

**Episode Title:** Robert Earl Keen's Last Rodeo

**Episode Summary:** In this week's episode, Sid Evans, Editor-in-Chief of Southern Living Magazine, chats with Houston native and Americana musician Robert Earl Keen. Today, Robert talks about his mother's dump cooking, his Americana podcast, living with Lyle Lovett during college, and what it felt like when The Highwaymen named their album after his iconic song, "The Road Goes on Forever." Plus, the Texas legend explains his emotional decision to retire from touring and performing in September, and why he decided to play his final shows at Floore's Country Store in Helotes, Texas.

**Episode Transcript:**

**(Biscuits and Jam Theme begins)**

**Sid Intro:** Welcome to the Summer Tour edition of Biscuits and Jam, from Southern Living. I'm Sid Evans, editor-in-chief of Southern Living Magazine, and my guest today is a storyteller, a songwriter, and a man who helped define Americana as a musical genre. Houston native Robert Earl Keen started playing guitar and writing music while attending Texas A&M University, and he would eventually go on to tour for over four decades, including a brief stop at the Southern Living offices back in 2012. Today on the show, Robert talks about his mother's dump cooking, his Americana podcast, living with Lyle Lovett during college, and what it felt like when The Highwaymen named their album after his iconic song, "The Road Goes on Forever." Plus, the Texas legend explains his emotional decision to retire from touring and performing in September, and why he decided to play his final shows at Floore's Country Store in Helotes, Texas. All that and more on a very special Biscuits & Jam

**Sid Evans:** Robert Earl Keen, welcome to Biscuits & Jam Podcast.

**Robert Earl Keen:** Well, thank you. I'm really happy to be here. Is this a physical place, or is this a virtual place? Are we in a virtual reality situation here?

**Sid Evans:** We're definitely in a virtual situation.

**Robert Earl Keen:** Fantastic. Yeah, all right. So, is the jam part of music jam, or is it like jelly?

**Sid Evans:** Well, it's like food.

**Robert Earl Keen:** Got it.

**Sid Evans:** Food and music, yeah.

**Robert Earl Keen:** There you go.

**Sid Evans:** The magic combo.

**Robert Earl Keen:** Yeah, it's a double entendre.

**Sid Evans:** Where am I reaching you right now?

**Robert Earl Keen:** In my hometown, Kerrville, Texas. It's West of San Antonio 60 miles, and it's the home of HEB, the largest grocery chain in Texas. Also, it's the home of the Kerrville Folk Festival since 1972, where they have a picture of LBJ sitting in the front row.

**Sid Evans:** So, does this mean you're off the road for a few days?

**Robert Earl Keen:** I'm off until day after tomorrow.

**Sid Evans:** Okay, all right.

**Robert Earl Keen:** I just got back yesterday morning at 5:30 in the morning.

**Sid Evans:** Well, I'm sure it's nice to be home, have a little recuperation time.

**Robert Earl Keen:** Happy to be home. Always happy to be home.

**Sid Evans:** Well, Robert, you have a unique history with this podcast because you actually came to the Southern Living offices and played for us about 10 years ago when Biscuits & Jam was the tiniest seed of an idea. So, thank you for coming back.

**Robert Earl Keen:** No, I appreciate it. I remember that very well. We were in that big room with the staircase there. I think at one point I had to step up on the stairs to see over all the people.

**Sid Evans:** Yeah. If I'm not mistaken, I think we actually served biscuits when you came last time. So, I'm sorry we're not doing that anymore.

**Robert Earl Keen:** No, no, I still got some of those in my teeth, so I'm still chewing on it.

**Sid Evans:** Well, welcome back.

**Robert Earl Keen:** Yeah, happy to be here. Thanks.

**Sid Evans:** Robert, you were born and raised in Houston, I believe?

**Robert Earl Keen:** Yes, I was.

**Sid Evans:** Which I'm guessing was a very different town back then. I'm wondering if you can take me back to the house and the neighborhood that you grew up in?

**Robert Earl Keen:** Absolutely. I started out, it's not a suburb, but it's just inside Houston. It's called Bel Air like in LA and stuff, but it's not anything like LA. That's where I grew up, was in Bel Air. Then when I was in third grade, we moved out a little bit further to another suburb. Sharpstown was a brand new suburb back then, so it was kind of like one of those scenes from Back to the Future. I grew up there. At the time, definitely Houston, Texas was the city of the future like Brasilia. I remember reading in my Highlight Magazine in kindergarten and first grade where the cities of the future are Houston, Brasilia and then I

think maybe Cleveland, but they messed up on that maybe a little bit. There was a lot of excitement all about, especially the space race back then. I go all the way back to the mid 20th century of course, so that was kind of a big part of the excitement about growing up in Houston, of course what they called the eighth wonder of the world back then, the Astrodome. I wish they'd have kept it as the eighth wonder of the world, because people drive by it and say, "I wonder what that is?" So, it would definitely fall in that category. It was an exciting time. I remember my dad driving around on the freeways there. He was loud and big, and he weighed like 325 pounds, and he was a real optimist. He'd just almost slow down in the middle of freeway, and then wave his arm over all of the refinery stacks and say, "Look at it, son. It's the city of the future." I was like, "Wow," and the dystopian future. If I'd have known that word, I'd have said that to him, but I just went, "Yeah, dad. Okay, cool."

**Sid Evans:** We did a big feature on Houston in the very first issue of Southern Living, which was in February of 1966, and it was all about that, that city of the future thing.

**Robert Earl Keen:** Yeah. I imagine back then it was like pea salad, and those congealed salads that you used to get at the cafeterias around town too, right?

**Sid Evans:** Oh yeah, I think those are coming back around.

**Robert Earl Keen:** Are they? I miss them, I'm glad. I'm happy about that.

**Sid Evans:** So, your dad was the son of a Methodist minister, I believe?

**Robert Earl Keen:** Yes.

**Sid Evans:** Was the church a big part of your growing up?

**Robert Earl Keen:** Well, I think my dad had been to so many church services in his life that he didn't have a lot of excitement about going to church. So, we were always late, and we always had to walk in when they were passing the plate. They'd hold us back because we were 10 or 15 minutes late. We couldn't walk in there during the sermon or some prayer or something, so they'd wait until they were passing the plate and then we'd walk in there. 'Course my dad had a really great voice. He had a great almost operatic singing voice, and he was loud, so he came in just at the right time because in the Methodist church, that's when all the songs were broken up, towards the last half of the whole service. He would sing really loudly, and the preacher would always say something like, "And of course Mr. Keens there in the back singing the baritone part for everybody." I'd hide under the pew.

**Sid Evans:** So, did you pick up the singing a little bit from your dad?

**Robert Earl Keen:** Well, I wish I had his voice. I have a very unique voice, but he was very, very much in tune and did have a really clear voice. I think I got most of my music appreciation from my mother, and that still holds true today because my mother was a big fan of country music, but she was also a big fan of classical music. Those are pretty much the two things that I always default to when I run out of new stuff that I'm listening to, or something else that somebody turns me onto. So, I love classical music and I love country music.

**Sid Evans:** Well, that's for sure. So, we talk about food on this podcast a good bit, and you reference food in a lot of your songs. I'm wondering, was your mom or your dad a big cook?

**Robert Earl Keen:** My dad cannot cook a lick. As a matter of fact, one time he decided he was going to barbecue. I was about 12 years old, and it was going to be a big deal, "Okay, dad's going to barbecue, so he is going to barbecue some pork ribs." So, he gets it all going, and he is working on the fire and he fills up this Folgers can half full of gasoline and I'm going, "That might not be a good idea, dad." He goes, "I'm doing this, son. Just watch the expert." I said, "Okay, great." So, he throws that gasoline on the fire, and it caught his arm on fire. So, he was in the process of drop, chop and then roll, whatever you do, chopping and rolling. I guess you would have to cut your arm off with chopping, but anyway, he actually caught his arm on fire. I jumped on top of him, and then we got some towels and stuff and we took him to the hospital. Sure enough, he had whatever the worst degree burn that you had on his arm. So, that was the beginning and end of my dad's cooking career. My mom was a fantastic cook. There's a place over there in Chapel Hill, North Carolina called Mama Dips. I have a couple of those cookbooks, and I finally found out what my mom did. It's called dump cooking, which is you really don't use any measuring device other than the palm of your hand. So, my mom was a great dump cooker, and I followed in her footsteps because I'm a big dump cooker, and I like cooking and I do a fair amount. When my girls were growing up I cooked all the time.

**Sid Evans:** What do you like to make? You got a favorite dish?

**Robert Earl Keen:** Yeah. I'd say the classic almost Southern or Southwestern. It would be fried venison, mashed potatoes, green beans, some slaw, and something for dessert. Easy like, I don't know, lemon bars. That would be my go to. I bet you I've cooked, I don't know, I'd say 10,000 pounds of spaghetti in my lifetime.

**Sid Evans:** That never gets old, right?

**Robert Earl Keen:** No, never does. It's always a good one. I always do it differently. That's the great thing about dump cooking. Maybe I ought to try some of this vanilla, or this mustard seed. Boom, okay great, that wasn't a good idea at all.

**Sid Evans:** So, Robert, you lived with Lyle Lovett during your college years at Texas A&M, and y'all been friends ever since. Did you guys ever cook anything together?

**Robert Earl Keen:** No. Lyle had a few things that he did in the world of, I don't know if you'd call it cooking. He could make a great pot of coffee, that's what I could say. He's the coffee king, and he really could make a great pot of coffee. In general he was a cheese and crackers guy. If there was something laid out there, it would be that kind of thing. In general, like I said, I learned all my cooking chops from my mom and my grandmother. It's one of those things. I think, correct me if I'm wrong, but with cooking it's sort of innate in a personality. You either really like it going into it, or you're kinda apathetic about the whole thing. I always loved it.

**Sid Evans:** I've heard that he is really into food. Is that true?

**Robert Earl Keen:** Yeah. We used to go to this place called Moms in downtown Bryan. Texas A&M is located in college station, and the city that's sort of just right there, you couldn't tell the difference

between the two, is Bryan, Texas, B-R-Y-A-N. In downtown Bryan, they had this place called Moms, and it was full blown family style where you would sit at a table with strangers, or if you had a big group you were all together. You'd go in there, and it was pretty much all you could eat at lunch and at dinner, or supper as they used to say. Then when you're walking out, you gave mom your \$2 or \$3, I forgot. I think it was \$2 at lunch and \$3 at supper. So, that was where I really noticed ... You're talking about biscuits and jam, that dude could put away some biscuits and some jam. It was kind of like he was trying to get through the main part of the meal so he could get to that biscuits in jam. So, really a true lover of I'd say what would be country American food, or Southern food. That would be what it would be.

**Sid Evans:** Yeah. Well, you and Lyle wrote a song together called The Front Porch Song, which you actually played at the Southern Loving offices.

**Robert Earl Keen:** Right.

**Sid Evans:** I love that line, "This old porch is a steaming greasy plate of enchiladas."

**Robert Earl Keen:** Right.

**Sid Evans:** How did that song come to be?

**Robert Earl Keen:** Well, I love word play, and metaphor and hyperbole, and I've always worked with that from the beginning. That was a very early song, so I was sort of matching things that made me feel good, like that porch made me feel good. I think that's really pretty much how the song started out, was with that. Because there was this other place in downtown Bryan called the LaSalle Hotel, which they had some of the best cheese enchiladas ever. We used to go there on pretty much of a regular basis. So, that was part of that. As the song goes on, it becomes a little bit more descriptive towards places, like The Palace walk-in sort of thing about an old theater where you would have some great fond memory of some theater that you went to as a kid. So, as the song goes along, the whole thing extends into more solid ground, I would say. So, I had the first three verses of that going, and I played it for Lyle one day. He came back a couple of days later and said, "I took your song, and I hope you don't mind, but I added some stuff to it." He somewhat, well not somewhat, it absolutely brought the more personal aspect into the song, towards the end of the song, and how it wrapped up this almost community feeling that we had there on that porch. Which it was definitely a community deal, because we were a block away from the campus. People parked over there by our house all the time. We had all kinds of strangers and we met a whole lot of friends and things just by sitting there on the porch playing music. Other musicians got where they would stop by and they'd go, "Hey man, I brought my banjo." They'd sit and jam with somebody, and then they'd go off to organic chemistry class. Then somebody else would show up with a guitar or a harmonica. The only people we ever ran off were spoon players and bagpipe players because they were totally jam busters. If there ever was a jam busting instrument, it would be the spoons. I love the bagpipes, but they're a jam buster. They're too loud.

**Robert's song, "The Front Porch Song" comes in and we hear the following at full volume then fades out:**

*This old porch is just a steaming, greasy plate of enchiladas  
With lots of cheese and onions and a guacamole salad  
You can get at the La Salle Hotel in old downtown  
With iced tea and a waitress who will smile every time*

*Yea, she will  
I left a quarter tip on my ten-dollar bill*

**Sid Evans:** Well, it's a great song, and it seems really simple, but it's also got a lot of layers to it. I've heard you say that the first song that you ever learned on guitar was Hello Walls by Willie Nelson.

**Robert Earl Keen:** Right.

**Sid Evans:** That's another one. It seems like it's this very simple song, but in other ways it's not. What was it about that song that made you want to learn it?

**Robert Earl Keen:** Well, I was a big fan of Willie about the time that I started playing the guitar. I started late. I started my first year of college. My sister had a guitar in the closet, and I went to A&M and didn't have a lot of friends at first. I lived with a couple of other guys that were from El Campo, Texas, Kenneth Gold and Robert Herncher, and I didn't really know them. I had a couple of people that I knew that went to A&M, but I didn't have a whole lot of friends. So, I was at loose ends to figure out what else to do with my time other than study, which that wasn't my favorite thing to do anyway. So, I got this guitar and I started learning how to play the guitar. I picked up this book, the 10 greatest country songs ever written in the history of the world kind of thing. I'm thumbing through it and I see Hello Walls. I think, "I've loved this song forever." What I love, just in general about all of Willie's writing, is like you say, it is deceptive in its simplicity. Because that song right there, he's basically personifying the walls, the ceiling, the window, and also making a connection between them like they're his friends. There's this great, great overwhelming feeling of loneliness that you realize, "Well, this person's either crazy, or he's really lonely because he's talking to the walls, and he's talking to the ceiling." But he's talking to them as if they are his friends. "... You dread to spend, Another lonely night with me." That's what he's saying. That song has always resonated with me in that way, it has such a great, relatively simple melody, a simple cover or wrapper on it, but it's anything but simple.

**Sid Evans:** Yeah. Well, as someone who is a fan of Willie and grew up listening to him, it had to be a pretty surreal experience for you when The Highway Men recorded The Road Goes on Forever. This is of course Willie, and Johnny Cash, and Kristofferson and Waylan Jennings. They named their album after that song. What was that like for you at that time?

**Robert Earl Keen:** Those kind of things that happen where ... You have these big dreams, and anybody that goes into any show business has big dreams or fantasies about things that can happen. But when they actually happen, it's almost hard to connect with. It's hard to say, "Yeah, this happened for me." You want to say it, but at the same time it doesn't always seem completely real. When that happened, someone told me about it and I went, "Yeah, right, sure." Then I saw the album cover and I saw the whole thing. I listened to the record and I went, "Wow, this is beyond my wildest imagination," because I'd have loved to just had Willie play the guitar on a record or something, and to have them record the song, and not only Willie but I was fans of all those guys, as most everybody is, but I was devout about my fandom. I knew all their songs, and sang their songs. I never saw a Cash concert, but I went to see everybody else in that group. So, I don't know what to compare ... Well, there it is. There's a problem. I don't know what to compare it to. It's hard to compare it.

**(Instrumental music break of Biscuits and Jam theme)**

**Voice over from Sid:** I'll be back with more from Robert Earl Keen after the break.

(AD BREAK)

**(Instrumental music break of Biscuits and Jam theme)**

**Voice over from Sid:** Welcome back to Biscuits & Jam, from Southern Living. I'm Sid Evans, and today I'm talking with the Texas legend, Robert Earl Keen.

**Sid Evans:** Well, Robert, The Road Goes on Forever is kind of a metaphor for your whole career. You've been on the road for such a long time, and this is a big summer for you. You announced earlier this year that you're going to retire from touring and performing in September. I've just got to ask what that's like for you, because it seems like it would be a very hard thing for you to give up.

**Robert Earl Keen:** You know Sid, I've thought about this for maybe a couple of years prior to making that announcement, which today it's the 14th, so that was exactly six months ago. Once I made the decision, I was very solid about it, and I was very happy about it, and I'm still happy about it. But what I had never recognized was the somewhat overwhelming undertow, or the continuing wave of things that I go through at these shows that I've been playing, that bring back great memories or great feelings about being on stage and playing music. People like to use this term bittersweet, but it's even more than that. Sometimes it's incredibly gripping, about the thought of not really doing that. Officially I've been doing this for 41 years. I've been touring for 41 years. When I made the decision and they were like, "Good job, Rob. You said what you wanted to say." But as time has gone by, there are instances, there are fans that I meet, there are other musicians that I see that I think, "This is really not going to be part of my life anymore." Not that I'm quitting music by any stretch, but I'm not going to be out there in the world with it as much as I have been. I don't really know, except for sometimes the feeling, it almost stops everything in my whole body and mind. Like that Talking Heads song, "My God, what have I done?" That's what I kind of think about, "My God, what have I done?" Then I move ahead. But at the same time, it's been a real emotional experience. My family and my wife, sometimes they get teared up, and we all start tearing up, and I go, "Can we stop this? We don't want to tear up. We've got lots to do." So, Sid, it is very emotional. However, on the other side of that, these shows that we've been playing are the best I've played in years and years. I have the best band I've ever had right now. They're some of the same guys that I've been playing with a long time, but we've got kind of a smaller group and everybody's all in. It seems like we're all moving in the same direction, and not always knowing exactly what we're doing, but everybody has a certain amount of confidence that it's all working out. It is, because you go up there, and all these rooms are all filled with people. I walk out there, and I've walked out to some rooms like The Grizzly Rose in Denver and there's 1800 people and that's sold out, and they stood up there and clapped for 10 minutes before I could talk, before I even started the show. How does that happen? So, there are those kind of things, that while they support what you're doing, at the same time you're like, "Wow, I don't know about this." It's strange.

**Sid Evans:** So, the last three nights of this tour are going to be at a place called Floore's Country Store in Helotes, Texas. Am I saying that right?

**Robert Earl Keen:** Yes, absolutely.

**Sid Evans:** Can you tell me a little bit about why you wanted to end there and what that place means to you?

**Robert Earl Keen:** Helotes, Texas is right outside of San Antonio. Over the years, you would consider it probably in San Antonio. It's bumped up against one of the major thoroughfares there, but Helotes is the home of a place called John T. Floore's Country Store. Number one, back to Willie Nelson, Willie Nelson name checks it in his song Shotgun Willie from the album of the same title. I've been playing there since the early '90s. It was somewhat of a bit of a breakthrough for me at the time, because I was playing a lot of little places. There was this little outlaw country station in San Antonio called KRIO, and a guy named Steve Kaufman who did not care what his bosses said, or what anybody said, he played what he wanted to. So, he would play U2, and then me, and then Sheryl Crow, boom, boom, boom, like that back then. He played anything he wanted to play. Because of that, all of a sudden I went from doing some 100-seat things, doing a lot of listening room kind of deals and open mic things, to a couple thousand people showed up. At that point, I had to build a bigger band, upgrade my whole presentation, and Floore's was one of the first places that I ever took that to because it holds 4,200. It's an outdoor venue, been there for 80 years, 80 years been in business. So, I would just call that my hometown venue, really.

**Sid Evans:** Well, those are going to be some special nights when you get there, I'm sure.

**Robert Earl Keen:** Absolutely, yeah. We have a great line up. We have Kevin Galloway who is probably most notable because he has this song that seems everybody knows about, Keeping the Wolves Away. It's been on Yellowstone or something like that. Then we have James McMurtry, who's I think one of the finest songwriters there is around anywhere. Then, that same night with James, Eric Church. I called Eric because I know Eric, and asked him if he would come play, and he said sure, so he's going to play. It'd be James, then Eric, and then me, our band's going to play. Then the last night, this really great young man named David Beck who has this band called David Beck's Tejano Weekend: Volume One. They play Tejano or conjunto music with his lyrics, English lyrics that he writes. So, It's a really cool thing. I don't know anybody else that does this, really. I know people that translate songs, but he writes these songs and then puts this full blown, authentic San Antonio, great, great musician group around him, and they play this great, great Tejano music with his lyrics. Then Cody Canada from Cross Canadian Ragweed is going to be the last support act that we have on that. Then we play on that the very last night. The next day on Labor Day however, we're having a fan appreciation day where we're going to have a house band, and they're going to be playing. I invited a bunch of my friends that sing, and they're going to sing three or four songs, and we're going to stand around and drink beer and take pictures.

**Sid Evans:** That'll be fun.

**Robert Earl Keen:** Yeah, yeah.

**Sid Evans:** So, I want to ask you about your podcast quickly. You have a terrific podcast called Americana, where you talk to a lot of musicians about the genre, and you hear their stories. What have been some of the highlights of that for you?

**Robert Earl Keen:** Well, I think the biggest highlight, what people don't understand is when you're riding around in a bus, you're pretty much in a bubble. You don't see or hear as much music as people think you do. Even when you go play festivals, it's hard to get from one side of the festival to another side of festival to go see somebody that you want to see. Like in my case, I have some really good guest artists



that come and open for us. I can't get out there and listen to them without people stopping and want to talk to me, so I don't get to listen to the guest artists. Consequently, you are in this echo chamber of listening to the same old music. So, the number one thing I've gotten out of ... I think we're at 35 episodes. We've been going for, I think, three years now, The Americana Podcast ... is just the incredible flood of great, great musicians, and young people that I don't know where they figured it out, but they write great songs. They're great, great players. Everybody from Billy Strings, there's so many I can't even count them. But we had Todd Snyder on there, and The White Buffalo, and Lucero and Jamestown Revival, a great band near Houston. All of these people are stunningly fantastic. I'd say I wasn't aware of probably 80% of them until I got into this and started listening to all of the different music and saying, "Who do we want to have play on this stuff?" So, we go two ways. We either try to go find somebody that has a pretty big fan base that we haven't talked to and people want to hear, or we like to try to introduce a few people that people have never heard of before and give them a taste of what's going on. So, it runs about a hour. The producer does all the write ups. She pretty much does all the mixing and mastering and editing. I just talk. I ask questions and try not to drop all my notebooks.

**Sid Evans:** Well, as somebody who gets a lot of credit for really being one of the early founders of Americana music, are you excited when you look ahead to the future for that genre?

**Robert Earl Keen:** Yeah, absolutely. Number one, one of the great things about Americana is they did start out pretty early trying to put a rope around it, and saying that it is this kind of music. One of our things is we want to expand and define Americana, so we always ask these, these different artists their opinion of Americana, and where they feel like they fit. The main thing about our effort there is just to make sure that Americana is live and well and still growing all the time, whereas a lot of different genres of music, really they don't even have a little yearly festival, or they don't have even a really great label to say, "This is where you go to find more about this music." Americana is pretty good about making sure that you can find out something about Americana music. I don't think it's as ubiquitous as it should be, but that's part of our role.

**Sid Evans:** You're working on it.

**Robert Earl Keen:** Yeah, absolutely.

**Sid Evans:** Well, Robert, I have one more question for you. I usually ask people, what does it mean to you to be a Southerner, but in your case, I want to ask you, what does it mean to you to be a Texan?

**Robert Earl Keen:** It means you have a love of the land and the topography. Here, for me it's about the giant variety of landscapes and different ways. You can see a state. From the piney woods of East Texas, to the giant canyons in the Trans-Pecos area, you wouldn't even think that these all belong in one state. There are so many different looks in the State of Texas. You don't really have to go anywhere else, even in the world, to find all the different kinds of landscapes and physical beauty that this state has. Well, Alaska doesn't count because it's too damn cold up there, but far as in this latitude, you can't find anything like the State of Texas.

**Sid Evans:** Well, and I imagine you've seen just about every corner of it.

**Robert Earl Keen:** I have, and still at the same time, there are things that I run into occasionally that shock me even. I just go, "I didn't know that this existed here." How many people know about Palo Duro

Canyon? It's up there by what everybody thinks is just the flat wilds of the panhandle. It's an incredible, beautiful canyon, so there you go.

**Sid Evans:** Yeah. Well, Robert Earl Keen, have a great rest of your tour, and thanks so much for being on Biscuits & Jam.

**Robert Earl Keen:** Man, I really appreciate it. Thanks for having me on that one early on and bringing me back. Best of luck to you. This is a great thing you got going.

**Sid Evans:** Well, come back sometime.

**Robert Earl Keen:** All right. I will, absolutely.

**Voice over from Sid:** Thanks for listening to my conversation with Robert Earl Keen. Make sure to visit [RobertEarlKeen.com](http://RobertEarlKeen.com) to listen to his music, check out his podcast, watch videos, and more! . Southern Living is based in Birmingham, AL. Be sure to follow Biscuits & Jam on Apple Podcasts, Spotify or wherever you listen so you don't miss an episode. And we'd love your feedback. If you could rate this podcast and leave us a review we'd really appreciate it. You can also find us online at [southernliving.com/biscuitsandjam](http://southernliving.com/biscuitsandjam) Come back on August 16th for my conversation with Margo Price.