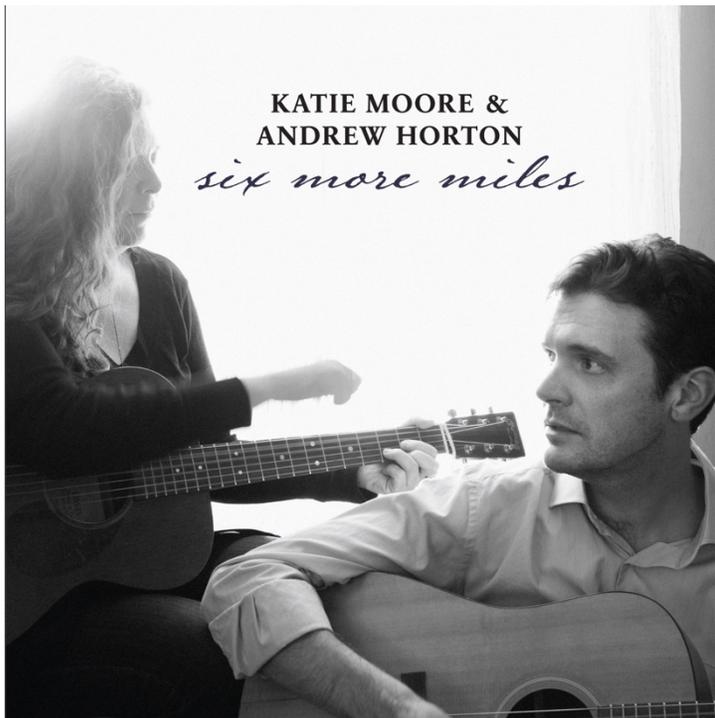


Katie Moore & Andrew Horton

Katie Moore's music has always challenged quick categorization by laying its hat on the hooks between folk, Americana, country and 70's Southern California. Her latest album examines her favourite aspects of the roots of country and bluegrass: harmony singing. *Six More Miles* (Fat Rainbow Records) is a duets album recorded with Andrew Horton, who has served as bassist in Katie's band for over 10 years and who fronts the Firemen, a shit-kickin' country band that has brought the honky-tonk back to Montreal. The album was recorded live over two days at Mixart Studio in Montreal by producer Warren Spicer, and features some of Montreal's sharpest musicians, including Joe Grass (Patrick Watson, Barr Brothers) on dobro and mandolin, Sage Reynolds (Jordan Officer) on bass, and Alex Kehler (Soulwood) on fiddle and nyckelharpa – an old-time Swedish stringed instrument similar to the hurdy-gurdy but sounded with a bow instead of a wheel. Inspired by the warm sounds of classic country albums such as Merle Haggard's *Roots Vol. 1*, the songs on *Six More Miles* are anchored by Katie and Horton's lush vocals and emboldened with simple arrangements.

Katie's 2015 album, *Fooled by the Fun* was declared "one of the strongest Americana releases by a Canadian this year" by *No Depression*, while her 2011 album *Montebello* won a GAMIQ award as well as the Socan Songwriting award. This new recording, *Six More Miles*, showcases Katie and Andrew's effortless harmonies. The two have been singing together, on stage and off, for years. The album features a curated playlist of the duo's favourite traditional country and bluegrass songs, from Hank Williams' "Six More Miles," performed here in a plaintive version with only voices and nyckelharpa; to "Wild Bill Jones," an up-tempo bluegrass version of a traditional song that was first recorded in the 1920s. The album also includes originals, including Katie's "Blue Days," an open-tuning finger-picking missive about loss, "When We Reach the Valley," a secular gospel song about hopeful despair, Andrew's beautiful instrumental guitar tune, "Owen's Lullaby" and his heart-wrenching, classic tear jerker "Since My Baby Been Gone."



Six More Miles **May 2017, Fat Rainbow Records** Tracks listing:

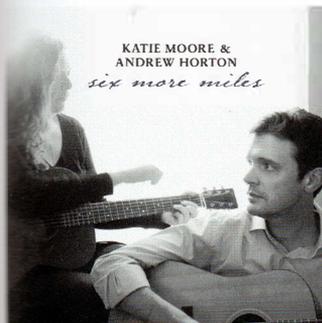
1. Six More Miles
2. Wild Bill Jones
3. You Can Go on Your Way Now
4. Must You Throw Dirt in My Face
5. Lover's Return
6. The One I Love Is Gone
7. Owen's Lullaby
8. When We Reach the Valley
9. Blue Days
10. The Little Girl and the Dreadful Snake

Contact: kmomoore@gmail.com
www.katiemoore.ca

**KATIE MOORE
AND ANDREW
HORTON**

Six More Miles

★★★★ 1/2



Six More Miles [To The Graveyard] / Wild Bill Jones / You Can Go On Your Way Now / Must You Throw Dirt In My Face / Lover's Return / The One I Love Is Gone / Owen's Lullaby / When We Reach The Valley / Since My Baby Been Gone / A Couple

More Years / Blue Days / Little Girl And The Dreadful Snake

Producer: Warren Spicer

Fat Rainbow Records

42:56

In recent years the amount of quality music from Canada has been increasing and here we have some more.

Country/Americana singer Katie Moore is joined by Andrew Horton, who is the lead singer of Montreal honky tonk band, The Firemen. For the last ten years Andrew Horton has been playing bass guitar for Katie Moore's band.

The new release features a mix of original material and cover versions with both artists sharing vocal duties. This duets CD was clearly a good idea and the entire album was recorded "live" in only two days. We begin

with a Hank Williams cover, *Six More Miles*, which only features voices and a nyckelharpa - an old Swedish instrument that sounds a little like an off-beat fiddle. This instrument fits well with the darkness of the track which has strong vocals in its new version.

Back in 1976 the American rock band Dr. Hook released a country-leaning single called, *A Couple More Years* and, here, Katie Moore and Andrew Horton turn it into a wonderful country duet. The vocals and mandolin melt to create an engaging whole and the lyrics mention, "...And it ain't that I'm wiser, it's only that I've spent more time with my back to the wall..." It's a fantastic cover version.

The original material on the album also shines. Andrew Horton offers the sad song

Since My Baby Been Gone and the fine instrumental *Owen's Lullaby*. Katie Moore gives us *Blue Days* which is a meditation about loss and seems spot-on given all the terrorist attacks here this year.

The final tune, *Little Girl And The Dreadful Snake*, has a stripped down feel as it combines a country/folky feel. The voices, slightly hushed but imbued with passion, work so well. Ms Moore and Mr Horton have hit the target with their duets release which should appeal to quite a few country fans. *Six More Miles* has wonderful harmonies, very high quality songs, and a lot of entertainment value. Hopefully we will get a volume two at some stage in the future. But for now the current one is a big winner!

Paul Riley

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Casey James Prestwood & The Burning Angels- Born Too Late
Charley Pride - Music In My Heart (NEW)
Charlie Worsham - Beginning Of Things
Dennis Stroughmatt - Wrong Side Of The World (NEW)
Dicky Lee - Never Ending Song Of Love / Ashes Of Love (NEW)
Doug Boggs - One For The Road
Eli Young Band - Fingerprints (NEW)
Glen Campbell - Adios
Gretchen Wilson - Ready To Get Rowdy (NEW)
Holly Tucker - Steel (NEW)
Jaime Wyatt - Felony Blues
Jason Allen - Here's To You
Jason Isbell - The Nashville Sound (NEW)
Jimmy Fortune - Sings The Classics
John A. Lomax JR - Folk
Johnny Bush - The Absolute Bush (NEW)

Jon Wolfe - Any Night In Texas
Justin Sonnier - Country
Justin Trevino - Salute to Ray Price & The Cherokee Cowboys
Kacey Chambers - Dragonfly (2CD) (NEW)
Kirk Baxley - The Pain We Bring (NEW)
Lady Antebellum - Heart Break (NEW)
Lillie Mae - Forever And Then Some
Luke Combs - This One's For You (NEW)
Rascal Flatts - Back to Us
Richard Lynch - Mending Fences
Rhonda Vincent & Daryle Singletary - American Grandstand (NEW)
Rodney Crowell - Close Ties
Secret Sisters - You Don't Own Me Anymore
Shawn Fenner - Shawn Fenner
Shawna Russell - Back Around (NEW)
Six Sanchez - Till The Last One's Gone
Steve Earle & The Dukes - So You Wanna Be An Outlaw (NEW)
The Mavericks - Brand New Day
Tony Jackson - Tony Jackson (NEW)
VA: Cash-a-likes
Wade Hayes - Old Country Song (NEW)
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Country lovers Katie Moore and Andrew Horton find sweet harmony

The Montrealers drew from a deep well of mutual inspiration for their collaborative debut, *Six More Miles*.



T'CHA DUNLEVY, MONTREAL GAZETTE

[More from T'Cha Dunlevy, Montreal Gazette](#)

([HTTP://MONTREALGAZETTE.COM/AUTHOR/TCHADUNLEVY](http://montrealgazette.com/author/tchadunlevy))

Published on: May 24, 2017 | Last Updated: May 24, 2017 2:53 PM EDT

Country music, like the blues, is built on heartache — filled with songs of loss and betrayal, albeit often with tongue in cheek or a good one-liner on standby.

For Katie Moore and Andrew Horton, a mutual love of country led to, well, love. And after many years of singing together for fun, it led to their first album together, *Six More Miles*.

“We met at Barfly,” said Moore, the renowned Montreal country singer with a voice of gold, sitting in the Little Italy apartment the two share overlooking St-Laurent Blvd.

“Barfly or the Wheel Club,” Horton interjected.

“Barfly has Sunday night jams where they do bluegrass and old-time country jams,” Moore picked up, “and Mondays at the Wheel Club is [Hillbilly Night](http://montrealgazette.com/entertainment/music/celebrating-a-half-century-of-hillbilly-night) (<http://montrealgazette.com/entertainment/music/celebrating-a-half-century-of-hillbilly-night>), which has been going on ...”

“At least 50 years,” Horton said.

“I think that’s where we met,” Moore said. “I don’t remember you before that. That was 15 years ago. We were friends for a long time. We played in a band together, a bluegrass band called Yonder Hill, and Andrew has played in my band for many years — still does.”

Both admit to being drawn to and finding a stirring beauty in country’s hard-luck tales and timeless musical language.

“Country songs are sad, but they make you feel good when you play them,” Moore said. “I love listening to sad country songs.”

“Even the rhythm of the tunes,” Horton said. “They’re often about sad topics, but there’s something feel-good about them when you’re playing.”

“Yeah, what’s up with that?”

“It’s that country rhythm. It’s kind of addictive.”



Andrew Horton and Katie Moore’s vocals are a great match on their album *Six More Miles*, although Moore admits singing in close harmony was an adjustment after years of being a solo artist. “The first time, it’s a crazy feeling,” she says, but “Andrew has my favourite voice.” *JOHN MAHONEY / MONTREAL GAZETTE*

With four solo albums to her credit since 2004, Moore is a fixture on the Montreal scene who has toured and collaborated with klezmer-rap wild card Socalled (<https://socalledmusic.com/>) and been written up regularly in the Montreal Gazette (<http://montrealgazette.com/entertainment/music/katie-moore-gathers-the-family-for-her-third-album>).

Horton is more used to the background, as guitarist for Moore and bassist/co-songwriter for bluegrass crew Notre Dame de Grass (<https://notredamedegrass.com/>) (led by Montreal folk/roots promoter and Folk Fest on the Canal (<http://montrealfolkfest.com/>) founder Matt Large); though he does front his own country band, the Firemen (<https://www.facebook.com/The-Firemen-1642209526035723/>), which plays

monthly at Mile Ex's Bar Le Ritz PDB.

And then there's his secret life as a classically trained upright bassist. The McGill music grad has been hired out for gigs with the Orchestre symphonique de Montréal, the National Arts Centre Orchestra in Ottawa and the Canadian Opera Company in Toronto.

The two genres have little in common, Horton admits.

"It's like completely separate worlds," he said. "They don't really meet, in my mind, but I do really like both. I guess I went pretty heavy into classical music for a while — you have to when you're learning — then I went back to other kinds of music."

"Back to your first loves," Moore said.

Six More Miles is a labour of love, and a thing of beauty, mixing road-worn country classics by Hank Williams, Bill Monroe and Lefty Frizzell with a couple of originals apiece from Moore and Horton.

Their voices are a great match, her quivering warble offset by his earthy baritone. But learning to share the microphone was an adjustment for the self-trained Moore, used to finding her own way through a song.



In choosing what material to cover, Andrew Horton and Katie Moore focused on songs that

"I remember I didn't used to know how to harmony sing," she said. "I think you're the first person I harmony sang with. It's a weird feeling — hearing another voice while you're trying to blend with it and make your own note.

"The first time, it's a crazy feeling; but I always loved your voice — Andrew has my favourite voice. A lot of

have stood the test of time. JOHN
MAHONEY / MONTREAL GAZETTE

bluegrass voices are really hard or yelling. You have such a nice, soft voice, but it's got a

lot of depth to it."

In choosing what material to cover, they turned to their favourites, picking songs — some a century old — that have stood the test of time. Horton points to the traditional Wild Bill Jones.

"I don't know who wrote it," he said. "There are different versions, with verses added here or there. It was probably a Scot, Irishman or Englishman who came over across the pond."

"It's really cool thinking about these old songs and how they travelled across the ocean," Moore said, "and became something else here. To still sing them today, you're carrying on in the translation of the song. That song's about a guy who kills another guy because he's looking at his lady. It's a murder ballad."

"They were pretty trigger-happy," Horton said.

"Although the first recording of it I heard was from 1926," Moore said, "with this lady singing (affects an operatic voice), 'Well, I went *ou-u-ut*' — she didn't murder anyone, either."

Six More Miles was recorded in two days with Joe Grass (on dobro, mandolin and guitar), Alex Kehler (nyckelharpa and fiddle) and Sage Reynolds (bass) by Moore's old friend Warren Spicer, of Montreal indie-rock band Plants and Animals.

"My favourite country and bluegrass albums, they're done live," Moore said. "I think the nature of that music is that you're capturing the moment. Like [Merle Haggard: Roots, Volume 1](https://www.youtube.com/watch?v=4-tsVMHuHrs) (<https://www.youtube.com/watch?v=4-tsVMHuHrs>). That's my favourite Merle Haggard record, and he recorded it in a house, I think with everyone in the same room. You hear the floor creaking."

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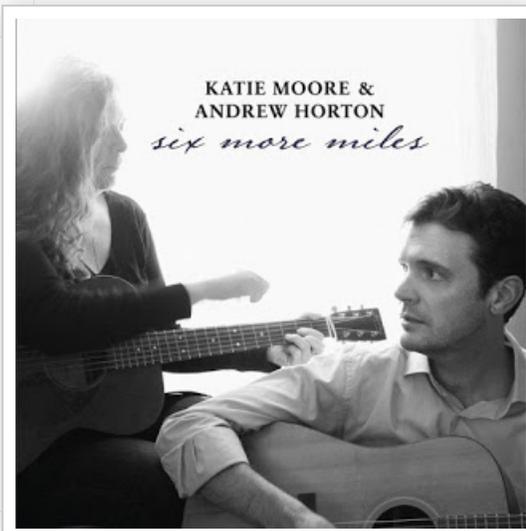
Folk Roots/Folk Branches with Mike Regenstreif

Folk-rooted and folk-branched reviews, commentaries, radio playlists and suggestions from veteran music journalist and broadcaster Mike Regenstreif.

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Saturday, June 10, 2017

Katie Moore & Andrew Horton – Six More Miles



KATIE MOORE & ANDREW HORTON
Six More Miles
katiemoore.ca

After several solo albums, Montreal-based country and folk singer-songwriter **Katie Moore** is joined by **Andrew Horton** for *Six More Miles*, a lovely set of (mostly) sad duets of eight country and folk classics and four original songs – two each by Katie and Andrew.

Katie and Andrew have a musical history together. Andrew played in **Yonder Hill**, a bluegrass band from about a decade ago that was fronted by Katie, **Dara Weiss** and **Angela Desveaux**, and has since played and sung in Katie's bands. He also plays bass and sings harmony and occasional lead vocals in **Notre**

Dame de Grass. They have developed a seemingly natural ease at singing together as lead and harmony vocalists.

They lead off the album with the title track. A lesser known **Hank Williams** composition, "Six More Miles (to the Graveyard)" sets the sad tone for the album as the narrator – Katie and Andrew singing in harmony – prepares to say a last farewell to his (her) "darling."

A couple of my other favorites include a gorgeously haunting version of **Bill Monroe's** "The One I Love is Gone," that seems to come from deep in the well, and **Shel Silverstein's** older but wiser song "A Couple More Years."

Although there is a slow pace to most of these songs (they are, after all, sad songs), the pace does pick up on the traditional murder ballad (and sad story) "Wild Bill Jones" and the **Carter Family** classic "Lover's Return."

As mentioned, Katie and Andrew each contribute a couple of original pieces and these blend seamlessly with the classics. Katie's "When We Reach the Valley" could easily be mistaken for an old-time country song while her "Blue Days" is an achingly beautiful song of lost love. Andrew's "Since My Baby Been Gone" could be a companion song to "Blue Days," while his "Owen's Lullaby" is a gentle guitar composition – the album's only instrumental – presumably written to send a baby off to sleep.

About Me



Mike Regenstreif

I'm an editor, writer and broadcaster now based in Ottawa who has written about folk and roots music since the 1970s for Sing Out! Magazine and the Montreal Gazette and other Canadian newspapers. My radio show, Folk Roots/Folk Branches, was on CKUT in Montreal from 1994-2007. I'm now one of the rotating hosts of Saturday Morning on CKCU in Ottawa where my programming is based on the Folk Roots/Folk Branches format I developed at CKUT. I'm also one of the rotating co-hosts of Canadian Spaces on CKCU. In the 1970s and '80s I ran a folk club, the Golem, and produced most of Montreal's folk-oriented concerts. I also booked tours for Kate & Anna McGarrigle, Priscilla Herdman, Rosalie Sorrels, Mason Daring & Jeanie Stahl, Bill Staines, Guy Van Duser & Billy Novick and Dakota Dave Hull & Sean Blackburn. In 2014, I was the recipient of the Ottawa Folk Festival's Helen Verger Award for "significant, sustained contributions to folk/roots music in Canada." In 2017, I was one of the inaugural inductees into the Folk DJ Hall of Fame created by Folk Alliance International.

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Katie and Andrew on vocals and guitars are ably and unobtrusively supported by **Joe Grass** on Dobro, mandolin and guitar; **Alex Kehler** on nyckelharpa (a bowed Swedish instrument) and fiddle; and **Sage Reynolds** on bass.

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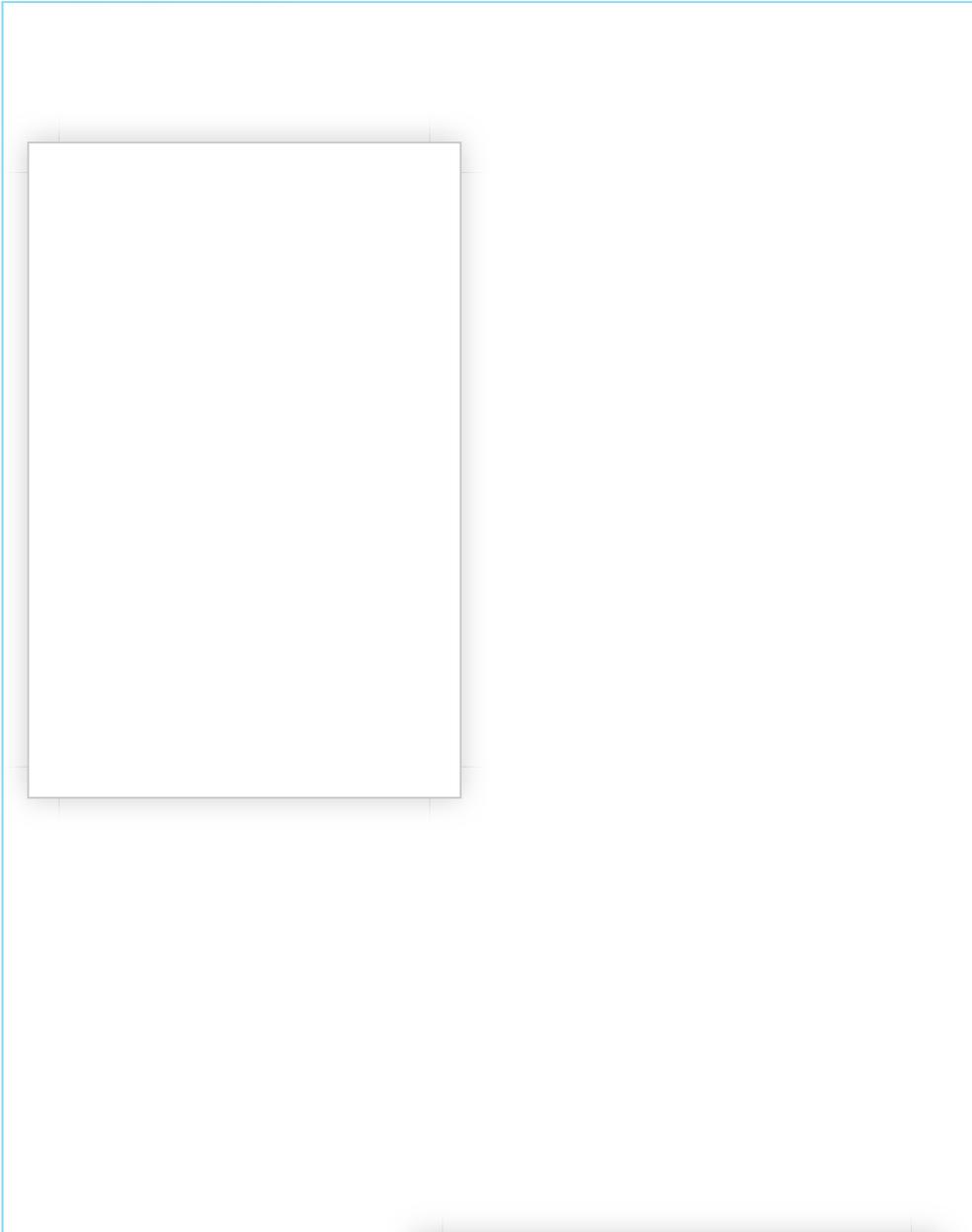
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--Mike Regenstreif

Posted by Mike Regenstreif at 4:09 PM No comments:  

Labels: [Alex Kehler](#), [Andrew Horton](#), [Angela Desveaux](#), [Bill Monroe](#), [Carter Family](#), [Dara Weiss](#), [Hank Williams](#), [Joe Grass](#), [Katie Moore](#), [Notre Dame de Grass](#), [Sage Reynolds](#), [Shel Silverstein](#), [Yonder Hill](#)

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Katie Moore

“Moore has put forth one of the strongest Americana releases by a Canadian this year.” – No Depression

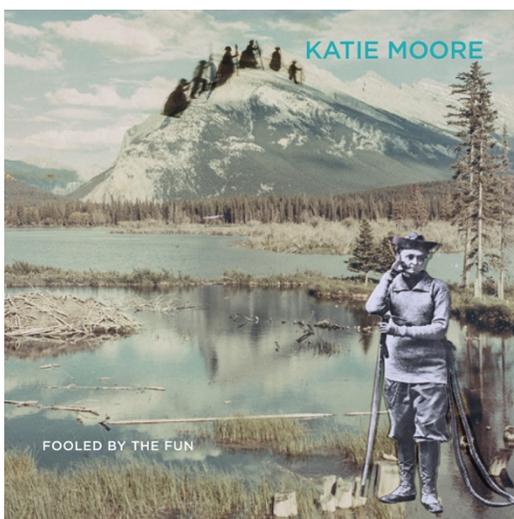
Katie Moore is an uncompromising songstress and musician whose haunting music challenges quick categorization by laying its hat on the hooks between folk, Americana soul, R&B, and 70’s Southern California. Katie’s latest album, *Fooled by the Fun* (Club Roll Records) warmly illustrates her development as a songwriter and musical force. Built around a persuasive simplicity, the songs are anchored by her unique voice and emboldened with lush harmonies, guitars, violins, drums, piano and Rhodes. The album, produced by Warren Spicer, is a musical snapshot of musicians who have worked and played together for years. *Fooled by the Fun* features some of Montreal’s sharpest musicians: Mike O’Brien (Sin and Swoon), Dave Payant (Silver Mount Zion), Andrew Horton, Socalled, Warren Spicer, Angela Desveaux, Josh Zubot, Jessica Moss (Silver Mount Zion) and Patrice Agbouku (Islands), all contributed to Katie’s new record. Recorded live at Mixart Studio and at her parents’ home in Hudson, Qc, the songs were often captured in just one or two takes (with violin and string arrangements and backing vocals added after).

Katie’s previous solo recording, *Montebello* (GAMIQ award and SOCAN songwriting award) tied together influences like old-time country, bluegrass, folk and indie-rock. This new recording, *Fooled by the Fun*, reveals the evolution in Katie’s music through the lyrical power of her songs. New songs such as “Leaving” and “Go Home” blend Katie’s rustic sound with seasoned, tight musicianship and cleaner production esthetics. Other songs, such as “Talked all Night” and a haunting rendition of Tracy Chapman’s “Baby Can I Hold You?” bare Katie’s soul and reveal that she wears her heart on her sleeve. Clever and wittily written, Katie’s songs are equally hook-laden, playful but also, modest, unafraid, honest and lovingly self-effacing.

“... one of Canada’s loveliest singers.” Sean Michaels, Globe and Mail

“It’s a testament to Moore’s way with a timeless melody that her originals sounded right at home next to a yearning cover of Tracy Chapman’s Baby Can I Hold You.” Jordan Zivitz, Montreal Gazette

Contact: kmomoore@gmail.com



Fooled By the Fun

August 2015, Club Roll Records

Track Listings

1. Leaving
2. Fooled by the Fun
3. Talked All Night
4. Go Home
5. Baby Can I Hold You
6. Time
7. Wildwinds
8. Tu ressembles a tous ceux qui ont eu du chagrin
9. No Rainbow Today
10. Chain-link
11. Find You Near

Montreal Gazette's favourite music of 2015



MONTREAL GAZETTE

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Published on: December 28, 2015 | Last Updated: December 30, 2015 12:56 PM EST



The year belonged to revered rapper Kendrick Lamar (pictured at Osheaga in August), who is cited on three of our music writers' year-end lists. *DARIO AYALA / MONTREAL GAZETTE*

Steven Wilson - Routine



4. Katie Moore: Fooled by the Fun

(<http://montrealgazette.com/entertainment/katie-moore-gathers-the-family-for-her-third-album>). The local country-folk treasure's shivering

warmth can break and mend hearts, but her long-awaited third album was less about deep ache and more about easy camaraderie with a telepathically attuned band of brothers and sisters. It's a testament to Moore's way with a timeless melody that her originals sounded right at home next to a yearning cover of Tracy Chapman's Baby Can I Hold You.



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NO DEPRESSION

(/)

INTERVIEW

Katie Moore's Picture of Montreal on "Fooled by the Fun"



BY [LUKE C. BOWDEN \(/USERS/LUKE-C-BOWDEN\)](#)

OCTOBER 4, 2015



It is a truism of Canadian politics that you ignore Quebec at your peril. That adage speaks to the strong hand Quebec has always played in determining the outcome of elections as well as its constant spectre of separatism. Bilingual language laws, particularly signage, are rigidly enforced. Some Anglophones complain that they cannot get service in government offices if they don't at least try to speak French. The Quebecois then are something like the Catalonians, which support the independence of the Catalan countries from Spain and France. There are still those in Quebec who would like to up and separate from the rest of Canada and take their natural resources with them. Twenty years ago, Quebecers held their second referendum on the topic of separation, the No(n) vote was carried by 50.58%. It would be as if Texas up and left the United States.

Montreal is Quebec's cosmopolitan capital. It is one of -- if not the -- oldest and most corrupt city in North America. As Katie Moore, who has been at the centre of the folk and country scenes in Montreal for the better part of 15 years, suggests in this interview, Quebec's political instability may have contributed to creating an artist's mecca.

Mile End is a neighborhood in Montreal that steadily gained in popularity with musicians and various creators. Its low rents drew musicians like Warren Spicer (Plants and Animals) -- who produced Moore's new record *Fooled by the Fun* -- to set up studio space. Venues and an interlocking scene of musicians evolved. Arcade Fire

and its cadre of musicians are associated with Mile End, but as of late it's been transplants like the American Barr Brothers, for whom Moore has opened on occasion over the years. They are helping draw attention to the musicians in their stomping grounds.

But before all of that, there was Godspeed You Black Emperor!, the prolific post-rock band that might be described as Montreal's answer to Sonic Youth. Godspeed was ostensibly on hiatus since 2003 but stunned the music press with the release of *Asunder, Sweet and Other Distress* in March of this year. Through their Constellation Records label, they have released all their records and those of their labelmates Silver Mt. Zion (formerly many appellations namely Thee Silver Mt. Zion Memorial Orchestra). Silver Mt. Zion has a similarly sprawling and revolving cast -- two of whom Moore has plucked for this album: Dave Payant (drums) and violinist Jessica Moss. Another ensemble Moss plays with, [Big|Brave, just got a stellar write up in last Sunday's New York Times](http://www.nytimes.com/2015/09/20/arts/music/big-brave-alexis-spight-and-others-show-growth-in-new-albums.html?ref=topics&_r=0) (http://www.nytimes.com/2015/09/20/arts/music/big-brave-alexis-spight-and-others-show-growth-in-new-albums.html?ref=topics&_r=0) for their second release *Eau De La*. That record was produced by GYBE Ephrim Mennuck, whose bandmate owns the popular indie leaning venue Casa del Popolo.

Beneath all that wattage, and down the lane at an aptly named dive Barfly, a fervent bluegrass scene developed ce qui fut sans lumière (which was without light). Groups like the beautifully named Notre Dame de Grass have been described by the *Montreal Gazette* as "[arguably one of Montreal's most underrated musical treasures](http://montrealgazette.com/entertainment/music/notre-dame-de-grass-record-an-instant-classic)" (<http://montrealgazette.com/entertainment/music/notre-dame-de-grass-record-an-instant-classic>). NDG cultivated players like the indomitable Joe Grass -- whose pedal steel is all over Patrick Watson's new release *Love Songs For Robots* and the Barr Brothers' stage show -- plus Josh Zubot, and Moore's bassist Andrew Horton. Musical friendships arrived like Moore's with Angela Desveaux and cohorts playing in another country and folk group called El Coyote. Moore's peculiar genius seems to have been to let both the bluegrass and the post-rock inform her plaintive songwriting.

Katie Moore sings in a lilting tremolo like a Leslie cabinet set to slow. That vocal quality alone has put her in high demand, as she's backed similarly acclaimed local groups like Patrick Watson, as well as national and international acts like Socalled, Stars, Chilly Gonzales, and

Feist. *Fooled by the Fun* is Moore's calling-in-her-chips record. With the strength of her songwriting (for which she has won numerous awards), her voice,, which has come into its own, and a robustly talented backing band, Moore has put forth one of the strongest Americana releases by a Canadian this year. *Fooled by the Fun* places Katie Moore handily on a spectrum of Canadian folk songwriters that includes Tamara Lindeman (Weather Station) and Jennifer Castle. The album is less stylish and slick than The Weather Station's *Loyalty*, less arch and acclaimed than Jennifer Castle's *Pink City*, making its persuasive simplicity its stock and trade.

Moore was in light spirits when I reached her after she played Pop Montreal for The Barr Brothers tour closer at Église St. Jean Baptiste.



Luke C. Bowden: Katie, your new album *Fooled by the Fun* has been described as a musical snapshot of a group of players with whom you have long standing. I understand also that the songs were recorded largely in rustic locales in one or two takes. Could you describe first the setting you recorded these songs in and the

feel you were going for?

Katie Moore: I recorded half the album at my parents' house, where I grew up. They live in a small town in Quebec, in a cute little house built in 1867 — the old Trans Canadian rail tracks pass through the bottom of the garden and beyond that is the lake

of two mountains. The house is all wood and warmth and it's where I first realized that music was going to help me with the emotional ups and downs that come with being alive.

For me, ideally, recording involves cutting yourself off from all of your daily responsibilities and getting intimate with some songs with people who inspire you, with a lot of laughter throughout the process. Warren rented some recording equipment and we just shut ourselves into that house, moved the furniture around, and didn't come out — other than to pay the pizza delivery guys — till it was over. The drums were just off the kitchen, the guitars were with the piano in the dining room, separated but the house is pretty open so we could see everyone. It was messy and cosy and fun, and somehow it worked. We played through each tune a few times and that was it ... move on to the next one.

What then is the nature of your relationship with the musicians in the ensemble, in terms of the length of your friendships, other points of contacts, or bands you share?

Montreal is a small town, and musically it's even smaller. Everyone plays with everyone. And musicians are a bit of a different breed, so we all hang out too because we understand each other, or try to. And I think of my project as a bit of a vanity project, because no one's ever made money from it, so maybe you have to be my friend to agree to play with me? Having said that, I cherish the friendships of everyone in the band — I think they are wonderful friends and musicians.

I met a lot the people I still play with at Bluegrass Night at Barfly -- a Sunday night bluegrass jam at a local dive that's being going on for 17 years or so -- including my good friend Angela Desveaux, with whom i have a country band, El Coyote, and who sings backup on this record. She has a few albums out on Thrill Jockey. And even my partner Andrew Horton — we played together in a few bands for years before the romance started. He has always been my favourite singer. I met Warren at a party in

2003 and there were some guitars lying around, and we starting playing Jimmie Rodgers tunes together and have never looked back. Mike O'Brien and Dave Payant, I met through the scene years ago and quickly formed a mutual admiration club.

Like I said, it's a small town.

Many reviewers have commented on the Rhodes sound on the album as being particularly distinctive. I wouldn't have guessed, of all the musicians on the record, that those parts were recorded by Josh 'Socalled' Dolgin -- a Montreal rapper, Klezmer artist, and preserver of pieces of Montreal's fading Judaic history. Given how iconoclastic Socalled is, and such a creature of Montreal, I would be remiss if I didn't ask about him specifically.

I met Josh about 15 years ago. Our apartments looked onto the same back alley. Late nights, I would walk my dog and see him in his basement window practising magic tricks to an invisible audience. His place was the local hang and everyone would go there and smoke weed and hang out and sing songs. He had found a sample from an old record that goes, "There's nothing so unusual about being a Jewish Cowboy," and [he] wanted to turn it into a song. I think I was maybe the only "country" singer he knew, so he asked me to write some lyrics. We have been collaborating ever since.

I really admire his piano playing — his nickname in the studio is "Tickles" — and don't think he does enough of it on his own records.

It seems a lot of the bands you've been in and shared bills with, like your producer and guitarist Warren Spicer's Plants and Animals or the Barr Brothers, are associated with and helped popularize the Mile End neighborhood of Montreal. Undoubtedly Arcade Fire and their various band members' other projects shone a bright international light on the area several years ago. Could you describe that neighborhood and what it became in terms of cultivating various musical and creative communities?

I moved to the neighbourhood in 1997, a few years after Quebec's second referendum for national sovereignty. Anglophone businesses have been so afraid of Quebec separating that they all threaten to leave town at the slightest mention of it, as if the world would end. And then from a separatist perspective, Montreal is seen as the thorn in the movement's side, because it's where most of the "no" votes were cast.

In 1995 the "No" side won by such a slim margin, and this was blamed on — or credited to, depending on your loyalties — Montreal. So this left Montreal in a weird position. As an international, vibrant city, yes, but one whose future was uncertain, a bit of a gamble investment-wise. As a result, rents were so cheap compared with other Canadian cities, and especially so in places such as Mile End, north of the Plateau, and downtown. Artists and musicians could afford to live there, and also rent studio space in industrial buildings, on a part time job, with lots of time to be creative.

When I moved in, there was already a vibrant music scene, with bands such as Godspeed You Black Emperor! and Molasses playing in lofts and studio spaces, and the whole thing was very exciting. I couldn't take my dog for a walk without running into someone I knew, and that sense of community was a bubble, separating us from the rest of the city and the country.

It does seem like, within the greater Montreal community and Mile End, that there is a bit of a subset of bands such as you've mentioned embracing roots music, whether that is country, folk, bluegrass or the French chanson tradition. Can you draw international readers to some bands of this ilk, to look out for what may be local fixtures but are less well-known at large?

You can't throw a rock in this city without hitting a great band. Mike Fuerstack, formerly of Snailhouse, is a prolific songwriter. The All Day Breakfast String Band are an old-timey mostly instrumental band. Li'l Andy is Montreal's tallest country singer. Sin and Swoon do amazing duets, and Mike O'Brien of Swin and Swoon has a solo project that is my favourite. Philemon Chante, Daniel Isaiah, Joe Grass.

I don't want to draw too much attention to one player over another but Josh Zubot's contributions are highly notable. Josh and other Montreal musicians like Joe Grass (Patrick Watson/ Barr Brothers) are real session aces and strike me as a young vanguard of players, who at first serve as able sidemen, but are increasingly becoming their own commodities as well. It's also a bit of a wonder that, in a city where you have to speak not just French but Quebecois to get a job, that Anglophone musicians can migrate to a relatively affordable cosmopolitan centre and make a go of it. Do you think that is true? Are there slightly different standards for musicians in Montreal?

Actually, Josh only plays on one song. He is an amazing fiddle player and fisherman, but most of the violin is done by Jessica Moss, of Silver Mt Zion. She also has her own solo project with loops. Joe Grass is from Moncton, New Brunswick, which is a bilingual province, so he speaks French (plus his girlfriend is Francophone).

But I understand what you're asking, and yes, I do think it's different for musicians. Music is sort of a third language that we all speak, so it doesn't really matter if you can speak only French or English in a band. Plus there's Franglais, a mixture of French and English, which is my favourite. If there's a word you don't know in French, just spit it out in English and keep going. I love it when one person is speaking French and other English — true communication.

One thing that is noteworthy about your band's sound — and many of these bands' sounds, even on the proggy end of the spectrum — is a graciousness and reverence for silence. I don't know if it's an extension of the jovial and convivial manner of many Francophones, or if this sort of holiness in music might be an extension of the deep piety of the Quebecois people, reflected even in their curse words. I guess I'm talking about grace, but big G Grace. Jeff Buckley Grace. Do you get that?

I don't know, maybe it's a Canadian thing. We have so much space per capita, I think we're used to having room to breathe, and maybe that transfers into our music. When we recorded the Tracy Chapman cover, we all tried to remember that less is more. Everyone tried to play as little as possible, and then play less than that. Songs need room to breathe, too.

On *Fooled by the Fun*, the lyrical weight is buoyed up by the swinging arrangements with light dynamics and close interplay. In terms of the weight, I understand the title track is about losing a platonic friend, which is a very nuanced and time-of-life thing to express. But it's also an old theme – like Bob Dylan's *Buckets of Rain*, where he sings "Friends will arrive friends will disappear". Are there other apologies?

Losing a friend is just like a breakup, only you don't have your friend's shoulder to cry on. And good friends, real friends, can take a lifetime to nurture, so it can be sad. My dad listened to the album and said that I was always apologizing in the songs. I hadn't even noticed until he pointed it out.

If you've written a song as an apology does it matter if the person addressed hears it and there's some measure of reconciliation? Or is the song the catharsis?

I think a song can be a way to get closure, so it doesn't matter if no one else hears it. It's "out there," even if it's just in the wind. It can't be taken back.

You made a couple of really interesting choices of covers, including a beautiful rendition of "Tu Ressemble a Tous Ceux Qui On Eu Du Chagrin" by Francoise HARDY (1970). Can you translate that first line or verse and explain why you thought this song fit in with the overall theme's on the album?

Song translation is the toughest! Literally, it would be something like:

You remind me of everyone I know
But I'm not interested in their pain
because they're eyes aren't quite as bright or blue as yours.

It sounds cheesy in English, but in French it's really worded beautifully. French is like that. It's a beautiful song about how we can all get hurt and that fear is what draws us to each other and keeps us away at the same time. That's Ariane Moffat singing the duet with me.

More surprising, if only for what seems like sheer gall and chutzpah, you've covered Tracy Chapman's seminal "Baby Can I Hold You." Is it true that was done in one take? How did that come about?

Tracy Chapman's first album blew me away — what a triple-threat: voice, songs, lyrics. And that song, to me, is perfectly crafted. It's hard to listen to [it] without getting teary-eyed, unless you're completely unfeeling. I had the tape in my car until recently, and as I don't really have many tapes anymore, it was on heavy rotation. We just decided to try it one night in the studio, [when] we had a little extra time. I think only about half the band knew it and we did it in one take. I just started it on the guitar and people came in when they felt like it. Everyone's uncertainty about the tune seemed to transform into giving each element a lot of space, which I think came out really well. I even missed a chord and got some of the words wrong, but we kept that take.

I noticed that you played the Shigawake Festival a few weeks back. When you're out on the festival circuit are there other contemporary female Francophone or Anglophone folk or country artists you admire?

Oh there are many: Angela Desveaux, Jennifer Castle, Dara Weiss, Michelle Tompkins, Emma Baxter, Little Scream, Erika Angell, Lisa Moore. The last two are not folk but...

You played a lively show last night at The Burdock in Toronto. What is next for Katie Moore?

Pop Montreal, Quebec City, and more shows in the fall!

Three songs you need to hear: Sean Michaels's playlist of the week

SEAN MICHAELS

Special to The Globe and Mail

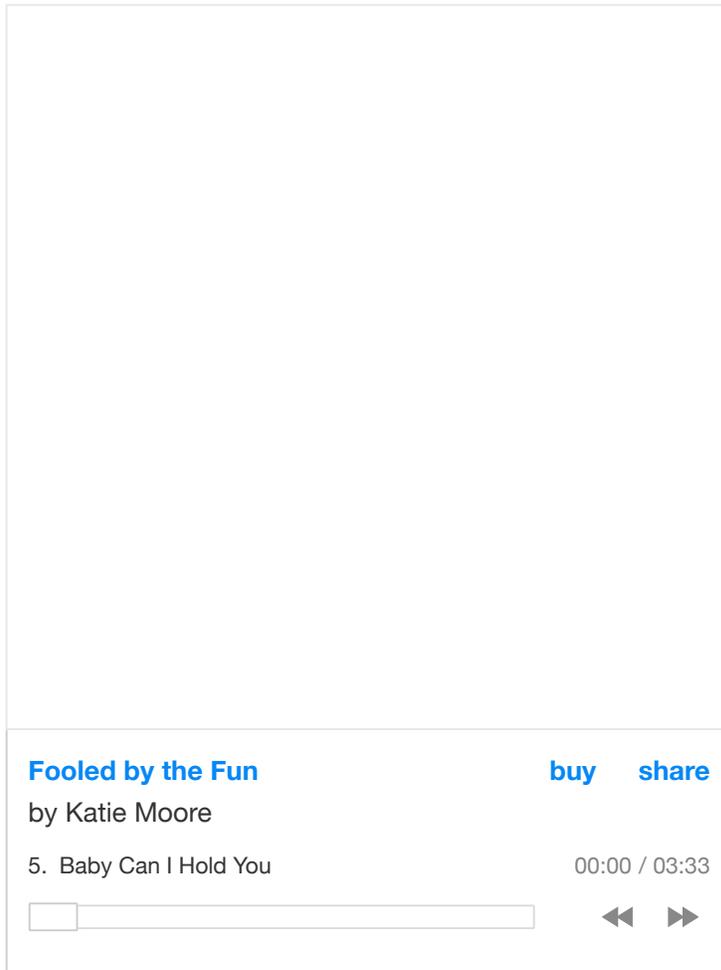
Published Friday, Sep. 04, 2015 2:52PM EDT



Scotiabank Giller Prize winner Sean Michaels is photographed in Toronto, Ontario, Tuesday, November 11, 2014. (Kevin Van Paassen for The Globe and Mail)



*Sean Michaels received the 2014 Scotiabank Giller Prize for his novel *Us Conductors*. He is the editor of the music blog [Said the Gramophone](#).*



Katie Moore - Baby Can I Hold You (2015)

This Tracy Chapman cover, by one of Canada's loveliest singers, is full of sorrow and aglow with hope. The performer has had years to consider her apology. "Words don't come easily," she concedes. "Like, 'I love you.' / I love you." But hope is a double-edged thing. Perhaps, after three easy minutes, the listener will regret the comfort they drew from that gleaming rhodes and welcoming guitar, from Moore's voice, from the rising tide of violin.

Perhaps, after three easy minutes, they will find themselves sitting in uneasy

silence. Yes, hope is a double-edged thing. It is a reason to keep going, a barricade against despair. But it's never a promise. There's no guarantee of a happy ending.

Amy Winehouse - Love Is A Losing Game...





BEST SONGS OF 2015

by Sean

Please note: MP3s are only kept online for a short time, and if this entry is from more than a couple of weeks ago, the music probably won't be available to download any more.

These are my 100 favourite songs of 2015: songs I love more than fruitbowls, commas and national parks.

I follow just one arbitrary rule: that no primary artist may appear twice.

I made similar lists in 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013 and 2014.

The **best way** to browse this list is to click the **little arrow** beside each song and then to listen as you read. The things you like you can then **download** by right- or ctrl-clicking with your mouse.

You can also download the complete 100 songs, in three parts:

- [songs 1-33](#) (190mb)
 - [songs 34-66](#) (169mb)
 - [songs 67-100](#) (164mb)
- (mirror a part 1 2 3 / please share any others)

Said the Gramophone is one of the oldest musicblogs. **We try to do just two things, well: finding good songs, and writing about them.** We don't mess about with tour-dates, videos or advertising. We post new songs and old songs, write impressions, stories, essays, clumsy dreams of what we hear.

Said the Gramophone has four authors: Emma Healey, Sean Michaels, Jeff Miller and Mitz Takahashi; this list is all Sean's dumb doing - don't blame the others for my bad taste.

If this is your first time at Said the Gramophone, I hope you'll [bookmark us](#) or [subscribe via RSS](#). You can also follow me [on Twitter](#) or read my weekly column in *The Globe & Mail*.

Among these 100 artists, 38 are mostly American, 29 are Canadian, 18 are British, 3 are Australian, 3 are French, 2 are Nigerian, 2 are Swedish, and there is 1 Congolese, 1 Irish, 1 Kiwi, 1 South African and 1 Saharan act. This is the way it worked out; it certainly isn't perfect.

ABOUT SAID THE GRAMOPHONE

This is a daily sampler of **really good songs**. All tracks are posted out of **love**. Please go out and **buy the records**.

To hear a song in your browser, click the ► and it will begin playing. All songs are also available to download: just right-click the link and choose 'Save as...'

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Said the Gramophone launched in March 2003, and added songs in November of that year. It was one of the world's first mp3blogs.

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If you are the copyright holder of any song posted here, please [contact us](#) if you would like the song taken down early. Please **do not direct link** to any of these tracks. Please love and wonder.

"And I shall watch the ferry-boats / and they'll get high on a bluer ocean / against tomorrow's sky / and I will never grow so old again."

ABOUT THE AUTHORS

cards." I will take "The Things I Say"; I'll put it in my pocket.

73. ► [Ariel Sharratt & Mathias Kom - "Fuck the Government, I Love You" \[buy\]](#)

A stupid, genius love-song; a New Year's tale of anti-folk, courtship, wine, rap and revolution. Burning Hell's Sharratt and Kom abandon conventional meter to find romance in awkward places, and it's outstanding.

74. ► [Carnage ft ILoveMakonnen - "I Like Tuh" \[buy\]](#)

As you may have noted above, I have a deep affection for songs that are dumb and also sincere. Something about the decision to use lousy tools for earnest ends; it's not unlike the *Jackass* series, someone's idea that "the best way to make a piece of genuine entertainment is to punch myself in the face." There's an absurdity to that, a sweetness. Here, tenderhearted ILoveMakonnen repeats the same few lines over and over, stupid lines, stupid repetition, but there's a charmingly childlike aspect to his singsong explorations, as if he might discover something new by singing it a little different. For a beat, Carnage takes a slobbering club wobble and appends an unexpected piano coda - like the comedown from an acid trip, universal revelation in a shiny squib of guano.

75. ► [Katie Moore - "Baby Can I Hold You" \[buy\]](#)

This Tracy Chapman cover, by one of Canada's loveliest singers, is full of sorrow and aglow with hope. The performer has had years to consider her apology. "Words don't come easily," she concedes. "Like, 'I love you.' / I love you." But hope is a double-edged thing. Perhaps, after three easy minutes, the listener will regret the comfort they drew from that gleaming rhodes and welcoming guitar, from Moore's voice, from the rising tide of violin. Perhaps, after three easy minutes, they will find themselves sitting in uneasy silence. Yes, hope is a double-edged thing. It is a reason to keep going, a barricade against despair. But it's never a promise. There's no guarantee of a happy ending.

76. ► [Deforesters - "A Song for the Reptoids of Denver International Airport to Sing" \[buy\]](#)

Giddy, raucous pop-hardcore from Toronto, painted as brightly as the murals around the corner from DEN airport's baggage claim. For fans of Titus Andronicus, Constantines, and all the heavier things. Set it as your alarm clock. (Thanks, [Sam Sutherland](#).)

77. ► [Domenique Dumont - "La Bataille de Neige" \[buy\]](#)

Strange soundtrack for a snowball fight, but so it is: a new song like an old song, half-coconut clip-clops and a dying dub 45, paradise on pause.

78. ► [Bully - "I Remember" \[buy\]](#)

An exultant fuck-off, a scoaring self-inventory, a terrified goodbye, an anguished asking, or none of the above, while guitars cry havoc and the black sky doesn't give a shit.

79. ► [Jamie Woon - "Movement" \[buy\]](#)

Woon's the true inheritor of Justin Timberlake's ambitions circa *FutureSex/LoveSounds*; "Movement" is soulful, funky and softly experimental, Timbaland filtered through dubstep's sounds, with a fourth-minute twist.

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gallery August Preview



Who: Katie Moore
What: *Fooled by the Fun*
When: Aug. 28
Why you should listen: Because every year we need a good album of Canadiana to sink our teeth into, and in 2015, it's Katie Moore. A little country, a little folk and whole lot of soul, *Fooled by the Fun* sounds like what it would be like if the *Basement Tapes* were recorded in a cottage in Northern Quebec.

IMAGE CREDIT (Caroline Desilets)

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PREV

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AUDIO

August Music Preview

Every month, we look ahead at the albums coming out from across the country that we think you should hear. Hit play above to listen to one song from each album, and click through the gallery above to learn more. This month we have Mac DeMarco, Lindi Ortega, Destroyer, Slim Twig, Teen Daze, Carly Rae Jepsen, Wordburglar, Coeur de Pirate, k-os and Katie Moore.

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Review – “Fooled by the Fun” – Katie Moore

Posted on [September 2, 2015](#) by [eleniarmenakis](#)

reviewed by Eleni Armenakis

For her fourth album, Montreal artist Katie Moore stripped down the recording process. Getting by with one or two takes—and adding in the arrangements after—she partially withdrew to her family home and Mixart Studio to assemble the 11-track *Fooled by the Fun*.

It’s an example of how experience pays—there’s nary a note of out place as Moore’s vocals take the lead. Although an impressive set of helping hands—from members of Montreal’s Sin and Swoon, Silver Mount Zion, Islands, as well as Andrew Horton, Socalled, Warren Spicer, Angela Desveaux, Josh Zubot, Simon Nakonechny—no doubt helped to strike just the right balance to leave Moore’s voice as the album’s biggest takeaway.

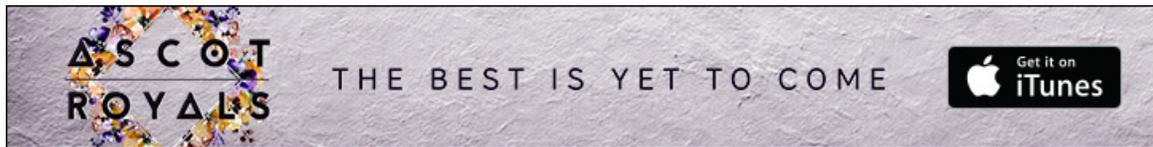


As the album sways from folk to soul, languid country to sashaying R&B, the clear draw is the gentle croon pouring out delicately over those versatile notes. The rocking opener “Leaving,” with its touch of twang begins *Fooled by the Fun* in a far different place than the bopping closer, “Find You Near.”

Captured in between is the slow transition as the titular track bleeds into “Talked All Night,” easing from country to folk seamlessly—abandoning the steady pace of the intro for a lively, passionate chorus as the drums reach their crescendo. It’s on the middle track—and Tracy Chapman cover—“Baby Can I Hold You” that Moore’s vocals strike their strongest, drawing on the song’s longing to pull some of the sweetest notes yet out of the songstress.

“Wildwinds” only builds on this intensity as a solitary violin matches Moore’s reaching voice—offset by mellow, masculine backing. Meanwhile, French interlude “Tu ressemble a tous ceux qui ont eu du chagrin” is a captivating surprise that adds yet another spark as the album moves into its coda.

The remaining tracks finalize the journey Moore has charted through the genres, stretching her voice and leading her troupe of players to just the right notes—coming out with a stronger second half as her voice comes into its fullest. Energy pulses through “Chain-Link” before “Find You Near” taps its way to the finale, offering the kind of build-up that can only be sated by the slow pattering of the last track to a fulfilling—but noticeably empty—silence.



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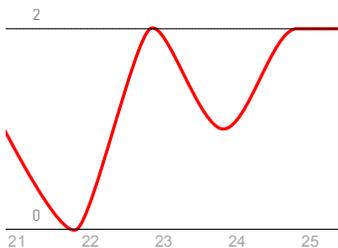
RELEASE INFO



RELEASE DATE: August 25, 2015
TOTAL SONGS: 11
GENRES: Alternative, Folk
LABEL: Club Roll Music Inc.
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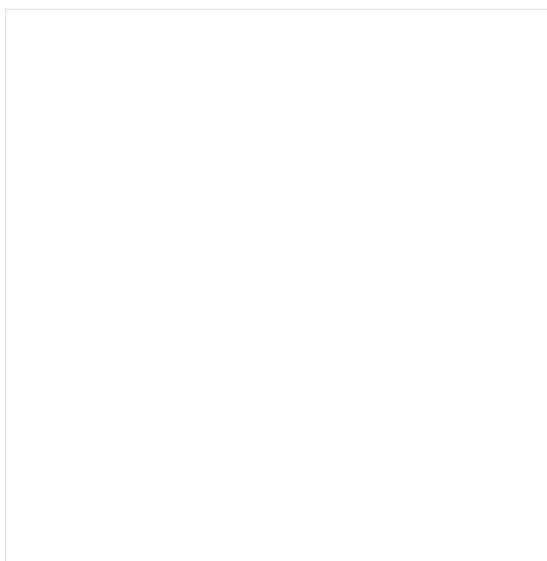
FOOLED BY THE FUN
Katie Moore

Need evidence of the serious songwriting prowess of Katie Moore? Then consider this; in 2011 she won SOCAN's coveted Echo Songwriting Prize, beating out the likes of Arcade Fire, Austra and Handsome Furs! That was for her superb third album Montecillo, and now her keenly-awaited fourth release, Fooled by the Fun, is finally out. Moore has an eclectic roots-based sound, one utilizing elements of folk, country, bluegrass, soul and '70s SoCal rock, while reference points for her pure yet passion-filled voice would include Gillian Welch and Emmylou Harris. Recorded in spontaneous fashion with producer Warren Spicer (Plants and Animals), the album features contributions from Jesse Zubot, Angela Desvaux, Socalled (Moore plays in his band), and members of Silver Mount Zion and Islands and it uses violin and strings judiciously, as on gentle highlight tracks, "Leaving" and "Wildwinds". Expect this one to be an awards contender too.

Moore launched the album at Montreal's Rialto earlier this week and plays Burdock Music Hall in Toronto on Sept. 10.

- Kerry Doole

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Leaving; from the album Fooled By ... buy share
by Katie Moore

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Aug 20, 2015

First Play: Katie Moore, Fooled by the Fun

Article posted by [Judith Lynch](#) in [First Play](#)

AUDIO

Katie Moore

Fooled by the Fun

Stream to Aug. 27

Katie Moore's third album, *Fooled by the Fun*, lies at the intersection of folk and soul, supported musically by a handful of Montreal musicians who have worked and played together for years — including members of Sin and Swoon, Silver Mount Zion and Islands.

Laid on top of the lush, layered instrumentations provided by her band are equally rich vocals. Moore's vocal abilities are undeniable, most notably in the title track that's reminiscent of the tone and timbre that Margo and Michael Timmins (two members of Cowboy Junkies) have perfected. A gorgeous, warm and inviting sound that somehow also teeters on the edge of fragility; leaving the listener wanting the whole thing to break into a million pieces knowing, just knowing, that that will be beautiful too.

“Baby, Can I Hold You” also displays another Timmins family talent as Moore expertly takes the Tracy Chapman deep cut and makes it her own.

Fooled by the Fun is the kind of record that you put on repeat for

Moods

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Jazz (4

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Katie Moore gathers the family for her third album



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Published on: August 24, 2015 | Last Updated: August 24, 2015 9:01 PM EDT

SECTIONS

Katie Moore (<http://katiemoore.bandcamp.com/>) was walking home one day last month when she bumped into a friend who offered an invite to a Friday get-together in the park. A get-together on stage in front of 45,000 people, but that's a minor detail.

"Amy (Millan) was picking up her daughter at daycare, and she was like, 'Hey, do you want to play with us in two days?' I was like, 'All right, sure, call me.'" Moore laughed as she recalled the short notice she received before singing backup for Stars at Osheaga.

The Montreal lover/fighters seemingly gathered everyone they knew for their gloriously ramshackle set (an inspired 11th-hour replacement when the festival faced some cancellations). It felt like both a grand event and a tight-knit community celebrating in public. And Moore knows a thing or two about such a celebration.

"I was just at the Shigawake festival in Gaspé that's run by (Barr Brothers drummer) Andrew Barr's wife. I did a set of country covers, and 10 people who were a part of the festival in different bands played on my set. That's so fun. The Stars and Friends show at Osheaga had that feeling, too. That's the basis of when we're little and we beg our parents for a guitar because we want to join a rock band: it's just for the hang, in a way."



Singer Katie Moore in her Little Italy neighbourhood. *JOHN MAHONEY / MONTREAL GAZETTE*

A gifted fellowship has congregated around Moore's own music, and small wonder: the Montrealer's timeless country-folk gems are buoyed by a tremulous voice brimming with wisdom, warmth and soul.

Her third album, *Fooled by the Fun* (scheduled for release on Friday), features an overwhelming number of simpatico artists — let's start with longtime friends Josh (Socalled) Dolgin, guitarist Warren Spicer of *Plants and Animals*, guitarist Mike O'Brien, drummer David Payant and bassist Andrew Horton. The playing is carefree — right from the fake-out piano intro to the autumnal lead track, *Leaving* — and, more importantly, compassionate. These musicians are audibly in love with Moore's songs.

The love came quickly, with the songs recorded soon after the players learned them, "so there's an immediacy to it." There's also a more polished sheen from Spicer, who is back in the producer's chair, and signs of growing ambition: *Talked All Night's* joyous string outro and the spiralling climax of *Time* expand Moore's rustic heart, as does a more pronounced '70s folk-rock glow.

"I have never taken any music lessons, so the process of making these songs and writing these albums, it's like music school for me. I guess I get a little bit bolder every time," Moore

said, before quickly sharing the credit for her escalating adventurousness: “I’m not very good at telling people what to do — I mean, in other parts of my life I am — so I just play with people where I like everything they do, so they can’t really do anything wrong.”

It wasn’t just Moore’s compositions that kept her musicians in tune. A yearning cover of Tracy Chapman’s *Baby Can I Hold You* was a one-take wonder, and an unplanned inclusion on the album.

“It can be hard for the band, to show them a song and make them perform it really well in the same moment, so sometimes I like to just throw a cover in, because covers are so easy — they already exist. ... It’s like a sorbet to cleanse your palate. But then we kept it, because I thought it sounded so nice. And it kind of goes with the theme of the album.”

Which is?

“Oof. As I said that, I thought, ‘I hope he doesn’t ask me what the theme is,’ ” Moore said with a laugh. “Well, each song is different, but some of them are about accepting your actions and dealing with your guilt about certain things. I noticed the beginning and the end both have to do with this theme of leaving, which I didn’t do on purpose. There’s an apology song, and *another* apology song, so: ‘Huh, what was going on there?’ Maybe it’s just coming to terms with stuff. There’s a really whitewashed answer.”

If there is a binding theme to any of her albums, it’s accidental. “I just write each song individually and am embarrassed by it for long enough, and then at some point I’ve set a recording date and I have to show someone else the song and hope they don’t lose respect for me.”

That honour usually falls to Spicer, “because he’s so nice ... (and) because he has suggestions for making it better. But then one time we were in the studio and we ran out of songs, and I had written one, so I just showed it to everyone. And that one worked out fine! No one hated me!”



Folk singer Katie Moore at home with her guitar in 2011. *MARIE-FRANCE COALLIER / MONTREAL GAZETTE FILES*

So Moore is more at ease praising her friends than acknowledging her undeniable gifts. (When she mentions winning the national SOCAN Songwriting Prize in 2011 for Wake Up Like This (<https://vimeo.com/12824401>), which would be a highlight on any Emmylou Harris album, it's with more amazement than pride.) Her talented support network extends beyond the stage, with Fooled by the Fun coming out on Club Roll, the local label co-founded by friend and POP Montreal chief Dan Seligman.

The four-year gap since Moore's last album, Montebello (<https://katiemoore.bandcamp.com/album/montebello>), came down to label hunting and funding, not writer's block: the new songs were in the can by the end of 2012. Montebello was made possible in part by a Kickstarter campaign, before the crowdfunding platform became ubiquitous. It's an avenue Moore didn't want to take again.

"Every day somebody has a project and they want you to fund it. I want to fund it, but I can't fund all of them. So I don't think you should ask people to back two projects."

She has only one regret about Kickstarting Montebello: "I regretted not asking for more money! I could have — I just didn't really know what it was. 'Hey, can you give me money? There's this thing I want to do. It's cool, trust me!'"

There likely won't be another long wait for Moore's next collection. She has enough songs for a followup, and enough beyond that to fuel her participation in a nascent sextet, El Coyote (<https://www.facebook.com/elcoyotemt!?fref=ts>), featuring O'Brien, Horton, Angela Desveaux, Michelle Tompkins and Joe Grass.

"It's very small. Nobody knows about it — we have around seven Facebook likes. We've played maybe four shows. ... It's a country band with three-part lady harmonies. We're just getting it going, but we all write songs for it."

Whoever Moore plays with, it comes back to that idea of community. Spicer fell ill and had to back out of her POP Montreal show last year, "and then right before we were going up, Brad (Barr) came backstage and was like, 'I called Warren and he said blahblahblah and do you want me to play?' It was kind of amazing.

"I'm certainly friends with everyone I play with. I think the most important thing for me and them is that we're having a good time ... and there aren't any egos on stage. Everyone's trying to give each other lots of space. You can hear that in the music: everyone's listening to each other, which is the best."



AT A GLANCE

Fooled by the Fun (<https://katiemoore.bandcamp.com/track/leaving-from-the-album->

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Katie Moore is Montreal's folk heroine

by [LORRAINE CARPENTER](#) on Aug 25, 2015 in [Music](#) | [Comments Off](#) on Katie Moore is Montreal's folk heroine



Katie Moore and her band. Photo by Caroline Desilets

Katie Moore is a pillar of Montreal's folk music scene, even if her solo shows and recordings are somewhat sporadic. She's like an old friend who drops out of view only to reappear suddenly and start up a conversation as if no time has passed; that friend-of-the-scene status is bolstered by frequent backing-vocal appearances with other local acts, like country singer Li'l Andy and neo-klezmer rapper Socalled.

Moore's debut LP, *Only Thing Worse*, was released in 2007 and its follow-up, *Montebello*, in 2011. *Fooled By the Fun* is her new album, and though it's being launched this month, it was already in the can as long ago as 2013.

"Life got in the way, and I was looking for a label," says Moore, explaining the two-year delay. (The album is being released by Club Roll, the label founded by POP Montreal's Dan Seligman.) "I'm excited to finally play these songs 'cause they feel like they're from another time," she adds, noting that she's currently pursuing a Master's degree in translation so she can add to the variety of jobs she does from day to day: she's already a copy editor, proofreader and cook.

"I have a million jobs to pay for my musical vanity project," she explains with a laugh. "It's kind of interesting 'cause [making music] is totally removed from trying to make money — [making money] would be nice, but I don't think of it like that, so it gives me freedom to do whatever I want. I love the people I play with and I make sure I always have a good time with them."

Fooled By the Fun is a lovely and moving record, a collection of songs inspired by a "friendship break-up," rooted in the kind of soulful, rhythmic folk-rock that has become Moore's signature, along with a voice that echoes the great Canadiana canon, vocalizing strength and fragility with each lilting phrase.

Among the guests on *Fooled By the Fun* are many of Moore's usual suspects: Socalled, Warren Spicer (Plants and Animals), Angela Desveaux, Mike O'Brien (Sin and Swoon) and Dave Payant (Thee Silver Mt. Zion), as well as another Silver Mt. Zion member, violinist Jessica Moss.

"I really like what she does and I'd wanted to play with her for a few years, Moore says. "She was also into the idea, so that was pretty exciting. I feel like her violin really adds a lot."

Recording started with demos in a fishing cabin in upstate New York, and was then split between Montreal's Mixart Studios and Moore's parents' cottage in Hudson. "It sounds great in there, and it was the source for me — where I started getting into music, when I had a record player in my room and I would listen to Olivia Newton John. So it was fun to go back there and do something more productively creative." ■

Katie Moore and friends launch Fooled By the Fun at the Rialto Hall (5723 Parc, upstairs) on Thursday, Aug. 27, 8 p.m., \$15/\$20

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News / Ottawa

Katie Moore brings a bag of buddies to new record

The legendary songstress brings Fooled by the Fun to the Sheep Nov. 21


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CAROLINE DESILETS / FOR METRO

Katie Moore plays the Black Sheep Inn in Wakefield Nov. 21.

By: [Trevor Greenway](#) Metro Published on Sun Nov 08 2015

Katie Moore's new record *Fooled by the Fun* may be a singer-songwriter venture in principle, but she's the first to admit that the ideas that float through the stellar album aren't hers alone.

Moore has spent the last few years collaborating on brilliant projects with the likes of Montreal rapper Socalled, Feist, Patrick Watson and Plants and Animals, so it's only fitting that she brings some of them into her brain for a little soulful, country fun.

"I feel pretty lucky that I have people I can trust, because it's all about trusting when you are doing something creative that you are making yourself," says Moore, who is bringing her solo show to the Black Sheep Inn on Nov. 21.

"I am pretty open to suggestions. When we go into the studio everyone comes up with their own part, so everyone is a collaborator because they are writing their own contribution to the song."

And that is very clear on *Fooled by the Fun*. The album features some of Montreal's finest toothed musicians, including Mike O'Brien of Sin and Swoon, Silver Mountain Zion's Dave Payant and Jessica Moss, Warren Spicer of Plants and Animals and, of course, Socalled on piano.

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“Of course, you have got to have him, he’s crazy,” chuckles Moore.

“Crazy good, I mean.”

Fooled by the Fun is Katie Moore at her best – the same Katie Moore that can move a room to tears with just a few notes; the Katie Moore who stabs your heart with her haunting, but beautiful vocals – piercing enough to jar you out of your seat, but sweet enough for you to beg for more.

Fooled by the Fun has all of this and more.

Moore’s third studio album has a homey feel to it and it’s no surprise given that half of the record was laid down in Moore’s parents’ basement in Hudson, Que. Most of it was recorded live, giving it a soulful, authentic feel that is too sweet to turn off.

While it isn’t exactly a departure from her previous work, Fooled by the Fun is a bit more lively, infused with bits of funk and enough country soul to thwart a Kanye West awards show hijacking, if needed.

“I like the vibe on it. We recorded it mostly live and you can sort of feel that on the album,” adds Moore.

“It was a bunch of friends making music together.”

A few of those friends will help her take over the Sheep Nov. 21, including, the one and only, Socalled.

Don’t miss this show, unless you’re lame and want to live up to that boring moniker.

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Katie Moore branches out by revisiting her roots



LYNN SAXBERG, OTTAWA CITIZEN

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Published on: November 16, 2015 | Last Updated: November 16, 2015 3:15 PM EST



Singer Katie Moore is about to play the Black Sheep on Saturday Nov. 21.

When she's not travelling the world singing backup with Socalled, playing with a country band, working on a master's degree or meeting the deadlines of freelance writing contracts, Katie Moore writes her own songs.

The jam-packed schedule doesn't leave a lot of time for the Montreal singer-songwriter to pursue a solo career, but that's how she likes it. "I find I enjoy writing when I'm busy," she said in a phone interview the day before travelling to Europe with Socalled. "That's when I get the urge. Maybe it's why I keep myself so busy."

It's also why she considers recording her solo albums to be more of a leisure activity. "It's kind of like a hobby for me," she says of the process. "My personal CDs, albums, they're not big money makers or anything for me, it's about having fun."

For the fourth and latest, *Foiled by the Fun*, Moore called on her music friends, starting with producer Warren Spicer (of *Plants and Animals*) invited them out to her parents' house on the Lake of Two Mountains, outside Montreal. Half of the album was recorded in the 19th-century wood home where Moore grew up.

"I wanted to record away from a regular city studio, and I thought it would be fun if we all stayed together, like summer camp for a few days, so we could immerse ourselves in the process and not be distracted by anything else going on in life," Moore said. "But I'm not a millionaire so we can't go to Big Sur and be in a studio overlooking the sea. My parents' house was the next best thing."

It was also the place where she first learned to love music. Her parents, who emigrated from England before she was born, don't play instruments but they are fans of music, and signed Moore up for piano lessons when she was 10. At 12, she asked Santa Claus for an acoustic guitar and took a few lessons. Her songwriting started by rewriting the lyrics to existing

songs.

"I thought it would be really cool to go back to the place where I learned music, and feel that excitement," Moore says. "No matter where I live, I always think of that place as home, with the fireplace and the lake and the memories."

The goal was to capture the joy of friends making music together, without worrying about perfection. "Maybe in the past, on the first album, we overdubbed the vocals and tried to redo every line that was not perfect and I found it kind of took the fun out of it by having restrictions," she said. "This time a lot of the tracks were recorded in just a few takes."

Moore's last album, *Montebello*, was a folk- and bluegrass-infused indie gem that won a 2011 SOCAN songwriting award but was not otherwise widely recognized. This time, she's got a label, Montreal's Club Roll Records, behind her and plans to fit in some touring.

The new album is a bit less folky but still centred on her delicate, emotion-filled voice and lilting melodic sense, with a folk-rock polish that comes from the accompaniment of a cast of stellar backing musicians from the Montreal scene, including Angela Desveaux, Socalled (aka Josh Dolgin), Mike O'Brien (of Sin and Swoon), Dave Payant and Jessica Moss (of Silver Mount Zion), Andrew Horton, Warren Spicer, Josh Zubot, and Patrice Agbouku (Islands). Her concert at the Black Sheep Inn on Nov. 21 will feature some of the same players, including Dolgin, who grew up in Chelsea.

Lyricaly, several songs explore the feelings surrounding the demise of a long friendship. "It's like a relationship breakup but you don't have your best friend there to lean on," explains Moore. Two vintage cover songs are also part of the mix: [Tu Resembles À Tous Ceux Qui Ont Eu Du Chagrin](https://soundcloud.com/daniel-k-seligman/08-tu-resembles-tous-ceux-qui/s-pHKXu?in=daniel-k-seligman/sets/katie-moore-fooled-by-the-fun-private-do-not-share/s-CezAN) (<https://soundcloud.com/daniel-k-seligman/08-tu-resembles-tous-ceux-qui/s-pHKXu?in=daniel-k-seligman/sets/katie-moore-fooled-by-the-fun-private-do-not-share/s-CezAN>) by French singer Françoise Hardy, which Moore sings with Ariane Moffatt, and a Tracy Chapman tune, *Baby Can I Hold You?*, that

was intended to give the band a breather between originals. They nailed it on the first try.

“Recording that song at my parents’ house really brought me back to when I was living there,” Moore says. “I remember listening to Tracy Chapman and really loved her music and voice and lyrics. She’s a pretty good role model, someone who just did it her own way. And this is almost the perfect song. It’s simple, but the lyrics leave a certain amount of mystery so you can create your own interpretation.”

As for her own songs, the most difficult step is revealing them to another person. Her producer, Spicer, is usually the lucky one.

“For me, it’s the scariest part of all,” Moore says. “The first person you show it to, it’s a terrifying moment. You’ve got to just jump in and know that they’ll still be your friend even if it sucks. And you have to do it or else it just stays in your bedroom.”

Katie Moore

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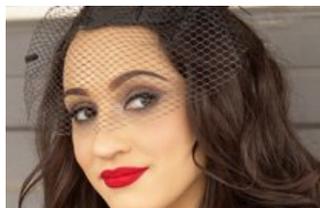
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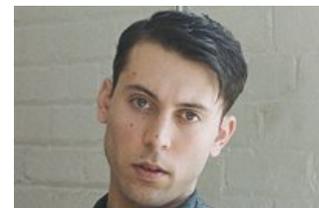
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Katie Moore Brings Joy to 'Fooled by the Fun'

By Sarah Greene

http://exclaim.ca/Writers/sarah_greene)

Published Aug 21, 2015



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Reviews //

Katie Moore

FOOLED BY THE FUN

[HTTP://EXCLAIM.CA/MUSIC/ARTICLE/FOOLED_BY_FUN](http://exclaim.ca/music/article/fooled_by_fun))



"I've always tried to record live," **Katie Moore** (http://exclaim.ca/Artists/katie_moore) tells Exclaim! on a stop home between gigs singing backup for **Socalled** (<http://exclaim.ca/Artists/socalled>) at the Calgary Folk Music Festival. The Montreal-based singer-songwriter recorded the vocals along with the beds for her two previous solo albums, but her third record, *Fooled by the Fun* (http://exclaim.ca/Music/article/katie_moore-fooled_by_fun) (out August 28 on **Club Roll Records** (<http://clubroll.com/>)) feels *more* live: funkier, more spontaneous and more fun.

Like 2011's *Montebello* (http://exclaim.ca/Music/article/katie_moore-montebello_2), *Fooled by the Fun* was produced by **Plants and Animals** (http://exclaim.ca/Artists/plants_animals)' Warren Spicer, who also plays on the album. But this time, inspired by demos she made at a cottage where she likes to go fishing in upstate New York, Moore and her band recorded half of *Fooled by the Fun* at her parents' 1876 wooden house in Hudson, QC, and the other half at Montreal's Mixart Studios; many of the

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songs were laid down after just a couple of takes, save for string parts, which were added later.

"When I think of my albums, I remember what my experience was while I was recording and it really affects how I think of the album," says Moore. "So I try to have as good a time as possible. For the most part, the band don't know the songs until we go in together, so we kind of learn the songs and then record them — I find that the most fun."

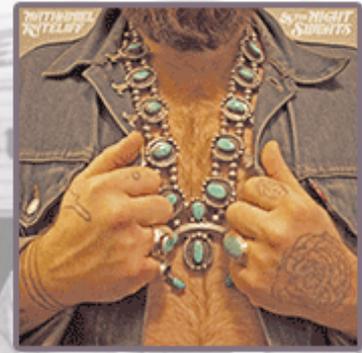
It isn't just a desire to keep things fresh and fun that keeps Moore's band recording on the fly. "I'm really scared to show people the songs," she admits, laughing, "so I put it off for as long as possible, until, 'Oh, we're recording today so I have no choice!'"

The approach speaks to how talented her band, which also includes guitarist Mike O'Brien (Sin and Swoon), drummer Dave Payant (Silver Mount Zion), Socalled on keys and Angela Desveaux on backup vocals, are.

Fooled by the Fun is an apt title for the record, because Moore says that despite the upbeat, even danceable sound of some of the songs, and though her lyrics can be witty, her songwriting tends to begin as a form of therapy. "I try not to take myself too seriously, but when everything is funny and happy, it's not really when I would ever think about writing a song," she says. "But when it comes to putting it together with the band, they bring a levity and a fun-ness to what otherwise might just be too depressing a song."

The title track, for example, is about hoping that someone eventually forgets they are trying to forget

Nathaniel Rateliff & The Night Sweats



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about you. "During the writing of this I had a friend who stopped being my friend," Moore says. "A friend breakup is maybe not worse than a romantic breakup, but it hurts a lot. If you think about how long it takes to make a best friend — it takes a lifetime. They are almost more precious than [romantic] relationships, but we don't really realize that at the time."

The new record includes a cover of Francoise Hardy's beautiful 1970 tune "Tu ressembles à tous ceux qui ont eu du chagrin," sung as a duet with Ariane Moffatt, as well as a subtly addictive cover of Tracy Chapman's "Baby Can I Hold You."

"I love Tracy Chapman," says Moore, laughing. "I think she was a big influence on me when I was 14. We did it in the studio just for fun between serious originals — not that this one's not serious, but I find that it lightens the mood if you just play a cover every now and then. Mike O'Brien's guitar playing on it is amazing. We did it in our first take. It had one of those magic feelings, like everyone was being tentative but also giving at the same time."

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Published on: September 21, 2014 | Last Updated: September 21, 2014 2:38 AM EST

A few minutes in Katie Moore's company, and you wonder why her auburn voice hasn't become a national landmark. The Montrealer's old soul offered a heart-hug right from the bittersweet opening of Easy Send, sung with a trademark tremble, and found a welcoming home in the vintage environs of the Ukrainian Federation. There was a true family-and-friends atmosphere, owing in part to Moore's complete lack of affectation and in part to the mutual admiration society on stage. Brad Barr of the Barr Brothers apparently dropped whatever he was doing in order to fill in on guitar at the last minute, and a mere six songs in, Moore was yielding lead vocals to Mike O'Brien. So there was no ego in this enviable support network. A preview of Moore's upcoming

third album suggested her songs continue to exist outside of time, and the eerie chill piercing *Only Thing Worse* was a reminder that her effortless take on Americana can explore the darkened patches of the heartland as well as the sun-dappled stretches. A late start meant a reluctant early departure for another venue, knowing Moore will be back on a Montreal stage soon.

Katie Moore - Rush Enough



No doubt a lot sooner than Dot Wiggin, whose very different kind of songwriting gift was being observed at La Sala Rossa. With her sisters Helen and Betty, Wiggin blew minds (including Frank Zappa's) in the Shaggs; no outsider music was more outside in the 1960s. Their warped 1969 record *Philosophy of the World* was so gloriously innocent and insular – with the Wiggins discovering a lost chord every minute – it couldn't have been created by anyone else. But Dot Wiggin's young bandmates made an impressive go of re-creation at Sala, studiously

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VITRINE MUSIQUE

Fooled by the Fun, Katie Moore

28 août 2015 | Philippe Papineau | Musique



Folk

Fooled by the Fun Katie Moore
Club Roll Records

La Montréalaise à la voix chevrotante Katie Moore est de retour avec un disque flambant neuf mettant en avant des chansons qu'on dirait sorties... d'un vieux vinyle craquelant ! On la savait fana de textures plus anciennes, mais avec ce *Fooled by the Fun*, on a l'impression de se replonger dans un studio feutré où les bobines de pellicule tournent dans la cabine, pendant que les musiciens jouent tous ensemble. L'orgue roucoule, la basse est forte et ronde, le piano plaqué a des airs de bar-salon, et la guitare a un je-ne-sais-quoi qui nous fait revoir toutes sortes de pochettes, celle de Cat Stevens (*Leaving* ressemble à *Wild World*), de Long John Baldry, de Dylan à Nashville. Et il y a ce violon qui ajoute une

couche un peu poussiéreuse à ces belles chansons folk et soul réalisées par Warren Spicer, de Plants And Animals. Moore nous gratifie même d'une pièce en français, ce qui pourrait l'aider avec les radios FM un minimum ouvertes d'esprit. Souhaitons-lui.

Katie Moore - Leaving



Musique_

Critiques d'albums



«Fooled by the Fun» de Katie Moore

On aurait écouté toute la nuit, toute la journée

Publié le 29 août 2015 par Alice Côté Dupuis

Crédit photo : Club Roll

Elle semble plutôt réservée, et sa voix chaleureuse enveloppe doucement plutôt qu'elle en impose, mais l'auteure-compositrice-interprète Katie Moore ne passera certainement pas inaperçue avec son troisième album, *Fooled by the Fun*. Les sonorités folk mais aussi un brin country, americana et même soul de l'opus mettent en valeur de jolie façon la voix au doux trémolo naturel de la chanteuse rousse.

Parue le 28 août dernier, il faut mentionner d'emblée que la nouvelle offrande de **Katie Moore** a déjà de quoi ravir même ceux qui ne feraient pas partie de son *fan club*; elle offre deux magnifiques reprises de chansons indémodables. Sans dénaturer la beauté de la pièce originale de Tracy Chapman, l'artiste a vraiment fait sien le morceau «Baby Can I Hold You?» et la livre de façon très sensible.

On est, de plus, réellement déçus de constater que «Tu ressembles à tous ceux qui ont eu du chagrin» est la pièce la plus courte du disque, car on aurait certainement pris plus de ce duo avec **Ariane Moffatt**. Leurs deux voix, celle plus grave de Moffatt, et celle, claire et haute, de Moore, s'harmonisent à merveille, et il est des plus heureux qu'après leur collaboration à l'émission *Pour un soir seulement* à ICI ARTV, les deux artistes aient décidé de récidiver avec ce morceau de Françoise Hardy.

Mais il ne faudrait absolument pas attribuer tout le succès de l'opus à ces reprises, car Moore s'y révèle aussi plus forte que jamais avec ses propres compositions aux douces harmonies et toujours très chaleureuses et enveloppantes. Bien qu'on sente un fond assez prononcé d'influences country, surtout sur la pièce-titre «Fooled by the Fun», avec des instruments comme la guitare acoustique et les violons, une belle variété de sonorités se fait entendre jusqu'à la toute fin. D'ailleurs, la dernière pièce du disque, «Find You Near», se démarque particulièrement en prenant un tournant très soul dès les toutes premières notes de la voix.

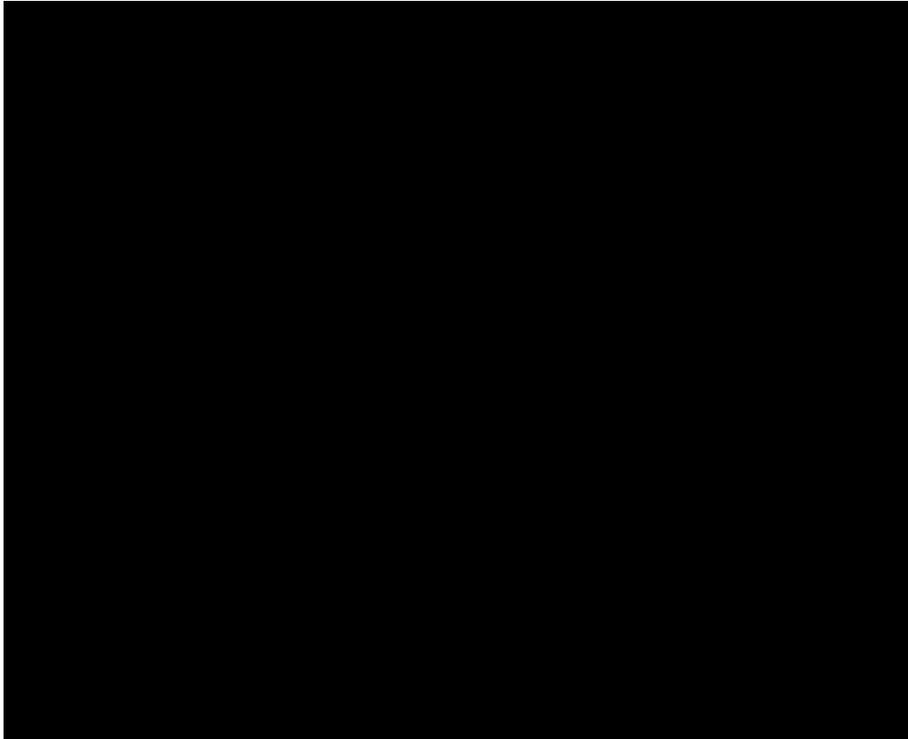
Plusieurs chansons offrent également de magnifiques touches de violons, qui constituent un apport non négociable à l'opus. Enregistrés à part des deux sessions d'enregistrement un peu *live to tape* que **Katie Moore** a effectuées avec ses musiciens (dont Warren Spicer de *Plants and Animals* (aussi réalisateur de l'album), Mike O'Brien, Dave Payant, Andrew Horton, et **Socalled**), les instruments à cordes ont vraiment leur importance, plus particulièrement encore sur l'entraînante «Go Home».

Si «No Rainbow Today» vient nous chercher sans trop qu'on s'en rende compte et que «Wildwinds» offre un peu plus d'envolées vocales – parce qu'autrement, l'ensemble du disque est plutôt sur le même ton –, c'est véritablement «Talked All Night» qui est la plus intéressante, avec sa rythmique différente, ses percussions intenses, et le message qu'elle véhicule. «*You hide behind the lies of someone else / You blame the game, but you made up all the rules / You only talk through screens and with your hands / But they can't convey everything you feel, when you feel so much*», chante Moore, en faisant allusion à l'ère des téléphones cellulaires, des courriels et des réseaux sociaux où on ne se parle plus véritablement, alors qu'on se parle pourtant tout le temps.



débuter en force cette saison de sorties culturelles et placer la barre haute.

Fooled by the Fun, le troisième opus de **Katie Moore**, est paru sous l'étiquette Club Roll le 28 août 2015.



L'AVIS DE LA RÉDACTION



Alice Côté Dupuis

Chef de section, théâtre

Bachelière en journalisme, Alice aime l'idée de réunir ses deux plus grandes passions: la culture et le fait d'avoir la chance de s'exprimer.

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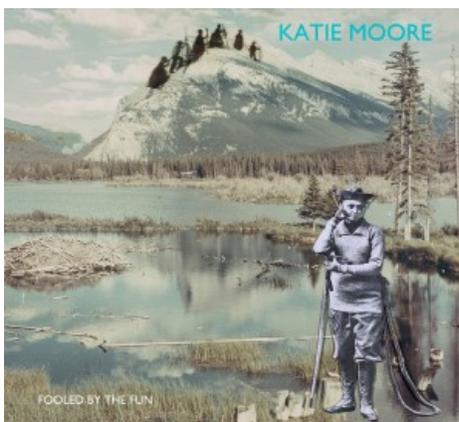
Accueil > Albums

[ALBUM] Katie Moore – «Fooled By The Fun»

ALBUMS

Julie Fradette 0 12 h 00 25 août 2015

Ce n'est pas si simple de choisir les mots justes pour décrire ce qu'on entend, ce qu'on ressent quand on écoute de la musique, tout en donnant au lecteur le goût de tendre l'oreille. D'habitude, pour se reconforter, on se cherche des points d'ancrage. Ça ressemble à qui? À quoi? Ça fait partie de quel courant musical? Pour comprendre, on a besoin de comparer, d'avoir des repères. Or, ce que j'espérais pour cette première « critique de disque », c'est faire le contraire. Oublier ces vieux réflexes. Et j'ai trouvé, dans l'univers de l'auteure-compositrice-interprète montréalaise **Katie Moore**, exactement ce qu'il me fallait pour ça.



Katie Moore – Fooled By The Fun (Club Roll)

C'est par un beau et tranquille dimanche d'août que j'ai écouté **Fooled By The Fun**, son troisième album. Dès les premières notes de la pièce **Leaving**, on se retrouve chez elle, avec ses proches. Ce qu'on entend est si intime et libre qu'on oublie de chercher ailleurs quelque parenté musicale qui soit. Sa voix magnifique nous touche comme un vent chaud d'été caresse la peau. Paix, douceur, fragilité et simplicité. Et on se sent tellement bien qu'on n'a qu'à fermer les yeux pour s'imaginer à Hudson, dans la maison de ses parents, là où elle a enregistré une partie des chansons de ce nouveau disque. «Tellement bien qu'on s'sent mal un p'tit brin», comme dirait Richard Desjardins.

Musicalement, la présence de complices de longue date n'est sûrement pas étrangère à ce sentiment de confort et de quiétude. Composée de talentueux musiciens montréalais – **Warren C. Spicer** (*Plants and Animals*, qui assure la réalisation de l'album), **Andrew Horton** (*Notre Dame de Grass*), **Dave Payant** (*A Silver Mt Zion*), **Mike O'Brien** (*Sin and Swoon*), **Josh Dolgin** (*Socalled*), **Simon Nakonechny**, **Patrice Agbouku** (*Islands*), **Jessica Moss** (*A Silver Mt Zion*, qui a aussi conçu l'illustration de la pochette), **Josh Zubot**, **Andrea Lauren**, **Angela Desveaux** et **Nic Basque** (*Plants and Animals*) – la famille musicale de Katie Moore lui offre tout ce qu'il faut pour servir son timbre unique, ses mots pudiques et ses mélodies chatoyantes. Guitares acoustiques et électriques, violons, piano, Fender Rhodes, basse, batterie et riches harmonies vocales : tout arrive à point, au bon moment et avec une aisance telle qu'une ou deux prises ont suffi pour capturer ces

beaux moments (à part les arrangements de cordes qui ont été ajoutés en studio).

C'est donc avec la même grâce que s'enchaînent les autres chansons de Moore (gros coup de cœur pour la pièce-titre et **Talked All Night**) et les judicieuses reprises de **Tracy Chapman** (émouvante **Baby can I hold you**) et de **Françoise Hardy** (**Tu ressembles à tous ceux qui ont eu du chagrin**, en duo avec **Ariane Moffatt**, toute en délicatesse). Cet album est certainement un des bijoux de la rentrée!

- Katie a remporté le prix GAMIQ du « meilleur album country-folk » pour **Montebello**, paru en 2011, et le Prix de la chanson de la SOCAN pour le titre **Wake Up Like This**.
- L'album **Fooled By The Fun** (*Club Roll*) sera disponible dès le 28 août.
- Spectacle-lancement à Montréal, le 27 août, au **Rialto**.
- Elle sera également en spectacle à Québec, le 8 octobre prochain, à **l'Anti**.

Leaving; from the album Fooled By The Fun buy share
by Katie Moore

Verdict

Un album simple, apaisant, lumineux qu'on écouterait en boucle en regardant rougir les feuilles, et si accessible qu'il saura plaire autant aux amateurs de country-folk (je pense notamment aux fans de Gillian Welch, de Neko Case et des Cowboy Junkies) qu'à ceux qui ne sont pas familiers avec le genre.



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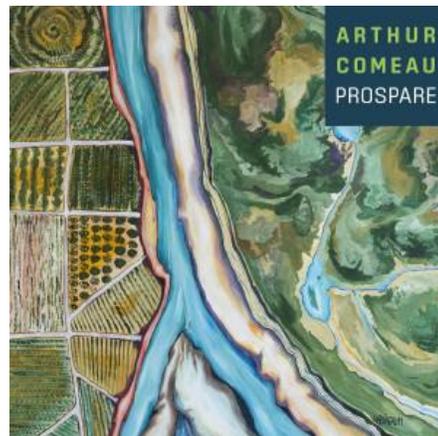
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4 septembre 2015

Fooled by the Fun: Katie Moore et son folk entre amis (ENTREVUE)

Le Huffington Post Québec | Par [Jean-François Cyr](#)

Publication: 29/08/2015 18:16 EDT | Mis à jour: 31/08/2015 09:28 EDT



De son propre aveu, la chanteuse montréalaise Katie Moore n'était pas tout à fait parvenue à créer le paysage sonore qu'elle souhaitait pour ses deux premiers albums. Or, son troisième encodé intitulé *Fooled by the Fun* semble refléter davantage ce qu'elle porte en elle depuis toutes ces années. Rencontre.

Elle avait choisi le lieu du rendez-vous, un parc dans le quartier italien. Un orage en début d'après-midi en a décidé autrement : ce fut finalement le café Italia sur le boulevard Saint-Laurent. Katie Moore est d'une simplicité désarmante et franchement agréable. On pourrait aussi mentionner sa touchante humilité. Pas étonnant qu'elle soit l'amie de tant d'artistes.

Entrevue en français ou en anglais ? Spontanément, elle a choisi le français, même si parfois les idées s'expriment un peu moins aisément.

« Montréal, c'est chez moi et j'aime parler en français », a envoyé celle qui est née en Alberta avant de suivre ses parents à Hudson (non loin de Montréal) en 1979, alors qu'elle était une enfant. C'est drôle, plus de trente années ont passé depuis, mais sa musique paraît être demeurée accrochée au mur d'une autre époque. Celle des années 1970. Rien de passéiste par contre. Car le réalisateur Warren C. Spicer (de *Plants and Animals*) est bien ancré dans le présent, tout comme les autres musiciens (dont Andrew Horton, Dave Payant, Mike O'Brien, Jessica Moss et Nic Basque) qui ont collaboré avec Katie Moore pour *Fooled by the Fun*.



On pourrait dire que cette musique est intemporelle. Un folk délicat qui fait à la fois penser au travail des sœurs McGarrigle (Moore a apprécié la comparaison) et à la musique des grands comme Dylan ou encore Emmylou Harris, quant celle-ci se faisait plus folk que country. On y retrouve aussi des sédiments de soul et d'Americana qui nous rapprochent de tous ces autres artistes qui se sont longuement inspirés des grands symboles nord-américains, à commencer par les grands espaces, comme le lac et la montagne que l'on retrouve sur la pochette de l'album de la chanteuse.

Les jolies reprises de *Baby Can I Hold You* (Tracy Chapman) et de *Tu ressembles à tous ceux qui ont eu du chagrin* (Françoise Hardy) nous entraînent aussi dans des univers d'un autre temps.

Et pour lier les guitares, la batterie, le violon, puis la voix douce et tremblotante, Josh Dolgin (Socalled) a apporté une touche sensible à l'orgue, au piano et aux claviers (*Leaving, Fooled by the Fun, No Rainbow Today*). Son apport s'avère une belle surprise.

L'amitié

C'est dans un chalet de pêche dans l'État de New York que les premières idées de l'album auraient germé. Katie Moore était d'ailleurs accompagnée de certains des musiciens qui ont collaboré avec elle sur ce disque: « J'aime beaucoup la pêche. C'est très zen. »

« Anyways, les chansons sont finies depuis un an et demi. Elles ont été écrites çà et là. J'ai ensuite cherché un label (qui est Club Roll Music, fondé par le directeur de Pop Montréal Dan Seligman), entre autres. J'ai fait aussi plusieurs emplois en parallèle de la musique, pour gagner ma vie. J'ai fait de la cuisine, de la rédaction... J'étudie en ce moment aussi la traduction. J'aime les mots. »

Les mots, Katie Moore les maîtrise plutôt fort bien dans sa langue maternelle qu'est l'anglais. Pensons aux pièces *Wildwinds* et *Find You Near*. « L'écriture des textes n'est pas un exercice de confession, mais c'est définitivement personnel. Je dois vraiment croire aux paroles pour les interpréter. Par exemple, j'ai écrit beaucoup sur l'amitié. » La chanson-titre du disque *Fooled by Fun* fait également preuve d'une maturité évidente. Une chanson qui parle d'une fin de relation éprouvante.

« Je ne veux pas trop parler du thème de la chanson *Fooled by Fun*, juste parce que c'est très personnel. Mais bon, je peux quand même dire que c'est à propos de quelqu'un qui tente de t'oublier. De ton côté, tu espères que cette personne va passer par-dessus et se rappeler seulement qu'elle t'aime. Le titre réfère à toutes ces choses que l'on fait pour oublier une personne chère... Avoir du plaisir pour chasser les souvenirs. Tu sais, c'est comme si je disais : " Ne sois pas dupé par tous tes plaisirs, je suis encore là " (rires) ».

Certes, il y a des départs, mais il y a aussi ceux qui restent. Et ils sont nombreux dans l'entourage de Katie Moore. Non seulement Katie Moore a collaboré avec de nombreux artistes comme Gonzales, Socalled, Feist, Patrick Watson, The Barr Brothers, Joe Grass, Plants and Animals, El Coyote, elle a aussi beaucoup d'amis dans le milieu musical.

En fait, l'amitié est au centre de la création de son troisième album. « Pour moi, la musique, c'est d'abord le partage entre amis. Sans eux, ce ne serait pas la même chose... Être avec eux en studio c'est vraiment fun, c'est comme aller dans un summer camp. »

Katie Moore

Fooled by Fun

Folk, americana

Club Roll Music

Sorti le 28 août 2015

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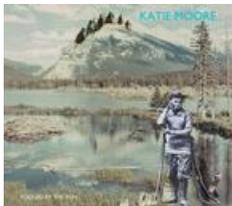
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ACCUEIL SOCIÉTÉ **MUSIQUE** CINÉMA SCÈNE ARTS VISUELS LIVRES CHRONIQUES BLOGUES VOIR LA VIE RESTOS GASTRONOMIE CONCOURS
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Accueil › Musique › Disques › Katie Moore : Fooled By The Fun



Katie Moore Fooled By The Fun

(Club Roll)

2015

Voir recommande

CRITIQUE

Ils étaient loin d'être mauvais, les deux premiers albums de **Katie Moore**, mais jamais pourtant ne nous quittait la lancinante impression d'une voix à la recherche de chansons dignes de toutes les nuances dont elle est capable. Force est de conclure au problème résolu à l'écoute de *Fooled By The Fun*, véritable éloge du sillon vaillamment creusé se déclinant en une série de refrains aux références folk-country-americana toujours aussi ostensibles, bien qu'enfin transcendées par un songwriting aussi mûr que soigné (*Wildwinds*). Enregistrée en partie dans l'ancestrale maison des parents de l'auteure-compositrice-interprète, cette réalisation de **Warren Spicer** (*Plants & Animals*) avance au rythme lent des relations qui bourgeonnent ou s'étiolent, des regrets qui s'accumulent et de la mélancolie contre laquelle on se love (*No Rainbow Today*), sans craindre un certain groove ancré par un lumineux emploi des pianos électriques. «*I would've talked all night*», répète la chanteuse sur *Talked All Night*, au sujet d'une de ces nuits qu'on ne voudrait jamais voir le soleil rompre. Nous nous plairons, pour notre part, à laisser Katie bercer nos longues nuits d'automne.

»» [En écoute sur Voir.ca jusqu'à sa sortie](#)

EXTRAIT – Leaving

26 AOÛT 2015



par DOMINIC TARDIF

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Accueil › Musique › Katie Moore : Le dire tout haut

Katie Moore

Le dire tout haut

20 AOÛT 2015



par VALÉRIE THÉRIEN

Commentaire +

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Katie Moore: «Les chansons, c'était un peu comme la thérapie: quand y'avait quelque chose dans ma tête et que je ne savais comment m'exprimer ou me sentir mieux, j'écrivais une chanson.»

L'une des plus belles voix du Québec, Katie Moore, présente son troisième album, Fooled By The Fun.

La voix de **Katie Moore** est une richesse naturelle, si pure, chaleureuse et enveloppante, se collant parfaitement au son folk-country-americana dans lequel elle évolue depuis la fin des années 2000. À l'écoute de son plus récent et troisième album, *Foiled By The Fun*, on s'imagine sur un balcon dans un champ, rosé à la main, à regarder le coucher de soleil. Bref, ça apaise et ça fait du bien à l'âme. La chanteuse nous a parlé de ce nouveau disque.

«On a enregistré en deux parties: la première partie chez mes parents, puis en studio. Mes parents ont une maison construite en 1867 avec beaucoup de bois. C'est là où j'ai commencé à avoir une relation avec la musique. Mon piano d'enfance était là. Je crois vraiment que c'est là où j'ai appris à aimer la musique alors j'ai pensé que ce serait le fun de faire le disque là-bas.»

» [Écoutez l'album Fooled By The Fun en entier jusqu'à sa sortie](#)

Warren C. Spicer, chanteur et guitariste au sein de Plants and Animals mais aussi ami et collaborateur de longue date de la chanteuse, s'est chargé de la réalisation de *Foiled By The Fun*. Katie Moore nous dit qu'elle a beaucoup évolué musicalement à ses côtés.

«Au début, je ne savais pas comment collaborer parce que je n'ai pas pris de cours de musique ou quoi, j'ai seulement fait un peu de piano quand j'étais jeune. Pour moi, les chansons, c'était un peu comme la thérapie: quand y'avait quelque chose dans ma tête et que je ne savais comment m'exprimer ou me sentir mieux, j'écrivais une chanson. Les chansons sont très personnelles et

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ç'a pris beaucoup de temps avant d'avoir confiance en quelqu'un, de leur montrer mes chansons.»

Katie Moore - Leaving



Quoique Katie se fasse discrète sur ses paroles, expliquant que l'expérience d'écriture est une toute autre expérience que celle de l'écoute d'une chanson, on lui fait part qu'on entend une thématique autour de la communication sur quelques titres. Sur *Talked All Night* par exemple, magnifique pièce en début d'album, elle chante «*You only talk through screens and with your hands / but they can't convey everything you feel*».

«Il y a quelque chose avec toutes les méthodes avec lesquelles on peut communiquer de nos jours avec les autres. Je trouve que c'est juste une manière de se cacher des vraies expériences ou des vraies rencontres, des choses qu'on ne veut pas dire à quelqu'un face à face. On ne confronte plus personne sur rien aujourd'hui. Tu peux te cacher dans tes courriels ou dans ton téléphone.»

Plus tard sur l'album arrive sa magnifique reprise de *Baby Can I Hold You* de l'Américaine **Tracy Chapman** et des mots qui brisent le cœur, livrés par la voix fragile de Katie Moore – «*Maybe if I told you the right words / At the right time / You'd be mine*».

«Tracy Chapman m'a beaucoup influencée quand j'étais jeune. Je trouve sa voix vraiment intense et pour moi, ses chansons sont parfaites, parce que les paroles sont vraiment simples et tu penses que tu sais exactement ce que la chanson veut dire mais il y a aussi un mystère – peut-être que tu ne sais pas vraiment de quoi la chanson parle!»

Finalement, Katie nous parle d'une autre reprise sur *Foiled By The Fun*, cette fois-ci en français et en compagnie d'**Ariane Moffatt**: *Tu ressembles à tous ceux qui ont eu du chagrin de Françoise Hardy*.

«J'ai fait un spectacle avec Ariane Moffatt à Winnipeg. On a fait un duo et on a fait cette chanson et j'ai trouvé sa voix riche. Pour moi, jouer de la musique, ça doit être le fun! En spectacle, l'important c'est la relation avec les gens avec qui je joue et avec le public. Avec Ariane, c'était vraiment fun et cool et je voulais recréer ça.»

///

Foiled By The Fun (Club Roll) Disponible le 28 août

Montréal: Spectacle de lancement le 27 août au Rialto »» [Billets](#)

Québec: Spectacle le 8 octobre à l'Anti

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Katie Moore – Fooled by The Fun



Réussir le 3e album

Avec cette nouvelle pièce, la chanteuse montréalaise bilingue **Katie Moore** réussit là où nombre de ses pairs

August 31, 2015

No Comments

Musique

Album, Bonsound, Critique, Fooled by the fun, Katie Moore

La Playlist d'Août

Je te vois
Mehdi Cayenne Club

Moi le coeur (Françoise Hardy cover)
Félic Dyotte et Kandle // Effeuille

Love Songs For Robots
Patrick Watson

10 Mon Cher Monsieur

échouent : produire un 3e album à la hauteur des attentes. Elle ne s'est donc pas laissée « *fooled by the fun* » que peut être sa vie d'artiste. L'album a même été enregistré en partie dans le studio installé pour l'occasion au domicile familial à Hudson et au studio Mixart. Les chansons n'ont nécessité qu'une ou deux prises (les arrangements de violon et de cordes ont été ajoutés par la suite) et l'ensemble a été réalisé par **Warren Spicer**.

Il s'agit de 11 titres pop indie rappelant un peu le son des bands des années 90 comme **The Rembrandts**, voire même les **New Radicals**. Bien entendu, il y a aussi chez la récipiendaire des prix **SOCAN Echo** et **GAMIQ** un côté folk important. Mais la fraîcheur caractéristique des groupes cités plus haut est bien là.

Un style à la croisée des chemins

Définir clairement à quel style on a affaire est difficile. Les collaborations passées avec **Patrick Watson**, **Socalled** ou encore **Plants and Animals** aident un peu à situer sur la map le genre de Katie. Il y a un petit côté insaisissable qui persiste et donne du charme à chaque chanson.

Fooled by the Fun
buy share

by Katie Moore

1. Leaving 00:00 / 03:33

<<
>>

L'album rappelle par moment l'univers assez personnel de *Rabbit Fur Coat*, par **Jenny Lewis & The Watson Twins**. Indéfinissable, mais très attirant. Un autre élément qui brouille quelque peu les cartes : des chansons en anglais et en français coexistent sur l'album. Cet alliage apporte de la profondeur à l'œuvre.

Tu ressembles à tous ceux qui ont du chagrin touche par ses mots simples, mais précis. *Chain – Link* propose une mélodie légère et aérienne qui est accompagnée d'une voix douce, presque apaisante. Chaque morceau apporte son lot d'émotions variées, toujours interprétées avec justesse.

On voyage dans un ascenseur musical *smooth* et on se gâte même avec une reprise de *Baby can I hold you*, originalement écrite par **Traci Chapman**. Est-ce une autre influence marquante pour Katie?

Une très belles voix à découvrir, redécouvrir et à voir sur scène!

Pour conclure, nous avons donc affaire avec ce nouveau disque à la consécration d'une des plus attirantes artistes du genre. Qu'on soit un fan absolu du style ou un simple amateur de belle musique, on ne sera pas déçus.

Suivez Katie Moore sur [Facebook](#).

Guillaume Grassiant

Rédacteur et supporteur de l'Impact.

Chef de projets la journée, musicien le reste du temps, Guillaume aime aussi se garder libre pour des piges de rédaction. Comme dans la musique, il apprécie la variété et c'est ce qu'il trouve en écrivant pour Le Draveur, Longueur d'Ondes ou PizzaBeerMovies.

<https://guillemegrassiant.bandcamp.com/releases>

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Le charme intemporel de KATIE MOORE

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Sur le troisième album de **Katie Moore**, « Fooled By The Fun », ses chansons hautement mélodiques et faciles d'approche ont un charme intemporel qu'on retrouve peu de nos jours. On entend plusieurs influences country-folk et americana, de Joni Mitchell à Neko Case, en passant par Emmylou Harris et Gillian Welch. La personnalité de Moore reste toutefois présente tout au long de l'album. Sa superbe voix est en évidence, qu'on perçoit comme très vulnérable sur une touchante reprise de *Baby Can I Hold You*, de [Tracy Chapman](https://www.youtube.com/watch?v=kjRo_CHSdt0) (https://www.youtube.com/watch?v=kjRo_CHSdt0). L'anglo-montréalaise y va aussi d'une très belle réinterprétation d'un petit bijou de [Françoise Hardy](https://www.youtube.com/watch?v=IZ4NJo-FB7Q) (<https://www.youtube.com/watch?v=IZ4NJo-FB7Q>), *Tu ressembles à*

tous ceux qui ont eu du chagrin. Ariane Moffatt chante avec elle sur cette pièce.

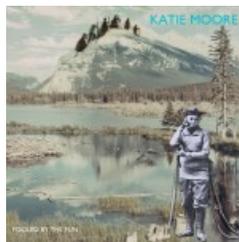
Le reste de l'album est constitué de compositions originales de Katie Moore, qu'elle a enregistrées en une ou deux prises au studio Mixart et à la maison de ses parents, à Hudson. Katie a été épaulée par le réalisateur **Warren C. Spicer**, chanteur et guitariste du groupe Plants and Animals. Elle s'est aussi entourée de musiciens montréalais réputés, dont So-called, le guitariste Mike O'Brien, le batteur David Payant et le bassiste Andrew Horton.

Le trio de chansons qui ouvre « Fooled By The Fun » est exceptionnel. *Leaving* est une magnifique pièce toute en subtilité et en douceur. L'ambiance est décontractée et apaisante, on s'y laisse emporter et bercer sans trop d'effort, et avec aucun intérêt à y résister non plus. La chanson-titre suit, avec une belle balance musicale entre harmonies vocales, piano Fender Rhodes, cordes et guitares. La brillante *Talked All Night* a cette même qualité intemporelle, même si on aurait été peu surpris de l'entendre à la radio dans les années 70.

Katie Moore - Leaving



Même s'il est très bien fait, le reste de l'album est un peu moins saisissant. On retrouve tout de même quelques excellents morceaux, comme *Chain-Link*, *No Rainbows Today* et *Find You Near*. L'authenticité de Katie Moore habite chaque chanson de l'album, avec sa voix sublime dont on ne se lasse pas. Les arrangements et le jeu des musiciens mettent finalement en valeur la qualité première du disque : les chansons et leur interprétation sentie.



[_ \(http://rreverb.com/wp-content/uploads/2015/08/katie-moore-fooled-by-the-fun-e1440774885821.jpg\)](http://rreverb.com/wp-content/uploads/2015/08/katie-moore-fooled-by-the-fun-e1440774885821.jpg)