

## What the press is saying about Kristina Olsen:

**Sydney Morning Herald:** *Olsen, an itinerant troubadour who regularly graces Australian folk festivals, was at her most engaging. Such was the candour of her songs and chatty tales that it would be impossible for anyone with blood in their veins not to empathise with her. Her full-throated voice and crisp guitar served up such diverse subject matter as crop-dusting and prostitution, while a revealing yarn about life-drawing classes introduced *The Truth of a Woman*. From her new CD came *In Your Darkened Room*, the title track to an album containing some of her finest work, a black frost edging her usual warmth and humour.* John Shand

**Folk Almanac:** *She tells stories of trekking through Alaska on snowmobiles to gigs or of dancing with a drunk, and then sings everything from sweet, passionate piano ballads to rollicking folk-rock or growling, raucous blues. For Olsen, the message is personal and delivered with fire... finely crafted songs... Her blues style, like that of many great blues singers, is rife with sexy overtones.* Stephen Ide

**Victory Review:** *Her sensual, athletic voice knows no boundaries, nor does the subject matter of her stories.* Nicki De

**Roots & Reel:** *To begin with the songs, they are those wonderful gems of song writing which don't rely on any particular genre for their beginnings. Olsen builds melodies, not styles. She can wind them into unpredictable combinations which then become lovely melodies or she can deliver them in straight lines which become jazz- or blues-oriented pieces. Her guitar stylings are wide, ranging from delicate, complicated runs to aggressive direct blues runs. She's a sharp guitarist, able to provide herself with both the rhythm and lead pieces she needs to give her songs solid solo support. As a storyteller, Olsen is similarly wonderful, mixing earthy observations about herself and those around with the occasional comment about society's various shortcomings. Most of all, though, Olsen is funny, noting those things which innocently point out where she and all of us provide material for comic relief. She's talented, funny, and observant, and consequently she becomes the witty friend who shares her life with you, not preaching to you or insisting on our praise to maintain the friendship.*

**Evening Sun, Norwich NY:** *... exceptional guitar work, strong and honest vocals and gutsy, playful blues.*

**Christchurch Press, Christchurch, New Zealand:** *It is indeed a rare occurrence to be so completely captivated for an entire concert by one person and a guitar, but American singer/songwriter Kristina Olsen certainly managed this and more, delivering a highly entertaining show to a capacity audience for over two hours.*

*From her opening songs I felt that this was a person I had known for much longer, the supreme accolade any storyteller can wish for. The audience of predominantly fortysongthings loved it, demanding that Olsen return to the stage for three encores.* Patrick Shepherd.

**Fremantle Review:** *It's a perfect coupling—one no publicity hound could ever think up. A sassy sex-obsessed San Franciscan-born singer and songwriter and a silent cellist from Fremantle. Olsen's songs evoke all sorts of feelings—Thursday night's audience laughed out loud, choked back the tears and cheered the honest sentiment of songs such as "Wish You'd Stop Doing So Well"... meanwhile Grayling's cello and mandocello made inroads into bodies and hearts while his shy demeanor emitted a different kind of star appeal.* Les Everett

**The West Australian;** *... songs written by Olsen in an engaging style that brings to mind the biting realism of Richard Thompson, combined the lyrical feel of Joni Mitchell and Carol King. Olsen's expressive voice and brilliant skills on the guitar... is easily matched by classically trained Grayling's mellow and occasionally reckless cello and mandocello accompaniment... make this an album of startling contrasts and exciting performances.* Ray Purvis for the CD review column. This CD received four stars.

**The West Australian:** *Olsen's powerful, supple voice and sweetly mournful steel guitar combined perfectly with the dark undertow of the cello... Throughout the evening this duo continued to spark off each other musically and verbally, Olsen keeping everyone helpless with her frank self-deprecation and ironic humour. This is a sharp lady; definitely not the norm.* Ken Ferguson