



# RIGHT ARM RESOURCE UPDATE

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1/13/2021

## Taylor Swift feat. The National “coney island”

The AAA single from evermore, her second surprise album in six months Over 35 stations in early including SiriusXM Spectrum, WRNR, WFUV, KCSN, KXT, KVOQ, KRVB, WPYA, WAPS, WTMD, WYEP, WFPK, KVNA, Music Choice... Fantastic reviews again “evermore is even better than folklore, thanks to greater sonic cohesion and stronger songwriting.” - AV Club Spotify nearing 30MM



## The Black Crowes “Charming Mess”

A previously unreleased track, out now from the deluxe anniversary release of Shake Your Money Maker, out February 26 Early: WXRV, WRLT, WNCS, KVNA, WZEW, KMTN, WCOO, WCLY, KRML, KYMK and KRCC This was originally set to be the band’s first single, but was left off of the album “We had plenty of hit songs on that record; I guess we didn’t need it.” - Chris Robinson to Rolling Stone

## Bahamas “Trick To Happy”

The second single from Sad Hunk 19 adds on add week, including Music Choice, WCLZ, WDST, WCNR, WYEP, KJAC, WTMD, KTSN... Early: WFPK, KCSN, WCLX, WEXT, WBJB, KROK, WMVY, WJCU, KNBA, KRML Over 4 million streams! “Surround yourself with good people. If someone’s in your life, and they’re just giving you bullshit, cut them out— don’t waste your time on that.” - Arie to American Songwriter CBS Saturday Sessions w/The 400 Unit



## Future Islands “Plastic Beach”

The new single from As Long As You Are New: WXPX, KVNA, WPYA, KJAC, WYMS, WFPK, KTSN, WVMP, WCLY, KRML... ON: WFUV, KCSN, Music Choice, KVOQ, WDST, WZEW, KCLC, KRVM, KEXP... “Herring steals the spotlight again on “Plastic Beach,” perhaps the most Future Islands-y song on this album. While he’s often fighting valiantly to win the love of someone else, here, rather, he’s struggling through a long battle to self-love.” - Paste

## ONR feat. Sarah Barthel (of Phantogram) “Must Stop”

From his upcoming EP Mediabase Alt #27! Big week with adds at WXRV, KXT, KCSN, WTMD, WNCS, WBJB, KYMK ON: WRLT, WCNR, KTBG, KVOQ, KVNA, WDST, KROK, WCLX, WYCE, KRML... Over 1MM streams on Spotify “A song about being repeatedly hurt. About a lack of self-worth, a desperation to be in love and to be loved by someone, anyone — and the blows you can take when you leave yourself so open.” - ONR (Robert Shields) Pronounced like “honor”



## Travis feat. Susanna Hoffs “The Only Thing”

The new single from 10 Songs BDS Indicator 30\*! New: WTMD, WZLO, KUWR, WERU, MSPR ON: Music Choice, WPYA, KJAC, WDST, WEHM, WVMP, WBJB, KROK, WLKR, KLRR, WMWV, KMMS, KRML... Written by Healy as a could-be duet, Hoffs remembers: “One day, he asked me to sing with him, and without hesitation, I burst out ‘Yes!’ He showed up at my doorstep with his recording gear and we recorded my vocals in the living room.”

## Dispatch “May We All”

From their forthcoming album Mediabase 28\*, BDS Monitored 28\*, Indicator #22! New at WWCT ON: WXRV, WFUV, WRNR, WRLT, KCSN, KRVB, Music Choice, WXPX, WFPK, WCNR, WNCS, KPND, WCOO, WCLZ, WPYA, KVNA, WDST, WERS, KVYN, KRSH, WAPS, KJAC, WZEW... “May We All’ led with this idea of what it means to be forsaken and what that might look like to different demographics in our country.” - Chadwick Stokes in American Songwriter

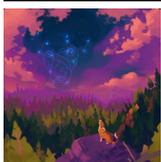


## Aaron Lee Tasjan “Up All Night”

The first single from Tasjan! Tasjan! Tasjan!, due February 5 BDS Monitored New & Active, Indicator #40! New: WTMD, KRSH, WNCW, KHUM... ON: WRLT, KCSN, WXPX, WPYA, WFPK, KJAC, KVYN, WAPS, KTBG, WEHM, WZEW, WUIN, WCBE, KMTN, KRML, WTYD, WVMP... “Half party anthem, half cautionary tale. It’s inspired by the times I’ve wondered if I need to get help with my drinking and what it meant that I was worrying about things in the first place?” - Aaron

## Semisonic “Basement Tapes”

From the You’re Not Alone EP BDS Indicator 26\*, JBE Tracks 37\*! New at KNBA ON: KGSR, WRNR, WFUV, KCMP, WXPX, WFPK, Music Choice, WPYA, KCSN, WEHM, KVNA, WTMD, WCNR, KJAC... “A blazingly catchy and colorful rocker that could be about the nascent days of any rock band.” - Minn. Star Tribune “The arrangements are streamlined yet sturdy, from the propulsive “Basement Tapes” to the memorable title track.” - Under The Radar



## Edie Brickell & New Bohemians “My Power”

The first single from Hunter And The Dog Star, due February 19 New at WFPK ON: WFUV, KCSN, WEHM, WDST, WCLX, WYCE, WCBE, WKZE, KSUT, WZLO, WEXT, WLKR, WVMP, WMWV... “A funky mid-tempo rocker steeped in ’70s pop and vintage Lou Reed.” - Dallas News Edie says the songs on the album represent “the mystery of self-expression, loyalty, companionship and love in the darkest sky just before dawn.”

## Julien Baker “Faith Healer”

From Little Oblivions, due February 26 Mediabase 44\*, BDS Monitored 35\*, JBE Albums 24\*! New: WXPN, WCNR, WBAB, KNBA ON: WXRV, WRLT, Music Choice, KCMP, WFUV, KCSN, WYEP, WPYA, WFPK, KUTX, WYMS, KVOQ, KTBC, KVNA, WERS... Julien is also one third of Boygenius with Phoebe Bridgers and Lucy Dacus “Not only the most richly produced, pop-aware release of Baker’s career, but also her most unsparingly honest in its messiness.” - Rolling Stone Played on Colbert last week



## Hailey Knox “A Boy Named Pluto”

Her new single, out now ON: WMMM, KCSN, WYMS, WFPK, WCNR, WDST, WCLX, WVMP, KROK, WCBE, WYCE and KSLU Check out the fantastic claymation video on my site Livestream performances every Tuesday at 9pm ET Guested on American Songwriter’s Bringing It Backward podcast “Her adept guitar playing and versatile vocals are refreshing in an age of computer generated radio hits” - Artvoice



## Michael Franti & Spearhead “Work Hard And Be Nice”

The follow up to his #1 AAA single “I Got You” Mediabase 35\*, BDS Monitored 40\*, Indicator #12 ON: WRLT, WXRV, WMMM, KRVB, WFUV, Music Choice, WFPK, KCSN, WNCS, WPYA, WCNR, WCLZ, KPND, KVNA, KRSH, WTMD, KXT, WDST, WEHM, WCOO, KYMK, KTSN... “Franti’s mission, musical & otherwise, is convincing people they can” - Billboard “I Got You” was Michael’s first #1 at AAA in 10 years!



## Prateek Kuhad “Cold/Mess”

From his Cold/Mess EP, out now New: WXPX, WNCW ON: WFUV, KCSN, KXT, KJAC, KTBC, WRSI, KRSH, KBAC, WCLX, WCBE, WMVY, KROK, WCLY, KSLU, Acoustic Cafe... Prateek is from India and this song has found international acclaim already Barack Obama picked it as one of his favorite songs of 2019 Over 12 million streams on Spotify and 10 million views on YouTube Has appeared on the cover of Rolling Stone India



## Ron Gallo “HIDE (MYSELF BEHIND YOU)”

From PEACEMEAL, out February 12 New: WVMP ON: WRLT, WFUV, WXPN, KCSN, KJAC, WCNR, WEHM, WNRN, WCLX, WLKR, WJCU, KROK... “HIDE is about being with someone because how they make you feel or the idea of them rather than who they really are. Sometimes we say “I love you, I want to be with you” but maybe we really mean “I don’t like me, I don’t want to be with myself and you can help distract me from me.” - Ron



## Rolling Stone chats with The Black Crowes about the deluxe Shake Your Money Maker

“The Black Crowes will mark the 30th anniversary of their 1990 debut album Shake Your Money Maker with a deluxe reissue. Set for a February 26th release, the package arrives in multiple formats, including a “super deluxe” edition with unreleased songs, demos, and a raucous concert recording from the band’s early days that finds singer Chris Robinson breaking up a crowd fight mid-song.

In 2019, Chris and his guitar-playing brother Rich Robinson patched up their own notoriously volatile relationship to reform the Black Crowes with new members for a 2020 summer tour. The Shake Your Money Maker reissue was slated to arrive at the same time, but like the tour, it was delayed by the pandemic.

“Looking back, the funniest thing is it’s a very sober record,” Chris Robinson tells Rolling Stone of the Shake Your Money Maker sessions, which began in 1989 in their hometown of Atlanta with producer George Drakoulias. “We hadn’t any money even for a 12-pack. We ate off of George’s leftovers. We didn’t have food budget. We didn’t have money for weed or anything, you know? So it’s all going into the work.”

Aside from money, the Black Crowes — then made up of drummer Steve Gorman, bassist Johnny Colt, and guitarist Jeff Cease — were also light on experience. Chris says it was his first time in front of a studio microphone, and his brother had just two guitars and shared an amp with Cease (now a member of Eric Church’s band). Gorman had never kept rhythm by playing to a click track.

“George had to curtail some of our indie-punk vibes. ‘Can we try it with a click track?’ Like, what? Joe Strummer never used a click track!” Robinson says. “‘Twice As Hard,’ we probably played that song 40 times to get it right.”

But when they did, ‘Twice As Hard’ and tracks like ‘Jealous Again,’ ‘Seeing Things,’ and a rambunctious cover of Otis Redding’s ‘Hard to Handle’ successfully reconnected rock n’ roll to its primal energy. In an era of overblown pop-metal bands, the Black Crowes stood out for their rootsy, Southern take on the Faces. Even if the group’s knowledge of Rod Stewart up to that point was limited to New Wave fare like ‘Young Turks.’

“I wasn’t really feeling that. But [Drakoulias] sat down in my apartment and played me ‘Miss Judy’s Farm’ and I can remember my mind blowing out of my skull,” Robinson says. “It all starts to come together ... As long as it’s soulful and as long as it’s sincere, that was really the electricity and the inspiration of that kind of music”

The Faces vibe is unmistakable in ‘Charming Mess,’ one of the previously unreleased tracks on the reissue. Originally recorded for Shake Your Money Maker, the barroom-piano tune was left off the album. Robinson doesn’t recall why exactly — “We had plenty of hit songs on that record; I guess we didn’t need it” — but he alludes to its Rod Stewart similarities. “The beginning of that song really sounds like ‘Hot Legs,’” he says. “Thank goodness Mr. Stewart has given us his blessing to release it after all these years.”

Along with ‘Charming Mess,’ the anniversary set includes the full album remastered, covers of Humble Pie’s ‘30 Days in the Hole’ and John Lennon’s ‘Jealous Guy,’ and a demo of ‘She Talks to Angels’ from when the band was still known as Mr. Crowe’s Garden. But the high point is a 1990 live concert from Center Stage in Atlanta that captures the group on the rise.

“We just sold our first million copies of [Money Maker]. We were in our hometown, seeing old friends,” Robinson says. “We were hardly the most popular band in Atlanta, so for us to start to achieve that kind of commercial success, it alienated us from the other bands. But everyone in our scene, from Drivin N Cryin and Mary My Hope, got major deals. For us to kind of supercharge it up like that, it was just super magical. Youth, man; it was all about youth.”

With the Shake Your Money Maker reissue on its way, the Black Crowes have announced the rescheduled dates for their reunion tour. It’ll now kick off June 25th in Tampa, Florida, and run through August 30th in the U.S. before heading overseas in the fall. Robinson is optimistic it’ll happen and that audiences will show up.

“2020 might have been a fuckin’ shit year for everyone, but ... I don’t think people’s love and devotion to music is going to go away,” he says. “It’s not just the Black Crowes. Our whole industry, our whole world, every musician I know, we’re all sitting around, waiting to do our thing. And I think the fans are the same way.” - Rolling Stone, 1/8/2021

# Taylor Swift's *evermore* continues her endless stream of accolades

"Taylor Swift always commemorates her December birthday by doing something special: having a gigantic party, announcing a Netflix tour special, or appearing at the high-profile Jingle Ball at Madison Square Garden. This year, however, the musician celebrated turning 31 with an even bigger surprise: Roughly four and a half months after releasing the critically acclaimed *folklore*—a meditative indie-folk collaboration with The National's Aaron Dessner and her long-time studio foil Jack Antonoff—Swift announced its "sister record," a studio album called *evermore*.

In a note included with the album's release, Swift shared that she and her collaborators "couldn't stop writing songs," which explains why the records sound so similar. Both have spare arrangements, pulsing drum programming, and grayscale guitars, as well as contributions from Bon Iver's Justin Vernon and other members of The National. The band actually has a more prominent presence on *evermore*, leading to additional pops of color and texture: Dessner's twin brother and National bandmate, Bryce, adds orchestration to nearly every song; "Coney Island" is a devastating indie-folk duet between Matt Berninger and Swift that depicts a crumbling romantic relationship; and both a drum machine and Bryan Devendorf's brisk drumming propel "Long Story Short."

However, *evermore* is even better than *folklore*, thanks to greater sonic cohesion (Antonoff only has one production credit, on the superlative "Gold Rush," leaving the bulk of the music produced or co-produced by Aaron Dessner) and stronger songwriting. From a temporal standpoint, *folklore* felt like an album set in autumn—and *evermore* is decidedly a collection of songs happening as winter's chill settles in. There's a song about longing to rekindle an old flame over a holiday weekend ("Tis The Damn Season"), hints of a messy Christmas party where an intended engagement goes awry ("Champagne Problems," co-written by "William Bowery," a.k.a. Swift's boyfriend, Joe Alwyn), and the album-closing title track, on which Swift equates December with "feeling unmoored." While ostensibly about fictional characters, these songs are so full of wrenching, relatable detail that they resonate as deeply as any confessional.

Elsewhere on the record, Swift creates a complex universe of charming raconteurs, scorned friends, complicated women, and embattled couples—some blessed by good genes ("What must it be like to grow up that beautiful? / With your hair falling into place like dominoes") and others who struggle with feeling left behind by glamorous old friends ("Dorothea"). In a twist, *evermore*'s bad seeds feel like heroes. "No Body, No Crime"—a country murder ballad featuring HAIM that's a cross between Carrie Underwood's scorched-earth "Before He Cheats" and The Chicks' sardonic Thelma & Louise homage "Goodbye Earl"—is a seething character study of someone avenging her best friend's murder. "Cowboy Like Me," which features shadowy, whispery backing vocals from Marcus Mumford, is a rakish song about two grifters finding true love with each other: "With your boots beneath my bed / Forever is the sweetest con."

However, *evermore*'s most poignant songs involve women quietly and pointedly finding their voices, as they come to terms with realities that are much different than what they envisioned life would be. As might be expected, these tunes can be vivid and painful. On "Happiness," Swift sings, "No one teaches you what to do / When a good man hurts you / And you know you hurt him, too," in a slow, deliberate tone, emphasizing the complications of a long-term relationship splintering. "Tolerate It" is an agonizing song from the perspective of a woman fully aware she's stuck in a relationship with an ungrateful man: "I know my love should be celebrated / But you tolerate it."

And then there's the heart-wrecking "Marjorie," a song about (and named after) Swift's beloved late grandmother, Marjorie Finlay. Vernon provides backing vocals and Prophet X synth accents, while other musicians add drone, vermona pulse, cello, and other simmering, shimmering instrumentation that's both ruminative and anguished. Lyrically, "Marjorie" is even more affecting: Coming as it does during a deadly pandemic, the song's pangs of regret ("I should've asked you questions / I should've asked you how to be") and consoling tone ("What died didn't stay dead / You're alive, you're alive in my head") land close to home, especially when paired with soaring violins and archival recording of the real-life Marjorie singing. It's one of Swift's best songs to date.

It's tempting to credit pandemic-induced isolation for Swift's striking musical direction—and it's likely true she wouldn't have had the time for these collaborations had she been on tour. But it's clear that she's been heading toward this deeper songwriting well on her past few albums—just listen to *Reputation*'s sweet romantic snapshot "New Year's Day" or *Lover*'s wrenching "Soon You'll Get Better," a song she wrote about her mother's cancer diagnosis. Swift long ago proved herself adept at dissecting the nuances of romantic relationships and drama. Over the last few years, her songs that confront the most painful moments of adulthood—mortality, self-reflection, taking responsibility for your actions—are even more affecting.

Fans are speculating that Swift already has a third album called *woodvale* ready to go at some point in the future. That remains an unconfirmed rumor, though its existence would be a welcome one: Like a good novel you can't bear to put down, the *evermore* and *folklore* universes are populated with storylines that feel unfinished—and characters that still have a lot more to say. Rating: A- - The AV Club, 12/14/2020



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**Coming up for adds on 1/25: Passenger "Sword From The Stone"**

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