

FANNY'S INSIDE THE ACADEMY MUSEUM • ELVIRA, MISTRESS OF THE DARK CELEBRATES 40 YEARS • L.A. REQUIRES VACCINATION FOR INDOOR ACTIVITIES

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ALIVE AND KICKING

RÜFÜS DU SOL CELEBRATE NEW ALBUM WITH STADIUM SHOWS. BY BRETT CALLWOOD



THE Rébuild SoCal Zone Podcast



EPISODE

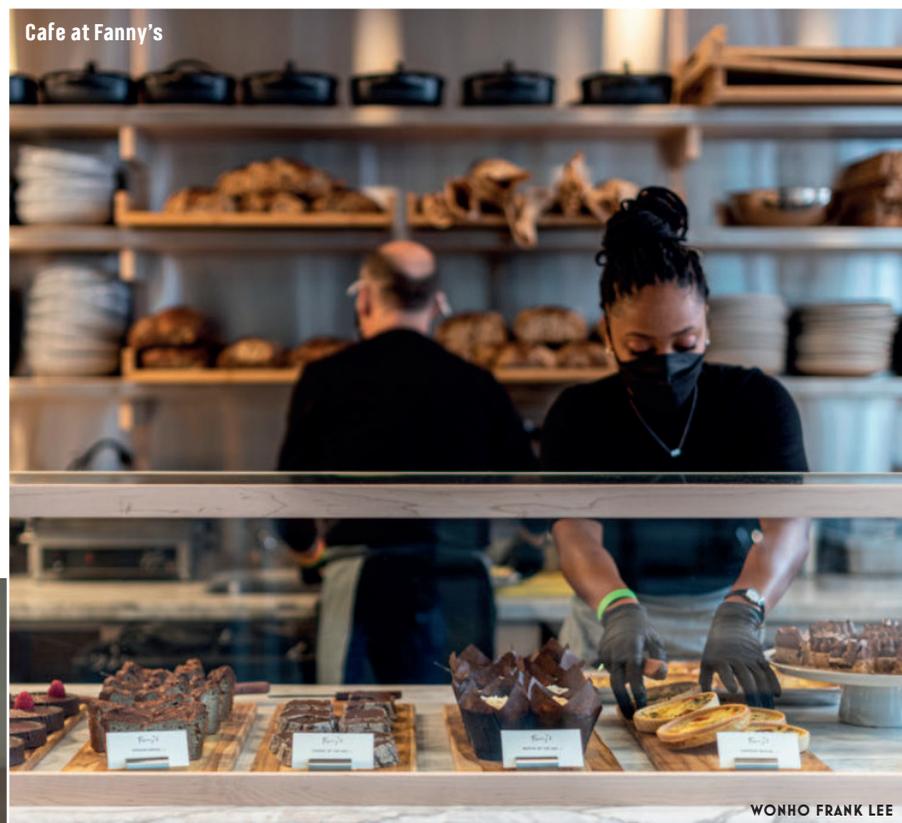
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FIRST LOOK AT FANNY'S

Much-anticipated restaurant and café opens inside the Academy Museum of Motion Pictures.

BY MICHELE STUEVEN



Fanny's, the much-anticipated and talked about restaurant and café at the Academy Museum of Motion Pictures, will soft open its daytime café in conjunction with the museum's grand opening today, September 30. To start, it will offer a limited menu of quick-serve small plates and prepared food options, overseen by Executive Chef Raphael Francois, from 9 a.m. – 4 p.m. Francois and his team (which includes legendary barman Julian Cox) will launch lunch service later this month, followed by a more formal dinner service in early November.

Debuting in stages, Fanny's is being brought

to life by restaurateurs Bill Chait and Carl Schuster, with support from the Fran & Ray Stark Foundation. Named after Fanny Brice, the legendary movie, vaudeville, theater and radio star portrayed by Barbra Streisand in her Oscar-winning role in *Funny Girl*. The elegant two-story, 10,000-square-foot space was conceptualized by late architect Osvaldo Maiozzi.

In this first phase, guests can either enter through the restaurant's patio (off of Fairfax Avenue) or the museum's lobby to order from a menu of espresso drinks, freshly made baked goods, salads, sandwiches like a beetroot tartine, natural wine and beer. Adjacent to the patio entrance to the café is a glass case filled with prepared items that can be ordered at the counter and be eaten at one of the area's communal tables or outside. Once dinner debuts, the restaurant will take on a more formal ambiance than its daytime counterpart, switching to a different menu and captain-based service.

Designed by L.A.-based Commune Design, Fanny's features a spacious main dining room and an art deco-style bar and lounge, in addition to the daytime café area. The aesthetic blends contemporary style with old Hollywood inspiration, as embodied by iconic restaurants like the Brown Derby and Perino's, as well as studio backlots and the 1939 Streamline Moderne architecture of the museum's Saban Building. The space also features work by local artists, including custom light fixtures by Atelier de Troupe and Pojagi-inspired sheer curtain panels by textile artist Adam Pogue. A specially commissioned wraparound mural by L.A. artist and illustrator Konstantin Kakaniyas celebrates film and music legends from classical Hollywood to present day.

The café at Fanny's will be open daily from 9 a.m. – 4 p.m. For more information and to be updated regarding the launches of lunch and dinner service, visit www.fannysampp.com or follow along at @fannysampp.



PHOTO BY ELIOT LEE HAZEL

by the third record, I feel like there's more vulnerability. We were better as producers, to be able to take what was in our brains and hearts and translate it to music. John and James in particular are such amazing producers, and it's just really fun to be in a studio with them – it's like a playground. They're able to translate an idea that we are conceptualizing into reality very fast."

It helps that they're such an incredible team; during production, each member plays an equal role, with each able to take their turn with songwriting, sound design, drum programming, and anything else that comes up. The third album, *Solace*, came out three years ago but they were still in the touring cycle for it when the pandemic and lockdown hit.

"I see the whole rollout as a bit of a miracle for us really," says Lindquist. "I know that's sideways, but I think we've been together as a band for 10 years. We'd written our third record, we'd undergone a lot of change, we'd moved over to L.A., and I'm a father and married. So a lot has changed in the last 10 years and we as friends and bandmates have had to reconnect. Remind ourselves what it is that we do this for. The pause in the middle of an album cycle because of COVID was a big gift for us because it let us slow down and rethink where we wanted to go, who we wanted to be. But of course, it was really sad to be in the middle of playing some of our biggest shows."

MUSIC

ALIVE AND KICKING

Rüfüs Du Sol celebrate new album with stadium shows

BY BRETT CALLWOOD

Australian, L.A.-based electronic project Rüfüs Du Sol are not used to playing stadiums. They've performed in big venues around the world – prestigious theaters and arenas. But they were dipping their toes into deeper waters when they were booked to play the Banc of California Stadium. When they sold 70,000 tickets in three days, and then a second date was confirmed, and then a third, it was clear that something big was happening.

"It felt like a longshot to get to play a stadium," says Tyrone Lindquist, one of the three members alongside Jon George and James

Hunt. "But you know, we've been doing this for 10 years and we've been steadily growing. We were hopeful that we could do one stadium, and I think they held two shows. Then we found out that the first one sold out while we were getting coffee on our way to the studio. We were so excited. I wasn't that hopeful that we'd get to do two. So that was surreal. To get to do three, I'm not sure what to make of that anymore."

It's a just reward for steady progress since forming in 2010. They did hit the ground running with the 2013 debut album *Atlas*, which Lindquist describes as a "very hopeful record." But their evolution has been stag-



gering.

"I feel like we were learning – we'd been in Berlin [for second album *Bloom*] and we were trying to create the sounds that we were hearing in the clubs from acts that were in Europe," he says. "We weren't good enough producers to be able to clearly replicate the things that we wanted to do. But us falling short ended up in its own little realm. Then

weekends with a bunch of our friends, and got a house. It's just so immersive with the sky. So expansive and clear. The stars really illuminate through the blackness of the sky, and it feels really magical out there. You feel like you're on Mars or something. It feels surreal and fun, and when we were talking about where we wanted to do the show, that was one of the first places."

In March of 2020, just before COVID had us all locked down, the band released a live album, *Live From Joshua Tree*. The California spot, Lindquist says, is a special place for them and the recorded show turned out as good as they had hoped.

"It's been a special place for us since we came over here," he says. "We've done a lot of writing sessions out there, and it's just got this special place in our hearts. It's close enough to L.A. We'd been there for Thanksgiving



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So the build-up to their forthcoming fourth album has, against all odds, been pretty seamless. The album is called *Surrender*, due for release on October 22. The first single released was quite appropriately named given world events, "Alive."

"We knew that we wanted to put out 'Alive' first," says Lindquist. "Just given the time and circumstances of everything. Our personal lives, having undergone a lot of change. There's a certain hopefulness in the song that we really liked. That's how we feel as a band. We felt a lot of hope. It's been like seeing light at the end of the tunnel after a dark couple of years. It feels really great."

It's a feeling of hope, almost of relief, that permeates the whole record. The group has been listening to Northern Irish DJ and production duo Bicep, delving into breakbeat. With the next single "Next to Me," they displayed a more cinematic, but also celebratory, side.

"We wanted to put something that just feels really celebratory and loving out after that," Lindquist says. "It was fun. We wrote it partly in Joshua Tree and partly at our studio here in L.A. It just came out quite easy. One of the lyrics and the chorus is basically saying something about goodbye, and we were like, 'maybe this is that song that doesn't need to be bittersweet, maybe it should just be a pure love song.' For me, I found it really nice to think about my upcoming wedding. It was five months away and I'd been engaged for two years. I just found it easy to put those words down. I tried singing it at my wedding to my wife as a surprise but I couldn't get through the words."

There's a clean, organic feel to the production, and that's true of the whole album. "We're really drawn to anything that's organic in sound while still being electronic," says Lindquist, and it shows. In addition, the band has made themselves at home here in L.A., and that level of comfort makes its way into

the sound too.

"We saw L.A. as a bit of a melting pot for a lot of artists from everywhere in the world," says Lindquist. "It was an exciting place to be. It's a direct flight to Sydney, which is our home, and it was easy to get to Europe too in terms of touring. It's a long way to get to Europe from Australia. They were the main reasons. We stayed here to write our fourth record. There's more to explore here, we've also made a lot of lifelong connections. This is definitely our home."

So what can we expect from the Banc of California sets? Big things, apparently.

"We've got a totally new live show, and we're still learning the new live songs from the record," says Lindquist. "Integrating those into our show. But we've been building a really big live show. Going from 20,000-person outdoor venues to doing three stadium shows, there's a lot more lights and it's a bigger machine to handle. It's exciting. We had a big warehouse a month ago, just before our Denver shows at Red Rocks. We had two weeks in a giant warehouse, building the show out from there, from scratch. It's exciting and it looks great. We've still got a little way to go but it's getting there."

By then, *Surrender* will be out and the crowd will know the songs before they hear them live. Lindquist is understandably psyched with the work they've done.

"It really was the biggest gift to have been put on pause because of the pandemic - to be able to just explore uncharted territory for ourselves," he says in conclusion. "We made a lot of terrible songs and some really great songs too. We just got to have a lot of fun and reconnect, and we're super proud of the album that's there."

Rüfüs Du Sol's Surrender album is out October 22. They play at 7:30 p.m. on Friday, November 12, Saturday, November 13 and Sunday, November 14 at the Banc of California Stadium.

L.A. WILL REQUIRE PROOF OF VACCINATION FOR INDOOR ACTIVITIES

In other news, California passed a law targeting law enforcement 'gangs' and allowing termination of those members.

BY ISAI ROCHA

The city of Los Angeles passed a law requiring proof of COVID-19 vaccination to enter indoor spaces such as restaurants, movie theaters, gyms and malls, starting Nov. 29.

The order received the required eight votes from the Los Angeles City Council, a week after Councilman Joe Buscaino's withheld vote kept the order from passing.

"My main concern is that we have to support our essential workers... but I don't think putting them on the front lines again, as main enforcers of this ordinance is wise or considerate and may place them in harm's way," Buscaino said during the motion's first reading. "Making a teenager with no formal training serve as a bouncer to keep people in or out of a restaurant and then fining a business for their failure is not the way to go about it."

With the second reading of the order, a unanimous vote was not needed to pass and received an 11-2 vote.

Later that day, Mayor Eric Garcetti signed the order into law.

"Starting Nov. 29, the city will start enforcing proof of vaccination to enter indoor venues in L.A.," Council President Nury Martinez said after the bill was signed. "Angelenos deserve to get past this pandemic and live without masks or fear."

If religious or medical exemptions are given to an individual, proof of a negative COVID-19 test taken within 72 hours would need to be shown to enter an indoor space.

The order is stricter than L.A. County's indoor order, which only required proof of vaccination at most establishments that served alcohol, in addition to events that hold more than 1,000 guests.



NEW CALIFORNIA LAW ALLOWS TERMINATION OF POLICE 'GANG' MEMBERS

Gov. Gavin Newsom signed a law targeting gangs and cliques that form within law enforcement departments.

The bill states that law enforcement gangs had been "identified" leading up to this bill and individuals within those groups may now be disciplined or even terminated.

"Law enforcement gangs have been identified within California law enforcement agencies, undermining California's movement to enhance professional standards of policing throughout the state," the bill reads. "Law enforcement gangs have been recognized by the Los Angeles Sheriff's

Department as damaging to the trust and reputation of law enforcement throughout California."

The bill states that any law enforcement groups who identify themselves through symbols such as matching tattoos and "violate the law or fundamental principles of professional policing" may be subject to disciplinary measures.

L.A. Sheriff Villanueva said he supported the state bill and it aligns with the policy he implemented in February after deputies came out and made the public aware of the cliques within the LASD.

"I am proud to be a sponsor of this legislation, which is based on the current Los Angeles County Sheriff's Department policy I implemented in February of this year," Villanueva said in a statement. "Our current department policy is consistent with this new law and is already being enforced. This law will serve to foster organizational change and hold employees to a higher standard of conduct. We must remain hyper-vigilant that benign subgroups do not devolve into cliques that may dishonor the badge."

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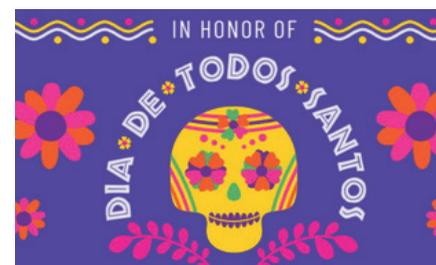
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QUEEN OF CREEPDOOM

Cassandra Peterson celebrates 40 fearsome and foxy years as Elvira, Mistress of the Dark (Q&A).

BY LINA LECARO



KEVIN SCANLON

Elvira Mistress of the Dark has been enchanting her fans for decades. Four fiendish ones to be exact. Cassandra Peterson, the actress who plays the gorgeously ghoulish movie hostess just had her 70th birthday, and while we can't explain how she still looks so incredible (Spells and rituals? Virgin sacrifices? Dances with the devil himself?) we can say that her enduring popularity has a lot to do with her work ethic, her sharp humor, her presence and her smart approach to her brand.

With a new Shudder/AMC TV special and a brand new autobiography, *Yours Cruelly – Memoirs of the Mistress of the Dark*, getting tons of buzz, the babe in black is back and more bodacious than ever. In the book, she reveals a long-kept secret about her personal life too – that she's been in a lesbian relationship for the last 19 years with her former trainer, a fact that she never shared until now.

Just in time for Halloween, the *Movie Macabre* maven returns to her red velvet couch to comment on a new slew of spooky movies for the Shudder special, which is available On Demand on the streaming network and AMC now. She's also got a new partnership

with Netflix, called "Netflix & Chills" in which she comments on the network's Halloween slate via their social channels (use #Elvira, #DrElvira, #DoctorElvira and #NetflixandChills to search). We chatted with the queen of creepy commentary by phone from New York about her return to TV, the book and what's next.

L.A. WEEKLY: Congrats on your new book and your new Shudder special Cassandra. You are always doing fiendish and fabulous things. I really enjoyed meeting you at Pinup Girl Boutique in Burbank when you debuted your clothing line a few years ago and happy to see you still scaring up cool projects. So nice to talk to you again. You live in Los Angeles, right?

CASSANDRA PETERSON: I do live in L.A.! I'm just in New York right now doing press for the book.

Well, L.A. Weekly readers love you. One of our most popular covers was actually yours back in 2010. So let's start with the milestone you're celebrating right now – 40 years as Elvira! Can you believe it?

No, I can't believe it's been 40 years. I mean, when I got the gig as Elvira I never thought that I'd wake up one day and realize it's been 40 years since doing the character. The Shudder special

is titled the "40th Anniversary" to celebrate

So this is obviously a more superficial question, but a lot of us gals wanna know how you do it. I mean, you look so great! I know on the special you say you were "a baby" when you started as a horror host back in the '80s, but you actually just celebrated your sexy 70s a couple weeks ago! So what's your secret?

You know I wish I had a secret because I would bottle and sell it. Because you know I sell everything as Elvira. If I had some sort of potion

ful. You know I had written screenplays before but never a book so I needed a lot of help and Pamela delivered with editing and finding me an agent.

So I gotta ask about the big revelation everyone is talking about – your secret girlfriend! It's gotten a lot of headlines but I will say I've noticed the LGBTQ+ community is so excited and proud about it, feeling like you are such a good role model for living your truth and sharing it. So what have you noticed about the reaction to your relationship?

Well, the people who've grown up with the Elvira character may be a bit shocked, they just don't know what to think about it. But I have the most loyal fans and they love me no matter what I do. They are completely standing by me and I knew they would. The thing I was concerned about most was really, "oh will this company or that studio wanna hire me anymore for a commercial" or other projects. So really I was just protecting my brand. You know Elvira is a straight horndog and to suddenly come out that the actor playing her was with a woman... I wasn't sure. But you know I'm just really happy that 99% of the comments and fans still love me. I hope it gives faith to other people hesitant about putting these sorts of things out there 'cause life is too short to be hating and keeping secrets.

Absolutely and the world is so much more loving and accepting in this day and age in terms of sexuality. Did that influence your decision to put it in your book?

Yes, of course. You know there isn't just "straight" or "gay." There's a thousand shades in between and I've had people say to me, "when did you know you were gay?" I don't know I've ever known I'm gay. All I know is I fell in love with a person who is very androgynous and happens to be a woman. I didn't plan it. I've never been attracted to women before but I don't feel like, "oh gosh I suddenly turned gay." I just feel like I fell in love with a person and they happen to not be a man. I have no labels.

Love is fluid and I think people are starting to understand that more than ever. You sharing your experience really helps. Let's talk more about your Shudder/AMC special. Did you have any input in the films they were gonna show?

They gave me a list of films they had available and then we picked four of them. I said yes to these because they were all movies I absolutely love. I mean, the first was *Mistress of the Dark* and what's not to love? Then there was *House on Haunted Hill*, which is very special to me because it was the first horror movie I ever saw as a child and it changed my whole outlook, really rocked my world. The other two movies, *The City of the Dead* and *Messiah of Evil* were just so perfect for me. They picked one film from each of the four decades, which is really cool, so you've got the '80s, '70s, '60s, and '50s represented.

So what's next for you?

I have several shows coming up that I cannot talk about but after the book, I hope what's next is a documentary deal, fingers crossed. Or a film version of it or even a *Mistress of the Dark* Broadway play or musical. It may take years, but I want these projects to happen.

Well, I'm sure Elvira will keep bewitching fans for however long it takes, even if it's another 40 years. Thanks again for sharing (and scaring) us!

I would definitely be marketing that sucker. But you know I don't know what to attribute it to. I feel like it's just enjoying my work, enjoying my life. Someone just said to me the other day – if you really enjoy your work then it's not work and it really is kinda like my hobby. It's fun for me and I think when you have a job that you really love, it keeps you young.

I agree! I love what I do, especially since it allows me to talk to people I admire like you. Maybe that is the secret.

Well, you know that and a little filler.

(Giggles on both sides)

Moving on to the book. Had you already completed it before the pandemic?

I had been thinking about it for 15 years and every once in a while I'd jot something down about my life, but then the pandemic came along and I finally had time to turn it into a book with help from my friend Pamela.

Pamela Des Barres? Love her. And her book I'm With the Band is legendary at this point. I know you contributed a story about Elvis in her second book, Let's Spend the Night Together, which was a great read. How did she have an impact on this book?

She made a huge difference. She was so, so help-

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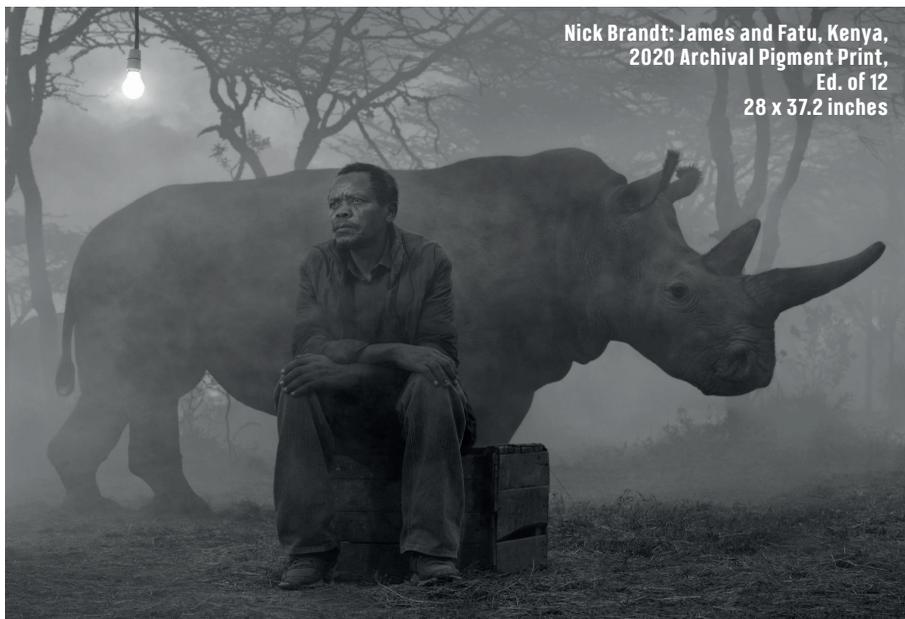
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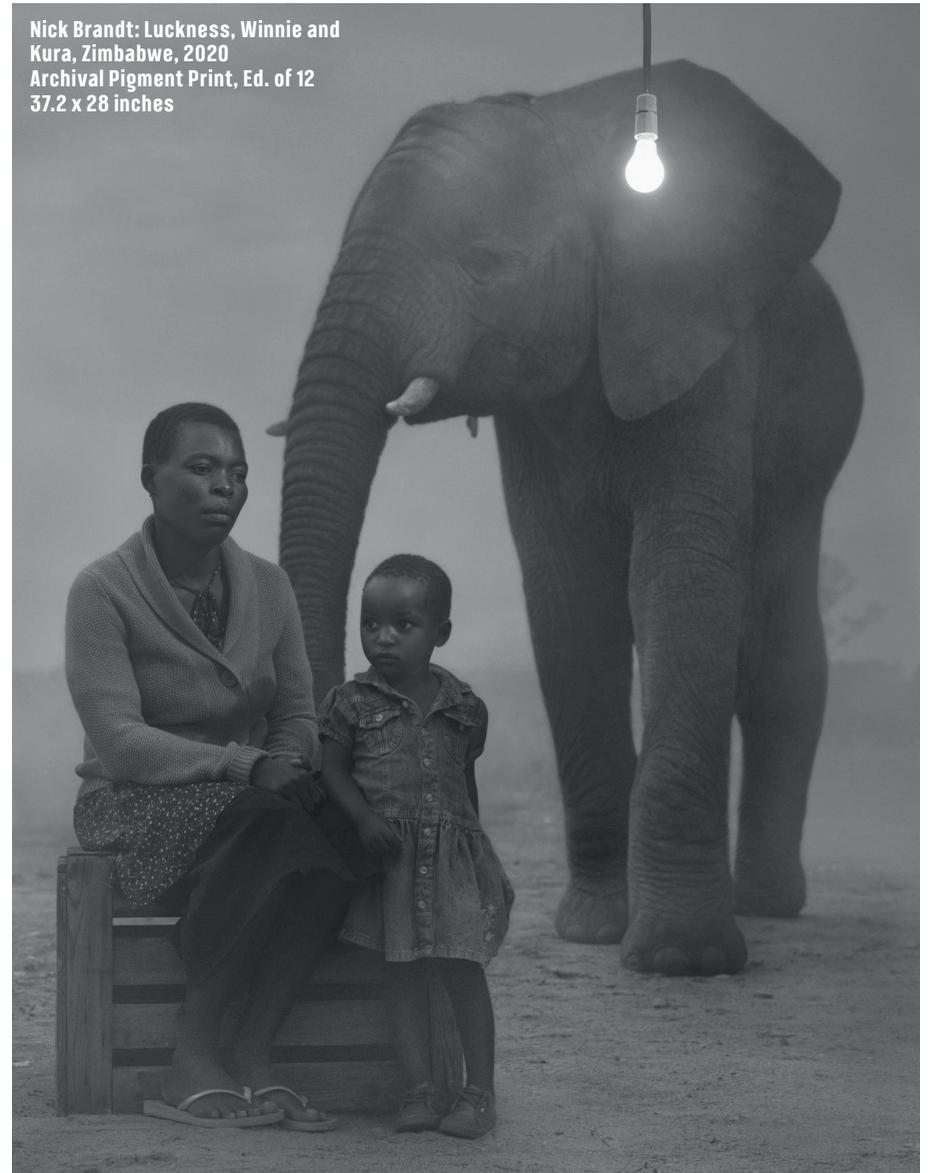
NICK BRANDT'S PORTRAITS FROM THE ENDS OF THE EARTH

The acclaimed wildlife photographer takes a deeper look at people.

BY SHANA NYS DAMBROT



Nick Brandt: James and Fatu, Kenya, 2020 Archival Pigment Print, Ed. of 12 28 x 37.2 inches



Nick Brandt: Luckness, Winnie and Kura, Zimbabwe, 2020 Archival Pigment Print, Ed. of 12 37.2 x 28 inches

The *Day May Break* is a hefty new book and exhibition from Nick Brandt – a photographer and eco-advocate whose dedicated practice of chronicling the effects of the climate crisis, especially in East Africa, also inspired him to co-found the Big Life Foundation with conservationist Richard Bonham. His work is known for memorable and sometimes surreal locations, and a cinematic sensibility in emotionally charged portrayals of wildlife as the protagonists of his narratives.

In previous series, especially those where human and animal figures share the scene, Brandt had occasion to employ elaborate processes that might unfold over hours, weeks, or even months. Often this would involve stationary cameras and several exposures at different times of day or even different times of year, so that humans and animals would seem to be sharing a particular place – a liminal place of industry or commerce – which they all visit, but usually not at the same time. In the theatrical and mysterious new works, all made in 2020, they do.

The theatrical aesthetic and dreamlike logic of these pictures, in which people sit for portraits and rescued wild animals – giraffes, rhinos, all kinds of birds, cheetahs – come and go as they please. The most captivating images make it seem like they are posting together;

a motif of gentle fog vignettes each portrait, increasing the sense of intimacy between them. In truth, they are not only in the same place physically, but they are in the same crisis for the same reasons. They are climate refugees and their fate could soon be a global one.

“During the course of my photographic life,” writes Brandt in the book’s foreword, “there has been a steady progression toward the photography of people, toward, in *The Day May Break*, people now being the literal focus of the images. Some may ask, after all these years, why? Because it was time.”

Everyone portrayed in the book – two legs, four legs, hands, hooves, talons and wings – has been catastrophically impacted by the degradation and destruction of their homes, whether by climate or industry or poaching or all three. The intimacy and empathy the images radiate is a melancholy solidarity born of shared trauma. They are all mourning together. They represent the entirety of nature even as they inhabit their own individual stories; they all have names.

Harriet, the Giant Eagle Owl, has lived at the Kuimba Shiri refuge in Zimbabwe for 35 years, rescued as a chick from deforestation of her habitat. Sky the Giraffe is four years old, and lives at Wild Is Life in Zimbabwe. Her whole family was killed by settlers; her species is not protected. She’s photographed with Helen, a widowed farmer from the same part

Nick Brandt: Zainab with mother Miriam and Najin, Kenya, 2020 Archival Pigment Print, Ed. of 12
28 x 37.2 inches



Nick Brandt: Helen and Sky, Zimbabwe, 2020 Archival Pigment Print, Ed. of 12
37.2 x 28 inches



of the country, Harare, as Sky. Sky is also photographed with Richard, a tobacco farmer who knows all too well the toll of short-term economic thinking on long-term ecological health. Richard is also pictured with Grace, a Bateleur Eagle living at Kuimba Shiri, who is almost 40

years old. There's Marimba the Pangolin, and Diesel and Levi the Cheetahs, who are brothers. And there are many other people, like Helen, James, Githui, and Miriam; there are loving couples and parents and pensive children, old and young men and women with bright eyes and the weight of the world on their shoulders.

The photographs from *The Day May Break* were taken at five sanctuaries and conservancies in Kenya and Zimbabwe. The book tells all their full stories – both the animals and the humans, who they were and how they arrived at this place. Everyone here was happier somewhere else, some time ago. These are cautionary tales of tenuous survival. The pictures themselves are fascinating because of how strange it is to think of the animals and people calmly sharing personal space. It should not be happening and it feels both magical and ominous, hopeful and unsettling. At heart, the question this series poses is whether the day will break like sunrise, or like glass. For as gorgeous, rich and operatic as the images are, this is not an Edenic vision of coexistence, it's a plea.

Selections from The Day May Break are on view in Los Angeles at Fahey/Klein Gallery through October 30; the book, published by Hatje Cantz, is available at the gallery and on the internet; for more information visit nickbrandt.com.

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LEGAL NOTICES

NOTICE OF PETITION TO ADMINISTER ESTATE OF (Name): Ramiro Aldama CASE NUMBER: 21STPB06898 To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both of: Ramiro Aldama A Petition for PROBATE has been filed by: ALDO ALDAMA in the Superior Court of California, County of Los Angeles. The Petition for Probate requests that: Aldo Aldama be appointed as personal representative to administer the estate of the decedent.

The petition requests authority to administer the estate under the Independent Administration of Estates Act. (This authority will allow the personal representative to take actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to be the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A hearing on the petition will be held in this court as follows:

Date: November 17th, 2021 Time: 8:30 am Dept. 29 Address of court: 111 N. Hill St., Los Angeles, CA 90012 If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal

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representative appointed by the court within the later of either (1) four months from the date of first issuance of letters to a general personal representative, as defined in section 58(b) of the California Probate Code, or (2) 60 days from the date of mailing or personal delivery to you of a notice under section 9052 of the California Probate Code. Other California statutes and legal authority may affect your rights as a creditor. You may want to consult with an attorney knowledgeable in California law. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (Form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Attorney for Petitioner: Dublas O. Paniagua, Esq. 3532 Katella Ave. #112 Los Alamitos, CA 90720 562/556-9209

1. Summons: SUMMONS (Family Law) NOTICE TO RESPONDENT MICAH DAVONTE WILSON, YOU HAVE BEEN SUED. Petitioner's name is: ALEKSANDRA SIEPIELSKA WILSON. CASE NUMBER 21STFL09441. You have 30 calendar days after this summons and Petition are served on you to file a Response (form FL-120) at the court and have a copy served on the Petitioner. A letter, phone call, or court appearance will not protect you. If you do not file your written 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 finding a lawyer at the California Courts Online Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Website

(www.lawhelpca.org), or by contacting your local county bar association. NOTICE- RESTRAINING ORDERS ARE ON PAGE 2: These restraining order are effective against both spouses or domestic partners until the petition is dismissed, a 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 them. 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 the court waived for you or the other party. The name and address of the court are: Stanley Mosk Courthouse, Superior Court of California, County of Los Angeles, 111 N. Hill Street, Los Angeles, CA 90012. The name, address, and telephone number of the Petitioner's attorney, or the Petitioner without an attorney, are: JORGE A. VELASCO, KERMISCH & PALETZ LLP, 12711 Ventura Blvd., Suite 200, Studio City, CA 91604, phone: (818) 478-1043. Dated: August 18, 2021. Clerk: Ratisha Washington. NOTICE TO PERSON SERVED: You are served as an Individual. August 18, 2021. Publishing: (10/15, 10/22, 10/29, 11/05/21), LA Weekly. STANDARD FAMILY LAW RESTRAINING ORDERS: Starting immediately, you and your spouse or domestic partner are restrained from: 1. removing the minor children of the parties 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; 2. cashing, borrowing against, cancelling, transferring, disposing of, or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability, held for the benefit of the parties and their minor children; 3. transferring, encumbering, hypothecating, concealing, or in any way disposing of any property, real or personal, whether

community, quasi community, or separate, 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; 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 to property can be eliminated, notice of the change must be filed 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 effective. However, you may use community property, quasi-community property, or your own separate property to pay an attorney to help you or to pay court costs.

2. FL-100: FL-100 Petition for Dissolution of Marriage. 1) 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: Date of Marriage – February 14, 2019. Date of Separation February 14, 2020. 2. Time from date of marriage to date of separation – 1 Years, 0 Months. 4) Minor children: There are no minor children. Petitioner requests that the court make the following orders. 5) Divorce of the marriage based on irreconcilable differences. 8) Spousal or Domestic Partner Support. Terminate (end) the court's ability to award support to Petitioner and Respondent. 9) Separate property: There are no such assets or debts that I know of to be confirmed by the court. 10) Community and Quasi-Community Property. There are no such assets or debts that I know of to be confirmed by the court. 11) Other Requests. Petitioner's former name be restored to: Aleksandra Siepielska. Signed, August 17, 2021 by Aleksandra Siepielska Wilson and Jorge A. Velasco.

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