

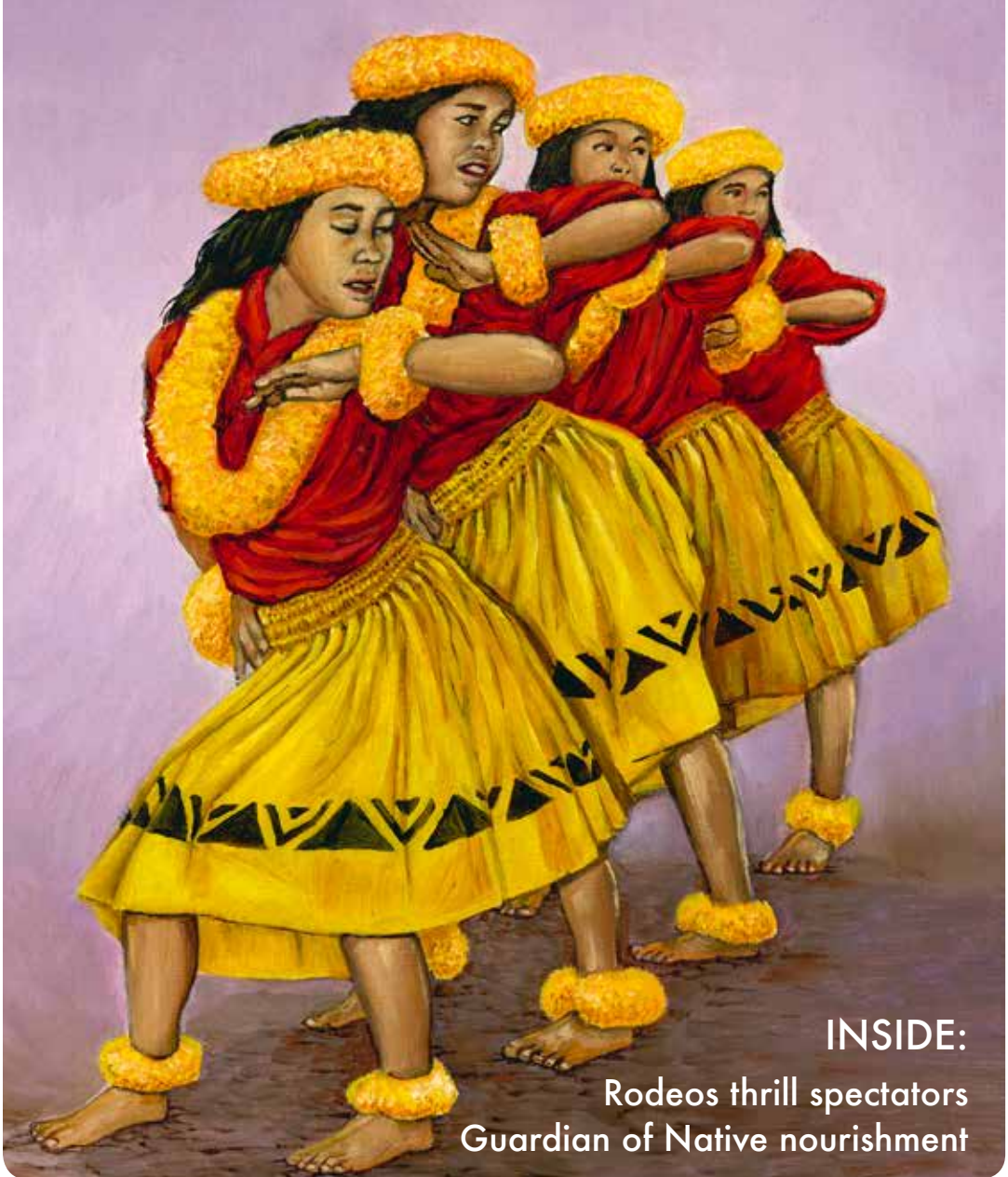
unity



Celebrating Food, Art & Culture

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## Interpretive twist on history



**INSIDE:**

Rodeos thrill spectators  
Guardian of Native nourishment

*Unity* is published in February (African-American Heritage Issue), March (Women's History Issue), May (Asian-Pacific American Heritage Issue), June (Sustainability Issue), September (Hispanic Heritage Issue) and November (Native American Heritage Issue).

# Hotshots can handle the heat

Historically, the time for fighting California wildfires runs from August through December, but recent years make it clear that fire season in the most populous state is year-round. And California isn't the only state facing escalating fire threats. Data released by the National Interagency Fire Center shows that, from January to mid-July in 2016, 29,774 wildfires had scorched more than 2.6 million acres in the United States. By comparison, 32,673 fires destroyed 5.5 million acres throughout the country in 2015.

Hotshot crews were founded in Southern California in the late 1940s on the Cleveland and Angeles national forests. The name was in reference to being in the hottest part of fires.

Containing and extinguishing the most dangerous wildfires, those that can rage out of control and pose serious risks to life and property, falls into the hands of elite, 20-member Hotshot crews. As of 2013, there were about 107 hotshot crews in the United States, organized by the Forest Service; National Park Service; Bureau of Indian Affairs; Bureau of Land Management; and state, county and city governments. The National Interagency Fire Center in Boise, Idaho coordinates Hotshot crews on the national level.

Seven of the hotshot crews are employed by the Bureau of Indian Affairs and are made up of a diverse group of Native Americans from many nations and many walks of life. In California, where wildfires seem to create a daily drama, the Golden Eagles Hotshots from the Sycuan Indian Reservation are often called to action.

Hotshots often respond to large high-priority fires and are trained and equipped to work in remote areas for extended periods with little logistical support. Sleep deprivation is a serious challenge for crew members. Hotshots must undergo rigorous training and fitness exercises in full gear while standing ever ready to go wherever needed, often placing themselves in mortal danger. For starters, Hotshots must pass the Work Capacity Test at the arduous level, meaning they must complete a 3-mile, rigorous hike wearing a 45-pound pack in 45 minutes or less. But the training is often far more intense.



Hotshots often respond to large high-priority fires and are trained and equipped to work in remote areas for extended periods with little logistical support. Seven Hotshot crews are based on Indian reservations.

Members of the Golden Eagles endure a military-style boot camp that pushes recruits to the limit. The fitness requirements aren't about looking good in a fire suit — one out-of-shape firefighter can endanger the lives of hundreds of people.

Hotshot crews travel by truck, van or plane, and to get to more remote fires, crews hike or are flown in by helicopter. Crew members pack all the water and supplies needed for work shifts often lasting 12 hours or longer. Crews sleep on the ground and are lucky to get a shower every couple of days.

As a rule, Hotshots are among the nation's leading wildfire professionals and the work they perform is often the turning point on a fire. Their specialty is wildfire suppression, but they are sometimes assigned other jobs, including search and rescue and disaster response assistance. Hotshots who are not fighting fires also work to meet resource goals on their home units through thinning, prescribed fire implementation, habitat improvement or trail construction projects.

## Indian Country Hotshot Crews

*Sponsored by the Interior Department's Bureau of Indian Affairs*

- Chief Mountain
- Fort Apache
- Geronimo
- Golden Eagles
- Navajo
- Warm Springs
- Zuni

# Rodeos thrill spectators, then and now

Rodeo is an integral sport to many Native Americans in the United States and Canada. Competitors are viewed as heirs to the legacy of the indigenous peoples in whose cultures the horse was key.

The first Native American rodeo cowboy to break through in the sport was Jackson Sundown (Waaya-Tonah-Toesits-Kahn). In 1916, at age 53, he won the world championship in saddle-bronc riding at the Pendleton Round-Up in Oregon. Today, it's one of the largest rodeos in the world. The round-up ([www.pendletonroundup.com](http://www.pendletonroundup.com)) is held every September.

Rodeo competitors were somewhat diverse in the early 20th century, but by the end of World War I, white cowboys had claimed the rodeo arena. Native Americans shifted to powwows and parades but still roped and rode at home. First to organize were the Navajo, who formed the All Indian Rodeo Cowboys Association in 1957. (Today's annual Indian Finals Rodeo in Farmington, New Mexico, each October, is a major event.)

In 1976, the Indian National Finals Rodeo was born. Competitors must be enrolled members of a federally recognized tribe. INFR showcases high-ranking Native rodeo athletes from 11 regions across the U.S. and Canada. Each November in Las Vegas, roughly 450 contestants – who range from 8 to 80 years old and represent 68 tribes – compete for world championships. This year, more than 350 are expected to compete Nov. 8-12 at the SouthPoint Equestrian Center.

Jackson Sundown, the standout rodeo cowboy of his time, would undoubtedly be impressed with today's rodeo notables.

Derrick Begay, a member of the Professional Rodeo Cowboys Association, is a team-roping cowboy from



Cowboys display their calf-roping skills at the Inter-Tribal Ceremonial Indian Rodeo in Gallup, New Mexico. Photo by Joseph Sohm / Shutterstock.com



Native American cowboys wait to compete in a roping competition. Photo by Jim Parkin/Shutterstock

a small community on the Navajo Reservation, called Seba Delkai, located 50 miles north of Winslow, Arizona. Begay has qualified for the National Finals Rodeo six times, taking home the title with his uncle in 2013.

Other recent team-roping stars include Navajo tribesmen Derrick Begay and Erich Rogers, who are both from Arizona.



Calf-roping competitors entertain spectators in Nevada. Photo by Kobby Dagan / Shutterstock.com

Tee Woolman has 45 post-season qualifications in steer roping and tie-down roping. He won the world title three times, in 1980, 1982 and 1991. In 1985, Woolman and Bobby Harris set the world team roping record – which stood for 15 years – of 3.7-seconds at Spanish Fork, Utah.

For those who might be worried about the future of the sport, there's plenty of young talent in development. In 2015, for example, Lysle Phillips was crowned the world champion of the 6-and-under category of dummy roping. He joined Jace Cory Smith, victor in the 7- to 9-year-old field, and Lane Bitsilly, top contender in the 10- to 12-year-old age range. This year's Stetson Country Christmas World Championship Dummy Roping for Kids takes place Dec. 8-10 in Las Vegas.



# Interpretive twist on history

The artists profiled in this issue of *Unity* provide a rich and sometimes unknown history of Native American heritage and culture.



"Oklahoma Winds 3" by Dylan Cavin

## DYLAN CAVIN

Dylan Cavin's interest in comic books prompted his desire to draw at a young age. He was awarded an art scholarship to the University of Science and Arts of Oklahoma, where he earned a BFA. Cavin pursued graphic design upon graduating, but soon joined the Army. He was later medically discharged after his hip was fractured. While convalescing, Cavin reconnected with his love for art. After several showings of his work in local galleries, Cavin gained the confidence to pursue a career in art full time.

Cavin says he did not have a traditional Choctaw upbringing; therefore, he learned more about Native history from his art community and visits to a wildlife refuge to observe, and take photos of, bison. Cavin's acrylic painting, "Oklahoma Winds 3," is a result of one such visit.

In "Ghosts of the Plains," the sheer artistry of the feathered headdress is portrayed. "It is an adoration of the Plains Indian," says Cavin. "In my eye, there is no stronger imagery than the distinguished profile of the war bonnet."



"Ghosts of the Plains" by Dylan Cavin



"Scissor Tail" by Dylan Cavin

Cavin also engages in bird-watching at state parks, which resulted in the creation of "Scissor Tail," a pen-and-ink illustration on used ledger paper that depicts Oklahoma's state bird. Cavin says he especially enjoys working on different ledgers with pen and ink because each ledger reacts differently with the ink wash.

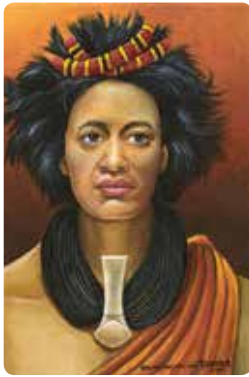
Cavin believes that not only has he become more educated about the cultural significance of his heritage, but he is also able to share that knowledge and history through his art. "I help contribute as a modern Native American artist by taking traditional subject matter and presenting it in a contemporary fashion," he says.

## BROOK KAPUKUNIAHI PARKER

Born in Hawaii, Brook Kapukuniahiki Parker is a direct descendant of Rachael Ohiaku, the great-granddaughter of King Kamehameha. Parker says his artistic influence came from his father, a self-taught artist and Hawaiian historian. As Parker's attraction to art continued to grow, his father's library of art and Hawaiian history books became his teachers.

Parker's work provides a plethora of Hawaiian history. "King Pi'ilani of Maui" is Parker's portrait of the sovereign king of Maui (1500s). It is said that the king's name is synonymous with an era of profound accomplishments.

Strength and earnestness are evident in "Kukuiapoiwa II," the mother of Kamehameha the Great. Kamehameha formally established the kingdom of Hawaii in 1810 and preserved Hawaii's independence under his rule.



"King Pi'ilani of Maui" and "Kuku'iapo'iwa II"  
by Brook Kapukuniahi Parker

"Kahalu'u" depicts the sacred place where Parker was raised and learned to swim.

Taken from an old newspaper article of his wife's cousins placing first in a hula competition, Parker highlights "Hula" (featured on the cover of *Unity*) with deep and brilliant yellow-golds and ruby reds.

"I focus on historic lives and accomplishments of my Native ancestors," says Parker, "in hopes of inspiring our youth to duplicate positive actions in their lives and the lives of others."



"Kahalu'u" by Brook Kapukuniahi Parker

## ALYSSA HINTON

Alyssa Hinton earned her BFA from Tyler School of Art at Temple University and her M.A. in art and design from North Carolina State University. She credits her family with playing a major role in her exposure to art. Hinton remembers various relatives giving her art books and supplies; her grandmother's house with paintings, sculptures and folk art in every room; her father, a crop farmer, but also a painter and furniture maker; and her mother's requests for Hinton to paint replicas of her mother's favorite jazz album covers.

Hinton's artwork carries her on a journey into her family's past to understand the historical events and



"Light and Sound-The Fourth Day" by Alyssa Hinton

transitions of her ancestors of the Tuscarora, Saponi and Osage tribes in the Southeast.

"My work highlights the distinct experience of tribes originally located in the Southeastern United States, whose basic worldview is rooted in ancient Mississippian mound culture," Hinton explains. These mounds were used for buildings, religious and social activities, and cemeteries.

Hinton says "Indian Time" shows the reawakening of that indigenous culture; an embryo shows the common roots of the North and South; and the sun behind the head represents great consciousness.

"Light and Sound-The Fourth Day" is Hinton's rendition of the fourth day of fasting and dancing at a sun dance powwow. The blue streaks represents the vibrations created by loud drumbeats.

In "Passage," a man is depicted in a suit and then as a traditional warrior. The illustration is meant to show a transitional passage back to tradition through many aspects of the man's life.

Hinton's mixed-media art has been exhibited throughout the country and abroad. She has appeared on television and has been featured in various publications, including Native Peoples magazine.



"Indian Time" and "Passage" by Alyssa Hinton

# Guardian of Native nourishment



Chef Sean Sherman prepares meals devoid of beef, chicken, dairy, pork, refined sugar and wheat flour.  
Photo by Heidi Ehalt

Indigenous food for the modern palate. That's exactly what Chef Sean Sherman aspires to create and serve on a daily basis.

Sherman is owner and CEO of The Sioux Chef (<http://sioux-chef.com>) catering company. He's cooked in three states and is now based in Minnesota. He's determined to not only bring Native American cuisine back to its origins, but also address the obesity epidemic ravaging the Native population.

A 2010 report by the National Institutes of Health notes that, "As high as the rates of overweight and obesity are in the non-Native U.S. population, the rates are even higher among Native Americans." Perhaps even worse, according to the report, is "the prevalence of overweight and obesity now widespread in Native American youth."

Sherman's catering company mimics the low-calorie, heart-healthy meals indigenous to the Dakota and Ojibwe tribes native to the Minnesota area. Some of his company's most-requested dishes are Corn Pudding Bites (served as appetizers or dessert), Three Sisters Salad (corn, beans and squash) and Smoked Whitefish Spread With Amaranth Crackers.

Sherman's catering events are also varied.

"We do a lot of fancy private parties, unique lunches and dinners for nonprofits (and) tribal community dinners," he explains. "They range from small events to up to 500 generally." He and his business partner, Dana Thompson, typically field a team of five people. Depending on the size of the event, the team tops out at 20.



## Mixed Berry Wojapi

- 1 cup water
- 1 pinch mineral salt
- 1 cup blackberries
- 1 cup blueberries
- 1 cup raspberries
- 1 cup strawberries, tops removed
- 2 tablespoons maple syrup

Bring the water to a simmer in a medium saucepan; add the mineral salt and the berries. Let simmer for 20 to 30 minutes, continuing to stir as the berries break down. Cook to your desired consistency. Remove from the heat and stir in the maple syrup.

Sherman, Oglala Lakota, was born in Pine Ridge, South Dakota. Like so many culinarians, he started cooking at a somewhat early age. In his case, it was out of necessity. "I started working as soon as I could. I was 13 when I took my first restaurant job in the Black Hills and worked kitchens all through high school and college," he tells *Unity*.

"After college I moved to Minneapolis and worked my way up to an executive chef in just



# Bowled over by the awesomeness of acai

In the last couple of years, the list of “superfoods” has grown even longer – thanks to the addition of the acai berry.

Proponents claim that this grape-like fruit can ease the pain of arthritis, accelerate weight loss and lower cholesterol levels, among other things. That’s because the berries contain antioxidants (more than what’s found in blueberries, cranberries and strawberries), fiber and heart-healthy fats.

Now, acai’s popularity has reached another level among consumers. Hawaiians, in particular, are

fervent fans of acai (pronounced “ah-sah-e” or “ah-sigh-ee”) in the form of a smoothie in a bowl that’s typically eaten for breakfast. The bowl consists of frozen acai pulp and soy or other milk, bananas, other fruit and ice, and are topped with granola, chia seeds, chocolate chips, coconut flakes and even peanut butter. The addition of toppings like these comes with a hefty dietary price – 60 to 90 grams of sugar per serving. However, that doesn’t seem to stop many Hawaiians from indulging in this ice cream-like confection.

*Continued on page 8*



## Banana + Strawberry Acai Bowl

*(posted on [www.epicurious.com](http://www.epicurious.com))*

- 1 cup (approximately 2 scoops) of frozen acai
- 1 banana, sliced
- 4 or 5 strawberries, sliced
- 1/4 cup granola
- 1 teaspoon unsweetened coconut

Purchase frozen acai from a health- or natural-foods store.

Place acai in a bowl, and top with banana, strawberries, granola and a sprinkling of unsweetened coconut. Enjoy your healthy and delicious breakfast!



# Guardian of Native nourishment

Continued from page 6

a few years, and there began my career. I knew how to teach myself, so I spent a ton of time researching other cuisines through books and travel, and eventually I saw the lack of any Native restaurants anywhere. And that's where I started my path to understand Native food systems and how to use them as a modern chef."

So this modern chef prepares meals that center on "pre-reservation Native American food" devoid of beef, chicken, dairy, pork, refined sugar and wheat flour. "I choose to not work with those ingredients," he notes. "I want to showcase just how healthy these foods are, but in a modern, artistic context."

In early 2016, Sherman and co-author Beth Dooley were working on a cookbook designed to "outline the fundamentals of indigenous cuisine that can be modeled throughout the world." He expects it to be published in 2017.

As if his catering business and cookbook writing weren't enough, Sherman and his partner manage Tatanka Truck, a food truck whose menu includes Indigenous Tacos, Grilled Corn, Sumac Popcorn and Native Granola. Little Earth of United Tribes, a Minnesota nonprofit, owns the food truck. Sherman and Thompson designed the brand.

Catering company. Food truck. Cookbook. Surely a television show must be on the horizon?

"A few TV producers have approached us," Sherman acknowledges, "and we would like to do that at some time. The timing just hasn't worked out yet. We just want to make sure the vision stays true to the authentic nature of traditional foods. We have so many other projects going on right now that we are booked fairly solid. That said, it would be fun to reach more people through TV – eventually!"

# Bowled over by the awesomeness of acai

Continued from page 7

For those in a health-conscious frame of mind, it is possible to find less-sugary versions at juice bars, smoothie chains and on food trucks across Hawaii and even in Southern California and Houston, Texas.

Want to be absolutely certain the treat is not too sweet? We've got just the recipe for you (see Banana + Strawberry Acai Bowl).

Prefer an all-out indulgent version of the bowl? We've got a recipe for you as well (see Deluxe Acai Bowl).

## Deluxe Acai Bowl

(posted on [www.popsugar.com](http://www.popsugar.com))

*For best results, use a high-powered blender like a Vitamix. Since the acai bowl base is thicker than a smoothie, blenders with lower horsepower might have trouble processing it.*

- 2 cups (10 1/2 ounces) frozen strawberries
- 2 frozen sliced bananas
- 4 tablespoons acai powder
- 1 cup unsweetened almond milk (or milk of choice), plus more as needed
- 2 tablespoons nut or seed butter
- 1/2 to 1 tablespoon honey, to taste

### Toppings

- Fresh fruit, sliced
- Bee pollen
- Clear, runny honey
- Granola (optional)
- Unsweetened coconut flakes (optional)
- Dried goji berries (optional)
- Chia or hemp seeds (optional)

Add the frozen fruits, acai powder, almond milk, nut or seed butter, and honey to a blender. Blend until creamy and smooth, adding extra almond milk as needed to get the blender running. Aim for a frozen-yogurt consistency (it should be thicker than a smoothie).

Spoon the acai mixture into bowls and top with sliced fruit, bee pollen, a drizzle of honey and the optional toppings (if using).

**On the cover:** "Hula" by Brook Kapukuniahia Parker. *Unity* is a celebration of food, art and culture. Published six times per year, *Unity* is exclusively distributed to clients of Thompson Hospitality and Compass Group, both world leaders in foodservice. To contact us, send an email to [marketing@thompsonhospitalityjv.com](mailto:marketing@thompsonhospitalityjv.com). ©2016 Thompson Hospitality and Compass Group. Produced by Content Spectrum.

