

I'm Gonna Tell Her Tonite

Powerpop perfection is back in the shape of South Carolinian tunesmith **BRUCE MOODY**. With a knack for catchy and original melodies, this American musician has crafted countless underground pop earworms. Most recently, these have been captured on the aptly titled *PopCycle*, a set of tunes that has its origins in the 1980s. Over the course of thirteen glistening compositions, Bruce ably builds on the foundation stone that was laid on his previous outing, the fantastic *Forever Fresh!* Despite the individual and unique flair, there is a sense of vintage and retro sensibilities, which is a glorious and welcome addition, tapping into the timeless energy of acts such as The Raspberries, The Beatles, The Left Banke, and many more. As *PopCycle* continues to garner independent acclaim and praise, Bruce took some time out to speak with *Aldora Britain Records* about his powerpop journey so far. We discuss the impact of the COVID pandemic, formative musical memories, his original songwriting process, and much more. That exclusive conversation is published here for the first time.

Bruce Moody has previously contributed his track 'One Desire' to our independent, underground music sampler 'The Universal Thing'. Listen or download [HERE](#).

If you enjoy this content, please consider making a small, magazine-sized donation at the following link: <https://paypal.me/aldorabritainrecords>. Thank you!



Aldora Britain Records: Hello Bruce, how are you? I am excited to be talking with such a fantastic artist from over in the Carolinas. It is amazing how music can bring us together. Let's start off by travelling back in time. What are some of your earliest musical memories and what was it that first pushed you towards pursuing this passion of yours?

Bruce Moody: Hey, Tom! I'm doing well! I hope you are! My earliest musical memory was seeing The Big Bopper on TV when I was about three and a half years old. I'm sure I'd probably heard Elvis on the radio, and perhaps even on TV, before then. But there was something about watching The Big Bopper's facial expressions and the way he pronounced his words that was very entertaining! He was on TV and the radio quite a lot in a short period of time and I was able to learn the words and perform the song, much to the amusement of my

family! Something stuck with me about performing in front of people and having them smile and clap at the end! One of the few memories I have of my dad growing up, my parents divorced when I was about five years old, is him calling me 'The Little Bopper' when I would perform the song standing on the old picnic table in our backyard.

I had a full circle moment years later with The Big Bopper when I was in a recording studio in Houston, Texas. I was about to record a vocal track when the engineer came over and set up the big boom stand with the microphone on it and said, 'Do you see that nail sticking out of the ceiling beam right above our heads? This is the very spot where The Big Bopper stood when he recorded 'Chantilly Lace'!'. Pretty cool!

Aldora Britain Records: And now, let's take a leap forward to the present day and your impressive solo output. I am really drawn in by your impeccable songwriting and songcraft. How do you approach this part of your process? Are you drawn to particular themes or topics? Perhaps coming from a personal, observational, or even fictional perspective?

Bruce Moody: Thanks for your very kind words, Tom! I like doing interviews with you! I think songwriting is different for everybody who does it and inspiration can come from different places. It could be something that a

“For as long as I can remember, I’ve always heard music in my head, whether it’s just a phrase of words being sung with a melody or a full band arrangement.”

person says in a conversation, or even a movie that might suggest itself for a song title or a song subject. For as long as I can remember, I’ve always heard music in my head, whether it’s just a phrase of words being sung with a melody or a full band arrangement. If something in my head sounds interesting, I’ll ‘percolate’ on it to see if anything else reveals itself to pursue further. If it does, I’ll go someplace quiet and engage in a musical dialogue with it and then try to shape it into a song. Sometimes, an entire song, or the gist of one, will just come to you, which is very magical because at that point you feel more like an observer than a creator!

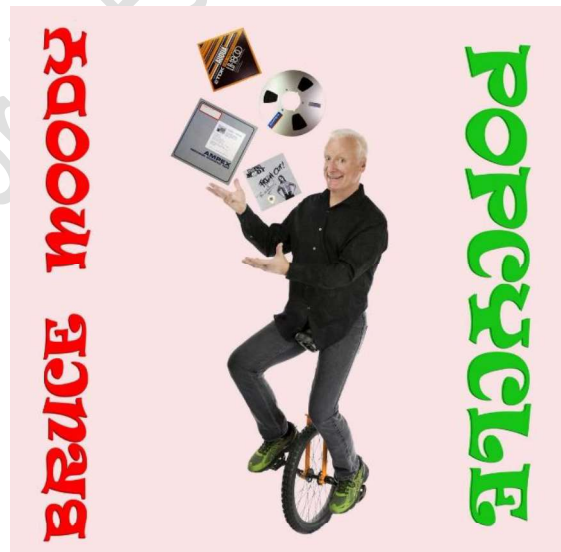
I think there’s a subconscious way, sort of like meditating, where you let yourself be vulnerable to receiving musical ideas and you have a silent conversation. It’s sort of like when you’re out for a nice walk in a wooded area and you suddenly feel a part of everything around you and it lets you join in, or not, depending on your willingness to appreciate the experience. The universe gives you gifts sometimes if you’re willing to accept them. Am I getting too ‘new age’ here? Ha!

Aldora Britain Records: Just recently, you unveiled a brand-new record in the form of the exceptional *PopCycle*. This is an LP that was born in the 1980s but has an undeniably fresh feel. I love that! What are your memories from writing, recording and releasing this set, and how would you say you have grown and evolved since the 80s?

Bruce Moody: At the beginning of the recent pandemic, I completely re-outfitted my home recording studio. As I mention in the liner notes for the album, my studio is in a very small, but cozy, room that I call ‘Closet Studios’, a studio so small, you don’t actually walk into it, it’s more like you put it on, ha! A couple of weeks before the new recording gear arrived, I was listening to a bunch of my old reel-to-reel tapes from the 80s. There were some very interesting songs that said, ‘Hey! Finish my bridge and record me in your new studio!’. No, I didn’t actually hear voices telling me this. I don’t want to scare anyone, ha! There were also a couple of songs that we’d recorded in the studio back in the day that never really sounded completely finished.

After all of the new equipment was set up, I started recording some of those songs. It was fun engaging with those old friends again! I used the studio as a writing tool to experiment with different sounds and ideas. Before I knew it, I had the basic tracks for twelve songs done! I’d had a couple of health issues during the pandemic that took some time to get through, not the least of which was getting COVID three times! After I got to grip on those things, I started adding the vocals to the songs. Having not played in a band for a while, I was curious how that would go. I worked on my voice a lot during the basic tracks recording sessions. In the end, I was very happy with the results.

My dear friend Terry Carolan, who’d helped me set up the new studio, added some really cool harmony parts to two of the songs. One great thing about digital recording is that folks can send you various song parts long distance via the internet, no COVID masks required! Terry sent a couple of guitar parts. Also, Jeff Tracy from Blue Cartoon played some cool twelve-string guitar parts on a couple of songs. Dolph Chaney added a really nice heavy guitar track on a song, as did Kei Sato from the Japanese band The Choosers. My longtime friend and



“The storyline of the movie contains so much of the human emotion related to love, unrequited love, frustration, longing, and the inability to communicate, great stuff for a song!”

brilliant keyboard player George Palmer contributed some amazing piano parts on both ‘Shy Girls’ and ‘One by One’.

Aldora Britain Records: It is a pearl of a record from top to bottom, but I would like to pick out two personal favourites. Let’s go for ‘I’m Gonna Tell Her Tonite’ and ‘Shy Girls’. For each, what is the story behind the song, and can you remember the moment it came to be? Did anything in particular inspire them and what do they mean to you as the writer?

Bruce Moody: Sometimes it’s difficult to describe a song’s meaning, especially if it’s really personal. ‘I’m Gonna Tell Her Tonite’ was inspired by watching the movie *Cat on a Hot Tin Roof*. The storyline of the movie contains so much of the human emotion related to love, unrequited love, frustration, longing, and the inability to communicate, great stuff for a song! It’s really kind of a sad song to me.

For ‘Shy Girls’, I had a muse. So, there’s a party where a guy sees his gorgeous crush arriving. She comes through the door with her date, while she’s nervously sizing up the room. All the guy can see is a woman he’s totally in love with that he knows he’ll never have because he’s too shy to speak up. He’s totally smitten with her but he thinks she ignores him. He finally works up the courage to get her attention and offers her a meek smile. But in reality, she’s a very shy person just like him! I wonder what happened with them?



Aldora Britain Records: As you well know, I love the Moody sound and your approach to making music. Elements of powerpop crossed with a rock and roll sensibility. How would you say this sound of yours came about, what goes into it for you, and who are some of your biggest influences and inspirations as an artist?

Bruce Moody: If you take a glimpse at my website, brucemoody.com – he shamelessly plugs here, ha! – you’ll see I’ve played with a number of bands and musicians since I started in 1968, so I have a lot of different influences. I played trumpet and baritone in my school bands and string bass in my high school orchestra. That’s probably why I’ve always liked adding interesting themes, melodies, and counter melodies played by different instruments. I think those things can bring some interesting textures to a song. My biggest musical

influences are probably The Beatles, The Who, Yes, The Beach Boys, The Raspberries, The Records, bands who create strong melodies with cool harmonies! I’m also a big fan of many one hit wonder bands in the 60s, like The Cyrkle, The Left Banke, The Lemon Pipers, Every Mother’s Son... there are a lot of them! The 1960s were a dessert bar of great songs!

Aldora Britain Records: Previously, if we travel back to 2020, you unveiled a stellar set entitled *Forever Fresh!* This was actually my introduction to your music, so I look back on it especially fondly. How do you reflect on this album as a whole now, and how would you say you have grown and evolved as an artist since its initial release?

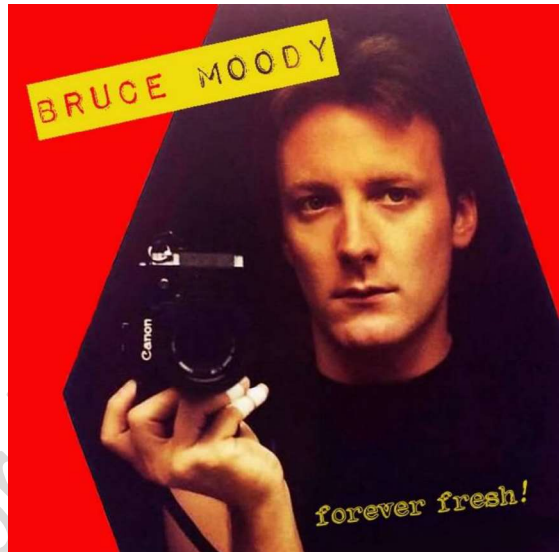
Bruce Moody: *Forever Fresh!* is an anthology album of sorts. It contains twenty-three songs that range from my first record release in 1982 called *Fresh Out!*, which is a four-song EP, to various studio and home demos that never really had their moment in the spotlight. Terry Carolan mastered the album and he did an amazing job

“I have to say that I feel so lucky to have music to immerse myself into. It’s almost like taking a long, soaking bath where you can reset the negative meter and then try to make things better in any small way you can.”

considering the condition of some of the original master recordings. I think every artist naturally grows and evolves as they move forward in their songwriting and recording. I’m still trying to write the perfect song, ha!

Aldora Britain Records: A broad question to finish. We have been through such a unique time in history over the last few years. Both politically and within society, and that is before you throw in the pandemic. How have the last several years impacted on you personally and as an artist? How do you think this time has changed the music industry, both for the good and the bad?

Bruce Moody: I think everybody has been affected by our recent history in some way. Personally, the results of the 2016 US presidential election were a major gut punch. Just when you think you’ve got people and the world figured out... bam! It’s unfortunate that so much of the human condition has to do with fear, which leads to sadness, which leads to anger, which can lead to violence. Then along comes the global pandemic, whoa! That brought even more change and uncertainty. But overall, I have to say that I feel so lucky to have music to immerse myself into. It’s almost like taking a long, soaking bath where you can reset the negative meter and then try to make things better in any small way you can. I’ve been doing a lot of volunteer work over the past eight years and it’s nice to be able to help a few people have just a little bit of a better day. I mean, we’re all we’ve got, right?



Quickfire Round

AB Records: Favourite artist? **Bruce:** Got to go with The Beatles!

AB Records: Favourite album? **Bruce:** Tough one!

AB Records: Last album you listened to from start to finish? **Bruce:** Besides mine? Ha! *Are You Experienced* by Jimi Hendrix.

AB Records: First gig as an audience member? **Bruce:** 1966 concert with The Lovin’ Spoonful, The Mamas and the Papas, and The Supremes.

AB Records: Loudest gig as an audience member? **Bruce:** The Who in 1970.

AB Records: Style icon? **Bruce:** Lauren Bacall.

AB Records: Favourite film? **Bruce:** Tossup between *A Hard Day’s Night* and *Lost in Translation*.

AB Records: Favourite TV show? **Bruce:** *Monty Python*.

AB Records: Favourite up and coming artist? **Bruce:** The Beaches.

Turn over for the sounds of Changing Modes...