

# The Wrights

One of Nashville's greatest strengths as a music center is the broad spectrum of music it supports. Many of Nashville's most revered music makers operate outside of what some consider the mainstream. This long and illustrious lineage has defined a space where music reigns supreme. In 2005 with the release of their debut album *Down This Road*, on ACR/RCA, The Wrights joined an elite class of critically acclaimed artists that represent the best of what music city has to offer. Now, with their upcoming EP, *The Wrights* on independent label ACR they hope to build upon the success of the first release.

The husband and wife duo have worked, lived and breathed for music since the moment they met nearly ten years ago when Adam joined Shannon on stage at a gig in Atlanta. They had an undeniable connection and their musical collaboration took root immediately, both of them drawn to timeless sounds and artists – Willie, Hank, Aretha, Dylan. The easy harmony was impossible to ignore.

Covers gave way to original material in their shows, and day jobs supported their creative habit. They worked tirelessly at music in different configurations, playing live and writing whenever they could over the next four years. Their personal relationship began to flourish as did their music. If their career was to continue to develop, Nashville was in their future. And in 2002, the couple married and made the move to from Georgia to Tennessee.

As it does for virtually all aspiring musicians who make it their home, Music City became a crash course in musicianship, songwriting craft and discipline. The level of talent around them pushed The Wrights to improve and develop. "We were surrounded by friends, acquaintances and strangers who could knock your socks off any day of the week," Shannon says.

One such person was hit songwriter and producer Paul Kennerley (Ray Charles, Marty Stuart, Waylon Jennings, The Judds). "We met him at the perfect time," Shannon explains. "Adam and I are such music lovers. After moving through the big machine at RCA, we were aching to be around someone who was a music lover as well." "Sometimes the industry can make you feel like love has nothing to do with it" adds Adam.

Adam and Shannon regarded their new material with Kennerley as some of the best they'd ever done. The high point came when the legendary Solomon Burke cut "You're The Kind Of Trouble" on his acclaimed 2006 album *Nashville*, produced by the iconic Buddy Miller.

"That was a real feather in our cap," Shannon says. "You open up the album and there's Emmylou Harris, Gillian Welch, Don Williams, Bruce Springsteen songs. And little ole us."

Subsequent touring – with ACR label head Alan Jackson in arenas, on their own club dates, the Grand Ole Opry, fairs and festivals – further honed their sound and prepared them for a second round of recording. As with their first album, noted producer Keith Stegall and engineer/co-producer John Kelton were at the controls.

"We wanted most of the songs to be duets," Adam said. "We worked really hard at trying to find and write songs that we loved," he continued, "we're really proud of what we've recorded."

The Wrights' musical growth continued to find appreciation with one of their earliest supporters: Jackson. "He really liked what we were doing," Adam says. "He wanted this music to have a chance."

And why not? As *The Wrights* clearly demonstrates, Adam and Shannon have developed the kind of sound not heard in decades. Conway and Loretta, Johnny and June, George and Tammy - they made albums together. They toured together.

The Wrights recall that era by singing with the conversational ease of people who spend every moment with one another. Which, of course, they do. And love has everything to do with it.