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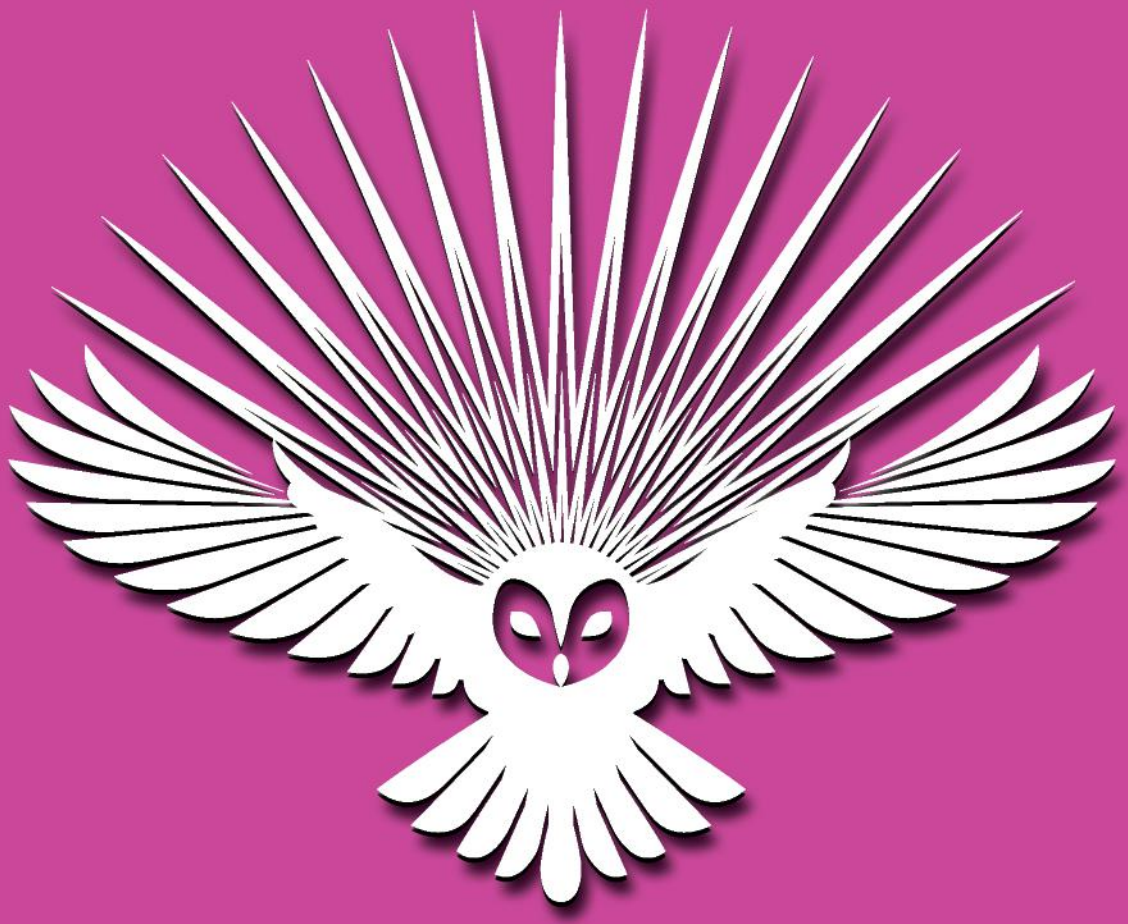
YUCCA BREVIFOLIA

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Designer ~ Carlos Reyes ~ Wear the Power of Nature
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Glimpses of the Joshua Tree by Joshua Tree Dream
The "Glimpses of the Joshua Tree Dream" is a photography book that celebrates the unique and captivating features of the desert landscape. It invites readers to immerse themselves in the beauty and inspiration of the Joshua Tree and Hi-Mojave Desert, offering a window into the hearts and minds of those who call this extraordinary place home. The book is a testament to the power of nature and creativity, and a beautiful addition to any coffee table book collection.
JoshuaTreeDream.com



Featured Fashion Photoshoot Inside:
By Rudi Weislein
Rudi Weislein is a Southern California–based photographer known for fashion, beauty, and event work. A former painter, he's spent 25+ years creating editorial, celebrity, and commercial images. Featured in Vogue and active in Palm Springs' art scene, he's praised for his vibrant style and community involvement through "rudi eventshots." @rudi_weislein

Front and Back Cover Photography by ©Carlos Reyes

Editorial Notice:
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Editor's Letter



Photo of Lisa Schyck by Rudi Weislein

Dear Friends, Neighbors, and Visitors,

Welcome to the inaugural issue of Yucca Brevifolia, a cultural and tourism magazine born from the heart of the Hi-Mojave Desert. As Co-Founder and Publisher, it is with deep gratitude and excitement that I introduce this new platform—one dedicated to celebrating the vibrant soul of Joshua Tree and the surrounding Morongo Basin.

At Yucca Brevifolia, our mission is simple yet profound: to connect and uplift our community by sharing heartfelt, inspiring stories, while spotlighting the incredible local artists, small businesses, and causes that make this region so extraordinary. We are passionately committed to promoting inclusiveness and diversity, celebrating the unique voices that echo across this high desert landscape.

This magazine is not just for those who live here—though you are the heartbeat of everything we do—but also for the more than 3 million visitors who are drawn each year to the mystique of Joshua Tree. We aim to be your guide to the soul of the desert, offering thoughtful recommendations on where to eat, shop, and explore, while fostering a deeper appreciation for the land and its people.

Yucca Brevifolia also represents a personal journey. After over two decades working in Human Resources and Organizational Development in Detroit's automotive industry, I found myself—like many—in a moment of reinvention during the COVID pandemic. The desert called me, and in 2020, I answered. Since then, I've created a Hi-Desert lifestyle photography book series titled Glimpses of the Joshua Tree Dream, showcasing creatives living in the Hi-Mojave.

Yucca Brevifolia would not exist without the creative force of Carlos Reyes, our Executive Creative Director and Co-Founder. Carlos is a multidisciplinary artist and cultural curator whose vision helped shape the very essence of this magazine—including our symbolic figure, Qadesh, the Goddess of Nature and Beauty, who graces our identity. His years of dedication to the arts, local makers, and the desert aesthetic breathe life into every page you see. Together, we are honored to offer this publication as a tribute to the desert's enduring magic.

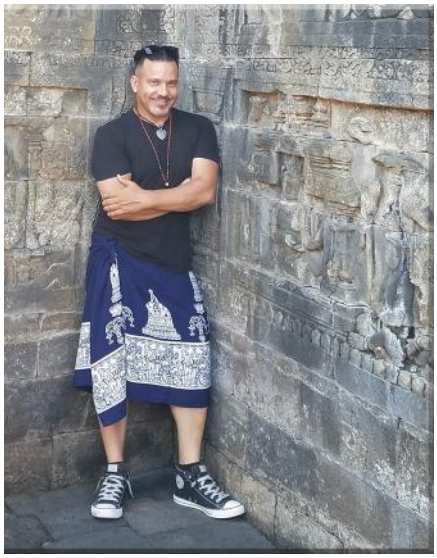
Inspired by Judaic wisdom and the principle of Tikkun Olam—"to repair the world"—I see Yucca Brevifolia as more than just a creative vision. It's a promise.

We hope this magazine becomes more than pages and images. May it serve as a bridge, a spotlight, and a gathering place for those who love this land—whether they call it home or are just beginning to discover its magic.

With love, light, and community spirit,

Lisa Schyck
Co-Founder, Publisher & Editor
Yucca Brevifolia Magazine

A note from the Creative Director



Carlos Reyes, Executive Creative Director & Co-Founder

Welcome to Yucca Brevifolia Magazine—a creative expression born from sunlight, stone, and spirit.

My name is Carlos Reyes, and I have the honor of serving as the Executive Creative Director and Co-Founder of this magazine, which reflects a deeply personal journey across landscapes, borders, and imagination. Every page, every design element, and every symbol—especially our mythic figure **Qadesh, the Goddess of Nature and Beauty**—is a tribute to the Mojave Desert and the people who find meaning within it.

Qadesh emerged as a vision—part guardian, part muse—a woman with a quail's head and Joshua Tree limbs, appearing to soar across the desert sky. She represents reverence for the land, for the feminine creative force, and for the interconnectedness of all living things. Her presence in our brand is no accident; she is a reminder that beauty is wild, sacred, and untamed.

This publication is also a reflection of something rare and meaningful: **a creative union built on trust, mutual vision, and shared purpose**. I am profoundly grateful to co-create this offering with my Co-Founder, Lisa Schyck. Her heart for community and depth of spirit infuse every word and editorial decision, while our combined energies—her structure and storytelling, my symbolism and design—give this magazine its soul.

It is no small thing when two people from different paths come together to build something with integrity, imagination, and intention. Yucca Brevifolia is that offering—a labor of love that honors the desert, uplifts its people, and invites everyone into its magic.

Through these pages, I invite you to see this desert not just as a place to visit—but as a realm of storytelling, artistry, and renewal. Whether you're a local or a traveler, may you feel inspired by what we share. The soul of the desert is vast, generous, and magnetic. It has a way of changing you, if you let it.

With gratitude and creative fireCarlos Reyes Executive Creative Director & Co-Founder Yucca Brevifolia Magazine





Brandall Suyenobu

Astronomy Writer *- Brandall Suyenobu has lived in Southern California's high desert for over eight years and has been involved with Sky's the Limit Observatory and Nature Center for seven. With a BA in English and a PhD in cognitive neuroscience, Brandall has worked in cognitive rehabilitation, teaching, and research. A lifelong enthusiast of astronomy and astrophysics, Brandall also enjoys movies, yoga, travel, and martial arts, holding a 3rd-degree black belt inSeido karate.*



Claudia Thompson

Astrology Writer *- Claudia Thompson is an Emmy Award Winner and internationally known Lunar Astrologer with over 35 years of experience. Her journey has taken her from Hollywood to the Moon. Claudia's practical Moon Powered Living System enables others to live in tune with the rhythms and timing of the very force that moves the tides in the oceans supporting all life on Earth. The creation of her simple and practical system guides others to create lives of vibrant health, happy relationships, success in business and to celebrate their unique brilliance and beauty while knowing the right timing for everything.*



Crystal Harrell-Schawacker

Lifestyle Writer *- Crystal Harrell-Schawacker a tenacious media professional with a track record of telling stories that matter, Crystal has contributed to various publications and outlets within the Coachella Valley, Inland Empire, and Morongo Basin as a featured writer. Crystal also currently works as a Senior Promotions Producer at KESQ News Channel 3, where she creates video content, scripts, and graphics to promote stories that impact the Greater Palm Springs area.*



Ken Lee

Night Sky Photography *– Ken Lee a night photographer who spends long hours driving dusty roads, listening to strange music, and creating images under the stars. He released four books of night photography, contributed to FStoppers and Photofocus, and had work featured in National Geographic Books, Omni Magazine, Los Angeles Times.*



Lisa Rae Black

Lifestyle Writer *- Lisa Rae Black holds a Masters Degree in Human Geography from Cal State Northridge and has a professional background in accountancy. She has called the Hi Desert her home since 2017. She and her partner Paul Forrester produce The Morongo Valley Music Festival and play in bands Black Sugar, Hammer of the Ozz & Queen Bitch. She is the proprietor of jtcitylimits.*



Natasha Beranek

Music Writer *– Natasha Beranek is a professor of Anthropology and Sociology. As a resident of the Hi-Desert since 2022, she has brought her background in the social sciences and philosophy to several desert-themed creative and scholarly projects, including the organization of a multidisciplinary international conference. Natasha is currently the editor of a book series on the anthropology of "future humans" at Trivent Publishing, based in Budapest.*



Steve Brown

Conservation Writer *- Steve Brown is an award-winning desert journalist, historian, media producer, and musician. He's a passionate advocate for our desert home and all of its residents - human and otherwise. His relationship with the desert began before he was born. He's seen UFOs up Gamma Gulch, met Van Tassel - under Giant Rock, was the last journalist to interview Noah Purifoy, advocated for Marta Becket's protection, and partied with Leonard Knight at his 80th birthday party and Eric Burdon at his 70th. He credits the desert with saving his life.*



Zara Kand

Art Writer *– Zara Kand is an oil painter, mixed media artist, and freelance art writer for venues such as Hi Fructose magazine and ArtNowLA. She is also a curator, art instructor, and editor of Adad Zine and The Gallerist Speaks.*

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From the Mojave: Conversations on what matters



By Steve Brown
Creator, writer, host and producer of Southwest Stories
southweststories.us

"Long before I was born, my parents came to this desert. The site of their homestead cabin is not far off of Roadrunner Rut, on a five-acre microcosm of the Mojave – a jackrabbit homestead, replete with Joshua trees and granite boulders. They built the 400 square-foot cabin with no power, no plumbing, just an outhouse, back in the mid-1950s, and that tiny shack had on oversized influence on our lives.

While they were forced to sell the homestead in the early 1960s to pay for my lengthy hospital stay, my parents had fallen in love with the boulders and Joshua trees that dominated the landscape out here. With the cabin gone, we still came to the desert to explore, wandering the area that later became Garth's Boulder Garden, where a child's imagination found constant inspiration. We found a cattle skull in a wash, slipped by the banditos lurking up in the rocks and the mountain lions crouched atop the boulders. We robbed a stage or two and even held up the bank in Pioneertown, washing it all down with a cold sarsaparilla at The Red Dog Saloon.

From the beginning, I was captivated by the gangly Dr. Seussish Joshua trees, and found them delightful and full of character. They're very expressive trees, and utterly nonconformist, after all. When we decided to move here 25 years ago, my sole demand for our new home was that it must have Joshua trees on the property. I couldn't imagine living in the Mojave without them.

And they haven't let me down. They have served as a hi-desert Christmas tree for us, a perch for our cat, a Mojave Sand Leopard, to survey her kingdom – as well as a lookout for numerous hawks and roadrunners, and nesting spots for cactus wrens. If you've never seen and heard two great horned owls perched on Joshua trees, calling to each other across the desert at twilight, you've missed something incredible.

Though I'm so far from that child whose imagination was captivated by them, Joshua trees continue to be vitally important to me. I've learned how fragile their support system is, both literally and figuratively, and how existentially threatened they are, even with legal protection. The Western Joshua Tree Conservation Act was passed in California in 2023, and while it helps protect our area's Joshua trees, it certainly isn't a perfect solution to the plight of the Joshua tree in this part of the Mojave, or those who live among them.

I wanted to catch up on all things Joshua tree with someone I respect greatly as being in touch with this iconic inhabitant of the desert, Chris Clarke of the Desert Advocacy Media Network, or DAMN. Chris has been a longtime environmental writer and advocacy journalist, and the host of the 90 Miles From Needles podcast, that just completed its 100th episode. He's an expert, always learning more, and a good example of how humans and our desert environment are intertwined on many levels, including the spiritual and emotional. He can rattle off the Latin names for plants and he can begin to tear up when he thinks of their loss. Chris is a tireless advocate for the desert, and he's deeply

knowledgeable and connected with the landscape here. As he notes, “I don't pretend to be objective, but I do try and be as accurate as I can be.”

Chris has lived in the hi-desert for 13 years and has been visiting the Mojave Desert most of his life.

“I've been visiting the Mojave Desert as often as possible since around 1989 or so. It's my favorite place in the world. I started spending time in the Mojave because of Joshua trees. Because I wanted to learn more about them and write about them. During that period, I was working in the Bay Area as an environmental journalist. In 1996, I was returning to the Bay Area from visiting a friend in western New Mexico, and I found myself waking up in the morning in a motel room in Blythe with a substantial hangover, just sort of not untypical for Blythe, I moseyed westward with the idea of eventually getting on I-5 and heading up to the Bay Area. I got to the Cottonwood entrance of the park on I-10 and thought, I have never been to Joshua Tree National Park. I need to go.

“I drove through and stopped at the Cottonwood Visitor Center, and I always look for books in national park visitor centers on natural history, things like that. So, I walked in and there were a few interesting looking books about hiking trails and that kind of thing. I asked the person behind the counter if there was such a thing as a general interest book on Joshua trees themselves. And she said verbatim, 'No, there isn't. Maybe you should write one.' And so that's her fault. That's been my white whale for the last 30 plus years.”

Since that day, Chris has done an awful lot of writing about Joshua trees, and he notes that one of his biggest challenges in compiling that writing into a book is how much things keep changing for them.

“Climate change basically is the existential threat to Joshua trees. There are a bunch of other big threats that face Joshua trees in particular locations. Joshua trees evolved to reproduce in an environment that no longer exists. And that is an epigram that I have stolen from Brendan Cummings at the Center for Biological Diversity.

As one would expect, the health of the Western Joshua Tree species is entwined with that of the other plants, insects and animals of the desert itself. Chris notes that Joshua tree seedlings are especially vulnerable for the first several years. Other plants, such as black brush, help as a “nurse plant,” that provides shelter and camouflage to the seedlings, allowing them to establish themselves. But while Joshua trees can come back from disasters like wildfires, black brush does not, leaving young Joshua trees exposed and vulnerable.

“Joshua tree seedlings, which look like succulent grass for the first couple of years are extremely attractive to herbivorous varmints of various kinds – antelope squirrels and rabbits and jackrabbits and the little scoundrels that inhabit your property, that anti-garden mafia that lives with us here in the desert. Yeah, you know, 'That's an awfully nice potted palm you've got there. It'd be a shame if something happened to it.’

“Just the warming of the desert and the drying out of the desert is making it much harder for Joshua trees to reproduce successfully. They can pollinate flowers, and they flower pretty regularly, and they set seed pretty regularly. There's still moths around in the southern end to pollinate the Joshua trees and lay their own eggs in the developing fruit. It's a nice partnership, but the seedlings don't survive long enough to flower and create new generations of Joshua trees, at least in this part of the desert.

“The places where Joshua trees are doing a little bit better is because it's higher elevation, and maybe local microclimates are a little bit rainier. The climate refugia is what those places are called, and they have a habit of catching on fire.

"The big catastrophic example of that, that is still hard for me to talk about, was the Dome Fire of August 2020. That took out 44,000 acres of eastern Joshua tree forest on Cima Dome in Mojave National Preserve. And that is one of those climate refugia. It was supposed to be a safe place for Joshua trees. You'd see these range maps that projected Joshua trees range contracting as the desert warmed up and Cima Dome was always like this big, solid, safe place, right?

"It was also a place I have been returning to long before I moved to the desert. I love that area. It's heartbreaking to see miles of burnt Joshua tree forest and I have been going back since the fire. It took a little while for me to want to stay there, but it's still a beautiful place. There's trauma there, and, Cima Dome was more my home than a lot of places I've actually paid rent on. I've been camping there since 1997, and I haven't lived in a place for that long. Ever. That's a tough one. I'm thinking that I'm going to have to go up there with a dog and some recording devices on the fifth anniversary of the fire and camp out and just observe."

There's a pause as Chris looks as if he may be holding back a tear as he thinks of the loss of the beauty and life that was burned on Cima Dome.

I think that's one of the hardest things about life in general, is dealing with the fact that it's a process of taking away the things that you love the most. But it can be one specific location where you really feel at peace. And that's the thing about getting to know, and love, Joshua trees – losing them is like losing a friend you were so fond of, or family that was always there for you. But Joshua trees and the desert have meaning to so many of us, on so many levels.

"I always think about that when I think about the tribes going, well, this place is holy for us. And I have a little understanding what that means, but it's not the same as what they do, which is theirs is like multigenerational, back thousands of years of connection with that place. Mine's just this lifetime. I can't say that all my ancestors from time immemorial, you know, went to this place and had this spiritual connection with it. And they do."

For myself, and obviously, for someone like Chris Clarke, it's impossible to live in the Mojave and not feel a deep connection to the desert's iconic Joshua trees. But as iconic as they are, they are remnants of a much earlier ecosystem, and they are increasingly embattled and endangered. Climate change may be the existential threat to their continued existence, but fire, drought, development, problematic legislation and the erosion of environmental protections, and the varied ways humans can encroach on the things they need to survive, all combine to paint a disturbingly uncertain future for the Joshua tree in the western Mojave Desert, and beyond. I ask Chris for advice on how best we might approach Joshua trees, considering how threatened they are, and his response is indicative of why I consider him such a desert treasure.

"There were some tropes going around on social media a few years ago that even touching Joshua trees was going to kill them and it was a violation of federal law, etc. I would urge people to, if you come upon a Joshua tree and there's a non-spiky part of it that you could theoretically touch – do that. Just commune with the goddamn things. They can withstand a hug or a gentle hand pat.

"They're not museum pieces. They are living things that take part in the environment, just like we do. There are reasons why a lot of the native people like the Kawaiisu and the Cahuilla and Chemehuevi often treated Joshua trees as equivalent to human beings because, I mean, us and Joshua trees are the only organisms that stand around in the desert sun in the summer, midday, and don't have the good sense to hide in a hole somewhere. They're our cousins, and, respecting them and protecting them is great, but we can also love them at the same time."

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Carlos Reyes
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Discover Your Elemental Gift of Love: The Timeless Elegance of Joshua Tree 925 by Carlos Reyes

In the vast, mystical expanse of the Mojave Desert, where the iconic Joshua Trees stand as silent sentinels of time, a unique artistry is born. Welcome to the world of Joshua Tree 925 by Carlos Reyes, a sterling silver jewelry brand that transcends mere adornment to become "An Elemental Gift of Love."

At the heart of this extraordinary brand is Carlos Reyes, a visionary Fine Sterling Silver Jewelry Designer and artisan whose deep, personal connection to the Joshua Tree and its surrounding landscape infuses every handcrafted piece. More than just jewelry, each creation from Joshua Tree 925 is a tangible representation of nature's raw beauty and heartfelt emotion, meticulously shaped by Carlos's skilled hands. A proud **Puerto Rican Born American Designer**, Carlos Reyes brings a singular blend of precision and passion to his craft.

His journey began with a profound appreciation for the majestic Joshua Tree, evolving into a dedicated pursuit of capturing its intricate details and unique spirit in sterling silver. This isn't just a business; it's a legacy, a sustainable art form born from a lifelong obsession with the Hi-Desert's most beloved icon.

What sets Joshua Tree 925 apart is the unwavering commitment to exquisite craftsmanship and authentic inspiration. Each pendant, earring, and charm is a testament to timeless elegance, capturing the true form of the Joshua Tree – from the delicate blooms of its sculptural branches to its resilient, twisted silhouette. Every curve and texture is rendered with painstaking detail, transforming raw silver into wearable art that resonates with the desert's untamed spirit.

The **CREYES Collection**, a signature offering, epitomizes the brand's dedication to exclusivity and artistry. These limited-edition sterling silver treasures aren't just accessories; they're conversation starters, symbols of devotion, and cherished reminders of the profound connection between humanity and nature. Whether it's the highly sought-after Joshua Tree Bloom 3D Pendants or the celebrated "Heart of the Hi-Desert™ Joshua Tree Earrings – often lauded as "the best on the market" by delighted customers – each piece invites you to carry a piece of the desert's magic wherever you go. For those who feel an emotional pull to the tranquil beauty of Joshua Tree National Park, or who seek a meaningful piece that reflects their appreciation for authentic craftsmanship and local artistry, Joshua Tree 925 is more than a purchase; it's an investment in a story, a memory, and a timeless connection.

Experience the allure of Joshua Tree 925 by Carlos Reyes. Discover your own "Elemental Gift of Love" and embrace the extraordinary. The entire, breathtaking collection, including Carlos's highly coveted Signature Sterling Silver Rings, is exclusively available for in-person viewing inside **ARTFX, Old Town Yucca Valley**, or explore and purchase online at *www.joshuatree925.com*.

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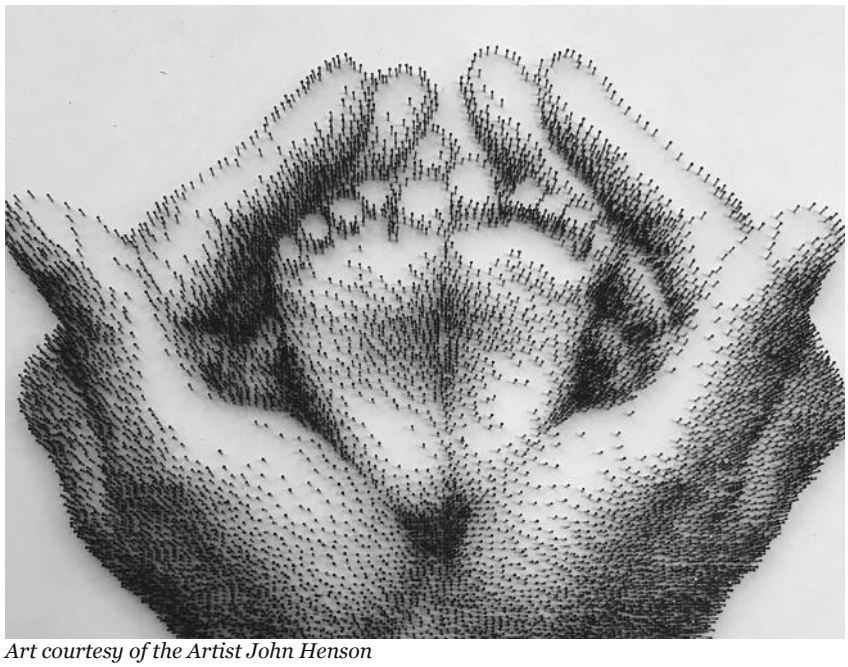
The Hwy 62 Open Studio Art Tours

By Zara Kand

Imagine a scenario in which perfect strangers are welcomed into the private studios of artists to witness firsthand where all the magic happens. Spaces whose ordinary walls are transformed into custom gallery experiences where viewers may engage with creators on an intimate level. This is one of the unique qualities the Hwy 62 Open Studio Art Tours offers. This annual event taking place the first 3 weekends of October (Saturdays and Sundays from 10-5pm), the



Photo courtesy of the Artist John Henson



Art courtesy of the Artist John Henson

Hwy 62 Art Tours has become the largest open studio event in Southern California (and 2nd largest in the state, next to San Francisco.) It features all manner of artists – sculptors, painters, photographers, and more- residing in the Hi-Desert, stretching all the way from Morongo Valley to Wonder Valley. Likewise, its demographic of visitors is immense, flocking from all parts of the country to experience this festive occasion. This year will feature roughly 225 artists at 150 studio locations, eager to share their creativity with both



Photo courtesy of the Artist John Henson



Photo by Zara Kand

local and visiting art admirers.

Participating artists often spend all year preparing for the Art Tours, ensuring they have enough inventory to satisfy the hundreds of visitors they receive, and potential sales that result (last year brought in over $500,000 in art purchases.)

John Henson is one such artist, who happens to be vice president of the Morongo Basin Cultural Arts Council, the nonprofit organization which sponsors the Art Tours. His medium of choice is nails: thousands and thousands of nails hammered into surfaces to create stunning, photorealistic imagery. His subject matter includes portraits of well-known figures like Obama and David Bowie, landscapes featuring the iconic Joshua Tree, and much more.

"Whether using a hammer or a nail gun, the tedious process of bringing something to life with these unforgiving tiny metal spikes really works for my disposition. Now, going on 15 years, I continue to stick with nails as my medium, but I'm constantly pushing myself in terms of technique, materials and composition," says Henson.

Located in Yucca Valley, this will be his 10th time showing on the Art Tours, and remains his favorite local event. Preparation is a year-long process; on top of creating new works, promotion begins in late spring, and transforming the home into a studio requires 4 days of set-up. While he has streamlined his process by now, Henson always introduces something new each year, including a different studio mate, to make for a multifarious visitor experience.

Henson opens his studio to the public on the 2nd and 3rd weekends only, leaving his 1st weekend free to visit other participating studios. He recommends that visitors do their research before embarking on the plethora of locations, for a curated experience aligned with their tastes. *"This event continues to grow, and now there are far too many artists and studios for anyone to take in entirely, even if they went out all 3 weekends. The diversity of work on the Art Tours is staggering, and it truly offers art for*



Photo by Zara Kand



Photo Courtesy of Catherine Ruane the Artist

every taste and price range. Doing some research before venturing out is highly recommended for any Art Tours visitor," he says.

Catherine Ruane is a renowned visual artist who will also be showing during this year's Art Tours. She works in graphite and charcoal, creating exquisitely detailed drawings of plant forms native to the desert environment. Through this practice, she captures their essence of existence, beauty, and mystery, compelling viewers to examine their multidimensional splendor more closely. Originally from Imperial Valley, Ruane graduated from both San Diego State University and Otis Institute of Art in LA, thereafter teaching in various colleges in southern California. She now resides in Morongo Valley, where her studio will be on display.

This year will be Ruane's 3rd time participating in the Tours. Within her vast studio, guests will find 2 separate worktables, with one dedicated to Art Tours artwork and another accommodating larger drawings that are either client commissions or curated for future exhibitions. "I work throughout the year preparing for the Art Tours but take breaks to prepare for continuing exhibitions that have been scheduled for both museums and galleries. One recent solo exhibition was featured at the



Photo Courtesy of Ben Allanoff

Descanso Gardens in La Canada, CA at the Strut Haaga Gallery. Once that show was installed, I went back to continuing work for the Art Tours," she says. One of the aspects Ruane finds most interesting about the Art Tours is the opportunity to meet people from the greater desert community as well as larger cities like San Diego and Los Angeles. "Most people have differing thoughts about the desert and Fine Art. I like to hear about why they live where they do and what brings them out to a rural wilderness such as the Morongo Basin. I like to know what it is about Fine Art that appeals to them," says Ruane. Engaging with visitors on this one-to-one basis provides the perfect opportunity to gather such insights.

A staple in the Hi-Desert, Joshua Tree's Simi Dabah Foundation is another destination visitors will discover on the Art Tours map. This 8.5-acre sculpture garden is ultimately open to the public year round, boasting over 500 unusual steel shapes both symmetrical and oblique in design.

The sculptures featuring some as large as 32 feet in height, are fabricated from recycled, industrial scrap material and left in their natural state to develop a patina suited to the desert's complexion. Like totems safeguarding the land on which they rest, they ignite in viewers an otherworldly perception of the Mojave landscape. Their creator, 98-year-old Simi Dabah, has been welding steel for more than 50 years, working from his studios in Los Angeles and Joshua Tree.

Ben Allanoff, another local artist who lives and works at the property, attests to Dabah's artistic vision, in the way he recognizes and shares the aesthetic value of industrial detritus, without trying to define or pontificate about his art. "He [has] gathered objects that most people considered garbage, turned it into beautiful, captivating artworks, and used the proceeds from the sale of his work to help community members in need," says Allanoff. Indeed, Dabah has donated numerous pieces throughout the Hi-and Low-Deserts (and beyond), benefitting local charities that serve seniors, children, animals, the arts, and more.With an ever-expanding blend of artists, both seasoned and novice, this will be the Hwy 62 Open Studio Art Tour's 24th run.



Photo Courtesy of Ben Allanoff



Photo Courtesy of Ben Allanoff

It will also highlight evening performances by local musicians on all 3 weekends at venues across the basin.

And with a sampling of many of its participating artists, visitors may consider beginning their journey with the Art Tour's Collective Show, held at the Hi-Desert Artists Gallery in Yucca Valley. *"I believe that our local artists should have the opportunity to show and sell their work to visitors from throughout Southern California. It also gives our artists the opportunity to have people visit them in their studios and witness their creative process. Working as an artist in the desert can be a lonely experience. The Art Tours creates excitement and sales both for our artists and visitors. I'm proud that this year we will have more than 200 artists on the Tour!"* says Robert Aronson, who is president of the Morongo Basin Cltural Arts Council. Whether to simply glean the rich creativity abounding within the Hi-Desert community, or to broaden one's art collection, the Art Tours is a must-see for anyone in the area during the month of October. For a list of information centers offering the free Art Tours catalog, a link to the Art Tours App, and an interactive studio map, be sure to visit

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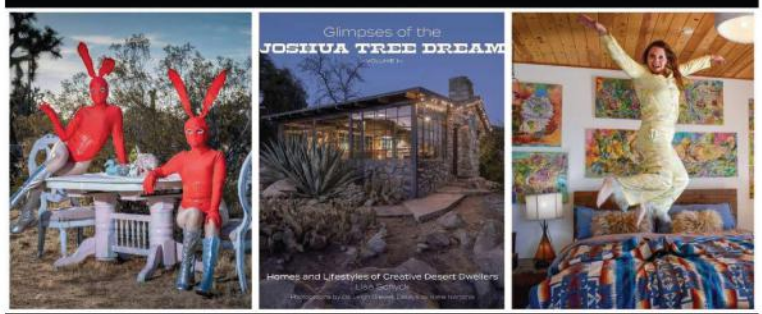




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Pioneertown's Pappy and Harriet's: A Hi-Desert Cultural Institution Entering Its Next Chapter

By Natasha Brie Beranek

Pappy and Harriet's is of tremendous value to Hi-Desert musicians and regional tourism. For artists, it has been a place where the power of the desert landscape articulates with musical creativity, and for visitors to Joshua Tree National Park, this Pioneertown cultural institution is frequently a must-see on their itineraries. For both locals and tourists, Pappy and Harriet's is a presiding symbol of the California desert, the music scene, and its history. It is indisputable that music has become a leading cultural resource that is tied to how the Hi-Desert is perceived and promoted. Via worldwide distribution networks, the music of Kyuss, Gram Parsons, U2's "The Joshua Tree," Queens of the Stone Age, and the Rancho de la Luna Studio has become distilled down into the sounds of the desert, mythologizing the Mojave along the way.

However, music and tourism are strange bedfellows. Music is aural, ethereal, and experienced during fleeting moments of listening, while tourism relies on stable visuals as a way to direct a visitor's gaze to certain sites and experiences. The very nature of the desert and its music heightens its inherent tension with tourism. The desert is so vast and open that it is challenging to represent in advertising, and instead is usually signified through cacti, coyotes, mountain peaks, or other natural icons. At the same time, eclecticism, experimentation, and sometimes even straightforward weirdness are badges of honor for Hi-Desert musicians. They bristle at the notion that there could ever be one desert genre, style, or sound.



Photo by Carlos Reyes



Photo of Tara Beier by Carlos Reyes

Both in terms of branding and atmosphere, Pappy and Harriet's is definitively centered on legacy. "This is a 'one of one' place that is pure Americana," reflects Pappy's general manager, Rafael Rivera. "People come here, they see the adobe bricks, the light shining through the glass bottles in the middle of the day, and they are captivated. It's what you think of when you think of the Old West and Gene Autry. It's important to us to carry on this rich history and honor the building. People who have come here over the years can see how it has changed, but not by much, as we still have around all those little nuggets, those little references to yesteryear—the posters of musicians who've performed here, the sign from prohibition times saying 'Bring Back Beer.'" Rivera adds, "People who come here will not only enjoy great food, cold drinks, and an amazing show. They are going to have a once-in-a-lifetime experience that they're going to cherish."

Mention Pappy's to any individual desert artist living here, and it's a Rorschach test for how they perceive the vitality (waxing or waning) of the local music community. For some, Pappy and Harriet's now firmly resides within Hi-Desert music lore, a bygone epicenter of musical synergy that cannot be revived. They view Pappy's as a marker of creeping gentrification in the Morongo Basin, a space that once was, but no longer is, for the locals. "It was the soul of the local music scene, but COVID changed everything," says Ellen Brenner-Makuta, a Hi-Desert musician who, in partnership with fellow Joshua Tree musician Ted Quinn, previously or-

ganized the Chuckwalla Fest (an arts and music event once hosted by Pappy's).

Feeling that after COVID, it seemed that locals primarily became openers for out-of-town musical acts, Brenner-Makuta has not been back to Pappy's since. Citing Joshua Tree's recently opened Z Club as a more 'locals-oriented' music venue, she and her husband now regularly play there, performing cabaret jazz and Cajun zydeco.

For others, Pappy's is representative of their hope, albeit tentative, that a new page could be turning for the Pioneertown cultural institution and its place in the Hi-Desert music scene. "With COVID and the end of the open mic night at Pappy's, there was a definite sense of the music community dissipating, says Joshua Tree singer-songwriter Melody Calley. "There are so many musicians here who, if you ask them, will tell you that they can trace much of their current friendship circle back to Open Mic Night—it was that important. So, while I believe there is still a music scene here, it is sparse." Calley does not regard Pappy and Harriet's as a local venue at this point in time, but she also identifies this as part of its potential value to Hi-Desert musicians. "Bands on a West Coast tour—San Diego, LA, San Francisco, Portland, Seattle—will sometimes take a detour and play at Pappy's, so it's a source of fresh new music and talent. It's the only place here where niche bands who've achieved some level of national recognition will play."

As of December 2024, Pappy and Harriet's entered a new chapter in its Hi-Desert tenure. Following a three-year-long legal fight for its control, Knitting Factory Entertainment CEO Morgan Margolis and his partners were ultimately successful in their battle with the venue's co-partners Joseph Moresco and Lisa Elin, winning governance over the operation of the restaurant, bar, and music venue. Following the ruling in Los Angeles Superior Court, Margolis released a statement forecasting a recalibration between Pappy's and the local populace:

"We are excited to move forward with what we set out to do three years ago when we bought this iconic venue that is so special to so many people. We look forward to engaging with the community at large as we fully embed ourselves within the high desert community to honor Pappy and Harriet's rich history, starting with Pappy and Harriett and continuing at full speed through Robyn and Linda. We hope to carry their legacy forward."

During the ensuing months, Pappy's has made palpable strides in this direction, most notably with the launch of the Locals Keychain program in May 2025. Described on their official Instagram account as a "thank you" to Hi-Desert residents, the free brass keychain grants anyone with proof of a Morongo Basin address a set of perks: 10% off food, $2 off alcoholic beverages, priority entry to shows, and early access to promo codes, among others. "This place has always belonged to locals first," the caption states. "We see you and we're glad you're here."

Renewed efforts towards booking Hi-Desert musicians have also been on Pappy's agenda. As Jon Ballard, the venue's production manager, explains, *"We had a list of a bunch of [local] bands that were on rotation pre-pandemic and before the sale [of Pappy and Harriet's by Robyn Celia and Linda Krantz to Margolis, the Knitting Factory, et al. in 2021] happened. And a lot of those bands just haven't been allowed to play here live since then." Ballard adds, "The last few years, I think, really turned off a lot of locals because everything we were doing was a ticketed show. So, we've brought*



Photo Courtesy of Pappy & Harriet's

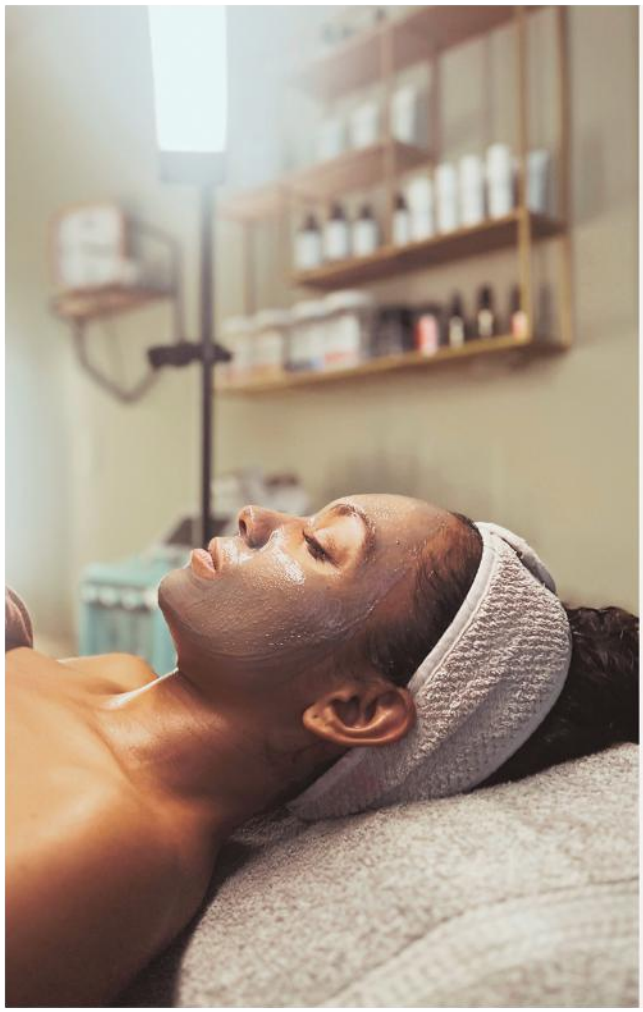
back the Sunday Band, we've done some free Sunday shows, and we're also getting back into booking desert bands on Wednesdays." Ballard is enthusiastic about the shift. "It's really nice to see a lot of old faces coming back. Everybody's just so happy and thrilled to be at Pappy's again. There's so much talent up here, and you'll always get that hidden gem that comes in. You don't know what to expect, but then they put on a great show and everyone's having a good time."

In an exponentially digital age, not only is the race against the clock constantly speeding up, but our connection to our physical surroundings is diminishing. Daily existence is increasingly disembodied, as if we are drone operators, steering our flight trajectories from a distance, and watching our lives unfold from a bird's-eye view.

As one of the last bastions of a geographically-rooted community, albeit a spatially-dispersed one, it seems especially vital for Joshua Tree to have multiple cultural spaces that are perceived as local and function as meeting places within an active arts network.

As Barnett English, founder of the Joshua Tree Music Festival, muses, "[The population] is so small up here, you'd think we all know everything about everyone. But there's so much space! It's very disjointed and disconnected. We're all spread out, hiding under our own individual rocks!"

This diffusion makes it vital for there to be multiple, dynamic, tech-ready music venues that are experienced as community platforms, but in practice soften the 'schism' between local- and tourist-oriented programming. The growing rapprochement between Pappy and Harriet's and Hi-Desert artists surely heralds a consequential new chapter in the story of music in the Mojave.



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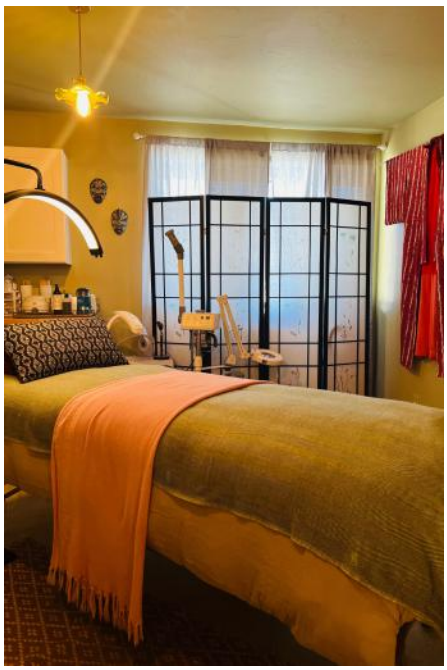
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Sacred self-care in the High Desert: Where wellness meets wonder

by Lisa Schyck

In the heart of California's High Desert, a movement is blooming—one that honors the body, nurtures the spirit, and celebrates the soul. From botanically based facials and plant-medicine mocktails to trauma informed yoga and sacred rituals, the region offers a diverse tapestry of wellness experiences rooted in nature, tradition, and transformation. This thoughtfully curated guide highlights the visionaries and spaces redefining holistic health in Joshua Tree and beyond—inviting both locals and visitors to reconnect, recharge, and remember the magic of mindful living. Pointed Pearl named Best Spa of the Desert 2024. The Pointed Pearl Skincare is the High Desert's go-to for results-driven facials, expert waxing, and therapeutic massage. Founded by Megan Hutch in 2016, this beloved sanctuary now spans two locations and is known for its transformative treatments, innovative facial massage, and botanical-based skincare. What truly sets it apart? The Pointed Pearl is more than a community. Clients don't just come for glowing skin; they come to be seen, supported, and celebrated. Signature services like The Skin Trance blend holistic touch with food-grade botanicals, and the hundreds of 5 star Google reviews say it all: this is where skincare meets soul care.

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Visit brewjaelixir.com





Flaura Ashley Nunn, MFT, CYT is a master's-level, trauma-informed yoga therapist and equine-assisted therapist with over two decades of experience in both clinical and spiritual healing. She cofacilitates programs at Mountain View Ranch, where she leads yoga, sound healing, and equine experiences— partnering with horses to support deep emotional work. She is also a meditation teacher, sound healer, and retreat leader, facilitating transformational journeys around the world, including annual pilgrimages to India. With compassion and grounded presence, Ashley helps others reclaim their sense of purpose, return to the heart, and heal through embodied practices that integrate mind, body, and spirit. Visit flauraashley.com to learn more and book retreats or sessions with Ashley.

Visit: flauraashley.com



Leah Estella - Mighty Muse is profoundly inspired by the artistry and imagination she witnesses in others, and she is devoted to nurturing and amplifying it. As an experience creator for public, private, and corporate wellness with her company, Mighty Muse Experiences, she seamlessly infuses each offering with her distinct touch of magick — intentionally spelled with a "k" to honor the deeper frequency She embodies. Through thoughtfully crafted retreats, rituals, spells, ceremonies, meditations, and workshops, Leah invites individuals and groups to reconnect with their innate creativity and remember the power that resides within them. Her approach is rooted in playfulness and hands-on crafting, creating an atmosphere where connection, curiosity, and genuine well-being flourish. By blending ancient wisdom with modern wellness practices, Leah creates transformative experiences that not only restore balance but also awaken a sense of wonder and possibility. She believes that when people gather in sacred, joy-filled spaces, they remember how to be fully alive — and this, to her is the truest form of magick. Her portfolio of offerings includes Bali Cacao Ceremony, Guided Meditation, Sound Meditation, Vision Board Workshop, Space Clearing, and many more.

Visit mighty-muse.com



Photo Credit: Leah Estella ~ Mighty Muse

Earth Yoga & Spa is nestled just off Highway 62 in Yucca Valley, founded and co-owned by Rachel Lattuca & Jessica Le. Earth Yoga & Spa offers a sanctuary for both locals and travelers alike seeking holistic wellness in the High Desert. Open daily, the studio hosts vinyasa, hatha, yin, restorative yoga, sound bath meditations, breath work, reiki and lots of fun community events!! The spa features 2 private contrast therapy rooms, each with an infrared sauna, a REVIVE cold-plunge tub and shower. The 3rd treatment room holds space for cutting-edge therapies like EM-Slim and pelvic-floor rejuvenation. This rejuvenating destination is a cultural must-visit for wellness-minded tourists.

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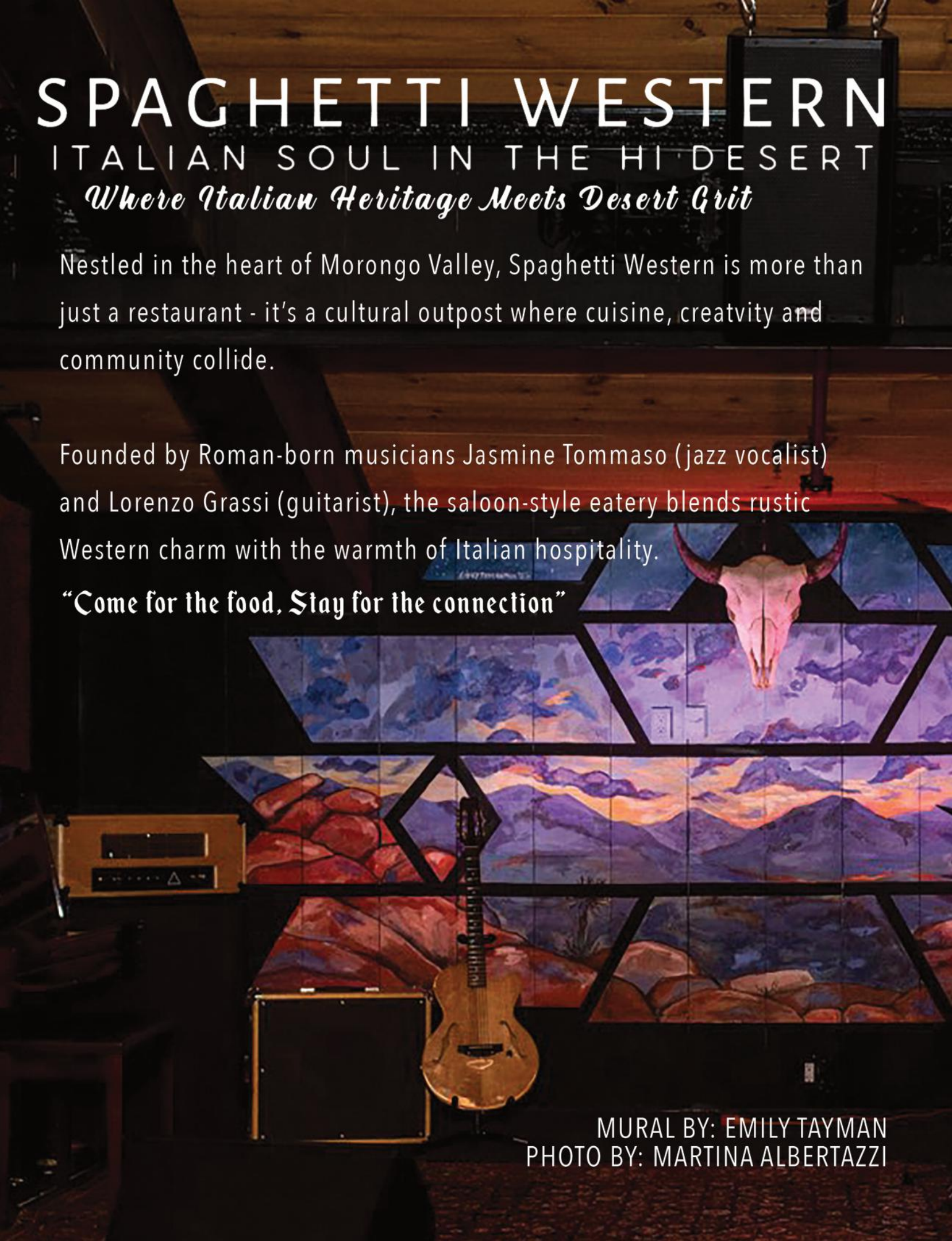
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"Come for the food, Stay for the connection"



MURAL BY: EMILY TAYMAN
PHOTO BY: MARTINA ALBERTAZZI

On the menu, expect Italian classics reimagined with a desert twist - pasta made with locally sourced ingredients, smoky reinterpretations of timeless recipes, and their take on the signature dish *Amatriciana,* infused with the grit of the hi desert.



But food is only half the story. The venue itself is a cinematic saloon, complete with leather booths, mounted horns, and a stage alive with music. From open mic nights to full-band performances, Spaghetti Western keeps the desert buzzing long after the plates are cleared.

SPAGHETTI WESTERN

ITALIAN SOUL IN THE HI DESERT

Whether it's candle lit performances or community jam sessions, Jasmine and Lorenzo have built a space with soul and staying power. The desert is known for reinvention and Spaghetti Western embodies that spirt: a once forgotten building now brimming with laughter, song and the smell of simmering sauces.

"Come for the food, Stay for the connection"



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Daveed Macias Plays Global Sounds on Desert Stages

By Crystal Harrell

Nestled in the high desert's vibrant music scene, Daveed Macias has built a name for himself as both a creative force and a chameleon-like collaborator. From sharing stages with legends to fronting his own Latin-infused indie rock band, Macias has carved a path that reflects both deep-rooted passion and ever evolving versatility.

In a recent conversation, the Yucca Valley-based musician opened up about his genre-bending style, his storied past, and his goals for the future. Describing his sound as Latin alternative with hints of Latin rock and reggae, Macias draws inspiration from artists like Manu Chao and Mexican band Maldita Vecindad. "There's definitely a Bohemian party vibe to my music," he says, "but it's grounded in storytelling and spontaneity."

Macias didn't always know he'd become a full-time musician. His early career began in the military, and it wasn't until 2009 that he made the life-altering decision to



Courtesy of Daveed Macias

leave that world behind. "I left the military to pursue music. I didn't know where it would take me, but I knew I had to do it," he recalls. That leap of faith brought him to the Musicians Institute in Los Angeles, where he honed his craft and built a network that would eventually lead to performances across the country.

In 2012, Macias founded his band Machin'. A deeply personal project, Machin' became an outlet for his original music, blending Latin rhythms, indie rock sensibilities, and energetic stage presence. The band quickly developed

"It was wild," Macias says of playing the same stage where Motörhead once headlined. "We weren't on the bill with them, but just knowing we were sharing that space was surreal."



Courtesy of Daveed Macias

a loyal fan base in the high desert and beyond, and Macias has had opportunities to tour the West Coast and play major events like the Indio Tamale Festival and even Coachella.

Despite Machin's local fame, Macias's career is also defined by high-profile collaborations. One of his most memorable moments came when he was unexpectedly called to perform at the Toshiba Classic Golf Tournament reception with his band. "It was supposed to be a short set, and suddenly Alice Cooper wants to do a song." "Next thing we know, we're the house band, playing with Robbie Krieger of The Doors and Michael Bolton, Macias recalls. Totally unplanned, totally unforgettable."

While his personal projects have taken a temporary back seat, Macias remains musically active. He now performs with multiple bands, both locally and in Los Angeles. He also works with Latin pop artist Just Fuego and plays bass and guitar across various gigs. It's part of the dual life of a working musician—navigating both the expressive world of performance and the economic reality of paying gigs. "There's shows, and then there's gigs," he explains. "The ones that keep the lights on, and the ones that feed your soul."

Whether playing for crowds or composing in solitude, Macias's approach to songwriting is rooted in intuition and improvisation. "Sometimes it starts with a melody, sometimes a phrase or a rhythm," he says. "It's like being a chef—you play around with ingredients until it becomes a dish."

Over the past year, Macias has been recording new music but delayed releasing it to recalibrate his sound and direction. With summer underway, he's preparing to reintroduce himself as a solo artist. "I've got stuff recorded that I want to finally put out after the summer. I want to remind people that I'm still here, still making music."

His upcoming releases will lean into the Latin-infused, genre-crossing energy that fans have come to expect from Machin', but with a more refined personal touch. "It's about getting back to what I love—original music, the stuff that started it all for me."

Having navigated the highs and lows of the music industry, Macias has thoughtful advice for those just starting out. "You can be a musician in your room and be happy. But the moment you step out and want to make it a career, it becomes a business," he says. "That means rejection, stress, and comparison. But it also means growth. You've got to treat music like both an art and a profession."



He emphasizes the importance of resilience and lifelong learning. "You never stop growing in music. There's always another layer, another skill, another lesson. The key is to keep going—even when it's hard."

As he looks ahead, Macias is focused on balance between creative passion and practical hustle, between group collaboration and personal expression. The desert has remained his home base through it all, and he finds strength in the tight-knit music community around Yucca Valley.

Listeners can find Macias' music on Spotify and follow his projects on Instagram at **@daveed_musica** and **@machinmusica**

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Joshua Tree Music Festival: Musical Ritual and Collective Play 'Under One Sky'

By Natasha Brie Beranek

At the Joshua Tree Music Festival, connection takes center stage and the line between audience and artist is blurred over a four-day celebration of sound and community



Photo of Barnett English

For a self-proclaimed "music junkie," Barnett English, founder of the Joshua Tree Music Festival (JTMF), holds a decidedly holistic understanding of the role music plays in 21st-century life. "[Music and ritual] are ingrained in us," he states. "There are still tribes today that won't make a major decision unless they've danced at least for twelve hours and gotten into a trance, and only then can they actually have clear new ideas that are thought out." He adds, "With a world swirling in chaos around us, I really think the antidote for all of that is getting together. Human connection—that's what inspires me to keep doing it." And so, it follows that the first edition of JTMF 2025 carries the tagline **"Under One Sky."**

With forty-one festivals now behind him, English takes a retrospective view on JTMF's beginnings and its subsequent blossoming into a semiannual staple within the Hi-Desert's cultural landscape. "Our first festival was

in April of 2003. Luckily, I was naive because if I'd known all the challenges that would be in, I wouldn't have started it!" he chuckles, with a faint hint of road-weariness.

Enthusiasm cannot remain a stranger from English for more than a moment, though, as he quickly provides background for clarification, "Initially, I was all about the music. I'd always collected albums and made mixtapes, I'd always been on the search for a new favorite song or band . . . And then I traveled around selling coffee at music festivals, and I was like, 'Okay, I'm just going to do this forever! This is great! Meet a lot of great people, see your favorite bands, make a couple of bucks…" He explains." But gradually, what stood out to me was that when you camp out at a music festival for a few days, you wind up having deeper relationships and making friends much faster than if you were just seeing people on the street or going out to lunch."

"Then I came to Joshua Tree on a whim, to sell coffee at a didgeridoo gathering at the campground where we now hold JTMF. I drove in at night and couldn't see anything. Then I woke up and I saw this amazing view and was just blown away and stunned. Long story short, I told the campground owners, 'You know, you should have a real music festival here.' And they said, 'Well, if you're so smart, why don't you do it yourself!'" He laughs. "So, I took him up on that dare, and I moved here and had the first festival all within five months of ever seeing Joshua Tree."

Upon first glance and to the uneducated onlooker, JTMF may appear to be a throwback to the '60s, a sort of four-day-long 'Monterey-Pop-Music-Festival-in-the-Mojave' where you can unironically don flowy, batik-dyed linens and wear flowers in your hair. And you can certainly do both of these things at JTMF with unvarnished acceptance.

Yet, it would be woefully inadequate to view JTMF as "retro" inspired, despite our tendency in the West to understand history as unfolding along a linear trajectory. To be sure, this is a perspective that informs even scholarly analyses of music history. Take, for example, Jacques Attali's 1977 book, "Noise: The Political Economy of Music," which traces a more or less direct progression of western music through four stages, or orders: ritual, representation, repetition, and composition. The longest order, ritual, existed for 40,000 years, when music's power resided in its capacity to provoke religious anxiety and provide se-



Photo by Ty French



curity. Music, as such, did not exist during the ritual order; it was just one element in the totality of social life. However, it developed into a stand-alone concept in the 18th century, when the era of representation emerged and classical concert halls became a simulation of musical ritual. The third order, repetition, began when Western technology made sound recording and the mass production of music possible in the early 20th century. Finally, Attali argues, we are (or will be) entering a fourth order (composition), when music will be made solely for creative pleasure rather than profit, and it will no longer be understood as a product separate from its author. Or not?

As the cultural theorist Slavoj Žižek has observed, we are now living in a very specific moment of human history, in which we can no longer draw a straight line into the future that will tell us where we will end up socially, politically, or otherwise. Everywhere, and all at once, there are a plethora of possibilities open to us—a 21st-century circumstance, says Žižek, that perfectly fits with quantum physics' notion of superposition (à la Schrödinger's Cat). In this condition, many states of being can exist simultaneously, and on trajectories that are not predetermined.

Like the hypothetical Schrödinger's Cat, JTMF is an experience that paradoxically, or magically, seems to occupy all of these musical orders at once. Despite the M in JTMF, music is truly part of the whole at this ritual gathering, a sonic symbol of



Photo by Ty French

human relations. “Really what we are trying to create,” explains English, “is this shared experience. It’s a big deal for the human psyche. When you drive home on Monday, it's like, ‘Man, that was a powerful moment.’ And there were a thousand of us there together having that moment. We all saw it and we all felt it.” This understanding of music is not just JTMF’s ethos. It’s very literally built into the festival’s structural design. “We’ve made our stages two feet tall, with the pit only five feet away from the stage,” English cites. “We keep it really personal and personable because I’ve been to some festivals where you can’t even get within thirty feet of the stage. That really takes away from the energy exchange that an artist has with an audience, and that energy is what makes a performance better.”

Bridging the gap between festival-goers and artists also extends to JTMF’s mission to provide a family-friendly, inclusive environment that fosters planting seeds of inspiration in the next generation of musicians. English explains, “Little kids who come to our festival, who are sitting on the railing watching one of our artists play

guitar up close, may think, 'Hey. He's just a guy, and I'm just a guy. He's not some huge star that I'm watching perform on TV. If he can play, maybe so can I!'" As in the era of representation, when classical musicians were freed from aristocratic control and the artist was born, JTMF aims to liberate young prospective musicians from the shackles of the commercially driven pop star mold.

Over the past decade, the impact of social media on the Hi-Desert, particularly visually-driven platforms like Instagram, has been monumental. As discussed in the 2024 PBS documentary "Loving Joshua Tree," although the Romanticism of desert image-making is nothing new, it is indisputable that social media has acted as an accelerant on tourism to Joshua Tree. Via Instagram and TikTok, younger generations are being pulled to the region in unprecedented numbers, telling their desert stories through photo and video rather than the written word.

English is reluctantly optimistic about this sea change. "We definitely try to keep the JTMF an analogue experience. I begrudgingly [went digital]. For a long time, we would only make a printed festival schedule because I didn't want people to have to carry their phones around. But we do like that people are taking photos and sharing them with their friends. When we started in 2003, there was just Myspace. I was literally putting up a few pictures [of the JTMF] on a website that no one visited! So, it really is a super valuable resource for us when people share. We have thousands of stories that people can tell. And people really do respond to that. They can look at a picture and go, 'Yes, I can see myself there!' Thus, digital technology has modified musical repetition. Instead of the mass production of vinyl, tapes, and CDs, social media is now driving the mass reproduction of individual stories of collective musical experience.

Besides human connection, JTMF is fundamentally about creating a space of acceptance. At the entrance to the festival grounds, one



Photo by Colour Revelry



Photo by Shannon Strong

is met with a sign: "Welcome: You Belong Here," followed by a list of prohibited discriminatory ideologies (e.g., racism, sexism, homophobia). And it's not just paying lip service. "While JTMF has always been welcoming," says English, "a few years ago it dawned on us that we need to be more overt and not just assume that everyone feels safe. So, a couple of years ago we started the Queer Salon, and the programming—all sorts of workshops, playshops, counselling sessions for trans parents—has continued to build."

English's hope is that a sense of belonging will promote festival goers' participation in forms of collective play. "We have visual artists at JTMF who are painting live while they are interacting with hundreds of people a day. Usually, they are in their studio or at home painting by themselves , thinking, 'Oh God, is this any good? Oh, this sucks!' But to get instant feedback and hear other people's ideas is a really special thing." Seemingly, JTMF is part of a broader cultural move towards a compositional order, and away from "art as object" to art as an open-ended, interactive, and immersive activity.

To those that are paying attention, quantum principles (uncertainty, discontinuity, indeterminacy) are on the rise as a way of rethinking natural and cultural life. Could it just be the latest theory fad? Maybe. But to quote the physicist Ron Folman, as he writes in "The Human Test," "If you are predictable, you are a machine, and if you are a machine, you are dead, or at the very least, less alive.



Music Festival is held at the gateway to the world-renowned Joshua Tree National Park. The festival is a resource-generating powerhouse of passionate creativity, community empowerment, and arts education for all ages. A family-inclusive global music experience in the magical Mojave. Committed to radical inclusion, these four-day funky desert-style festivals create experiences where passion, purpose, family, and friends come together, and the boundary between performer and patron is blurred. The music is diverse and eclectic, from dance-world-electro-funk'n groove to soulful global-ethno melodies.

Visit joshuatreemusicfestival.com for more information.

Human life, which must strive to be the opposite of a machine, cannot be predictable." Creativity, especially musical creativity, is premised upon surprise, novelty, and its value to humans.

"Under One Sky," the JTMF both harkens back to the ancient rituals within us, while compelling us to look forward to what our future relationship with music could be.

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The Art of Perception Beyond the Mirror

By Crystal Harrell

In a quiet desert basin bordered by mountains and laced with yucca, Matt Elson is building portals—not of steel or stone, but of light, reflection, and shared psychological inquiry. His immersive "Infinity Boxes" transform optical illusion into introspective revelation. Elson's new permanent installation space in Morongo Valley is not just an art venue, but a beacon of individual and collective awareness.

Elson's Infinity Boxes have captivated audiences worldwide, with over 207 exhibitions across six countries and more than seven million viewers experiencing the installations. Each exhibition offers a unique encounter, yet the core essence remains a profound exploration of perception, identity, and connection.

Elson's creative migration to the Hi-Desert began nearly a decade ago, a move sparked by a project for Area 15 in Las Vegas and a brief foray into the cannabis business. "We thought it would be good for the company, and they were very welcoming at the time," he recalls. But it was his wife who truly fell for Morongo. "She loved this little valley, the mountains all around—it felt right."

What followed was a fortunate string of serendipities: A landlord who supported Elson's container-based installations, a rural zoning code that gave him the creative space L.A. never could, and eventually, the purchase of a permanent home and studio just a mile from their first rental.

Elson emphasizes that his audience isn't just viewing his work—they're completing it. His Infinity Boxes, mirrored installations designed to fill the viewer's peripheral vision, are crafted for two to four people.

"They're only active when they're shared," he explains. "I'm interested in perception—not just self-perception, but how we perceive each other, how we relate."

The Infinity Boxes are more than visual tricks; they're a form of emotional engineering. Inspired



Photo Courtesy of Matt Elson

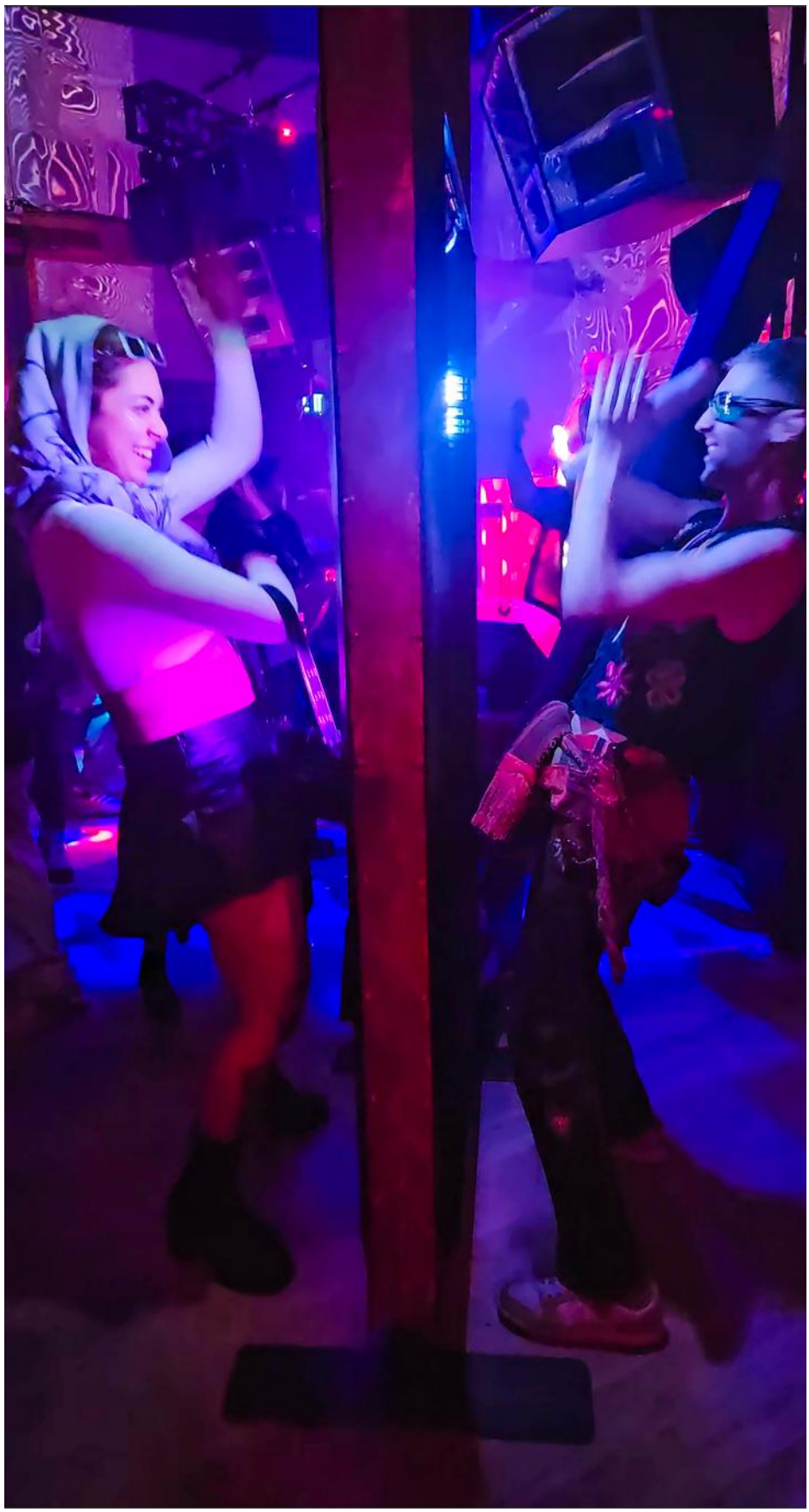


Photo Courtesy of Matt Elson

by 20th-century French psychoanalyst Jacques Lacan,

Elson plays with concepts like the mirror stage—the moment a child first recognizes their reflection as separate from the mother.

"That's the first trauma," he says. "The recognition of separateness. And we spend the rest of our lives trying to reconcile that."

Through shared visual experiences, Elson attempts to bridge that gap. His installations use mirrors not just to reflect, but to merge identities, disrupt expectations, and challenge what we consider the self.

"I like breaking down that eidetic self," he says, referring to the mental image we constantly reaffirm through mirrors and reflections. "My goal is to show people that's not just 'me'—that's us."

Before the desert and the mirrors, Elson lived a different kind of creative life. After attending Pratt Institute, he became one of the early adopters of computer graphics, foreseeing a fusion of film, video, and digital art as early as 1982. His career took him to Disney and DreamWorks, but the tightly scripted, drama-driven world of animation never quite matched his ambitions. "I wasn't making



Photo Courtesy of Matt Elson

my movies," he says. "So, I went back to art."

What followed was a complete rethinking of how we experience ourselves—and each other—through space, interaction, and technology. Now, in collaboration with a software engineer, Massimo Bardetti, Elson is actively integrating artificial intelligence into his next pieces, pushing perception art into entirely new dimensions. Despite the cerebral roots of his work, the impact of an Infinity Box is immediate, emotional, and often joyful.

"I've seen tens of thousands of people react," Elson says. "There's laughter, shrieks, selfies. But it's not silly joy, it's not a circus. It's the joy of self-awareness, of being astonished by your own perception. This sense of shared discovery is what makes his installations feel universal, regardless of culture or background. It's a visceral experience. People walk away feeling connected—not just to the art, but to each other."

In an era where immersive art collectives like Meow Wolf and venues like Area 15 dominate the alternative art landscape, Elson sees his work as something both parallel and distinct. "They're about story. I'm about experience itself," he says. "I want people to walk through my exhibition and become more alive to their life, their world, their people. I'm not trying to give you a new story. I'm trying to open you to the drama of you."

As for the future, Elson is clear

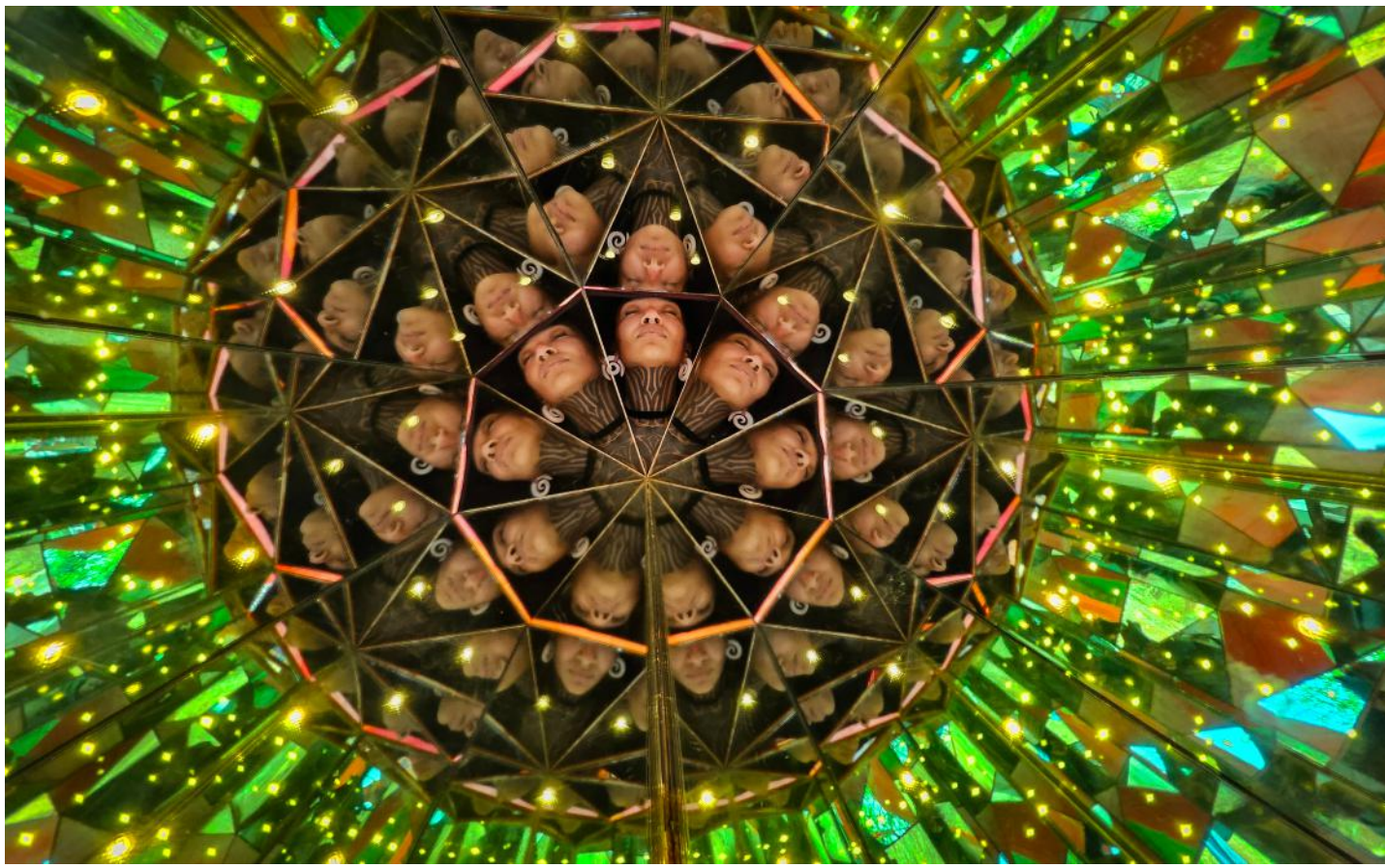


Photo Courtesy of Matt Elson

about one thing: independence is key. “The work I do wouldn’t survive in a corporate setting. It’s too unusual.” With that in mind, he urges the public to support independent art spaces like his: “Come visit. That’s how we stay afloat.”

In just over a month since opening his new space in Morongo Valley, Elson has already begun reimagining what interactive, psychological art can look like in a remote desert landscape. Continuing his philosophical dive into perception and connection, one thing is certain: Matt Elson’s work reminds us that the most profound journeys often begin not on a road, but in a reflection.

For those seeking an art experience that transcends the conventional, a visit to the Infinity Boxes offers an opportunity to engage with Elson's visionary work. To plan your visit or learn more about the Infinity Boxes, explore Elson's official website at www.mattelson.com or follow his journey on Instagram at @the_infinity_boxes.

Visit: mattelson.com



Photo Courtesy of Matt Elson

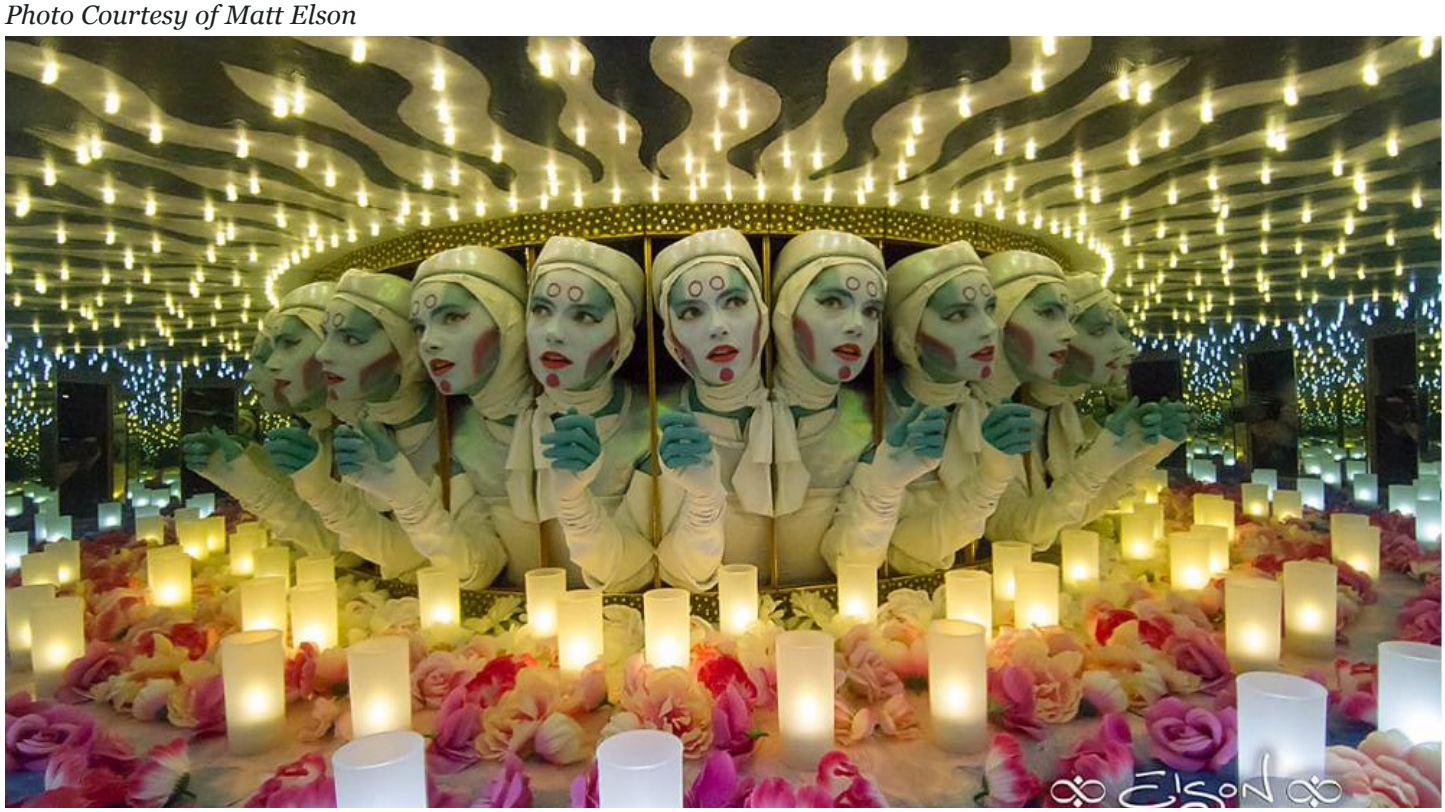


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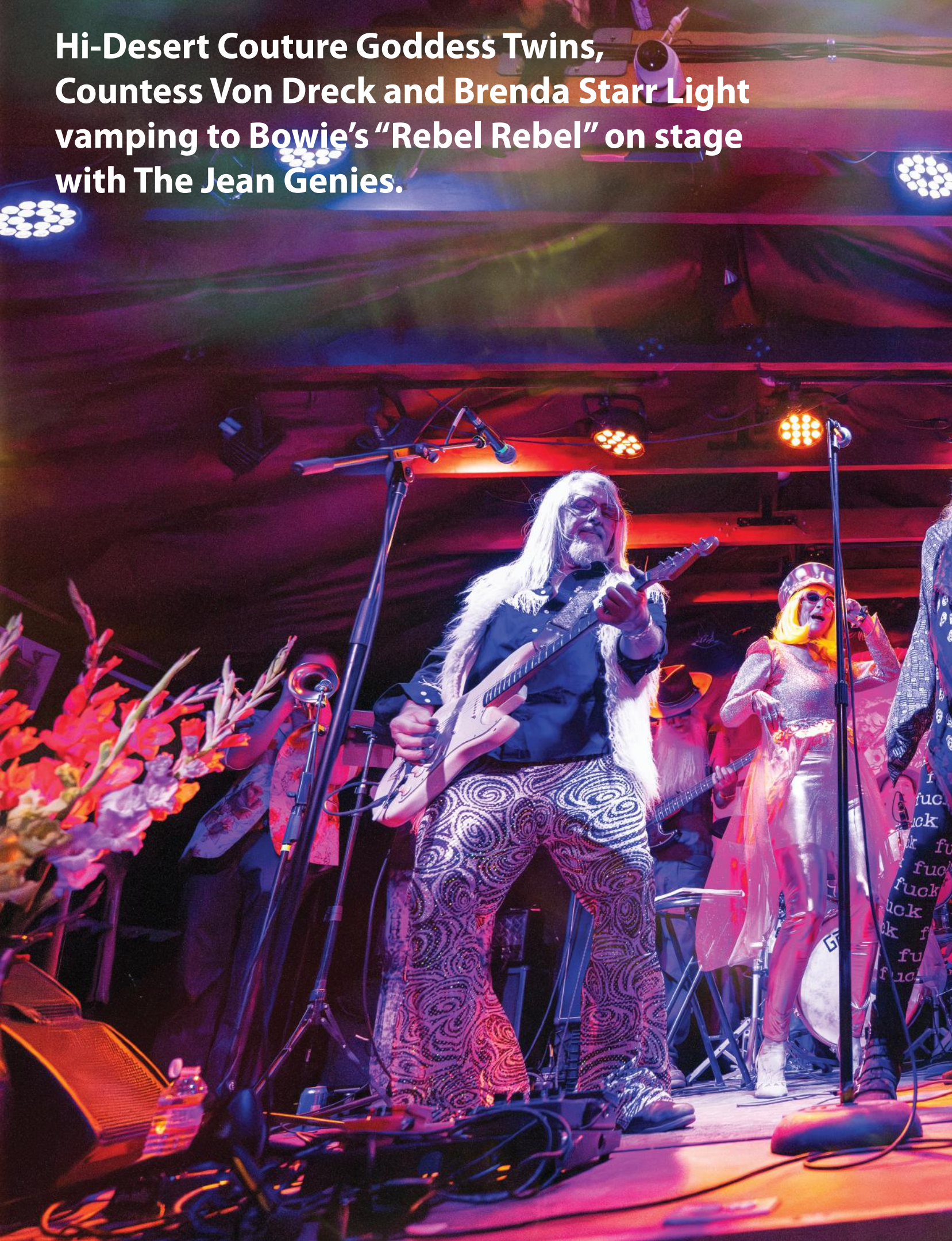
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Hi-Desert Couture Musical Fashion Show at Pappy & Harriet's
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Event Cover by Lisa Rae Black
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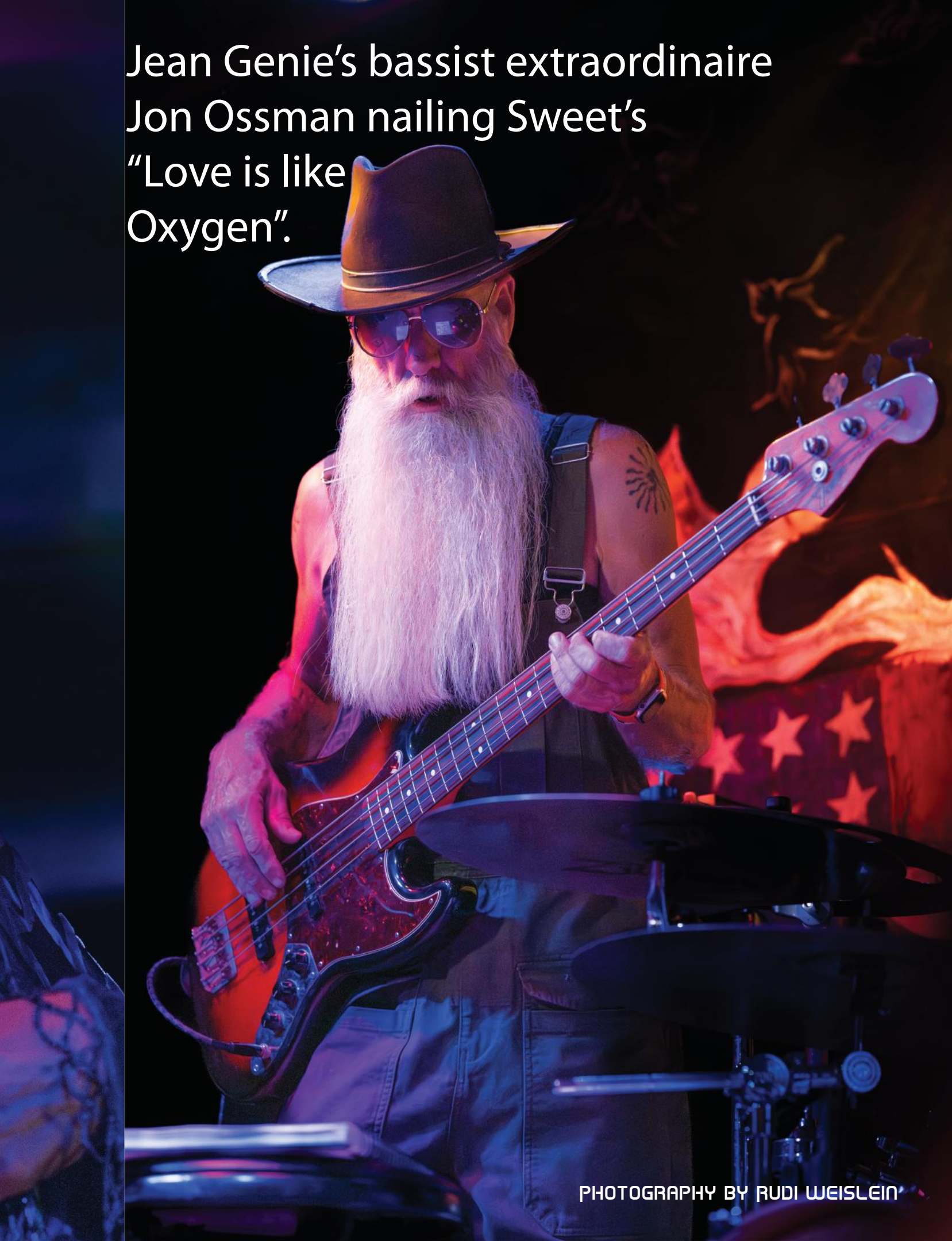
Hi-Desert Couture Goddess Twins, Countess Von Dreck and Brenda Starr Light vamping to Bowie's "Rebel Rebel" on stage with The Jean Genies.



PHOTO BY RUDI WEISLEIN



Fashion diva Diane Bombshelter looking fabulous in her 70's disco lemonade hairdo.



Jean Genie's bassist extraordinaire Jon Ossman nailing Sweet's "Love is like Oxygen".

PHOTOGRAPHY BY RUDI WEISLEIN



Smokin' style: Trumpet sensation Matthew Bennett and sultry backup singer Penny Ray strike a pose backstage before lighting up the stage.



Lisa Rae Black channels pure rock energy with The Jean Genies' signature funk.

PHOTOGRAPHY BY RUDI WEISLEIN



Guitarist Paul Forrester rocks pink with flair as Liza Dean—new frontwoman of the Original Pandoras—joins The Jean Genies for a fierce, fun take on Blondie's "Rip Her to Shreds."

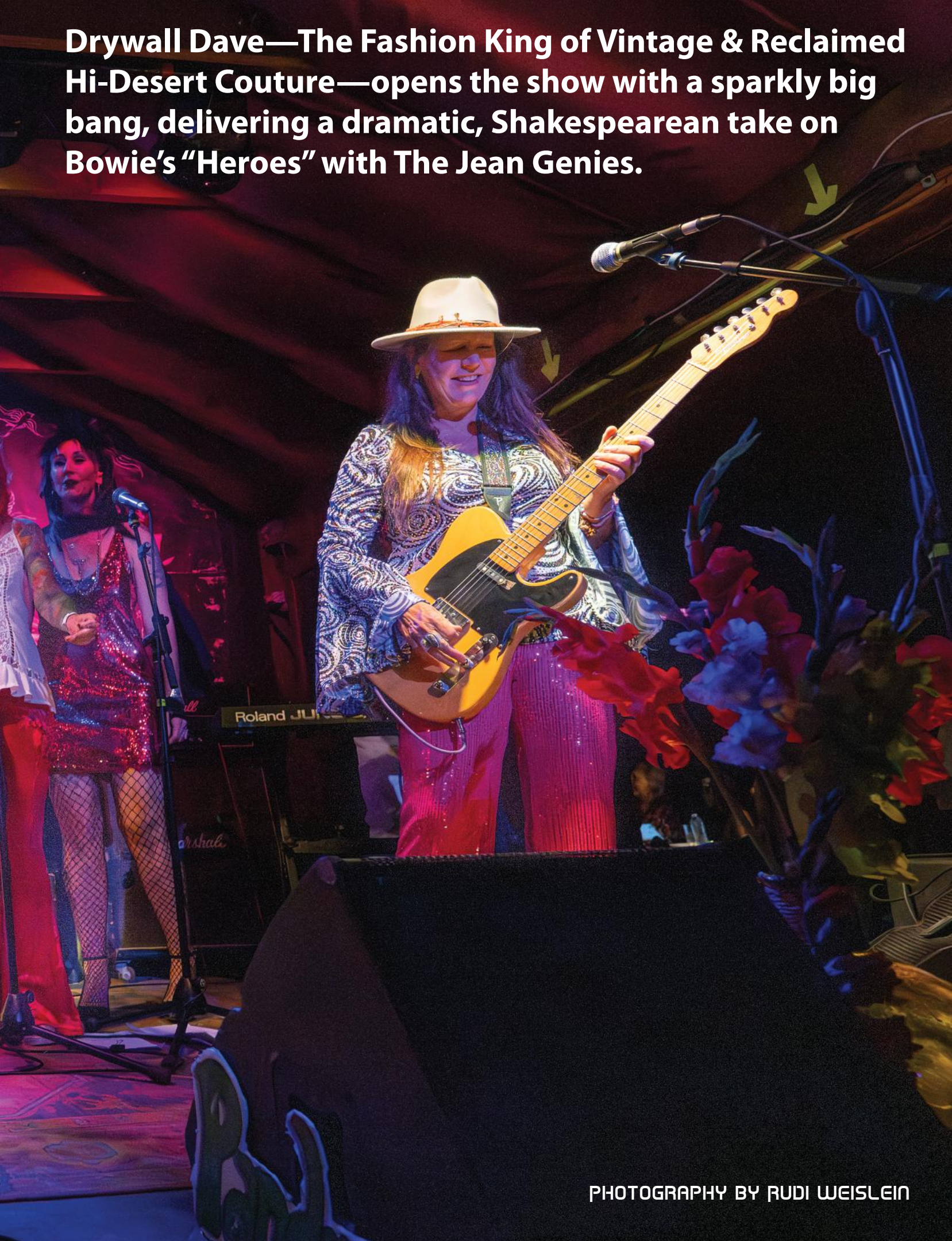


Joshua Tree's own glam icon, Lady Chilane, vamping to Bowie's "Heroes" at showtime—setting the tone for a joyful, high-energy celebration of community and love.

Denny Weston Jr. keeping it tight on the kit with swagger, swing, and big-time dance vibes.

PHOTOGRAPHY BY RUDI WEISLEIN





Drywall Dave—The Fashion King of Vintage & Reclaimed Hi-Desert Couture—opens the show with a sparkly big bang, delivering a dramatic, Shakespearean take on Bowie's "Heroes" with The Jean Genies.

PHOTOGRAPHY BY RUDI WEISLEIN





The Jean Genies light up the stage at Pappy & Harriet's with a fierce rendition of "Rip Her to Shreds," featuring guest vocalist Liza Dean (The Original Pandoras) and runway rebel Lisa Schyck during the Hi-Desert Couture / Vintage & Reclaimed Fashion Show on July 10, 2025.

PHOTOGRAPHY BY RUDI WEISLEIN



Kevin Bone goes full Iggy Pop with The Jean Genies, tearing into "Search and Destroy" with guest guitarist Sophie Vogel. The powerhouse lineup includes Matthew Bennett, Andy Wood, Jon Ossman, Denny Weston Jr., Erin Gurule, Penny Ray, Lisa Rae Black, Paul Forrester—and a fierce cameo by model Diane Bombshelter.



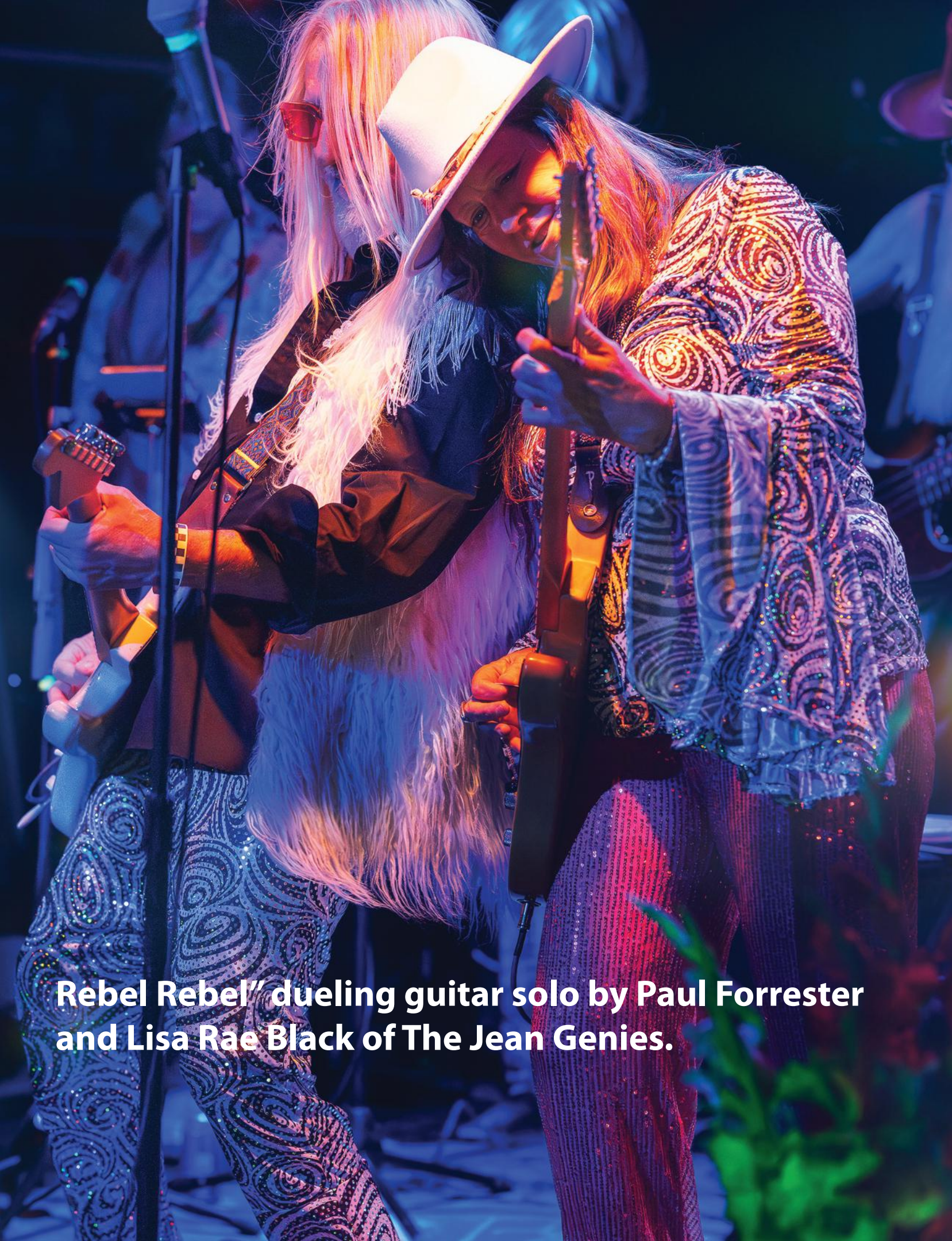
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Post-show glow on the dance floor at Pappy & Harriet's. From left: Kevin Bone, Alea Bone (no relation), Countess Von Dreck (Grace Kish), Erin Gurule, Mary Mulally, Lady Chilane, and Brenda Starr Light.



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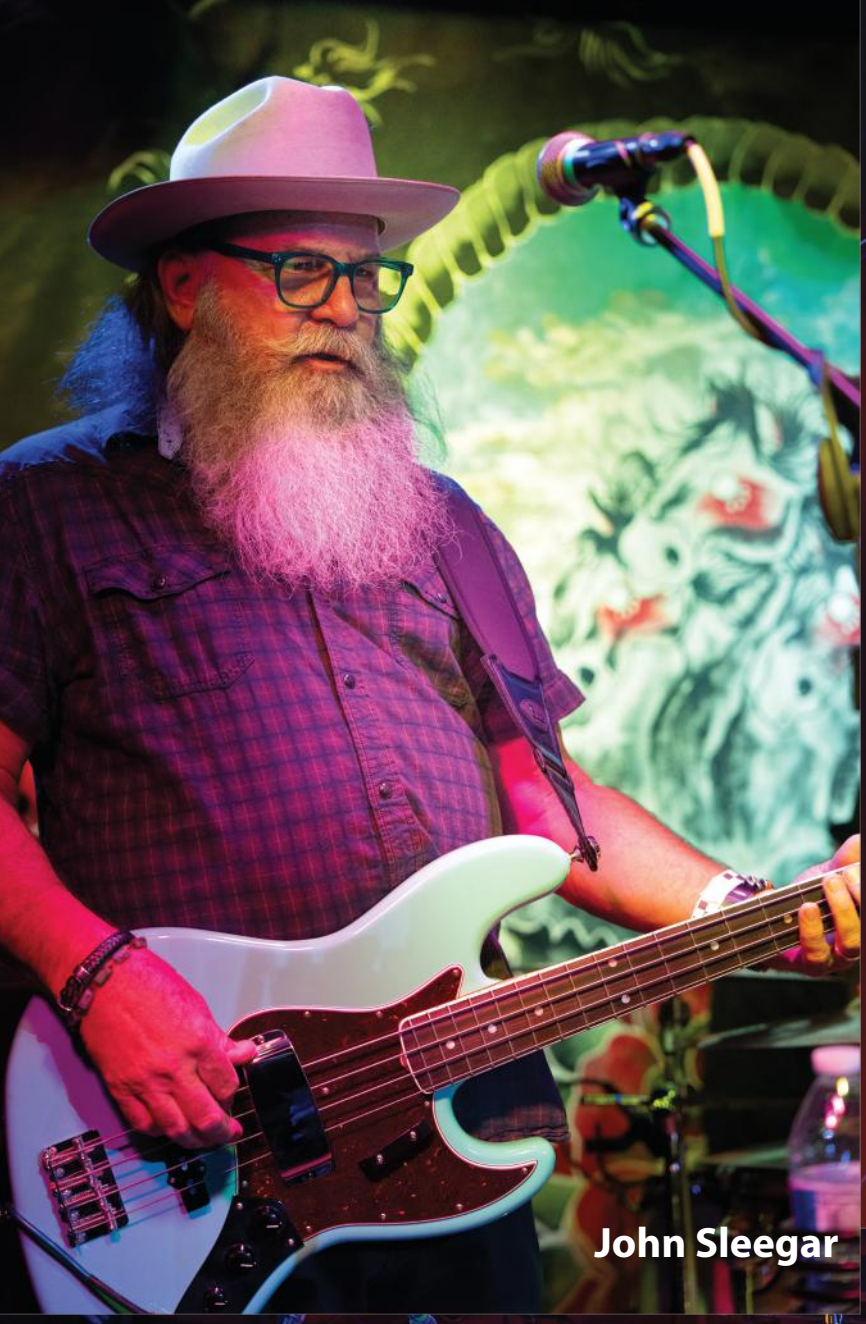


Rebel Rebel" dueling guitar solo by Paul Forrester and Lisa Rae Black of The Jean Genies.



Still riding the party wave—left to right: Erin Gurule, Mary Mulally, Lady Chilane, Brenda Starr Light, and Paul Forrester.

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John Sleegar



Paul Forrester



"Silver Cholla" opened the night with a soulful blend of Classic Americana rock held down by John Sleegar on bass (far left) and the fabulously talented Stanley T. Sichel on guitar (far right).



Lisa Schyck



Stanley T. Sichel



Silver Cholla drummer Jeff Boaz laying down the beats at Pappy & Harriet's during their electrifying opening set on July 10th, 2025.

PHOTOGRAPHY BY RUDI WEISLEIN



Lady Chilane lights up the dance floor while Drywall Dave joins The Jean Genies on stage for their opening number, Bowie's "Heroes." On stage from left to right: Matthew Bennett (trumpet & flowers), Andy Wood (trombone), Jon Ossman (bass), Denny Weston Jr. (drums), Erin Gurule and Penny Ray (backing vocals), with Lisa Rae Black and Paul Forrester up front.



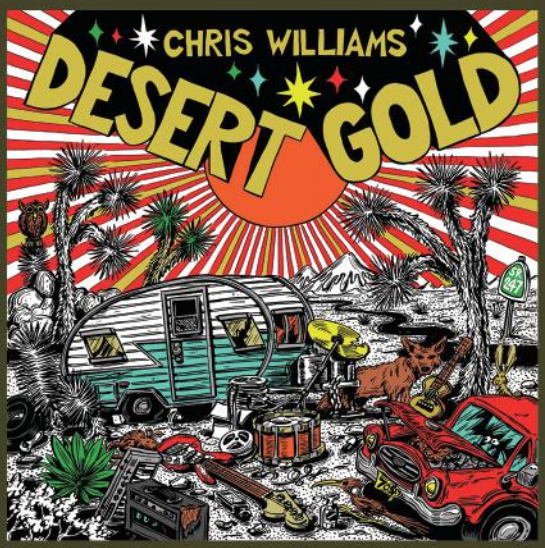
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Hi-Desert Hotties, left to right: Matthew Bennett (trumpet), Andy Wood (trombone), Jon Ossman (bass), and Paul Forrester (guitar)—a man who clearly knows how to find his light.



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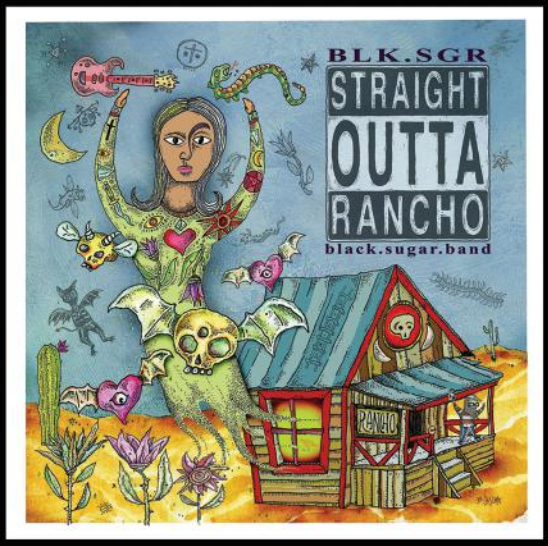
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Reinventing the Hi-Desert Music 'Scene': JT City Limits

By Natasha Brie Beranek



Photo by Sandra Goodin - JT City Limits - Lisa and Paul

"**Desert music community"** and **"desert music scene"** are used interchangeably by Hi-Desert artists. These terms convey a sense of creative dynamism, fresh talent, and a robust, geographically-tethered musicians' network united by mutual creative values. They point to the inspiration that Hi-Desert musicians draw from the surrounding natural landscape. And to an outsider, such phrasing would imply that there's an ample number of music venues actively showcasing desert artists and drawing local audiences.

But societal and technological shifts often evolve at a faster rate than language. Lisa Rae Black, co-founder of JT City Limits (with her partner Paul Forrester) and vocalist/guitar player in Black Sugar (with Forrester and drummer Jeff Boaz) is acutely aware of how changes in the Hi-Desert's cultural landscape are not fully reflected in this verbiage.

"The 'desert music scene' is much more of a moniker than reality," states Black. "If you're in LA and you're going, 'Wow! The desert music scene is really popping off,' I, for one, would look around and say, 'Where?' Because I think what musicians want to be part of is more of a Hi-Desert legend now."

Black continues. "Yes, what we currently have is 'working,' but it's not what we had before. There's really nothing that I can see for musicians to plug into. Frequently, there will be new musicians in town who've come here to be part of a music scene, and they're surprised at how different it looks from the inside. They assumed that it is more robust and stable than it actually is. It really is a grassroots, self-made situation," she concludes. "And it takes a lot of hard work. You really need to create your own end game."



Photo courtesy of JT City Limits - Lisa Rae Black

Born in Covina, California, Black has had music in her blood since the age of 12, when she would ride her bike past Hanich's Music to admire all the instruments in the front window. Initially intrigued by the idea of playing trumpet in the junior high band, it quickly dawned on Black that her real interest was guitar. By the age of 19, she was playing punk gigs with The Pandoras, alongside bands such as Social Distortion, Babes in Toyland, and L7. Next, as part of Feline, Black played gigs at Sunset Strip venues such as the Troubadour, brushing shoulders with Guns N' Roses, among other '80s glam metal bands. In the '90s, she formed the duo bellylove with her then-wife Toni Valenta, and they both became Fender-endorsed artists. Finally, Black moved to the Hi-Desert in 2018, starting the Black Sabbath/Led Zeppelin cover band Hammer of the Oz.

Like many other Joshua Tree artists, the Hi-Desert legend to which Black refers is the "Pappy's magic." In concrete terms, it was the Open Mic Night, hosted by local musician Teddy Quinn at the Pioneertown venue Pappy and Harriet's, which took place every Monday throughout the 2010s. "It really was open to everybody and anybody," Black recollects. "I mean, nothing was not okay. Jeez, there was one guy who would even bring his harmonica-playing dog! The crowd would go insane. It truly was a symbiotic relationship between the audience and the artists. It was the most magical, bizarre thing I've ever experienced."

Then COVID happened. "It just screwed everything up so badly," Black explains. "The rug was pulled out from under our feet. Pappy's was gone all of a sudden, in the hands of other people who weren't going to do open mic for local bands." Here, she is referring to the restaurant/music venue's change in ownership from Robyn Celia and Linda Krantz (who purchased Pappy's in 2003) to Morgan Margolis, CEO of Knitting Factory & Partners, Knitting Factory Ent., and Bravo Presents. "A lot of musicians up here were left with a vague sense of mental decay as a result of there being no performance space," she says. "And during the pandemic, I was tremendously missing my routine at Pappy's." But as Black sees it, necessity is the mother of invention. Enter JT City Limits.

"I met Mindy Kittay, who used to have a dress shop in Joshua Tree that had a space in the back," Black recollects. "I asked her if I

could host a little concert there, and she said 'yes.' So, during the pandemic, she got me a permit to host bands, and my boyfriend Paul helped me build a little stage, and we called it 'JT City Limits Presents.' And I made a banner, and that's how it started." She booked Flames of Durga, her own Hammer of the Oz, and a bunch of other local bands.

"The dress shop is now gone, but from that, I parlayed our momentum into what in 2021 became the first Morongo Valley Music Festival," she says. Black and Forrester have modelled their three-day, 25-band format after Danny Wimmer Presents, a music festival production company with whom Black worked previously. Through sponsorship from Cactus Mart and Visit 29, and with organizational support from desert rock stalwarts Mario Lalli and Sean Wheeler, JT City Limits has now put on four successful festivals, and they are starting to branch out further. "I even had a rock band from Argentina contact me last week! The Hi-Desert has its own allure well beyond the community here."

Yet, Black acknowledges that there is still a lot to be done. "What I want you to know is that I'm a realist. I'm not naive. It's critical to be that way. And unless Elvis comes back, or I don't know, something else insanely awesome happens, you've just got to put the past to bed and move on to what is available now—what is possible."Given the explosion in tourism to Joshua Tree National Park in recent years (with an annual number of visitors surpassing that of visitors to the Grand Canyon), one could assume that there's a large and eager audience available to local musicians. And while this may be true, the Hi-Desert is suffering, first and foremost, from structural lack.



Lisa Rae Black Photo Courtesy of Instagram

"There are certain revenue models up here that are thriving, like in Old Town Yucca: Frontier Coffee and the little vintage clothing stores there. And Downtown Joshua Tree... it's thriving too. But there are many, many, many talented musicians up here, and there just aren't any nightclubs where they can perform."

While Black is hopeful about the recently-opened Mojave Gold in Yucca Valley (the former home of Awe Bar), as well as Pappy's current pivot towards re-engagement with the local community, she is personally much more focused on the question of audience. "Do I think you're going to

get locals to spend $30 on a ticket to see anyone? No." She goes on. "But we need larger audiences, so it's up to me to figure out what people want to see, how we can get folks from LA to come up. How do you get the new eyeballs, the new residents of the Hi-Desert to be interested?

And are they interested in rock 'n' roll bands? Maybe not, if they're younger! I know the opportunity is here, but it's hard work figuring out what people want and giving it to them rather than just shoving things in their faces."

"The Hi-Desert motivates me in strange and mysterious ways though," concludes Black, "and I am inspired to work with musicians who are drawn here."

She possesses a visceral knowing of what the desert has to offer to creative souls. Whether or not these souls are yet aware that they are artists. "I see kids coming up here, and I think they are seeking a deep need to create without even knowing what it is they are looking for. It's an essential human quality that they didn't even know they have. We aren't robots yet!" she jokes, before adding,

"This is one of the most beautiful landscapes in the world. The insane energy here brings out a sense of power in you. You can be reborn through the wonderment of it all, whether you're 25 or 70. It metamorphosizes your experience on the planet to be amongst the Joshuas, the insane topography, the blue skies, and the interesting people—because the people who've lived here for 40 years, these are not normal people," she laughs. *"If you come here and you stay here, then you're designed for something unique and difficult. You're up for the challenges. And what I learned when I moved up here is that a lot of the people here who were semi-famous at one point in their life are anything but typical."* Black pauses before continuing. *"I think that is what people want to get their feet into when they come here. They want to get dirty with that uniqueness. But it's not something you can go buy at a vintage clothing store. It's not an overnighter, you know, the desert." "So, it's time to reinvent out of necessity what the music 'scene' in Joshua Tree means—what the desert music scene is, and what it is that we're trying to recreate,"* Black asserts. As the co-head of JT City Limits, Black is the van-



Paul Forrester Photo Courtesy of Instagram



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Far Out West

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Stargazing dark desert skies

By Brandall Suyenobu

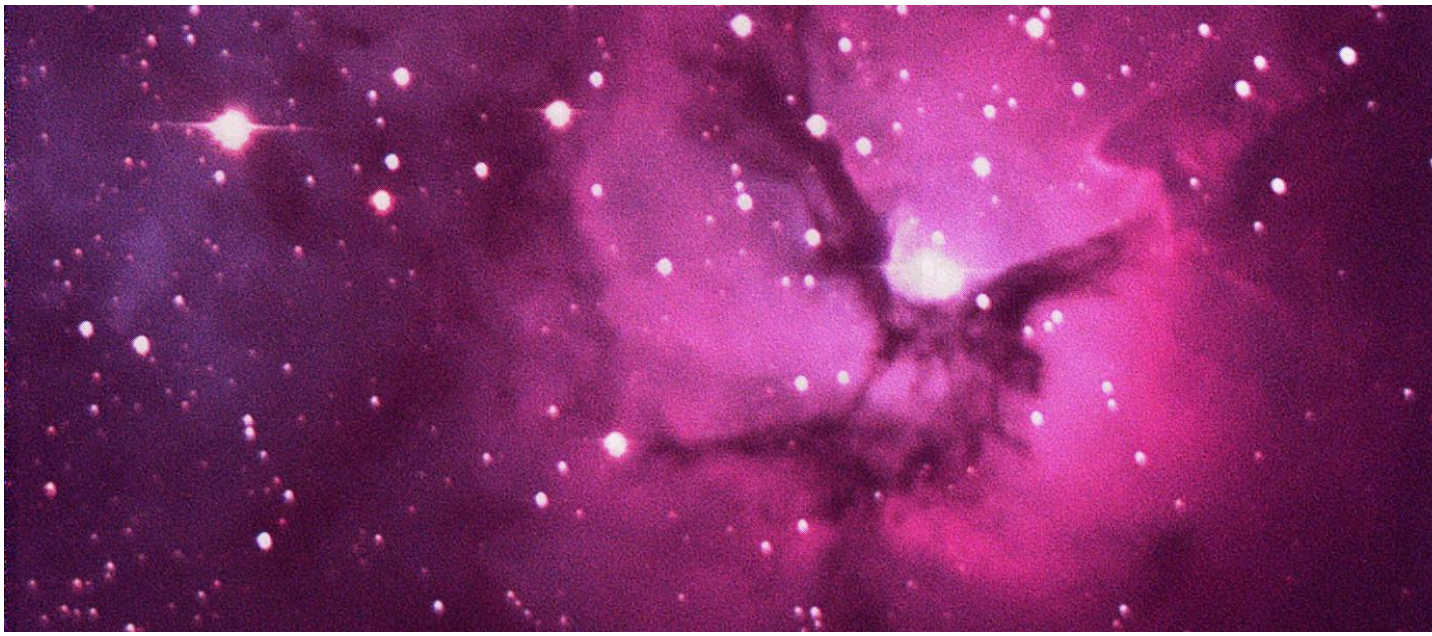


Photo Courtesy of Brandall Suyenobu of the Trifid-Nebula

The dark night skies are a spectacular feature of the natural environment of the high desert. One need not be an astronomer to enjoy the dark desert skies. Just look up and use your resources. There are several places and organizations that help with dark skies stargazing including: Joshua Tree National Park (JTNP), officially designated an International Dark Sky Park by Dark Sky International; and Sky's the Limit Observatory and Nature Center (STL) (www.skysthelimit29.org), an independent non-profit educational organization near JTNP.

Sky's The Limit is dedicated to providing hands-on learning opportunities for the people of and visitors to the Joshua Tree Gateway Communities. Hands-on/eyes-on observational astronomy with multiple telescopes and astrophotography systems are the central activity during monthly public Star Parties, with talks by astronomers, astrophysicists, cultural historians, and others. Check the website (www.skysthelimit29.org) for many other events and for making reservations.

Stargazing and any form of observational astronomy can be done anywhere weather/viewing conditions allow. Check

your watch and the calendar. Time and place matter. Look up. And look it up. Use your resources. Very useful astronomy apps are available for free such as Stellarium, Sky Walk, and Sky Portal which will tell you what is visible in the sky where you are at the time you are looking.

Space is big, so in order to get a grasp of the full big picture it's good to define some terms. Especially numbers. For example, the theoretical extent of the known universe is currently estimated to be 93 billion light years containing between 500 billion and 3 trillion galaxies. Big numbers! To get a better grasp of how big these numbers are consider big numbers in terms of seconds of time: A million seconds is about 11 days; a billion seconds is about 33.5 years; a trillion seconds is more than 33,500 years. Now switching units from seconds to miles, when one learns that the nearest star to our sun is

Proxima Centauri, 4.26 light years distant, and that one light year is 5.88 trillion miles, it's easier to get a grasp of the distances involved. Understanding distances puts other parts of the big picture in context. Our solar system is about 10 light hours in extent and the moon orbits the Earth at a distance of 1.3 light seconds. The Milky Way galaxy is about 100,000 light years in diameter. Our nearest major galactic neighbor is the Andromeda galaxy 2.5 million light years away.



Photo By Ken Lee - Milky Way

In the vastness of space, it's nice to actually see something really vivid when looking up with your own eyes. Meteor showers provide that kind of experience occurring with varying intensities at various times throughout the year. Meteors are debris from near-Earth passing comets or similar bodies, the debris hitting the Earth's atmosphere at speeds ranging from 20,000 - to 40,000 mph, burning up in the atmosphere in displays ranging from invisible to spectacular bright white or colorful lights streaking across the night sky. The Perseids meteor shower peaks on August 12 and will sometimes last until early September with the radiant (center of origin) high in the northeastern sky near the constellation Perseus. The Orionids peak October 21 with the radiant just above the bright star, Betel-



By Ken Lee The Milky Way

geuse, the right shoulder of the constellation Orion, in the eastern sky. The Geminids peak on December 12, radiant in the northeast near the constellation Gemini.

Star Parties at Sky's the Limit Observatory and Nature Center allows visitors to both see deep space objects directly through telescopes and to see real-time acquisition of astrophotography images of the same, and of different, deep space objects. A camera can gather degrees of magnitude more light than the human eye can gather for an image, bringing out more detail and color. When the Trifid Nebula (4100 light years distant), shown here, is viewed optically through a large telescope, one sees the stars and faint wisps of grey/white clouds of the nebula. Astrophotography brings out visual details of this iconic deep space object more vividly.

In popular culture, real and unreal astronomy makes constant appearances. 30+ years ago, in the last episode of the TV series Star Trek: The Next Generation, the last scene as credits are rolling is the starship Enterprise flying off in the direction of the Trifid Nebula. The last line of dialog preceding that last scene is the captain sitting down to a poker game and announcing the game, wild card, and betting limit: "Five card stud. Nothing wild. And the sky's the limit."Lastly: one of the best resources: www.nasa.gov. It should be noted that on NASA's page for meteors-meteorites there are two photos of the night sky as viewed from Joshua Tree National Park:

https://science.nasa.gov/solar-system/meteors-meteorites/

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The Night Sky's the Limit in the Hi-Desert

By Ken Lee



Photo By Ken Lee Joshua Tree Cloud Trails

"Fascinating! What is this? How are you doing this?" I was astonished by what I was seeing. On the crowded Venice Beach Boardwalk, a man was selling night photographs—images of mysterious shadows cast against dramatic rock formations with stars streaking through the sky above. That was 25 years ago. I didn't realize it at the time, but that brief encounter planted the seed for what would become one of the most rewarding pursuits of my life.

And little did I know that Joshua Tree would become my spiritual home for night photography, and later, my home. I owe so much to this man who talked about the dark of night in a different way, who told me, "There's more light at night than you think there is." He was right, although in Joshua Tree, we try to keep the artificial kind of light to a minimum. After all, Joshua Tree National Park is a designated International Dark Sky Park by the International Dark-Sky Association.

"Half the park is after dark," as they say. And it's certainly one of the park's huge draws.

The park certainly attracted me for that reason. My first attempt at night photography, the Geminids meteor shower, was in the park; so was my first star trails photo. And some of my first light paintings (using a handheld LED flashlight to illuminate subjects during a long-exposure night photo) were here too.

For night photographers, few places in the world rival the surreal celestial beauty of the high desert. The otherworldly rocks and alien-looking Joshua Trees reaching up to the sky captivate all of us. It's a perfect marriage of earth and sky.

And there's so much to explore as well. Straddling two deserts—the Mojave and Colorado Deserts—the park is approximately 200 square miles larger than Rhode Island! There are parts of the park that are whisper-quiet, with the night sky so dark that if you lie on your back and look to the heavens, you're likely to see shooting stars every few minutes, even when there's not a meteor shower! And as you might imagine, the Milky Way is incredibly vivid. But almost anywhere in the park, the night sky is a feast for the eyes.



Photo By Ken Lee - Startails taken at The Skys-the-Limit-Observatory

Certainly, that is what drew the founders of the Sky's the Limit Observatory and Nature Center here. Every fall, photographers, astronomers, and stargazers gather to celebrate our vivid desert sky at the Sky's the Limit Night Sky Festival.

During the two-day festival, the area comes alive with workshops, telescope viewings, and community gatherings under the stars. It's an ideal chance for photographers to meet others who share a passion for the night. And everyone can connect with astronomers and educators who offer insights into celestial subjects.

The Sky's the Limit Observatory has telescopes, of course, including a 14" Celestron telescope inside their observation dome. Their campus is open for nature walks, stargazing, and setting up your own telescope. There's also a meditation garden and nature trail. The garden and trail include abstract and moon-shaped sculptures donated by Simi Dabah.

The observatory sits next to the East entrance of Joshua Tree National Park in Twentynine Palms. Being next to the park allows for an unobstructed view of the darkest part of the night sky.

The 10th Annual Night Sky Festival will be on October 24–25, 2025. All ages are welcome! Location: Sky's the Limit Observatory and Nature Center, 9697 Utah Trail Twentynine Palms, CA 92277. Visit skysthelimit29.org for more details. The event has limited capacity and often sells out.



Photo By Ken Lee taken at The Skys-the-Limit-Observatory - Crescent-moon-Simi-Dabah Sculpture in the foreground



Photo By Ken Lee The Skys-the-Limit-Observatory-Dome

Passion for Offroading – and Opportunities – Drives Partnership Between College and King of the Hammers

What began as an informal competition between a dozen off-road racing teams for bragging rights back in 2007 has now become one of the world's largest and most respected off-road racing events in the world. With nearly two weeks of races, hundreds of race teams, and more than 80,000 "residents" of Hammertown, the temporary city that rises on Means Dry Lakebed in Johnson Valley every January, King of the Hammers has grown far beyond the original event envisionied by its founders. Another two million off-road racing fans around the world watch the events that combine desert racing with rock crawling during KOH.

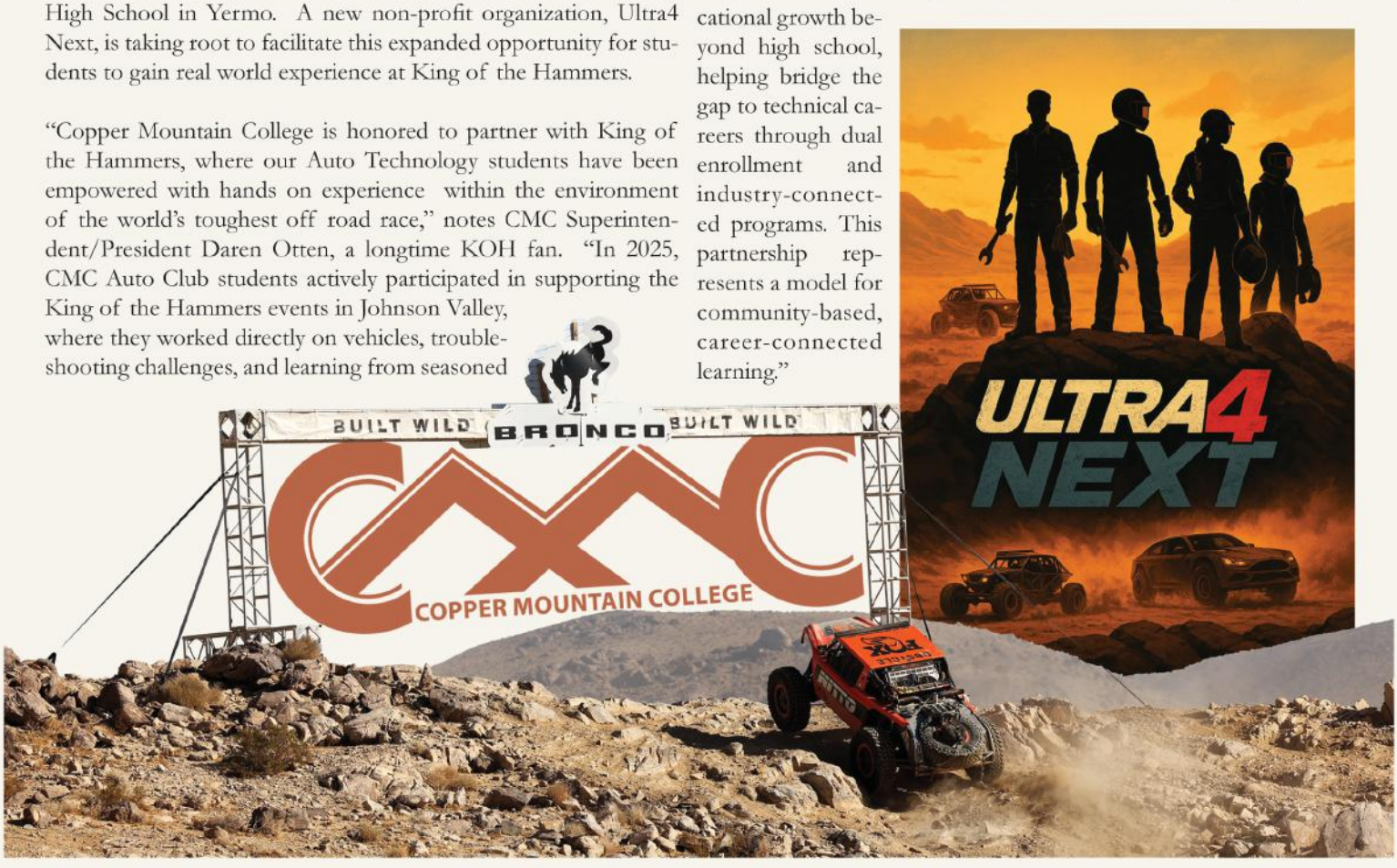
King of the Hammers is produced by Ultra4 Racing. While teams come from around the world to compete, one of the founders of KOH, Dave Cole, has been looking for ways to expand the event's positive impact. In December of 2024, Cole invited a group from Copper Mountain College, in Joshua Tree, out to his "Ranch," in Johnson Valley. The meeting was to build on informal visits from CMC's Auto Club students to The Ranch where they worked on off-road vehicles and networked with those in the industry, to begin a partnership that would bring CMC's Auto Technology program students to KOH in a participatory role, helping to repair vehicles at the Lakebed Repair Station in Hammertown.

With the 2025 King of the Hammers experience in the books, CMC and KOH are working on expanding this nascent partnership for 2026, along with the Automotive program at Silver Valley High School in Yermo. A new non-profit organization, Ultra4 Next, is taking root to facilitate this expanded opportunity for students to gain real world experience at King of the Hammers.

"Copper Mountain College is honored to partner with King of the Hammers, where our Auto Technology students have been empowered with hands on experience within the environment of the world's toughest off road race," notes CMC Superintendent/President Daren Otten, a longtime KOH fan. "In 2025, CMC Auto Club students actively participated in supporting the King of the Hammers events in Johnson Valley, where they worked directly on vehicles, troubleshooting challenges, and learning from seasoned technicians while being surrounded by an Ultra4 competition environment. Through this partnership, CMC Auto Tech learners gain invaluable practical skills, deepen their technical confidence, and become part of the broader off road racing community, bridging classroom theory with real mechanical challenges. CMC is thrilled to be part of building the future with the King of the Hammers team and looks forward to creating a scalable educational model that leverages the excitement and technology of racing!"

"What we're building is more than a booth at a race—it's a launchpad for young people to find purpose, develop skills, and see where their passions can take them," says Shaun Kittrell, Head of Education, at Ultra4 Next. "KOH represents innovation, endurance, and grit – the same values we aim to instill in every student that steps into this program. With Copper Mountain College and Silver Valley High School onboard, we're setting the pace for the future of off-road motorsports.

"At last year's KOH, a small group of apprenticeship students supported event operations through a multi-day booth experience. This year, the vision is bigger: an expanded booth presence where students will assist with repairs on vehicles from the general public, while rotating through welding, diagnostics, fabrication, and pit-style teamwork. Students from 'new school' pathways such as Public Safety, Medical, and Graphic Design will also contribute their talents. Copper Mountain College has joined the effort by supporting educational growth beyond high school, helping bridge the gap to technical careers through dual enrollment and industry-connected programs. This partnership represents a model for community-based, career-connected learning."



Climbing High in Joshua Tree: A Conversation with Stephen Fredericks of Summit Climbing Guides

By Lisa Schyck



Photo Courtesy of Stephen Fredericks

In Joshua Tree, the land itself inspires adventure. Towering rock formations, endless desert skies, and a deep sense of stillness draw outdoor lovers and seekers of all kinds. Among them is Stephen Fredericks, founder of Summit Climbing Guides, who has turned his passion for climbing into a way of connecting people to this unique landscape.

With years of guiding experience and a grounded, welcoming approach, Stephen helps both newcomers and experienced climbers experience Joshua Tree's magic—from high above the desert floor.



Photo Courtesy of Stephen Fredericks

Q&A with Stephen Fredericks

Q: What brought you to Joshua Tree, and what made you stay?

Stephen: I first came out during a college road trip. I was chasing sun and good climbing, and Joshua Tree completely hooked me. The rocks, the community, the desert silence—it just hit different. I kept coming back until eventually, I never left.

Q: What led you to start Summit Climbing Guides?

Stephen: I'd been guiding for other companies for years, and I realized I wanted to do it in a more personal way—focusing on safety, education, and connection. So, in 2016, I launched Summit Climbing Guides to create meaningful experiences for climbers of all levels.

Q: For someone who's never climbed before, what's your advice?

Stephen: Just try it. You don't need to be super athletic or brave—just open-minded. Climbing is way more about focus and trust than strength. We guide people of all abilities. It's a challenge, but a rewarding one. And it's usually a lot of fun.

Q: What makes climbing in Joshua Tree unique?

Stephen: The rock here is like nowhere else—gritty, bold, and full of character. The climbing is very technical, very real. There's a rawness to it that makes every route feel special. It demands respect but gives back in incredible ways.

Q: Do you have a favorite climb in the park?

Stephen: Tough question, but Dappled Mare is high on my list. It's long, beautiful, and gives people that full-body "I'm really doing this" kind of feeling. The views from the top are unreal.

Q: How do you see climbing as part of cultural tourism here in the High Desert?

Stephen: Climbing brings people into intimate contact with the land. You're not just observing it—you're in it, on it, part of it. That's a powerful experience. And it overlaps with the creative, spiritual, and environmental sides of the High Desert that people come here to explore.



Photo Courtesy of Stephen Fredericks

Q: What's next for Summit Climbing Guides?

Stephen: We're expanding into more youth and educational programs. I'm passionate about introducing climbing to young people and giving back to this place. We're also working with local artists and conservation groups—because for me, it's all connected.

Stephen Fredericks isn't just guiding people up rock faces—he's helping them connect to something larger than themselves. Through Summit Climbing Guides, he shares the spirit of Joshua Tree one climb at a time, blending adventure, education, and appreciation for the land. Whether you're scaling your first route or returning for another epic day on the rock, Stephen reminds us that the summit is only part of the story. It's the journey up—and the desert all around—that leaves a lasting mark.

SUMMIT CLIMBING GUIDES

summitclimbingguides.com
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Aha! PROJECTS

aha-projects.org

Hi-Desert Artists

hi-desertartists.com



Yucca Valley

Art Queen

artqueen.org



Downtown Joshua Tree

Mojaveland

mojaveland.com



29 Palms

The Iconic 29 Palms Inn

By Staff Writer



Main Photo by Julie Laflamme

Nestled around the Oasis of Mara, 29 Palms Inn spans roughly 70 acres of the Mojave Desert at the northern entrance to Joshua Tree National Park. This lush spring, forming over 9,000 years along the Pinto Mountain Fault, once extended for nearly a mile, sustaining desert wildlife and human inhabitants alike. The Serrano and Chemehuevi tribes revered this "Marrah," giving rise to Twentynine Palms' enduring cultural and ecological legacy.

Established in 1929 by Harry Johansing and David Faries, who acquired the inn and surrounding lands, the property has remained in family stewardship for nearly a century. A decade later, Johansing retained the inn and oasis while Faries took the rest. In 1939, Johansing's daughter Mary Claire and her husband Bob Van Lahr took over daily operations, raising their family amid this desert haven.

Tragedy struck in 1964 when a fire consumed the main building. The restaurant moved to its temporary location at the pond—a cozy spot that remains today. In 1977, Mary Claire's daughter Jane (with husband Ron Grunt) took the helm, restoring the grounds and keeping alive the inn's distinctive spirit. In 1980, the inn's culinary identity blossomed with the introduction of wood-fired ovens and daily sourdough bread—developed by Alan Scott and sourdough expert Rusty Bristol.

Over generations—in 2003 Gretchen (another Grunt daugh-

ter) gave birth to the Creative Center and Gallery, enriching the inn's creative pulse. In 2015, Jane retired, and her daughter Heidi, alongside her children Aden and Ryan, assumed stewardship, maintaining the enduring family legacy. Following Jane's death in 2021, her imprint—hospitality, nurturing community, and dedication—remains woven into every desert stone and palm.



Photo by Julie Laflamme

The Inn Experience

29 Palms Inn is a quiet retreat of eclectic Adobe bungalows and wood-frame cabins, each rich in character. Historic lodgings date back to the 1930s, including Irene's Adobe (1933), Dandelion & Encelia, Forget Me Not, and the Hermitage. Later additions by Robert "Doc" Van Lahr in 1954 include the X, Y, Z cabins—adjoining rooms ideal for families or groups.

Guests can also opt for cozy homes like the Guest House, MacKenzie cottage (which is wheelchair-accessible), and pet-friendly Vacation Rentals a few blocks away. Every space is unique—some boast fireplaces, private patios, kitchenettes, and vintage charm—ideal for an immersive desert stay. A central highlight is the shaded Oasis of Mara, anchored by the iconic pond and antique houseboat that anchors the guest experience. Its idyllic location—just five minutes from Joshua Tree's north entrance and visitor center oasis—makes the inn a gateway to nature's wonder. Onsite, the inn is a hub for pastoral pleasures: a freshwater pool, lawn areas for yoga, lounging, and walking trails, birdwatching (180 species recorded), live music, art workshops, and agricultural produce from its Faultline Farm. The inn's guiding philosophy—five generations of stewardship—emphasizes sustainability and community, breathing life into every adobe wall and desert palm.



Photo by Julie Laflamme



Photo by Julie Laflamme

The Restaurant

Set beside the pond and under towering palms, The Restaurant at 29 Palms Inn is open Wednesday through Sunday (2–4 p.m. lunch; 5–8:30 p.m. dinner), with Mondays and Tuesdays reserved for rest. The menu is anchored in freshness—hand-baked sourdough bread, salads, pastas, seafood, steaks, and varied vegetarian fare. Its wood-fired ovens produce daily loaves, adding rich flavor and texture to bread and pizzas. Reviews from Fodor's and Restaurant Guru call it one of the best dining experiences in town—the setting resonates with authentic desert charm.

Guests also rave on Yelp and community boards; one Yelp review praises its "fresh salad, good food… fast and friendly" service. Tripadvisor notes many keep returning for the ambiance and quality fare. The inn supports outdoor exploration with ease: guests are encouraged to preorder picnic lunches to enjoy during desert out-

ings—a thoughtful desert hospitality touch. With water from its pristine well free to refill, hiking or star-gazing picnics become fluid experiences.



Photo by Julie Laflamme

Community & Cultural Impact

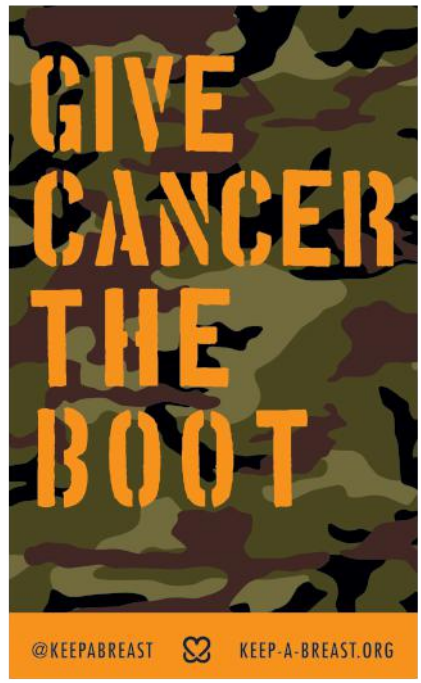
More than a place to stay, 29 Palms Inn is a cultural core for Twentynine Palms. Art installations, desert storytelling projects, community concerts, and connections to the local Twenty-Nine Palms Band of Mission Indians enrich its social mission. Faultline Farm supports sustainability, while a connection with the Campbell House amplifies local history and art events. The inn's guiding ethos is summed up in its values: "preserving and acting as stewards to this magical spot" and fostering gatherings and nourishment for many generations.

29 Palms Inn traces nearly a century of familial and community dedication, woven into the Desert's heart. Its historic adobe cabins offer intimate, character-rich stays; the lush Oasis of Mara provides a serene sanctuary. The Restaurant serves fresh, locally baked, wood-fired fare that echoes the inn's heritage and desert setting. Together, they form a living treasure—a place for renewal, connection, and desert discovery—all with a stewardship ethos that honors the past while nourishing the future.

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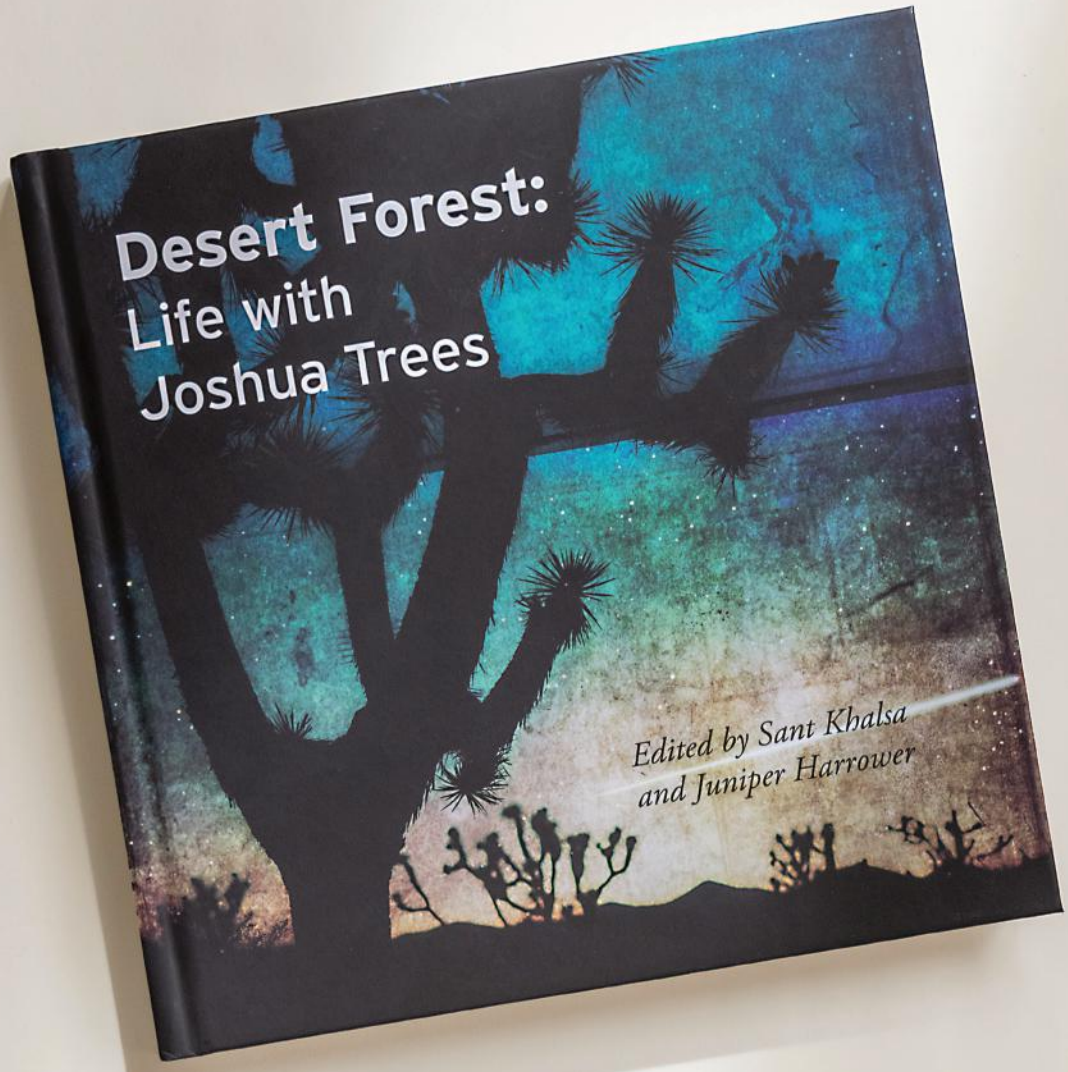
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Includes 17 informative, thought-provoking, and poetic essays and more than 150 reproductions of artworks, along with scientific illustrations and maps.

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at the Museum of Art & History (MOAH) in Lancaster, CA, 2024

Available at Joshua Tree National Park Visitor Centers,
Hey There Projects in Joshua Tree, Desert General in 29 Palms,
Hoof & the Horn in Yucca Valley, Museum of Art & History (MOAH)
in Lancaster, Itascabooks.com, and other online booksellers.

Under the Hi-Desert Moon

By Claudia Thompson



Photo courtesy of Claudia Thompson

Twenty twenty five has been a time of profound and unprecedented radical change on Earth and in the heavens. This chaotic time on Earth is being accelerated by major planetary shifts. We're called to make huge leaps in consciousness, as we witness the prelude to the shifting of the ages.

Outer planets (Uranus, Neptune, and Pluto) profoundly impact our collective evolution, and all three changed signs and elements beginning in 2025. This is huge stuff. The anticipated rebuilding represented by these big shifts affects us both personally and collectively. The new beginning indicated will lock in by the end of February 2026. Creating and living a positive personal long-term vision was never more important.

How can we maintain a sense of order amid such ongoing instability? Astrology is both an esoteric and practical science of right timing. In "astrology," the Sun represents our conscious expression, vitality and Spirit. The Moon represents the subconscious (95 percent of our operating system), the way we perceive our need for nourishment and security, our emotional nature and Soul.

The Moon is essential for navigation, as humanity has strong connections to it. How so? Our adult bodies are made up of over 70 percent water. All of our bodily fluids, as well as our emotions, respond to the magnetic tidal ebbs and flows created by the relationship of Sun and Moon as we journey through each lunar cycle. We are inextricably linked. It's exciting to know that the key to all earthly manifestation can be found by tapping into this relationship and utilizing the rhythms of these lunar cycles. You don't need to know the complexities of astrology, because the Moon dances with every planet as it moves through a lunar cycle of 29.5 days. The movements of the Moon as it goes through each cycle can be measured and seen in eight discernible phases.

Each of the eight phases lasts approximately 3.5 days, and it takes 2.5 days for the Moon to move through each sign of the zodiac. These are the true rhythms of life in nature, and in our bodies and psyches. Light equals energy, and as beings of light, we respond to these rhythms consciously or unconsciously.

The Sun and Moon come together and align to create the new beginning indicated by a New Moon. A theme and marker regarding our progression throughout the year is indicated and established for the following 29.5 days. Not only are there eight phases in every lunar cycle, but these phases are also mirrored in four distinct seasons occurring every three months. There are also four cross-quarter (or half-season) points that occur



Courtesy of Claudia Thompson

within six weeks of every change of these seasons. These cross-quarter holidays were more commonly observed in ancient times.

All nature responds to its life-sustaining relationship with the Sun. Beginning with the Winter Solstice, each cycle builds upon the next. If we're tuned in to these rhythms of life, we can feel and utilize the waxing and waning energies effectively. As the light waxes or increases from the New to Full Moon, an outward, active, building energy is indicated.

As the light diminishes, or wanes, the energies and progress we've made are assimilated, and we turn more inward. As we've lost touch with these basic inherent rhythms, it's taken a toll on every area of our lives. The good news is that we can incorporate this fundamental knowledge and awareness into our lives, improving our health, relationships, business decisions, and self-care with the right timing for everything. Ancient and indigenous cultures observed and celebrated this awareness, finding endless wonder while planting, growing, reaping, composting, and celebrating according to this unerring clock and calendar.

The dark desert night skies provide a spectacular backdrop to become aware of this true clock and calendar along with its inherent unerring order. The graphic that follows guides you to begin tapping into these powerful rhythms of manifestation. You now hold in your hands the secret to the right timing for everything! Open your arms and welcome the Moon. Ask it to reveal its messages to you. Move into true time and observe our spectacular universe as you rock the real rhythms of life, the phases and cycles of the Moon.

About Claudia

Claudia Thompson is an Emmy Award Winner and internationally known Lunar Astrologer with over 35 years of experience. Her journey has taken her from Hollywood to the Moon. Claudia's practical Moon Powered Living System enables others to live in tune with the rhythms and timing of the very force that moves the tides in the oceans supporting all life on Earth. The creation of her simple and practical system guides others to create lives of vibrant health, happy relationships, success in business and to celebrate their unique brilliance and beauty while knowing the right timing for everything.

FINDING CLAUDIA

Claudia can be found at Moon Powered Astrology on: Facebook, You Tube, & Instagram

Also: Learn more and schedule a personal reading at moonpoweredastrology.com

Moon Phases at a Glance

	PHASE	MOONRISE	MOONSET	KEYWORDS	ACTIVITY	
	New Moon	Dawn	Sunset	New Beginnings	Set Intentions SEED Planting	
	Cresent	9am	9pm	Target Inertia	Mobilize Resources SPROUT	
	First Quarter	Noon	Midnight	Crisis In Action	Decisive Action STEM &LEAVES	
	Gibbous	3pm	3am	Renew/Essentialize	Polish Progress BUD/Promise	
	Full Moon	Sunset	Sunrise	Manifestation	Reflect/Release BLOOM/Wishes	
	Disseminating	9pm	9am	Harvest	Distribute/Share FRUIT/Truth	
	Last Quarter	Midnight	Noon	Crisis in Consciousness	Shift/Align Attitude WITHERING	
	Balsamic	3am	Mid-Afternoon	Glean Wisdom	Renew & Envision COMPOST	

Moon Phases at a Glance

USER GUIDE










Each lunar cycle is 29.53 days long. There are 8 identifiable phases the Moon moves through and each phase lasts 3 ½ days.

I've found that all-around healthy, wealthy living isn't go, go, go...it's ebb and flow, and the Moon provides an unerring guide to living in harmony with these natural rhythms. Moonlight builds/ebbs (or "waxes") from New Moon to Full and diminishes/flows (or "wanes') from Full Moon to Balsamic. The Moon sheds no light, or is dark, for approximately 3 nights as the Balsamic Phase declares the end of one cycle and a new cycle begins at the time of the New Moon.

Light=Energy. Our bodies and emotions energetically respond to the Moon's rhythmic light patterns of increase and decrease. By consciously following and utilizing the phases of the moon, you'll tap into the natural rhythms of abundance as you go with, rather than against, the flow. Plus, you'll know the key to the right timing for everything.

Look at the left-hand column of the Phases at a Glance template for the physical image and the name of each of the 8 respective phases from New through Balsamic.

The first 2 columns to the right tell you the time of Moonrise and Moonset as each phase begins. (The Moon rises 50 minutes later as we progress forward from the New Moon through the cycle). The 3rd column gives you the keywords or mode of action supported by each phase. The column to the far right equates each phase with the process a plant grows through from seed to compost.

This is a handy reference tool simplifying these phases of transformation, so you stay on target with the progress of your intentions throughout each successive cycle. And remember... you're harnessing the energy that creates everything alive and growing on planet Earth. You're consciously tuning into the true rhythms of life... and that's exciting!

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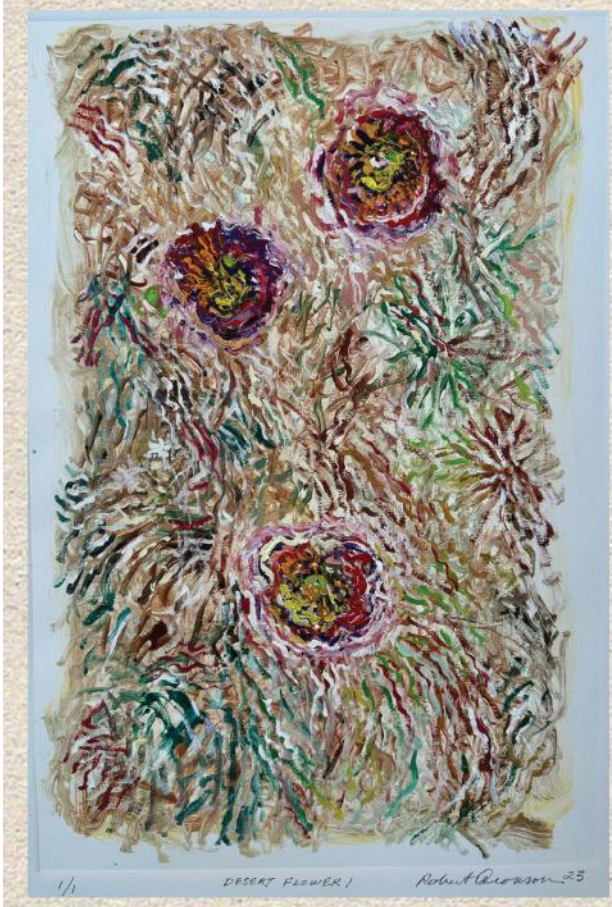
THE SOUL OF DESERT LIVING

YUCCA BREVIFOLIA MAGAZINE

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Hi Desert Couture / Vintage & Reclaimed”

By Lisa Rae Black

The Mojave ‘Hi’ desert’ provides a unique backdrop to the desert lifestyle. A lifestyle that includes the thrill of thrifting and hunting for unique one-of-a-kind vintage and reclaimed treasures. Thrifting is nothing new to Evelyn Hanna, designer and shop owner at Funky Desert Vintage / Desert Omen of Old Town Yucca Valley. Born and raised in Southern California, Evelyn has been a card carrying member of the ‘desert legends-generator party’ crowd since 1976 when she moved to the low desert from San Francisco. Her two adjacent shops are located in Old Town Yucca Valley on Hwy. 62 near Pioneertown Road walking distance from Frontier Coffee Shop and have become notable destinations for the “BUY / SELL / TRADE” community of vintage, second hand & thrift store shoppers and trades people. Also walking distance from the newly built Founders' Plaza at Old Town in Yucca Valley, Evelyn’s shops are a time traveler’s visual delight of analog and vintage accoutrements meticulously displayed in the mid century Old Town Yucca Valley commercial building located at 55810 29 Palms Hwy. Her store is unique and filled with gorgeous inventory and tastefully artistic, beautiful store and window displays. Hidden in the back of her store, tucked away from the public's view, is her impeccably kept seamstress workshop. Nestled tight and well lit, her work space is a visual delight in and of itself.

Peering into her workspace, Evelyn recounts that in mid 2010, when she first opened Funky Desert Vintage, that if someone would wander in who really liked something but it didn’t fit right, she would take it to the back and alter it on the spot.



Courtesy of Funky Vintage Clothing

"My rent was about $400 a month and at the time I had little money. I had to make every sale happen so I would alter clothes to make the sale. My grandma taught me everything I know about sewing and design. I learned from her while growing up in Hollywood. where my grandparents worked as professional doll makers to the stars. My grandma would design and sew the tiny doll clothes while my grandpa would hand blow the porcelain glass doll parts." "I made this happen here, this wasn't luck, I literally travel the world looking for unique treasures for my stores, I buy what I like and hope others like them too". She cites her work at the now defunct "Denim Exchange" previously in the low desert, as her rite of passage into the Vintage clothing world. "We would reclaim clothes out of old jeans. Those were some of the best times of my life, I owe a lot to that experience too".



Courtesy of Funky Vintage Clothing



Courtesy of Evelyn Hanna - Funky Desert Vintage



Photo by Lisa Schyck - The End



Courtesy of Kime Buzzelli - The End



Courtesy of Kime Buzzelli - The End

Taking a stroll due east from Evelyn's unique vintage shops, just past the intersection at Pioneertown Road you'll find another fun, vintage, and colorful clothing shop, Kime Buzzelli's "The END". Hard to miss with its brilliantly fun and enticing exterior murals, the colorful vintage vibe entices you in morphing effortlessly into an array of colorful and unique, fun vintage & newer clothes and accessories. 'The END' is just one of Kime Buzzelli's masterpieces; she is also a brilliant painter and artist. Displayed in her store are some of her paintings offered for purchase or as prints or on t-shirts and hand bags. Kime explains, "I love to bring the thrill of the hunt to people who visit my shop. But not everybody can afford an expensive vintage item, so I also offer and sell lots of stuff for $10 and less". Also not everyone that comes in loves vintage, so I also offer newer "fun" items as well." "I love it when a special piece like a no two alike belt, hat or shoes trick out an outfit that takes a design from boring to fun. I love that vintage clothes and accessories tell a story. All vintage stuff comes with a history and hopefully a story. I sell vintage items with their story. It brings meaning to people to carry on a legacy, to know it's not the end for a fun piece of history. Often the story means more to me than the money. I love what I do, I get to share cool things with people." Kime's background in costume design comes from her days working in television. "We would reuse and reclaim clothes and fabrics all the time, we had to work with what was available and design clothes out of used stuff, it was fun. We designed clothes that were like 'hand painted' art, no two alike. Stay tuned as we continue our hunt for the treasures of the hi desert and don't miss the upcoming "Hi Desert Couture Punk Rock Musical Fashion Show" at The Morongo Valley Music Festival October 18th at Covington Park brought to you by jtcitylimits.presents

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sharielf.com

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Yucca Valley, Ca 92284
compoundyv.com

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Yucca Valley, CA 92284
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heythereprojects.com

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hi-desertartists.co

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matsonambroisegallery.com

Noah Purifoy Outdoor Desert Art Museum
62975 Blair Lane
Joshua Tree, CA 92252
noahpurifoy.com

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openvaultstudios.com

The Glass Outhouse Art Gallery
77575 29 Palms Hwy
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jtarts.org

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joshuatreedistillingco.com

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pioneertowngeneralstore.com

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760-898-3528

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760-418-5170
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Ste. 1
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Joshua Tree, CA 92252
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Sun of the Desert General Store
5690 The Plaza
Twentynine Palms, CA 92277
sunofthedesert.com

Alien Robot Museum
61855 29 Palms Hwy
Joshua Tree CA 92252
alienrobotmuseum.com

The Desert Mystic Collective
55827 29 Palms Hwy, Ste A
Yucca Valley, CA 92284
909-496-1952

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Gratefuldesert.com

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Hotel 0 2 Spa
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samsfamilyspa.com

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castanedasmexicanfood.com

Cold Stone Creamery
6485 Adobe Road
Twentynine Palms, CA 92277
760-361-777
coldstonecreamery.com

Coyote Cone Ice Cream Shop
49574 29 Palms Hwy
Morongo Valley, CA 92256
760-363-2133
coyotecone.com

Crossroads Cafe
61715 29 Palms Hwy
Joshua Tree, CA 92252
760-366-5414
crossroadscafejtree.com

Desierto Alto Wine Shop
57205 29 Palms Hwy, Unit B
Yucca Valley, 92284
760-820-1063
desiertoalto.com

Dickey's Barbecue Pit
58709 29 Palms Hwy, Ste D
Yucca Valley, CA 92284
760-205-1310
dickeys.com

Edchadas Mexican
73502 29 Palms Hwy
Twentynine Palms, CA 92277
760-367-2131

Farmer In the Dale Market
49670 29 Palms Hwy
Morongo Valley, CA 92256

Fish-A-Licious
73777 29 Palms Hwy
Twentynine Palms, CA 92277
fal29.com

Food For Thought Cafe
59700 29 Palms Hwy
Joshua Tree, CA 92252
760-469-9764
jtrcc.org

Frontier Café
55844 29 Palms
Yucca Valley, CA 92284
760-820-1360
cafefrontier.com

Giant Rock Meeting Room
Pizza Shop – Live Music
1131 Old Woman's Spring Road
Yucca Valley, 92284
442-272-1472
giantrockmeetingroom.com

Ground Squirrel – Live Music
73471 29 Palms Hwy
Twentynine Palms, CA 92277
760-800-1275
grndsqrl29p.com

Hero Restaurant and Market
1160 Old Woman's Spring Road
Yucca Valley, CA 92284
760-364-2777
yuccavalleyhero.com

IHOP
57044 29 Palms Hwy
Yucca Valley, CA 92284
760-228-2900
ihop.com

John's Place
56249 29 Palms Hwy
Yucca Valley, CA 92284
760-365-0144
johnsplaces.com

John's Place
72132 29 Palms Hwy
Twentynine Palms, CA 92277
760-367-9779
johnsplaces.com

Joshua Tree Coffee Company
61738 29 Palms Hwy
Joshua Tree, CA 92252
760-974-4060
jtcoffee.com

Joshua Tree Saloon
61835 29 Palms Hwy
Joshua Tree, CA 92252
760-366-2250
joshuatreesaloon.com

JT Country Kitchen
61768 29 Palms Hwy
Joshua Tree, CA 92252
760-366-0988
jtcountrykitchen.com

Kasa Market & Taco Shop
56089 29 Palms Hwy
Yucca Valley, CA 92284
760-418-5853
kasamarkettacos.com

Kitchen In the Desert – Live Music
6427 Mesquite Avenue
Twentynine Palms, CA
922774
760-865-0245
kitd29.com

La Casita Azul
56895 29 Palms Hwy
Yucca Valley, CA 92284
760-820-1101

La Copine
848 Old Woman's Spring Road
Yucca Valley, CA 92284
760-289-8537
lacopinekitchen.com

La Caguama Go Grande
55315 29 Palms Hwy
Yucca Valley, CA 92284
760-820-1555

Larry and Milt's Western Cafe
58890 29 Palms Hwy
Yucca Valley, CA 92284
760-369-3000

Las Palmas Mexican Cuisine
57154 29 Palms Hwy
Yucca Valley, CA 92284
760-369-7164
las-palmas-resturant.com

Luna Bakery
55700 29 Palms Hwy
Yucca Valley, CA 92284
442-599-5444
lunasourdough.com

Mas o Menos – Live Music
66031 29 Palms Hwy
Joshua Tree, CA 92252
442-370-2266
masomenosjt.com

Mojave Gold – Live Music
56193 29 Palms Hwy
Yucca Valley, CA 92284
442-205-0192
mojavegolddesert.com

Morongo Cookie Co.
49863 29 Palms Hwy
Morongo Valley, CA 92256
760-363-2183

Papa John's Pizza
57274 29 Palms Hwy
Yucca Valley, CA 92284
760-228-0600
papjohns.com

Pappy & Harriet's – Live Music
53688 Pioneertown Road
Pioneertown, CA 92268
760-228-2222
pappyandharriets.com

Red Dog Saloon – Live Music
52539 Mane Street
Pioneertown, CA 92268
760-228-9047
reddogpioneertown.com

Roadrunner Grab & Go
6554 Park Blvd.
Joshua Tree, CA 92252
760-974-9290

Rocky's New York Pizzeria
73737 29 Palms Hwy
Twentynine Palms, CA 92277
760-367-9525
rockyspizza29.com

The Roost Café at Hawk's Landing – Live Music
55100 Martinez Trail
Yucca Valley, CA 92284
hawkslandinggolf.com

Royal Siam Cuisine Thai
61599 29 Palms Hwy
Joshua Tree, CA 92252
760-366-2923
royalsiamcuisine.com

Sam's Indian Food & Pizza
61380 29 Palms Hwy, #13
Joshua Tree, CA 92252
760-366-9511
samsindianfood.com

Sand To Snow Monument Bar
49827 29 Palms Hwy
Morongo Valley, CA 92256
760-363-9988

Sky High Pizza
61740 29 Palms Hwy
Joshua Tree, CA 92252
760-974-1050
facebook.com-skyhighJT

Snakebite Roadhouse – Live Music
55405 29 Palms Hwy
Yucca Valley, CA 92284
760-820-1515
snakebiteroadhouse.com

Spaghetti Western – Live Music
50048 29 Palms Hwy
Morongo Valley, CA 92256
760-363-7444
spaghettiwesternsaloon.com

Thai Cafe
73501 29 Palms Hwy
Twentynine Palms, CA 92277
760-865-0737
thaicafeyuccavalley.com

The Cactus Bar
5670 Adobe Road
Twentynine Palms, CA 92277
760-361-1313
thecactus29.com

The Copper Room – Live Music
57360 Aviation Drive
Yucca Valley, CA 92284
760-228-0607
thecopperroom1957.com

The DEZ Fine Food
61705 29 Palms Hwy
Joshua Tree, CA 92252
760-974-9747
dezfinefood.com

The Rib Co.
72183 29 Palms Hwy
Twentynine Palms, CA 92277
760-367-1663
theribco.com

The Tiny Pony Tavern – Live Music
57205 29 Palms Hwy
Yucca Valley, CA 92284
442-205-0163
thetinypony.com

The Yucca Tree Eatery
57754 29 Palms Hwy
Yucca Valley, CA 92284
760-853-0222

Western Diner
56098 29 Palms Hwy
Yucca Valley, CA 92284
760-820-1020
westerndineryv.com

Yucca Kabob
57345 29 Palms Hwy
Yucca Valley, CA 92284
760-820-1644
yuccakabob.com

Yucca Sushi
56093 29 Palms Hwy
Yucca Valley, CA 92284
760-418-5800
yuccasushi.smartonlineorder.com

Yoga Studios and Wellness

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Meditation, Sound, Retreats & Equine Therapy
flauraashley.com

Brewja Elixir
61607 29 Palms Hwy
Joshua Tree, CA 92252
brewjaelixir.com

JT Pilates
61607 29 Palms Hwy
Joshua Tree, CA 92252
joshuatreepilates.info

Pointed Pearl
61607 29 Palms Hwy Ste. B
Joshua Tree, CA 92252
thepointedpearl.com

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Earth Yoga and Spa
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61607 29 Palms Hwy Ste, F
Joshua Tree, CA 92252
657-464-7806
homeyogaoc.com

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5686 The Plaza
Twentynine Palms, CA 92277
760-24-9194

Joshua Tree Yoga
6225 Sunburst Street
Joshua Tree, CA 92252
760-469-9072
yogainjoshuatree.com

Studio 29 Yoga
73913 29 Palms Hwy
Twentynine Palms, CA 92277
207-607-2953
studio29yoga.com

Untamed Yoga Studio
3619 Valley Vista Avenue
Yucca Valley, CA 92284
760-799-5152

Yucca Yoga
55710 Mountain View Trail
Yucca Valley, CA 92284
butterbabasays.com

Sue's Health Foods
56840 29 Palms Hwy
Yucca Valley, CA 92284
760-365-1158
sueshealthfoods.com

Tattoo Shops

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Yucca Valley, CA 92284
760-820-1027

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760-219-2767
29palmstattoo.com

America Art Studio
5865 Adobe Road
Twentynine Palms, CA 92277
760-361-4278

Hilltop Tattoo Company
5783 Adobe Road
Twentynine Palms, CA 92277
760-910-9038

Liquid Tattoo
56318 29 Palms Hwy
Yucca Valley, CA 92284
760-820-1188
seekertattoo.com

Love Always Tattoo
7293 Dumosa Avenue, #6
Yucca Valley, CA 92284
lovealwaystattoo.com

No Man's Land Tattoo
73501 29 Palms Hwy, #B
Twentynine Palms, CA 92277
760-219-2767

Realistic Tattoo
6362 Adobe Road, #B
Twentynine Palms, CA 92277
760-367–0552
realistictattoo29.com

Sacred Symbols Tatsu
51613 29 Palms Hwy
Morongo Valley, CA 92256
760-363-2079
sacredsymbolstatau.art

Solid Tattoo
6219 Adobe Road
Twentynine Palms, CA 92277
760-361-1230

Strata Tattoo Lab, LLC
7257 Mohawk Trail
Yucca Valley, CA 92284
760-369-8222
stratatattoolab.com

The Seeker Tattoo
7211 Joshua Lane, #3
Yucca Valley, CA 92284
760-220-2491
seekertattoo.com

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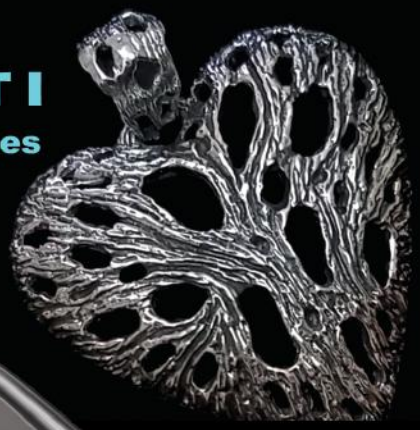
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