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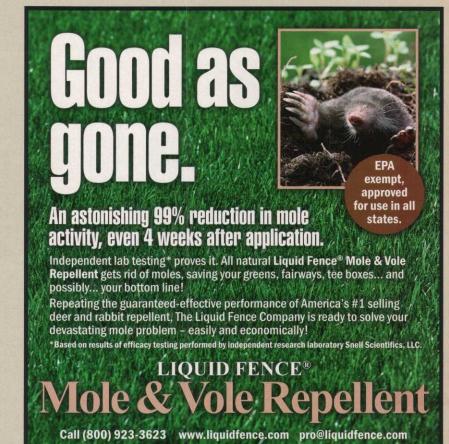
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Goosen Won't Loosen Up

Continued from page 60

maintenance, including what turf types to use on his layouts. He says superintendents know best what will work and what won't.

Speaking of Goosen's designs, they might take on the look of a few Jack Nicklaus-designed courses.

"[Nicklaus] is my favorite designer," Goosen says. "I look a lot at what he has done at his golf courses and try to learn from him. Some of his courses aren't severe [layouts], and average players can play them and enjoy them. Some of his other courses are purely designed for professional golf."

Goosen's favorite Nicklaus design is Muirfield Village Golf Club in Dublin, Ohio, where he has played several times in the annual Memorial Tournament. "I love that course," he says. "It's a great design."

Even though Goosen has made a name for himself at the U.S. Open, he didn't fare so well this year in the tournament, which was held at Winged Foot Golf Club in June. Goosen failed to make the cut.

"I like Winged Foot; I like all U.S. Open setups," Goosen says. "I just didn't play as well as I would have liked."

Two years ago Goosen won at Shinnecock after staging a remarkable putting exhibition. Interestingly, Shinnecock's slick greens left many players complaining they were too fast. But not Goosen.

"I don't think they went over the top there," Goosen says of Shinnecock's setup. He points out that he won the tournament with a four-under par score. "Look at Winged Foot," he says. "Five-over (par) won there. I don't think anything was wrong at Shinnecock."

Despite the high scores at Winged Foot, no one really complained about the conditions as they did at Shinnecock, which turned into a gripe fest on some levels. Goosen says Winged Foot's greens were more challenging to play than Shinnecock's.

"They were much bumpier and not nearly rolling as true as they were at Shinnecock," he adds. "The rough obviously was thicker at Winged Foot than it was at Shinnecock."

Goosen says he's not complaining about Winged Foot's setup. "The whole idea at the U.S. Open is somewhere close to par should be the winning score," he adds.

Goosen says competition on the PGA Tour these days is tougher than ever. It's also tough in overseas events.

"You have to play really well to win," he says. "Everybody hits it 300 yards and straight. It basically comes down to the guy who makes the most putts who will win at the end of the week."

But it's great to see so many players have a chance to win, Goosen says.

"It's a lot tougher to win out there than it was five years ago," he adds. "But then again, Tiger Woods was so on top of his game five years ago that it seemed like he was winning every week."

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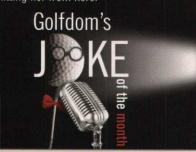
The Perfect Shot

A guy stood over his tee shot for what seemed like an eternity, looking up, looking down, measuring the distance, figuring the wind direction and speed... driving his partner nuts.

Finally his exasperated partner says, "What the heck is taking so long? Hit the darn ball!"

The guy answers, "My wife is up there watching me from the clubhouse. I want to make this a perfect shot."

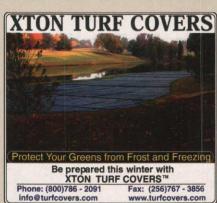
"Give me a break!" The partner said. "You don't stand a snowball's chance in hell of hitting her from here."



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Out of Bounds

■ SOMETHING COMPLETELY DIFFERENT

american tri

ver the last few years, American music fans have suffered a hallof-fame lineup of losses — country bad boy Johnny Cash and his wonderful wife, June Carter Cash; R&B luminary Ray Charles; punk pioneer Joey Ramone; guitar wizards Buck Owens and Link Wray; singer Lou Rawls; "fifth Beatle" Billy Preston; clarinetist Artie Shaw; smooth baritone Luther Vandross; "In the Midnight Hour" soul singer Wilson Pickett; and undervalued blues greats R.L. Burnside and Clarence Gatemouth Brown.

Fortunately for us, their music lives on, but all those deaths in such a short amount of time made me consider the state of music today. While it's easy to bemoan the pap that passes for pop today, it's also not too difficult to think of a trio of truly American originals still working into their AARP years.

This triumvirate consists of Bob Dylan, Merle Haggard and Tom Waits, with a special adviser nod to Willie Nelson. With thousands of songs, millions of records sold and untold praise from critics and fans, these fellows keep cranking it out.

I recently had the chance to see Dylan for the fifth time (Haggard opened for him), and I'm amazed at the man's staying power and the tightness of his band. Bobby Z. could simply sit at home, count his money and chuckle LET'S HOPE THERE'S NO END IN
SIGHT TO THE TALENTS
OF DYLAN, HAGGARD AND WAITS

BY MARK LUCE

at all of the scholarly articles written about him. Instead he works it, playing around 100 dates a year for more than the last decade in venues from minorleague baseball parks to casinos.

At heart, Dylan's a troubadour, a contemporary, musical analogue to 19th century poet-of-the-people Walt Whitman. Instead of readings, Dylan provides his crowds with 14-song journeys from the early 1960s to the present, and while he's not the most talkative chap in concert, he continues to leave audiences in awe.

As rough and tumble as his name, Haggard, primarily known as a country outlaw (Merle did time back in the 1950s), has been busy for a 69-year-old, touring with Dylan and heading back to the studio with legend George Jones. On stage Merle directs his band, The Strangers, like a true showman, leading them through songs you already know, such as "I Think I'll Just Stay Here and Drink" and "Working Man's Blues." The night I saw him, Merle had a jazz ace up his sleeve, turning in a stunning rendition

of the standard, "As Time Goes By." He's still outspoken, still champions the underdog and can sing like nobody's business.

Most folks wouldn't accuse Waits of exactly singing, but his trademark gravel-laced voice has spawned an insanely loyal following who will do anything to espy the notoriously reclusive songwriter. Raconteur Waits would've thrived in the Tin Pan Alley days, his early songs of heartache and barroom braggadocio a perfect blend of wit and rough-edged charm. Today his compositions resist easy classification — unless the categories of Clangtastic Lament or Vaudevillian Industrial Naughtiness show up on your iTunes.

This trio of roustabouts — thoroughly original, innovative and distinctly American — will bring untold hours of musical pleasure. Search them out, for you never know when they'll end up in the first paragraph.

Mark Luce lives in Kansas City, Mo., where he sings Waits' "Cold Water" to his sons.

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