LESSON GUIDE · GRADES 3–6

OUTLAWS & ARMADILLOS



COUNTRY'S ROARING '70s

COUNTRY MUSIC HALL OF FAME AND MUSEUM NASHVILLE®

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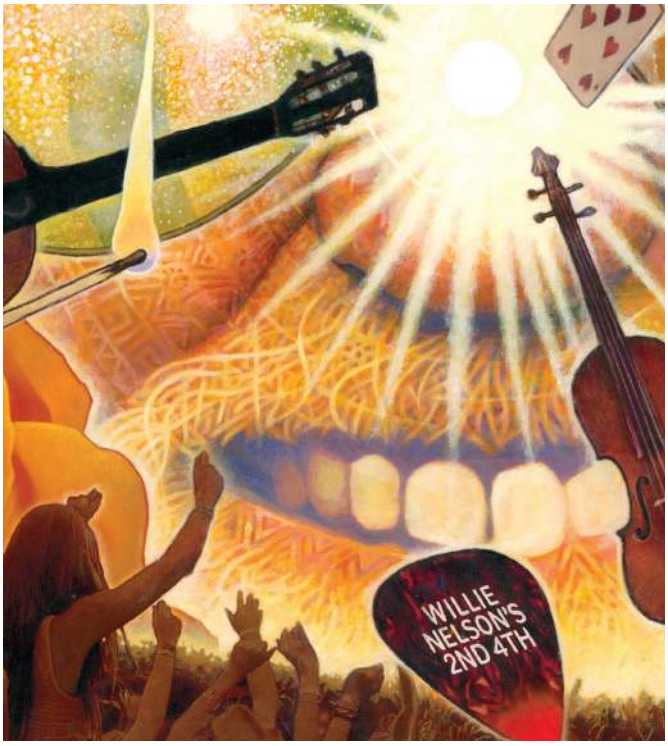
OUTLAWS & ARMADILLOS

COUNTRY'S ROARING '70s

Outlaws and Armadillos: Country's Roaring '70s examines how the Outlaw movement greatly enlarged country music's audience during the 1970s. Led by pacesetters such as Willie Nelson, Waylon Jennings, Kris Kristofferson, and Bobby Bare, artists in Nashville and Austin demanded the creative freedom to make their own country music, different from the pop-oriented sound that prevailed at the time. This exhibition also examines the cultures of Nashville and fiercely independent Austin, and the complicated, surprising relationships between the two.



Artwork by Sam Yeates, Rising from the Ashes, Willie Takes Flight for Austin (2017)







TOP: Willie's 2nd 4th, Guy Juke, 2018
MIDDLE: The Call by Sam Yeates, 2017 (depicting Waylon Jennings and Willie Nelson)
BOTTOM: Willie, Laid Back at Tootsie's by Danny Garrett, 2017

ABOUT THE GUIDE

This interdisciplinary lesson guide allows classrooms to explore the exhibition *Outlaws and Armadillos: Country's Roaring '70s* on view at the Country Music Hall of Fame and Museum® from May 25, 2018 – February 14, 2021. Students will examine the causes and effects of the Outlaw movement through analysis of art, music, video, and nonfiction texts. In doing so, students will gain an understanding of the culture of this movement; who and what influenced it; and how these changes diversified country music's audience during this time. Regardless of students' musical taste or knowledge, these lessons will help students make connections to the content and deepen their understanding of country music. While this guide also serves to enhance the museum experience for students, they do not have to visit the Country Music Hall of Fame and Museum® to complete the lessons.

All lessons are rigorous, student-centered, and align with Tennessee and Texas standards in English, History, Music, and Visual Arts. Lessons incorporate a variety of individual and group tasks and include essential components of the P21 Framework for 21st Century Learning which requires students to think, talk, and write across the curriculum.

Each lesson can be taught in one 45-minute class period, and teachers may select one lesson or all lessons as a unit, depending on their time and teaching preference.

Teachers will need access to a projector and speakers to present the videos, images, and song selections from the online toolkit. The toolkit can be found in the Teacher Resource Portal at countrymusichalloffame.org. Additional context about Willie Nelson and Waylon Jennings, who are referenced in each of the lessons, can be found in the portal as well.

Humanities Tennessee

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STANDARDS

Common Core ELA Standards: CCSS.ELA-LITERACY.CCRA.SL.1
Tennessee ELA Standards: SL.CC.1
Texas (TEKS) Standard: §110.7.b.10

Objective This guide will build students' curiosity before beginning the unit and measures students' understanding and connection to the content after the unit is completed.

Procedure Distribute the Anticipation Guide at the beginning and then again at the end of the chosen lesson(s) or unit.

TEACHER NOTE

This may be used as an additional opening and closing activity. The Anticipation Guide is best used before and after teaching at least two lessons from this unit.

Pre and Post-Lesson: Anticipation Guide (all grades)

Directions Complete the following rating scale before the first lesson and after the last lesson in this unit.

Rating scale **1** Strongly Disagree **2** Disagree **3** Neutral **4** Agree **5** Strongly Agree

	Before the lesson(s)	After the lesson(s)
I know a lot about country music.	1 2 3 4 5	1 2 3 4 5
Outlaws are always people who break the law and cause trouble.	1 2 3 4 5	1 2 3 4 5
I believe that music is a reflection of the time and circumstance in which it is created.	1 2 3 4 5	1 2 3 4 5
I know who the country music Outlaws were and what they represented.	1 2 3 4 5	1 2 3 4 5
I appreciate country music.	1 2 3 4 5	1 2 3 4 5

LESSON 1: INTRODUCTION TO OUTLAWS

STANDARDS

Common Core ELA Standards: CCSS.ELA-LITERACY.CCRA.R.7; CCSS.ELA-LITERACY.CCRA.SL.1, 4
National Art Standards: Anchor Standards 1, 2, 3, 4, 6

Tennessee ELA Standards: RI/RL.IKI.7; SL.CC.1, 2; SL.PKI.4
Tennessee Music: GM.Cn2; GM.R1, 2
Tennessee SS: SS.5.64; SSP.01
Texas (TEKS) Standards: §110.5.b.1; §110.5.b.7; §110.5.b.10; §117.112.b.1; §117.112.b.2; §117.112.b.5

Objective Students will "read" a piece of art using the OPTIC strategy (Overview, Parts, Title, Interrelation, Conclusion) for evaluating visual images. Students will be examining the individual parts of the Outlaws & Armadillos artwork in order to gain an understanding of how this visual introduces the exhibit as a whole.

Portal Materials

- Images: *Outlaws & Armadillos* artwork (please project in color)
- Worksheets: OPTIC worksheet
- Lyrics and recordings: "Me and Paul"

Procedure OPTIC strategy and lyric analysis

Step 1 (Opening) Discuss the following questions: What does it mean to analyze artwork? What is the purpose of analysis?

Step 2 Project the *Outlaws & Armadillos* artwork, and distribute the OPTIC worksheet.

Step 3 Give students one minute to look at the artwork and fill out the O(verview), P(arts), and T(itle) portion of the handout.

TEACHER NOTE

Younger students may want to compete for the number of items that they see in the picture in a given amount of time. Another option is to project the picture for thirty seconds, and then remove the picture from the screen. Have students complete the Overview and Parts portion of their worksheet from memory. Project the artwork back to the screen to fill in gaps.

Step 4 Invite student volunteers to share their findings to the class.

Step 5 Pose the following I(nterrelation) question: **How are all of the elements in the artwork connected?** Encourage students to speculate about why the artist would make these connections.

Step 6 Instruct students to think-pair-share their responses and complete the I(nterrelation) part of their worksheet.

Step 7 Provide lyrics to "Me and Paul" and play the song to the class. Instruct students to read the lyrics and listen for ideas that are present in both the song and the artwork (Tennessee/Texas connection, two "suspicious-looking" men, musicians, country music references to Kitty Wells, Charley Pride)

Step 8 (Closing) For the C(onclusion), instruct students to interpret the message of the artwork and how the song is connected to that message.



Illustration by Jim Franklin

Lesson 1: Intro to Outlaws (all grades)

Directions Complete the following guide in order and as directed by your teacher.

O (Overview)	List everything that you see in the picture.
P (Parts)	Which details are the most important?
T (Title)	How does the title relate to the picture?
I (Interrelationships)	How is everything connected to the big picture?
C (Conclusion)	Summarize the message in one or two sentences.

Me and Paul

Willie Nelson

It's been rough and rocky traveling
But I'm finally standing upright on the ground
After taking several readings
I'm surprised to find my mind's still fairly sound

I guess Nashville was the roughest
But I know I've said the same about them all
We received our education
In the cities of the nation, me and Paul

Almost busted in Laredo
But for reasons that I'd rather not disclose
But if you're staying in a motel there and leave
Just don't leave nothing in your clothes

And at the airport in Milwaukee
They refused to let us board the plane at all
They said we looked suspicious
But I believe they like to pick on me and Paul

It's been rough and rocky traveling
But I'm finally standing upright on the ground
After taking several readings
I'm surprised to find my mind's still fairly sound

I guess Nashville was the roughest
But I know I've said the same about them all
We received our education
In the cities of the nation, me and Paul

On a package show in Buffalo
With us and Kitty Wells and Charley Pride
The show was long and we're just sitting there
And we'd come to play and not just for the ride

Well, we drank a lot of whiskey
So I don't know if we went on that night at all
But I don't think they even missed us
I guess Buffalo ain't geared for me and Paul

It's been rough and rocky traveling
But I'm finally standing upright on the ground
After taking several readings
I'm surprised to find my mind's still fairly sound

I guess Nashville was the roughest
But I know I've said the same about them all
We received our education
In the cities of the nation, me and Paul

LESSON 2: WHO WERE THE OUTLAWS?

STANDARDS

COMMON CORE ELA STANDARDS: CCSS.ELA-LITERACY.CCRA.R.1, 2; CCSS.ELA-LITERACY.CCRA.SL.1, 4; CCSS.ELA-LITERACY.CCRA.W.7, 8

TENNESSEE ELA STANDARDS: RI/RL.KID.1, 2; SL.CC.1; SL.PKI.4; W.RBPK.7, 8

TENNESSEE SS: SS.5.64; SSP.01

TEXAS (TEKS) STANDARDS: §110.5.B.1; §110.5.B.6; §110.5.B.7; §110.5.B.13; §110.6.B.8

Objective Students will read biographies to gain an understanding of who the Outlaws were and what they represented.

Portal Materials

- Biographies: Various artist biographies
- Images: Artifact Slides

Other Materials Student computers (optional)

Procedure Outlaws research and presentations

Step 1 (Opening) Project the artifact slides, and ask students to write down a definition of an "Outlaw" based on the images.

Step 2 Assign a musician for students to read about in groups of three. Distribute copies of the artist biographies or direct students to the Outlaws Toolkit to read the biographies online.

> **Biography Options** Marcia Ball, Bobby Bare, Marshall Chapman, Guy Clark, Susanna Clark, Cowboy Jack Clement, Jessi Colter, Tompall Glaser, Tom. T. Hall, Waylon Jennings, Kris Kristofferson, Willie Nelson, Doug Sahm, Shel Silverstein, Billy Joe Shaver, Townes Van Zandt

Step 3 Assign one member of each group to pick out background information; one member to find out why the assigned musician is important; and the third member of the group research how the musician contributed to the Outlaw movement. Once all of the research is complete, instruct each member to teach the others in their group what they learned.

Step 4 Have each group present their research to the class.

Step 5 (Closing) On an exit slip, ask students to respond to the following question independently: How does the person you researched relate to your original definition of an Outlaw? Change or modify your original definition in order to incorporate this new information.

PROJECT

Have students draw a portrait of their assigned musician, and write a sentence underneath the picture about why this person is considered an "Outlaw." Display the student artwork on an "Outlaw wall" in your classroom.

Send your work to Schools@CountryMusicHallofFame.org, and we will post it to our website.





TOP: Waylon Jennings
BOTTOM: Vince Matthews and Kris Kristofferson

LESSON 3: OUTLAW INFLUENCE

STANDARDS

Common Core ELA standards: CCSS.ELA-LITERACY.CCRA.R.1, 2, 4; CCSS.ELA-LITERACY.CCRA.SL.1, 4; CCSS.ELA- LITERACY.CCRA.W.7, 8
Tennessee ELA Standards: RI/RL.CS.4; RI/RL.KID.1, 2; SL.CC.1; SL.PKI.4; W.RBPK.7, 8
Tennessee Music: GM.Cn2; GM.R1
Tennessee SS: SS.5.64; SSP.01; TN.59
Texas (TEKS) Standards: §110.5.b.1; §110.5.b.6; §110.5.b.7; §110.5.b.13; §110.6.b.8; §117.112.b.1; §117.112.b.5

Objective Students will examine the positive and negative influences of the Outlaw movement. They will analyze how the social, political, and cultural climate influenced the music produced during this time.

Portal Materials

- Lyrics and Recordings: "Are You Sure Hank Done It This Way"
- Activities: Jigsaw texts

Procedure Jigsaw puzzle strategy

Step 1 (Opening) Write the term "influence" on the board, and ask students to brainstorm the definition. Then ask students to discuss the influences in their lives. Invite students to list not only positive influences, but negative influences as well. (For example, positive: parents, faith, friends; negative: peer pressure, advertising, pop culture.)

Step 2 Play "Are You Sure Hank Done It This way"

After listening, ask students to discuss the following:

- What is this about (the message)?
- What is the tone of Waylon Jennings' attitude?
- What are the influences that Jennings is singing about?
- How does he feel about these influences?

Step 3 Divide students into groups of six (five if omitting the negative influences text), and assign each student a number (one through six). Give each student in this "home" group five minutes to read the text that corresponds to his or her number. Each student should have all assigned texts.

TEACHER NOTE

This song is about Hank Williams, a mid-20th-century artist who is considered one of the most influential country music artists of all time. More information about Hank Williams can be found in our Teacher Resource Portal.

TEACHER NOTE

The text titled "Outlaw Troubles," is about the negative influence of drugs on the Outlaw movement. If this topic is inappropriate for your students, use only texts 1-5.

1. Cultural – "Armadillo Renaissance"
2. Upbringing – "The Outlaw Whisperer"
3. Geography – "Waltz Across Texas"
4. Literacy – "An Illusion of Literacy"
5. Technology – "Ol' Blue Eyes in Groover's Paradise"
6. Negative Influences (warnings) - "Outlaw Troubles"

Step 4 Have students who were assigned the same text re-form into expert groups. Instruct these groups to discuss the most important parts of the text and how the concept that they read about influenced the Outlaw movement. They should write this information on their worksheet and decide how to explain their piece of the "puzzle" to others.

Step 5 Instruct students to return to their home groups to teach their piece of the puzzle to the other members. As each student presents his or her topic, have the other students write the new information on their puzzle worksheets.

Step 6 (Closing) Allow students a minute to discuss how all of the pieces are connected, and then independently complete the center box, "Summary of Influence," at the end of the class or as homework.

PROJECT

Create a collage or slideshow that illustrates who you are and what you represent. Your illustration should include at least five pictures that depict influences in your life. These could include a picture of a person or an image that represents a place, an experience, or an idea.

Lesson 3: Outlaw Influence Jigsaw Grid (all grades)

1. ARMADILLO RENAISSANCE

Definition:

Influence:

4. AN ILLUSION OF LITERACY

Definition:

Influence:

SUMMARY OF INFLUENCE

2. OUTLAW WHISPERER

Definition:

Influence:

5. OL' BLUE EYES

Definition:

Influence:

3. WALTZ ACROSS TEXAS

Definition:

Influence:

6. OUTLAW TROUBLES

Definition:

Influence:

ACTIVITIES: JIGSAW TEXTS

#1 Armadillo Renaissance

The closing in 1970 of the Vulcan Gas company left Austin rock and blues musicians without a place to play. Eddie Wilson, manager of the group Shiva's Headband, decided to open a new music venue, the Armadillo World Headquarters. Shiva's Headband and the Hub City Movers played the official opening night, August 3, 1970, and the club's stage soon became the center of Austin's growing country-rock scene, sometimes called "cosmic cowboy" and "progressive country" music. Jim Franklin's armadillo artwork decorated hundreds of concert posters for the club. "Armadillos and hippies are somewhat alike, 'cause they're maligned and picked on," Wilson told Rolling Stone journalist Chet Flippo. "People think they're smelly and ugly and they keep their noses in the grass. They're paranoid. But they've got one characteristic that nobody can knock: They survive like a sonuvagun."

#2 The Outlaw Whisperer

Mandolin guitar master Paul Buskirk took young Willie Nelson under his wing in the 1950s, teaching the country-minded Texan the jazzy blue notes that would come to define Nelson's later sound. Buskirk moved to Texas from his native West Virginia, seeking creative freedom and warmer weather. He was a father figure to Nelson, who taught at Buskirk's music school in Pasadena, Texas, and who adopted his individualistic attitude. "Paul didn't like to be told what to do," said Herb Remington, steel guitarist for Bob Wills' Texas Playboys. "He was a very independent man, and not a fan of authority... He loved controversy and lived to be different." Buskirk was the first professional musician to recognize Nelson's potential. He helped Nelson connect with the wider musical world, and in so doing became a lifelong mentor and friend.

#3 Waltz Across Texas

Austin's musical tradition is as varied as it is deep. The city is the capital—both cultural and political—of an enormous state that boasts beautifully contrasting landscapes, ever-changing weather, and a rainbow of ethnic groups who have created a rich musical legacy. The elements of the Texas sound include conjunto music, played on the accordion, that made its way up from Mexico; the polkas and waltzes—also on accordions—brought to the state by German and Eastern European immigrants; the country blues that arrived with freed slaves; and the zydeco and Cajun music that crossed the Louisiana border into southeast Texas. Fiddle Eck Robertson, from Amarillo, recorded in New York in 1922, and the releases are considered the first country music ever sold. Bob Wills and Milton Brown were western swing pioneers who blended the many styles into dance music popular throughout the state and beyond. In the 1970s, the music scene in Austin included country music stars like Willie Nelson, but it also boasted "the finest rhythm and blues guitarists anywhere," wrote one Rolling Stone reader, frustrated by the magazine's description of the city's music as "all country."

#4 An Illusion of Literacy

Willie Nelson's original songs, including "Hello Walls," "Crazy," and "Funny How Time Slips Away," helped expand the language and subject matter of country music in the 1960s. Nelson had little success with his own recordings, but stars Patsy Cline, Ray Price, Charlie Walker, and Faron Young did well with his songs. Soon, Nashville bubbled with a new group of songwriters who sought to move beyond simple, honky-tonk subjects. Chris Gantry, Tom T. Hall, Kris Kristofferson, Mickey Newbury, Shel Silverstein, and others brought a rich vocabulary and different points of view, blazing a path for an era of song-poets who could tell stories with their lyrics.

#5 Ol' Blue Eyes

On New Year's Eve, 1972, Austin's KOKE-FM radio station began featuring Willie Nelson, Michael Murphey, Doug Sahm, Jerry Jeff Walker, and others who were turning Austin into what Sahm called "groover's paradise." Suddenly, this music was available to anyone with a radio, and music venues like the Armadillo World Headquarters, The Broken Spoke, and the funky new Soap Creek Saloon had a place to advertise. Joe Gracey, who wrote about the new kind of Austin artists in a local newspaper column, joined KOKE in 1974, and he helped create KOKE's reputation as a one-of-a-kind pleasure (Billboard named KOKE the nation's most innovative station) and as the on-air center for the music that came to be called "progressive country." Gracey, known to listeners as "Ol' Blue Eyes," was the first talent coordinator for the Austin City Limits television series, and his enthusiasm and Texas wit were an important part of Austin's creative community in the 1970s.

#6 Outlaw Troubles

Even as the release of the album Wanted! The Outlaws assured that Waylon Jennings, Willie Nelson, Jessi Colter, and Tompall Glaser were in the national spotlight, the Outlaw movement was beginning to fall apart. In search of privacy, Nelson retreated into a gated Texas home. Jennings and Glaser argued over business relations, while Colter tried in vain to keep her husband out of trouble. In August of 1977, Jennings was recording on Hank Williams Jr.'s version of Colter's "Storms Never Last" when federal drug agents burst through the studio doors and arrested the singer for possession of illegal drugs. He was ultimately cleared of wrongdoing, but his wild lifestyle still was doing damage to his creativity.

Are You Sure Hank Done It This Way

Waylon Jennings

Lord it's the same old tune, fiddle and guitar
Where do we take it from here?
Rhinestone suits and new shiny cars

It's been the same way for years
We need a change
Somebody told me, when I came to Nashville
"Son, you finally got it made"
Old Hank made it here, and we're all sure that you will

But I don't think Hank done it this way, no
I don't think Hank done it this way
Okay!

Ten years on the road, makin' *one-night stands
Speedin' my young life away
Tell me one more time, just so's I'll understand

Are your sure Hank done it this way?
Did ol' Hank really do it this way?

Lord, I've seen the world, with a five-piece band
Looking at the back side of me
Singing my songs, and one of his now and then

But I don't think Hank done 'em this way, no
I don't think Hank done 'em this way

Take it home

**one-night stand: a single performance of a show*

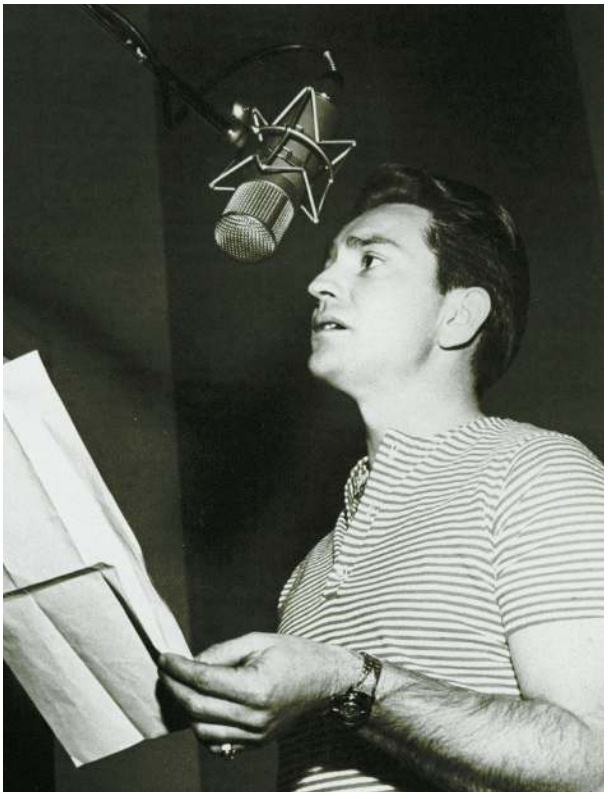
LESSON 4: T FOR TEXAS, T FOR TENNESSEE

STANDARDS

Common Core ELA Standards: CCSS.ELA- LITERACY.CCRA.R.7; CCSS.ELA-LITERACY.CCRA.SL.1, 2; CCSS.ELA-LITERACY.CCRA.W.8
Tennessee ELA Standards: RI/RL.IKI.7; SL.CC.1, 2; W.RBPK.8

Tennessee Music: GM.Cn1, 2; GM.R1, 2
Tennessee SS: SS.5.64; SSP.01
Texas (TEKS) Standards: §110.5.b.1; §110.5.b.10; §110.5.b.13; §117.112.b.1; §117.112.b.2; §117.112.b.4; §117.112.b.5





TOP: Willie Nelson performing live
BOTTOM: WIllie Nelson in studio

Objective Students will gain an understanding of what musicians found appealing in both Austin and Nashville and the relationship between the two cities during the Outlaw era.

Portal Materials

- Images: Willie Nelson in Tennessee and Texas
- Videos: T for Texas, T for Tennessee

Procedure Image and video analysis, discussion

Step 1 (Opening) Project the images of Willie Nelson and explain that one was taken in Nashville and one was taken in Austin. Ask students to compare and contrast the two photographs by discussing the following questions.

Discussion Questions

- Which photo do you think was taken in Nashville and which was taken in Austin? Explain your reasoning.
- What differences do you notice between the two pictures? Examine Nelson's clothes, surroundings, and expressions in each picture.
- Do you believe he is playing (or about to play) the same music in both photos? Why or why not?
- What type of image does Nelson project in each photo?

TEACHER NOTE

After students have speculated about the two pictures, explain that the following video clips will answer some of their questions about Willie Nelson and his connections to Nashville and Austin.

Step 2 Show the video of Nelson playing at two different venues. Students should compare and contrast Nelson playing in Nashville (at the Opry) and in Austin. Ask: What differences do you notice in Nelson's style, voice, mannerisms, tone, and music? Students should then speculate about why these differences exist.

Step 3 (Closing) Ask students to discuss how their guesses (in Step 1) were confirmed or disproved by the video. Were their guesses correct?

LESSON 5: LITERARY LYRICS

STANDARDS

Common Core ELA Standards: CCSS.ELA-LITERACY.CCRA.R. 1, 2, 4, 7, 9; CCSS.ELA-LITERACY.CCRA.SL.1, 2, 4
National Art Standards: Anchor Standard #1

Tennessee ELA Standards: RI/RL.CS.4; RI/RL.IKI.7, 9; RI/RL.KID.1, 2; SL.CC.1, 2; SL.PKI.4
Tennessee Music: GM.Cn1, 2; GM.R1, 2
Tennessee SS: SS.5.64; SSP.01
Texas (TEKS) Standards: §110.5.b.1; §110.5.b.6; §110.5.b.7; §110.5.b.10; §110.6.b.8; §110.22.b.7; §117.112.b.1; §117.112.b.2; §117.112.b.4; §117.112.b.5

Objective Students will discover how sensory imagery in songwriting helps create mental pictures.

TEACHER NOTE

Explain that the songwriters of the Outlaw era used more poetic language than their predecessors. In 1963, Buck Owens topped the charts with "Act Naturally," a straightforward song written by Johnny Russell and Van Morrison. Bobby Bare had a popular single in 1974 with "Daddy What If," written using a more poetic style.

Portal Materials

- Lyrics and recordings: "Daddy What If" and "Act Naturally"

Other Materials Blank paper and colored pencils or crayons

Procedure Lyric comparison and illustration

Step 1 (Opening) Using as much detail as possible, ask students to write a couple of sentences describing a pencil. Ask students to share their responses and identify what makes one response better or more descriptive than another.

TEACHER NOTE

Students will discover that responses with more imagery will be superior.

Step 2 Distribute the lyrics to "Daddy What If," along with one piece of blank paper.

Step 3 Play the recording to "Daddy What If" as students follow along. Ask students to underline the visual imagery in the lyrics as they listen.

Step 4 Ask students to write "Daddy What If" at the top of the blank sheet.

Step 5 After reading and highlighting the lyrics, have students sketch an image or images that the song has created in their mind.

Step 6 Ask for volunteers to share their illustrations. Lead a discussion about the similarities in the artwork.

Step 7 Instruct students to flip the sheets over and complete the same exercise with Buck Owens' "Act Naturally."

Step 8 Repeat Step 6 with "Act Naturally."

Step 9 (Closing) Lead a final discussion about which song was easier to illustrate and why. **Ask: Why do the drawings of "Daddy What If" tend to be similar and the drawings of "Act Naturally" tend to be different?**

TEACHER NOTE

These songs are written in different styles, but one is not "better" than the other. Writers frequently vary their style to fit the song's intent and audience. The purpose of this activity is for students to understand that literary devices, such as sensory imagery, were used more frequently in lyrics during the Outlaw era.



ABOVE: Mike Tolleson, co-founder of Armadillo World Headquarters, kept this stuffed armadillo in his office. He named it Arturo.

Daddy What If

Shel Silverstein

(Daddy what if the sun stopped shinin', what would happen then?)

If the sun stopped shinin' you'd be so surprised
You'd stare at the heavens with wide open eyes
And the wind would carry your light to the skies
And the sun would start shinin' again

(Daddy what if the wind stopped blowin', what would happen then?)

If the wind stopped blowin' then the land would be dry
And your boat wouldn't sail son and your kite wouldn't fly
And the grass would see your troubles and she'd tell the wind
And the wind would start blowin' again

(But daddy what if the grass stopped growin', what would happen then?)

If the grass stopped growin' why you'd probably cry
And the ground would be watered by the tears from your eyes
And like your love for me the grass would grow so high
Yes the grass would start growin' again

(But daddy what if I stopped lovin' you, what would happen then?)

If you stopped lovin' me then the grass would stop growin'
The sun would stop shinin' and the wind would stop blowin'
So you see if you wanna keep this old world a goin'
You better start lovin' me again again you better start lovin' me again

You hear me Bobby you better start lovin' me again
You love me Bobby you better start lovin' me again

Act Naturally

Johnny Russell, Voni Morrison

They're gonna put me in the movies
They're gonna make a big star out of me
We'll make a film about a man that's sad and lonely
And all I gotta do is act naturally

Well, I'll bet you I'm gonna be a big star
Might win an Oscar you can never tell
The movies gonna make me a big star
'Cause I can play the part so well

Well I hope you come and see me in the movies
Then I know that you will plainly see
The biggest fool that ever hit the big time
And all I gotta do is act naturally

We'll make the scene about a man that's sad and lonely
And beggin' down upon his bended knee
I'll play the part but I won't need rehearsal
All I gotta do is act naturally

Well, I'll bet you I'm gonna be a big star
Might win an Oscar you can never tell
The movies gonna make me a big star
'Cause I can play the part so well

Well I hope you come and see me in the movies
Then I know that you will plainly see
The biggest fool that ever hit the big time
And all I gotta do is act naturally

OUTLAWS CURRICULUM STANDARDS (3-6)

TN ELA Standards	Common Core Standards	Cornerstone Standards	Lessons
RI/RL.CS.4	CCSS.ELA-LITERACY.CCRA.R.4	Interpret words and phrases as they are used in a text, including technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	3, 5
RI/RL.IKI.7	CCSS.ELA-LITERACY.CCRA.R.7	Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively as well as in words.	1, 4, 5
RI/RL.IKI.9	CCSS.ELA-LITERACY.CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches an author takes.	5
RI/RL.KID.1	CCSS.ELA-LITERACY.CCRA.R.1	Read closely to determine what a text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	2, 3, 5
RI/RL.KID.2	CCSS.ELA-LITERACY.CCRA.R.2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2, 3, 5
SL.CC.1	CCSS.ELA-LITERACY.CCRA.SL.1	Prepare for and participate effectively in a range of conversations and collaborations with varied partners, building on others' ideas and expressing one's own clearly and persuasively.	1-5, Pre and Post-Lesson
SL.CC.2	CCSS.ELA-LITERACY.CCRA.SL.2	Integrate and evaluate information presented in diverse media formats, such as visual, quantitative and oral formats.	1, 4, 5
SL.PKI.4	CCSS.ELA- LITERACY.CCRA.SL.4	Present information, findings, and supporting evidence such that listeners can follow the line of reasoning; the organization, development and style are appropriate to task, purpose and audience.	1, 2, 3, 5
W.RBPK.7	CCSS.ELA- LITERACY.CCRA.W.7	Conduct short as well as more sustained research projects based on focus questions, demonstrating new understanding of the subject under investigation.	2, 3
W.RBPK.8	CCSS.ELA- LITERACY.CCRA.W.8	Integrate relevant and credible information from multiple print and digital sources while avoiding plagiarism.	2, 3, 4

COMPLETE TENNESSEE STANDARDS (CONT.)

OUTLAWS CURRICULUM STANDARDS (3-6)

Social Studies Standards	TN Social Studies Standards	Lessons
SS 5.64	Refer to details and examples about the significance of Tennessee in popular music including sun studios Stax Records, Elvis Presley B.B. King and Memphis Tennessee	1-5
Music Standards	**TN Music Standards**	**Lessons**
GM.Cn1	Synthesize and relate knowledge and personal experiences to artistic endeavors.	4, 5
GM.Cn2	Relate artistic ideas and words with societal, cultural, and historical context.	1, 3, 4, 5
GM.R1	Perceive and analyze work.	1, 3, 4, 5
GM.R2	Interpret intent and meaning in artistic work.	1, 4, 5
Art Standards	**National Core Arts Standards**	**Lessons**
Anchor Standard #1	Generate and conceptualize artistic ideas and work.	1, 5
Anchor Standard #2	Creating: Organize and develop artistic ideas and work.	1
Anchor Standard #3	Creating: Refine and complete artistic work	1
Anchor Standard #4	Performing: Select, analyze interpret artistic work for presentation	1
Anchor Standard #6	Performing: Convey meaning through the presentation of artistic artwork	1

OUTLAWS CURRICULUM TEXAS STANDARDS (3-6)

TEKS (Texas Essential Knowledge and Skills) Standards	TEKS Standard Description	Lessons
§110.5.b.1	Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion.	1, 2, 3, 4, 5
§110.5.b.6	Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.	2, 3, 5
§110.5.b.7	Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.	1, 2, 3, 5
§110.5.b.10	Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances.	1, 4, 5
§110.5.b.13	Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.	2, 3, 5
§110.6.b.8	Integrate and evaluate information presented in diverse media formats, such as visual, quantitative and oral formats.	1, 4, 5
§110.7.b.10	Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances..	Pre and Post-Lesson, 5
§110.22.b.7	Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.	5

COMPLETE TEXAS STANDARDS (CONT.)

OUTLAWS CURRICULUM TEXAS STANDARDS (3-6)

TEKS Standard	TEKS Music Standards	Lessons
§117.112.b.1	Foundations: music literacy. The student describes and analyzes musical sound.	1, 3, 4, 5
§117.112.b.2	Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples.	1, 4, 5
§117.112.b.4	Creative expression. The student creates and explores new musical ideas within specified guidelines.	4, 5
§117.112.b.5	Historical and cultural relevance. The student examines music in relation to history and cultures.	1, 3, 4, 5

OUTLAW ERA'S TRENDSETTING SONGWRITER

Billy Joe Shaver has recorded more than twenty albums, but his gritty songwriting has always outshined his career as a singer. That was especially true in 1973 when Waylon Jennings chose nine of Shaver's songs for *Honky Tonk Heroes*, among the first and the best of the Outlaw albums.

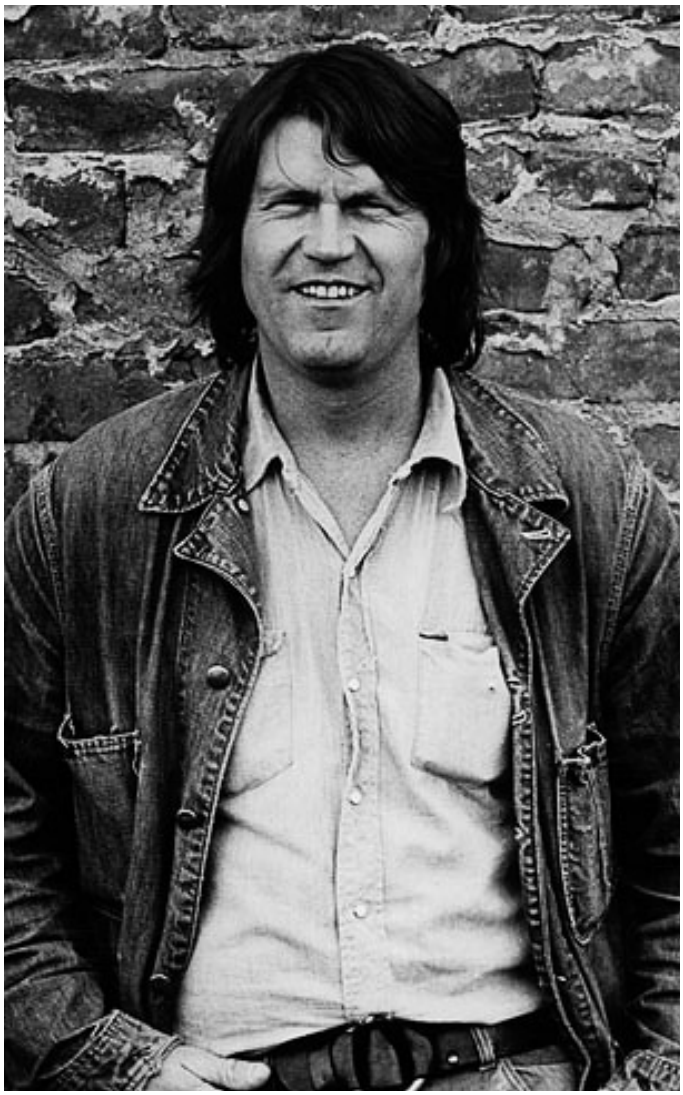
Willie Nelson has declared Shaver "definitely the best writer in Texas . . . Everything he writes is just poetry."

Born on August 16, 1939, in Corsicana, Texas, Billy Joe Shaver was raised by his grandmother after his father left the family and his mother took a job in Waco, sixty miles away. Shaver grew up listening to the Grand Ole Opry, as well as the rhythm and blues of Corsicana's African-American community, and he began writing songs by age eight. Once out of school, he took different jobs, including one in a lumber mill, where he accidentally cut off two fingers and part of a third on his right hand.

"I wouldn't ever have gone into music if I hadn't lost my fingers," he said.

Seeking a career in songwriting, Shaver was finally hired in 1968 at Bobby Bare's publishing company in Nashville. He got his big break in 1972 when Nelson invited him to perform at his Fourth of July concert in Dripping Springs, Texas. After hearing Shaver, Waylon Jennings promised to record a whole album of his songs. The next year, Jennings went into the studio and made *Honky Tonk Heroes*. All but one of the songs on the album were written or co-written by Shaver.

To the songwriter, the music and Jennings's voice were a perfect match. "The songs were so big, they were too big for me," Shaver said. "I couldn't possibly get them across the way [Jennings] could."



While there are no major hits on *Honky Tonk Heroes*, it is considered Jennings's first important work of the Outlaw era. Shaver attracted other big-name artists, including Bobby Bare, Johnny Cash, Tom T. Hall, and Kris Kristofferson, to record his songs.

Now a resident of Waco, Shaver continues to write, record, and perform (he uses his thumb and pinkie finger to pluck the strings of his guitar), but he considers himself a songwriter first. "I think I was born to write songs," he said.

SOURCES

Encyclopedia of Country Music,
NPR.com, *Texas Monthly*, *The Washington Post*

LISTEN

"Old Five and Dimers Like Me"
"You Asked Me To"

BIOGRAPHY: BOBBY BARE

OUTLAW TRAILBLAZER

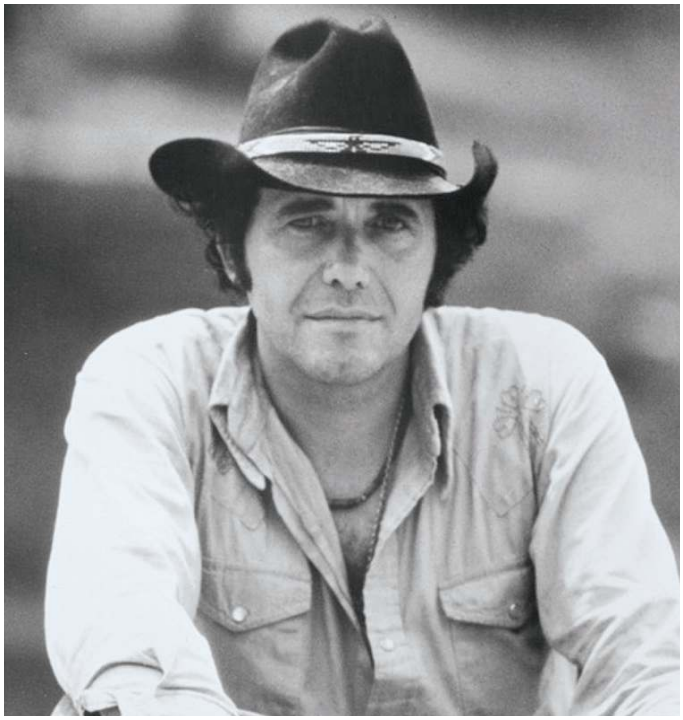
For nearly seven decades, Bobby Bare has blazed a trail in country music that has crossed over many musical styles. During the Outlaw era, he gave his voice to many of its songwriters and acted as a role model for Waylon Jennings, Willie Nelson, and others seeking artistic freedom.

Robert Joseph Bare was born on April 7, 1935, in Lawrence County, Ohio, the second of three children in a farm family. His mother died when he was five, and Bare coped with his hardships by learning to play the guitar and dreaming of being a country singer. By his teens, he had dropped out of school and was performing on local radio shows.

In 1953, he hitched a ride to Los Angeles and soon attracted recording and publishing contracts. But just as his career got off the ground, he was drafted into the U.S. Army. After two years of military service, he found modest success as a pop singer for a small Ohio record label. In 1962, he signed a major recording deal with RCA Nashville, and he put together a string of hits, on both country and pop charts, with his special blend of country, folk, and pop music.

In this period, he also discovered Waylon Jennings during a visit to Phoenix, Arizona, and he helped get the future leader of the Outlaw movement signed to RCA.

Bare jumped to another label in 1970, but two years later, he returned when RCA agreed he could produce his own records, as well as choose his own songs and studio musicians. It was a bold request, but Bare pointed out it would save money for RCA. His victory helped other Outlaw-era artists gain the same freedom. His next album, *I Hate Goodbyes/Ride Me Down Easy*, released in



1973, featured songs written by Nashville's new wave of poet-songwriters, including Tom T. Hall, Mickey Newbury, Billy Joe Shaver, and Shel Silverstein.

Bare continued to lead the way with his next release, a double album entitled *Bobby Bare Sings Lullabys, Legends, and Lies* that he organized by themes. Written mostly by Silverstein, it featured two hits, including Bare's only #1 song, "Marie Laveau."

In the mid-1980s, Bare stepped back from an active career, but his partnership with Silverstein remained strong. In 1998, Bare, Jennings, Jerry Reed, and Mel Tillis — all future members of the Country Music Hall of Fame — recorded *Old Dogs*, an album of Silverstein comedy songs.

Bare continues to perform and record occasionally. His latest album, *Things Change*, was released in 2017.

SOURCES

BobbyBare.com, *Country Music Changed My Life: Tales of Tough Times and Triumph from Country's Legends* by Ken Burke, *Encyclopedia of Country Music*, *The Houston Chronicle*

LISTEN

"Daddy What If" (written by Shel Silverstein)
"The Wonderful Soup Stone" (written by Shel Silverstein)

BIOGRAPHY: DOUG SAHM

THE ORIGINAL COSMIC COWBOY

Doug Sahm was a wildly creative artist best known for his pop-rock music, but for a time in the 1970s in Austin, he became the role model for a group of Outlaw country artists that included Willie Nelson.

"Doug was the organizer of what blew up into the Austin music scene," said Joe Nick Patoski, who directed a 2015 documentary on Sahm. " . . . Doug made Willie possible in so many ways."

Born on November 6, 1941, in San Antonio, Texas, Sahm was performing country music on the radio by age five and playing fiddle, steel guitar, and mandolin by age eight. By his teens, he had performed on stages as "Little Doug" with country legends Hank Thompson, Hank Williams, and Faron Young. Still, his musical tastes stretched to include blues and rock & roll.

Sahm left country behind for rock in the 1950s, and after high school he built a regional career as a performing and recording artist. In 1964, he helped found the Sir Douglas Quintet, and he wrote their 1965 smash hit, "She's About a Mover." A year later, the group moved to San Francisco, where they became part of the city's new music scene and continued to record.

The quintet broke up in 1972, and Sahm returned to Texas, arriving in Austin at the start of its music revolution. Mixing his country roots with his rock style, his music found a welcome audience among young listeners. It also drew the attention of other artists, including Willie Nelson, who was back in his home state and working to reinvent himself after years of disappointment in Nashville.



"Willie wanted that rock & roll crowd, and Doug had them," recalled Speedy Sparks, who played in the Sir Douglas Quintet. "Willie would come out and watch Doug and figure out what Doug was doing."

Both Sahm and Nelson signed to record albums for New York producer Jerry Wexler. The raw, country-flavored *Doug Sahm and Band* was released in January 1973, but it failed to gain attention. Six months later, the rocked-up *Shotgun Willie* was released, announcing Nelson's rebirth as an Outlaw and attracting a national audience.

Never to be defined by one musical style, Sahm spent the rest of his life pouring different musical genres into his performing and recording: rock, blues, country, Cajun, Mexican polkas, Tejano, and anything else that caught his ear.

He died at age fifty-eight in 1991 of a heart attack while asleep in a hotel room in Taos, New Mexico.

SOURCES

The Handbook of Texas Online (Texas State Historical Association), *Magnet Magazine*, *Texas Monthly*, *Texas Tornado: The Times & Music of Doug Sahm* by Jan Reid and Shawn Sahm

LISTEN

"At the Crossroads"
"It's Gonna Be Easy" (written by Atwood Allen)
"Your Friends" (written by Deadric Malone)

BIOGRAPHY: GUY CLARK

POETIC STORYTELLER

Guy Clark recorded more than a dozen studio albums, but he is best known as a gifted songwriter who was beloved by the country artists who sang his work. During the Outlaw era, his poetic storytelling helped inspire other rebel songwriters.

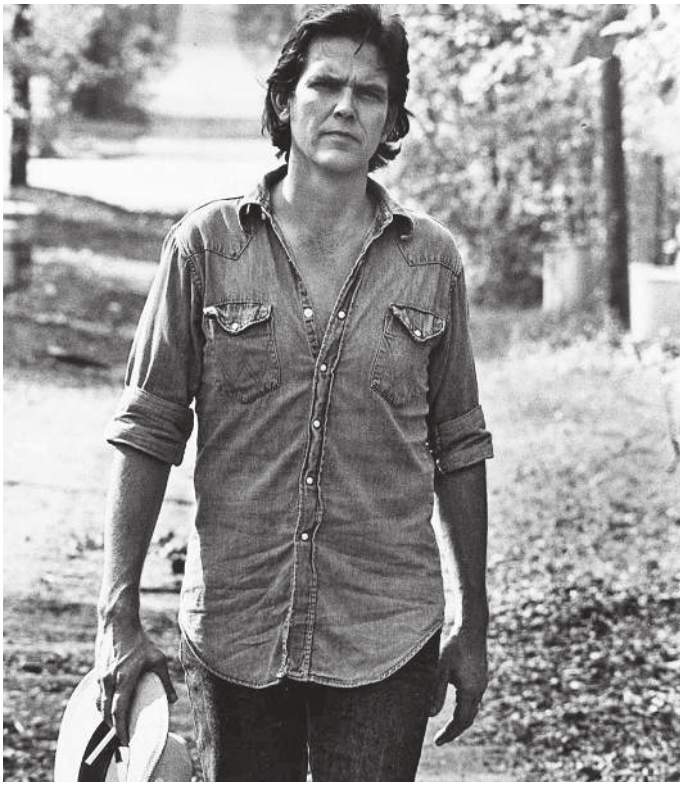
"It's not brain surgery," Clark said of songwriting. "It's heart surgery."

Born on November 6, 1941, in the west Texas town of Monahans, Clark spent much of his childhood at his grandmother's thirteen-room hotel. After college, he settled in Houston, where he opened a guitar repair shop and began performing folk music in clubs. That's where he formed lifelong friendships with Mickey Newbury, K.T. Oslin, Jerry Jeff Walker, and Townes Van Zandt, who would all go on to have important country music careers.

In 1971, Clark moved to Nashville with his soon-to-be wife, Susanna, to join a group of young country singer-songwriters who became known for their poetic storytelling. Together, the Clarks created a home that attracted this new music community. Van Zandt especially had a unique bond with the couple.

In 1975, Clark released his debut album, *Old No. 1*, and it included what is regarded as one of his masterpieces, "Desperados Waiting for a Train," inspired by an old man he met at his grandmother's hotel.

Though Clark's recordings didn't make a splash on country radio, his songs found huge audiences through the major artists who recorded them, including Willie Nelson, Johnny Cash, Kris Kristofferson, Ricky Skaggs, Emmylou Harris, Rodney Crowell, George Strait, Vince Gill, Alan Jackson, Brad Paisley, and Kenny Chesney.



Over the years, Clark continued to record and perform in clubs and small theaters around the country. At home in Nashville, he spent long hours building guitars in his basement workshop.

In 2004, he was elected to the Nashville Songwriters Hall of Fame. The next year, he received a lifetime achievement award for songwriting from the Americana Music Association. He won a Grammy in 2014 for best folk album.

He died in 2016 in Nashville, at age seventy-four, after a lengthy battle with cancer.

Three years before, singer John Hiatt predicted his friend's music would always live on. "Guy is the kind of writer who is too strong to fade out," Hiatt said. "His songs will remain long after he does. They get in your heart and mind, and they become part of you."

SOURCES

American Songwriter, *Austin American-Statesman*, *The New York Times*, *The Tennessean*

LISTEN

"Shade of All Greens"

BIOGRAPHY: COWBOY JACK CLEMENT

MUSICAL GENIUS OF THE OUTLAW ERA

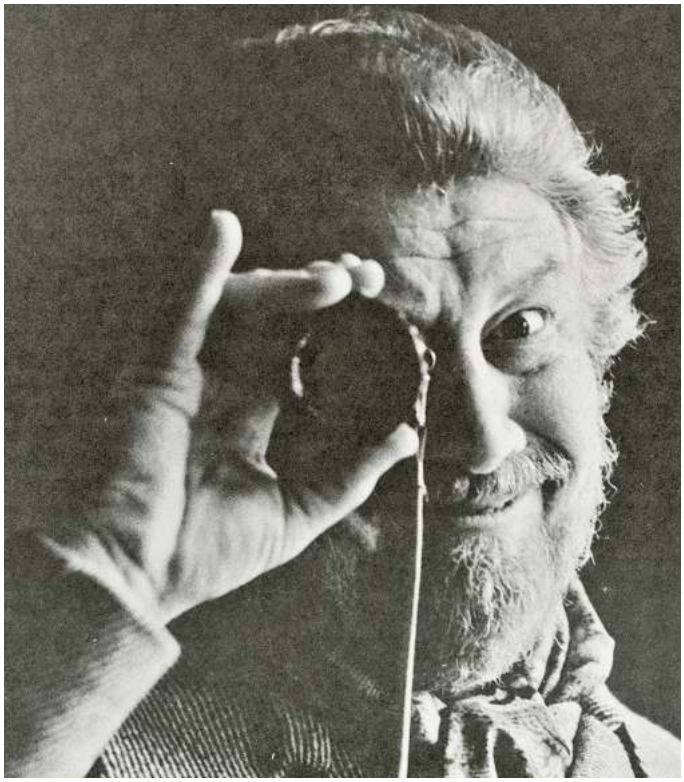
"Cowboy" Jack Clement was a producer, engineer, songwriter, and occasional recording artist whose impact reaches from the early days of rock & roll through the Outlaw movement and beyond. Among his top achievements was producing a Waylon Jennings album considered one of the most important of the Outlaw era.

Jack Henderson Clement was born on April 5, 1931, in Whitehaven, Tennessee, a suburb of Memphis. His father was a church choir director, and Clement grew up listening to country music on the radio; he began playing the guitar in high school. In 1948, he enlisted in the Marine Corps. After his discharge in 1952, he resettled in Memphis, where he began working in music production. In 1954, he was hired at Sun Records studio, and he participated in the birth of rock & roll with such legends as Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, and Carl Perkins.

In 1960, Clement moved to Nashville, where he worked at RCA for a year before moving on to Beaumont, Texas, to launch his own studio and publishing company. He returned to Nashville in 1965 with the nickname "Cowboy," which stuck for the rest of his life.

In search of new talent, he quickly discovered Charley Pride, an aspiring country artist who was African-American. At the time, almost all country artists were white. Clement helped break down racial walls for Pride, who built a career that eventually led to the Country Music Hall of Fame.

The same year, Clement also helped out Kris Kristofferson, another future Hall of Fame member. At the time, Kristofferson was a U.S. Army officer on a visit to Nashville with dreams of becoming a songwriter. In a chance meeting, Clement



encouraged Kristofferson to pursue a music career, and the young officer soon left the army and moved to Nashville.

During the 1970s, Clement expanded his publishing company and opened three recording studios. The studio at his home became a meeting place for many artists and musicians in the Outlaw movement, including Cash, Jennings, and Kristofferson, and songwriters John Hartford and Townes Van Zandt. In 1974, Clement produced Jennings's famous Outlaw-era solo album *Dreaming My Dreams*, which Jennings considered among his best work.

A few months before Clement died in 2013, at age eighty-two, he learned he had been selected for the Country Music Hall of Fame. He was inducted in October that year, two months after his death from liver cancer.

SOURCES

Lost Highway: Journeys and Arrivals of American Musicians by Peter Guralnick, *The New York Times*, *No Depression*, *The Tennessean*

LISTEN

"Just a Girl I Used to Know"
"Guess Things Happen That Way"
"You Asked Me To" (written by Billy Joe Shaver and Waylon Jennings)

TALENTED ARTIST, SUPPORTIVE WIFE

Jessi Colter was the most well-known woman in the Outlaw movement. Though she earned her role as a talented singer-songwriter, her career was often outshined by the music of her husband, Waylon Jennings, who was one of the movement's key artists.

"People forget how great a singer Jessi is," said Lenny Kaye, who co-wrote Jennings's autobiography. " . . . Her own sense of modesty has not allowed her to be recognized as one of the queens of country music."

Colter was born Mirriam Johnson on May 25, 1943, in Phoenix, Arizona. Her mother was a minister, and she was singing in her mother's choir by age six and serving as the church pianist by age eleven. In 1961, she was discovered in Phoenix by guitarist Duane Eddy, who produced her first single, a pop song. She and Eddy, who is now in the Rock and Roll Hall of Fame, married and moved to Los Angeles, where he pursued his music career and she became a pop and country songwriter. After they divorced in 1968, she returned to Phoenix where she met Jennings, a rising star at the time.

She and Jennings wed in 1969 and the couple moved to Nashville. A year later, she signed a recording contract and changed her name, inspired by a story her father once told her about a Western outlaw named Jesse Colter. A year later, Jennings co-produced her first album but it failed to catch on. Then in 1975, Colter released "I'm Not Lisa," a song she wrote that would become a #1 country smash, a pop hit, and her signature song. She recorded two more hit singles.

In 1976, Colter joined Jennings, Tompall Glaser, and Willie Nelson on the album *Wanted! The Outlaws*.



Colter's role in the Outlaw movement was secure after the album went on to become the first million-seller in country music.

Colter toured widely with Jennings and Nelson, and she recorded duets with her husband. She also helped him battle drug addiction, and she cared for him through serious illness. He died at their home in Chandler, Arizona, in 2002.

Colter has no regrets that she spent so much of her life supporting her husband in his career. "Waylon's a creative genius," she said. "I'm not."

Jennings valued his wife's musical gifts, praising her in his autobiography for "the purity in her voice, the playing of her piano, [and] the way she writes songs that don't rhyme but say everything that needs to be said."

SOURCES

No Depression, *An Outlaw and a Lady: A Memoir of Music, Life with Waylon, and the Faith That Brought Me Home* by Jessi Colter with David Ritz, *Rolling Stone*, *Waylon: An Autobiography* by Waylon Jennings and Lenny Kaye

LISTEN

"I'm Not Lisa"

"What's Happened to Blue Eyes"

BIOGRAPHY: KRIS KRISTOFFERSON

SONGWRITING TRAILBLAZER

Among the major names in the Outlaw movement, Kris Kristofferson probably took the most unlikely path. He studied literature in college and earned a higher degree in literature from Oxford University in England. He enlisted in the U.S. Army, learned to fly a helicopter, and he became an officer. He accepted a job teaching literature at the U.S. Military Academy at West Point.

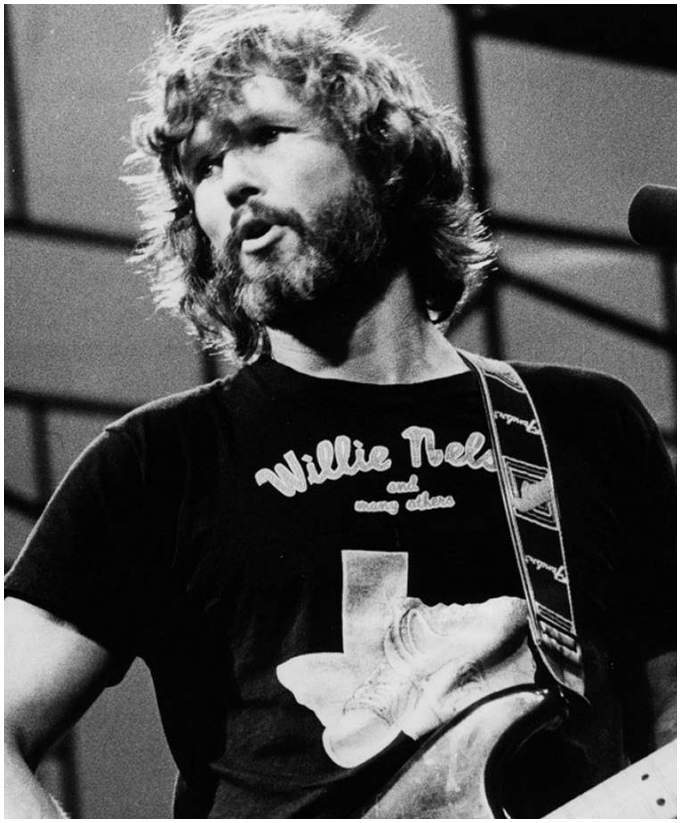
And then he walked away from it all, following his dreams and moving to Nashville to become a songwriter. Within a few short years, he became a trailblazer for a group of other young Outlaw songwriters.

Born June 22, 1936, in Brownsville, Texas, Kristofferson grew up in a military family, and he did well in school and sports. He also listened to the Grand Ole Opry and worked at writing songs. Still, music was a hobby until 1965 when, two weeks before he was to start teaching at West Point, he came to Nashville to explore the songwriting scene. A chance meeting with a music idol, Johnny Cash, and a talk with producer "Cowboy" Jack Clement convinced Kristofferson to change careers.

"If you want to be a songwriter," Clement said, "and you don't care if you ever make any money at it, and you can't do anything else — I mean, you just can't not write songs, then do it."

Kristofferson's parents were crushed, but he was determined. To support himself, he worked as a janitor, bartender, and carpenter's assistant. By 1969, he led a new breed of Nashville poet-songwriters who used music to tell stories and dig deep into their emotions.

Kristofferson's fame rose as one Nashville star after another sang his songs. In 1970, producer Fred



Foster encouraged Kristofferson to record his own music, despite his gravelly voice, and he caught on among young listeners.

"I feel very lucky that my voice has been accepted," he said, "but it wouldn't be if I was singing other people's songs."

Elected to the Country Music Hall of Fame in 2004, Kristofferson has also built a respected acting career, in between writing, recording, and performing.

"I recommend following your heart," he said of his path. "If the whole world thinks you shouldn't be doing something that you truly believe you're supposed to be doing, you gotta do that. And that can alienate some people, but you just have to do what you feel like you were set down here to do."

SOURCES

American Songwriter; *The Encyclopedia of Country Music*; *Outlaw: Waylon, Willie, Kris, and the Renegades of Nashville* by Michael Streissguth; *The Washington Post*

LISTEN

"Me and Bobby McGee"
"Why Me?"

SHOOTING STAR IN AUSTIN'S COUNTRY SCENE

Marcia Ball has earned most of her fame as a singer and keyboardist who performs Louisiana-style blues and ballads. But for a short time in the 1970s, she was a trailblazer in the Outlaw movement in Austin, Texas.

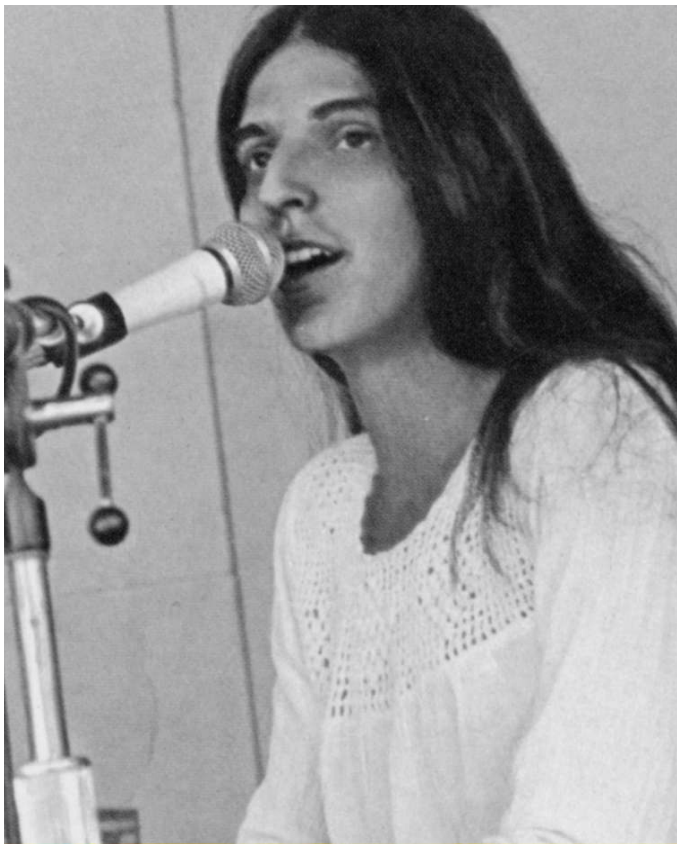
Born on March 20, 1949, in Orange, Texas, Ball grew up thirteen miles away in tiny Vinton, Louisiana. In her family, girls were raised to play the piano, and she began taking lessons at age five. By her teens, she had discovered what would be a lifetime love of blues and soul music, and while attending Louisiana State University, she sang and played piano in a blues-based rock band.

In 1970, Ball started driving to San Francisco with plans to launch a music career there, but her car broke down in Austin, and after discovering the city's music scene, she decided to stay. She soon made friends with Bobby Earl Smith, a young bass player in a country band who taught her many of country's classics.

"It gave me goose bumps," Ball later recalled. "It was a real revelation."

As lead vocalist, Ball joined Smith and three other musicians to form the band Freda and the Firedogs in 1972. Though their sound was country, their shaggy hair and bell-bottom jeans broke with country's fashion traditions, and they had trouble finding work in Austin's music clubs.

Smith pestered the owner of one club, the Broken Spoke, who finally gave the band a date. Freda and the Firedogs went on to make fans among two very different groups: older country fans and free-spirited "hippie" youth who, like Ball, discovered the "cool" in country.



"We weren't a hippie band playing hippie music," Ball said. "We were a hippie band playing traditional country. And we played dance music. That was the key. As long as they could dance to it, it was okay."

The band's success showed that country could attract young listeners, and it also helped pave the way for Austin's Outlaw movement and the rise of Willie Nelson as its leader.

Freda and the Firedogs didn't last long: They broke up in 1974, and Ball went on to a successful solo career singing and playing rhythm and blues mixed with the Cajun, zydeco, swamp pop, and boogie-woogie sounds of Louisiana. Over the years, her work has earned her five Grammy nominations. Still an Austin resident, Ball continues an active performance career.

SOURCES

The Austin-American Statesman,
The Austin Chronicle, *Houston Chronicle*,
MarciaBall.com, NPR.com, *Texas Monthly*

LISTEN

"Leaving Louisiana in the Broad Daylight"
"Marcia's Song" (written by Bobby Earl Smith)
"When You Come Home Again" (Angela Strehli)

SINGER, SONGWRITER, AND OUTLAW

For five decades, Marshall Chapman has been an accomplished singer, songwriter, published author, and actor. Although her name isn't as well known as others in the Outlaw era, she played an important role in the 1970s movement.

Martha Marshall Chapman II — named after her paternal grandmother — was born on January 7, 1949, in Spartanburg, South Carolina, and she was always called Marshall. Chapman's father was a wealthy textile-mill owner and her mother was active in local politics. When she was seven, she attended an Elvis Presley concert, and she became an instant fan of rock & roll. By high school, she was performing on the guitar.

In 1967, she enrolled in Nashville's Vanderbilt University at the urging of family friend Walter Forbes, a former RCA recording artist. At the time, Chapman thought the Nashville music scene was mostly made up of the traditional sounds of the Grand Ole Opry. But Forbes changed Chapman's mind when he introduced her to such Outlaw trailblazers as producer "Cowboy" Jack Clement and songwriter Kris Kristofferson.

By the time she graduated in 1971, she had joined a community of Outlaw artists who were trying to make a living in the city. She shared the stage at the Exit/In club with Kristofferson, Waylon Jennings, and Billy Joe Shaver. She went out on the town with Jennings, Tompall Glaser, and Johnny Cash. For a time, she worked as a restaurant greeter with Rodney Crowell, then a busboy.

She made a living for a couple of years as a lounge singer performing cover songs. When songwriter Danny Flowers suggested she would be stuck



singing other people's songs unless she wrote her own, she picked up pencil and paper.

In 1976, she formed her own band and performed mostly her own songs. Her energy-packed shows attracted a solo contract with CBS Records, which was in search of country acts with an Outlaw sound.

Over the years, her thirteen albums have earned praise from critics, and she has toured the country to perform in front of both country and rock fans. Her songs have been recorded by a long list of artists, including Jimmy Buffett, Jessi Colter, Emmylou Harris, Ronnie Milsap, and Conway Twitty.

Since 2004, she has published two non-fiction books and acted in movies. Still, she says, "Music is my first and last love."

SOURCES

American Songwriter, *Goodbye, Little Rock and Roller* by Marshall Chapman, *Lone Star Music Magazine*, *Nashville Scene*, NPR.com, *They Came to Nashville* by Marshall Chapman

LISTEN

"Ready for the Times to Get Better" (written by Allen Reynolds)
"You Asked Me To"

CHILDREN'S AUTHOR, ONE-OF-A-KIND SONGWRITER

Shel Silverstein is most famous for the best-selling children's books that he wrote and illustrated: *The Giving Tree*, *Where the Sidewalk Ends*, and *A Light in the Attic*. But Silverstein's imaginative talent also stretched into songwriting, and he played an important role in Outlaw-era music making.

Born on September 25, 1930, in Chicago, Silverstein enjoyed listening to country music as a boy, but he felt a stronger tug toward art and words that were meant to be read. After serving in the U.S. Army as a cartoonist for a military publication, he found success as a magazine cartoonist and writer based in Chicago. He also began writing quirky, one-of-a-kind folk songs and performing them in nightclubs, though not all listeners enjoyed his high, raspy voice. ("For the voice I've got," he once said, "I like what I do with it.")

Silverstein's 1962 folk album caught the attention of country artist Johnny Cash, who recorded a song from it. In 1969, Cash turned to Silverstein again for what would be one of his biggest hits, "A Boy Named Sue," a humorous story song about a man with a girl's name. It went on to win Grammys for best male country vocal performance and for best country song.

Silverstein followed this success by writing for many other country singers over the next few years, including Outlaw-era artists. Waylon Jennings released "The Taker" (co-written with Kris Kristofferson) in 1971. Tompall Glaser recorded "Put Another Log on the Fire," which appeared on the landmark *Wanted! The Outlaws* album in 1976.

Silverstein formed an especially close partnership with Bobby Bare. The country artist's 1973 album, *Bobby Bare Sings Lullabys, Legends, and Lies*,



featured only Silverstein songs. Bare's most successful album, it spent thirty weeks on the country chart and featured the #1 single "Marie Laveau." The two men continued working together until Silverstein's death from a heart attack, at his Key West, Florida, home, in 1999. He was sixty-eight.

Over the years, Silverstein recorded several solo albums, and he wrote adult poetry and short stories, as well as scripts for television, film, and the theater, bringing his unique outlook to all of his work. His books of children's stories and poetry have sold more than twenty-nine million copies worldwide.

"If it's good, it's too good not to share," he said. "That's the way I feel about my work."

SOURCES

The Atlantic, BobbyBare.com,
Chicago Tribune, National Public Radio,
Publishers Weekly

LISTEN

"Daddy What If" (recorded by Bobby Bare and Bobby Bare Jr.)
"The Unicorn Song" (recorded by the Irish Rovers)

MUSE TO THE OUTLAW MOVEMENT

Susanna Clark was a songwriter and painter whose artwork famously appears on album covers. But perhaps her greatest gift to the Outlaw movement was inspiring her husband, Guy Clark, and their best friend, Townes Van Zandt, who were two of the era's most important song poets.

She was the "muse to two of our greatest songwriters," music historian Brian T. Atkinson wrote.

Born Susanna Talley on March 11, 1939, in Atlanta, Texas, she was the sixth of nine children; the family moved to Oklahoma City as her father's business became more successful. In 1969, Talley was teaching art at a private school when she became friends with Clark and Van Zandt, who were visiting Oklahoma City to perform at a local club. Clark and Talley soon fell in love, and she moved to Houston to be near Clark.

As Clark's day job took him away from songwriting, Talley decided they should move to Los Angeles, where he could spend more time working on his music. A year later, in 1971, they moved to Nashville. Van Zandt was never far behind, and he often stayed with the couple for long stretches. In 1972, he attended the couple's wedding, performed by a county judge.

The Clark home quickly became a magnet for the city's growing community of musical rebels. Van Zandt was almost always present. "Guy, Susanna, and Townes leaned on each other and believed in each other," wrote Tamara Saviano, Guy Clark's biographer. "Guy wrote songs. Townes wrote songs. Susanna painted and composed poetry."



Susanna Clark was also learning the craft of songwriting, and she eventually tried it herself. One of her songs, "Easy from Now On," has been recorded by co-writer Carlene Carter, Emmylou Harris, and Miranda Lambert. "Come from the Heart," a #1 song for Kathy Mattea in 1989, has some of country's most famous lyrics: "You've got to sing like you don't need the money / Love like you'll never get hurt / You've got to dance like nobody's watching / It's gotta come from the heart if you want it to work."

Susanna Clark also left a lasting mark with her paintings, which appear on the covers of albums by Harris, Willie Nelson, and her husband.

After Van Zandt died at age fifty-two in 1997, Susanna Clark sunk into a deep depression and she gradually lost her health. She died in her sleep at age seventy-three on June 25, 2012, at her home. Guy Clark died four years later.

SOURCES

Austin Chronicle; *Lone Star Music Magazine*; *Nashville Scene*; *The New Yorker*; *Texas Monthly*; *The Whole Damn Story* by Sam Sweet, from *Heartworn Highways 40th Anniversary Edition Box Set* (as quoted in *Oxford American*); *Without Getting Killed or Caught: The Life and Music of Guy Clark* by Tamara Saviano

LISTEN

"Heavenly Houseboat Blues" (co-written with Townes Van Zandt, recorded by Townes Van Zandt)

BIOGRAPHY: TOM T. HALL

THE STORYTELLER

Tom T. Hall is known as "The Storyteller," and his country songs are filled with real-life characters and drama. He has written about an angry mom defending herself in front of disapproving parents ("Harper Valley PTA"), a truckstop waitress missing her absent father ("Ravishing Ruby"), a gravedigger who's annoyed that a dead man still owes him money ("Ballad of Forty Dollars").

Inspired by his own life and people he has known, Hall was among a special group of songwriters, including Kris Kristofferson, Mickey Newbury, and Shel Silverstein, who blazed a trail for younger song-poets of the Outlaw era. Together, Hall and the others "changed the very language of country music," writes music historian Peter Cooper.

Born in Olive Hill, Kentucky, on May 25, 1936, Hall is a preacher's son who grew up in a house full of singing and guitar play. Though writing songs and performing were always a part of his young life, he tried other jobs first, including factory work, a tour of duty in the U.S. Army, and radio disc jockeying. He moved to Nashville at age twenty-eight to become a songwriter.

Hall arrived at a time when music publishers wanted simple tunes about love or heartbreak, and he made a living in the mid-1960s by writing them. But he finally found his own musical language when he started writing about his real-life experiences. "I had met a lot of characters I found fascinating, so I began to put them into my songs," he recalled.

Singer Jeannie C. Riley took his "Harper Valley PTA" to #1 on both the pop and country charts, and its huge popularity helped turn Hall into a star. He recorded a string of hits through the mid-1980s. Among those that topped the chart



are "(Old Dogs, Children and) Watermelon Wine," "Country Is," and "I Love."

During the early 1970s, Hall and his real-life lyrics helped to inspire a group of young songwriting rebels, including Guy Clark and Townes Van Zandt, who helped define the Outlaw movement. In 1973, Hall contributed songs to Bobby Bare's *I Hate Goodbyes/Ride Me Down Easy*, which was an important album in the Outlaw era.

Hall has joked about how his tunes often sound alike, but from song to song, his lyrics could not be more different. "The songs themselves," writes Cooper, "are useful as entertainment for any of us or as textbooks for people interested in learning to write big ideas with little words."

Hall was inducted into the Country Music Hall of Fame in 2008.

SOURCES

American Songwriter,
The Encyclopedia of Country Music,
The Storyteller's Nashville: A Gritty & Glorious Life in Country Music by Tom T. Hall

LISTEN

"I Care"
"I Love"
"Sneaky Snake"

A LEGEND IN THE SHADOWS

Townes Van Zandt was one of the most gifted singer-songwriters of his time, but he never sought fame, and it never really came his way. Still, during the Outlaw era, he became a songwriting legend, and many well-known artists flocked to record his work.

He was born on March 7, 1944, in Fort Worth, Texas, and his parents expected him to be a lawyer or go into politics. But at age twelve, he saw Elvis Presley perform on television, and "I realized you could make a living just playing the guitar," he later recalled. His father gave him one for Christmas, and he fell in love with rock & roll and blues music. He also read classic poetry by Emily Dickinson, Dylan Thomas, and Robert Frost.

In 1965, he enrolled at the University of Houston to study to become an attorney, and he also performed in bars, entertaining the rowdy crowds with funny songs he'd written.

A year later, his father died, and Van Zandt decided to quit school to tour coffeehouses and become a serious songwriter. Within six years, he had recorded six albums on a small record label, filling them with his own brand of country, folk, and blues music. His lyrics were laced with poetry, romance, and storytelling. "A lot of my best songs," he said, "are where every single word is where it's supposed to be."

Though Van Zandt didn't want to be famous, other artists noticed his gifts. Emmylou Harris and Don Williams, now both Country Music Hall of Fame members, took Van Zandt's "If I Needed You" to the Top Five in a 1981 duet. Perhaps Van Zandt's most famous song, "Pancho and Lefty," became a #1 hit in 1983 for Willie Nelson and Merle Haggard, also Hall of Famers. Many other artists, mostly



based in Texas and Nashville, picked up his songs to record.

Van Zandt never recorded on a major label, and he often lived on little money, spending long stretches at the Nashville home of his closest friends, Guy Clark and his wife, Susanna. He also suffered from alcohol and drug addiction. Eventually, his health declined, and on New Year's Day 1997, he died, at age fifty-two, in Nashville of a heart attack following hip surgery.

"The only reason Townes stayed alive as long as he did was that he had more songs to write," said his friend and fellow musician Michael Timmins. ". . . When those songs were done, it was time for him to go."

SOURCES

American Songwriter,
Austin City Limits, The New York Times,
Sing Out!, Texas Monthly

LISTEN

"If I Needed You" (recorded by Emmylou Harris and Don Williams)
"Pancho and Lefty"
"Rex's Blues"

AN OUTLAW WHO WORE MANY HATS

Although he didn't have the recording success of Willie Nelson and Waylon Jennings, Tompall Glaser is still an important name in the Outlaw movement for his work as a publisher and studio owner. He also had a rebel spirit that helped define the era.

Born Thomas Paul Glaser on September 3, 1933, in Spalding, Nebraska, he was the fourth of six children raised on a farm. As a boy, he began singing with younger brothers Chuck and Jim on local radio and local events. In 1957, the trio made their national TV debut on a competition show. Two years later, country star Marty Robbins brought the brothers to Nashville to sing backup vocals at his concerts and on recordings.

As Tompall & The Glaser Brothers, the Glasers also recorded their own music, produced by "Cowboy" Jack Clement, and they formed their own music publishing company. In 1970, the brothers opened Glaser Sound Studios, which came to be known as "Hillbilly Central." That same year the brothers won the Country Music Association award for top vocal group. Three years later, the trio split up, and Tompall Glaser began a solo career.

The Glasers' studio quickly attracted artists and songwriters who were struggling with the strict demands of the major record labels. Glaser became close friends with Waylon Jennings, who set up an office at the studio as he fought his label, RCA, for creative freedom. Jennings's *Dreaming My Dreams*, produced by Clement, was among the important Outlaw albums created at the studio.

In 1973, Glaser and Jennings co-produced Jennings's *Honky Tonk Heroes*, another important Outlaw album that featured nine songs written by Billy Joe Shaver. Three years later, Glaser and



Jennings joined Jennings's wife, Jessi Colter, and Willie Nelson on *Wanted! The Outlaws*. It became the first country album to sell more than one million copies, and the Outlaw image stuck to all four artists.

The album included Glaser's most successful solo single, "Put Another Log on the Fire," written by Shel Silverstein; it reached #24 on the country chart in 1975.

Glaser and Jennings ended their friendship over a business battle. In the early 1980s, the Glaser Brothers had a brief reunion, earning a #2 hit with Kris Kristofferson's "Lovin' Her Was Easier (Than Anything I'll Ever Do Again)."

Glaser recorded his final solo album in 1986. He died at age seventy-nine on August 12, 2013, in Nashville after a lengthy illness.

SOURCES

Outlaw: Waylon, Willie, Kris, and the Renegades of Nashville by Michael Streissguth; *The Story of the Glaser Brothers: From Nebraska Ranchers to Nashville Rebels* documentary (as quoted in *The New York Times*); *USA Today*

LISTEN

"Put Another Log on the Fire"
(Written by Shel Silverstein)

COUNTRY REBEL WITH A ROCK BEAT

Along with Willie Nelson, Waylon Jennings is considered the most important creative force in country's Outlaw movement. He brought a rebel spirit and a raw rock & roll beat to country, and he set an example for other artists to strive for the same musical freedom.

Born in the tiny northwest Texas town of Littlefield on June 15, 1937, Jennings grew up in a musical home; both parents were talented guitarists. By the time he turned twelve, he was playing in a country band and working as a disc jockey at a local radio station. After dropping out of tenth grade, he moved to nearby Lubbock to be a musician, and in 1955, he became close friends with Buddy Holly, who was among the most important early rock artists.

Jennings joined Holly's band as the bass player. In 1959, he gave up his seat on the tour's private plane to take the tour bus instead. Shortly after takeoff, the plane crashed and killed all on board, including Holly. In his grief, Jennings returned to Lubbock to work as a disc jockey for a time before moving to Phoenix to restart his music career. Discovered there by country star Bobby Bare, Jennings soon signed with RCA Records and moved to Nashville.

By the early 1970s, he had recorded several hits, but he was frustrated by Nashville recording customs that limited his choice of songs and studio musicians. Fighting back, he earned his artistic freedom at RCA and became known as an Outlaw.

His music blossomed into a blend of all the sounds that had captured his heart. "I've always felt that



blues, rock & roll, and country are just a beat apart," he said.

Jennings's career soared, and his popular albums showed off his songwriting skills. In 1976, he appeared on *Wanted! The Outlaws*, an album that also featured Willie Nelson, Tompall Glaser, and Jennings's wife, Jessi Colter. The album became the first in country music to sell more than one million copies, and it also launched Jennings and Nelson as one of country's most famous duos.

In the early 1980s, financial problems and drug abuse slowed his career, but by 1985, he had kicked his drug habit and found new success in the Highwaymen, a country "supergroup" with Nelson, Kris Kristofferson, and Johnny Cash.

Jennings's influential career earned him membership in the Country Music Hall of Fame in 2001. He died, at age 64, of complications related to diabetes at his home in Chandler, Arizona, in 2002.

SOURCES

American Songwriter, The Encyclopedia of Country Music, The New York Times, Rolling Stone, The Tennessean

LISTEN

"Amanda"
"Are You Sure Hank Done it This Way?"
"Dreaming My Dreams"
"Honky Tonk Heroes"
"Mammas Don't Let Your Babies Grow Up to be Cowboys"
"This Time"
"The Wurlitzer Prize (I Don't Want to Get Over You)"

OUTLAW LEGEND

Willie Nelson's talents as a singer and songwriter have reached into almost every corner of country music for almost 60 years. During the 1970s, he and Waylon Jennings were considered the most important figures in the Outlaw movement.

Born into the Great Depression on April 30, 1933, in tiny Abbott, Texas, he was raised by his paternal grandparents. He started writing poems at age five. His grandfather gave him a guitar at age seven, and he soon started writing songs.

In his twenties, Nelson scraped by as a radio disc jockey and door-to-door salesman while trying to break into the Texas music scene. After his songwriting began to attract attention, he moved to Nashville in 1960, and he was hired for $50 a week as a songwriter while he struggled to launch a recording career.

But even as he wrote hit after hit for other artists, Nelson's bluesy singing clashed with pop-country styles of the 1960s. After his home burned down in 1970, he moved back to Texas, hoping to build a regional performing career. Instead, musical tastes changed, and he was among the group of artists known as Outlaws who attracted a national following.

Nelson's blend of traditional country, blues, and Southern rock helped define Outlaw country. The way he looked went along with his music: He grew a beard, tied a bandanna around his head, and let his hair get long and eventually turn into his trademark pigtails.

In 1976, he joined Waylon Jennings, Jennings's wife, Jessi Colter, and Tompall Glaser on *Wanted!*



The Outlaws, a collection of songs that became the first country album to be certified platinum, with more than one million in sales. The album featured Nelson-Jennings duets, launching them as one of country's most famous duos.

Like Jennings, Nelson moved away from the Outlaw image by the end of the 1970s, but he continued to blaze his own path. In 1978, he released an album that featured pop standards, which went on to multi-platinum success. By the 1980s, he was acting in movies, and he joined Jennings, Johnny Cash, and Kris Kristofferson in the country "supergroup," the Highwaymen.

Nelson was inducted into the Country Music Hall of Fame in 1993, and he has continued to release new music into his eighties. Long after most artists have retired from the road, Nelson also has continued to keep touring.

"What do you want me to quit?" he asks. "I just play music and a little golf, and I don't want to give up either one of those."

SOURCES

CBS News; *The Encyclopedia of Country Music*; *Rolling Stone*; *Willie: An Autobiography* by Willie Nelson; *Willie Nelson: The Outlaw* by Graeme Thomson

LISTEN

"Angel Flying Too Close to the Ground"
"Blue Eyes Crying in the Rain" (written by Fred Rose in 1945, first recorded by Roy Acuff, Hank Williams Sr.)
"Blue Skies"
"Mammas Don't Let Your Babies Grow Up to be Cowboys" (with Waylon Jennings)
"Me and Paul"
"On the Road Again"