

**'Many musicians had to sell their instruments to survive'**

**U2's Edge leading rock memorabilia sale to help musicians**

NEW YORK, Nov 27, (AP) — When The Edge saw the Rolling Stones perform recently, his mask allowed him to go unrecognized as he watched guitarist Ron Wood from the front row.

"I have to say one of the benefits of mask wearing is it's like a cloaking device if you're a famous face," the U2 guitarist recently told The Associated Press while promoting his Music Rising charity and its Dec. 11 auction of famous guitars and other rock memorabilia to support New Orleans musicians hit hard by the pandemic.

"Ronnie has donated a beautiful guitar to our auction. So, I was so stoked," he said.

Founded by Edge and producer Bob Ezrin, the charity was started in 2005 after Hurricane Katrina as a means of replacing instruments lost in the flood. Once the pandemic set it, it found a new mission.

"We want to try and reestablish the live music scene where it's suffered a kind of major setback. So back in post-Katrina, we were replacing instruments. Now we're not being that specific. We're actually willing to just fund people's livelihoods," Edge said.

Two of Edge's guitars that he's played extensively on tour with U2 will be among those sold, including the instrument he calls the "One."

"It's a beautiful Les Paul and it's actually a music rising Les Paul, part of ... a limited edition of 300."

The other is a custom designed Fender Stratocaster used while on tour to perform "Bad" and "Still Haven't Found I'm Looking For."

"They are real serious guitars that I've spent a lot of time playing and they'll — they'll be missed."

Others donating guitars include Slash, Lou Reed, Steve Miller, and a bass from Paul McCartney. During the interview Edge held up a vintage photograph of McCartney playing the donated guitar in a studio while Stevie Wonder played the drums.

"This is two of my great heroes in the one shot and that bass guitar is going to be in the auction."

Ezrin, who has produced a litany of classic rock artist from Alice Cooper and Aerosmith to Pink Floyd and Kiss. Each has donated memorabilia to the auction. But Ezrin says guitarist Paul Stanley personally had to search for his donation.

**Offerings**

"Paul Stanley going down to the warehouse to find the guitar because his guitar tech had passed away from COVID, as a matter of fact, and he had to go himself to go find the guitar that he wanted to give us," Ezrin said.

Some of the offerings are currently on display at Van Eaton Galleries in the Sherman Oaks neighborhood of Los Angeles.

"We feel like this is a good moment as venues are just beginning to start to open up again to give these musicians the chance to get their equipment back in place and get playing again," he said, noting that many musicians had to sell their instruments to survive.

As for U2, Edge says the band has no plans to go back on the road. That's been fine by him since he's been in a "songwriting and the compositional" phase that coincided with the lockdown and pandemic.

"I am suffering a little from survivor's guilt because, you know, we didn't have to cancel tours," he said. "We didn't have anything public that we were planning for this period. And it's just forced me to be at home working on new songs, which is exactly what I needed to do."

When U2 does hit the road, he said he wants to make sure it's safe for fans. He differs from other musicians like Eric Clapton, Van Morrison and Travis Tritt, who have resisted efforts by venues requiring proof of vaccination or proof of a negative COVID test.

"I find it very hard to fathom why you would be against it," he said. While there's no plans for the next U2 tour, Edge said he "there's no question in my mind that that's how, how we should deal with this. And I just I fail to see any logic to not supporting the whole idea of vaccinations."

Music

**Variety**



This image released by MGM shows Lady Gaga as Patrizia Reggiani in 'House of Gucci.' (AP)

**Film**

A fascinating and insane story on Italian luxury label

**'House of Gucci' is unapologetic decadence**

By Lindsey Bahr

Everything in "House of Gucci" is over the top. The accents. The performances. The fashion. The settings. The runtime. The music. The greed. This movie knows exactly what it is and, sweetie, it is gloriously decadent, ridiculous fun.

There is an alternate universe in which "House of Gucci" is a subtle Italian-language film. Perhaps it's a more straightforward tragedy. Maybe it's even a limited series taking the viewer back to the origins of the Italian luxury label, in 1921. But director Ridley Scott, and screenwriters Becky Johnston and Roberto Bentivegna, have chosen the route of operatic artificiality. You don't cast Jared Leto as clownish Fredo-type and have him act against a father played by Al Pacino by accident. Big is the point.

Based on a book by Sara Gay Forden, "House of Gucci" is about the dissolution of the Gucci dynasty. Their reign over the eponymous leather goods and fashion house lasted only three generations. But as any new money family knows, by the time the third generation takes over, usually no one is left to remember a time when there wasn't extraordinary wealth and privilege.

And this is where we pick up with the Gucci family, with the business being run by founder Guccio Gucci's sons Rodolfo (Jeremy Irons) and Aldo (Pacino). Scott's film glosses over the other second-generation siblings in part to streamline an already sprawling story but mostly to hammer in the father-son themes. Aldo's son is Paolo (Leto), a fool with delusions of grandeur and little talent to back it up. Rodolfo's son is Maurizio (Adam Driver) who is smart but would rather study law than join in the family business.

Our entry to this world, however, is an out-

sider: Patrizia Reggiani (Lady Gaga), a local bombshell and party girl who meets Maurizio by chance. Her eyes light up with manic purpose when she hears his last name is Gucci and she makes it her mission to become part of his life. This might sound sinister, especially if you know where it all ends up, but it's actually quite charming at first. The beginning of their odyssey plays like a breezy romantic comedy, with Patrizia as the gentle hunter of Driver's soft-spoken and bashful prey. Both are happy and in love and they stay together even after Rodolfo cuts his son off for choosing to marry someone beneath his station. And it's true, Patrizia might not have much in the way of education or culture and mistake Klimt for Picasso, but she a way with people too and, we'll come to find out, is a natural Machiavelli.

**Opportunity**

After a brief honeymoon period in which Maurizio gets to play poor and work at her family's truck company, an opportunity back in opens when Aldo invites the newlyweds to his birthday. Maurizio emerges from the opulent proceedings even more convinced that the simple life is for him, but Patrizia is not about to let this precious window evaporate. And soon they're both in deep.

But this isn't just about a reluctant heir and his ambitious wife pushing him toward his destiny. This film pokes a hole in the very concept of mass luxury and its central artifice. At the time, before "Dom and Tom" took over, Gucci was in a bit of a crisis, with Rodolfo being perhaps overly precious about expansion, Aldo a little too obsessed with profits and expansion and the "brand" in jeopardy of being devalued with fakes and oversaturation. These cracks in the ve-

neer help Patrizia and Maurizio wrestle power for themselves, until he decides he'd rather go at it on his own. At that point, it really is the beginning of the end.

"House of Gucci" presents a fascinating and insane story that just keeps getting more unbelievable. It was a big, glamorous mess and deserves a big, glamorously messy movie, right down to the performances and all-over-the-place accents. But if the idea of watching Leto and Pacino chew the scenery together sounds unappealing, this movie might not be for you. Everyone is going for broke here.

And in spite of the absurdity, it is stupidly watchable. If you don't know or remember the details of what went down, save the search for after. Just wear your gaudiest designer logo, order a soda and give in to the easy pleasures of "House of Gucci."

"House of Gucci," a United Artists Releasing release in theaters Wednesday, is rated R by the Motion Picture Association of America for "some sexual content, language, brief nudity and violence." Running time: 157 minutes. Two and a half stars out of four.

**Also:**

**LOS ANGELES:** The acclaimed documentary "Becoming Cousteau" finally made it to Disney+ recently. The film takes an inside look at the life of Jacques-Yves Cousteau, the underwater adventurer, explorer and author who became a devoted environmentalist. Directed by Academy Award-nominated filmmaker Liz Garbus, "Becoming Cousteau," is, as the AP's Jake Coyle writes, "A defining documentary portrait of the French oceanographer — the real-life Steve Zissou — as a fish only truly content below the surface." (AP)

**Features**

ARABIC TIMES

SUNDAY, NOVEMBER 28, 2021

**NEW YORK:** Two writers who have been paid contributors to Fox News Channel have resigned, citing Tucker Carlson's "Patriot Purge" documentary on last January's US Capitol insurrection as a last straw for them.

Jonah Goldberg and Stephen Hayes, who put out a Substack newsletter on conservative news called The Dispatch, had both worked for Fox since 2009.

"The voices of the responsible are being drowned out by the irresponsible," they wrote on their site. They did not immediately return messages from the Associated Press.

Fox had no comment on their criticisms. Carlson told The New York Times that their departure was great news. "Our viewers will be grateful," he said.

"Patriot Purge" is a three-part documentary released last month on the Fox Nation streaming service. In it, Carlson argues that Jan 6 is being used as a pretext for persecution of conservative Americans, and compared it to how falsehoods were used in the lead-up to the Iraq War.

Goldberg and Hayes called the documentary a collection of incoherent conspiracy-mongering, which is "riddled with factual inaccuracies, half-truths, deceptive imagery and damning omissions."

They said it was the most egregious example of a long-term trend of opinion hosts amplifying the false claims and bizarre narratives of former president Donald Trump, while Fox's news side reports the truth.

"If a person with such a platform shares such misinformation loud enough and long enough, there are Americans who will believe — and act upon — it," they wrote. "This isn't theoretical. This is what actually happened on January 6, 2021."

The two writers haven't been on most of Fox's opinion shows lately. Their most recent appearances have largely been confined to being panelists on Bret Baier's news show or Chris Wallace's Sunday show. (AP)

**LOS ANGELES:** Two former Netflix employees who criticized anti-transgender comments on Dave Chappelle's TV special are dropping labor complaints and one has resigned from the company, it

was announced. Terra Field, a senior software engineer who is trans, announced that Field had voluntarily resigned as of Sunday.

"This isn't how I thought things would end, but I'm relieved to have closure," Field said in a resignation letter posted online.

Chappelle's "The Closer" first



Trump



Chappelle

aired on Oct 1 and gained millions of views. However, Chappelle's disparaging remarks about the transgender community raised protests within Netflix and from activists. About 30 Netflix workers staged a Oct 20 walkout and joined a rally at Netflix offices in Los Angeles.

Field was suspended by the

company after attending a business meeting for senior executives but was quickly reinstated.

Field and B. Pagels-Minor, a game launch operations program manager who also is trans, filed a complaint with the National Labor Relations Board. They alleged that Netflix retaliated against the workers to keep them from speak-

ing up about working conditions, including "Netflix's products and the impact of its product choices on the community."

"We have resolved our differences in a way that acknowledges the erosion of trust on both sides and, we hope, enables everyone to move on." Netflix said in a statement Monday. (AP)