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Listen
 Continued from Page 13

talk about the man and his life. Jones himself is interviewed, but with little of the emphasis that the others are given. The movie isn't about what Quincy Jones thinks of himself and his work, but of those who have been affected most directly by his work.

"Listen Up" relies on fast-moving, sprawling footage that is put together with the recording sessions from many of the artists that Jones produces. The song "Back On The Block," from Jones' latest album of the same name, is focused upon throughout the movie as it is recorded by the several different artists who worked on the project.

Often the interviews are cut over one another, and even though two people are often speaking about two different topics concerning Jones at the same time, it never becomes confusing. It is pleasant and flows well.

The beginning of "Listen Up" shows footage of Jones visiting the

tenements of the neighborhood in Chicago where he spent his youth. It was a situation that threatened to trap Jones in poverty and crime if it were not for his father eventually moving the family from Chicago to Seattle.

Jones reminisces about the people and the places that affected his life and sent him searching for an outlet from the hatred and despair that arose in him; that outlet was in the form of music.

Jones says, "I used to just dream, to escape it all." His escape came about as he began to learn to play the French horn, which occupied his time away from the crime of his neighborhood.

Jones excelled in music and landed a spot with Lionel Hampton's band at an early age. As a teenager, Jones traveled through Europe and began to build the foundations of his musical knowledge that would eventually lead him into composing and producing.

Jones and his musical compatriots talk about "Birdland" in Chicago, a nightclub that has been described as the mecca of modern jazz. Miles Davis, Charles, Fitz-

gerald and Hampton talk about this club and about musician Charlie Parker and how the two influenced them as well as Jones. These instances show that "Listen Up" proves its worth as more than a focus of one person: it details American R&B, soul and jazz music.

The movie goes on to talk about Jones' projects: movie scores, albums, his work as a producer and as a family man. Michael Jackson, Frank Sinatra, Steven Spielberg, Barbara Streisand and others are used to set off the monotony of a single focus.

Jones experienced many setbacks in his career, including impoverishment and health problems (two brain aneurysms), yet prevailed in the past few years to produce a new album and celebrate his 57th birthday. But the movie's purpose is not to raise Jones onto a pedestal.

Whether you're interested in the life of an American musical genius, or of the condition and the face of American music and how it has developed, this film will command your attention.

"Listen Up: The Lives of Quincy Jones" is playing at Plaza 4 Theatres, 12th and P streets.

Bevis
 Continued from Page 13

guitar heavy, post-punkers. Except for the fact, that The Bevis Frond is really good and does possess some talent.

The first offering, "Ear Song," starts out and continues throughout with loud, fuzzy guitars. Then Saloman

(Fron) busts out in a whinier-than-ever, Tom Petty voice. It actually helps in creating the mood for this lost love song.

The next song, "Olde Worlde" starts off with a long backward message that says over and over, "My voice is now registering your deep subconscious." Once this subliminal nightmare has ended, Dead Kennedy-esque guitars ring in and out non-stop. Then Saloman (Fron) returns again with his less whiny Petty voice.

One of the first live songs is "I've Got Eyes In The Back Of My Head," a short and sweet simple song.

The next live song, "Medieval Sienece Acid Blues," tries to be a guitar heavy, punkish, acid blues song. It succeeds in every musical facet—an interesting combination.

The last song, "Radio Bloodbeast," is a previously unreleased track that only is performed live. A long drawn out guitar introduction with feedback more familiar to a Jesus and Mary Chain sound check starts to tune this song in. Throughout, Saloman (Fron) sings in a soft narrative singing voice with faint guitars and drums in the background.

From its music, it is easy to tell that The Bevis Frond puts a lot of emphasis on the guitars. It likes to go off into solos and sometimes into the wonderful world of tangents.

"Ear Song" is a great album for someone not very educated about this odd group. All of the songs on the album were its most requested tunes, so the album is sure not to leave anyone disappointed.



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Food Drive for Lincoln Pantries

CAN IT

A University-wide canned goods drive will take place on NOV. 12-16. CAN-IT boxes for donations will be located at the front desk of each Residence Hall, Greek houses, and at CORNERSTONE (640 North 16). Contributions will be given to the Malone Community Center Thanksgiving Basket Project. Sponsored by UMHE-CORNERSTONE. Please help us help others.

Shanghai
 Continued from Page 13

When ticketholders sit down to eat their dinners before attending the performance tonight, the company will not be eating the same types of food. The company generally will not eat American food, Shain said. They travel with their own chef, who concocts Chinese dishes in whatever space he can find.

In a pinch, Shain said, the company will eat Kentucky Fried Chicken, because it is closest to Chinese chicken. The teenagers in the company have a passion for Hershey's chocolate kisses and "buy them by the bagfuls," he said.

There will be a pre-performance talk tonight at 7:30 p.m. in the Lied Center's Steinhart Room. Lincoln martial arts expert John Roseberry and the Lied Center's director of education and outreach, Kit Voorhees, will explain different points of the performance. There will be a short demonstration of martial arts skills at the pre-performance talk.

Tickets still are available for the performance. Tickets are \$14, \$12, and \$10; tickets for UNL students and youth under 18 are half-price.