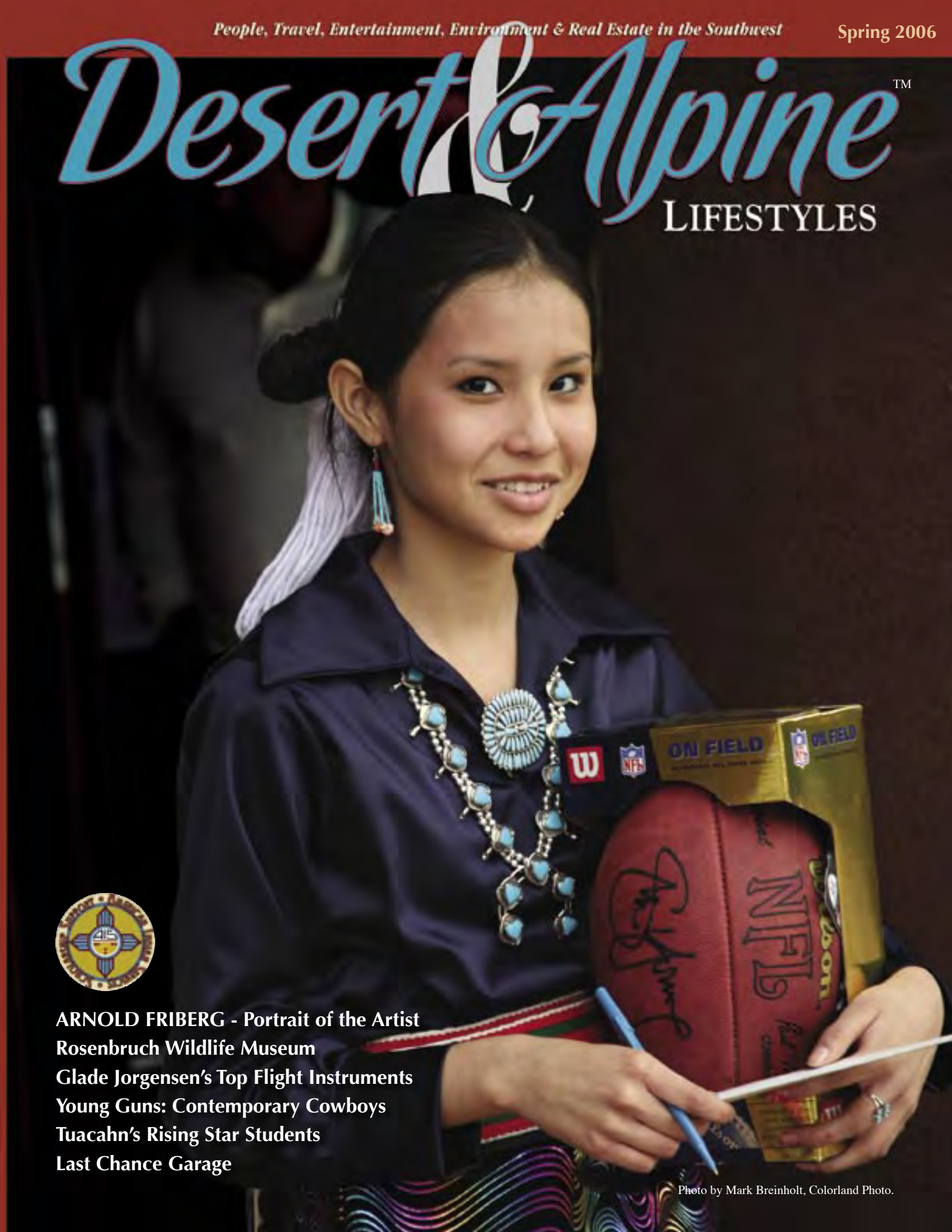
People, Travel, Entertainment, Environment & Real Estate in the Southwest

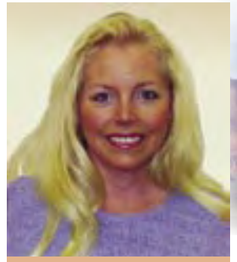
Spring 2006

Desert & Alpine LIFESTYLES™



ARNOLD FRIBERG - Portrait of the Artist
Rosenbruch Wildlife Museum
Glade Jorgensen's Top Flight Instruments
Young Guns: Contemporary Cowboys
Tuacahn's Rising Star Students
Last Chance Garage

Photo by Mark Breinholt, Colorland Photo.



From the Publisher

Welcome to the Enchanting West

Patti M. Eddington

When people ask why I enjoy publishing, I tend to wax glib in reply. "I must be a glutton for punishment," I'll say. "I don't have enough on my plate" or "I enjoy having too many irons in the fire."

Stock answers, though, beg the serious question: Why put up with so many problems to put out a magazine?

Truth is, publishing is more than just pages or profits. It's about people and places — and about sharing. Here at *Desert & Alpine Living*, we meet the most vibrant people and visit the most exotic places. We want to share these unique encounters and experiences with you.

After all, getting a read on the world around us is vitally important. Sure, the printed page often takes a back seat to movies, television, computers and music. It often plays second fiddle to an addling array of acronyms: HDTV, TiVo and iPods, just to name a few. That said, few things are as absorbing as top-notch novels or winsome words, fitly framed with winning photos, in first-rate magazines.

So rather than belabor the work in publishing, I've learned to love the labor — collecting menageries of wildlife stories, penning and editing profiles of remarkable people, and discovering and exploring exotic hideaways and lives. When we love or adore something, we give it our full attention. We don't "dis" or dismiss affairs of the heart.

That's true of *Desert & Alpine Living*. It has our full attention, and we are confident it will grab yours. You will notice the magazine's new title covers more ground. It now embraces the entire landscape and lifestyles of the American West — from enchanting deserts to red rock canyons to mountains' majesty, from hard-scrabble cowboys to star students and astounding artists.

Our palette this spring issue comes in many hues. Most know about Arnold Friberg's art and illustrations. His work for Hollywood director Cecil B. DeMille earned him an Oscar nomination. His Royal Canadian Police illustrations have graced calendars and won him legions of fans amongst that police agency's rank and file. And this painter's masterful touch has touched many others: Steven Spielberg, Stephen Wynn, Prince Charles and Queen Elizabeth. Yes, you know the artist. In this issue, you will get to know the man. He's worth getting to know.

So is 90-year-old retired pilot Glade Jorgensen, whose top-flight instruments are the wind beneath his family's musical wings. Then there's "Cowboy Ted" Hallisey, who throws rope and pitches positive messages. Rosenbruch Museum is a top-draw in St. George, a magnet for critters and the characters who love them. And Gary DeVincent's Last Chance Garage traffics in nostalgia, not unleaded gas or wiper blades. All this and more await you within the pages of this magazine. Enjoy!

On the cover: Tiffany Harding Lee is a 14-year-old Navajo beauty from Ivins, Utah. An eighth-grader at Snow Canyon Middle School, Tiffany is a member of the Mountain Echo Dancers, a group directed by Vicki Tsosie of St. George, Utah. Tiffany's parents hail from Arizona, her mother, Marietta, from Ganado, and her father, Paul, from Teec Nos Pos. Tiffany embodies the eternal promise and optimism of youth. She caught our eye at the American Indian Shootout, a recent fund-raiser staged at the Entrada golf resort in Utah's Dixie. We hope she'll catch yours, too.

This symbolizes generous advertisers who have committed to support American Indian Services' scholarship program through financial donations or goods and services. If you are interested in becoming a part of this worthy cause, please contact AIS at www.americanindianservices.org

IN THIS ISSUE:

What We're All About...

Desert & Alpine Living Magazine features delightful stories for all ages. Stories of ageless people – not necessarily celebrities – but those, who in their own fashion, are wonderful role models – through their quiet career passions, or heroic efforts in extraordinary situations ... those who always give back more than they may have received. To each of us, in some small way, they are our mentors and examples of how to live a life of grace and beauty. Stories featuring gorgeous landscapes and living environments, and thoughtful, unique individuals who make a difference in the lives of those they touch – who display compassion, humor, wisdom, forgiveness, and appreciation – each person possessing golden tributes to the bounty of the human soul.

We love to share these wonderful characters with you. By design, this publication is meant to enlighten and uplift your spirit. Memorable snippets of people, places, and things. Artists, poets, musicians and others – sharing talents while providing insights which help all of us remember how fragile life is and how to celebrate each moment. We may catch the vision to embark on our own personal adventures in pursuit of creating lives worth living by following their example.

We delight in bringing you these stories, and hope that you will continue to provide us with the resources to do so. Refer us to people whom you've encountered that have made a difference, likewise, to places of renewal and rejuvenation that you've come across in your travels, and lifestyles which denote a sense of peace and contentment in our fast-paced world.

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Green Built in Red Rock Country

By Chris Stanton

SHELTON'S SHELTER

After spending 25 years in the building industry in the Seattle area, Jim and his wife Carolyn moved to southern Utah in 2001. Jim spent two years studying various green construction systems, and evaluating several alternative building materials on jobs. He built a Southwestern style home of E-Crete block in 2004, then licensed as a residential contractor in 2005 and began building sustainable, energy-efficient homes for clients in the Kanab area.

Homes For and About People

"I really enjoy taking the time to work one-on-one to craft a living space to the special needs and desires of my clients," Jim says. He also emphasizes the importance of regionally appropriate architecture, either historic or landscape-inspired. "A home should complement its environment, not dominate the surrounding land."

Jim clearly describes his intent. "I want to change the building industry and the way people think about shelter. I believe that if you are well-informed about the difference you can make with building choices, you can have a beautiful home and a positive impact on the environment." He describes how green products can help reduce our reliance on natural resources like forests and fossil fuels – both in construction and maintenance. Many alternatives are sturdy, aesthetically pleasing, and practical, while still being green.

There are sustainable systems and materials coming available all the time. Energy efficiency in the form of wall systems, windows, insulation, appliances, and heating and air conditioning not only reduce utility bills, but provide a more comfortable home. Most builders aren't that familiar with them, so you'll likely have to seek out a green builder, architect or consultant. There are choices at every phase of construction and remodeling. It's a matter of options.

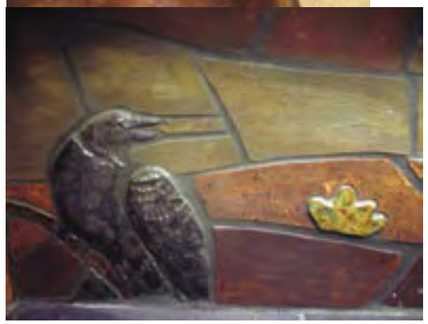
When planning a home or remodel, ask for green alternatives. The cost is slightly higher, but it will create a healthier, more sustainable environment. "I want to help people create a home that will be good for their children, grandchildren or others who will live in the house 100 years from today," Jim emphasizes. "This is not just about re-sale value, it's about quality, craftsmanship, and responsibility." He adds "attention to detail and materials has to cost more, but I believe it's worth it, for both people and the planet."

With construction costs increasing rapidly, building a well-designed smaller home where space is used in a multitude of ways every day is both practical and efficient. For example, in his own home that Jim recently built in Kanab, he relates that "my wife Carolyn always wanted a space for her extensive book collection. We decided to go with a dining room that has the feel of a library. One entire wall has bookshelves. Lighting can be bright for reading or projects on the large dining room table, or dimmed for dinner by candlelight. It's a multi-purpose space that we both love." In another home currently under construction, the guest room also serves as office and exercise space.

Another aspect all too often ignored is solar heat gain. Although active solar energy systems are regaining popularity, simply orienting a home to take advantage of sunshine is easy, yet often forgotten or not given high enough merit to design around. Jim says "taking advantage of our southwest sunshine through passive solar design is a great way to keep energy costs down and create warm inviting spaces." His preferred wall-building material, E-Crete block, provides even more energy and cost benefits.

Cyrus and Anne Mejia, current clients of Jim's, speak highly of his attention to detail for every phase of the job. "We appreciate not having surprises when it comes to budget or any other aspect of the job. He listens to us, and as our custom home is going up, it's fulfilling our vision."

Jim agrees that "building a sustainable, green home takes more time and effort, but it makes for a better home for the client – something I can be proud of every day."



Jim Shelton, Shelton Homes
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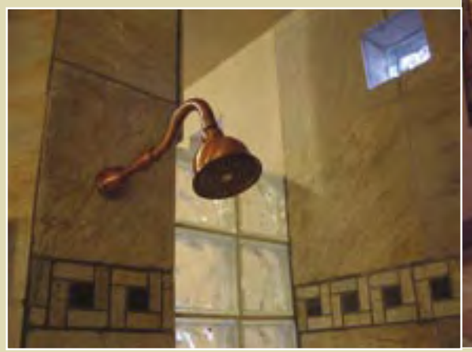
E-mail: ***twopinenuts@yahoo.com***

Pearls of Wisdom for Building or Remodeling a Green Home

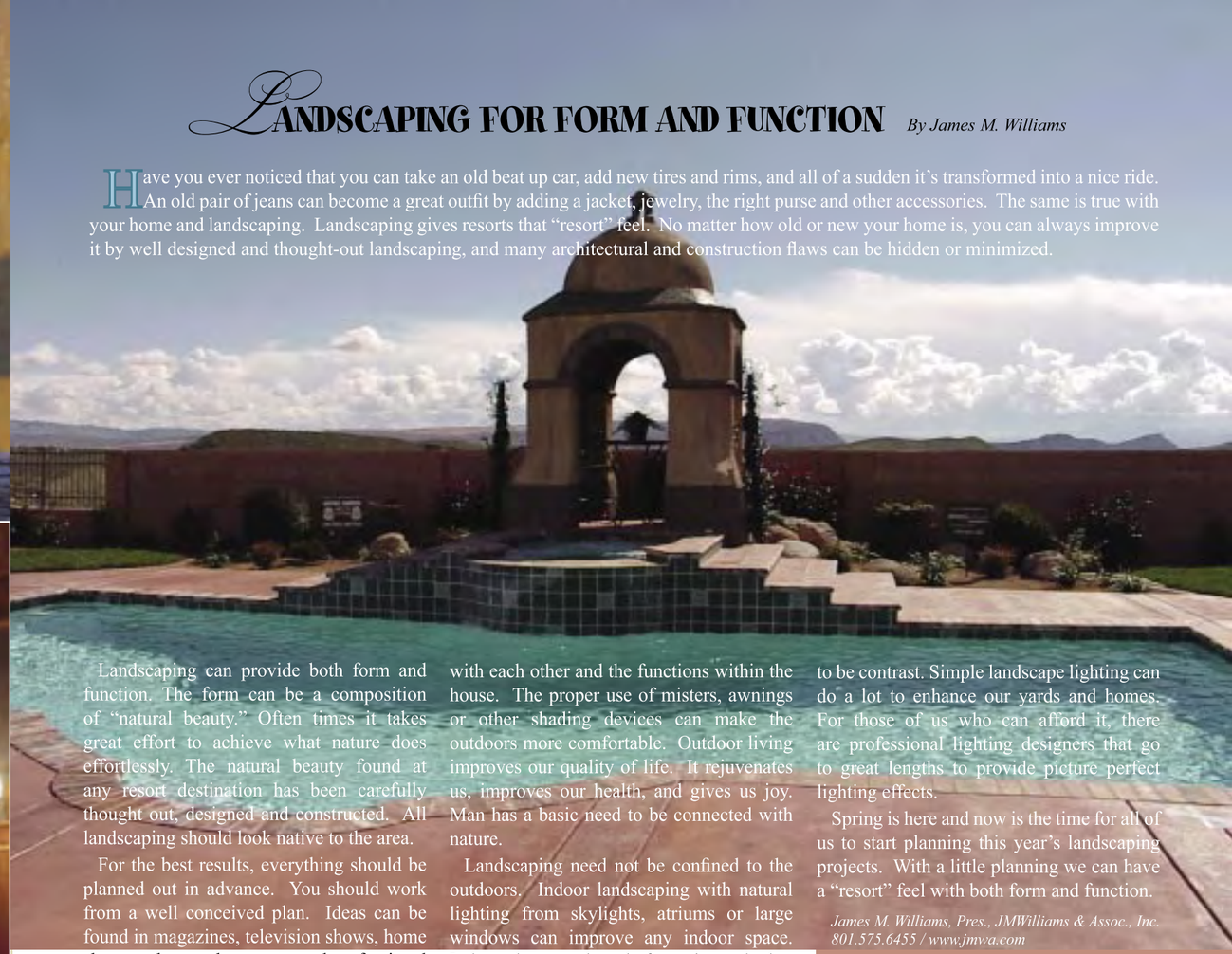
- Both building and remodeling is a process that evolves. Solid design and simplicity provides "good bones," and a home that you and those who follow can live with for decades.
- Expand your living space with outdoor rooms. Fresh air and outdoor living improve our overall quality of life, and keep the cost of construction down.
- Consider the positive health benefits of using zero-VOC paints and finishes, and sustainable green building materials.
- Minimize disturbance to the building site. Desert and mountain soils are fragile and native plants difficult to regrow once thin surface soils are bulldozed. Being sensitive to the land during design and construction is critical to nestling a home into its landscape.
- Water is a rare commodity in the American Southwest. Water efficiency, both inside (toilets, showers, faucets) and outside (irrigation, rainwater harvest, native plantings), are ways to be responsible citizens.



Landscaping for Form and Function

By James M. Williams

Have you ever noticed that you can take an old beat up car, add new tires and rims, and all of a sudden it's transformed into a nice ride. An old pair of jeans can become a great outfit by adding a jacket, jewelry, the right purse and other accessories. The same is true with your home and landscaping. Landscaping gives resorts that "resort" feel. No matter how old or new your home is, you can always improve it by well designed and thought-out landscaping, and many architectural and construction flaws can be hidden or minimized.



Landscaping can provide both form and function. The form can be a composition of "natural beauty." Often times it takes great effort to achieve what nature does effortlessly. The natural beauty found at any resort destination has been carefully thought out, designed and constructed. All landscaping should look native to the area.

For the best results, everything should be planned out in advance. You should work from a well conceived plan. Ideas can be found in magazines, television shows, home shows, other yards, resorts, and professional designers, to mention a few. Pick and choose what you like and what fits your personality. It helps if there is a theme associated with what you are doing. The theme is a common thought or idea behind everything that is done. All aspects of the landscaping should be done with a common theme in mind. Once the project is master-planned, the actual work can be done in phases, working within your schedule and budget.

The functional part of landscaping has to do with how each space or area is used. Some possible uses are: cooking, dining, playgrounds, pools, hot tubs, activity fountains, showers, sport courts, tennis courts, basketball, yoga, weight-lifting, climbing, theater, stages, and sitting and reading areas. Everything that is done indoors can easily be done outdoors. Activities need to be located to take advantage of the site, taking into account the topography, vistas, the sun and shade, and how activities interact with each other and the functions within the house. The proper use of misters, awnings or other shading devices can make the outdoors more comfortable. Outdoor living improves our quality of life. It rejuvenates us, improves our health, and gives us joy. Man has a basic need to be connected with nature.

Landscaping need not be confined to the outdoors. Indoor landscaping with natural lighting from skylights, atriums or large windows can improve any indoor space. Indoor plants, rockwork, fountains and other elements help unite interior and exterior spaces.

Focal points should be provided for the eye to rest upon. These can be water fountains, fire pits, statues, decorative gates, rockwork, and the proper groupings of plants or trees. Manmade structures such as a gazebo, a trellis, an arbor, fencing, pillars, columns, forts, cabanas and other structures can greatly enhance the entertainment factor. When we go out to eat, it isn't enough to have good food. We want to be entertained by our surroundings. The best restaurants spend as much time on the décor and presentation as they do the taste of the food. Our yards and other living spaces should be the same way. They should provide us with entertainment and joy.

Lighting is an important part of landscaping and can provide drama to the composition. Darkness and shadows can be as important as the lighting. In other words, there needs to be contrast. Simple landscape lighting can do a lot to enhance our yards and homes. For those of us who can afford it, there are professional lighting designers that go to great lengths to provide picture perfect lighting effects.

Spring is here and now is the time for all of us to start planning this year's landscaping projects. With a little planning we can have a "resort" feel with both form and function.

James M. Williams, Pres., JMWilliams & Assoc., Inc.
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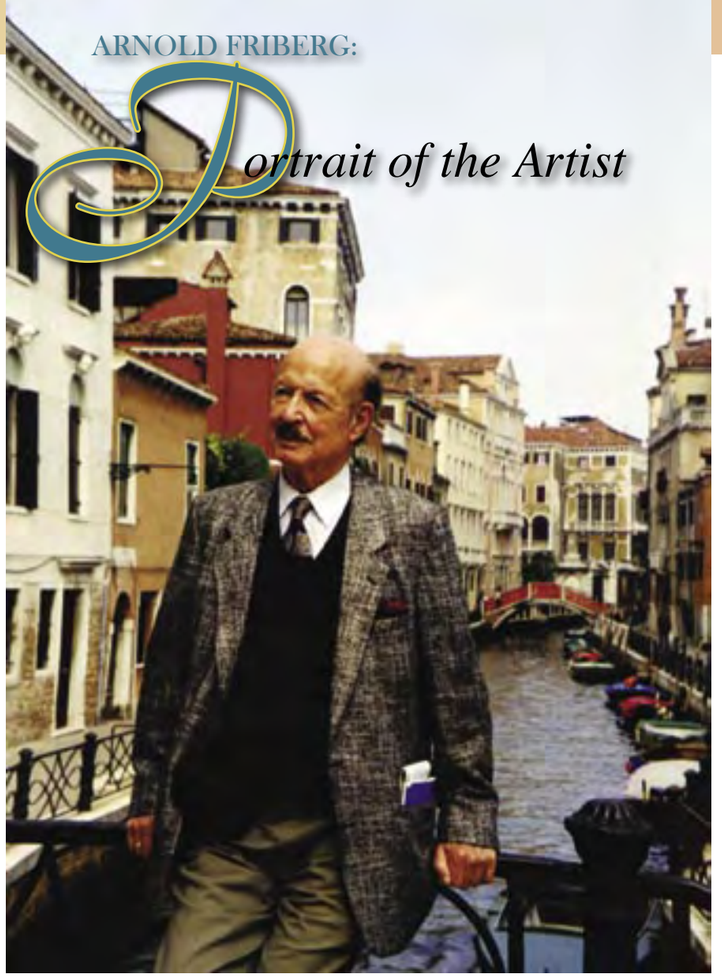
ARNOLD FRIBERG:

Portrait of the Artist

At 92, Utah's celebrated painter is too busy working to worry about his legacy.



At an age when most people are hardly working, 92-year-old Arnold Friberg is working hard - too hard to talk about his pilgrimage to Valley Forge for his epic portrait of a praying George Washington or his quibbles with LDS leaders over how to depict Book of Mormon prophets or the impromptu camera tip he got from a posing Queen Elizabeth.

And the legendary Utah artist certainly is too busy - prepping for a recently opened exhibit of his Oscar-nominated work on Cecil B. DeMille's "The Ten Commandments" - to entertain thoughts about his legacy.

But, after much prodding, he acquiesces, though not for long. After all, he still labors seven hours a day - between breakfast and dinner, with no breaks.

"People see the glamour but, oh, do I have to work hard," the 6-foot-2 Friberg says en route to the studio behind the home he and wife Heidi share with their chocolate Lab, Duke, on the Salt Lake Valley's east bench. "I'm just a working stiff, not a promoter."

Doesn't matter. His paintings and illustrations over eight decades command attention.

Friberg's 1975 tour de force of the father of our country pleading for divine guidance alongside his horse at Valley Forge is the nation's top-selling print. His princely portraits of the British royal family remain a singular honor for an American artist. And his Old West paintings are newfound nuggets for Hollywood director Steven Spielberg, casino magnate Stephen Wynn and other collectors.

Before his death, beloved illustrator Norman Rockwell called Friberg the "Phidias [Greek sculptor of the Parthenon] of religious art." Maryland art critic and appraiser Lawrence Jeppson writes, "If Arnold Friberg . . . lived in Japan, he would be considered a national treasure."

Alas, Friberg lives in Utah, where many artists survive and few thrive. So his pricier prints largely traffic online and out of state. But the point is: His works sell - still.

"My talent hasn't deteriorated. Some artists' stuff gets weak when they grow older," he says. "It's amazing where my talent has taken me. I mean, who am I? I'm just that kid down the street who likes to draw."

Raising Arizona: Arnold was 3 1/2 when his immigrant parents, Sven Peter and Ingeborg Friberg, moved their family from a Chicago suburb to Phoenix.

"We were poor but not destitute," Friberg recalls. "We didn't go hungry, but I guarantee you [that] every dime counted."

Friberg was drawn to art at an early age, caught up with the stories and illustrations in the Saturday Evening Post, Harper's and other magazines. He also took a shine to sports stars at Phoenix High.

"I was a skinny kid," he remembers. "I wasn't sickly or weak, but I envied the athletes with their big arms. I'm sort of a hero worshipper by nature."

That reverence later evolved into idealized portraits of muscular Mounties, studly steeds and prophets with pecs. Early on, the artist's work adorned his school's newspaper and yearbook. He also picked up pointers from cartoonists at The Arizona Republic and honed his craft for cash by hand-lettering signs and doing other odd jobs.

After high school, he studied at the Chicago Academy of Fine Art and then the Grand Central School of Art in New York. Friberg's work often popped up in periodicals, trade journals and calendars, but ended abruptly when Uncle Sam called.

"War is just a hideous damn thing," Friberg says of slogging through the mud as a soldier in Germany. "I was in the infantry, the lowest form of life in the armed services."

One city the 86th Infantry rolled through was Neu-Ulm, the Bavarian burg near the Danube River where Heidi Hiller lived.

"I went there with a rifle in my hand, and [Heidi] didn't even say hello," he jokes.

"I was much too young for GIs to waste chocolates on," fires back Heidi, 22 years her husband's junior.

The two actually met and married decades later in Utah after Friberg's first wife, Hedve, died in the mid-1980s.

After World War II, the painter plied his profession in San Francisco until landing a job in 1950 teaching commercial art at the University of Utah.

An honorary member of the prestigious Royal Canadian Mounted Police, Arnold and wife, Heidi, pose for their wedding photo.

Book of Mormon stories: Friberg is best known in Utah for his paintings of Book of Mormon scenes, which have graced millions of volumes of the church's signature scripture.

Adele Cannon Howells, president of the LDS Church's Primary Association, commissioned him in 1950 for the job and paid him $1,000 apiece for the dozen pictures.

"Her last act on Earth, the night she died, she sold some property" to raise the money, Friberg says. "She never even saw the paintings."

The church did not put up any dollars for the artwork, but it put out plenty of directives. Some LDS leaders simply wanted portraits of 12 Book of Mormon figures giving speeches.

"That's not what the book is about," Friberg says. "It's about ocean voyages, battles, assassinations, as well as spiritual things."

Friberg, with the backing of Primary leaders, won out. His paintings show, among other scenes, a pious Lehi & Co. braving the sea en route to the New World, a hulking Helaman leading 2,000 young warriors into combat and a lonely Abinadi - shortly before being burned at the stake - courageously confronting a wicked king.

But LDS President David O. McKay, whom Friberg admires, was adamant Friberg not paint Christ in the series.

"I asked, 'Why not? That's the high point of the book,' " Friberg recalls. "Well, [McKay] planted his feet, looked heavenward and said, 'The finite cannot conceive of the infinite. The prophet has spoken. . . . Our artists are never to paint Christ.' "

Again, Friberg prevailed - sort of. One of his paintings depicts a risen Lord descending from the heavens in the ancient Americas. But the figure is so small, Friberg decided "no one would object."

On the other hand, the Book of Mormon prophets in Friberg's illustrations loom large - so large that *Ogden*

The kneeling Washington now stands as Friberg's most famous painting. It is popular with presidents and patriots. Ronald Reagan had a print. So do President George W. Bush, former Utah Gov. Mike Leavitt and scores of private collectors. The original has been appraised at $12 million.

Standard-Examiner cartoonist Calvin Grondahl lampooned that it takes "faith and steroids" to be a prophet.

That satirical swipe draws a chuckle from Friberg, but not the "Mormon artist" moniker some hang on him.

"He always says, 'I'm a Mormon, but I'm not a Mormon artist,' " Heidi says. "The Book of Mormon is a very small part of his life's work."

DeMille's disciple: DeMille's 1956 blockbuster "The Ten Commandments" gave Friberg a larger canvas and a wider audience.

Told by Swedish newspaper publisher Herman Stolpe about the Utah artist, the famed filmmaker was captivated by the Old Testament-style flair of Friberg's Mormon prints.

"He was the greatest man you can imagine," Friberg says of DeMille. "There wasn't a drop of phony in him. And he always did what he said he would."

Friberg sums up his idol with a sign that sits next to the movie's trademark stone tablets in his studio: "I believe in God and DeMille."

Friberg was part of an elite inner circle seated at the director's table during meals. He did oil paintings of scenes and stars that served as models for the movie. The paintings hung in what DeMille dubbed the "Friberg Room" and were displayed to millions internationally after the film's release.

Friberg was even drawn into costume design, earning him an Oscar nomination.

"Elizabeth Taylor read my name from the stage, and not every American boy can say that," Friberg says. "Nobody was really listening to Liz. They were wondering if she was going to stay in that dress. Every man in the audience was entertaining the same mad hope." Friberg and Yul Brynner, who played the bold and bald Ramses, became fast friends, but the artist drew the line at shaving off his hair.

"He wanted me to be like him," Friberg laughs.

In designing Charlton Heston's Moses robe, Friberg chose red with black and white stripes to better contrast with the Egyptians' light-colored garb. Later, researchers - boning up on the Bible for the movie - learned every tribe of Israel had its colors and that Levi's were red, white and black. Moses was of Levi.

"You might say that was miraculous, that it was divinely guided," Friberg says. "DeMille believed that."

DeMille visited the Fribergs in Utah twice before his death. And the artist received a letter from Heston a few months ago.

Football and Founding Father: Friberg's work - including his calendar illustrations of Canadian Mounties for the Northwest Paper Co. - attracted attention in 1968 from General Motors, which commissioned four paintings to celebrate the 100th anniversary of college football.

During the job, Friberg huddled with Bear Bryant and a young O.J. Simpson - "He was a very likable guy. Everyone said, 'Here's one young man we'll never have problems with' " - and flew to football's holiest shrine: Notre Dame, home of Touchdown Jesus, the Four Horsemen and Knute Rockne.

"I landed at the airport," Friberg recalls, "and, my golly, here's the school band and the priests. I thought, 'What a welcome.' "

Of course, the red-carpet treatment wasn't for him. "Another plane landed," he adds, "and it was Bobby Kennedy there to campaign" for president.

Once inside the Fighting Irish's hallowed locker room - alone with the ghosts of the Gipper and Notre Dame's gridiron past - Friberg struggled to conjure up exactly where Rockne may have stood to coach his players. He moved a blackboard near some lockers and started pacing. Suddenly, he felt rooted in place.

"I said, 'Who is doing the shoving around here? Is that you, Rock?' And I thought later that maybe it was. Who would be more interested?"

A former Notre Dame player later told the artist he had captured Rockne's precise place and pose.

For his Washington masterpiece, Friberg made minute drawings of the general's uniform at the Smithsonian and journeyed in the dead of winter to Valley Forge. There, on the banks of Pennsylvania's Schuylkill River, he removed his gloves and started sketching. The biting cold hindered his hands but enlightened his mind. Friberg now knew how Washington might have felt.

His moving portrait shows the general deep in prayer, head bowed, hands clasped, fingers interlocked. The strong vertical lines in the surrounding forest lend an almost cathedral-like spirituality.

"The hands are the whole picture," Friberg says. "Those are not the hands of a man in church. If you went to church in Washington's day, you prayed with the palms and fingers [of both hands] pressed together and pointing upward. The purpose of the painting is to show the burden that comes only to a leader."

The kneeling Washington now stands as Friberg's most famous painting. It is popular with presidents and patriots. Ronald Reagan had a print. So do President George W. Bush, former Utah Gov. Mike Leavitt and scores of private collectors. The

Page 12 bottom right: Actor Charleton Heston is a good friend of the Fribergs. Below: Arnold and Queen Elizabeth at the unveiling of the Queen's portrait by Friberg.

original has been appraised at $12 million.

Some admirers foresee Friberg's "Prayer at Valley Forge" supplanting Emmanuel Leutze's 1851 masterpiece "Washington Crossing the Delaware" in American hearts and over American hearths. More than 100,000 prints have sold.

Royal rendezvous: Horse sense in art is uncommon, and viewers of Friberg's horses sense the artist has it. That's why Canada hired him to paint Prince Charles (in 1978) and Queen Elizabeth (in 1990) with Centenial, a blue-blood thoroughbred the Canadian Mounties bequeathed England's royal family.

Both times, Friberg set up shop in Buckingham Palace. Charles and Friberg enjoyed a good relationship. The artist delights in recalling Charles' quip as he took the measure of the prince's head with a sculptor's calipers.

"Do you think they can see us?" the prince asked while perusing the people outside the window. "They'll think I'm being measured for the guillotine."

Upon hearing Friberg grew up in Arizona, Charles asked, "Is Arizona in Texas?"

"I said, 'Is Belgium in the U.S.S.R.?' "

As Charles posed next to Centenial, Friberg grew frustrated. No matter where the prince stood, he blocked part of the horse the artist had to see to sketch.

"I finally asked, 'Do you need to be in this thing?' Oh, we had a lot of fun. He had a great sense of humor. England is lucky to have him."

A dozen years later, this time with Heidi, it was Her Royal Highness' turn. The Fribergs had four sittings with the queen - some with and some without the horse.

While her majesty does, on occasion, consent to pose, she dislikes poseurs. Be yourselves, her executive secretary, Sir Robert Fellows, advised the Fribergs.

They were – and Elizabeth and Heidi hit it off, jabbering about Charles' recent polo injury and a nearby portrait by an English artist. The queen asked the Utah couple what they thought of it.

"Do you want me to be honest or diplomatic?" Heidi recalls asking. "She said, 'I want to know what you think.' I said, 'I'd fire the artist.' "

During the last sitting, on July 4, Friberg struggled to load film in his camera. Sensing his nervousness, the queen dismounted her horse to help.

There they were, a Utah artist drawn to portraits and a British monarch born to rule, standing cheek to cheek examining a camera.

" 'You see,' " Friberg remembers her saying, " 'you didn't engage the sprocket. Now it will work.' And she was right."

Just back from Canada, the queen later complained of jet lag, prompting Friberg to lodge his own gripe.

" 'You're making me work on our national holiday,' " he recounts. " 'I know what you're doing. You're getting even for Bunker Hill.' And she laughed."

When Fellows invited the Fribergs to her majesty's birthday bash, Arnold protested he didn't have anything to wear.

"Well, you don't have to go," Fellows told them. "But being invited to the queen's birthday is a pretty big thing."

The Fribergs went - Arnold in a borrowed top hat from an English lord and formal wear scrounged from the Canadian consul general, Heidi with a hat she bought at a discount store.

Arnold Friberg relaxes at home with his chocolate Labrador Retriever, Duke.

"I'm a born storyteller, a painter of pictures. I don't care if I'm remembered. I want the work to be remembered."

Painter's place: Well-versed as he is with his storied past, Friberg turns practically silent when asked how future generations will view his work. He prefers leaving "legacy" talk to art critics and highway planners. After all, he is not dead yet and has no plans to depart soon.

Heidi and his work keep him hale and happy. And his wife's son, Peter Dominy, runs Friberg Fine Arts in Murray and markets his stepfather's work over the Web. Business is brisk.

Never satisfied, Friberg still strives to improve. Gallery owners are more comfortable than he is touting his art. They see what's there; he sees how it could be better.

"I may have just about learned how to paint," he says.

Whatever Friberg's future, Salt Lake City gallery owner Clayton R. Williams says his place in the nation's pantheon of painters is secure.

"He's a very emotional person, and that strong personal emotion comes through in the figures he depicts," he says.

Art critic Jeppson and others want Friberg's masterpieces - including "Prayer at Valley Forge" - housed in a Friberg museum in Utah. His collection recently appraised for $31 million.

Robert Barrett, associate dean of Brigham Young University's College of Fine Arts and Communications, calls Friberg a master of contemporary Western realism and an important "bridge to the golden age of illustration."

For his part, Friberg sees no difference between artists and illustrators. Both tell stories.

"I'm a born storyteller, a painter of pictures. I don't care if I'm remembered. I want the work to be remembered."

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The leader of the band is tired And his eyes are growing old But the blood runs through my instrument And his song is in my soul -- Dan Fogelberg's "Leader of the Band"

TOP-FLIGHT INSTRUMENTS

Glade Jorgensen, a 90-year-old retired TWA pilot who flew B-24 Liberators during World War II, has made more than 50 instruments for his children, grandchildren and great-grandchildren. "Each instrument I make is so much a part of me that I have a hard time giving it up," he says.

Glade Jorgensen's love for his children, grandchildren and great-grandchildren comes with strings attached - whether on harps, banjos, guitars, mandolins or ukuleles.

Since retiring as a TWA pilot in 1976, Jorgensen has helped his progeny's musical prowess take wing by handcrafting scores - 50-plus at last count - of instruments for them.

"I'm trying to instill an interest in fine music and show them that there's more to life than bouncing a ball," says Jorgensen, who recently celebrated his 90th birthday with his wife in their American Fork home.

Jorgensen built the home as well. Ditto for the banister, kitchen cabinets and wooden toys there.

"I don't think it's fair for one man to get all that talent," laughs Alice, Glade's wife of 62 years.

A former member of the American Fork Symphony, Jorgensen let his trombone-playing slide two years ago. ("It was time to pass the torch to younger people," he says.) He now focuses on making, not playing, instruments.

"Dad has always loved music," says Gail Hixson, the couple's eldest daughter and the proud owner of one of his Irish folk harps. "He is a frustrated musician who had to give up his career for [the war] and to make a living."

Although making a living with music was difficult, Jorgensen could not live without it as a teen when his parents bought him his first silver-plated trombone.

"I loved that instrument so much I could hardly put it back in the case," he recalls. "I'd just hold it and look at it. My parents never once had to tell me to practice."

Jorgensen played his way through college, earning a music degree from Brigham Young University. During his off hours, he was the lead trombonist and vocalist in a variety of bands. He recalls playing Glenn Miller and Tommy Dorsey hits at the Orpheum, Lagoon, Rainbow Randevu and the Old Mill Club. Big-band sounds, though, didn't translate into big bucks - he usually pocketed $5 for every three-hour show.

He was performing at Hotel Utah with Jerry Jones and his band when he was drafted.

"My musical career came to an abrupt end," Jorgensen remembers.

After dropping music for World War II, he dropped bombs as a B-24 Liberator pilot. His bomber was shot up - and his harrowing adventure was written up for stateside newspapers - on one run over Greece's Navarino Bay. Famed correspondent Henry Gorrell was aboard Jorgensen's plane, the Witch, as Axis fighters swooped in.

"Looking out the window, I saw earth, sky, planes above, planes below, all mixed with ack-ack puffs," Gorrell wrote in his dispatch. "Someone shouted:

'There he is, for God's sake, open fire.' A machine gun started clicking and shell cases flew all over the place.

"I looked at Jorgensen [the pilot] and thought he was hit, but it was only muscular contractions as bullets whizzed past. One of the gunners shouted that he had knocked down a Messerschmitt and Frost [a gunner] got a second one. . . . But that wasn't the end. The German pilot, attempting a suicidal collision, came straight in toward our plane. Frost gave him another burst and the Messerschmitt crumbled apart in the air. 'That got him for sure, sir,' Frost said. Then he added: 'I've been shot, sir.' "

Gorrell's dispatch was riveting stuff for Alice back in California, by that time Glade's fiancée.

"I was so nervous I had my father read it to me," Alice says.

The Jorgensens' marriage in 1943 and Glade's career as a commercial pilot after the war thrived. But aside from leading the choir and arranging scores at church, he gave music a breather until ordering a guitar-making primer in 1967

from an ad in *Popular Mechanics* magazine.

Jorgensen's first handcrafted classical guitar still hangs on the wall. But before he began giving away stringed instruments, he had to steel himself to let go.

"Each instrument I make is so much a part of me that I have a hard time giving it up," he says.

Adds Alice: "He sits with it on his lap and strokes it."

Now, though, Jorgensen gets his strokes from surprising family members with his gifts. His daughter Connie got a banjo, and her younger sister, Alisa, a guitar. His youngest daughter, Marlaine, received a 5-foot Tara folk harp, and most of the siblings also scored ukuleles, mandolins and smaller folk harps called leprechauns.

Nylon-stringed classical guitars have been popular gifts for the couple's 19 grandchildren. Jorgensen is now expanding to steel strings, teaching the guitar-making art to 18-year-old grandson Dane Hixson and neighbor David Ballard.

"Glade's instruments are very good, and he is amazing," says Ballard, a professional musician.

"I'll wake up about 6:30 each morning in the spring and summer and I'll hear him sawing or hammering away. Glade's a doer."

So how long does it take to make a harp or guitar?

As long as it takes, Jorgensen answers. "I'll work on it a bit, then go mow the lawn or weed the garden before coming back to work on it again."

Jorgensen doesn't take shortcuts. He makes the tools and molds for his instruments and he takes the time to do them right. At his age, though, time is not something he takes lightly. He plans to make baritone ukuleles for 22 great-grandchildren. He has already started on the first two.

"He's going to have to work night and day" to finish the rest, Alice jokes.

"But, then, he'll probably live to be 100."

Above: Glade Jorgensen, of American Fork, Utah, has made dozens of instruments – including banjos, guitars, mandolins and ukuleles – in his "play room."

Glade and Alice Jorgensen got married in 1943. Glade was a trombone player before serving in World War II, and later became a TWA pilot.

TRUE WEST Magazine Names Western Legends Roundup in Kanab, Utah as Top Western Event

***True West* magazine has selected Western Legends Roundup in Kanab, Utah, as the Top Western Event of the Year. The official announcement was made in the March 2006 issue. Western Legends is scheduled for Aug. 24-26 in Kanab, which is also known as "Little Hollywood" after making over 100 Classic Western movies.**

"Western Legends Roundup is an outstanding example of how people celebrate the Old West," says *True West* Executive Editor Bob Boze Bell. "And the Roundup does it by honoring the people and films that brought the West to life for so many of us. Besides, folks who attend the event have a lot of fun."

The judges noted that more than 200 Classic Westerns were filmed around Kanab. The first was a 1922 Tom Mix film, "Deadwood Coach." Other notable movies shot in the area: two 1939 legends, "Drums Along the Mohawk" and "Stagecoach," which starred John Wayne, and 1994's "Maverick."

The award citation states, "Kanab's 3,500 residents come out in full force to celebrate this event, with many sharing their stories of working on the movie sets while Westerns were being filmed. Yet the event is not only for fans, but also for the "reel" cowboys who are inducted into the town's Walk of Fame each year….This event finally put this majestic city back on the map, and for that, it deserves our top honor."

Dozens of Western events were considered for the awards. Each was judged on its popularity with fans; what attractions were offered during the event; and the organizers' efforts to promote the heritage of the Old West. After *True West* editors evaluated how each event succeeded in meeting the criteria, they then arrived at a Top Ten list, with Western Legends Roundup at the top.

Check them out online at: ***www.westernlegendsroundup.com***

Young Guns

Cowboy Wranglers and Role Models – Real Men Roping a Positive Message

By Jim and Claire Davis

The romanticized image of the cowboy atop his trusty horse is a cultural phenomenon virtually unique to America.

For Baby Boomers, that image was routinely reinforced at the movies and on television by such icons as Gene Autry, Roy Rogers and the Lone Ranger.

And even though the western may have lost some of its allure in Hollywood, it is still a magical way of spreading an important message, according to **"Cowboy Ted" Hallisey** of Kanab.

Even while working his day job as executive director of the Kane County Office of Tourism in Utah, Hallisey goes by the moniker "Cowboy Ted." His last name isn't even listed on his business cards.

And it is as Cowboy Ted that he pitches an anti-tobacco, pro-health message to children across the country.

Sporting his trademark cowboy hat, boots and jeans, Hallisey spreads his gospel of goodness through Cowboy Ted's Kids Club and the non-profit Cowboy Ted's Foundation for Kids (www.cowboyted.com).

The message is being heard around the country. By May, Hallisey will have given presentations in Montana, Idaho, New Mexico, Wyoming and West Virginia. In July he will speak at the World Conference on Tobacco in Washington, D.C., and in October he will address a forum on spit tobacco at the prestigious Mayo Clinic in Minnesota.

The cornerstone of his message is wrapped up in Cowboy Ted's eight rules to live by: Respect your parents; lead a healthy lifestyle; work hard in school; be nice to others; be kind to animals; set goals; don't use tobacco, alcohol or drugs; and do one nice thing for someone every day.

For Hallisey, who has ridden bulls and served as a rodeo announcer and journalist, playing the part of a cowboy comes easy, and it helps him reach children.

Those who have seen his presentations say he motivates young people by talking about the cowboy way of life. A toy bull and a rope help children learn how to lasso – while they are being taught the importance of a healthy lifestyle. A Hallisey-authored book, "Billy the Bull," reinforces the message.

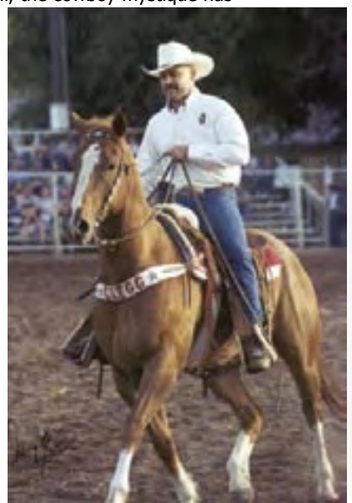
"I'd much rather spend time with kids than adults," he says, noting that he is a little over one-tenth of the way toward his goal of ultimately carrying his message to one million children.

When he's not talking to children, Cowboy Ted is busy extolling the beauty of Kane County. With its stunning red rock cliffs and scenic vistas, the area is becoming an increasingly popular tourist destination (reservations are up sharply for the coming tourist season).

"Our estimates put us at $5 million plus as to what comes into Kane County as a result of tourism," he says.

Adding to Kane County's allure is the fact that many of those popular westerns from the 1950s and 1960s were filmed around the town of Kanab. Its Western Legends Roundup plays up that fact, and has been proclaimed as the country's top western event.

All in all, the cowboy mystique has served "Cowboy Ted" quite well.



When **Scott Goetz** left college, he didn't want to be director of the Lander Wyoming's Chamber of Commerce. He didn't even want to be an artist, creating stunning western gear out of leather and silver.

He just wanted to be a rodeo star.

Goetz started riding bucking horses while at the University of Wyoming. After college, he struggled to make a living as a bareback rider on the professional rodeo circuit.

"It's like any other sport, the better you are, the more money you're going to make, and unfortunately I didn't make a lot. Much as I wanted to be good, I just wasn't," he admits frankly.

Before he quit rodeo for good at age 28, Goetz worked a variety of jobs on the side to help bring in money. One of those jobs was crafting leather in Cody, Wyoming.

"I just needed a job to support my rodeo habit. It wasn't really an interest up until that point," the 36-year-old Goetz recalls. "Then I left Cody and discovered how much I missed it, so I started picking up a few tools here and there and doing it as a hobby. . . .I found I really did enjoy it, and that my stuff was pretty good.

"As average as I was at rodeo, I'm really good at this, and it seems like the longer I do it, the better I get," he says.

Goetz started out making rodeo gear such as chaps and chinks, and now also does bridle sets and breast collars, as well as belts and Western-style scrapbooks and photo albums.

Besides doing all the leatherworking, Goetz started doing his own silversmithing two years ago. Now, he creates elaborate pieces that showcase the two crafts, such as fancy headstalls and other tack.

"Part of it is the historian in me. I like to do things in the old style of the '20s or '30s. . .like something you might see on Gene Autry's or Roy Rogers' horse, or on the Mexican horses in the spaghetti westerns," Goetz says.

Goetz shows his work in several Wyoming galleries, including the Lander Arts Center. An elaborate bridle set he created is now on permanent exhibit at the Wyoming State Museum in Cheyenne, after being displayed at the Governor's Capitol Art Exhibition. Goetz has been selected to participate in the exhibition again this year.

"I can't draw or paint or do just about anything else artistic, but for whatever reason, it works for me in leather and silver," he says. "It's the one medium that I can actually picture in my head what I want and make it come out."

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Ironically, what started out as just a job to maintain his "rodeo habit" is now Goetz's new "habit," which he supports by serving as the director of the Lander Wyoming Chamber of Commerce.

Set in the foothills of the Wind River Mountains, on the banks of the Popo Agie River, Lander is one of the premier rock climbing destinations in the country, and is also a popular spot for a variety of other outdoor activities.

"You don't have to pitch Lander, it sells itself as far as the community goes," Goetz says, estimating that about 100,000 tourists visit the town each summer.

Working full time at the chamber means Goetz spends a lot of late nights in his shop, working on leather and silver after his children go to bed.

"Eventually I would like to get to the point where I could do it full time and make a living at it," he says. "But as much as anything it is about satisfaction, doing something you're good at, and hopefully having it recognized for what it is."

Tim Greenhalgh isn't your average cowboy.

A few years ago Greenhalgh was the "Sheriff of Western Town" – galloping up to tour buses in full Western regalia and often urging his horse into the entrance of the buses, to the delight of his mostly European guests.

But now, Greenhalgh teaches special-needs students at the Jordan Valley School near Salt Lake City, Utah. During off hours, he fashions gourds into works of art, as a way to honor the traditions of Native Americans.

"My family instilled in me a great love for the Indian culture, and I've had that all my life. . . .Anytime I've done anything to do with cowboys, it was really to get to the Indian side of things," Greenhalgh says.

So it was with Western Town. A longtime hotel manager, Greenhalgh jumped at the chance to take over the hotel and entertainment complex formerly located near Panguitch, Utah, and the entrance to Bryce Canyon National Park. The job held the promise of indulging Greenhalgh's dramatic side with frequent cowboy playacting, as well as the opportunity to fashion exhibits that portrayed the history of Native Americans in the West.

Unfortunately, Western Town was sold before these exhibits were developed, and after two successful seasons Greenhalgh had to move on. Tired of the ups and downs of hotel management, he was drawn back to a previous interest in special education.

He says he gets the same kind of satisfaction working with special needs students as he does from Native American culture.

"I've never loved going to work so much. . . .I can't imagine anything more fulfilling," he says "It may seem chaotic at first, but you spend one week with those kids and there is just a peace that comes out of that like no other, it is the same feeling I get by delving into Indian culture."

Greenhalgh's love of Native American culture grew while he was managing hotels in New Mexico, and would make frequent trips to historic Native American sites such as Taos.

Continued next page.

Young Guns, continued

"Something that has struck me strongly is that the peace that comes from Indians is something you don't find any other place," he says. "The Southwest gets in your blood very quickly and has to come out somewhere."

Greenhalgh always had artistic leanings, and had previously worked in clay and done miniatures of Native American dwellings. But when he went into a Utah store several years ago and saw a tortilla warmer made out of a gourd, he knew he had found the perfect outlet for his passion.

"When I saw that, it was like the whole Southwest just unfolded in my mind onto gourds. It was almost instantaneous, and I just fell in love with gourds," he recalls. "I started doing almost all my artwork on gourds, and I haven't looked back. . . .Gourds were so much a part of the Indian culture, and I decided to turn it inside out and put the culture inside of the gourds."

Part of the squash family, gourds dry from the inside out over the space of a year, leaving durable hard shells that Native Americans used as water vessels.

Most of Greenhalgh's creations are single gourds, which he decorates by burning, coloring with leather dyes, and embedding with natural materials such as gourd seeds, chile peppers, Indian corn, or twigs. His most complicated works feature several gourds fashioned together into representations of ancient Native American cliff dwellings.

He says he doesn't try to copy contemporary Native American works of art, but instead seeks to honor the cultures of the past.

"I do my work to try to honor the American Indian people, and there is no greater compliment than when they like my work," he says.

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A Museum for all Seasons

By Phil Douglass

The state-of-the-art Rosenbruch Museum in St. George, Utah receives visitors from around the world.

It was a defining moment for the young Jimmy Rosenbruch. The natural world displayed before him at the Denver Museum of Natural History captured his imagination. The desire for adventure is an inherant longing for most boys, but for Jimmy seeing the mounted animals and the depiction of the wild and exotic places of the world would shape the course of his life—and ultimately determine his legacy.

Jimmy grew up in Utah's Dixie and attended the Dixie School, back when the grade school, high school and college were all in one block. He worked at Dixie Market and furthered his college education in Reno, Nevada. His growing-up years were done during as easygoing time and place that most likely contributed to Jimmy's down-to-earth nature.

He was born at a time when hunting and fishing were recreational mainstays. Rural southwest Utah was a great place to fuel the flames for Jimmy's insatiable need for adventure. Hunting and fishing for a living is a lifestyle that many people dream about. For Jimmy and his family, it became a reality.

With a civil engineering degree, Jimmy worked as a surveyor in the 1960s. He took a vacation to Alaska in 1966 on the Alcan Highway and found a job in Juneau. He worked for the state and guided as a hobby for a few years but became a full-time guide in the early '70s.

He is truly a professional hunter and conservationist, and has been recognized as such by numerous organizations including Weatherby and Safari Club International.

His work and love of animals took him to every continent. He has visited and worked in three-quarters of the countries on Earth and made 26 trips to Africa.

From early in his hunting career, Jimmy and wife Marianne loved welcoming people in their home to share their experiences and love of the natural world with others. Their daughter, Angie, said that Scout group tours were a regular occurrence in their home. He has always had a desire to build a museum to house one of the most extensive collections of mammal species in the world. He searched ten decades for the perfect location to build the facility. Not only is the site perfect, but its creation comes at a time when education about wildlife issues is critical.

The museum and its interactive displays serve an important role in educating a growing urban population about wildlife needs and the important effect that hunting plays in the conservation of wildlife species around the world. The museum is Jimmy Rosenbruch's way of giving back and educating people about habitat loss and conservation efforts.

The displays, sounds and wildlife mounts in the museum are stunningly beautiful. Great effort has been taken to display the animals in natural poses and settings, which further emphasize wildlife need for good habitat.

Wildlife education has changed dramatically in the past 50 years. Prior to that time, people received their

The education programs are one of the many reasons why the the Rosenbruch Museum is so relevant for today.

One of the more important features of the museum is to see the response of young people to the displays. Surely there are youths that look at the displays to awaken and stir a love of wildlife to the point that they envision themselves working in the wilds as Jimmy does.

education regarding wildlife and the outdoors through direct experiences and participation is sportsmen organizations. Most Utah counties in the 1940s and 50s had one or two fish and game clubs. These were clubs comprised of mostly families that met together regularly to enjoy the outdoors and even take an active part in doing projects that benefited wildlife. In the 1930s the Weber Wildlife Federation in northern Utah had nearly 3,000 people attend their annual summer picnics. Today, the club is nearly nonexistent.

These clubs are mostly gone. There are fewer that 100 members of the Utah Wildlife Federation. Hunting, fishing and values promoting close ties to the great outdoors and wildlife are being replaced by other activities. *The New York Times* recently featured a story about studies that document a decline in outdoor recreation which reveal an alarming trend referred to as "outdoor activity deflect". Even enrollment at Natural Resource Colleges have declined, thus leaving agencies like the Utah Division of Wildlife Resources and the U.S. Forest Service scrambling to recruit new people into the field of wildlife management. Once jobs as rangers, game wardens or professional guides were coveted. These jobs were more than an occupation, they were a way of life that contained hard, even grueling work, but a life that held rewards far greater than a paycheck.

Indeed, the museum takes an active, tangible role in igniting dreams for students through the Rosenbruch Wildlife Museum's Scholarship Fund. The scholarship program is in its second year and provides funding for students from the St. George area to attend Dixie State College. This year, the museum surprised two lucky students at the awards banquet with $1,000 scholarships to pursue studies in wildlife biology or other wildlife conservation-oriented field of study. Angie Rosenbruch-Hammer, technical director for the museum, says staff members are always looking for additional donors to participate in the scholarship and other programs, and is able to offer tax credits to donors because the museum is a nonprofit, charitable organization.

The education programs are one of the many reasons why the Rosenbruch Museum is so relevant today.

One of the museum's more important features is the response of young people to the displays. Certainly, many youth look at the displays to awaken a love of wildlife and to envision themselves working in the wilds as Jimmy does. Even if they do not choose to make wildlife their life's work, they walk away with an awareness of wildlife and conservation efforts, and maybe even a desire to do something for wildlife.

The growth and expansion of education programs, such as the scholarship program, is a big part of the museum's future.

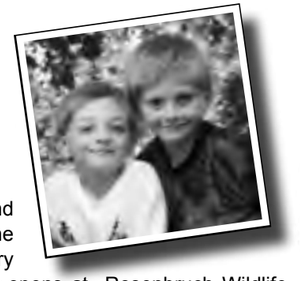
The museum is in its second year of conducting summer education programs, which offer a great variety of activities for children to participate in over a 10-week period.

The museum's Web site also contains great resources teachers in the specially developed curriculum can use in classroom activities that students do prior to their field trip to the museum. It is a resource that Angie Rosenbruch says she would like to see people take more advantage of.

With these strong education programs, the museum should not be overlooked as a great place to stop and visit as part of a vacation or other visit to St. George. It is on an easy-to-access frontage road just east of Interstate 15 on the Bluff Street exit on the south end of St. George. It is open from noon to 9 p.m. on Monday, and from 10 a.m. through 6 p.m. Tuesdays through Saturdays. It's closed Sundays.

Admission is $8 for adults, $6 for seniors and $4 for children ages 3-12. Education trips to the museum are subsidized by the Museum Foundation. Field trip fees are only $2 per student.

Utah Heart Gallery



Heart Gallery Utah Will Help Kids Find Families

A picture is worth a thousand words! And that's what the presenters of Heart Gallery Utah are hoping. The Gallery opens at Rosenbruch Wildlife Museum on June 10th. The unique exhibit will combine the talents of many professional Utah photographers to reflect the personalities of foster children waiting to be adopted. In photo after photo, the unique light in each child—a light sometimes buried after years of neglect, abuse, and low self-esteem has been captured through each photographer's art and talent.

What is even more unique about the Heart Gallery Utah exhibit is that the pictures showing the children and teens at their best were taken and donated by the photographers. The hope is that the photographs will replace the typical mug shot in each child's file and capture the spirit and personality of each and result in more of the children being adopted.

Portraits of 20 children will be on display. The Adoption Exchange, an adoption recruitment agency for the state's Division of Child and Family Services, is presenting the exhibit through donations of time, services, and money from many sources including local photographers, framers, law firms, banks, and businesses. The Rosenbruch Wildlife Museum has donated space for the exhibit which will be on display there through July 7th. Thereafter, the exhibit will travel to other venues throughout the state.

Nearly 130,000 children in the U.S. public-welfare system are waiting for an adoptive family. Most are eight years or older. Some of the most difficult children to place are those of minority backgrounds or in sibling groups. And, sadly, about 19,000 children "age out" of the system every year without ever being adopted. For information on the Heart Gallery Utah or on adopting foster children, contact The Adoption Exchange at (801) 265-0444 or visit the internet at ***www.utdsfsadopt.org*** and ***www.adoptex.org***.

Spring Babies Arrive!

Text & Photos by Laura Romin & Larry Dalton

WILDLIFE BABIES

As wildlife photographers, we are in tune with the seasons and their role in wildlife behavior. Summer provides an opportunity to photograph wildlife among flowers; fall is the time of the elk- and bighorn rut; and in winter, there's opportunity to photograph animals changing with the seasons – the snow-white coats of the ermine and snowshoe hare.

Spring and early summer are upon us now, and with it are the first signs of new life. New shoots of grass, flowering plants and gentle showers all herald the arrival of baby wildlife.

While walking through the forest, you may catch a brief glimpse of a doe with a small fawn. If disturbed, the doe will tuck the fawn into a thick bed of grass, while slowly walking away. This strategy is intended to divert a potential predator's attention away from the helpless fawn. You can literally search for hours to find the now-hidden fawn, who is likely to remain perfectly still until the doe signals.

Elk and moose follow similar hiding strategies with their young. However, these larger ungulates can also physically defend their young against some threats. Therefore, to protect yourself, it's important not to approach a cow elk or moose when they have their young calves. They may respond by charging or attacking you.

A common tendency is for people to see a baby animal and "rescue" it. This is almost always unnecessary, and the frightened parent is usually hiding nearby waiting for you to leave the area.

Baby birds are often out of their nest because they are learning to fly. Certainly, take the time to watch and enjoy, but don't stay long – and leave the baby animal where you found it.

Many wildlife babies are simply fun to watch. Young bison and mountain goats will playfully butt heads with each other and frolic across the meadows. Bear cubs will tug at each other's ears and have water fights with their mothers.

Some animal babies are cute and seemingly cuddly. Others can be somewhat homely, having a face only a mother could love. At first sight of a great blue heron chick, you wonder at how it can grow into such a graceful bird.

Animal babies can also enhance already dramatic scenes. Imagine a sunrise. Now, imagine a sunrise complete with a sow bear and her cub, or a swan on a still morning lake with a string of cygnets in tow.

Look closely and you will find them – spring wildlife babies. But remember, it is important to keep your distance and give them plenty of space – for their safety and yours.

Laura Romin & Larry Dalton are the owners of Wildlife Reflections Photography. See their portfolio of worldwide wildlife at www.photographersdirect.com/wildlifereflections or email them at wildlifereflections@comcast.net

Last Chance Garage

Gary DeVincent's Sinclair station is a dinosaur. Its 1930s-era pumps preen for attention but don't actually pump gas. Shelves are stocked with parts that the owner refuses to part with. And the garage is usually open, though not for business.

That's because DeVincent's American Fork station traffics in nostalgia, not unleaded gas or wiper blades. Still, there's no shortage of would-be buyers. One pops in for a battery; another for a quart of oil. Both leave empty-handed.

"I was going to put a sign out saying this isn't a functioning gas station," DeVincent says. "But I must have done a good job building this place if it looks real enough for people to keep coming in."

Plenty do, even when they know conversation -- not cash -- is the only thing that has any currency with the owner of the Last Chance Garage. DeVincent's shop and fleet of restored vintage motorcycles and tow trucks certainly are worth chatting about.

A dozen or more spit-shined Harley-Davidsons, circa 1930s-'50s, line the show-room floor. A 1945 Harley-Davidson Servi-car, one of only 26 in the world, hogs center stage. An Indian bike, a 1942 Army Harley armed with a holstered M-1 carbine and other moto-memorabilia also vie for the limelight.

In an attached garage, more bikes are stripped down in varying stages of restoration. A 1954 Corvette muscles in on the space. Outside the bays, Ford and Chevrolet wreckers and flatbeds, 1930s and '40s models, appear ready to roll. Behind the shop, a Barq's root-beer cooler -- donated by actor Wilford Brimley -- gives onlookers a refresher course in bygone vending. Visitors also can drink in period signs touting everything from Red Crown Gasoline to Coca-Cola. And an old-fashioned air pump stands ready to be pressed into action.

But every piece -- however rare, however pricey, however neat -- takes a back seat to the 46-year-old Connecticut transplant's prime obsession: Harley-Davidsons. Even his girlfriend, Lacey Clark, must wait for hours to see him when she is not waiting tables at a nearby burger joint.

"Lacey's the best," DeVincent says. "She has to be to put up with me because I'm never home and I'm almost always too busy to talk when she calls. I'm a workaholic. If I'm not here at the shop working on bikes, I'm putting together a real-estate deal or out scouring the country looking for old bikes."

But Lacey says tea times -- on the porch, not the fairway -- with Gary make the waits worthwhile. Each night, between 10 and 11, the two cozy up with a Celestial Garden herbal blend for some intimate dialogue.

"Nighttime is our time," Clark says. "We sit out on the porch and talk about our day, our plans and about life."

If one has a mania for motorcycles, it is nice to indulge in a little group therapy. When DeVincent is not talking about them, he's restoring them alongside elder brother Bobby, who retired from a paid job with the phone company for an unpaid position helping

Above: Brothers Gary, Bobby, and Wayne (top right) DeVincent are Renaissance men from the 1950s era, with a collection of vintage motorcycles and autos seemingly straight from "Grease," Mayberry, or a James Dean movie.

run Last Chance Garage. Gary does most of the body and exterior work and Bobby works on engines and electrical systems.

"I'm basically here all day," Bobby says. "It doesn't pay, but it sure is fun."

It always has been for the DeVincent brothers, ever since they were kids in Bridgeport, Conn., and took Harley rides with their father. Gary DeVincent recalls Dumpster-diving at bike shops as a teen to scrounge enough parts to piece together a working hog.

"That was back in the day when people were chopping bikes to make choppers," DeVincent recalls. "We'd take the parts we got out of the Dumpster, beat them into shape and bolt them on. The bikes we were able to build from spare parts may not have been stylish or fit the times, but at least they ran."

Nowadays, DeVincent's bikes don't come so cheap. He takes to the road every month to buy more motorcycles and other antiques to bolster his collection. Money from real-estate investments helps fuel his hobby.

DeVincent says his motorcycles are for riding and showing -- not for selling, no matter how high the offer. He also balks at charging visitors to his station a nominal fee.

"I couldn't tell people who walk in here that they have to give me a few dollars before they can look at my motorcycles," he says. "That would be so cheesy. None of this is about money; it never has been."

And it never will be -- if DeVincent's next nonprofit venture is any indication. He wants to gussy up abandoned gas stations, where motorists can reminisce for free about times when fill-ups came with service and a smile.

That's essentially what he has done with the American Fork station he built several years ago.

"Everything in here at one time was a throwaway. It sure is neat to preserve some of this stuff. I want this [garage] to be a landmark that others can enjoy far down the road."

Tournament winners Mike Burbridge, Steve Howcroft, Ron Harvey and Kinon Sanlin. Teammate Robert Wells, not pictured.

Miss SUU Clare Baker & Princess Paiute

American Indian Services

Entrada Golf Tournament Raises Scholarship Funds for Young Native Americans

by John Livingstone

Entrada Hosts AIS Golf Tournament

Monday, March 6th was a gorgeous day at Entrada in Snow Canyon near St. George for the 9th Annual Native American Celebrity Pro-Am Golf Tournament. This year's charity event was organized by St. George American Indian Services (AIS) Board President Robert E. Wells, and committee chair Lena Judee. Even though Lena's mother passed away the evening prior, she and board members hosted a beautiful day of golf and helped AIS provide scholarships for Native American students.

Johnny Miller and some of his sons started off the day with a very helpful clinic. Johnny expressed sincere gratitude for all who came and donated their time and money to participate in the tournament to help AIS provide scholarships for higher education. Each golfer donated $1,000, while Mountain America Credit Union gave $38,000 toward AIS scholarships.

Former BYU football Coach Lavell Edwards also attended and thanked Miller for his willingness to fly straight to St. George from his sportscasting job in Florida. Before teeing off, Tina Calamity of Southern Utah University, awarded seven Native American students for academic achievement. Chairman Glenn Rogers, of the Shivwits Band of Paiutes gave a beautiful prayer blessing the land, creatures, seasons, as well as the tournament participants.

The Entrada at Snow Canyon course was in pristine condition for the tournament. Johnny said, "This course is one of the most beautiful I've seen . . ." The fairways were lush and the greens were smooth and fast. Owner Brent Beesley donated the use of the course and provided a beautiful dinner following the event. The team of Steve Howcroft, Mike Burbidge, and Kinon Sandlin, led by golf pro Ron Harvey, put on a fine performance, shooting 17 under par and winning the tournament by two strokes.

Jay Wadman (President), Dale Tingey, Collette Bergeron, Johnny Miller, and Robert Wells (President, St. George Board)

Native American students dished up a continuous lunch through the day with delicious beef stew and fry bread. Entrada golf director, Dave Hall, did a terrific job of organizing the tournament results at the end of the day. Planning coordinator Laurie Sullivan put together a wonderful schedule of events that included 144 golfers and 36 golf pros and other special guests. Rob Brasher organized the silent auction that brought in even more cash for scholarships.

Kristine Fowler (student) & Sandy Gordacon

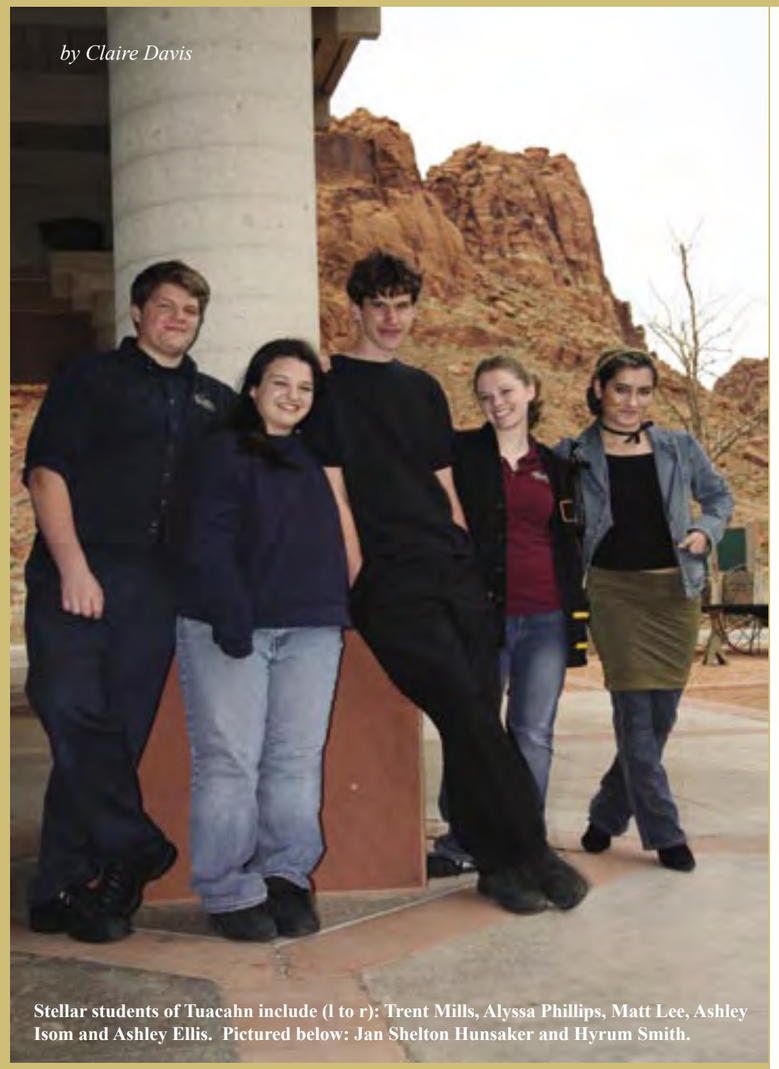
American Indian Services continues to raise funds for Native Americans wanting to attend college. Tribal funds are limited, and motivated students can be academically stymied without the kind of help offered by generous AIS donors. Consider getting involved through AIS golf tournaments or go to **http://americanindianservices.org** to learn more.

Lavell Edwards speaking at the early morning clinic with recognized students in "academic achievements" in the background.

The AIS logo within the circle appears on sponsor's advertisements in this issue of Desert & Alpine Living Magazine who are making the commitment to support American Indian Scholarships through their generous contribution of goods, services, and financial donations.

When it was formed in 1999, Tuacahn High School became the first charter high school in Utah. Offering a college prepara tory curriculum to grades 9-12, it remains one of the few charter schools in the state dedicated to the performing arts.

by Claire Davis



Stellar students of Tuacahn include (l to r): Trent Mills, Alyssa Phillips, Matt Lee, Ashley Isom and Ashley Ellis. Pictured below: Jan Shelton Hunsaker and Hyrum Smith.

TUACAHN HIGH SCHOOL

RISING STARS SHINE!

Only a tiny percentage of the students at Tuacahn High School for Performing Arts and Technology will go on to careers in the performing arts.

But no matter what they go on to do with their lives, their experience at Tuacahn will be invaluable, according to Assistant Principal and Artistic Director Jan Shelton.

"We recognize that not many of our kids are going to become professional actors, actresses, ballerinas or concert cellists," Shelton says. "But performing gives them the confidence they need to do anything in life. It takes their fear away; they become very, very brave and they can do anything – or will die trying."

Set amidst the majestic red cliffs of southern Utah, Tuacahn High School is part of Tuacahn Center for the Arts, a $23 million arts and education facility with a stunning 2,000-seat outdoor amphitheater. Featuring several musical and theatrical productions each season, Tuacahn Center is located in Ivins, Utah, just outside St. George, and boasts more than 150,000 visitors each year.

When it was formed in 1999, Tuacahn High School became the first charter high school in Utah. Offering a college preparatory curriculum to grades 9 through 12, it remains one of the few charter schools in the state dedicated to the performing arts.

"I wanted a place where parents could bring their kids and get a unique college preparatory experience, a school that had high expectations, where students would come and be expected to achieve, and would get the help and support they needed," says Kevin Smith, Chief Operating Officer of Tuacahn Center and one of the school's founders.

Central to the mission of the school is the fact that its 200 students wear uniforms, and are asked to work hard and meet high standards of behavior.

"The idea of the place was that students would put their creativity and hard work into what they *do* rather than how they dress," Smith says. "If students wore the uniform, if they came to school, followed the rules, came to class and worked hard, then we would take students no matter what their background and prepare them to go to college."

Like all charter schools in Utah, Tuacahn is a public school paid by the state to educate Utah students free of charge, while out-of-state students may attend if they pay tuition. About 95 percent of Tuacahn's students are Utahns, and most come from the immediate area, according to Smith.

Utah charter schools are also required to treat all applicants equally, so Tuacahn may not audition prospective students. Although it receives about four times more applications than it has openings, it must select from these applications randomly.

In the past this has presented some challenges, according to Shelton, because not all students have had a sincere interest in the performing arts, but applied to Tuacahn for other reasons, such as its small class sizes.

In an attempt to discourage prospective students who didn't want to participate in performing arts, this year Tuacahn instituted an "academy" system, through which each student must choose to focus on one of five areas, in addition to regular academic class work: music, dance, acting, musicals or technical stage work.

"We are really, really trying to make sure that when kids leave here they have a strong background in the arts," Shelton says.

Although Tuacahn requires that teachers of academic subjects have state certification, the charter system allows the school the freedom to hire professional actors, musicians, dancers and technicians to teach the performing arts classes.

"The school is so special because we can get professionals to teach the kids. These are people who are doing what the kids want to be doing for a living," Shelton says, adding that the school also has some of the best academic teachers in the state. "If you are a great teacher who loves education, this is the place to come because [education] is nurtured here, and you have the freedom to expand your curriculum without having a school district looking over your shoulder."

Although the odds are against most students making a living at the performing arts, Shelton says the school focuses on developing their talent through intensive training and frequent performances.

"If a student truly has talent, this is a place where that talent will be exploded, will be nurtured," she says. "I have some kids where I see the future in them, the future of art in the nation."

Senior student Matthew Lee is in his second year at Tuacahn, which he chose so he could further his dreams of being a stage manager and a classically trained Shakespearean actor.

He says he has gotten the opportunity to perform in several stage productions at Tuacahn, as well as to stage manage several shows and improve his craft by taking dance classes.

"Overall, it has been an amazing experience that I've learned a lot from, and am intensely grateful for," Lee says.

Lee has been offered scholarships at several colleges to major in stage management and performance, and intends to accept one of them when he returns from a two-year religious mission.

"I would not have these scholarship offers without Tuacahn," he says. "The school where I was previously had little or no drama program, and I came to Tuacahn with the hope I could improve my craft and advance into college and professional theater."

Performing is a big part of life at Tuacahn High, and students put on several productions a year, including such shows as "Smokey Joe's Cafe," "Much Ado About Nothing," and "The Curious Savage." Most of these shows are performed for sell-out crowds in the school's 300-seat auditorium.

Shelton and Smith would like to see Tuacahn's facilities expand to include an 800-seat theater to seat all who want to see the shows. They would also like to add enough classrooms to accommodate 350 students, which would allow them to offer a more diverse curriculum while still maintaining the advantages of a small school.

"We don't want to be huge," says Shelton. "We want 350 kids and that's all. We still want to be able to know every kid; we still want classrooms to have 20 kids in them; we still want our teachers to matter."

Critical to Tuacahn's growth is its Summer Theater Institute, which will enter its second season this summer with a production of the school version of "Grease." Billed as "summer stock meets summer camp," the program auditions students from all over Utah to take part in an intensive eight-week drama program. About 300 students auditioned this spring, for approximately 40 spots in the program.

"It's great to skim the cream of the crop of every high school in the state," Shelton says.

In 2005, the institute produced the student version of "Les Miserables." The students rehearsed 10 hours a day, six days a week for the first three weeks, and then put on 28 shows, Shelton says.

"It was sold out every night. People wept at the end of the show," she says. "It is just nonstop, and by the end of the summer the kids are hooked. . . .They come away with 200 to 300 hours of coaching over the summer, so by the time they get back to high school, they are totally different kids."

Shelton hopes the summer program will help to raise the school's profile.

"I'd like the school to be one of the top arts programs in the nation," she says. "I want to say to the world, 'Look, we aren't just a musical theater venue, we are also training the kids who will carry this art along.' "

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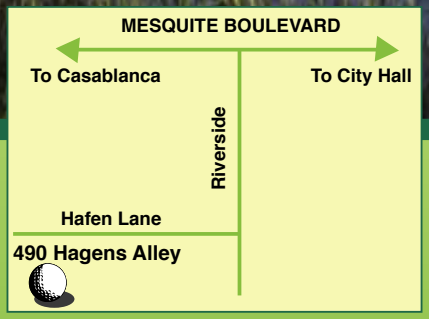

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