



RIGHT ARM RESOURCE UPDATE

JESSE BARNETT jesse@rightarmresource.com (508) 238-5654
www.rightarmresource.com www.facebook.com/rightarmresource



4/11/2018

Matt Costa "Sharon"

The first single from Santa Rosa Fangs, his first release for Dangerbird, in stores May 18 Early at KXT, WTMD, KVVN, KJAC, WBJB, WFIV, WYCE, KRML and WHRV Confirmed to play the Hill stage in Boulder! On tour this spring: 4/15 Newport Beach CA, 4/17 Dallas TX, 4/19 Philadelphia PA, 4/21 Vienna VA, 4/22 Brooklyn NY, 4/23 Cambridge MA...



Ziggy Marley "Rebellion Rises"



The title track single from his new album, in stores May 18 Early at KTBG, KVVN, WFIV, WJCU, WYCE, KHUM, KMTN, KBAC, WHRV "The rebellion begins in the mind, the melody, and the music. We are a conduit of that. The rebellion is consciousness. Once the consciousness starts spreading, we become aware and we finally rise." - Ziggy June US tour dates announced

The National "Guilty Party"

The third single from Sleep Well Beast, the Grammy winner for Best Alternative Album Edit available on PlayMPE now Early at KTBG, KCSM, WJCU, WFIV, KRML, WVOG, WNRN, KDEC, KUWR, WUKY Over 10 million track streams on Spotify 2017 End Of Year lists: Rolling Stone, London Sunday Times, NME, Under The Radar, Stereogum, USA Today...



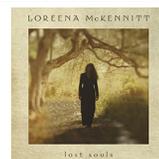
The Mother Hips "It's Alright"



The first single from Chorus, their first new album in five years, in stores June 8 and at radio now New: WTMD, KRSH, WBJB, KRVM, KNBA, KDNK, WYCE Early: WFIV, KHUM, KPIG, KBAC "There's a reason that the Hips have made it 20 years and there's a reason that the next decade could be their best yet." - Relix "...impeccable songwriting and flawless riffs" - The New Yorker On tour now Playing in Boulder!

Loreena McKennitt "A Hundred Wishes"

The first single from Lost Souls, her first recording of original songs since 2006's An Ancient Muse, in stores May 11 New at KSUT, WYCE Her eclectic Celtic blend of pop, folk and world music has sold over 14 million albums worldwide. Her recordings have achieved Gold, Platinum and multi-Platinum status in 15 countries. She has twice been nominated for a Grammy Award and has won two Juno Awards, as well as a Billboard International Achievement Award.



Snow Patrol "Don't Give In"



The first single from Wildness, due May 25 Mediabase 16*, BDS Monitored 16*, Indicator 22*! New: CIDR, KRSH, WLKR Already on SiriusXM Spectrum, WXRT, KCMP, KINK, WXRV, WRLT, WRNR, WXPX, WPYA, KRVB, WNCS, WWCT, WCLZ, KPND, KCSN, WMMM, KTHX, KVVN, WAPS, Music Choice, WZEW, WFPK, and more Playing festivals in Europe this summer, watch for news about US dates

Kacey Musgraves "Slow Burn"

The first single from Golden Hour, in stores and at radio now BDS Indicator and FMQB Most Added! New at WFUV, KUTX, XM Loft, WCNR, KRML, KTAO, WZLO, WCBE, KDHX... Already on WRLT, WPYA, KTBG, WYEP, WAPS, WUIN, WFIV, WMWV, WYCE, WUKY, Acoustic Cafe... Opening the Harry Styles tour this summer! "Musgraves is nervy enough to let her guard down and embrace her complexity, and that's given her listeners more to grab a hold of than ever." -NPR



Pearl Jam "Can't Deny Me"



The first single from their upcoming album (title and street date TBD) Mediabase 31*, BDS Monitored 23*, Indicator 29*! New: WLKR Already on WXRT, KFOG, KCMP, KCSN, WRNR, KTHX, WPYA, WZEW, WWCT, WXPX, WNCS, KPND, KTBG, KVVN, WFPK, WEHM... This is their first new original song in five years, since the release of 2013's Lightning Bolt Stadium shows this summer in Seattle, Missoula, Chicago and Boston

James Bay "Pink Lemonade"

The new single from Electric Light, in stores May 18 Mediabase 42*, BDS Monitored New & Active, Mediabase Alternative 33*! New: KINK, WWCT, WZLO Already on WMMM, WRLT, WNCS, WCLZ, KTHX, WZEW, Music Choice, WXPX, WERS, KPND, KXT, KVVN, KCLC, WFIV, KVNA, WDST, WVOG, KROK, WCNR... Just wrapped a brief US tour, extensive run kicking off in September



Cold War Kids "Can We Hang On?"



The third single from LA Divine, going for adds now BDS Indicator 34*, FMQB Tracks 45*! New: KGSR, WFPK Already on WRLT, Music Choice, WPYA, KVVN, KPND, WYMS, WZEW, WOCM, WVOG, KCLC, WDST, WJCU, KLRR, WSGE... Hangout Fest and more touring coming up "It's a hopeful love song that looks back with nostalgia on the good old days but is uncertain about the future." - Nathan Willett/CWK

Naked Giants “Everybody Thinks They Know (But No One Really Knows)”

The first single from SLUFF, out now Fantastic SXSW press! New at WCNR, KSLU Already on KCMP, WRLT, KJAC, KEXP, WAPS, WCBE, WFIV, WJCU, KROK, KVNA, KTAO... Produced by Steve Fisk (Nirvana, Soundgarden) “Naked Giants exemplify everything we love about being young: the freedom, the playfulness and the energy of an entire generation, wrapped inside three musicians in their early 20s who want to make the most out of life.” - Paste



The Ballroom Thieves “Can’t Cheat Death”

The first single from Paper Crown, their new EP on Nettwerk Single available in my Dropbox, full EP on your desk now Already on KJAC, WMVY, WBJB, WCBE, WEXT, WFIV, KNBA, KROK, WYCE, KSLU, WUMB, WERU, WBSD On tour now opening for Philip Philips: 4/11 Louisville, 4/14 Chattanooga... then headlining: 5/19 Freehold NJ, 5/20 Sellersville PA...

Brian Fallon “If Your Prayers Don’t Get To Heaven”

The new single from Sleepwalkers, out now Already on WFUV, Music Choice, KVVN, KJAC, WAPS, WJCU, KVNA, WEHM, WCNR, WFIV, WYCE, WBJB “It’s just Fallon and his microphone, crooning and crowing over these rhythm and blues-focused rave-ups, holding court over an old-school rock revival to match his restless mood.” - The AV Club US tour dates going on now



CAROLINE ROSE LONER

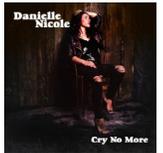


Caroline Rose “Soul No. 5”

The first single from Loner, out now Sales, socials, streams - all rising fast! FMOQB Public 29*! New: WFUV, Music Choice, KTBG, WZEW Already on WNCN, WPYA, XM Loft, WXPB, KUTX, KEXP, WRLT, KJAC, WAPS, KRSH, KVVN, WDST, WFIV, KCLC, WEXT, WCBE, KVNA, WYCE, KTAO, WNCW, KDHX, KDRP, KXCI... Stereogum Arist To Watch: “LONER represents her at her best.”

Danielle Nicole “Cry No More”

The title track single from her new album, in stores now Already on KTBG, KVNA, WTMD, KJAC, KRSH, WNCW, KBAC, WBJB, KPIG, WFIV, WCBE, WYCE, WEXT, KDNK, KSUT, KRCC, KUWR, KVNK, MSPR, WUTC, KSMF, WERU, KAXE “Danielle Nicole is Kansas City Royalty... A treasured part of who we are. Cry No More is a career highlight, and the title track her crowning achievement.” -Jon Hart/KTBG On tour through May



JD McPherson “On The Lips”

The second single from Undivided Heart & Soul, following up the AAA hit “Lucky Penny” BDS Indicator 32*, FMOQB Tracks #34! New: KROK Already on: WXRV, WRLT, KCMP, KCSN, WQKL, KTHX, WNCN, WTMD, KTBG, WRSI, WYEP, Music Choice, WCLZ, WFPK, KPND, KVVN... On tour this month “McPherson seems to be pushing himself to the ranks of the greats, getting better and more interesting as he moves forward.” -No Depression

Coming up: 4/23: Jessie Baylin “It’s The Summertime,” Kat Edmonson “How’s About It Baby” ... 4/30: The Record Company “Life To Fix,” Johnnyswim & Drew Holcomb and the Neighbors “Ring The Bells,” Sam Lewis “One And The Same” ... 5/7: Xavier Rudd “Walk Away”

Big Takeover discusses Santa Rosa Fangs with Matt Costa

“Folk/pop singer-songwriter Matt Costa will be releasing his latest album, Santa Rosa Fangs, on May 18th via Dangerbird Records. The LP is a stirring and cinematic look and listen into the sometimes autobiographical, sometimes fictional, journey of the venerable California musician through the tangled groves and grapevines of his home state.

Throughout the album’s twelve songs, Costa illuminates what he has learned and how he has grown in the past 15 years of his career. His music has taken him around the world, allowing him to work with diverse, respected artists and to connect with people everywhere—from his albums released on Brushfire Records to recording with Belle and Sebastian in Glasgow, to penning film scores and releasing a variety of genre-bending EPs, and to finally coming home to Los Angeles’s Dangerbird Records for his first new proper full-length release in nearly five years.

A rebirth in a sense, through Costa’s keen pop sensibility, studious songwriting, technical mastery, and a modern-meets-vintage sound bursting with bite. He began the recording of Santa Rosa Fangs over a year and a half ago, though some songs here predate that mark. Realizing he sought a collection of dyed-in-the-wool songs rather than sonic experiments, in July of 2017 he and producers Peter Matthew Bauer (The Walkmen) and Nick Stumpf (French Kicks) entered a studio to begin work.

Costa began noticing a theme in the new songs as he wrote them: an unconscious embodiment of the surroundings in which he himself had grown up. According to Costa, the titular teeth refer to that inescapable feeling of a romantic, tragic, and eternal bite that certain places and events will always hold on us. “I’ve interwoven my own stories into a fictional idea of what ‘Santa Rosa Fangs’ is, from my own time spent living in Northern and Southern California and years driving up and down the coast, seeing the landscape and where life can pull you within one state,” Costa says. “It is all these things—the ‘bite that is eternal, the smile in the neon’—and it has fangs. ... The beauty of love and loss doesn’t have a date on it; it’s timeless.”

The album follows three siblings as they search for love and meaning in their lives, which are ultimately cut short by the passing of both brothers in unrelated accidents. Sharon, left battling with her own mortality and forced to see through a shattered lens, becomes the story’s grieving, guarded hero and, as Costa says, is “a little bit me, and a little bit everyone.”

The Big Takeover is pleased to premiere the bittersweet, but up-tempo retro-rocker “Sharon” that lyrically delves into the character Sharon’s psyche while rolling along with jangling guitar strum, wavering organ notes, shaken percussion, a pushing drum beat, and Costa’s plaintive exclamations.” - The Big Takeover (“Sharon” online track premiere), 3/29/18

Vulture swoops in with a glowing review for Kacey Musgraves

“Like porcelain, Kacey Musgraves’s voice seems both sturdy and delicate at the same time. She can bowl you over belting out big notes, but she’s every bit as commanding at a whisper. Listening to her best songs — “Follow Your Arrow,” “Merry Go ‘Round,” “Miserable” — feels like eavesdropping on a group of talented friends in a porch-front jam. Musgraves and her band make quiet, pretty country music, the kind that critics like to call “breezy,” because songs rely as much on the band’s beautiful notes as the open spaces between them. The loudest moment in Musgraves’s performance of the new song “Slow Burn” last night on *The Late Show With Stephen Colbert* arrived when the pianist plucked out a string of sparse notes over the second verse. By the time the drummer showed up, there were seven people playing onstage, but the mix was still so gossamer that a cough from the audience could’ve broken it up.

Somehow this tiny, impactful singer registers as something of a weirdo around the Nashville mainstream-country scene. It’s a demure and conservative community, the kind that gasps at a low-cut neckline on an award-show red carpet and rattles sabers all night when Beyoncé and the Dixie Chicks sing a song together on national television. Musgraves is an outlier because her politics are open, loving, and free. She lives for pot and neon and Nudie suits, and she took a big risk by making a big deal about LGBTQ rights on 2013’s “Follow Your Arrow.” (Nashville is so straight-presenting that Little Big Town’s “Girl Crush,” a song about a woman so jealous of a guy’s girlfriend she maybe wants to live inside her body, could be celebrated as a groundbreaking queer anthem. Kacey, the lesbian singer-songwriter Brandy Clark, and the gay hit-maker Shane McAnally’s lyric about kissing girls and boys blew more than a few hats back.)

That means her singles don’t do well on country radio, the kind of place where women’s contributions are referred to by radio consultants as “tomatoes in a salad” where the men are lettuce. Pair country radio’s reticence to even play songs by women — an honest heresy when you think about guys in any other genre daring to declare the same — with its secret sexual-harassment problem, and the hell these singers catch from genre purists for angling for shine from collaborations outside Music Row (while men like Sam Hunt and Florida Georgia Line rack up country airplay No. 1’s for playing the Travis Tritt right above the Tupac), and you get an impasse. Nashville wants its women to stay loyal but refuses to pay it forward.

Musgraves’s new album *Golden Hour* makes mincemeat of both the trepidation about the quality of country women’s art and the fuss about them crossing over. It’s her most accomplished and her least traditional body of work to date. The towering disco jam “High Horse” might seem like a hard left in a discography of wispy outlaw-country tunes, but the magic of *Golden Hour* is that the 13-song track list patiently walks you into its experimentality, starting with “Slow Burn,” a stoned, delicate jam whose closest stylistic antecedents are Radiohead, Harvest-era Neil Young, and fedora Beck. The slow slip from that song’s faint space-rock vibes through the Prismizer vocal on “Oh What a World,” and the hip-hop beat anchoring “Happy & Sad” feels like watching the roadside scenery slowly change during a trip out of town, or like gradually getting rip-roaringly high. When “High Horse” finally shows up deep in the back half of the album, it’s a moment that feels earned, rather than some jarring, perpendicular ploy for Top 40 cachet.

For good measure, Kacey’s pop coup comes with a lyric about cowboys and horses. The line advising an arrogant man to ride his “high horse” out of town illustrates Kacey’s knack for flipping country clichés and mining cheeky puns. Her tightest hooks are impossibly simple koans — “Mind your own business, and life will be gravy,” “If you ever find a silver lining, it’s gonna be a cloudy day.” They’re a little silly and a little profound, like *Golden Hour*’s “Space Cowboy,” which invokes the Steve Miller Band hit as the singer tells a fidgety beau “You can have your space, cowboy” and calls on a Neil Young classic in verse two when she laments the death of a friendship, remarking that “after the gold rush, there ain’t no reason to stay.” “Slow Burn” is the kind of effortless double entendre a songwriter can spend an entire lifetime chasing. After musing about being late to things since birth in the song’s opening verse, Musgraves says “I’m all right with a slow burn / Taking my time, let the world turn.” She’s singing about sustaining a career that took off quietly but still seems destined for greater heights ten years on, but she’s also talking about kicking back and watching orange embers turn to ash at the end of a fat joint.

Golden Hour is music by and for weed and psychedelic enthusiasts, by Kacey Musgraves’s own admission, but more than that, it’s about falling for someone you might want to spend the rest of your life with. “Lonely Weekend” follows the trail of great Kacey songs about the comfort of inertia, about hanging out and doing nothing with someone special. (See also: “Die Fun” and “Late to the Party.”) On paper, she’s simply listing all the boring nights she’s had in a week of waiting for a call from a lover, but the bubbling lust in the vocal and the band’s rootsy, late-’70s Fleetwood Mac vibes elevate the cut to a kind of performative longing. The singer married the country songwriter Ruston Kelly last winter, but *Golden Hour* coyly resists the urge to simply gush like a “wedding album,” balancing every song about the rush of new love with a pithy kissoff to a dirtbag or a clever line about wishing she was Wonder Woman so she could simply lasso the truth out of a man. Musgraves is grounded and well-rounded.

Golden Hour’s lyrics are crafty, and its sound is quietly progressive. It’s a testament to the underrated slipperiness of country, a genre big enough to house disco tunes like Kenny Rogers and Dolly Parton’s “Islands in the Stream,” murder ballads like Marty Robbins’s “Big Iron,” the bummed-out repose of Neil Young’s *After the Gold Rush*, and the ultraslick pop of Shania Twain. *Golden Hour* tries a few of these on for size and slays just about everything it touches. (Points docked for the “Velvet Elvis” riff’s alarming closeness to Niall Horan’s “Slow Hands.”) Kacey Musgraves might be a square peg around Music City, but her singing and songwriting are sharp enough, and consistent enough three albums in, to make any objections about her style and image seem embarrassing. *Golden Hour* is the country album to beat for 2018.” - *Vulture*, 3/30/18

