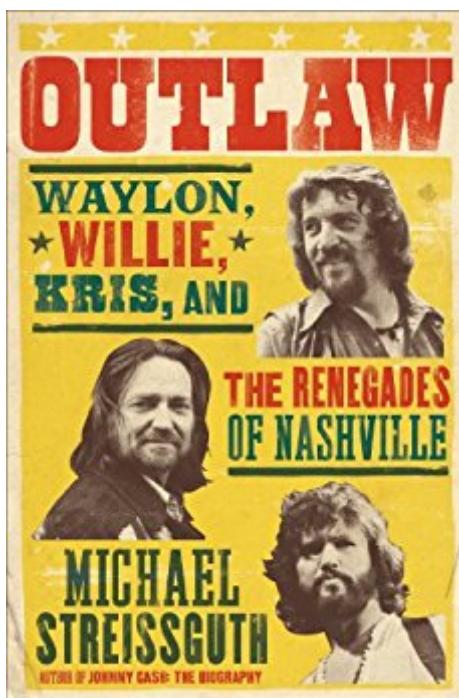


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# Outlaw: Waylon, Willie, Kris, And The Renegades Of Nashville



## Synopsis

Outlaw by acclaimed author Michael Streissguth follows the stories of three legends as they redefined country music: Waylon Jennings, Willie Nelson, and Kris Kristofferson. Streissguth delves into the country music scene in the late '60s and early '70s, when these rebels found themselves in Music City writing songs and vying for record deals. Channeling the unrest of the times, all three Country Music Hall of Famers resisted the music industry's unwritten rules and emerged as leaders of the outlaw movement that ultimately changed the recording industry. Outlaw offers a broad portrait of the outlaw movement in Nashville that includes a diverse secondary cast of characters, such as Johnny Cash, Rodney Crowell, Kinky Friedman, and Billy Joe Shaver, among others. With archival photographs throughout, Outlaw is a comprehensive examination of a fascinating shift in country music, and the three unbelievably talented musicians who forged the way.

## Book Information

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## Customer Reviews

I thoroughly enjoyed this book because I lived through that period of music history while living in

Austin. So many of the names and places mentioned were familiar to me and brought back many memories. The music of Willie, Waylon, Kris and so many greats were playing in and around Austin in the early 70's when we were newly married. We remembered Janis at Threadgill's and performances at the Broken Spoke, Big G's, and Armadillo World Headquarters. This book will be enjoyed by all who remember the music and the outlaws who changed things and brought it to us. Great for memories, smiles, and sadness at the ones who fell by the wayside for whatever reason, but elation at the lucky talents who persevered and made it to the top.

A good book but I had a decent knowledge prior to reading it.

Really enjoyed reading this book. I had never read anything about the "Outlaws" or their era in Nashville. So I was starting from scratch even though I've been a fan of their music. It's entirely possible there are other more detailed stories of these men and that era but for me there was much information I found fascinating.

While Streissguth is knowledgeable he tends to write in a literary style that can make this hard going at times. But it is worth the effort - there are some interesting insights in a very important part of country music history. The informed won't agree with everything he writes but the book is well worth reading. As an Australian I was offended when he said that the Seekers were a British group (they are very definitely Australian although they were successful in England) but I guess he can be forgiven since they are a folk group not a country group.

Fascinating overview of the beginning of the outlaw country movement. I would love for the author to write a series of follow books that delved deeper into the artists that followed this line of country music.

The research is impressive, the characters are compelling and the story is absorbing. The truth is often stark and sometimes unpleasant, but the author, I believe, makes a good case that the talent and unrelenting refusal to compromise musical integrity more than compensates for the lifestyle. I've been a Waylon fan for a very long time, and my admiration for his contribution to country rock only grows with time.

I am enjoying this history. I have enjoyed the Outlaw sound for years, and I find it interesting to learn

something of how it all came about. I am amazed how everybody knew everybody. I like learning who wrote which songs as well. For me, it drags in spots with a little more detail than I need. But a more dedicated 'outlaw fan' might find all that detail fascinating. So, I do recommend the book to anyone interested in the Outlaw Movement in music and everyone interested in music history in general.

An interesting history of country music during its time of transition from very traditional to what was described as the 'outlaw sound'. Describes the near total control of the music by the record companies and their unwillingness to listen to or promote music that did not fit their template. Very real descriptions of the frustration by those who pioneered their own brand of country music.

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