

Episode Title: **Nashville Bluesman Keb' Mo'**

Episode Subtitle (Optional):

Episode Summary: In this week's episode, Sid Evans, Editor-in-Chief of *Southern Living Magazine*, talks to Grammy-winning blues artist and California native Keb' Mo' about the perfect biscuit, collaborating with legendary guitarist Taj Mahal, and how moving to Music City USA made him feel a connection to country music he didn't know he had.

Episode Website Link: [www.southernliving.com/biscuits-and-jam-podcast](http://www.southernliving.com/biscuits-and-jam-podcast)

Episode Type: Full

Episode Rating: Clean

Season Number: 2

Episode Number: 20

**(NEW *Biscuits & Jam* Theme begins Fiddler's Barn on Epidemic Sound)**

**Sid NARRATION:** Welcome to *Biscuits & Jam*, from *Southern Living*. I'm Sid Evans, editor-in-chief of *Southern Living Magazine*. My guest this week is a Grammy-winning blues artist who grew up in California, but who always felt a musical kinship with the South.

**KEB:** Nashville really represents American music in a big way. But really where it was was in New Orleans, Alabama, Mississippi, Memphis. You know? That's where it all came from. What's really great about it is like, you know, Aretha Franklin walks into Muscle Shoals expecting to find Black musicians and figuring all those guys were white. So that tells you it was Southern culture. It wasn't white or black culture. It was Southern culture.

**SID NARRATION:** Kevin Moore released his first album, *Rainmaker*, in 1980 and didn't follow it up for nearly 15 years until he re-emerged under the moniker Keb' Mo' in 1994, influenced by legendary bluesmen like Robert Johnson and Muddy Waters. Known for his incomparable talents on the steel guitar, he's since collaborated with a who's who list of music legends like Taj Mahal, Rosanne Cash, Jackson Browne, Bonnie Raitt, and even film director, Martin Scorsese.

Keb's songs like this one "Better Man" speak to the positive change he seeks in himself and the world around him. He may be singing the blues, but something about this music just makes you happy.

**Keb's "Better Man" plays: "That's OK / 'cause I'm gonna make my world a better place / Gonna keep that smile on my face / Gonna teach myself how to understand / Gonna make myself a better man."**

**SID NARRATION:** Today, Keb chats with me about what makes the perfect biscuit, the importance of downtown Nashville being home to the National Museum of African-American Music, and much more this week on *Biscuits & Jam*.

**(Theme song ends)**

**SID:** Well, Keb' Mo', welcome to *Biscuits & Jam*.

**KEB' MO':** Well, thank you. Glad to be here.

**SID:** So you grew up in Los Angeles, but your parents were from the South. They were from Texas and Louisiana. Is that right?

**KEB' MO':** Yes. My mother was from Hookes, Texas, which is a town outside of Texarkana. And my father is from a town called Heflin, Louisiana, which is outside of Mendon, which is outside of Shreveport.

**SID:** And so how did those guys meet and, uh, how did they wind up in California?

**KEB' MO':** Well, they met in California, and my father, came out to California on a Sears and Roebuck scholarship from—because he was the valedictorian of his class. So he got to go on a Sears and Roebuck scholarship to UCLA.

**SID:** Wow.

**KEB' MO':** So out there he was, uh, going to school, college, and he met my mother, I don't know where he met her. I guess he, uh, met her and he's got all goo goo eyed and, you know, the next thing you know, here I am—and my sister.

**SID:** So Keb we usually talk about food a little bit on this show and I'm just wondering if you grew up with a lot of Southern food there in California?

**KEB' MO':** Yes, I grew up with a whole lot of Southern food. And there was one Italian dish that we had, though. It with spaghetti and meatballs. It wasn't southern, but we thought it was because we had it so much. It was spaghetti and meat sauce. How about that? Not meatballs, spaghetti, and meatballs, because that was a more economical, beef and ground beef—spread it out there. And but I grew up on really in the morning, you know, breakfast was mostly grits, you know?

**SID:** Yeah.

**KEB' MO':** Grits and eggs and bacon. a lot of restaurants serve grits, but the grits I grew up on were not soupy grits like you go to some places they put grits in a little bowl. The grits I had they sat on your plate.

**SID:** So did your mom or your dad love to cook?

**KEB' MO':** Yeah, they both loved to cook. They divorced when I was about five. So I grew up mostly on my mother's cooking, but my mother would cook great, basically, they were survival meals because we were—she was raising four kids on her own. So what we had was like a lot of things, we have—were like, uh, neck bones. You know about neck bones? [21.2s]

**SID:** Sure.

**KEB' MO':** Neck bones with some potatoes and vegetables in there, and you'd get the neck bones and that was your meat, but there was very little meat on the neck bone. You kind of get the flavor of the meat, you know?

**SID:** Yeah.

**KEB' MO':** And then we raised on a lot of greens and cornbread, beans, and rice. So it was heavily plant-based and fried chicken. Yeah.

**SID:** Oh, she'd make a good fried chicken?

**KEB' MO':** Oh, yes, she'd make a great fried chicken and you had to make it in an iron skillet, it was made with Wesson oil, I don't know what she put on it but a lot of times one of the secrets was Laurie's seasoned salt.

**SID:** Oh, yeah.

**KEB' MO':** And then—and my Aunt Laura made a great fried chicken. My father made a great fried chicken. I don't know what he did, but he had a recipe for fried chicken that was—I mean, girls used to come over my house, you know, when I was with my dad, when my dad would make fried chicken. It was that good.

**SID:** Wow. So he was really kind of helping you out.

**KEB' MO':** Yeah, he help me out. Like, you know, and I mean, I never got lucky before the chicken, but he would, he would—you know, girls would actually come over and say, "Your dad made some chicken? Oooh!"

**KEB' MO':** Yes, he made great fried chicken.

**SID:** So are you a cook yourself?

**KEB' MO':** Yeah, I don't cook much Southern food. If I, if I make, if I make greens, collard greens or kale or something like that, I make it in a wok with, um, you know, mushrooms, onions, and olive oil, and I kind of updated it. And during my lean years, I mean a lot of beans and rice. The beans and rice came in really handy. Because, you know, beans and rice, you make a big pot of rice, a big pot of beans, and you eat that all week. And hopefully come pay day on Friday there'll be some chicken involved. There'll be a piece of meat in the beans to give you the illusion of meat.

**SID:** Well, you know, your mom had a lot of mouths to feed.

**KEB' MO':** —but we were healthy. We stayed healthy because we ate a lot of plants. We had beans and rice, greens and cornbread.

**SID:** Yeah.

**KEB' MO':** And it was a really healthy meal, and so there would sometimes be some chicken and dumplings or things like okra. I never liked okra, but she would make okra, green beans, and there's always a piece of , uh, salt pork in there to give it the—

**SID:** Yeah.

**KEB' MO':** To give it the mojo. But my Aunt Laura—we would have two Thanksgivings during Thanksgiving. So the big meal, Thanksgiving meal, the turkey would be at the center of it, of course, the turkey. And then the dressing, you know, would be a cornbread dressing with sausage, onions, and a number of things in there. And it was just the dressing was the star. Some of it was—got stuffed in the turkey, but most of it was in a big pan and the dressing was outstanding. They make cornbread, mashed the cornbread up, put it all together, rebake it in the you know, in the oven and and they make the gravy out of the stuffing. The giblets of the turkey would go in the dressing. The meat spread out. And, um, so we'd have Thanksgiving on

the Thursday. And then my Aunt Laura would do her, do her Thanksgiving on Friday, you know, because—so those that wanted to do Thanksgiving again, she'd go over, we'd go over, and she had a kick-butt—I'm just gonna say kick-butt. Can you say kick-butt on *Southern Living*.

**SID:** Oh, yeah, sure, that's fine.

**KEB' MO':** But the yams, cornbread dressing, turkey, preferably dark meat for me. I love the dark meat, and the gravy and the—and of course, you know, the sweet potato pie, which is I'm finding to be a rare art. And sometimes, I live in Nashville, you can't find a good sweet potato pie in Nashville.

**SID:** Yeah.

**KEB' MO':** Yeah, you have to go down to Alabama or—

**SID:** That's right.

**KEB' MO':** Or Georgia, or Atlanta to get a good sweet potato pie because I found it—I thought when I was moving to Nashville that I was moving to the south. But Nashville is in the south. But as far as Southern cooking, it's very different because it's a, it's melting pot of Southern, uh, life. But the cooking in Mississippi and Alabama are very different from the cooking in Nashville. All I could find was a chess pie, sweet potato pie. So sometimes people will ship me a sweet potato pie from somewhere else—

**SID:** Yeah. We'll see if we can get you one.

**KEB' MO':** Be careful. I'm a harsh critic.

**SID:** Wow. Two Thanksgivings in a row. That's a lot. But that sounds pretty great.

**KEB' MO':** And she would make biscuits. You know, my mother would make homemade rolls. The rolls she would make. Still today my sister makes them. And they were just—you just couldn't stop eating them. But my Aunt Laurel would make biscuits, uh, for breakfast, but she would make rolls, too. It's very similar to what my mother made, but her biscuits, I still haven't had a biscuit as good as my Aunt Laura's biscuit, she was my father's slightly younger sister. And she lived to be like ninety-three or something. And she was still cooking still—she just died because she caught pneumonia, you know? She was still driving, still cookin, still telling jokes—still everything. And sturdy. But she would make these biscuits and I don't know what

she did and she'd dust them. They had the right dusting. She would like cut them with a can, you know? And I would go to the corner store and get some Brer Rabbit syrup for—Sweep of the butter and the Brer Rabbit syrup on the biscuits—get out of town, baby.

*(Instrumental music break of NEW Biscuits & Jam theme "Fiddler's Barn" from Epidemic Sound)*

**SID NARRATION:** I'll be back with Keb' Mo', after the break.

BREAK

*(Instrumental music break of NEW Biscuits & Jam theme "Fiddler's Barn" from Epidemic Sound)*

**SID NARRATION:** Welcome back to *Biscuits & Jam*, from *Southern Living*. I'm Sid Evans, and I'm talking with world-renowned blues artist, Keb' Mo'.

**SID:** So Keb, to turn to music for a minute. Did your parents turn you on to the music that you came to love, or did that come from somewhere else?

**KEB' MO':** My mother had a first cousin named Prentice, Aunt Trudy was my mother's sister and Prentice was her son. And Prentice could cook—and like, crazy. And he played the blues after church, church on Sunday, if we go over there, he'd have Lulfull, some B.B. King, Lightning Hopkins, Bobby Blue Bland. He had all this stuff playing on his Blah Pock stereo, that he had in the house. And that's where I learned about the blues. As far as playing guitar, I learned that from my mother's brother, Herman. Uncle Herman taught me guitar. My mother and father weren't necessarily musical aficionados. But the way my mother probably influenced me the most is by dragging me to church every Sunday. Didn't like church, but you got to say the music was on point all the time.

**SID:** So, Keb, I'm wondering if you can describe that for me? I mean, what was it like to be in that church on a Sunday? What did it look like and what kind of music were you listening to?

**KEB' MO':** Well, the church was the Beulah Baptist Church in Watts. And it was right adjacent to the Will Rogers Park, right where the Watts riots started, you know, in '65. That's a pink building. And it was Sunday. It was usually very hot in there, especially in the summertime. You know, no air conditioning. The windows had to be open. And the church was full of women with big hats. Lots of cars in the parking lot of '57 Chevys, '58 Chevys. I remember the pastor's '58 Cadillac that would sit there in the preacher's space. And you'd go in and there was a lot of Paisley ties, wingtip shoes, uh, suits with pinstripes that men had owned for years that that was their suit. Toot suits, you know? And the deacon board, shiny shoes, slicked-back hair men and women wearing high heels and those stockings with the seams in the back.

**SID:** I mean, they were dressed. They were dressed,

**KEB' MO':** They were dressed. Church is casual now, but church was a formal occasion back then. You had to have a suit. You had to wear a tie. You had to be clean. You know? And so it was a very, very long service. The service would start about 10 o'clock. Officially started at 11. It would go till two o'clock in the afternoon, 1:30, 2 o'clock in the afternoon. Long and hot.

**SID:** Wow.

**KEB' MO':** There was a lot of music, a lot of preaching, announcements, a lot of doctor Watts—you know, a Doctor Watts is?

**SID:** No.

**KEB' MO':** Call and response,—

**SID:** Ah.

**KEB' MO':** Where the deacon would go like, [

**KEB' MO':** [sings] I love the Lord. He heard my cry,

**KEB' MO':** And I always said

**KEB' MO':** [sings] And pity had been my own.

**KEB' MO':** and you know, it was like all these things. Now that's all I can remember about it. And I'm just going like, wow, but I mean, the Deacons wouldn't do that. And that's called Doctor Watts, the old thing, which is a real thing that kind of doesn't happen anymore in Baptist churches. Black, in the Black churches, you know?

**SID:** Yeah.

**KEB' MO':** And so it was like I think it probably a throwback of field hollas, and old South and, stuff like that, but, it was beautiful. Sermon? Eh, too much blaming and, you know, telling me what you shouldn't do, what you shouldn't do, and all that stuff and going to hell going, going to hell. And I was like, I was not into it, you know?

*(Instrumental music break)*

**SID:** So at some point, you really went from this music of the church into the blues, but it doesn't seem like that much of a stretch to get from one to the other.

**KEB' MO':** Well, the blues—I'm watching the church innocently. I'm listening to the radio. You know what's going on radio. And then immediately you correlate. The world teaches you that these things are connected without telling you. All the things like Sam Cooke was famous, and people knew that he came from the Soul Stirrers and that he was, you know, had to start singing secular music against the wishes of the church, probably. All these singers came from the church. Because they sounded just like the people I heard in church.

**SID:** Yeah, right.

**KEB' MO':** So you kind of knew that they were the same thing.

**SID:** So Keb', you know, a lot of artists make the move to Nashville in their 20s or their teens. But for you, that came a lot later. And I've heard that your wife, Robbie, was actually an instigator. How did that move happen?

**KEB' MO':** Well, we packed up the house, called a moving van, and here we are. That's the short story. Here's the long story. So we're sitting in our dining room, and she looks at me teary-eyed and goes, "I want to leave L.A.. I want to get out of here." I'm like, OK, well... Of course like I had told her, we didn't have to stay in L.A so she wanted to go. So we had discussion about where are we going to go? Because I could clearly see that she was not going to be happy staying in L.A.. So, we started talking about towns and the discussion was, okay, if you put a gun to our heads right now and said, you got to move right now. Where are you going? We both said Nashville. So we move to Nashville, and I just kind of like got comfortable with it after the, after the moving van left and realize that all our stuff was here and this is where we're going to live. So I made peace with it.

**SID:** And this is what year that you moved?

**KEB' MO':** 2010. Then it started raining, really hard. I mean, raining like I've never seen. Like buckets of rain start going down. And I was about to go out of Leiper's Fork to do a jam it was like Robin Ford and Vince Gill and Larry Carlton—these guys, with this guy's out there going to do a jam. So I said, I'm going to go out there and, um, it was just raining. And I put my stuff in the back of the car and then Vince called. He goes like "you might want to just wait a minute. Stay where you are." And that was the—



**SID:** You weren't used to all that rain.

**KEB' MO':** That was the big flood.

**SID:** Oh, that rain.

**KEB' MO':** Yeah.

**SID:** Right.

**KEB' MO':** That was the big Nashville flood. So we got welcomed to Nashville by the flood. And, uh, so, once that was done with and we got all of my stuff out the big puddle down at soundcheck where my gear, where my gear was, I figured that's the worst it can get. So here we are 11 years later.

**SID:** Well, Keb, you seem like a Nashville institution now. So it seems like it's worked out pretty well.

**KEB' MO':** Did you say imposition or institution...

**SID:** Institution, you're part of the fabric of that town now.

**KEB' MO':** Well, Nashville has been very nice and very accommodating to me. And so, it made for a nice transition. I mean, I would have liked the town even without the welcome, you know? But that made it better and I got to meet different players and different things and I literally started a new life and expanded my, realm of people to engage with creatively and socially. It's great.

**SID:** So, Keb, you won a Grammy for an album that you did with Taj Mahal, where the two of you went by the name TajMo'. How did you all get to know each other? Was that in Nashville or was that earlier?

**KEB' MO':** First, I got to know Taj Mahal when I heard Taj Mahal. First time I heard him was at a high school assembly in Compton, California, in 1969. He came to school and did a performance. And so after that, I didn't really know what to do or where to find Taj. I didn't buy records, I had a guitar and I played in a band, you know, and everybody else had records. And I just kind of tagged along. So while I was going to L.A. Trade Tech, a friend of mine gave me a, uh,

four-track tape. I don't know if I remember four-track before? That was before eight- tracks. You know, you can look kind of young. Anyway, but proceeded the eight-track was the four-track. So I got a four track tape of Taj Mahal's Natural Blues. And I put that in my tape machine in my car. I rode around with that thing for I don't know how long over and over. Years later, I wanted to meet Taj Mahal. I always wanted to meet him. I was 40-years-old at that point by then, you know? And then over the years, I'd run into him different places and Taj is a very engaging, talkative, always willing to socialize, very gregarious, very extroverted, and he would teach all the time. He's teaching you all the time, just information just spews out of him about musical history. So one day he goes—we're in Atlanta and this is you know, this is like years later now at the, at a tribute for Gregg Allman. And he goes, "hey, man, we got to do a record together."

**KEB' MO':** So I thought about it for about two seconds and I said, "okay."

**SID:** Didn't have to think about it very long.

**KEB' MO':** We, we settle on a date, which is like a few months ahead. He came out, I didn't know what it was going to be like. I don't know whether he's going to hate everything I did or was going to do whatever. I had no idea, we start working. I had one song ready. And, uh, he, um—that's good, man. So we are recording and we started writing and, and then he's started to go, oh—he says, Oh yeah, you I think you know what you're doing. You got this. So I was like, okay. So we proceeded to like, remotely make the record. I would send him ideas, and he would comment on them, and say yay or nay. And that's how we made the record.

**SID:** Y'all had a great song on that album called, "Don't Leave Me Here".

**KEB' MO':** Yeah.

**SID:** That's kind of a love song to Mississippi.

**KEB' MO':** Mm-hmm.

**SID:** What was the origin of that song?

**KEB' MO':** Well, Taj Mahal—Him and I and Gary Nicholson, sit down right to writing. And he goes, he tell us, he says, he tells us, how's the weather—How the weather in the Delta? How's the weather down south? How the food tastes in your mouth. And then from there on we just took it all—took off from there. You know? How the weather in the country? How to weather it down south... You know? du na na, how the food tastes—the weather, the country, the food,

the south, and we're off and running. Remembering about the South, you know, that good food. All the big leg women, you know? I don't know that line. Like, way down in Aberdeen, they got more fine big-legged women, than any one man ever seen. Food, women, chicken, you know, good old music and stuff—blues. So, you know, it's kind of like, that famous line that Muddy Waters said like, you know, “if you was Black one Saturday night, you wouldn't want to be nothing else.”

*(Instrumental music break)*

**SID:** So Keb, uh, I recently went to the National Museum of African-American Music in Nashville.

**KEB' MO':** Yes.

**SID:** Which was amazing. And, I know that you've been involved with that, um, I think, from the beginning. What does that institution mean to you, and what do you hope people will take away from it?

**KEB' MO':** Well, I think it's a great place where we can really focus on African-American music as a whole. I think it's in the right town. It's the right thing. It shouldn't be anywhere—Nashville's the perfect right place for it. On Broadway, you know, which is very important. Because that section of town in this town, Nashville, really needs that. to really break up the monotony of downtown Nashville and give Nashville another look in its most popular part of town. I never really felt like, I wanted to go down there for anything. It just felt—I just didn't feel really, um, there wasn't anything down there. I didn't want to go listen to country music in bars. I didn't want to get drunk. I just didn't want to go down there at all. And I think it made a lot of, a lot of reason for us African-American folks to go down there and enjoy Broadway. So it made for a place to go and it made for a place to offset all the museums, the great museums like the Johnny Cash Museum and the George Jones and then Jason Aldean's Bar. And, you know, it's all very country leaning towards Southern country culture and having the African-American museum in such—and especially in such a classy place and it's dwarfed by the Country Music Hall of Fame. Uh, I think they can fit that place into like one of the closets of the Country Music Hall of Fame. You know? Oh, I don't know about that. It's, it's really something to see. It's really beautiful. What I'm saying. But it's so significant that it's there. Nashville really represents American music in a big way because it's in the music triangle of, you know, New Orleans, Nashville, and, uh, what's the other town, the—don't start me to like thinking I know history.

**SID:** Well, Memphis.

**KEB' MO':** Memphis, yeah. Memphis, Atlanta, Nashville, where a lot of great music, and New Orleans, you know, a lot of music came out of, you know, the South, and then it went to L.A.. You know? I mean, Aretha Franklin had to come down to Muscle Shoals, to really get her thing started, that's where they knew where things were talking about. She was from Detroit, you know, gospel and all the stuff in the very sophisticated thing of Detroit. But really where it was was in New Orleans, Alabama, Mississippi, Memphis. You know? That's where it all came from.

**SID:** Yeah.

**KEB' MO':** That's where my—where when I went to church, the music and the food, that's where it's thick, you know? And what's really great about it is like Aretha Franklin walks into Muscle Shoals expecting to find, you know, Black musicians and figuring all those guys were white. So that tells you it was Southern culture. It wasn't white or Black culture. It was Southern culture.

*(Instrumental music break)*

**SID:** So much of your music is happy and one of my favorite songs of yours is called "Life is Beautiful" and it's just one of those songs that makes you feel good. Do you remember where you were when you wrote that song?

**KEB' MO':** Yeah, remember that couch I was sitting on when my wife was crying going to—let's go to Nashville?

**SID:** Yeah.

**KEB' MO':** Well, one of my Nashville friends who was actually at that time living in Toronto, Colin Linden, came over the house. He was in L.A. working on something. And he came over and we started writing that song on that couch.

**SID:** Well, it's a great song, and, um, Keb, would you mind just singing a little bit of it for us?

**KEB' MO':** Oh, really? I had no idea I was going to sing for my supper.

**SID:** You don't have to do anything you don't want to.

**KEB' MO':** [plays and sings] Let's go drifting through the trees. Let's go, sailing... On the sea / Let's go dancing on the juke joint floor and leave our troubles all behind and have a party / So

easily forgotten, all the most important things / Like the melody and the moonlight in your eyes  
/ And a song that lasts forever keeps on getting better all the time.

**SID:** That was so great, so great. I love that song. Well, Keb, you know, one of the questions I've ended these interviews with, is what does it mean to you to be a Southerner? And, of course, you know, you grew up in California. But let me just ask you, what has it meant to you to live in the South for this last decade?

**KEB:** Well, the first thing I noticed when I moved here after a few months of being here was that it was very clear by when I engage with the musicians here country, R&B, gospel, whatever—that this is where, what I was learning in the South and Southern California came from. And what I witnessed and what I was raised with in California was still very thick here. It's really I was really kind of going back to where I came from, you know, where the music that I love came from. And that's why I was really, embraced here. Friends were telling me like, you know, so why don't you make a country record? I was like, why, why? Who wants to hear me doing a country record? You know? He says, well, you're more country than a lot of people here that say they're country, you know? And I couldn't get my head wrapped around that. And then my wife points out she starts playing my songs back to me. Listen to this, buddy. And sure enough, it was just as much blues and gospel and country influence as anything else. So it's all really all one thing. I think country has the soul that R&B and old pop used to have, you know?

**SID:** Yeah.

**KEB:** Like The Beatles, I mean, that era still lives in country music. It's still adventurous, not that hip hop is not, because it is very adventurous, you know? But I found a lot of where I came from right here. So I was really coming back into the fold, I guess, while maintaining my Southern California roots and all those experiences that made me who I am today. It's great. And I did not see that coming.

**SID:** Well, Keb' Mo', there are a lot of people really excited to see you out on the road. I know that. And, thank you so much for being on *Biscuits & Jam*.

**KEB:** Thank you, Sid. Who knew you knew about collard greens and cornbread.

**(NEW Biscuits theme music "Fiddler's Barn" from Epidemic Sound)**

**Sid NARRATION:** Thanks for listening to my conversation with Keb' Mo'. Check out [kebmo.com](http://kebmo.com) for tour dates, new music, and more.

Join me for our next episode with singer/songwriter and Oklahoma native Parker Millsap.

**PARKER MILSAP:** I've gotten to the point now where I'll use recipes, but I know the basics enough, I realized at a certain point that's it's not too dissimilar from any creative art, if you will, in that like you learn your scales, which is like learning how hot to keep the thing. Like how long do you cook this? And then eventually you can use all those scales or skills to cook kind of anything. You're like, "okay, I know how to saute. I know not to put the butter on too hot. I know to add the aromatics first." So, once I learned some of those building blocks it started to become fun.

*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](http://southernliving.com), and subscribe to our print publication by searching for *Southern Living* at [www.magazine.store](http://www.magazine.store).

*Biscuits & 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, Andy Bosnak, Matt Sav, and Rachael King at Pod People.

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

**(Music ends)**