



**PUBLIC REQUEST TO ADDRESS  
THE BOARD OF SUPERVISORS  
COUNTY OF LOS ANGELES, CALIFORNIA**

MEMBERS OF THE BOARD

HILDA L. SOLIS  
HOLLY J. MITCHELL  
LINDSEY P. HORVATH  
JANICE HAHN  
KATHRYN BARGER

**Correspondence Received**

The following individuals submitted comments on agenda item:				
Agenda #	Relate To	Position	Name	Comments
Public Comment		<b>Favor</b>	Vara Kiattiphornphaisan	<p>Good afternoon, members of the Advisory Committee. My name is Vara Kiattiphornphaisan and I am with Asian Pacific Health Care Venture, Inc. First, I want to express our sincere gratitude for the one-time investment in the CalFresh Healthy Living slash Food Access Investing in Resilience Program. This funding has allowed us to provide free, fresh produce and nutrition resources to justice-impacted individuals and families who often face significant barriers to accessing healthy food.</p> <p>We also want to acknowledge the Los Angeles County Department of Public Health for executing contracts quickly so services could reach communities without delay, and for providing valuable training and technical assistance that has helped us serve justice-impacted residents with dignity, respect, and cultural humility.</p> <p>While this one-time funding has made a meaningful difference, the need remains great. We urge you to allocate funding to this program so organizations like ours can continue providing food and nutrition resources, building trust with communities, and creating lasting health improvements for justice-impacted residents across Los Angeles County.</p> <p>Thank you.</p>
		<b>Oppose</b>	Alexis Krasilovsky	<p>Like many other independent filmmakers, I'm totally against the Paramount Skydance / Warner Bros. / Discovery merger. Such a merger should be against anti-trust laws. For filmmakers like me, it will impact our livelihoods. Filmmaking is what gives my life meaning, and a merger of this magnitude will impinge on our creativity. Mid-level writers won't be hired as often. The films that do get made – too often, safe mainstream blockbusters that will increasingly use AI which has been proven to discriminate against the views of women and minorities - will be far less able to promote empathy and a nuanced variety of emotions the way that art – usually independent art – is capable of doing. The merger won't just hurt people in the film industry who'll have fewer jobs, it will hurt the public who need a broader proliferation of films and television programs in order to be informed, entertained, and moved emotionally in a world that depends increasingly on understanding one another.</p> <p>Thank you for your consideration.</p>



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Public Comment		<b>Oppose</b>	Beatriz Borin	<p>As a producer, I am deeply concerned about what a reduction in competition would mean for the creative community in Los Angeles County. Our industry depends on having multiple buyers, distributors, and partners who can support different kinds of stories.</p> <p>When competition decreases, creators lose leverage: fewer places to pitch work, fewer opportunities to negotiate fair deals, and fewer pathways for independent projects to be acquired and reach audiences.</p> <p>I have seen how important it is for a project to find the right partner—sometimes one company’s willingness to take a chance can determine whether a story gets made or disappears. With fewer decision-makers, completed or nearly completed projects can be shelved simply because they do not fit existing priorities.</p> <p>This also affects the thousands of workers and small businesses that support production in Los Angeles. Less work means fewer opportunities, downward pressure on budgets and rates, and less ability for creators to take risks.</p> <p>Competition protects creativity. It gives audiences more choices and allows important stories, including challenging and diverse perspectives, to find a place in the world.</p>
			Ben Park	<p>As an Editor working in Film and TV in Los Angeles, I am writing to oppose the Paramount-Skydance and Warner Bros. Discovery merger.</p> <p>This merger will greatly reduce the number of jobs in my field, with less productions, less variety of projects and jobs, and less competition in a shrinking field of opportunities. I'm already having to take jobs outside my field to make ends meet. This further consolidation may make it impossible to make a living in a profession I've dedicated my working life to in Los Angeles.</p> <p>While further degrading the quantity and variety of work for film professionals, and all the industries that support us here in Los Angeles, this will also affect freedom of speech. I am deeply concerned about how my opportunities to work on films that challenge systems of power will be impacted when there is such consolidation among buyers who do not share the point of view of myself and so many of my colleagues.</p> <p>Please do whatever is within your power to intervene with the disastrous Paramount-Skydance/WBD merger that will impact so many jobs, businesses, and livelihoods within LA County.</p>



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Agenda #	Relate To	Position	Name	Comments
Public Comment		<b>Oppose</b>	Daniel A Halem	<p>I oppose the Paramount/Warner Brothers merger because it's the same tactic that's destroyed journalism in America.</p> <p>As a news reporter in the 90s, we watched corporate consolidation gut first newspapers and then magazines. First, they merge, then consolidate, then purge.</p> <p>Keep Los Angeles a place where competition thrives, not a ghost town where emptied out logos exist only to maximize corporate profit.</p> <p>Daniel Halem</p>
			Frances Fisher	<p>Stop the merger with Warner Bros. Art is for the good of all!</p>
			Leon Acord	
		<b>Other</b>	Julie Alexander	<p>Dear Supervisors,</p> <p>Please do whatever is within your power to intervene with the disastrous Paramount/WBD Merger that will impact so many jobs, businesses, and livelihoods within LA County. We need LA County to act more than ever, using whatever powers you have to keep revenue streams here and provide work to the creative industries for which LA County is known and loved worldwide.</p> <p>Audiences may not care where their content comes from but all the people working in industries connected to content creation - from producers to caterers, to dry cleaners and writers - are invested in LA County.</p> <p>You need to step up, Supervisors. LA County needs to be invested in us and our livelihoods. This would be a very desolate and economically depressed place to live if the Paramount/WBD Merger is allowed to proceed. Thanks for listening. Sincerely, Julie Alexander</p>
		KAREN L HALL	<p>STATE OF CALIFORNIA COUNTY OF LOS ANGELES CITY OF SANTA MONICA</p> <p>1685 MAIN ST., P.O.BOX 2200, SANTA MONICA, CA. 90407-2200 CITY MANAGER, OLIVER CHI MAYOR, CAROLINE TOROSIS CITY COUNCIL MEMBERS</p> <p>HOUSING AND HUMAN SERVICES COMMISSIONAP-PLICANT MUST BE</p>	



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A SANTA MONICA RESIDENT AND A AFFORDABLE HOUSING PROGRAM PARTICIPANT WHO IS AT LEAST 62 YEARS OF AGE.

[APPLICANT FOR 1 SEAT AVAILABLE KAREN LYNN HALL DOB 12/12/1953 AGE 72 SS#385-60-2172 TENAT ID SP181 KQREN LYNN HALL PROPERTY MANAGEMENT (ZILLOW) CONTACT KAREN LYNN HALL 2501 PICO BLVD., APT. #107 SECTION 8 RESIDENT FOR LAST 7 YEARS AND SEC 8 FIRST TIME HOMEBUYER PROGRAM PARTICIPANT 1623 CALIFORNIA AVE., SANTA MONICA, CA. 90401 "WELCOME WAGON OD SANTA MONICA"

RESTORATIVE JUSTICE COMMISSION COMMISSION 1 SEAT AVAILABLE

APPLICANT IS KAREN LYNN HALL POLICE CHIEF ASSOCIATION, POLICE CHAPLAINS ASSOCIATION, COMMISSION ON THE ACCREDITATION OF LAW ENFORCEMENT AGENCIES, FEDERAL COMMUNICATIONS COMMISSION, CALIFORNIA AIR NATIONAL GUARD RETIREES ASSOCIATION, PEACE OFFICERS STANDARD TRAINING SALINAS CALIFORNIA, MONTEREY COUNTY SHERIFF OFFICE FILE CLERK SALINAS, CA., CALIFORNIA STATE PARKS PARK RANGER ASSISTANT BIG SUR STATE PARK, KESE-AM KEASY CANNERY ROW RADIO STATION MONTEREY DJ.

APPLICANT KAREN LYNN HALL HAS OVER 50 YEARS EXPERIENCE, AND TRAINING WITH AN FCC LICENSE AWARDED FROM WASHINGTON, DC. IN YEAR 1974. UNIJH HUMAN RIGHTS COMMISSION..I AM ASKING TO BE AN AT HOME ADMINISTRATIVE TECHNICIAN PLEASE ACCEPT MY APPLICATIONS FOR THESE TWO POSITIONS HOUSING AND HUMAN SERVICES COMMISSION SEAT OPEN AND RESTORATIVE JUSTICE COMMISSION BOARD OPEN SEAT

CONTACT: KAREN LYNN HALL 2501 PICO BLVD., SANTA MONICA, CA. 90405

SEE: KAREN LYNN HALL PROPERTY MANAGER (ZILLOW)  
EDWARD HALL, JR. OBITUARY SAGINAW, MICHIGAN  
EDWARD HALL JR. ESTATE (YOUTUBE)

RECOMMENDATIONS: LT. BILL COVINGTON SALINAS POLICE DEPARTMENT, CA.

SHERIFF BOB BUSINGER MONTEREY COUNTY SHERIFF DEPARTMENT SALINAS, CA.

ROBERT MORAGA, GENERAL MANAGER KESE-AM RADIO STATION MONTEREY, CA.

MR. AND MRS. TOSH CALIFORNIA STATE PARK RANGER ASSISTANT BIG SUR STATE PARK

NORMAN S. DONG, CHIEF FINANCIAL OFFICER FEDERAL EMERGENCY MANAGEMENT AGENCY WASHINGTON, DC.

KARENLHALL.LIVEJOURNAL.COM (LISTEN TO TEXT/SEE WORLD DISASTER MAP

			Michael Markowitz	Please do whatever is within your power to intervene with the disastrous Paramount/WBD Merger that will impact so many jobs, businesses, and livelihoods within LA County. The contraction of such an important industry by such a large percentage is so obviously a bad idea.
		<b>Item Total</b>	<b>10</b>	
<b>Grand Total</b>			<b>10</b>	

RE: Paramount Skydance / Warner Bros. / Discovery merger

Date: June 18, 2026

From: Alexis Krasilovsky, Rafael Film, LLC (Los Angeles)

Like many other independent filmmakers, I'm totally against the Paramount Skydance / Warner Bros. / Discovery merger. Such a merger should be against anti-trust laws. For filmmakers like me, it will impact our livelihoods. Filmmaking is what gives my life meaning, and a merger of this magnitude will impinge on our creativity. Mid-level writers won't be hired as often. The films that do get made – too often, safe mainstream blockbusters that will increasingly use AI which has been proven to discriminate against the views of women and minorities - will be far less able to promote empathy and a nuanced variety of emotions the way that art – usually independent art – is capable of doing. The merger won't just hurt people in the film industry who'll have fewer jobs, it will hurt the public who need a broader proliferation of films and television programs in order to be informed, entertained, and moved emotionally in a world that depends increasingly on understanding one another.

Thank you for your consideration.

My Statement Against the Paramount/WB Merger, by Leon Acord

Others will talk about the financial impact Los Angeles will suffer from this merger. It will be substantial.

But I want to talk about the dangers of allowing a foreign-financed, right-wing takeover of our media.

For decades, America's Right Wing has attacked "Hollywood" because it knows that whoever controls our stories controls our culture.

And the authoritarian strategy of controlling media to reshape public reality is one of the oldest tools in the fascist playbook. Let's review...

Nazi Germany built an entire propaganda machine around what people read, watched, and believed. The Soviet Union tightly controlled film, journalism, and artistic expression because its leaders knew its people wouldn't miss what it couldn't see.

Film is powerful.

A movie can change expectations.

A documentary can expose a truth.

A TV show can lead millions to empathize with someone they were taught to fear or hate.

That is why controlling entertainment, news, and historical film archives is such a powerful political goal of the Right.

And nobody is more determined to create and control a false narrative – a false reality – than Donald J. Trump.

Which Brings Us to Today

The pending Warner Bros./Paramount merger is bad news. Very bad.

Not just because, as in all consolidations, it will cost jobs. (Trump's billionaire buddy David Ellison fired hundreds of Paramount employees in November 2025 when he took over, and reportedly replaced many of them with AI.)

Not just because it narrows even further the number of gatekeepers in Hollywood.

It is a potential concentration of cultural power under the control of a Trump flunky at exactly the moment when our media should be questioning our government more vigorously than ever.

Because when fewer people control more of the media landscape, it becomes easier for ideology to shape what gets seen, what gets funded, and what (and who) quietly disappears.

The entertainment industry has never been perfect. It's driven by greed and bull shit. It has produced endless sequels, lousy remakes, and films that leave you wondering, "How the hell did that ever get green-lit?"

But with a variety of major studios, there's a bigger variety of stories told – and some of those stories are worthwhile. Important. Sometimes, even art.

Stories that challenge power.

Stories about women fighting for dignity and equality. About Black communities. Immigrants. LGBTQ+. Outsiders, rebels, and anyone who dared challenge the status quo.

Finding those occasional diamonds amongst Hollywood's coal is the magic of this business.

But that magic depends on our industry having many avenues. Many viewpoints. It depends on, yes, that dirty word, DIVERSITY!

As media ownership becomes concentrated under right-wing control, the image of our country that Hollywood reflects back to us can and will be strictly controlled.

Ask Stephen Colbert.

### **History Itself Will Be Changed**

It's not just entertainment content at jeopardy. Documentaries, and the people who make them, will also be in peril, for a variety of reasons.

First, let's talk about the film and video archives many documentarians rely

upon to illustrate their stories.

Film and video archives are evidence of our lives: documentaries, interviews, journalism, historical records, the stories that explain where we came from and how we got here. Whoever controls those archives controls the "memory" of our nation and society.

There are five major sources for archival footage. The news departments at legacy networks ABC, NBC, CBS, plus PBS and CNN.

Alas, once-noble CBS News is already controlled (and bastardized) by Trump sycophants. Public Broadcasting's budget has been gutted by the Trump administration. And with the merger, Ellison's Paramount will soon own and control CNN.

With a majority of our cultural archive controlled by people trying to change the very soul and history of America, they don't need to destroy the evidence.

They only need to deny access.

And then, they block you from seeing the few documentaries that do manage to get made.

How?

There are a small number of major buyers of documentary films. HBO and CNN have long been among the most important homes for investigative films, political documentaries, and journalism.

And if Ellison gets his hands on Warner Bros., he will also control both of those Warner Bros.-owned companies (as well as DC Comics, but that's another blog).

What happens when a documentary critical of the administration becomes too embarrassing, or too politically inconvenient?

That filmmaker simply won't find a buyer.

The project is called "too niche." The timing is "wrong." The audience is "too limited."

And the story disappears.

And all of those HBO Max & CNN documentaries about January 6, Q-Anon, and Trump's crimes that already exist? I'm pretty sure they will vanish from their streaming platforms.

This is how modern censorship works.

Not by banning the story.

By making up excuses why the story never reaches the public.

### **And Then There is CNN**

If Paramount ultimately gains control of CNN, the concern is not merely another corporate reshuffling.

It is the possibility that one of America's most influential news organizations could be pushed toward the same kind of right-wing ideological transformation we've seen over at Paramount-controlled CBS News.

Ask Scott Pelley.

CNN, a network long known for aggressive political coverage and, despite right-wing accusations, broadly mainstream journalistic standards, will be told to avoid stories most likely to upset people in power.

Much like how Bari Weiss told 60 Minutes producers to portray the Minneapolis protesters as threatening and aggressive (we saw that they were not) and to claim that Renee Good drove her car towards the ICE stooge who murdered her (we saw that she did not).

But the CNN transformation won't be an obvious takeover. No dramatic announcements.

A tough investigation gets delayed. A journalist asking uncompromising questions becomes a liability. A difficult story becomes a "complicated story." Real news is ignored in favor of "puff pieces" and propaganda.

### **Not Even Animation is Safe**

With Warner Bros. and Nickelodeon's respective, massive creative libraries

and franchises under one conservative corporate roof, an enormous portion of the animation universe could be controlled by one company.

With fewer companies, fewer artists get to create. Diverse voices begin to vanish.

Children's programming can be easily manipulated to condition younger generations. And if it can, they will.

## **Foreign Interest**

Here's where it gets truly scary.

Reportedly, Trump's administration is allowing Paramount to finance the deal using 100% foreign funds – unheard of in deals of this type under previous administrations – including money from Saudi Arabia (who loves journalists to pieces!) and the United Arab Emirates (known to be oh, so tolerant!).

With right-wing owners and even more intolerant investors, the question will no longer be just “What movies will we watch?”

It becomes “What movies will we be allowed to see?”

Controlling media is not just about changing what people watch.

It is about changing what people imagine is possible. Changing how people think.

Entertainment can be weaponized. And if they can, they will.

It can be used to normalize certain ideas, erase others, and create a version of America where some people (white, straight, conservative) are celebrated, and those who don't fit that mold are pushed even further to the margins.

Films never funded. Documentaries sitting in vaults. Voices never amplified.

A WB/Paramount merger won't destroy show business. And no, it won't literally be the final film studio.

Their movies will continue to roll out. Shows will still stream. Premieres will take place with the usual red carpets like nothing has changed.

But slowly, you'll see the shift.

Heroes will start looking the same.

Stories will stop challenging the status quo and start protecting it.

A Hollywood driven only by profit has already long been a challenge for creative artists.

A Hollywood controlled by concentrated conservative corporate power during a political movement actively fighting for control of America's soul is far more serious. And threatening.

Now all of this may seem alarmist. "Oh, Leon! You're just paranoid!"

But we've seen how Trump and his cronies have weaponized the entire government to suit his purposes, and to rewrite history in his favor.

Do you seriously think he'd not do the same with show business?