Will late success spoil K.T. Oslin? Not likely!

By Ronn Smith
The Phoenix Gazette

She's become a combination Earth goddess for the '90s, symbol of after-40 success for women (and men), and a bona fide country-music star.

And her mind hasn't accepted it yet.

"I'm still taken aback when I go down to the store for a little Half 'n' Half and some tinfoil, and people come up and say, 'Hey, I love the record!'" K.T. Oslin said recently. "It doesn't seem like they should recognize me without the makeup."

But after more than 20 years of earning a living performing in music and TV commercials ("babbling about my husband's hemorrhoids," she once said), it happened: Her 1987 debut album, 80's Ladies, came out like a bombshell, setting a record for female vocalists by entering the Billboard country chart at No. 15.

Her second album, This Woman, is a smash follow-up to 80's Ladies.

While her spirits must be soaring, Oslin seems to have both feet on the ground.

"I still do things for myself," she said with traces of Texas showing even though she's lived in New York for years. "I don't have all these people working around me so I just lie there and yell 'I need a grape!' That's not me."

Whether her hold on everyday life is the source of her art or just the umbilical chord that keeps her sane as her life becomes more complicated, it's the one thing she doesn't equivocate about. She might profess to insecurities about her age, her weight, her experiences with love — but not about her perception of experiences shared with the masses.

"I thought people would like my (country) music and get behind it, but not that the industry would get behind it," she said.

"You know, you don't buy 'art' for $10, but you can buy art on a record for $10," she added later.

So here she is, after years of performing almost everything but country music, radiant in her success after digging up her once deeply buried Texas-Arkansas roots.

K.T. Oslin

Preview

K.T. OSLIN
7:30 p.m. today. Celebrity Theatre, 440 N. 32nd St. Show is sold-out.

She says every part of her life contributed positively to getting her to this point ("and it only took decades"). But no event deserves more credit than the graffiti she read on a bathroom wall in Due West, S.C., that inspired her first song: "I Ain't Never Gonna Love Nobody But Cornell Crawford."

Thus she became, musically, "flat-out country."

"It's not all 'hip,'" she says of her music. "... I'd like people to put on my album and get that 'favorite old bathrobe' feeling."

Pour me a glass of milk, would you?
K.T. Oslin
In Concert
Wednesday, August 30

With K.T. Oslin’s 1987 debut LP, “80’s Ladies”, the critical and commercial success was so immediate and so overwhelming that it caught nearly everyone by surprise. The LP not only resulted in two #1 singles, “Do Ya”, and “I’ll Always Come Back” — it also set a record for a debut album by a woman in country music by entering the charts at #15 position. “80’s Ladies” was certified gold for sales in excess of a half million (the first debut LP from a woman in the country field to break the “gold” barrier since Anne Murray’s “Snow Bird” Award for “best country vocal performance.”) She won additional awards from the Academy of Country Music, in both the “Best New Female Vocalist” category, and for “Best Video”.

All in all, “80’s Ladies” was quite a start for a woman making her professional recording debut in her mid-forties — and one who is, inner own words, not one of “a million beautiful young woman singers.” But the awards and statistics only begin to tell K.T. Oslin’s story and gauge the true depth and resonance of the overwhelming popular appeal of this singer, who has just released her second LP, “This Woman”.

What’s most important is that K.T. Oslin has, with her mature, unflinchingly realistic musical outlook, given a refreshing new candor, and eloquence to the woman’s perspective in country music.

As K.T. herself explains; “I write songs the way I think women think today. I try to make my women as strong as they can be, in the particular situation they are in, which is usually a very vulnerable situation...I don’t want her to be a wimp, a victim, weak or unrealistic.”

Oslin, by dint of her extra years and her extra road miles, does not traffic in the facile “love-forever,” and “happily-ever-after” romantic myths which have too often been female country artists’ stock and trade. She speaks loudly and clearly to an entire generation.

As K.T. herself admitted in an interview with Playgirl, she’s been there and back herself: “I don’t have any problems with admitting my age in song,” the 48-year-old, never-married singer revealed in a moment of typically light-hearted, but uncompromising candor. “I don’t have trouble admitting that I have weight problems. Half the country has weight problems. When I get real depressed and sad, I can put on 20 pounds — thank you very much.”

On “This Woman”, her new LP, Oslin revisits and embellishes upon the themes she so vividly explored on “80’s Ladies” — but this time in even more provocative and emotionally persuasive terms.

The new songs on “This Woman” — seven of them written by Oslin and others cowritten by her with songwriters Rory Bourke and Jerry Gillespie — each give a fresh new slant to the personal drama, the painful yet rewarding self-awareness, the ambiguities, and the anguish, of living and loving in the late 1980’s.

It only took decades,” Oslin laughs as she looks back over her wayward career, which has taken her from folksinging in Texas, to Broadway and cat food commercials in New York, and finally to Nashville. “I guess all the rest was preparation for what I’m doing now. I’m using all that knowledge I paid so dearly for and didn’t quite know at the time why I was doing it. Now I know.”

CMA CLOSE UP August 1989 The GMC Truck American Tour at the state fair on August 27 will feature K.T. Oslin, Randy Travis and Tammy Wynette.
By Pat McGraw
Denver Post Staff Writer

The followings of Randy Travis. K.T. Oslin and Tammy Wynette don't have a lot in common, as each artist has a different story and attracts a different demographic.

It was a tribute to each artist, therefore, that each one went over well last night before a crowd of 12,000 at Fiddler's Green.

A tribute, yes, but not all that surprising as the performers are all genuine professionals of the first order, and it shows.

Travis and Oslin, of course, are relatively new to the business and started charting hits only two or three years ago.

But it is the younger performer, Travis, barely ending his 20s, who is the traditionalist. His hollow baritone invokes images of young George Jones or early Merle Haggard, and such tunes as “Deeper than the Holler” are not only country, there are positively agrarian.

Oslin, at 47, has Broadway experience in her background — hardly the honky-tonk upbringing of a typical country performer. And her music reflects more of Carole King than of Kitty Wells.

But significantly, Oslin’s background also includes associations with such songwriter/performers as Guy Clark, whose music sports particularly strong lyrics.

Such tunes as “80’s Ladies,” which brought much of last night’s crowd to its feet, are representative, and Oslin even threw in a little anti-sexist ridicule with “Younger Men.”

Wynette, also 47 and in her 23rd year as a major performer, was just as good as ever. “Stand by Your Man” is the best-selling country tune in history, and it has lost none of its grab over the years.

Though each of the trio of performers could have entertained all night alone, the squeals and chants clearly indicated that Travis was the biggest star of the show, even though he is not the showperson — in terms of stage presence and such — that both the women are.

But his musical approach — clean, basic versions of traditional sorts of tunes without much embellishment — demonstrates that plain-old vanilla country still turns people on. “Honkytonk Moon,” for one example, featured some traditional fiddle work from David Johnson and Monty Parkey threw in some distinctive roadhouse piano.

“It’s Still Over,” one of the live-lriber tunes, is a newer number, and the lyrics about the “phone still ain’t ringing. I presume it still ain’t you.” are more clever than those in most other country tunes.

It was a complete package, with Wynette drawing the old-timers, Oslin representing a more assertive and thoughtful generation of women performers, and Travis, the new heartthrob, singing basically old-style tunes in old-style ways.

If the combination didn’t turn a country fan on last night at least part of the time, the fan was suffering nerve damage.

Oslin loses some sass in concert

By Harry Summell
Mercury News Pop Music Writer

O

F THE many new performers expanding the parameters of country music, perhaps the most incisive is K.T. Oslin. With songs blending rock, soul and R&B with traditional country refrains, and with lyrics bristling with an iconoclastic posture that turns male/female country roles on their ears and psyches, Oslin is both provocative and original.

But at her show Saturday night before a sold-out crowd at the Circle Star Center in San Carlos, Oslin seemed to be less concerned with provoking her fans than with politely playing her “product.” This wasn’t the fiery woman of her records, hitting out at hidebound country cliches; this was a slick country “performer.”

Backed by a competent but typically lame country group, Oslin sang with mystifying nonchalance.

On such country vamps as “I Ain’t Never Gonna Love Nobody But Cornell Crawford,” she knocked out the words with a bored complacency, as if she knew the crowd would like it no matter what — which it did.

And on the title cut from “80’s Ladies,” her debut hit of 1987, she allowed the intriguing tale of three women and their changing attitudes to wander with hardly a trace of energy or feeling.

Too bad, because, on record, Oslin is a performer of soulfulness, wit and orneriness. These virtues came through, all times, in her show. On the title cut from “This Woman,” her most recent album, she sang with a swaggering edge, while on the rollicking ballad “Younger Men,” she and her group got down with a strutting intensity that perfectly evoked the song’s biting comments — “The only trouble with being a woman my age is the men my age,” Oslin, 46, sang, almost spitting out the words.

But such moments were few and far between, surrounded by others in which she almost seemed to be restraining herself and her vocals, as if thinking that she might offend her country fans.

If her performance was low-key, the manner in which she delivered it provided an intriguing hint of just how different she is, given her gender and genre. At many points, she accompanied herself on keyboards — unthinkable for a country music leading lady, emphasizing the importance of her role as a musician and songwriter. And her wry and witty asides to the crowd were at odds with the country manner of playing to the most hokey common denominator in the crowd.

Oddly, it was at these points that Oslin seemed to be the thoughtful, incisive, un-country country performer that she is on her records.

The rest of the time, it was business — country music business — as usual, with Oslin trying her best to be as forced and facile as the country hacks she has rebelled against.
Saturday Night Show

Singer of the Year to perform

Singer K.T. Oslin, who earned Best Female Vocalist of the Year and Album of the Year honors in national country-pop music competition last February, is the headliner for this year's Ellensburg Rodeo Saturday night show.

A song writer as well as a skilled stage performer, the 47-year-old Miss Oslin hit the country music scene late in life but with a bang that clearly showed she had paid her dues in the entertainment field.

Born in Arkansas but raised in Houston, Tex. and Mobile, Ala., she studied drama in college, later sang in a folk trio, landed a chorus role in the touring company of "Hello, Dolly!" and then ended up on Broadway. She even dabbled in commercials and jingle work.

She began writing songs, hit songs but for others, including Dottie West. It wasn't until 1987 that she was contracted for a record album of her own — an album that sold one million copies. From that album, "'80s Ladies," she had two No. 1 country song hits, "I'll Always Come Back" and "Do Ya."

The success in 1988 for Miss Oslin is continuing this year and her song, "Hold Me" was the first No. 1 single of the year.

Her songs have a strong female perspective, with subjects ranging from middle-age nostalgia to cynical romanticism to the heart-breaking reality of domestic life.

Her voice and stage presence are commanding and her dance and theater background are readily identifiable.

Openly pleased with her recent success — even though it came after many hard years of struggle — she finds the problems of travel to be quickly overcome once she is on stage. And by her enjoyment of performing shows.

The K.T. Oslin show, with tickets available at the rodeo office at $15 each, will be at 8:30 p.m. Saturday.

Also on that special night show program will be a band, Southern Pacific, which has soared to national prominence in recent years. Their records have hit the top of country-pop charts and while the musicians and singers are capable of playing any kind of music they have been called "the cutting edge of country rock."

Members of Southern Pacific include such as John McFee and Keith Knudsen, who first were with the Doobie Brothers, Stu Cook, from Creedence Clearwater, and Kurt Howell, formerly of the Crystal Gayle Band.

They ended last year with a high-ranking album, "Zuma," and had two songs, "New Shade of Blue" and "Midnight Highway" at the top of the charts.
K.T. Oslin proves '80s Lady' image

By Douglas Lytle
Staff writer

Midway through K.T. Oslin's performance Saturday night, a fan called out for the county star to sing a Patsy Cline song.

"Oh my!" Oslin responded, staring out at a sold-out Circle Star Center audience, "I wouldn't go near one of Patsy's songs with a 10-foot pole. They're ... fine as they are."

But after Oslin's performance, one had the feeling she could have tackled Cline's ground-breaking music and pulled it off. Oslin has the class necessary to sing Cline's material and not make it sound maudlin or trite.

Dressed in a black skirt and a fuchsia-colored jacket with black trim, Oslin even slightly resembled the legendary singer, who paved the way for an entire generation of female country stars.

But with just a handful of albums to her name, Oslin has shown she has much to offer the country world with her own songs and clear voice.

Her major hit from 1987, "80s Ladies," is one of the strongest songs to come out of Nashville in several years.

In the ballad, Oslin eschews traditional country corn about cheating spouses and pickup trucks to discuss the changes women have seen over the years:

"We've been educated, we got liberated/And that's complicated matters with men/Oh, we've said I do and we've signed I don't/And we've sworn we'd never do that again," Oslin sings.

While "80s Ladies" isn't as dramatically ground-breaking as Tammy Wynette's "D-I-V-O-R-C-E" or Loretta Lynn's "The Pill," the song is an honest clear-eyed look at life in this decade for a generation of women born in the '50s.

Oslin had been singing in commercials and kicking around the country business for many years before she got a record contract with RCA in the early 1980s.

Now, at the age of 47, she is a quickly rising star on the country circuit.

During her sold-out 1½-hour show, Oslin ran through many of the songs that have made her a favorite, including "Two Hearts," "Hey Bobby" and "Younger Men."

She isn't a performer who dashes about the stage or strikes dramatic poses. Instead, she sang her songs while accompanying herself on electric piano or holding a wireless microphone.

Oslin talked about her life throughout the show and took questions from the audience during the encore.

The audience responded enthusiastically to the star, at one point showering her with so many bouquets of flowers that Oslin exclaimed, "Have I died?"

Oslin's band, "Live Bait," provided the singer with solid, professional support, particularly on the R&B-flavored "Do You Still Love Me Too."

Comic Jeff Marder opened the show with a set of well-polished material that appeared to draw a mixed reception from the audience.
Oslin’s a most unlikely country singer

BY NOEL DAVIS
SANTA ANA, CA

You wouldn’t expect the girl her high school classmates dubbed “Miss Beatnik of 1962” to end up as “Top Female Country Vocalist of 1988” but, as K.T. Oslin showed in her Friday night performance at the Celebrity Theater, she is no ordinary country singer.

She set the tone early in her one-hour, 20-minute show when, after her second number, “I’ll Always Come Back,” she announced, “I first cut that song as part of another record deal I had back from 1980 to 1981. It was a case of my being too early and them being too stupid.”

Oslin’s personality was a refreshing mixture of spunk, humor, honesty and sheer bravado. Obviously, this wasn’t your run of the mill country show.

Country singer-songwriter K.T. Oslin establishes a chatty rapport with her audience.

Oslin won an ovation for her touching version of “Two Hearts” and then, moments later, had the crowd in stitches with the hillbilly hick satire of “I Ain’t Never Gonna Love Nobody but Cornell Crawford.” She followed those show-stoppers with what may be her all-time strongest song, “80’s Ladies.”

By then, she had won over her audience so thoroughly that holding them for the rest of the show was easy. Strong songs such as Oslin’s current hit “This Woman” and her rollicking “Younger Men” provided further high points although she never again quite got up to the midset climax.

Unfortunately, her encore of the pretty but minor “Wall of Tears,” the only song of the evening she didn’t write, was something of a letdown. As usual, her charismatic personality overcame even that small disappointment, though. She invited the audience to ask her questions and deftly fielded the most banal of inquiries with her ready wit. When one fan asked, “Can I have your jacket?” Oslin replied with a grin “Sure, for $3,000.” Can the K.T. Oslin television show be far behind?

Local Los Angeles honky-tonk hero Jim Lauderdale opened the show with a winning 10-song set. His dark, slim good looks and energetic classic country vocals laced with a hint of blues could make him next year’s Dwight Yoakam or Ricky Van Shelton.

FROM 1
typical country queen who was going to stand demurely by her man. In self-penned songs such as “Hey Bobby” and “Round the Clock Loving,” Oslin made it clear that any guy she’d be involved with would have his work cut out for him keeping up with her.

Oslin readily established rapport with her largely female audience and by midset was chatting as spontaneously with the crowd as if she were in an intimate club such as the Crazy Horse instead of the larger, more formal Celebrity Theatre. (Country’s resident wit, Tom T. Hall, has described Oslin as “everybody’s screwed-up sister.”)

Between songs, Oslin talked candidly about her age (47), her marital status (single) and her career (she succeeded in country even though the chances for a brash, middle-age New Yorker hovered between slim and none). Her songs were full of the same sharp wit and forthright humor that enlivens her conversation.

She demonstrated her gift for lyrics by singing the first country song she ever wrote, “I Ain’t Never Gonna Love Nobody but Cornell Crawford.” With lines such as “I ain’t had no luck / With good old Chuck / All he wants to do is go to the movies,” and “I’d go to hell / for Cornell,” why wasn’t this hillbilly poetess discovered long ago?

Except for her early ode to Cornell Crawford, all of the tunes in Oslin’s 13-song set were from her two RCA albums, “80’s Ladies” and “This Woman.”

Backed by an efficient, if unremarkable, five-piece band, Oslin played keyboards on several numbers and sang the daylights out of every song. She went from a libidinous growl on “Hey Bobby” to a heart-to-heart rap on “Hold Me.” Although most of the time she was spunky and funny, she was able to turn around and tear your heart out with her tender versions of ballads such as “Two Hearts.”

As impressive as it was, Oslin’s singing never overshadowed the songs themselves.
On the road: K.T. Oslin is keeping big-name company onstage these days. Her recent schedule shows her in Jacksonville, Tampa and Miami July 28-30 with celebrated RCA newcomer Clint Black; Aug. 8-11 in California with Randy Travis; and Sept. 11-14 in Toronto on a Canadian TV show whose host is Anne Murray.

Warner Bros. also released "The Best of Doug Kershaw" and two collections, "Country Love Songs" and "Swinging Country Favorites," featuring various contemporary country stars, including k.d. lang, Gary Morris, K.T. Oslin, the Forrester Sisters and Emmylou Harris.

She hasn’t become as immediately famous as K.T. Oslin, a red-hot peer, but then she hasn’t had the help Oslin has. She notes that MTM was in no way an RCA, which could afford to give Oslin $250,000 just to get started.

On the Road: K.T. Oslin, an Arkansas-born Texan who has spent most of the last couple of decades of her life as a New Yorker, will make her New York debut performance Oct. 5 in style—at Carnegie Hall. Clint Black, another Texan, will open for her in his own New York debut.
On the Road: In Toronto, Randy Travis and Ricky Van Shelton recently made a rare joint appearance—and drew about 20,000 people. ... Travis recently made two high-grossing appearances with K.T. Oslin—at the Universal Amphitheatre in Los Angeles (more than $375,000 total for 3 days) and, along with Buck Owens, at the California Mid-State Fair in Paso Robles (more than $235,000 for one day).

Band overshadows likable K.T. Oslin

By Andrew Means
The Arizona Republic

K.T. Oslin is approachable. You could see this woman in your local honky-tonk, walk right up to her, have fun all evening and part company without it ever occurring to you that you had been in the presence of a star. That’s the way Oslin made this capacity crowd feel at her Phoenix debut.

At 46, Oslin is an unforced breath of fresh air on the country-Western scene. Even in country, which tends to tolerate mediocrity better than most genres, it’s usually the young ones who get the best breaks. But here, through the ranks of the Randy Travises and Clint Black’s, standers Ray Scott and Ray Price, who after 20 years of trying has finally proved that persistence does pay, occasionally.

Her story is all the more striking for the fact that earlier records failed to take off several years ago despite including some of the same songs she’s singing with now. It makes you wonder how many more undiscovered or rejected K.T. Oslins there are in Nashville or elsewhere.

And that may be part of her appeal. There’s a vicarious thrill in seeing success come to a woman who’s paid her dues. She doesn’t dance like

MUSIC REVIEW

K.T. Oslin

Thursday, The Celebrity Theatre.

Madonna, she’s not like Cherie Currie and yet, by gosh, she still made it. That has to count for something, especially with a country audience.

As a performer, her strength is in her personality rather than her voice. With its cackle yowl, her singing is certainly distinctive. But tone and range are not her forte.

Where she stands out is in the blend of experience and Bituminous self-confidence she brings to her work.

With songs like ’79 Lederhosen and This Woman, she expresses a woman’s view that rings true. Not all her songs are up to that standard, but there is a consistent attempt to avoid country kitsch. She’s candid both about her vulnerabilities and her desires.

“I’m overworked and I’m overweight, can’t remember when last had a date,” she sings in Dinn’t Expect It to Go Down This Way.

Oslin’s ability and pop-flavored style could take her far down the crossover road. Raised in Texas but a longtime resident of New York, she is

K.T. Oslin’s winning personality shines through in concert. T. a country singer has found long-delayed success through persistence.

on Thursday. As the show progressed, her band, through no real fault of its own, seemed to overwhelm her voice. Lyrics were lost and, in the case of such an able writer, that was a loss indeed.
Country music has surprise nominees

By DAVID ZIMMERMAN
Gannett News Service

Clint Black, Houston's straight-ahead country music sensation, won three Country Music Association nominations Thursday, the most ever for a new artist based on the release of only one single from a debut album.

An even bigger surprise: Grammy winner K.T. Oslin, who last year received a whopping five nominations and unseated four-time female vocalist Reba McEntire, was totally shut out, even though her "This Woman" LP topped the country charts for most of the past year.

Also skunked: Dwight Yoakam, K.D. Lang, and Lyle Lovett, three major cutting-edge country performers who have won young converts to country music.

Ricky Van Shelton, who's won a huge mainstream following during the last two years, edged out previous nominees the Judds in the five-way race for the prestigious entertainer award. He's up against perennial nominees McEntire, George Strait, Randy Travis and two-time winner Hank Williams Jr.

Veteran McEntire, whose "Sweet Sixteen" LP has been No. 1 in Billboard for 9 weeks, also appears to be in good position and could reclaim her top female vocalist title.

But Black, 27, who burst onto the country scene over the summer, is the big news. "It just wears me out to be having so much fun," said the Texas singer, 27, whose "Killin' Time" album has rocketed to No. 2 on the Billboard country chart and has sold nearly a half-million copies in three months. He's nominated for the Horizon Award and his song, "A Better Man," is up for single and song (songwriter) awards.

Those receiving the most nominations were Shelton, Williams, and singer-songwriter Rodney Crowell, with four each, trailed by Black, Strait, Travis, the Nitty Gritty Dirt Band and the late Keith Whitley, with three.

First-time nominees: Ringo Starr, up for his "Act Naturally" duet with Buck Owens, along with the Everly Brothers, Desert Rose Band, Shenandoah, Whitley and Whitley's widow, Lorrie Morgan.
THE SHINING NEW STARS IN COUNTRY MUSIC

by LARRY DELANEY

Success in the entertainment world often comes as a result of "being in the right place at the right time." Canada's hottest new duo act, Silver & Degazio are the latest proof of that time-tested adage. Both Rhonda Silver and Mike Degazio have spent a lifetime in music, travelling different paths, and suddenly finding themselves paired together on stage - one night... they've been singing together ever since!

That fateful meeting happened in 1987 at Canada's utopia of resort centres, The Deerhurst Inn, located in the vacation and stage region of Huntsville, Ontario. Rhonda and Mike clicked the first time they performed together - there was that immediate sense of harmony between two performers - they've been gone not only to being one of the most exciting new musical acts in Canada (their Vegas-like stage show is seen by over 500 people, five nights a week, fifty weeks a year, at Deerhurst) but now the talent is one of the hottest recording acts on the scene with three successful hit singles (Bye Bye Love: Hello Good Morning; and Cruel Hearted Lovers), all coming from their critically acclaimed debut album.

Rhonda Silver and Mike Degazio have been the voice of the Oil Of Olay TV commercials.

When Canadian music industry veteran Brian Ayres was recruiting talent for the Deerhurst Inn entertainment bill in the mid 80's, among the first people he put a call out for was Rhonda Silver. Soon after she joined Dr. Music a Canadian group that had several major hits on the pop charts.

It was Rhonda's marvelous vocal talent that led her to work on recording sessions with Anne Murray, Kenny Rogers, Gordon Lightfoot, Lou Rawis and B.B. King, and was featured on Bob Seger's classic Night Moves. And, for well over a decade, Rhonda Silver has been a mainstay on country music charts across Canada.

Mike's background, although not as dramatic as Rhonda's, is again an interesting story.

Born in Huntsville, his early taste for music came through his father who taught him guitar and how to perform to an audience. He went on to formal music studies at the Berkley School of Music in Boston, and later returned to Ontario as a public school music teacher.

In the late 70's Mike teamed up with his brother Joe, as the Degazio Brothers Band, and they took their act on the road, touring extensively in Western Canada. As a recording act they hit "gold" in 1978 with their record "Hurtin' Man."

Later, as a solo artist, Mike recorded an album in Nashville entitled "All Over Town," utilizing Hank Williams Jr.'s. studio band on the session.

By 1985 Mike had returned home to Huntsville where he put his music aside and became involved as a foreman in the actual construction of the Deerhurst Inn complex. Two years later, while attending a party at the Inn he was invited on stage to sing with Rhonda Silver - the rest has become one of the most fascinating stories in recent Canadian country music history.

The logical step forward at this point in their blossoming duo career was to put their musical magic on record, and producer Harry Hinde (his credits included session work for Susan Jacks, The Raes, Ronnie Prophet and Quebec-based artists Peter Pringle and more recently Veronique Beliveau) was called in to work the session.

Hinde gathered some of the best session people available, sought out the best material suitable for the act (including some of their own original compositions) and combined that with their unique ability to handle a song in tandem the result was "Just Between Us" an album that has become a new favorite in the music industry. In late 1988 the first single, Bye Bye Love, was released.

"We chose to break the new act on radio with an established song says Harry Hinde. "They captured that Everly Brothers hit with such gusto on stage that it was natural to be part of the album. It proved to be a good pick as a lead single as well."

Even better chart success was achieved with his follow-up release, Hello Good Morning, which zoomed to the top of the Canadian charts and established itself as one of the year's big hits. The third single, released in July.
Country singers K.T. Oslin and Randy Travis are on a Universal Amphi theatre bill.

A SURVEY OF THE WEEK IN ARTS AND ENTERTAINMENT

Pop Music
- In the last couple of years, Randy Travis and K.T. Oslin each came out of nowhere to reign as the king and queen of country music. They'll hold court Tuesday through Thursday at the Universal Amphitheatre.