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THE HIDDEN FRANKLIN CANYON ORANGE GROVE MOVES FOOD FORWARD

MINISTRY'S NEW ALBUM SPLITS BETWEEN NEW AND NOSTALGIA

THE WORLD OF CHROMASONIC IS BUILT OF PURE LIGHT AND SOUND

A TEAM OF ARTISTS USE TECHNOLOGY TO IMMERSE THE BODY AND ACTIVATE CONSCIOUSNESS **BY SHANA NYS DAMBROT**

L.A. CITY COUNCIL VOTES TO LIFT INDOOR VACCINE MANDATE

A citywide COVID-19 vaccine verification order that was set back in October of 2021 will no longer be in effect after the L.A. City Council voted to lift the months-long mandate.

BY ISAI ROCHA

The L.A. City Council voted to lift its indoor mandate where patrons were required to show proof of COVID-19 vaccination to enter public indoor settings such as restaurants and bars.

In a 13-1 vote, the council enacted an urgency clause, allowing the mandate to be officially lifted as soon as Mayor Eric Garcetti signs the measure, waiving the 30-day waiting period.

The only dissenter was councilman Mike Bonin, who expressed concern over the most recent Omicron subvariant and did not feel the mandate should be lifted. Council President Nury Martinez responded by saying the mandates may be revisited if necessary, as the city learns "to live with this pandemic."

The mandate was one of the most restrictive in the country, and previously affected most public indoor businesses such as bars, restaurants and gyms.

Although businesses are no longer required to ask for proof of COVID-19 vaccination or a negative test, it is still an option if the establishment chooses to continue the practice.

L.A. County has now lifted all of its public indoor and outdoor vaccine mandates, aligning itself with the state of California Health Officer Order; however, the L.A. County Supervisors have not decided if county employees, such as the Sheriff's Department, will be terminated if not fully vaccinated.

INDOOR MEGA EVENT VACCINATION MANDATE OFFICIALLY LIFTED IN L.A. COUNTY

As of Friday, April 1, the Los Angeles County mandate requiring proof of COVID-19 vaccination or a negative test for indoor "mega events" is no longer in effect.

With the lifting of this order, both indoor and outdoor mega events in Los Angeles County no longer require guests to show proof of vaccination, as the order for outdoor mega events was lifted in February.

"As multiple COVID metrics continue to decline, the state is lifting the requirements for vaccine and test verification at indoor mega events starting April 1," L.A. County Public Health said in a March 22 press release.

While arenas, theaters and other venues with a capacity of more than 1,000 may choose to continue asking for proof of vaccination, it will not be through order of L.A. Public Health.

The city of Los Angeles also aligned itself with the county, having its own indoor mega event mandate lifted, as well.

Crypto.com Arena and the Microsoft Theater, both venues that are owned by the Anschutz Entertainment Group, have already announced that they would no longer ask for proof of vaccination for their upcoming events.

"Ticketed guests are no longer required to show proof of vaccination or a negative COVID-19 test to enter Crypto.com Arena," the updated Crypto Arena policy reads. "Remember, if you're not feeling well, please stay home!"

L.A. County has recorded the lowest average of daily COVID-19 cases since July of 2020, according to L.A. Public Health Director, Dr. Barbara Ferrer.

Ferrer also noted that while the COVID-19 cases have declined by the thousands since the January Omicron variant surge, which saw daily cases reach more than 40,000, there has been a recent "leveling off" of cases, with L.A. County no longer seeing significant declining numbers.

"Although case rates of COVID-19 are lower now than during the surge in L.A. County, we do need to be prepared for the possibility that BA.2, or some other variant of concern, could require additional interventions and mitigation," Ferrer said during a media briefing Thursday.

TSA IMPLEMENTING NEW GENDER-NEUTRAL SCREENING PROCEDURES

New gender-neutral screening procedures will take place at airports through updated technologies and processing options, according to the Transportation Security Administration (TSA).

TSA said it would begin upgrading its Advanced Imaging Technology (AIT), which most passengers pass through during the security process, with a more accurate machine that removes gender-specific scans through a more advanced algorithm. The new machine would also decrease the need for passenger pat downs.

"On this internationally recognized day for the transgender community, TSA is proud to announce significant initiatives as a direct result of close partnership with community stakeholders," TSA Administrator David Pekoske said in a statement, Thursday. "Over the coming months, TSA will move swiftly to implement more secure and efficient screening processes that are gender neutral, as well as technological updates that will enhance security and make TSA PreCheck enrollment more inclusive. These combined efforts will greatly enhance airport security and screening procedures for all."

TSA PreCheck also will give the option for passengers to select from an "X" gender marker when applying for the precheck offerings. Passengers also may retroactively change their gender selection for upcoming travel.

The new measures are part of a collaborative effort between the TSA, the Department of Homeland Security (DHS), Customs and Border Protection (CBP), and the Biden-Harris administration.

"DHS is committed to protecting the traveling public while ensuring that everyone, regardless of gender identity, is treated with respect," DHS Secretary Alejandro N. Mayorkas said in a statement. "The new measures announced today are part of a whole-of-government effort to promote equity and inclusion in all our programs and processes. We are proud to work with our interagency partners on this effort and look forward to rapidly implementing these changes to better serve the American public."

In February, checkpoint officers were instructed to no longer consider gender while validating passenger identification. Airlines also have worked with the TSA to integrate "X" gender options for its passengers.

The $16.8 million funding for the TSA upgrades will come from the 2022 Omnibus Appropriations bill.

CANNABIS

FEDERAL CANNABIS LEGALIZATION CLEARS THE HOUSE

The House of Representatives has voted yes on the MORE Act. It faces a stern test in the Senate.

BY JIMI DEVINE

PHOTO BY ELIJAH MEARS / UNSPLASH

No matter where the MORE Act heads from here, it's a step in the right direction.

It's not perfect. But little is in life. Some point out it's extremely unlikely to pass the Senate this time around. They're probably not wrong, as much as we would like the conversation to be different.

That doesn't mean the Marijuana Opportunity Reinvestment and Expungement Act's second win in the House of Representatives isn't a signal of intent for where things are heading in the national legalization debate. Few states can appreciate the time it takes to move the chains on cannabis on the hill in Washington. Especially when you're talking about taking something off the Controlled Substances Act's list of scheduled narcotics like the MORE Act would. But cannabis advocates have always been in it for the long haul.

In 2001, New York Congressman Maurice Hinchey introduced an amendment in hopes of changing federal enforcement policy on medical marijuana. The language in the amendment was designed to prevent the U.S. Department of Justice from spending any money enforcing the federal marijuana laws.

That first time it didn't even get a vote. Longtime Southern California Congressman Dana Rohrabacher would join the fight two years later, just over halfway into his 30-yeat career in our nation's capital. The pair would get the effort to a vote on the floor in 2003, but it would fall short.

The effort to stop the feds from kicking in patients' doors would fail six more times in the House. It would evolve into the Rohrabacher-Farr Amendment and pass in 2014 when it was tacked on to an appropriations bill. Senators Rand Paul and Cory Booker introduced companion language in the Senate and President Obama later signed it into law. Obama's DOJ had sent rounds of letters threatening dispensary landlords and kicked in the doors at Oaksterdam just a few years prior.

So when those who saw the perils of just trying to protect the sick see people cast the MORE Act in a negative light before it has even taken only its second L, it's laughable. Cannabis has proven a wildly incremental progression. This win will prove another important step along the way, even if the MORE Act's vision doesn't come to complete fruition in 2022.

One of the people in congress who helped protect patients was Rep. Earl Blumenauer. Now, all these years later, he serves in the leadership of the Cannabis Caucus.

"As we mark fifty years of the devastating war on drugs it is past time for Congress to catch up with the public and majority of states who have legalized some form of cannabis, and pass legislation to decriminalize the adult-use of recreational cannabis," Blumenauer said in a statement following the win. "The MORE Act decriminalizes cannabis at the federal level and provides restorative justice for communities which have suffered from the disproportionate and deliberate enforcement of cannabis prohibitions. Today's vote to pass the MORE Act in the U.S. House of Representatives is one step to ending the deplorable, misguided war on drugs. It is also a critical turning point."

Among others celebrating the news is the nation's oldest cannabis reform group NORML.

"This vote is a clear indicator that Congress is finally listening to the vast majority of voters who are sick and tired of our failed marijuana criminalization policies and the damage they continue to inflict in communities across the nation every day," said NORML's Political Director Morgan Fox. "It is long overdue that we stop punishing adults for using a substance that is objectively safer than alcohol, and that we work to address the disparate negative impacts that prohibition has inflicted on our most vulnerable individuals and marginalized communities for nearly a century."

Fox went on to call on lawmakers to use the opportunity to take bipartisan action.

"The time has come for federal lawmakers to put aside partisan differences and recognize that state-level legalization policies are publicly popular, successful, and are in the best interests of our country," Fox said. "Now that the House has once again supported sensible and comprehensive cannabis policy reform, we strongly urge the Senate to move forward on this issue without delay."

CINEMA SLUSH: REVIEWS OF THE MARCH MOVIES WE'RE STILL THINKING ABOUT

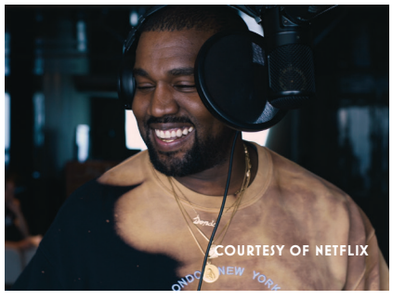
Including *Phoenix Rising, Jeen-Yuhs, Mater, Studio 666, Fresh,* and *Turning Red*

BY LINA LECARO

Evan rachel wood
Phoenix Rising

March was a mixed bag for movies and docuseries. Many of them sought to do more than entertain - they hoped to make us consider their subjects in different, often deeper ways. From an animated take on adolescence to the horrors of rock n' roll and dating, to intimate takes on two of music's biggest names, these are the films that made the biggest impact on streaming services and in theaters.

Jeen-Yuhs- A Kanye Trilogy (Netflix)



Netflix's three-part docuseries should have marked a redemptive moment for Kanye West, showing how talent, and faith in that talent, as well as a mind-blowing level of determination, can actually make your dreams come true. But the timing couldn't have been worse. He was cyberbullying his ex, Kim, and her new boyfriend, Pete Davidson, at the same time the three-part series was rolling out, ultimately earning suspension on Instagram. It was hard for a lot of us to give the rapper the credit he was due, while he was having mentally unbalanced fits online, which was just the latest in a long line of inappropriate and narcissistic behavior throughout his career. The series limply makes a case for this behavior as an overt aspect of his brilliance, but whether or not it succeeds depends on how you feel about the artist to begin with. Co-directed and narrated by Ye's longtime friend and collaborator Coodie Simmons along with cohort Chike Ozah, Jeen-Yuhs is an intimate portrait by the figurative fly on the wall, and there's a lot in it that feels special, even historical. From the early days when the cherubic-cheeked Chicagoan was trying to get signed (and taken seriously as a rapper beyond producing) to the creative process and post car crash struggle that led up to The College Dropout and "Through the Wire," to Grammy sweeping moments and beyond. There's a lot to marvel at in the footage, running over a couple decades, and it's almost enough to turn a hater into a fan. Almost. The scenes with his mother, Donda, are the best, conveying the deep connection between mother and son. She was his biggest supporter, but she also was honest enough to check his ego when necessary. "The giant looks in the mirror and sees nothing," she tells her son early on, explaining how self-reflection can get lost in fame's haze. Later, at the rapper's epic listening party/fashion show (with his wife, daughter and famous extended family in attendance wearing fur and jeweled ensembles designed by him), mama Donda's words come back, not to haunt, but to remind the rap superstar of where he came from. It's also the purpose of Jeen-Yuhs as a bio-doc, to remind all of us of his journey to, well, genius. The doc does a good job in this regard, but it's not enough to make Ye look like a good person. Clearly, Coodie's camera does not lie.

Fresh (Hulu)

Noa (Daisy Edgar Jones) is having some bad luck with love, especially when it comes to online dating and hookup apps. So when she meets a great guy in real life, in a supermarket no less, her story feels like a fairytale come true. Finally, a funny, nice, normal guy. Steve (Sebastian Stan, in a role that's markedly different, though so less unlikeable, from his take on Tommy Lee last month) seems too good to be true – to Noa's bestie and to the viewer. The film's sense of dread never lets up, and when we finally understand the true nature of what Noa has gotten into, it's both bizarre and believable. The film's title kinda gives it away, but if you haven't seen Fresh yet, let's just say it'll remind you of Hannibal with a dash of American Psycho. As he did in Midsommar, cinematographer Pawel Pogorzelski gives the movie a bright, slick look while director Mimi Cave makes the most of her actors and the writing, which borders on corny at times, but seems intentionally so. Most of the reviews out there liken this one to a cautionary tale about modern dating, but that's a stretch. Fresh is a reminder that putting yourself out there in any form, especially if that entails trusting a stranger, can bite you in the ass…. literally.

Phoenix Rising (HBO Max)

When Evan Rachel Wood became an activist working to extend the statute of limitations for reporting sexual assault, it was clear to anyone with eyes and ears who her alleged abuser was. Wood had been in a relationship with Marilyn Manson (MM) since 2006 (she was 18, he was 37) and near the end of their tumultuous union, he publicly said very disturbing things about wanting to kill her. Phoenix Rising details her claims of grooming, love bombing, and physical and mental abuse from the rocker, whose real name is Brian Warner. It's a very tough watch, especially if you were ever a fan of Manson's music or image in any way. Anyone who's gone through sexual abuse or abusive relationships in general may need to steer clear altogether, regardless of fandom. It's that traumatic, and that's the point. Wood shares in uncensored detail, not only what she went through during the relationship, including on-screen rape in MM's video for "Heart Shaped Glasses," but the aftermath as well – the going back to her abuser, the processing and acceptance of what happened, and the fight for accountability. In part two, it's about actually getting the courage to name him as the person who did all the terrible things she'd detailed in her fight, and calling out the manipulations of a man who made shock rock his brand to the extent that it was hard to discern when the depravity was actually real and not some performance art-style statement on PC culture or censorship. We've interviewed and written about Warner a few times, extensively in 2012. However 'no-duh' it might sound, he was a completely bonkers interview. Maybe the weirdest we've ever conducted. Can't imagine what he'd be like in a relationship, but thanks to Wood, we know now, and it's horrifying. In this well-laid out doc, Wood's earnestness and Manson's own words via his autobiography make a potent case for reconsideration of his actions on stage and off. The rocker denies the claims made in the film and responded to its release with a defamation lawsuit against Wood, which has yet to move forward.

Turning Red (Disney+)

Animated films with a message are having a moment, and led by Encanto, Disney's making sure they don't lose their whimsy. In Turning Red, an Asian teenager living in Canada discovers that along with the usual changes and problems of puberty, she transforms into a giant red panda whenever she gets upset or excited. Meilin Lee (Rosalie Chiang) is a somewhat hyperactive 13-year-old girl with a tight-knit group of friends, all of them consumed by crushes on the boy band 4*Town that will soon be playing her town. Her family owns a temple in Toronto, which welcomes tourists with tales of the deity, "the red panda." Soon she realizes it's more than a myth. Meilin's mother Ming (Sandra Oh) reveals that like she, and her mother before her, the young girl will go through something big in order to become a woman and the only way to control it is to stifle herself and her desires, basically. Yes, this one is metaphoric as f*ck. Directed by Domee Shi, the film succeeds in conveying the emotional turbulence of adolescence and the burden women face once they realize they're gonna bleed every month, but ultimately it's a turn-off due to the mom character, who is so over-the-top protective, we found ourselves yelling at the screen for her to back off, several times. It's hard to watch Ming's messy and just mean mothering, even when the movie tries to redeem her with backstory. Still, Turning Red is great to look at, especially the panda, whose cuteness quotient is so big, it becomes a plot point.

Master (Amazon)

The racially-charged horror of Master made an impression last month, not so much because of its compelling story, but thanks to its strong performances. Regina Hall plays Gail Bishop, the first Black "master" of a predominantly white New England learning institution. When Jasmine (played by Zoe Renee) moves into the dorms and gets "the room," -a rumored haunted space- the story of a racist witch ghost and her menace unfolds. The white witch is known to drag (Black) victims to Hell. Mariama Diallo's film earned raves at Sundance this year for its subject matter, cast and clever premise, and it resonates in the current climate of controversy and conversation about Critical Race Theory and Affirmative Action. It's not really scary per se (the reality people of color live with daily is what's truly horrifying), but most of its points land hard. Still, one wonders what a filmmaker like say, Jordan Peele, might have done with the material in terms of tone and more nuanced ways of presenting terror alongside satiric cultural commentary.

Studio 666 (On Demand)

The Foo Fighters horror movie is as gory yet good-natured as any fan of the band might expect. It won't be winning any acting awards, but then again, neither did any of the classic scary flicks it was obviously inspired by, from Evil Dead to Scary Movie. Though some have remarked that it's a morbid experience now that drummer Taylor Hawkins has passed away, we don't think so. The Foo Fighters (Hawkins, Pat Smear, Nate Mendel, Chris Shiflett and Rami Jaffee) share a brother-like ease and humor that invites the viewer into their rock n' roll world, and watching the band members weave their very own wicked flick into reality is a lot of fun. It remains to be seen what will come of the band, but if it ceases to exist moving forward, this joyful piece of spooky shlock rock sees them at their most delicious and devilish (literally). When the Encino house the band set up to record their latest album starts to exhibit creepy phenomena, it's a bit disconcerting, but mostly it's a tease for what we know will be some good old-fashioned low-budget fiendom, complete with demonic possession and nasty kills. Directed by BJ McDonnell, Studio 666 offers cameos and bit parts by everyone from Whitney Cummings to Lionel Richie, and some droll humor about bands, rockstars and success. Nothing here is meant to be taken too seriously and even the bloodiest scenes come off more comic than actually creepy. Ultimately, it's the bond between band members that feels most real ('cause it is). Harkening to rock n' roll horror connections of yore, from Iron Maiden to Kiss, and expanding on the Foos highly watchable music video turns, the hellish hijinx of 666 isn't for everyone, but it's exactly the killer camp it was intended to be. LA

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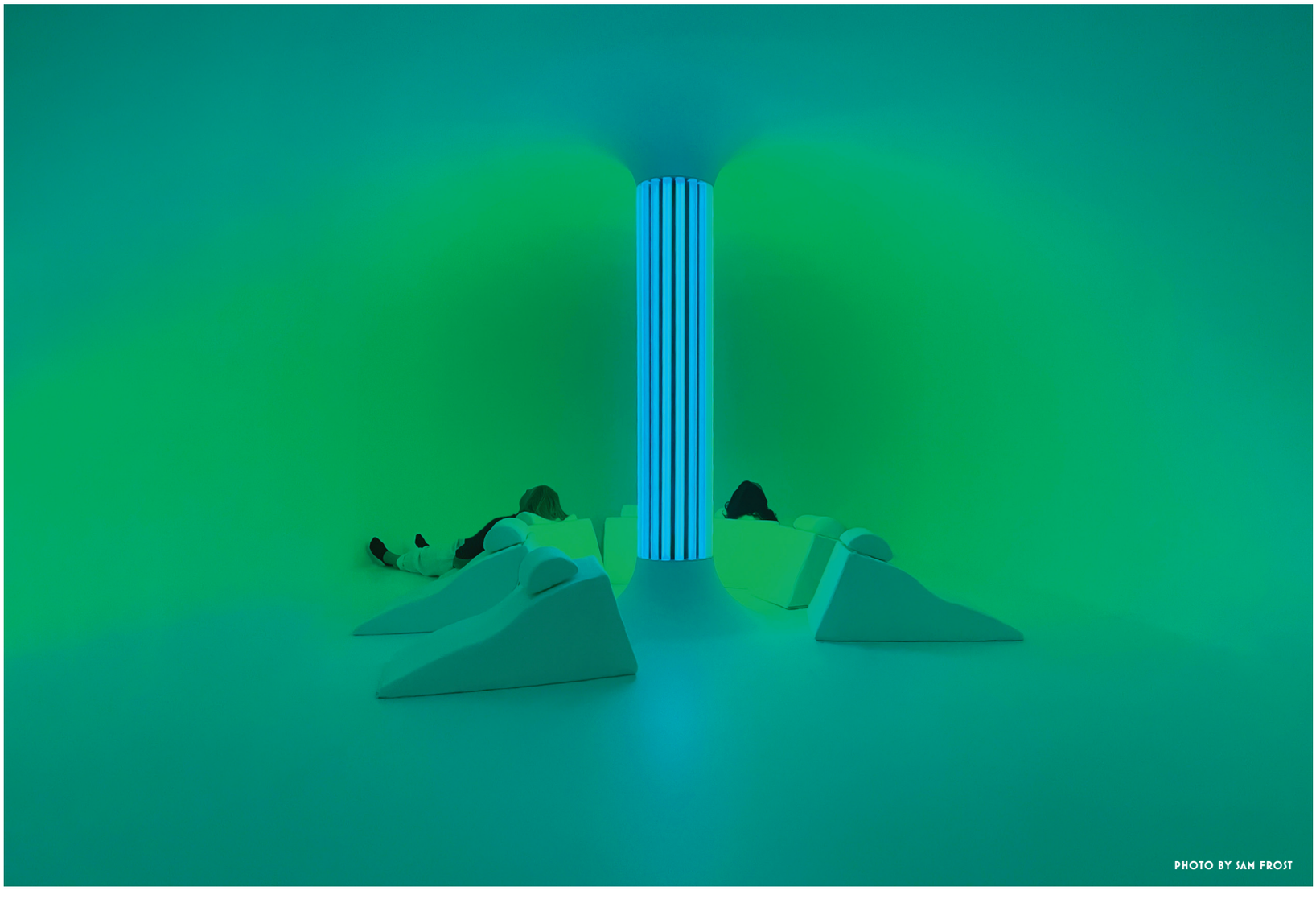


PHOTO BY SAM FROST

THE WORLD OF CHROMASONIC IS BUILT OF PURE LIGHT AND SOUND

A team of artists use technology to immerse the body and activate consciousness

BY SHANA NYS DAMBROT

Don't let the word immersive scare you, Chromasonic's experiential environments are not here to overwhelm you. Steadying rather than dizzying, the walk-in abstract color-field star-chambers are constructed of pure light and ambient sound. A post-algorithm update to the Light and Space movement, but with proprietary synesthetic technology and a mission to harness the power of art in elevating empathetic consciousness, Chromasonic experiences transcend spectacle and head straight for the universe inside. L.A. Weekly sat down with the team behind Chromasonic to learn more.

The studio's founders are noted installation and multimedia artist Johannes Girardoni, and internationally acclaimed musicians and sound artists Orpheo McCord and Joel Shearer. Alone and in tandem each of them have pursued paths that converged at the intersection of light and sound made physical, wondering what it would be like to express color and sound as a single expressive act. After four years of figuring it out as a team, they created a real-time, sensory technology called Chromasonic Refrequencing, which translates music into both an abstract soundscape and an organically, algorithmically synced composition of pure color-saturated light — and deploys this magic through the very walls of the architectural spaces that contain it. You are not watching a projection or listening to a soundtrack — you are filled

PHOTO BY JULIA GIRARDONI

PHOTO BY CHROMASONIC

Entry

PHOTO BY SAM FROST

Chromasonic Field Study

PHOTO BY CLAIRE JANTZEN

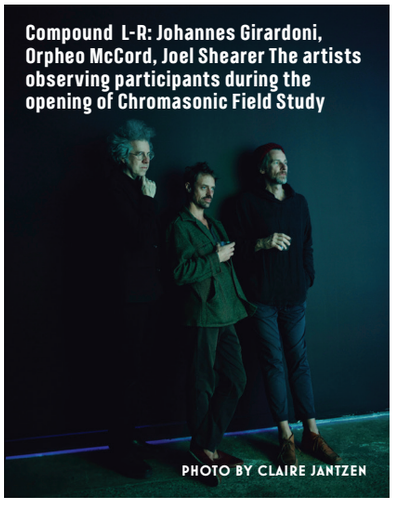

Compound L-R: Johannes Girardoni, Orpheo McCord, Joel Shearer The artists observing participants during the opening of Chromasonic Field Study

PHOTO BY CLAIRE JANTZEN

with the light, you are inside the speaker, everything is one thing.

Right now, Chromasonic has two projects open in Los Angeles, and one imminent in Telluride, Colorado, deep inside the heart of an actual mountain. It's a long story. In Venice, adjacent to their studio, Satellite One is a more-or-less permanent installation in the form of an intimate capsule, with a hint of Kubrick energy to its design. About a dozen people enter and are treated to an energy cleanse and chakra tickling mental reset as powerful as any drug, and with just as much mystery, but no hangover. At the Compound in Long Beach — a progressive, healing-oriented arts center — Field Study is installed through June 14 and offers a large-scale, walk-in, more casual come-and-go experience based on the same principles, but with endless room for spontaneous shared experience.

"Satellite One is a personal inward experience," says Johannes Girardoni. "Sensory Field, which is the ambitious public project we are planning for later this year, will be on a very different scale. What Compound is helping us to do in Field Study is literally to study what happens when we open the core Chromasonic experience to a crowd setting. This applies not only to the logistics of engineering and design, but also to the response of the participants. When we first learned of Compound, we saw that their mission statement kind of reads like our mission statement. It's really about connecting art in a potent way to help shift consciousness. And that's at the core of what we're ultimately trying to do."

Joel Shearer explains, "The expansion of the studio goes back to Telluride, actually. We got asked to speak at the Original Thinkers conference, and at that point we had been singularly focused on creating our idea for a two-story playable sound instrument for 250 people. Well, in Telluride, they had a decommissioned limestone mine just outside of town that they'd been wanting to activate; it's an eight-minute walk down into this center of the mountain. And so we did it. We did a light and sound immersion suspended in the middle of all that darkness. It was supposed to be for just one weekend during the conference, and we had about 500 people through. And we were so touched by how people were choosing on their own to interact and to experience the installation. People would sit down, lay down, stare up between the walls; they would walk through, and people would watch it from the outside and others would watch it from inside. Strangers were coming together from one end to the other, hugging in the middle. I mean, I'm getting chills thinking about it."

"There were dancing silhouettes through the scrims and people, strangers even, were really experiencing each other through their shadows," says Orpheo McCord. People were even seen putting their cellphones away — voluntarily. And they experienced the same thing with Field Study at Compound. "As soon as they open the blackout curtains and enter the space, everybody — almost every single person — would go into silence and presence."

"Everybody chose to do it differently," says Shearer. "People sat in the middle. There was a cuddle puddle in one of the nodes. There was one guy that was just standing with his hands up to the light. There was another kid that was walking through each of the rooms, interacting with the different people. Some chose to stand still, to sit and go through the journey of it. Folks sat and meditated…"

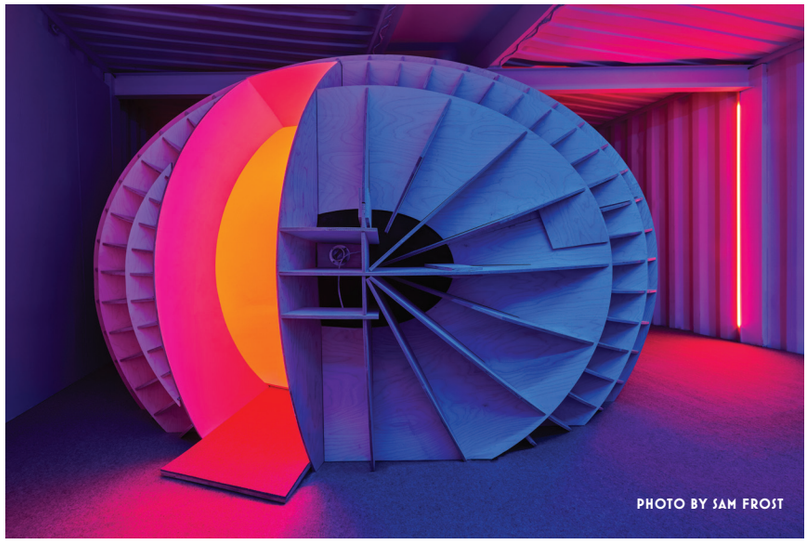
It was after Telluride that they had understood that there were different ways to iterate their idea, and that's when they created the in-situ platform, so that the site-responsive armature could be applied in all kinds of locations and at different scales. "Because of that weekend and through a fund of the NEA, Fluid State is now going to be a permanent installation in Telluride," says Shearer. "So, we took all of that back to Venice, back to our brainstorming, and created the in-situ platform with the intention of increased accessibility to the work."

"So you can imagine, Field Study is four 'nodes,' like chambers, around a central courtyard kind of space, and we're learning so much about scale and programming for Sensory Field, which is going to be up to 40 nodes in a grid, over let's say 8 to 10,000 square feet. As each node is its own autonomous sound and light source, we're really thinking of it as a very spatial experience. And as Johannes is saying, it's very material in the sense that we're elasticizing the architectural space, treating it as a medium and material in itself. And as you're moving through the sound and light, you're going to feel that spatially in the body. It's not going to just be a visual experience. You're going to feel it," says McCord.

This is just the kind of thing many of the Light and Space artists were after in their works — from the meditative yet communal spaces of James Turrell to the more psychedelic light-flooded chambers of Carlos Cruz-Diez, but as Girardoni explains, there are crucial differences as well. "As it relates to Light and Space and all the important work that that generation did and is still doing, you know, we're in a very different cultural context now. We are living in a culture that is permeated by technology, and everything around us is sensing us as well. Right? Our phones are sensing us right now, all the time. And so that's having cognitive impacts on everyone, individually and collectively. Our work is really premised on the realization that we are not the only sensate beings anymore. Where the Light and Space movement is really kind of about activating your own reality, the new reality is that we are not the only ones. And we as artists need to confront this idea of what it means when an external system perceives us? This feedback loop is the new cultural reality for humanity," says Girardoni.

"We all have such a pure relationship to the power of light, color and sound," says McCord. "When you remove all of these structures of narrative and expectation, and you put people in these environments where they get to simply have that rich experience of color, that allows for a real state of presence to come through."

Even the music is abstracted to avoid unpredictable, finite associations to distract from the purity of sensory fusion. "When we're creating the sound source for any of our platforms, we're using analog instrumentation, the initial source of sound would be a piano or a marimba or a guitar or even a voice. We manipulate that sound in an organic way to get it to a point where you, the participant, can't identify it as a piano or a guitar, because, again, that will trigger a whole narrative association story.



That's what the brain does. And that's how we navigate the world. But to create these environments where we get to move out of those spaces and experience our presence, our pure presence and consciousness. It is beautiful. And if we can harness technology to do that then, so much the better. Fight fire with fire, as they say," says McCord.

"If you can create an environment where people can just settle back into themselves, and do that together, profound shifts happen," says McCord. "People will walk away from that environment feeling that shift. In environments where you remove any kind of story, where you get to just exist in a heightened present state and allow the somatic intelligence to come through, in community, I personally feel that is the purest way to move through all these blockages of pain and anguish that we as humans experience." This feels especially urgent and true in light of the last two years and now the last two months of global trauma, isolation, and the broader decay of empathy. Maybe a space where we can just simply exist together on a field of light and sound, for just a little while, is exactly what we need. And this is what the team means when they speak about the healing power of art.

"Amplifying the ability to create presence in ourselves," says Girardoni. "I think without that, we're lost. We will be lost. The future is lost. So this work is really founded on being a change agent and disruptor to the technological systems that have evolved today. We want to use the potency of art to be in service of that."

Head to chromasonic.com for more information and tickets to visit their current installations. Follow the team on IG @Chromasonic for the latest news on upcoming projects.

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THE HIDDEN FRANKLIN CANYON ORANGE GROVE MOVES FOOD FORWARD

BY MICHELE STUEVEN

Food Forward volunteer

BY MICHELE STUEVEN

In a hidden canyon in the heart of Beverly Hills, just a stone's throw from where little Ronnie Howard skipped barefoot in the opening credits of The Andy Griffith Show, one of L.A.'s oldest existing orange groves has provided 180,000 pounds of free produce to local service organizations since 2010.

The Los Angeles Parks Foundation (LAPF) together with Food Forward has begun the seasonal process of harvesting oranges from about 246 trees in the Franklin Canyon Orange Grove, which will then be distributed to the community via local agencies and food banks, including MEND, Mutual Aid Action Los Angeles, Seeds of Hope, Project Angel Food, and North Hollywood Interfaith Food Pantry.

One of L.A.'s last orange groves, the orchard sits on Department of Water and Power (DWP) land, which the agency has owned since it built the Franklin Canyon Reservoir above the property.

"In 1950, Los Angeles county accounted for more produce than any other single county in the United States," LAPF Executive Director Carolyn Ramsay tells L.A. Weekly during a recent harvest with 40 volunteers. "This was a typical property in Los Angeles at the time. The DWP needed to create a reservoir in the growing urban environment and Franklin Canyon reservoir was built. The grove was really just ignored, a forgotten remnant. Slowly, water started leaking down from the reservoir and kept the trees alive and producing for 40 years."

A combination of original mature and newly planted orange trees, LAPF with the help of The David Bohnett Foundation has taken control of the city-owned grove, maintaining it, and together with Food Forward, harvests fresh produce that would otherwise be wasted by rotting on the trees. The Franklin Canyon Orange Grove last year produced 70,000 servings of oranges – mostly navels, with some Valencias – that were harvested and given to people in need.

"This season we've already picked well over 10,000 pounds of fruit and the trees are still dripping with oranges," says Samantha Teslik, Food Forward's Associate Director of Community Programs as she loads the truck. "Depending on the season, anywhere from 8,000 to 25,000 pounds of fruit is picked on site here. With the current pandemic, the demand from the pantries is higher than ever."

The Los Angeles Parks Foundation was created during the economic downturn of 2008, when Barry Sanders, who was the chair of the parks commission, took one look at the city's park budget that had just been slashed and rallied for a much-needed parks foundation like the library foundation. He and Judith Kieffer established the organization that has since then raised $42 million dollars for direct improvements to LA city parks. That's included everything from installing fitness equipment and buying sports uniforms for kids whose families can't afford it. The foundation is currently installing a new playground in Ramon Garcia rec center in Boyle Heights with three play areas, as well as a skate park in Watts. LAPF raises the funds and then manages the installation of the project.

"There are 450 parks in LA, and they all need help," says Ramsay, who also is currently working on restoring the 138-tree original olive grove at Barnsdall Art Park. "They all need assistance in some way. A park director's printer will break and they'll call us for help; there are just a thousand teeny tiny needs they have. During Covid, they were operating alternative learning centers for kids who didn't have Wi-Fi at home and needed to connect to school. They ran homeless shelters in some rec centers to help prevent the spread of the virus in the most vulnerable populations, and as evacuation centers during the fires. The parks department serves as the emergency services vehicle for the city of Los Angeles, so we support all of those initiatives, too."

Volunteers for the popular Franklin Canyon harvest are recruited online and anybody over the age of 5 is able to participate. The picks are from one and a half to two hours, in groups of 20 to 50, and directly after the fruit is picked, it's either delivered to or picked up by the service agencies.

"We intentionally time it so we're ending when people are still on a high, just starting to get a little bit sweaty and tired, but leave wanting more and anxious to come back," says Teslik. "We've already been here four times this season and will be back several more times to harvest the Franklin Canyon orchard. We keep it short and sweet, so people will have a really good time."

To volunteer in one of these special harvests or donate from your own backyard, go to Food Forward.

INDUSTRIAL COMPLEXITY

Ministry are splitting their set between new and nostalgia

BY BRETT CALLWOOD

Al Jourgensen

PHOTO BY DERICK SMITH

Ministry mainman Al Jourgensen can be an intimidating soul, at first glance. With his lengthy dreadlocks and face full of piercings, and a stare that can burn through lead, his stage demeanor is pretty intense.

In conversation though, he's warm and super-friendly, blessed with a hearty laugh. When we begin this interview by sympathizing with Jourgensen because he has a day of press booked, he responds with, "Being a promosexual is a very difficult job." You've simply got to love him.

It's been a weird couple of years for Ministry, as it has for everyone. They were due to go out on tour to celebrate the 30th anniversary of the *Mind is a Terrible Thing* to Taste album when the pandemic hit. Now, that album is 32 years old and the *Psalm 69* album is celebrating its 30th year. And on top of all that, they released a phenomenal new album, *Moral Hygiene*, which is, in this writer's humble opinion, their best since the aforementioned *Psalm 69* masterpiece.

But now they're back on the road, making up for lost time. Their show at the Anaheim House of Blues with Corrosion of Conformity and the Melvins will be their first in SoCal since they performed at Slayer's final show at the Forum at the end of 2019.

Moral Hygiene cover

"Yes, it's been almost two and a half years," says Jourgensen. "Quite the journey since our little imposed quarantine lives that we've partaken in. I managed to get the equivalent of almost two, two and a half albums done just by being in enforced imprisonment through quarantine. Believe me, I'm not complaining, but I have a studio in my house so, OK, there's nothing to do – let's just be creative for a couple of years. It's worked out well, but I'm really looking forward to getting back on the road, which I never thought I'd say, but here we are."

Yep, Ministry made lemonade out of lemons. And in *Moral Hygiene*, they made the sweetest of elixirs.

"I knew when we were done with that, that OK, this is a good one," Jourgensen says. "This is a keeper. After 15 or 17, there's probably maybe four or five keepers. This is in the keeper category. It seems to be like, everything that's talked about on that album is really coming to fruition more so than ever. Things like fascism coming to a head. They're trying every legal trick in the book to impose authoritarianism on this country, with voting rights and all the stuff that we were singing about then is now coming to fruition."

Jourgensen has never been one to keep quiet when he feels passionate about something – there's always been an element of punk rock rebellion about the man and his various bands. *Moral Hygiene* is overtly punk, from the "anarchy"-esque font on the sleeve to the guest feature from Jello Biafra, to the cover of the Stooges "Search and Destroy."

"It wasn't a conscious effort, but it definitely started steering in that direction," he says. "What else do we have to lose? They've stripped away everything from us. We're in quarantine with no possibility of making any kind of money over the next couple of years. We've just got to hunker down and that was the DIY punk rock spirit of the early '80s, late '70s, which I was a part of as well. It kind of was a throwback that way. It was getting into a hot tub time machine and going back to that."

Jourgensen and Biafra have been friends and colleagues for a long time; indeed, they formed a side project together in 1988 called Lard, and Jourgensen says that there's more Lard on the way.

"[Jello] didn't come done here – he's in San Francisco," Jourgensen says. "We exchanged hard drives, and some drop boxes and stuff. I just knew that song was meant for him. I tried to take a stab at the vocals and I wasn't happy with it, so we sent it to Uncle Jello, and he came back with that. We were like, 'Yes, that's it.' Because we had all this time on our hands, we wound up writing another five, six, seven songs that are headed Jello's way and I'm eagerly anticipating his renditions of his vocal takes on those songs. So it looks like we have a new Lard album coming out, too, next year. That's a bonus."

The Ministry song that Jello sings on is "Sabotage is Sex," a snotty punk anthem and an album highlight.

"That track is a throwback," Jourgensen says. "It was a lot of fun to make, just the exchange process – this is the new reality we live in. This is how you write music. You send it through the ether and somebody picks it up and does their stuff and sends it back through the ether to you. There you go, without any human contact. This is where we're at. But either way, it was still a lot of fun. Just hearing the process of how that song grew. I can't wait to play this stuff."

The new songs will surely be a highlight of the set on this tour, but Ministry still will have to fulfill their duties and celebrate their legacy.

"We have a two-year lag because of COVID," Jourgensen says. "I kinda thought it was dumb – we had scheduled a 30-year anniversary tip of the cap to that era of Ministry, and I was down for that, it made sense, but two years later in quarantine, this is now the 32nd year of *Mind is a Terrible Thing to Taste*, not the 30th, and *Psalm 69* is now hitting 30. So we're in a strange spot, so on this live show, we are going to give a little bit of a tip of the cap to some of the *Psalm 69* songs, as well as MIATTTT, as well as Pailhead, as well as RevCo. It's literally a throwback. When that's done, we come out and start hitting them with the new stuff."

Which, when all is said and done, sounds like a blast.

Ministry's Moral Hygiene *album is out now. They play with the Melvins and Corrosion of Conformity at 6 p.m., on Wednesday, April 13.*

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Operations Manager. Req'd: 2 Yrs. Exp. as Operations Mgr., Mgr., Bus. Owner, CEO, or rel. Mail Resume: PTR Management, Inc. 21230 Devonshire St., Chatsworth, CA 91311

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L.A. Care Health Plan seeks ETL Data Integration Developer III in Los Angeles, CA, to provide operational support of Informatica environments. Req. Bachelor's or foreign educ. equiv. in CS, Statistics, Mathematics, Business Systems, or related & 5 yrs experience in job or as developer. Resume to jtorres@lacare.org & reference job title.

Management Analyst-Distribution. Master's degree + 6 mos. experience required. Mail resume to Denise Wong, L&C Food Distribution, Inc., 15320 Salt Lake Avenue, City of Industry, CA 91745 or email dwong@lncfood.com.

Graphic Designer: f/t; women's apparel; Mail Resume: HJ2P Apparel Inc. dba A-GAIN, 1458 S. San Pedro St. #303&324, Los Angeles, CA 90015

Business Development Specialist: Formulate business strategies & plans based upon the research findings. App must have Master's deg. in Business Admin., Economics, Accounting, or related. In alt., app must have Bachelor's deg. in Business Admin., Economics, Accounting, or related + a min of 5 yrs of exp as Business Development Specialist, Market Research Analyst, or related. Mail resume to Lollipop Apparel, Inc. 3131 S. Broadway, LA, CA 90007 Attn: Mr. Kim.

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Digital Designer (Los Angeles, CA) Design & animate show promos, lower thirds, tune in cards & infographics for TV, using Photoshop, Illustrator, After effects & Premiere Pro. Create animation storyboards & footages in a variety of styles, aesthetics & production trends, using Adobe Photoshop, After Effects, Premiere Pro, Dragonframe, & Media Encoder. Create visual logos & layouts using Adobe Photoshop, Illustrator & After Effects for YouTube channels, int'l TV shows & syndication platforms. Design & performv motion graphics, digital imaging, animation, & video editing for post-production of assets in Adobe After Effects, Adobe Photoshop, Lightroom, & Premiere Pro. Design scalable design systems & digital guidelines using Adobe Photoshop, After Effects, & Adobe Illustrator. Create proofs of concept & style guides that enhance user exp in terms of motion design, using Adobe Photoshop, Illustrator, After Effects, & Premiere Pro. Req. Bach's in Animation & 2 yrs of exp in the position. Mail CV to 5764 W. Jefferson Blvd., Los Angeles, CA 90016, Jukin Media, Inc. Attn: William Costello, Head of HR.

Assistant Manager, Live Entertainment (208 Tavern Inc - Glendale, CA) Budget, plan, arrange, promote live music entmt programs. BA in Music Bus or rel. field, courses in Music Bus, Music Mrtg + 6 mos exp req. Email resume to 208tavern@gmail.com

Marketing Manager (Manhattan Beach, CA) Plan & manage marketing activities for Black Desert Xbox One, online games and MMORPGs working in the cross-functional team environment. Execute and manage the overall online and offline marketing campaigns as well as affiliate marketing activities working closely with the internal teams & external partners. 40hrs/wk, Bachelor's Degree in Marketing / Communication or related & minimum 2 yrs of experience as Marketing Manager or related required. Resume to Pearl Abyss America Inc Attn: Jeonghee Jin, 1230 Rosecrans Ave #230, Manhattan Beach, CA 90266

Business Development Manager sought by Centurion Lifestyle LLC (West Hollywood, CA) w/ min. U.S. Bach's deg in mktg & 2 yrs' exp in business dvlpmt/ mktg w/ Scandinavian countries. Must have cultural & business protocol knowl of the mktg strategies reqd to mkt the Scandinavian clientele. Please mail resumes to Centurion Lifestyle LLC, attn.: Moncef Said Abbou - 8929 Sunset Blvd, West Hollywood, CA 90069.

VP of Information Technology (Los Angeles, CA) is sought by Central Neighborhood Health Foundation to develop, design, document, maintain, evaluate, support & provide problem resolution of information systems applications. Please respond with resume to: 714 W. Olympic Blvd, Ste 801, Los Angeles, CA 90015.

LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. Case No. 22STCP00103 Superior Court of California, County of Los Angeles located at 111 North Hill Street, Los Angeles, 90012, Stanley Mosk Courthouse. Filed on January 10, 2022. Petition of: Joshua Rey Labovitz for Change of Name. TO ALL INTERESTED PERSONS: Petitioner JOSHUA REY LABOVITZ filed a petition with this court for a decree changing names as follows: Present Name: Joshua Rey Labovitz to Proposed Name: Joshua Rey.
THE COURT ORDERS that all persons interested in this matter appear before this court at 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 changes 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: 735. The address of the court is same as noted above. A copy of this 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. Date: 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: Central District Central Courthouse 111 North Hill Street, Department 26, Los Angeles, CA 90012. Filed On 12/21/2021 - In the matter of Petitioner ALEKS COUP. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 02/14/2022, time: 9:30 a.m., Located at Central Courthouse 111 North Hill Street, Department 26, room 316, 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(s) desire(s) to have his name changed from: ALEKS COUP to ALEKSANDER MELTSER. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated 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 (4) successive weeks prior to the date set for hearing of said petition. Set to publish 01/14, 01/21, 01/28, 02/04/22. Dated: 01/05/22.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Case No. 21LBCP00219 Superior Court of California County of Los Angeles located at: Long Beach Courthouse 275 Magnolia Ave., 1st Floor Long Beach, CA 90802. Filed On 12/03/2021 - In the matter of Petitioner MARIELA TRUJILLO. It is hereby ordered that all persons interested in the above-entitled matter of change of name appear before the above-entitled court as follows to show cause why the petition for change of name should not be granted. Court Date: 01/28/2022, time: 8:30 a.m., Dept 27. Located at Long Beach Courthouse 275 Magnolia Ave., 1st Floor Long Beach, CA 90802. 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(s) desire(s) to have his name changed from: CAMILA ROSE CARDENAS TRUJILLO to CAMILA ROSE CARDENAS TRUJILLO. Now therefore, it is hereby ordered that all persons interested in the said matter of change of name appear as indicated

LA WEEKLY CLASSIFIEDS

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 (4) successive weeks prior to the date set for hearing of said petition. Set to publish 12/31/21 + 01/07 + 01/14 + 01/21/22. Dated: 12/28/21.

FICTITIOUS BUSINESS STATEMENT 2021047103 The following person(s) are doing business as 1. WRAPPED WITH MOLOVE 2. MOLOVE 3. LA APPAREL SERVICES Street address: 850 S. BROADWAY ST SUITE 606 LOS ANGELES CA 90014. MAILING ADDRESS: 1802 SOUTH COCHRAN AVE LOS ANGELES CA 90019. Articles of Incorporation or Organization Number: AI #ON 201600510094 REGISTERED OWNER(S): 1. MK APPAREL INDUSTRIES LLC 1802 SOUTH COCHRAN AVE. LOS ANGELES, CA 90019. This business is conducted by an LLC. The date registrant started to transact business under the fictitious business name or names listed above: N/A. NOTICE- IN ACCORDANCE WITH SUBDIVISION (A) OF SECTION 17920. A FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE I WAS FILED IN THE OFFICE OF THE COUNTY CLERK, EXCEPT, AS PROVIDED IN SUBDIVISION (b) OF SECTION 17920, WHERE IT EXPIRES 40 DAYS AFTER ANY CHANGE IN THE FACTS SET FORTH IN THE STATEMENT PURSUANT TO SECTION 17913 OTHER THAN A CHANGE IN RESIDENCE ADDRESS OF A REGISTERED OWNER. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THE EXPIRATION. EFFECTIVE JANUARY 1, 2014. THE FICTITIOUS BUSINESS NAME STATEMENT MUST BE ACCOMPANIED BY THE AFFIDAVIT OF IDENTITY FORM. THE FILING OF THIS STATEMENT does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal, state, or common law (see Section 14411 et seq., Business and Professions Code.) Publish 11/26, 12/03, 12/10, 12/17/21. LA Weekly

NOTICE TO:

Respondent, MARCUS MURILLO, the State of Tennessee, Department of Children's Services, has filed a PETITION TO TERMINATE PARENTAL RIGHTS AND FOR FULL GUARDIANSHIP in regards to the minor child, A.M., born on 02/20/2006, that ordinary process of law cannot be served upon you because your whereabouts are unknown. You are hereby ORDERED to appear in the Juvenile Court of Wilson County, Tennessee located at 115 E. High Street, Suite 102, Lebanon, TN 37087 on April 1, 2022 at 9:00 am to personally answer the Petition for Termination of Parental Rights. The trial shall be held before the Honorable C. Barry Tatum, Judge for the Wilson County Juvenile Court. Failing to appear for the hearing on this date and time, without good cause, pursuant to Rule 39(c)(3) of the Tenn. R. Juv. P. will result in the loss of your right to contest the petition. You may view and obtain a copy of the Petition and any other subsequently filed legal documents at the Wilson County Juvenile Court Clerk's Office located at 115 E. High Street, Suite 102, Lebanon, TN 37087.

Entered the 6th day of December, 2021 David Kennedy, Magistrate Prepared by State of Tennessee Department of Children's Services Jonathan Cochran, BPR#033153 Assistant General Counsel Department Children's Services 217 E. High Street, Suite 108 Lebanon, TN 37087

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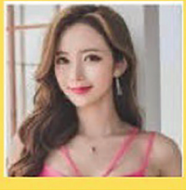

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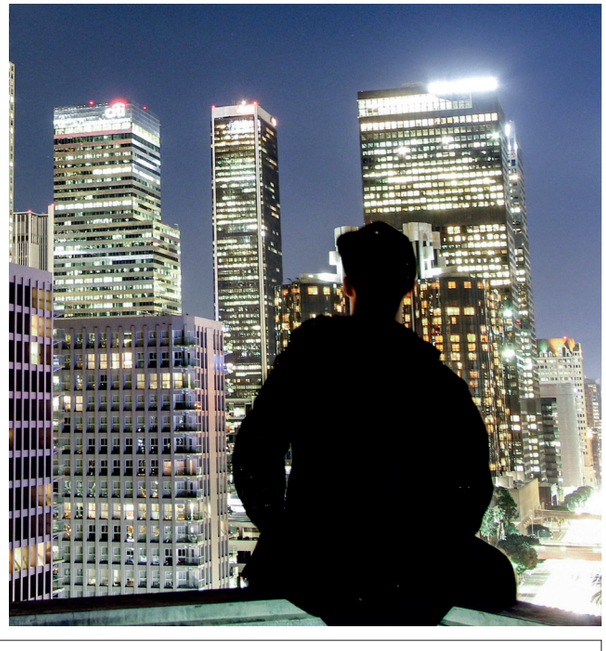

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LA WEEKLY Bulletin

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SECURITY GUARDS NEEDED

Rio Gentlemen's Club - 13124 S Figueroa St, Los Angeles, CA 90061 $18 to $20 an hour. Outside security needed for patdowns, ID checks and monitoring parking lot of the club. Please contact Dave Carlson at Rmckinney@jjmfirm.com

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