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COYOTE FOR HIRE

By Brett Callwood

MUSIC

COYOTE FOR HIRE

Hawthorne Rappers Prepare for Legally Illegal Domination.

BY BRETT CALLWOOD

COVER PHOTO MARK GUMBS

Every video that Hawthorne hip-hop duo Coyote drops is well worthy of your attention, but there's one that landed in February, "Fuck the Wall," that seems to perfectly encapsulate what they're all about. Beautifully satirical and on point, we see the brothers kidnap a reasonably convincing Trump impersonator and tell him that, "the day you build it it's gon' fall, bitch."

That's what these two siblings -- Guapo Cortés and Ricky Blanco (they simply go by Guapo and Blanco) -- do so well. They're spitting out stories that, as is the tradition with the genre, tell of their everyday lives. Their struggles, their successes, and everything in-between. They pull no punches but, simultaneously, the 'Yotes are super fucking funny.

It all started when the brothers lost a championship basketball game and, naturally pissed, they sat down and smoked together for the first time. Suitably enhanced, they started freestyling.

"It was the first time me and my brother smoked together, and somehow we just started freestyle rapping about losing the game, talking shit about the other team," says Guapo by phone. "That's how it started. We took it seriously almost immediately."

"It might look like it happened overnight, but we've been going at it for ten-plus years," adds Blanco.

It's one thing for two brothers to get stoned and spit shit about opposing ball players after a game; it's another thing entirely to take that to the next level and embark on a new career. But when friends in the neighborhood started boosting their egos, the 'Yotes chose to believe them.

"I started writing raps so the next time we would smoke, we could kick the raps," Guapo says. "In my mind, people were telling me I was dope and I thought I was dope, but I was terrible. That's what made me ballsy to keep going."



JAMIL TAYLOR



"Me personally, I felt like I'd been good at everything I did as far as sports goes, so just taking on rapping I took all that confidence and carried it on, and now I'm here," adds Blanco.

Typically of siblings, the duo will give each other shit, even during the interview. The ribbing and needling are good-natured and funny. When we ask what they saw in each other during that first freestyle session, they both reply "nothing" and laugh. But the reality is that they're a solid unit, and they're well aware that they work best together.

"We just feel that we complement each other well, as far as our voices," says Blanco. "It might be because we're related. I just feel like on record we complement each other, and it's just been working."

"I agree," adds Guapo. "Since the beginning we've been stronger as a unit. We've taken on solo projects before, but the brand is stronger with both of us because we are different. When we come together our sound is unique. I think as a duo, it's a lot more powerful. And we're not bad looking too, so it helps."

The pair grew up in the South Bay, mostly Hawthorne, but a brief period in Inglewood, as well as a couple of years in Mexico as their parents found their feet. Still, they're keen to stress that they rep Hawthorne, and the place has had a huge impact on their sound and lyrics. Their mom, they say, worked hard to forge an honest career, while hinting that their pops went in another direction. The brothers fell somewhere in the middle.

Now of course, they're primarily entertainers. Gloriously talented rappers in a region that fully embraces the art form. While Latino hip-hop is nothing new the pair still feels like they're having to work a bit harder to get themselves heard, but progress is being made.

"I feel like it's a perfect time right now," says Blanco. "There are a lot of Hispanic cats coming up in L.A. that are pretty dope, but I feel like us, the Yotes, are at the front line of it right now. One of the best out, if not the best."

"Forever, it's been a thing that was, not holding us back, but people shied away from it," says Guapo. "Now, I feel like people are ready to embrace it. Not only are we dope Latino rappers, we're dope rappers and that's part of the appeal. You can hear us on wax, and you can't tell if we're brown, black, purple or yellow. That's part of the appeal that will make us crossover big-time. It's just a matter of time really."

The guys are riding on a wave of talent and self-confidence, and there's no reason that other Hispanic rappers can't benefit from the momentum. Guapo believes that a powerful scene is developing.

"It's dope that the world is beginning to catch on, because it's been around for a long time but never in the forefront," he says. "It's always been in the shadows. We're like the stepchildren of the United States and are rarely represented correctly or even spoken about unless it's in a negative context, especially in hip-hop -- we've been there since the beginning, but we don't get the recognition. Which is cool, but I feel like it's gonna happen and it's starting to happen. It's cool to see."

"We're used to being the underdogs, so I feel like the victory's going to be that much sweeter," adds Blanco.

Besides being wild canines, a coyote is an individual who's paid to bring people across the US-Mexican border. The brothers felt that the name fit them, as they work to bridge the gap between Mexican and American people through their art.

"That's where the name stems from,"



Guapo says. "The people that know, know. It's something symbolic. It felt like in a literal sense as well, with what we've been through in our lives, that name fit perfectly. And then the fact that we're trying to bridge that gap between Mexican and American culture. Put this in the forefront of American culture. We're really a part of both."

They are, and things are going well for them. Their career took a massively positive turn when they hooked up with Wack 100 and 100 Entertainment.

"We had a friend of a friend who knows Wack 100," says Blanco. "We own a barber-shop on Melrose, and he used to come by and get his haircut over there. His name is Marcus Black. He heard some of our music, introduced it to Wack and Wack liked it."

"That was under a year ago so this is all relatively new," adds Guapo. "Coyote was only created a year and a half ago. As soon as we created the brand, we started shopping it without releasing music and it was a true blessing to create the Coyote brand -- it's been moving."

That led to Coyote touring Europe with The Game. Another related artist, Blueface, appears on their forthcoming debut EP *Legally Illegal*, due in September.

"We're super happy with it," says Guapo. "The project was done, so we thought, before we went on tour to Europe with The Game. When we came back, we low-key probably took half of it off and replaced it with new stuff that we made during the whole lockdown. We made some pretty dope stuff. So I'm super stoked, and we're still recording so the album to follow is nearly done too."

They've clearly been busy during lockdown, and they've stretched their artistic legs beyond music too.

"All I can say is, we're constantly recording

content so you can expect a lot of content from us," says Blanco. "Not only music but other stuff as well. We're about to have our own TV show, a cartoon, that's about to drop. This is all stuff that we do on the side. We have friends that are animators so we're working on something. And more music, man. Music and music videos. Hopefully tour when this is all over. We were supposed to hit the road when we got back from Europe, but this all put a damper on that. Right now, all you can really do is put out music, put out content and stay active like that. So that's what we're doing."

That TV show is intriguing, and subscribers to their Instagram page will be familiar with the skits that they post.

"It's stuff that we do by ourselves for the internet, but it's something that me and Blanco definitely take seriously, and we want that to be another tool in our shed," says Guapo. "It's stuff we do with our friends -- we film it and post it on the internet. We spoof MTV Cribs, Real World, Fox News, all kinds of stuff. And we recently linked up with an animator so I'm thinking about starting a one-minute cartoon series on Instagram. Some comedy shit, just to show the layers. We're not just fucking rappers. Although we're very dope rappers, we're very dope at other stuff too."

To conclude, we ask why the duo why the world needs Coyote in 2020?

"They don't but fuck it -- we're coming anyway," says Blanco with a laugh.

"They've never seen two Mexican dudes do it like this in the hip-hop industry," adds Guapo. "It's going to be a huge shockwave."

Coyote's Legally Illegal EP is out in September.

Robert Graham, Fountain Figure II, 1983



Robert Graham, Fountain Figure I, 1983



ARTS

THE ROBERT GRAHAM GARDEN BRINGS CLASSIC SCULPTURES INTO THE OPEN

A suite of four Fountain Figures anchors a new downtown plaza.

BY SHANA NYS DAMBROT

PHOTOS COURTESY OF HALO AND ROBERT GRAHAM STUDIO

A suite of four Fountain Figures anchors a new downtown plaza

When the Community Redevelopment Agency set out to spruce up the Grand Avenue corridor in 1985, a key element was the incorporation of sculpture into renovated public spaces. Among the artists tapped to create and situate works was the inimitable Robert Graham, whose bronze sculptures from the intimate to the monumental have beguiled

viewers for decades. Now, some 35 years later, the Grand Avenue Arts Corridor seeks to make the upper roadway sing again -- just as an expanded consideration of styled outdoor spaces has become even more salient since the pandemic moved most of public life outdoors.

An especially elegant and unexpectedly emotional highlight of this plan is the new Halo -- a redevelopment of the Wells Fargo Center's atrium and surrounding plaza, which will fully open later this year, but



whose Graham Garden already opened to visitors. As of August 19 -- the late artist's birthday -- the original suite of bronze *Fountain Figures* from the mid-1980's have been re-established, and now punctuate fresh landscaping and archetypal downtown views throughout a social distance-friendly courtyard which, these days at least, is so quiet that even at midday the gentle gurgle of the fountains beneath the figures is as audible and charming as a babbling brook.

The concept and design of Graham Garden was enacted by fine art advisor Karen Amiel, and, importantly, Graham's son Steven Graham who has been operating the Robert Graham Studio and Estate since the artist's death in 2008, overseeing both his legacy and the finishing production on studio editions. For his part, Steven Graham expressed to the *Weekly* how exceedingly proud he is to be able to install these important works in a space that is not only beautiful, but is 100% free, open, and accessible to anyone 24 hours a day.

Fountain Figures I-III, 1983 and *Fountain Figure IV*, 1986-87, all cast bronze, have a distinctly athletic theme -- with Graham's trademark lithe nude figures striking sportswoman poses and performing feats of strength and poise like vaulting and headstands. Perhaps these ideas were on his mind as he was creating these works, given that Graham's first major civic commission came from the Olympic Arts Festival that coincided with the 1984 Los Angeles games.

Steven describes a very hands-on, even quite personal, experience seeing this project to fruition -- something much more

involved than just moving sculptures from here to there. And in fact, the installation itself is more poetic than a straightforward centering. Graham describes that while the largest of the works, *Fountain Figure IV*, is undeniably an incredibly regal presence in the plaza, *Fountain Figure III*'s water feature is very much at footstep level, and the other two works are rather more tucked into curves within the landscaping. Overall, they lead you through the space and each creates its own unique set of encounters. *Fountain Figure II* is arguably best viewed with your back to the space, as if in private. The variety of backdrops and times of day across the wide-open sky play with the works and the waters are more than Instagram-ready.

Buoyed by the Brookfield's obvious dedication to the arts part of their vision, Graham was able to personally ensure the works are installed and honored in a way that takes great care with his father's dream of putting objects of beauty and contemplation everywhere he could -- a poignancy reinforced by the official opening date falling on Robert's birthday, and a gift further amplified by our pressing need for more livable public spaces.

Speaking of which, as the Halo DTLA website helpfully points out, and as Brookfield Properties' Western Region Executive Vice President Bert Dezzutti says, "The sculptures of Robert Graham and Downtown Los Angeles are inextricably linked." To wit, they map three other very nearby sites of important Graham sculpture -- *Dance Door* at the Music Center Plaza and the Great Doors of the Cathedral which are both just up the block to the north on Grand; and Source Figure to the south, which is another splendid fountain, situated halfway down the Spanish Steps toward the Library. Why not make a day of it.

The Robert Graham Garden at Halo DTLA, accessible from 330 S. Hope St. and 333 S. Grand Ave. For more information visit halodtla.com/graham-garden.

Industrial hemp



CANNABIS

THE DEA KNOWS THE CBD INDUSTRY IS FREAKING OUT

BY JIMI DEVINE

A new announcement from the DEA highlighting the lack of legal protections for processing American hemp grown domestically has the CBD industry on edge, but how hard should people be stressing?

We asked the DEA.

We are a week into a 60-day comment period around the DEA's implementation of the Agricultural Improvements Act – more commonly known as the Farm Bill. It started when it confirmed four rulemaking changes to its existing regulations around what hemp is in the post Farm Bill world.

While some import/export stuff and mechanisms for eventual FDA approvals were included, the part that rattled the hemp industry is that “the definition of ‘Marihuana Extract’” is limited to extracts “containing greater than 0.3 percent delta-9-tetrahydrocannabinol on a dry weight basis.” That’s because at certain points during the process the crude oil may spike above the federal limits, turning it into a schedule one substance.

But how likely is the DEA to come scoop out some crude in the middle of the process to send it to the lab as opposed to the final

product? We asked. Additionally, we asked about concerns the move may give the grey CBD middleman market a more permanent feel and the idea that now-legal Chinese manufacturers might be able to consolidate sectors of the hemp CBD market here in the U.S. that wouldn’t be able to produce oil in a fully legal manner.

The DEA’s spokesman, Special Agent Sean Mitchell, kept it brief and first spoke to the general panic of the last week. “The DEA is aware of the concerns of the CBD industry, and is evaluating policy options,” he told L.A. Weekly in phone interview.

We asked if things went the way the industry feared, what would enforcement even look like? Specifically asking about the idea of the agency shutting down machinery in the middle of processing material to check if the contents had spiked over the legal THC threshold.

“The United States is in the midst of an opioid epidemic fueled by fentanyl and is seeing a strong resurgence of methamphetamine. DEA is focusing its resources on disrupting and dismantling the Mexican cartels that are trafficking these deadly substances into and across the nation,” Mitchell replied to the question.

We asked if he thought they would be loaded up on commentary from the CBD industry for this one? “I think that is a very fair assessment,” he said.

We reached out to the National Hemp Association to get their take on how the DEA responded to our questioning.

“I think that’s about as great a response as you could have gotten from them,” Erica Stark, NHA Executive Director told L.A. Weekly. Stark said it’s actually what she suspected, but certainly it’s understandable how this set off alarm bells throughout the industry. “When you look at the interim final rule as written, it really doesn’t say anything that we didn’t already know. We’ve already known that products that exceed a .3% THC level are still considered a schedule one controlled substance.”

Essentially, Stark sees it as a continuation of the no-man’s land the hemp industry has been in for some time as they wait on the FDA to create whatever the eventual federal regulatory framework looks like. Stark believes states could take regulatory steps to protect their burgeoning industry as the feds get caught up on their own set of rules.

“We’re also actively looking at what solutions we can come up with,” she said. “Like would the DEA consider allowing transportation of crude oil through a transport company that holds a schedule one license to move it from one licensed processor to another licensed processor?”

We told Stark it seemed like everyone was pretty freaked out about the whole situation. She confirmed she was very aware of that and spent much of her birthday on Monday dealing with folks who wanted to share their concerns with her.

“But you know what? Every single person I talked to that was freaking out, and you know, traumatized by it, I asked them point blank, what is different today from last week?” she said. As Stark sees it, the answer is nothing has changed. What the DEA spelled out in black and white has always been true, “and it’s always been a lapse in the regulations and the legislation.”

Stark said one plan the hemp industry had hopes for is to get hemp added to the amendment backed by U.S. Reps. Earl

Blumenauer (D-CO), Tom McClintock (R-CA), Eleanor Holmes Norton (D-DC), and Barbara Lee (D-CA) protecting state-legal cannabis businesses from federal interference. In essence, it would not allow the Department of Justice to go in and interfere with a hemp processor known to be legally operating within their state.

I mentioned to Stark I tried to get the DEA’s take on if there were any concerns about conflicts with the Controlled Substance Act in the process of trying to regulate hemp’s schedule one leftovers but they kept to a pretty straight line on saying they are listening to the industry and in response to my enforcement questions.

“Which doesn’t really surprise me. But I think what they did say is probably the best that you are going to get out of them,” Stark said. “Telling people that the DEA said that should provide a lot of comfort to a lot of people.”

The California Hemp Association has been working in Sacramento to get AB 2028 turned into something they deem acceptable for the state’s hemp producers. The organization’s ultimate goal is to help normalize hemp as an industry and commodity to the extent the consumer thinks of the person growing it the same way they think of the people putting food on their table.

CHA Executive Director Wayne Richman took a moment away from the action to give his take on the uproar the DEA announcement caused over the last week. “There’s a whole plethora of things to really get discussed but right now, I think that the DEA statements notwithstanding, we need to see more interpretations on actual scenarios,” he said.

Richman thinks it’s too soon to pull the fire alarm on the DEA plan, especially when the industry has so much work to do here at home in California. He argued the current version of AB 2028 would be a major roadblock for farmers, research and producing quality genetics inside the state. He said while there are aspects of the bill the industry supports, he hoped folks would contact their representatives to urge them to vote against the bill in its current form.

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FILM

L.A. WEEKLY'S MOVIE GUIDE

The 24th, Tesla, You Cannot Kill David Arquette, Get Duked! and More

L.A. Weekly's Movie Guide is your look at the hottest films available on your T.V. sets, electronic devices and in select drive-ins throughout Southern California. Theaters remain closed, but the good news is that there's no shortage of diverse and engaging films to see at home. And as always, our film critics (this week: Chuck Wilson and Asher Luberto) let you know what's worth the watchtime and what's not — from indie art house gems to popcorn-perfect blockbusters and new movies garnering buzz— indicating where you can catch them whether it be digital Video on Demand (VOD) or streaming subscription services.

The 24th / VOD

An indie film with the story structure and production values of an old-school Hollywood film, *The 24th* is rich in texture and emotion. If the story beats seem familiar, the telling is so impassioned that they land with the intensity of the new.

In 1917, a Black Army battalion eager to head to France to fight in World War I, were sent instead to Camp Logan outside Houston, Texas, a move that enraged the camp's white troops and local police force.

For many of the 24th's men, including the Sorbonne-educated Boston (co-writer Trai Byers), this will be their first experience of Jim Crow racism, which first manifests as verbal insult and then builds to shockingly public brutality. An idealist, Boston finds himself at odds not just with the locals but with his fellow soldiers, who wonder if he's black enough, brave enough, and most of all, angry enough to confront the long-running, very real war they've been dropped into, right here in Texas.

Writer-director Kevin Willmott (co-writer of Spike Lee's *Black KKKlansman*), and Byers have written a film that reverberates with heady themes but which always feels personal. The

ensemble, which includes an award-worthy Mykelti Williamson, as well as Bashir Salahuddin, Lorenzo Yearby and Aja Naomi King, are all given distinct moments to reveal their character's heart, tortured though it may be.

The final section, which finds the men being confronted by what appears to be an invading mob of white police, is chaotic, terrifying, and morally complex, and leads to a sequence involving soldier's names written on little slips of paper that took my breath away. Willmott is a filmmaker of prodigious gifts, and *The 24th* a movie for this moment, and beyond. (Chuck Wilson)

Tesla / VOD

A biopic you wouldn't want to use as a research tool for a homework assignment, *Tesla*, which features Ethan Hawke as Nikola Tesla, Thomas Edison's rival in the art of harnessing electricity, among other, madder notions, is playful about time and facts but serious about its hero's intention to do no less than reinvent the world.

Writer-director Michael Almereyda (*Marjorie Prime*, *Experimenter*) is faithful to Tesla's race-to-market competition with Edison (Kyle MacLachlan) over the commercial applications of electricity but a marvelous scene in which two meet at the 1893 World's Fair, arguably the best scene in the movie, turns out to have credibility issues.

"This meeting never happened," declares Anne Morgan (Eve Hewson) in voice-over. The daughter of billionaire J.P. Morgan, Anne is our guide to all things Tesla, true and invented. She occasionally speaks to the camera and Googles Tesla facts on a MacBook while still dressed in period dress.

Not every modernist flourish works. Tesla's pop song performance late in the film did not thrill me but much like its subject, this is a film that's always trying to make us see things in new ways. At

one point, Tesla is standing beneath the vast Colorado night skies — created with a gorgeous on-set backdrop — in an attempt to synchronize electricity (the Tesla coil) a process which Anne describes as (quoting poet John Ashbery), "like getting the ocean to sit for a portrait."

Tesla's thought patterns are a lot like that or so Hawke's movingly interior performance suggests. After a time, Tesla seems to be having too many thoughts, or thinking more deeply than one man can handle. He imagines a beam that will protect us from war. All the details are there, in his mind, he says. One believes him, but wishes for him a reprieve from such never ending visions of the future. Genius can be exhausting from the inside. (Chuck Wilson)

River City Drumbeat / VOD

Your feet are sure to bob and tap while watching *River City Drumbeat* the rhythm-filled and inspiring new documentary about a Louisville, Kentucky music program that's been transforming the lives of the city's young people for 30 years. Filmmakers Marlon Johnson and Anne Flatté catch the group in a year of flux, as founder Edward "Nardie" White prepares to pass leadership over to 34-year-old Albert, whom he's known since Albert was eight and troubled and just joining drum corp.

Newcomers make their own drums and begin a journey that can last all through their childhood and take them on to college, as it's doing for three seniors profiled in the film. They are full of light and hope but are also deeply cognizant of the sacrifices their families and community have made for them to be in this moment. A must-see film for parents, kids, teachers, and all those who love music, this doc is balm for the news-battered spirit. (Chuck Wilson)

You Cannot Kill David Arquette / VOD

"I'm a carnny at heart," admits actor David Arquette as he tries to explain his strange desire to make a name for himself in the wrestling world. In his infamous first effort, 20 years ago, the *Scream* star barged into the world he'd loved all his life as a kind of celebrity hoax and ended up with a championship title, much to the fury of diehard fans.

In this slightly overlong but undeniably compelling documentary, directors David Darg and Price James follow Arquette's year-long effort to earn another shot at wrestling respectability, this time as a trained fighter. Appropriately, there are many bizarre turns, as when the actor

ventures to Mexico to train with the Lucha libre wrestlers, who are dubious at first but eventually reward Arquette with an official mask, an honor that makes the actor nearly weep with pride. Viewers may get a little choked up, too. As his family's collective work has shown, an Arquette is always hard to resist. (Chuck Wilson)

Get Duked! / Amazon Prime

Ninian Doff didn't have to go this hard—but he did. For his directorial debut, *Get Duked!*, the British native comes out swinging with not only one of the best movies of the year, but one of the best hangout movies of all time. With a stacked cast of newcomers, a script crackling with one-liners and a magnificently creative visual style, *Get Duked!* more than earns high marks.

Set in the Scottish Highlands, the movie starts out meandering by design. Doff takes the time to introduce his leads as a new kind of "lost generation," neglected by their schools and families, and literally lost on a disciplinary trip called The Duke of Edinburgh Challenge. The challenge is to hike from the mountains to the coast by sunset, which sounds like a waste of time for Dean (Rian Gordon), Duncan (Lewis Gribben), Ian (Samuel Bottomley) and Dj Beetroot (Viraj Juneja), a rapper whose music is so bad it makes "Boats and Hoes" from *Step Brothers* sound like Kendrick Lamar. Along the way, the quartet smoke weed, shoot music videos and see if an electric fence is actually electric. You know, teenage boy stuff. But they soon discover they have bigger problems to deal with: they're being hunted by The Duke himself, who wears a skin covered mask and wishes to kill off all teenagers.

Get Duked! is *The Most Dangerous Game* with notes of *Attack the Block* and hints of *Edgar Wright* and *Taika Waititi*. Mimicking the aesthetics of music videos, Snapchat filters and hallucinogenic rabbit poop (don't ask), the film bursts with energy and social commentary, particularly in the way the teenagers are labeled as "terrorists" by the police for no reason. The highlands biggest threat until now has been a bread thief, so the cops (Kate Dickie and Kevin Gutherie) are quick to enter the crime scene, even if it means running headfirst into a mix of guns, blood, stupidity and rabbit poop (again, don't ask). The result makes you laugh and feel alive, eagerly awaiting the next twist or turn or rap song on the soundtrack. Moreover, it makes you want to see what Doff does next. (Asher Luberto)



The Cloverfield

FIRST LOOK:

The Cloverfield has Landed at Santa Monica Airport.

BY MICHELE STUEVEN

After a much-anticipated remodel of the old Spitfire Grill, the Santa Monica Airport complex once again has a restaurant on its 227 acres – a welcoming, family and dog-friendly community space with one helluva bar menu where you'll find one page devoted to a list of 17 different gins from around the world, including downtown L.A. The Cloverfield has finally landed.

The sprawling parking lot has been built out into an inviting enclosed patio in the shadow of bamboo and mature pepper trees overlooking the soccer field across the street. The bar, which was for a time held up by salty old pilots telling war stories for the last 30 years at the Spitfire Grill, has been replaced with silicon beach families and returning locals alike. The tired old food choices have been replaced with a menu that is alive and matches the palate and climate the neighborhood has been starving for.

While there has been a dramatic decrease in jet traffic at the shrinking airport since the pandemic, there are enough small craft taking off and landing to keep those who toddle entertained.

Currently just open for dinner, with brunch coming soon, the menu is tidy and well-rounded with appetizers like shrimp ceviche, chicken liver mousse, nachos and a great charcuterie for two that includes a delightful spiced fig jam. There's a selection of pizzas, like the wild mushroom with taleggio, mozzarella and cream with a paper thin crust that is a menu highpoint. The beauty of the market sous vide chicken salad is that while you know it is dressed, it is as subtle as the gentle hints of bleu cheese hidden in between bites of greens topped with chompy almonds.

For bigger appetites, main dishes include

pan roasted salmon, steak frites and a black bean and ancho chile veggie burger with toasted cumin-avocado spread and shaved red onion on a potato bun. For dessert, the zeppole with crème anglaise is a perfect ending to watch the sun set between the palm trees.

Irish entrepreneur Sean Martin took over the space from Santa Monica native John Clarizio – who ran the Spitfire for more than 30 years – and has breathed new life into the tired old hangout. Most refreshing of all, Martin has brought in sommelier and former Tallula's general manager Mary Thompson who oversees the inspired cocktail program. There's a great wine and beer selection, but gin is the celebrated spirit here.

The Aviation is a chilly mix of Aviation gin, maraschino liqueur, crème de violette, lemon juice garnished with a fresh house-made maraschino cherry that will take you back to a childhood of violet pastilles. Customize your gin and tonic from a choice of 17 different gins and a variety of five tonics. The classics, like the negroni, pisco sour and Manhattans, are on point as well as a martini which is served with salami-stuffed olives.

Martin, who has been in the U.S. since 2017, renamed the restaurant as an homage to the airfield's original name, Clover Field. The Army Air Corps dedicated the field in 1923 to World War I pilot Lt. Greayer "Grubby" Clover, who grew up nearby and was killed in action. The airport now includes museums, events at the Barker Hangar, flight schools, parks, art schools, college facilities and one energetic restaurant (make reservations via resy.com).

The Cloverfield, 3300 Airport Ave., Santa Monica; (424) 500-2075.

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MARKET RESEARCH ANALYST: F/T, MBA, job & interview in Los Angeles, CA; Mail resume to: Wavy, Inc. 421 S. Hobart Blvd. #202, Los Angeles, CA 90020

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OPERATIONS RESEARCH ANALYST. Req'd: Master in Op Rsrch, Bus. Admin, Global Supply Chain Mgmt, or related. Mail resume: Hyundai Shipping USA, Inc., 18300 S. Wilmington Ave. Ste 160, Rancho Dominguez, CA 90220

PRINCIPAL WORKDAY CONSULTANT (CP&G PARTNERS LLC D/B/A MERCER DIGITAL IN LOS ANGELES, CA):

Responsible for leading the integration of Workday apps for CL transitioning frm their legacy financial & HR planning mgmt systems to Workday, & ensuring that the value of Workday is maximized by CL. Reqs: Must have Bach deg or a foreign equiv in Comp Sci, Engg (any), MIS, or a rel field, +5 yrs of progressively resp exp in the job ofrd or a rel position. In the alt, the ER will accept a Master's deg or foreign equiv in a stated field +2 yrs of exp. ER will accept pre- or post-Master's deg exp. Any suitable combo of edu, training, or exp is acceptable. Must have 5 yrs of exp: Implmtg HR/ERP systems using PeopleSoft, Oracle HR, SuccessFactors, ADP, Workday, or Ceridian; Configuring HR, HRIS, & HCM software apps; Analyzing business reqs & creating detailed technical specifications in Workday; Delivering HR/ERP solutions using Microsoft Excel functions, including Macros, data manipulation techniques, pivot tables, & VLOOKUP; Performing core & historical data conversion & validation frm legacy systems into Workday; Executing full SDLC w/ SaaS & On-Premise ERP systems; Resolving integration problems, including security, data conversion, & implmtn approaches; Using XML Schema & XPATH; Dvlpng HR, Benefits or Payroll system data structures; Performing Workday integration w/ Studio, EIB, or Document Transformation; Performing data conversion using Workday Excel add-in & ASAP Utilities; Data conversion reqts & mapping including Global Data; & Must have Workday HCM Certification. MMC invites applicants to submit resumes online at <http://www.mmc.com/careers/mmc.php> using Keyword # R_098341-en. EOE.

SOFTWARE DEVELOPER Develop software solutions, determine operational feasibility by evaluating analysis, problem definition, prep / install solutions & designing systems specs., standards & programming. Master's degree in Engineering req'd. Resume: KW iTech, Inc. 18724 Broadwalk St., Rancho Dominguez, CA 90220.

SR. FULL STACK SOFTWARE ENG. BS+2yrs exp required. Jobsite: Santa Monica, CA. Send resumes to: Popdog Inc., ATTN:HR, 1648 10th St Santa Monica, CA 90404.

TECHNOLOGY ARCHITECTURE DELIVERY MANAGER (ACCENTURE LLP; LOS ANGELES, CA): Design, implement, and/or support world-class information technology architectures for Accenture or our clients, spanning simple IT projects to large-scale, enterprise-level change programs. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# 00854726). Equal Opportunity Employer – Minorities/Women/Vets/Disabled.

PROJECT ENGINEER: Prepare scheduling for project start dates and updates. Prepare traffic plans, permit acquisitions, submittal preparations, and material purchasing and control. Analyze drawings, blueprints, survey reports and maps using engineering and design software. Provide quality control monitoring and oversee project control systems and documentation. Must have Master's in Civil Engineering. Job Site: Los Angeles, CA. Apply to: ATTN: HR, Pacific Structures, Inc., 457 Minna St., CA 94103. Refer to Job #: PS-102 & 109

SENIOR DEVELOPERS (Team Lead). 3-yr or 4-yr bach deg or frgn equiv in CS, CIS or Gen Studies + 5 yrs rel exp w/ app devel exp using Python, Java, .NET, or JavaScript; integration design, devel, & deployment; SQL Server, Oracle, PostgreSQL or DB2; SQL; Polymer, Bootstrap, ext JS, or jQuery; & build & maintain secure transactional web apps, incl public & customer-facing syst. Successful candidates are subj to pre-employ background check for all Athene positions. Woodland Hills, CA job. Send resumes: Joyce Whitcomb, Athene Annuity and Life Company, 7700 Mills Civic Pkwy, 3A-11C, West Des Moines, IA 50266. EOE.

SIMCO ELECTRONICS SEEKS APPLICANTS FOR THE FOLLOWING POSITIONS IN CHATSWORTH, CA:

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CALIBRATION ENGINEER(S) (JOB #S03): DSGN AND/OR PLAN CALIBRTN AND REP SRVCS FOR TEST AND MEASURE EQUIP.

To apply, send resume to HR, SIMCO Electronics, 3131 Jay Street, Suite #100, Santa Clara, CA 95054 and reference job#.

SOFTWARE DEVELOPER Develop software solutions, determine operational feasibility by evaluating analysis, problem definition, prep / install solutions & designing systems specs., standards & programming. Master's degree in Engineering req'd. Resume: KW iTech, Inc. 18724 Broadwalk St., Rancho Dominguez, CA 90220.

SR. FULL STACK SOFTWARE ENG. BS+2yrs exp required. Jobsite: Santa Monica, CA. Send resumes to: Popdog Inc., ATTN:HR, 1648 10th St Santa Monica, CA 90404.

TECHNOLOGY ARCHITECTURE DELIVERY MANAGER (ACCENTURE LLP; LOS ANGELES, CA): Design, implement, and/or support world-class information technology architectures for Accenture or our clients, spanning simple IT projects to large-scale, enterprise-level change programs. Must have willingness and ability to travel domestically approximately 80% of the time to meet client needs. Multiple Positions Available. For complete job description, list of requirements, and to apply, go to: www.accenture.com/us-en/careers (Job# 00854726). Equal Opportunity Employer – Minorities/Women/Vets/Disabled.

VICE PRESIDENT. Business Affairs sought by Kobalt Music Services America, Inc. in Los Angeles, CA. Oversee the music publishing Business Affairs department, including training and providing oversight of the management and support staff. Mail resumes to Human Resources, Kobalt Music Services America, Inc., 8201 Beverly Blvd., Suite 400, Los Angeles, CA 90048.

LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 20CHCP00224 PETITION OF JEZABEL CERNA FLORES FOR CHANGE OF NAME TO ALL INTERESTED PERSONS:

1. Petitioner: Jezabel Cerna Flores filed a petition with this court for a decree changing names as follows: Present name: Jezabel Cerna Flores to proposed name: Jasmine Jezabel Flores
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 two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing.
NOTICE OF HEARING Date: 10/31/2025 Time: 8:30am Dept: F49 The address of the court is: SUPERIOR COURT OF CALIFORNIA, COUNTY OF LOS ANGELES, NORTH VALLEY DISTRICT Chatsworth Courthouse 9425 Penfield Ave, Room 1200 Chatsworth, CA 91311 MAILING ADDRESS: SAME. 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. Date: 08/11/20. David B. Gel-found Judge of the superior court.

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