



## **William Clark Green – *Watterson Hall***

Even in a Texas country scene founded on fierce individualism, William Clark Green stands out. One of the genre's defining modern artists, with over 400 million global streams, the acclaimed singer-songwriter has spent more than 15 years packing venues with rowdy crowds, enthralled by his distinctive mix of rebellious joy and nostalgic heart.

Through roaring good times and Friday night sing-alongs, fueled by the troubles and triumphs of youth, William Clark Green has built a career on self-styled albums, coast-to-coast tours, and multiple trips to the top of the Texas Country Radio and iTunes Country Album charts. From his earliest days, the perennial headliner has stood side by side with fans, creating a sonic scrapbook of growing up and learning to make a place in the world. But with a new phase of life comes a new creative chapter, and a mindset to match.

Now a husband and father, Green is exploring new roles and finding new wisdom. *Watterson Hall*, his seventh studio album, puts his good-time credentials back in the spotlight, with his us-against-the-world attitude clearer than ever. But the context has definitely changed.

"It feels like everyone's expecting me to do the same thing I've always done, and I don't think it's going to turn out that way," the Texas native admits. "Each record is a chapter of my life, and that's how I've always wanted it to be. You can start from the first record and literally follow me on this musical journey, and maybe nobody gives a shit except me [laughs]. ... But I think it will be cool for my kids to look back on."

One of the final generation of self-made stars to build a career on relentless live touring, that journey began in humble style – as a Texas Tech student at Lubbock's famous Blue Light, where Green became a bedrock part of the Red Dirt revolution. He shared gigs with friends and compatriots like Wade Bowen, Josh Abbott Band, Flatland Cavalry, and more – his deep love for the stage combined with respect for integrity-first icons like Guy Clark. Before long, a series of self-written albums captured the ups and downs of college life and coming of age, often centered on a Texas touchstone.

His discography now reads like the soundtrack to an era. Green's *Dangerous Man* debut in 2008 was followed by 2010's *Misunderstood*. Then came *Rose Queen* in 2013, and its opposites-attract anthem, "She Likes the Beatles" (streamed over 40 million times and counting). Inspired by his traveling-freak-show lifestyle – and the Texas town which once served as a circus sanctuary – Ringling Road built on the breakout, cracking the Billboard 200 while reaching Number One of the Billboard Heat Seekers chart in 2015. And later on, *Hebert Island* (2018) and *Baker Hotel* (2022) tightened his embrace of the underground Texas spirit – earning mainstream acclaim from Rolling Stone and the Grand Ole Opry in the process.

In 2018, he launched the Lubbock music festival, Cotton Fest, which has become an annual favorite for locals in West Texas and beyond. As his profile grew, Green moved to give back he launched the High Cotton Relief Fund to support West Texas farm families in times of need. It has now raised over \$2 million. Today, that same drive is fueling what comes next. In 2019, he co-founded the Texas supergroup The Panhandlers, joining Josh Abbott, Cleto Cordero (of Flatland Cavalry), and John Baumann in celebration of the community spirit they helped build.

With 14 new tracks he calls the most meaningful of his career, *Watterson Hall* was five years in the making – a time which included meeting his wife, welcoming children, and losing his father. Once again co-written with a tight group of confidants, his reputation for rebellious swagger and tongue-in-cheek charm remains firmly intact, but he's also seeing a bigger picture. The perpetual road dog has now found himself a home. And with more to live for than ever, each tune explores new inspiration.

"I'm just doing what I've always done, which is to write about my life," he says. "But I've had to relearn how to write songs, because everything I knew about breakup songs, all that college stuff, I could do that in my sleep – and this is a totally different ballgame. ... I'm not swinging from chandeliers and all that stuff, but my personality is definitely in this. It's just about writing real fucking songs."

Likewise, Green's free-wheeling blend of Texan country rock gets a jolt of effortless energy. Revitalized and refreshed – and born from the realization that the same-old same-old wouldn't cut it – the seasoned star turned to new producer Logan Wall to produce *Watterson Hall* and a hand-picked cast of Nashville studio giants, wringing every ounce of character from a set of collaborative, live-band recordings. That mood-boosting spark his fans know from the stage permeates every tune, whether it's an uptempo anthem or a deeply felt emotional epiphany.

Tracks like the golf-centric "Drinkin' & Drivin'" fly straight down the fairway of his new, slightly more composed direction, inspired by a fresh outlet for Green's good timing. Started by a stranger's random tee-box suggestion, Green co-wrote the swerving singalong for "the biggest sport in the world right now" – and one he has grown to love. For many like him, getting wild on a Saturday looks different than it used to. "I just had fun with it," he says. "It's literally the exact story of how me and my group of golf buddies are – which I'm sure is similar to most people."

Others like "Whole Lotta Lubbock" feel like a swaying, sepia-toned pledge of lifelong allegiance, saluting the scene that made Green who he is. The fist-pumping track has been adopted by the Texas Tech Red Raiders football team as its home-game anthem, with tens of thousands of fans singing along each Saturday. Meanwhile, "Cowtown" takes the pride forward, for a two-stepping barroom tribute to his new home of Fort Worth. In September of 2025, Green even became the new spokesperson of Rudy's BBQ restaurant chain, reiterating his local-boy-made-good status in TV and radio ads playing all across the Southwest region.

But elsewhere, a deeper sense of purpose takes hold.

With the dreamy, acoustic-roots soundscape of “Where the Wild Things Are,” a new father looks out over a transformed world – with just as much wonder as his young son. It’s joined by the tender toughness of tracks like “Stubborn and Remains,” a diesel-powered gravel-road rocker with Green’s steady, unshakeable heart under the hood. With a time-tested vocal edge, the longtime star promises he’s not going anywhere and won’t give in. Not to internal doubts. Not to the forces that pull families apart. And not to the pressures that face dreamers at every turn. He’s well-versed in the struggle.

Rising from true grassroots to the towering heights of an art form he helped define, this new chapter finds the singer, songwriter, and independent hero doing the only thing he knows. And if he’s honest, it’s probably too late to start doing things differently. Now, he’s thinking of what he’ll leave behind.

“This isn’t a chasing-a-dream thing. The dream’s already been made, and it can all end tomorrow, and I’d be extremely, extremely content with what I’ve created, and how I’ve conducted myself,” he explains. “For me, right now as a songwriter, I’m trying to create songs that are timeless. I think my songs on this record do that.”

**For press information about William Clark Green, please contact:  
Jim Flammia [jim@alleyesmedia.com](mailto:jim@alleyesmedia.com) or Kai Nanfelt [kai@alleyesmedia.com](mailto:kai@alleyesmedia.com)  
at All Eyes Media**