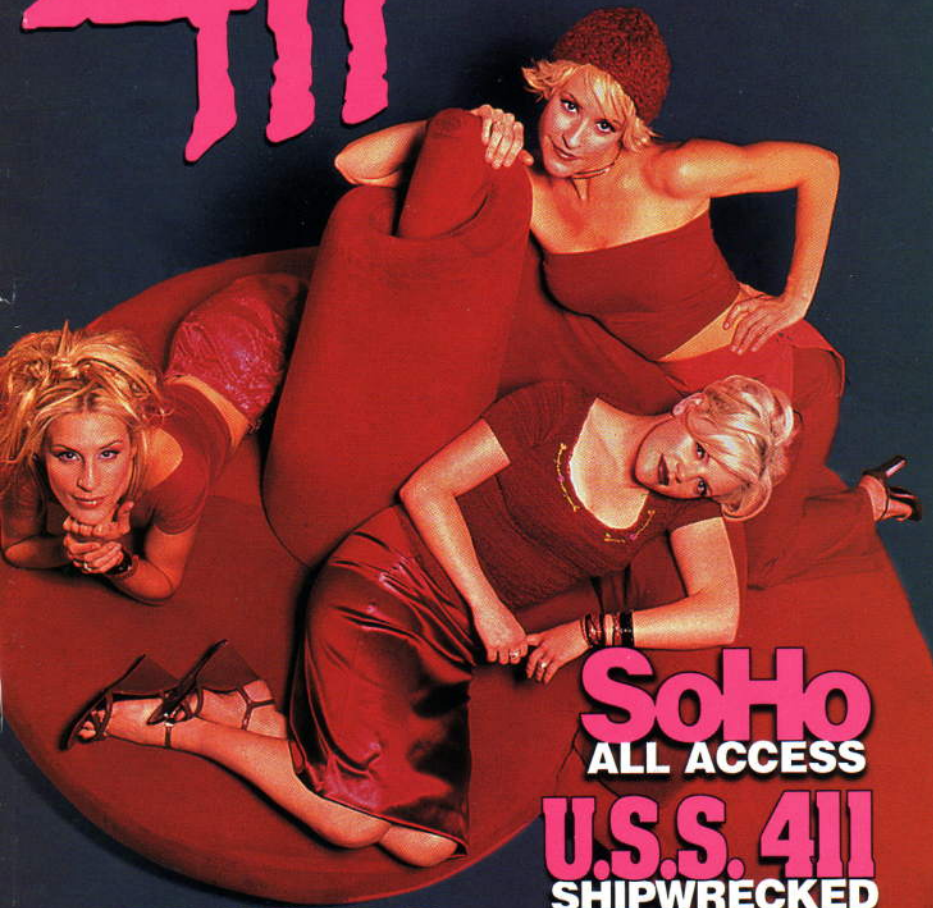


NYC'S NIGHTLIFE INFO SOURCE

# 411

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**SoHo**  
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SHIPWRECKED

**FLY GIRLS**

**DIXIE CHICKS**

@RADIO CITY

## VITAL STATISTICS: DIXIE CHICKS

Emily Robison: banjo, guitar, vocals

Natalie Maines: guitar, vocals

Martie Seidel: fiddle, mandolin, vocals

- Formed in Dallas, 1989
- Grand Ole Opry debut, 1991
- Sold more albums than all other country groups combined, 1998
- For every career milestone, the Chicks have small chicken feet tattooed onto their own. They now have nine each

4 Grammys

4 Billboard Awards

4 Country Music Association Awards

6 Academy of Country Music Awards

4 #1 Singles



BANJOS,  
MURDER BALLADS  
AND CHICKS WITH PICKS



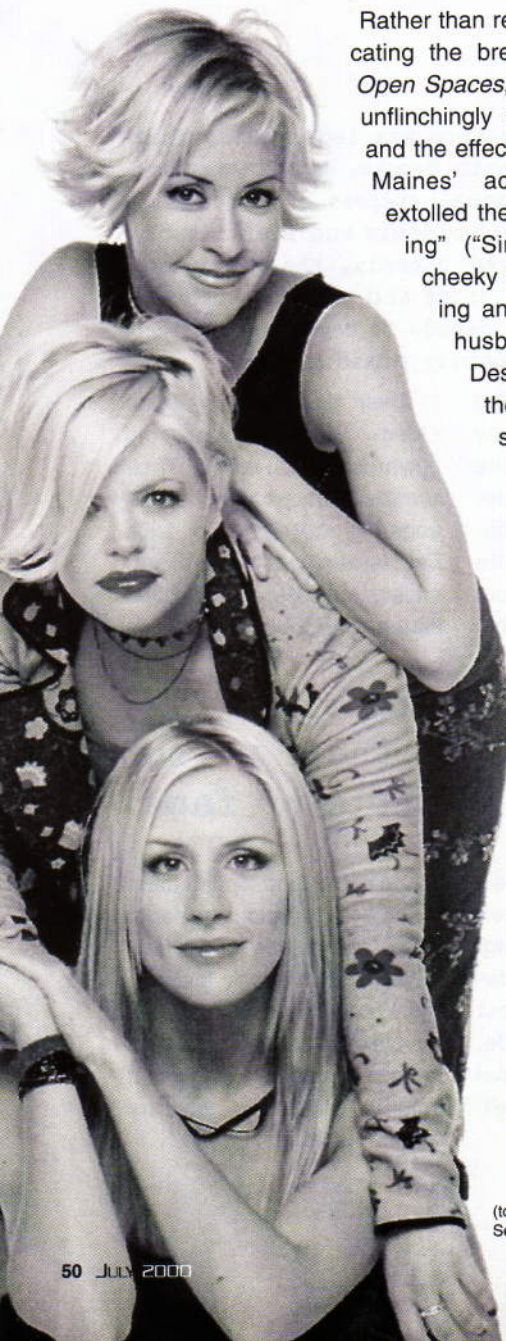
the rise and rise of  
the Dixie Chicks

Country's '90s resurgence was led, and dominated, by the likes of Garth Brooks, but it was punctuated by the phenomenal success of the Dallas trio, the Dixie Chicks. Suddenly and inexplicably, like a yellow-feathered phoenix, the group rose from playing nursing homes and produce aisles in the early part of the decade to becoming the most successful group in country music history.

For many years, the Dallas Texans scrapped their way along, playing on the streets in cowgirl get-up, taking the stage at barbecue joints and corporate functions, and working out the kinks in local nightclubs. Their debut album, *Wide Open Spaces*, has sold upwards of eight million. Their slumber party with the harder-edged grand dames of Lilith Fair turned out to be a surprising success, and second album, *Fly*, took everybody's

they took risks by singing unflinchingly about their personal lives and the effects of fame

They even booked their own dates and carted their instruments from gig to gig. After releasing three independent albums throughout the early part of the decade, the group landed a deal with Sony in 1997 and, well, the rest is history. expectations and dipped them in bluegrass and neo-feminism. With these successes in mind, *Fly* wasn't the pop radio crossover one might have expected it would be; its roots, influences, and sound belong solely to country music and its rich history.



Rather than rest on their laurels by duplicating the breezy confections on *Wide Open Spaces*, they took risks by singing unflinchingly about their personal lives and the effects of fame—which included Maines' acrimonious divorce—they extolled the virtues of “mattress dancing” (“Sin Wagon”) and told the cheeky tale of two women poisoning and disposing of an abusive husband (“Goodbye Earl”). Despite some heavy topics and the dangers of a “sophomore slump,” they didn't weigh down the music with catharses; instead, it remained buoyant and innovative. It harkens back to the country-of-old while keeping it lyrically relevant. The results also proved that they are no flash-in-the-pan.

With five million more sold with 1999's *Fly*, and an immensely successful tour happening as we speak, the Dixie Chicks are showing no signs of slowing down. They bring their exhilarating live act to Radio City Music Hall on July 20th.

(top to bottom):  
Seidel, Maines, Robison