IT'S A NEW DAY FOR ALISON WONDERLAND

BY BRETT CALLWOOD
Transforming the Travel Experience.

From hi-tech modernized terminals with biometric gates for faster boarding, to smart parking and a people mover train, exciting changes are arriving daily. World-class is here.

flyLAX.com/transformingLAX

Learn More.
NEWS...4
U.S. senator seeks probe before Garcetti ambassador nomination, L.A. County gas prices increased by more than 65 cents in a week and TSA extends public transportation mask mandate.
BY ISAI ROCHA

CALENDAR...6
LA Weekly’s Editors picks for Art and Music this week.

FOOD...8
Chef Amber Caudle is all about sexy, nourishing food. BY MICHELE STUEVEN.

ENTERTAINMENT...9
The stars of Reno 911! ‘Defunded,’ tell us why it’s funnier than ever. BY LINA LECARO.

FEATURE...12
It’s a new day for Alison Wonderland. BY BRETT CALLWOOD.

CANNABIS...16
Many of the biggest names in U.S. cannabis traveled to Spain last week. BY JIMI DEVINE.

ART...17
Dance Camera West is a film festival for the moment. BY SHANA NYS DAMBROT

ADVERTISING...19
CLASSIFIED...19
EDUCATION/EMPLOYMENT...19
REAL ESTATE/RENTALS...20
BULLETIN BOARD...20

PACIFICA GRADUATE INSTITUTE SANTA BARBARA, CALIFORNIA
Explore the Country’s Premier School of Depth Psychology

Pacifica’s unique mission primarily attracts innovative and creative working professionals who are interested in a rigorous intellectual experience that connects with their souls and positively transforms how they see the world. A Pacifica graduate degree equips them for the vocation they feel called to, whether to enhance what they are already doing or equip them for new and additional work in the world.

Masters & Doctoral Programs
M.A. in Counseling Psychology
Psy.D. in Counseling Psychology
M.A./Ph.D. in Clinical Psychology
M.A./Ph.D. in Depth Psychology with Specializations in
- Jungian and Archetypal Studies
- Community, Liberation, Indigenous, and Eco-Psychologies
M.A. in Engaged Humanities and the Creative Life
M.A./Ph.D. in Mythological Studies
Ph.D. in Depth Psychology with Specialization in Integrative Therapy and Healing Practices

Register at pacifica.edu

www.pacifica.edu
Pacifica is accredited by the Western Association of Schools and Colleges (WASC).
U.S. SENATOR SEeks PROBE BEFORE GARCETTI AMBASSADOR NOMINATION

A U.S. Senator has asked to delay Mayor Eric Garcetti’s nomination for Ambassador to India, claiming that Garcetti was aware of misconduct within his office.

BY ISAI ROCHA

Senator Chuck Grassley (R-Iowa) asked that the ambassador bid of Los Angeles Mayor Eric Garcetti be delayed until there is an investigation over his knowledge of sexual harassment allegations against a former advisor.

In a letter obtained and made public by Politico, Grassley informed Senate Minority Leader Mitch McConnell that he would be objecting to the nomination of Garcetti as Ambassador to India, saying he had received “numerous credible allegations from multiple whistleblowers” claiming that Garcetti was aware of misconduct within L.A. City Hall.

“The allegations involving the mayor’s office have been the subject of public reporting and a purportedly independent investigation. However, serious questions remain regarding the alleged misconduct, as well as the mayor’s knowledge of that misconduct,” Grassley said in the letter sent on March 10. “The investigation of the Los Angeles mayor’s office reportedly found no wrongdoing by the mayor or his staff. However, information provided by multiple whistleblowers strongly suggests that his investigation was incomplete at best.”

Garcetti answered questions on the senate floor on Dec. 14, 2021, with the senate committee asking about allegations that Garcetti was aware of sexual harassment occurring within Los Angeles City Hall.

“Simply said… harassment and discrimination have no place in the workplace, no place in our society and I have zero tolerance for that,” Garcetti said. “In regards to this specific case, I want to say unequivocally that I never witnessed, nor was it brought to my attention, the behavior that’s been alleged. I also want to assure you that if it had been, I would have taken action to stop that.”

The allegations came against Garcetti’s former advisor Rick Jacobs who was accused of inappropriate touching by several men in 2020, according to a report by the L.A. Times.

Garcetti cut ties with Jacobs, but is still accused of knowing what had been happening.

The White House released a statement of support for Garcetti, saying President Joe Biden has “confidence” in him.

“Mayor Garcetti has been clear that he takes any allegations of harassment very seriously and has made clear this type of misconduct is unacceptable in his office in any form,” the White House said in a statement. “He has also said that he never witnessed this behavior nor was told about it prior to the litigation. The president has confidence in Mayor Garcetti and believes he’ll be an excellent representative in India.”

Grassley said he and his staff would be conducting an investigation into the Garcetti allegations and would not vote to confirm the mayor until the investigation is complete.

L.A. COUNTY GAS PRICES INCREASED BY MORE THAN 65 CENTS IN A WEEK

As gas prices continue to increase across the country, Los Angeles County saw an increase of more than 65 cents between March 4 and March 11.

In the span of a week, prices for regular grade gas jumped from an average of $5.152 per gallon, to $5.802 per gallon in Los Angeles, breaking all-time highs with every passing day, according to numbers from the American Automobile Association (AAA).

In California, the average price increased by more than 62 cents, seeing an increase of more than 65 cents across the country, Los Angeles County saw an increase of more than 65 cents.

The most recent surge in gas prices has been attributed to the conflict between Russia and Ukraine, and the U.S. cutting off oil imports from Russia.

“They’re going to go up,” Biden said about the U.S. gas prices on March 8. “Can’t do much right now. Russia is responsible.”

During his March 8 State of the State address, California Gov. Gavin Newsom proposed a tax rebate in response to the increased gas prices.

While the governor did not specify details of what the rebate would entail, he said it would “put money back in Californians’ pockets to address rising gas prices.”

California lawmakers also proposed a bill to suspend gas-related taxes for six months, with AB 1638 being presented by Assembly Member Kevin Kiley.

The bill read that it would suspend the imposition of the tax on motor vehicle fuels for six months, and would take effect immediately. Removing the proposed California fuel taxes would decrease the average price per gallon by about 51 cents.

The bill was voted on and rejected Monday, with Democrat assembly members calling the bill, “political theater.”

TSA EXTENDS PUBLIC TRANSPORTATION MASK MANDATE

The Transportation Security Administration (TSA) will be extending the public transportation mask mandate until April 18.

The Centers for Disease Control and Prevention (CDC) made the recommendation while it works on a “revised policy,” as key COVID-19 metrics continue to decline.

“TSA will work with government agencies to help inform a revised policy framework for when, and under what circumstances, masks should be required in the public transportation corridor,” the CDC said in a press release Thursday.

“This revised framework will be based on the COVID-19 community levels, risk of new variants, national data, and the latest science. We will communicate any updates publicly if and/or when they change.”

The mask mandate applies to guests and employees on airplanes, buses, trains, ships, ferries, subways, taxis and rideshares.

On Feb. 25, the CDC adjusted its recommendation for school transportation, removing the mask requirement for buses and vans in both public and private school settings.

The ruling came at a time when school mask regulations began to soften throughout the country, including L.A. County.

“TSA is making this change to align with updated guidance that no longer recommends universal indoor mask wearing in K-12 schools and early education settings in areas with a low or medium COVID-19 Community Level,” the CDC said in its order. “School systems at their discretion may choose to require that people wear masks on buses or vans.”

LA WEEKLY
BADGES ON SALE NOW!

www.WonderCon.org

April 1–3, 2022 ★ Anaheim Convention Center

WITH SPECIAL GUESTS, INCLUDING:

CHO
LOFTY
STACKPOLE

CLONAN
MAGIN
TARR

CONRAD
NGUYEN
WALKER

EASTMAN
BOWGOODS
WEXER

HALE
ROLLINS
YANG

KUHN
SMITH
YOUNG

TM & © DC

Johnny Dombrowski, WonderCon Anaheim 2022

Scan QR code for instant access

#WCA2022
individual feats of strength and resilience, face danger and meet adversity through the depiction of battlegrounds, revealing how they are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight. They are simultaneously played and re-played with accelerated ways pictures and words inform her most recent video works, which are an exhibition highlight.
SEEKING 18-45 YEAR OLD DAILY SMOKERS FOR A UCLA RESEARCH STUDY. THIS STUDY DOES NOT INVOLVE TREATMENT, NOR IS IT A PROGRAM TO QUIT SMOKING. PLEASE CALL OR EMAIL US FOR MORE DETAILS ON THE STUDY.

CALL TOLL FREE: (888)791-9988
OR EMAIL: glusd.uclastudy@gmail.com
& Ask About the SmOKIng Study
Chef Amber Caudle Is All About Sexy, Nourishing Food

BY MICHELE STUEVEN

After struggling with disordered eating for 30 years, working the 80-hour week of a chef, and being overweight, Amber Caudle thought the answer to the ensuing fatigue and inflammation was to open her own restaurant. It was the healthiest decision of her life.

Together with pastry chef Cindy Van Pelt and Beth Hannemann, she opened The Source Cafe in Hermosa Beach in 2012 and a Manhattan Beach location during the pandemic that has reopened as Nine24 Kitchen.

“I woke up and had the awakening that I wanted to heal myself with food and knew there was a market in the community of other people that wanted to be nourished with food,” Caudle tells L.A. Weekly, in the cozy candle dining room that was designed by a feng shui master, and has 26 dragon figurines buried under the concrete floor throughout the restaurant to encourage abundance, success and good luck. “I only serve foods that I can eat. I’m on this health journey of still healing my body from all the years of havoc the restaurant business has wreaked on me.”

Everything on the menu is dairy-free, gluten-free, organic and local, like wild bison meatballs with almond ricotta, a dreamy wild salmon on top of forbidden rice and carrot turmeric curry and cannellini cashew dip with cassava potato pita and crunchy seasonal market vegetables. Her focus is on organic and biodynamic wines. “You have a couple of glasses of organic wine versus a wine that’s sprayed with pesticides, you can feel the difference,” says the former Mediterraneo chef.

Part of the healing process also included her vision of a women-owned business after years of what she refers to as a male-dominated industry, which can still be toxic and traumatizing at times.

“I vowed that I would never speak to my employees like that,” says Caudle. “I want to speak to my employees the way I’d like to be spoken to. As women, I think we have more compassion and I can be more vulnerable with my team. We get things done because our communication level is amazing. We have a business life coach that we work with, and if we’re having issues, we immediately sit down and work through it together with business therapy. I started coaching my team to co-create together and at the end of the shift said, ‘Hey, what could I have done to make your shift better today?’ and they get to respond. The dishwasher is as important as the general manager. I can’t have anything passive-aggressive going on because it’s going to affect the food.”

She finished two books during COVID. Her cookbook “Sexy Nourishing Food,” with recipes like Bison Bolognese and Keto Flatbread Pizza, comes out next month. “Hungry, Why I F***ing Eat” will be out at the end of the fall and centers on her emotional relationship with food since she was 8 years old, disordered eating, how destructive she was with food in her body, hating herself, as well as an obsession with the scale and body dysmorphia.

“It’s about stepping in and loving yourself,” says the chef, with a healthy and positive glow, behind the bar.
RENO 911! MIGHT BE ‘DEFUNDED,’ BUT IT’S FUNNIER THAN EVER — ITS STARS TELL US WHY

BY LINA LECARO

LA Weekly spoke with Reno’s creators and three of its most popular cast members — Kerry Kenney-Silver, Thomas Lennon and Robert Ben-Garant — during a recent brief but lively Zoom chat about the improvised faux reality show, which built a passionate fanbase on Comedy Central (2003-2009), then was revived years later (2018-2019) before moving to Quibi. After a Paramount+ full series run (2020-2021), then was revived on a smaller ROKU Channel outlet last year, the show is back in episodic form on the ROKU Channel.

Despite moving around, and long breaks in between, the show’s droll themes and deadpan delivery haven’t really changed much over the years. It still pushes boundaries, and it still skewers important societal issues like racism and feminism, while finding humor in sex (straight and gay), politics and human na-

ture. Re-watching old episodes (available on HBO Max, Paramount+ and Comedy Central) then watching new ones, there’s almost zero development in terms of storylines, but there is a funnier and funnier, more-focused approach to the situations as the show progresses, with pertinence to current events playing a stronger role as the world’s woes have grown proportionately and woke culture has made what they do seem more daring.

“The show by nature is almost like a sketch show in the sense that there’s these smaller bites and you’re following the storyline of people, but you can pop in and out at any time,” says Silver, who plays the “Karen”-like cop Deputy Trudy Wiegel. “I would actually say pound for pound, if you look at really old Reno’s… Yeah, definitely there’s some filler. I’m still proud of it, but it definitely has a little bit of filler and like parts that make the hot dog,” Lennon, who plays Lieutenant Jim Dangle, admits. “I think we have gotten better at doing the show. Yeah, it’s certainly more fun to do. Maybe because all the actors, everybody’s like really grown as improv people. You’re also watching characters — everyone’s been playing those characters basically off and on for 20 years. So it’s like, I feel like in some ways, we’re getting a little better at it. I think, maybe.”

“People know each other as well. People know their own character and each other’s character so well, so there’s such a chemistry there that doesn’t come from a writer’s room. It really does come from the cast,” says Grant, who plays Deputy Travis Junior and directs many of the shows. “And we’ve been really lucky that we’ve been given more and more freedom as the years go on.”

While “Reno 911” gets ammo for its most audacious moments from current events, that’s where the realism usually ends. The individual players are intentionally more fluid nature than relatable characters. Still, their arcs and backstories do add new layers to the ensemble’s actions and reactions. There’s definitely a familial ease and flow between the three during our interview. Silver likens the show to “comfort food,” to which Grant interjects “We’re the Flintstones?” All three agree, then Silver chimes in, “There’s no growth but that’s by design.”

“A lot of times people on the show, I’m positive they don’t remember what all their backstories are,” admits Lennon, sharing that his character Dangle got married, had a son and later hooked up with Trudy in the movie - plot points that have never been addressed again. “I mean, there’s hundreds of storylines.”

“Sometimes we sit in the morning briefing scenes and I turn to people, and I’m like, “Wait, are we cousins?” recalls Silver about the fluid nature of the mockumentary’s relationships.

“It’s a rare show that people love and they really don’t care,” adds Grant. “We brought three people back from the dead without even mentioning it. Nobody cares. Which is just great.”

The cast, which also includes Cedric Yarbrough ("Paradise PD," "Bojack Horseman," "The Boondocks"), Niecy Nash ("Clean House," "Claws") and Wendi McLendon-Covey ("The Goldbergs," "Bridesmaids"), enjoys free reign, and each adds their own witty and weird dialog to the basic storylines and scripts. Their gifts for timing and tone allow them to tackle stuff that could easily be off-putting but somehow isn’t, from the Proud Boys to Q-Anon to Ted Nugent (Weird Al Yankovic reprises his role as cocky Trump-nut The Nuge this season). Other guest spots to look out for on “Reno 911: Defunded” include Jaime Lee Curtis and George Lopez.

“Reno 911!” stars also discussed their thoughts on guest stars, tackling controversial themes in the current cultural climate and more, in our full interview. See it in the Entertainment section on LAWeekly.com

“Reno 911!: Defunded” is available to watch for free on the Roku Channel (11 episodes total) with or without a Roku device. https://therokuchannel.roku.com
A
ustralian, L.A.-based electronic artist Alison Wonderland has been having a rough time of it. She's long been open about her battles with depression and the need to focus on her mental health and, much like the rest of us, the pandemic won't have helped.

But the artist born Alexandra Sholler went through a traumatic incident recently, something very bad that she's not ready to talk about but that has obviously and naturally had a huge effect on her life and, in turn, on new album Loner. As was the case with her previous full-lengthers Run and Awake, Wonderland pours her heart and soul into this opus. It's simultaneously devastating and hopeful - always spellbinding and occasionally staggering.

Now 35, Wonderland has seen her career rise dramatically over the past decade, and in the last five years in particular. She's performing at the historic Shrine Auditorium on April 1 (no joke, we swear), within weeks of Nick Cave, Yungblud and Judas Priest – a genuine marker of her current standing. She's come a long way.

Wonderland started DJing and producing in 2008, and she says that she took it seriously from the get-go – it was simply a matter of when the rest of the world would catch up with her.

“It's the age-old thing – there's so many years of hard work before anyone sees anything," she says. “A really pivotal moment for me was when “I Want U” got noticed in 2014. It reached number one on Hype Machine, and then all of a sudden I had done a Diplo & Friends [radio show]. That got me some attention, and then the momentum just happened. Really quickly, people were starting to get me. I had not felt like that before, so I took advantage of that and wrote after the first EP an album
called Run.” That album reached number one on the Billboard dance charts, and then she was performing at Coachella. After years of hearing “no” time and again, she was up and running. “More and more people related to my vision,” she says. “The best advice I can give anyone is always be real, be honest with what you’re doing with your art, only make stuff you love, and it might be a longer road to where you want to be, but keep going because you’re going to hear a lot of ‘no’ before you hear one ‘yes.’”

It was in 2014, the same year that “I Want U” was released, that she relocated from Sydney to Los Angeles. The move actually had nothing to with music, but rather an old flame. The fact that her career took off here was a happy accident. Still, she looks back happily at her time working in her home country. And it wasn’t always about electronic music… “I wasn’t really attracted to the scene when I first got out of school, because I was playing cello,” she says. “I was a classical cellist and I was over in Europe,
and I was more gravitating toward punk and stuff like that. I would go around Europe watching small punk bands play, and then go back and play my cello at the school. It was very weird, because I was completely on my own in that time, but I had crazy experiences and discovered a lot of amazing things about myself. Mainly that it’s OK not to be cool in high school, because when you get out of it, nobody really cares. So it was around the time that I started producing – it was pretty instant for me. I was playing in a punk band in Sydney, and I was also a door girl at the club. Garth Crane, my best friend and manager, said ‘Why don't you do the closing DJ sets?’ He gave me a DJ lesson, and then I became hyper-focused on it.

Wonderland discovered Swedish band the Knife and, later, Scottish DJ and producer Hudson Mohawke, and was obsessed. She says today that there's still a bit of punk in her, but those two artists had a huge influence on her modern sound. She's happy to be here now, describing L.A. as a “melting pot for creatives.”

“It attracts a lot of people who want to be someone or become something,” she says. “So there are a lot of people out there trying to sell themselves and maybe overcompensate. I find the energy with people here sometimes a little intimidating. I don't go out much. I don't get charmed by people who try to sell themselves to me. In Australia, it's much more chill. People don't talk themselves up. They don't have anything to prove. But that's part of a big city that is known as a place where you can make it and be whoever you want. It's a land of opportunity.”

Her new album, as previously mentioned, is stunning. She's found her voice, as things have clicked into place. She spent a lot of time alone during the pandemic, working it out.

“Vocally, I've pushed myself on this album,” she says. “I'm proud of where I've gone as a lyricist. I'm always trying to be better than I was last time. I like the idea of parallels working together. Order/disorder is a big thing for me. Sonically, there's a lot of contrast in the songs. It's an album that I wrote based on something highly traumatic that happened to me, that I'm not quite ready to talk about yet. But I did make a decision to write my feelings out. I chose to do it from an honest place and be as brave as I could. This is 100% the worst thing that ever happened to me, but I refused to victimize myself. I'm going to use this as a way to empower myself. I got stronger, and I think a lot of people could benefit from that.”

With that sense of hope in mind, the single “New Day” makes complete sense. And she'll be bringing it all to the Shrine on April 1.

“I'm super excited about that,” she says. “Obviously I'll be playing a lot of new material because there is an album coming. I'm bringing the production of my Red Rocks show to the Shrine – Temple of Wonderland. So there'll be live musicians, I sing, and it's more of a live experience. We've gone hot on creating visuals and a whole new lighting thing.”

As for the rest of 2022, Wonderland just wants to (somewhat ironically) take Loner to the people.

“I've been inside creating it, and now is the time to play it,” she says in conclusion. “Electronic music translates on a way larger scale when it's live, so I'm really excited to do that.”

The Loner album and “New Day” single are out now. She performs at 8 p.m., on Friday, April 1 at the Shrine Auditorium.
Two years removed from many of the California cannabis industry’s top hitters scrambling back to America on the eve of lockdown so as to not be trapped in Europe, they’re heading back to Barcelona. The past week in Spain is the biggest, annually, on the calendar for Europe’s cannabis enthusiasts and burgeoning industry. It packs everything into a few days, first with the International Cannabis Business Conference’s Barcelona edition and then Spannabis kicks off for the weekend.

People flocked from around the world to see what’s happening in the gem of Euro cannabis. Barcelona took the prize from Amsterdam when the latter increased enforcement on the cannabis industry. Locals estimate there are about 200 clubs operating in a legal gray space similar to the Pre-ICO cannabis clubs of L.A. that really pushed the bar in the early 2000s.

While Americans were thrilled to get back to Europe, the locals were excited to see who was making the trip, including Nat Pennington of Humboldt Seed Company. Pennington taking time away from this time of year is a testament to how big the week in Spain is becoming for the global industry as a whole.

“My daughter gave me a haircut in a hotel room this morning,” Pennington told L.A. Weekly with a laugh. “So I’m off the hill officially now. We’re here in Europe and just love sharing what we’ve been doing for so many years with the world, for the world to experience.”

While Pennington was thrilled to be in Spain, there were certainly some tasks on his mind he left back in Humboldt County, “It’s planting season back home. But you know, you have to step out and share what you do with your passion with the world,” Pennington said. “So just seeing how things are developing over here. More and more countries are opening up. It’s all we can hope for really. We just want people to be able to have cannabis in their lives if they want to extend so far.”

We asked Pennington how much the tastes of Europeans vary compared to the American growers working with his genetics. He generally thought Americans and Europeans were selecting genetics with different things in mind.

“The other thing that’s interesting is I do feel like in California, we’re so kind of focused on THC, focused on really high THC,” Pennington said. “Over here in Europe, there’s been a lot of people that have been interested in our CBD, like more one-to-one type two strains that have both CBD and other cannabinoids, so it’s great to see. Europe is kind of thinking ahead. That’s important to people over here.”

Longtime Cannabis author Ed Rosenthal also made the trip to Spain. He got in a quick word with us in between signing books.

“I’m pretty excited, Spain’s pretty exciting. The laws are in flux here. They’re going to be changing for the better,” Rosenthal told L.A. Weekly.

Rosenthal went on to note the possibilities for Spain in the future look promising given the combination of its climate, soil, and wider love of cannabis. He also was impressed by the way the Spanish government is moving on the issue after all the years he’s watched progress stall in the U.S.

Keep an eye on the web for our full coverage from Barcelona this week.
DANCE CAMERA WEST IS A FILM FESTIVAL FOR THE MOMENT

It’s the innovative cohort’s 20th anniversary, and dance on film is more vital than ever

BY SHANA NYS DAMBROT

When Dance Camera West (DCW) launched two decades ago, the idea of a festival dedicated to the global genre of dance film was an inventive one. Dominated by straightforward, if surprising, documentary and static, if sophisticated, documentation bringing the best of these films together helped solidify and elevate the creative potential of the medium.

Twenty years on, interdisciplinary collaboration, process-based experimentation, accessible technology, and reimagined boundaries are the qualities of the cultural moment — and DCW is still here for it.

The 2022 iteration happens at two Los Angeles venues and online across two weekends beginning March 24, screening the 75 films selected from over 400 submissions (a festival record) in a series of curated feature and shorts programs — the 20th anniversary is the perfect time to take stock of what has changed, and what has stayed steady.

“The leadership has been a series of committed women who also had changing lives of their own to navigate,” says Festival Director Kelly Hargraves — an original founder who went on hiatus and has since returned, and is committed to DCW being a vehicle for inclusivity, collaboration, and material financial support. As she tells L.A. Weekly, “We do this for the artists.”

One big thing that has changed is that according to Hargraves, DCW is seeing far more American and specifically Los Angeles films than ever before. It’s a little counterintuitive; one might think a local festival would grow to become global but, in fact, it’s been the opposite. “One big factor is that we increased our local funding program, and within that we focused on BIPOC and underrepresented artists,” says Hargraves. “The genre used to be mainly rich white European men, and that’s changing, partly because the world is changing and partly by our intention.”
Hargraves works with a selection and awards committee and a cohort of mentors (Cara Hagan, Robin Gee, Roma Flowers and Yolanda Guadarrama) in the development and funding fellowship program who hail from around the country. All women, diverse in ethnicity, age and experience, they are professors, artists and festival directors themselves, and they are forward-looking about representation in the ranks of the creators of these films as well as in the stories those films tell. At this year’s festival, the six films produced by the recipients of the DCW Finishing Fund for Underrepresented Filmmakers (funded by the National Endowment for the Arts) will finally meet their audience.

Truthfully, there are myriad ways in which dance film has the potential for inclusiveness — for example, with spe-
cific regard to age, injury and other kinds of physical challenges. “You can create an impossible world of movement in film,” says Harigraves. “It’s very different from a stage performance,” and that opens up a whole universe of ways for dancers and other artists and craftspeople to participate in the vision. “It’s truly a surreal art form,” she says, “and yes, there are some fantastic documentaries, but there’s a lot more of that poetic cinema, of making room for improvement and discovery in a way that’s not typically what filmmaking is.”

The festival opened on Thursday, March 24 at 2220 Arts & Archives with the premiere of the documentary “Ink & Linda,” chronicling the unique inter-generational collaboration between L.A. street artist Inksap and grand dame of street artist Inksap and grand dame of Linda Lack; followed by an International Shorts program with works from Canada, U.S., Australia, Belgium, France, Germany, Iran, Ireland, Korea, Mexico, Netherlands, Singapore, United Kingdom. All films are Los Angeles premieres, with many world and North American premieres.

Friday, March 25 features the “Undanced Through Prison Walls During a Pandemic,” directed by Suchi Bromfman and Tom Tsai, six dances written inside Norco Prison during the Covid lockdown, by 12 formerly incarcerated and “free world” dance artists conversing on dance and choreography in carceral spaces; again followed by an international shorts program.

Saturday, March 26 highlights include an afternoon of documentaries and stage adaptations, including a family friendly program, and in the evening the world premiere screenings of the DCW Finishing Fund films — works by Letxia Cordova, Marquisa Gardner, Irisha Hubbard, Alyssa Junious, Austyn Rich, and RouRou Ye. March 27 is the all-day streaming program; and Thursday, March 31 to Saturday, April 2, Théâtre Raymond Kabbaz screens curated programs and festival award-winners.

Across the 75 films, about 25 of which as finalists and winners will go on to the touring and Ovid TV screening distribution network, Harigraves is most excited about the depth of creative intersections and conversations. “There’s a true交换,” she recognizes. “From the very consciously high art,” to the exploration of more disruptive, expansive, DIY visions. “It’s all about the artists.”

Tickets: $15/night; $75/weekend; $100 full two-weekend pass. For more information on the artists, programs and events, visit dancecamerawest.org.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21STCP04166 Superior Court of California, County of Los Angeles located at 111 North Hill Street, Courthouse 275 Magnolia Ave. 1st Floor Long Beach, CA 90802. Filed on 12/01/2021 in the matter of Petitioner MARISA TRUJILLO. It is hereby ordered that all persons interested in the said matter of change of name appear as herein above and there to show cause why the petition for change of name should not be granted. Court Date: 02/14/2022, Time: 09:00AM, located at Central Courthouse 111 North Hill Street, Department 36, room 515, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: CAMILA ROSE CARDENAS TRUJILLO to: ROSE CARDENAS TRUJILLO. Now, therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four successive weeks before the matter is set for hearing of said petition.

THE COURT ORDERS that all persons interested in this matter appear before this court on the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name change described above must file a written objection that includes the reasons for the objection as least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.

NOTICE OF HEARING: Date: February 28, 2022. Time: 10:00AM. Dept: 74. Room: 753. The address of the court is same as noted above. A copy of the Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county. LA WEEKLY. Notice: January 10, 2022. Hon. Michelle Williams, Court, Judge of the Superior Court.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21STCP04166 Superior Court of California, County of Los Angeles located at 111 North Hill Street, Courthouse 275 Magnolia Ave. 1st Floor Long Beach, CA 90802. Filed on 12/01/2021 in the matter of Petitioner MARISA TRUJILLO. It is hereby ordered that all persons interested in the said matter of change of name appear as herein above and there to show cause why the petition for change of name should not be granted. Court Date: 02/14/2022, Time: 09:00AM, located at Central Courthouse 111 North Hill Street, Department 36, room 515, Los Angeles, CA 90012. And a petition for change of name having been duly filed with the clerk of this Court, and it appearing from said petition that said petitioner desires to have his name changed from: CAMILA ROSE CARDENAS TRUJILLO to: ROSE CARDENAS TRUJILLO. Now, therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as herein above then and there to show cause why the petition for change of name should not be granted. It is further ordered that a copy of this order be published in the LA Weekly, a newspaper of general circulation for the County of Los Angeles, once a week for four successive weeks before the matter is set for hearing of said petition.

THE COURT ORDERS that all persons interested in this matter appear before this court on the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name change described above must file a written objection that includes the reasons for the objection as least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.

NOTICE OF HEARING: Date: February 28, 2022. Time: 10:00AM. Dept: 74. Room: 753. The address of the court is same as noted above. A copy of the Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county. LA WEEKLY. Notice: January 10, 2022. Hon. Michelle Williams, Court, Judge of the Superior Court.