



Chris Kelvin (George Clooney) has a shocking reunion with his beloved wife Rhexa (Natascha McElhone).

COURTESY OF TWENTIETH CENTURY FOX

'SOLARIS': Strong directing, poor writing

Steven Hido
Daily Kent Stater

With *Solaris*, Steven Soderbergh's demonstrates his ability to produce movies at a rapid pace.

In his third movie in less than a year and a half, the director brings his indie sensibilities to a big-budgeted project.

When communication problems are discovered on a traveling space station, which is hovering above the title planet, psychologist Chris Kelvin (George Clooney) is deemed the only man capable of sorting out the strange happenings by some guy who appears on a

monitor. Exactly why Kelvin is this space program's last hope remains a nagging mystery.

Upon arriving at the space station, Kelvin finds its two inhabitants shockingly unhelpful. The guy is annoyingly vague while the woman won't even let him enter her room.

But things get really weird when Kelvin's dead wife shows up.

As it turns out, the ship apparently can read the minds of those on board and then, I guess just for spite, recreate their most poignant memories in some kind of cybernuclear form.

Big problems arise when Kelvin, equally disturbed and elated at the resurrection of his wife, is told by the crew that he can't take her back to earth and just pick up where they left off before her suicide. You see, it's not really his wife, but a mere simulation of her. And evidently, mixing actual people with

simulated people down here on earth would eventually overturn the whole natural order of the universe, or something like that.

Solaris is Soderbergh's second remake in two years. It's the best of the duo, but besting his needless cover of *Ocean's 11* is hardly anything to practice the Oscar speech over.

Soderbergh, who did bring home the gold for directing *Traffic*, broke from recent form by adapting the source novel himself.

Solaris definitely showcases the filmmaker's strength as a director over his powers as a writer. It's a beautifully filmed, hypnotic (in a good way), poor man's space odyssey. But Soderbergh's script fails to set the story up solidly and falls apart at the end, as the movie's thesis statement becomes a little too obvious for its own good.

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LISTEN UP . . .

Joni Mitchell
Travelogue

It would appear that yet another of our precious few living musical legends is about to be taken from us. However, the predicament threatening to snuff out this artist's light is not death or disease; this performer is not fleeing the country to avoid arrest, nor has she lost her passion for her craft. No, the reason the world might be robbed of the continuing musical ingenuity of legendary singer/songwriter Joni Mitchell, who has been quite clear in recent interviews about her intentions to retire, is her own feelings of disgust and alienation toward the music industry. As such, Mitchell's just-released new album *Travelogue* may be the last in a long, rich legacy of song.

Travelogue is a two-disc collection of Mitchell going back and revisiting songs from the entire span of her career, only this time with a full orchestra.

Released by the good folks at Nonesuch, *Travelogue* is certainly an enthralling, almost painfully beautiful sonic experience. Mitchell's voice has deepened over the years to the point where it sounds rather like a baritone saxophone with a well-worn reed, and the orchestrations (by Mitchell and Vince Mendoza) are alternately lovely and provocative.

Old-time fans may be thrown off by some of the new arrangements, but Mitchell certainly knows what she is doing. If *Travelogue* does turn out to be Joni Mitchell's final recording, it would surely be a pleasant enough finale. However,



ALBUM REVIEWS

Mitchell has never really been out to be pleasant. Here's hoping she'll take her sentiments about the music industry and use them to try to change it — or at least write some new songs. The popular arts need her.

—Review by Jason LeRoy

Dave Matthews Band
Dave Matthews Band Live at Folsom Field Boulder, Colorado

The Dave Matthews Band has released its fourth live recording with *Dave Matthews Band Live at Folsom Field Boulder, Colorado*. With the release of the live record company permitted album comes a continued persistence to offer quality live recordings to satisfy the huge demand for these live performances. Previously, the most accessible way of obtaining these recordings is by purchasing overpriced low quality bootlegs from a shady record store.

This recording is able to stand out from some of the very best shows in the band's 11-year history. Don't be fooled into believing that this album contains only the same old songs. There are nine songs from the *Everyday* and *Busted Stuff* albums.

Lyrical modifications on

the beginning of "Recently" are humorous and entertaining (Some people like to get drunk as hell/ some won't/ some people like to burn one down/ some like to burn it up). The crowd participation on the opening cords of "Warehouse" demonstrates the heightened level of delight felt by the audience. The excessively long fourteen-minute rendition of "Angel" gave the back-up singers a chance to shine in a slow, mellow jam that seemed to take forever. The band mixes the mandated slow radio friendly favorites "Crash into Me" and "The Space Between" into the set list. I preferred the closing musical ferocity on "JTR" above all. The song was a great boost and follow-up to the notorious opening tune "Don't Drink the Water."

The 21-song set list was closed with a spirited jam on "two-step" and then an immediate transition to "Ants Marching." The album is not another ploy to extract money from the rabid and insatiable Dave Matthews Band fans. It's a recording of masterful musicians playing an excellent show to a gigantic crowd at Folsom Field. The recording is an admirable introduction for anyone that has yet to experience the live performance of the band. It is also a mandated purchase for the Dave Matthews Band fan of any level.

—Review by Dave Shaffer

Snoop Dogg
Paid the Cost to be Da Bo\$\$

It's Christmas time, and this reviewer has a wish list. He wants the Nappy Roots CD, he wants all four DMX CDs and above all else (well, maybe not peace and goodwill on earth, but you get the point), he wants

Snoop Dogg to put out a decent CD. Guess he'll have to wait until next Christmas.

Snizzie's izzie cizzie dizzie in nizzie yizzie (aka Snoop's eighth CD in nine years) is like the previous six, not matching up to his inaugural address to the hip-hop and rap world, *Doggystyle*. I personally wanted to like this CD. Why? First off, it's the first CD of a notable artist I've gotten to review all year. But more importantly, Snoop was my hero for a while, but his new Dr. Dre-less album proves to me that heroes don't last forever.

The album's main claim is that Snoop Dogg is a pimp. He's a playa. His clothing style says it (song: "Suited n' Booted"), his history says it (songs: "Wasn't Your Fault" and "The One and Only") and his lifestyle says so, too (song: "Lollipop") and "You Got What I Want").

The CD does have a few bright spots. The Neptunes produce two of the songs on the album, and it features a number of very notable artists, such as Jay-Z, Nate Dogg, Ludacris, Warren G, Redman, RBX and The Dramatics. However, it seems that the more interesting artists found on here, namely Jay-Z and Ludacris, weren't too excited about doing something fantastic with Snoop but were paying their dues in order to help promote their own new CDs.

The mixture of Jigga's East Coast sound or Ludacris' Dirty South sound could have been great with Snoop's still predominantly West Coast sound, but they both appeared to only pay lip service to their tracks.

I don't know if I could be sadder. A former hero falls and Santa fails me.

—Review by Jeff Schooley

CALENDAR

holiday events

The following events will occur during exam week and winter break. Enjoy and have fun with these diversions!

- Sunday time: 2 p.m.
- Dec. 15**
Akron Symphony
Hooray for the Holidays!
E.J. Thomas Hall
3 p.m.
\$11
- Cleveland Classic Poetry Slam**
The Beachland Ballroom Tavern
7 p.m.
\$5 or \$3 if you read
- Charles Dickens' A Christmas Carol**
Actors' Summit - Hudson
7 p.m.
\$25
Also running Dec. 22
- Dec. 17**
Taking Back Sunday
Peabody's Downunder
7 p.m.
\$12
- Dec. 19**
Akron Symphony
Holiday Pops
E.J. Thomas Hall
7:30 p.m.
\$12-\$33
- Riders in the Sky**
The Kent Stage
8 p.m.
\$20
- Dec. 20**
Roué, The It Men, American Standard
The Beachland Ballroom Tavern
9:30 p.m.
\$5
- Dec. 21**
23rd Annual Tuba Christmas
Akron Civic Theatre
Noon-2:30 p.m.
FREE
- Dec. 23**
Sultans of Bing, Geronimo's Cadillac
The Beachland Ballroom
9 p.m.
\$7
- Dec. 24**
Christmas Eve DJ Battle
Peabody's Downunder
8:30 p.m.
\$5
- Dec. 28**
Disengage, Sofa King Killer, Rebreather
The Grog Shop
10 p.m.
\$5
- Michael Stanley**
The Odeon
7 p.m.
\$40
- The Harlem Globetrotters**
Gund Arena
1 p.m.
\$13-\$78
- Dec. 31**
Actors' Summit New Year's Cabert
Actors' Summit - Hudson
Call for times
\$30
- Cleveland Pops**
New Year's Eve Concert
Severance Hall
9 p.m.
\$23-\$80
- First Night Akron**
Downtown Akron
5 p.m.-Midnight
Adults \$10, Children 10 and under free
- New Year's Eve Bash with Funch and Sab**
The Grog Shop
9 p.m.
- Jan. 12**
Star Wars - The Original Trilogy
Akron Civic Theatre
2 p.m.
\$10-\$50
- Dec. 12**
A Christmas Carol
The Ohio Theatre, Cleveland
Runs through Dec. 22
Times vary
\$31-\$38
- Annie**
Beck Center for the Arts - Lakewood
Runs through Dec. 29
Times vary
Call for prices
- A Tuna Christmas**
Cleveland Play House
Runs through Dec. 22
Times vary
\$32-\$47.50
- Radio City Christmas Spectacular**
State Theatre, Cleveland
Runs through Dec. 31
Times vary
\$22-\$55
- Deck the Hall! Holiday Celebration**
Stan Hywet Hall and Garden
Runs through Jan. 4
10 a.m.- 4 p.m.
\$10 adults, \$6 children, members free
- Dylan Thomas' A Child's Christmas in Wales**
Actors' Summit - Hudson
Runs through Dec. 22
Thursday-Saturday: 8 p.m.
Sunday: 3:30 p.m.
\$18-\$25
- Joseph and the Amazing Technicolor Dreamcoat**
Weatherlane Playhouse
Runs through Dec. 22
\$17, price discounts vary
- The Eyesores**
The Zephyr
- The Polar Express**
Cuyahoga Valley Scenic Railroad
Runs through Dec. 18
7 p.m.-9 p.m.
Adults \$19, Children \$14
- Wow! the Spectacular**
Carousel Dinner Theatre
Runs through Jan. 12
Tuesday, Wednesday, Thursday: 8 p.m.
Friday, Saturday: 8:30 p.m.
Sunday: 5 p.m.
Wednesday, Saturday matinees: 2 p.m.
Dinner and show: \$36-\$44
Show only: \$24-\$32
- Dec. 13**
Christmas Music Spectacular
Akron Civic Theatre
Runs through Dec. 15
Times vary
\$26.50, \$28.50
- Nitemare Before X-Mas**
Agora Theatre, Cleveland
7 p.m.
\$28.50
- The Santaland Diaries**
Beck Center for the Arts - Lakewood
Runs through Dec. 22
Times vary
\$10-\$19
- SEmisexTile**
Robin Hood Inn
10 p.m.
\$5
- Dec. 14**
Insane Clown Posse
The Odeon
9 p.m.
\$23.50
- Red Wanting Blue**
Peabody's Downunder, Cleveland
8 p.m.
\$8
- The Amazing Delores, Carpenter Ants**
The Beachland Ballroom Tavern
9 p.m.
\$8
- The Cleveland Pops**
A Very Merry Pops
Allen Theatre, Cleveland
7 p.m.
\$10-\$50

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The Taylor Hall Photo Lab bids a fond farewell to graduating Senior Amy McFarland.

Thanks for all your help. You will be missed.

Congratulations!

LABBIES

ANNOUNCING
THE EDWARD E. AND MARGARET M. BAUER STUDY-ABROAD SCHOLARSHIP

For KSU students planning to study-abroad during the fall or spring, 2003-04.
Application Form in Center for International and Comparative Programs, 124 Bowman Hall
Preference to Geneva Semester students
Application Deadline: February 7, 2003