



VOICES IN THE HALL: ASHLEY MCBRYDE

EPISODE TRANSCRIPT

PETER COOPER Welcome to Voices in the Hall, presented by the Country Music Hall of Fame and Museum. I'm Peter Cooper. This time my guest is Ashley McBryde.

ASHLEY MCBRYDE When you start out broke, you always feel broke. When you starve for success, you're still going to be hungry, no matter what's happening.

I think hunger and drive, that's just part of your DNA. So once the trajectory hits where it's going to go, and every day, it's like putting the fuse out with a match, and it's just go and go and go. But you're still hungry, and you're still desperate. I don't think that'll ever leave.

Anything you have to do to support the thing that you came here to do. I've worked in music retail. I've been a security guard. I've slung barbecue. I'm a terrible server. But you do whatever you got to do.

PETER COOPER It's Voices in the Hall with Ashley McBryde.

"A Little Dive Bar in Dahlongega" – Ashley McBryde (Girl Going Nowhere / Warner)

PETER COOPER Ashley McBryde, with "A Little Dive Bar in Dahlongega." That song was featured on Ashley's Grammy-nominated *Girl Goin' Nowhere* album, which led her to become the Country Music Association's best new artist in 2019.

Ashley is from Mammoth Spring, Arkansas on the Missouri border. She moved to Nashville in 2007, hoping to somehow make a living as a country musician. Now that's a common hope, and it's commonly unfulfilled. Ashley McBryde's dream was deferred, but, ultimately it's been realized. She's among country music's most compelling singers and songwriters . . . Whip-smart, tough but vulnerable.

Ashley McBryde, welcome to Voices in the Hall.

ASHLEY MCBRYDE Thanks for having me.

PETER COOPER We normally are in our audio lair up on the third floor of the museum. But today, we're in the Ford Theater, which is usually filled with people in seats. And today is not because we are all distanced and because this is a weird time for everybody. So, thank you for braving it to come to beautiful Downtown Nashville and talk with us.

ASHLEY MCBRYDE Yeah. Thank you for talking me into putting on a pair of jeans.



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PETER COOPER Yeah. Well, that was harder than I thought it would be, but yeah.

Ashley, you're from Mammoth Spring, Arkansas. What's a Mammoth Spring, Arkansas?

ASHLEY MCBRYDE You know, I'm so glad you said "Mammoth Spring," because when people say "Mammoth Springs," I go, "No, no, no. Just the one big one. I didn't come from many springs or multiple springs. Just one giant one." I forget how many millions of gallons...it's like 80 million gallons of water come through the Mammoth Spring every hour. It's huge. You can't tell that it's a hole in the ground, of course. It's covered in water. But that really weird turquoise and dark-blue water... and that feeds the Spring River which stays about 53 degrees year-round. Really good fishing, really good canoeing. That was the main commerce around there was like canoe rentals, outfitters, and antique shops.

PETER COOPER So, this was not dust-bitten Arkansas. This is kind of vacation-y Arkansas.

ASHLEY MCBRYDE This is, yeah. It was tourist-driven. And it's right there in the beautiful Ozark Mountains. Yeah. You can't find a Target, but you could probably find a lot of other interesting things.

PETER COOPER Yeah, you can find a target when you're out hunting or something, yeah, but not a Target store. Pretty near the Missouri line?

ASHLEY MCBRYDE Yeah. About six or seven miles. In fact, if you're at Mammoth Spring State Park, you can look. If you're staring at the spring, you look to your left you're looking at Missouri. Thayer, Missouri.

PETER COOPER What music was in the home when you were a kid? And what of that music did you gravitate towards?

ASHLEY MCBRYDE I was lucky. We grew up in a bluegrass situation. My mom had been going to bluegrass shows her entire life. So I think I was less than a week old the first time I attended a bluegrass festival in Arkansas. So that's just always been in my blood. And what I would find out some day is classic country, it's just country music to me. There was a lot of that. But there was a lot of classical music in my house.



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My mom got me into musicals when I was really young. Not a whole lot of jazz, but I would find that later on my own. So, everything from Bill Monroe to Karen Carpenter to Janis Joplin I was exposed to, thanks to musical ADD in my house.

PETER COOPER So, when you started writing actual songs, you were, what, 12? Something like that?

ASHLEY MCBRYDE Yeah. I think, from start to finish, it had verses, it had a chorus, it had form, everything rhymed, I was 12 years old. Instead of just me going, "I went to the mailbox today." No. It was a song called "Fight the Flames" about some love affair. How I came up with it, I don't know. But I sang it for my parents. And I was at my grandparents' house. And Mom asked me where I'd heard that song. And I was so offended because I was like, "No. I made it up! I was by the deep freeze in the den." And I made this song up on an acoustic Charvel guitar. Did you know Charvel made acoustic guitars?

PETER COOPER No.

ASHLEY MCBRYDE I'm not a gearhead, but I don't think that's what they make.

PETER COOPER I thought Charvel was an ice cream.

ASHLEY MCBRYDE Yes, the downhome goodness of Charvel. And so, yeah, when I told her I had made that song up all on my own, she just thought, Oh my gosh, here it goes.

PETER COOPER Did she think you were doomed? Or was she encouraging?

ASHLEY MCBRYDE She was a little worried, but she's always been encouraging. And it's her fault I like to perform anyway. I had this little red lawn chair that she'd let me take to bluegrass festivals. It had a little teddy bear on the front. And she'd let me take that thing out in front of all of the other people and set it down by the stage. And I had a plastic, it looked like a telecaster. It was yellow, and it had Kermit the Frog and some of the Muppets on it. And I would sit there and play it.



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Well, there was a band on the stage called the Tennessee Gentlemen. And so, if we got any bluegrass heads listening, Troy Castleberry, at the time, was playing mandolin and Wayne Southards was the frontman at the time. And she asked could I get up on the stage. And I'm three years old. Could I sit on the side of the stage and watch the show from there? And they said, "Absolutely. Yeah. Just set her over by Stuart, the bass player. And at the end of the song or whatever, you just come get her." So, I'm sitting on the edge of the stage, and I'm watching these guys play. And I'm looking at their instrument mics thinking, I can probably reach one of those to sing into. But I do mind my Ps and Qs. I sit there like a polite little girl. They get done with the song and of course, hundreds and hundreds of people erupted into applause. And Mom said, the look on my face, I thought they were clapping for me.

So, it's her fault anyway that I was going to head down this path. So, I wrote "Fight the Flames" and sang it to her, and it was just that. "Well, she's got the bug." I'm so thankful I've got the bug.

PETER COOPER And did that bug separate you from other kids in school? Did they think that was weird? I know Tom T. Hall had a similar circumstance in a little town in Kentucky where he was the kid that was going everywhere with a guitar. And they thought he was weird.

ASHLEY MCBRYDE Yeah. And I was weird for all kinds of reasons. I mean, we lived in a rural area, but not a lot of people lived on farms where they had to work. So, I was weird in that way too. I didn't get bullied. I got picked on, but I didn't get bullied because I was too weird. And I also played the French horn in the band. So, that's... I mean, come on... huge target. Try to carry one of those down the hallway and not want to disappear.

So, it did separate me from other kids. It separated me from my siblings too. Several of them, they can all sing. And one of them can really play guitar, but they didn't. And I would just sit in my room for hours and hours and figure out how to play Alison Krauss & Union Station songs and Anne Murray songs on a guitar we bought in Thayer, Missouri. It was a three-quarter-size guitar.

PETER COOPER Great independent talent agent Don Light said that separation from the pack is key to becoming a success in music, that it isn't replication of what everyone



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else is doing, it's separation. But were you comfortable with that separation from the pack? Or was that painful for you?

ASHLEY MCBRYDE It was hard for me to grow up... I was the youngest kid. Nobody wanted to play with me, and that was hard for me. But once I got a guitar when I was nine, and it was mine... because I wasn't great at mandolin. I started playing mandolin when I was three or four. But I had something that was mine. And I would never ever be bored or sad to be by myself ever again. And as far as it separating me from my peers and stuff in school, I was the... "Go ahead and make fun of me, man. I play guitar. What game do you have?"

PETER COOPER You really thought that way? You weren't knocking on the windows trying to get in?

ASHLEY MCBRYDE No, no. And I sat at that lunch table where, if you were new in school, you would come and sit at that table because you couldn't place. It was like the Americana of children, like anything that wouldn't fit into another category. I think I would go sit over there. That seems pretty safe. And we were always like, "Absolutely! Even if you end up not being in our friend group, we want you here with us." So, I was never trying to be the popular kid. Thank goodness because it wouldn't have worked.

PETER COOPER You were discouraged as, I guess, a middle-schooler or a high-schooler when a teacher asked you what you wanted to do for a living. And you said you wanted to come to Nashville and play music and write songs. And her response to that was not positive at all.

ASHLEY MCBRYDE Not at all.

PETER COOPER How did you-

ASHLEY MCBRYDE And I'd known, since I was a child, that I wanted to do this for a living. And I really kept that to myself because that's precious to me. And if you don't get it, then I don't care, right? And I finally divulged when she said, "And, Ms. McBryde, what will you do?" And I said, "I'm going to move to Nashville, Tennessee. And I'm going to make up songs, and they're going to be on the radio." And she said, "That is stupid. That will never happen. And you need to have a good backup plan, and remember where you're from."



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PETER COOPER Now, if you were a teacher, is that what you would say to a student? I mean, the odds are infinitesimal.

ASHLEY MCBRYDE No. And most educators would not. Most educators would only encourage. You could tell them that you wanted to be a panda bear, and they'd be like, "Absolutely. You should pursue that. Maybe zoology is something to look into." They would just encourage. And she was just a bitter old bat. That's all that is. It's her reflection of her life mirrored onto me which, years later, I would figure out. But at the time, it was this little avocado pit-sized thing in my stomach that glows red hot. I mean, it was just pure motivation.

"Fat and Famous" – Ashley McBryde (Jalopies & Expensive Guitars / Road Life)

PETER COOPER "Fat and Famous," a song of sweet, hard-earned revenge, from Ashley McBryde's independently released *Jalopies and Expensive Guitars* EP. Ashley McBryde is with us today on Voices in the Hall.

So, you started making up songs as a kid. When did you realize you were good at it?

ASHLEY MCBRYDE I knew in church, when I was young, that I was-

PETER COOPER You're a Church of Christ, right?

ASHLEY MCBRYDE Mm-hmm (affirmative). And there's no instruments. People like to say, "There's no music in the Church of Christ." There is, but it's all a cappella singing. And I knew I had an ear for what was happening because I could sing any of the parts. I could do the alto parts. I could do the tenor parts. I knew that I was at least better than my siblings at singing, even though... they're all wonderful singers, but I wanted to pursue it.

And so, then, I started slowly doing a talent show here and there. Not talent contest, but just shows at the school. And I realized that I was nervous before, and I was nervous after, but while singing I was not nervous. And I'm a nervous person, and I'm a very anxious person. But while performing, totally normal. And it's still that way. Nervous going to the eye doctor, nervous driving in a parking garage, but throw me in front of 23,000 people and I'm home.



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PETER COOPER Your singing in church, was that shape-note singing?

ASHLEY MCBRYDE Yeah. We read from a shape note hymnal.

PETER COOPER And what is shape-note singing?

ASHLEY MCBRYDE It has to do with solfege, which would be, "*do-re-mi-fa-so-la-ti-do*," but it's done in shape form. And I didn't really quite understand it. But my grandmother, my dad's mom, would sit with me and put her finger over my index finger and point at each note as we changed and show me what note she was singing, where that note was on the page so that I could learn to figure that out. So I learned how to read music without knowing how to read music. I could guess intervals. I could guess one step or two steps or a third.

PETER COOPER Yeah. It's a brilliant method used early on, I guess, developed by a guy named Singing Billy Walker from Spartanburg, South Carolina. And it was a way to get rural church choirs to learn how to sing together without learning how to read proper musical notation. It's interesting that, in Nashville, you never go into a session and see proper musical notation on a-

ASHLEY MCBRYDE Never. It's all charts.

PETER COOPER No. It's all charts, which is what's called a numbers chart. So, there's different ways into this language of music. And you found one of those early on.

Okay. Church of Christ background, when you started playing in clubs, you went off to college. And I guess it was then or right after that you started hitting the blue highways and playing in rough clubs. How did your family react to that?

ASHLEY MCBRYDE It started out as coffee shops. And then that turned to bars. And some of them were pretty rough. Some of them, I still won't tell my mother which club it was. Of course I would never let her enter some of them. But they were mostly just worried, concerned. My dad still doesn't know because he would still be concerned for his daughter's safety. And I would always tell Mom, "Oh, it's fine. Everybody's pretty cool."



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And for the most part, people are pretty cool. But there had been some pretty hairy times. And you just got to figure out how to get yourself out of it. And that education that you give yourself, you can't get that in a book. You can read critical thinking and how would you get out of this situation if A and B happened, but when it's just trial by fire, you do what comes natural. And if that worked, then you don't have to look anywhere else. You started to hone already that that instinct was the right thing. And your radar for, "this ain't right," gets real good, real quick.

PETER COOPER Yeah. But it's hard. Kris Kristofferson wrote a song about this called "To Beat the Devil."

ASHLEY MCBRYDE "To Beat the Devil" is my favorite Kris Kristofferson song.

PETER COOPER Really?

ASHLEY MCBRYDE Yeah.

PETER COOPER But it's a song about a guy who is in a bar and is told by somebody, "Hey, I get it. Nobody's listening to you. So, what you're doing doesn't matter." And I always think that, in a fair and just world, people ought to be able to start out at Carnegie Hall as rookies where everybody's seated and watching them. They're in the light and the crowd's in the dark-

ASHLEY MCBRYDE I think that would scare you to death. If we started out at Carnegie Hall with everyone seated and paying attention to every move you made, you'd be terrified. And if you could just be hidden behind that veil of nobody cares right now and then find a way to make them care by the end of the night... you're semi-invisible behind that microphone, and the game is on. And so, you're invisible behind that veil too.

And the locals have their backs to you at the main part of the bar. So now, you're hidden behind that veil. So, if you make a mistake, it's okay. They don't care. They're not listening anyway. And then, you'll hear one of them grumble, "bet she doesn't know any Barbara Mandrell." And then, you go, "Sure. I do." And you pop off with, "Country Wasn't Cool." And now they've started to care. And I think it's a nice way to ease into... it's a hard way. But I was able to hide behind a microphone stand and behind the nobody cares and figure out how to turn that on its head.



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PETER COOPER You're tougher than I am. I hate that. I hate that notion of pouring your heart out to people who have their backs turned to you is a... that's a rough gig.

ASHLEY MCBRYDE And as he says in the song, "I don't believe that no one wants to know."

"To Beat the Devil" – Kris Kristofferson (The Essential / Sony)

PETER COOPER That was "To Beat the Devil," a classic Kris Kristofferson song about the plight of a creator. Our guest today, Ashley McBryde, has faced down the Devil a time...or twelve. And, like Kris Kristofferson, she may not have beaten him, but she drank his beer for nothing, and then she stole his song.

Ashley, what spurred you to move from Arkansas to Nashville?

ASHLEY MCBRYDE I wanted to be here, regardless. And so, in the first few ponds I was playing in, I was like a blue fish in a goldfish pond. And that is a special something. And then, I moved to a little bit bigger pond in Memphis. And there were several more blue fish around, but not as many as there were in Nashville. So, I knew, if I wanted to know if I'm any good at being a songwriter or an entertainer, I have to be where there's only blue fish and see if I can at least hang with the pack there.

I'm not sure how old I was. I was still in college, still enrolled in college anyway. But I was missing so much school that it wasn't going to matter anymore. And my instructor said, "I think you should just go. I think you should go. Don't ever tell anybody I told you this, but you should just leave now, today." So, I did.

PETER COOPER And you were how old when you got here?

ASHLEY MCBRYDE I was 23 when I got here.

PETER COOPER Where did you stay?

ASHLEY MCBRYDE My friend Jenny worked at a place called Sure Storage. Back then, it was the one with the big lighthouse on top of it, out off Donelson somewhere. And there was an apartment in the... there's the office part. And then, behind that is a one-bedroom apartment. That's where I stayed. So some people ask, "Is it true you lived in a storage unit?" No. I lived at a storage facility. It was my first place, my first home in Nashville.



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PETER COOPER And once you got here, everything just... it was a quick rise to the top, right?

ASHLEY MCBRYDE Yeah. It takes, what, four hours after you get here?

PETER COOPER Something like that.

ASHLEY MCBRYDE Yeah, here at 23. And then, gosh, I'm 37 now. And I'm on my, I don't know how many singles we've had, but it's not that many. It takes a long time. And after I got here, I found out that they'll pay you by the hour to play in central Arkansas. And they'll pay by the hour to play in central Kentucky. Guess where they won't pay you at all? Where all the blue fish are, where every blue fish is trying to get paid. So, you all have to play for nothing. And I found that out. I mean, you could get half-off draft beers and appetizers. Guess how far a Toyota truck goes on half-price beers? Absolutely nowhere. So, it's tough. And I still wouldn't trade it for anything.

PETER COOPER Did you get discouraged?

ASHLEY MCBRYDE All the time.

PETER COOPER Did you think about just turning around and heading home?

ASHLEY MCBRYDE If you don't doubt yourself a few times a week, you're probably not very good. And there were a lot of times that I thought, God, what am I doing here? But then, that other thought would come back in and go, what else are you going to do? This is what you know how to do. So, do it and then figure out how to make it work. And I had a friend, I'm going to use that term loosely. But I had only lived here a couple years. And we were at a bar one night. And she was being harsh and laughing at my expense. And she said, "If you want to know the honest truth, I don't think you got it. I don't think you got what it takes." So I booked a show in that bar the next week. And they let me open acoustic for whatever cover band was going to play that night.

PETER COOPER How did it go?



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ASHLEY MCBRYDE It was good. It was good. And so, I'm just spiteful enough, you know. "I don't think you have what it takes." And I was like, "Cool. Then, I'll have what it takes from 8 to 10 on Friday." I'll take your cover charge.

PETER COOPER When musicians arrive here and they start going out and hearing... well, watching the blue fish swim, seeing what talent is really here, it seems that many of them just go, "Okay. I can't do this." They feel like a JV basketball player who goes to an NBA game and goes, "Oh, okay. This ain't going to be me." Was it encouraging or discouraging to you to see how frickin' good people are in Nashville?

ASHLEY MCBRYDE It was bar-raising and eye-opening to be like, "Dang, the girl that just sang karaoke in this bar is better than anyone I've ever heard. And she was just slinging beers 10 minutes ago." And he go, "Okay. All right. This is the game. This is the playing field we're on. So, you're going to have to level up if you're going to stay here." I hate it when people get discouraged and leave. And I think two things, I think, alright, good on you. You can't hack it. That leaves the path wide open for the people that think they might. The other thing is, man, all you had to do was get here and change the address on your driver's license and get a day job, and you'd have stayed. If you can get one root down, let the city into your blood, you'll never leave, even if you never make it.

PETER COOPER The advice so many people are given is, don't do a day job. Don't do anything except music.

ASHLEY MCBRYDE Yeah. Get two day jobs. Anything you have to do to support the thing that you came here to do. I've worked in music retail. I've been a security guard. I've slung barbecue. I'm a terrible server. But you do whatever you got to do.

PETER COOPER You're somebody who, seems to me, live by a code without shoving that into other people's faces. And you have great respect for the people who have come before and then a kindly unwillingness to necessarily try and mimic what has come before. I mean, you made your Grand Ole Opry debut with a T-shirt that showed everybody your tattoos and then sing a song that made people cry about the journey today.



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ASHLEY MCBRYDE And it was the tuxedo jacket that we had ripped the sleeves out of, with a Johnny Cash T-shirt underneath it. Man, that was kind of ballsy. But I thought it looked nice.

PETER COOPER I'm not saying it didn't look nice. Tell me about that-

ASHLEY MCBRYDE Yeah. I do have a lot of respect for... and love and reverence for everyone who has come before. I always get choked up at the Ryman. I always get choked up at the Opry. It never changes.

PETER COOPER What was that Opry debut like for you? What happened?

ASHLEY MCBRYDE Oh, that was life changing. That was one of those nights where you go, "Things just changed for me." And little do you know, you're going to get a couple of those. That was the first time I recognized when something changed about my trajectory.

PETER COOPER What was the song that you sang?

ASHLEY MCBRYDE I sang "Girl Going Nowhere." Yeah. And it was, I cried.

PETER COOPER Really, about that teacher...

ASHLEY MCBRYDE Yeah. In spite of that teacher that said I would never do it. And gosh, I really hope she was tuned in. If not, she caught me on the TV on one of the award shows, hopefully. I just really hope she's in a nice home somewhere. I hope good things for her.

PETER COOPER I hope she's wearing a mask.

ASHLEY MCBRYDE Yes. I hope she's healthy now.

PETER COOPER But what makes a moment like that life-changing? I'm not sure that all of our listeners understand the importance of the Opry or the symbolism of standing in that circle and singing a song about what brought you to that circle. There's a circle at the Opry House that is wood that's taken from the old Ryman Auditorium stage. So, you're standing where Hank Williams stood.



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ASHLEY MCBRYDE That's the thing that makes it life-changing and just walking down the hallways. Even more so when you're walking through the Ryman. But I love it at the Opry. I love that they marked where the water came up to in the flood of 2010. And just being in those rooms and knowing who has put their makeup on and put their boots on in those rooms, that's got some gravity to it.

And then, you get on the stage. And here's this sovereign circle of oak that you can only stand on if they've asked you to stand on it. And now you're looking at Patsy Cline and Hank Williams, Sr. And you're like Ferlin Husky. It's all rolling through your brain who all has stood here. And you would think it would be like they were all piled on your shoulders going, "You have to do good." And that's not what it feels like at all. It feels like they're standing behind you going, "Hey, we're glad you're here." And that makes you cry. It makes you cry years after your debut. That's a cool feeling.

"Girl Goin' Nowhere" – Ashley McBryde (Girl Going Nowhere / Warner)

PETER COOPER Ashley McBryde, "Girl Goin' Nowhere." "Don't waste your life behind that guitar," is how that song begins. Ashley hasn't wasted a life behind her guitar. She's created a life with her guitar.

Let's get back to my interview with Ashley McBryde.

In 2020, you came to the Country Music Hall of Fame and Museum and played a Loretta Lynn song, "You're Lookin' At Country," on the guitar that Loretta's husband Doo bought for her and that she wrote songs on.

ASHLEY MCBRYDE So many songs.

PETER COOPER ... putting you... you're now part of the timeline of that guitar and part of that legacy of what Loretta has done. What was that situation like for you?

ASHLEY MCBRYDE See, what you just described is one of those things. It's like being at the Opry. It's what makes it so life-changing. Because you're not just playing a guitar or just a guitar that Loretta owned at one time. This was a guitar that she was on the road with, that she wrote songs on, and is part of country music history. Part of the reason I even play country music has to do with the fact that Loretta had this guitar. And that is a really strange feeling.



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And I know we filmed me walking up to the guitar. And I was trying not to lose it because you know me. I'll cry telling a story about one time when I cried. And I was trying not to do that because we had very limited makeup resources that day. I don't know. It was really strange when you saw me walk up to it, like scared it was a dog that was going to bite me. And then I asked, "Is it weird if I smell it?" And somebody said, "Kind of."

And I picked it up and smelled it because old guitars smell like old library books. There's not a candle that smells... nothing else smells like an old guitar. And I smelled it. And I said, "Well it smells like I thought it would." And that helped to calm me down too. And I'm sure the first pass, you could... I mean, I was so nervous. Because that Formica pickguard has started to come up over the years. And I play guitar, I'm pretty rough on guitars.

And so, I'm thinking like, Oh, for the love of God, don't strum this guitar too hard. But if you strum it too soft, the guitar doesn't speak with its normal voice. So, I was just trying so hard to be delicate. I was worried that the sweat and oil from my hands was going to somehow damage the fretboard. I mean, the guy that put it on the stand had linen gloves on. And they're going to let my paws on this thing for three or four passes.

It was really special to me. And especially when they said you can pick which Loretta song you'd like to do. "You're Lookin' At Country." And I was standing there in a leather jacket. I'm covered in tattoos. And I'm standing there in a blue pastel leather jacket, which was a shout-out to one of Loretta's gowns. And "when you're lookin' at me, you're lookin' at country." And that's so cool to me. That's the circle of life right there.

PETER COOPER Yeah. Ashley McBryde, thank you so much for being here on Voices in the Hall.

ASHLEY MCBRYDE Thank you for having me.

PETER COOPER All right. Let's get out of this dump.

You can see and hear Ashley McBryde's performance of Loretta Lynn's "You're Lookin' at Country," from the Museum's Big Night fundraiser, with a quick YouTube search.



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Ashley McBryde has been our guest on Voices in the Hall. We recorded this conversation at the Country Music Hall of Fame and Museum in beautiful downtown Nashville, Tennessee, with the museum's audio czar, Alan Stoker. Voices in the Hall was produced with Ben Manilla and Jennie Cataldo of BMP Audio. I'm Peter Cooper. Thanks for listening. Until next time, honor thy music.

PETER COOPER Coming up next time on Voices in the Hall: The Cactus Blossoms.

PAGE BURKUM 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 Next time, on Voices in the Hall.