retire and preparing their successors, or people are striving to move into new leadership roles.

Again, do you have a strategy in place to help you as a leader recognize where your team's level of maturity and ability stands? Does your team represent your image and brand in a decent etiquette manner without you having to continue to coach them on what to say or how to act on a day-to-day basis?

In my story, my instincts kicked in and said STOP this is not a decent behavior/conversation at this time. In other words, this is not in good taste. If I did not recognize that I was dis-

playing poor taste I could have made this person very uncomfortable and made myself look like a person who had no "home training."

Here is a strategy I would like to share with you. I have studied and researched Dr. Bruce Tuckman's 1965 Forming Storming Norming Performing model and the added fifth stage, Adjourning, created in the 1970's.

This model lay out step-by-step leadership styles that the leader may have to change from stage-to-stage beginning with a directing style, on to a coaching, to participating and finishing with a position of delegating and overseeing. Listed below are brief descriptions of the characteristics of each stage of the Tuckman's model:

Forming:

High dependence on leader for guidance and direction. Individual roles and responsibilities are unclear. Leader must be prepared to answer lots of questions about the team's purpose, objectives, and external relationships. Processes of team are often ignored. Members test tolerance of system and leader. At this stage the leader directs the members.

Storming:

The group has a difficult time making decisions. Team members began to compete for positions as they attempt to establish themselves in relation to other team members and the leader, this may cause team members

to receive challenges from other team members. Clarity of purpose increases but plenty of uncertainties persist.

Cliques and factions form and there may be power struggles. At this stage, teams need to be focused on its goals to avoid becoming distracted by relationships and emotional issues. Compromises may be required to enable progress. At this stage the leader is the coach.

Norming:

At this stage, agreement and consensus largely forms among the team, who respond well to facilitation by the leader. Roles and responsibilities are clear and accepted. Big decisions are made by group agreement and smaller decisions may be delegated to individuals or small teams within groups. Commitment and unity is strong and the team may engage in fun and social activities. The team discusses and develops its processes and working style. There is general respect for the leader and some of leadership is more shared by the team. At this stage the leader facilitates and enables the team.

Performing:

The team is more strategically aware and knows clearly why it is doing what it is doing. The team has a shared vision and is able to stand on its own feet with no interference or participation from the leader. The

...continued on page 11

Perryman... continued from page 3

placement to the Court is 70 percent compared to 24 percent who want to wait.

For too long, obstructionism, resistance and partisan gridlock has ground our government in Washington, D.C. to a halt. This time, we must rise above the gridlock. There is no time to waste. Our president is taking his constitutional responsibility seriously. This time, the U.S. Senate must do the same.

And, they must act to make the replacement to the Supreme Court with "the fierce urgency of now!"

Contact Rev. Donald Perryman, D.Min, at drperryman@centerofhopebaptist.org



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The Soulcial Scene

Local AKA Chapters Hold Founders' Day

Special to The Truth

Alpha Kappa Alpha Sorority, Incorporated®, Zeta Alpha Omega Graduate Chapter, along with undergraduate chapters Alpha Lambda at the University of Toledo and Iota Iota at Bowling Green State University, hosted their annual Founders' Day celebration on Saturday, February 20, 2016, at the Radisson Hotel at the University of Toledo. There were over 160 guests in attendance.

Among the attendees were charter members of Zeta Alpha Omega Chapter, Helen Cohen and Anna Marie Bolden.

The sorority celebrated 108 years of existence. The celebration's theme was "Celebrating New Dimensions of Service."

Founders' Day Chairman Angeline E. Murry served as mistress of ceremonies. Members of the dais were introduced by Dr. Debra Fulton, DDS, Founders' Day co-chairman. President of Zeta Alpha Omega, Felicia R. Dunston, delivered the official welcome. Greetings were given by undergraduate presidents Amani Brown (UT) and Tiffani Smith (BGSU). The invocation was provided by Margaret Huntley, Zeta Alpha Omega chaplain. The soloist, Marcia Bowen-Jones, was introduced by Hostess Chairman Pamela R.



Wilson. Bowen-Jones graced the audience with three rousing, inspirational selections during the program.

Morgannia Dawson, vice president of Zeta Alpha Omega, and Julia Holt, Keeper of the Door and golden member of Zeta Alpha Omega, presented an oral and video overview of the sorority's target programs. The target programs are Educational Enrichment, Health Promotion, Family Strengthening, Environmental Ownership, and Global Impact.

The guest speaker, Schylbea J. Hopkins, was introduced by her niece, Shaunta' Hopkins, a member of Zeta Alpha Omega Chapter. Hopkins, a Toledo native, is an active member of Alpha Kappa Alpha Sorority, Inc®, Alpha Rho Chapter in Detroit, Michigan. She served as the 26th Great lakes Regional Director as well as several other offices at the local and international levels. In her presentation, Hopkins stressed the importance of the target programs of Alpha Kappa Alpha Sorority, Inc.® and the impact that these programs are making in our communities. She also highlighted many Alpha Kappa Alpha women who are currently taking the lead in addressing critical situations in their cities and countries.

Hopkins's theme song is "If I can Help Somebody." Her closing remark to the audience was, "if you can help somebody along the way, then your living will not be in vain."

At the conclusion of the program Dawson gave special recognition to Golden members and other community organizations and Dunston made presentations and gave closing remarks. The 2016 Founders' Day Committee were: Dunston, Dawson, Murry, Dr. Fulton, Elinor Allen, Jacalyn Brown, Marie L. Bush, Ph.D, Donnetta Carter, Alice J. Cole, Mary Dawson, Pamela Green-Jones, Joan Harris, Julia Holt, Margaret Huntley, Katina Johnson, Carolyn Lewis, Clara Connor-Petty, Theo Simmons-Hampton, Barbara Tucker, Deborah Washington, Ph.D, Pamela R. Wilson and Janece Woulard.



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Denise Black-Poon, Great Lakes Educational Advancement Foundation Coordinator; Morgannia Dawson, Vice President; Felicia Dunston, President; Schylbea Jean Hopkins, Guest Speaker; Angeline Murry, Chairman; Debra Fulton, DDS, Co-Chairman

The Soulcial Scene

The Toledo Opera and Truth Gallery Hosts *Porgy and Bess* Forum

Sojourner's Truth Staff

On February 9, just days before *Porgy and Bess* opened at the Valentine Theater, the Toledo Opera and the Truth Gallery hosted a panel discussion about the opera and its place in American culture both historically and currently.

The panel included soprano Laquita Mitchell, Bess in this production, and baritone Kenneth Overton, who played Jake, along with University of Michigan musicologist Mark Clague, who has conducted extensive research over the years on Gershwin's work in general and the opera in particular.

The George Gershwin masterpiece, based on a Dubose Heyward book, opened just over 80 years ago but had a mixed reception, for a variety of reasons, until 1976 when the Houston Opera revived

the work. Since then the opera has been recognized as, perhaps, the definitive American opera.

For many years the opera, with its stereotypical depictions of African Americans, was disdained by many in the black community. Performers declined to accept roles. In fact, when the Houston Opera decided to produce the work in 1976, the director had to travel all over the country to sign up singers – not because there weren't enough good ones, but because so many declined his offers.

Soprano Mitchell and baritone Overton, both of whom have performed in *Porgy and Bess* on numerous occasions and in different roles, are here to tell us that such former reluctance on the part of performers to take parts in the opera is no longer the



case, or, "it ain't necessarily so."

The discussion drew about 70 people to The Truth Gallery on Adams Street.



Mark Clague, Kenneth Overton and Laquita Mitchell



Madeline Harts Opera Director of Community Engagement; Kenneth Overton; and Suzanne Rorick, Executive Director



Sara Tobin, Assistant Conductor, Toledo Opera, and Laquita Mitchell

A Celebration of Clifford Murphy

By Monique Ward

The Truth Contributor

At The Toledo Club, Friday February 4, family, friends and fans of Toledo jazz legend Clifford Murphy gathered to celebrate the former owner of Murphy's Jazz Club's 84th birthday.

The main dining room was full of jazz lovers who enjoyed many outstanding performances including: vocalist Glenda Biddlestone, Joel Hazzard on bass, Nelson Overton on drums, Mike Lorenz on piano. Special appearances by jazz vocalist, John Crawford and drummer Sean Dobbins of Detroit.

Toledo's own Jean Holden also sang accompanied by pianist Josh Silver as did vocalist Shelia Fleming of Toledo.



Clifford Murphy

Christopher Joseph of Sylvania sang his own jazz rendition of "My Funny Valentine" for an appreciative audience.

Everyone enjoyed a full course dinner catered by The Toledo Club. It was evident that Murphy enjoyed the show put on in his honor. He thanked everyone for attending and appreciation cards were passed out prior to the conclusion of the party.



Jean Holden



Sheila Fleming





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The Soulcial Scene

Celebrating Our African-American Heritage

By Megan Davis

Soulcial Scene Contributor

African-American heritage is something that is widely celebrated during the month of February in the United States. We teach our children about slavery, Martin Luther King, Jr., black inventors, the first African-American president and maybe some Negro spirituals.

Yet, there is so much more to African-American heritage that gets overlooked such as famous poets, actors, composers, and the many other activists who shared the Civil Rights movement with The Rev. Dr. King and even Malcolm X.

And then there is Black Hair, which is a culture in and of itself.

Today, when people think of African culture, one of the most popular connections is in attire. The Dashiki, in various styles for men and women, is a particular shirt, or pants set with a pattern that shouts "Africa" and the second most popular fabric is Kente. Finally, the headwrap is a trending accessory women and even men are wearing in celebration of their heritage.

Current trends in hairstyles also reflect that of a long and rich African-American culture from Afros to cornrows to braids. Knowing the background of certain hairstyles and practices are a great way to learn about African-American heritage. Once in the know, it helps people feel connected to something deeper than the stereotypical black family culture of today in America.

Before slavery, America and the pressing comb, Africans were unashamedly naturally beautiful, progressive, resourceful and innovative. Their hairstyles were often a direct statement of status, age and identity. In some villages, long hair may have represented the elders while intricate cornrow designs may have signified a royal family. Hairstyles may have also represented marital status, adolescence and financial status.

Once sold across the waters, Africans became slaves. They came to a place where they had to adapt to the culture that was already established. Working long hours in the hot sun, slaves didn't have time to sit in the shade and braid each other's hair while talking about life. Because they were now African Americans, they had to look the part. Natural styles weren't acceptable for house slaves, and there wasn't enough time for field slaves to create their native styles. They had to create a new hair care regimen that suited their new life. With regard to innovation, slaves created many tools from household objects to manage their hair.

Some examples include:

- Using a fork and placing it on open fire to comb through the hair and straighten it. Later, a pressing comb was created.
- Using flat iron that was intended for clothing straightened hair and today a hand held flat irons that plug in are being used.
- For detangling, sheep's carding wire was used because it had many metal prongs that kept wool from clumping together. Today, there is the Tangle Teaser and the Denman Brush
- Lard, kerosene or axle grease was used to soften the hair and protect the scalp from getting lice or ringworm. Today, there are many oils, butters and pomades used to condition the scalp and hair.



African coils, Cropped sponge coils



Black Panther Party Kathleen Cleaver; World's largest Afro record holder Aevin Douglas

White linen headscarves were once used to protect the hair from being in the sun for long hours. It kept the head cool and the hair safe from the elements. Today, intricate headwraps are worn for style.

These practices were and still are being used in homes around the world. We have also adopted many hairstyles once worn by Africans in their native land. Women with very short hair often had tiny



Headwrap on a slave and a headwrap modeled by Tosha Easter, styled by Lladheena Shabazz both of Toledo

coils in it. Today we call the style a cropped natural with sponge curls. Bantu knots were small erect coils of hair neatly placed upon the head and today they are a style worn to create a curlier hair pattern.

The Himba people wore a mixture of red clay on their hair and bodies to help keep their skin clean due to water scarcity as well as on their hair to protect it from the sun and high temperatures. Today women wear clay masks on their faces and in their hair as a way to deep clean the skin and condition their hair.

Cornrows were created by skilled braiders, the elder women, in intricate styles and remain an African-American beauty art form. Long locs were worn by Egyptian Kings and are the crown and glory of many men and women, especially in the Rastafarian culture today.

The Afro, during the Civil Rights Movement was worn as a sign of "Black Pride" and the return to African culture, growing out the hair without chemicals after adhering to the white American beauty esthetic for generations.

Today, as many women are returning to natural hair, they are also become a more conscious group. From reading books on black history to going to poetry slams and rocking headwraps, women of today are finding ways to connect to their African-American roots and way they can. Currently, the Afro is the most celebrated African-American hairstyle around the world. Women are foregoing the straightening chemicals that once were oppressors and are embracing their natural texture more and more.

Black Americans, like Africans before slavery, today are becoming more and more resourceful with the black hair care industry being at the forefront of many endeavors. While Madam CJ Walker may have been the first female African-American self-made millionaire, today, several women own hair care companies which have sprouted up within the last five years and that have surpassed her great achievement.

Using natural ingredients and ancient herbal remedies, hair care products for black men, women and children are now widely available in stores and online with no signs of recession. In Toledo, Powell's Beauty Supply is the oldest and only black beauty supply store which has been a resource for cosmetologists and consumers for many years. Because of the ancestral heritage of innovation, African Americans today are rich with culture, wealthy in business and filled with pride.



Sheep's carding wire, a Denman brush, a Tangle Teaser



Pure lard, Raw Shea Butter

The Soulcial Scene

A Chat with Myra Merritt – Voice Professor at BGSU

By Zahrah Aprili

Soulcial Scene Contributor

The Toledo Opera accompanied by the Toledo Symphony Orchestra and The Toledo Opera Chorus gave life to Gershwin and Heyward's *Porgy and Bess* through sold out performances of the American folk opera based on Dubose Heyward's 1925 novel *Porgy*.

If you've ever been to the opera, then you may know what to expect when taking your seat. However, your expectations may have been dashed after attending the Valentine Theatre during the February 12th and 14th performances. In addition to the two full performances, The Toledo Opera filled a Thursday evening performance with students from all over Lucas and Wood counties. This Student Night rehearsal performance was sponsored by the Lucas County Commissioners Office.

If you do not know the story of *Porgy and Bess*, it is most easily explained as a story of life, death, struggle and love. The opera shines a light on the interactions and social plight of the inhabitants of a small black community during the 1920's.

The story is set in Catfish Row, Charleston, South Carolina and centers around Porgy, an honest God



Zahrah Aprili

fearing cripple and Bess, a loose woman. The opera unfolds the circumstances that bring them together and ultimately tear them apart.

I had the opportunity to discuss *Porgy and Bess* with Professor Myra Merritt. Merritt is a vocal professor at Bowling State University. She holds a bachelor's degree from the Peabody Conservatory of Music and master's degree from the Catholic University of America. Merritt has performed around the world in various operas making her debut with the Metropolitan Opera in 1982. She has

performed in *Porgy and Bess* at the Houston Grand Opera, Metropolitan Opera and overseas.

Z: With *Porgy and Bess* being here recently with the Toledo Opera, I wanted to talk to you a little about that and also about your career, your performances and your experiences with *Porgy and Bess*. I had the opportunity to sit in on the Thursday night rehearsal, because it [the show] was sold out and I wanted to have the opportunity, just to have a conversation about it [*Porgy and Bess*].

Myra Merritt: So you went to the rehearsal?

Z: I went to the student night. Yes.

Merritt: Did you like it, did you enjoy it?

Z: I enjoyed the music, but because it was a concert opera. I did not enjoy that so much.

Merritt: Yes, I know, and I think oh too bad. I think a number of people didn't realize it was going to be a concert version. Which means the singers basically just stand up and sing and there is no real acting and no props. They did have the projection; you know they did project some pictures so you sort of had an idea of what life was like at that time. You know the opera takes place in the 1930s somewhere around there, so you have an idea of what it was like for those black people to live in that Catfish row, a poor black tenement. It was kind of strange to see Porgy walking around.

Merritt laughs. -

Z: Yeah, I mean for him. In that instance Porgy is a cripple, the gentleman who played Porgy, he was a strapping, healthy man who was walking around. There was not that much of an impediment to him.

Merritt: Exactly. That was strange for me too. But I'm so familiar with this opera, I've done it so many times so I knew what was going on. I actually have performed it with the [the singer] who did Porgy. I [performed] it with him in Berlin and I [performed] it with him in Austria.

... continued on page 13

Etiquette... continued from page 7

team has a high degree of autonomy. Disagreements occur but now they are resolved within the team positively and necessary changes to processes and structure are made by the team.

The team is able to work towards achieving the goal and also to attend to relationship, style and process issues along the way. Team members look after each other. The team requires delegated tasks and projects from the leader. The team does not need to be instructed or assisted. Team members might ask for assistance from the leader with personal and interpersonal development. At this stage the leader delegates and oversees.

Last but not least we have Tuckman's fifth stage, adjourning.

Adjourning:

This is the "break-up" of the group as Tuckman describe it. Hopefully when the task is completed successfully, its purpose fulfilled, everyone can move on to new things, feeling good about what's been achieved. In this stage, feelings of insecurity would be natural for people with high steadiness attributes and with strong routine and empathy style.

This takes me back to my opening story about me asking a question that

was not appropriate for the occasion. At that very moment I recognized that I put myself in the Forming stage because that's where lots of questions are asked not that the question was not valid but my timing was off because I should have been operating in the Norming stage engaging in fun and social activities.

As you go throughout this year and take on new leadership roles or join another team, be aware of the level of maturity and ability you bring to the goal of the group. If you find that you struggle in with any of these stages then learning proper business etiquette and adopting a self awareness strategy would help you to overcome your barriers.

"If your emotional abilities aren't in hand, if you don't have self-awareness, if you are not able to manage your distressing emotions, if you can't have empathy and have effective relationships, then no matter how smart you are, you are not going to get very far." - Daniel Goleman

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Domestic Violence Awareness Forum:

Continuing the Dialogue on Domestic
Violence in our Community

Thursday, February 25, 2016, 6pm-8pm

Eleanor Kahle Senior Center

Featuring: Judge Michelle Wagner, Toledo Municipal Court

Hosted by Councilman Tyrone Riley

The Soulcial Scene

Jack & Jill.. continued from page 16

director; Carla Fitzgerald, financial secretary; NaTasha Baker, corresponding secretary; Ebonie Jackson, treasurer; Angelita Cruz-Bridges, historian; Dee Dolsey, foundation chair; Yvette Perry, legislative liaison; Cynthia Tetterton-Williams, protocol chair; Asha Barnes, bylaws



Joanne Menefee, David Menefee and Bonita Johnson



Ruth and Michael Ashford



Tracey Tangeman, Jonathan Bridges, Angelita Bridges and Noah Hood

chair; Sharonda Diggins, chaplain; and Bonita Johnson, associates chair.

The community is asked to donate African-American-centered age-appropriate books or monetary donations to support the literacy corner to Wayman Palmer YMCA or mail to Jack and Jill Toledo Chapter, PO Box 350162, Toledo, Ohio 43635.



Kesha and Keith Jackson



Stephanie Teamer, Tiffany Bishop, Shannon Tisdale and Kaylene Miller

Head Start.. continued from page 16

Family Council invited fathers, mothers and family members to enjoy an afternoon of refreshments, crafts and dancing. The Toledo Lucas County Head Start and Toledo Fatherhood Initiative's first annual Sweetheart dance was held on Friday, February 19, 2016.

"Over 200 families registered for today's dance, we're expecting over

250 families. Last month a basketball game with Toledo Police Department was organized with 30 families in attendance. So last month, a group of men, a fatherhood committee decided to organize this dance," said Nicole Shetterly, Toledo Public School Head Start family partner coordinator.

The dance area was decorated with red, white and pink banners and balloons at the YMCA at the corner of Summit and Bush.



Haythorne family



James Cooper and stepdaughter, Nia Belle Jauntez



Jeraldalbin Joyner and Uncle, Erin Jennings Jr.



Keith and daughter, Kaysie Chisholm



Russel and daughter, Isabella Smith



Tasha and son, Therrin Clark



Moet and father, Moe Washington



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Merritt.. continued from page 11

Z: Oh so you knew Mr. Hawkins very well.

Merritt: Yes, actually I am from Washington D.C. and he is from the D.C. area. I've known Gordon for a while actually.

Z: Had you performed with any of the other cast members?

Merritt: No but I had a student, a former student in this particular production. Her name is Samantha McElhaney.

Z: She played Lily.

Merritt: Yes, she did, she played the part that I did and she was also the Strawberry Woman. I taught her when she was in the ninth grade. She is from the D.C. area too. She was attending a school for the arts in Maryland, right outside of D.C. and I taught her when she was in the ninth grade all the way up until the 12th.

Z: How wonderful was it for you to see her in the production?

Merritt: Oh it was great! I love her, she is pretty special! Let me tell you, I brought her here with me when I came. In 1995, I brought her with me, because she didn't have a school to go to and I said you are not going to just sit here and do nothing in D.C., I'm taking you to Bowling Green. It was my first year here and I called the dean to see if I could bring a student and they allowed me to bring her and we got a scholarship for her and she graduated from BGSU in about three years. I don't know how that child did that, it almost killed her to do all that work because it is really a four or five-year program at BG. But she did it in three years, I don't know how she did it. She is awfully smart. I am so proud of her; and she is a BGSU graduate.

Z: Now that's awesome. It's great to know that our local universities are producing this caliber of talent. Not just know it but to actually see it. With your experience with Porgy and Bess, I know you have played Bess. What other roles have you played?

Merritt: The first one that I played was Lily. She has about three lines in the whole opera and that was my first experience. That was in 1976 and I played Lily. [Merritt laughs] I used to tell people I was merely a child, but I hardly a mere child, hardly. I was 34.

Z: Now was that with the Met?

Merritt: No, that was in Houston.

Z: So you were in the Houston production?

Merritt: Yes, the Houston Grand and that was the first time an American opera company performed that opera *Porgy and Bess*. And not a musical theatre company. All along only musical theatre people would produce it, on Broadway or something. But this was the first time in 1976 that an actual opera company produced it. It [*Porgy and Bess*] gained a lot of credibility because it was produced by an opera company. That production won a Tony Award, I think it is the only opera company to win a Tony for a production. Then we made a recording and that won a Grammy.

The first time I did *Porgy*, I was Lily. We started off in Houston and then went to D.C., which is my home, then Philadelphia and then we went to Broadway. So it was about a six-month run of that opera for me. Then I did not do it again until 1985 and I was at the Metropolitan Opera by then. I did the part of Clara. Clara is the young woman that sings *Summertime*. I was the first Clara to sing it at the Met.

Since then, I performed in Berlin and then Vienna. Let's see, I started out as Clara at the Met, then I later ended up doing performances as Bess. The first time I ever did Bess was at the Met, that was because Berlin was calling me and asking me about doing Bess. So they gave me some performances at the Met, which was really very nice. It was like 'We'll try you out to see how well you do it'. So I did it in Berlin, Moscow, Vienna, Helsinki, and Bergen, Austria.

Z: The performance we saw was a great production. We know that there are different versions, the stage version, the concert version that we saw and then there is the full blown opera. Is the Opera your favorite?

Merritt: Yes, I think once you see the opera fully staged and you see Porgy getting around on his knees and the way he looks up at Bess. The way she [Bess] carries herself, she does have some redeeming qualities that Porgy brings out. You don't see that when you first meet her in the opera. She comes in on the arms of her boyfriend, who is Crown. He is a very brutal person, but once she meets Porgy I think she really falls in love with Porgy. Her whole personality changes. It is a great role to play because there are so many facets of her personality that you have to make clear to the audience. You have to make it clear that once she meets Porgy, she is not the same person, she is a totally different person. Porgy is a wholesome, Christian, Godly man who has a lot of integrity and he brings out the best in her. So it's really devastating at the end when she runs off with Sportin' Life.

Z: When you go to the opera, you tend to feel that there is always that sad ending, just that tragedy.

Merritt: I know, it's so sad.

Z: To see it coming across in this platform with these characters, to have that up even though they are in a desolate area and see the uplift of the community. It makes you think that Porgy and Bess is going to end on a happy note. Then in true fashion of the opera, it ends tragically with heartbreak.

Merritt: The Dubose Heyward novel; there was the novel and then they came out with the stage play. This was in the 1920, I believe the wife, Dorothy wrote the play. The Heywards wrote the novel together and the novel ends very differently than the play and the opera. The opera follows explicitly the play and at the end of the play Bess runs off with Sportin' Life and Porgy he gets in his goat cart and goes to find her in New York. But in the actual novel he

doesn't go off, he stays at home. So it is very different, the two versions.

Z: Overall how would you rate this performance of Porgy and Bess?

Merritt: I think I felt the way most people felt. We wish we could have seen the staging. Because I know it so well and I've done it so many times. I can just imagine the staging. For me it wasn't so difficult, but I think for some of the students that I spoke with afterwards, I think they were disappointed. They thought they were going to see a fully stage opera, then they saw people standing there in costumes, not really acting. Because it is a folk opera, it is more down to earth and you expect people to be a lot more natural. They were trying to act, that was tough for those singers, because they did not have anything to play off of. No props or scenery.

The one we saw the other night had cuts in it. Quite a few cuts. That opera is about an hour longer than that. It is about four hours. What we had the other night was not quite three hours. So there were a lot of cuts. It is a long opera. When we did it with Houston there were no cuts, it was a long evening. Still it's different when you see it acted out and you are really able to understand relationships between the characters on stage and the costumes. You see the goat up there trying to pull Porgy around and see how difficult it is for him to get around. There are some young kids running around playing and you see how they try to help Porgy. It makes a huge difference when you see it stage. You really understand it and it doesn't seem quite as long.

Also, I've never seen *Porgy and Bess* with a white choir, a mixed choir. I have never seen it, that was a first for me.

Z: Yes, and they were on stage, too.

Merritt: Yes, and there is a dialect, the Gullah dialect, and the rhythm and music and the spirituals. All of that music is indigenous to blacks, African Americans. A lot of those singers up there were students from BGSU and a number of them were my students. They did a really good job.

Z: I agree. The only thing was that since it was a concert setting, it distracted me having the chorus on stage and the orchestra on stage. You've played both parts, are you Bess or are you Clara?

Neither one. Bess is a very weak woman. She's someone who is one drugs. She has lived a pretty rough life. It is pretty sad, she's an abused woman and she is the product of her environment. It is interesting that that opera goes into some subject matter that are still a reality today like police brutality. It is interesting, Gershwin paints a very negative picture of the white police officer in that opera. That is in 1935. Then there is the drug epidemic that is still around today, the violence that is in the black community, things that we are still addressing today. So no...

I'm certainly not a young mother like Clara either. She has such high hopes for her baby. That summertime, is going to rise up singing. She really believes in that baby and she adores her husband. I've had wonderful experiences with each of those roles that I did. Even Lily with only three or four lines. Clara singing *Summertime* and Bess, she has such wonderful facets to her character. It is a real challenge to play her. You have to see all those different elements there.

Z: So my last question to you is Porgy and Bess, out of all the operas you have performed, is it your favorite?

It definitely my favorite American opera. It has so many different musical elements. It has classical music and it is an opera. For a long time, it was thought of as just a musical theater piece, but it really is an opera. Especially after you have performed the roles of Bess or Clara. It takes a real or a singer to cut through that orchestra, the orchestration is so heavy. Heavy meaning lots of horns and big sounds underneath of you, and your voice has to cut through all of that. I love the story and the music is irresistible. I've heard it seems like all of my life and I never get tired of hearing it. The story is really heart wrenching; it just tears your heart out. So it is my favorite American opera.

John Scott to Hold Book signing at The Truth Gallery

This Saturday, from 1 to 3 p.m., John Scott, PhD, will introduce his latest book, *Soliloquy*, during a book signing at The Truth Gallery, 1811 Adams Street.

Scott, who lives and writes in Toledo is a National Eugene O'Neill Playwright's Fellow and a recipient of the Ohio Governor's Award for the Arts. His works have been produced off-Broadway and on PBS-TV.

In the last decade he has served as chairman of the humanities departments at historically black colleges such as Jackson State University, Florida Memorial College and Benedict College. He is a distinguished professor emeritus of ethnic studies at Bowling Green State University where he was a resident-writer for 25 years.

His latest book, *Soliloquy*, is a memoir – a collection of stories with mature themes.



CLASSIFIEDS

February 24, 2016

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REQUEST FOR SERVICE PROPOSAL

Electronic bids will be received by the Board of County Commissioners, Lucas County, Ohio, at its office at One Government Center, 8th Floor, Suite 800, Toledo, Ohio 43604-2259, until 2:00 p.m. (local time) on Monday, March 28, 2016 and opened immediately thereafter for **Family Navigator Program ("FNP") Services for parents/caretakers referred by the Lucas County Juvenile Court.** Specifications are available for download online at <https://www.co.lucas.oh.us/Bids.aspx>. You must register as a vendor via the Lucas County website/ Planet Bids in order to bid prior to 2:00 P.M. (local time), March 28, 2016 at <http://www.planetbids.com/portal/portal.cfm?CompanyID=24980>

An optional informational session is scheduled for Monday, February 29, 2016 at 3:00 pm. Parties are to meet at Lucas County Juvenile Court, 1801 Spielbusch Avenue, Toledo, OH 43604.

A mandatory pre-bid conference will be held Monday, March 14, 2016 at 3:00 p.m. at Lucas County Juvenile Court, 1801 Spielbusch Avenue, Toledo, Ohio, 43604.

Therightisreservedtorejectanyandallbids.

By the order of the Board of County Commissioners, Lucas County, Ohio.

Commissioner Tina Skeldon Wozniak,
President

Commissioner Pete Gerken

Commissioner Carol Contrada

Adopted: February 16, 2016

CLINICAL THERAPIST— COMMUNITY BASED ADULT THERAPY

Minimum \$3,000 Signing Bonus!

Clinical Therapist needed to provide group therapy and individual therapy to adults. Qualified candidates must possess the ability to make clinical decisions along with knowledge of therapeutic principles and practices and strong group process skills. LSW or LPC required. Master's degree and independent license preferred.

Unison Behavioral Health Group, Inc.
Human Resources - CT
Website: unisonbhg.org
2310 Jefferson Ave.
Toledo, OH 43604
Email: hr@unisonbhg.org
Fax: 419-936-7574

EOE

CARE MANAGER

Full-time

Minimum \$3,000 Signing Bonus!

Accountable for overall care management and care coordination of the consumer's care plan, including physical health, behavioral health and social service needs and goals. May provide health home services as needed.

Must be licensed in Ohio as an LISW, LSW, PCC, PC or RN. Prior experience as a care manager preferred.

Send resume or apply to:

Unison Behavioral Health Group, Inc.
Human Resources - CM
Website: unisonbhg.org
2310 Jefferson Ave
Toledo, OH 43604
Fax: 419-936-7574
website: unisonbhg.org

EOE

SEASONAL MAINTENANCE

Metroparks of the Toledo Area has openings for seasonal maintenance staff. Must be 18 or older with HS equivalent and drivers license. \$8.26/hr. Duties include cleaning and facility and grounds maintenance. Must enjoy working outdoors and be able to learn to use power tools and equipment. Go to www.metropark-toledo.com for complete job requirements and descriptions; must submit online application by March 2nd. EOE

NORTHGATE APARTMENTS 610 STICKNEY AVENUE TOLEDO, OH 43604

Now accepting applications for One and Two bedroom Apartment Homes

Senior Community for persons 55 years and older. Rent is based on income. Our Activity and Service Coordinators are on site. Heat included. Chauffeured transportation to nearby shopping and banks available.



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CLINICAL THERAPIST- CHILDREN AND FAMILY PROGRAMS

Full-time (Multiple Positions
Available)

Minimum \$3,000 Signing Bonus!

Unison is seeking experienced therapists to provide services to children with severe mental and emotional disorders in various schools and other community sites. Work may include providing services in an early intervention and partial hospitalization programs. Duties will include completing diagnostic assessments, developing/coordinating treatment plans, providing individual crisis management, group therapy, advocacy, and outreach. Qualified candidates must possess a Bachelor's degree, Ohio license as a LSW and a minimum of two years' experience working with children with mental health issues. Master's Degree and Ohio License as LSW, LISW, LPC or LPCC preferred.

Unison Behavioral Health Group, Inc.
Human Resources -CT
Website: unisonbhg.org
2310 Jefferson Ave.
Toledo, OH 43604
Fax: 419-936-7574
Email: hr@unisonbhg.org

EOE

PH THERAPISTS- CHILDREN'S PARTIAL HOSPITALIZATION PROGRAM

FULL-TIME

Minimum \$3,000 Signing Bonus!

Unison is seeking Therapists to provide services to children with severe mental and emotional disorders in the Outpatient Partial Hospitalization Program. Duties will include completing diagnostic assessments, developing and coordinating treatment plans, and providing individual crisis management, group therapy, advocacy, and outreach.

Candidate must possess a Bachelor's Degree and current Ohio License as LSW. Master's Degree and current Ohio License as LSW or LPC preferred.

Unison Behavioral Health Group, Inc.
Human Resources - PHP
Website: unisonbhg.org
2310 Jefferson Ave.
Toledo, OH 43604
Email: hr@unisonbhg.org
Fax: 419-936-7574

EOE

CLASSIFIEDS

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EXECUTIVE CHEF

THE TOLEDO ZOO

Under limited supervision, will be responsible for overseeing the daily activities of the catering division with food production in a multi-event/location facility. Supervises and directs the work of subordinate kitchen personnel which includes instructing, assigning and reviewing work; planning; maintaining standards; coordinating activities; allocating personnel; and recommending disciplinary actions. Develops and prepares food menus for up to 300 catered events per year in multiple banquet outlets that can hold groups of 20 – 1,000 people. Will receive, review and process an assortment of reports and records. Prefer formal education in a Culinary Arts or Hospitality program with a minimum of 5 years of experience in a similar capacity. A combination of education and experience may be considered to provide the necessary knowledge to fill the position. Supervisory experience necessary for the position. Must have a valid driver's license and be insurable the fleet insurance carrier. Reports to the Assistant Director of Sales and Catering. EOE, drug and alcohol free workplace and offers a competitive salary and benefits package. Submit resume by March 2, 2016 to resume@toledozoo.org.

CAFÉ ASSISTANT MANAGER

THE TOLEDO ZOO

Assists in planning, supervising, and coordinating the activities and operations of the Carnivore Café, a high volume, fast paced cafeteria style restaurant. Supervise and assist in the preparation of food, maintenance of facilities, and Cafe sales. Will instruct; assign and review work; maintaining standards; coordinating activities; allocating personnel; acting on employee problems; hiring and interviewing potential new employees; recommending discipline and terminations; and recommending transfers, promotions. Will monitor food services provided to customers to promote and ensure that the highest standards of customer service, food safety, quality and cleanliness are met and ensure all line speeds meet expectations. High School Diploma or GED and two years of food service management and/or supervisory experience. Prefer technical degree in food service or any equivalent combination of training and experience which provides the required skills, knowledge and abilities. Has thorough knowledge of food sanitation standards and DHEC regulations for food service establishments. Food Safety and Handling certification is required or must be obtained within 60 days of hiring. EOE, drug and alcohol free workplace and offers a competitive salary and benefits package. Submit resume by March 2, 2016 to resume@toledozoo.org.

EDUCATIONAL PROGRAMMING STAFF

Metroparks of the Toledo Area is looking for qualified individuals to deliver cultural educational programs as part of the Canal Experience at Providence Metropark. Some college course work in history, education, communication, theatre or parks and recreation preferred and some experience in historical re-enactment, research, public programming desired. Seasonal positions, 40 hours/week. \$9.23/hr. Go to www.metroparkstoledo.com for complete job requirements and descriptions; must submit online application and resume by March 2nd. EOE

NATURE AND OUTDOOR SKILLS PROGRAMMING STAFF

Metroparks of the Toledo Area is looking for qualified individuals to deliver nature and outdoor recreation programming at Wildwood and Oak Openings parks. Must have completed sophomore year towards college degree in environmental science, biology, education, outdoor recreation or related college program, or equivalent work experience. Some experience working with children, and leading outdoor education programs required. Previous camp counselor and leading recreational trips preferred. Seasonal positions, 40 hours/week. \$9.47/hr. Go to www.metroparkstoledo.com for complete job requirements and descriptions; must submit online application and resume by March 2nd. EOE

LEGAL NOTICE OF BID - REQUEST FOR INFORMATION

The Mental Health and Recovery Services Board of Lucas County seeks to contract with a vendor who is experienced at developing and implementing strategies to gather information from target audiences. Specifically, the MHR SB wishes to engage family members of persons with mental illness/addiction or consumers themselves through surveys, forums, focus groups, personal interviews, feedback loops, etc. Please visit www.lcmhrsb.oh.gov to review the RFI for Engaging Families that Experience Mental Illness. Interested parties should submit electronic proposals to: netmail@lcmhrsb.oh.gov

NOTICE TO BIDDERS:

Inquiry # FY16-35, (Project # 0034-15-742) for Academic Technology and Reno. (Carlson Library Reno., Phase 2) for the University of Toledo. Sealed bids for this project must be clearly marked with the project number on all inner and outer envelopes and/or shipping containers. Bids must be addressed and delivered to the University of Toledo, Facilities and Construction, Plant Operations, Room 1100, 2925 E. Rocket Drive, MS 216, Toledo, Ohio 43606 before 3:00 p.m., Tuesday, March 15, 2016. Bids will be publicly opened that same day at 3:05 p.m. in the Plant Operations Building, Room 1000. Copies of Plans, Specifications, and Bid Forms may be obtained from Becker Impressions, 4646 Angola Road, Toledo, Ohio 43615. Call 419-385-5303 for an appointment to pick up bid package. A cost of \$75.00 will be charged per set. Any further information may be obtained from Dave Serra of The Collaborative Inc. at 419-242-7405. One Pre-Bid Conference will be held on Tuesday, March 8, 2016 at 10:00 a.m. in the Plant Operations Building, Room 1000, at the University of Toledo, 2925 E. Rocket Drive, Toledo, OH 43606. Total Bid Guaranty and Contract Bond are required per section 153.54 of the Ohio Revised Code. EDGE Participation Goal: 15%. Project Estimate: \$2,173,861.00; Breakdown: General Const: \$1,058,306.00; Plumbing/Fire Protection: \$177,000.00; HVAC: \$251,790.00; Electrical: \$686,765.00.

Walk the Word Scholarships Available

Applicant qualifications – 1. Must be current high school seniors or graduates; 2. Must have at least a 2.5 GPA; 3. Must attach a list of community involvement and activities. Contact WalktheWord.org and submit by February 29 – 3 pm

Call to place your ad

419-243-0007

www.TheTruthToledo.com



Sapphire & Denim Fundraiser Draws Large Crowd

By Tricia Hall

Sojourner's Truth Reporter

The Toledo Chapter of Jack and Jill's Friday, February 19 fundraiser focused on raising proceeds for a reading corner at the Wayman Palmer YMCA. Guests enjoyed refreshments, dancing, and silent auction opportunities at Premier Catering on Heathdowns Blvd.

"Every year we raise funds so we can service the community. We received a literacy grant that will

benefit local schools for students in grades kindergarten to third grade. The area will encourage literacy year-round. Our goal is to eventually have this project self-sustaining," said president Kelli Winston.

The Toledo Chapter of Jack and Jill officers: Kelli Winston, president; Jovita Robertson, vice president; Candace Harrison, program ... *continued on page 12*



Toledo Chapter of Jack and Jill



Rhonda Sewell, Diana Patton and Patricia Hogue, PhD



Back Row: Dawn Hills, Natasha Baker and Melvin Baker, III; Front Row: Cheryl Barnett and Jeanine Barnett



Amyka Harris and Damion Powell



Brian and Tamika Kemp



Carlton and Pamela Jones



Craig Teamer and Carmel Smith, EdD



Dominique Lash and Maya Stone

Community Organizations Sponsor Sweetheart Dance

By Tricia Hall

Sojourner's Truth Reporter

Toledo Lucas County Head Start Collaborative, Toledo Public

Schools, WSOS and Lucas County ... *continued on page 12*



Adebayo family



Abby, Amaya and Godfrey Lewis



Allen Sydnor and granddaughter Aubre Lee



Duquette family

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