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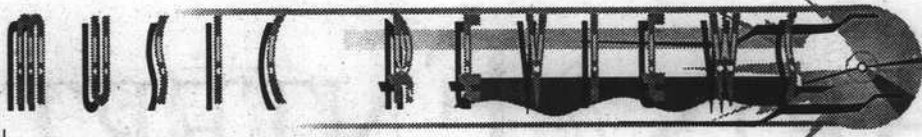
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people."

The rare experience of being a married couple working together has helped both of them in preparing for the talk show, Collie Conoley said.

Collie Conoley said the potential for conflicting opinions between the two on certain subjects would help reveal more about relationships than their individual education and experiences possibly could.

"I'm hoping that at times we will disagree," he said. "There's no one way to make a relationship succeed."

"Maybe we'll be able to give people a few different options to examine so they can discover their own."



Wilco
"A.M."
Sire Records
Grade: B+

Wilco makes the bold move of merging country stomp with grunge-amp slam on "A.M." The vocals are the same mellow nicotine-stained warble of Seattle, but the instrumentation is straight out of Nashville. The lyrics are a blend of country and western cliches and REM-style bumpkin profundity.

Wilco may seem like a mess of contradictions, but it is a style unto itself. Wilco walks the fine line between self-parodying novelty rock and sincere balladery. At times, Wilco ends up in the no man's land between soul-searching and slap-happiness, but at other times, it balances all its diverse elements and produces unique and promising music.

It is hard to think of any other band that has made banjos rock as hard as Wilco. Wilco takes the standard country-stringed instruments and pulls off heavy jams with them. Elsewhere, mandolins, Dobros and pedal steel all belt out uncharacteristic romping tunes that propel the band into uncharted territories.

The second track on the album, "Casino Queen," is a blatant rip-off of the Rolling Stones' "Honky

Tonk Women." The song is so fun, though, that its plagiarism is forgivable. Just like the Stones, every member of Wilco chimes in on the sing-along tune. Wilco even makes an aside to the Stones by using the same "I'm-with-an-ugly-woman-because-I'm-drunk" cliché as Honky Tonk Women."

Wilco serves up a genuine hoe-down on "That's Not the Issue." The tongues are placed firmly in cheek as the banjos blaze and the square-dance beats get the booty moving. (At least I hope the tongues are firmly in cheek.)

"It's Just That Simple" is a backwater country blues moan backed by crying pedal steel. Wilco really milks the tearful wailing sound of the pedal steel on this track to match the lamentations of the lyrics.

In the final analysis, Wilco proves that grunge on acoustic guitars has been country folk music all along. With the wide airplay of Nirvana's unplugged show and the acceptance of artists like Beck, perhaps Wilco's sound is really just the wave of the near future.

— Jason Gildow

Nine
"Nine Livez"
Profile Records
Grade: B

Ever since the West Coast began commercially dominating hip hop, the New York side has suffered, especially those from the Boogie Down Bronx, the birthplace of the genre.

Observe the entrance of Nine. This roughneck hails from the same borough as KRS-ONE and commands respect.

You may be familiar with his first single, "Whutcha Want?," a

funky little number using some surprising violin samples. Of course, the real hook is Nine's gravel-tinted voice.

His voice is what sets Nine apart. The essence of hip hop is to find something new and original and incorporate it into the music. Sometimes it is the samples, the flow, or the message, but here it is his voice.

Not to say that Nine rests on his vocal tricks to carry the album; far from it. The album is backed with interesting and sometimes innovative sounds, not to mention that Nine writes great lyrics.

A close line to "Whutcha Want" is drawn with "Da Fundamentalz," a lyrically terrific track that also uses violins as a hook.

The tracks' strong presence continues throughout the album, from the KRS-ONE sample in "Ova Confident" to the laid-back flow of "Fo'eva Blunted."

Nine's voice lends itself well to a dance-hall reggae style, similar to gravel-voiced Buju Banton. Not so coincidentally, "Who U Won Test" and "Ta Rass" both have a dance-hall flavor to them.

Another good duo comes in "Redrum" and "Everybody Won Heaven (Redrum the remix)." The hard-edged original track gets a smoother feel the second time out, with more emphasis on the hook line.

Finally, Nine has made no attempt to hide the fact that he resents Snoop Doggy Dogg for Snoop's claim that Snoop is the very best MC. "Hit Em Like This" is Nine's dis on Snoop. It probably would have been better left off.

Nine has come up with a solid, unique debut album that lets everyone enjoy East Coast flavor while earning respect.

— Greg Schick

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Video
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it's not "Invasion of the Body Snatchers."
Yeah, right.
Evil alien presences that take over human bodies have come to Earth with conquest on their minds.
Gosh, that sounds AMAZINGLY like "Invasion of the Body Snatchers," doesn't it? Skip this one.
"Forrest Gump" — Gump happens, this time at the video store.
An Academy Award winner in six categories — including Best Director, Actor, and Picture — "Forrest Gump" was the second-highest grossing film of 1994, right behind "The Lion King."
The film is truly heartwarming and amazing, but will be tough to find. Video stores will stock dozens, but everyone and their "Life is like a box of chocolate"-quoting brothers will want to rent it. And if you haven't seen it yet, you should, too.
This story of a simple man's not-so-simple life is touching and expertly told.
PICK OF THE WEEK — It's Dead Week, followed by Finals Week, so everybody will be tense and in need of some comic relief.
The obvious solution is ... "Spaceballs."
This flick is an absolute hoot, spoofing "Star Wars," "Alien" and "Planet of the Apes," just to name a few. Look for John Hurt (of the original "Alien") suffering from some more "stomach problems."
"Spaceballs" has something to tickle everybody's funny bone.

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