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PEOPLE

Dixie
& Chicks

The new album



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The No. 1 Country Music Magazine



Dixie Chicks

Lucky Douglas McPherson finds himself in bed with a delectable Dixie Chick discussing their latest album - among other things ...

I guess there's a lot of guys who'd like to be in my boots. Not that I'm wearing any boots. I left them at the foot of the bed with the rest of my kit before slipping under the duvet for a late night chat with Dixie Chicks.

As working conditions go, it beats digging ditches. Dim lights, a hot mug of cocoa and three of the most desirable creatures in country music.

Actually, only one of the Chicks deigns to whisper in my ear. But even so ... I'm not going to complain about a nocturnal encounter with Emily Robison, who is arguably the prettiest Chick of all. It's just a pity she's married. And a greater shame that I'm in an English village and she's in the Motor City, Detroit, Michigan. Ah well. I've got my album sleeve to gaze at ...

Of course, nobody who saw the Chicks on their recent UK visit will be

surprised that I had to wait up past my bedtime on a Sunday night to take the call from my Dixie darlin'. Yawning fans at London's Shepherd's Bush Empire had to twiddle their thumbs for an hour between the departure of opening act Ilse DeLange and the arrival of Nashville's answer to The Spice Girls.

"What was that all about?" I demand, nudging Em awake before the pillow talk gets too cosy. Her response is to laugh it off, the way only a pretty woman can.

"That was so foreign to us!" gushes the Dallas-based beauty. And, naturally, it was someone else's fault.

"It had to do with some production thing. It wasn't a choice of ours. Then everyone started getting so mad. I was, like, oh, my god! They hate us before we even go on! We were not prepared for that reaction. In the States, if you go on fifteen minutes late that's a luxury to

most people."

The reason for Emily's call is the release of *Fly!*, the Chicks' crucial follow-up to their enormously successful major label debut album, *Wide Open Spaces*.

Of the differences this time out, Emily says, "We're a little more confident. I think we took more chances with the production and the song choices. Things like putting a banjo solo on *Sin Wagon*, and an Irish penny whistle on the first single, *Ready To Run*.

"I think we felt we had nothing to lose. We kinda got back to that place where you do what's best for the song and not worry what the single's gonna be.

"I think there's a little more room for emotion on this one, and it tells a little more about what we were going through when we were making the album. It's a

