

Journal #3547 from sdc 1.13.15

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Scientist rings climate change alarm at Tahoe

Upcoming events with Lewis deSoto (Cahuilla) featuring his new book



Dick Mauwee 1925

First Native American-run Starbucks opens in New Mexico

The newest Starbucks in Albuquerque, N.M. is the first stand-alone Starbucks licensed to a Native American-owned company in the country ncaied.org

" Man is both creature and moulder of his environment, which gives him physical sustenance and affords him the opportunity for intellectual, moral, social and spiritual growth. In the long and tortuous evolution of the human race on this planet a stage has been reached when, through the rapid acceleration of science and technology, man has acquired the power to transform his environment in countless ways and on an unprecedented scale. Both aspects of man's environment, the natural and the man-made, are essential to his well-being and to the enjoyment of basic human rights the right to life itself. "

1st of 26 principles
adopted by The United Nations Conference on the Human Environment, Stockholm, June 1972

The Larger, but Quieter Than Bundy, Push to Take Over Federal Land

By JACK HEALY and KIRK JOHNSON

A growing Republican-led movement is pushing the federal government to hand the states millions of acres of Western public lands - as well as their rich stores of coal, timber and grazing grass.

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### **Oregon's Land Dispute: Who Are the Original Owners?**

**Jacqueline Keeler, teleSUR:** When Ammon Bundy charged into the Malheur National Wildlife Refuge near Burns, Oregon, and said he was going to return the land from an overreaching federal government to its "original owners," he was not thinking of the Burns Paiute Tribe.

[Read the Article](#)

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### **Greetings from the National Tribal Air Association!**

**On behalf of the NTAA's Indoor Air Quality (IAQ) Work Group, we are pleased to presented the NTAA 2015-2016 National Indoor Air Quality Needs Assessment for Indian Country.**

**You and your Tribal community can help provide the facts needed to make the case to improve funding for IAQ in Tribal housing by filling out the NTAA's [Indoor Air Quality Needs Assessment here.](#)**

**Here is the live link as well: <http://goo.gl/forms/awULvp2bSE>**

As you may know, since its founding in 2002, the National Tribal Air Association has been a leading voice for Tribal air quality issues, programs, and policies. With nearly 100 principal member Tribes, the NTAA's mission is to advance air quality management and policies and programs, consistent with the needs, interests, and unique legal status of American Indian Tribes and Alaskan Natives. The NTAA established an Indoor Air Quality Work Group in order to bring greater attention to the many IAQ issues in Indian Country.

The National Tribal Air Association (NTAA) is working to provide Tribes and the Federal Government with a national snapshot of Tribal housing Indoor Air Quality (IAQ) needs in order to demonstrate the need for increased funding to improve IAQ in Tribal housing. Please help by clicking on the link provided on the Needs Assessment and answering the questions to the best of your ability. Feel free to share this Needs Assessment with others in your Tribe who might have access to the information requested below and If you don't know all of the information requested below, feel free to skip the questions or write, "I don't know." This Needs Assessment will be sent to all federally-recognized Tribes.

**Please complete the Needs Assessment by February 28, 2016.**

**Please feel free to share this Needs Assessment with others in your Tribe who might help you fill it out as we hope to have one assessment filled out by each Tribe in Indian Country.**

NTAA will be compiling the results of this needs assessment into a final report to be released at the 2016 [National Tribal Forum on Air Quality](#) to be held in New York in May, 2016. NTAA hopes this needs assessment will help Tribal and Federal governmental leaders understand the extent of IAQ needs in Tribal communities. NTAA will be highlighting the information collected to call for more funding for Tribal housing. For more information on the NTAA IAQ work group that created this needs assessment, please visit [NTAA's website here](#).

Please allocate at least 30-45 minutes to answer all the questions. When you are finished, simply click on the "submit" button at the end of the survey to ensure your answers are properly counted.

Thank you in advance for your time. With your help, NTAA will be working to bring additional resources for Tribes to address IAQ issues in their communities.

Andy Bessler, Project Director, National Tribal Air Association  
P.O. Box 15004 Flagstaff, AZ 86011-5004

Office: 928-523-0526 Cell: 928-380-7808 Fax: 928-523-1266 [www.ntaatribalair.org](http://www.ntaatribalair.org)

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### **[The Battle to Save New Mexico's Last Wild River](#)**

**Chris Williams, Truthout:** The Gila River, the last free-flowing river in New Mexico, is being threatened by a diversion and water storage project, which, if approved, would imperil native endangered species and radically alter the local ecology. Activists, including some elected officials, are fighting back. [Read the Article](#)

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### **[TransCanada's Hopes for Keystone XL Pipeline Revived as South Dakota Validates Expired Permit](#)** [Read the Article](#)

**Julie Dermansky, DeSmogBlog:** The South Dakota Public Utilities Commission voted unanimously to keep TransCanada's hopes for the Keystone XL pipeline alive by validating its permit certification that expired in 2014. The chair of the commission concluded TransCanada could still meet all the conditions of its expired permit.

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### **Calender**

#### **January 13 The OMB Uniform Guidance: Why It Matters to Tribal Governments**

1:00 p.m. Eastern *Hosted by United South & Eastern Tribes, Inc.*

To help tribes comply with the OMB Uniform Guidance, this webinar hosted in partnership with NAFOA will share important knowledge on numerous provisions of the guidance that affect tribal government finance. | [Click here for more information](#).

**January 20 Money & More!: MATIC Tribal Resources Forum for Arizona Tribes and Tribal Organizations** | Phoenix, Arizona *Hosted by HUD Southwest Office of Native Programs*  
Attendees will have a unique opportunity to learn about the various funding and other assistance available for tribal development projects. Representatives from more than 25 agencies and organizations will be on hand to answer questions and share information about the numerous resources available to Indian Tribes and Native American communities. | [Click here for more](#)

[information.](#)

**January 23 Poetry Festival: Native Voices, Banning**      [Find out more »](#)

Dorothy Ramon Learning Center A festival featuring the richness of Southern California Native cultures and the beauty, vitality, and uniqueness of the region through storytelling, songs and poems. For more information call (951) 849-7736 111 N San Geronimo Ave Banning, CA 92220

**January 29–31 30th Annual Southwest Arts Festival**

Empire Polo Club, Indio. 81-800 Avenue 51 Indio, 92201

A three-day art show featuring over 250 acclaimed artists and various local performers. 10 a.m. to 4 p.m. \$8 admission, \$5 parking. For more information, call (760) 347-0676 or visit [www.southwestartsfest.com](http://www.southwestartsfest.com).      [Find out more »](#)

**February 1 General Module Training and Very Small Water System Exam**

Gardnerville, Nevada

*Hosted by Inter Tribal Council of Arizona, Inc./Tribal Water Systems Program*

The General Module provides a solid foundation of understanding of the principles of electricity, hydraulics, water and wastewater systems, basic math, and federal regulations. This training is highly recommended for those who endeavor to apply for Level 1 water or wastewater operator certification. | [Click here for more information.](#)

**February 4 Bird Singing: Perspectives on Indian Social Song & Dance**, Auditorium of University of California Riverside, Palm Desert Campus. 75080 Frank Sinatra Drive, Palm Desert.      [Find out more »](#)

A panel of distinguished bird singers and dancers will discuss aspects of traditional bird singing and dancing past and present, and what the future holds for this unique performance practice. 6:30 p.m. Free. For more information, call (760) 833-8169 or email [cvictor@accmuseum.org](mailto:cvictor@accmuseum.org).

**February 6 Singing the Birds: (Wikitmallem Tahmuwhae) Bird Song and Dance**

**Festival**, Palm Springs High School Gymnasium, 2401 East Baristo Rd., Palm Springs.

Bird singers and dancers from California and Arizona will honor the traditions of the Cahuilla Indian people with their performance of the oral history of Cahuilla life. Sponsored by Agua Caliente Cultural Museum. 11 a.m. to 7 p.m. Free admission and parking. [Find out more »](#)

**February 19-21 32nd Annual Marin Art Show of the Americas**, Marin Civic Center, 10 Avenue of the Flags, San Rafael.      [Find out more »](#)

Indigenous arts from across North, Central, and South America, with more than two hundred exhibitors and vendors; Native American, pre-Columbian, Spanish Colonial, Latin American, and Western art and collectibles. Fri. 6:30 to 9 p.m. (opening night preview), Sat. 10 a.m. to 6 p.m., Sun. 11 a.m. to 5 p.m. \$15 admission. For more information, visit [www.marinshow.com](http://www.marinshow.com).

**February 24 Short Films by Native Americans (Film Screenings)**, Palm Springs

The Agua Caliente Cultural Museum in conjunction with the Palm Springs Public Library will

feature works from Native American and other Indigenous filmmakers. For more information visit <http://www.accmuseum.org/> [Find out more »](#)

**March 1st to 6th Native FilmFest 2015**, Camelot Theaters, 2300 East Baristo Rd., Palm Springs. One of the nation's most highly regarded festivals, featuring the best films by, about, and starring Native Americans and other Indigenous peoples. For more information, visit [www.accmuseum.org](http://www.accmuseum.org). [Find out more »](#)

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Date: 10 Oct 2015

By: Vincent Medina

Tags: [Captain John](#), [Paiute](#), [Washoe](#)

## **A call from home.**

**By Michael Galban**

I know it's been quite a while since I have posted anything new. Lots have happened and my family has traveled quite a bit and seen many amazing things. But this past week I experienced something that very rarely happens in the museum world. I'll tell you the story.

I have been interested in the material culture of the Great Basin for as long as I can remember. My Native lineage comes from both the Washoe and the Mono Lake/Yosemite Paiute.

The Kutzadika'a people were small in number historically and remain so even to this day. The story goes, that they were once belonging to the Pyramid Lake Paiute, but were banished long ago for being "renegades" and traveled south to settle at Mono Lake. According to the most recent scholarship, the Kutzadika'a traveled between "Hetch-Hetchy" (Yosemite Valley) and the Mono Lake Basin in a seasonal cycle.

Kutzadika'a means "brine fly larvae eaters". The traditional names of Paiute tribes were attributed to their main foods. The "Kutsavi" is a brine fly larvae which was collected, dried and ground into a paste or eaten sprinkled over other foods. It is said to smell and taste similar to shrimp. Kutsavi is considered a delicacy and was much sought after by other tribes in the area as a trade item. On the Paiute side, my family descends from the last hereditary "Chief" of the Kutzadika'a (Kutsavi-eaters) His name is more commonly written as Captain John. He is known by many names and been often confused with other "Johns" throughout history. His own father was "Older Captain John" for example. Some have called him "Poko Tucket" or "Horse Eater" but on my family tree, his name is "Toddo'e" which means "Warm Feet". Other names like "Shibana" and even "Young John" have been associated with him.

In the west, it was often the custom to use the term "Captain" to denote authority as in other areas of North America the term "Chief" is used. Leadership was often times hereditary but could also be obtained through a coup if the community deemed it necessary. Captain John was said to have killed Chief Tenaya (Yosemite/ Kutzadika'a) with a rock, thereby seizing leadership.

Captain John was a remarkable man who accomplished much in his lifetime. He was known as both an “Indian Doctor” and a war leader. In this famous image by Forbes, he is shown wearing his “war dance dress” with eagle down spots applied to his chest as a record of his slain enemies.

One family story which came from my Aunt Madeline Lundy (Bridgeport Paiute) told of one time when Captain John was incarcerated in the Bridgeport Jail for some unknown infraction. There was a fenced in “yard” where prisoners could be outdoors for a bit of fresh air. While he was outside, the guards said that he turned himself into a whirlwind and passed through the tall metal fence and appeared outside of the enclosure and walked off into the desert. She said that the police were afraid of him after that and never arrested him again.

Another family story says that Captain John used to run an outfitters/trading post, where he would sell all sorts of horse gear and supplies to cross the great Sierra Mountains. It was said that his “boys” would wait until the settlers got to the peak of the pass and then rob them of their gear, sending them down the mountains west into California. A surefire way to maintain your stock.



Captain John lived in a time of transition. He bore witness to the destruction of an ancient way of life and a forced colonization of his people. At the end of his time as leader, government men came among the Paiute and wanted young bodies for the army, presumably to fight in world war I. Captain John was opposed to this and spoke out against it, he said, “Why would we fight for the United States? They have done nothing but harm us.” The people were swayed by the promises of the recruiters and so, John was no longer a Captain in his words, “He was just John” I find this sort of decision-making very profound. He stepped down when he knew he lost the support of his people, if they would not follow his advice or counsel, then how could he possibly be an effective leader?

Upon his death one obituary read, “He killed and cured many.”

I have found great pride in learning about my ancestors. I have looked for and found great wisdom and clarity. I have seen the beauty my people expressed in their basketry and in the songs and dances. I would stare at the old black & white photographs of Captain John and wondered at what he was thinking. My Great Aunt Ruby told us when she was a little child she would spend her summers with Captain John in his camp. She said that he scared and intimidated her. She has since passed on into the afterworld, and my families living link to him exists now only in the stories we tell.

Working in the museum field and now having curated the exhibits at Ganondagan’s Seneca Art & Culture Center I have always marveled at the connections some Native American families have with the beautiful objects secreted away in museum collections. I have seen first-hand when





family members are reunited with object made by a long-lost relative and been humbled by the tears they shed over those objects. It never occurred to me that I would ever find myself in that very position.

For the Great Basin people, there is a commonly held custom that upon the death of a family member, their belongings are burned. This prevents the spirits of the deceased from lingering with the objects they used in life; and it prevents family members from feuding over the precious belongings. This is why it came as such a shock when my cousin Marty Meeden told me that objects existed that Captain John owned in the Peabody Museum at Harvard University.

I had been doing research on Mono Lake Paiute ceremonial dress for many years and had been trying to locate an extant headdress from either the Mono Lake, Yosemite or Owens Valley people and had found very little. Months prior, I discovered that the Peabody had a few objects in their online database which were labeled “Paiute” and I had tagged the pages and downloaded the images for study. It was really my hope, that I might be able to recreate the eagle-down headdress of my ancestors so that I might attend the “Longhouse” ceremonies of my wife’s people in my own Native dress. It wasn’t until my cousin Marty dropped this information on me that the connections became clear.

I immediately contacted the Peabody collections staff and entered a request to visit the collections and furthermore, to inquire after the objects of Captain John. This was a Friday morning when my email request was sent. It was a long shot but as it turned out, I was able to put two days together the very next Monday & Tuesday for travel but with my extremely busy schedule it would have to be then or wait until my schedule opened up in the winter. When I got home after work, an email was in my inbox from the Peabody.

The collections manager was very receptive to my request and indeed was able to accommodate my request for a visit four days hence! I could not help but feel like the path was opening up for me by some unforeseen hand. I immediately told my mother and father the tale and my father even expressed an interest in coming along! He was initially reticent but after much cajoling and more than a little encouragement from my mother he agreed to come along.

By early evening my sister had heard the story from my parents and she told me she had booked flight to Boston and would make the visit as well. When it comes to family doings the Galban clan travels in packs....

The day arrived and I alerted the Peabody staff that the numbers had swelled and that it would now be five descendants of Captain John that would visit. They were so flexible and accommodating I cannot overstate how amazing the staff at the Peabody Museum was, and their level of care and sensitivity was wonderful. Meredith Vasta was to be our guide, and she did a fantastic job. We made all the usual connections that Native people make when we first meet. Turns out we knew many of the same people and had simply not crossed paths until that day. We had to climb to the very peak of the old stone building to find the objects; we ascended many staircases and finally a through a small crouched doorway into a tiny storage room we were presented with the objects.

On the table were our Grandfathers eagle-down headdress, his crow feather and magpie center cluster, and his eagle-down kilt. Tears began to flow as the excitement and anticipation that had built up was released. The collections staff has tissues cloak at hand, a sign that they had experience in such matters.

I cannot find the words to express the feelings I experienced as I studied the ceremonial clothing of our ancestor. The objects were in pristine condition; the Peabody was an apt facility and had done their job to the highest degree. The headdress looked as if it came off of his head that morning.

I carefully inspected the objects and enlisted my daughter into being the official photographer for our visit. She did an amazing job and I credit her with all of the documentary images of our trip.

I was able to handle the clothing and photograph every inch as I heard my father re-telling the story of how we ended up in the east to Meredith. By the time he had gotten to our most recent move to New York State, my sister interrupted and told Meredith that someone was knocking at the tiny door. Meredith thought this was strange because virtually no one came up into this small storage area. She opened the door to find that indeed no one was there. Everyone had chills and I can't help but think that perhaps the spirit of Captain John stopped by to see his progeny and check out his clothing one last time.

Meredith told us that she had found the letter that came with the collection and which documented its chain of custody and even gave some more insight into the objects and what they represented. Not only did we have photographs of Captain John wearing the objects, we now had a very well documented provenance and then to compare the objects with the information and photos – it was as solid a story as I had ever known.

The visit didn't end there however. Meredith then told us that she has found some other objects which were also attributed to Captain John. We left the tiny roof-top room and went into a larger storage area to see played out on a table, his bow, a set of three arrows and even a willow basket hat from one of his wives! It was incredible. I just stared at them. I gingerly held the bow and could actually feel the strength in its limbs. I carefully held each arrow and marveled at their symmetry and the delicate obsidian points. I noted that they were fletched in different bird feathers. I saw eagle, and owl and what was perhaps crow. I traced the deer sinew backing along the edge of the wooden bow – I think it might be a juniper wood bow. Maybe someone who



knows western bow woods will be able to tell me. The graceful flow of the recurved limbs and the taught bowstring still fastened at the nocks was a thing to behold. I could see small areas where ceremonial paint was still visible and which matched the small red stains on the eagle-down kilt we had just viewed.

I found myself transported back in time. It was an experience few will have; I recognize that fact and know how special it truly is. We were able to touch our past in a way that would not have been possible had not dozens of events been in place. The voice of Captain John came through in the objects he valued in life. I feel like he invited us there and called out to us and we met at that nexus. His children heard the call and we came and hopefully other family will come too now that the path has been opened.

**To continue: <http://newsfromnativecalifornia.com/blog/a-call-from-home/>  
(great photos)**

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#### **Online Resources for Tribal Operators Get a New Home**

Tribal water and wastewater operators can now access thousands of tools and resources tailored to tribal and small community needs at [WaterOperator.org](http://WaterOperator.org). Originally launched in 2010 under the name SmallWaterSupply.org, the mobile-friendly web portal includes technical documents, links to training opportunities, information on tribal assistance providers and certificate program resources.



## **Starvation Suspected in Massive Die-off of Alaska Seabirds**

**ABC News**

Warmer water surface temperatures, possibly due to global warming or the El ... year after 36 years with the Fish and Wildlife Service in Alaska and *California*.

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## **Demise of Klamath River deal could rekindle old water-use battles**

Bettina Boxall, Los Angeles Times

The demise of a deal to end decades of feuding on the Klamath River could rekindle old battles over water use and dams in a remote corner of California. A key piece of a three-part agreement expired when Congress failed to approve it by Dec. 31.

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## **Scientist rings climate change alarm at Tahoe**

Kathryn Reed, Lake Tahoe News

"The threat of climate change is not from what we have done in the past, but what we do in the future."

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## **Upcoming events with Lewis deSoto (Cahuilla) featuring his new book**

Exhibit Walk Through and Artist Lecture (San Bernardino)

Tuesday, January 19 at 6:15 p.m. | CSUSB Visual Arts Center, 5500 University Pkwy, San Bernardino

Join artist and author Lewis deSoto for a walk through of his EMPIRE exhibition at 6:15 p.m. and lecture at 7:00 p.m. This event is sponsored by The Robert and Frances Fullerton Museum of Art and the CSUSB Department of Art. Free and open to the public. [More>](#)

Exhibition Closing Reception and Artist Talk (Oakland)

Thursday, January 21 at 5:00 p.m. | Chandra Cerrito Contemporary, 480 23rd St, Oakland

Enjoy a very special book talk and signing event with Lewis deSoto followed by the closing reception of Objects of Contemplation (which includes deSoto's sound/sculpture piece, Zenith) at 6:00 p.m. Light refreshments will be served. Free and open to the public, but seating is limited. \*\*RSVP required to Ginny Tominia: [ginny@chandracerito.com](mailto:ginny@chandracerito.com) or 707-206-8911. [More>](#)

In Conversation with Lewis deSoto (Riverside)

Thursday, March 17 at 7:00 p.m. | UCR Culver Center, 3834 Main St, Riverside  
Inlandia presents EMPIRE author Lewis deSoto as part of their Conversation at the Culver Center series. There will be a book sale and signing following the event. [More>](#)

## About the Book

Photographs and Essays by Lewis deSoto; Foreword by Paul Chaat Smith; Curator's Statement by Sant Khalsa

“Remarkable photos of the area of Southern California that I spend much time in.” —Ed Ruscha

In this book of photographs and essays, noted visual artist Lewis deSoto explores his birthplace and ancestral Cahuilla homeland, the “marvelous and abject” landscape of Southern California’s Inland Empire. Sixty intimate photos capture the paradoxes of the region’s deserts, lushly manicured lawns, freeways, and inland sea. Punctuating these single-frame images are panoramas of landscapes that capture infinitudes of detail. DeSoto’s captions unpack these panoramic shots, revealing their geologic, social, and cultural significance.

But beyond captions, EMPIRE marks deSoto’s emergence as a nonfiction writer. Eight essays meditate on a youth spent in regions including San Bernardino, mountainous Highway 18, Rancho Cucamonga, Riverside, and Palm Springs. DeSoto’s elegant prose marks these places as locales of rich history, industrialization, sharp social strata, as well as sites of deep personal transformation. Taken as a whole, this is the work of an established artist and the dawn of a new literary voice: one that both assembles, piece by piece, a picture of a specific place, and deconstructs the complexities of home.

To purchase a copy of EMPIRE, visit [www.heydaybooks.com/book/empire](http://www.heydaybooks.com/book/empire).

## About Lewis deSoto

Lewis deSoto, an artist of Cahuilla ancestry, grew up in Southern California’s Inland Empire. His photography, sculpture, and visual and sound installations have been exhibited across the United States and throughout the world. His work is included in major museum, corporate, and private collections, including the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art in New York; the Seattle Art Museum; and the Museum of Contemporary Art San Diego. DeSoto holds an MFA from Claremont Graduate University and is a professor of art at San Francisco State University.