Journal #4178 from sdc 6.14.18

Indigenous Musicians are in the Spotlight in Canada
The NATIVE HEALTH Community Garden at Agave Farms is a community garden
Indigenous Musicians are in the Spotlight in Canada
Why Indian Territory's All-Black Towns Prospered While Most Of
THLOPTHLOCCO TRIBAL TOWN
Federal Water Tap
BLM Battle Mountain District to host employment outreach event, June 22
New Mexico Could Elect First Native-American Woman to Congress

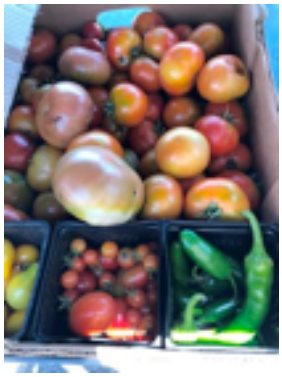
RV Camping is with Irena LK and Steven Welch.

The Wave Coyote Butles North in Paria Vermilion Cliffs, Arizona...

Individuals and/or families are able to "adopt a row" or a partial row. Rows are available in ten foot sections up to 80 feet per row. Gardening and watering is easy at Agave as there is drip tape. This is a great time to get involved. We will be planting a watermelon patch and pumpkin patch in July. Watch for more details and come on out and get involved!

The **NATIVE HEALTH Community Garden at Agave Farms is a community garden**. If you, or your family, would like to participate in the NATIVE HEALTH Community Garden at Agave Farms and would like a garden row please click the NH Agave Farms Garden Application.

The **NATIVE HEALTH Traditional Garden at Pierson is focusing on Traditional plants and methods.** This is a great opportunity to learn about indigenous, drought tolerant plants and harvesting.



There are two Garden Work Days per month, one at each garden. Help is always needed and welcome. All are welcome and encouraged to attend the Work Days and enjoy the educational program at NATIVE HEALTH's Community Garden at Agave Farms, the fourth Saturday of the month.

One NATIVE HEALTH family visited the NATIVE HEALTH gardens and harvested some carrots, zucchini, Swiss Chard, kale, tomatoes, chilies, peppers, squash blossoms and more. The mother is an classically trained Native American chef and made these delicious looking vegetable plates. This is one way to encourage people who

don't like vegetables to try them.

Next month's educational class is "Summer Squash and Squash Blossoms." Check out these beautiful photos of stuffed squash blossoms.

There will be recipes, instruction, and demonstrations. All are welcome and encouraged to attend the Garden Work Days and educational classes. This class will take place on Saturday, June 23, at 8:00 a.m. at NATIVE HEALTH's Community Garden at Agave Farms.

The NATIVE HEALTH Community and Traditional Gardens have already produced hundreds of pounds of produce that has been distributed to NATIVE HEALTH families. This is just one example of a partial harvest!

Check out our Facebook page to view some awesome garden videos.

For more information contact Susan.

****

Indigenous Musicians are in the Spotlight in Canada

From British Columbia to Nunavut, how the Indigenous music scene is producing genre-spanning sounds and new opportunities for cultural understanding.

By Katie Bain

In 1995, Leonard Sumner had never been to a nightclub. His community, the Little Saskatchewan First Nation in Manitoba, was light years away from glossy, big city nightlife. The area was surrounded by rolling plains, thick forest and vast freshwater lakes. There weren't any nightclubs. There wasn't even a record store.

Obsessed with the hip-hop exploding out of New York and Los Angeles in this era, the then-adolescent Sumner wanted to be like his rap idols. He could rhyme and write music, but his lyrics about clubbing and money felt bogus. His life on the reservation as very different from those of the platinum-selling artists popping bottles south of the Canadian border.

But as he got deeper into his craft, Sumner realized he could emulate his influences simply by telling his own story with the same vivid honesty with which they were proclaiming theirs. He sat down to write about his world and found the lyrics flowed easily and in abundance. With this shift, he was making music connected not only to hip-hop, but also to his own ancestors.

"Anishinaabe people, Indigenous people, we've been storytellers since we've had language," Sumner says. "There's been this image of the Hollywood Indian that's made us out to be stoic people incapable of emotion. I didn't feel that, and I was sick of other people telling our stories. I knew my story was valid, and that I was capable of telling it."

Sumner immersed himself in music, releasing his debut album, Rez Poetry, in 2013. Lyrics about life, death, hope, dreams, addiction, and the northern lights of his homeland weren't all happy, but they were honest, and they were his. The album's success led to Sumner playing major music festivals throughout Canada, which helped establish him as a key player in the country's Indigenous music scene.

Illustrations by Adria Fruitos.

From the pristine glaciers of Nunavut to the towering mountains of British Columbia, Indigenous musicians are in the midst of a renaissance as a new wave of artists reclaim their histories and collectively redefine what "Indigenous artist" even means. These singers, instrumentalists, beat makers, and curators are creating and sharing music that celebrates thousands of years of cultural heritage through styles both traditional and innovative. This music addresses the challenging history Indigenous peoples' have with Canada while celebrating the resilience of their cultures. Through music, Indigenous musicians are educating audiences and fostering cross-cultural understanding.

This is not just entertainment; it's revolution.

Up in Nunavut's capital city of Iqauluit, roots rock band The Jerry Cans preside over the northernmost outpost of the scene, a place where the sun rises for four hours a day in the winter and lights the midnight sky at summer's peak. This five-person group performs in Inuktitut, an Indigenous language widely spoken throughout Nunavut but considered vulnerable by UNESCO. Through their output, The Jerry Cans are celebrating and preserving Inuktitut and, with online streaming, sending the language to places on the planet that would never have encountered it otherwise. The band's singer, Nancy Mike, also incorporates traditional Inuk throat singing. Intense and transportive, throat singing is meant to emulate the sounds of nature —animal calls, thunder, crashing waves—and is thus intimately connected to Nunavut and the people who have called it home for millennia.

"The tradition was almost wiped out when missionaries arrived," Mike says on the phone from Iqaluit, her four-month old daughter crying softly in the background. "My mother's generation did not do any throat singing at all. My generation, we decided to pick it up."

As the tradition has been resurrected, so too has it evolved. Inuk throat singing icon Tanya Tagaq has performed with symphonies, electronic acts, and rock bands around the world. In 2015, two adolescent throat singers stole the show when they performed at Prime Minister Justin Trudeau's 2015 swearing-in ceremony. ("I got verklempt seeing throat singing at the swearing in. <3" Tagaq tweeted after.) Nelson Tagoona, a 24-year-old artist from Baker Lake in central Nunavut, combines throat singing with beat boxing in a style he calls "throat boxing." He's performed throughout Canada, including a 2017 performance with the Toronto Symphony Orchestra. Meanwhile, venerable electronic group A Tribe Called Red has long incorporated traditional powwow singing, drumming, and dancing into performances rooted in digital music.

But Indigenous music extends well beyond genres traditionally associated with Indigenous peoples. Sumner's work is hip-hop and country. The Jerry Cans make soaring roots rock. Jarrett

Martineau is the founder of Toronto-based Indigenous music platform and record label Revolutions Per Minute and hosts a CBC radio program "Reclaimed." The show features music from different genres, eras, and Indigenous cultures worldwide. While it was a major victory when the Juno Awards (Canada's version of the Grammys) added the Indigenous Music Album of the Year category in 1994, many artists who fell in that category now just want to be judged by the same criteria as everyone else.

"Artists now are like, 'I don't want anything to do with it as a genre. I want to be best new artist, or best pop record. I want to be recognized for the work I make as an Indigenous person,'" says Martineau. "But there's a shared perspective among artists, and especially younger artists, who feel proud of their cultural connections and rep their culture in their music, but also feel they can do with that whatever they want."

This perspective continues to gain influence and attention. At the 2018 Juno Awards, A Tribe Called Red won the award for Group of the Year, while The Jerry Cans—nominated for Contemporary Roots Album of the year and Breakthrough Group of the Year—performed during the ceremony, presenting the once almost lost throat singing tradition to 1.5 million viewers across the country.

Once in the spotlight, many First Nation artists use their platforms to bring attention to issues in their communities. In 2014, Tagaq won the Polaris Prize–awarded for the year's best Canadian album–for her work "Animism," on which she addressed issues related to environmental degradation. During the ceremony she performed barefoot in front of hundreds of names of missing and murdered Indigenous women, receiving the night's only standing ovation. When guitarist Derek Miller won the Juno for Aboriginal Recording of the Year in 2008, he accepted his award by saying he wished his community had clean drinking water.

This representation of ideas and art forms is evolving perceptions about Indigenous peoples, even while the institutionalized racism at the root of the issues they're bringing attention to remains. "Everyone is looking for that turning point, asking, 'On what day did it become cool to be Indigenous?'" says Dené Sinclair, Director of Marketing at the Indigenous Tourism Association of Canada. "None of us really know. The experience I'm having as an Indigenous person in 2018 is certainly very different from the experience my grandfather had."

In this way, the music scene's expansion is greater than the sum of its parts. Sinclair recalls a quote from Métis leader Louis Riel, who in 1885 stated, "My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back." In the aftermath of colonialism, musicians are reinvigorating their communities, traditions, and messages. This awakening is fostered by the exceptional depth and beauty in Indigenous art forms, from the precise choreography of powwow dancing to the hypnotic rhythm of the drums to the layers of meaning held in many songs and performances. And as new styles and traditions emerge and spread, the magnitude of this awakening grows.

“Together we must acknowledge that all of these stories are a part of our collective truth in Canada, “ Sinclair says. “Making art about these things is not perpetuating negativity; it's about reclaiming these stories and giving Indigenous peoples their spirit back.”

This process is not exclusive to the hundreds of Indigenous nations across the country. Visitors to Canada have an abundance of opportunities to experience the music scene and the cultures inherent within it. In May, the 13th annual Manito Ahbee Festival celebrates Indigenous arts, culture, and music in Winnipeg, Manitoba. The city will also host Indigenous artists from around the world for sākihiwē festival June 15-17. In Ottawa, the Summer Solstice Indigenous Festival attracts tens of thousands of attendees for four days of music, dancing, food, elder teachings, and an area focused on reconciliation through art. Festivals and gatherings in the Yukon, Nunavut, Saskatchewan, Quebec and more will host hundreds of musicians and other multidisciplinary artists into the fall of 2018.

These experiences are a subtle form of adventure tourism, with visitors challenging their preconceived notions rather than their bodies and finding new ways of relating to other cultures and the individuals within them. In this, the reclamation of spirit and healing of communities is possible for everyone involved.

“The most important thing is telling the truth about your existence and your story,” says Sumner, whose latest album, “Standing In the Light,” addresses prayer, faith, forgiveness, healing, corruption, broken treaties, and the water that flooded the reservation on which he first dreamed of becoming a successful musician.

“People recognize that truth,” he says, “and they gravitate towards it.”

Katie Bain is a writer in Los Angeles. Her works appears in publications including VICE and LA Weekly. She grew up near Green Bay, Wisconsin, where she developed a love of nature that has brought her on assignment to rural regions of the United States, Israel, Peru, Mexico and Canada.

****

Why Indian Territory's All-Black Towns Prospered While Most Of ...

kgou.org/.../why-indian-territorys-all-black-towns-prospered-while-most-oklahoma-te...
Aug 3, 2015 - The town council of *Boley*, Okla. circa 1907 to 1910. ... African Americans in *Oklahoma* and Indian Territories would create their own ... who'd benefited from their *relationship* with the powerful native *tribes* who received access ...

****

THLOPTHLOCCO TRIBAL TOWN.

The name of this traditional Creek town is difficult for English-speakers to pronounce, causing occasional amusement among native speakers. The sound of [thl] is usually spelled with an R in Muskogee, and is pronounced by placing the tongue half way between the [th] position in English, and the [l] position. Thlopthlocco is one of the central core of Mvskoke-speaking towns that were the original members of the Creek Confederacy in Georgia and Alabama. Sometime before 1832 Thlopthlocco split off from a large tribal town whose name is variously represented as Hoithle Waule, Clewalla, and Thlewarthle. Thlopthlocco town was removed to Indian

Territory with the rest of the Mvskoke Creeks in 1835, and ultimately settled in an area eight miles south of Okemah, in Okfuskee and Hughes counties. Like other Creeks, they lost most of their land with the passage of the Dawes Act in 1887 and the subsequent assignment of small individual allotments to each family.

Thlopthlocco was offered its own federal charter, separate from that of the Creek Nation, in 1936. The motive of the town in accepting this charter and its implicit separation from Creek Nation was apparently to take advantage of the credit available through the Thomas-Rogers Act, also known as the Oklahoma Indian Welfare Act. This legislation was passed by the U.S. Congress in 1936, just after the 1934 Indian Reorganization Act, and was directed at the special situation of Indian tribes in Oklahoma. At that time, the Thlopthlocco citizens were described as hardworking and business-oriented, and they were apparently anxious to begin new economic ventures. This attitude continues with a statement issued by their leadership in 2002 that "capitalism can serve the interests of American Indians." The tribal town has recently opened a cabinet shop at its headquarters near Okemah and is making plans to develop twenty-five hundred acres of trust land held by the town. The current membership is 650 persons.

John H. Moore

See also: ALABAMA-QUASSARTE TRIBAL TOWN, AMERICAN INDIANS, CREEK (MVSKOKE), KIALEGEE TRIBAL TOWN

Bibliography

John R. Swanton, *Early History of the Creek Indians and Their Neighbors*, Bulletin 73, Bureau of American Ethnology (Washington, D.C.: GPO, 1922).

Muriel H. Wright, *A Guide to the Indian Tribes of Oklahoma* (Norman: University of Oklahoma Press, 1951).

Citation

The following (as per *The Chicago Manual of Style*, 16th edition) is the preferred citation for articles:

John H. Moore, "Thlopthlocco Tribal Town ," *The Encyclopedia of Oklahoma History and Culture*, www.okhistory.org (accessed June 08, 2018). © Oklahoma Historical Society.

Thlopthlocco Tribal Town was formed toward the end of the eighteenth century and was an upper Creek town of the old Creek Confederacy that was situated in Alabama and Georgia in historical times. Thlopthlocco Tribal Town was one of the forty-four (44) or more Creek tribal towns that immigrated to Indian Territory after the famous Removal Treaty of March 24, 1832 was signed. Thlopthlocco (Rvp-Rakko), an upper Creek town, was established near Wetumka Alabama. Rvp-Rakko, (Thlopthlocco) meant "Tall Cane" or "Big Reed" and was situated in the vicinity of a stream on which there was an abundance of cane or reed from which blow guns were made. Thlopthlocco was known as a Red Town and the red towns carried red beads and administered the war functions in Creek history.

During removal, members of the Thlopthlocco Tribal Town settled along the north fork of the North Canadian River and the Town was one of the most western settlements of the Creeks. The Town established its square grounds and rekindled its fire between Wetumka and Okemah Oklahoma. In 1938, Thlopthlocco Tribal Town ratified its constitution and bylaws under the provisions of the Oklahoma Indian Welfare Act of June 26, 1936, and ratified its federal charter of incorporation in 1939. In 1941 the Secretary of the Interior placed 1900 acres of land in trust for the Thlopthlocco Tribal Town for its exclusive use and benefit. On a tract of those lands near the North Canadian River, the Town members constructed a council house made of hand hewn stone.

Presently, the Town owns 2,330 acres of land in Okfuskee and Hughes Counties Oklahoma, consisting of trust and fee simple lands. The tribal town headquarters is located on a 120 acre tract of tribal trust land off Interstate-40 Exit 227 near Okemah in Okfuskee County Oklahoma. The Town's casino enterprise is also headquartered there. The Town is governed by a Business Committee consisting of five elected officers and a five-person advisory council appointed by the officers. The Business Committee is empowered to transact business on behalf of the Town. Among the corporate purposes and powers of the Town is the authority to acquire real property for the Town.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

Library Services

The memorial library is located in the Community building (#102). The hours of operation are 8:00 am. - 5:00 pm. Monday through Friday. The library has a variety of books for all ages. Some topics: Native American content, Children's literature, Romance, Mystery, Fiction, Non-Fiction, Health, Science, and many others. We have Resource manuals for the ACT-2008 Edition, The G.E.D. for Dummies, and Hooked on Phonics. The Library also has computers with access to the Internet for public use. During the summer months, the Library offers a Summer Reading program for children ages 4-12. Please come for a visit and share your thoughts, ideas, and suggestions with us.

Check-out Policy

- You must be at least 11 years old to check out books.
- Families have a limit of four (4) books out per visit.
~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

- Library books are checked out for a two (2) week period, unless otherwise specified.
- A patron must return ALL books checked out to them before he/she may check out more books.
- All library books must be returned to the Library in the same condition as they were when checked out.
- Any flagrant abuse of library privileges will result in all patron privileges being revoked, at discretion of Librarian.
- If any member of a family has overdue books, no family member may check out materials until the books are returned.
- Any patron delinquent with a library book 30 days past due, will purchase the book at library cost.
- Children under the age of 10 years old MUST be accompanied by an adult.
- Thlopthlocco Memorial Library is NOT responsible for accidents, or personal belongings left unattended.

Internet Safety

It is the practice of the Thlopthlocco Tribal Town Public Library to use technology protection measures in an attempt to:

- Prevent access to or transmission of inappropriate material via Internet, electronic mail, or other forms of electronic communication;
- Prevent unauthorized access and other unlawful online activity;
- Prevent unauthorized online disclosure, use or dissemination of personal identification of minors; and
- Comply with the Children's Internet Protection Act [Pub. L. No. 106-554 and 47 USC 254(h)].

~~~~~~

The governing body is known as the Business Committee, which consists of the five elected officials and five appointed advisory council. The five elected officials include: Town King, two Warriors, a Secretary and a Treasurer. These officials are elected by the town membership and hold the term for a period of four years, or until their successors are elected and installed. The Advisory Council consists of five members of the town who are appointed by elected officials.

****

Federal Water Tap

Water Is Not a Renewable Resource: An Inside Look into The Water Crises of Today By Emma Loewe, MBG Planet, 6/11/18

As horror stories continue to come out of water-starved communities around the world—from Houston to Puerto Rico to Cape Town—our trust in the tap becomes less resolute.

SGMA struggles to overcome marginalization of disadvantaged communities
By Kristin Dobbin, California Water Blog, 6/10/18
~~~~~~

New research from the UC Davis Center for Environmental Policy and Behavior shows that the majority of Small Disadvantaged Communities are not participating in the Groundwater Sustainability Agencies (GSAs) formed to address them.

L.A. Students Experience Real Science with Support from Earthwatch and Durfee Foundation By Cision, 6/11/18

A student fellowship program will send 70 Los Angeles County students on field research expeditions across the country this summer.

****

BLM Battle Mountain District to host employment outreach event, June 22

June 11, 2018 10:29 am by Steven Field

BATTLE MOUNTAIN, Nev. – The Bureau of Land Management, Battle Mountain District Office, will be hosting an employment outreach event on June 22, 2018 from 3-5 p.m. and invite anyone who is interested in a career with the BLM to stop by! The event will take place in the main lobby of the Battle Mountain District Office, 50 Bastian Road, Battle Mountain, Nevada.

The Battle Mountain District, which includes the Mount Lewis Field Office and the Battle Mountain Office of Fire Management, is currently looking for qualified applicants in career fields such as geological and biological sciences, business services, fire management, engineering, mining, habitat management, administration and more. "This event is all about providing people with an opportunity to meet their Battle Mountain BLM, to ask questions and discover if the BLM has something to offer towards their professional development," said Associate District Manager Mitzi Lankford. "We currently have a number of open positions across several different disciplines and our staff are excited to answer questions and guide you through the Federal application process."

Our multiple-use mission is what sets us apart at the BLM. We find the best fit for our public lands, which means we manage our lands for a broad range of uses, including outdoor recreation, mineral development and energy production, and the conservation of natural, historical and cultural resources. Our workforce of over 10,000 passionate employees works hard every day to manage more than 245 million acres of public land, more than any other Federal agency. When you work at the BLM, our hope is that you gain as much as the agency does. We provide a family-friendly work environment, excellent benefits and, ultimately, a fulfilling career path. Join us on June 22 and learn about the incredible career opportunities that BLM's Battle Mountain District has to offer!

For more information about BLM careers visit https://www.blm.gov/careers. For additional information on the Battle Mountain employment outreach event contact Kyle Hendrix at 775-635-4054 or khendrx@blm.gov.

Courtesy: Kyle Hendrix, BLM Battle Mountain

****

Chickasaw.tv
Frontiersman Davy Crockett spoke out for Chickasaw sovereignty at the expense of his own career.

chickasaw.tv Defender of Rights Learn More
(Ed note: but then he went to the Alamo to fight for saving/extending slavery into Tejas.)

New Mexico Could Elect First Native-American Woman to Congress
Brian Naylor, NPR
Naylor writes: "Tuesday's primary election in New Mexico moved the country one step closer to putting the first Native-American woman in Congress." READ MORE