LESSON GUIDE · GRADES 7-12

OUTLAWS & ARMADILLOS

COUNTRY'S ROARING '70s

COUNTRY MUSIC HALL OF FAME AND MUSEUM NASHVILLE

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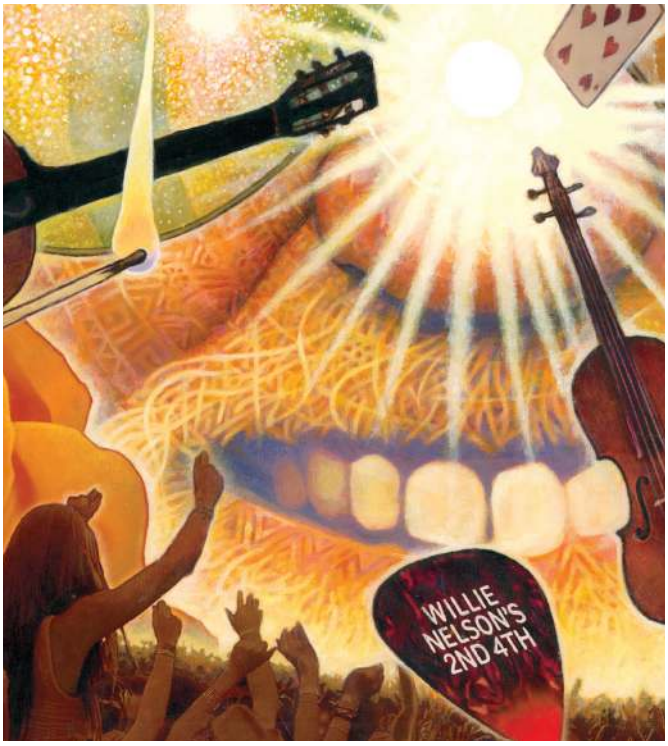
OUTLAWS & ARMADILLOS

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

This Lesson Guide was funded in part by a grant from Humanities Tennessee, an independent affiliate of the National Endowment for the Humanities.

STANDARDS

Common Core ELA Standards: CCSS.ELA-LITERACY.CCRA.SL.1
Tennessee ELA Standards: SL.CC.1

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 Standard #1, 2, 3, 4, 6

Tennessee ELA Standards: RI/RL.IKI.7; SL.CC.1, 2; SL.PKI.4
Tennessee SS: SSP.O1
Tennessee Music: GM.Cn2; GM.R1, 2
Texas (TEKS) Standards: §110.23.b.8; §113.20.b.26; §113.41.c.29

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: CI.7, CI.8; SSP.01
Texas (TEKS) Standards: §113.19.b.17; §113.20.b.26; §113.20.b.29; §113.41.c.29;

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

Portal Materials

- Biographies: Various artist biographies
- Images: Artifact images
- Videos: *Outlaw Defined*

Other Materials Student computers, projector

Procedure Outlaws research and presentations

Step 1 (Opening) Project the artifact images, and ask students to write down a definition of an "Outlaw" based on what they see. Who might be considered an Outlaw and why?

Step 2 Show the *Outlaw Defined* video and have students answer the following questions on their own paper:

- How does Kris Kristofferson define Outlaw?
- How does Guy Clark define Outlaw?
- In the video, Guy Clark says, "I like that word 'Outlaw.' It's just the way that people tend to use it that offends my sense of survival." What do you think he means by that?
- What have you learned about the term "Outlaw" that surprises you? Why is this term significant?

Step 3 Have students reflect on their original definition and how it applies to Guy Clark, Waylon Jennings, and Kris Kristofferson.

Step 4 Assign a musician for students to research in groups of three.

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 5 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 6 Have each group present their research to the class.

Step 7 (Closing) Ask students to discuss the following closing question, and then write down an individual response: **How does the person you researched and the video clips that you watched relate to your original definition of "Outlaw"?** Change or modify your original definition of in order to include this new information.

PROJECT

From the artists presented in class, whom do you like or relate to the most? Why? Research a modern day Outlaw and create a multi-media report with album artwork, a biography, and two songs that illustrate the musician's point of view. Choose one current song that is similar in tone and content to the material from the Outlaw-era artist's material and explain the comparison.

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

Waylon Jennings
PHOTO BY: Leonard Kamsler

LESSON 3: OUTLAW INFLUENCE

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 Music: GM.Cn2; GM.R1
Tennessee SS: SSP.01; TN.59
Texas (TEKS) Standards: §113.20.b.26; §113.41.c.25; §113.41.c.29

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:

#1 Armadillo Renaissance

The closing in 1970 of the Vulcan Gas company left Austin rock and blues acts without a home venue. Eddie Wilson, manager of psychedelic group Shiva's Headband, led a group of amiably warped visionaries in opening the hippie-friendly hall they called 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 ground zero for Austin's emerging country-rock scene, sometimes called "cosmic cowboy" and "progressive country" music. Artist Jim Franklin's armadillo art adorned hundreds of gig posters for the club, located at 525 1/2 Barton Springs Road. "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 virtuoso Paul Buskirk took young Willie Nelson under his wing in the 1950s, teaching the country-minded Texan the jazzy blue notes and chromatic descents that would come to define Nelson's later sound. Buskirk migrated 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 steel guitarist Herb Remington, of 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 pedigree 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, changeful weather, and a rainbow of ethnic groups who have created a rich musical legacy. The elements of the Texas sound include accordion-fueled conjunto music that made its way up from Mexico; the polkas and waltzes—also to 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 with east. Fiddle Eck Robertson, from Armadillo recorded in New York, in 1922, and the releases are considered the first country music to be issues commercially. Bob Wills and Milton Brown were western swing pioneers who blended the many regional and ethnic styles into dance music popular throughout the state. In the 1970s, the music scene in Austin included cosmic cowboys, Armadillo denizens, and Willie Nelson, but it also boasted "the finest rhythm and blues guitarists anywhere," wrote one Rolling Stone reader, frustrated by the imbalance in the magazine's characterization of musical Austin as all country.

#4 An Illusion of Literacy

Willie Nelson's original songs, including "Hello Walls," "Crazy," and "Funny How Time Slips Away" helped open up the language and thematic possibilities of country music in the 1960s. Nelson had little success with his own recordings, but Patsy Cline, Ray Price, Charlie Walker, and Faron Young did well with his compositions. Soon, Nashville bubbled with a new crop of songwriters who sought to move beyond simple, honky-tonk imagery. Chris Gantry, Tom T. Hall, Kris Kristofferson, Mickey Newbury, Shel Silverstein, and others offered enriched vocabulary and disparate points of view and ushered in an era of song-poets. Hall, who penned masterpieces including "Homecoming" and "(Old Dogs, Children and) Watermelon Wine," remarked, "We gave Nashville an illusion of literacy: People said Kris and I were the only people who could describe Dolly Parton without using our hands."

#5 Ol' Blue Eyes

On New Year's Eve, 1972, Austin's KOKE-FM shifted to a format that featured Willie Nelson, Michael Murphey, Doug Sahm, Jerry Jeff Walker, and other rabble rousers who were turning Austin into what Sahm called "groover's paradise." Suddenly, the Austin underground was available to anyone with a radio, and 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 breed of Austin artists in his newspaper column, joined KOKE in 1974, and he cemented 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 indelible parts of Austin's progressive 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 Outlaws' seams were beginning to fray. In search of privacy, Nelson retreated into a gated Texas home. Jennings and Glaser feuded over business relations, while Colter tried in vain to keep her husband's hard habits in check. In August of 1977, Jennings was singing 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 substances. He was ultimately exonerated, but it was clear that his lifestyle was catching up to his creativity. "Was it singing through my nose that got me busted by the man?" Jennings sang in 1978 hit "Don't You Think This Outlaw Bit's Done Got Out of Hand."

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

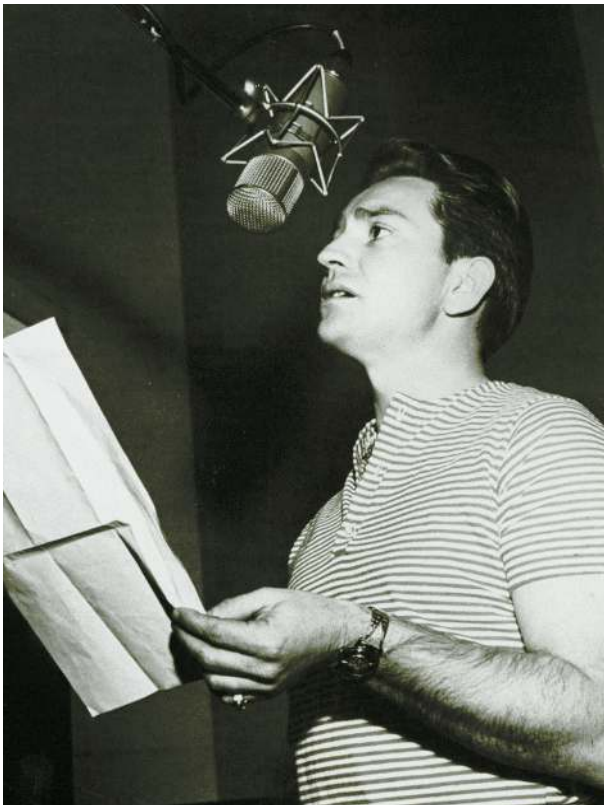
**one-night stand: a single performance of a show*

LESSON 4: T FOR TEXAS, T FOR TENNESSEE

STANDARDS

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

Tennessee Music: GM.Cn1, 2; GM.R1; GM. R2
Tennessee SS: CI.7, 8; SSP.01
Texas (TEKS) Standards: §113.19.b.17; §113.20.b.29; §113.20.b.26; §110.23.b.8; §113.41.c.29



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

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 Nelson and his connections to Nashville and Austin.

Step 2 Show the video clip of Nelson playing at two different venues and Waylon Jennings playing in Austin. Ask students, as they watch, to consider how Nashville and Austin provided different opportunities during this time.

Discussion Questions

- What did Nashville offer?
- What did Austin offer?
- What did Nelson and Jennings have in common?

Step 3 Instruct students to complete the video guide as they are watching the video.

Step 4 (Closing) Ask students to discuss and complete the final question on their video guide.

Lesson 4: T for Texas, T for Tennessee Video Guide (7-12)

Step 1

1. What was the Armadillo World Headquarters, and where was it located?

2. Why was it significant?

3. What does Mike Tolleson mean by “social engineering”?

4. What did Mike Tolleson mean by “left of Nashville”?

5. What type of musicians was Tolleson interested in bringing to the Armadillo World Headquarters?

6. Who and what changed everything?

7. Why was Willie Nelson chosen to play at the Armadillo?

8. What shocked Waylon Jennings when he played in Austin?

Step 2 Discussion and response questions

1. What inference can you make about the culture of music in Nashville during this time?

2. Why was the culture of Austin appealing for young people during this time?

3. How was the Armadillo World Headquarters a symbol of the counterculture?

4. Why do you think that the armadillo became the mascot for this movement?

Step 3 (Closing)

Explain how, despite their differences, the Outlaw movement could not have happened without both Nashville and Austin.

LESSON 5: LITERARY LYRICS

STANDARDS

Common Core ELA Standards: CCSS.ELA-LITERACY.CCRA.L.5; CCSS.ELA-LITERACY.CCRA.R.1, 2, 7, 9; CCSS.ELA-LITERACY.CCRA.SL.1, 4
National Art Standards: Anchor Standard #1

Tennessee ELA Standards: SL.CC.1, 2; RI/RL.KID.1, 2; SL.PKI.4; RI/RL.IKI.7, 9; L.VAU.5
Tennessee SS: SSP.01
Tennessee Music: GM.Cn1, 2; GM.R1, 2
Texas (TEKS) Standards: §110.23.b.8; §113.20.b.26; §113.41.c.29

Objective By examining the lyrics to "The Pilgrim Chapter 33" by Kris Kristofferson and "London," a poem by William Blake, students will discover how both songs and poetry can create mental pictures. Students will recognize similar themes in Kris Kristofferson's writing and that of his literary hero, William Blake.

TEACHER NOTE

William Blake was an English poet and painter who was an important figure of the Romantic age in the late 19th century. In the late 1950s, Kristofferson studied Blake extensively while on a Rhodes scholarship at the University of Oxford in England.

Portal Materials

- Lyrics and recording: "The Pilgrim Chapter 33"
- Activities: "London" by William Blake

Procedure Poetry and lyric analysis

Step 1 (Opening) Ask students to brainstorm the elements of narrative writing (characters, setting, conflict, sensory language, etc).

Step 2 Ask students to read the lyrics to "The Pilgrim Chapter 33" independently and then split into pairs or small groups to annotate for figurative language, tone (word choice), and patterns (words, imagery, etc.).

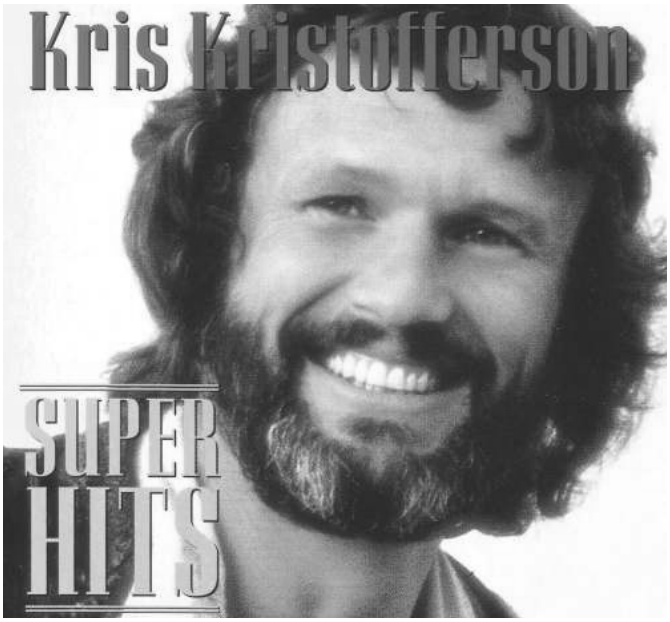
Step 3 Ask students to answer the following questions using the lyrics as evidence for your answer.

- What is the conflict? How do you know?
- What is the theme or message of this song?
- What is the story that this song (or poem) tells? Explain.
- What is the significance of the title?

Step 4 Play the recording of "The Pilgrim Chapter 33," and ask students to discuss whether the recording was what they expected.

Why or why not?

Step 5 Read aloud "London" by William Blake, and ask students to annotate "London" for figurative language, tone (word choice), and patterns (words, imagery, etc.).



Kris Kristofferson

Step 6 Ask students to answer the questions (from Step 3) using the poem as evidence for each answer.

Step 7 (Closing) Allow students a minute to discuss how both "The Pilgrim, Chapter 33" and "London" tell a story.

What similarities do they notice in the song and the poem? After students have had a chance to discuss, they should write an independent response explaining how Blake's writing parallels Kristofferson's lyrics and why this might have been considered unique for this time period.

PROJECT

Analyze Kris Kristofferson's favorite William Blake quote:

> *"If you, who are organized by Divine Providence for spiritual communion, refuse, and bury your talent in the earth, even though you should want natural bread—sorrow and desperation pursue you through life, and after death shame and confusion of face to eternity."*

What does this mean, and what does it reveal about Kristofferson's belief in his work? How does this reflect the spirit of the Outlaw movement?

The Pilgrim, Chapter 33

Kris Kristofferson

See him wasted on the sidewalk in his jacket and his jeans,
Wearin' yesterday's misfortunes like a smile
Once he had a future full of money, love, and dreams,
Which he spent like they was goin' outta style

And he keeps right on a'changin' for the better or the worse,
Searchin' for a shrine he's never found
Never knowin' if believin' is a blessin' or a curse,
Or if the goin' up was worth the comin' down

He's a poet, he's a picker
He's a prophet, he's a pusher
He's a pilgrim and a preacher, and a problem when he's stoned
He's a walkin' contradiction, partly truth and partly fiction,
Takin' ev'ry wrong direction on his lonely way back home

He has tasted good and evil in your bedrooms and your bars,
And he's traded in tomorrow for today
Runnin' from his devils, Lord, and reachin' for the stars,
And losin' all he's loved along the way

But if this world keeps right on turnin' for the better or the worse,
And all he ever gets is older and around
From the rockin' of the cradle to the rollin' of the hearse,
The goin' up was worth the comin' down

He's a poet, he's a picker
He's a prophet, he's a pusher
He's a pilgrim and a preacher, and a problem when he's stoned
He's a walkin' contradiction, partly truth and partly fiction,
Takin' ev'ry wrong direction on his lonely way back home

There's a lotta wrong directions on that lonely way back home

London

William Blake

I wander thro’ each charter’d street,
Near where the charter’d Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg’d manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

But most thro’ midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

William Blake

OUTLAWS CURRICULUM STANDARDS (7-12)

TN ELA Standards	Common Core Standards	Cornerstone Standards	Lessons
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 content presented in diverse media formats, such as visual, quantitative, and oral formats.	1, 4, 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.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
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
L.VAU.5	CCSS.ELA-LITERACY.CCRA.L.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	5

OUTLAWS CURRICULUM STANDARDS (7-12)

Social Studies Standards	TN Social Studies Standards	Lessons
SSP.01	Collect data and information from a variety of primary and secondary sources.	1-5
TN.59	Discuss the development of rock n roll music in Tennessee and its impact on the changing American culture, including the significance of Elvis Presley, Stax Records and Sun Studio.	3
CI.7	Examine how groups and individuals influence solutions to society's problems.	3
CI.8	Analyze the role of media in shaping world events and influencing public opinion.	2, 4
Art Standards	**National Core Arts Standards**	**Lessons**
Anchor Standard #1	Conduct short as well as more sustained research projects based on focus questions, demonstrating new understanding of the subject under investigation.	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 (7-12)

TEKS Standard	TEKS ELA Standard Description	Lessons
§110.23.b.8	Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.	1, 4, 5
TEKS Standard	**TEKS SS Standard Description**	**Lessons**
§113.19.b.17	Citizenship. The student understands the importance of the expression of different points of view in a democratic society.	2, 4
§113.20.b.26	Culture. The student understands the relationship between the arts and the times during which they were created.	1, 2, 3, 4, 5
§113.20.b.29	Social studies skills. The student applies critical-thinking skills to organize and use information acquired through established research methodologies from a variety of valid sources, including electronic technology.	2, 4
§110.6.b.8	Culture. The student understands the relationship between the arts and the times during which they were created.	3
§113.41.c.29	Social studies skills. The student applies critical-thinking skills to organize and use information acquired from a variety of valid sources, including electronic technology.	1, 2, 3, 4, 5

OUTLAW ERA'S TRENDSETTING SONGWRITER

Billy Joe Shaver has recorded more than twenty albums, but his gritty songwriting has always overshadowed his career as an artist. That was never more true than in 1973 when Waylon Jennings chose nine of Shaver's songs for *Honky Tonk Heroes*, considered among the first and the best of the Outlaw albums and one that helped to define the era.

Willie Nelson has declared Shaver "definitely the best writer in Texas."

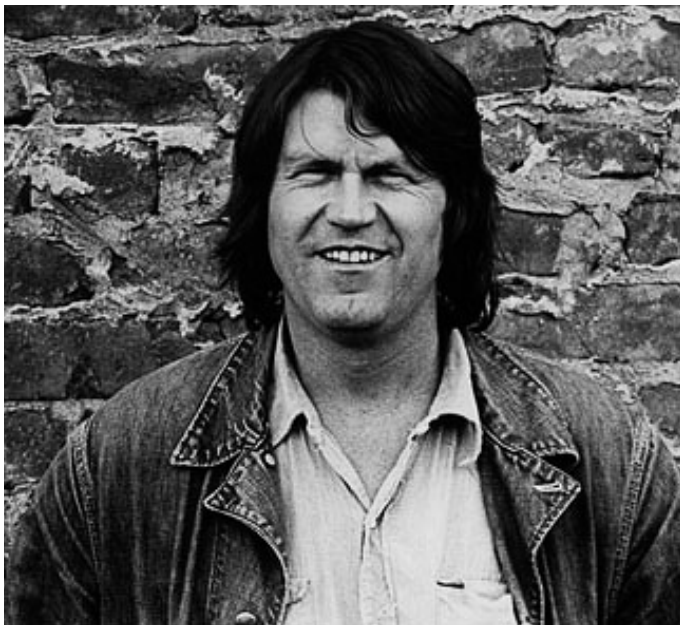
"His songs are so real," Nelson has said. ". . . They're pieces of literature. Everything he writes is just poetry."

Born on August 16, 1939, in Corsicana, Texas, Billy Joe Shaver was raised by his grandmother on her pension after his father abandoned 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 his own songs by age eight. Once out of school, he supported himself with hard labor, including a job in a sawmill, where he accidentally severed 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. "It led to a bunch of weird dominoes falling in a weird order."

Setting his sights on a songwriting career, Shaver moved back and forth between Texas and Tennessee for a few years until he finally landed a job in 1968 at Bobby Bare's publishing company in Nashville. His big break arrived in 1972 when Nelson invited him to perform at his first Fourth of July Picnic in Dripping Springs, Texas. After hearing Shaver, Waylon Jennings vowed to record a whole album of his songs. The offer wasn't meant to be taken seriously, but Shaver refused to let it drop, and he hounded Jennings for months to listen to his music.

Finally worn down, Jennings told Shaver to "play me one song, and if I don't like that song you're going to . . . get out of here and I ain't going to see you again." Shaver played song after song, all inspired by his hard-knock life. By the time he was finished, Jennings wanted to record a Shaver album.



To the songwriter, the music had finally met its 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."

All but one of the songs on the album, *Honky Tonk Heroes*, were written or co-written by Shaver, and while no major hits emerged from the record, it was considered Jennings's first full-throated renegade rallying cry. It also elevated Shaver into the upper ranks of songwriting. Bobby Bare, Johnny Cash, Tom T. Hall, and Kris Kristofferson are among the many artists who soon recorded his songs.

The Jennings album also helped launch Shaver's recording career, and he had minor hits in 1973 and 1978. In the 1980s, he began collaborating with his guitarist son, Eddy, and they formed the band Shaver for several years before Eddy's death in 2000.

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. "That's why my eyes and ears are so open. But I can control it now. In the early days I couldn't stop 'em. It was the master of me. Now I've mastered it — I'm a master songwriter."

SOURCES

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

LISTEN

"Honky Tonk Heroes"
"Old Five and Dimers Like Me"
"Willy the Wandering Gypsy and Me"

GENRE-CROSSING ARTIST, OUTLAW TRAILBLAZER

During his nearly seven-decade career, Bobby Bare has blazed a trail in country with his own brand of genre-crossing music. But during the Outlaw era, he proved to be a pivotal figure, giving voice to many of its songwriters and serving as a role model for Waylon Jennings, Willie Nelson, and others when he won his artistic freedom from a major Nashville label.

"He was an Outlaw before the movement got its tag," wrote music critic Andrew Dansby.

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 "My dad couldn't take care of all us," he recalled. While he stayed with his father to work on the farm, his older sister was raised by relatives and his younger sister was adopted by neighbors. 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 as he struggled to get his career off the ground, he was drafted into the U.S. Army. After two years of service, he found modest success as a pop singer for a small Ohio record label. In 1962, he signed a major deal with RCA Nashville, and he put together a string of hits, on both country and pop charts, with his distinctive blend of country, folk, and pop music. "Detroit City" became his first Top Ten country hit (and a Top Twenty pop hit), and it earned him a Grammy for Best Country & Western Recording.

During this phase of his career, he also played a crucial role in the career of Waylon Jennings: Bare discovered the future leader of the Outlaw movement during a visit to Phoenix and helped get him signed to RCA.

Bare jumped to another label in 1970, but two years later, when RCA came calling, he agreed to return if he could produce his own records, as well as choose his own songs and studio musicians. It was a bold request, but RCA agreed when Bare pointed out that it would save in production costs. Bare's victory was crucial in opening doors for other Outlaw-era artists to walk through.

His next album, *I Hate Goodbyes/Ride Me Down Easy*, released in 1973, is a collection of songs written by Nashville's new wave of poet-songwriters, including Tom T. Hall, Mickey Newbury, Billy Joe Shaver, and Shel Silverstein.

"I just always loved really good songs," Bare explained. "And I'm a fan of really good songwriters. I always hung out with songwriters. They're more fun than hanging out with stars, though in some cases the writers became the stars."

Bare continued to lead the way with his next release, a double album written mostly by Silverstein entitled *Bobby Bare Sings Lullabys, Legends and Lies*. Considered a "concept" album, it reaped two hits, including Bare's only #1 song, "Marie Laveau." He continued to explore alternative sources for music, recording the songs of Bob Dylan and the Rolling Stones, earning credibility among rock audiences.

His record sales slowed in the mid-1980s, and Bare stepped back from an active career, but his association 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)

THE ORIGINAL COSMIC COWBOY

Doug Sahm was a wildly versatile 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 renegade 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. "Most people know the Willie story. And that is indeed justified as epic. But those people that know that story don't know that this is kind of the story behind the story. Doug made Willie possible in so many ways."

Born on November 6, 1941, in San Antonio, Texas, Sahm was a prodigy who was performing country music on the radio by age five and playing fiddle, steel guitar, and mandolin by age eight. Before his teens, he had performed on country stages as "Little Doug" with legends Hank Thompson, Hank Williams, and Faron Young. Still, he developed much broader musical tastes, and he was deeply influenced by such blues and rock pioneers as Fats Domino, T-Bone Walker, and Howlin' Wolf.

Sahm gradually abandoned country for the first wave of rock & roll, in the 1950s, and after high school he built a regional career as a performing and recording artist. In 1964, inspired by the Beatles craze, he helped found the Sir Douglas Quintet, made up of Texas musicians who dressed up and pretended to be part of the pop-rock "British Invasion." Sahm wrote their 1965 smash hit, "She's About a Mover," and a year later, the group moved to San Francisco, where they became part of the city's progressive music scene and continued to record.

The quintet broke up in 1972, and Sahm moved back to Texas, arriving in Austin at the brink of the city's own music revolution. He returned "a full-blown rock star who, with his long hair and Stetson [cowboy hat], had invented the vogue of the cosmic cowboy before anyone in Austin knew it was cool," his biographer, Jan Reid, wrote.

Always a genre bender, Sahm fused his traditional country roots to his rock style, and he found a welcome audience among young, progressive listeners. Sahm's sound and swagger intrigued 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. Willie got the hip rednecks, and then he won everybody else over. At first, Doug was the king, not Willie or Jerry Jeff [Walker] or Waylon [Jennings]."

Both Sahm and Nelson were signed to recording contracts by New York producer Jerry Wexler. The raw, country-tinged *Doug Sahm and Band* was released in January 1973, but it met with mixed reviews and failed to gain attention. Six months later, the rocked-up *Shotgun Willie* was released, heralding Nelson's renegade rebirth and capturing new audiences.

Never to be defined by genre, Sahm spent the rest of his life pouring different musical styles into his performing and recording: rock, blues, country, Cajun, Mexican polkas, Tejano, and anything else that caught his ear. His single Grammy is testimony to his eclectic career: his Tex-Mex "supergroup," the Texas Tornados, won in 1991 for Best Mexican-American Performance. Bandmates included Tejano greats Freddy Fender and Flaco Jiménez and Sahm's longtime keyboardist and collaborator Augie Meyers.

Sahm 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)

POETIC STORYTELLER

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

He was "a master of the deftly sprinkled detail, the tall tale that turns out to be true, and the casual story that conceals a world of heartbreak and joy," writes music critic Edd Hurt.

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

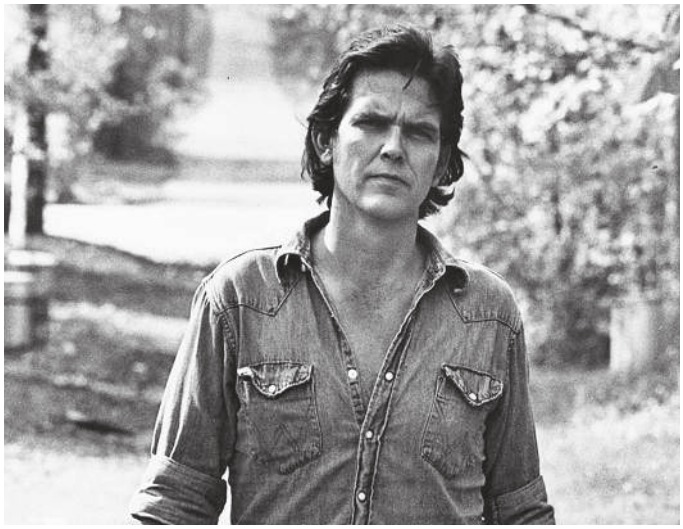
Born on November 6, 1941, in the west Texas town of Monahans, Clark spent much of his childhood at his grandmother's thirteen-room hotel, and its colorful guests eventually inhabited his lyrics. After college, Clark completed a Peace Corps stint in Puerto Rico. By the mid-1960s, he settled in Houston, where he opened a guitar repair shop and began performing folk music in clubs. It was here that he formed lifelong friendships with Mickey Newbury, K.T. Oslin, Townes Van Zandt, and Jerry Jeff Walker, who would all go on to their own celebrated country music careers.

After living briefly in California, where he worked in a guitar factory, Clark and his soon-to-be wife, Susanna, moved to Nashville in 1971 to join an emerging generation of country singer-songwriters whose music was steeped in rich narratives and everyday wisdom. Together, the Clarks created a home that was a magnet to 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.

"Most of the really good songs are dead true," Clark said. "You couldn't make up 'Desperados Waiting for a Train,' or any of that stuff. . . . Every time I've tried to make stuff up, it just kind of falls flat. So the majority of my work is something that happened to me, I saw happen to someone else, or a friend of mine told me happened."

Though Clark's recordings failed to make a splash on country radio, his music found huge audiences through the major artists who recorded it, including Johnny Cash,



Willie Nelson, Kris Kristofferson, Ricky Skaggs, Emmylou Harris, Rodney Crowell, George Strait, Vince Gill, Alan Jackson, Brad Paisley, and Kenny Chesney.

"I think he may be the greatest storyteller of all, for me," Gill said of Clark. "He paints the coolest pictures of all."

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, where he also eventually began inviting a younger generation to join him in songwriting sessions.

"I learn so much from these guys," he said of his young collaborators. "I'll go, 'Wow, how did you think of that?' Or, 'Let me learn it.'"

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. In 2011, a group of Clark's famous friends and admirers recorded a 30-song tribute album, *This One's for Him*, which was nominated for a Grammy. Clark's own studio albums were nominated twice for Grammys; *My Favorite Picture of You* won 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 musical immortality. "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"

MUSICAL GENIUS OF THE OUTLAW ERA

"Cowboy" Jack Clement was a producer, engineer, songwriter, and occasional recording artist whose influence reaches from the early days of rock & roll through the Outlaw movement and beyond. Among his groundbreaking achievements was producing a Waylon Jennings album considered to be a high point of the Outlaw era.

Throughout his decades-long Nashville career, Clement was renowned as a maverick whose colorful personality and musical genius drew country's legends to him. "I've got a bunch of people who say I'm a genius," Clement once said. "That don't make me a genius. But you've got to be pretty smart to get all them people to say that on cue."

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 and served in Washington, D.C., where he formed a bluegrass band in his off hours. After his discharge in 1952, he resettled in Memphis, where he began trying his hand at music production. In 1954, he was hired by Sam Phillips to work in his Sun Records studio, participating 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. There he launched his own studio and publishing company, producing Dickey Lee's pop smash "Patches" and the George Jones country classic "She Thinks I Still Care." Clement came back 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, country music was a genre almost exclusively for white artists. Clement was key in a successful effort to break down racial barriers for Pride and helped him build a major career that eventually put him in the Country Music Hall of Fame.

Around the same time, Clement also proved crucial in the career of another country legend, Kris Kristofferson. In 1965, Kristofferson was in Nashville on vacation, a

U.S. army officer with distant dreams of becoming a songwriter. In a chance meeting, Clement helped persuade Kristofferson he had a future in music, and the young officer soon resigned his military commission and moved to Nashville.

During the 1970s, Clement expanded his publishing company and opened three recording studios in Nashville. The studio at his home, called The Cowboy Arms Hotel and Recording Spa, turned into a meeting place for artists and musicians who shared Clement's irreverence and free spirit. Many were associated with the Outlaw era, 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.

Clement felt the same way. "*Dreaming My Dreams* is one of the albums I'm most proud of — maybe the one I'm proudest of, I don't know," he said.

Clement continued to produce top artists, write songs, and record his own music into the twenty-first century. A few months before he 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 prominent woman associated with the Outlaw movement. Though she earned her stature as a talented singer-songwriter, her career has often been overshadowed by the music of her husband, Waylon Jennings, who was one of the movement's key figures.

"People forget how great a singer Jessi is," said Lenny Kaye, who co-wrote Jennings's autobiography. "Since she was part of some of the country icons of our time, her own contribution has been overlooked sometimes, and 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 father was a race-car driver and her mother was a Pentecostal 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 rock & roll guitarist Duane Eddy, who produced her first single, a pop song that earned regional success. She and Eddy, who is now in the Rock and Roll Hall of Fame, married and settled in Los Angeles, where he pursued his music career and she wrote songs that were recorded by both country and pop artists. After they divorced in 1968, she returned to Phoenix where she crossed paths with Jennings, a rising star at the time.

She and Jennings wed in 1969 and the couple moved to Nashville. A year later, she landed 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, *A Country Star Is Born*, 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 crossover pop hit, and her signature song. She followed it up with two more hit singles.

In 1976, Colter joined Jennings, Tompall Glaser, and Willie Nelson on a compilation album, *Wanted! The Outlaws*, that featured all four on its cover. "Waylon wouldn't like it that I tell this story," she once told an interviewer, "but I was the only one that had a gold record at that point. And I look like the token girl [on the cover]. But that's okay. That was just fine with me."

The album went on to become the first platinum country album, selling more than one million copies, and it cemented Colter's role in the Outlaw movement.

Riding the Outlaw wave, she toured extensively with Jennings and Nelson. Though she continued to release solo albums into the 1980s, she found the most success recording duets with her husband, including the self-penned "Storms Never Last," which reached #17 on the country chart in 1981. She also helped Jennings battle his drug addiction, and she cared for him through his health struggles with heart disease and diabetes. He died at their home in Chandler, Arizona, in 2002.

In her 2017 memoir, *An Outlaw and a Lady*, Colter expressed no regret that she spent so much of her life supporting her husband in his career. "Waylon's a creative genius; I'm not," she wrote, quoting from a 1987 interview. "I thank God for my talent. . . . But there's a difference between abundant talent and outrageous genius."

Waylon Jennings openly appreciated his wife's 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"

SONGWRITING TRAILBLAZER

Among the major figures in the Outlaw movement, Kris Kristofferson took perhaps the most unlikely path. He studied creative literature in college and earned a master's degree in literature from prestigious Oxford University in England. He enlisted in the U.S. Army, learned to fly a helicopter, and rose through the ranks to captain. 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 deepest longing and moving to Nashville to become a songwriter. Within a few short years, he had expanded the definition of a country song, becoming a trailblazer for a group of other young Outlaw songwriters.

"He was my milepost," said Guy Clark, another influential songwriter of the era. "He wrote in a way that no one had ever heard before. . . . Kris has a real respect for the language, a student of poetry and a poet himself."

Born June 22, 1936, in Brownsville, Texas, Kristofferson grew up in a military family and excelled in academics and sports. He also followed the Grand Ole Opry, idolized Hank Williams, and worked at writing songs. Still, music was a sideline until 1965 when, two weeks before he was to report to his teaching job at West Point, he traveled to Nashville to explore the songwriting scene. A chance encounter with a renegade idol, Johnny Cash, and a persuasive conversation with maverick producer "Cowboy" Jack Clement convinced Kristofferson to change course.

"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 make ends meet, he worked odd jobs as a janitor, bartender, and carpenter's assistant. By 1969, he was a leader among a new breed of Nashville songwriters who rebelled against Music Row conventions. Kristofferson explored frank topics with earthy honesty, and his lyrics echoed the artistry of both honky-tonk hero Hank Williams and William Blake, the English poet he studied at Oxford.

"Kristofferson got here by doing the opposite of what we've been told is the right way to do things," wrote music critic Peter Cooper. "He writes his heart and mind, crafted but not filtered."

Kristofferson's fame rose as one Nashville star after another recorded his songs: Cash took "Sunday Morning Coming Down"; Sammi Smith, "Help Me Make It Through the Night"; Ray Price, "For the Good Times"; Roger Miller, "Me and Bobby McGee" (more famously recorded by Janis Joplin in 1971). By 1970, producer Fred Foster was encouraging Kristofferson to record his own music, despite his gravelly voice, and he became a sensation among the growing youth market.

"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. I think people have very graciously overlooked what I sound like."

His stature only grew among Nashville's renegade singers and songwriters. "Kris was Nashville's [Bob] Dylan," wrote music historian Michael Streissguth. "Youth culture was afoot in the Western world, and Kris symbolized Nashville's contribution to it."

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 the unconventional path he chose. "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 recognition as a singer and keyboardist who performs Louisiana-style blues and soulful ballads. But for a brief time in the 1970s, she was a trailblazer in the progressive country music scene 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 called Gum.

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 exploding music scene, she decided to stay. She soon made fast friends with Bobby Earl Smith, a young bass player in a country band who taught her many of country's classics.

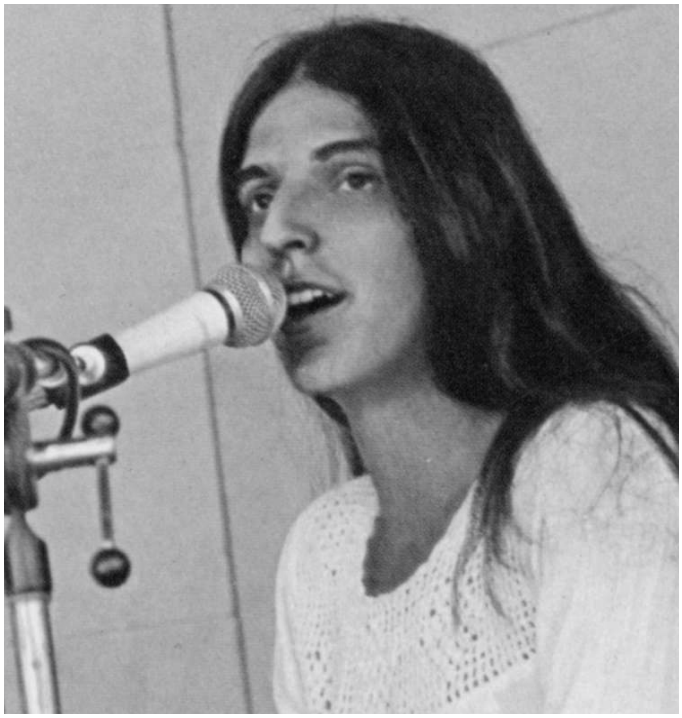
"It gave me goose bumps," Ball later recalled. "It was a real revelation."

Ball, as lead vocalist, joined Smith, David Cook, Steve McDaniels, and John X. Reed to form the band Freda and the Firedogs in 1972. Though their sound was country, their long hair and bell-bottom jeans exuded the rebellious hippie spirit, and they had trouble breaking into Austin's traditional country music venues.

Smith kept pestering the owner of one club, the Broken Spoke, who finally gave the band a date. Freda and the Firedogs managed to win over two groups who rarely mingled at the time: hippies and fans of old-time country music.

"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 helped identify country's appeal to younger markets, and it also helped pave the way for a battalion of progressive country and roots-music artists in Austin and the emergence of Willie Nelson as its general.



"They set a precedent for hip country music," said Carlyne Majer, who ran a 1970s-era Austin club and went on to manage Ball's career for a time.

Freda and the Firedogs didn't last long: They broke up in 1974, and Ball went on to forge 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.

Freda and the Firedogs recorded one album, in 1972, but because of contract problems, the project was shelved. Thirty years later, Bobby Earl Smith, by then an Austin attorney, went hunting for the original recording and found it on an old reel-to-reel tape still in the producer's possession. The album, *Freda and the Firedogs*, was released in 2002 and greeted with critical acclaim.

"What value might a record unreleased thirty years ago have today? Plenty," Margaret Moser wrote in *The Austin Chronicle* in 2002. "Aside from being a mini-time capsule opened for cosmic delight, Freda and the Firedogs reveal themselves to be among the godparents of Austin's prodigious roots-music obsession."

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 integral part of Nashville's creative community, forging a career as an accomplished singer, songwriter, published author, and actor. Although she is not a household name, Chapman has earned several claims to fame over the years, including being an essential figure in the city's Outlaw era.

"She seems to have met and run with nearly everyone who is anyone in the Nashville music scene, with one foot in the underground and one foot in the mainstream," wrote critic William Michael Smith.

Martha Marshall Chapman II — named after her paternal grandmother — was born on January 7, 1949, in Spartanburg, South Carolina, and "from Day One, I was called Marshall," she wrote in her memoir. The second of four children, Chapman was raised in affluence; her father was a prominent textile-mill owner and her mother was active in political circles. When she was seven, she attended an Elvis Presley concert, sitting in the local theater's "colored" section with her family's African-American maid, and she became an instant fan of rock & roll. By high school, she was performing on the guitar.

In 1967, she entered Nashville's Vanderbilt University at the urging of family friend Walter Forbes, an RCA recording artist in the early 1960s who'd left music to run his family's textile mill. Forbes provided an eager Chapman with an entry point into the city's country music scene. At the time, she equated country music with the traditional Grand Ole Opry. But one night in 1968, the college sophomore found herself hanging out with Forbes, legendary producers "Cowboy" Jack Clement and Fred Foster, and Kris Kristofferson. That night, she wrote in her 2010 book, *They Came to Nashville*, "I came to realize that Nashville was also a place where people came to write songs."

By the time she graduated in 1971, her honky-tonk education had eclipsed her formal studies, and she had joined the community of progressive artists scratching out a living in the city. She shared the stage at the Exit/In club with Kristofferson, Waylon Jennings, and Billy Joe Shaver. She went on late-night sprees with Jennings, Tompall Glaser, and Johnny Cash. For a time, she worked as a greeter with Rodney Crowell, then a busboy, at a TGI Friday's.

She made a living for a couple of years as a lounge singer performing cover songs. When songwriter Danny Flowers suggested she'd be stuck singing other people's songs unless she wrote her own, she picked up pencil and paper.

In 1976, she switched from acoustic to electric guitar and formed a band, performing 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 albums — thirteen in all — have earned more critical than popular success, but they also have allowed her to sustain an active touring schedule at both country and rock venues. Her songs have been recorded by a long list of artists, including Jimmy Buffett, Jessi Colter, Emmylou Harris, Ronnie Milsap, and Conway Twitty. In 1986, her song "Betty's Bein' Bad" was a Top Five hit for Sawyer Brown.

She published her critically acclaimed memoir, Goodbye, Little Rock and Roller, in 2004. For her second book, They Came to Nashville, Chapman sat down with fifteen of her buddies, including Crowell, Harris, Kristofferson, Bobby Bare, and Willie Nelson, to talk about their first days in the city. Since 2010, she also has played occasional supporting roles in film. 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, especially among younger generations, 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 abundant creativity also stretched into songwriting, and he played a significant role in Outlaw-era music making.

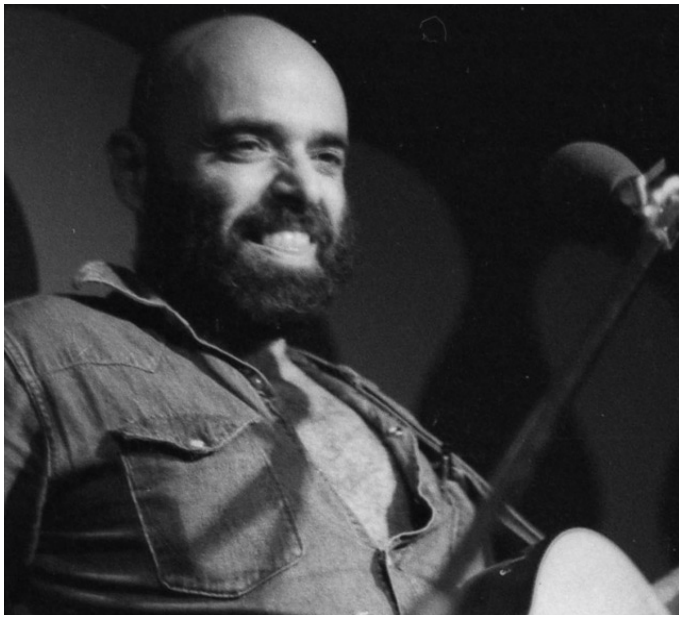
"Shel is the greatest lyricist there ever was," said Country Music Hall of Fame member Bobby Bare, who frequently collaborated with Silverstein. "What he writes is so, so descriptive — so visual — that you couldn't help but respond to it."

Born on September 25, 1930, in Chicago, Silverstein soaked up country music as a boy, but he felt the strongest tug toward art and words that were meant to be read. "When I was a kid — twelve, fourteen, around there — I would much rather have been a good baseball player or a hit with the girls," he recalled. "But I couldn't play ball. I couldn't dance. Luckily, the girls didn't want me; not much I could do about that. So, I started to draw and to write."

Drafted into the U.S. Army in 1953, Silverstein became the staff cartoonist for the Pacific edition of *Stars and Stripes*, the military newspaper. After his tour of duty, he found success as a magazine cartoonist and writer based in Chicago. He also began trying his hand at writing quirky, one-of-a-kind folk songs and performing them in nightclubs with his distinctive raspy voice. (To some, it sounded like a screech, but Silverstein defended it to critics. "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 took the darkly comic song, "25 Minutes to Go," for one of his own records. In 1969, Cash turned to Silverstein again for what would be his biggest crossover hit, "A Boy Named Sue," an outrageous story song about a man saddled with a girl's name. It went on to win Grammys for Best Male Country Vocal Performance and for Best Country Song.

Silverstein followed up this success by writing for many other country artists over the next few years. Loretta Lynn had a 1972 hit with "One's on the Way." Tompall Glaser recorded "Put Another Log on the Fire," which



appeared on the landmark *Wanted! The Outlaws* album in 1976. Waylon Jennings released "The Taker" (co-written with Kris Kristofferson) in 1971. Silverstein also scored two hits on the 1972 pop chart with Dr. Hook & the Medicine Show's "Cover of the Rolling Stone" and "Sylvia's Mother."

The songwriter formed an enduring partnership with Bobby Bare, who recorded a groundbreaking album in 1973 made up entirely of Silverstein songs. *Bobby Bare Sings Lullabys, Legends and Lies* spent thirty weeks on the country chart and featured the #1 single "Marie Laveau." The two men continued their creative partnership 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 perspective and cockeyed humor to all of his work. His books of children's stories and poetry have sold more than twenty-nine million copies worldwide.

"I have an ego, I have ideas, I want to be articulate, to communicate but in my own way," he said. "People who say they create only for themselves and don't care if they're published . . . I hate to hear talk like that. If it's good, it's too good not to share. 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 an accomplished songwriter and painter whose artwork famously adorns album covers. But perhaps her greatest contribution to the Outlaw movement was the creative force field she generated for her husband, Guy Clark, and their best friend, Townes Van Zandt, both legendary song poets.

"Susanna Clark was a candle," music historian Brian T. Atkinson wrote in a tribute to Clark after her death in 2012. "Many gravitated toward her flame." She was the "muse to two of our greatest songwriters," Atkinson continued, "and the seamstress that held together Nashville's songwriting community throughout the 1970s and beyond."

Born Susanna Talley on March 11, 1939, in Atlanta, Texas, she was the sixth of nine children; her father was a successful entrepreneur who moved the family to Oklahoma City as his business ventures prospered. The city was also home to her mother's family, a wealthy oil dynasty, and Susanna and her siblings became members of high society. In 1969, she was teaching art at a private school founded by her mother's family when she became friends with Clark and Van Zandt, who were visiting Oklahoma City to perform at a local coffeehouse. Clark and Talley soon were in love, and she moved to Clark's home base of Houston.

As Clark's day job took him away from songwriting, Talley insisted they move to Los Angeles, where he could spend more time working on his music. A year later, in 1971, the couple relocated permanently to Nashville. Van Zandt was never far behind; he crashed on their couch for eight memorable months soon after their move. In 1972, he witnessed the couple's wedding before a county judge.

The Clark home quickly became a magnet for the city's growing community of musical rebels. "They owned this town as songwriters, and everyone looked up to them," artist Rosanne Cash recalled. "They had a café society at their house. People would go out there and sit around the table and carve their names into the table, and talk about songs, and play each other new songs."

Van Zandt was a near-constant presence. "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 absorbing the craft of songwriting from the masters, and she eventually tried her own hand. In 1975, Dottsy took Clark's song, "I'll Be Your San Antone Rose," to the Top Fifteen. Another hit, "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, contains some of country's most-quoted 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's artwork also left a lasting mark: Her painting of the Pleiades constellation graces Willie Nelson's legendary 1978 album, *Stardust*. More Clark paintings are featured on the album covers of her husband's landmark *Old No. 1* and Emmylou Harris's *Quarter Moon in a Ten Cent Town*.

After Van Zandt died at age fifty-two in 1997, Susanna Clark sunk into a deep depression and her health deteriorated. In her final years, she was bedridden with spinal disease and lung cancer. 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)

THE STORYTELLER

Tom T. Hall is known as "The Storyteller," and his country songs brim with characters and drama: a feisty mom defending herself in front of a judgmental parents' group ("Harper Valley PTA"), a truckstop waitress pining for her absent father ("Ravishing Ruby"), a gravedigger who's sore that the dead man still owes him forty bucks ("Ballad of Forty Dollars").

Inspired by his own life and people he has known, Hall was among an elite group of songwriters, including Kris Kristofferson, Mickey Newbury, and Shel Silverstein, who blazed a trail for the younger song-poets of the Outlaw era. As music writer Peter Cooper described it, Hall and his cohorts "changed the very language of country music, bringing a literacy and emotional clarity that was completely different than what had come before."

Born into poverty in Olive Hill, Kentucky, on May 25, 1936, Hall is a Baptist preacher's son who grew up with "picking and singing around the house." He wrote his first song at age nine, and though composing and performing were always a part of his young life, he pursued other jobs first, including factory work, a stint in the U.S. Army, and time as both a radio commercial writer and disc jockey. He moved to Nashville at age twenty-eight to become a full-time songwriter.

Hall arrived at a time when publishers demanded what he calls "little darlin' songs" — tunes mostly about winning or losing a girl — and he made a living in the mid-1960s writing these for other performers. But he finally found his calling when he started writing about his own experiences. "I had met a lot of characters I found fascinating, so I began to put them into my songs," he recalled in his memoir, *The Storyteller's Nashville*.

Hall started recording these personal songs himself when he couldn't get other singers interested in them. The one major exception was "Harper Valley PTA," which singer Jeannie C. Riley turned into a national sensation in 1968. When the tune hit #1 on both the pop and country charts, it propelled Hall's own performing career, and 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 music helped to inspire and nurture a generation of innovative Nashville singer-songwriters, 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*, the first self-produced Outlaw-era album.

Like Bare, Hall was drawn to creating albums around a common theme. "I would take out a legal pad and write down all of the different subjects to be written around the theme: love, hate, fear, humor, nostalgia, etc.," he recalled in his memoir. "I would write down eleven titles and then work on the one that best fit my mood of the time."

Hall himself has joked about how his tunes often sound similar, but his subject matter is as diverse as life itself. "The characters who populate Hall's songs muse on politics, race, religion, war, and other impolite topics," wrote Cooper. "The songs themselves 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* by Tom T. Hall

LISTEN

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

AN OUTLAW WHO WORE MANY HATS

Though he didn't achieve the recording success of Willie Nelson and Waylon Jennings, Tompall Glaser is considered a central figure in the Outlaw movement for his behind-the-scenes work as a publisher and studio owner. He also possessed a rebel spirit that helped define the musical era.

"Tompall was way ahead of the game in terms of artist rights and taking control of the creative process and encouraging people to do what was in their heart and soul," Nashville producer Kyle Lehning said.

Born Thomas Paul Glaser on September 3, 1933, in Spalding, Nebraska, he was raised on a farm, the fourth of six children. As a youngster, he began singing with younger brothers Chuck and Jim on local radio and at local events. In 1957, the trio made their national network TV debut on *Arthur Godfrey's Talent Scouts*, a popular variety show. Two years later, country star Marty Robbins lured the brothers to Nashville to sing smooth 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 publishing company. In 1966, Glaser and Harlan Howard wrote "Streets of Baltimore," a major hit for Bobby Bare. Clement and Bare would also go on to be influential in Nashville's Outlaw movement.

Money earned from publishing allowed the three brothers in 1970 to open Glaser Sound Studios, which came to be known as "Hillbilly Central." That same year the trio won the Country Music Association award for Top Vocal Group. Three years later, the brothers went their separate ways, and Tompall Glaser began a solo career.

Almost immediately, the Glasers' independent studio drew in artists and songwriters who were struggling with the creative controls of the major record labels. Soon it turned into a gathering place for late-night parties and the starting point for legendary expeditions to nearby pinball machines. Glaser became close friends with Waylon Jennings, who set up an office at the studio as his relationship with his label, RCA, soured. Jennings's *Dreaming My Dreams*, produced by Clement, was among the groundbreaking albums created at the studio.

"Before Waylon and Tompall got together, they didn't know there was anybody else like them," studio secretary Hazel Smith said. "I think both of them secretly thought they might be crazy. They'd both been going their own way alone for so long, it never even entered their minds that somebody else might feel the same way about country music and Nashville."

In 1973, Glaser and Jennings co-produced Jennings's *Honky Tonk Heroes*, a landmark 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 a compilation album, *Wanted! The Outlaws*. It became the first country album to be certified platinum, with more than one million sales, and it cemented the Outlaw image of all four artists in the public's mind.

Among the cuts on the album was 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 ultimately ended their friendship over a publishing dispute. In the early 1980s, the Glaser Brothers briefly reunited, 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)

A LEGEND IN THE SHADOWS

Among the most gifted singer-songwriters of his generation, Townes Van Zandt never sought fame — and popular success never came his way. But during the Outlaw era, he became a songwriting legend, and a legion of well-known artists flocked to record his work.

"He was a songwriter who was both mythic and obscure, a mystery to most of the world," music critic Paul Zollo wrote, "yet considered one of the greatest by the greats themselves, by artists such as Willie Nelson, Doc Watson, Emmylou Harris, Waylon Jennings, Jerry Jeff Walker, Mickey Newbury and more."

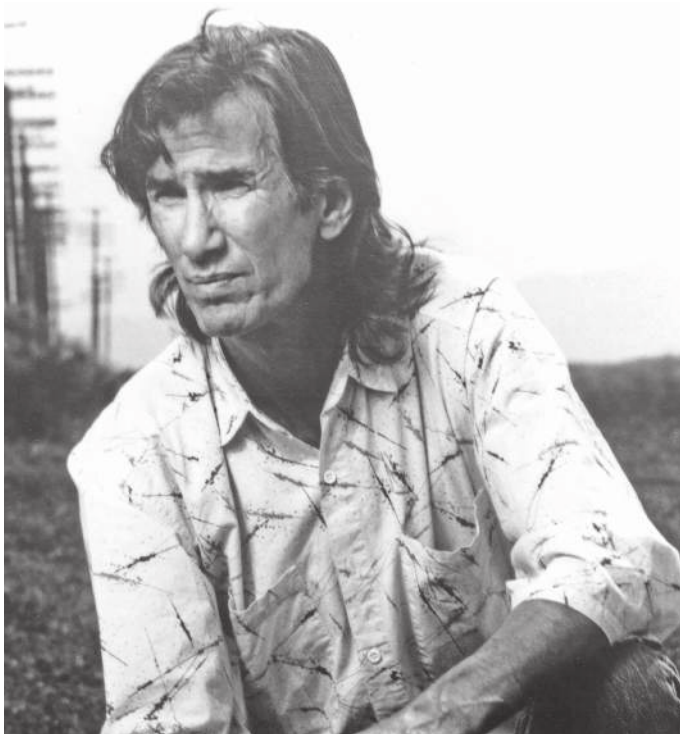
Newbury, a songwriting legend himself, said: "Anybody who can't recognize the genius of Townes Van Zandt, I don't want to spend more than five minutes talking to them."

Born on March 7, 1944, in Fort Worth, Texas, Van Zandt was a member of a prominent local family, and his parents expected him to pursue a career in law or 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 soon became obsessed with rock & roll, as well as blues music. He also soaked up poetry by such masters as Emily Dickinson, Robert Frost, and Dylan Thomas.

In 1965, he enrolled at the University of Houston to study to become an attorney, but in his off hours, he performed in local bars, entertaining the rowdy crowds with humorous songs he'd written. Once he heard Bob Dylan's anthem, "The Times They Are A-Changin'," he changed his focus: "I realized, man, you can write songs that really do make a difference."

After his father died in 1966, Van Zandt quit school to tour coffeehouses and develop his own blend of country, folk, and blues music. Within six years, he had recorded six albums on a small record label, filling them with songs laced with profound poetry, sweet romance, and sad stories. "A lot of my best songs," he said, "are where every single word is where it's supposed to be."

Though Van Zandt actively shunned fame, other artists took notice of his gifts. When Emmylou Harris saw him play for the first time, she later recalled, "I was stunned. I had really never seen anything like that before. I thought he was the ghost of Hank Williams, with a twist."



Harris and Don Williams, eventually 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. Van Zandt's influence spread wide, particularly among Texas- and Nashville-based artists, and many picked up his songs to record.

Van Zandt never recorded on a major label, and he often lived on a shoestring, spending long stretches at the Nashville home of his closest friends, songwriter Guy Clark and his wife, Susanna. Van Zandt was also dogged by bouts of crippling depression, as well as alcohol and drug addiction that he was never able to escape. The substance abuse frequently left him unable to perform. Eventually, his health deteriorated, and on New Year's Day 1997 in Nashville, he died at age fifty-two 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 Michael Timmins, a member of the band the Cowboy Junkies, which toured with Van Zandt in 1990. "That was the only thing that kept him on this earth. . . . 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"

COUNTRY REBEL WITH A ROCK BEAT

Along with Willie Nelson, Waylon Jennings is recognized as the central force that defined and propelled country's Outlaw movement. In a career that spanned several decades, he brought a rebel spirit and a raw rock & roll beat to country, showing the way for other artists to exercise their own creative freedom.

Born in the tiny northwest Texas town of Littlefield on June 15, 1937, Jennings grew up in a musical home; both parents were accomplished guitarists, and listening to country radio shows was a family event. By the time he turned twelve, Jennings 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 pursue his music career, and in 1955, he became close friends with Buddy Holly, now considered among the most influential early rock artists.

Holly produced Jennings's first single and brought him into his rock band, the Crickets, as the bass player. In 1959, Jennings gave up his seat on the band's private plane to take the tour bus instead. Shortly after t akeoff, the plane crashed and killed all on board, including Holly. In his grief, Jennings retreated to Lubbock to work as a disc jockey, and eventually he moved to Phoenix to restart his music career. Discovered there by country star Bobby Bare, Jennings soon signed with legendary producer Chet Atkins at RCA Records and moved to Nashville.

By the early 1970s, he had compiled several hits, including "Only Daddy That'll Walk the Line," and he'd won a Grammy for "MacArthur Park." Despite his success, though, Jennings was frustrated by Nashville practices that restricted his choice of material, studios, and session musicians. Fighting back, he eventually earned his artistic freedom at RCA and, for doing so, he became a leader in the Outlaw movement.

Unleashed, his music blossomed into a blend of all the genres that had captured his heart. "I've always felt that blues, rock & roll, and country are just a beat apart," he said. His rough-around-the-edges sound was matched by his stage appearance: shoulder-length hair, scruffy beard, wide-brimmed hat, leather vest, and solid-body electric guitar.

Jennings's rebellion paid off and his career soared. He won CMA Male Vocalist of the Year in 1975, and his albums demonstrated his own songwriting skills, as well as showcased the work of lesser-known tunesmiths. In 1976, he enhanced his image by appearing on *Wanted! The Outlaws*, a compilation album with Nelson; Jennings's wife, Jessi Colter; and Tompall Glaser. The rock-influenced music, played by artists who looked and dressed like rock stars, defied the pop-country sounds that had dominated Nashville for years. It instantly found an audience, becoming the first country album to be certified platinum, with more than one million in sales. The album also began one of the most celebrated collaborations in country music, between Jennings and Nelson. "Good-Hearted Woman" and "Mammas Don't Let Your Babies Grow Up to be Cowboys" are among their hit duets.

Jennings eventually tired of the Outlaw image, a sentiment reflected in the lyrics of his 1978 hit "Don't You Think This Outlaw Bit's Done Got Out of Hand." By the early 1980s, he earned a new generation of fans as the balladeer and narrator for *The Dukes of Hazzard*, a popular TV show.

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

Jennings continued to perform and record through the 1990s. In 2001, his influential career — which included sixteen #1 hits, numerous awards, and forty million in album and singles sales — earned him induction into the Country Music Hall of Fame. He died at age sixty-four of complications related to diabetes at his home in Chandler, Arizona, in 2002.

SOURCES

American Songwriter, *The Encyclopediaof 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 influence has stretched into almost every corner of country music since the 1960s, but his role in the Outlaw movement has particular significance. During the mid-1970s, Nelson, along with Waylon Jennings, led the way in bringing the raw, rootsy, and renegade sound to country.

"He wasn't merely a singer with a big song — there were plenty of those," his biographer Graeme Thomson wrote about Nelson's Outlaw era. "He was at the head of a movement, something completely new and odd and intriguing . . ."

Born into the Great Depression on April 30, 1933, in tiny Abbott, Texas, Nelson was virtually abandoned as a baby by his parents and raised by his paternal grandparents. He started writing poems at age five. His grandfather gave him his first guitar at age seven and taught him D, A, and G, "the three chords you have to know to play country music," Nelson recalled, and he almost immediately started writing songs.

By the time he turned twenty-six, Nelson was married with three children, scraping by as a radio disc jockey and encyclopedia salesman while trying to get a foothold as a performer in the Texas music scene. But he attracted more attention for his songwriting, which encouraged him to try his luck in Nashville in 1960. Within months, he was hired for $50 a week as a songwriter, and his earnings supported his family while he struggled to develop a recording career. His songs were quickly noticed by other artists, who turned them into a string of hits now considered country standards: Patsy Cline's "Crazy," Roy Orbison's "Pretty Paper," Ray Price's "Night Life," Faron Young's "Hello Walls," and Billy Walker's "Funny How Time Slips Away."

But even as he wrote hit after hit for other artists, Nelson's bluesy, unconventional singing was at odds with the pop-country styles of the 1960s. After his Nashville-area home burned down in 1970, he retreated to Texas to settle for a regional performing career. Instead, musical tastes changed, and the sound that he loved — a blend of traditional country, blues, and Southern rock — soon attracted a national following, and it also helped define Outlaw country. To embody

this rebellious style, Nelson took on a countercultural appearance, wearing a beard, tying a bandanna around his head, and letting his hair grow long and eventually turn into his trademark pigtails.

His first #1 song, in 1975, was an inspired and unlikely choice, "Blue Eyes Crying in the Rain," written thirty years before by Country Music Hall of Fame member Fred Rose. In 1976, Nelson joined Waylon Jennings, Jennings's wife, Jessi Colter, and Tompall Glaser on *Wanted! The Outlaws*, a compilation of songs that became the first country album to be certified platinum, with more than one million in sales. The Nelson-Jennings duet on the album, "Good-Hearted Woman," reflected their frequent collaboration on stage. The song won CMA Single of the Year in 1976, and it and other hit duets permanently tied the two names together in the public's mind.

Like Jennings, Nelson moved away from the Outlaw image by the end of 1970s, but he continued to blaze his own path. In 1978, he recorded 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 regularly release new music into his eighties. Long after most artists have retired from the road, Nelson has also continued to keep an active touring schedule.

"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"