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Guy Fieri
fried chicken
&
HOLLYWOOD

ARTS

Balloons Over Boyle Heights

BY MICHELE STUEVEN

[The Balloon Museum](#) is bringing its immersive art installation to [Ace Mission Studios](#) in Los Angeles's Arts District through March 16, 2025.

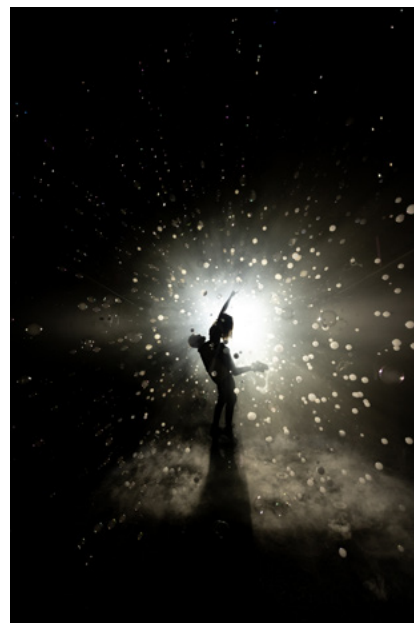
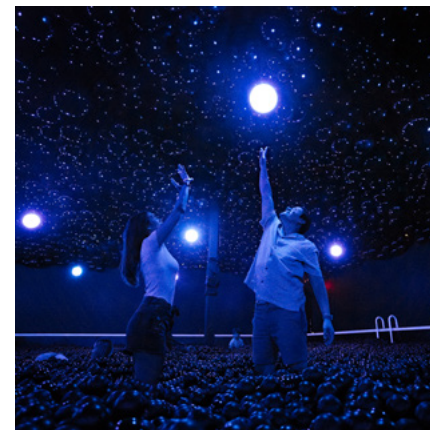
Located along the L.A. River in the industrial flats of Boyle Heights, the Ace Mission Studios Balloon Museum "Let's Fly" exhibit features installations by 21 artists including Filthy Luker, Tadao Cern, MyeongBeom Kim, Ouchhhh, SpY, Max Streicher, Karina Smigla – Bobinski, Michael Shaw, ENESS, Roman Hill, Quiet Ensemble, Rub Kandy, Cyril Lancelin, Sila Sveta, Camilla Falsini, MOTORE FISICO, Alex Schweder, Hyperstudio, Mauro Pace, and Sasha Frolova.

It also marks the debut of the Balloon Museum's newest work, Mariposa. Designed by Oakland, CA-based LED artist Christopher Schardt, Mariposa debuted at Burning Man in 2023 and is illuminated with over 39,000 full-color LEDs. Schardt's previous works have been displayed at The Smithsonian Institution, Hudson Yards and Dubai's 2020 World's Fair.

Since its globe-trotting journey kicked off in 2021 in Rome, more than 4.4 million people have experienced the Balloon Museum's one-of-a-kind pieces. The event also served as the backdrop in an Emmy-nominated Netflix favorite [Emily in Paris](#) episode.

The exhibit promises to "place viewers squarely at the center of the experience as artists investigate the opposition between heaviness, darkness and gravity, juxtaposed against the light, weightlessness, and hovering evoked in the art pieces."

Tickets to the Balloon Museum in Los Angeles start at \$29 for children and \$39 for adults and are available to California Residents, Students, and Military tickets starting at \$36. For updates, sign up for the waitlist starting today at [balloonmuseum.world/tickets-los-angeles](#). [A]



ALL IMAGES COURTESY THE BALLOON MUSEUM

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LAWEEKLY

PRODUCTION AND DESIGN
LAURA E. WHITE FOR STREET MEDIA

'WE LIVE IN TIME' IS GREATER THAN THE SUM OF ITS FLAWED PARTS

BY CHAD BYRNES



We Live In Time

COURTESY A24

John Crowley's *We Live in Time* is far from perfect, but you can't say it doesn't wear its heart on its sleeve. An unabashedly sentimental tearjerker that features a beyond absurd meet-cute, issues ripped straight out of the headlines, and even a cancer diagnosis (I know, don't run yet), this romantic drama could be accused of emotional manipulation, but there's something undeniably tender in its approach to Nick Payne's screenplay. Crowley, who helmed 2015's brilliant *Brooklyn* and 2019's less than brilliant *The Goldfinch*,

grounds the evocative love story between Almut (Florence Pugh), a fiery and ambitious chef, and Tobias (Andrew Garfield), a recently divorced executive, in a realistic setting and tone. Well, most of the time. Unfortunately, the filmmakers also take a couple of hard left turns into screwball comedy and soapy melodrama instead of going with their understated instincts. When it's over, you might feel like you've attended an engaging tea party that was intermittently interrupted by *Love Actually*. Still, thanks to the superb lead performances and some

sublime moments, the movie transcends its flaws and becomes something greater than its parts.

We Live in Time, a forgettable title that should've been changed the minute it landed at A24, explores the relationship of this young London couple. Tobias doesn't seem to mind his blasé corporate job at a cereal company, and is as openhearted as he is attentive. Although Garfield's acting is fantastic, the movie's unwillingness to explore his character beyond his good deeds is one of its inherent flaws. One night, Tobias is walking on the interstate when Almut slams into him with her car. Reminiscent of the scene where Brad Pitt gets annihilated in *Meet Joe Black*, it's a shocking moment which climaxes with a romantic interlude in the hospital. Uh-huh. Why they couldn't simply meet under more ordinary circumstances reflects another of the film's near fatal flaws: its craving to continually "entertain" the audience.

Spanning several years, the plot jumps back and forth in time, taking snapshots of the two protagonists' lives while creating a narrative in which memories collide with the present. This nonlinear technique effectively illustrates how two intertwining lives can create a motif of formative memories. When one of them is diagnosed with a life-threatening disease, in the first 10 minutes of the film, a cloud hovers the entirety of their relationship, which includes their courtship (easily the best part of the movie), raising a daughter, and Almut's desire to win a cooking championship. The story works best when we simply follow them through their day-to-day lives, bearing witness to how their divergent personalities converge. Crowley imbues these scenes with a relaxed pace and tattered nobility, while Justine Wright's fluid editing and cinematographer Stuart Bentley's warm but untethered approach creates an ethereal feeling that we're floating through their world instead of being yanked in and out of it. These are the moments when the film finds its footing and naturalistic tone.

Unfortunately, the movie's positive qualities underscore the more ridiculous choices. In addition to a scene where Tobias interrupts Almut's party to make a heartfelt speech, which doesn't align with his established reticence, there's a jaw-droppingly farcical sequence in a petrol station that takes an interminable amount of time to set up and execute. Without giving it away, suffice it to say that the scene is so unconvincing and obviously designed to tug at your heartstrings, you kind of sit there numb to its coquetry. These broadly comic scenarios might've looked great on paper, they even give the movie a little verve here and there, but with a bit of reflection you

realize how incongruent and somewhat manipulative they actually are. Why ruin a perfectly good story with Hollywood nonsense? Trust your audience and your characters. We don't need a puppet show in the middle of a heavy drama.

Obviously, one of the main reasons to see this film is the magnificent performances by Garfield and Pugh. These are two of the best actors working today, and this film showcases their strengths. Although Payne's screenplay prevents them from digging too deep into their characters, both actors find a real depth to their roles. While Pugh's fiery and ambitious Almut challenges Garfield's quaint Tobias at every turn, his kindness and patience has a calming effect on her. At first, their relationship doesn't make a lot of sense, but as the movie finds its groove in the second act we see how their differences actually complement each other. Garfield and Pugh have a wonderful onscreen charm; you can imagine them joking around between takes. But it was difficult not to notice their lack of sexual chemistry. The movie isn't shy about sex, it's onscreen, but their passion is not.

Essentially, *We Live in Time* addresses something quite poignant: the unrelenting and problematic nature of time. Even the love story takes a backseat to the intricate, nonlinear narrative, demonstrating how our lives can be seen as a patchwork of memories. Structurally, the movie's message is clear: Our time is limited, make sure to pay attention to the things that matter. It's a sentiment that's betrayed by the filmmakers when they shoehorn farfetched Hollywood-style scenarios into an otherwise modest story. If they'd only trusted their characters to tell their own stories, instead of meddling, this could've been a more nuanced and idiosyncratic experience, rather than merely an enjoyable one. At times, Crowley's film feels like an indie that's been given the Hollywood makeover. This is especially obvious in the final scene, which is so vulnerable and beautifully refined you wonder why the rest of the film couldn't have maintained that same intimate resonance.

Still, warts and all, Crowley has crafted an endearing movie that is happy to be an unabashed, crowd-pleasing homage to love, life, and, ultimately, death. It's also a good respite from all of the overintellectualized claptrap playing in empty theaters today (*Megalopolis*; *Joker: Folie à Deux*), and the raucous tentpole sequels grinding our senses to dust (too many to list). Watching this movie is like listening to Al Green's "Greatest Hits" after wearing out your progressive rock albums — there's something calming about going to the theater to watch human beings doing human things. Dammit, it's good for the soul. **A-**

WHAT'S POPPING UP

The Halloween Edition

BY MICHELE STUEVEN

LA's buzziest new downtown nightlife destination [Level 8](#) is promising an immersive evening of tricks and Halloween debauchery to honor the spooky holiday on Saturday, Oct. 26 from 9 p.m. until 2 a.m. with live performances from dancers, acrobats, and actors that will bring the deadly sins of envy, lust, sloth, gluttony, pride, wrath, and greed to life. Notorious for its sexy Halloween parties, [MAXIM](#) is hosting a takeover of the space on Friday, Oct. 25 across Level 8's Golden Hour, Que Barbaro, and Sinners y Santos.

Bar Moxy and La Lo La Rooftop at Moxy & AC Hotel DTLA, are offering Halloween-inspired cocktails from Friday, Oct. 25 through Halloween night. There's Skeleton Sangria and a Spiced Pumpkin Sour, featuring rye whiskey, pumpkin spice, lemon, Angostura, egg white, and nutmeg. The Poison Apple cocktail com-

bines tequila with aged rum, apple, and cinnamon, while the Camp Crystal Lake Mule, garnished with a toasted marshmallow, offers a mezcal option.

[Topanga Social](#)'s Halloween Trick or Treat event takes place on Thursday, Oct. 31 from 2 p.m. to 8 p.m., with various food stalls passing out candy to kids in costume while supplies last. The Costume Contest starts at 6 p.m., offering a \$10 gift card to Topanga Social for everyone who participates and a \$200 gift card to the winner.

Top Chef Brooke Williamson's [Playa Provisions](#) has spooky treats from Pastry Chef Jennifer Hsiao available at the restaurant's grab-and-go counter, King Beach Café. The Halloween cupcakes are made of chocolate devil's food cake topped with a chocolate ganache frost-

ing, meringue ghost, salted caramel rice crispy tombstone, and graham streusel. The Worms & Dirt Ice Cream is made up of housemade chocolate ice cream topped with Oreo pieces and gummy worms and there's also candy corn ice cream, a housemade flavor creation made by melting candy corn pieces

[TOUS les JOURS](#) pastry chain will have an assortment of Spooky Delights, featuring a new selection of,

Halloween-themed cakes and pastries, available through Thursday, Oct. 31

The Spooky Delight cake screams scary with its green, orange and purple layers delicately paired with smooth cloud cream cheese. Layers of peanut butter buttercream and strawberry jam for a balance of sweet and nutty flavors, make up the Peanut Butter and Jelly cake. The Halloween Cloud cake is a white sheet cake layered with cloud cream and topped with mixed berries and spooky, Halloween-themed strawberries.

Halloween cupcakes

COURTESY PLAYA PROVISIONS



COURTESY TOUS LES JOURS



[Desert 5 Spot](#) in Hollywood will host Dusk Till Dawn on Thursday, Oct. 31 starting at 8 p.m. complete with Vampire GoGo Dancers, a costume contest, and special guest performances. RSVP for free at [partiful.com](#).

[Diablo](#) and Friends will be spinning a special Halloween DJ set at Hollywood's [Bar Lis](#) on Thursday, Oct. 31 with doors opening at 10 p.m. and dancing through the night to energetic EDM beats.

Celebrating its 100th anniversary this year, [The Culver Hotel](#) is hosting a series of events to mark the Halloween season:

On Friday, Oct. 25, and Saturday, Oct. 26, Spooky Halloween Tea at Lillie's will provide a festive twist on afternoon tea. Guests are encouraged to arrive in costume as their favorite ghoulish or goblin and indulge in themed teas and seasonal bites in a delightfully eerie setting.

As part of Culver City's Hip and Historic Halloween on Sunday, Oct. 27, the hotel will host its annual family-friendly Trick-or-Treat event at Lillie's featuring sweet treats, a haunted house, and live music in the garden.

On Thursday, Oct. 31, Ghouls Night Out at Lillie's will offer a chic costume party on the garden patio with a live DJ, specialty cocktails, and themed bites.

The Trick or Drink Bar Crawl will be featuring the best haunts on the Sunset Strip, including a stop at the historic [Andaz West Hollywood](#). The crawl kicks off at [The Den on Sunset](#) bar in the heart of West Hollywood—where participants can register and pick up orange wristbands. Once registered, explore the participating venues at your own pace.

Participation includes special prices and Halloween-themed drinks like \$5 beers, \$10 house wines, and \$12 Yuzu Margaritas at Andaz West Hollywood, along with Fried Chicken Sliders for \$14. Other stops include [Saddle Ranch Chop House](#), serving Voodoo Shots and a specialty Devils Cocktail, and [State Social House](#), charging \$5 for all Tortugo Brewery Beers, and \$10 for all well drinks. The event takes place on Friday, Oct. 25 from 6 p.m. until 2 a.m. (Registration 6 p.m. – 11 p.m.), Saturday, Oct. 26 from 4 p.m. – 2 a.m. (Registration 4 p.m. – 10 p.m.), and Thursday, Oct. 31 from 6 p.m. – 2 a.m. (Registration 6 p.m. - 11 p.m.).

With two back-to-back events, [La Bohème](#)'s Ball Masqué and Halloween Bash on Thursday, Oct. 31, it will be a bewitching night starting with a Burlesque Show at 7:30 p.m. and 9 p.m., (\$25 cover fee.) After the show, the West Hollywood restaurant will transform into a Halloween party with a massive dance floor, sounds from DJ Loren, Halloween

cocktails, and more from 10:30 p.m. to 1 a.m. Costumes are encouraged but not mandatory! RSVP at [partiful.com](#).

[1212 Santa Monica](#) is throwing the Captain's Curse: Haunted Cruise Party on Halloween night. Set sail with a DJ, non-stop dancing, games, and eerie surprises from 10 p.m. to 2 a.m.

[1 Hotel West Hollywood](#)'s haunted hotel soiree, Nightmare on Sunset at Juniper Lounge and Garden also takes place on Halloween night from 9 p.m. to 2 a.m. with specialty crafted cocktails, and dancing to haunting house beats from DJs Ochok, Skemadoxx, and Hamooudie.

Starting today through Thursday, Oct. 31 [Teleferic Barcelona](#) is offering a special cocktail called the Haunted Harvest, featuring butter-spiced Santa Teresa rum, homemade falernum, carrot and pumpkin cordial, and lime juice, topped with a velvety mascarpone foam and served in a cloud of dry ice mist. [\[A\]](#)



Haunted Harvest

COURTESY THE CULVER HOTEL

FOOD

CHEF GUY FIERI IS A STAR ON THE HOLLYWOOD WALK OF FAME

BY MICHELE STUEVEN



Guy Fieri debuting Chicken Guy's newest treat, the Huckieberry Milkshake

COURTESY CHICKEN GUY

Food Network's high energy and over-the-top Emmy-award-winning chef Guy Fieri is back on the boulevard, bringing another outpost of [The Chicken Guy](#) to Los Angeles, steps from his star on the Hollywood Walk of Fame.

The guy's passion for food blossomed at the age of ten, when he started selling soft pretzels from a three-wheeled bicycle cart he built with his dad, which he called "The Awesome Pretzel Cart."

In 2006 he won the [Food Network](#) Competition show, Next Food Network Star and went on to score his own series, the Emmy-nominated *Guy's Big Bite*. Since then Fieri has crossed the country

in his red 1968 Camaro sampling dishes from more than 1700 mom-and-pop restaurants in *Diners, Drive-Ins & Dives*, and hosted *Guy's Grocery Games*, *Tournament of Champions*, and *Guy's Ranch Kitchen*.

He and his team at Knuckle Sandwich, LLC, have created a thriving food and beverage empire, which includes the Chicken Guy

restaurant chain across the country, Flavortown Kitchen, a 175-location virtual brand to complement his 80-plus scratch kitchen restaurant concepts worldwide as well as product lines in mega-retailers like Walmart.

"It's been almost 20 years but feels like 45," the spiked platinum blond chef tells *L.A. Weekly* from his home in Santa Rosa. "It's not really something that was in my sights. When I graduated from the University of Nevada in Las Vegas, all I wanted to do was start a restaurant. I had already managed restaurants in Los Angeles. I just wanted to get as much education as I could, learn and cook as much as I could and just get as immersed in it as I could."



“So I was doing pretty well with that and the Food Network opportunity was just kind of a fluke,” he says. “I never really watched the Food Network because I was cooking all day. Did I have my sights set on this? No. Has it been mind-blowing? Absolutely. Did I just open a Chicken Guy on Hollywood Boulevard, steps away from my star on the Hollywood Walk of Fame? If you had ever told me that we would be having this conversation, I’d say go buy a lottery ticket because you’d have a better chance at winning Powerball than having all this happen. Having it all come together like this, did I see it? No. Am I appreciative? Overwhelmed and super thankful.”

His boundless energy, bold attitude, and sense of humor are part of the stuff that made him take on the crowded landscape of fried chicken in L.A.

“I think I’m a guy who has had more than enough samples of fried chicken around the country than just about anybody,” says Fieri. “I’ve seen chicken in just about any form you can imagine. I’ve seen the good, the bad, and the ugly. What I wanted to do is take what I believe is great chicken, moist chicken, chicken that is tender, has a tremendous amount of flavor, has a really great crunch but isn’t all batter, and a little chicken matter. We hand batter it ourselves. This bread-ing that we put on it and the brine we put it through, the crunch stays with it. My kids were the test kitchen for years while I was making chicken tenders.”

And if you’ve got great chicken, you’ve got to back it up with dynamite sauces, says Fieri, who managed Parker’s Lighthouse in Long Beach after he graduated college. All the restaurants scratch their sauces and batter. There are out-of-bounds adventurous versions as well as the “common-I’ve-seen-’em before sauces.”

In addition to sandwiches, salads, and milkshakes, there are a minimum of ten sauces on the menu, including his signature and most popular, Donkey Sauce.

“Well, that started on our burgers on the Carnival cruise lines,” he says in his trademark familial style. “It’s basically a super fortified aioli loaded up with roasted garlic, Worcestershire and lemon. When I was making it I told the chefs they had to put this sauce on every burger, no choices. They asked me what the name of the sauce was and off the top of my head said it was Donkey Sauce. There are like 30 chefs standing there looking at me befuddled at the name and asking me where I came up with that name. I told them, ‘Because you’re a bunch of jackasses if you don’t put it on every single burger that comes out of the kitchen.’”

In its 40th season, his show *Diners, Drive-Ins & Dives* has a huge cult following and the criteria are extremely high to secure a segment, but it’s perhaps the



Guy Fieri gets cooking with Chef Via Vang at Union Hmong Kitchens



Guy Fieri interviewing patrons in the dining room of Mutiny BBQ Company in Asbury Park, New Jersey, as seen on Food Network’s *Diners Drive-Ins and Dives*

COURTESY FOOD NETWORK



Chef Guy Fieri at Chicken Guy! at Disney Springs

COURTESY CHICKEN GUY



Chicken Guy's Loaded Fries

closest endeavor to Fieri's heart.

"I started with my first restaurant up here in the wine country in 1996 and back then to get any kind of coverage or exposure you had to buy an ad in the Yellow Pages," says Fieri. "Now with social media, there's a lot of opportunities for people to get their name out there. There are a lot of great concepts and chefs. I can't hit all of them. We've done more

than 1700. I get quite a few letters and emails with proposals and signed petitions from people trying to get on the show. Some people have actually opened restaurants because they were Triple D fans. I really believe in supporting my brothers and sisters in the business and I know how hard it is. There will be 20 locations that we'll look at and it will get narrowed down to six."

With any luck, Fieri's son Hunter, who has regularly helped cook on *Guy's Ranch Kitchen* and displays his father's passion for creating recipes, will one day take over the family empire.

"Being on set with Guy has all the same vibes we love about a busy night of service in a restaurant," chef and good friend Michael Voltaggio, who has appeared on Fieri's shows, tells *L.A. Weekly*. "It's cha-

otic, fun, fast-paced, and you never know what to expect. His energy is contagious and whether you're in front of the camera or behind it, he makes it feel like he's hosting a party and we're all his guests. I always walk away thinking 'I feel lucky that I get to call this work.'"

Upcoming show highlights include:

"Triple D Nation: Risotto, Rellenos and Red Snapper" premieres on Friday, Oct. 25, when Fieri eats his way through risotto, relleno, and red snapper in a renovated mansion in Atlanta with rabbit sausage cavatelli and out-of-bounds oyster mushroom risotto. Then, a roadside Mexican joint in Anthem, Arizona is dishing out scratch-made carnitas and rellenos, while in Arlington, Texas, he samples jerk chicken and a succulent snapper.

Then on Friday, Nov. 1 he goes from "From Vietnamese to Vegan" at a Min-

neapolis Southeast Asian spot cookin' up Balinese chicken thighs and Vietnamese pork belly crepes. A Jersey Shore joint is smokin' up BBQ stacked into Reuben and chicken sandwiches. And a husband-and-wife duo in Missoula, Montana., is baking plant-based, gluten-free favorites, like artisan avocado on scratch-made multigrain, plus lemon-glazed doughnuts.

In *Guy's Grocery Games*, it's "Bad to the Bacon", when Fieri invites four chefs with a passion for pork to smoke the competition with sizzling bacon dishes. First, they must prepare their signature bacon dish using only the ingredients they can buy with the meager funds in their piggy banks. The chefs then prove they can do "swine dining" by preparing a high-end bacon dish that features the fruit they won in a game of Piggieball. The winning chef brings home the bacon, up to \$20,000. [E]