



The Voice of the Revolution

Guest: Jordan Page

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Jordan Page is an independent musician. You can hear his music at JordanPageMusic.com.

WOODS: You really have a unique position in the Ron Paul movement, the Ron Paul Revolution. There are plenty of musicians out there who like Ron Paul, but we associate you with Ron Paul. You remember when the *Washington Post* did that profile of Ron Paul supporters' likes, and for music they liked Jordan Page? Do you remember that?

PAGE: I do remember that. I think it was January of 2012 and some article came out at the *Washington Post* and I guess they had done some data mining, and it seems like I was one of the more popular artists among Ron Paul supporters, which was very flattering to me. I've been opening for Ron quite a bit in the last few years. I think I have done about 18 shows with him—it's actually 18 openers for him speaking, you know?

WOODS: Right.

PAGE: And I've been all over the country with him, and it's been quite a journey. I started out in 2008. I really woke up to the political realities that we faced at the end of 2006 when I wrote a song called "Pendulum." "Pendulum" was a song that came to me in the middle of the night, and I really didn't understand what it was about at the time. I finally just got the courage to play it because it was over my head, and I had a quite a huge, positive reaction from the audience that I played it for. I had a standing ovation from like 400 people, and so I realized that I had been given a message that I needed to share with the world. But first, before I could do that, I had to learn what that message was, and ultimately it was the liberty message.

I didn't discover Ron Paul until the end of 2007, a year later, and I was so excited to see that there was actually a politician who was a person of great moral character and who actually told the truth. That blew my mind, because I had become very aware of the corruption and just the stereotypical clichés of rotten, lying, thieving, murdering politicians, but see, there was this man who had been in Congress for 12 terms, and stuck to his guns and was for the Constitution and for the people, and I was just amazed by it. And somehow I ended up at the Revolution March in Washington D.C. in July of '08—

WOODS: Yeah, I was there.

PAGE: The very last event.

WOODS: Yeah.

PAGE: It was his very last one, and that was my very first one, my first liberty event, and it was the first time that I met him, the first time I shared the stage with him, and then I picked up the torch—whether he knew he gave it to me or not. I picked up the torch in my own life, and I carried on, and I started doing more and more shows and writing more and more songs that were politically conscious and had that liberty mindset to them—a lot of antiwar stuff, anything from the Federal Reserve to chemtrails, you name it. So I really went all out and dedicated myself completely to this cause, the cause of liberty, and in the course of that the Ron Paul campaign became very aware of me, and they started booking me to open for him, and it turned out to be this great relationship. And I love Ron. I love his wife, Carol, and their family. They have all been very, very kind to me and very generous to me and my family. I saw you down there last year at his house in Texas for an event down there. I mean, it's just been—it's been a wild ride, and I am just very, very blessed to have made so many fans and to have made so many friends, and all through my association with Ron it's been pretty

crazy.

WOODS: I in my own way opened for Ron on numerous occasions at different events. I would be the warm-up speaker. These events are fantastic because you're speaking to a huge crowd, and they're all well-wishers. They may not know who you are, but if you're part of this, they love you. It's funny how over time you don't realize how people through the Internet or through word of mouth have come to know who you are, and then you go to one of Ron's events, and you get up there, and they are cheering you. They already know you. It's an amazing thing. Now, let me ask you before I forget: how long have you been making music?

PAGE: I started playing music when I was 12. I would say that I've been making music since I was six. When I was a little guy, I had this old Fisher-Price record player. You remember the ones with the big, orange turntable on it?

WOODS: Oh, yeah!

PAGE: Yeah, I had one of those, and I was obsessed with—when I was a kid my mom was a Beatle maniac in the '60s, and she had hundreds, literally hundreds and hundreds of these old 45s of every group you could imagine—the Mamas and the Papas, Johnny Mathis, the Doors, Beatles, Rolling Stones. And I used to listen to that. I used to have my little Fisher-Price where I could play. I thought it was a big deal, and I am sitting in my room just listening to music. I got a hold of a box set of Bob Dylan's greatest hits, and his music really spoke to me as a little guy, even though I didn't understand what he was saying, it really spoke to me somehow, it resonated. And I would write my own little songs and got really into poetry, and then I got into the Doors when I was about 11 years old—Jim Morrison and the Doors. Their music completely set me on a journey, and all I wanted to do was play music after that. So I worked all summer when I was 12 to buy a guitar. It was ironic that the day after I bought my guitar we moved out of New England down to Maryland, which was a very difficult transition for me, and the music was what helped me get through that experience. I would play five hours a day. Even though I was awful, I would just play, and play, and play. So it's been 22 years since then that I have been playing. So I have been playing since I was a little guy. That's been just the central driving force in my life.

WOODS: Now, people can find out more about you at JordanPageMusic.com, but for people who don't yet know about you, is all your music political? Does it always have a political message? Or do you sometimes just write a song because you want to write a song?

PAGE: Sure, it's both, but you know, since 2008 the majority of the songs that I have written have had either a political, or a socio-political, or at least philosophical, conscientious sort of bent to them. My first album, *The Book of Life*, I wrote that—I put that out in 2005. And that was a very personal album, the chapters of my life so to speak, and there's some love songs for my wife on there, and there was some philosophical ramblings, and I mean, it wasn't political in any way but certainly spiritual. I mean, I am very much a Christian, and that comes out in my music. I wouldn't call it Christian music. It's just rock and roll made by a Christian, and my spirituality is a huge manifestation of my—in my music. So my earlier stuff wasn't political at all, and then I had my big awakening, and the things that I am the most passionate about, writing about that are big, heavy topics like war and corruption and tyranny, and I feel like music for me has taken on a new life because it's music that's not just for music's sake. The songs that I write actually have a goal that they are meant to accomplish which is to penetrate the soul and free a person from the bonds of ignorance and mental slavery. That is the goal. It's uplifting. It's the way music should be. The message of the music is what's the most important part. The actual, the tones, the music itself is just a vehicle for the message to get through.

WOODS: Now is there one particular song that in terms of popularity, in terms of the entire catalog of songs you have, vastly outstrips the others, that was just a big hit with everybody?

PAGE: Yeah, I would say my song "Liberty" was that song. We've got well over 100,000 hits on YouTube, and that's the song that people have really universally loved. "Pendulum" was also another song like that, and that was a song that put me on the map, but "Liberty" took it many steps further. That was one of Ron's favorite songs of mine, and it's the most requested song I have. People have teared up when I sang that song for them. I have actually had a lot of folks over the years, during the last couple of years anyway, come up to me and tell me that that was the song that woke them up, or that was the song that woke up their spouse. I actually had a soldier come up to me in Nashville. I played a show in Nashville I guess two years ago, and he comes up to me in his full army fatigues with the organizer of the event, and she says to me, "You know, this

soldier has come all the way here. He's come a long way to meet you, and he said he just wanted to come here to meet you." And I said, "Okay, what's this all about?" And he shakes my hand and he says, "I just want you to know that I was stationed in Afghanistan, and we were out in the desert for a long time, and every now and again we would have a few hours of satellite Internet, and I was surfing YouTube, and I found your 'Liberty' music video, and I watched it nine times, and that's what made me decide to get out of the military."

WOODS: Wow!

PAGE: "To stop fighting in these illegal wars," and I was like, "Oh, my God!"

WOODS: (laughs) Okay, yeah, that's a beautiful thing. I get email sometimes from military people saying they read my stuff or they watched a video or whatever, and it really, it blows me away that a total stranger—I didn't know this was going on—had his life totally changed in that way. This is one of the incredible blessings of the Internet age, that total strangers can be having these experiences, and maybe you and I might not even know about half of them, if that. What a great story that is.

Now, one thing I like about you, and that I admire about you is that somehow despite all the infighting that may go on within what we call our movement—and parenthetically I will note that I object to the claim that libertarians, let's say, are unique in this regard. Republicans fight among themselves. Democrats fight among themselves. There's nothing unusual about that. But we have different cliques and different things in the movement, and yet somehow you have stayed totally above the fray. You are liked by everybody. There's nobody who says, oh, get that bum Jordan Page out of here. Nobody says that. How did you do that?

PAGE: You know, there's a few who are not fans of mine, of me personally because of my politics. My thing has always been making peace, Tom. I have always believed in making peace and not antagonizing folks that I would hope to be my brothers in arms, essentially. You know? If I disagree with someone I don't focus on that. I focus on what they agree on. Because if I ever hope to change their heart or mind about something, then so much of what we, of new information that comes into our lives hinges on what we think about the person who's telling us. If we don't respect or trust someone, why are we going to listen to them? And I have just never been one for a lot of drama. People can focus on the things they want to focus on. If it's counterproductive, I am just not going to be a part of it. You know? For me, I really learned something from Ron, which was stay on message. Stay on it. I am not trying to get sucked into the minutiae that people bicker about. For me, it's the simplest thing in the world. I don't care how pure of a libertarian you are. I don't care how pure of an anarchist you are. I don't care. That's your prerogative. All I care about is the core, hard truth. What am I trying to accomplish? I am just trying to wake people up, because until you change the culture, nothing matters. In my view, politics doesn't matter, the political process doesn't matter, until you change the culture. The Bush Administration was amazing at changing the culture, in the wrong direction. We need to change the culture to embrace liberty, and that is happening, and that's all that I care about. I would rather take on 350 million people in this country and try to change their hearts and minds through music and through art and through culture than trying to reform the cesspool of evil that is Washington, D.C.

WOODS: You know, Jordan, you are—we won't give away ages necessarily, but you are a younger man than I am, and yet you've had this important realization a lot sooner than I have. Now, anybody who reads my writing and watches me speak and so on, knows that I haven't given an inch when it comes to principle. But in my approach, I think as I start to enter—I can't believe I am saying this—middle age, I have mellowed a little bit in some of my presentation, at least in terms of this program when I interview people. If there's somebody out there I really don't like, then I don't want to interview that person, so it's not like I am going to have him on and grill that person. That's not who I feel like being right now. When I have people on who maybe agree with me 75 percent of the way, I know there are people in my audience who want me to badger and hector them about that 25 percent, and what I'd rather do is talk about that a little bit and try as be as civil as possible, but by and large, I do want to focus on what I can learn from people. I can learn from just about everybody. Focus on what I have in common, and then when we do talk about areas of disagreement, I want it to be as respectful as possible, to show that this sort of thing can be done, and you really have blazed an important trail on that.

Now here comes the key question of all: how in this day and age does an independent musician support himself? Is that too personal of a question?

PAGE: No, it's fine. It's an easy question to answer. It has been a creative struggle to find a way to make it

happen. For years, Tom, I lived in Annapolis, Maryland with my wife. We had a house there. You now, the musician scene there was great, and I was playing 16 shows a month, and I was also teaching. I taught for about eight years, 20 to 25 students a week, so I was making a great living doing that. But I had the realization, number one, that the area that we were in was strategically a terrible place to be if the proverbial stuff ever hit the fan because we were on a peninsula—one way in, one way out, in between Baltimore and D.C., terrible, terrible place to be if you have small children, and you are trying to escape. So I looked around at my area and I said, “We’ve got to get out of here.” So we started looking at more rural areas in the Midwest, and I, at the same time I had the realization I wasn’t getting anywhere. I was playing maybe one liberty-type event a month and the rest were these bar gigs, or club gigs, many of which were fairly soul-crushing gigs, but it was how I was supporting my family. I realized that I had to—in order to achieve any sort of greatness, you have to take chances, you have to take risks and put your neck out, and so I prayed about it quite a lot, and I asked for guidance, and ultimately I was led out to the Midwest. We have a great place out here with a lot of land, and it’s exactly the kind of environment we were looking for for our family, and it forced me to turn the liberty activism through music into my full-time job. I wasn’t able to rely on my previous business which was very lucrative but wasn’t taking my career anywhere. It was more of just a job.

WOODS: Right.

PAGE: But I wanted to take my career to the next stage where I was traveling all over the country all the time, not just once in a great while, and stepping off of that one, great liberty show where everybody knew me, and then going home to the bar gigs where there’s 20 drunks with their backs to me watching television and eating pretzels.

WOODS: Right.

PAGE: So I had to make a decision to take that risk and really make myself work, and from there I just started booking myself all over the country. I got in touch with all the political groups, all the liberty groups, Ron Paul meetup groups, and anybody that was having an event, I would go and play their event. I am also a guy who will sell music online, so I make money from that, and I do a lot of shows. I also do have some other side projects. I work in the investment world also and that brings in some funds, but ultimately the music is my main passion. It’s my main goal to further my career in that regard, and I just have to hit the pavement. I hustle all the time, and I am always on the lookout for new places to play and to spread the message. In the last year, since July, actually like last May I looked at my summer calendar, Tom, and there was nothing. Summer of 2013, there was nothing. I had one show in August, and that was it.

So I said to myself there’s got to be a way for me to make this work, and I had the brilliant idea of doing small, intimate house concerts. So I started getting in touch with all the liberty groups that I knew all over the country and saying, hey, if I were to come down there, could you get at least 30 people to come together and we’ll do it by donations, and I’ll play a show. I will play an intimate show in your living room. People went nuts over this idea. They loved it, and so I did a tour in Texas, and it was just a huge success. I started booking tour after tour. I have done probably 18 tours since July in different geographic areas around the country for all the different Ron Paul-type liberty groups, and I am playing for anywhere from 20 to 100 people, and they have all been huge successes. I mean, some more than others, but all in all, I am paying my bills, not going into debt. Most musicians go into debt touring, but they do it in order to get the exposure. I am getting the exposure and making money doing it, and it’s all based on the kindness and donations of my liberty brothers and sisters. So it’s been a really cool way to keep going when there hasn’t been a lot going on. Now, there’s a lot more liberty events going on in this season, and I have got so much coming up. So I just kind of—I keep on keeping on. I make it work.

WOODS: Does your website, JordanPageMusic.com, have a list of your events?

PAGE: It does, yeah. There’s a button on there that says “tour,” and people can check out my calendar from there.

WOODS: All right, before I let you go, what’s your most recent project, or, what are you working on now?

PAGE: Well, right now I am working with the folks up in the northwestern United States. They are with the Jefferson Republic. They have kind of adopted me as their mascot, I guess, or their voice, and they are trying to take the Siskiyou County, which is one of the northernmost counties in California, and have it effectively secede from the corporate entity known as the United States and become its own sovereign republic, which is

a really exciting prospect. They actually have a ballot initiative on June 3rd where they could actually do this, and it's a very exciting little project that I am part of. There's a lot of implications there.

I am working on a new album. I have been writing for the last year and a half, and I have got an incredible amount of songs. I am still trying to put the budget together to get that recorded. I have got, let's see, what big events do I have coming up? I have got a lot of shows with PANDAA, People Against the NDAA. I am going to be performing a show for them in Atlanta on May 25th and Albany, New York on June 7th. I believe Sacramento on August 2nd. You'd have to look at my website, but I am going to be doing a lot of stuff with the People Against NDAA. It's a cause that I am very, very passionate about, and those who don't know who the NDAA is—actually, everybody who listens to your show probably knows what the NDAA is.

WOODS: I would be shocked, yeah.

PAGE: But it's legislation that was passed in 2012 as part of the National Defense Authorization Act that allowed for the indefinite detention of American citizens if under suspicion of wrongdoing, and there is no clear definition of what that even means. So they basically gave themselves carte blanche to just black bag anyone they want, indefinitely. That law was written for me. It was written for you. We need to educate people about this. So PANDAA is an organization I am very passionate about, and I am supporting a number of candidates, and I have got a lot going on. We're about to have a baby here soon, and we've got a lot going on in the world of Jordan Page. That's for sure.

WOODS: Well, I know what you mean in the baby department. That's for sure.

PAGE: I know you do, man. We're neck and neck.

WOODS: Yeah, we are neck and neck. But I think we're probably going to be holding steady for a while, so we'll see which one of us winds up inching ahead of the other one, but I hope people check out JordanPageMusic.com. I have really enjoyed having a chance to get to know you over the years, and I know that our paths are going to cross again at some point. I don't know when or where, but it seems like an absolute inevitability, and I appreciate your taking some time to talk a little bit about the behind-the-scenes and how Jordan Page became Jordan Page and what you are up to today. It's very exciting and interesting. Thanks for being here.

PAGE: Well, I really appreciate you having me on, Tom. Thank you so much.