

The High Desert

PALETTE

March 2021, Vol. 1, No. 7

EXCLUSIVE

A **Kleidoscope** of
Talent Pg. 6



Acoustic Eidolon

A **Musical
Marriage** Pg. 20

Did you Know?

How to **Build a
Guitar** Pg. 12

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WELCOME TO

The High Desert Palette

March, 2021
Vol. 1 No. 7

Willcox is full of creative artists and craftspeople. Almost any art media you can imagine – and maybe some you might not – are represented. People of all ages, inspired by their own imaginations and by the natural beauty and heritage of this unique corner of Arizona, are creating extraordinary and unique art.

The High Desert Palette will introduce you to these artists and their work. We'll have original articles, interviews with area creatives, photographs, visual art, a calendar of events – to bring fascinating creatives and their output to you.

If you're a creative yourself, or if you admire the work they produce, *The High Desert Palette* is for you.

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TABLE OF CONTENTS

6. **Peta-Anne Tenney**
A Kaleidoscope of Talent

12. **Did You Know?**
How to Build a Guitar

16. **Creative Youth Productions**
The Kids who Call the Shots

20. **Acoustic Eidolon**
A Musical Marriage

25. **Art Look**
Water Color Paintings by Helen Frazee

28. **Coming Soon...**
Upcoming Events in the Community

30. **The Ascent**
Open-Ended Original Story by Joshua Allred

34. **Support the Arts**
Become a Donor Today!

On the Cover -

Peta-Anne Tenney

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If you would like to be featured
in an issue please email us at
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Paint Night

Saturday, March 27th @6pm * The Palace

Kids Art Club

Friday, April 2nd @4pm * The Palace

Brown-Bag History Speech

Thursday, April 8th @12pm * The Palace





PETA-ANNE TENNEY

A Kaleidoscope of Talent

by: Luke Kaufmann

It would disservice Peta-Anne Tenney to put a single label on her creativity. She is not just an artist, collector, historian, photographer, scrapbooker, or writer, but all of these and more. To better understand these kaleidoscopic talents, let's take a brief trip to Peta-Anne's back room.

After she retired, Peta-Anne wanted to have a comfortable space where she could work on passion projects. She transformed the back room of her home into a museum/studio

of sorts. Beautiful paintings, by both Tenney and other artists, hang on the walls. Her dozen self-published family histories sit on the shelves and coffee tables. Fossils, figurines, and crystals decorate tables and display shelves. There's a small wall dedicated to model dinosaurs.

Peta-Anne's desk sits in the corner, surrounded by pictures of her in exotic locations.

Tenney might be best known for her horse paintings, and

for good reason. She has spent her life around horses, and her paintings look just as lifelike as her pictures. When she lived in Australia, Peta-Anne worked as an equine photographer, and continued the business when she moved to America. Since her immigration, she's branched out into painting, collecting, and most

“ She is not just an artist, collector, historian, photographer, scrapbooker, or writer, but all of these and more.

recently, chronicling history. "I've always been interested in genealogy," says Peta-Anne. Over the past decade, she has produced personal history books about the ancestors of her family and friends, which have led her back as far as Jamestown. She'll wake up well before dawn to increase productivity, and research, write, and design through the day. This hard work has yielded 12 books in the last 10 years, each packed full

of stories and pictures. "I'm driven," Peta-Anne says about her historical work. "I'm obsessed with it."

Peta-Anne draws information from ancestry.com, Wikipedia, personal interviews with family members, and the resources at the Sulphur Springs Valley Historical Society. Tenney and Kathy Klump (whom I wrote about in our last issue) have



researched for and published books together, including the histories of Willcox and Bowie.

Even Peta-Anne's immediate family history is interesting. Her grandparents immigrated to Australia from England in 1800s. With the support of her parents, Phillip and Christine Miller, she grew up with a fascination with horses and photography, which eventually blossomed into a career.

While covering a 1970 Brisbane horse show for her photography business, Peta-Anne met an American fence-builder named Todd Tenney. A year later they

were married, and soon after they began to make equine history in Australia, as founders of Paint Horse Association of Australia, and in starting two publications: the Australian Quarter Horse

and Appaloosa Stallion Directory and the Australia's Western Horsemen magazine.

“ There's no point in taking 1,500 pictures if you don't use any of them,”

Their children, Jake, and Cotton were born in 1977 and 1978 respectively, and the Tenneys moved to the States once they were old enough to attend school. Peta-Anne had to give up her publications to move, but you can guess she didn't run out of things of do.

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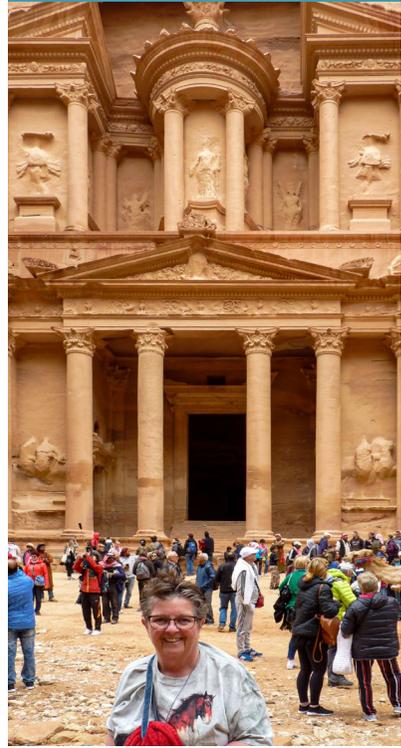
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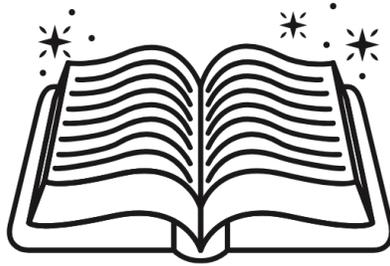
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While much of her time is now spent at her desk, travel is quite important to Peta-Anne. Under normal circumstances, she makes an annual international trip with her good friend Sylvia Turner. With the help of her camera, Tenney captures her travels and writes journals. "There's no point in taking 1,500 pictures if you don't use any of them," she says. Tenney's main gift becomes apparent once you begin to understand her work as a whole. She knows exactly how something ought to look, whether it's a brushstroke, photograph, paragraph, or dinosaur display. What she's creating or documenting doesn't really matter. "I just take things as they come."



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Creative Youth Productions
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DID YOU KNOW?

How to Build a Guitar.

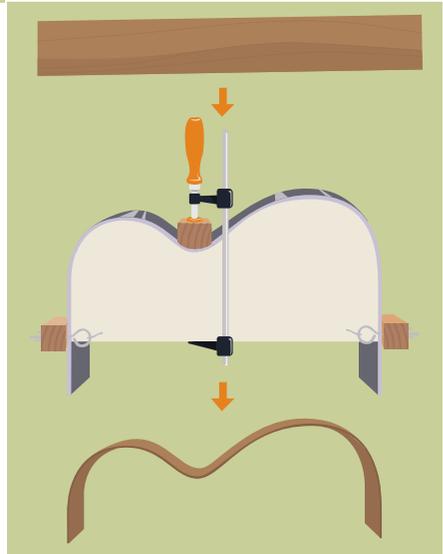
by: Joshua Allred

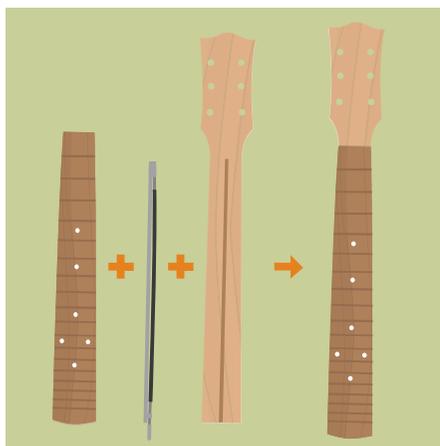
Guitars have existed quite some time and in a variety of shapes and sizes. Have you ever wondered how one is made?



1 The crafter carefully calculates his or her material selection for the front, back, and side woods. Various woods can be used to make a guitar, but the wood type will affect the way the instrument sounds. This is especially true for the front wood or soundboard.

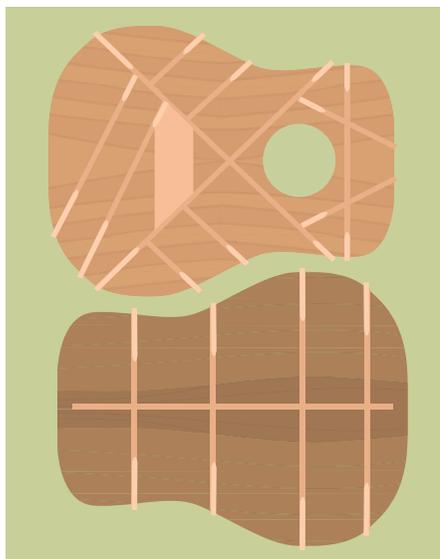
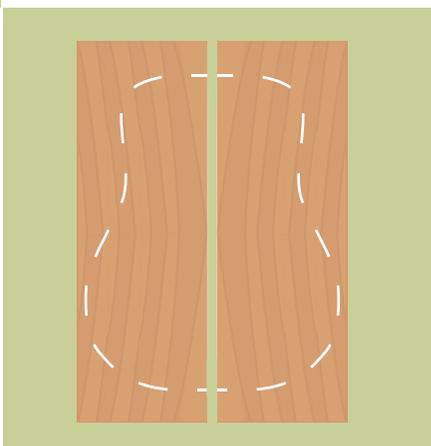
2 The sides of the guitar are sprayed down with water, wrapped in contractor's paper and tinfoil, and placed between aluminum sheets with a heating pad. When the wet wood is heated it becomes malleable enough to be shaped to a mold and clamped in place. When dry, the wood fits its new shape. The two boards can then be fitted together.





3 The neck of the guitar is carefully fashioned to be attached to the finished side pieces. If the guitar uses steel strings, the neck can bow under their tension. One way to prevent this is to install a truss rod (a metal rod) under the finger board.

4 The soundboard and back of the guitar are created with book-matched boards of wood cut into the recognizable figure-eight that is a guitar body. Bookmatched boards were once a single board before being sawn in half. When placed together, the wood grains mirror each other in a pleasing way.



5 Before they can be attached to the other guitar components, the soundboard and back of the guitar must have bracings applied to them. Bracing is done by attaching thin strips of wood in a particular design on the inside portions of the soundboard and back for structural support.



6 Having these components complete, the crafter can attach the soundboard and back to the side pieces. This milestone is called closing the box. After box is closed the neck is fastened in place. Once assembled the fret wire can be carefully hammered into the grooves of the fingerboard and the bridge carved down and glued to the soundboard.



8 Once the woodwork is complete the instrument is sanded down and a finish is applied. Applying a finish can be done a multitude of ways based on preference and wood type used, but is done to seal and preserve the wood. No matter the finish method used the fingerboard and bridge will be covered.

9 After the finish is applied the guitar is ready for the strings to be attached. Once the strings are installed the guitar is finished! Time to play!







CREATIVE YOUTH PRODUCTIONS

The kids who Call the Shots
by: Genevieve Landman

It's four o'clock on a Wednesday. The Palace of Art and Theatre is still pulsing with the music of Jam Session musicians who have just finished their last song of the day and the incoming energy of the young actors and designers file into the building. Instruments, chairs, and tables are being carried between the classroom and the theatre. Music stands are finding their way back into storage. Props and set pieces are coming onstage. Actors and designers from different schools catch up with each other and laugh about what's going to happen during today's rehearsal. Welcome to an ordinary afternoon with Creative Youth Productions.

Our group first got together in September. Although we initially planned to write our own murder mystery, we learned that writing a play entails many long hours of deep, thoughtful work. In October, we reviewed several scripts and voted on our favorites. We chose a Christmas comedy and performed it in December. Our second and current show is Kamron Klitgaard's *Virtual Complaint Department and Lemonade*, a sassy one-act comedy that finds the humor in the everyday annoyances people face.

Creative Youth Productions got its name from the principles of creative youth development. This means the kids and teenagers are the ones making the creative decisions and making them come to life. Adult mentors and advisors are present to make suggestions or share their past experiences, but the youth are empowered to voice their ideas and see them

through. Working together toward the shared goal of turning a script into a performance promotes teamwork, artistic vision, and joy. Multiple teens have said these rehearsals and production meetings are some of the most fun parts of their week. Our current production is co-directed by youth members Sarah Cameron and Jenna Smart, and stage managed by Jeramie Heflin. The rest of the cast and crew is rounded out by Amira Walton, Angelo Soto, Annabeth Cameron, David Cameron, Jared Rone, Jordan Rone, Kylee Smith,

Melanie Norwood, Mylee Holmberg, and Tierney Eden.

Our show will be produced by special arrangement with Pioneer Drama Services, Inc., from Denver, Colorado. Our opening night performance of *Virtual Complaint Department and Lemonade* will begin at 6:00pm on Friday, the 16th of April, with doors opening to the public at 5:30pm. Doors will open again at 1:30pm on Saturday, the 17th, for our closing matinee, which starts at 2:00pm. Tickets will be available at the door for \$3.





Jonas Kauffmann

Friday
Sep. 18th @2:30pm
Saturday
Sep. 19th @6:30pm



The Red Shoes

Friday
Oct. 9th @2:30pm
Saturday
Oct. 10th @6:30pm



Cinderella

Friday
March 19th @2:30pm
Saturday
March 20th @6:30pm



Wise Children

Friday
April 16th @2:30pm
Saturday
April 17th @6:30pm

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ACOUSTIC EIDOLON

A Musical Marriage

by: Peter Spitzer

A Journeyed Past

Joe Scott and Hannah Alkire joined together from very different backgrounds but they both carried with them a singular constant, a love of music.

For Hannah music was always around, as both her parents and grandparents were musicians themselves. This proved valuable as Hannah was able to learn to read music young, almost like a second language. This continued to offer opportunities like learning piano at 4 or, most

importantly, going to a concert at 8 that sparked a passion. This passion was the cello: one that Hannah's parents were more than happy to foster. This led to classical training from Gabriel Magyar of the Hungarian String Quartet who just so happened to teach in her hometown. The obvious path from this would be to go to college and then join a professional orchestra, but Hannah wanted to keep her passion from burning out, so she took a different path.

Joe's start was similar in some ways but different in many others. Like Hannah, Joe had music in the family from his Dad and older brother who played the guitar. This led Joe to learn guitar at 12 and banjo at 14, which really sparked his passion and implanted a unique idea in his

Acoustic Eidolon March Set Lists

Set 1

- Stonehaven
- Joe explains the double-neck guitjo guitar and gives a quick lesson
- Sound of Silence • A Tree Finds Its Voice • 50 Years Below Zero
- Dimun Hallelujah • Bohemian Rhapsody

Set 2

- Eleanor Rigby • You're Everything I Wanted Love to Be
- 75 North Second Street • One Ol' Wreck
- Want You to Know • Both Sides Now • Calling of the Moor
- River of Fire

Listed songs subject to change

head. This caused Joe to immerse himself in music and led to many local bluegrass competitions won by the young age of 16. After spending a few years playing with different groups, Joe attended Guitar Institute of Technology and learned from many masters of the guitar, experimenting along the way. After college Joe toured relentlessly and after a fourteen-year stint with his own group *Wind Machine* he was ready to take a break, or so he thought.

Love and Music

So, what happens when you bring two very skilled and experienced

“ We played and we knew it was so special we both dropped the rest of our schedule for the month and planned to rehearse and figure this out.”

musicians with a similar love for music together? In Joe and

Hannah's case, beautiful music. After playing together for the first time, both knew right away they had something. “We played and we knew it was so special we both

dropped the rest of our schedule for the month and planned to rehearse and figure this out.”

So unsurprisingly, after just a few years of playing together Joe and Hannah married, bringing together their passion for music and each other.

When watching Acoustic Eidolon, you will hear and see something

you probably haven't experienced before. With an idea from his dad and experimentation in college Joe has blended his two favorite instruments together, thus creating the "guitjo". A double-necked guitar with the bottom neck strung like a banjo, including two extra strings, and the upper neck strung like a regular guitar, including a bass string. Joe went on to comment, "For me as a guitar player and a composer, over time, it gets harder and harder to write music on the regular guitar that's different and stands out from the crowd,"

Using this uniqueness and combing the sound of the "guitjo" with the cello really gives Acoustic Eidolon their own sound, separating them from the crowd.

Reading the Crowd

When asked what is the most important part about performing, many of our visiting artists have the same answer and Acoustic Eidolon is no different. "It's all about the crowd; I mean we will literally base what we play off the crowd."

“ There are a million people out there like you, so be realistic and focus on what makes you, you.”

This attention combined with soft melodic folk music helps bring a calm and familiar feel to Acoustic Eidolon's performances. Despite recent circumstances, Acoustic Eidolon has continued to thrive as well! They went on to add,

“We've been doing quite a few private Zoom concerts for people and groups lately too, bringing our music everywhere.”

It's not just concerts - they've been able to thrive creatively! Hannah explained, "As soon as this all broke out, Joe came to me and told me how much of an opportunity this is to get creative and try out all sorts of new sounds. He was absolutely right!"

Joe and Hannah had a piece of advice for musicians and creatives trying to find themselves: "Find your voice, learn to emulate and copy but learn how to take those elements and make it your own. There are a million people out there like you, so be realistic and focus on what makes you, you."





 Cheryl McLaughlin
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Contributor Guidelines

The High Desert Palette welcomes contributions that highlight creativity and creative people in Southeastern Arizona. We seek to explore the creative impulse, showcase creative product and inspire creatives in all fields. Original contributions in artistic and/or creative fields and articles or feature interviews with the people who create them will be accepted. Let us know of creative individuals we might highlight in future issues.

Please contact *The High Desert Palette* at 520-766-3335 or willcoxtheater@gmail.com to discuss your ideas.

The High Desert

PALETTE

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Open Mic Night

Thursday March 25th @ 6:30pm * The Palace

Matinee My Way

Friday March 26th @2pm * The Palace

Retro Rewind

Thursday April 15th @1pm * The Palace



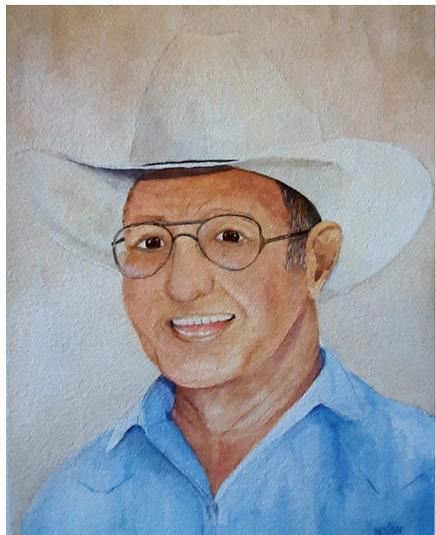
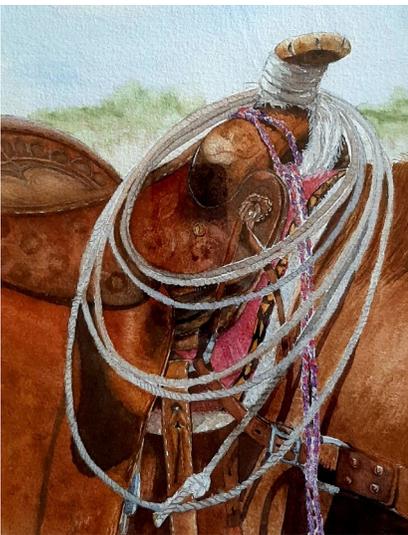
ART LOOK

Featured are water color paintings by Helen Frazee

In about 1990 I began painting. I had drawn throughout my life, but hadn't done anything big until a neighbor invited me to attend a watercolor class at Cochise College. The rest is history. I Love the medium, though it isn't very forgiving at times. You learn to adjust. I am still doing water colors but have added acrylics to my artistic endeavors. Some day my paint brush and I will manage to paint cattle. I Have been around cattle all of my life and just can't seem to get the hang of painting them. One day!

- Helen Frazee









COMING SOON!

March

Stage to Cinema - Cinderella, 20

Open Mic Night, 25

Matinee my Way, 26

Paint Night, 27

Quilting, Jellyroll 9patch, 29

April

Kids Art Club, 2

Brown Bag History Talk, 8

Live on Stage - Brendon Thorpe, 10

Live on Stage - Creative Youth Productions, 16-17

Kilted Spirit

Saturday
January 30th
@7pm



***Acoustic
Eidolon***

Friday
March 19th
@7pm



***Brendon
Thorpe***

Saturday
April 10th
@7pm



***Creative
Youth
Productions***

Friday
April 16th
@6pm



GUEST ARTISTS SEASON 2020 - 2021

This is an open-ended story continued by Joshua Allred. We would love YOU to continue it. Submit your story to **willcoxtheater@gmail.com** for a chance to have it published in next month's issue.

The word count cannot exceed 650 words. Please keep the story open-ended to keep it going. Please feel free to include a relevant original artwork with your submission!

THE ASCENT

**Written By
Joshua Allred**

Samuel took a deep, shaky breath as he tightened his grip around his pistol. He felt dizzy from nerves, but was steadied at the thought of Harriet in the next room. With somewhat of a lunge he spun from his place of hiding and into the room where Vanessa Jones still stood before Harriet, hand outstretched in greeting. Harriet was just about to take it, her back to her father.

"Harriet! Get away from her and come along with me. Hurry now!" Samuel shouted frantically, his gun drawn, but not aimed.

A look of bewilderment painted the faces of both women in the room as they turned to acknowledge the man. Harriet, being a clever girl, immediately distanced herself from Vanessa before she could respond and dashed to her father.

"Samuel! You make this harder than it needs to be." Vanessa exclaimed, her typical cheery voice marred by some level of contempt.

She began to move towards the two of them with hands outstretched as if to display that she wasn't armed.

"Come now, let's talk about this. Relic Preservation International could still work with you. It's not too late to accept our offer." She suggested, her voice resuming its former lighthearted tone.

Samuel frowned and raised his pistol to the air, firing off a quick shot harmlessly over his head. Vanessa flinched and screamed in response.

"Stay away from us. You and the rest of them," was Samuel's simple but shaken warning.

He grabbed Harriet by the arm and urgently instructed her to run.

The two of them began dashing frantically up the stairs. Before they left earshot of Vanessa they

heard the congregation of other voices and bodies, converging over concern of the gunshot and the wellbeing of their colleague. It was certain they would soon make pursuit.

"Who are they?" Harriet exclaimed between deep intakes of breath as she tried to keep pace with her father.

"Tomb raiders, thieves, common bounty hunters! The lot of them hide behind legality and formality, but at their core they make profit from the desecration of our history." Samuel responded, gasping between phrases.

He paused, speaking only shortly before offering more of an explanation. It couldn't hurt his daughter now.

"They approached me in my studies years ago; you would have met some of them once at our home. They knew of my interest in this city, St. Ambrose, and its library." He threw out a hand in vague gesture to the building around them.

"I have become convinced that it is here that Nickolas Flamel sealed away his life work, his book on the secrets of alchemy and to creating a philosopher's stone. It was said to be a myth, that book! But it's here, I swear it, and we are this close to its recovery." He finished, raising a hand with fingers pressed close

together to allude to the precipice of discovery.

He glanced back at Harriet to gauge her understanding only to be met with a face torn between exhaustion and confusion.

"They mean to use the book for their own purposes of course. Many of their associates believe that the book really does hold the secrets to making a philosopher's stone. A substance so powerful that it can heal any ailment and grant eternal life! It's a ridiculous notion, but the world we live in is strange at times," he suggested, shrugging.

"Whether or not the legends are true, the book needs to be kept away from them at all costs. Either it is as they say and these secrets are learned by bandits and opportunists, or they get their hands on a priceless relic only to sell it to the highest bidder. Something like this belongs in a museum. It's not a business venture." He stated. Once satisfied with his answer the two continued their ascent in relative silence, the sound of conversation replaced only by gasping, puffing, and the clamour of footfall.

Before long they arrived where Samuel had left his supplies, their hearts beating out of their chests. Despite the fatigue, urgency lent them strength. Without their feet pounding against the stone of countless stairs, they could hear the soft beat of others lower in the tower. They didn't have much time.

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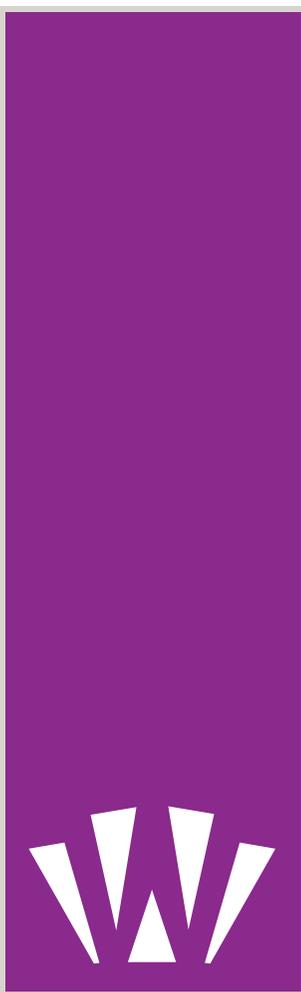
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Paintings by Peta-Anne Tenney,
this issue's exclusive profile