THE BEST AND WORST OF THE CBD BOOM
THE INDUSTRY'S PIONEERS LOOK BACK AT A WILD DECADE.
CBD has had a wild decade without a doubt, and we're going to dive into the best and worst aspects of the rise of the world's second-favorite cannabinoid with those who were along for the ride.

Cannabidiol is fantastic medicine; we've all witnessed that across a variety of personal stories that found their way to TV during the media weed rush of the early 2010s. But the CBD movement started in the Redwood-covered hills of Northern California. Just before the turn of the decade, the earliest pioneers of CBD got organized in the effort to breed it back into the cannabis supply chain.

Back then, people weren't aware of the medical potential that has sent CBD hype through the stratosphere, for better or worse. Despite a lack of real researchers having access to proper cannabis, we're still learning a lot more about its medical properties all the time. The latest research in the last few months has found things like the capacity of CBD to prevent glucose uptake also contributes to its anti-inflammatory activity.

Last week, the American Chemical Society released a paper on CBD injection delivery methods that saw a reduction of tonic-clonic seizures by 40 percent in lab mice, boosted the survival rate by 50 percent, and an increase in the time it took the test subjects to have their first tonic-clonic seizures by 170 percent. "These results suggest that a long-term full-spectrum cannabis delivery system may provide a new form of cannabis administration and treatments," the authors noted.

That was just last week — you can spend hours diving into all the research, especially in Europe and Israel.

But back in the day, those original farmers started with the anecdotal experience and decades-old research about monkeys eating hash. One of the most important contributors to CBD genetics would be Lawrence Ringo of Humboldt County. During the 2008 harvest, Ringo stabilized California's first CBD strain, Sour Tsunami. Ringo passed away in 2014 after helping a ton of patients.

Longtime California CBD manufacturer Harry Rose was one of Ringo's neighbors. "As far as anybody knows Ringo was the first person to secure genetics high in CBD through testing," Rose told L.A. Weekly.

Ringo was actually looking for high THC strains and worked with Pure Analytics founder Samantha Miller to quantify potency in lab testing before it was legal. They ended up finding a lot of Ringo's strains high in CBD, but nobody knew what to do with it. Miller encouraged Ringo to do something with his CBD because of its potential medical benefits. At the same time, Rose came down with a serious autoimmune disease as Sour Tsunami was stabilized. It was the first stable 3-to-1 CBD-to-THC ratio pot.

"There were other things out there but they were far from stable, even today you can find AC/DC anywhere from 8 percent to 28 percent CBD," said Rose. The Sour Tsunami would stabilize at 16 percent in a time when 6 percent was unbelievable. "We made those plants into oil, and that's what ended up putting my disease into remission. There is a huge history to that, but that's the long and short of it."

Rose calls the end of Proposition 215 a massive educational phase for consumers, which led to this second wave of CBD consumers entering from the hemp space. As for the product those new faces are consuming, "the most you're going to find is maybe 5 percent total cannabinoids? But probably closer to 3 percent."

We asked Rose what it's like seeing someone getting liters of distillate shipped in from the hemp fields of the Chinese/Mongolian border compare their product to plants that were always grown with medical intention?

"It's frustrating, but the reality is that's the proof is in the pudding," Rose replied, "I just feel bad for the patients. Because I was a patient." He believes the situation is convoluted at the moment and full of shit subpar products. "These drug store hemp products are terrible, some of them don't even have THC in them at all."

Rose's product line Rosette Wellness is available locally at Bud & Bloom, New Generation and Clique. His lineup remains among the highest quality at scale California has to offer. One of the people working alongside Rose all these years in educating on CBD is Project CBD founder Martin A. Lee. Rose said Lee was the godfather of the guerrilla research studies in the earliest days of CBD. He said Lee was one of the few people that truly believed medical marijuana was a real thing. We profiled Lee on CBD Day last year — yup the dude's a PR thing, but we wanted to get his take on the question at hand about what have been the best and worst aspects of the CBD boom.

"Part of it is CBD is healthy for people in a lot of ways, that's good. But I think there is another level that CBD has a potential for causing a social impact that we were cognizant of from the very beginning," Lee told L.A. Weekly. "Basically to extract cannabis from the drug abuse paradigm, we thought CBD could be the key to that." In a sense, one of the best things about CBD for Lee was American culture's inability to consume it and stay the same.

Lee thought it would be more like an acupuncture needle releasing a wave of energy into society than the explosion we saw after CBD's results hit the airwaves. That enthusiasm ended up being the clay that brought out both the people that would craft CBD into something for patients and those who would form it into something to line their pockets.

"It brought out America's pathology of consumerism," Lee said. "A big streak of the CBD industry is just about making money. And that's on one hand rather impressive, and on the other hand rather dull."

Lee emphasized that the scale of progress tied to consumerism was a mixed blessing in the sense of the access it provides.
Locally, longtime industry vet Dina Browner was among the original dispensary operators in Southern California to see the then-new CBD effort up North.

"I was blessed with the best in our West Hollywood shop. Partly because we had great NorCal connects, I think 2010 was when I first started seeing positive results from patients using the oil I made," Browner told L.A. Weekly. "Rick Simpson taught me but I altered his "recipe."

We asked what it’s been like watching CBD go from the early days of full-spectrum medicines to more mass-produced options being pushed on consumers.

"Sad really, I tried my best to inform the patients to know the difference," she replied. "I remember when Charlotte’s Web became popular and I had all these parents coming into my shop in need of Charlotte’s Web. I tried to explain that it’s not sold in California and we sell the same product with a different name. People couldn’t understand that."

We wanted to make sure the hemp industry got their take to weigh in on all this. We asked the National Hemp Association’s executive director Erica Stark what she believes are the best and worst aspects of the CBD boom were.

Like many, Stark believes CBD’s impact on wider policy was massive for the farmers and ancillary services now benefiting from the industry. "And of course, the sheer number of people that have found relief from a variety of conditions through the use of CBD has been beneficial," Stark replied. "It also gave us a platform to talk about some of the other things hemp is good for aside from CBD, you know all the industrial applications."

Stark believes some of those applications have been lost in the "CBD Shuffle" so there hasn’t been investment in those applications in the same scope and scale of CBD.

We asked Stark about more negative aspects of CBD, like the folks getting products without a reasonable set of best practices from human consumption imported to the U.S and people making crazy claims around CBD.

"Well certainly the fact that CBD is still an unregulated product is problematic in many different ways," she replied. "We seen outlandish medical claims be made. Just totally ridiculous things, and particularly now with the COVID-19 pandemic I’ve seen claiming CBD cures coronavirus. While there may be some validity to its ability to help alleviate specific symptoms, it’s irresponsible to tout that without any scientific backup or proof."

Stark says she has never met a good CBD company with a fear of regulation, and all the best expect to comply with eventual FDA guidance anyway.

We finally asked Stark about concerns from medical marijuana advocates about the language being used to describe CBD confusing consumers and even sometimes elected officials creating policies around medical marijuana. She thinks it’s a consumer education issue. "The average consumer doesn’t even know what full spectrum means," she noted.
**FROM LOS ANGELES TO ALPHABETLAND**

The classic lineup of X makes a stunning return

BY BRETT CALLWOOD

It's been 35 years since the classic X lineup (John Doe, Exene Cervenka, Billy Zoom and D.J. Bonebrake) released their last recorded output — 1995's *Ain't Love Grand*. Hell, it's been 27 years since any X lineup released anything (bassist Tony Gilkyson replaced Zoom for 1987's *See How We Are* and then *Hey Zeus* in '93).

They could be forgiven for some cobwebs. But from the opening bars of the title track on *Alphabetland*, it's clear that X is back and blasting. The album sounds like X. Is it as good as *Los Angeles* or *Under the Big Black Sun*? Probably not, but it certainly rivals anything else the band has put out.

So the big question is, what the hell took them so long? They've been touring together regularly since at least 2004, and they're all bona-fide artists and songwriters. John Doe says that things are complicated.

“We were touring a lot, and we didn't really think that we had a place,” he says. “It sounds weird because everyone is supposed to have altruistic motives for making music. You're supposed to just play, and make music for art's sake — stuff like that. But we can do that on our own. We can make solo records, write books. To make all that time and effort for rehearsal, writing, everything that goes into it, you really need, at this point in our lives, a place to do it and a person to produce it. Why did it take us so long? Because it’s complicated and we’re not 21 years old just itching to get out our first record.”

The album was produced by Rob Schnapf (Elliott Smith, Beck) and recorded at the start of 2019. Most of the songs were written fresh for the record, with the exception of "Delta 88 Nightmare" (written in the late '70s) and "Cyrano De Berger's Back" (written by Doe but originally released by the Flesh Eaters in '81). Importantly, whereas in the past the songwriting credits have gone to Doe and Cervenka, this time they're shared entirely between the four members.

“Seventy percent or something like that was Exene and I, but then we realized that Billy and DJ were much more present and active in arranging, adding more chords, adding whole sections to songs,” Doe says. “So just for the hell of it, for unity, because we realized the sort of contribution they make, we decided to do that.”

The next big decision was when to put the thing out. We are, after all, living through a pandemic right now. The conditions are hardly ideal for an album release. But the buzz surrounding Fiona Apple's *Fetch the Bolt Cutters* proved that people are thirsty for quality new music.

“Fat Possum [X's label] were first to present the idea that we push up the release of this, not wait until we figure out when pressing plants and printers and things like that were going to be open and up to full capacity again,” Doe says. “They had the idea — fuck it, let’s put this thing out and see what happens. Let’s put it on Bandcamp. That’s the punk rock/indie thing to do. We thought about it for about five minutes and then said, ‘Sure, let’s do it.’ Whether we can tour behind it or not, we just have to be hopeful. We didn’t know, and who could, but it was a good decision. It felt good when we were putting ours out and then Fiona put hers out, and we were like ‘OK, we’re not completely crazy. She’s cool. I like her music. So this can happen.”

The music industry has changed beyond all recognition, even since *Hey Zeus*. But Doe says that they didn’t take that into consideration when choosing not to record for so long.

“Not really because we never made money off of records,” he says. “We didn’t. Due to the way the record business was structured from the beginning — unless you had two records that sold over a million, you didn’t make any real money. You could make money on licensing and things like that. So no, that was not a consideration.”

*Alphabetland* is a staggering piece of work, especially given the circumstances. It’s easy to imagine the four of them jumping back into a studio together and sliding comfortably back into an old working relationship. The music suggests familiarity. Not so — Doe says that the process was tougher than he thought it would be.

“Certain chord changes and sections of songs just didn’t work,” he says. “The song 'Free' had three or four different chord changes that I or we came up with. I’d go back to the drawing board, and then Billy would say, ‘What if we just left out that chord and did these two?’ We went back and forth, trying to get outside of our egos and try to make a song better. In the studio, you have to try to keep your intuition strong and not get up in your head. That’s another reason it took us a while to make the record. I’ve been making this correlation to Joe Strummer. It took him a few years before he started doing the Mescaleros, because he didn’t want it to be bad. He got all up his head about, it’s not going to be as good as The Clash. Well, who gives a shit? Is it something you enjoy? Don’t worry about it.”

The themes on the record, Doe says, are the same themes that X have covered since the start — a world on the edge. But damn, those themes are resonating more now then ever before.

“Like a lot of music that speaks to people, the environment of what’s happening starts changing the interpretation of it,” Doe says. “Too bad for all of us in the world, but it seems to be speaking to some subjects that have maybe been ignored for a while. The song ‘Water & Wine’ is about access and inequality. That’s something that has been addressed but now it really needs to be addressed. ‘Goodbye Year, Goodbye’ is just frivolous thinking about what it’s like moving from one year to the next. We’re kind of moving from one era to another. Context is everything.”

As they are for everybody else, plans are tentative in X’s world. There’s a tour booked starting late August and Doe is hopeful, but who knows? We can at least celebrate this new album, and the fact that the beloved Los Angeles debut is 40 years old. The frontman is proud.

“That’s kind of what you hope for when you start anything,” he says. “A piece of art, a business or a garden. You hope it lasts, and you hope that someone else enjoys it and gets something out of it. We’re very proud of it. I give Ray [Manzarek] a lot of credit for choosing the songs that went on there. It doesn’t seem like 40 years but I guess it is.”
Lorna Simpson’s new collages examine our fragmented cultural psyche

BY SHANA NYS DAMBROT

Works like the two “Flames” collages from 2019 are instant archetypes of the current mood, setting elegant, fresh black-and-white portraits of impeccably groomed black women against a backdrop of burning buildings. The juxtaposition of societal niceties with rampant destruction is meme-ready; but the nuances of stylized commercial representation of women of color juxtaposed with the realities of both disproportionate suffering and injustice in actual society, along with black women’s heroic but underappreciated efforts in the political sphere, is so much more than witty.

The three newest works — “Walk with me,” “Lyra night sky styled in NYC,” and “Solar glare” were all made in Los Angeles since January, and the effects on both her consciousness and subconscious creative impulses are apparent. “Walk with me” was the first piece I made in Los Angeles,” she tells us. “It’s about entanglement, and was made at the start of my L.A. experiences but also toward the end of my Hong Kong experiences. We are all affected, no one can ignore this.” And indeed this new context for the viewing of even these very recent works reflects how quickly and thoroughly we are all already changed, and perhaps as well, the capacity of art to be a metric of that change.

“I texted my friend a snap of ‘Lyra’ when I was making it,” Simpson recalls. “And she said that exact constellation was visible in the night sky right then, which I hadn’t realized, and furthermore it belongs to the Corona Borealis system, so…and also, you know, that kind of immediacy and responses from friends is not typical for me, that’s new.”

As for the studio itself, Simpson says she’s working with a “pretty good set up,” at least in terms of making collages. “They are of course easier to work on in a small space. And I have about 200 Ebony and Jet magazines here in Los Angeles, which is still just a fraction of what I have in New York. I sort of work intuitively with whatever is on the table today. My approach at any time is to allow the subconscious to play to not edit myself, allowing free associations. Our conscious minds are somewhat overwhelmed, and it’s important to me to nurture and stay connected to the subconscious.”

To that end, like a lot of us, Simpson has also begun paying attention to her dreams — actually, she’s begun dreaming in the first place. “I have never dreamed,” she says. “But now I wake up and record it to a voice memo first thing, maybe three or four times a week. I’m horrified by the news. Besides the outrage and the way it affects POC disproportionately, I wonder if the country is being brought to its knees by these mechanisms of hate ramping back up — and whether this is a condition of life in the U.S. now. So I’m experiencing all that and taking it in. But the work is always there when I’m ready.”

Give Me Some Moments is online, along with an exhibition trailer and a Spotify playlist exploring the collaboration and mutual inspiration between Simpson and Jason Moran; hauserwirth.com/lorna-simpson-give-me-some-moments.
YOUR NEW FAVORITE RAPPER

A conversation with Lil Dicky, star of FX’s Dave

BY LINA LECARO

The new comedy Dave, co-created by and starring comic rapper Dave Burd, was renewed for a second season last week — even if there really was never any doubt that it would be. Concluding its first season just a couple weeks ago, the show is FX’s most watched comedy ever, with 5.32 million + total viewers to date on FX and Hulu.

Notably, Dave is the first big success story for the recently launched “FX on Hulu” union. Co-created by TV vet Jeff Schaffer, it is one of the most original comedies to come to streaming TV in some time, providing just the kind of aspirational yet offbeat entertainment quarantine-at-home audiences are craving right now. There is already Emmy nomination talk, and it’s deserved.

Based on the life of Lil Dicky (Burd’s hip-hop alter ego), Dave strikes a tone that’s both endearing and funnybone tugging, even as it stays driven by neurotic satire and behind-the-scenes immersion in the music world. Schaffer, best known for his work on Seinfeld and Curbing Your Enthusiasm, conjures the same kind of cringey mojo and layered storytelling here, and it works mostly thanks to the appeal of its star, a guy who is out to become — and actually thinks he already is — one of the best rappers of all time.

And the thing is, he may not look like what you’d expect, but this white Jewish rapper has the lyrical chops and the ferocity of flow to back up the bravado. We get to see this in full effect a couple of times on the show, but Burd proves it even before he came to television by topping the charts with his first album Professional Rapper (on which he trades rhymes with the likes of Snoop Dogg and T-Pain) and via YouTube, where his two subsequent singles, “Freaky Friday” with Chris Brown and “Earth” (his all-star “We Are the World” anthem about saving the planet complete with Pixar-style animated video and guest stars including Ariana Grande, Justin Bieber, Halsey, Katy Perry and Kanye West, to name a few) have gone viral.

During a spirited Zoom interview last week, Burd explained how his life as a comedian and his persona as a music artist have melded into something that has the potential to be a TV phenomenon.

I had a girlfriend when I first started rapping and there were inherent challenges because when I started dating her, I wasn’t even rapping. She didn’t sign up to date a rapper. So that was kind of difficult.

And sharing personal stuff in your rhymes could be hard, especially when it’s explicit. In episode 3, I said what was not happening in the relationship so she was like, “what is that about?” I do have one song called “Molly” that’s about my actual relationship. But I would feel like a monster if I was like, sharing something that was private or sacred to the relationship and being like, “this is what we did last night.”

How did the show come about?
I always wanted to be a comedian growing up. That was my dream. I became a rapper because I thought that was a good way for people to notice that I was funny. It wasn’t that I was like, “Oh my god, I’m such a good rapper.” It was, I can do this to an extent, and this is a really interesting way to differentiate myself in the comedy space, and help me pop a little bit more.

Then the rapping just kind of caught up with it to where I became, like in my mind, I feel like I am one of the best rappers in the world. So I’ve become a legitimate rapper to the point where my comedy dreams kinda had to be put off to the side a bit…. I had to go on tour and do records, but I always knew I had to come back to the original dream, and I always envisioned myself being in movies or on TV. Becoming a successful rapper was like standup for a comedian, where I was able to have the cache to get every meeting I wanted.

You went about things a little different than most.
They say focus on what you know and my real life is as entertaining as it gets. I have my real hype man Gata on the show. I had no experience making television so I surrounded myself with somebody who added credibility — Jeff Schaffer — as my partner, who is a legend in television. So then I go into meetings and it’s not just a guy saying, “I can do this,” but it’s with a guy next to me, saying, “I’ll make sure he does it because I know what I’m doing.” That makes a compelling package.

What I love about the show is how it’s satiric and provocative, but it still has a lot of heart. It’s not just some pretentious excuse to shock or be ironic or even decadent in terms of the lifestyles it shows or the celebrity cameos. It’s awkward and even uncomfortable moments are really nuanced and provide insight into the story. Like the episode that focuses on Gata and his bi-polar issues. That was really unexpected and touching. Also the episode dealing with your childhood and time at summer camp was pretty dark.

My main priority is to make a really funny show but you can only go so far with that. I
FOOD

LUCQUES MAKES A COMEBACK

Mother’s Day was just the beginning

BY MICHIE STUEVEN

On the show, Lil Dicky struggles to be taken seriously as a musician, even though his material is intentionally funny. Is this your real life struggle?

In reality my rap name is a small penis joke. Yeah a lot of my music is funny. Especially as a white rapper I’m already gonna get, “Hmm should I take this guy seriously?” And then when I’m making dick jokes all the time, it’s probably easy to discredit what I do as not real rap. But then I go on these radio shows and rappers will tell me that they see I’m a real rapper.

The whole show feels very meta — an over-used word, I know — in how it addresses your life and newfound fame, which you are living out of screen as well. I feel like me asking you about that just now could be a scene on the show next season. You’re welcome to use it!

So what about cultural appropriation? It’s such a hot topic but it’s not addressed much until the season finale. Was that intentional? It wasn’t my master plan. But I knew ideally in season 1 you’re going to have to touch on that. Any white rapper is going to have those questions, especially a guy making jokes. But the way I understand it is ya know, if you’re doing your best… I feel like I am unequivocally myself at all times, and trying as hard as I can and that is the way you add value to the culture.

That being said, we’re all human and I’m sure I have moments… I’m a naturally tone deaf person to an extent, who loves jokes and the art of comedy. I know we live in a time right now that’s very sensitive to jokes about race and gender. I just wanted my show to be honest about it and dive into it as opposed to being scared, and I think that’s cool.

The season finale reflects that really well.

Google me on Sway in the Morning. It’s a hip-hop rite of passage to go on his show. I have the two of the most viewed shows on YouTube. That’s where I am at my best, being a rapper’s rapper. A lot of times especially in my career people are like, “Oh this is a joke because you’re making jokes,” but I don’t think that making jokes and being impressive musically are mutually exclusive.

I agree. I wanted to see more of you actually rapping in every episode. On another note, I hope this isn’t inappropriate, but I gotta ask. Is the penis part of the story inspired by real life? [Dave’s rapper name references his small genitals, but the show also reveals that he was scarred by surgeries for a condition.] It’s 100 percent real! (Burd moves the computer close to his face and smiles.) Every word. Everything I said about that is true. But I know it’s funny. It’s a hilarious reality. But I lived my whole life like that. I can’t tell the story of my life without getting into my deep sexual insecurity. I’m a guy who’s had several surgeries on his penis. My whole childhood I wondered would my dick even work right, would I be able to have a girlfriend or even have sex. These things made me the way I am. I felt like I needed to start the whole season with that.

On March 11, Caroline Styne and Suzanne Goin announced the closure of their beloved West Hollywood haunt Lucques after 21 years. It was a sock in the stomach for generations of diners who enjoyed Goin’s seasonal Sunday suppers, special events like Rib Fest, the constantly evolving organic craft cocktail creations from bar chef Christian Rollich, and chef Javier Espinosa’s artistic interpretation of ingredients fresh off of the farm.

“Through our two decades at Lucques, we have seen many engagements, marriages, family celebrations and children born,” the restaurant duo said in a statement. “We have seen our own families form and grow. The highlight of it all has been beyond food, wine, service and atmosphere — it has been the relationships we have built with so many people who have come through our doors and lived their lives within the four walls of our first-born restaurant. We cherish those memories and they will live forever in our hearts.”

But in these fluid and constantly changing times, never say never.

Thursday, May 7 — the very date that was to be the last day of public service in the cozy dining room of the former carriage house — the full-service catering arm of the Lucques Group, began takeout and delivery of Goin’s signature dishes. The menus will continue with a weekly changing Lucques Supper Series created by award-winning chef Goin, in addition to a complete brunch kit, pantry items and other selections.

A variety of sparkling, white, rosé and red wines curated by Styne are available by the bottle or boxed sets. Rollich completes the menu with two of his ready-mixed batched cocktails to-go: Fire and Smoke (mezcal and blood orange with nutmeg and chili de arbol) and the Mustang (vodka and orgeat with empirical spirits fallen pony blend).

Ordering is exclusively through TOCK for safety-compliant curbside pickup at The Larder on Maple Drive from Thursday through Sunday, 4 p.m.—7 p.m. Delivery is also available within a five-mile radius for $15. This supper series kicked off with radicchio and market greens with Meyer lemon, shaved pecorino, anchovy and soft egg for starters, then a choice of Scottish salmon with risotto carbonara, asparagus, pea shoots and gremolata, or braised beef short ribs with potato purée, spring onions, Swiss chard and horseradish cream. Brown butter almond torte with Murray farm cherries and letterpress chocolate is for dessert ($45 per person.)

They’ve also got brunch boxes, burger kits as well as salmon filets and rib eye steaks to cook at home and a selection of baked goods from The Larder Baking Co. Sister restaurant a.o.c. will also be open for takeout and delivery, with signature items like their popular Spanish fried chicken.
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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20NWCP00046 PETITIONER: Xzanakya Hana-Crescawna Savostio FOR CHANGE OF NAME To All Interested Persons: Xzanakya Hana-Crescawna Savostio filed a petition with this court for a decree changing names as follows: Present name: Xzanakya Hana-Crescawna Savostio 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 that includes the reasons for the objection at least 20 days before the court hearing. The objection must 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: 07/06/2020 Time: 1:30pm Dept: C Room: 512 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, NORMAL COURT HOUSE SOUTH 12720 N. Honsal Dr, Norwalk, CA 90650. MALIC ADDRESS: SAME. 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 following newspaper of general circulation: PressTelegram this county LA Weekly News. Date: 06/29/2020. Margaret M. Bernal Judge of the superior court.

FL-110
FL-110 Summons (Family Law) filed November 8, 2019 Notice of Respondent: J.H. Hawkins. You have been served. Read the information below and on the next page. Petitioner’s name is: JOAN HAWKINS. Case Number: 19871F-SA007. You have 30 calendar days after this Summons and Petition are served on you to file a Response to this petition. A letter, phone call, or court appearance will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. For legal advice, contact a lawyer immediately. Get help from a lawyer at the California Courts Online Self-Help Center (www.courts.ca.gov/selfhelp), at the California Legal Services website (www.elaclaw.org) or by contacting your local bar association for referrals. Re-Straining Orders are effective against both spouses or domestic partners. However, if the petition is dismissed, the judgment is entered, or the court makes further orders, they are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of it. Fee Waiver: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay all or part of the fees and costs that you owe the court waived for you or the other party. 1) The name and address of the court: Superior Court of California, County of Los Angeles, 111 N. Hill Street, California 90012. 2) The name, address, and telephone number of the petitioner’s attorney, or petitioner, if no attorney is present: William T. Kermisch, ESQ. 238567, Kermisch & Paltz LLP, 12711 Ventura Blvd. #200, Studio City, CA 91604, 1819-478-1043. 3) Acknowledgment of Family Law Restraining Orders: Hereby acknowledging that you and your spouse or domestic partner are restrained from: 1) Removing the minor children of the parties. 2) Restraint the minor children from staying, living, or being with any other person or an order of the court. 3) Caring, providing food, clothing, shelter, or medical care for the minor children. 4) Removing the minor children from the state or applying for a new or replacement passport for those minor children without the prior written consent of the other party or an order of the court. 5) Cashing, borrowing against, canceling, transferring, disposing of, or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability, held by the parties and their minor children. 6) Exercising, altering, changing, or revoking wills, trusts, or other property distributions affecting the parties. 7) Dividing, partitioning, or transferring, disposing of, or changing the beneficiaries of any property, real or personal, held jointly or in common, or community property, quasi-community, or separate property, without the written consent of the other party or an order of the court, except in the usual course of business or for the necessities of life, or for the necessities of life and 4) Creating a nonprobate transfer or modifying a nonprobate transfer in a manner that affects the disposition of property subject to the transfer, without the written consent of the other party or an order of the court. Before revocation of a nonprobate transfer can take effect or a right of survivorship can be eliminated, notice of the change must be made and served on the other party. You must notify each other of any proposed extraordinary expenditures at least five business days prior to incurring these extraordinary expenditures and account to the court for all extraordinary expenditures made after these restraining orders are in place. If you ever use community property, quasi-community property, or your own separate property to pay an attorney to help you or to file court costs. Notice — Access to Affordable Health Care: If you apply for Covered California, Covered California can help reduce the cost you pay toward high-quality, affordable health care. For more information, visit www.coveredca.com. If you covered by Loyola Marymount University (LMU) or a fine up to $50,000 or double the value of the fraud whichever is greater, or by both pri...