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We inspire creativity. We generate opportunity. We are family.

The L.A. GOAL and Inside Out Productions
Open House & Annual Art Show

One Day Only!
Sunday, October 13th 2019
10:00 AM - 4:00PM
4911 Overland Avenue, Culver City, CA 90230

Inside Out Productions is L.A. GOAL’s professional fine art, fiber art and ceramics studio. We are a social enterprise that employs artists with developmental disabilities.

This exhibition is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Department of Arts and Culture.
The The Comic Con

While L.A. Comic Con is younger and smaller than its massive predecessor San Diego Comic-Con, the three-day gathering has expanded in recent years after renaming itself following earlier incarnations, when it was known as Comikaze Expo and then Stan Lee’s L.A. Comic Con. This year’s guests encompass the worlds of Hollywood (Elijah Wood, Ron Perlman, Felicia Day, Barry Bostwick and much of the cast of The Office) as well as comic books (with legendary artists Neal Adams, Jim Starlin and John Romita Jr.). Rapper DMC, comedian Gabriel Iglesias, Bela Lugosi Jr., and a legion of cosplayers, including Maid of Might and disabled costume-maker/model Amber Kohaku Chan, add to the merry distractions.

L.A. Convention Center, 1201 S. Figueroa St., downtown; Fri., Oct. 11, 11 a.m.-1 p.m.; Sat., Oct. 12, 9:30 a.m.-7 p.m.; Sun., Oct. 13, 9:30 a.m.-5 p.m.; $30-$229. (213) 741-1151, comicconla.com. —FALLING JAMES

CULTURE

Future Creature Comforts

The worlds of art, design, architecture and celebrity aficionados collide at UTA Artist Space with the opening of the group exhibition Dark Fantasy, curated from the influential avant-garde program of the International Carpenters Workshop Gallery. Expect marquee names like Virgil Abloh, Nacho Carbonell, Atelier Van Lieshout, Studio Drift (of LACMA Rain Room fame), and the one and only Rick Owens to offer up some 50 works employing very unexpected forms and materials — such as Owens’s chair made of 5 million year-old wood. The designers’ unique aesthetic and material hybrid of past and future, analog and digital, also yields more experiential works such as light-activated sculpture and more ethereal immersions. UTA Artist Space, 403 Foothill Road, Beverly Hills; opening reception: Fri., Oct. 11, 6-8 p.m.; Tue-Sat, 10 a.m.-6 p.m., Oct. 11-Nov. 16; free. utaartistspace.com. —JHANA NYS DAMBROT

DANCE

Christening

When she was an undergraduate student at USC, Kate Hutter wrote a business plan for L.A. Contemporary Dance Company. After graduation, she not only made LACDC a reality, but established it as a major player on the L.A. dance scene. Part of that original business plan included turning the company over to new blood after 10 years. She did that too and her selected successor, Genevieve Carson, has carried on, expanding the company’s profile as a repertory company incubating new dance, especially from LA-based choreographers. While Hutter has been low profile since her “retirement” from LACDC, she has not been idle, recently opening a new dance performance space The Stomping Ground. With L.A. dance troupes always in search of rehearsal/performance space at the same time facing many long-time venues/studios falling to redevelopment and soaring rent increases, the new space is an occasion for celebration. Apity, LACDC stumps the new ground with terra. Performance and party on Saturday is $150. The Stomping Ground, 5453 Alhambra Ave., El Sereno; Thu.-Sat., Oct. 10-12, 8 p.m.; $25, $15 students & seniors. artful.ly/store/events/18803. —ANN HAUSKIN

ART/CULTURE

A Decade of the Dead

Celebrating a decade of dynamic Day of the Dead gatherings in L.A. Antonio Pelayo’s El Velorio touts the largest Dia de los Muertos themed art show ever assembled (he had help from the Weekly’s own arts editor Shana Nys Dambrot, so expect the city’s top artists interpreting Muerto imagery in both traditional and irreverent ways). But the visual elements will go beyond the gallery offerings. A classic car show, live art, film screenings (a Carlos Almaraz documentary) and a fashion show will be part of the festivities as well as a chance to become living art yourself via face painting booths doing embellished skull makeup for guests. Pelayo also has a knack for crowd-pleasing music bookings to complement his events, and this year the lineup is no exception, with headliner Los Master Plus, and Subsuelo, Mariachi Los Reyes, Folklor Pasion Mexicana, Aztec dancers, DJ Chris Rox, No Where Fast band, Myk Mansun, and Player WON on the bill. There will be prizes for the best dressed Muerto couple, and authentic Mexican food and drinks too. L.A. Weekly is one of several media partners on the event. Plaza de la Raza, 3540 N. Mission Road, Lincoln Heights; $25-$75, antonioelayoprod.com/el-velorio/. —DAVID COXER

CULTURE/FOOD&DRINK

Harvest Festival

Beginning five days after Yom Kippur, Sukkot is a weeklong Jewish holiday (October 13-20) where Jews all over the world mark the fall harvest by building booths or huts (sukkot in Hebrew), which symbolize the temporary shelters the Israelites lived in as they wandered the desert for 40 years after escaping slavery from Egypt. You can learn more about its biblical origins and traditions at The Skirball Harvest Festival: A Sukkot Celebration, which features live DJ music by Daddy Differently and klezmer-fusion band Mostly Kosher, Jewish and Israeli folk dancing by Bruce Bierman and Gilberto Melendez, spoken word performed inside the museum’s own sukkah and a tour of the permanent exhibit, “Visions and Values.” And because it’s a harvest holiday, it’s all about the food, so you can taste olive oil, create tea blends, and make vinegar, salves and even natural cleaning products out of herbs and fall foods in workshops and other activities. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Sun., Oct. 13, 11 a.m.-4 p.m.; $12,
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Ethical Fashion

Vegan fashion might be a trend, but the mindset behind it is anything but fad-ish. It is considered by those who are part of it to be an ethical movement and a way to express one's self while making the world a better place. This season's Vegan Fashion Week theme, "Fashion is Activism," reinforces the idea, exploring the issues concerning ecology and climate change and how science, technology and legal practices can affect them. Taking place in the L.A. Fashion District, the week is centered around a "Vegan World" trade show featuring runway presentations, showroom visits, a vegan lounge, a vegan clothing swap and a "Future of Fashion" conference with designers, scientists, and policymakers discussing the industry and emerging alternatives. (There's also an awards show, fundraiser and kick-off bash at the Theatre at the Ace Hotel on Thursday, October 10). California Market Center, 110 East 9th St., downtown; Thu.-Tue., Oct. 10-15; $20-$120. veganfashionweek.org. —LINA LECARO

Meatless Monday

In this chilling novel from the bestselling author, a seven-year-old disappears into the woods and returns haunted by a voice that may save his town from a terrifying fate.

Barnes & Noble

Get more info and get to know your favorite writers at BN.COM/events
All events subject to change, so please contact the store to confirm.

Meet Stephen Chbosky

Discussion / Book Signing
Saturday, October 12th, 2pm
189 Grove Drive
Los Angeles (323) 525-0270

It's National Pasta Day!
If you're smart, cheap, or even vaguely enterprising, every day is National Pasta Day. There are over 600 types of pasta, from the humble spaghetti to su filindeu, the world's rarest pasta. You can celebrate just some of those hundreds of varieties at Terzo, a new Mediterranean treasure just opened in August nestled in the space where Settebello was for about five years. The simplest dishes can also be the most nourishing — alternately, sometimes the simplest things are the hardest to do correctly — and yet when it all comes together, the simple things in life are absolutely worth celebrating. Terzo MDR, 13455 Maxella Ave., Ste. #250, Marina del Rey; Thu., Oct. 17, 5 p.m.; prices vary. (310) 306-8204, nationalpastaday.com —DAVID COTNER

Photography

Different Lens
While still in high school in the Bronx, Stanley Kubrick sold his first photograph to picture magazine Look, eventually becoming a staff photographer. Between 1945-50, Kubrick documented not only New York City dwellers, including subway riders, shoe-shine boys, debutantes, boxers, musicians and celebrities, but people and places all over the world. You can see the early genius that launched his iconic movie career at the Skirball's latest exhibit, "Through a Different Lens: Stanley Kubrick Photographs." On loan from the Museum of the City of New York, which houses 12,000 of Kubrick's negatives, more than 130 images are displayed alongside Look issues and organized according to four themes: "Looking," "Mastering the System," "Media" and "Visual Style." The collection also features screenings of the director's first documentary, Day of the Fight (1951), and an excerpt from his second feature film, Killer's Kiss (1955), both of which were influenced by his photography. Skirball Cultural Center, 2701 N. Sepulveda Blvd., Brentwood; Tue.-Fri., noon-5 p.m.; Sat.-Sun., 10 a.m.-5 p.m.; Oct. 17-March 8; $12, $9 seniors & students, $7 children, under 2 free. (310) 440-4500, skirball.org. —SIRAN BABAYAN

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Events

Henry Winkler & Lin Oliver
Discussion / Book Signing
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189 Grove Drive
Los Angeles (323) 525-0270

A six-eyed alien escapes his hostile planet and ends up in Hollywood, where he's mistaken for an actor—and rises to television stardom—in this series debut.
THE GRAPES
OF WRATH
Making wine and music with Tool — it’s all the same
creative dimension
BY KATHERINE TURMAN

The prominent passions of Maynard James Keenan’s life are wine and music — which comes first depends on the day. And the adjectives to describe both are surprisingly similar: intense, age-able, supple, organic, hand-made, labor-intensive. You could be speaking about Keenan’s body of work with Tool (five albums in 29 years) or a glass of his 2015 Merkin Vineyards Chupacabra, an easy-drinking blend of mostly grenache and syrah.

Yes, a merkin is a pubic wig, and in the logo for Keenan’s winery and osteria in Jerome, Arizona — a town of less than 500 in the Black Hills of Yavapai County — the merkin design is created from grapes. Keenan delights in the quietly subversive, provocative or, if you prefer, juvenile humor. (However, in the logo, the grape merkin is placed atop DaVinci’s classically proportioned “Vitruvian Man,” hinting at the intellect behind the mischief.)

Kennan was “disruptive” before it became a thing. The first Tool logo was a penis-shaped wrench with the band name on it, worn proudly by teenage fans. And his seemingly contrarian mien has earned the front man and the band both fanatics and detractors. For both sides, however, a most-asked question remains, and has reached a fever-pitch thanks to the release of the long-awaited Fear Inoculum: What’s Keenan really like?

Well, he doesn’t really want you to know. Is that why he’s often singing from the back of the stage, generally in near-darkness, in some form of “costume” (blue body paint; bra and bicycle-style shorts, a woman’s wig. Or from behind a Terminator stand-up)? Maybe. He could be shy, it could be for artistic effect; it could be both.

Sure, when it comes to lyrics, Keenan doesn’t like to discuss them in depth or assign precise meanings. He’d rather the listener relate to the words in songs like “7empest,” without preconception, and elucidate on their own. (“Acting all surprised when you’re caught in the lie. / We know better. It’s not unlike you,” could be about Trump, or it could reference your significant other.)

Is he “controlling,” asking the audience not to take phone photos or videos? Artists including King Crimson and Jack White request the same; it’s likely Keenan wants the crowd to be together in the moment, the way concerts used to be when he was a kid.

Even after an interview and hours-long hang with Food Network host Guy Fieri (!?) and Sammy Hagar for his Rock & Roll Trip TV show, the Red Rocker says to the inscrutably smiling Keenan: “I still don’t know you, though.” There was thankfully little brah-vado from Hagar, and welcome connection over Joni Mitchell, plus praise and wonder over Keenan’s precise, unusual phrasing when he...
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sings.

There was rejoicing upon Fear Inoculum’s August 30 release when Tool fans/music critics felt that Keenan might be vulnerable and autobiographical on the new song “Invincible,” a 12-minute-plus opus where he croons “Long in tooth and soul. Longing for another win. / Lurch into the fray. Weapon out and belly in. / Warrior struggling to remain consequential.” It may or may not be about the 55-year-old, who also fronts Puscifer and A Perfect Circle.

“Every song is from either my perspective or the perspective of an empath speaking for a friend or a group of people,” explains Keenan of Tool’s songs, specifically “Invincible.” “It only feels autobiographical because of your age and where you are right now. If those words speak to you, only you understand what that is because you’re there.”

Take that, Baby Boomers. But a younger listener? “A 15-year-old’s gonna go, ‘Why’s the song so long?’”

**Once upon a time, before the internet**, rock stars were mythical creatures; mysterious and unknowable. Fans might glean a bit from magazines that hit the stands three months after an incident occurred. Keenan offers access to press who meet his criteria, yet he still remains relatively alien. Today, Keenan’s calling from a building foyer on his 110-acre vineyard/estate. When Fear Inoculum, the band’s first record in 13 years dropped, he was here, “buried in grapes.” Gruelingly, four people “harvested 50 tons in five days.”

The raconteur holds up a baby bird to the phone; it makes softly adorable noises. “Plus, we had ducks hatching, and one of them hatched premature, so I had to hand-feed her for about four days to make sure she was even going to survive,” he explains. She did, and Keenan named her, which means she’s safe from the dinner table. Along with her seven siblings.

Is the gun-loving, press-shy, wig-wearing weirdo rock star a mushy guy? Hard to say. He’s like everyone else: a mass of things, some contradictory, some born of passion, some of contrariness, some of playfulness.

Although Keenan’s referring to wine growing in the difficult terroir of Arizona when he observes “You have to work with all the challenges,” it also applies to Tool. “In a way, wine is made around or with the challenges, not with you fighting the challenges.” If it was easy, he quips, “just make Welch’s [grape juice].” Or a Taylor Swift album?

Fear Inoculum is hardly a juice box for the masses. First off, the longest version, the digital one, is 1 hour and 26 minutes. It’s got Pacific Ocean sounds captured by drummer Danny Carey (used on the beginning of “Descending”); a mockingbird recorded by bass player Justin Chancellor in a nighttime back yard for “Mockingbeat,” a piece that ends the album; while the creepy AF, bad-acid-trip of the effects-driven “Legion Inoculant” contains all the lyrics on the album… if you can decipher them. All this, and it still knocked Taylor Swift off the No. 1 spot on Billboard.

The way Tool write is, unsurprisingly, unusual. The musicians (rounded out by guitarist/artist Adam Jones) all live in L.A. and collaborate on the music, which is jazzy, experimental and in odd time signatures. For starters.

Eventually their singer receives the completed music. “This has only been the last couple albums with Tool where I’ve had to actually wait for music,” Keenan says. “Because there’s a psychological — I don’t want to call it a control issue — but similar, where if I start to put something down, the band will go, ‘Holy shit! If you put something on it, it no longer can move, because he’s made a commitment, and he’s all about making the commitment and sticking to it’. So then they move the target. They pick up the foundation and change where the walls go.”

The nearly 12-minute “Pneuma,” (which could mean breath, spirit or soul) is heavy on the delay pedals, and, explains Chancellor, “the tempo of the drums speeds up and slows down a little bit, because Danny won’t use a click [a kind of metronome], which is part of our secret. It gives you the feeling of that excitement when things swell up, or when there’s a breakdown, it really relaxes.”

What they do, however, is match a click to Carey’s playing after the fact. “The click will slow down and speed up — not that much, but a little bit. We got these pedals that actually tracked the clicks that we created so as you’re playing, your delay is speeding up or slowing down according to the drum track, so we’re completely syncopated.”

While the band spent years on such coolly creative endeavors, resulting in an album that will surely make year-end best-of lists, what’s Keenan’s M.O.? “I have to quietly, in the background, be composing things piece by piece, and then not let them hear it, and then wait for them to go final. Then I show them, ‘Oh yeah, I wrote this in a day,’ when I’ve actually been writing it for eight fucking years. You have to play the game a little bit. If we get the result we get playing that game, I suppose that’s what I have to do.”

So, who’s the most anal in the band? Keenan laughs and retorts, “Fuck you, I’m not going there!”

But there’s definitely always a person in the room… Like you wanna go, ‘OK, so we’re gonna do this?’ [And they’re] ‘Wait! Let’s talk about it more.’ ‘Do we have to talk about it more? Do we have to talk about it more, because it sounds good, the plan sounds good. No? Order cards? No? Get the caterers on the phone? No?’

So yes, Keenan is funny, crafty in more ways than one, and might actually not be the band member crying out “wait!”

The second to last song, the 15-minute-and-44-second “7empest,” is likely the most “accessible” and “early Tool” in its musical approach, though a knowledge of sacred geometry is helpful in understanding why the title is stylized with a 7, a number that has meaning throughout the record. It’s the “virgin” number in sacred geometry, and with Tool, the more you look the more you find. The Tool logo changes every record (screw branding!), and this time, is readable also backwards and upside down (ish), while the cover art appears to be a logarithmic spiral. It’s literal math rock. In speaking about the record—and life—Keenan discusses proving theorems and the concept of balance with a professorial eloquence.

Then there’s “Legion Inoculant,” one of the “segues,” and the second time a version of that word is utilized. By definition, it’s often related to crops or earth as kind of a helper or guardian. Why is that idea so important to Keenan? “Never will I discuss that. I’ll never go down the specific path. We’ll let you figure that out for yourself.”

Or, you can decide to not jump into the Tool rabbit hole, and enjoy the experience prima facie, though the Reddit threads and heated, deep discussions indicate many don’t opt for the easy route. Like, of course, Keenan himself. In an interview conducted decades ago, he likened the first Tool records to “a primal scream” and said he was reading esoteric and spiritual volumes, exploring to “work out” his issues and “move the fuck on.”

Some of Fear Inoculum’s songs sound like he’s still in that questing place, though he’s definitely done some moving the fuck on, without lessening the intensity of Tool’s approach. To be trite, Keenan is about the never-ending journey as much as the musical or gastronomical destination. Readings and teachings, he says, can reveal a pattern, “for, not necessarily a way out, but understanding that the chaos is life, there is no way out. And as soon as you embrace that in a positive way
Back to winemaking: How does he know when a wine is ready to be bottled? "Ah, you don't. I think a lot of winemaking, especially in new regions, comes down to logistics," he explains. "Do I need that barrel right now? We have new wine; do I need that barrel? Bottle it?"

And what about a record's completion? "When you're done fucking recording it," he says. "Just fucking finish it. I think a lot of bands get in their own way when they start to overthink things. I guess there's still a preciousness from our generation and before our generation that the album has to be perfect. There's no such thing. If you go back and listen to those old recordings that you were told your

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"EVERYTHING TAKES STEPS, EVERYTHING TAKES WORK. SO ANY EPIPHANIES, YOU’VE ALREADY DONE THE WORK AND IT ALL COMES TOGETHER, AND YOU PUT IT TOGETHER."

— MAYNARD JAMES KEENAN

whole life were perfect, you start going, 'oh, that's not right.' That's fucked up. Old Zeppelin recordings where they're just duct-taping together different takes from different times and different guitars; those things are fine. That's what that moment was."

Keenan believes any record is a "blending of the actual work and your hard work to get it right, blended with the moment and capturing the moment." Then, he says: "you just have to let it go. It's done because it's done. It's not done because it's perfect, it's done because you've captured where you were right then in that month, in that day, in that week. In our case, in that 13 years or whatever. But it is what it is. That's a cross-section of what we went through."

Fear Inoculum furthers the Tool mythos, and shows a band at the top of their powers. The album possesses qualities that, over the decades, have earned Tool three of the seven Grammy's they were nominated for, raves for their ground-breaking videos and use of stop-animation. Rolling Stone concluded that FI was "a formal masterpiece that should stand the test of time — either as a defining record of its era, or a monumental relic of an art form that had its day."

Keenan asks — then answers — the question fans may be wondering, even as they’re diving deep with FI. "Will it take us that long to do another one? I hope not. I would hope that we would learn something from the process and not skip any steps, but just trust our intuition, trust our choices, and just go, 'OK,' and live with it, embrace it. If you make a mistake, learn from the mistake."

Choosing to take the lyrics of the title track at face value, it seems Keenan himself has indeed learned: "Purge me and Evacuate the Venom & the Fear that binds me. / Your veil now, lift away. / I see you running. / Deceiver, chased away. A Long time coming," the metaphorical burial of fear is powerful and positive, triumphant, even.

"My age, our age, our time in general, just what people go through when they finally flip that switch, when they're no longer ruled by some kind of invisible power that shouldn't really have any hold over them, but does..." he begins. "Flipping that switch is not easy. When you actually do, it's kind of a glorious moment."

In his glorious ventures, Keenan's done the work. He finds the culture of instant gratification annoying at best. "I've noticed it in the last 10 to 15 years. Kid shows, movies, comic books — there's this thing where some kid just wakes up one day with superpowers. It does not work that way at all. Amazon delivers your package yesterday. They read your mind and sent it to you before you even think about it. Free of charge! Free delivery! Free shipping!"

In a word: "Bullshit. Everything takes steps, everything takes work. So any epiphanies, you've already done the work and it all comes together, and you put it together. Then you have the epiphany, having done the work, having taken the steps, having been through the grinder."

He's been through that grinder in wine and music, and, he explains, "Winemaking's not more important than music-making. I make both, and I enjoy and need both. And not just those things, but cooking, raising birds and dogs and kids and all those things. We need all those things. That said, he's aware of ego. "Everything else is selfish activity, me making music, me making wine, that's all me, me, me, me being me, wanting to do what I want to do. But as far as the actually community building, planting the vines and letting that legacy continue, I feel like that's bigger than us."

That's what Keenan's striving for. "As far as continuing after you, to really know that it comes after you, vineyards and the state where I live — in that way, it's more important than all those things. I think establishing the pattern, establishing the place is more important." Tool won't continue after his gone, but the land and practices he establishes will continue to give and grow.

His more immediate legacy seems cemented in both wine and music, with symbiosis a goal. "I really don't see any of them as being a side or main project," Keenan says about his spate of creations. "The only main project is the one in front of me in that particular given hour," he concludes. "We all help express each other. Puscifer, A Perfect Circle, and the wine are just another dimension of Tool and vice versa."
THE CHICKEN HAS LANDED

The group behind Momofuku brings Fuku Fried Chicken to Santa Monica

BY MICHELE STUEVEN

Fried chicken chain Fuku has come to Santa Monica with the opening of its first brick-and-mortar location in California. It comes from the same team behind David Chang's famous Momofuku restaurants, offered in a fast-food setting. First opening September 25, Fuku is located in SocialEats, the new micro food hall inside The Gallery at Santa Monica on the Promenade (1315 Third Street Promenade). This is where the old Promenade food court used to be. Fuku’s menu features all-natural and free-range chicken sandwiches, sides, slushies and desserts.

Fuku originally started as a fried chicken joint in 2015 in New York’s East Village. It now has three storefront locations in New York and one in Boston, as well as Fuku concession locations at sports venues and arenas nationwide, including at the LA Coliseum. The menu at Fuku Santa Monica features the spicy fried chicken sandwich, a habanero-brined chicken thigh with pickles and butter on a potato roll, and Fuku Fingers, buttermilk-coated crispy chicken breast tenders. Both are offered on their own or as part of a meal with pickles, a drink and choice of a side including Fuku’s waffle fries with sweet jalapeno seasoning, or seasonal selections such as green beans with chili, garlic and scallion.

Fuku has also debuted a secret menu item exclusive to Santa Monica: the Rippin’ Hot Cold Fried Chicken. This battered, fried and chilled thigh and drumstick are seasoned with a hot and aromatic spice blend and then served on a Martin’s potato roll along with a side of pickles and cooling ranch. The cold fried chicken will have limited availability and is only available upon request. Many thrillseekers braved this dish at the opening party so be warned: It is no joke and is extremely, extremely spicy! There is also a Griddled Cheese available off menu.

Fuku says that they stand for simple, delicious and thoughtful food from both Asian and American influences. Their newest addition to their family that we’re lucky enough to have right here in Santa Monica definitely fits the bill and is a great addition to the growing brand.

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NO PLACE LIKE HOME
For his show at Over the Influence, Todd James mines the analog era and pop culture
BY TRINA CALDERÓN

While an invite to New York artist Todd James’ Manhattan apartment is unlikely, you can visit his largest-ever solo exhibition of new work in Los Angeles. “There’s No Place Like Home” is open now through October 27 at Over the Influence, a beautiful gallery in the downtown arts district. Blending his fantastic color palette with amplified compositions, James invites you into his vision of home, a whimsical world of surreal interiors.

In James’ uniquely stylized visual language, the show features mostly large-scale acrylic paintings of rooms — from teen angst bedrooms to cozy living room spaces to late night hungry moments in the kitchen. Domestic and cartoony, his rooms are like secret places for the compulsive adolescent who finds refuge at home with their books, posters, and D&D dice — although I know plenty of adults like this, too. All the small details and bigger ideas come alive seamlessly, appearing almost animated, thanks to his bold saturated colors and perfect lines. The rooms are maybe meant to be circa 1983, but could just as easily be in 2019 now that society spends so much time in a state of stimulated pop culture mind.

Composed with great depth and inventive arrangement, the rooms are full of story, with smoking bongs, awesome poster art, haphazard chairs, magazines and unmade beds. Paintings like “Hero’s Journey,” “No Place Like Home,” and “Saturn’s Bedroom” were further partly inspired by the fact James was painting for a show in California. References to L.A.’s very own Fast Times At Ridgemont High can be found on the walls, and he points out that even the phrase “fast times” is a reference from this period, when he was about 14 or 15 years old.

As James tells the Weekly, “Some of them are things from an analog time, when there was no digital. There are a few things like cell phones that are more modern, but a lot of it is escaping back to another time and sort of my own personal nostalgia. There’s a lot of fantasy, which is like complete escapism — Lord of the Rings, Dungeons & Dragons or Heavy Metal.” Though the rooms are not specifically autobiographical, they give the viewer a sense of James’ humor and taste. “All the bookshelves come from parts of my apartment. My wife’s a publisher and an editor and I mean, I like books too, but she’s got a lot of books,” he shares.

The fantasy lexicon runs deep in James’ artwork, and if you know his history, you know some of the symbols and figures that recur in his paintings. For this series, he related that he doesn’t start out with all his references laid out. Instead he composes the bones of the image on the canvas, and often it takes awhile to finish a painting because the references find their own way into the space, determined by what he feels in the moment or what feels right for the painting overall. His cobras, castles, para- n甲醛, skulls, wizards, scorpions and female figures have connected along a personal thread throughout his paintings and installations for about 30 years now.

James became well known as REAS doing graffiti on the New York subway in the 1980s, but he’s been invested in art his entire life, raised by artists and finding an early kinship to character and cartoon culture. Favorites from his youth are Bugs Bunny, Japanese anime show G-Force: Guardians of Space, Spider-Man, Godzilla and everything Sid and Marty Krofft. These influences guided his practice and though graffiti was an outlet for these styles too, it was different.

James recalls, “When I was young I thought I would be an artist but when I was doing graffiti at first, I was doing it because it was fun and the thing I gravitated towards. But I thought it was something different in a way. I wasn’t thinking of it as a path to a career at all. A lot of times I’d be like, ‘I gotta quit, I gotta quit writing’ because there’s a crime aspect to it. It was just like a separate art related pastime that I was involved in.”

Music too is a key part of James’ process, and he admits his playlists for this work revolved around yacht rock, yes — yacht rock! He reveals, with occasional chuckles, “As I get older, I listen more to something like Gerry Rafferty and ‘Come Sail Away.’ ‘Blinded By The Light’ was huge this time around. It’s all kinds of mellow rock. I would not have listened to Carly Simon so much if it came on the radio, but it’s the stuff that you accept later in life, that you found when you’re younger. The background radio of your youth that gets absorbed and then comes back out — and then you just express it.”

Any hetero male fantasy often includes women, and several of the paintings do feature different women James has dreamed up from legendary influences like Ralph Bakshi, Frank Frazetta and Vaughn Bode. James’ women are usually having a good time, relaxing, playing and evoking comedy; and sometimes they have thick tan lines as in “A World of Possibility.” He teases that perhaps they’re really all aspects of himself. Regardless, they’re having their own personal moments in whatever room they inhabit.

“The way Vaughn Bodé and Frank Frazetta drew women, they helped form or reinforce something in their ideal, and whatever they were drawing influenced me,” James explains. “Bodé clearly had a huge influence on graffiti, like the cartoon drawings that are done by graf writers, because his stuff has a fat black graphic outline around it and also the characters are just cool. Everything about what he made I think is cool. I gravitated to it, and Ralph Bakshi was clearly influenced by Bode. It’s all late ‘60s, early ‘70s and tied into fantasy. It was what was underground and cool when I was young and those things still hold up for me.”
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CULTURE

HAPPY FOOT / SAD FOOT LIVES ON

The famous sign’s new home is Y-Que Trading Post in Los Feliz Village

BY MARTIN ROY

Sometimes it just pays to be at the right place at the right time. This is the story of one Bill Wyatt (owner of Los Feliz T-shirt and gift shop Y-Que Trading Post) and a beloved bright blue sign — the Happy Foot/Sad Foot as it is commonly known, which had been spinning along Sunset Boulevard since the ’80s. The sign marked Dr. Thomas Lim’s Sunset Foot clinic, but for locals, it’s always been more than an advert for local podiatry. Its magic to many projected one’s fortune and hence mood for the day, depending on which side faced you as you drove by; either the toe-bandaged morose foot on crutches or the healthy, joyful one.

When Dr. Lim moved his practice to Filipinotown in August, frantic questions arose as to what would happen to the quirky landmark. After Wyatt showed affection for the sign via fan tees in his shop and even creating a movement to save it and have the area deemed a historical landmark, “Hafa Safo,” the indie retailer has scored the honor of housing the precious art piece until a permanent location can be found to display it. “Dr. Lim thought that would be a good idea because it could stay local,” explains Wyatt.

During the removal, which occurred on Thursday, September 5, Wyatt says one of his major concerns was how to get it down in one piece. “I had worked on my sign recently,” he shares. “They’re about the same age and when I pulled it out of the slots, it fell apart. So I was worried about the [Happy Foot/Sad Foot] sign, thinking that if I broke it I’d be jinxed for life, have to leave L.A., and probably be killed by dumb fate.”

Given that plan, imagine Wyatt’s surprise when in the midst of a sandwich run to Café Tropical, he noticed a truck with a crane underneath the sign and some workmen attempting to pull it down. Initially thinking that he had happened upon a theft, Wyatt frantically approached the workmen to find out what was going on. They refused to speak to him or answer any of his questions. Wyatt ran back and forth from the sign to the motel and back to the sign again, finally camping underneath it, refusing to budge until he got some answers.

Turns out the property owners were just going to pull the sign down and probably place it in exile in some dusty scrapyard in the Valley. “They wanted the sign out of sight and out of mind, before anyone had the chance to rally the forces in an attempt to have it registered as a historical landmark,” Wyatt says.

After 10 or 15 minutes, cooler heads prevailed, Dr. Lim was summoned and it was agreed that Wyatt would keep the sign at his store, where it resides presently on display, making for cramped quarters, but nonetheless fitting in with the shop’s wacky and weird merchandise, which includes toys and collectibles, accessories and other curios.

(By some not so strange coincidence, Y-Que — which means “And What?/So What?” in Spanish and has seen two owners before Wyatt — was the first job of L.A. Weekly’s own culture editor Lina Lecaro. Read her take on the sign and the ever-changing neighborhoods of Silver Lake and Echo Park on our website.)

Wyatt has turned Hafa Safo into a bona-fide attraction with a spinning wheel game, fortune telling elements and loads of merch featuring the funny foot art. It remains to be seen if the sign will follow Dr. Lim to the new office eventually, but for now, it remains at Y-Que, with both sides displayed as two pieces against the entry-way walls, not unlike a step and repeat party backdrop. Shoppers can snap selfies and dictate their own moods now, and thanks to the jovial vibe of the store, it’s usually happy.

Y-Que Trading Post, 1770 N. Vermont Ave., Los Feliz; (323) 664-0021; check out Y-Que’s Instagram for more foot action.
Welcome to L.A. Weekly's Movie Guide, your look at the hottest films in Los Angeles theaters this week — from indie art house gems and classics to popcorn-perfect blockbusters and new movies garnering buzz. Check here every week before you make your big screen plans.

Opening wide
Friday, Oct. 11

The Addams Family animates the popular cartoon family of ghoulish characters consisting of Gomez and Morticia Addams, their kids Wednesday and Pugsley, and live-in relatives Uncle Fester and Grandma. Oscar Isaac, Charlize Theron, Chloe Grace Moretz, Finn Wolfhard, Nick Kroll and Bette Midler provide the voices for these oddly disproportioned weirdos who arrive just ahead of their favorite holiday, Halloween. Greg Tiernan and Conrad Vernon directed it.

After more than 20 years in development purgatory, Gemini Man finally reaches the big screen. Will Smith stars as Henry Brogan, a government assassin who runs into a clone of himself (Smith with the age digitally sanded from his visage) on a mission. Henry develops a special bond with this younger laboratory experiment and sets forth to uncover the reason for the copycat's existence. Over the years, the script was rewritten by practically every major scribe in Hollywood. David Benioff, Laurence Fishburne, Nicholas Cage, and James Remar. Nuart Theatre, 11272 Santa Monica Blvd., Sawtelle, Thu., Oct. 11, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

Fathom Event showings, followed by a U.S. roadshow tour culminating in a Los Angeles screening and Q&A on December 12.

Limited
Friday, October 11

Lionsgate will theatrically release Francis Ford Coppola's newly recut edition of his 1984 gangster film The Cotton Club. Rechristened The Cotton Club Encore, this 1930s period epic, which combines music and dance with mob violence, received mixed reviews when it first appeared but now needs to be reassessed. It's jarringly different in style than Coppola's Godfather movies, though no less handsome in its burnished, whiskey-dark stylings. This new iteration features more tap dancing, more singing and an ending that more closely resembles the director's original vision. The powerhouse ensemble includes Richard Gere, Diane Lane, Gregory Hines, Lonette Mckee, Bob Hoskins, Laurence Fishburne, Nicholas Cage, and James Remar. Nuart Theatre, 11272 Santa Monica Blvd., Sawtelle, Fri., Oct. 11, various showtimes; $9-$12. (310) 473-8530, landmarktheatres.com.

Rialto's new restoration of Mr. Klein, Joseph Losey's chilling 1976 drama, will resurface at three Laemmle theaters for a one-week engagement. The film takes place during the German occupation of France in 1942 and concerns an unscrupulous Catholic art dealer (Alain Delon) haunted by his Jewish doppelgänger. The blacklist Losey made the film in France during his exile, and he builds a powerful sense of paranoia and moral outrage to match its intricate plot. The sets were designed by the great Alexander Trauner. Laemmle Royal (also playing at the Playhouse 7 and Town Center 5), 11523 Santa Monica Blvd., Sawtelle, Fri., Oct. 11, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

In Mary, a ship's captain (Gary Oldman) and his wife (Emily Mortimer) purchase an old boat from an auction and embark on a pleasure cruise with their kids. Everything is set for a week of healthy family bonding, but the vessel turns out to be haunted, and the evil force that controls it begins to influence the family members as they draw nearer to some horrible secret out at sea. Michael Goi (a veteran of TV’s American Horror Story) is both director and director of photography of this high-concept supernatural thriller. Laemmle Royal, 11523 Santa Monica Blvd., Sawtelle, Tue., Oct. 11, various showtimes; $9-$13. (310) 478-3836, laemmle.com.

Saturday, October 12

The Academy presents the 17th annual Home Movie Day, a celebration of amateur and regional film hosted by the Los Angeles Archives Bazaar. Co-presented by L.A. as Subject and the USC Libraries, the Bazaar encourages everyone to submit their home movies — 8mm film reels stashed in closets and garages — and offers complimentary inspections from local archivists and advice on how to care for these genuine cultural artifacts. The event is a project of the Center for Home Movies, a nonprofit dedicated to amateur film preservation and outreach. The open screening will include games and door prizes, as well as presentations on notable amateur films. Whether or not you've got film cans to share, all are welcome to participate. USC University Park Campus, Doheny Memorial Library/Intellectual Commons, Room 233, 3550 Trousdale Parkway, University Park; Sat., Oct. 12, noon; free. centerforhomemovies.org/losangeles.

Thursday, October 16

Los Angeles Documentary Film Festival, or DOC LA, kicks off its program on October 16. Organized by Martiros M. Vartanov of the Parajanov-Vartanov Institute, the five-day festival will screen outstanding recent American and international films at the legendary Raleigh Studios. Titles this year include What’s Eating Ralphie May?, a portrait of the late comedian by Catherine Rhinehart; Stuart X, Thibault Upton's horrifying true-life tale of a man who spent 40 years in psychiatric hospitals after being misdiagnosed with mental illness; This Little Land of Mines, directed by Erin McGoff, about the people of Laos who grew up among millions of unexploded bombs dropped during the Vietnam War; Selling Lies (director: Leslie Iwerks), a look at the fake political news epidemic that impacted the 2016 U.S. presidential election; and The Wild, which follows filmmaker Mark Titus to the Alaskan wilderness to save endangered salmon. Raleigh Studios, 5300 Melrose Ave., Hollywood, Thu., Oct. 16-20, various showtimes; $10 per ticket. docla.org.

Also opening Friday, October 1: Along Came the Devil 2; The Dead Center; El Camino: A Breaking Bad Movie; A German Youth; Gift; High Strung Free Dance; In My Room; Jexi; The King; Lootcase; Lucky Day; Mary; Mister America; Polaroïd; The Sky Is Pink.
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NO CLOWNING AROUND

Joaquin Phoenix’s Oscar-worthy performance is almost lost amid unrelenting misery in middle-of-the-road Joker

BY ASHER LUBERTO

"Why so serious?" That’s the immortal line from Heath Ledger’s Joker in The Dark Knight, and it’s how many will feel after watching the latest take on the character in Todd Phillips’ Joker. Some have already voiced concern about the film’s bleak nihilism, which has reportedly incited riots and prompted mass shooting threats in theaters. Others have labeled it a theatrical masterpiece. Truth be told, both sides have good arguments. Joaquin Phoenix continues to be this century’s Marlon Brando, as advertised. The Stygian madness and Orwellian setting, however, are almost too much to take and things get disjointed, which makes Joker one of the most hyped-up middle-of-the-road movies to come out in a long time.

War is Peace. Freedom is slavery. Ignorance is strength. These are the conflicting mottos of Gotham City in 1981 (three years before 1984). New York doubles as Gotham, and so does its trash epidemic. Steam shoots up from the sewers. Garbage is piled knee-high in the streets. It’s a novel sight in the clean comic book universe. The problem is, the garbage extends to the characters. No one — and I mean no one — is remotely likeable. There are bad guys and badder guys. “Is it just me, or is it getting crazier out there?” Arthur Fleck (Phoenix) asks his fellow street clowns. Being a clown is his part-time job, and during the day he tap dances and waves a sign around, while putting on a fake smile that’s easy to see through. Arthur is miserable. He’s been kicked up and down Gotham like an empty can. Kids steal his sign then beat him senseless. Audiences mock his stand-up comedy. All he has left is his dying mother (Frances Conroy), who he lives with and takes care of. How can he keep going? How can we keep going?

They say laughter is the best medicine for sadness, but for Arthur it is a mental illness. He has a condition that causes him to break out in fits of laughter at the weirdest of moments. Joker is an origin story for the Batman villain, so fans of DC comics will recognize this as a precursor to the infamous laughing gas. The fan service doesn’t end there, though. For two hours Arthur must be beaten and tortured, tortured and beaten, until his only response is to become the menacing Joker we expect, ultimately campaigning for anarchy, and giving the city the good of revenge line we all know is coming: “Who’s laughing now?”

The punishing violence here is no laughing matter. I found it odd that The Hangover’s director was put in charge of such a prestigious and dark picture, but to my surprise, Phillips pulls it off from a film-making perspective. His world that calls back to classics. Robert De Niro plays Murray Franklin, a scheming talk show host much like the one in The King of Comedy. Cinematographer Lawrence Sher’s tracking shots and zoom-ins pay homage to other Scorsese hits like Raging Bull and Goodfellas. While Scorsese is the obvious aesthetic inspiration, it’s what’s shown on theater signs in the background that projects Phillips’ greatest influences. Modern Times, Blow Out and Zorro: The Gay Blade should give you an idea of what the director is going for.

I think Joker’s controversial reception is really about the lack of meaning on screen. There’s no takeaway. Besides capitalism sucks and love your neighbor, what else does Phillips have to say? The Joker becomes a sadistic Robin Hood, putting holes in a few Wall Street douche bags, and the city rejoices. “Kill The Rich” read the headlines. Though the movie is in no way condoning these actions, the mismatched tones are insulting. As the city slowly descends into anarchy, and Arthur descends into madness, there’s a weird playfulness to the proceedings that’s downright offensive. It’s as if Phillips can’t help trying to be funny. Even in the brutal murder scenes, there’s a dynamism to the score and imagery that suggests we should be rooting for this sociopath in makeup.

Lots of people are going to disagree, though. What cannot be argued is that Phoenix has once again turned in an Oscar-worthy performance, and it rivals previous takes on the role (that’s saying something considering the company he’s in: Ledger, Jared Leto, Caesar Romero and Jack Nicholson). With The Master, You Were Never Really Here, Her and now Joker, Phoenix has become the go-to actor for portraying male anxiety in contemporary times. I won’t spoil what he does here, since it is thrilling to anticipate, then discover, what Joker does and where it goes by the end. What I can say is that Phoenix is the high point in a film with a lot of low points. No joke.
TELEVISION

THE POLITICIAN IS A WINNER

Ryan Murphy’s latest is a step forward for inclusivity

BY MICHAEL COOPER

When it was first announced that uber LGBTQ producer Ryan Murphy signed a $300 million deal with Netflix last year, everyone was on the edge of their seats waiting for his first piece of original content to debut on the streaming platform. On September 27, the wait was finally over when the man behind Glee, 911 and American Horror Story debuted the 8-episode first season of The Politician, co-created by Murphy and his longtime business partners Brad Falchuk and Ian Brennan.

No doubt you’ve seen the advertisements plastered all over the city: the show stars Broadway’s Ben Platt from Dear Evan Hansen as Payton Hobart, a wealthy high school student from Santa Barbara who has known since age 7 that he’s going to be president of the United States. Payton decides that the first step on his journey to the White House is getting elected as class president of Saint Sebastian High School and securing a spot at Harvard, so he enlists his devoted friends, or rather political team, to help reach his goal.

The show takes an unexpected turn in the final episode, but for the first seven, it’s like watching Scandal in a high school setting. Murphy brings one of his strongest themes — the all-American high school experience — and merges that experience with real world heft. (“What if a high school political campaign was taken as seriously as a national one?”) The result is fascinating, hilarious and definitely entertaining to watch. Platt isn’t the only big star here, either. The show also features outstanding performances from his longtime collaborator Jessica Lange, as well as Gwyneth Paltrow (who’s married to Falchuk), Dylan McDermott, January Jones, Judith Light and the one and only Bette Midler. Light and Midler only appear in the final episode, when the show takes a small jump into the future and sets itself up for season 2 as Payton prepares a campaign to run for New York State Senate (Deadline reported last year that every season will revolve around a different political race Payton’s character is involved in).

Murphy, an out and proud gay man, has produced television shows specifically about LGBTQ stories, like NBC’s The New Normal in 2012 and FX’s Pose, which just wrapped its second season. But with The Politician and others such as 911 and American Horror Story, he’s doing something equally important: masterfully interweaving LGBTQ storylines into the larger narrative, making shows that are not necessarily about our community but are still nonetheless inclusive. The current season of the campy slasher parody AHS, 1984, does this as well. But Murphy brings inclusivity to a whole new level in The Politician with sexual fluidity of many of the main characters depicted in a natural way that’s not dwelled on.

The most obvious example is main character Payton. By all accounts, he appears heterosexual. He’s in a relationship with his devoted and caring girlfriend Alice (Julia Schlaepfer), whom he sees as his Michelle Obama or Hillary Clinton, the woman behind the man who will help get him to where he wants to be. However, when high school jock River Barkley (David Corenswet) comes into his life as his Mandarin tutor, Payton and River develop strong feelings for each other, which only complicates the situation further when River decides to run against Payton for student body president. Murphy has always done an incredible job of featuring young up and coming hot actors who are not only good looking, but also immensely talented. Corenswet steals almost every scene he’s in.

Similarly, the character of Skye Leighton (Rahne Jones) is River’s gender non-conforming running mate. Once again, there is no special episode about Skye’s identity. It’s simply a part of her character that comes up when it’s relevant to the narrative: for example, what benefit or disadvantage can having an LGBTQ running mate be? And as someone who’s gender non-conforming, what are Skye’s motivations for winning the campaign and becoming vice president? Representation that’s relevant to the context of the story, and not just for the sake of being on screen is refreshing to see on TV and a step toward acceptance.

Shows like Pose and other content specifically about the LGBTQ community, are essential because we want our stories told just like everyone else. But once gay people come out, we experience regular day to day life just like straight people. Some of us have had the misfortune of being gay-bashed or been kicked out of our homes or even discharged from the army simply for being trans, but many of us are lucky enough to have regular jobs and lives in which sexuality isn’t on the forefront, it’s just fact. We go out to eat at restaurants, go to the movies, Netflix and chill, and go dancing with our friends, etc. We want to see ourselves represented in these normal, everyday situations too, where the story isn’t necessarily about our trauma or our history. Nevertheless, our identities and sexuality can still impact whatever we’re doing in an organic way. This is exactly what Ryan Murphy and team shows with The Politician, which is amazing to see and definitely the next step on the stairwell toward progress and equal representation.
FRI 10/11

Bad Cop / Bad Cop
@ ALEX’S BAR
San Pedro band Bad Cop / Bad Cop, signed to Fat Mike’s Fat Wreck Chords, have been kicking serious ass since dropping the Not Sorry debut album in 2015. That was followed by Warriors two years later, an uncompromising album packed with justifiably angry punk rock tunes. There are elements of Social Distortion’s Americana-tinged songwriting in there, plus Beach Boys/Ramones melody and harmony. Regardless, it’s fiery and furious, and absolutely fucking thrilling. They’re touring with the Bar Stool Preachers, a lively ska-punk crew from Brighton, England, so that should make for an exciting night. And there’s more — melodic local hard rockers Bella Novela and DIY punks Upper/Downer also play. —BRETT CALLWOOD

Desert Daze
@ LAKE PERRIS
Desert Daze returns for the second time to Lake Perris, where the first day of last year’s festival was plagued by traffic jams and truncated by an intense lightning storm. While the manmade lake in Riverside County isn’t as enchanting as the festival’s previous settings in Joshua Tree and other places, it should — weather permitting — be a suitable backdrop this time around. Several of this year’s headliners (The Flaming Lips, Ween and Wu-Tang Clan) will perform full versions of ancient ’90s albums (The Soft Bulletin, Chocolate and Cheese and Enter the Wu-Tang, respectively). What makes this edition special, though, is an apparent farewell set by art-rock prankster-robots Devo, along with appearances by psychedelic rockers Frankie & the Witch Fingers, dream-spinners Winter, indie-pop chanteuse Sasami, heavy garage-psych combo The Paranoyds and stoner-rock badgeoners Dead Meadow, W.I.T.C.H. and guitar hero Mdou Moctar jolt with modern African sounds. Also Saturday-Sunday, October 12-13. —FALLING JAMES

Bob Dylan
@ BRIEN EVENTS CENTER
Really, the only thing that needs to be said when Bob Dylan is performing is, “HEY — Bob Dylan is performing.” Because there can’t be anybody left who needs telling who Bob Dylan is, and those likely to attend his show likely already know that his voice isn’t the same as it was when he recorded albums such as The Freewheelin’ Bob Dylan, The Times They Are a-Changin’, Highway 61 Revisited and Blonde on Blonde — albums that genuinely, sans hyperbole, changed the shape of modern music. He sounds different, but different isn’t necessarily bad. If you haven’t seen a Bob Dylan show yet, take this chance to tick it off your bucket list. Because it’s fucking Bob Dylan. —BRETT CALLWOOD

SAT 10/12

Sebastian Bach
@ WHIRKY A GO GO
Former Skid Row singer Sebastian Bach has been on tour, performing that band’s self-titled debut album in its entirety. In fact, original drummer Rob Affuso has been joining him on some dates, so fingers crossed he pops up at one of these two Whisky shows (Friday and Saturday) at least. It’s all annoyed the current incarnation of Skid Row, with Snake Sabo and Rachel Bolan consistently adamant that they won’t work with live-wire Bach again. Apparently, he can be a bit annoying when he’s in your face for hours everyday on a cramped bus. We’ve no doubt that’s true but suck it up, buttercups. The rock world wants it. For now, these shows will have to do. Kobra and Lotus also play. —BRETT CALLWOOD

La Marisoul
@ THE SORAYA
Marisol “La Marisoul” Hernandez is the voice behind La Santa Cecilia, the charming local band that seques from cumbia, tangos and other traditional Latin-music styles into various strains of jazz, cabaret and pop. She is occasionally billed separately as La Marisoul, as she was at the Yoko Ono tribute at Disney Hall in March, when she turned in one of the most captivating performances on a star-studded lineup. At the Soraya, she’s backed by members of La Santa Cecilia, California Feetwarmers and Los Texmaniacs for “Un Homenaje a Mexican-American Music From Lalo Guerrero to Today.” In addition to covering songs by Chicano-music visionary Guerrero, La Marisoul intends to put her captivating spin on tunes by Los Lobos and other Mexican-American songwriters. Plus, Deuto Dos Rosas. —FALLING JAME

SUN 10/13

The Who
@ THE HOLLYWOOD BOWL
“I know you’re gonna hate this song,” Roger Daltrey says, bellowing Pete Townshend’s lyrics to a new tune, “All This Music Must Fade,” from The Who’s upcoming, blankly titled album, Who. “It’s not new, not diverse … It’s just simple verse,” Daltrey/Townshend say, perhaps a bit defensively. And while the track is too self-conscious to really explode and take off without restraint like a classic Who song would, it is energetic, and an encouraging sign that Townshend and Daltrey are moving away from their lifetime state of nostalgic complacency. “Ball and Chain,” a remake of Townshend’s solo obscurity “Guan-
We Are the Black Things

WE ARE THE BLACK THINGS

WED 10/16

Lauryn Hill, H.E.R.
@ The Hollywood Bowl
This is what happens when the former queen of the soul and the new queen of soul link up. You may have heard Lauryn Hill through being the only female member of The Fugees, with her vocals shining through on “Ready Or Not.” But it’s actually her solo album (actually the only album she has) The Miseducation of Lauryn Hill, that catapulted her to the forefront of R&B. Flipping the switch to H.E.R., it’s her smooth, buttery vocals that have earned her not one, but two GRAMMY wins: Best R&B Album (H.E.R.) and Best R&B Performance (“Best Part” with Daniel Caesar). The Bay Area native originally came up with an elusiveness that drew fans in even more. When you sing that good and you withhold revealing your true identity, audiences are intrigued even more.

—SHIRLEY JU

THU 10/17

Albatross
@ THE RESIDENT
Nothing says “heavy” like a giant bird hung around your neck as a metaphor for guilt and remorse. Albatross — the biggest rock band in Nepal — embraces you with heaviness in a different vein. Now entering their 21st year in Nepal — embraces you with heaviness in a different vein. Now entering their 21st year as a going concern, the band — singer Shirish Bajracharya, and percussionist Kismat Das Shrestha — takes from their influences of metal and grunge a kind of energy that is informed and transformed by a dynamic that’s stronger than most, if only because the mountains that they’ve climbed to get to this point are decidedly higher. But dig they must — and dig you shall, because tonight you’ll also experience the passions of the expatriate Nepali community, one that has clapped Albatross tightly to their collective bosom with a love as thick as their air back home is thin.

—DAVID COTNER

Chris Pureka, Laura Gibson
@ MORRISCAH LOUNGE
“... To the west, to the west, I need anchors … I need strong hands, to pull me up over the mountains, before I love you again,” Chris Pureka confides on “Holy,” from 2016’s Back In The Ring. Anchors are a recurring lyrical theme, as the Portland, Oregon, singer-songwriter tries to ground herself and those she loves across a series of mostly low-key, intimate folk-pop songs. On “Bell Jar,” she declares, “Well I held you like an anchor, but I want to hold you like an ocean.” Meanwhile, on the title track, Pureka observes, “Years, come down, cut like an anchor through the mud and stone, just dragging behind.” She lets loose more fully on the shadowy, intriguing and harder-rocking passage “Silent Movie.” Plus, Oregon songstress Laura Gibson, who cracks open stillness, spilling secrets.

—FALLING JAMES
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