L.A. designer Jonny Cota rebrands on reality TV

Shedding His Skin

by Lina Lecaro
Being successful in fashion isn’t just about having a great eye for style, creative ideas or even the actual skill for making clothing. Ultimately, it’s about the hustle.

L.A.’s Jonny Cota has been hustling hard to make his mark in the industry for over a decade now, and he’s managed to achieve a lot of success, dressing rock and pop stars and running a popular DTLA boutique. Still, getting to the next level required something bigger and bolder: putting himself on the chopping block via Heidi Klum and Tim Gunn’s new Amazon fashion competition *Making the Cut*, a move that paid off to the tune of $1 million.

But chatting with the designer after his win, it’s clear the experience was about more than money or even the exposure. It was about taking the opportunity to refocus and reinvent himself and his brand. Jonny and his brother Christopher Cota have made a name for themselves with SKINGRAFT, a fashion company known for punky, dark, severe and sexy looks; think lots of leather, buckles, zippers, harnessing, cinched waists, lacing, cutouts, and pretty much all black, all the time.

If you followed the fashion scene in L.A. at all the past decade, you heard of the label, even if you couldn’t quite afford their most coveted jackets, coats or couture pieces.

Now, with his new, more affordable line, Jonny Cota Studio, selling on Amazon thanks to his win (which also includes a yearlong mentorship with Amazon’s fashion division), his work is more accessible to a wider audience, and to more varied tastes in terms of color, fabrics and silhouettes. Though he stretched himself and expanded his methods and materials on *Making the Cut*, he never lost his gloomy/glammy essence. The judges on the show — which included Nicole Richie and a sometimes brutal Naomi Campbell — encouraged him to lose the SKINGRAFT name and re-brand under his own; but as he moves forward, he’s intent on maintaining not one but two brands, holding onto the original inspirations that won him a loyal fan base while experimenting with new ideas and inspirations. If anyone can manage both, it’s Cota.

“I entered *Making the Cut* as the designer of SKINGRAFT because ‘Jonny Cota’ was only a pipe dream,” he tells us via a Zoom interview from his home a few weeks after his win. “But after getting critique after critique from the judges, it kind of started peeling back some of my layers, so it was the perfect opportunity. I mean I got to launch my namesake brand on a global television show and then get a million-dollar prize. There is no better way to launch your brand, [but] SKINGRAFT will always be my baby.”

Cota was already on a new path since he and his brother closed their first store after 10 years due to rent increases in downtown. They had just opened up their new store, under the name Cota, at The Row DTLA when Jonny got the call to be on the first season of *Cut*, which saw Klum and Gunn joining forces with Amazon after leaving *Project Runway* in 2018. Thanks to a bigger budget and more freedom to change things up, *Making the Cut* took things to a new level, with more travel (Cota competed on runways in Paris, Tokyo and New York) and an emphasis on branding versus sewing, with each contestant getting help from a seamstress, just as designers do in the real world.

“In my early days of SKINGRAFT we would stay up late at night sewing our samples watching *Project Runway*, so I’ve always been a fan of that and it’s always inspired me to watch how other designers operate,” Cota recalls. “But I knew I could never do *Project Runway* because my sewing skills are slow and my pattern-making skills are not that strong. I’ve run a successful company for 15 years, I’ve opened stores, I’ve done Fashion Week, but I’m not sitting there and sewing every dress. So when *Making the Cut* came up and the idea that they were looking for a director of a global brand and not just someone to sew and design each garment, I thought, ‘OK, this sounds like me.’ I was ready to kind of get back to the real core of what I love and what my aesthetic was.”

His brother also saw the opportunity to evolve the brand. “SKINGRAFT has lived nine lives over the course of the last 12 years, and in each of those lives it’s taken another step
forward,” Christopher says. “Our customer has gotten older along with us, and therefore our communication with them is more mature/refined than it once was. Our clothes, while still very progressive, are more likely to be worn daily now whereas in the early days they were more often worn for events, or at night. Internally, we work a lot smarter than we used to, and I think that comes through in the way the brand operates within the market.”

Of course, now that SKINGRAFT’s sales have “skyrocketed 500 percent,” from Cota’s appearance on the show, there’s a lot more to operate. The coronavirus and closure of stores throughout Los Angeles has been devastating for retail outlets and the fashion industry, but for the Cotas it’s also been a moment to step back, take a breath, and focus on every aspect of their business. “All of my energy right now is going into launching Jonny Cota on Amazon and beyond,” Jonny admits during our interview.

But later when we chat again for L.A. Weekly’s podcast, he has clearly done more thinking in terms of the retail experience he wants to present when things open up. Though still in planning stages, he shares that The Row space will include innovative displays that highlight his garments and lifestyle products while adhering to social distancing guidelines, and most likely masks for shoppers. (SKINGRAFT had in fact been making travel masks as an accessory even before COVID-19 hit.)

**Emerging from San Francisco and Los Angeles’ nightlife scenes and circus-themed performance art worlds, Jonny Cota was inspired by the theatrical garb and freaky embellished looks worn on stage by troupes he performed with as a stilts-walker and DJ, including El Circo and Lucent Dossier. Both performed at festivals, raves and in stage productions (Cirque Berserk, Mutaytor, the Do-Lab at Coachella and Lightning in a Bottle, to name a few) back in the early ’90s, and the aesthetic — a hodgepodge of vaudeville, gypsy and steampunk costumes — inspired the early incarnation of SKINGRAFT, which Jonny first formed with designer Cassidy Haley in 1995. When Haley left to pursue other endeavors, Jonny and his brother moved forward reinventing the brand and their vision for a sophisticated and streamlined take on gothic and dystopian chic.**

Presentations at events such as Bondage Ball and in various underground environments for LA Fashion Week and clubs soon built them a cult following which expanded when they opened their store downtown. The SKINGRAFT store soon became a sort of party hub, especially during the early days of the DTLA Artwalk. It wasn’t long until the brand became a top choice of stylists who wanted to add a little fetishy flair to music video wardrobes, and early clients included P!nk, Marilyn Manson and Adam Lambert.

“Back in the day when I first hired Jonny to make me custom looks for a Britney Spears video, I found his sketches and ideas to be innovative and have always been a huge fan of the SKINGRAFT brand,” says revered stylist B Ackerlund, who’s worked with everyone from Lady Gaga to Nikki Minaj to Britney. “His workmanship and dedication definitely shaped the way for him to win Making the Cut. He is a very nice person and passionate about his work, [and] he has a darker side with a touch of rock & roll, and all that resonates with me. I couldn’t be more proud to be Jonny’s friend and to see his success and watch his brand grow with his determination and passion.”

Cota’s focused fervor for alternative fashion is clearly evident on the show, as is his like-ability. He managed to convey both in a very natural and real way, which can be hard to do on reality TV. Did he have reservations about appearing on the show?

“I was so concerned how I would come off, and how it would be edited,” Jonny admits. “I remember hugging my husband goodbye to fly to New York at like 3 in the morning and I just started sobbing uncontrollably with the fear of, oh my God, what am I getting myself into? Am I going to embarrass SKINGRAFT, am I going to embarrass L.A.? How is this going to play out? So it’s a huge concern. But I did feel — as soon as I met the producers and we became kind of more comfortable on set, I kind of felt like I trusted them and I felt better about opening up and trusted how they were going to edit it, [and] still keep it pretty genuine.”

All of the Cota family and his husband were briefly seen on the show as he advanced. Brother Chris says watching it with the rest of America (Cut likely got even bigger numbers than it might have due to the safer-at-home guidelines enforced during its debut on Amazon Prime) was “thrilling.” He says he didn’t want it to end. “Aside from his obvious design skills, I think we were all so proud of the way
May 29 – June 4, 2020

Always a pressure to sell and to broaden my aesthetic is going, “he explains. “I feel lib-

platform.”

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Hit thejouse.com

strong where that’s my design language

and how he could be both simultaneously

and the pollution and the lack of sustainabili-

attractive to cut-to-order, focus on sustainable

fabrics when they’re available, and just being

really conscious with every move we make
during the manufacturing process.”

The Cota brothers run their own factory in

Bali so they control their means of produc-

tion, which most designers don’t. Moving

forward, they plan to do their part to cut

waste and use more natural materials. “We
get to make those choices about how things

operate. I had posted something on Insta-

gram about this and someone was like, ‘How

can you call yourself sustainable if there’s a

polyester sweatshirt?’ And I was like, ‘OK,

there are two polyester pieces but there’s also

organic cotton pieces, there’s bamboo tencel

pieces.’ My biggest focus is on sustainable

goals, but sustainability, especially for small

brands, is expensive and I feel fortunate that

with this prize money I can invest in that. It’s

hard for small brands and small factories
to make those conscious choices so I feel

like I just got this incredible fully funded

opportunity.”

As for what the future holds in terms of sty-

listic direction, Jonny says it’s summed up
well in the Making the Cut finale runway show

where “there’s color and there’s femininity, but

there’s still like fetish latex gloves and nose

chains and you’re getting that nightlife feel

that I come from, but it’s on a global runway

platform.”

“It shows the kind of the evolution of where

my aesthetic is going,” he explains. “I feel lib-

erated with this new opportunity. There was

always a pressure to sell and to broaden the

scope of who would love SKINGRAFT so we

would have to introduce colors and stuff like

that. Now that Jonny Cota is doing all that, SK-

INGRAFT can go hardcore DTLA, nightlife

goth and just live its baddest, freakiest self.”

Indeed, Jonny’s nightlife roots will always

inform his work, and for those who’ve fol-

lowed his journey in Los Angeles, it’s a mo-

ment of pride. As club and events impresario

Andres Rigal, who’s known Cota for over a
decade, says, “From the first moment I met

him I quickly realized he was absolutely one

of L.A.’s authentic ascending designers. Jonny

was one of us… Back then we were all in it

together and today we still are, because as I

always say ‘When the tide rises, all the boats
rise together.’ I’m so proud, but not surprised

of his recent win and I cannot wait to see what

he has in store for the world because I know

that he’s just getting warmed up.”

Thanks to his TV win, Jonny Cota has pro-

vided a global face for L.A. fashion that the
city can be proud of — and one we needed.

Though trends are born here and videos and
movies are mostly styled here, the West Coast
has never been able to get the kind of respect
that the East has in the fashion world. Cota
admits he felt a big responsibility. “I think
being from L.A., it gave me this advantage in
the competition because L.A. loves fashion
but there is a casual ease to L.A. that is not
respected in the Fashion Week world of the
industry,” he says. “You’re taking fashion and
you’re fusing it with the Amazon marketplace
and having accessible looks. I think it was this
perfect storm where that’s my design language
already and I think that that was something
that resonated with the judges. So it was aw-
esome to be the designer from L.A. on Making
the Cut and then to triumph with that; it’s a
big L.A. moment.”

“Jonny has always been at the forefront of
the cultural zeitgeist,” concludes Christopher,
who’s watched his brother hone his hustle and
grow as a designer in the process, before and
after his TV triumph. “I think what has helped
his designs resonate so much is his ability to
draw people in, either through his personality
or his actions. He has the ability to spark peo-
ple’s curiosity, then win them over, and then
somehow get those same people to buy in.”
M asterful paintings can transport us to places we've never seen, and to times we haven't lived in. Artworks can also evoke fond memories, or nostalgia for pleasurable times when we enjoyed the company of friends in a variety of settings. The exhibition Los Angeles Area Scene Paintings at the Hilbert Museum of California Art in Orange accomplishes all of the above. The show provides viewers with brightly-colored narrative scenes of people at play and at work in Los Angeles from 1913 to the present — with most oils, watercolors and gouaches executed during the mid-20th century. The paintings, employing representational, expressionistic and cubist influences, illustrate people in cities and towns, homes and harbors, beaches and parks, and workplaces. They also depict landscapes, roadways, highways and even restaurants. As Mark Hilbert, co-founder (with his wife Jan) of the Hilbert Museum, explains, the early artists in the show were among the first group of native-born California painters. Many of them moved to Los Angeles to work in set design, backdrops, animation, poster design and advertising for film and animation studios, and they created their own paintings in their spare time.

One of the Hilbert Museum's favored paintings is the 1934 oil "Mary by the Sea" by Lee Blair. This lovingly executed portrait illustrates the artist's wife Mary on her lunchtime break, perusing a painting she is working on, with the fresh ocean breezes at her back. Mary Blair later designed the It's a Small World ride at Disneyland.

A similarly bucolic painting is the 1939-42 "Sunday Afternoon in the Plaza de Los Angeles," a large oil by Phil DiKe. In the lush tree-filled scene of an L.A. plaza, hundreds of people sit on the many benches, or relax on the grass. Some are returning from a day's work, while others, such as a mother holding her baby, are enjoying the afternoon. This egallitarian scene, painted in the wake of World War II, takes the viewer to a simpler time.

A more somber oil painting is the 1937 "If I had the Wings of an Angel" by Barse Miller. This close-up of a carousel in L.A.'s Lincoln Park contains jubilant horses and riders and rococo-influenced architecture. Painted during the Great Depression, it contrasts people enjoying themselves with a brooding couple, in the front of the work, who are apparently undergoing difficult times.

The contrasting watercolor "Toonerville" (1946) by Dorothy Sklar is compelling, as it illustrates a small amusement park, funhouse and adjoining attractions in Santa Monica. The cartoonish drawing evokes childhood pleasures as well as a less complicated era.

Also evoking entertainment is Millard Sheets' "Symphony Under the Stars (Hollywood Bowl)" (1956). Yet the watercolor is not only an overview of the Hollywood landmark, replete with musicians, conductor and audience. Given that the 2020 bowl summer season has been officially canceled, the painting evokes the recent time when music lovers were able to gather in throngs to hear classical music.

Among the most abstract paintings in this show are two Roger Kuntz oils, "Arches from the Freeway Series" (1961) and "Blimp Mooring" (1970). While devoid of people, they display the artist's penchant to portray the SoCal landscape with bold shapes and light and shadows, and his expertise at adjoining both representational and abstract styles.

A more recent, socially conscious painting is "Domingo en Mi Barrio" (1993) by Sandow Birk. This representational painting in acrylic illustrates five young Latino men in a parking lot, surrounded by a convertible car, bicycles and various accouterments expressing their penchant for fun.

The most recent paintings in this exhibition are "Canter's Deli" (2012), an oil by Tony Peters, and "Eagle Rock Winter" (2014), an acrylic work by Suong Yangchareon. They display carefully executed photorealistic techniques to depict a restaurant exterior in the first piece, and the interior of a diner in the second work.

The art genre, California Scene Paintings, of which this exhibition is a part, is a window into the past. The artworks call up a time when people all over our golden state enjoyed the beauty of our landscapes, while partaking in its many leisure and work-oriented opportunities. This show may be prescient, predicting a time when we can return to the lifestyles we enjoyed just a few months ago.

While the physical exhibition is currently under quarantine, a 144-page catalog is available from Sierra Vista Publications. For more information visit Hilbert Museum of California Art at Chapman University. hilbertmuseum.com.

BY LIZ GOLDNER
THE SHOW IS JUST BEGINNING
FOR CHELSEA COLLINS

Pop artist’s new single talks personal challenges and relating to Britney Spears’ meltdown

BY BRETT CALLWOOD

That 2007 low for Spears now serves as a valuable warning to musicians of just how cutthroat the pop world can be. Image-focused, the tabloid press is hungry for sensational stories, and seedy flashes of underwear as said star tumbles out of a cab, drunk or high or both. The whole “build up and tear down” thing. Meanwhile, the teen star is surrounded by people telling them how amazing they are and giving them everything they ask for. It’s a recipe for disaster, and the tabloids are rarely disappointed.

One can only be grateful that up-and-comers such as Collins are more aware. She does, after all, have much to offer already, at 21.

“I was super, super young when I started singing,” she says. “I feel like I revolved my whole life around music since I was born. So I started theater when I was 4 or 5. Eventually, once I realized that I loved the musical aspect of performance more than acting, I started doing local performances. That turned into going to middle school and becoming obsessed with writing. Forcing my friends to talk about their problems or whatever problems 11-year-olds have.”

Collins moved to L.A. and predictably found the music world to be intensely competitive. “Literally when I was 2, I remember my parents asking me what I wanted to be when I grew up and I answered, ‘A pop star,’” she says. “I think ever since I could walk, I loved pop music. I just gravitated towards it. Any time a song would come on, I’d ignore everybody and run around my living room. Stand on the table and dance to it.”

“Even now, especially out here, you have all these cool kids who like indie music and stuff like that,” she says. “It’s OK for them to say that, but I feel like there’s a stigma when you say that you love pop. But when you look at a lot of the biggest pop songs, they have influences from other genres. I just feel like the whole concept of the song is hooky and memorable. I’m at a point, and I think a lot of people are at a point, where you should embrace it. Look at TikTok. A lot of the songs that are still popular on there are super poppy. Kesh’s songs from my childhood are on there, and it’s really cool to see it resonating with younger kids.”

After dropping a string of songs, Collins is figuring out her next move. There’s an album in the works, though it might be preceded by an EP or two.

“There’s definitely enough songs for an album and I feel like I’ve been working on this project since I just turned 19,” she says. “I’m 21 now so I’m just so happy to share stuff. When you have these songs on your computer, it’s so exciting to hear the reaction.”

Before that, Collins has to cope with lockdown like the rest of us. Besides music, she’s kept herself busy creating graphic tees.

“If you Google graphic tees, there are a lot of cool ways to do that,” she says. “So every time a friend would say something funny, I’d write it down in a notepad. I’d also been trying to learn how to do streaming and YouTube stuff, getting ready to do more of that. I like making content, but making sure you know how to do all of it is the hard part. Just like producing — you have to get the technical stuff before diving in. It’s all creative and fun. There are so many outlets. I feel like if we were in quarantine 40 years ago, and we didn’t have all the creative stuff, I don’t know what people would be doing.”

Chelsea Collins’ single “07 Britney” is out now.
Culver City is coming around with restaurant reopening likes Tito’s Tacos and Piccalilli, Portuguese Bend is going tiki, and MiniBar is getting mobile with Martinis — here’s what’s popping up.

Portuguese Bend in Long Beach has launched a new menu. It’s inspired by tropical summers, colorful cocktails and Hawaiian dishes and includes loco moco (sirloin charbroiled patty, sticky white rice, mushroom gravy and two eggs). There’s a North Shore Lunch Plate of teriyaki chicken, three marinated Korean short ribs with white rice and mac salad, and Hawaiian Punch and Hurricane cocktails. The distillery is located in Long Beach, one of the first cities in L.A. County that moved forward with a plan last week to make room for more outdoor dining.

MiniBar is taking the Martini Mobile to the streets on Fridays, Saturdays and Sundays. The brainchild of Jeremy Allen, MiniBar’s beverage director, the Martini Mobile starts its journey on foot, leaving Little Dom’s at 1 p.m. to make its way to outside MiniBar from 2-4 p.m., then back to Little Dom’s from 5-7 p.m. Currently, the menu consists of their Slushy Pockers (two cocktails per pock) in frozen flamingos, frothy margaritas and cucumber mint martini as well as martini shots.

The Win-Dow at American Beauty has launched a new breakfast service. Available from 8-11 a.m. on Saturdays and Sundays, the new menu includes a breakfast sandwich with egg, cheese, grilled bologna and a spicy sauce. The Venice hotspot also offers a steak and egg burrito with house-made brisket and French fries inside and a cheeseburger with an egg on top. Breakfast is available for takeaway, pickup via americanbeauty.la, and delivery through UberEats, Grubhub, Postmates and DoorDash.

Conceived by the oldest-family owned company in California to help unite and support its fellow artisans and the restaurant industry during the pandemic, Board at Home has launched a curated kits of artisanal cheese, charcuterie, wine and other rotating foods. Takeout is available on the website and delivery is available with UberEats, or order by phone: (424) 298-8540.

Starting June 1, and for the first time in its 60 years of history, Tito’s Tacos will permanently offer private delivery service to facilitate food delivery. Tito’s is partnering with fellow L.A.-based small business StreetSmart Messengers. Fans of Tito’s Tacos can visit their website to order online and choose either takeout or delivery.

Every Board at Home kit supports small-scale cheese producers, dairy farmers, wineries and other artisanal makers whose businesses have been severely impacted by COVID-19. And 5 percent of proceeds from every purchase is donated to The LEE Initiative to provide emergency assistance to independent restaurants and their workers.

Available in two sizes, the stay-at-home survival kits feature a rotating selection of small-batch California wine, handcrafted cheeses, and paired accommodations. “The Little Guy” Board at Home includes two wedges of cheese, crackers, and a bottle of wine. “The Big Fel’” Board at Home includes three wedges of cheese, two types of charcuterie, two crackers and two bottles of wine. Free no-contact delivery is provided by The Wine House, Monday through Friday, in more than 40 zip codes within Los Angeles. Orders placed by 1 p.m. are available for same-day delivery. Users can also schedule a future delivery date or send a Board at Home kit as a gift to friends and family.

Piccalilli has re-opened for takeout from 4-9 p.m. Tuesday through Saturday with a limited menu that includes their signature green papaya salad, Bangkok chicken katsu sandwich, confit pork Shank sandwich and plenty of pickles. The Wines and Provisions General Store will also open daily at 1 p.m. and features a selection of natural wines, spirits, cocktails, sauces, pickles, gooye crab cracker cookies, and other rotating goods. Takeout is available on the website and delivery is available with UberEats, or order by phone: (424) 298-8540.
FL-110
FL-110 Petition for Dissolution of Marriage filed November 8, 2019. I Legal relationship. We are married. 2) Residency requirements. Petitioner has been a resident of this state for at least six months and of this county for at least three months immediately preceding the filing of the Petition. 3) Statistical facts. Petitioner is the [first name] of [first name]. Name of Marriage: February 5, 1991. Date of Separation: May 1, 1998. Time: From date of marriage to date of separation. 7 years, 3 months. 4) Minor children. There are no minor children. Petitioner requests that the court make the following orders: 5) Legal grounds (Family Code sections 2300-2210, 2310-2312) Dissolve the marriage based on irreconcilable differences. 6) Spousal support. Terminate the Court’s ability to award support to Petitioner and Respondent. 7) Separate property. There are no such assets or debts that I know of to be confirmed by the Court. 8) Community and quasi-community property. There are no such assets or debts that I know of to be divided by the Court. Signed, November 7, 2019 by Joan Hawkins.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: ZW020CP0006
PETITION OF Xzanakya Hanan-Cresaneta Savozo FOR CHANGE OF NAME To All Interested Persons: 1. Petitioner Xzanakya Hanan-Cresaneta Savozo filed petition with this court for a decree changing names as follows: Present name Xzanakya Hanan-Cresaneta Savozo to proposed name: Rose Florida Marie March. 2. 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 to the name changes described above. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING: Date: 07/06/2020 Time: 3:00pm Dept: C Room: 512 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES 12711 WILSHIRE BOULEVARD WESTFORD COURT HOUSE SOUTH 12720 NORWALK BLVD, NORWALK, CA 90650 MAILING ADDRESS: 3. A copy of this Order To Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: LA Weekly News. Date: 05/09/20. Margaret M. Bernal Judge of the superior court.

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