

CD REVIEW

# King Missile aimless on release



**"THE PSYCHOPATHOLOGY OF EVERYDAY LIFE"**  
King Missile  
★★★ out of ★★★★★

BY JOSHUA WATSON  
THE GAMECOCK

With its latest release, "The Psychopathology of Everyday Life," King Missile assembles an album consisting of unique spoken-word recordings, which disciples of the band's amusing lyricist John S. Hall might consider somewhat of a masterpiece.

One distinctive track, "JLH," thanks actress Jennifer Love Hewitt for remaining silent after the Sept. 11 happenings, while also offering opinions on the per-

formances of former New York mayor Rudolph Giuliani and the president.

Another humorous song, though arbitrarily profane, is "The Miracle of Childbirth," which gives the listeners a chronicle of their own conception and ends by detailing adulthood.

The other notables are a tribute to Jesus titled "Jesus Was Way Cool" and "Domestic Life," a tune concerning an angered discourse between a man and a woman, the woman fueled by her craving to watch the season premiere of "ER," even after the enraged husband shoots their television.

While some of the album might leave listeners laughing, the "Pain Series" is the album's nadir, each track lasting only seconds; they can be justly compared with Adam Sandler's recordings of people undergoing severe beatings. These are recordings of an individual

spilling hot coffee in his lap or smashing his finger with a hammer — yelling profanities for nearly a minute.

Considering the short-lived novelty of these songs and their average musicianship, half of the album seems successful, whereas the other appears misguided. Perhaps if it were only those successful songs, including the one dedicated to Jesus, this album could be considered erratically admirable, accentuating the long-existing comedic vision of King Missile. Currently, the remainder of the release sounds aimless and lacks humor.

As a result of its tirades and spoken wanderings, "The Psychopathology of Everyday Life" arrives at its finish staggering on one leg.

Comments on this story? E-mail gamecockmixeditor@hotmail.com

CD REVIEW

# 'Daylight' offers standard fare



**"CHASING DAYLIGHT"**  
Sister Hazel  
★★★ out of ★★★★★

BY MEG MOORE  
THE GAMECOCK

It's not every day that a multi-platinum band relinquishes its mainstream label and returns to the world of indie releases. Then again, it's not everyday that a pop-radio band stays around long enough to make that choice.

Sister Hazel, the artist formally known as "the 'All For You' band," has released its fourth studio album "Chasing Daylight" on an independent label, Sixthman.

Formally working with Universal Records, the band abandoned its mainstream ties on

"Chasing Daylight" but not its mainstream sound. Their latest album offers the same vein of solid pop-rock that has popularized their previous releases — middle-of-the-road but distinctly Sister Hazel.

"Your Mistake," the album's first track and first single, has been getting a respectable amount of air-play since its release.

In fact, the first few songs on the album all scream "radio single". The fourth track, "Best I'll Ever Be," abandons the upbeat feel of the previous tracks but retains their pop-hit potential, coming across as a polished paean to love lost.

"Life Got in the Way" stands out as the album's most effectively inventive. The uniquely delivered verses segue into an incredibly catchy chorus, offering a welcome variation on the band's sound.

The second half of the album, for better or worse, is decidedly more experimental than the first; while it's refreshing to see some

unordinary approaches to pop rock, Sister Hazel is best at delivering streamlined, inoffensive music.

Perhaps they should stick to that formula.

Fortunately, the group's expert harmonies and pop sensibilities shine through even their most obscure moments.

Overall, "Chasing Daylight" proves to be another agree-

able, if uneventful, album. Sister Hazel has never been a boundary-breaking band, but they have never had to be — their approach to pop-rock has held its own among listeners.

The songs on their latest release appeal to ready-made fans of formulaic, '90s-era pop-rock. While "Chasing Daylight" may not win Sister Hazel many new fans with its standard approach, tried-and-true mainstream listeners are more than invited to join the pursuit.

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## BRIEFLY

### Minorities return to lower Oscar profile

LOS ANGELES (AP) — A year after two black nominees won the lead-acting prizes for the first time, the Academy Awards are back to a likely sweep of the four actor categories by white performers.

This year's two minority nominees — Mexico native Salma Hayek for best actress in "Frida" and black performer Queen Latifah for supporting actress in "Chicago" — are not considered serious contenders against the white front-runners (Nicole Kidman of "The Hours" and Renee Zellweger of "Chicago" for lead actress, Catherine Zeta-Jones of "Chicago" for supporting actress).

Yet some find it encouraging that at least a couple of nonwhite

actors managed to score nominations from an academy whose early years were virtually devoid of minority membership and which even in the past decade has had years without a single nonwhite acting nominee.

"I try to look at it as, last year was a big year and that meant a lot, and it may take a few years before we really see the fruits of what happened last year. It doesn't happen overnight," said Halle Berry, who won the best-actress Oscar last year for "Monster's Ball."

Last year, Denzel Washington won the best-actor prize for "Training Day," and Will Smith of "Ali" was nominated in that category.

The only other time three blacks were nominated in the lead categories was 1972. Paul Winfield

was up for best actor for "Sounder," and Cicely Tyson of "Sounder" and Diana Ross of "Lady Sings the Blues" competed for best actress. All three lost.

### Iraq war puts Oscars' red carpet on hold

NEW YORK (AP) — Barbara Walters is stepping away from the Oscars, but Joan Rivers isn't.

ABC on Wednesday postponed Walters' annual Oscars interview special — this year to feature Nicolas Cage, Renee Zellweger and Julianne Moore — because of the confrontation with Iraq.

Since war was under way Sunday night, there was a strong chance Walters' special would be pre-empted for news coverage anyway.

The same possibility exists for

the Academy Awards ceremony on ABC, as well. Organizers have promised to go on, but have cancelled the splashy red carpet arrivals for celebrities at the Kodak Theatre in Hollywood for fear it would set an inappropriate tone.

That would seem disastrous for the E! Entertainment network, whose eight hours of pre-Oscars coverage is centered on the comments about stars' wardrobes by Rivers and her daughter, Melissa.

Her show may be dramatically different this year, focused less on fashion and interviews and more on Oscar predictions, but E! isn't abandoning it, said Mark Sonnenberg, the cable channel's entertainment chief.

"For a lot of people, there's a comfort there — if Joan is on the red carpet, it's OK," he said Wednesday.

### Wilco

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tinues to sell well.

Pieced together from the remnants of alt-country torchbearer Uncle Tupelo, Wilco began as a new musical outlet for Uncle Tupelo singer-songwriter Tweedy. Uncle Tupelo was plagued by the conflicting ideas of Tweedy and the band's other singer-songwriter, Jay Farrar. After Farrar was made songwriter and not singer in Wilco, he eventually quit to form his own outfit, Son Volt.

Now alone at the helm of his own band, Tweedy was free to lead himself and his musical cohorts toward musical glory — a goal that Wilco, with its ever-evolving, critically acclaimed sound, has anything but fallen short of.

Wilco released its debut album, "A.M.," in 1995, sticking to its alt-country guns and firing out a round of reflective, rollicking tunes. The album was popular with both critics and listeners, earning the band a solid following. Tweedy's knack for no-frills poetry became immediately evident on "A.M.," the band's

musical aptitude fortified its brand of honest rock.

The group's third album, "Summer Teeth," released in 1999, swims with studio-infused effects and further highlights Wilco's willingness to test its musical boundaries — or attest to the lack thereof. But it is last year's "Yankee Hotel Foxtrot" that has garnered the band relentless praise, earning it the top spot on many "best of" lists and bowling over critics.

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