

OPELOUSAS

Kerri Simpson, Allison Ferrier, Andrew Shortte

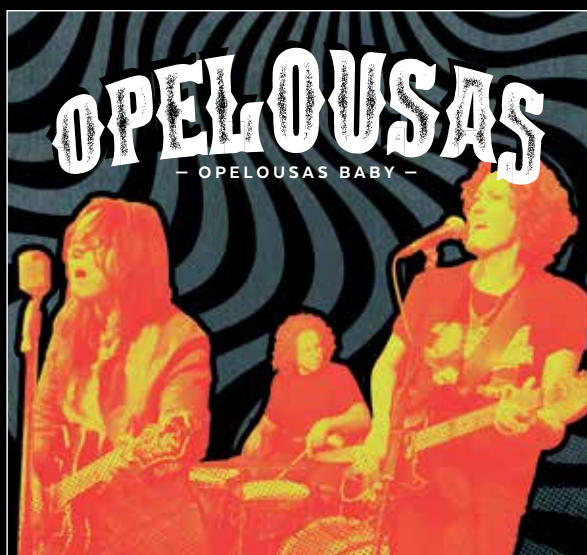
Opelousified [2019]
Dear John single [2019]



OPELOUSIFIED

AVAILABLE NOW VIA
<https://opelousas.bandcamp.com/>
DIGITAL & PHYSICAL FORMATS

Opelousas Baby limited edition EP [2018]



[www.facebook.com/
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Bookings and media enquiries:
music@kerrisimpson.com

BLUEBIRDS

Kerri Simpson, Barb Waters,
Suzannah Espie, Allison Ferrier

Acclaimed singer-songwriters Kerri Simpson, Suzannah Espie, Barb Waters and Alison Ferrier joined forces over the balmy summer days of January 2017 to create their album *Bluebirds*. Combining soulful voices and harmonies, textured instrumentation and powerful songs, *Bluebirds* has exquisitely captured the diverse talents of these formidable performers.

"It's like an Aussie version of the American trio of Emmylou Harris, Dolly Parton and Linda Ronstadt. A lot of living has gone into this record, but it contains unbridled joy. There's nothing quite like hearing four formidable women singing heavenly harmonies." **JEFF JENKINS**

*"The diverse talents of these singer/songwriter/musicians, sharing lead vocals, uniting in soulful, exquisite harmonies on their own songs and a couple of covers, have created a unique listening experience with their *Bluebirds* album."* **BILLY PINNELL**

COBURG, SUMMER 2017:

Barb Waters, Alison Ferrier, Suzannah Espie and Kerri Simpson headed down to Audrey Studios to create and record a stunning new set of mostly original songs. The four are well known for their individual singing, performance and writing styles but it is in their collaboration that a soulful, earthy, raw yet at times vulnerable and delicate sound has been created.

"I think *Bluebirds* has achieved exactly what collaborations are supposed to ... each musician has brought their own unique sound and the combination has produced an exciting album that's different to anything they would usually create." says Ferrier.

Waters' gutsy electric guitar and Dobro paired with Ferrier's fiddle and raunchy electric guitar pitted against the warmth of Espie's flowing acoustic and Simpson's percussion create a patchwork of tough yet emotive backdrops for their tales of love, life and loss.

The title track of the album is a rendition of legendary 70s Aussie band Stilettos' '*Bluebirds*', a nod to Jane Clifton. "Jane Clifton is a constant source of inspiration as a singer, musician, artist, author and actor over the years so we thought it was fitting to tip our hats in her direction." says Simpson.

The main vocalist in each track ushers the listener into an intimate journey through stories embedded on lush harmonies which make the ride immediate, intimate and unforgettable.

All these women have astonishing vocal qualities which they have cleverly blended together to create a range of rich and lilting accompanying harmonies.

In 'Broken soldier', Espie sings of a brief encounter in a post WWI dance hall, Waters conjures up her rock'n'roll past with 'Oh the days', Ferrier serves up universal tales of lost love on 'You'll never know', whilst Simpson's whiskeysoaked 'Wildflowers' is a poignant, rambling tale of longing.

Equally impressive is the quality of songwriting and musicianship. You hear echoes of the Appalachian mountains and Southern swamp soul. This album melds elements of each player's style into some very sweet – down and dirty – modern-day Melbourne music.



ALBUM AVAILABLE IN
DIGITAL & PHYSICAL
FORMATS THROUGH BANDCAMP

[https://simpsonespieferrierwaters.
bandcamp.com/album/bluebirds](https://simpsonespieferrierwaters.bandcamp.com/album/bluebirds)

[www.facebook.com/
simpsonespieferrierwaters/](https://www.facebook.com/simpsonespieferrierwaters/)

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Kerri Simpson:

kerrisimpson.com

Youtube: 4 am

Barb Waters:

barbwaters.com

Youtube: Last One In

Alison Ferrier:

alisonferrier.com

Youtube: Made for each other

Suzannah Espie:

suzannahespie.com.au

Youtube: I'm sorry

Kerri Simpson
KNOCKIN' AT THE BACKDOOR #3

4AM KERRI SIMPSON &
THE BELMAR PLAYBOYS

BLUES ALBUM

4am ... the time for rockin' and rollin', rollin' and tumblin',
tossin' and turnin' ... that's what the rhythm and blues is all
about, and that's the theme of Kerri Simpson's new album.
Late night tales of resilience and remorse peppered with
a healthy dose of early morning *joie di vivre*.

On the third album in her *Knockin' at the Backdoor* series, Simpson set
about recording some retro R&B party tunes – no rehearsal, writing lyrics
on the spot, just the musical bond between herself and the players.
Recorded at long-time musical collaborator Steve Purcell's Belmar studios
by Altona beach on Tuesday nights ... after a long day at work, food and
wine flowing ... Simpson was joined by Mark Grunden, Dean Hilson,
Dai Jones, Shannon Bourne and Andrew Ogburn. Purcell's vision for Belmar
is to record and document the local fringe blues and jazz scene that he has
been part of for many years, just as it was done in years gone by.
The result is a hoodoo hoe down, swampy southern funk and tasty
uptown shuffles.

Tying it all together is the musicians' mutual love of New Orleans music,
their shared playing experiences in the Crescent City. There are no fancy studio tricks
here, just glorious Lo-fi. The Belmar Playboys' collective wealth of experience bursts
through every track on this album. Rambunctious guitar solos from Dai Jones and
Shannon Bourne, sensuous tenor sax from Dean Hilson, solid Crescent City synchronicity
from Andrew Ogburn, all held together by the groove masters Mark Grunden and
Steve Purcell in the rhythm section.

AVAILABLE NOW AT www.theplanetcompany.com/product/82919
OR www.waterfrontrecords.com/artist/13063

AVAILABLE ON iTunes
<https://itunes.apple.com/au/album/4am/id735772238>

WATCH AT <http://youtu.be/D4k8lqs2DAU>



*"... truly soulful vocals from
Kerri, of course we would
expect nothing less."*

GENTILLY JNR,
WWOZ NEW ORLEANS

*"She is no slouch as a writer
of blues and R&B ... It would
hardly be surprising if quite
a few other acts covered the
songs ... There are quite
a few absolutely outstanding
songs on 4am."*

BRIAN WISE,
RHYTHMS MAGAZINE DEC 2013
ALBUMS OF THE MONTH



PHOTO www.emmaphillips.com.au

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UCePn1XE7rurE51a2g3xjUsA](https://www.youtube.com/channel/UCePn1XE7rurE51a2g3xjUsA)**

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Kerri Simpson

4AM: ALBUM REVIEW

ALBUM: **4AM**

REVIEWER: **HELEN JENNINGS, ROOTS OF RHYTHM, 3PBS MELBOURNE**

Kerri Simpson once again proves herself as a passionate songwriter, with a great collection of New Orleans tinged Blues/ R&B originals, a perfect vehicle for her extraordinary vocals, pure class!"

REVIEWER: **GRAHAM HENRIES, CORAL COAST RADIO 94.7, BUNDABERG**

4am – another great release from one of Australia's top female vocalists Kerri Simpson. From the slow haunting tunes to the up-tempo Shuffles this is one that is highly recommended.

REVIEWS: ALBUMS OF THE MONTH

BY BRIAN WISE

KERRI SIMPSON

4AM

BELMAR RECORDS/MGM



Kerri Simpson falls into that ever-burgeoning category of independent musicians in Australia who have earned the respect of their peers, have kept producing excellent recordings but, through the vagaries of the modern music industry, seem unable to reach a wider audience. One of Simpson's triumphs is that after more than twenty years she is *still* putting out quality albums like this new one.

Simpson's previous album, *Fortune Favoured Me*, released in 2012, was a great collection of original songs penned by Simpson as well as in collaboration with Jeff Lang, Geoff Achison, Shannon Bourne. There were also some well-chosen covers of songs from Stephen Cummings, Charles Jenkins and Cyndi Boste (who has her own terrific new album out at the moment). It is worth searching out if you missed it at the time. Perhaps the new album, *4AM*, will inspire that search, but it is very different musical beast.

4AM is pitched firmly at a blues audience, which is possibly a good thing because it should at least create a lot of interest in that community and, by rights, get Simpson booked on the bill at blues and roots festival around the country (Hint!).

The album comprises nine original songs written by Simpson, who shows that she is no slouch as a writer of blues and R&B oriented material. In fact, her blues credentials are considerable and her album *Confessin' The Blues* was nominated for an ARIA, after which some writers

dubbed her Australia's Queen of The Blues. Simpson has lived in New Orleans and remains one of the few Australians to appear at Jazz Fest. It would hardly be surprising if quite a few other acts covered the songs on *4AM*. It would be even better if someone like Bonnie Raitt picked up on it, but that is wishful thinking.

4AM is the third album in Simpson's *Knockin At The Backdoor* series and she set about recording some retro R&B party tunes for it. Simpson says that there was little or no rehearsal for the recording, that she was writing lyrics on the spot and that the most important aspect of the project was the musical bond between herself and the players – as talented a bunch of musos that you could possibly find for this project. Simpson is joined by drummer Mark Grunden, saxophonist Dean Hilson, guitarists Dai Jones and Shannon Bourne, keyboardist Andrew Ogburn and several other guest horn players. They sound fantastic.

The album was apparently recorded at long-time musical collaborator Steve Purcell's Belmar Studios by Altona beach "on Tuesday nights after a long day at work, food and wine flowing." Purcell uses ADAT digital machines and is certainly able to capture the warmth of an analogue ambience. It is one of the best sounding local blues records you are likely to hear this year. There is a perfect balance between the instruments and the vocals (and Simpson also sounds marvellous).

All of which would be pointless and largely academic if the songs were not as strong as they are here. There are quite a few absolutely outstanding songs on *4AM*, kicking off with the slow, bluesy title track featuring Shannon Bourne's strident guitar and powerful soloing. 'Twanging A New Tune' sounds like a song from the Jimmie Vaughan catalogue. 'For The Last Time' continues the driving upbeat mood in fine style. 'Outta Sight Outta Mind' opens with a piano lead and continues with a funky New Orleans feel. 'Come On Babe' finds Simpson in slow burn-

ing ballad mode. Later, another ballad 'Keep Me Close' adopts a distinctive soul groove. It's back to New Orleans for 'All My Tomorrows' with its horn section and loping rhythm. The jump blues of 'I'm Gone' closes the album and again features some brilliant guitar playing from Jones. Simpson will launch *4am* at the Caravan Club in Oakleigh on March 21.

Rhythms

DECEMBER 2013

Kerri Simpson

KNOCKIN' AT THE BACKDOOR #2

FORTUNE FAVOURED ME KERRI SIMPSON & THE PRODIGAL SONS

Kerri Simpson likens her latest musical offering *Fortune Favoured Me* to a fine whisky, its subtle tones and delicate flavours have taken a while to produce but the result was worth the wait. Simpson's music seeps into the listener's psyche and – as is her custom, no matter what the genre – every note takes the listener on a journey across the depth and breadth of emotion. Simpson's voice "soars and rages with a power like a hurricane that could sink the entire US navy", wrote Sam Fell of *Rhythms* magazine.

Fortune Favoured Me is the latest installment of her 'Knockin' at the Back Door' series, which she kicked off with the country tinged classic *Maybe by Midnight*. With a recording grant from Thirty Mill studios and the able assistance of her long-time associates, The Prodigal Sons, Simpson invited friends to drop by and lay down a track. But these ain't no ordinary friends, and this ain't no country album. Some seriously stellar guitar slingers and songwriting heavyweights took up the offer. Take a studio in Brunswick, add Dean Addison, Geoff Achison, Kylie Auldist, Shannon Bourne, Jaimi Faulkner, Nichaud Fitzgibbon, Ben Grayson, Mark Grunden, Charles Jenkins, Jeff Lang, Andrew Ogburn, Andrew Pendlebury, Chris Rogers, Ron Tabuteau, Matt Walker, Paul Williamson, sprinkle a lil' hoodoo, capture each player's essence and what you get is a magnificent slice of Melbourne.

Simpson's impressive production skills intertwine each guests distinctive sound with her own to create new and fresh directions. It's evident every player is master or mistress of their chosen instrument. Simpson exposes her inimitable vocal command on the sublime title track, penned by Charles Jenkins. Her voice is as fragile and delicate as love gone wrong itself. Batten down the hatches for 'Howl', where Simpson and Jeff Lang battle it out in a monumental tale of betrayal and channel their inner Jimi and Janis. Geoff Achison and Simpson's respective command of the blues idiom is evident in bucket loads on the cruisy, soulful 'One Time Round' which Achison laid down between tours to the US. She enlisted Andrew Pendlebury to serve up raw suburban angst for their interpretation of 'She set fire to the house'. Shannon Bourne's penchant for stark, experimental, guttural sounds compliments Simpson's tantalising, taunting lyrics on 'Mr Wolf' and 'Insatiable'.

Simpson's flair for production seeps through each track, but none more so than on 'Silver's Last Stand', the evocative homage to black cowboys penned with the mighty Matt Walker. His mastery of ambient soundscapes provides an exquisite backdrop to Simpson's plaintive musing, "Don't you know cowboys have trouble walking by the time they're forty, so they say, this life might seem enticing but it's hard out on the range".

Simpson, tongue firmly in cheek, tips an hilarious hat off to her beloved New Orleans with the saucy shanty 'Pirates are a girl's best friend'. Set in Pirates Alley, the song outlines a "conversation" between a gentleman of the high seas and a lady from the Storyville red light district, peppered with a smattering of hoodoo and hijinks. Long-time associates Ron Tabuteau, Dean Addison, Mark Grunden and Ben Grayson show the extraordinary range of their respective talents as they effortlessly traverse genres.

The trademark slamming of the backdoor ends Simpson's majestic vignette of Melbourne's inner city sounds.



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Kerri Simpson BIOGRAPHY

"Kerri Simpson sings the Blues like Kerri Simpson, not imitating but initiating, singing from the heart. Whatever genre of music Kerri places her vocal abilities in, she mixes all she's absorbed in her life and musical experiences and develops her own unique sound which comes straight from her soul."

PAUL PARELLO, RADIO WRMN CHICAGO

Few singers anywhere have so successfully traversed musical genres as Kerri Simpson. The woman dubbed as "Australia's own Blues diva" by Bruce Elder of the *Sydney Morning Herald* has made herself at home in a myriad of genres. This led MHS critic Lee Howard to write of her commanding vocal abilities *"Kerri Simpson could sing the phone book and knock an audience out!"*

In late-2018, Simpson – together with Allison Ferrier and Anthony 'Shorty' Shortte – formed *Opelousas*. Simpson's raw New Orleans and vodou influenced vocals create a tasty gumbo with Ferrier's down-and-dirty stripped-back guitar and fiddle, and Shorty's swamp-soaked percussion.

Renowned for her ability to effortlessly own whatever genre she cares to inhabit Kerri Simpson has successfully navigated myriads of genres throughout her career. In 2017 Simpson turned her hand to alt country recording the critically acclaimed *Bluebirds* album with fellow singer-songwriters Barb Waters, Suzannah Espie and Allison Ferrier. Music journalist Jeff Jenkins wrote of the project, *"It's like an Aussie version of the American trio of Emmylou Harris, Dolly Parton and Linda Ronstadt. A lot of living has gone into this record, but it contains unbridled joy. There's nothing quite like hearing four formidable women singing heavenly harmonies."*

Over 2017 and 2018 Kerri joined Indigenous songwriter Glenn Skuthorpe on his *Small Change* and *Wild winds of Dooga* albums.

Simpson has always been at home in the blues idiom and so returned to her RnB roots in 2014, releasing *4am* on Belmar Records. The album of nine original tracks is tied together by the musicians' mutual love of New Orleans music, their shared playing experiences in the Crescent City. There are no fancy studio tricks, just glorious lo-fi.

The Belmar Playboys' collective wealth of experience bursts through every track on this album. Rambunctious guitar solos from Dai Jones and Shannon Bourne, sensuous tenor sax from Dean Hilson, solid Crescent City synchronicity from Andrew Ogburn, all held together by the groove masters Mark Grunden and Steve Purcell in the rhythm section. Simpson honed her writing, arrangement and production skills working on the "Knockin' at the Backdoor" series by recording over 40 tracks in various genres for future release at Thirty Mill studios. She is also a dab hand at composing tunes in diverse genres and on *Fortune Favoured Me*, as with previous releases, she collaborates with a stellar line up of musicians.

Fortune not only highlights Simpson's extraordinary vocal command and range, it showcases her production and writing skills with tracks co-written with Matt Walker, Jeff Lang, Geoff Achison, Shannon Bourne and Charles Jenkins.

Crossing over into world music, Simpson's *Vodou: Songs of the Spirits* was Rhythms Magazine's World Music Album of the Year. It is in the roots music field that Kerri is really at home. Her 2003 award-winning blues and gospel album *Sun Gonna Shine* stayed in the Australian roots charts for nine weeks.

CD RELEASES

Knockin' at the Backdoor series:

#3 *4am* [2013]

#2 *Fortune Favoured Me* [2012]

#1 *Maybe by Midnight* [Mescalito/Origin, 2007]

Sun Gonna Shine [Belmore]

Vodou: Songs of the Spirits [Ind]

Confessin' the Blues [Viridian]

Speak [Ind]

The Arousing [Ind]

Vévé [Ind]

PROJECTS

Opelousas

Dear John single [2019]

Opelousified [2019]

Opelousas Baby Ltd ed EP [2018]

Hey Gringo: *Not the same planet* [2018]

Glenn Skuthorpe:

Wild winds of Dooga [2018]

Small Change [2017]

Barb Waters, Suzannah Espie, Alison

Ferrier: *Bluebirds* [2017]

Ska Vendors: *Feeling Fine* [2015]

Sussana Espie: *Mother's Not Feeling*

Herself Today [2015]

First and Last Hotel [2009]

Wendy Rule: *Black Snake* [2015]

Zero [1996]

A band called Milton: *Kiss* single [2014]

Andy Szikla: *Dark Valley* [2013]

Geoff Achison and Chris Wilson:

Box of Blues [2012]

The Gospel Belles [2010]

Diana Wolfe: *Rutherglen Road* [2010]

The Ears: *Dogs in Space* [2010]

Sarah Carroll: *Yippee* [2006]

Rory Ellis: *The Rushes* [2005]

Cyndi Boste: *Scrambled Eggs* [2004]

David Bridie: *Act of Free Choice* [2000]

Higher [Razor Records]

Just Music [Jesuit Social Services]

Kiss Her Goodbye [Razor Records]

PsyHarmonics Comp. #1 [Psyharmonics]

Turkey Neck: *Lasso* [Ind]

FILM/SOUNDTRACKS

Bran Nue Dae (Australia 2010)

Tempted soundtrack (US 2000)

Last Drinks (Australia 1998)

Island of Salvation (US 1998)

Nomad SBS TV (Australia 1993)

Big Night Out (Australia 1990)

PRINT

Witch: A Magikal Year – chapter:

'Lakes of Memory' by F. Horne (1999)

Kerri Simpson BIOGRAPHY

Kerri spent her formative years as a musician playing and writing in the US and Europe. Her blues albums are showcased on Chicago radio and receive regular airplay there. She recorded *Confessin' the Blues* with a host of the country's finest players. The CD received airplay in the US, Canada, Europe and Australia, and was nominated in the 1999 ARIA Awards. After the band's showcase at the East Coast Blues and Roots Festival, Patrick Donovan from *The Age* dubbed Kerri "Australia's Queen of blues" and the band "one of the country's finest blues bands" their overall performance as a "highlight of the festival".

Shortly after, Kerri supported Dr John and Keb Mo on their national tour. As a result of that release and her previous work in New Orleans, Kerri was invited to perform with Norman and Ricki Caesar, Jason and Aaron Neville Jnr at the 1999 Jazz and Heritage Festival, making Kerri one of the few Australians to appear at the prestigious festival, and the first Australian female to perform there.

In the 90s, her original rock albums inspired author and music critic Andrew Masterson to compare her to "Patti Smith with a glass of scotch in one hand". She was featured alongside Beth Orton on Fritz Radio in Berlin when her *The Arousing* CD was their number one. Her dance records *Higher* and *Kiss Her Goodbye* saw her compared to Patti la Belle and Chaka Khan. They became popular on the London underground dance scene and she toured Australia supporting Kylie.

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[www.youtube.com/channel/
UCePn1XE7rurE51a2g3xjUsA](https://www.youtube.com/channel/UCePn1XE7rurE51a2g3xjUsA)

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Kerri Simpson ALBUM REVIEWS

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ALBUM: **FORTUNE FAVOURED ME**

REVIEWER: **ABC RADIO NATIONAL
BREAKFAST SHOW**

Melbourne-based singer Kerri Simpson is perhaps best known for her mastery of the blues. Although she's equally at home in the world of country, folk and even electronic/dance. Her latest album *Fortune Favoured Me* once again sees her in command of her trademark smoky hued voice. A record that shines with a selection of tracks veering from the intimate and inviting, to the bold and at times even angry.

REVIEWER: **INPRESS MAGAZINE, 2012**

Kerri Simpson is a diamond in the rough and an truly incredible singer – unique, always heartfelt and a Melbourne icon.

ALBUM: **MAYBE BY MIDNIGHT**

REVIEWER: **JOHN CARVER –
ACROSS THE TRACKS, PBSFM, 2007**

... simply brilliant! There is power, there is light and shade, there are tinges of pure emotion and vocal edges that would please Ms Patsy. The songs are natural. They are heartfelt. They are real.

ALBUM: **SUN GONNA SHINE**

REVIEWER: **KATE WELSMAN –
RHYTHMS MAGAZINE, 2003**

Simpson has crafted an extraordinary album that distills the essence of New Orleans music and her experience. As a way of communicating the personal, she has never been surpassed with her music ... Go buy it!"

ALBUM: **VODOU: SONGS OF THE SPIRITS**

REVIEWER: **BRUCE ELDER –
SYDNEY MORNING HERALD, FEATURES, 2001**

Kerri Simpson inhabits a strange world where blues, jazz, folk, soul, pop, techno and world music collide. Recorded in Haiti, New Orleans and Melbourne this album is a fine and idiosyncratic mixing of musical traditions. It moves easily from the soul-blues of 'Spirits of Africa' through the Afro-Techno soundscape of 'Papa Legba' to 'Island of Salvation' which wouldn't be out of place on a Prince album. Here is a rarity. A genuinely original Australian artist working in a musical world which defies category. THIS IS A FOUR STAR ALBUM.

ALBUM: **CONFESSIN' THE BLUES**

REVIEWER: **PETER DOUGHERTY –
ART STREAMS, 1999**

Simpson can scream, holler, whisper, shout and sing the blues in ways that the pretty girls with tinkling voices that dominate the airwaves could not imagine, let alone emulate.

ALBUM: **SPEAK**

REVIEWER: **ANDREW MASTERSON –
THE AGE, 1996**

Melbourne-based Kerri Simpson's second full length album finds her working with so much poise, clarity and emotional depth that it beggars the mind to think she is not being chased like a bat out of hell by major record labels. Impressive though the guest list is, the power and the glory of this album resides almost solely in Simpson's open-throated voice.

ALBUM: **THE AROUSING**

REVIEWER: **ANDREW MASTERSON –
THE AGE, EG, 1995**

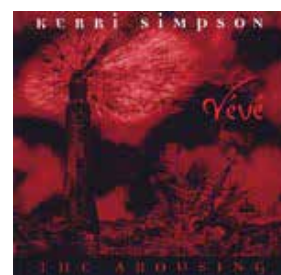
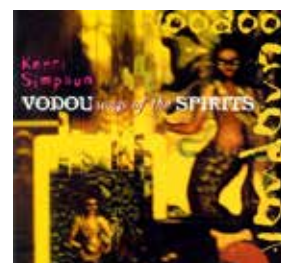
Simpson moans, wails, growls and croons her way through thirteen moody, dark and pain soaked compositions, successfully mixing in musical references seemingly culled from as far afield as the dangerously mystical Louisiana swamp, and the menacing topography of spaghetti western badlands.

If Patti Smith, circa 'Horses', and Lydia Lunch, circa 'Some Velvet Morning' had ever got together with a bottle of bourbon and a tape deck, something like *The Arousing* might have been the result. They never did, however, so it's a good job Ms Simpson eventually got around to doing it. Wonderful stuff.

REVIEWER: **ANTHONY HORAN –
BEAT MAGAZINE, 1995**

The Arousing is a unique Australian album, and an essential one. ... high production values meet with memorable songs and flawless performances, and the result is a record that could be one of the best albums of the year.

Music that can find a home deep within the soul rather than just the head is one of the hardest things to come by, but that's exactly what's to be found here. *The Arousing* is an album that, after being heard a few times, is not easily forgotten.



GIG REVIEWS

Kerri Simpson

GIG: **MELBOURNE**

REVIEWER: **SAM FELL – INPRESS MAGAZINE, 2007**

Her voice is a tempest, it could engulf the entire US navy, sending them down to Davey Jones' locker, for sure. Coupled with her 12-string acoustic, she's got it sorted. Mark Grunden behind the kit is a guru and combined with bassist Chris Rogers the foundation is solid; whether they are laying down a mellow groove or rough housing it up they've got Simpson's back. It's Simpson's vocal that is the mind bender, however you really need to hear it to believe it.

GIG: **DR JOHN, KEB MO, KERRI SIMPSON AT THE PALAIS THEATRE**

REVIEWER: **ADRIAN JACKSON – THE AGE, LIVING ARTS & ENTERTAINMENT, 1999**

It was a triple treat with Melbourne singer Kerri Simpson opening the show ... She began a cappella, commanding the audience's attention with the exceptional power of her voice, on a gospel song and a voodoo chant ... Simpson was a hard act to follow.

GIG: **LIVE AT THE CORNISH ARMS**

REVIEWER: **BRIAN WISE – DIG, ABC WEBSITE, 2003**

By the end of the night there seemed little doubt to everyone in the audience that Kerri Simpson is one of our finest singers.

"Kerri Simpson sings the Blues like Kerri Simpson, not imitating but initiating, singing from the heart. Whatever genre of music Kerri places her vocal abilities in, she mixes all she's absorbed in her life and musical experiences and develops her own unique sound which comes straight from her soul."

PAUL PARELLO,
RADIO WRMN CHICAGO

"Kerri Simpson could sing the phone book and knock an audience out!"

LEE HOWARD, MHS



PHOTO www.shanebell.com

YOUTUBE VIDEOS:

- RNB** <https://vimeo.com/100688078> 4am with The Belmar Playboys
- SKA** <https://vimeo.com/121788337> Feelin Fine with the Ska Vendors
- ROCK** Speak: <http://www.youtube.com/watch?v=VE6GJ8tkoKE>
With the RRR Allstars: <http://www.youtube.com/watch?v=PUqebRccLFw>
- COUNTRY** Maybe By Midnight: <http://www.youtube.com/watch?v=KCt-WBocbGU>
- GOSPEL** We Will Fly Away: http://www.youtube.com/watch?v=_9hCJgHs4Q4
Only One Thing: <http://www.youtube.com/watch?v=ETFwRLkRjRU&feature=related>

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