

THE RELIABLE SOURCE

Kanye West and Trump are famous for starting feuds but have nothing but love for each other. **c2**



THEATER REVIEW

Just in time for Halloween: Synetic's "Sleepy Hollow" and Creative Cauldron's "Nevermore." **c2**

ART

Eight singers act as "living sculptures" to bring Tino Sehgal's "This You" to life at the Hirshhorn. **c3**



BOOK WORLD

Sarah Perry's follow-up to "The Essex Serpent" is inspired by the legend of the Wandering Jew. **c4**

RHETT HERE AND NOW

A country singer has his breakout moment

BY EMILY YAHR
IN NASHVILLE

Is Thomas Rhett the first country star in history to use the word "Instagram" in a song?

Rhett, 28, leans forward on a couch in a recording studio as he considers this. The social media reference is in "Life Changes," the autobiographical title track of his third album, and his 11th No. 1 hit, which blared out of car windows this summer as it blew up on country radio.

"Well, FGL just did it," Rhett pointed out. And it's true, duo Florida Georgia Line name-checked the app in their recent single. However, Rhett smiled as he realized something else. "I'm for sure the only person to say 'Uganda' in a song, I would think, at least in this genre."

When he launched his career as a college student in 2010, Rhett dutifully navigated Nashville's traditional road to mainstream success: Earn credibility by writing songs for other artists, get a record deal and pay respects to radio.

RHETT CONTINUED ON **C9**

Country music singer Thomas Rhett likes to push the boundaries: "I'm for sure the only person to say 'Uganda' in a song, I would think, at least in this genre."



ALLEN CLARK FOR THE WASHINGTON POST

BOOK WORLD

Albom's syrupy sweet hereafter

BY RON CHARLES

Mitch Albom has sold so many books that three out of the five people you meet in heaven carry copies under their wings.

That this sportswriter should become our national correspondent on the afterlife is perhaps the best proof we have that God works in mysterious ways. But America has always been thirsty for sugary elixirs of spirituality diluted in platitudes. We are truly people touched by an angel — or at least by its dust.

For Albom, the switch from nonfiction to celestial storytelling began in 2003, when he published "The Five People You Meet in Heaven." It tells the tale of Eddie, an elderly maintenance man who dies trying to save a little girl at an amusement

park. Eddie awakens in a colorful realm and discovers that each person who arrives is met by five people, each of whom was once met by five other people, ad infinitum, like a divine pyramid scheme: God's Amway.

If you haven't yet shuffled off this mortal coil yourself, you may remember that the last time we saw Eddie, he had learned his various lessons — like Scrooge on Christmas morning — and was reunited with his dearly departed wife. But what of that little girl whom Eddie pushed from the path of a car on Freddy's Free Fall

BOOK WORLD CONTINUED ON **C4**

An effort to tighten the food chain to cut waste

BY TIM CARMAN

As with the impacts of climate change and poor dietary habits, the effects of food waste are not immediately felt. You may notice the amount of leftovers and spoiled produce that you toss into the trash every week, but you don't see the mountains of waste rotting in landfills, generating billions of tons of greenhouse gases and wasting Earth's freshwater resources.

The James Beard Foundation, under new chief executive Clare Reichenbach, wants to use its national platform to raise awareness and help professional chefs and home cooks alike combat a complex production, supply and consumer problem that annually results in the waste of about a third of all the food grown in the world. As part of its new multiyear campaign, the foundation has released a new cookbook, "Waste Not," featuring tips and chef-driven recipes that use whole vegetables or scraps, and has launched a weekly promotion called Waste Not Wednesday to encourage consumers to learn how to better manage their household food.

"We want to build a movement around this," Reichenbach said in a phone interview.

Theoretically, the foundation notes, if Americans eliminated food waste one day a week for an

WASTE CONTINUED ON **C3**

MUSIC REVIEW

J. Cole puts vulnerabilities on display, endearing himself to fans

BY JULIAN KIMBLE

The huge banner obscuring the stage ahead of J. Cole's performance at Capital One Arena on Monday night spelled out the three meanings behind the title of the North Carolina rapper's most recent album, "KOD":

KIDS ON DRUGS
KING OVERDOSED
KILL OUR DEMONS

"KOD," Cole's fifth consecutive No. 1 album, was released (strategically, no doubt) on April 20. Each meaning alludes to the struggle to regain control (that which was lost to drugs, alcohol or ego; in the worst cases, all three) while coping with life's pain. Some interpreted this as writ-large criticism of a new generation of rappers who seem to glorify their drug use and opt to live myopically, for the moment. It furthered the argument that J. Cole, 33, was nothing more than a pedantic rap snob who looked



KYLE GUSTAFSON FOR THE WASHINGTON POST

J. Cole explained the three meanings of "KOD" during his KOD Tour stop at Capital One Arena.

down on the younger generation. But on Monday night, he reasserted that he isn't above the struggle.

J. Cole is still navigating the confusion. And while what may come across as dry, surface-level lecturing annoys his detractors, Cole's willingness to ditch the veil of celebrity — even as a notoriously private person away from music — and expose his own vulnerabilities is what endears him to his legions of fans and makes him a superior live performer.

After spelling out each meaning of "KOD," Cole explained that he's still trying to conquer his own demons. "That's when you look your bulls--- right in the face, you overcome it and stop running from it," he said. Following his performance of "Photograph," during which rectangular screens displayed pixelated images of women as Cole detailed the difficulty of navigating love in the social media era, he described

COLE CONTINUED ON **C3**