

What's been said about The Court & Spark

“Hauntingly hypnotic, wearily beautiful currents of organ, pedal steel, dobro, cello and mandolin flesh out MC Taylor’s mellow vocals. The plaintive piano of the title track, the wonderfully dusty duet . . . of ‘Doctor, The Veranda’ and the softly appealing steel of ‘A Joyful Dispel’ are all stunning.”

– Rob Hughes, *Uncut*

“*Bless You’s* musical affect is akin to the feeling evoked by the ruddy sunset depicted on the back cover of the record: approaching peace and grasping utter beauty . . . They have their tools and have realized the power of subtlety, something the gods of rock from yestercenury tended to completely disregard.”

– Christopher F. Schiel, *Pitchfork Media*

“If Townes Van Zandt wrote a response to Lou Reed’s elegiac album *Berlin* and hired Mojave 3 to back him up, the result might be similar to their latest disc. . . All in all, the perfect soundtrack for driving toward the sunset, or stumbling home at dawn.

– Geoff Matis, *Philadelphia City Paper*

“Within this whirlpool of sound, the group have found their niche, creating folk-tinged odes to both joy and space while simultaneously adding in their own, amber-drenched early morning spin on things. . . The new sounds the band have been perfecting are drenched in deep, echoing melodies – adrift, but with focus. Familiar in their signifying elements – bass, drum, guitar, vocals – but new in that the songs glow and almost seem to hover just above the ground.”

– Jon Pruett, *Anthem*

“If you’re looking for comparisons, Taylor’s warm, fluid voice and the group’s penchant for unhurried melodies and mellow paces bring to mind such indie acts as Souled American, Lambchop, and the Scud Mountain Boys – and, of course, country rock of the Burritos’ *Gilded Palace Of Sin* variety. . . The record’s multi-textured sonic landscape, however, is much wider and more complex than a single genre, however cosmic, can properly contain.”

– Kurt Wolff, *No Depression*

“The band’s gliding rhythm section streamed together with confident cadences: James Kim’s drumming approximated a heartbeat so well that you could feel your breathing slowing down if you watching him too long . . . Anyone who has ever fallen in love with Dylan’s *The Basement Tapes* could find comforting familiarity in Taylor’s down-home inflections. . . The Court and Spark play an ashen, pastoral soundtrack, perfect for coming down in the desert.”

– Eric Shea, *SF Bay Guardian*

“A lot of different sounds are packed into these 12 tunes, and an awful lot of yearning, tenderness, goofy fun, grandeur and plain old Northern California beauty.”

– Jesse Ashlock, *RES*

“No matter how trippy some of the textures on *Witch Season* get – liberally flanged electric guitar strum in ‘Out on the Water,’ post-dub mixing-desk echo in ‘Suffolk Down Upon the Night,’ underwater headphone kick-drum boom in ‘Steeplechasing’ – there’s a clear-eyed lucidity to frontman M.C. Taylor’s songwriting that cuts through the pungent studio fog.”

– Mikael Wood, *Seattle Weekly*

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