

Episode Title: **Mickey Guyton's History-Making Year**

Episode Summary: In this week's episode, Sid Evans, Editor-in-Chief of Southern Living Magazine, talks to Mickey Guyton about her journey from struggling musician to being the first Black woman to perform solo on the ACM's. Plus her grandmother's cornbread and how she first met one of her heroes, Dolly Parton.

Episode Transcript:

(Biscuits and Jam Theme begins - Fiddler's Barn on Epidemic Sound)

Voice Over from SID EVANS: *Welcome to another episode of Biscuits and Jam, from Southern Living. I'm Sid Evans, editor-in-chief of Southern Living Magazine. My guest today got an early exposure to country music -- as well as an education in truly caring for a family -- from her grandmother.*

AX Mickey: My grandmother was so poor, she couldn't afford to buy blankets for all 12 of her children. So she made quilts out of her clothes. So those quilts have such a different meaning, knowing that that's my grandmother's clothes. That is the purest form of love is like you give someone the shirt off your back. She literally did that for her children.

Sid NARRATION: *To say Texas native Mickey Guyton is having a big 2020 would be an understatement. Written over a year ago, her song "Black Like Me" has gained a massive following, and the week of our interview, Mickey had just made history as the first Black woman to ever perform solo at the ACM Awards. On today's program, you'll hear how seriously she takes the success she's earned, and what it means for other artists of color, particularly women, in country music.*

AX Mickey: The oppression of women, it's a pandemic in itself. I don't want to be the reason that the future generation has to feel like they have to compromise who they are. I want to be the reason they're protected and respected

Sid NARRATION: *Plus the perfect cornbread, a miraculous encounter that launched her career and more this week on Biscuits & Jam. [MUSIC ENDS]*

Sid: Well, uh, Mickey Guyton, welcome to Biscuits and Jam.

Mickey: Thank you. Thank you so much.

Sid: It's such a great privilege to have you on the show. You're from Arlington, Texas, but you moved around a little bit.

Mickey: I have.

Sid: So what was the place that really felt like home to you?

Mickey: Waco is really a huge part of my growing process just as a musician, wanting to be a singer. So I would say that Waco really feels the most home for me. And now I guess, Arlington too, you know, this is where my parents are. They're in Mansfield, Texas. So it really feels like home here too, honestly, anywhere in Texas it's its home for me. Cause I moved around a lot.

Sid: And this is Waco pre a Joanna Gaines.

Mickey: Yes, Waco, pre-Joanna Gaines. She went to the same private school as I did, so.

Sid: Really? Wow.

Mickey: Yeah, so we knew her and we called her, she looks the exact same, which is so crazy, you know, but she was older than me. And I remember we just all just admired her so much because she was just so beautiful and just so nice. She's just truly a really, really nice person.

Sid: Yeah, she is. Well, what was it like for you growing up there? What was your childhood like?

Mickey: My childhood centered around church. My mom and my dad are both there, deacon and Deaconess at a Southern Baptist church. So our life consisted of church choir, rehearsal, vacation Bible school, school, and just family time out in the South. I spent a lot of time, you know, riding my bike through down gravel roads and through um, ditches and storm drains and that kind of stuff. That's kind of what my life consisted of. And climbing trees. I climbed trees as well.

Sid: You sound like a little bit of a tomboy.

Mickey: My aunt called me lady bug. So that was always such a girly girl, but I did spend, you know, a lot of my time outside, I used to love it. And then I turned into a teenager and I was like, "ew, no, no outside for me."

Sid: So Mickey was the church a big influence on you in terms of music?

Mickey: Absolutely. That's where I learned how to harmonize. I learned how to sing with a group of people and yeah, absolutely. That was a major influence on me. My parents loved BeBe and CeCe Winans and Yolanda Adams and so many different gospel artists. That was a huge part of my life. My parents were very, very religious and before I even really could listen to country music, I was listening to gospel music.

Sid: Were there hymns or gospel songs that really made a big impression on you?

Mickey: Yes. Amazing Grace was always one that, you know, that's kind of the staple gospel song that like so many people, know, and then you learn that one was definitely the staple for me.

Sid: So, You had a big song that came out last year, called "Sister" that had a great video as well.

Mickey: Yes.

Sid: Tell me, do you have sisters that you're close with?

Mickey: I do. I have two younger sisters and just the women in my life period. You know, my husband, he grew up in a blended family. He was adopted. And every person in his life is his family, whether they're related to or not. And I have a very close relationship with my actual sisters, but my girlfriends too, I consider them your sisters, your chosen sisters.

Sid: And so what was the real inspiration behind writing that song?

Mickey: The inspiration behind that song was just being in country music and how hard it is for women. It has been, you know really difficult to kind of navigate that industry as a woman period. And I was really inspired by that. It was just like, we've learned to kind of make a way out of no way within this industry and finding our own ways to make it when we don't necessarily always feel supported.

And that song, it was just like, "girl, I've got your back," and the relationship that you have with your sisters and with your best friends. Like those are some of the most important relationships that we have that we don't always ever sing about. It's a love relationship in itself. And I've been that for my sisters, I've been that for my girlfriends. They could call me at 2:00 AM, just breaking up with their boyfriend. Who comes to get you? It's your girlfriends and they surround you and love you and help you through those times.

Mickey's song "Sister" fades in as we hear her say "It's your girlfriends and they surround you." We hear the following lyrics at full volume: "Sister / I got your back on a long-drunk stumble home / Sister / I'll be your 'hell yeah' when all you've ever heard was "no" / I'm your speed dial call, I'm your late night cry / I'm your shotgun seat, yeah I'm your ride-or-die / Sister / You're gonna hurt but you ain't gonna hurt alone." Song fades and Sid comes back in.

Sid: Well, it seems like your network of sisters just keeps expanding.

Mickey: Yeah, it does. It really, really does. and it's just so important to me to be that sister for people, for newcomers in the industry, just so they feel like they have support and they have someone that cares about them.

Sid: So, Mickey, I want to ask you about your grandmother, who I've heard was a really big influence on you in terms of music. And I've seen you post some beautiful things about her. Tell me a little bit about her.

Mickey: So my grandmother, Mary Ratty was just the sweetest woman. where my grandmother lived and grew up the streets didn't have names they had numbers because it was so deep in the country.

Sid: What town was this?

Mickey: This was Riesel, Texas.

Sid: Okay.

Mickey: Yes. And so I would go and visit her in her little tiny, almost shack of a home. And she would always have VHS tapes hanging on the back of her door and she would have The Roots series next to Fried Green Tomatoes next to Steel Magnolias next to Dolly Parton & Kenny Rogers, VHS tapes, that's all that we had.

And so when I would go over her house, that's what I would watch. And She didn't say much, you know, but she just loved me so much. And then, and one of the things that I loved the most about her that I learned later in life is growing up I had all of these quilts that my mom had at the house. And they were not like beautifully stitched, perfect quilts. Like you see, in some people's houses with these really beautiful patterns. They were not those kinds of quilts. They were kind of --

Sid: Very homemade.

Mickey: Very, very, very DIY. Okay? (laughs) And like the stitching was jagged and crooked and all of that. But then I later found out that my grandmother was so poor, she couldn't afford to buy blankets for all 12 of her children. So she made quilts out of her clothes. So those quilts have such a different meaning, knowing that that's my grandmother's clothes. That is the purest form of love is like you give someone the shirt off your back. She literally did that for her children.

Sid: What a gift. Yeah, that sounds like a song, Mickey.

Mickey: It really does, but then Dolly Parton already wrote it with Coat of Many Colors. So she kind of covered that one, yeah. (laughs)

Sid: So did your grandmother have a lot to do with introducing you to country music?

Mickey: Yes, like she was the first that I kind of was like hearing about Dolly Parton, cause it my family's home, it was just gospel music. My grandmother was the one that she just loved Dolly Parton. She just loved her so much. And so that's when I found my love for her. And, it's crazy how music finds you, your destiny finds you. And it was LeAnn Rimes that I heard at a Texas Rangers baseball game that truly made me want to become a professional country singer. And that whole phrase, "you see it, you can be it," which was not a phrase back then really rang true, even in that time because had I not seen this girl that was close to my age on a field singing like a grown woman LeAnn Rimes before she was LeAnn Rimes sing the National Anthem. And I was like, yep, that's what I want to do. That is exactly what I want to do.

Sid: And have you met her since then and told her that story?

Mickey: Yes, absolutely. I've told this story so many times. She is so important to country music. She's so important to me. I just love everything that she stands for and who she is. And she's literally the reason why I'm standing here.

Sid: Hmm. And I saw that you got to meet, uh, Dolly, um, in a video and your reaction was just priceless.

Mickey: Well, I'd loved her so much, you know, and I guess they really orchestrated this meeting for like six months. They wanted me to meet Dolly Parton. So I was hosting this red carpet, at the ACMs one year. And I was like, "Oh my God, I'm going to get to interview Dolly Parton.

That's going to be so great. Oh my God." And then they ushered me off the red carpet before, I could speak to her. And I was like and then I saw her again and I was, and they like ushered her away from me. And I guess they were doing that because they were planning that meeting.

So by the time I met her in that video, I had no idea. I didn't even know I was at her studio. I was, I was walking past all of these plaques that said Dolly Parton. Did not even, it wasn't even a clue. I saw her gear that said Dolly Parton. Still didn't process. And then I'm sitting here and I see this little tiny waist, big breasted woman come walking to me. I was just sobbing and I had to tell her my story about my quilts and my grandmother's quilts and why her song Coat of Many Colors meant so much to me.

Sid: So Mickey, I want to switch to food for a second. And, I'm wondering who was the cook in your family?

Mickey: Definitely was not me. My youngest sister is actually a really, really great cook. And my grandmother is a really, really great cook.

Sid: Is this the same grandmother that introduced you to all that music?

Mickey: Yes. She made the best homemade cornbread, like she just, she just got the taste right.

Sid: What's the secret? What was the secret to her cornbread?

Mickey: I have no idea. I think it's just her hands and her. Cause she made the best desserts and the other grandmother made the best pecan pies. That is my jam. Is a pecan pie. Like my God.

Sid: Um, so were the holidays a big thing in your family?

Mickey: Absolutely. Thanksgiving was a big holiday on my father's side of the family. We would drive out to Moody, Texas in my aunt's trailer and they would cook all day. We would have Thanksgiving dinner, actually quite early at like 1:00 PM and we'd get our plates, eat it, sit back down relax, let it digest

Sid: Nap time.

Mickey: Get that next plate. And we would always see a movie afterwards at like the last movie that you could see. We saw like Space Jam, I think when it came out, which was so cool.

Sid: And what about Christmas?

Mickey: Christmas is my mom's holiday and she just decorates our house so beautifully with we get like two Christmas trees and wreaths and all of that. And our family comes there and they cooked dinner. My mom makes this amazing Italian cream cake. Oh my God. Some of the best cakes is always the first to go of desserts at any kind of holiday anything.

Sid: So do you ever see a Christmas album in your future?

Mickey: Absolutely. Absolutely. Of course. I'm going to have to really think about it cause I want it to be fun. Cause I want people to hear that fun side of me.

Sid: Well, we're looking forward to that.

Mickey: Absolutely.

(Instrumental music break of Biscuits and Jam theme -- fade in/fade out)

SID NARRATION: *There's lots more with Mickey Guyton, after the break.*

BREAK

(EDITING: Instrumental music break of Biscuits and Jam theme -- fade in/fade out)

SID NARRATION: *Welcome back to Biscuits & Jam, from Southern Living. I'm Sid Evans, and my guest this week is Mickey Guyton.*

Sid: Mickey, tell me about your trip to Nashville, how you kind of got to Nashville and I'm especially curious, what those early years were like for you and how you made that work?

Mickey: So right out of high school, I actually moved to California. I wanted to do something with music. And so I figured, you know, you've got Nashville, you've got Atlanta, you've got New York and you've got LA. Um, were the different musical capitals and I knew I wanted to sing country music, but there weren't any, you know, black women singing country music. So I was like, well, there's no way I'm going to get an opportunity there.

So I've moved to California and I went to school out there. and I got some gigs to sing background vocals for a lot of different artists. I got to sing some background vocals for some songs that never came out. But for like Sheryl Crow, for Patti LaBelle. I've gotten to do some pretty great gigs, but nothing for me in music was really coming through.

And I was going to school I was working two jobs. Cause my parents, my dad, he's really big on hard work. He's not one of those parents that are like, "Oh, let me get you an apartment. And let me give you daddy's credit card. And a car and let you just, you know, live your best life..."

Sid: Have fun.

Mickey: "You know, just have fun." No, my dad was not like that at all. It all had to be me. That's the only way I could do this. So. Hard work was a big thing in my life. A lot of times I would have 17 hour days working and school and I had this blind dog and this is a horrible story, but I had this blind dog and I would be working so much I didn't want to neglect him. So I would sneak him into my restaurant job and I was a host at this restaurant.

Sid: What restaurant?

Mickey: I can't, I'm not saying, I'm not saying. And I snuck him into the hostess cabinet. And it was kind of like I was crating him and he was blind anyway. So it wasn't like he could tell it was dark as long as he could smell me and be around me. He was fine.

So I snuck my dog to work every day, so I didn't neglect my dog. That's where it all started, but LA, you know, it was kind of like Nashville, everybody is either an actor, producer, something, and that's the same way with Nashville. Everybody's a writer, songwriter, producer, musician, something.

And so I befriended this woman. Her name is Jessica Bendinger and she is a screenwriter and she wrote, "Bring it On" and "Stick It."

We went to lunch one day and I was crying to her because I felt like I didn't have any kind of direction in my life. And she said to me, she goes, well, "Mickey, what kind of you sing incredibly like, what music do you want to sing?" And I said, "well, I want to sing country music." And she goes, "well, then do it". I was like, Okay, how do I get there? You know? I don't like to be preachy to people, but asking God and speaking it into existence, your voice and your heart and prayer really does work.

And so after she told me that, I ran into a friend of mine, a DJ, a hip hop DJ, by the way, at a mall that I never go to, by the way. And I hadn't seen him in like four years or something like that. And I ran into him at this mall and he was on the phone. I was trying to avoid him cause I didn't want to talk to anybody. And he ran after me and he said, Mickey, like, how are you doing? What's been going on? And I'm like, I'm good. And he asked me just outright. He was like, "don't you sing? Like the last time I remember you sang," and I said, yeah, I do. And what kind of music do you sing again? I said, I sing country music. It's just... to a hip hop DJ. And he was like, that is so crazy. I know a producer who had produced Glen Campbell's record that was looking for an African American female country singer, if it even existed.

Sid: Wow.

Mickey: And I was like, "well, I'm your girl." And I, I, I was like, okay, this feels right. Well, give the guy my number. I got fired from my job that day.

Sid: Which was clearly meant to be,

Mickey: It was clearly meant to be, but it's a weird thing because I felt this peace at that point, like my life was completely disheveled that music found me again in that moment, like I had nothing. I literally had absolutely no

prospects, no connections, no nothing. And LA of all places. And I ran into a man that knew the producer of one of Glen Campbell's records. Like what are the odds of that, you know? In Los Angeles where there's millions of people.

Sid: And millions of malls.

Mickey: And millions of malls. And just of all the things like God really does have a plan, really he does. And so I met the guy whose name is Julian Raymond, who now works at Big Machine in Nashville. I started working with him and writing with him and he introduced me to my managers who manage Keith Urban. And they've managed to Dwight Yoakam at one point in time, Faith Hill at one point in time, like, what are the odds of that? What an unconventional story. I can't really explain that, you know, I had nothing like literally nothing.

Sid: But you were ready.

Mickey: I was, I was, and I took that leap of faith. Didn't move home. Thank God. It goes to show like you also can't ever quit. Like don't, give up on yourself and give up on your dreams because it's hard. You have to continue going. And so then I wrote this song with this famous producer named Busby who passed away.

They flew me out to Capitol Nashville to meet Mike Dungan of Capitol Records, Nashville at the kickoff of CMA Fest. And I'm in Nashville. This girl who was broken, broke, was living in California. I was couch surfing at this time. So that got to show you the struggles that I was going through.

And I'm sitting here in front of this massively, first of all, he's really tall, but he's also massively successful and I'm sitting in front of Mike Dungan seeing all these plaques of Keith Urban and Luke Bryan and Dirks Bentley, and all of this on his walls. And I'm singing my country song and I sang a cover of Patty Loveless, "blame it on your heart." And I went to the riverfront stage after that meeting and he offered me a deal that day.

Sid: Wow. Wow. What a story

Mickey: So through all that chaos. Through all the chaos. They're all the twists and turns and roundabout ways. Country music still found me. And I still found country music. And that was the easy part.

(Instrumental music break -- :10 fade in/fade out) "The Old Dirt Road" from Epidemic Sound playlist

Sid: Mickey, this has been a really extraordinary year, it's been a roller coaster of a year, emotionally and otherwise. And I just want to ask you what it was like for you personally to see what happened with George Floyd and Breonna Taylor, and I'm Ahmaud Arbery and the Black Lives Matter movement. What was that like for you on a personal level?

Mickey: Well, this year started off so strong for everybody. We were like 2020 is the year, and then the pandemic happened and the whole world stopped. But what didn't stop was a lot of social media posting and everybody is on social media, posting funny content, singing and laughing and dancing and trying to, bring hope to people in these hard times, as well as like try to feel normal.

And as all of this is going on and the Instagram lives, the people trying to figure out a new way, especially musical artists. Then I saw the shooting of a Ahmaud Arbery, the hunting of Ahmaud Arbery. Like the man was hunted down. We all saw the video. It was, it was horrifying.

Sid: Horrendous.

Mickey: It really was. And the fear, and then Breonna Taylor, and then George Floyd, I couldn't even watch that video. I couldn't even see it. I was already broken, watching Ahmaud. I was already broken last year when I saw

Botham Jean who got murdered in his own apartment in Dallas. All of that was just so hard because I see my own family in that. My dad, my brother. I felt like the world was burning down around me and then the protests, which, by the way, I was in Los Angeles when this was all happening.

And I saw a lot of the protests right outside my window, and they were so peaceful and it's just sad that a lot of times media shows the bad parts. The fires and all of that. And you're not really seeing the people like you and I, that just want love, and community and equality. They're not showing that.

Sid: There were very peaceful protests here in Birmingham.

Mickey: They were beautiful, but you don't see that you're seeing people that are taking advantage of this time to either get out anger or want to be more divisive and you're not seeing the love that is actually out there and the beauty and that's what I saw, I was inspired by it.

Sid: So Mickey, I wanna fast forward to the ACM awards the other night and you performed a song called "what are you going to tell her" with Keith Urban backing you up on the piano.

Mickey: Which is still crazy to think about.

Sid: Can you tell me a little bit about that song and what it meant to you to sing it that night?

Mickey: Absolutely. I wrote that song this year. Believe it or not. I wrote it in February.

Sid: Before any of this happened.

Mickey: Before any of this happened, I wrote this the day after the Grammys and I had been in Los Angeles and I went to a Universal, which is my record label, Grammy after-party.

Walked on a red carpet that I had no business being on. At some point, people didn't even think I was an artist that should have been there. You're like, Oh man, you're supposed to go on the other side. And I'm like, okay. But, well, I'm pregnant now.

Sid: Congratulations.

Mickey: Thank you. But before that I quit drinking. Just because I was drinking entirely too much. Nashville will get you in that way. Just so you know. Anybody moves to Nashville be careful. They will get you with all those events and the alcohol will get you. So I quit drinking just to like clear my head and there was a clarity that I hadn't experienced in a very, very long time. And I remember looking about that room and seeing these massively famous pop stars like Billie Eilish and Hailee Steinfeld and all these people. And I was like, I wonder what these women have had to go through to have the successful careers that they've gone through.

And I remember I was at the party so I could meet the big, big head guy of one of the major streaming platforms, because I was trying to get them to play "black like me." I hadn't written, "what are you going to tell her" yet?

And I walk up to this streaming platform guy to ask him to play a very important polarizing song. And I like perked up my chest and batted my eyelashes to get an opportunity. And I felt completely ashamed of myself that I felt the need to have to play this role and play this part to get an opportunity. Like I should just be able to say, "Hey, I'm Mickey. I wrote this song, check it out. I would love an opportunity." Instead, I was like, "hi, I'm Mickey." (flirtatious voice)

I was ashamed of myself. And I know I'm not the only one that feels that they've had to compromise. The oppression of women it's, it's, it's a pandemic in itself. That goes on too often. And I was so saddened by it. And I really think that I had to have been sober to take all of that in and to, like, really understand what I had just did.

And I was so bothered by it and I flew to Nashville the very next morning to write with three women who are also songwriters in Nashville that have experienced oppression that have been discounted because of being a woman, not able to get in writer's rooms with certain artists because they're a woman.

And we wrote this song it was a combination of my emotions on what I did at the Grammy after party, seeing all these other amazing, talented women and wondering what they've gone through and then being in a room with extremely intelligent, and talented women and knowing their struggles within the music industry.

And we wrote this song because I don't want to be the reason that the future generation has to feel like they have to compromise who they are or feel like they have to bat their eyelashes for opportunities. I want to be the reason they're protected and, respected.

And so we wrote that song based on that. Posing the question, because I don't have the answers here you know? I don't have the answers on how to make the world better, but if I pose it as a question, then maybe we all can personally listen to that song and feel conviction and feel inspired to want to change that.

Sid: Mickey. I'm wondering if you can just share a little bit of that song.

Mickey: [Mickey sings] "She thinks life is fair and / God hears every prayer / and everyone gets their ever after / She thinks love is love and / if you work hard, that's enough / skin's just skin and it doesn't matter"

Mickey sings the above lines a capella in the raw interview audio, then after the words "it doesn't matter," it melds with the original recording, which has faded up somewhere during the first verses, picking up where that part of the verse ends. We hear the following words of the original recording at full volume "And that her friend's older brother's gonna keep his hands to himself / and that somebody's gonna believe her when she tells / but what are you gonna tell her when she's wrong? / will you just shrug and say it's been that way all along / what are you gonna tell her" Song fades and Sid comes back in.

Sid: Oh, it's just, it's a beautiful song. And to see you standing on that stage, pregnant, singing that song.

Mickey: Yeah.

Sid: To a child that you're about to bring into the world, it was, it was really something.

Mickey: Thank you. It's just important, you know. Women are so important. Women matter. We can't have this world without them.

Sid: No, we can't.

Mickey: No we can't. So, you know, I just hope we can make it better for them.

(Instrumental music break-- :10 fade in/fade out) - "Sway Together" from Epidemic Sound playlist

Sid: Mickey. I want to ask you about the, new museum that's coming to Nashville, the National Museum of African American Music. What does that mean to you and what do you think that that institution can do to educate people and to move the conversation forward?

Mickey: Well, what a lot of people don't understand is the origins of country music has a lot of African roots. It started there. The banjo was made in Africa. Even going to the country music hall of fame in Nashville, one of the first videos you see when you walk about that museum are, I want to assume slaves picking on their porch.

And I just think it's so important that the African American history museum is in Nashville and on Broadway. So that brings people together. It brings another demographic downtown and showing that we're all in this together. Cause a lot of times, you know, there are a lot of black people that love country music.

But a lot of times when they don't see themselves within this genre, they don't necessarily show up. Not because they don't want to but because they don't feel like they can and to have the national African American history museum, and having more artists of color period. It's not just black artists that I wish to see within this genre, there's Indigenous, there's Latina, the Latino community. there's so much. I mean, if you've ever been to Brownsville, Texas,

Sid: I have not.

Mickey: Oh my gosh. Like the community and the Mexican culture loves country music. Wearing cowboy boots and showing up to the rodeo and all of that people just need to see it more.

Sid: Well, Mickey, I got to ask you about one more thing. I've heard that you are a little bit of a baker, and I'm wondering if you've had some time to do that um, over the last few months?

Mickey: I am a baker through and through whatever you want me to make, I will figure out a way to make it. I make amazing chocolate chip cookies. Being pregnant I really like had this like citrus kind of need. And so I can make amazing lemon bars. I'm embarrassed to say I ate the whole tray one time, barely gave any to my husband, but yes, I can make my mom's Italian cream cake really well. I can make pecan pie because of my grandmother very well.

Sid: You might have to send us that cream cake recipe.

Mickey: Yes, it is so good. It is like the thing.

Sid: Congratulations on everything and, we wish you the best of luck and thank you so much for being on biscuits and jam.

Mickey: Absolutely. I'm going to go have some Biscuits and Jam.

Sid NARRATION: *Thanks for listening to my conversation with Mickey Guyton. You can find her new EP, Bridges, however you get music.*

Southern Living is based in Birmingham, AL, and this podcast was produced and edited in Nashville, TN. If you like what you hear, please consider leaving us a review on Apple Podcasts or telling your friends about the program. You can find us online at southernliving.com, and subscribe to our print publication by searching for Southern Living at www.magazine.store.

Biscuits and Jam is produced by Heather Morgan Shott, Krissy Tiglias and me, Sid Evans, for Southern Living. Thanks also to Ann Kane, Jim Hanke, Eliza Lambert and Rachael King at Pod People.

Make sure to be here next week for more Biscuits & Jam! [MUSIC ENDS]

