

L.A. 1991

Frank, Liza Top Greek Season

The Temptations, the Four Tops, Frank Sinatra, the original Fifth Dimension, Chicago, Dan Fogelberg, Liza Minnelli, Joe Cocker, Aretha Franklin and Bugs Bunny are among the performers who will headline during this year's Greek Theater season, skedded to get underway April 26.

The Greek will continue this year its Premiere Club memberships, which go on sale March 22, that allow patrons to choose six or more events and receive priority seating before single tickets go on sale.

The Kentucky Headhunters and the Texas Tornados kickoff the season April 26, followed by Hank Williams Jr. and The Bama Band, joined by Chris Hillman and the Desert Rose Band on May 11.

The Stylistics, the Dramatics and the Chi-Lites open on May 18 with Reggae Sunsplash's '91 world tour May 24 and 25.

The Whispers headline May 31, joined by Gerald Alston, while Dan Fogelberg will take the spotlight with his first appearance in three years on June 1.

The soap stars from "Days Of Our Lives" are the attraction June 2, while Charlie Daniels comes in on June 14. Steel Pulse Party Package is skedded over the July 4 holiday while K-Earth's Latino Rock & Roll all-stars perform July 6.

Los Lobos is the main event on July 13, Engelbert Humperdinck July 20, Lee Ritenour and the G.R.P. all-stars on July 26 followed by Harry Belafonte July 27.

The month of August starts out with a return visit from the Temptations and the Four Tops Aug. 2 and 3, Chicago Aug. 6 and 7, followed by Roxette Aug. 8. The month continues with the original Fifth Dimension, reuniting Marilyn McCoo, Billy Davis Jr., Florence LaRue, Lamonte McLemore and Ron Townson Aug. 10 with country boy George Strait headlining and Kathy Mattea joining Aug. 11.

A 50-piece orchestra will accompany Warners Bros. presents Bugs Bunny on Broadway Aug. 16, with Liza Minnelli following closing out the month Aug. 30 and 31.

Air Supply opens September on the 7th while Peter, Paul and Mary

comes in Sept. 14. K.T. Oslin and Travis Tritt headline Sept. 15, while Larry Carlton and the Rippingtons are skedded for Sept. 20. Michael Feinstein and his orchestra perform Sept. 21 with Tom Jones coming in Sept. 28.

The K-Earth legends of Rock & Roll open October (4, 5) while an event called Jazz to End Hunger — which features the Count Basie Orchestra, George Duke and Maynard Ferguson, among others — will play Oct. 19.

Artists with dates as yet to be announced include Joe Cocker, Aretha Franklin, Gipsy Kings, Hiroshima, Indigo Girls, Santana and Frank Sinatra.

Included in the season offerings will be an early offering, May 4, of Joe Sample, Gerald Albright and Lalah Hathaway at the Pantages. The return engagement of "Tru," starring Robert Morse at the Henry Fonda, is also a Greek package offering.



TRAVIS AND K.T. OSLIN

Photo: Alan Meyer

See Angeles Times 9/15/91

KZLA
93.9FM

K.T. OSLIN
TRAVIS TRITT

TONIGHT

SUNDAY
SEPTEMBER 15
7:30

Rogers & Co. Back On Happy Trails

RCA Album 'Tributes' King Of Cowboys

■ BY EDWARD MORRIS

NASHVILLE—RCA Records is bowing its Roy Rogers "Tribute" album with a broad-based campaign aimed at re-exciting the public about the "King Of The Cowboys" and his western music legacy.

"Tribute," which will be released Sept. 24, is a 12-cut album that showcases the 79-year-old Rogers in duets or trios with 11 top country acts. Also included on the album is a Rogers solo, a solo by his son, Dusty, and a version of Rogers' theme song, "Happy Trails," that features a chorus of 24 country acts.

The CD version of the album is in a Digitrak package and is the first country music project to use the environmentally friendly case, according to Shorewood Packaging.

For collectors, RCA is also making available a vinyl picture-disc version, with a color picture of Rogers superimposed on each side. Only 5,000 such albums will be pressed, and retailers

Billboard 9/21/91

may order them on a first-come, first-served basis. They will carry a suggested retail price of \$10.98.

"Hold On Partner," a duet with Clint Black and the first single from the album, will be out Sept. 26. An accompanying music video is being shot. It will be previewed at a label press conference in Nashville Sept. 30.

Consumer ads for the album will run from October through December in "Tune In," "Music City News," and "Country Music," as well as in the "DISCoveries" and "Goldmine" record-collectors' magazines.

To familiarize radio programmers with the project, the label is sending out a CD that contains the four songs that feature RCA artists, plus an extended interview with Rogers. An interview-only CD is being distributed to others in the media.

Retail accounts will be serviced with a 15-inch Roy Rogers standup.

In addition to Black, these acts are paired with Rogers on the album: K.

T. Oslin and Restless Heart, Lorrie Morgan and the Oak Ridge Boys, the Kentucky Headhunters, Randy Travis, Ricky Van Shelton, Willie Nelson, Emmylou Harris, and Kathy Mattea.

Singing on the "Happy Trails" chorus are Harris, the Headhunters, Mattea, Morgan, Oslin, Restless Heart, Shelton, Travis, Dale Evans, Dusty Rogers, Daniele Alexander, Kathy Baillie, Michael Bonagura, Holly Dunn, Alan Jackson, Roger Miller, Reed Nielsen, Marie Osmond, Eddie Rabbitt, Riders In The Sky, Johnny Rodriguez, Marty Stuart,

(Continued on page 58)

SINGER K.T. Oslin has a boyfriend, but she's not saying who.

The only clue the pretty '80's Lady will give away is this: "It's someone I've known for a while. We were friends first, which is a big difference for me. I've never done that before."

"It's real nice. It's better than real nice because I haven't had a date for the longest time!"

Edman 9-3-91

POP MUSIC REVIEW

Oslin Stakes Out Distinctive Turf

It's no longer a novelty to see an independent, forceful woman in country music, but K.T. Oslin is still an anomaly.

She was in her early 40s when her career clicked into gear five years ago, so she's a kind of mature novice. And though her three albums have been country hits, the singer-songwriter has staked out a defiantly distinctive turf, an area of sophisticated song-craft whose links to country music are often tangential at best.

During one stretch of songs at her Greek Theatre concert on Sunday, Oslin offered some soul-tinged pop, a piece of gently propulsive pop-rock cut from Fleetwood Mac cloth, a rocker with a New Orleans gait, and a sultry version of the quirky R&B oldie "Love Is Strange." Country's return to traditionalism missed Oslin by a mile: Sax and keyboards anchored her band, and there wasn't a fiddle or a pedal steel in sight.

But rather than recall the taint of compromise associated with

country's watered-down crossover era, Oslin—whose Southern upbringing was supplemented with work in Broadway musicals and jingle recording sessions—is simply following her musical instincts with refreshing freedom.

The result is a series of varied settings for her deftly drawn depictions of love and life. Whether the scale is intimate ("Hold Me") or epic ("'80s Ladies"), Oslin finds the particulars that personalize the stories and bring the characters to life. She joked Sunday about a country opera she hasn't written yet, but the fact is that she sometimes does seem like a playwright trapped in a songwriter's life.

She delivered her tales at the Greek in a rangy, bluesy voice that gained strength and nuance as the show progressed. The only thing missing was a real sense of occasion. She tested just one new song Sunday, leaving the show without an edge of anticipation and freshness.

—RICHARD CROMELIN

Tues. Sept. 17, 1991 LA Times

CMA Announces Final Award Nominees 1991

Clint Black heard his name called out three times while he and Carlene Carter announced the final nominees for the Country Music Association Awards. The press conference was held in front of the Grand Ole Opry House which will be the site of the annual awards to be given out on Oct. 2. Reba McEntire will host the two-hour show.

The leading nominees were Vince Gill and Alan Jackson, both of whom scored six. Gill is nominated for Entertainer, Male Vocalist, Single, Album, Vocal Event and Song. Jackson was named in the Male Vocalist, Single, Album and Music Video categories. He has two tunes nominated for Song—*Don't Rock The Jukebox* and *Here In The Real World*.

Other multiple nominees are Garth Brooks (five), Reba McEntire (four) and Clint Black (three.) Those earning two nominations are Chet Atkins, The Judds, Mark O'Connor, George Strait, Pam Tillis and Travis Tritt.

The final nominees are as follows:

Entertainer: Clint Black, Garth Brooks, Vince Gill, Reba McEntire, George Strait.

Single: *Don't Rock The Jukebox*, Alan Jackson; *Don't Tell Me What To Do*, Pam Tillis; *Friends In Low Places*, Garth Brooks; *Here's A Quarter (Call Someone Who Cares)*, Travis Tritt; *Pocket Full Of Gold*, Vince Gill.

Album: "Don't Rock The Jukebox," Alan Jackson; "No Fences," Garth Brooks; "Pocket Full Of Gold," Vince Gill; "Put Yourself In My Shoes," Clint Black; "Rumor Has It," Reba McEntire.

Song (awarded to songwriter): *Don't Rock The Jukebox*, Alan Jackson, Roger Murrah & Keith Stegall; *Friends In Low Places*, Earl Bud Lee & Dwayne Blackwell; *Here In The Real World*, Alan Jackson & Mark Irwin; *The Dance*, Tony Arata; *When I Call Your Name*, Tim DuBois & Vince Gill.

Female Vocalist: Patty Loveless, Kathy Mattea, Reba McEntire, Lorrie Morgan, Tanya Tucker
Male Vocalist: Clint Black, Garth Brooks, Vince Gill, Alan Jackson, George Strait.

Vocal Group: Alabama, Diamond Rio, Kentucky HeadHunters, Restless Heart, Shenandoah.

Vocal Duo: Baillie & the Boys, Bellamy Brothers, Foster & Lloyd, The Judds, Sweethearts of the Rodeo.

Vocal Event: Chet Atkins & Mark Knopfer, The Highwaymen, Mark O'Connor & the New Nashville Cats, Dolly Parton & Ricky Van Shelton, Randy Travis & George Jones.

Musician: Chet Atkins, Barry Beckett, Paul Franklin, Mark O'Connor, Matt Rollings.

Horizon Award: Mary Chapin-Carpenter, Mark Chesnutt, Doug Stone, Pam Tillis, Travis Tritt.

Video: *Come Next Monday*, K.T. Oslin; *Don't Rock The Jukebox*, Alan Jackson; *Fancy*, Reba McEntire; *Love Can Build A Bridge*, The Judds; *The Thunder Rolls*, Garth Brooks.

Monday, September 9, 1991 The Orange County Register

CONCERT REVIEW

K.T. Oslin's music presents emotion-laden stories

By Noel Davis
Special to the Register

How did a former Broadway showgirl and an ex-Cincinnati Bengals defensive tackle wind up as country music stars? In their absorbing double bill at the Celebrity Theatre on Saturday night, headliner K.T. Oslin and her opening act, Mike Reid, showed that they might not fit country stereotypes, but they share with country greats such as Hank Williams, Loretta Lynn and Merle Haggard the ability to write a song that tells a story.

Each of the songs in K.T. Oslin's 1-hour, 35-minute set was like a miniature soap opera. In fact, she introduced the last song, "Jealous," by saying that she always had thought of it as an aria from a

into the world of her characters.

By the time she climaxed her regular set with the poignant ballad "Do Ya," you felt as though you had just spent a week in Oslin's mythical small town.

The power of Oslin's songwriting was especially evident because most of the numbers in her 17-song set were culled from her three albums and many were familiar hits. For "80s Ladies" to be able to hold a crowd spellbound after four years of heavy radio exposure is no mean feat. Oslin introduced only one new song Saturday. The number, about finding the courage to love again after a heartbreak, was as well-crafted as her previous work.

Oslin is such a skillful songwriter that her material could probably survive the blandest treatment.

She is an enormously expressive singer, though, and her live performance added extra dimension to her songs. For example, no mere recording could capture the good-natured lust with which she delivered the tag line to "Hey, Bobby." "Don't worry, honey," she purred. "I'll get you back real early. Trust me."

The Celebrity Theatre was a perfect forum for Oslin because its small size and circular stage allowed her to interact closely with the crowd.

Throughout the show, fans filtered down to the edge of the Celebrity's round stage to bestow gifts on Oslin. Unlike some performers who hardly acknowledge their admirers, Oslin commented on each offering. "This is great," she said, adding hopefully, "Any dia-

monds?"

Oslin ended the evening with a heartwrenching rendition of "Jealous." She seemed to become engulfed by the emotions of the lyrics. She ran offstage singing and didn't return for a final bow. It was an odd finish to an evening that was mostly a celebration of Oslin's love affair with her fans.

Like Oslin, opener Mike Reid writes unique songs that tell stories of the lives of ordinary folks. Reid played his entire 50-minute set seated at his electric keyboard but still was able to turn in a riveting performance. Pounding the ivories a la Jerry Lee Lewis, Reid was in constant motion. One moment he would be accenting a line with a wild glissando, the next he would be kicking a leg in the air.

Simple pleasure

As a songwriter, Vince Gill follows Hank Williams' example

By Jack Hurst
Country music writer

Vince Gill, who is tied with Alan Jackson for the most nominations (six) in this year's Country Music Association annual awards (to be televised Oct. 2 on CBS), wrote or co-wrote several of the cuts on his hit albums "When I Call Your Name" and "Pocket Full of Gold," but he plays down his skills as a songwriter.

"I don't think I'm ever going to have the songwriting depth of a Bob Dylan or a Guy Clark," he says. "I don't know if I have the wisdom. I'm not dumb, but I'm not heavily educated and I'm not a big reader. I read books, but not to the extent a lot of writers do."

"My stuff's going to be fairly simple. Hank Williams' writing was very simple. It's amazing how many of his songs are standards, and he's looked upon as the greatest country songwriter ever. I wonder if anybody would take him seriously if he showed up in town in the 1990s with those tunes."

"But I try to be simple that way."

Gill has found that his simplicity captures listeners' attention—and not just on his "When I Call Your Name," nominated for song of the year.

"I sat down with my dad one day and played him a whole bunch of my new songs, and he kind of got this worried look on his face,"

Nashville notes

Gill recalls. "He said, 'Are you all right? Is your marriage OK? I'm really concerned about you. I hear a lot of despair in these songs.'"

"I said, 'Well, there's some despair there, but they're just songs.'"

On the record: More than 50 Nashville music figures—featuring 16 soloists including Garth Brooks, Kathy Mattea, Travis Tritt, Patty Loveless, Lorrie Morgan, George Jones, Barbara Mandrell, Ricky Skaggs, Charlie Daniels and **K.T. Oslin**—recently collaborated in the Nashville recording of the just-released "Let's Open Up Our Hearts," a song dedicated to "at-risk" youth and benefiting Cities in Schools, the nation's largest non-profit dropout prevention program. . . . "Harvest of Seven Years (Cropped and Chronicled)," an hourlong music video anthology by k.d. lang, was released last week. . . . Song title of the week: "Between a Rock and a Heartache" by R. Irving, L. Clark and D. Simmonds.

In Nashville last week, Randy Travis and George Jones teamed to film an Oct. 12 HBO segment of "Influences," an eclectic series emphasizing how performers in various music genres affect each other.

Jones was highly and repeatedly complimented by the younger Travis in the unscripted show, and he graciously returned the favor by

BY JIM BESSMAN

MR 9.23.91

Remember how we used to complain about there being no country/Nashville music in New York! Here's nine nights in August: ~~1991~~

Thursday: K.T. Oslin/Desert Rose at Westbury Music Fair, where we drove out with industry insider **Chris Capece** and PWL America Records A&R chief **Brian Chin** (his boss **Robert John**, who wrote "Time Stood Still" for former management client **Vern Gosdin** and publishes some Vern songs out of Terrace Entertainment Corp., was on his way to the opening of Vern's Rocket City Amphitheater in Ardmore, Tenn.). **K.T.** the Incredible gave a textbook lesson in concert intimacy, also movingly tributing "my boss" **Joe Galante** for taking a chance on her, after which Joe stood up and waved. **Desert Rose** was equally extraordinary, with ex-Buckaroo **Tom Brumley** proving a perfect pedal steel replacement for **Jay Dee Maness**. **Chris Hillman**, belying his admitted but undeserved "Mr. Arrogant" rep, dedicated "You Can Go Home" from DR's new album *True Love* to KZLA DJ **Barbara Barri**, who did go home from L.A. to visit N.Y. and attend the show.

'Hearts' Benefit Single, Video Hit The Retail Bins

NASHVILLE—The "Let's Open Up Our Hearts" single and video, aimed at encouraging children to stay in school, are now on the market. Recorded in April by 56 country acts (Billboard, April 13), the song will raise funds for the Cities In Schools dropout-prevention program, headquartered in Alexandria, Va. Both the single and video are being distributed through Capitol Nashville Records.

The single has been serviced to radio, and both it and the video will be sold in retail record stores. The cassette single will retail for \$3.49 and the video for \$9.98. Country Music Television has added the video in light rotation.

WSIX Nashville DJ Hoss Burns masterminded the project and co-

wrote the song with Don Huber. Country radio stations are being offered market-exclusive rights to use the song in advertising promotions. Stations would contribute \$10,000 to Cities In Schools for the right.

Cities In Schools operates dropout-prevention programs at 278 centers in 58 communities across the U.S.

Soloists for "Let's Open Up Our Hearts" are Duane Allen, Garth Brooks, K.T. Oslin, Rodney Crowell, Lorrie Morgan, George Jones, Lee Greenwood, Ricky Skaggs, Kathy Mattea, Charlie Daniels, Billy Joe Royal, Barbara Mandrell, William Lee Golden, T. Graham Brown, Patty Loveless, and Travis Tritt.

Billboard 9/28/91

GOOD TIMES

WESTBURY, NY
BI-WEEKLY 25,000

SEP 10 1991

250 BURRELLE'S X MZ
un. U.

K.T. Oslin
Desert Rose Band
Westbury Music Fair

This was truly a very entertaining evening with K.T. Oslin as the country's top billing. Some people call her crazy for leaving her stage and

T.V. commercial career to try her hand at being a country songwriter. Well, she showed them!

Her first two albums went platinum and earned her three Grammy Awards, and the second one, *This Woman*, established her as a writer and performer capable of shining brightly in almost any form of popular music. She is very hard to miss, as she emerged from the darkness fanning herself with her flair for the sensual, she puts your mind into a state of the love.

K.T. Oslin (T for Toinette) dipped in to the musical history books and brought you back to the mid-'40s with "You Call Everybody Darling" and further on down the road with her new and most popular "Mary and Willie" and "Momma Was A Dancer," which gave you an insight on a part of her life when she was a girl and how she saw the future lying beyond in her musical dreams.

Also one of the bright stars of the night was the opening act for Ms. Oslin, the Desert Rose Band. This group of fine performers really warmed things up. Remember the Flying Burrito Brothers? Well Chris Hillman hasn't changed a bit. They were just fabulous. The audience ate up song after song and they received a clamorous standing ovation, which they truly deserved.

—Patti Singh

CMA

MUSIC VIDEO OF THE YEAR

"Come Next Monday", K.T. Oslin; dir. Jack Cole; "Don't Rock The Jukebox", Alan Jackson, dir. Julian Temple; "Fancy", Reba McEntire, dir. Jack Cole; "Love Can Build A Bridge", The Judds; dir. Bud Schaetzle; "The Thunder Rolls", Garth Brooks, dir. Bud Schaetzle.

MR 9-23-91

ROSS: Directors Cole and Schaetzle (pronounced like *pretzel*) deservedly dominate this field. K.T.'s eclectic Frankenstein adventure gave her career new momentum, and the emotionally draining Brooks clip (banned on TNN/CMT) was certainly the most controversial. However, the spiritual message of brotherhood painted in mystical southwestern colors in "Love Can Build A Bridge" should help the Judds soar to the podium. (Blatantly missing from the nominations was Kathy Mattea's "Time Passes By.")

HIGHT: But it's boring. Where's the action? Our supposedly younger audience is yawning their way to the channel-changer. I won't dispute the clip's beauty and cinematography, but I think the sense of humor hiding in all of us will clearly move the CMA to choose "Come Next Monday."

POP MUSIC REVIEW

Sa Times 9/17/91

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country's watered-down crossover era, Oslin—whose Southern upbringing was supplemented with work in Broadway musicals and jingle recording sessions—is simply following her musical instincts with refreshing freedom.

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—RICHARD CROMELIN

K.T. Oslin doesn't disappoint with warm, familiar performance

402A0

By Stephanie L. Simons
The News Tribune

For Broadway veteran K.T. Oslin, everything went as scripted Wednesday night at the Puyallup Fair.

Anyone who's seen the country star perform before knows what the show was like. It was warm and it was familiar.

Oslin made her entrance, trademark fan in hand, and launched into one of her best songs, a musical proposition called "Hey Bobby."

She asked, "Do ya wanna huh, do you wanna?" And the packed grandstand crowd of about 9,000 seemed to wanna do whatever she said.

Her banter was smooth, but unlike last year, Oslin seemed a little ragged around the edges. Her hair looked as though it was pulled back in a hurry, and her outfit wasn't just so.

"Just shut your eyes and listen to her," one audience member suggested to her friend.

Well, that was a bit harsh, but it's true that the songs are key.

Oslin's work obviously struck a chord with the crowd. Her songs about self-improvement ("Come Next Monday"), heartbreak ("Mary and Willie") and true love ("Cornell Crawford") had the folks clapping, yes, but also smiling, nodding and very definitely connecting.

It didn't matter that Oslin missed a note or two. She knew how to cover, and she knew how to make each member of the crowd feel like she was speaking just to them.

In the introduction to "New Way Home," for example, she said the song was about a heartbroken woman's healing process.

She's getting better, but then "we always do, don't we?" Oslin said amid thunderous applause. It was perfect.

Yes, some of her jokes were the same as last year. But everyone still laughed when she said she picked the guys in her band —

"Live Bait" — for their looks as well as their talent.

After the band's introduction, Oslin kicked into "Younger Men" — just like last year.

But that's OK. When you have good material, you can get away with a lot.

As she did last year, Oslin shared some new music. But this time she sang a dark composition

that didn't just mention Lou Reed — it took things a bit far by including a "Take a Walk on the Wild Side" subtext. Ick. She didn't say what the name of the song was, but that's OK. She can do better.

Another important element in an Oslin production is a young, attractive male opening act.

On this tour, she has hooked up

with someone who, like her, has successfully taken country music and molded it as he sees fit.

While Oslin takes country to Broadway, Travis Tritt makes it rock.

And the audience loved him for it Wednesday night.

Tritt got a little more than an hour to share his songs, and while he's only been on the scene for a couple of years, he had plenty of hits to play.

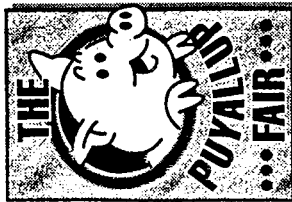
The 27-year-old's range was impressive. A humorous tale of attraction between a pickup-truck drivin' dude and a limousine-riding lady ("Country Club") came out just jaunty enough. And Tritt's latest single, a tribute to America's veterans, "Anymore," conveyed a great deal of respect and admiration.

Tritt closed his show by singing "Put Some Drive in Your Country," which typified his rock leanings.

He introduced the song by saying:

"A little Southern rock 'n' roll outlaw boogie never hurt nobody."

And a little Travis Tritt never hurt nobody either.



SEP 10 1991

By Jim Carnes
Bee Staff Writer

4030

IF YOU think country music is only made by long, lanky guys who have Travis somewhere in their names or ugly old guys named Waylon or Willie or something, singing about doing impossible things with sweet young things, take a gander at K.T. Oslin. She hits the stage in black high heels, a see-through black lace bodysuit covered by a sparkly jacket that comes just down to there, and — all full of swamp-rock arrogance — she yells, "Hey, Bobby, doyawanna ride, doyawanna ride, huh?"

MUSIC REVIEW

There's nothing better than a good joke shared among friends, and that's what happened Sunday night at the Community Center Theater between singer/songwriter Oslin and a couple of thousand of her well-satisfied friends in the audience. Oslin has turned country music around — turned its conventions back on themselves — in the four years since she burst on the scene with "80's Ladies." She's desexed the lyrics (her women can do anything a man can do) and re-sexed the stage. She introduces the members of her band ("I call 'em Live Bait") as if they were beauty contestants, announcing the state they come from and boasting that "in addition to their talent, of course, mostly I picked 'em for their cuteness. . . . Hey, I spend a lot of time on that bus, and I don't want to have to look at no ugly faces," she said.

Oslin is much more dynamic in person than on record. She'd probably be better served if she didn't record anymore, but just traveled from town to town, setting up her band and playing Live, there is more energy in the music and more strength in the vocals. And her engaging personality shines through, even when she's delivering scripted patter between songs — at one point Sunday night, she confessed "I lost my place," and

K.T. Oslin puts glamour in country music

take the fall, you shouldn't take the ride."

Other highlights of the evening included a treatment of the old Mickey and Sylvia hit, "Love Is Strange," that was one of the weirdest and yet most satisfying readings of the song since Caesar and Cleo (a.k.a. Sonny and Cher) did it. This one had a Duane Eddy-style guitar line that cut across the instrumentation every time the chorus came around.

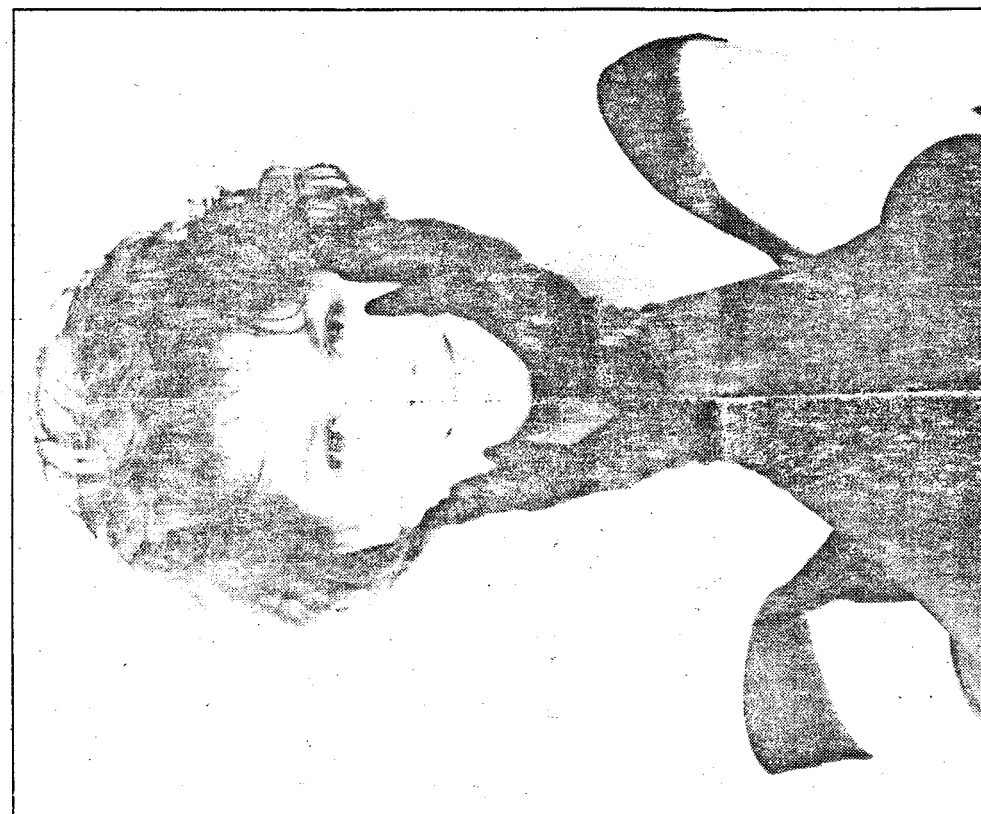
"Jealous," the encore, was another knockout, with Oslin slumped in a chair, distraught over a love triangle. "The only heart that's not cheating" is the heart that ain't been broke," she sobbed before fleeing the stage screaming. "Jealous, she makes me so jealous!" It was the kind of performance that would play in Vegas perhaps better than Nashville, but it was country music, K.T. Oslin-style.

THE OPENING act was Mike Reid, a relative newcomer to the stage, although he's been writing songs for country singers for about a decade. His inexperience was evidenced by his repetitious "How lovely" every time the audience applauded one of his performances. "We don't always get this kind of reception," he said. Near the end of his set, after confessing his band's newness, he said, "We might have to do this for a living."

K.T. Oslin brought her high energy and dynamic personality to the Community Center Theater.

at another she was off a full year in reference to a hit. She just needs to update the script, accounting for time and so did she.

That shouldn't be difficult for her because she never obscures the passage of time in her life, referring honestly to her age — 49 — and her difficulty getting started in country music. Nashville doesn't always take kindly to strangers, especially one who moved down from New York City, where she made commercials. But her songs — wry, amusing lit-



Reid is a former professional football player — he left the Cincinnati Bengals in 1975 — but he got a degree in music from Penn State University, and his skill at keyboard composition was evident Sunday night. Highlights of his generous set included "Walk on Faith"; "Call Home," a tender tale about leaving, but always returning to the love and acceptance of home; a version of Bruce Springsteen's "Glory Days," which fit right in with his reminiscence of his football days; and a medley of his songs recorded by others, including "Stranger in My House" and "Lost in the Fifties" (Ronnie Mil-sap) and "Born To Be Blue" (the Judds).

On Thursday (3), SESAC handed out awards in several categories for the year. **K. T. Oslin** was named Country Songwriter of the Year, and **W.B.M. Music Corp.** was named Country Publisher of the Year.

SESAC AWARDS



K. T. Oslin (left) was named SESAC's Country Songwriter of the Year. Here, she is congratulated by SESAC's Dianne Peppers and Tim Ripperman of Warner/Chapell, SESAC's Publisher of the Year.

1 American Songwriter

Sept/Oct. 1992



OSLIN GOES DOWN... AGAIN

You may have read a feature in our last issue entitled "My Most Embarrassing Moment." In it, K.T. Oslin recalls the time she fell on her backside in front of thousands during a show (and she claims she didn't miss a beat). Well, it seems ol' K.T. done slipped and fell again. And this time it

KT Oslin at Fanfare.

was in front of the President of the United States, George Bush!

After her recent White House meeting with the prez, K.T. told *U.S.A. Today* she "walked in... and there he was—The Big Bubba, as I call him. He was very gracious. I walked out on air and almost busted my butt on a slick spot on the floor."

Oops! ●

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