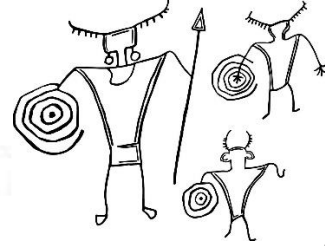


# VESTIGES



April 2023  
Volume 43  
Number 4

Monthly Newsletter of URARA, the Utah Rock Art Research Association

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## From the Prez

Kent Williams

Happy Spring!

The Board will have its 2<sup>nd</sup> quarter meeting via Zoom on April 18. Agenda items include documentation projects and SHPO project grants in the Vernal area, field trip status and updates, and Salt Lake District rock art class.

Though winter is lingering on much of the country where we find and enjoy rock art, warmer temps and dry roads are just around the corner, hopefully. If you haven't been able to sign up for one of our field trips or if you want to get out and explore on your own, the [list of public sites on URARA's web site](#) is a good place to start.

What is a “public site”? There does not seem to be a formal definition that is used by land management agencies, but in general they are sites that have had a lot of visitation and have been “hardened” or managed, to handle a lot visitors. There is typically signage to help visitors interpret the site. There may be a fence to restrict vehicular traffic from the panels. Most of the public sites on URARA's list are near improved roads which makes them easy to access.

Easy access is one reason public sites get a lot of visitation, another is that they are spectacular examples of rock art. I encourage you to check them out. - Kent

April 2023



Price Symposium Logo design by URARA member Lynn Benson

## Symposium Workshop Teaser

Diana Acerson

Price is the Place, October 4<sup>th</sup>-9<sup>th</sup> the Dates.

We have some amazing workshops in the works for you who want to take advantage of these great opportunities, when the time comes.

- Want to know about Drones and how to use them to get those close-ups you've always wanted – Ryan Moreau
- Feel like a field experience in the documentation process of rock images to forever make it known it exists and needs protection? Help record a site – David Christensen, Vernal BLM
- What about those field trip “owies” (my grandkids call them) and how to deal with them – basic need to know skills so your field trip isn't cut short – April Gray, M.D. retired
- What can we do to help land manager Law Enforcement to protect rock art? The issues they face with vandalism, etc. - Natalie Fewings, Price BLM
- How do we do that process of documentation – Photography and drawing, and the magic that brings it all to life – Robert Crifasi
- Got a favorite rock art, imagery, writing, site? Site stewardship – what it is, and how can you participate – Ian Wright, State History Site Steward program
- How is that rock imagery research going and what have we learned? - Elizabeth Hora, State History Public Archaeologist
- 

Keep checking for updates as we prepare this great event in October. Please watch for any changes or additions to the workshops, the number of folks who can sign up, and final details for each workshop as we get closer.



# Attention Symposium Travelers

Diana Acerson

Those of you who would be flying to attend the Symposium or you like to book early, this information is for you.

As you know URARA has historically held symposiums in smaller towns where rock art is plentiful in the surrounding areas. This does not always allow for those who are coming from long distances who prefer to fly in close to the event. But if you are addicted to these wonderful images, you will do anything to get there. So, to aide you in your decision making, I've put together some hopefully helpful information.

You will have to do some homework to get all the details, but maybe this will save you a little time:

*Airports closest to Price:*

Salt Lake International, Salt Lake City, UT

Provo Regional Airport, Provo, UT

Salt Lake International: 2 to 2 ½ hour drive to Price.

All airlines, all rental car agencies available.

Provo Airport: 1 ½ to 2-hour drive to Price.

Breeze Airways, [www.flybreeze.com](http://www.flybreeze.com) and Allegiant Air, [www.allegiantair.com](http://www.allegiantair.com) are the only two airlines

A & B Car Rentals- 801-477-5067, & Budget, 801-377-9313, are the only car rental agencies

**For Hotels in Price:**

<https://www.carbonutah.com/explore-the-corridor/stay/lodging-index/>

Recommendations for large groups: Holiday Inn and SureStay Plus Best Western.

**For on your own Dining in Price:**

<https://www.carbonutah.com/explore-the-corridor/stay/dining-index/>

Let me know if you have questions. Diana Acerson - [dace1950@gmail.com](mailto:dace1950@gmail.com)





# SFAP Spring Tours

Rick Mathews

The Adelbert Doyle Smith Family Archaeological Preserve (SFAP) has announced its Spring 2023 Tour Schedule. You can register at:

[https://www.eventbrite.com/o/smith-family-archaeological-preserve-26270651245?fbclid=IwAR1CUDLiZMqMZM0Prfs\\_Zsf97cbV19-KyItYDPOCN\\_-bdk7Pnv7yf4NaInY](https://www.eventbrite.com/o/smith-family-archaeological-preserve-26270651245?fbclid=IwAR1CUDLiZMqMZM0Prfs_Zsf97cbV19-KyItYDPOCN_-bdk7Pnv7yf4NaInY)

The SFAP is part of URARA's 22 April Field Trip. If you can't make that or you want to visit the SFAP again, tours are available most Saturdays in April and May (weather permitting).

If you live along the Wasatch Front, the SFAP is a great place to see Rock Imagery close to home. There are examples of Archaic, Fremont and possibly Ute images. The tours are about 2 hours and lead by site stewards. The trails are well maintained and not too strenuous.



## Acoustic Study of San Juan River Rock Art

Steve Waller - Abstract of URARA April 25 on-line presentation

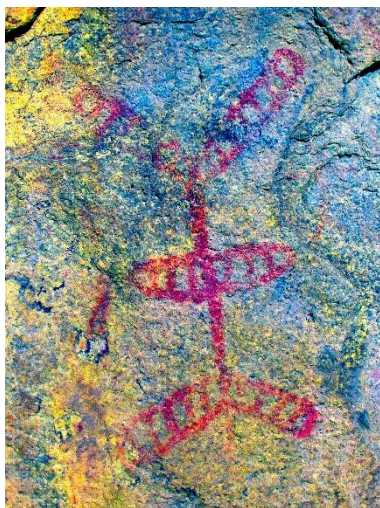
Carol Patterson (2021) has presented evidence that specific Basketmaker II rock art sites along the San Juan River feature motifs related to sound. These include depictions of anthropomorphs using drums, rattles, or other music-making implements. Symbols believed to represent sounds of thunder occur in conjunction with an image of a drum and positioned next to large anthropomorphic figures described as “Cloud Beings’ in Keresan mythical text.

To test this hypothesis of a relationship between sound and these sound depictions in rock art, acoustical specialist Steve Waller conducted a study of the acoustic environment of rock art panels within a stretch along the San Juan River corridor, near Bluff, Utah. Results of near-field and far-field acoustic tests (informed by prior studies including White River Narrows, Nevada) will be presented. These include examples of on-site videos showing that strong thunderous echoes can be generated by drumming at these rock art sites, quantitative decibel measurements taken from digital recordings, and outcomes of experiments involving long-range propagation of sound. There appears to be a relationship between the acoustic environmental context and the rock art, which adds support to the hypothesis that the images are related to sound. The depictions of “Cloud Beings” surrounded by symbols of thunder may have been purposeful for rain-making ceremonies due to the acoustic properties of the site. Challenges of study design, and implications for future research, will be discussed.

Steven J. Waller, Ph.D. Biochemistry/Biophysics, has researched acoustical archaeology globally for 35+ years, and authored dozens of papers.

## Rocky Hill Bacon Hill Trip Report

Wendy Harrell



Saturday went pretty well, cool and dry. Views out from the site were beautiful with lots of flowers and everything green. Sunday at Bacon Hill we had some rain with some sun shining through too. Finished up picking citrus at Jim Gordon's orchard.

Rocky Hill d-stretch



# “The Runners” Trip Report

Carol Patterson

We had many cancellations due to weather conditions and Covid infections. We ended up with 8 people and had a nice relaxed two days. I scouted the roads on Thursday and determined we could get into Cottonwood canyon after all. I gave out handouts on “the Runners” and we located all 5 in Rattle cave and looked at the paint-pots for grinding paint and the hand prints of 4 different colors to test the color and quality of the paint. We noted that in most cases, there were groups of 4 hand prints next to 4 more hand prints. Four is a lucky number for both Pueblo and Apache because it is believed to ward off evil spirits.



Rattle Cave is a very large alcove in a side canyon off Cottonwood Wash near Bluff, Utah. It is so named from a beavertail rattle found in a kiva partially excavated in the cave floor. Along the walls are colorful hand prints in stable regions of the walls. The large fallen boulders have deeply carved ovoid basins on their tops and gently sloping sides.



Paint pots, Photo by Lance Koncher.

These ovoid depressions are different from corn grinding metates that are found lined up in a row, and wide enough to accommodate hand manos. Corn grinding is done in stages with multiple metates beginning with coarse meal and passing it down the line until it has been ground to a fine corn flour. These are small deeply-carved basins that appear to be organized in a non-linear pattern. Their placements create a relationship between one 'pot' with the next pot and positioned close to each other. Some pots are slightly above or below the other. This would allow different colors of paint to be added to an adjacent pot and mixed in as needed. Some have a 'heel' mark, a round roughly pecked dot with pock marks that contrast to the smooth interior surface of the pot. I realize that this heel spot is where a piece of colored rock material has been rubbed or pounded to break out the grains of colored ocher that falls into the pot. Water and a binder such as animal fat is added to make the paint stick to the cave wall surface. The hand prints on the wall maybe tests for color. These are all the reasons I call these paint pots.

Clifford Duncan, Ute elder, told me that small paint pots like were used for 'paint parties' that were staged at sites like this. One group living in this area would invite the young girls from several different villages to come for a few days and grind paint together. They would sing songs as they did, and after they had ground the different color paints, they would give the mineral powder to the medicine men for their ceremonies. The medicine men in gratitude would give each girl a little bit to take back home with them.

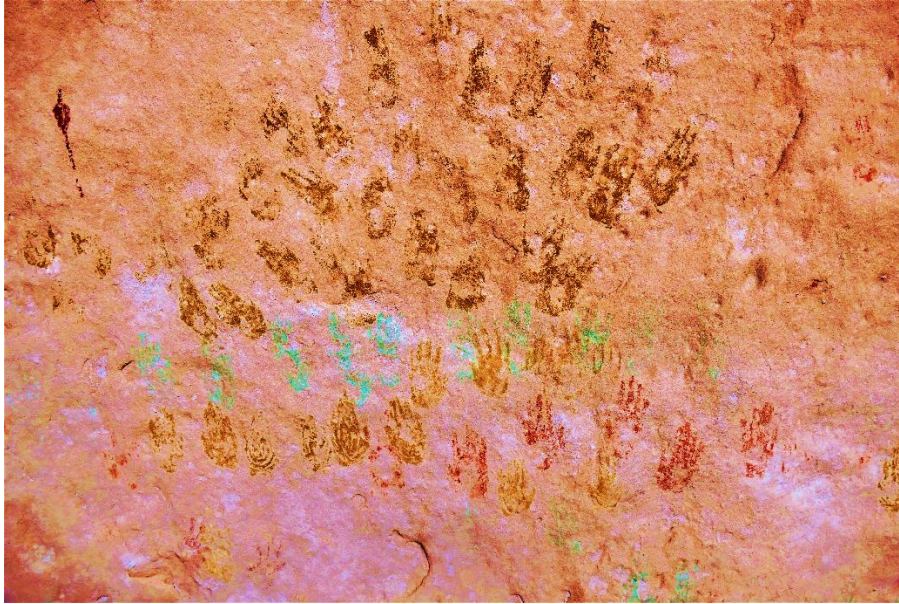
Clifford never liked the word 'shaman'. He argued that it was a foreign name given to medicine people in Europe and Asia. In this land, the medicine people who work with plants, can call on spirits and manipulate power. He would call these men of special knowledge, Indian 'doctors' who did "doctoring" on sick people. The paint was used in ceremonial ground (sand) paintings, and for painting prayer sticks, rattle handles, skin clothing, drums, arrow shafts, and even body painting. The painting parties were sacred rituals done with prayers for all the relations in the four directions represented by the four colors, yellow, blue, red and white.

I imagine that I can hear the girls arriving and gathering inside the alcove, with soft murmurs and occasional giggling as they mingle and cluster in groups of old friends. When the mothers and grandmothers, and other family members are settled in their groups, the girls are handed bags of different colored rocks to grind. Three or four may crouch on the boulder around the pots of one boulder, while two others sit down on a larger flat boulder. They pull out a few rocks and decide what color to start grinding. They may start with yellow, color of the north, and then blue, the color for the west, that is plentiful yet it is tricky to produce a sky blue from the pale blue green of natural origin. Red ochre is the most popular for spiritual themes. White is used for outlines and dots. The primary colors of the four directions, yellow (N), blue (W), red (South), and white (E), are the traditional colors for pueblo groups of the Zuni, Keres and Hopi.

After a few hours they have sung many songs, perhaps over and over several times, and then one or two decide to test their colors. They dip their nimble hands in wet paint and press them onto a prepared area on the wall. The surface has to be stable, not scaly or friable, and that leaves only a couple of good spots to place a print. I know that the prints would have been applied starting on the



right, and moving to the left. Yellow of the north goes on first, higher on the panel, in a dark brownish yellow. The hand is small and arched so the palm does not leave a print. Blue of the west is sampled next, and I look carefully and discover that a trial with blue looks slightly green and was discontinued. Then true blue was applied further to the left. Next is the paint of red, for the south. I did not photograph the white, but I remember it being present to the right of this group. White is unstable over time and tends to fall off after 300 – 400 years. White is of the east, the color for the sun. White handprints on the far right, complete the rotation counter-clockwise.



The cultural direction for these groups is always counter-clockwise beginning at the north with yellow, moving to the west with blue, then red in the south and white to the far right side out of frame

Curiously, the lower row of yellow prints has additional painted interior lines. It is written in the literature, that the life force (wind) is within every living being and when they die, it exits out of the body through the palms of the feet and hands. This entrance and exit is marked by the whorls on your fingertips and palms. I realize that the whole painting ritual incorporates a spiritual dimension that is carefully presented in the handprints by the girls in their paint-grinding ceremony.

High above this scene is a shelf with more painted figures. They seem to be holding a bag of something, perhaps it could be dry paint material.



Runners depicted high up on the alcove ledge and enhanced picture of runners carrying a bag.



One can see the engraved necklace and V-shape loin cloth of a runner on the far right. The blueish figure has distinct eyebrows, so I call him “eyebrow guy” and his unique face appears below along the lower wall of this cave. He is wearing a painted neck string and amulet on his chest. He has an engraved ‘belt’ and possibly a V-shape loin cloth. His other arm is joined with a white painted figure to his right. The white figure has two bands of engraved neck strings and a possibly an engraved amulet. He has a wide belt and V-shape loin cloth defined by the absence of white paint on his body. The rest of his belly, torso and arms are painted white.



Runners from Acoma Pueblo, and painted runners found in Grand Gulch

Runners carry messages from village to village, and possibly scout for mineral deposits for paint. They may be bringing the rocks for paint grinding. Runners draw the attention of the clouds and encourage them to bring rain. Some pueblos engage in long distance races to excite the clouds and draw the sun out earlier in the springtime to lengthen the growing season.

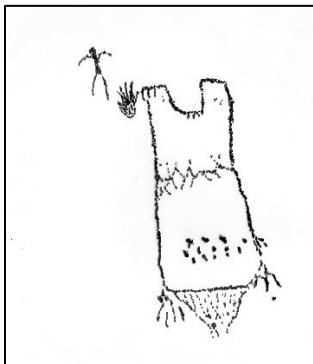


We went across the canyon, through the water in the wash and up the cliff side to see 18 more runners. They are almost invisible to the naked eye. So, with the help of Bill Crowder’s Lazer pointer, we could make out the yucca strand necklaces, cotton belt and V-shape loin cloth.

Runners etched on the walls of Rattle Cave.



Eighteen runners along this wall. These are not “women wearing menstrual belts,” (Cole and Hays-Gilpin and Cambel Grant)



Of course, the runners are very very difficult to see on this wall. Bill Crowder’s laser lite was very helpful in tracing out each runner.

At the left is a man’s traditional tunic (Chris Lewis, Zuni, pc)

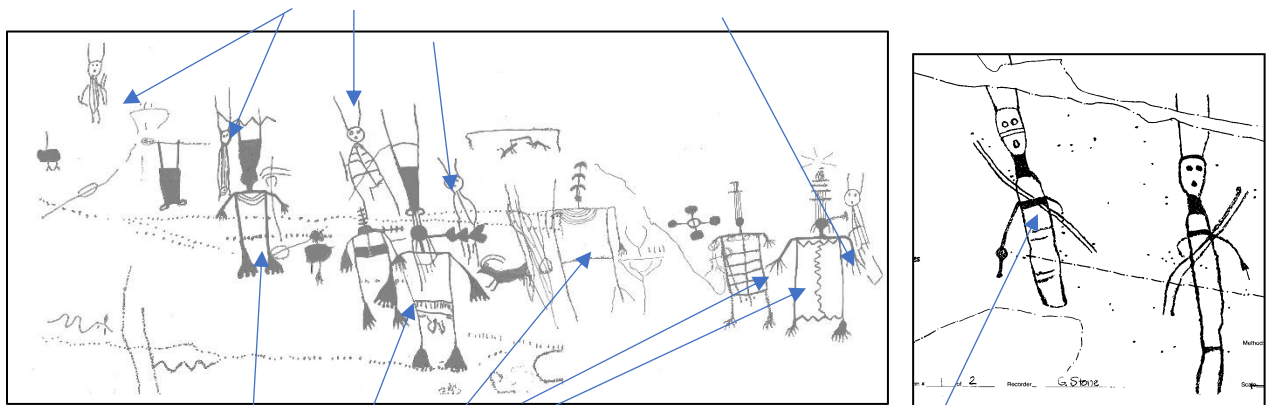
It is sleeveless, with embroidered designs, and fringe at the seam ends. The loincloth appears below the shirt.



On the second day, we went to see the KoBiticitaya, up in Cross Canyon, a drainage of Montezuma Creek.

### The *K'oBictaiya*

The Glen Canyon style 5 anthropomorphic figures, with antenna and interior lines, are found in the same context as the large anthropomorphic figures we call 'San Juan Basketmaker Anthropomorphic style'. They are *Shiwana*, 'Cloud Beings' by the Keres and identified through ethnographic analogy. Next to them are the cosmic beings called *K'oBictaiya*. They are prayed to for assistance in bringing the Cloud Beings with rain, food and success in hunting. They are the rulers of the clouds and hide behind the mist and fog of a cloud. The *Shiwana* live in the west, and the *K'oBictaiya* come from the east with their lightning sticks.



*K'oBictaiya* and *Shiwana* or Cloud Spirits of the Keres. *K'oBictaiya* with lightning sticks Sand Island. Drawings by author and by Glen Stone.

“At Laguna deer meat and bread crumbs with meal and pollen are placed by a man in the middle of his field when he starts to plant it with wheat. This is food for the Spirits—Storm Clouds, Earth Mother, and *Kopishtaya*; in gratitude they will send rain and further the crops” (Parsons 1939:301). She writes quoting Boas 1928:212-13) “As an adjective it seems to mean ‘sacred, holy.’ Little stone figures are placed on the medicine men’s Altar fetishes. They fly above the clouds, called ‘*Shiwana*’, at Santo Domingo” (White 1932b:169).

Leslie White writes of Acoma Pueblo, “The *K'oBictaiya* are spirits who live in the East, at *Hak'oaikute* (sunrise). They also live at *Haniakocokko*, a crater-like place southeast of Acoma. The *K'oBictaiya* are regarded as very powerful and beneficent spirits, but they do not reveal themselves as clearly and as definitely in the minds of the people as do the *K'atsina*; information concerning the *K'oBictaiya* is both meager and vague” (White 1932a:65; Figure 30).

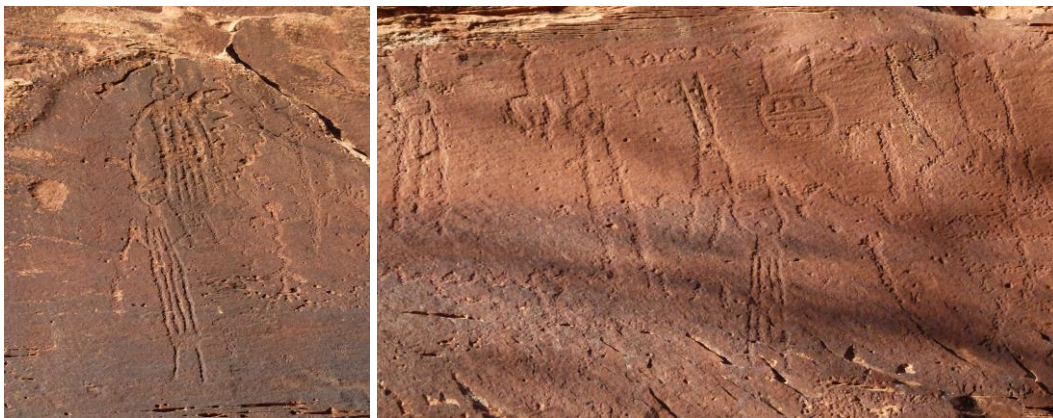




K'obictaiya from Sand Island, San Juan River. K'obictaiya with round heads and antenna (photo by author).

The K'obictaiya are rulers of the east. Hunt writes: "Iatiku addresses the Kopishtaiya saying, 'You're to be separate from the others.' He was given the same sort of instructions and prayer-sticks and told to go east to where the sun rises. 'You'll represent and rule the winter clouds,' she said. 'My people will pray to you to obtain bravery and long, healthy life. In the winter time they'll send you prayer-sticks,'" (2017:36).

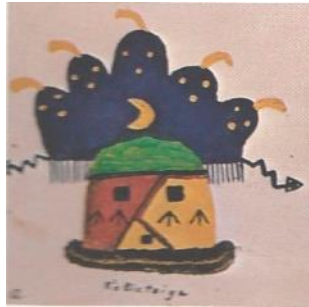
In the Creation stories of the Keres, Parsons writes: "From the dirt Iyatiku (the Creator) creates the K'obishtaiya, ferocious-looking and so having to live apart, in the east, to rule the clouds of winter" (1939:246). Stirling writes: "Summer kachina come from the west: winter kachina who are called not kachina but K'obictaiya who come from the east.... K'obictaiya cure and impart vigor. They look 'ugly' or 'ferocious'" (1942:16); Figure 29).



K'obictaiya petroglyphs from Sand Island, some with their ferocious faces.

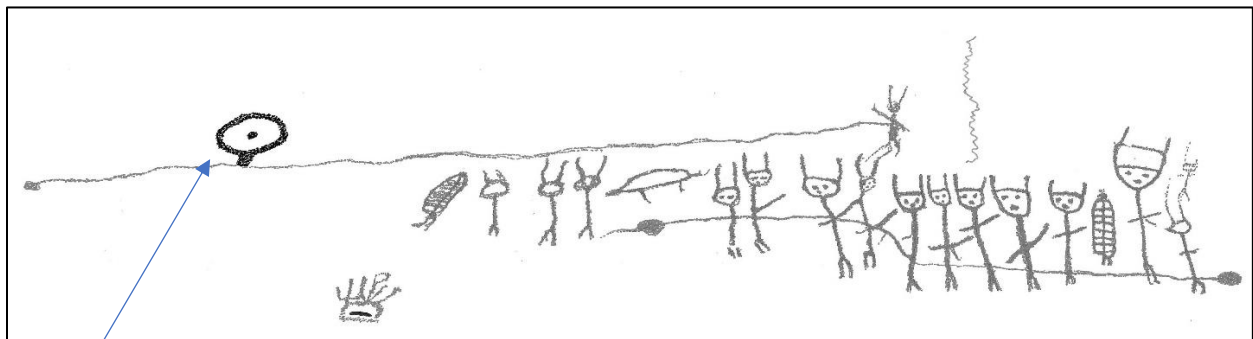


Keresan Mask of the K’oBictaiya showing the K’oBictaiya with rain and lightning symbols on masks and altar paintings (White, Acoma 1932a).



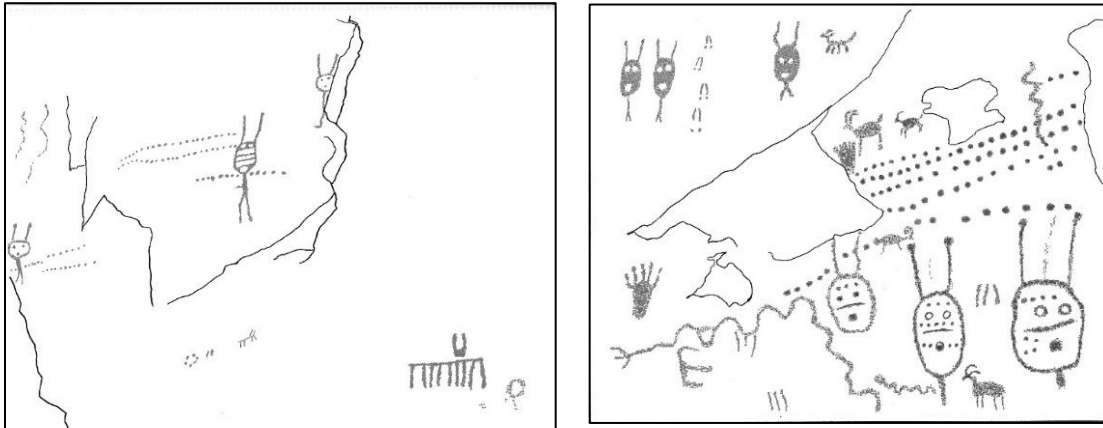
They appear on the altar paintings and headdresses of Katsinas for the Keresan-speaking pueblos of Acoma, Laguna, Santa Anna, San Felipe, Santo Domingo and Cochiti. They are mentioned in Zuni ethnography and rituals but not in the myths, and are absent in Hopi mythology.

**Zuni Kupistaya, or Lightning Makers.** The Zuni also believe in these little guys.

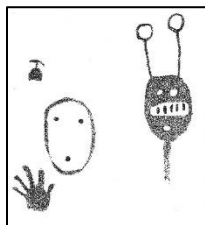


The Zuni Kupistaya are pictured here with the Zuni emblem of the Boy War Gods, a lobed circle, that identifies Zuni authorship. They are simple stick figures without interior lines or elongated faces, as those of the Keres. The Zuni have rendered their own form of ‘Lightning Makers’ that are always shown in isolated panels without the accompanying Cloud Beings.

Their stick bodies with balloon heads and antenna remind people of bugs, and thus they are found in what's called, Bug Park and Bug point, a drainage of Montezuma Creek. They are not represented in masks or altar paintings in Zuni but are still celebrated and given offerings.



Bug Park and Cross Canyon showing the Kupistaya with grotesque faces.



The Kupistaya dwell in the east and bring rain and good luck. The Zuni make prayer-sticks for the Kupistaya whom they say are lightning makers. They are not associated with a mythology but are pictured here to show the Zuni version that is different from the earlier Keresan rendering.

Parsons writes that “at Zuni, the winter kachinas are called Kupistaya and come to cure or strengthen, rather than to bring rain by dancing” (1939:953).

I think everyone enjoyed themselves and learned a lot. I sure had a good time.

Carol Patterson, Bluff, Utah

Parting shots from Lance Koncher

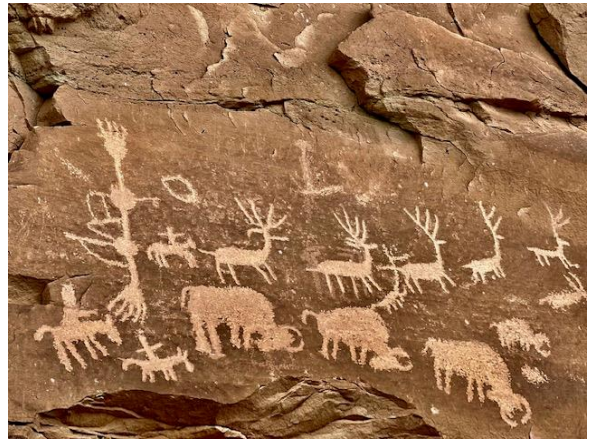




Selfie of Lance with Alma Evans.



Ute panels with



picture writing designating the location of a spring and Ute panel of riders and buffalo and elk. Below, crossing the creek to get up to the big wall in Cottonwood.





# The Shovel Bums Learn about “Hunting Magic”

John McHugh

The Blessed Sacrament School “Shovel Bums” archaeology club resumed activities on March 23<sup>rd</sup>, and nineteen students from 2<sup>nd</sup> through 8<sup>th</sup> grade have signed up. The class began by exploring the archaeological chronology of the Southwest, then zeroed in on the Archaic Period, circa 8000 to 1500 BP. Students learned about the hunter-gatherer lifestyle of Desert Archaic peoples, especially how they *mapped on*, or moved to, their food sources rather choosing to live a sedentary lifestyle consisting of corn, beans, and squash farming. Several Shovel Bums commented that engaging in lifelong camping trip would be a great way to live out your days!

The main archaeological discussion centered on differentiating between an *artifact* and a *feature*. This segued into an exploration of the potential use for one of the Southwest’s most iconic artifacts: the 4000 year-old split-twig figurines found in crevices and caves near hunting areas around the Grand Canyon and Colorado Plateau. As the name implies, these 5 centimeter tall figurines depict deer or mountain sheep, and were fashioned from a single strand of split willow.

This transitioned into a discussion of the anthropological concept of *shamanism* and *sympathetic magic*, i.e., the idea that a religious leader (shaman) could ritually utilize an object to produce a desired outcome. In the case of the split-twig figurines it seems that Archaic shaman placed images of the animals (deer and sheep) that they hoped to successfully take in the hunt. Because the Shovel Bums go to a Catholic school, they were instantly familiar with the manner by which Christian statuary invoked the presence of holy personages from their own religious ideology. Several students envisioned Native American shaman communing with the Deer or Big Horn Sheep Spirit, in hopes that it would bestow a successful kill upon the hungry Native American hunters who sought them.

The grand finale involved making split-twig figurines. Shovel Bum supervisor, Joh McHugh, had purchased numerous Split-Twig Figurine craft projects for the Shovel Bums to make. The directions were terse, and the figurines were difficult to make, but a handful of Shovel Bums managed to make a replica split-twig figurines using the same technique Desert Archaic hunters had four millennia earlier.



Elizabeth Grai, Marlo Franco, and Helena Mabanza begin to make a split-twig figurine during the Shovel Bums’ first archaeology club meeting.



Clara Rasmussen (left) and Shovel Bum sisters Eilonwy and Isabeau Martin find that making a split-twig figurine is a lot tougher than they thought.



Lucas Shackelford was the first to complete a split-twig deer figurine in the manner of an Archaic shaman four-thousand years ago.



## Calendar and URARA Events

<b>2023</b>	
April 14	URARA Field Trip, Mansard and Catstair Sites, Kanab Area
April 18	Quarterly Board Meeting 6:00 to 7:00PM Zoom
April 22	URARA Field Trip, Smith Family Preserve, Hutchings Museum, American Fork Canyon. Registration open
April 25	URARA On-line presentation, Acoustic study of San Juan River rock art.
April 29	URARA Field Trip, Barrier Canyon, Great Gallery. Registration open
June 9	SHPO Preservation Conference, <a href="https://ushpo.utah.gov/conference/">https://ushpo.utah.gov/conference/</a>
July 18	Quarterly Board Meeting 6:00 to 7:00PM Zoom
July TBD	Summer Picnic
October 5-9	URARA Annual Symposium, Price, Utah
October 8	Quarterly Board Meeting and Members Meeting (at Symposium)
October 18-21	GBAC Bend, Oregon, <a href="https://greatbasinanthropologicalassociation.org/">https://greatbasinanthropologicalassociation.org/</a>
December TBD	Christmas dinner (s)

URARA symposia and field trips are available to members only. Vaccination is strongly encouraged. All members receive an email notification when a field trip opens for registration. Notifications go out between 45 and 14 days before a trip. You can register for a field trip when you get the notification. If a trip is full when you try to register, your name is added to a wait list. You will get another notification if and when someone drops out and you can be added to the trip.

Desert Archaeological Society (DAS), St George, meets on the second Wednesday of the month, Saturday field trips once a month. <http://www.dixierockart.com/>

San Diego Rock Art Association (SDRAA) meets at the Kumeyaay Center in Poway every other month, sometimes on the first Sunday, sometimes not. <https://sandiegorockart.org/meetings>  
Now on-line.

American Rock Art Research Association (ARARA) is hosting on-line events. Free access is granted to URARA members. Registration at: <https://arara.wildapricot.org/Lectures>

### Utah Humanities Public Events

[https://utahhumanities.org/index.php/component/com\\_calendar/Itemid,184/component\\_com\\_calendar/id,2203/view,event/](https://utahhumanities.org/index.php/component/com_calendar/Itemid,184/component_com_calendar/id,2203/view,event/)

# URARA Board and Officers

Utah Rock Art Research Association: Box 511324, Salt Lake City, UT 84151-1324.

[www.utahrockart.org](http://www.utahrockart.org) . Contact information - [utahrockartresearchassoc@gmail.com](mailto:utahrockartresearchassoc@gmail.com)

## 2023 URARA Board and Officers

President	Kent Williams
Vice President	Diana Acerson
Treasurer	Carol Duecker
Secretary	Roger Cook
	Darlene Koerner
	John McHugh
	Rick Matthews
	Nina Bowen
	Keith Fessenden

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Tribal Liaison	Carol Patterson
Historian/ Archives	Keith Fessenden
Website	Troy Scotter
Membership Coordinator	Deb Mitchell
Funds Manager	Carol Duecker
Conservation/Preservation	Werner Duecker
Documentation/ Research	Darlene Koerner
Education	John McHugh
Field Trips	Steve Acerson
Symposium Chair	Diana Acerson
Publications Editor	Dennis DeVore
Vestiges Editor	Ben Everitt
Nominations/Governance	Werner Duecker

## URARA Conservation Coordinators

<u>BLM District</u>	<u>Field Office</u>	<u>Coordinator</u>
Coordinator Lead		Werner Duecker
Canyon Country	Moab	Pam & Quent Baker
Canyon Country	Monticello	Werner Duecker, Carol Duecker
Paria River	Kanab	Jeff Frey
Color Country	Cedar City	Gina Hupka
Color Country	St. George	Nina Bowen
Color Country	Richfield	Jeff Roberts
Green River	Vernal	Tim Sweeney, Darlene Koerner
Green River	Price	Layne Miller
West Desert	Fillmore	Steve Acerson
West Desert	Salt Lake	Don & Adele Leavitt