

Dance company brings millennium piece to Lied

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Pregones Theater, to be performed Jan. 21-22.

For this year's season, the Lied Center chose Marshall because of her reputation in the modern dance world.

"Susan Marshall is one of the great forces in modern dance in this country," Bethea said.

Since 1985, Marshall, her collaborators and company members have won eight New York Dance Performance Awards.

Marshall's company began in 1983, when she presented her first full evening of works. In 1985, the company began touring and gaining recognition.

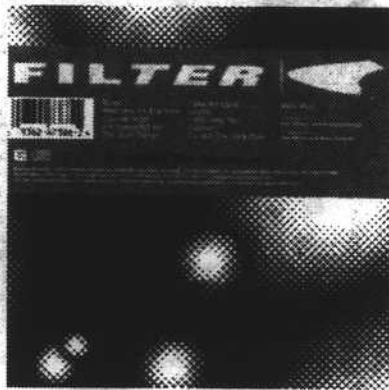
Marshall said "The Descent

Lied Center The Facts

What: "The Descent Beckons"
Where: Lied Center for Performing Arts, 301 N. 12th St.
When: Tonight at 8
Cost: \$36, \$32, \$28, half-price for students
The Skinny: Susan Marshall and Company explore chaos and order, death and rebirth.

Beckons" differed from past pieces the company has performed.

"There's a lot of back and forth with the audience. We can really feel their energy," Marshall said. "You don't usually feel that in modern dance."



Filter
"Title Of Record"
Reprise Records
Grade: B-

About halfway through "Title Of Record," it becomes abundantly clear that Richard Patrick, the brainchild behind Filter, has been listening to more and more Jane's Addiction and less and less Nine Inch Nails.

Four years ago, Patrick was living the good life with a hit single, "Hey Man, Nice Shot," and a winning album, "Short Bus."

Then writer's block set in.

And stayed in.

For a long while.

Patrick, a former member of Nine Inch Nails' touring group, went back

New Releases

to basics, reforming Filter with all-new members and took a long time reworking the band's sound.

Unfortunately, that's also the problem. In all that reworking, he polished away some of the magic that made "Hey Man, Nice Shot" such a catchy song.

In the middle of last summer, Filter covered "One" for the "X-Files" movie soundtrack, and it was pretty good. It didn't toy with the original so much that you couldn't recognize it, but it definitely added its own flavor.

But, sadly, the song made promises that Filter's second album, "Title Of Record," just wasn't up to keeping.

About half of the album is the same chugging industrial-tinged rock that has become mainstream over the past few years, and here the album is about as generic as its title.

It's not that the songs are bad — they just don't stick with the listener beyond the moment the power's turned off. Some of that crafty pop power seems to have fallen by the wayside during the long absence.

Also, many of the tracks blend together with guitars that sound virtually identical. Is this the Lego method of building "hit songs?" Regardless, they all sort of become one giant glop

of indiscernible ruckus.

When Filter decides to toy with its sound, however, it results in some of the best stuff on the disc.

About halfway into "Title Of Record," the band loosens up, chills out and decides to show its musical talents beyond just chugging at an electric guitar.

"Take A Picture," "Skinny" and "I'm Not The Only One" all have hints of Perry Farrell and Jane's Addiction, although "Skinny" loses some of its potency partway through.

It's as though Patrick is convinced Filter fans won't like a Filter song unless he's screaming somewhere in it, when, in fact, his songs don't merit his screeching cry.

The sudden shifts back and forth don't help the album flow as a whole. Usually, an album rises and falls in slow shifts, like tides. "Title Of Record" is like a rollercoaster with your eyes closed — you never know you're dropping until you're already half-way down the slope.

As the album closes with "Miss Blue," an acoustic number, the feeling that there's hope for this band yet is undeniable, but hope does not a great record make.

—Cliff Hicks

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Michael Fredo "Introducing" Quest Grade: F

Have you been feeling down since the last parking rally ended? Fret no more, my friends! There's something new to protest, and his name is Michael Fredo.

At 19 years of age, Fredo has already decided to dedicate his life to the advancement of pop music.

After attending The Professional Children's School in New York, he spent a year touring and singing with the Ellington Orchestra.

When Fredo's manager introduced him to Quincy Jones, the mastermind behind Michael Jackson's solo career, a star was born.

Since recording his debut album, "Introducing," Fredo has been very active with the Tommy Hilfiger corporation. In the Hilfiger television

commercials, he dances for a couple dozen screaming girls while belting out his latest bubble-gum hit, "This Time Around."

This summer, Fredo joined lip-synching phenomenon Britney Spears for a North American tour.

As for his album, such unfeeling lyrics and sub-par music haven't been released since the Backstreet Boys came out with "Millennium" earlier this year. The clichés of pop music flow freely on "Introducing," a scant 43-minute album littered with 10 tunes of sexual desire and one song concerning the death of Fredo's father.

The music is flat and uninteresting, recycling the same electronic drum programming over and over until it ultimately fades out.

Despite this monotony, Fredo seems to think he has created yet another trendy catch phrase.

"I call it 'youthquake' — a new

form of pop music, which mixes a lot of different styles," Fredo said in a recent press release.

But the only elements that Fredo combines in "Introducing" are juvenile and uninspired lyrics ("As long as I live/I give you my word/I'll be your everything/If you'll be my girl"), cheaply engineered music and sex appeal.

Following the toxic path of N'Sync, Jennifer Lopez, 98 Degrees and countless other disposable bubble-gum pop acts, Fredo falls into one of the most shameful genres in the history of music.

Introduce yourself to returning rock bands, such as Filter, Live and Nine Inch Nails (who have produced thoughtful, rewarding albums this year), and leave Michael Fredo to the 99-cents bin he belongs in.

—Andrew Shaw

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