



RIGHT ARM RESOURCE UPDATE

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Mondo Cozmo "Tonight Tonight"

The first single from his new ep Your Motherf**ker, out now FMQB Most Added early: KCSN, WFPK, KJAC, KVVN, KVNA, KDRP, WFIV, WYCE, WFIT, WHRV Just wrapped up dates with Vance Joy Playing XPNontial Fest 7/28 The complete EP with FCC clean versions of all tracks is available on PlayMPE now More touring announcing soon

Paul Cauthen "Resignation"

The first single from his Have Mercy ep, out now Paul is formerly of the band Sons Of Fathers Early adds at WAPS, KDRP, WNCW, WKZE, WYCE, WFIV, WFHB, KHUM, KUWR, KAXE, WDVX, WERU, WHRV July tour with Cody Jinks "Texas-born singer-songwriter Paul Cauthen is breaking out of the local scene with some bold new outlaw-influenced goodies" - KUTX



Interpol "The Rover"

The first single from Marauder, their first album since 2014, in stores 8/24 BDS Monitored New & Active, FMQB Public 39*! ON: WRLT, KCMP, KCSN, KJAC, Music Choice, WYEP, WYMS, KUTX, WPYA, WFPK, WAPS, KVVN and more Interpol is closing in on 200 million total artist streams to date Played Colbert US dates: 8/23 Philadelphia, 8/24 Brooklyn, 9/11 Boston, 9/14-16 Chicago, 9/16 Detroit...

Ben Howard "Nica Libres At Dusk"

The first single from Noonday Dream, out now New: KVOQ/Open Air Already on: KTBG, WVOD, WYCE, WCBE, WFIV, WJCU, KVNA, KRCC... Ben is a Mercury Prize nominee, and a Brit Awards winner for Best Breakthrough and British Male Solo Act US tour in October "[it] is anticipated and will no doubt do well, but hopefully Howard receives the recognition he deserves for making it his own, and exquisite at that." - Glide



Passenger "Hell Or High Water"

The first single from Runaway, in stores 8/31 Mediabase 23*, BDS Monitored 28*, Indicator 21*, FMQB Tracks 27*! New: WMMM, KRSH ON: KBCO, WXRV, KINK, WCLZ, KCSN, WRLT, WPYA, WQKL, KVNA, KPND, KVVN, Music Choice, WNCS, WZEW, KJAC, WXPX, KTHX, WXCT... Playing the LL Bean Summer Festival, the Newport Folk Festival and then coming back to the US for a full run this fall

Bastille "Quarter Past Midnight"

The first single from their upcoming album Mediabase 16*, BDS Monitored 22*, Indicator #16, Top 5 at Alternative! Over 18MM on Spotify already! New: WMMM ON: KBCO, WXRT, WTTS, KGSR, KINK, WXRV, CIDR, WRLT, WXPX, WNCS, KRVB, KVVN, WPYA, Music Choice, WQKL, WAPS, WYEP... Globally, Bastille has sold upwards of 15 million adjusted singles and 6 million adjusted albums



American Aquarium "Tough Folks"

The first single from Things Change, out now ON: KVNA, KJAC, WAPS, WCBE, KROK, WBBB, WUIN, WNCW, KNBA, KYSL, KMMS, WFIV, WYCE, WUKY, KDHX... "Like the rest of Things Change, "Tough Folks" offers hope and positivity, positioning both as antidotes for the modern-day blues." - Rolling Stone On tour: 7/26 Houston, 7/27 New Braunfels TX, 7/28 Dallas, 7/29 Lubbock, 7/30 Roswell, 8/1 Taos, 8/2 Denver, 8/3 Laramie...

Pete Yorn & Scarlett Johansson "Bad Dreams"

The first single from their EP Apart BDS Indicator #40, FMQB Tracks Debut 47*, Public 49*! New: WTMD, KDRP, KRCC, KXCI ON: WRLT, Music Choice, WCLZ, WPYA, WFPK, WYEP, KPND, WERS, WZEW, KVNA, WCOO, KVVN, WAPS, KKAL, KLRR, WEHM... "A gleaming rocker that takes a lot of advantage of the nice contrast between Yorn and Johansson's voices." - Stereogum



Jungle "Happy Man"

Their new single, available now Mediabase 24*, BDS Monitored 21*, Indicator 14*, FMQB Public 17*! New: WXPX, KDEC ON: KGSR, KINK, WRNR, WRLT, WFUV, KRVB, WQKL, KCMP, KUTX, KXT, Music Choice, KTBG, WFPK, WYEP, WXCT, WPYA, KJAC, WYMS, WCLZ, WDST, WWCT, KVNA, KVVN, WERS... Playing summer festivals Jungle's last album sold over 100K copies with nearly 150M total artist streams

AHI "Breakin' Ground"

Pronounced like "EYE" The first single from In Our Time, in stores Friday New: KDEC, MSPR ON: KTHX, WTMD, KVNA, KRSH, KYSL, WFIV, WSGE, WYCE, KSUT, WCBE, WMVY, WDVX, WEXT, WUMB, KRVM Full band tour coming up: 7/15 Boston, 7/17 NYC, 7/18 Philadelphia, 7/20 Washington DC, 7/21 Ann Arbor, 8/17 Seattle, 8/20 Los Angeles, 8/23 Bozeman... Already played NPR's Tiny Desk



Xavier Rudd “Walk Away”

The first single from Storm Boy, out now Mediabase 48*, BDS Monitored New & Active, Indicator 34*, FMOB Tracks 37* New: KCLC, KDEC ON: KINK, WXRV, KPND, Music Choice, WNCS, WPYA, WFPK, WAPS, KJAC, WCOO, KCSN, KVNA, KVVV, KRSH, WZEW, KRML, WFIV, KTAO, WNCW, KHUM, KYSL, WDST, WVOG, KMTN, KNBA, WCBE... Just wrapped up a round of US dates and festivals, heading to Australia for August



Bahamas “No Expectations”

The second single from Earthtones, out now ON: WXRV, Music Choice, WRLT, KXT, KTHX, WPYA, WFPK, KUTX, KCSN, KJAC, KPND, WZEW, KRSH, WNRN, KVNA, WJCU, WVOG... “This is the work of ravenous, restless musicians who refuse to be pigeonholed.” - Exclaim! More touring in August: 8/21 Red Rocks, 8/25 InCuya Music Festival, 8/31 Bumbershoot, 9/1 Snowmass CO, 9/28 Ohana, Oct: ACL

The Record Company “Life To Fix”

In stores and at radio now! Mediabase #2, BDS Monitored 2*, Indicator #1 (again), FMOB Tracks #1 (again) Fantastic press Killer set at Non-Comm! “Takes off like a supersonic jet blowing wildly through the universe of rock... It’s got seventh-inning stretch stadium rock anthem written all over it.” - Bruce Warren/WXPN/NPR Songs We Love The new video is online now



Exclaim! gives glowing praise to AHI’s In Our Time



“The music of AHI — a Brampton, ON-born singer-songwriter who splits his time between Toronto and Nashville — shines with positivity. The optimism of his debut, We Made It Through the Wreckage, even caught the attention of NPR’s Bob Boilen, who invited AHI to play a Tiny Desk Concert.

On AHI’s sophomore record, In Our Time, this positivity is overflowing. It’s there right from the start when AHI proclaims, “I’ve been told I’m worthless” but quickly adds, “so much that it gave me purpose.” Even when there is struggle, there is hope too.

Throughout, AHI links this hopefulness to home. No matter how unstable life feels, AHI finds comfort in home, which is both a person and a place. On “Five Butterflies,” a standout track full of love, AHI reflects on his journey to familial bliss. Likewise, “Made It Home” is a sigh of relief after a long journey, and on “In Our Time,” the world around him crumbles, but AHI feels safe with the one he loves.

On both of his records, AHI’s vocal performance is captivating. His voice is hoarse, but not weary — gravelly and warm. On In Our Time, AHI is nestled into a familiar folk-pop landscape, but because his voice is distinctive, a soundscape that would otherwise feel tiresome is less so. “Straight Ahead” and “We Want Enough” are both radio-friendly tracks complete with rounds of “woahs” but neither song places all of its weight on this catchy hook. Instead it feels like a strategic move so you remember the words of support AHI gives you.

It’s easy to be a pessimist with the world the way it is and so the fierce optimism of AHI’s In Our Time is heartening and a treat to listen to.” - Exclaim!, July 10 2018

Relix gives repeated listens to Ben Howard’s Noonday Dream

“Over the course of three albums, Mercury Prize-nominated and platinum-selling British folk singer Ben Howard has been ironing out the flashier points in his music. His 2011 breakthrough, Every Kingdom, was an easy and rewarding listen—bright acoustic arrangements, lovelorn and first-time catchy hooks. Then came the lush, more subdued I Forget Where We Were in 2014. And with Noonday Dream, Howard has created a mysterious, haunting whisper of a folk album; campfire sing-alongs be damned. But immediate doesn’t necessarily mean better. Rather, Noonday Dream may be Howard’s most accomplished album, a collection of stripped-down, but rich, complex songs that only come into view with repeated listens—and with enough time, reveal themselves as stirring, stunning masterpieces. Take the challenge and be rewarded tenfold. Noonday Dream opens with single “Nica Libres at Dusk,” which surfaces after 40 seconds like a mirage across the desert, an acoustic spark rising from the dry, cooling air. Indeed, meditative may be the most apt description of this album—there’s nothing freewheeling about this dark, shadowy folk. Howard’s boiled down his sound to its essentials. Each brushed drum stroke, each echoed background vocal, each plaintive violin, each twinkling guitar note cuts deeper than you’ll expect it to. On “The Defeat,” Howard sings as if in a trance—remaining icy and calm even as distorted guitars whip and spin around him. It’s unnerving and mesmerizing at once. The song fades with a full minute of terse instrumentals, and Howard seemingly gazing silently across the open desert.” - Relix, 7/10/18



Coming up... 7/23 The Devil Makes Three, Wilderado, Slightly Stoopid... 7/30 Aaron Lee Tasjan, Lucie Silvas... 8/6: ISLAND, Joey Dosik, Ziggy Marley

Rolling Stone calls Paul Cauthen “Country Music’s Wildman Preacher”



“A wise man once said, “If you ain’t first, you’re last,” and there may be no better mantra to summarize the life of Paul Cauthen. Full throttle, flat out, and with no margin for error, the Texas songwriter knows all about the art of the crash-and-burn. Which is what makes Cauthen one of the most fascinating, and eccentric, new voices in country music – and not just because of his Waylon-and-Cash-incarnate baritone.

“This whole songwriting thing, man, you just get to a point where you rip your hair out. You’re like, ‘I can say it right now, I know what I want to fucking say, but I can’t fucking say it,’” says Cauthen, his voice climbing into a maniacal shout before trailing off into a cackle as he relaxes at the Belmont Hotel in Dallas, Texas. “I believe that’s where art, when our madness just about kicks in” – he whistles, a glimmer in his eye – “watch out, that’s where the true artist shines.”

Seeing Cauthen – a frequent collaborator of Cody Jinks, the Texas Gentlemen and Margo Price – perform in person is to know that his is a death-defying routine. Often appearing in cowboy hat and suspenders, he dips and dives, weaves and wiggles, his

6-foot-4 frame shaking and skittering around the stage with surprising liteness. He sings like he’s wrestling with a bull – or, to paraphrase the man in his own words, like “some fucking psycho dancing around” at a “snake-charming-ass Baptist church.”

Raised in the church himself, religious imagery is writ large in Cauthen’s music, including his new EP *Have Mercy*, out June 22nd on Lightning Rod Records. Raised in Tyler, Texas, he’s the only grandson of a fourth-generation preacher from the Church of Christ. “I call it the belt buckle of the Bible Belt,” he says of East Texas, where he attended services three times a week in his youth. “That’s who I am, that’s my upbringing. I can’t deny it.”

Cauthen is a chip off the old block from his grandfather, Jim Paul, an imposing figure with a Jimmy Swaggart streak who taught him to wield his voice like a blunt object and instilled in him a deep love of classic country music. “He didn’t need a microphone in the Church of Christ with 500 people, and you could hear him like Pavarotti,” says Cauthen. He rolls up the sleeve of his pearl-snap shirt to show off a tattoo of his grandfather’s signature, taken from his will. His friends, not coincidentally, call him “Paw Paw.”

It’s not hard to imagine Cauthen, with his deep, bellowing voice, as a charismatic figure behind the pulpit. But his hell-fire sermons aren’t the work of the church, even though his journey so far has had a touch of the prodigal. In a past life, he was one half of Sons of Fathers, an indie-inflected Americana act built on airy harmonies, but he quit in 2014. “When you’re in a band for five years and you’ve got your best friends within it and you lose that and y’all are not talking anymore, it’s like losing a girlfriend or a loved one,” Cauthen says.

The next year saw him plunge into a prolonged bender, but more heartache followed with the unraveling of an on-again, off-again relationship. The couple got engaged, but broke things off for good in 2017. “That was the worst year of my life. It sure did look good in smoke and mirrors with all the write-ups in the papers and stuff. Well, I was getting through that,” he says, soberly. “Being with me, man, I’m moody. I’ve been down. I’m not the easiest person to live with, so bless her heart. She went through a lot of shit.”

In both situations, Cauthen – who’s lived out of a suitcase at the Belmont for the past two years – coped via a typically extreme process of creative bingeing and purging, churning out what he estimates to be 50 songs. “I went crazy. I honestly went crazy,” he says, his voice raising an octave as he veers between tangents, simply speeding up as he talks rather than stopping to catch his breath. “I’ve written six songs in a day before. I’ll just be on a tear. Then I’ll go 10 days without picking up a guitar, because I get drunk for 10 days, I get wild with friends, I go water-skiing.”

Cauthen’s first solo LP, 2016’s *My Gospel*, found him with one foot still in the Americana world even as rollicking cuts like “Still Drivin” and “Saddle” situated him as a road-wearied country outlaw. *Have Mercy*’s seven tracks don’t hedge any bets, finding him leaning fully into a wild, unpredictable, and genuinely captivating persona. Though the twang in his voice grounds the music in country, he moves freely on a spectrum from rock to schmaltz. The surreal, cha-cha-ing boogie of “Resignation” is a perfectly bizarre kiss-off to convention, while the title track’s day-of-reckoning showdown gets torn wide open by a schizophrenic guitar solo.

With such an over-the-top character, it begs the question of just how much Cauthen buys into the mystique he’s developed. For the most part, what you see is what you get; when he offers up a ride in “My Cadillac,” it’s because he drives a 1964 Fleetwood. Even when the subject matter gets dark, as on the politically charged opener “Everybody Walkin’ This Land,” it stems from a deep-seated sense of guilt. “The church scared the shit out of me. You know what I mean? That’s not a way to live,” he says.

Except righteousness isn’t piety, and Cauthen isn’t interested in forgiveness. He wants redemption. For him, that comes through making music, but it’s a notion he also learned from Jim Paul, for whom the sacred mingled inextricably with the profane. A onetime friend of songwriter and Buddy Holly bandmate Sonny Curtis, he never abandoned the wild antics of his youth, right up until his death when Cauthen was 10 years old. “My grandmother kept \$500 in her wallet at all times because she never knew when Granddad was going to jail,” Cauthen says with obvious pride.

That’s why he considers “Lil Son” to be the most personal on *Have Mercy*. The tale of a grandfather who imparts wisdom to his grandson, it’s based on a real-life conversation that Cauthen recalls as a passing of the torch from Jim Paul.

“He was just blunt and honest, like, let’s get to the fucking point,” Cauthen says. “He always talked about legacy. That’s the only thing that we have. What are they going to say when you’re gone?” - Rolling Stone, 6/19/18