

"Taylor has become a strong, sensuous presence on stage, not by developing a shtick but by engaging the audience eye to eye and soul to soul."

--- **Acoustic Guitar Magazine**, Jeffrey Pepper Rogers

I first heard these songs from two feet away at a song swap in the round in a small wooden room near my hometown, and they knocked me right off my chair. Louise is singing from a place about half a mile below where she stands and drawing influences from about nine miles up. Plus they all get channeled through that voice and those hands. holy *%#@ \$ smokes!"

--- **Musician** Peter Mulvey

"Taylor brings a new sophistication and eclecticism to her music, which reaches beyond simple folk constructions and references such diverse musical idioms as African rhythms, world music, blues and percussive jazz. Taylor's guitar work is front and center on this collection of songs which represents a unique talent coming of age in contemporary music."

--- **Paste Magazine**, Ralph Digennaro

Some songwriters sit down to write today's version of what they do. Others apparently pick up their guitar and consider "Where do we go from here?"

Louise Taylor is not inclined to jump through anyone's hoops, and is not disposed to repeating herself. She is an unbridled creative spirit, with a soulful and transcendent voice, and a rare feel for the guitar. Her sensual rhythm on her earlier records and her fingerstyle approach on her later ones embody a real connection to her axe. I've known people with fantastic chops who still didn't seem inside their instrument. But Louise Taylor really owns that thing, she rides it like a horse, she's driving it and her voice, it's coming out of the person, the whole person, not just the throat or the lungs. You can hear all she's been and all she's seen.

--- **Pure Music**, Frank Goodman

"The first time I heard her she was very good; the second or third time I heard her here she stunned me. She has the ability to take you inside her music so far you are completely lost in it. That's as good as it can get for a listener."

--- **Clubowner Bill Camplin, Cafe Carpe**

The album's real difference-- the velvet--shows up on pieces like the title cut and "Maps of Venice." The lyrics may say "singer-songwriter," but the colorings of the soundscape are pure jazz with Taylor offering subtle vocals. Many of the lyrics, as in "Call My Name," are impressionistic and spare, and Taylor relies heavily on vocal nuance and fresh arrangements to get her emotional message across.

--- **Barnes and Nobel, Ronnie D. Lankford**

When Louise Taylor reaches within herself to express a song, the world seemingly comes to a halt. Her music is inherently sincere, drawing on her life experience for sustenance and inspiration. "Taylor seems to have mastered a unique, sensuous and deeply personal path with her music, songwriting and beautiful voice."

--- **Dirty Linen Magazine**

Showcasing her deep, often sultry, always drenched with feeling voice and her innovative guitar tunings, "Velvet Town" opens with "Something Like This," a song reminiscent of vintage Joan Armatrading... From there, Taylor airs out her passionate voice on a dozen-song trip as good as you'll find. More bluesy from beginning to end than her previous works, at times she sounds akin to Cassandra Wilson other times like Bonnie Raitt, but always like classic Louise Taylor.

--- **Eagle Times, Gary Dutton**

"Taylor's songs fall together like interleaved chapters in a book of life experiences."

--- **Worcester Phoenix, Chris Flisher**

Discography:

Tangerine 2012

Velvet Town 2003

Written in Red 2000

Ride 1997

Ruby Shoes 1996

Looking For Rivers 1992