

Episode Title: **Black Pumas' Breakout Year**

Episode Summary: In this week's episode, Sid Evans, Editor-in-Chief of Southern Living Magazine, talks to Eric Burton and Adrian Quesada -- the Grammy-nominated duo Black Pumas -- about their huge soul hit "Colors," how a live performance on YouTube brought them millions of new fans, and why their partnership couldn't have flourished anywhere other than Austin, TX.

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

Sid NARRATION: Welcome to Biscuits and Jam, from Southern Living. I'm Sid Evans, editor-in-chief of Southern Living Magazine. My guests this week have been one of the South's biggest success stories over the last few years, and they made their mark with a distinctive sound that's reminiscent of some of the world's great soul singers.

ADRIAN AX: Obviously there is soul music as a genre. Like you mentioned, some of the greats, the Al Green's and Marvin Gaye's and whatnot. And we love to pay homage to them or at least, be inspired by them. But I think the most important thing for us is that it comes from our soul, in that what Eric is writing and singing and feeling is coming from his soul. And what I'm doing musically is coming from mine.

Sid NARRATION: Singer/songwriter Eric Burton was busking and couch surfing across the west coast before settling in Austin, Texas and meeting guitarist and producer Adrian Quesada, who had already won a Grammy with the Latin-influenced Grupo Fantasma. The duo began what was originally just a studio project called Black Pumas in 2018, but the buzz around Austin proved that their sound belonged on stage. Black Pumas released their self-titled debut album a year later, and they've never looked back, earning four Grammy nominations and performing at this year's Presidential Inauguration.

Sid NARRATION: On today's show, Eric talks about how his faith influenced the band's biggest hit "Colors," and how his early days in the church are deeply rooted in his music.

ERIC AX: There's just a level of realness that you get, when you're conversing or fellowshiping with people from the south. It's something that I want my music and our music to feel and sound like every time people press play.

Sid NARRATION: Plus the Black Puma's favorite Austin restaurants and more this week on Biscuits & Jam. **[THEME MUSIC ENDS]**

SID: Well, Eric Burton and Adrian Quesada, welcome to Biscuits and Jam.

ERIC: Thanks for having us, man.

SID: It's such an honor to have the Black Pumas on this show. I'm a big fan and it's been a really big year for you guys.

ERIC: Yes, it's been a crazy year, man. I mean, I think that we're still kind of processing everything and, you know, the fact that we have so many different publications, who represent the voice of so many different people, of different walks of life, being interested in this project and the music and what's happening.

ERIC: It's very exciting, especially for where we come from individually as, musicians and artists. So, again, thank you guys so much.

SID: Well, Eric, I want to start with you. You grew up in Southern California and you moved to Austin, Texas, a few years ago.

SID: What was it about Austin that drew you there and made you want to stay for a while?

ERIC: Well, I think I spent, quite a bit of time in California between there and West Virginia and, you know, a little bit of time in New Mexico. When I first got to Austin, I felt that, kind of Southern hospitality kind of thing, where especially for the artist and the musician that I am, the people here were very highly receptive and, just very warm and welcoming, to me. And that was something that I wasn't quite getting in the same volume that I do here in California. I'm glad I stayed because I think Adrian and I both admit to each other that this wouldn't have happened anywhere else.

SID: What were those first couple of months like for you? Did you dive right in or was there an adjustment period?

ERIC: I dove right in the first day. I was on a busking trip from Los Angeles, California, to Seattle, Washington, hitting all the major cities, to then come back down towards New Mexico, where my current immediate family lives, to then be in Austin, Texas. And the first two months, it looked like me busking, you know, every other day, at about 100 to 200 dollars a day, um, just myself and couch surfing and meeting the, just amazing artists and musicians here. I kind of like got very lucky in that as soon as I got here, you know, I was invited to like a party. And one thing kind of led to the next where I got to know kind of the inner circle of musicians here quite quickly. I had only busked here for about, you know, a few months. And then, I moved into a house, started building my own studio, met Adrian Quesada and we, you know, initiated the Black Pumas Project.

SID: And Adrian, you've been in Austin for a long time. I mean, you could play music anywhere in the world, Nashville, L.A., New York, what are some things that have kept you in Austin?

ADRIAN: I would say the number one thing that kept me in Austin is family, I moved here from a city called Laredo, which is like three hours south here—Coming from Laredo, Austin was, a whole other world to me, and it was the nearest city to my home town where I could do music, you know, and art and feel creative and be myself.

ADRIAN: I moved here three days after I finished high school and I just felt like I could be myself here and stay, but still be a drive away from seeing my family. And then eventually I met my wife here and we started a family. So, you know, we have pretty deep roots in Austin and Texas as a whole. So that's, what's kind of kept me here. I've actually talked to other friends of mine who know in their 20s, moved to L.A. or moved to New York and moved to Nashville and did all that kind of thing. And I just never left. I've never lived in anywhere but Texas.

SID: So when y'all met, I'm wondering, what are some of the first places that you took Eric to in terms of food or bars?

ADRIAN: I was actually remembering an early last minute lunch meeting we had—this is before I think we were even a band and we went to a place called Little Darling, I don't know, Eric, if you remember that -- you were still teaching.

ERIC: Oh, yeah. Yeah, yeah.

ADRIAN: We had a lunch. We had a burger and a beer there. Then I think the first place that I remember us sitting down in, cause we would just get together in the studio was, right around our first South by Southwest. We went to a place called Cosmic Coffee, and that place is a great outdoor kind of coffee with a bar...good food trucks. There's a really good taco truck there. There are some like good chicken wings there. And I know it's still —it's become one of Eric's haunts, as of late. And, uh, that was one of the first places I remember us kind of getting food and a drink and talking about, you know, the future.

SID: So do you all have a lot in common when it comes to food, or do the similar interests kind of stop at music?

ERIC: Well, I was raised in California where the Latin culture is very prominent. And so, I grew up loving empanadas and tacos and even down to posole and things like that. I've never seen Adrian eat that authentic of, you know, Mexican food. But, sometimes I'll come to the studio, and Adrian, he'll have, like, some mystery lunch in there. You know, sometimes it's tacos, sometimes it's, uh, chicken wings that he might have made at his house.

ERIC: Then actually, I was, I was just talking to my roommate, uh, yesterday. I'd never gone here with Adrian. But it is one of my favorite places for kind of like Texas soul food in Austin, Texas, and that is, Hoovers. I remember going there and, you know, I was hungry, but I think the food was so good that I probably ate more than I would have eaten anywhere else at that time. I had two—like my friend told me, he said, "Dude, you ordered two entrees, a dessert, and you ate it all..." It's just nice.

ERIC: Man, there's some very special, restaurants and spots to go to to eat out here.

ADRIAN: You brought Hoover's over to my house last year, Eric, when my studio was still there, when we were doing some taping or something kind of beginning of the pandemic when, when everybody was so careful to, like, not touch food or anything. And I remember Eric had Hoovers and he had this huge—you had a huge, uh, styro—those styrofoam kind of to-go plates completely full of a lot of Hoovers. And it was, uh, really early in the pandemic when I was really paranoid to just touch anything that anybody else touched. But, man, it looks so good. And Eric was like, oh, come on, you know, you want some.

ADRIAN: So you remember you...

ERIC: I remember, man.

ADRIAN: Over to the house, yeah.

ERIC: I remember, man. I remember, I think that you, uh, you caved and took a few bites actually.

ADRIAN: Oh, yeah, absolutely.

SID: It's such a great food town. And, uh, and the barbecue, of course, is legendary.

ADRIAN: Yeah. The barbecue is amazing. And as it is in in Lockhardt, right outside of Austin is kind of like the capital, really, but, ~~uh~~, it's funny because I feel like I only barbecue when friends from out of town come in and want to eat barbecue, you know? It's kind of one of those, like, really heavy lunches that, like you got—if that's what you're doing that day, that's what you're doing that day because it's heavy-duty.

SID: Yeah.

ADRIAN: Because I feel like I mainly barbecue when friends from out of town come into town and say, man, let's go get some barbecue.

SID: And they're just going to clear your calendar.

ERIC: Yeah. I, personally, really love the the integration that, that has been like Texas, like kind of soul food and Mexican food. One of my first friends here in Austin, his name is John Sanchez, his parents own

a restaurant called Baby A's. It's a little chain out here. And so if you like Tex Mex and delicious cocktails, they do like this frosty kind of a cocktail where, you know, each one has—there's levels to the the ABV, the alcohol...

SID: The potency.

ERIC: Yeah, yeah, yeah. Potency. And, and so it's just—I'll leave it there. It's been a lot of fun to, like, revisit that place, as well, especially that my friend's family owns it.

(EDITING: Instrumental music break -- pull from various choices -- :10 fade in/fade out)

SID: So, Eric, you've said that the church was a big part of your introduction to music and performing as a kid. Can you tell me a little bit about that?

ERIC: Oh yeah, between California and growing up in the south and, West Virginia, there's just a level of honesty and genuine-ness there, I guess, so to speak. I just feel like when I've gone to church, I was reminded of where James Brown came from, where Aretha Franklin would come from, and where a lot of these country/ soul artists, who have kind of grown up in the church, kind of got their chops, so to speak. In short, there's, just a level of realness that you get, when you're conversing or fellowshiping, with people from the south. It's something that I want my music and our music to feel and sound like every time people press play. It's got to be a warm feeling, a home feeling for everyone to kind of come to, the sound. And the church has is very universal appeal, I think, that is really—it shouldn't be overlooked.

SID: Was that an early part of you kind of becoming a performer?

ERIC: Most definitely. My grandparents were missionaries and, so therefore, my mother and my uncles and my aunt, were very closely connected to the church in my upbringing. So, yeah, that's where I first, locked into that feeling that is, you know, accessing one's highest self by way of music and, so that's, something that still molds me. It's cultivating the artist that I am for sure.

SID: I know you had an uncle that you were very close to. Did he play a big role in kind of helping you discover music?

ERIC: Yeah, being that he was an artist himself with not too many things for kids to necessarily enjoy around his place. We would take to playing melody games. We would do a competition like someone gets five dollars or the last Popsicle. Whoever can come up with the best melody and seven notes, you know? So we would play games like this as younger kids. And I didn't know that I would end up taking that and running with it. You know, when I turned 18 and got my first guitar.

ERIC: But growing up, I was very much cultivated to be an artist and a songwriter just by, you know, having watched my uncle, write his own music and, you know, just kind of follow in his footsteps to that degree.

SID: And Adrian, what about your early musical influences?

ADRIAN: When I was a kid, I was home alone a lot by myself. My parents worked a lot and I was an only child. And so, I was really into art back then and drawing. And what I would do to pass the time was I would watch MTV a lot.

ADRIAN: It was a whole other world to me because, um, just Laredo is not a small town, but it's, a little bit isolated from the next big city would be San Antonio, which is a little over two hours away.

So I would watch a lot of MTV. That's where I really got into music. And it was just this whole world. I just became fascinated. That was when they actually played videos, you know, that's how I discovered, you know, Yo! MTV Raps and then on Saturday nights was like, uh, Alternative Nation and 120 Minutes. Those were like, you know where I discovered Nirvana, and I just really got a lot of my music from that. And I didn't have a lot of friends with the same musical taste back then. So I was really obsessed with music. And I was already collecting tapes and CDs when they came out. But I started playing guitar when I was about 13-years-old.

SID: So do you still have a lot of family down in Laredo?

ADRIAN: Yeah, absolutely. Still do. My family was on both sides of the border. Laredo is a border town. So like my mom's family was in Mexico, my dad's family was in the US.

SID: And is there a kind of a music culture in Laredo?

ADRIAN: The music of the border is a lot of like what you call ranchera music and like boleros and a lot of kind of more traditional sounds are down there, and that's the music of the border. And that's one of those things, when I was a kid down there, I hated it. I was like, man, I want to listen to Nirvana and, you know, the Beastie Boys and Ice Cube. "I don't hear no Mexican music." And it wasn't until I was in college that I began to appreciate a lot of that music and why it's stood the test of time. You know, that music has been around forever. And I didn't really come to appreciate it. I didn't—to be totally honest, it was all around me when I was a kid and I just didn't like it. I didn't like it because I wanted to listen to MTV, so..

SID: Your music is often referred to as psychedelic soul. what does that mean exactly? I mean, the music, sounds to me very modern and very timely in a lot of ways, but I also hear a lot of Al Green and Otis Redding, and it seems like a sound that could have come out in, you know, 1966.

ADRIAN: It still gets thrown around a lot, psychedelic soul. And I guess we realize that there's no way to really accurately, completely describe it, in a few words. And, funny enough, I was thinking about it the other day, and I think that early on we were maybe the first ones to utter that and put that somewhere—Like, “psychedelic soul.” You know, because there was some elements of that in the music.

ADRIAN: And, you know, here we are like a few years later and it's caught up to us. And it's not like we disown it or anything like that.

ADRIAN: Obviously there is soul music as a genre. Like you mentioned, some of the greats, the Al Green and Marvin Gaye's and whatnot. And we love to pay homage to them or at least, be inspired by them. But I think the most important thing for us is that it comes from our soul, in that what Eric is writing and singing and feeling is coming from his soul. And what I'm doing musically is coming from mine.

(EDITING: Instrumental music break of NEW Biscuits and Jam theme “Fiddler’s Barn” from Epidemic Sound -- fade in/fade out)

SID NARRATION: We’ll continue with Eric and Adrian from Black Pumas, after the break.

BREAK

(EDITING: Instrumental music break of NEW Biscuits and Jam theme -- “Fiddler’s Barn” from Epidemic Sound -- fade in/fade out)

SID NARRATION: Welcome back to Biscuits & Jam, from Southern Living. I’m Sid Evans, and we’re talking with the Grammy-nominated duo Black Pumas.

SID: So you really got your start as the Black Pumas performing at a place called Sea Boy's Heart and Soul in Austin?

SID: What were some of those early performances like for you guys?

ERIC: I think Adrian said this the best, we both have a healthy level of confidence, but I believe that we were both fairly nervous. We didn't know how it was going to go over.

ERIC: All we knew for sure was that we had a really great time recording it together. And, we felt that we would be remiss not to give this music a go, with the esthetic that is playing it with the band.

ERIC: And, you know, I remember, I remember both of us not really inviting too many people out. It wasn't like a, like a showcase, so to speak. It was just kind of put it put on in a way that was very nonchalant and it felt like kind of normal for what was going on at that place. I remember Adrian reaching out to Steve Wertheimer, with a couple of songs and he said, "Hey, man, um, dig it and would love to have you guys out every Thursday of this month," which was February at that time.

ERIC: Yeah. I mean, how did you feel, Q? I remember Adrian pulling me aside as soon as we finished and there was just like this mutual shared energy that of excitement and, um, encouragement, I think.

ADRIAN: Yeah, those were still some of like my favorite, you know, memories of the band. So we did every Thursday for a little over two months.

ADRIAN: I used to look forward to that Thursday all week long. I mean, it was so much fun. You know, those first shows were a lot of our friends. But by the second or third one, they were—there was lines around the block it was so new and so fresh, exciting, that I had a hard time sleeping the night before because I'd be so excited. But I do remember, I think I felt like it exceeded my expectations on that first show. We just didn't—hadn't known each other that long. We hadn't—we'd only rehearsed a couple of times and everything I had ever seen of Eric on YouTube was just him playing guitar and singing, you know, kind of standing there. Obviously, you can't be doing splits with a guitar on your back. But, uh, I remember him kind of ripping off the guitar and like kind of this whole other thing happened where I was like, oh, wow, I didn't even know he could do that. I had no idea. I thought he was going to stand there and play guitar, which would have been awesome, you know? So it was the first show is just this major moment where I had chills, you know, after—during the show and after the show.

SID: So there's a video of your hit song, "Colors" on YouTube that now has about 73 million views, that's as of yesterday.

ERIC: Woah.

SID: And it says it was filmed at Arland Studios in Austin back in 2019, and I'm wondering if you all can take me back to that performance. And what you were feeling when you recorded that day, because clearly something special was happening and people feel it when they're watching that video.

ADRIAN: Yeah, I remember, Ryan, our manager, Ryan Matteson had suggested the idea. He was like, you know, you guys have this killer live show and

ADRIAN: Had I known that people were going to make reacts videos to it, people were going to analyze Eric's singing, people were going to, uh, transcribe my guitar solo note for note, I think I would have been a little more nervous. But maybe it was better that way. There are certain things right now we've done like, the Grammy performance we did and the inauguration video where I felt the pressure a little bit that day of like, OK, this is going to be watched millions of times. But I wouldn't have guessed back then that 70 million people would watch that live version of "Colors". You know? There's videos of people analyzing Eric's singing style that have thousands of views. There's people that have, like, transcribed the guitar solo, um, where I felt like I added too many notes on certain parts. And those have been watched thousands of times. There's people that have like transcribe the keyboard solo of that video. So it's kind of amazing. (laughs) It's kind of incredible. It's taken on a life of its own.

SID: So, Eric, you wrote that song a number of years ago.

SID: And I've heard you talk about it being inspired by the colors of the sky in New Mexico. Is that right?

ERIC: That definitely aided my writing for sure. As, does nature, generally. I love writing from the perspective of what we see and feel, hear, and can touch just living on this lovely planet. Right? And so a lot of my songs kind of get written and inflected and or presented through this, the spectrum that is nature. But the song is really about my relationship with God. The song is really about my relationship with my highest self. I was leading praise and worship at a Presbyterian church at the time that I wrote that song, and I was trying to figure out a way to share the joy that I was getting out of singing and performing and just just servicing in church, to sharing that with my friends who were skaters and like to smoke and drink and, you know, not do, the square thing that I was kind of doing at that time. So I was like, man, how can I reach my friends? How can I reach the rest of the world who may not share the same existence that I do?

ERIC: And so "Colors" was my attempt at meeting myself at the highest point to then reciprocate something that everyone could feel invited into,

SID: you talk about everyone being invited, and I feel like the lyrics also speak to the power of diversity. And I feel like a lot of people have taken that message from it. Have you all gotten that feedback from people?

ERIC: Most definitely, and I think that's what makes us most thankful about having this conversation with you, for all of the listeners out there who are curious as to where, you know, the origins of the song kind of exist within.

ERIC: People come up to Adrian all the time with their take on it as well. Um, I should let you take that over if you like, Adrian.

ADRIAN: Yeah, I mean, just from my perspective, having first heard the song in 2017, which was already, seven or eight-years-old or whatever, however long ago that was, um, and then having recorded it and the feeling that I get playing it and the feeling I've seen people around the world sing back is I think it's a testament to a timeless song, you know? It's a lot of things to a lot of different people. And I mean, if anything, again, I just think it's just that it's just classic, timeless song. Somebody told me the other day, man, you know, when they make those like hits from the 80s CDs com—remember those like CDs compilations? That are like a time capsule of that era and take you back. He was like, man, that that song "Colors" is going to be on like, the 2020, kind of soundtrack. I think it tapped into something. But it's, it's timeless. It's gonna—I think it's going to affect people in a different way in five years from now, you know?

Editing: *This in-studio version of Black Pumas' "Colors" fades in under Adrian saying "I think it's going to affect people..." and we hear the following from approx 2:40 - 3:00 at full volume -- "With all my*

favorite colors (yes ma'am) / All my favorite colors (right on) / My sisters and brothers / See them like no other / All my favorite colors." Song fades out and Sid comes back in.

SID: I want to ask you all about another song called "October 33", and Eric, I read that this song might have been a reference to your move to Austin, which I believe happened in the month of October. Is there any truth to that?

ERIC: First of all, "October 33" is, in songwriting form, the process of shadow work that is, you know, finding the fragmented parts of self that might have been fragmented from afore, you know, from losing a friend or losing out on something. Being, you know, put in a situation where the mindset of lack seems more attractive than operating from a mindset of abundance.

ERIC: And so "October 33" is pretty much a love letter to self that part of self that might feel forgotten. Being here in Austin and undergoing this like very heavy transitional period that the last five years has been for me coming from where I come from.

ERIC: That was a song that, I just feel like helped me to to kind of survive the changes, so to speak, because the changes have been quite, uh, big.

SID: Eric, would you mind singing just a little bit of that, just the beginning?

ERIC: Yeah, yeah.

ERIC: [sings] I've got your number lonely. October thirty-three. I wear it on my soul's back like fair, fair, fair. And I can hear the brass ring. I hear it in the nosebleeds. Where you once felt a cold breeze. Think it was Halloween.

Editing: Black Pumas song "OCT 33" fades in under Eric singing "Where you once felt a cold breeze / think it was Halloween"; at full volume we hear 0:46 - 1:15 "I've got your number lonely: October thirty three / That's cold facts, Fair fair fair / It holds me down, like you know how darling / Hold me now, like you know my plight / I've got your number." Song fades and Sid comes back in.

SID: Oh, man. It's a beautiful song.. It's really got some magic in it.

ERIC: Yeah, I try to write those kinds of songs, by the way, where I can still have myself and have the rest of the people feel comfortable with themselves listening to it. So a lot of things kind of get put into a parable form. and so with that, it feels nice that people kind of, you know, can still connect and bring their own meanings to it like they do with "Colors",

(EDITING: Instrumental music break -- pull from various choices -- :10 fade in/fade out)

SID: So I've got to ask how y'all celebrated when you found out you'd gotten three Grammy nominations.

ERIC: I ran around the house with my shirt off and, and one of my cousins put the song on and we were all, you know, screaming and we had a very jubilant moment in the house with my grandma and my entire family during the time—it was Thanksgiving, right.

ERIC: Like the day before Thanksgiving? So, yeah, we, we had an amazing Thanksgiving. That's how we celebrated.

SID: Adrian, how about you?

ADRIAN: we were in Lockhart for the weekend or for the week, Lockhart, Texas, and, honestly, like I kind of got teared up and just kind of stood there. I, I kind of froze for a little bit, but I had a breakfast taco in my hand and my wife opened a bottle of champagne and so I had like tacos and champagne and, and tears, you know? It took, it took a little bit to kind of digest it all. And then, and then the rest of the day is spent fielding texts and phone calls from friends and family. So it was pretty special.

SID: And, and I just have to ask, what was it like performing at the ceremony this year? It had to be a little surreal.

ERIC: Yeah, it was amazing, man.

ERIC: just being able to perform on such a stage, surrounded by so many brilliant individuals was, was a great validator, first of all.

ERIC: And, you know, for me, I think that it just it mostly just encouraged me to continue to make music and to do it to the highest ability possible. Not, not to be nominated again and or win a Grammy, but, to answer the call that is being one of the best songwriters, one of the best musicians, in the industry as we were validated by the Grammys.

ERIC: And so for that, it's been a lot of pressure. But, but it's if you don't love your work, man, you got, you know, you pack it up and do something else.

SID: Well, what are you all most excited about coming up in 2021?

ADRIAN: Uh, new music, making some progress on new music. And then, hopefully shows, you know? I think we're shooting for a string of shows in Austin in May at the end of the month, and then, and then a November tour. Hopefully in Europe, things will be settled down, knock on wood by November and getting back out there, I mean, live streams and tapings and all that are cool. But there's really nothing like getting that love reciprocated from people and, when we used to tour—it seems like ages ago, but, Eric would always make it a point to after the show, no matter how we felt, no matter how tired we may be, good or bad day, good or bad show, go out there and meet people at the merch table.

ADRIAN: I'd kind of like dillydally over there and do that. But it's one of those things I'll just never take for granted again, you know? Just to like, be able to actually talk to people, interact and have them tell us our stories and not worry about saliva transmitting, you know, and hugging and shaking hands and all that. So I'm looking forward to being able to do that.

SID: Well, I know you'll have a lot of fans out there that are very excited to see you on a stage again.

ERIC: We're excited to meet them there as well, we can't, we can't tell you how much just being in a live performance, just being in that conversation really, truly helps us as live performers.

ERIC: And the studio project that we've been—it's been really imperative to kind of have that connection.

ERIC: I believe that the music is changing, because of it, and we're trying to make the best of, you know, not having that connection.

SID: Well, Eric Burton and Adrian Casada, the Black Pumas, it's been so great to have you all on Biscuits and Jam.

ERIC: All right. Making me hungry. Thank you so much for having us, man.

ADRIAN: Thanks for having us.

SID: [INTERVIEW ENDS]

NEW Biscuits theme music "Fiddler's Barn" from Epidemic Sound fades in during Lee's last paragraph

Sid NARRATION: Thanks for listening to my conversation with Black Pumas. Their Grammy-nominated, self-titled debut album is available wherever 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, Danielle Roth, Matt Sav, Erica Wong and Rachael King at Pod People.

We'll see you back here next week for more Biscuits & Jam!

END MUSIC