

RADIO ADD DATE May 14, 2024

Bart Moore

Takes us on a surreal trip from Wrigley Field to Heaven to Joyce's Dublin on

Wild Flora

“Bart Moore’s unique voice, rapid-fire strumming and surrealistic lyrics separate him from other folk and Americana artists”. - Cyrus Rhodes, *Indie Music Reviews*

1. MOLLY BLOOM 2:20
2. HEAVENLY DAZE 2:54
3. COMANCHE LAND 3:56
4. TUESDAY AFTERNOON AT WRIGLEY FIELD 3:25
5. THE RAILYARD GHOSTS 2:15
6. OCTOBER 2:46
7. GOD IS JUST PLAIN LAZY 3:14
8. LA PALOMA 3:45
9. MATTIE'S SONG (SHE'S WALKING ON TIME) 2:31



Wild Flora, Bart Moore’s third album, chronicles his passions for baseball and trains, God and dreams, distant stars, and Ireland in the spring. A brighter, more playful collection than its predecessor, *Graveyards, Wind, & War*. It was recorded from September 2023 thru January 2024 at Corey DeRushia’s Troubadour Recording Studio in the depths of Lansing, Michigan. Featuring eight fine guest musicians (playmates in the sandbox), Moore’s formative-years songwriter influences such as Bob Dylan, Robyn Hitchcock, and early 70s Ian Anderson guided *Wild Flora*. Musically, it pays homage to the Pogues, the Beatles, and perhaps the Sam Bush-New Grass Revival collaborations of days gone by.

“Bart Moore’s third album, *Wild Flora*, is really something else; crazy, impudent singing and genius writing, a love for Ireland and nine tracks to make you laugh and shout with joy, from the opening ‘Molly Bloom’, ‘The Railyard Ghosts’, ‘God Is Just Plain Lazy’ and the beautiful closer ‘Mattie’s Song (She’s Walking On Time)’. His excellent band is to die for and Grant Flick executes some jaw-dropping violin – what an absolute corker.” - Mick Tems, *FolkWales Online Magazine*

Moore’s approach to the songs and arrangements on *Wild Flora* was driven by his insatiable desire to poke and prod at his chosen genre. As he said on Baruch Zeichner’s “Paradigms” syndicated radio show: “There’s altogether too much introspective naval-gazing and self-affirmation in modern folk and acoustic music...no one’s writing songs about flying dinosaurs. Or loose women on the Dublin streets. Or girls dancing on clocks. All that territory has been ceded to me.”

“No one sings like Moore..... Imagine it’s 1:55am in some far off tavern and the man who ate the last 13 pickled eggs stands up on his corner table and starts singing with this special combination of resonance and enunciation and everyone drops their glasses.” - Kevin Curtin, music editor, *Austin Chronicle*

Once a veteran of the San Francisco alt rock scene, Moore, a Michigan native, relocated to the Lansing area “to escape the Big City club scene and postpone ultimate deafness.” Eschewing his Les Paul for an acoustic guitar, he settled on a farm in nearby Grand Ledge and made himself a presence in the local clubs. In 2017 he released his well-received debut album, *Curse of Los Lunas*. 2022’s *Graveyards, Wind & War*, though often thematically dark and foreboding, received a decent slate of folk-radio airplay, claiming a #1 spot on the NACC Top 5 Folk Adds Chart.

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Wild Flora Track Notes by Bart Moore

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All lyrics FCC clean. #5 "The Railyard Ghosts" contains "damned."

1. Molly Bloom (2:18) – up-tempo, Irish raggaie. For the heroine of James Joyce’s *Ulysses*...this track captures the conflict and strife in the mind of Molly Bloom, as she contemplates her pending affair with the ruffian Blazes Boylan, and the betrayal of her husband, Leopold (Guest players feature Craig Cole on bass and Corey DeRushia on piano).
2. Heavenly Days (2:52) – Brisk, Spanish guitar feel w/vocals, 2nd guitar & percussion. Written for my wife, who still keeps me guessing, wondering, dancing...still Heavenly (Guest players are Cody Wilson on guitar, Corey DeRushia on bass and Ian Levine on percussion). You can see the official video at <https://www.youtube.com/watch?v=nKhe2Q8knRc>
3. Comanche Land (3:52) – Slow-riding olde west tale. In celebration(?) of the blood-thirstiest, most terrifying horse cavalry the American West ever beheld. They stopped the northward advance of the Spanish; they stopped the westward expansion of the French. If not for the Texas Rangers and the United States Army, they would’ve stopped the American annexation of the South West. (Guest players are Skip VonKuske on cello and Tamiko Rothorn on backing vocals)
4. Tuesday Afternoon at Wrigley Field (3:22) – Up-tempo new-grass ballad. A guided tour of a beer-soaked day watching the Chicago Cubs play baseball (or a reasonable facsimile thereof), set in the holiest of American baseball shrines. As close as there is to Heaven on Earth. (Features Grant Flick on violin and Craig Cole on bass)
5. The Railyard Ghosts** (2:13) – Fast-moving train song. Dedicated to the “Blackgrass” (or “Deathgrass” if you prefer) band of the same name. The Railyard Ghosts share three passions: Hopping freight trains, making music, and shooting heroin. It’s a dystopian existence to be sure, but they’re the closest thing there is left to Lightnin’ Hopkins or Boxcar Willie (Guest players: Tomiko Rothorn/voice, Craig Cole/bass and Grant Flick/violin)
**contains "damned"
6. October (2:44) – ¾ time dreamscape with 12-string guitar. Captures a child’s unease with the foreboding of October – the month following the Equinox, in which time spent in darkness surpasses time spent in light. The death of summer. The rise of the Dark Spirits. (Features Skip VonKuske on cello and Tamiko Rothorn on backing vocals)
7. God is Just Plain Lazy (3:10) – Loping bluegrass romp thru the heavens. GIJPL explains why things are so bloody bad in the world, and why the Almighty won’t intervene. Answer, he’s just too damn tired out. Still recovering from creating Heaven and Earth. (Features Corey DeRushia on bass, Ian Levine on percussion, bass drum & snare, and David Mosher on mandolin & violin)
8. La Paloma (3:39) – Acoustic guitar and harmonica-driven mid-tempo feel. A dream I had, about waking up in Madrid. Spent the whole dream like Dorothy of Oz, trying to get back home. Got lost in the museums of Reina Sophia and never did make it back. (Features Cody Wilson on 2nd guitar).
9. Mattie’s Song (She’s Walking on Time) (2:26) – Joe Jackson-style pop feel. Song written for my friend Mattie, who recently turned seven, and found her way into another of my dreams - hopping from giant clock to giant clock, hence “walking on time”; A Salvatore Dali-Charlie Chaplin fueled dreamscape. (Features Craig Cole on bass)