



## **VOICES IN THE HALL: THE CACTUS BLOSSOMS**

### **EPISODE TRANSCRIPT**

**PETER COOPER** Welcome to Voices in the Hall presented by the Country Music Hall of Fame and Museum. I'm Peter Cooper. My guests today are Jack Torrey and Page Burkum: The Cactus Blossoms.

**JACK TORREY** It's like being a carny or something, traveling around the country with your guitar singing songs. It's kind of living the dream.

**PAGE BURKUM:** There were a lot of important steps along the way that made us have this sense of fate about what we were doing. And it seems like you'd have to have a big ego or something to feel like "I'm meant to do this." I think even because we were unprepared sometimes and we weren't trained musicians and some of this stuff was still happening for us where people were responding to some of our early performances, it put some wind in our sails and made us feel like, wow, we are supposed to do this or something's happening here that we aren't in control of.

**PETER COOPER** It's Voices in the Hall. With Jack Torrey and Page Burkum: The Cactus Blossoms.

#### ***"Please Don't Call Me Crazy" – The Cactus Blossoms (Easy Way / Walkie Talkie)***

**PETER COOPER** "Please Don't Call Me Crazy," by the Cactus Blossoms, Jack Torrey and Page Burkum. Jack and Page grew up in Minneapolis, a city nearly devoid of cactuses. Or is it cacti? Either way, it was cold up there. But Minneapolis has an amazing music scene. Music lovers know about Prince, and the Replacements, and Jimmy Jam and Terry Lewis, and a kid named Bob Zimmerman from nearby Hibbing, Minnesota, who lived in Minneapolis for a while and then moved to New York and became Bob Dylan. Then there was Soul Asylum and Husker Du, and a band called The Jayhawks that melded country twang, rock spirit, and tight harmonies and helped clear a path to what we now call "Americana Music."

The Cactus Blossoms are among the latest important Twin City exports. Jack and Page are brothers, though Jack goes by the last name Torrey, whereas Page goes by the last name Burkum. They were both Burkums and Jack changed that last name to Torrey for the stage. Thought it sounded cool. It kind of does.

When brothers sing together, the sound can be mesmerizing and special. The effect is something called "Blood Harmony," and it's heard in classic duos like The Louvin Brothers, the Everly Brothers, and Payton and Eli Manning. Now Payton and Eli did not have a great impact on the Cactus Blossoms, but the Everly Brothers certainly did. And it's the Everlys with whom the Cactus Blossoms are most often compared. Jack and Page's harmony spacings are awfully similar to those used by Phil and Don Everly. And



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the Cactus Blossoms' songs sometimes harken to the sounds the Everlys made in Nashville in the 1950s and '60s, at Historic RCA Studio B.

Jack and Page visited the Country Music Hall of Fame and Museum while on tour, and it was my pleasure to have them as guests on Voices in the Hall.

**PETER COOPER** Page Burkum, Jack Torrey, welcome to Voices in the Hall. Thank you so much for being here at the Country Music Hall of Fame and Museum.

**JACK TORREY** Thanks for having us.

**PAGE BURKUM** Thank you.

**PETER COOPER** It's good to have you here in this building. So you guys knew what you were going to do from the very start. Is that right?

**PAGE BURKUM** Well, I'm five years older than Jack, so I knew what I was doing a little bit sooner than him.

**JACK TORREY** But I'm a little smarter, so I knew what I was doing before he knew what he was doing.

**PETER COOPER** That was Jack claiming to be smarter, by the way.

**JACK TORREY** No, we got into this music thing kind of on accident. We both were late learning guitar and singing, and there was music in the family, but it's not something. We were busy doing other stuff when we were younger, and I guess I was probably 18 or something, you were 23?

**PAGE BURKUM** Yeah.

**JACK TORREY** When we started write songs on our own and then singing together.

**PAGE BURKUM** Yeah. So it was far from a sure thing. It's not like we were 12 years old and getting on stages and-

**JACK TORREY** killing it.

**PAGE BURKUM** Yeah, exactly.

**PETER COOPER** How much music was in the house? What kind of records were in the house?



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**JACK TORREY** Oh man. Well if mom was cleaning the house, she listened to the Chieftains. There's all sorts of music.

**PAGE BURKUM** Our dad had a little bit of everything, probably leaning towards singer songwriter stuff, the folks who were big in the '70s, like James Taylor, Joni Mitchell. And our dad played acoustic guitar and wrote songs as well. So that was part of the diet, but also a decent amount of different stuff like the Beatles or Stevie Wonder. Just the classics, like my dad had a lot of that stuff around. And also our family, including my grandparents and everybody, they all love musicals. So there were a lot of *The Sound of Music* and *Singing in the Rain* and all of these movies that we had.

**PETER COOPER** And all that made you want to be a punk drummer?

**PAGE BURKUM** Mm-hmm (affirmative). Yeah I rebelled against that real fast.

**PETER COOPER** And Jack, you were into a lot of the singer songwriter stuff and the song-poet deal, right?

**JACK TORREY** Yeah. I was into all sorts of music. When I was a teenager, I was buying everything from the *Trouble Man* soundtrack to Bjork and Kraftwerk and Johnny Cash *Live at Folsom Prison*. When all that was happening, I was getting into all this stuff, Bob Dylan shot through everything and hit me right between the eyes. So I got really into Dylan's songwriting and everyone that inspired him.

**PETER COOPER** When did you figure out that you could sing together well?

**JACK TORREY** We're still not convinced on that.

**PETER COOPER** A lot of people are convinced on that.

**PAGE BURKUM** I don't even know how it happened, but it did have to do with Bob Dylan. But there was a time me and Jack were living together and learning about a lot of folk music, and we fell deep into that world of getting piles of CDs from the library when we'd hear about... There were just so many artists that we didn't know about growing up. Muddy Waters, Howlin' Wolf, Woody Guthrie, more obscure folk stuff, Lead Belly. Obviously he's not obscure, but just the endless list of great artists that have a lot of songs recorded. And so we were diving into that pool for a while. And we didn't have a band at that time. Jack started writing and singing songs on his own and got a few chances to perform in Minneapolis where we live. And then we. Basically, I just snuck in and learned a few duets and forced myself into singing with him.



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**PETER COOPER** You mentioned Woody Guthrie who was an absolute instigator for Bob Dylan. Bob Dylan from Hibbing, Minnesota back when he was Robert Zimmerman. How did you feel connected with these folks when you heard them from the library?

**JACK TORREY** Well with Dylan it was funny because, because of the whole Minnesota thing, I didn't quite understand the scope of his stature. I didn't understand.

**PETER COOPER** He's a local boy!

**JACK TORREY** Yeah, I thought that maybe a little too much. But it's also a great way to approach somebody. If they're on the ground you can get a better look in their eyes than if they're up on a pedestal. So that was an interesting thing for me. I just thought he was a local boy that wrote really, really, really good songs.

**PETER COOPER** He was, and he does. Not known for harmonies, though there's some great harmony singing on Dylan's records, like Country Music Hall of Famer Emmylou Harris on the *Desire* album. When did the harmony thing strike y'all as something to pursue?

**JACK TORREY** Well, it's interesting. I mean, when we started even playing as a band, we would sing harmony on some songs and not on others. We'd trade off back and forth on songs and the longer we played and the more we sang, we just started going down the harmony road more and more, and started writing songs that lent themselves to it. And it wasn't a very conscious decision. We didn't really set out to be harmony singers. Sometimes when we're singing and playing I'm like, "Wow, we are totally dueting this." You know it seems so normal in a way, but if I step back and look at it, I can see it being a little odd.

**PAGE BURKUM** Why are those two guys sing at the same time all the time?

**JACK TORREY** Yeah.

**PETER COOPER** What are blood harmonies?

**PAGE BURKUM** Well, we've talked about this before, that maybe it doesn't have so much to do with the harmony sometimes, but just the tones of voice that people have when they're related, and the timing and the breath and the way people sing-

**PETER COOPER** When they're related meaning-

**PAGE BURKUM** Yeah, physically.

**PETER COOPER** ... brothers or?



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**PAGE BURKUM** Yeah. Siblings or family...

**PETER COOPER** Yeah, like the Louvin Brothers, the Everly Brothers...

**PAGE BURKUM** There's a physical...Yeah. People who've grown up saying words the same way, saying their vowels the same way probably and things like that. I think all of that stuff subconsciously creates a certain sound. People can definitely sing really tight harmonies who aren't related, but I think there's a certain vibration that happens maybe with people who are related just accidentally because we even mess up the same way.

**PETER COOPER** Your discovery point as a harmony duo was the decision to enter a duet competition in Minnesota. And it was happening around the same place that Prairie Home Companion was going to be recorded that evening. And somebody from the show heard you and went, "Wow, they should be on this show." My understanding is that you did Ray Price's "Crazy Arms" on that Prairie Home Companion show that introduced you to a national audience. Now, "Crazy Arms" was the beginning of country music shuffle-dom, and also had striking harmonies. Ray Price and Van Howard. And you guys replicated those harmonies on that show. It seemed apparent that you had studied the harmony spacings and what these people were doing together in the studio so long ago. It did not seem off the cuff.

**JACK TORREY** It was pretty off the cuff.

**PETER COOPER** Really?

**JACK TORREY** In a way. I mean...

**PAGE BURKUM** Well, that's where we- It's where we learned to I guess, you said replicated. That is what's happening. Just what I mean is, monkey see monkey do. I don't know. It's like we learned that song and when I hear some recordings of ... There aren't too many, but when I hear some recordings when we were just starting, I can laugh at us. I was like, we really are doing the hillbilly thing here. We weren't really trying to put on some...

**JACK TORREY** Affectation.

**PAGE BURKUM** Yeah. We weren't really trying to imitate those people, but I think some of it slipped in even just by our admiration for their singing. And when you're listening to all that stuff, we couldn't help but pick up on some of the way they would sing.



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**JACK TORREY** Yeah. We were really immersed in it. We kind of, not even super intentionally, but closed ourselves off into this other world of music we discovered and just got really into it and it rubbed off on us.

**PETER COOPER** The comparison that is most often made with you guys is the Everly Brothers, another Country Music Hall of Fame duo. Often considered among the greatest rock and roll and country duos of all time and featured prominently here in the museum. Every time as a harmony singer myself that I've tried to do Everly Brothers songs, I find it's like patting your head and rubbing your tummy. It's a difficult endeavor. They were so in tune with each other and they're very specific harmony spacings, quite unlike the Louvin brothers or other, the Delmore Brothers, other duos. Did you study those Everly Brothers records?

**JACK TORREY** We grew up with one of them, with that *Greatest Hits* that's all re-recorded in the '60s of all their classics. We grew up with that one and enjoyed it, but didn't really listen to them until later. We almost discovered when we were getting into all this country music, we're like, "Oh, the Everlys were country! They were country rock and rollers."

**PAGE BURKUM** We thought of them as being connected to like the Beatles or something, from our perspective.

**PETER COOPER** Sure.

**JACK TORREY** Yeah, for sure.

**PAGE BURKUM** Like, "Oh, a cool band, like the Beatles," and then like, "Oh, they were doing country." Like, oh, that's their roots, the Louvins and other groups like that, that they were inspired by, but-

**JACK TORREY** So we were familiar with all those hits of theirs and really loved the songs and recordings and stuff, but we didn't really get into them as adults until we went around the whole circle and back again and found them. After getting into the Louvin brothers and stuff, then we went back to the Everlys and it just became one big picture. But they weren't something that we studied a lot. And I still even don't know a lot of their, I don't know their whole catalog. I haven't dug so deep into them that I know everything.

**PETER COOPER** Well, if you need some help, I've got every song that-

**JACK TORREY** Is this the place?

**PETER COOPER** ... they ever recorded upstairs here at the museum.



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**JACK TORREY** Awesome.

**PETER COOPER** Did you sit down and try to delineate, okay Phil Everly is doing this and Don Everly is doing this?

**JACK TORREY** No. No.

**PAGE BURKUM** Well you can hear it. Their voices are pretty different, but -

**JACK TORREY** Yeah, I guess they do have that funny thing where the songs they saying, it's almost hard to tell what the melody is because it sounds so perfectly balanced together that you almost ... I mean, I remember when I first heard them not even understanding what was happening.

**PETER COOPER** Yeah, it's hard to say what the melody is. And a lot of those songs, especially the early ones, written by Boudleaux and Felice Bryant. And Boudleaux was a harmony singer and a harmony master and worked on writing those songs that way so that if there were one person singing they wouldn't know where to start.

**PAGE BURKUM** Sure.

**JACK TORREY** Yeah, I like that.

**PAGE BURKUM** We have an album by Johnny and Jack as well. They had an album where it said they did "Bye, Bye Love." And on the back of the record it said that "This song was pitched to us and we turned it down. And now the Everly Brothers have big hit with it. And now we agree it's a great song too."

**JACK TORREY** We're stupid.

#### ***"Bye Bye Love" – The Everly Brothers (The Very Best of / Rhino)***

**PETER COOPER** "Bye Bye Love," from the Everly Brothers. That was written by Country Music Hall of Fame members Boudleaux and Felice Bryant, who authored many Everly hits and hundreds of other notable songs, including "Love Hurts" and one of Tennessee's state songs, "Rocky Top." The Bryants wrote more than six thousand songs together, and the Bryant family recently donated Boudleaux and Felice's songwriting ledgers with handwritten lyrics to songs including the ones I just mentioned. You can visit them right here at the Country Music Hall of Fame and Museum.

Today's guests on Voices in the Hall, The Cactus Blossoms, visited the Museum and played a special pop-up show in an exhibit space devoted to Boudleaux and Felice.



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And then they sat down with me for a chat in the audio lair. So let's get back to my interview with the Cactus Blossoms, Jack Torrey and Page Burkum.

**PETER COOPER** I hate to break this to you guys, but every major brother band that I can think of has had significant tension. The Everly brothers broke up at Knott's Berry Farm on stage. And then again later on and then again later on.

**PAGE BURKUM** I know.

**PETER COOPER** This happens all the time. The Louvin Brothers saga does not end well. Do you guys have that working tension and does it ever seem to be getting out of control?

**PAGE BURKUM** Yeah, I can't believe Charlie killed Ira like that.

**PETER COOPER** Folks who aren't familiar, Charlie did not kill Ira, though he expressed that wish many times.

**JACK TORREY** I would say for how much time we spend together, we're doing pretty good.

**PAGE BURKUM** Yeah. I think most of those brother duos also have drinking and substances involved along the way that probably don't help with the communication at times.

**PETER COOPER** That is certainly true, but I think there's also the question of, well, "Are we anything without each other?" And that can be maddening concept to some people.

**PAGE BURKUM** Yeah.

**JACK TORREY** Well, we'll find out when we do our solo tours.

**PAGE BURKUM** We joke all the time. Yeah. Yeah. When I'm doing my solo thing, I'll have a-

**JACK TORREY** Your bus with "The Loneliness Tour" on the side.

**PAGE BURKUM** Yeah. There's definitely, from seeing, paying attention to some of those bands I can see that there's no guarantee that when I do a breaks up that their individual projects workout. There's something special ...



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**JACK TORREY** Worked out for Charlie Louvin and makes a, he really rubs it in that book he wrote.

**PAGE BURKUM** Well, you never hear about the duos that probably were before other people. We never hear about Sting's brother duo he had before he became a star, or Prince's brother duo.

**JACK TORREY** Yeah, right. It didn't exist.

**PETER COOPER** Right. But those were before there was notoriety there. And what you find with people like the Louvin Brothers and the Everly Brothers is, once you go solo, you have to be "Charlie Louvin of the Louvin Brothers," you become an "of the" act and that can never be easy. It worked on record to me a lot of times, but it didn't grab the public interest in the same way.

**PAGE BURKUM** It'd be kind of difficult. I'm sure even just with bands. I mean The Beatles, when they all did their solo things, everyone's still talking about The Beatles for the rest of their lives. They're never forgetting The Beatles.

**PETER COOPER** Yeah.

**PAGE BURKUM** They're always going to view them as-. Even someone like Paul McCartney, he was a Beatle.

**PETER COOPER** And that for the fame part of it, that was a what, a seven year period? And so McCartney's got to be thinking, "Okay, 1970 to now is how many years?"

**PAGE BURKUM** Right. For him, he could just be like, "It was just one of my bands!"

**JACK TORREY** So anybody out there that's listening and starting a band, be careful what you name your band.

**PAGE BURKUM** Right.

**JACK TORREY** Because if it works out, you will be stuck with a pun like The Beatles for the rest of your life.

**PETER COOPER** That's right. One person that loves y'all and that's been a guest on this show is Nick Lowe. How was he helpful and inspirational to you?

**JACK TORREY** Oh man. Nick is an awesome guy, awesome songwriter, awesome singer. Our buddy JD McPherson, who also helped us produce our album *You're*



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*Dreaming*, when we were recording that, he was always, he had done a tour with Nick and was always talking about how cool Nick Lowe is. And-

**PAGE BURKUM** That we had to meet him sometime.

**JACK TORREY** Yeah, He's like, "You got to meet him. If you could tour with him, that would be the coolest." And we're like, "Well, that sounds great, but ..."

**PAGE BURKUM** Let us know when we to get to do that.

**JACK TORREY** Thanks for the recommendation.

**PETER COOPER** McCartney's cool too.

**PAGE BURKUM** Right, exactly.

**JACK TORREY** Yeah. And it ended up happening and it was actually tragic circumstances because Ian McLagan passed away before their first show that was in Minneapolis.

**PAGE BURKUM** Right, he was going to open for Nick.

**JACK TORREY** He was going to open for the tour, he going to be a co-tour between the both of them for the, Nick's Holiday Revue. And we were planning on going to the show because we'd never seen him play. And because of the sad news, they had to find someone else to open the show. And we got a call and just showed up and didn't ask any questions. And Nick's manager asked us, "Hey, thanks for doing that. Is there any way you could do Madison tomorrow?" We're like, "Yeah, of course. And we'd love to." And so we did that. And then, "Could you do Chicago the next two nights?" Like, "we'd love to." So it just kept extending and we ended up doing most of that tour with him. And then we just loved watching him play every night. It was such a-. JD was right. He's songs are awesome and he's awesome. So that was how we got into Nick and got to watch him play every night and study him.

**PAGE BURKUM** Yeah. It was another one of those fateful things I'm talking about, where it feels like this shouldn't really be happening and it was under sad circumstances, but it was also exactly what we needed, to go on tour with someone like him and get the chance to play for his audience of music lovers. So we felt lucky.

**PETER COOPER** Another person you've worked with is a Nashville guy now, he of course considers himself an Ohio guy, but Dan Auerbach. Dan Auerbach is a guy who has succeeded in building in Nashville something that hasn't really been seen since Cowboy Jack Clement, which is a studio that becomes a community rec room where



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people from all generations come in. He'll have a drummer in his 80's playing on a Cee-Lo record. You guys have been able to work with Dan. What is that like? What is he like to write songs with?

**JACK TORREY** Yeah, we actually just drove by the studio on our way here to the museum. And I was just thinking about that. A couple of years ago he invited us down to work on some songs together and hang out. And we spent about three days, three afternoons just hanging out with him and different buddies he was bringing in, part of that community. It was really great experience. Neither of us are songwriters like that, like the co-writing. We've never sat around a table and worked on a song with anybody. It was a really eye-opening liberating activity.

**PAGE BURKUM** He had a fun easy approach about it. It did seem like it was about just going with stuff, shooting an idea out there you have for a song that you might not know where it's going at all. And just rolling with it, getting three other people, bouncing it back and forth, and then not working on it too long. Put it down. All right, well that was our song. That was our try at that. And we actually ended up recording, is it two or three songs that we worked on with Dan?

**JACK TORREY** Two.

**PAGE BURKUM** I think two on the record. So it was a blast.

**PETER COOPER** What Dan brings is less labor intensive way of writing songs in an in-the-moment deal. How do you work songs out, especially the harmony parts? Is that a labor full endeavor?

**JACK TORREY** You sing a harmony more, Page, maybe you should answer that.

**PAGE BURKUM** Yeah. You know, honestly, I think it'd be easier if our vocal ranges were better, if they were bigger. Because then you can do any harmony you can think of almost. But getting the melody of a song to work without ... like, Jack comes up with a melody and we're working it out, sometimes we have to simplify the melody a little bit to make it work with the harmony and try not to lose what's good about a melody. I don't know, sometimes if you add harmonies on a certain part of a song, it might just come off corny or something to have two people singing certain words together that seem like they should be coming from one person. So just trying to figure that out.

But yeah. We were talking about the Everly Brothers and whenever people compare us to them, I'm honored to have the comparison, but they sang so high and so, with such pristine voices that it's an embarrassing comparison to me because I just feel like you could hand them any harmony to sing and Phil Everly could do it. So it would be fun to write songs for them.



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**JACK TORREY** Yeah it would.

**PETER COOPER** Yeah. I know some folks here in Nashville who've done just that and they say, "Yeah, it was really, really fun."

**PAGE BURKUM** Yeah.

**PETER COOPER** That comparison, I'd imagine it can be frustrating at times just being compared to another musical group. But on the other hand, it's kind of like being a basketball player and somebody saying, "Well, you're kind of like Michael Jordan."

**JACK TORREY** Yeah. It's a crazy compliment and one that we don't even think we're really deserving of. But. And we loved them. It's good all around. The only thing that can be frustrating is like never thought I'd hear their name 10 times a day on tour. Or you know. That can be-

**PAGE BURKUM** We're stuck with them.

**JACK TORREY** Yeah, we're stuck with them. But they're pretty cool guys to be stuck with.

**PETER COOPER** Do you get it?

**PAGE BURKUM** The comparison?

**PETER COOPER** Do you get the comparisons?

**PAGE BURKUM** Yeah, I was going to say I think a lot of it doesn't have to do with so much people saying that we sing as well as them or anything like that, but there's some style in common that I would imagine that we would probably love a lot of the same music they have loved. They came from country background and hearing a lot of folk music and that's how we started playing. From listening to Hank Williams and learning a lot of folk ballads and things like that. But then they obviously like rock and roll, and we love rock and roll even if people don't think we rock too hard or anything. We love that stuff. We love Motown. We love all sorts of music. And I think that they're combining of those loves is probably part of what people compare, what they see in us too is just like that we do have a folk backbone to some of what we're doing, but we also like electric guitars and-

**PETER COOPER** Yeah. And they were criticized for liking electric guitars and for progressing. I mean, if you listen to the Everly Brothers catalog all the way through, it's amazing the chances they took and the distorted guitars that were going on and-



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**PAGE BURKUM** Yeah, they got a little trippy.

**PETER COOPER** Yeah, they got real trippy. And sometimes people said, hey quit with the trippy, get back to the sweet brother harmony stuff. Do y'all get that ever as you progress in your record making?

**JACK TORREY** Not too much. People have been pretty cool with letting us

**PETER COOPER** See on the street I hear a lot-

**JACK TORREY** Yeah, probably.

**PAGE BURKUM** Those people's signs outside the hall of fame right now, "Go back to country! Go back to country!"

**JACK TORREY** "They used to be such nice boys!"

**PAGE BURKUM** I hope we get more of that.

**JACK TORREY** We're doing something right if we do.

**PAGE BURKUM** We did a few songs on our new record that we thought maybe people might be a little weirded out by or something, but no matter what we do, people still say, "Reminds me of the Everly Brothers." So I guess we can't get away.

**PETER COOPER** What are you proud of to this point? Where did you feel like, okay, that was a victory?

**JACK TORREY** Wow. I guess, I don't know if I'm proud, but I'm surprised that we've been able to finish records and have the follow through to keep going and moving this along. I'm really bad at naming single things, whether it's a favorite or anything, but ...

**PAGE BURKUM** I think we're just proud of our lucky breaks. You brought up a couple of them, but we had a song that made it featured on this show *Twin Peaks*. And so having-

**PETER COOPER** Which song was that?

**PAGE BURKUM** It was called "Mississippi." And it was a song that we really liked that we were happy with from our last album. And just that was a bit of a break for us just to have a lot of exposure for that song. And it's not so much that I'm proud of it, but it's more when we get a good response to something we're doing, that's the



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accomplishment and feels like a lucky break. But yeah, you just got to. I guess we're just doing what we're doing, trying to keep going and hopefully we get one of those breaks every once in a while.

**PETER COOPER** Well, the great baseball executive Branch Rickey, the guy that signed Jackie Robinson in 1947 to a contract with the Dodgers said, "Hey, luck is the residue of design."

**PAGE BURKUM** Right.

**PETER COOPER** You might catch a break once in a while or one time, the second time, okay. Third time you're probably doing something that people enjoy.

**PAGE BURKUM** Right. You got to at least throw the dice a lot.

**PETER COOPER** Somebody can let you in the room, but then once you get in the room, you got to deliver and that's what you guys have done time and again. Are you hopeful of certain things happening from here?

**PAGE BURKUM** That should be an easy answer, right?

**PETER COOPER** Well, yeah, you started this kind of without a plan. I'm wondering if you started planning at some point.

**JACK TORREY** I think it ends without a plan as well. We're just excited to have the opportunity to get to do this weird thing that is, it's like being a carny or something, traveling around the country with your guitar singing songs. It's living the dream. We're just excited to be able to do it and we're still having fun. And we're going to have some time off this winter and going to work on a new album. We're a little nearsighted, I guess, probably. We're just one step at a time.

**PAGE BURKUM** Yeah. If we had more of a plan, I don't think it would have worked out anyway.

### ***"Mississippi" – The Cactus Blossoms (You're Dreaming / Walkie Talkie)***

**PETER COOPER** "Mississippi," by the Cactus Blossoms, about a place just down the big river from Jack Torrey and Page Burkum's Minnesota home.

**PETER COOPER** Page and Jack, thank you so much for being here on Voices in the Hall. I appreciate the chance to talk with you. I most appreciate the chance to sit and listen to you. That's a great thing. Glad you're in the world.



## **VOICES IN THE HALL: THE CACTUS BLOSSOMS**

### **EPISODE TRANSCRIPT**

**PAGE BURKUM** Thanks for having us.

**JACK TORREY** Thanks Peter.

**PETER COOPER** All right. Did you get any of that Alan?

**ALAN STOKER** I think I got it all.

**PETER COOPER** Okay, good.

**PETER COOPER** Thank you for joining in on this conversation with Jack Torrey and Page Burkum of the ever compelling Cactus Blossoms. Them boys can sing. I'm Peter Cooper. Thank you for listening to Voices in the Hall, presented by the Country Music Hall of Fame and Museum, recorded by audio czar Alan Stoker, and produced by Ben Manilla and Jennie Cataldo for BMP Audio. Come see us at the museum in beautiful downtown Nashville, Tennessee.

**PETER COOPER** Next time on Voices in the Hall: Duane Eddy.

**DUANE EDDY** I saw something over against the wall. I said, "What's that, Dad?" He says, "That's a guitar." And I said, "Oh, what's it do?" He says, "Well," he walked over and played a couple, three chords and said, "I used this to court your mother."

**PETER COOPER** Next time, on Voices in the Hall.