

Celebrating Food, Art & Culture



# Native American Heritage

Seasoned With Spirit, A New PBS Series with Chef Loretta Oden

Links to Die For

Mojo for Your Yuca

Snowboarding Extraordinaire  
Callan Chythlook-Sifsof



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## Seasoned With Spirit

Loretta Barrett Oden began her passionate relationship with food as a small child at the side of her mother, aunts, and her grandmothers near the Citizen Potawatomi Reservation in Oklahoma. Early on she understood a powerful connection existed between food and her Native American culture, and she has spent most of her adult years studying, teaching, and adapting recipes to preserve the Native culinary legacy.

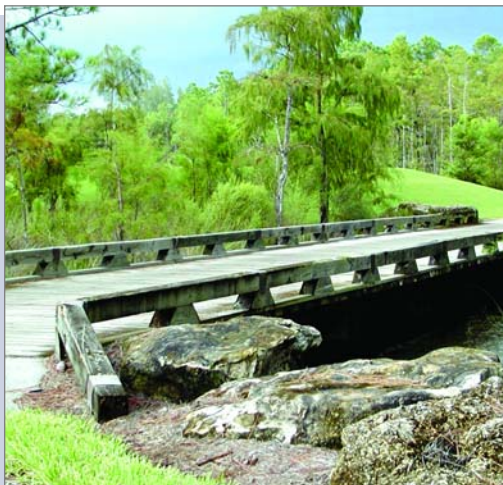
Today, Loretta is a renowned Native American chef, food historian, and lecturer, and you are invited to join her this fall on an exploration of Native foods and customs when *Seasoned With Spirit, a Native Cook's Journey* airs on PBS. Starting in November 2006, she will be hosting the 13-episode series, which will feature breathtaking footage shot throughout the Americas and a blending of time-honored, Native American food traditions of delectable food with engaging storytelling. She is joined by tribal cooks, hunters, and fishermen from across the Americas, and the result is a program that is rich in both taste and heritage.

An exploration and better understanding of Native culture is only one benefit of watching the program. Nutrition experts have long acknowledged the benefits of natural food choices, particularly foods that are in season and grown locally. It isn't a coincidence that these types of foods are the foundation for Native cuisine. *Seasoned With Spirit* brings



healthy Native recipes using grains, beans, vegetables, and fruits to the forefront. Themes include Buffalo and the Sioux of South Dakota; Shrimp Gumbo, Alligator Sauce Picante and the Houma of Louisiana; Clams, Cranberries and the Mashantucket Pequots of New Hampshire; and Sassafras-Smoked Duck and Sautéed Wild Greens in the "Melting Pot" of Oklahoma. More information can be found at the Web site for Native American Public Telecommunications. *A production from Resolution Pictures, Native American Public Telecommunications, and Connecticut Public Televisions.*

**Read more about Loretta on our food page.**



## Native Links: Golfing on Tribal Courses

By Richard Mahler. Originally printed in *Native Peoples*, July/August 2006. Excerpted and reprinted with permission.

For golfers who long to play on sophisticated courses in spectacular settings, a growing number of tribal governments suggest, "Come visit us!" Throughout the United States and Canada, casino revenues have funded a construction boom of amenity-rich, top-quality courses — some 50 in 17 states are now operating — often set in gorgeous, largely undeveloped areas. Many are co-located with casino complexes that feature hotels, restaurants, gaming and entertainment. A visit also provides the chance to learn about tribal cultures firsthand through on-site museums, cultural centers, crafts shops and special events. As a rule, the courses are woven seamlessly into their natural environments, so that a golfer in Arizona may glimpse a roadrunner dodging through nearby cacti while a New York player pauses as a fox saunters by, and a duffer in Minnesota admires a herd of browsing deer. Here is a short tour of Native links from coast to coast. **For dozens more courses and to read the full story, visit [www.nativepeoples.com](http://www.nativepeoples.com).**

### Oneida Nation Golf

The five courses operated by the Oneida Nation near Syracuse, New York are noted for their careful incorporation of existing woodland ecosystems. Fairways and greens are separated by buffers inhabited by deer, foxes and birds. Designers include Tom Fazio, Robert Trent Jones Jr., and Rick Smith.

### Barona Creek Golf Club

Praised by *Golfweek* as one of California's top daily-fee resort courses, Barona is also recognized for integrating its rolling, oak-and-sage-studded terrain. The challenging, Gary Baird-designed course has more than 100 bunkers and several strategically placed natural obstacles.

### The Meadows at Mystic Lake

This resort-quality facility opened near the Twin Cities in 2005. Designed by Garrett Gill and Paul Miller, the rolling 170-acre course boasts 20 fountains and five waterfalls. Wildlife statuary and mature woodlands enhance most holes, emphasizing the tribe's deep connection with nature.

### Sycuan Resort Golf Courses

This highly rated Southern California course prides itself on offering the best of the old-fashioned golf experience, with a secluded location, small greens, magnificent scenery, large number of holes and plenty of tee options. Ongoing PGA Tour sponsorships include women and Native American players.

### Circling Raven Golf Club

Situated in Idaho's thickly wooded panhandle, Circling Raven Golf Club boasts a championship layout designed by Gene Bates. There are 3,200 linear feet of wooden bridges over wetlands. Wildlife sighted includes bear, elk and moose. In 2005 it was added to the Zagat Survey's list of America's top golf courses.

### Semiahmoo Resort Golf

Located near the Washington-Canada border, Semiahmoo Resort's two spectacular courses take advantage of the lush Northwest environment, allowing tall evergreens and shallow ponds to hem their turf. Semiahmoo was designed by Arnold Palmer, and the Loomis Trail by Graham Cooke.



Roy Lichtenstein, *Little Landscape*, 1979, oil and magna on linen, 36 by 48 inches, Private Collection, © Estate of Roy Lichtenstein

## Roy Lichtenstein: American Indian Encounters

*Roy Lichtenstein: American Indian Encounters* features an extraordinary selection of virtually unknown works by Roy Lichtenstein (1923-1997), one of the best-known American artists to emerge after 1960. It will bring together more than 30 paintings, prints, drawings, and sculptures, including a rare sketchbook of American Indian design motifs, thereby juxtaposing his Cubist abstractions based on Native American themes and his "Amerindian" Pop-style works.

The show surveys his early works from the 1950s that reflect Roy's interests in European modernism (Picasso and Paul Klee) and such 19th-century sources as Swiss painter Karl Bodmer, German artist Albert Bierstadt, and American painter John Vanderlyn. The exhibition research has revealed that Roy was inspired to launch this series when he borrowed a book about George Catlin, the first artist to travel extensively among the tribal peoples of the American West during the 1830s. Roy himself characterized these works as "mostly reinterpretations of those artists concerned with the opening of the West, such as Remington, with a subject matter of cowboys, Indians, treaty signings, a sort of Western official art in a style broadly influenced by modern European painting."

The Pop-style works from the 1970s were partially influenced by Roy's experiences in Southampton, N.Y. while residing near a Shinnecock Indian reservation. He and his wife Dorothy attended powwows there. His friendships with dealers Jonathan Holstein and Tony Berlant, as well as his acquisition of several American Indian objects, played a significant role, as did his personal library of 17 books and catalogs on Native American art. According to Roy, "They're a mixture of every kind of Indian design from Northwest Indians to Plains Indians to Pueblo. They are no particular tribe of Indians ... anything that I could think of that was 'Indian' got into them ... the cliché of the Indian got into them."

The exhibition is scheduled for The Parrish Art Museum, Southampton, Long Island from September 30 through December 31, 2006, and then it moves to Eiteljorg Museum, Ind., from January 19 through April 18, 2007. The exhibition was originally curated by The Blanche and Irving Laurie Foundation and the Montclair Art Museum, Montclair, N.J.

## Classical, Contemporary, And American Indian

Composer Jerod Impichchaachaaha' Tate Brings It All Together

Fans of classical music can quickly reel off their favorite composers: Beethoven, Hayden, Tchaikovsky, or Bartok. But what is classical music? Is it Austrian, Hungarian, or Russian? Is it a musical genre that is mostly dead — is anyone writing classical music today?

Questions like these have been part of a lifelong study by Chickasaw composer Jerod Impichchaachaaha' Tate, and his answers can keep you spellbound. While Bach, Beethoven, and Mozart placed a distinct Austrian-German fingerprint on the evolution of classical music, they did not invent the genre, nor did they define it. "Classical music, like many other fine arts, is like a floating template that is continuously being shaped by the cultural influences it is hovering over at the time," says Jerod, whose works were recently played at the National Museum of the American Indian. Jerod is one of a handful of American Indians who compose orchestra and chamber music, concertos, and ballet.

"It wasn't until the 1950s that anyone from the American Indian community was recognized for their work as a composer," says Jerod, "and that composer was Louis Ballard (Cherokee-Quapaw)." As a child, Jerod was inspired by Louis' work and further influenced by the sounds of Bach and Prokofiev. He also had a steady mentor who was a professor of dance, a professional choreographer, and the first person to commission his work — his mother, Patricia.

To Jerod, the genesis of Indian classical music is a natural progression of Indian culture, which has made permanent and strategic inroads into other "borrowed"



art genres such as painting, sculpting, acting, and pop music. Like the famous Austrian and Russian composers, American Indians are simply taking a style that originated in the Catholic monasteries of Italy many centuries ago and incorporating their aboriginal culture to create new and exciting musical sounds. From the handful of American Indian composers writing today, listeners will hear a wide range of styles, some heavily European and some heavily Indian. Jerod writes most of his pieces around Chickasaw and Indian melodies, some thousands of years old, and orchestrates them with the string, woodwind and percussion instruments that are typically found in an orchestra. His works have been performed by the National Symphony Orchestra, Minneapolis Symphony Orchestra, the Buffalo Philharmonic Orchestra, and the Colorado Ballet, to name a few.

Jerod is currently working on a new classical guitar concerto commissioned by the Joyce Foundation and a piece to celebrate the opening of the cultural center of the Chickasaw Nation in Sulphur, Okla., in 2007. Visit [www.taloaproductions.com](http://www.taloaproductions.com) to hear Jerod's music.



# Yesterday, Today, Tomorrow

A Collection of Fine Art and Photography Reflecting American Indian, Alaskan Inuit, and Eskimo Cultures

## Promoting Cultural Awareness

Diversity, as it is represented through art, provides cultural differences. Our art collection attempts to educate clients, shareholders, and communities. *Unity* and diversity program and be used as a stand-alone to demonstrate a commitment to diversity and disc



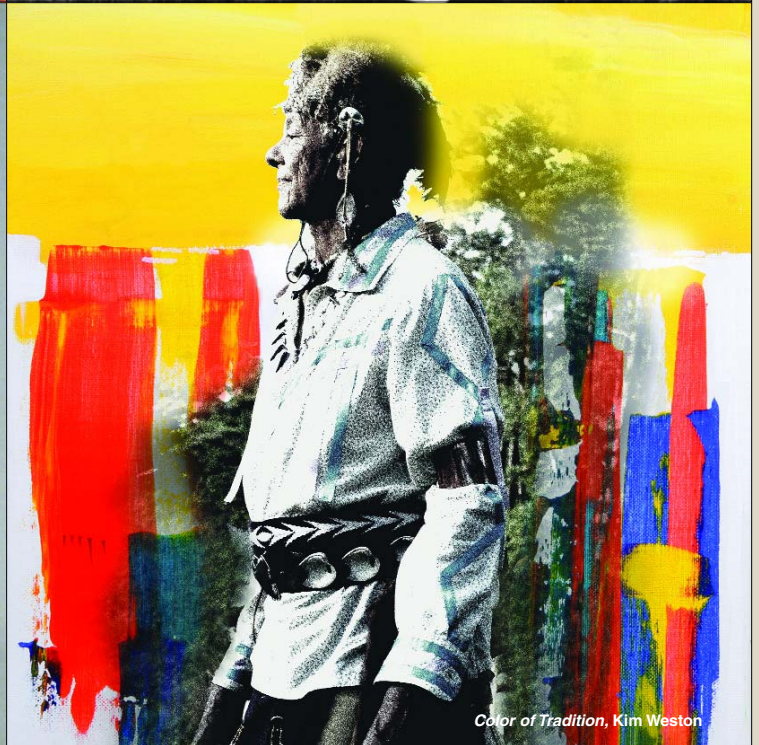
Three Clappers, Cora Marshall



Desert Flower, Kim Weston



Masked Dancer, Ulaaq Ahvakana, photo courtesy of Home and Away Gallery



Color of Tradition, Kim Weston

**Lawrence "Ulaaq" Ahvakana** was born and reared in Alaska. His introduction to the arts came from his mother, a competent skin seamstress. "All my life, I was surrounded by my culture and my people, the Inupiaq of northern Alaska," says Ulaaq. "The dances and songs of the Inupiaq tradition is the oral history of my people and shows respect for our life on the North Slope of Alaska." Ulaaq's work is an expression of tradition thousands of years old.

Ulaaq has been an artist and instructor for more than 30 years. His works are included in a large number of major museums and numerous corporate collections, and he has received several public art commissions. He is most famous for his Inuit or Inupiaq figures and animals, which are sculpted from wood, alabaster, marble, glass, and ivory and cast in bronze or other metals. The images, with their pristine form and reverent presence, capture the Inuit spirit.

**Cora Marshall** and her work are centered in spirituality. "I create work that seeks out the connections to and lessons from my past. By mixing symbols and meaning, affirming the potency of the spirits, honoring the holy, I extend an invitation to contemplate the significance and depth of the power within." She seeks those intersections and crossroads where the spirits dwell and to further establish her relationship with that which has gone before.



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*Punkin*, Kim Weston



*Seat of Power*, Cora Marshall



*Dayunisi*, Cora Marshall



*Ivory Mask*, Ulaaq Ahvakana, photo courtesy of Home and Away Gallery

Cora is an artist, educator, and scholar. She received her BFA from Howard University with a major in art and a minor in education. Currently, she is a tenured associate professor of art at Central Connecticut State University. In 2004, she was selected for inclusion in *Who's Who of American Women* and selected as "Outstanding Art Educator in Higher Education" by the Connecticut Art Education Association.

**Kim W. Weston's** current work started with her burgeoning awareness of the constructed nature of her "racial" identification. Coming from a family constructed as African American, little attention was paid to the obvious traces of her Native American and European genealogy.

Kim's elders believed it wasn't safe to proclaim their Indian heritage in the early 1900s. This inspired her to

create a body of work reflecting the lives of modern indigenous people of North America, including "mixed bloods."

Kim has a BFA from The Cooper Union and 20 years of experience in the arts. Her work embodies traditional photography mixed with a free painting style. She is often inspired by the work of children. Kim has shown her work from New York City to Canada.



## Mitsitam (mit-seh-TOM)

Meaning “let’s eat,” in the Native Piscataway and Delaware language

If you’re planning a trip to the Smithsonian’s National Museum of the American Indian in Washington, D.C., don’t expect burgers and pizza to be served in the eatery on the ground level. The Mitsitam Cafe specializes in authentic Native American foods from the Northern Woodlands, South America, the Northwest Coast, Meso America, and the Great Plains. Meals are created with indigenous (and often organic) ingredients and are prepared using traditional Native cooking methods. “We spent years planning so that the cafe would be part of the entire museum experience and visitors would never forget they were in a Native place,” stated Director Roland Banschler.



Traditional Native patterns and wooden furnishings in a brightly colored interior create the ambience of a Native marketplace. Guests view a water feature that runs along the base of the museum.

The cafe is part of an intense effort to educate visitors about Native cultures and their contributions to contemporary American society. Items like the cedar-planked and fire-roasted juniper salmon on the Northwest Coast menu reflect the regional communities’ reliance on seafood, while chicken tamales wrapped in corn husks with peanuts and chiles are one of the highlights of the South American menu. The Meso American-region menu offers tasty options like yellow corn tacos and pinto bean and corn enchiladas. And if you really want a burger, try the buffalo burger with spicy chile fries from the Great Plains menu. Specialty drinks include fresh mint coolers, hibiscus flower aqua fresca, and Mexican hot chocolate. Desserts range from maple popcorn balls to sweet pumpkin and cinnamon fry bread.

### Richard Hetzler, Executive Chef, Mitsitam Cafe

“When I was given the challenge to help research and design a menu for Mitsitam Café at the National Museum of the American Indian, I thought to myself, “What is Native American cuisine?” What I found is that we are surrounded by it on a daily basis; in the kitchen these are things that we use every day and don’t associate them with Native cuisine. I can say that this has been truly a one-of-a-kind experience, not only as a culinarian but also to have learned firsthand how this cuisine and the people who created it have an impact on our everyday lives, and I am proud to have taken part in opening The National Museum of the American Indian.” (excerpted from Richard’s biography)

### Mitsitam Cafe Wild Rice Salad

Serves 4 to 6

- 1/2 cup pine nuts
- 1/4 cup pumpkin seeds
- 6 cups chicken stock
- 1 1/2 cup wild rice
- 1 carrot, cut into 1/2-inch-long matchsticks
- 3 tablespoons dried cranberries
- 1 Roma tomato, finely diced
- 4-5 scallions, finely chopped
- 3 bunches watercress

Preheat oven to 350 degrees. Spread the pine nuts and pumpkin seeds in a small baking pan, and toast them in the oven for about 10 minutes, until they are golden brown. Let cool.

Combine the chicken stock and wild rice in a stockpot. Bring to a boil, reduce heat to low, and simmer, covered, for about 45-55 minutes, until the grains are just opened up and tender. Spread the hot rice on a baking sheet and let cool.

When rice is cool, scrape it into a large bowl and add carrots, dried cranberries, diced



The Mitsitam Cafe at the National Museum of the American Indian features a fire pit where visitors can watch occasional cooking demonstrations.

### Cooking With Fire

Native Americans across the Western Hemisphere share a tradition of fire-pit cookery, where a pit is dug and lined with rock. A fire is built in the pit and allowed to burn down to glowing embers. Plant or animal foods are wrapped, placed in the pit, and left to steam. The Maya of the Yucatán wrapped wild boar in banana leaves, while the Zapotec of Oaxaca encased their meats in the leaves of the century plant. The Tsimshian of the Northwest Coast favored ironwood leaves, ferns, and seaweed to impart flavor to their fish and waterfowl. In addition to banana leaves, Hawaiians used ti and taro leaves for wrapping foods for their glorious luaus, as well as for everyday meals.

### Did you know ...

The origins of many modern fishing methods can be traced to Native Americans who shared their countless types of hooks, rigging, nets, weirs, and traps with European settlers. Shrimp, crab, lobster, and oysters were also a part of the Native diet, and these were often corn meal-dipped and pan-fried on the spot.

Adapted from *Foods of the Americas: Native Recipes and Traditions*, by Fernando and Marlene Divina and the Smithsonian National Museum of the American Indian.

tomato, the toasted pine nut-pumpkin seed mixture, and scallions.

Toss all ingredients together with the vinaigrette, refrigerate for at least 1 hour, and serve over watercress.

### For the Vinaigrette

- 3 tablespoons apple cider vinegar
- 1/4 cup plus 2 tablespoons canola oil
- 2 tablespoons honey

Place cider vinegar in a bowl and slowly mix in oil. Sweeten with just a touch of honey.

## A Favorite From the Corn Dance Café

Chef Loretta Oden (profiled on page 2) is founder of the famed Corn Dance Cafes in Santa Fe, N.M. Along with her very talented son, the late Chef Clay Oden, she opened the first restaurant to showcase the amazing bounty of foods indigenous to the Americas. The Corn Dance Cafe



brought Loretta international acclaim for its innovative menu and contemporary interpretation of centuries-old recipes. Although she sold the Corn Dance a few years ago, the dishes she served there, like the one below, are still crowd favorites.

In Loretta's current work, she hopes to focus worldwide attention, on the issues of food, health, and the environment. "Food is key to the health issues ravaging not only our Native communities but all of America. Obesity, diabetes, and cardiovascular disease can be controlled with a proper diet and exercise," says Loretta.

### Turkey with Cranberry-Pinon Sauce and Corn Bread-Sage Dressing

Serves 10

1 cup organic, stone-ground corn meal  
 1 cup flour  
 1 teaspoon baking powder  
 1 teaspoon salt  
 Pinch, freshly ground black pepper  
 1 egg, beaten  
 1 cup skim milk  
 2 tablespoons canola oil  
 1 cup corn kernels, fire roasted  
 4 ribs of celery, 1/4-inch dice  
 1 large yellow onion, 1/4-inch dice  
 1/4 cup poultry seasoning  
 1/4 cup fresh sage, minced  
 Full-bodied turkey stock, as needed  
 30 turkey medallions, 2 to 3 ounces  
 Seasoned flour, as needed  
 Olive oil, as needed  
 2 cups dry white wine  
 2 cups dried cranberries  
 1 cup dried currants  
 1/2 cup pinon nuts, toasted  
 Fresh rosemary, as needed

Combine corn meal, flour, baking powder, salt, and pepper in 1 bowl. In a separate bowl combine egg, milk, 2 tablespoons oil, and corn. Stir wet ingredients into dry ingredients and mix until most of lumps are removed. Pour into a prepared 2-inch deep baking pan. Bake at 325 degrees until the interior of the bread reaches 200 degrees.

Remove from oven and let cool. Scrape cooled corn bread from pan and crumble it into a large bowl.

Heat oil and sauté celery and onion until vegetables are translucent. Stir in poultry seasoning and sage. Add to crumbled corn bread and mix well. Add turkey stock if the



mixture is too dry. Bake dressing in a 325-degree oven to an internal temperature of 165 degrees.

Pound turkey medallions to an even thickness. Dredge turkey in seasoned flour. Fry in a small amount of olive oil over medium-high heat until golden on both sides and cooked throughout. Remove turkey from pan and drain on paper towels. Keep warm. Drain oil from the pan.

Deglaze pan with 2 cups white wine and 1 cup turkey stock. Add 3 more cups turkey stock, cranberries, currants, pinon nuts, and a pinch of salt. Cook over medium heat until reduced in volume by half, about 4 cups.

For each entree serving, portion 3 turkey medallions on top of 1/2 cup of the dressing. Ladle sauce over the turkey.

Serve with seasonal vegetables and garnish with fresh rosemary.

## Mojo for Your Yuca

Spending three weeks in Santa Cruz, Bolivia as a teenager, I quickly developed an affinity for fried yuca. It was the closest I would come to finding a food that tasted like something from home. Except for being a bit chewy and lumpy, for me, fried yuca were tasty South American french fries.

Natives of the Americas are highly fond of yuca, eating its root for energy and using its leaves for sandals, ropes, clothing, and baskets. It is also used to make tapioca. Curiously enough, when yuca is pounded in water, it makes for a great bubble bath, and Natives used it to make soap and shampoo. But even more interesting, yuca can serve up a lethal dose of cyanide poisoning, so proper cooking is essential. **Never eat yuca raw!** It should be soaked and thoroughly washed before cooking. But don't let this deter you from trying this tropical tuber, as it has been an essential and comforting Native dietary staple for millennia.

### Yuca con Mojo

by Aaron Sanchez ([www.foodnetwork.com](http://www.foodnetwork.com))

1/2 cup chopped parsley  
 1 teaspoon chopped garlic  
 1 tablespoon lime juice  
 2 tablespoons extra-virgin olive oil (for mojo, have more oil on hand for frying the yuca)  
 2 pounds blanched yuca, cut into steak fries

In a small bowl, combine parsley, garlic, lime juice, and olive oil. Set aside. This is your mojo sauce.

In a large skillet, heat the additional oil to at least 350 degrees. Fry yuca slices until golden brown. Season with salt and pepper and serve with the mojo sauce on top.





## The Teen Scene

If you think the only sporting event in Alaska is the annual Iditarod race, realize that the "Land of the Midnight Sun" is home to people who love to fish, canoe, ski, and backpack. There's always plenty going on! Let's go to Girdwood, Alaska where 17-year-old Callan Chythlook-Sifsof competes regularly in the snowy weather. Callan doesn't need Alaskan Huskies to get to the finish line. Dressed in snow gear down to the toe, Callan is suited up for another day of snowboarding.



When asked how Callan pursued her interest in snowboarding, she said that her whole family skis and she was taught at a young age. Her first snowboard was a hand-me-down from her uncle, who first passed it on to her older brother William. Ever since, Callan has been snowboarding all over the world. After competing in tournaments, contests, and even the X Games, Callan is definitely looking forward to her first trip to the Olympics when she's ready.



One of her strategies for finishing the race is to stay calm and relaxed. In an interview with *rezriders.org* earlier this year, Callan stated, "Enjoying and bathing in the experience by talking and laughing at the top of the course works to my benefit. I have gotten better results that way. I was experimenting at events this winter with pumping up and getting excited. At others, I would intentionally not think about the race and relax. It turned out that I do better calm and relaxed."

With a 3.1 grade point average, Callan balances her time between school and snowboarding very well. "It's very hard to keep up in school while I travel, but the key is to never fall behind," she said. This teen's life doesn't just revolve around snowboarding and schoolwork, though. When talking with writers from *Native Youth Magazine*, Callan admitted to having a great interest in drama and volleyball. She also participates in community service with her school and has traveled to Costa Rica for many weeks to help with a work project.

Next time you think you just can't do it, follow Callan's advice. "Don't doubt your talent. It's easy to think you aren't good enough, but you may be surprised. It's great to try everything, but you need to really like something and feel good doing it." *By Marlee Overcash, Unity intern and teen writer*

## Did you know ...

Native Hawaiian Duke Paoa Kahinu Mokoe Hulikohola Kahanamoku, a.k.a. "The Big Kahuna," is regarded as the father of modern surfing, and Hawaiians were hitting the waves as far back as 400 A.D. Today the sport is enjoyed worldwide, and the best riders compete in events such as the X Games, the ISA World Surfing Games, and the U.S. Open of Surfing. Hawaii is still one of the most popular destinations for surfing and is home of the Pipeline Masters, another prestigious surfing event.



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Hundreds of people from nearly every state and as far away as Kuala Lumpur have made *Unity* what it is, and we thank our regular contributors, listed below, who work to make *Unity* vibrant and a success.

- Valerie Cooper of Picture That LLC, Stamford, Conn., is our art consultant and has been a member of the *Unity* team since 2003.

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- Shawn Overcash of Philatás Marketing Group, Charlotte, N.C., is our brand manager and has been on the *Unity* team since 2003.

Most important, thanks to you, our readers. We look forward to providing an even better publication in the year ahead.

## On the Cover

**Top:** Celebrity Chef Loretta Oden (Citizen Potawatomi). **Middle left:** Yuca con mojo. **Middle right:** Outside the Mitsitam Café at the National Museum of the American Indian. **Bottom left:** Orca Mask by Lawrence "Ularaq" Ahvakana. Photo courtesy of Home & Away Gallery. **Bottom right:** Extreme snowboarder and superstar Callan Chythlook-Sifsof.

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