

For Immediate Release


The Alternate Root Publicist Series continues with Martha Moore, So Much Moore Media.

Over the past 30 years, Martha Moore has worked with artists from every genre of music, including: Johnny Cash, Jerry Reed, Joe Cocker, Sylvia, Kathy Mattea, Loretta Lynn, George Strait, Todd Fritsch, Don Williams, Zane Lewis, The Oak Ridge Boys, Karen Taylor-Good, Brenda Lee, Hank Cochran, Becky Schlegel, The Amazing Rhythm Aces, Randy Thompson, Jeff Griffith, Burrito Deluxe, Brooklyn Cowboys, Lantana, John Cougar-Mellencamp, KISS, Tears for Fears, Lisa O'Kane, Sammy Sadler, Bon Jovi, Def Leppard, BarKays, Big Al Downing and many more.

Martha Moore is president of so much MOORE media, Her "cottage" industry has become a multi-market media force, offering clients services that cover international and national marketing, public relations, and artist development campaigns for album, tour and internet publicity. She also coordinates client imaging, photo shoots and more. With a diverse client base, Martha is unwavering in her principals: she never takes on a client she doesn't believe in – and she never stops working for that client once they're on-board.

The Alternate Root (TAR): You started out in a label environment when you began work in publicity. Were you always drawn to the publicity side of the business?

Martha Moore (MM): Actually, I always thought I would have my own little advertising agency. I majored in advertising and minored in marketing at UT/Knoxville. My first paying gig in the entertainment industry was as copywriter at WKGN Radio/Knoxville (Top 40) for 30 days while the long-time copywriter was on vacation. \$50 a week...big bucks for a college student at the time!! After graduating, I moved to Nashville – and worked at WLAC Radio (TOP 40) – doing AM Promotion and FM Traffic (logging in commercials...not riding in a helicopter.) When a position opened at ABC/DOT Records for publicity manager – I got it—mostly because I was a good bowler (but that's another story) – and got a crash course in Country Music with cool acts like Don Williams, Amazing Rhythm Aces, Jimmy Buffet.



Martha Moore
So Much Moore Media

TAR: What was the climate like at major labels in the late 70's/early 80's that may be missing now?

MM: What's missing now at most of the major labels is a real passion for the music, a true creative freedom for the artist to be themselves and good ol' FUN. Seems that "business" and "bottom line" rule the majors today. During the late 70s and 80's, I worked at ABC/DOT, MCA and Mercury/PolyGram...and we had so much fun! I worked everything from country to pop, rock to rap and DISCO to R&B. I had 3 completely different wardrobes...depending on what act I was touring with. Labels stuck with artists a lot longer; "Artist Development" was important.

TAR: You started your own company in 1988. What prompted the switch?

MM: There were a lot of changes going down at Mercury/PolyGram at the time. During my 7 1/2 year tenure, I had 3 different bosses in NYC and 5 different bosses in Nashville. It was the perfect time to strike out on my own – a bit scary, but it has worked out nicely and I am celebrating my 22nd year with my little company.

TAR: What was being an independent like in the late 80's? Did you work label artists or independent acts?

MM: There were only a handful of indie PR folks handling country artists



when I started so much MOORE media in 1988. My first client was Johnny Cash – he hired me to do a very special video archival project.

TAR: With competition so heavy for only a few spots what separated you from the pack?

MM: My energy, enthusiasm, determination and persistence in finding a way to get my artists' stories coverage worked then and still work now.

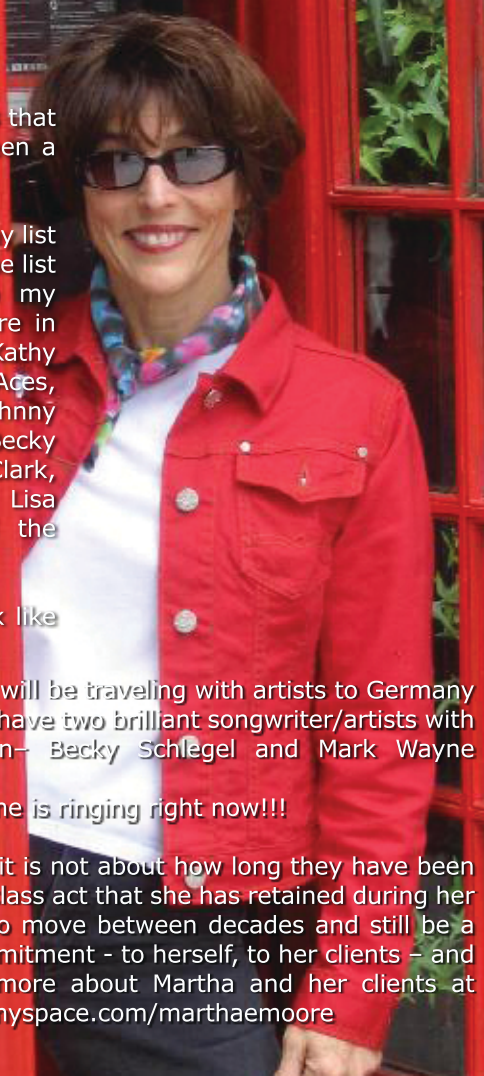
TAR: How have the tools changed for publicity during your reign?

MM: Oh gosh yes. I can remember "thermal paper faxes" and dialing my first International Radio interview call--- which I set for Don Williams with BBC Radio 2. For many years, I delivered my press releases/photos on roller skates up and down Music Row. Now, we text, Tweet, email our artist news. Publicists have so many online outlets to tap – webzines, blogs, Facebook, MySpace, etc.

TAR: Being independent, you must take on more than just publicity, making you a key ingredient on the team. How far does your reach go?

MM: I work National & International Publicity for artists in several genres of music – Americana, Bluegrass, Country and Texas Music.

All my clients are independent artists. About 80 percent do not have full-time managers. Most do not have "marketing" or "online media" reps, so my duties often get expanded and I do what I can to help direct them/fill in "gaps".



TAR: Name some of the careers that you are most proud to have been a crucial piece of?

MM: With 30-plus years in PR, my list would naturally be long. So let me list the artists who are "dear to my heart".....Hank Cochran (we are in year 14 now), Brenda Lee, Kathy Mattea, Amazing Rhythm Aces, Burrito Deluxe, Carl Perkins, Johnny Cash, Big Al Downing, Becky Schlegel, Todd Fritsch, Bryan Clark, Randy Thompson, Jerry Reed, Lisa O'Kane , Jeffrey Halford and the CLASS of '55 project.

TAR: What does the future look like for so much Moore media?

MM: I am excited about 2010. I will be traveling with artists to Germany and France for major festivals. I have two brilliant songwriter/artists with new releases coming out soon— Becky Schlegel and Mark Wayne Glasmire.
And I gotta go, because the phone is ringing right now!!!

For veterans like Martha Moore, it is not about how long they have been in business, but the quality and class act that she has retained during her time as a publicist. Her ability to move between decades and still be a player is a testament to her commitment - to herself, to her clients - and to the music. You can learn more about Martha and her clients at www.somuchmoore.com, www.myspace.com/marthaemoore

