



# BLOOD, SWEAT & FACEBOOK

## The Publicist's Expanding Radio Role *by Peter Cronin*

With CD sales continuing to slide, label budgets and staffs shrinking and the bottleneck at radio getting ever tighter, the rules are changing and the roles rearranging for the recording artist's "team members." In an increasingly niche-oriented scenario, public relations has begun to loom larger in the overall picture.

Whether its establishing their artist's "brand," generating tour press or even helping to squeeze that all-important single onto radio playlists, Nashville's publicists are doing it all these days.

A story in a recent issue of *Advertising Age* (cover date 8/23/10) sheds some light on the growing importance of public relations as part of an overall marketing strategy in the age of social networking.

"PR, up until now, wasn't central to a corporation's overall branding strategy," **John Suhler**, co-founder and President of Veronis, Suhler, Stevenson, a firm that publishes annual reports on the state of the PR industry, told *Ad Age*. "There is now an opportunity for the PR profession and practitioners to use these [digital] tools and make PR a more important part of the communications arsenal."



Mary Hilliard Harrington

"As long as record label budgets continue to tighten, the publicist's role will continue to increase," says the Greenroom's **Mary Hilliard Harrington**, whose PR clients include **Dierks Bentley, Jason Aldean, Lady Antebellum, Jack Ingram** and **Marty Stuart**.

"Publicity is a very cost-effective way to help build an artist's profile and increase their exposure through all forms of media, including radio."

With clients including **Gretchen Wilson** and **Randy Owen**, Campbell Entertainment Group's **Craig Campbell** also sees the publicist's job description expanding, but he's careful not to cross over into the promoter's

territory. Instead, Campbell keeps abreast of his artist's progress at radio and tries to reinforce that progress at every step.

"Many promotion people understand that publicists speak with radio regularly about everything *except* trying to get an add or a spin, and those relationships can help with a new artist," Campbell says. "We spend a lot of time with radio people lining up interviews,



Craig Campbell

# SUNNY SWEENEY

## FROM A TABLE AWAY

**MusicRow: #31** +71 spins  
**Mediabase: #41** +91 spins +270 points  
**Billboard: #40** +76 spins +395,700 aud

**Recently Added:**

KKBO	WXBM	KNCI	WKSF
KATC	KIIM	WPAW	WQYK
KCYE	KEEY	WQMX	KFKF

**Already Spinning:**

KAJA	KMDL	KYGO	WIVK	WYPY	KKNU	KYKX	WJLS
KASE	KNTY	WCTK	WKLB	KEAN	KLLL	WBBN	WKDQ
KATM	KRTY	WFUS	WKMK	KFIN	KOUT	WBFM	WKML
KBEQ	KSCS	WGGY	WMIL	KFTX	KQUS	WDEZ	WKOA
KBWF	KSOP	WGH	WOGI	KGKL	KRRV	WDGG	WQVK
KCYE	KUBL	WGKX	WPCV	KHKX	KRYS	WEGX	WRSF
KHKI	KUPL	WGNA	WTQR	KIAI	KSNI	WFFN	WTCM
KIXZ	KUSS	WGNE	WUSH	KIXQ	KSUX	WFRE	WTHI
KIZN	KUZZ	WGTY	WWQM	KJUG	KTCS	WFRG	WXFL
KKWF	KWJJ	WIOV	WVYZ	KKJG	KXDD	WHWK	

# The Band Perry

## If I Die Young

**MusicRow: #8** +195 spins  
**Mediabase: #21** +75 spins +155 points  
**Billboard: #20** +123 spins +490,200 aud



Martha Moore

working out details for shows or fulfilling promotions, and we develop great relationships with these folks.”

Veteran independent publicist **Martha Moore** of So Much Moore Publicity (**Mark Wayne Glasmire, The Grascals, Guy Penrod, The Roys**) takes a similar tack when approaching radio about her artists. “Over the past two years, setting up radio interviews has become a more vital part of our overall PR

campaign,” she says. “If there is a video

for the current single, I make sure that radio knows about it and offer them a direct link for posting on their station website.”

For Essential Broadcast Media’s **Ebie McFarland** (**Darius Rucker, Heidi Newfield, Little Big Town, Randy Houser**), interfacing with country radio is nothing new, but in an increasingly competitive market, reaching out to radio has become essential.

“The role of a publicist in our format has always encompassed a variety of facets not traditionally classified as public relations in the broad sense,” McFarland says. “I believe it is the publicists’ job to help radio teams develop and continue the artists’ story at radio. I would say it has definitely become a significant factor in a publicist’s campaign.”

Another increasingly important development in the PR universe is the overnight rise of social networking as an artist development tool. While younger tech-savvy artists like **Taylor Swift** have made utilizing these digital tools part of their story, social media has quickly become ubiquitous across the industry, especially in PR. Industry analyst **Harris Diamond**, CEO of the Interpublic Group of Cos., tells *Advertising Age* that, “More and more it’s being taken for granted by marketers that social media and digital falls in the PR space.”

That’s certainly true among Nashville’s PR companies, where Facebook, Twitter and other social networking tools have become a routine part of the overall strategy.

“Social networking is key to raising the artist’s profile,” says Harrington, “Almost every management company has a full time person devoted to social networking now. We

work together to put information out through the networks that may not warrant a full press release. For example, I didn’t send out a release that **Jack Ingram** borrowed **Conan’s** guitar and broke the strings on it when he last performed on the *Tonight Show*, but I did have a tweet sent out about it. Radio stations and DJs are following artists on Twitter, and they love to include these little tidbits on air. It is a quick and easy way to get a story out and keep the artist in the news.”

“Social media is a must for any artist now,” Campbell adds. “But whether it’s the artist or someone representing the artist updating social media, the message needs to be consistent. If your team is selling you to the world as a badass, and there are pictures of your artist pruning

his roses on his Facebook site, there might be a disconnect!”

For Campbell, all the Facebooks, Twitters and cool digital gadgets come down to establishing that spontaneous, authentic connection between the artist and fan and making the most of the resulting career momentum.

“A road manager or promo person on the road with an artist can easily send a photo, short video clip or news of something funny that happened an hour ago, and we can get that picked up that same day,” he says. “Radio stations are also looking for content for their websites that can drive traffic.

Digital cameras and Flip video cameras are simple and inexpensive tools to capture things that happen on the road. Artists are getting more savvy about shooting their own content for their websites. We don’t necessarily need hard news – just lifestyle stuff that is endearing to fans.”

Even with all the 21st century bells and whistles, the meat and potatoes of the publicity game remain reassuringly in place.

“The most important thing a good publicist can do for a new artist is help brand them...create the story and help differentiate them from the other new artists being introduced to radio,” Harrington says. “That can be through developing the written materials that are sent out to radio, servicing gossip items and photos as they visit stations, and last but definitely not least, helping develop their interview and communication skills. Every new artist should go to the **Marty Stuart** school of sound bites!”



Ebie McFarland

## Important Links

### Country Twitter Chart

[www.musicrow.com/charts/top-ranking-country-artists/#](http://www.musicrow.com/charts/top-ranking-country-artists/#)

### Internet Chart

[www.bigchampagne.com/musicrow/frame.php](http://www.bigchampagne.com/musicrow/frame.php)

### Album Releases

[www.musicrow.com/calendars-2/cdalbum-releases](http://www.musicrow.com/calendars-2/cdalbum-releases)

### Single Releases

[www.musicrow.com/calendars-2/single-releases](http://www.musicrow.com/calendars-2/single-releases)

# COUNTRY BREAKOUT™

**MUSICROW**  
Nashville's Music Industry Publication

Weeks On Chart	Last Wk Position	This Wk Position	Artist/Song/Label	Spins/ Reports	% Spin Power	Spins +-	Last Wk # Spins
14	1	1	<b>Lady Antebellum</b> /Our Kind Of Love/Capitol	3656/100	1	47	3609
14	2	2	<b>Billy Currington</b> /Pretty Good At Drinkin' Beer/Mercury	3308/91	3	109	3199
7	3	3	<b>Kenny Chesney</b> /The Boys Of Fall/BNA	3139/96	8	240	2899
9	4	4	<b>Darius Rucker</b> /Come Back Song/Capitol	3049/100	5	151	2898
18	7	5	<b>Easton Corbin</b> /Roll With It/Mercury	2893/92	6	176	2717
12	6	6	<b>Toby Keith</b> /Trailerhood/Show Dog-Universal	2892/99	6	174	2718
21	5	7	<b>Josh Turner</b> /All Over Me/MCA	2705/87	-2	-45	2750
13	11	8	<b>The Band Perry</b> /If I Die Young/Republic Nashville	2647/97	8	195	2452
16	9	9	<b>Trace Adkins</b> /This Ain't No Love Song/Show Dog-Universal	2588/100	3	84	2504
8	12	10	<b>George Strait</b> /The Breath You Take/MCA Nashville	2487/93	6	139	2348
7	13	11	<b>Reba</b> /Turn On The Radio/Starstruck/Valory	2400/96	3	76	2324
4	20	12	<b>Rascal Flatts</b> /Why Wait/Big Machine	2299/95	14	291	2008
5	18	13	<b>Sugarland</b> /Stuck Like Glue/Mercury	2283/89	11	229	2054
3	21	14	<b>Taylor Swift</b> /Mine/Big Machine	2244/94	18	349	1895
23	15	15	<b>Josh Thompson</b> /Way Out Here/Columbia	2231/87	3	67	2164
14	17	16	<b>Justin Moore</b> /How I Got To Be This Way/Valory Music	2216/95	3	67	2149
22	19	17	<b>Rodney Atkins</b> /Farmer's Daughter/Curb	2045/79	1	20	2025
11	22	18	<b>Eric Church</b> /Smoke A Little Smoke/Capitol	1950/90	4	73	1877
26	16	19	<b>Little Big Town</b> /Little White Church/Capitol	1821/54	-16	-339	2160
4	26	20	<b>Brad Paisley</b> /Anything Like Me/Arista	1797/88	26	376	1421
9	24	21	<b>Miranda Lambert</b> /Only Prettier/Columbia	1776/86	5	77	1699
16	10	22	<b>Keith Urban</b> /I'm In/Capitol	1764/51	-29	-726	2490
19	23	23	<b>Uncle Kracker</b> /Smile/Atlantic / Bigger Picture	1730/51	-4	-70	1800
22	8	24	<b>Blake Shelton</b> /All About Tonight/Warner Bros.	1678/48	-33	-829	2507
8	25	25	<b>Joe Nichols</b> /The Shape I'm In/Show Dog - Universal	1501/82	5	74	1427
5	29	26	<b>Luke Bryan</b> /Someone Else Calling You Baby/Capitol	1467/90	19	236	1231
20	27	27	<b>Jonalee White</b> /Naked As Fools/Lick Records	1366/58	3	38	1328


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**7TH ANNUAL LEADERSHIP MUSIC DALE FRANKLIN AWARD**

Weeks On Chart	Last Wk Position	This Wk Position	Artist/Song/Label	Spins/ Reports	% Spin Power	Spins +-	Last Wk # Spins
10	28	28	<b>Steel Magnolia</b> /Just By Being You/Big Machine	1353/77	8	97	1256
20	31	29	<b>the JaneDear girls</b> /Wildflower/Warner Bros.	1237/63	8	88	1149
2	39	30	<b>Zac Brown Band w/Alan Jackson</b> /As She's Walking Away/Atlantic/BPP	1233/76	44	375	858
10	32	31	<b>Sunny Sweeney</b> /From A Table Away/Republic Nashville	1202/72	6	71	1131
11	33	32	<b>Cody McCarver</b> /I'm America/E1 Records / PLC Records	1132/57	7	72	1060
3	41	33	<b>Jason Aldean</b> /My Kinda Party/Broken Bow	1086/68	35	280	806
22	35	34	<b>Bekka Bramlett</b> /I Got News for You/Shongaloo Records	990/45	1	5	985
9	40	35	<b>John Rich</b> /Country Done Come To Town/Reprise/WMN	961/57	15	124	837
2	49	36	<b>Dierks Bentley</b> /Draw Me A Map/Capitol	942/73	55	335	607
11	36	37	<b>The Roys</b> /Beautiful/Pedestal	942/50	5	46	896
26	14	38	<b>James Otto</b> /Groovy Little Summer Song/Warner Bros. Nashville	935/43	-57	-1241	2176
5	42	39	<b>Chris Young</b> /Voices/RCA	888/54	21	155	733
5	43	40	<b>David Adam Byrnes</b> /Sweet Distraction/Better Angels	829/55	20	137	692
15	30	41	<b>Troy Olsen</b> /Summer Thing/EMI Records Nashville	789/46	-34	-415	1204
7	48	42	<b>Katie Armiger</b> /Leaving Home/Cold River	692/53	13	79	613
11	50	43	<b>Mark Wayne Glasmire</b> /You Opened My Eyes/Traceway	689/40	14	82	607
10	45	44	<b>Matthew Huff</b> /Back Again/MGH Records	666/38	3	21	645
12	46	45	<b>Lathan Moore</b> /Beautiful Girl/Blue Steel Records	658/38	2	16	642
10	47	46	<b>Greg Hanna</b> /What Kind Of Love Are You On?/Pheromone	632/42	3	17	615
8	51	47	<b>Charlie Allen</b> /Grandpa's Recipe/River Run	620/46	13	72	548
19	34	48	<b>Zac Brown Band</b> /Free/Atlantic	602/18	-42	-432	1034
13	52	49	<b>Due West</b> /Bible And The Belt/Bigger Than Me	587/36	7	39	548
8	55	50	<b>Darren Kozelsky</b> /Somebody Find Me a Preacher/Major 7th/Spinville	576/45	12	62	514
2	58	51	<b>Burns &amp; Poe</b> /How Long Is Long Enough/Blue Steel	571/49	25	115	456
9	53	52	<b>Frankie Ballard</b> /Tell Me You Get Lonely/Reprise/WMN	557/35	6	32	525
6	57	53	<b>Sherry Lynn</b> /What A Day to Shake A Heartache/Steal Heart	533/36	14	67	466
12	54	54	<b>Bridgette Tatum</b> /That's Love Y'all/Root 49	525/31	1	7	518



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Weeks On Chart	Last Wk Position	This Wk Position	Artist/Song/Label	Spins/ Reports	% Spin Power	Spins +-	Last Wk # Spins
8	56	<b>55</b>	<b>Chelsea Field</b> /Things I Should Have Said/Moxy Records	518/35	7	36	482
6	61	<b>56</b>	<b>Amber Hayes</b> /C'Mon/Fun! Music	465/35	9	37	428
2	71	<b>57</b>	<b>Trailer Choir</b> /Shakin' That Tailgate/Show Dog-Universal	463/36	40	133	330
7	60	<b>58</b>	<b>Hoss Howard</b> /Dirt Road/Legends And Lyrics	446/30	3	15	431
6	59	<b>59</b>	<b>Blackberry Smoke</b> /Good One Comin' On/BamaJam	438/29	-1	-3	441
7	63	<b>60</b>	<b>Danny Gokey</b> /I Will Not Say Goodbye/19 Recordings/RCA	422/28	5	21	401
7	66	<b>61</b>	<b>Braden Gray</b> /I'm Not Hungover/ATP Records	419/29	9	33	386
7	70	<b>62</b>	<b>Veronica Ballestrini</b> /Don't Say/Timbob	406/28	17	58	348
8	64	<b>63</b>	<b>Sean Hogan</b> /Suck It Up/Lakeland Heart	406/32	2	8	398
1	98	<b>64</b>	<b>Carrie Underwood</b> /Mama's Song/Arista	405/32	183	262	143
9	69	<b>65</b>	<b>Leah Seawright</b> /Country Girl 101/Skytone Records	385/23	6	21	364
18	38	<b>66</b>	<b>Kellie Pickler</b> /Makin' Me Fall In Love Again/BNA	385/24	-56	-492	877
2	74	<b>67</b>	<b>Clay Walker</b> /Where Do I Go From You/Curb	370/28	28	80	290
6	68	<b>68</b>	<b>Martin Ramey</b> /Twisted/Curb	368/26	-2	-7	375
2	78	<b>69</b>	<b>Mark Cooke</b> /Can't Cheat In A Small Town/Cotton Valley	351/31	31	84	267
1	89	<b>70</b>	<b>Jamey Johnson</b> /Playing The Part/Mercury	342/26	102	173	169
4	72	<b>71</b>	<b>Diamond Rio</b> /This Is My Life/Word Records	334/24	5	15	319
4	73	<b>72</b>	<b>Bo Bice</b> /You Take Yourself With You/Saguaro Road Records	332/25	6	18	314
2	76	<b>73</b>	<b>Josh Gracin</b> /Cover Girl/Average Joes	330/27	18	51	279
3	75	<b>74</b>	<b>Jackie Arredondo</b> /Someone Like You/Gold Voice/Big 7	329/29	15	44	285
19	44	<b>75</b>	<b>Alan Jackson</b> /Hard Hat and a Hammer/Arista	327/17	-51	-337	664
2	77	<b>76</b>	<b>D.J. Miller</b> /A Little Naughty is Nice/Evergreen	304/23	11	30	274
1	93	<b>77</b>	<b>Thompson Square</b> /Are You Gonna Kiss Me Or Not/Stoney Creek	296/27	92	142	154
1	90	<b>78</b>	<b>Blaine Larsen</b> /Leavin'/Treehouse / Stroudavarious	285/28	69	116	169
8	82	<b>79</b>	<b>James Wesley</b> /Real/Broken Bow	269/17	9	22	247
6	80	<b>80</b>	<b>David Bradley</b> /Soak It Up/Gecko	268/20	2	5	263



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