

CLASSIFIEDS/BIDS

Portland Public Schools (PPS) Human Resources Department is seeking talented people from diverse backgrounds and experiences to lead change to support PPS students. We are seeking an Employee and Labor Relations Manager to make a lasting impact on our school district by supporting employee performance management, conducting investigations, and providing staff coaching/training.

The ideal candidate will conduct research, analysis, and use independent judgment to interpret statutes, regulations, and policies and procedures in the field of employee and labor relations. As a manager of employee and labor relations, you will be expected to leverage your experience as an HR business professional to provide support to employees, supervisors, and senior leaders. We seek candidates with a demonstrable commitment to racial equity and social justice goals, and who will be committed to achieving the PPS Racial Educational Equity Policy Goals.

How To Apply: Visit pps.net/jobs and use job number 22763 to review the full qualifications.

Salary Range: \$88,756 - \$105,979

First screening will occur on July 28, 2021 at 3:00pm.

The Director of the Talented and Gifted (TAG) and International Baccalaureate (IB) Program is responsible for leading programs within the Office of Teaching and Learning. The Director is instrumental in reimagining the identification of potential TAG students while applying an equity lens. The Director is charged with the development of new IB programs in the district and supporting students participating in current International Baccalaureate Programs of study. The Director, working in collaboration with administrators and teachers, ensures the delivery of effective TAG instruction, rate, level, identification, family communication, and equitable access to TAG services. In addition, the Director is responsible for the development, implementation, and evaluation of the IB programs. The Director will ensure alignment, program advancement, and internal communication links exist across multiple sites, grades, and organizational levels. Portland Public Schools is committed to eliminating systemic racism and its adverse impact on student learning. We seek candidates who bring a commitment to racial equity, inclusion, and social justice.

How to Apply: Please visit www.pps.net/jobs and use job number 22844 to apply

Salary: \$135,429 - \$145,841 per year

Portland Public Schools (PPS) Funded Programs Department is looking for a dynamic Student Success Advocate (SSA) with a passion for serving our most vulnerable students experiencing homelessness in Portland and the greater surrounding communities. The SSA serves as one of the primary contacts between homeless families, school staff, district personnel, shelter workers, and other service providers. Under the general supervision of the Director of Funded Programs, the SSA will evaluate and determine the eligibility of students experiencing homelessness and will support a variety of programs designed to enhance and improve the academic, social, and/or emotional conditions of PK - 12 grade students as defined by the McKinney-Vento Act. This position requires variable work hours including evenings and weekends.

How To Apply: Please visit [http://www.pps.net/jobs](https://www.pps.net/jobs) and use Job Number 22827

Salary: \$46,451 - \$55,465 per year

Portland Public Schools (PPS) Chief of Staff Office is seeking a Business Operations Specialist & Complaints Coordinator. This position will serve as an essential team member of the Chief of Staff Team and will be responsible for providing high-level and confidential administrative support to the Chief of Staff and track reports from community members. The candidate will play an integral role in supporting departmental functions which includes interdepartmental coordination, staffing, reporting and will also provide informal post, tion management, interface on behalf of the Chief of Staff and serve as the initial point of contact for internal and external stakeholders on all matters.

How To Apply: Please visit www.pps.net/jobs and use job number 22395 to apply

Salary: \$65,995 - \$78,801

ADMISSIONS AND REGULATORY SERVICES ASSISTANT

The Oregon State Bar is looking for someone to provide administrative support to the admissions and regulatory service functions of the Regulatory Counsel's Office and Admissions Departments.

Visit <http://www.osbar.org/osbcenter/openings.html> for full job details.

Equal Opportunity Employer

GENERAL COUNSEL

The Oregon State Bar is looking for someone to pursue and protect the legal interests of the Oregon State Bar (OSB), assist the Chief Executive Officer in managing day-to-day operations of the organization, direct operations of the General Counsel's Office and other departments and programs for which General Counsel has budgeting and personnel-related responsibilities.

Visit <http://www.osbar.org/osbcenter/openings.html> for full job details.

Equal Opportunity Employer

Portland Playhouse is hiring a part-time **Audience Service Manager**. Hours vary, pay range is \$17-19 an hour. For more information and to apply, please visit <https://portlandplayhouse.org/get-involved/work-with-portland-playhouse/>

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'Summer of Soul'

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er, he knows what he's got, and knows how to maximize its impact—in a skillful two hours, he shows us an array of jaw-dropping performances, and splices them with just the right amount of context to keep us hungry and amazed. We understand that this is all happening one year after the assassinations of Martin Luther King Jr., and Robert Kennedy, four years after the assassination of Malcolm X in Harlem. We are reminded of the uprisings across American cities, including Manhattan, the previous year, and understand that the necessary government support for this event may have been motivated by a desire to keep Harlem residents peaceful and occupied. We understand where this is happening—in Harlem, an epicenter of emerging Black fashion and culture and also government neglect, poverty, and problematic drug use. Tulchin's five cameras offer us glorious access to the beautiful crowds of Black faces of all ages, beaming and moving to the music, "the ultimate Black barbecue," in the words of one witness. It's a Blacker crowd than many of these artists ever got to experience, and we see how that impacts their performances.

One can't experience this film and miss the importance of what is happening here—including that almost no one, including Thompson himself, had ever heard of the Harlem Cultural Festival before this film. He wants us to understand that what happened here was revolutionary—and, as reflected by the film's subtitle (a nod to Gil Scott-Heron's wonderful lyric, "The Revolution Will Not Be Televised," well worth a listen just now)—that what happened those six weekends in 1969 was part of a transformative and powerful awakening, and that like many transformative and powerful awakenings before and since, it could not, would not be televised. That was not neutral. It cost the artists, who missed out on the boost from exposure that came to the Woodstock artists. It cost the millions of us who could have witnessed and been healed by this offering of Black brilliance long before now. And yet, with the characteristic resilience of Black culture, more Black brilliance has resurrected it for us. And now it meets with universal acclaim.

There is so much here to savor. Thompson has cannily offered us glimpses into the reactions of some of these artists to watching this footage after 50 years—Marilyn McCoo and Billy Davis, Jr. of the Fifth Dimension watch, visibly moved, remembering

what it meant to perform for this audience, having been criticized by Black people for not being Black enough because of their success on the pop charts. Gladys Knight recalls the revolutionary fervor that welled up in her as a young artist. Mavis Staples speaks of what it meant to her to share a microphone with her idol, Mahalia Jackson, and describes the context for a moving passing of the torch. Rev. Jesse Jackson, who also was there and introduced their joint rendition of "Precious Lord, Take My Hand," the off-requested favorite of the recently murdered Dr. King, gives a glimpse of the toil, suffering, and courage aligning across generations in that moment of shared struggle. Nina Simone, though not here to narrate a reflection, speaks directly and just as resonantly all these years later when she pointedly asks the assembled crowd, "Are you ready, Black people?" and intones, with purpose, "To Be Young, Gifted, and Black."

Let us not overlook the more difficult parts of what is offered here by Thompson and his many collaborators past and present, including Tony Lawrence (who cut an impressive figure presiding over the proceedings in an impressive array of suits and costumes but who faded into obscurity within a few short years). This gorgeous, heartfelt thing happened. A revolution was happening; it was felt, and even captured on film. It was, as one witness describes, "like a rose coming up through concrete." And then that rose was crushed, erased—and now, after all this time, resurrected. One of the most moving things for me was watching the reactions of Musa Jackson, a man who was present at the event when he was six years old, and who speaks with particular joy of his experience and of how smitten his six-year-old self was with Marilyn McCoo. In the end, he marvels through tears at seeing his memories resurrected in the film. "I knew I was not crazy—but now I know I'm not. And not only that—how beautiful it was."

As someone who knows the pain of beautiful offerings ignored and erased, Jackson's joy stirred my own hopes. Even when the revolution cannot be televised, perhaps it will not be erased forever.

Darleen Ortega is a judge on the Oregon Court of Appeals and the first woman of color to serve in that capacity. Her movie and theater review column Opinionated Judge appears regularly in The Portland Observer. Find her review blog at opinionatedjudge.blogspot.com.

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