

**A Conversation with Jeff Black**  
**by Frank Goodman (11/2005, Puremusic.com)**

We've been Jeff Black fans for some time, so it was a pleasure to get on the phone with him recently and discuss his early days in Nashville right through to the new release, *Tin Lily*, on Dualtone. He's somehow cut from a different cloth than a lot of the songwriters in town, a blue collar St. Louis guy whose classic songs have as much to do with Springsteen or Marc Cohn as they do with anyone associated with Country.

But his family has roots in the soil and in Country music, and he got on to the idea and the dream of singing and playing at a very young age. After he made the move to Nashville, he got things rolling pretty early--he landed some cuts, had a major deal with Arista Austin, but the fame and fortune he truly deserves is still out there to be claimed. And he's after it.

He has lately found, no, created a larger audience by getting involved in podcasting. The artist talked with us about all these things and more in his forthcoming way on the phone last week. He is someone to investigate, and we encourage you to play all the clips on the Listen page, and to buy *Tin Lily*, and the previous *B-Sides and Confessions*, which we reviewed here.

He'll make a convert of you. The way he sings and writes about the human spirit and redemption, hope and trial, it's the kind of soul nourishment that too little music today aspires to provide. Take a look inside his songs and see if you don't find what we have found.

**Puremusic:** Where are you tonight?

**Jeff Black:** I'm in Dallas. I'm going down to Houston tomorrow night, then back up to Dallas to play Friday night.

**PM:** What are your Dallas venues?

**JB:** Dallas is Uncle Calvin's Coffeehouse, and then there's also Bill's Records.

**PM:** Do you take gigs that don't have a piano there, or is it a requirement that they have a piano there for you?

**JB:** Well, I just kind of go and play. The Medicine Show will go on one way or the other, but yeah, I love it when there's an acoustic piano. I actually love that the best. And if there is one, I'll almost always--

**PM:** Play it all night.

**JB:** Yeah. Try to, anyway.

**PM:** Yeah, right. Yeah, because I've seen you sometimes when there was no piano on stage, and you just play guitar all night, and it sounds great, too, but I love it when there's an acoustic piano and you get to do that.

**JB:** Yeah. I always take my little tenor banjo with me, too, and play that as well.

**PM:** Oh, really?

**JB:** Yeah. I like to have it with me. It's hard to fly with it, but when I'm driving, I always got my banjo.

**PM:** Ah. I do like a five-string string banjo. I've never really had a chance to mess around with a tenor. What kind of a banjo is it?

**JB:** It's just one of those old Star banjos. And I don't know who used to make it. I don't know if Monkey Wards used to make them or Sears and Roebuck. Somebody said that Washburn used to make those banjos.

**PM:** So do you pick or you strum it, or how do you approach it?

**JB:** I usually pick it.

**PM:** Yeah. I got to see you do that once, now I recall. Do you do that on the records much?

**JB:** Just on *B-Sides and Confessions*.

**PM:** Right.

**JB:** Yeah. And there's one song called "Gold Heart Locket" that--a friend of mine had given me that banjo. I used to talk about my dad playing the banjo. And I was talking about a friend of mine, Bruce Spaulding, who collects guitars there in town. I don't know if you know Bruce or not.

**PM:** I don't think so, no.

**JB:** And he just brought it over to me one day. He said, "Here you go. I thought you might get a kick out of that."

**PM:** Wow.

**JB:** And it's real tiny, and I just like to bring it with me. It kind of breaks it up. I love the acoustic guitar, but if I had my druthers I'd travel with a band everywhere I went.

**PM:** Right, of course.

**JB:** But if I can't do that, I'll bring the acoustic, the banjo, and if there's a piano, I'll certainly play that.

**PM:** Absolutely. I'm a big fan of your music regardless, but to me the quintessential Jeff Black is when he's sitting at the keyboard.

**JB:** I feel very flattered that you say that, because I don't really consider myself much of a piano player.

[laughter]

**PM:** But I think that instrument brings out something in your songwriting that's really rare among songwriters today.

**JB:** Yeah, you're kind of operating in a whole different little theater. I think the physical action of playing a piano is so completely different than a guitar, although you're still working with a percussion instrument. It's something that takes you to an entirely different place.

**PM:** I know you may not consider yourself a good keyboard player--but many songwriters tend to get more polyphonic on the keyboard right away and start playing all these weird chords, and then never play the root in the bass and all that stuff.

**JB:** Right, yeah.

**PM:** The Joni Mitchell thing, for lack of a better explanation.

**JB:** Yeah, and especially if you're--I think that comes from all the years of just being kind of a troubadour and playing by yourself. And that root note is--man, you've got to have the cornerstone. You got to have the foundation down. Then the chaos on top is little easier to take.

**PM:** [laughs] It's interesting, really, that you get compared to people that others are seldom compared to, like Springsteen, Billy Joel, Harry Chapin--to which I would definitely add Marc Cohn and Sir Elton John, as well as Neil Diamond, if I may. Don't you think that a lot of that is because many of those tunes get composed on piano, that they start there and go to a different place?

**JB:** It could very well be. I always find it really curious to be compared to other folks. I always figured I was just writing my songs, contemporary, or whatever bin you wanted to set it into. And there have been a few songs that I started on guitar, and then moved to piano, just because I always feel like the songs dictate everything about where they want to live and how they want to sound. And I think the best trick is just to get out of the way.

**PM:** It's the best trick, the most important trick, and sometimes the hardest trick.

**JB:** Yeah.

**PM:** I really love *Tin Lily*. You're really remarkably consistent. Did you have to write a bunch of songs to get there, or did the next dozen songs end up on the record?

**JB:** I'm always writing songs. A while back somebody wrote me an email, congratulating me on the release date of *Tin Lily*. And I remember joking with a friend, "Well, I'll be releasing this record until I make another one."

**PM:** [laughs]

**JB:** I'm always thinking about situations and things I want to say. And so it all came together quite different than probably any of the other records, and also it came together exactly the same. It's just really hard to explain the way it happens. It's not like I sit down and try to write a dozen songs for a record. I was in an old meeting house up in Kentucky, and we were walking around in this room. And this guy, just in passing, happened to mention this lantern hanging on the wall, this sconce, or whatever you want to call it. And it was just a simple little candle with some handsmithed tin behind it. And he said that the folks used to call this a Tin Lily.

**PM:** Wow.

**JB:** Then he went on and was talking about some other things. And that just got etched in my mind. Like a hammer and a chisel, and there it was, and I could never shake it. It haunted me for years. And I was just trying to find a place for what that represented and why it was so important to me. And it still tries to reveal itself to me. But it came from the idea of the lights and the symbolism of the lilies and everything surrounding it, and it created this foggy mist of an idea about how fragile the strongest people I know are, and how strong the most fragile people I know are, and that's where that idea stemmed for this record. I don't know if that really answers the question, or--

**PM:** Whether it does or not, it's beautiful. That's good enough.

[laughter]

**JB:** But that's where that started. That's where the whole idea for *Tin Lily* came from. Beyond that, the songs and some of those ideas, they changed their minds on their own. They're certainly little--they're all independents flying on their own free will, and then they kind of decide where they want to live, and what songs they want to live with.

**PM:** Absolutely. It's amazing how quick songs develop lives of their own. They just grow up really fast. They're half out of your mouth or out of your hand--

**JB:** Yeah.

**PM:** --before they're dictating your next move.

**JB:** And then the meanings change over time. Sometimes they work on complex levels, or sometimes they just work pretty much on the surface, and you apply that to whatever you might be going through, or the little episodes in your life. I'm just lucky I have the luxury to be able to document it.

**PM:** I don't know much about your pre-Nashville days as a musician, or even your early Nashville years. Maybe you'd give us a little bit about those two things, what you were doing musically before you got to Nashville, and what you were doing here in your early days.

**JB:** Well, I started knocking around Kansas City like in the early '80s. There were only about half a dozen of us with acoustic guitars running around town up there.

**PM:** Amazing.

**JB:** And even before that, I have a very humble musical legacy in my family. My grandmother played piano in church. My great-granddad played a little guitar. And my dad played a tenor banjo. My Uncle Lyle played a little guitar. And they used to play little barn dances at folks' houses. I was separated by a generation, maybe two. My folks were a little bit older when a lot of us kids were born, so I was only exposed to all that stuff through stories that I'd heard. And it had hit me at a really impressionable age. And I had a music teacher that whispered in my ear one time that I had a fine singing voice. And I found this little thing that I could do, and I held onto it as tight as I possibly could from the first day that I thought, wow, this is something I'd really like to do. I had no idea where to even begin.

**PM:** Right.

**JB:** And I always played my guitar. I drove my family completely insane, learning half a song here and there, and just messing around on the guitar. And it seems like I always had it with me. I was really fortunate to know what I wanted to do when I was very young. I started knocking around and just trying to find little shows, and I got my little PA, and knocked around Kansas City. And I found a little place, a little blues club down in Westport. They had acoustic acts that played from 8:00 to 10:00 at night, and then they had the bands come on. Ignorance has always been bliss for me. I just went down there. I remember I put on a nice shirt, and took my guitar down there. And I said to the owner, "I'd really like to audition to come down here and play." And he looked me up and down and said "Well, all the early acoustic slots are filled up. But I could use a bouncer."

**PM:** [laughs]

**JB:** And I so I took the job. I was just trying to get as close as I could to what I was trying to do. And people started showing up. I was just a few years into the whole songwriting part of it. I played all kinds of covers, and just exposed to all kinds of music

from Johnny Cash to Tom Waits, some Woody Guthrie songs. And all my covers were very obscure. So beyond that I started trying to get other gigs in town and stuff. And I got to be friends with Iris Dement through a little songwriters' night. A friend of ours named Norton Canfield used to host a little open mic up there. And I met Iris, and we did a couple little things. And I actually played on a demo of hers doing her first little version of "Our Town."

**PM:** Wow.

**JB:** And then she turned around one day and said, "I'm moving to Nashville." And I remember I just got this knot in my stomach, because there was somebody going and chasing their dream, and I was still on the little outskirts of whether or not I had the self-esteem to try to even chase something like this.

**PM:** When was this that Iris said that she was coming to Nashville? Mid or late '80s?

**JB:** Probably '87, '88.

**PM:** Right.

**JB:** Something like that. And then she got down to Nashville, and she wrote me a letter. She said, "I think you should move down here. I think you'd really shine down here."

**PM:** Wow.

**JB:** I remember going down there and I saw her play at the Bluebird Cafe on a writer's night one night. And then about six months later, I was down there.

**PM:** Wow.

**JB:** So I moved down there in 1989.

**PM:** That's when I first moved here, yeah. That was a good time.

**JB:** Yeah. It was back before everything went to hell in a hand basket.

[laughter]

**JB:** It was really cool. Downtown was very seedy, and it was before the big boom. And it was a really interesting time to come into town. And all through those years and everything else, I played regionally, and I was just doing it--just cutting my teeth on whatever I could get a hold of. And then I moved to town, and I was really lucky to find some folks that loved what I was doing and what I was trying to do.

**PM:** Who caught on right away?

**JB:** I'll tell you, the very first person that got it, I don't even think he's in the music business anymore, was a guy named Darrell Huddleston. And he used to work at SESAC. And he introduced me to a guy named Greg Riggle. And it turned out we were all mutual Jerry Jeff Walker fans. My brother had brought home some Jerry Jeff Walker records from Okinawa.

**PM:** Wow. Remember how incredible that first record was? "My Old Man" and some of those beautiful tunes, "Little Bird.."

**JB:** Oh, yeah. It still kills you it's just so wonderful. And from there I gave him a little demo. At night I'd make these really strange little guitar vocals on my little cassette deck. And then I took him some stuff. And Greg was the very first person that pointed me in the right direction. I've always felt like I had a little angel on my shoulder anyway, to make sure I kind of stayed the course, whether financially it was going to be the best way to go or not. And he turned me onto a guy named Gary Overton who was at Warner/Chappell Music at the time. And this was about six months after I got to town, and I got a little publishing deal. It was just enough to barely pay the bills, it kind of pulled me into it, because the idea of somebody paying you to write songs, that was beyond me. I was floored. I was happy with whatever they gave me.

**PM:** Sure.

**JB:** And beyond that, I just started playing in town, and everywhere I could. And it was almost ten years after I had lived there that I got a deal with Arista Austin. And they put out the first record, *Birmingham Road* in 1998.

**PM:** So how did that first Arista record happen? Who was responsible? Who scouted you for that and picked you up?

**JB:** Well, I used to play down at 12th & Porter all the time.

**PM:** Sure.

**JB:** And I started getting this great little following down there. It turned out that some of the people that were fans happened to work at Arista. A woman named Deb Markland used to come down there. She turned a lot of folks at Arista on to my music. They used to come down there and hear me play. I'm always kind of in my own little world, so I didn't really even realize what was going on. Then I started getting phone calls from a guy named Cameron Randall that worked there. I was starting to feel kind of suspicious and thought, "Well, I don't know what's going on. Something seems to be going on." And I had gotten a couple of cuts.

**PM:** "That's Just About Right," that went #1 for Blackhawk, for instance.

**JB:** Yeah, and that sort of thing. And things started happening. One night they were doing a show for all the people from BMG when Arista still had their offices in town. I

was just down there because it was before I'd actually gotten any money, and the idea of those guys inviting me down and getting to know some of those people was exciting, and also the allure of free beer was always wonderful at some of those music business functions.

**PM:** Yeah, a real draw.

**JB:** Yeah, man. I went down there to a show that night, and a bunch of acts were playing. And somebody was late or they couldn't show up. I remember Tim DuBois and Mike Dungan said, "Let's get Jeff up to play a couple of songs while we're waiting on those guys."

**PM:** Great.

**JB:** And I said, "Well, sure, man. If you guys got a guitar and pick and capo, I'll get up there and play a little bit. And I played a few songs and got a standing ovation. Tim DuBois walked out on stage and said, "If it's the last thing I do, I'm going to find a place for this guy on a record label."

**PM:** That must have blown your mind.

**JB:** You bet it did. I remember going back to the apartment and jumping on my coffee table and saying, "Goddamn, I think got me a frickin' record deal."

**PM:** What a night!

**JB:** It was out of this world. It's that fairy tale story. And since then, I've just been chipping away at it, man, the best that I can.

**PM:** How do you look back on that Arista record now? Did they do a good job with that? I don't know that record, I'm sorry to say.

**JB:** We actually started it with a guy named Don Smith out in California. And I thought, "Man, this is my first record, I want it to sound good, I want it to be the best it can be." And it had all the guys on it, Jim Keltner, and Tommy Stinson from the Replacements--

**PM:** Yo.

**JB:** --and Davey Faragher, and guys that played with John Hiatt and Counting Crows. Benmont Tench came out and played. But it wasn't what I had envisioned it to be.

**PM:** It wasn't you.

**JB:** It wasn't me. It wasn't all those guys. I remember calling Cameron Randall. I said, "Man, I don't know, buddy, I just don't think this is working." And so we regrouped, and



I got a hold of Susan Rogers. And I knew that I was going to work with her about the first ten minutes I talked to her on the telephone.

**PM:** Really?

**JB:** My friend Ken Coomer lived in Nashville, who was part of Wilco at the time.

**PM:** Yeah.

**JB:** I said, "Hey, man, let's get together." They wanted to do a show for BMG folks who were coming to town. So I got all the guys from Wilco to come to back me up, and we went down to Texas and made that record. It really turned out to be the best thing I could ever do, and became this thing I felt very proud of. I don't know if it was the kind of record those guys thought I was going to make, but I learned so much from Susan that I think it enabled me to gain a little more confidence.

**PM:** In fact, I've heard some of your really early demos here at Silvertone, or Super 88, whatever it may have been called then, Jack Irwin's place.

**JB:** Yeah. And we did some stuff down at Sound Emporium early in the day. And Dave Pomeroy helped me immensely. We worked on this thing together which I hope someday we can kind of re-release and get out. So from *Birmingham Road*, it was one of those things where I was part of the big machine, and everything was really fun. I just thought, "Man, here we go. I don't know what's going to happen, but I sure am having a good time." We took a little band out on a tour. And then it was just barely about a year and they closed the Nashville office. That's when I started my venture down the indie road.

**PM:** Right.

**JB:** After that I made a record called *Honey and Salt*, which actually came out on Blue Rose Records over in Europe. Edgar Heckman was a fan and said, "Yeah, I'll put that record out. I'd love to." At about that same time came *B-sides and Confessions*. I pretty much recorded it over a weekend, in Nashville. I had some shows coming up, and I didn't have a new record, so we went down there and made that record.

**PM:** That was a hell of a good record for being knocked out in a weekend.

**JB:** I think the sense of urgency about it is something that made it happen.

**PM:** So did having a Blue Rose record mean that you did a lot of playing in Europe?

**JB:** No, sir. I've never been over there except for one little stint in London for a couple weeks. And I've gone to Italy for a show. That was about it. I'm working on a tour to go over there this spring, in March and April, over to the UK.

**PM:** Right. Because the UK seems like a good home for you.

**JB:** Yeah, I'd love to get over there and play.

**PM:** Let's talk a minute, if you would, about the podcast thing.

**JB:** Yeah, I'd love to.

**PM:** I've been hipped to it recently, but for the benefit of the readers who may not be aware even what the term actually refers to, let's just take it from the top.

**JB:** Okay.

**PM:** What the hell is it?

**JB:** Well, the podcast was something that was the brainchild of my lovely wife. [Kissy Black is a highly regarded music publicist.] She was reading an article about podcasting, and she said, "We've got to do this." It became another wonderful and very creative outlet. Once I found out a little bit more about it, I thought I couldn't think of a better way. It took me back to the days when I was just playing and throwing it out there in the universe. And that's what I'm doing now, except it's in the form of an audio file that people can download. So it's all those live shows that I didn't record before.

**PM:** Right.

**JB:** So now I document some of these things and share them with folks that like what I do, and also hopefully to turn on some people to my music that may have never heard it before. Then we got some attention from NPR back in August when they did a little piece on *All Things Considered*. And Melissa Block singled me out as being one of the pioneers, apparently.

**PM:** God bless her.

**JB:** Yeah, man. Last month I think we hit somewhere around 40,000 downloads of shows.

**PM:** Holy jeez!

**JB:** It's really been going crazy.

**PM:** 40,000 downloads. Okay. So you got to back up for me just a taste and explain the process of what we're talking about. So first of all, it's MP3 player or iPod related, right?

**JB:** Right. And the iPod thing is a little bit misleading, because you don't have to have an iPod to do it.

**PM:** You just have to have what?

**JB:** Well, any computer that's kind of made in the past couple years will have iTunes on it.

**PM:** Right. Just a computer with iTunes is all you need.

**JB:** Yeah.

**PM:** Okay. And then how do you find out that there's a show to download, and where do you go to get it?

**JB:** Well, let's just use iTunes, for example.

**PM:** Okay.

**JB:** I was a featured artist on there for a while, and right after the NPR thing we were in the Top 100 downloads of podcasts out of thousands. In iTunes, they have a section called Podcasts. You can click on that, you can search my name, or you can search "Black Tuesdays," the name of the show. Once you find that, there's a little button that says, "subscribe," and then you're done. And every week, once a week, when I throw the file up to a server, your program will go and find it.

**PM:** Wow.

**JB:** And so by the end of the day on Tuesday, whenever I have time to get it posted, hopefully by midnight on Tuesday, it comes up, and there it is. It's usually about a 30 minute show, rare takes and live cuts, and some new songs, and just whatever I feel like I want to put on there. And I put this stuff on there that I own the rights and the copyrights to it, so it's all tight in that regard. It's a very freeing experience.

**PM:** Now, if somebody wants to buy a tune on iTunes, they pay 99 cents.

**JB:** Right.

**PM:** If they want to subscribe to a Podcast or listen to a select show, do they pay to do that as well? And if so, what do they pay?

**JB:** It's free.

**PM:** That's the nice price.

**JB:** Yep, the price is right. It's very, very free.

**PM:** Now, do you find that after doing thousands, gobs of downloads, it's helping with album sales?

**JB:** Well, I think it is. I think it's helping with awareness about it all. I think it gets more people out to the live shows, which was harder and harder to do. Now I have more and more people come up and said, "Wow, we came out because we've subscribed to the Podcast and we love it." And also, it's worldwide, so the response, I think, again, especially from the UK--I'm really anxious to go over there and see what's going to become of all that.

**PM:** It's amazing how small the world is becoming. I mean, when I recently look over our mailing list for Puremusic, I was amazed by how many addresses were not in the States, but were in countries far flung. It's a small world now.

**JB:** Yeah, the internet, and especially downloading these tunes and stuff, the way it's happening now, it has made the world very small. [laughs]

**PM:** So if somebody wants to get a Jeff Black podcast, they check out "Black Tuesdays" or they just search your name?

**JB:** Yeah. And they can Google my name, and it comes up, and there you have it.

**PM:** Well, you mentioned her briefly, let's take a minute and talk about that fantastic wife of yours, Kissy Black.

**JB:** Yeah.

**PM:** What a fantastic stage name that would have been. She's not a singer or a writer herself, is she?

**JB:** She's a wonderful singer.

**PM:** See, I knew that.

**JB:** But she's not crazy about the politics. [laughs]

**PM:** Yeah, well, what's to like about those?

**JB:** Nothing. But she's a wonderful singer, very talented in every facet.

**PM:** Wow.

**JB:** She's certainly my muse, that's for sure.

**PM:** She seems amazing. And I know her more on the email than I do in person, but she's the kind of person who even in the email domain will make you feel like you're her friend.

**JB:** Oh, yeah. Well, she's just a very special human being that way. She has a wonderful light surrounding her.

**PM:** And you guys have kids?

**JB:** Yeah, we've got a couple little ones. Emerson and ZuZu. Emerson will be four in November--he was born on Thanksgiving Day, and he'll be on four on the 22nd of November. And then ZuZu was born on Christmas Day, and she'll be three on Christmas.

**PM:** Wow.

**PM:** Do you consider yourself a spiritual person?

**JB:** Oh, yeah, definitely. That's something I draw from. I think I draw from all those old Bible stories and stuff I heard in Sunday school.

**PM:** Do you have any particular orientation spiritually?

**JB:** Well, I used to go to Calvary Baptist, a little Sunday school. Me and my sister would ride a little purple church bus every Sunday.

**PM:** Wow.

**JB:** And I think anything beyond those early parables and those little stories that you learn in Sunday school, anything else becomes politics after that.

**PM:** [laughs]

**JB:** And so I think from those days, and just my folks, they taught me a spirituality that really comes from working with the dirt, and comes from a long line of farmers. It's something that I continue to draw on, because, once again, that was something that hit me at a very impressionable age. And those old stories are the best ones.

**PM:** I've heard something about the *Black on the Tracks Tour*. Is that going to materialize? What's the latest on that initiative?

**JB:** We're slowly but surely trying to get it together. We want to do it right. So it's probably taking a little bit longer than we had first anticipated.

**PM:** And what's the principle?

**JB:** The idea is to take some of these excursion trains around the country where somebody was playing some music, how that might be something that some folks would find interesting. I love traveling songs, and I love rolling wheels, and I love the idea of everybody being involved in the same thing. So I think that all of us maybe jumping on a little train and maybe going down to Watertown and having a show, and throw down a

little bit and have a good time is something that's been very appealing to me for a long time. We're trying to get it together where it's right. And we're just going to do it until it's right.

**PM:** Well, when it happens, I want to jump aboard and I want to video.

**JB:** Oh, I'll definitely let you know. Oh, yeah, we'll document that as much as we possibly can.

**PM:** You seem like the kind of writer who could really do a great job of scoring a serious film. Would you like to try that sometime?

**JB:** Yeah. I've been getting a little closer to that. I've got three songs in a Brian Jun movie, there's an independent movie that's coming out next year called *Steel City*. It takes place in Alton, Illinois, his hometown, which is just northeast of St. Louis. Just in a nutshell, it's basically a story about two brothers dealing with their lives after their father has been recently incarcerated. And it's a father/son kind of a thing, a little beyond a coming-of-age movie. I've got three songs in that. And then there are these smaller independent films for folks around the country that I've been kind of dabbling in just scoring some music for that. So I'm getting a little closer to it. It's something that I've had a desire to do for a long, long time. But it's also something that you just can't jump right into.

**PM:** Yeah, right. You just can't say you want it and do it. It's got to present itself correctly.

**JB:** Hopefully, as an artist, I just keep trying to improve and keep going to school.

**PM:** Yeah, absolutely. And you keep getting better every record. Are there things musically or otherwise that you want to try that you haven't had a chance to yet?

**JB:** Well, I've often thought that it would be fun to learn to play the fiddle. I don't know if I'll be able to do that or not. But just beyond that, I think musically there are probably some people down the line that I would love to work with somehow, some way. I've always been a big fan of Cecilia Bartoli, the mezzo soprano from Italy. I've always been a huge fan of hers. I would love to sing a slow, sad song with Dolly Parton. It's too late for me to be able to work with Johnny Cash.

I would love to work in the studio one way or the other with John Carter. I've known John Carter for a long, long time. So I think there's something in our future. I don't know quite what it's going to be. And then beyond that, I think there's probably a list as long as my arm, but no names are coming to mind. It's one of those things where I think those things happen organically, if they're supposed to happen.

**PM:** And a few good ones came to mind.

**JB:** Yeah.

**PM:** Well, it's great to talk with you, Jeff. And I thank you for taking the time.

**JB:** Oh, my pleasure. Thank you very much. Thanks for telling people about my music. I appreciate that.

**PM:** Yeah, I will continue to, my man. Regards to Kissy. And have a good show tonight.

**JB:** Yeah, man. And one of these days while we're up in town maybe let's go grab a bottle of beer or something.

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