



RIGHT ARM RESOURCE UPDATE

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3/4/2026

HAPPY LANDING “Machines”

From their sophomore album Big Sun, out this Friday Over 700K on Spotify already Early: WRAL, KNBA, WJCU, WBSD
Headlining tour kicks off 4/1 They’ve shared the stage with The Head & The Heart, Judah & the Lion, Wilderado and more
“...part Black Keys grit, part Twenty One Pilots pulse, and part Foster the People shimmer” - Living Life Fearless See the video on my site



Braison Cyrus & Noah Cyrus “As Long As You’ll Stay”

The new single from Braison’s EP Looking Forward To The Past, out now, following his “Know This” AAA hit with Miley Cyrus
Added early at WRLT, KUWP and KRVM Over 800K on Spotify already Braison opened a number of Noah’s dates last fall
“Together, the pair land on a modern indie-folk sound that feels warm and familiar, yet crisp and current.” - Music Talkers

U2 - Days of Ash EP (feat. “Song of the Future”)

Their surprise EP, out now Mediabase Realtime nearing top 20 “SOTF” new at: WXPB, WERS, WTMD, WFPK, KRVB, WCLZ, WNRN,
WOXL, WQKL, WRAL, WRSI, WAPS, KJAC, KVYN, WCLX, WXCT... ON: SiriusXM Spectrum, KBCO, WXRV, WFUV, WXPB, KCSN, WRLT,
KVOQ, WNCS, WYEP, KUTX, Music Choice, WEXT, WBPT, KTSN, KPND, KTBG... “American Obituary” also on WXRT, KCMP, KUTX WDST

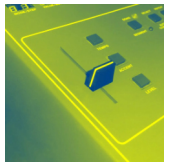


Suzanne Vega “Alley”

From her latest album Flying With Angels, out now “A song about transcending the sorrows and suffering of the world.” - Suzanne
New: WUKY, WDSE, WSGE, WMVY, KRVM, WBSD, WNCW Early: WBJB, KRCL, KFMG, WFHB “On ‘Alley,’ Suzanne Vega leans into her lyrical preci-
sion, performing lines that land like poetry... The soft guitars and light percussion is the kind of arrangement that doesn’t pull focus but makes space.” - MXDWN

They Might Be Giants “Wu-Tang”

From the new album The World Is to Dig, out 4/14 New: WFUV, WERS, KCLC, KRSH, KMMS, KMTN, KROK, KHUM, WDIY
ON: KCSN, WFPK, WEXT, KRML, KNBA, WMWV, WLKR, KDTR, WUKY, WCBE... Spring tour with multiple shows in each city! John Linnell on
the song: “Many years ago, we discussed the idea of celebrating an artist or a style of music, but in the form of a completely unrelated genre of music.”



Noah Kahan “The Great Divide”

The title track from his new album, out 4/24 #1 on every AAA chart AGAIN - thank you radio - fastest #1 in 10 years!
His stadium tour this summer is completely sold out - also headlining Bonnaroo Over 30MM monthly listeners on Spotify +
over 17 billion career streams This has been the biggest streaming debut of Noah’s career Netflix documentary coming

Dermot Kennedy “Funeral”

From The Weight of the Woods, out 3/27 Mediabase 26*, Billboard 24*! New: KMMS, WSGE, WMWV, KGSR ON: WXRT, KBCO, KINK, WXRV, WRLT,
WFUV, WMMM, WNCS, WRAL, WQKL, WERS, WEXT, WYEP, WFPK, WZEW, WBPT, WAPS, Music Choice, KTSN, WOXL, KNTU, WCOO, WCNR...
US tour dates announcing soon Produced by Gabe Simon (Noah Kahan, Lana Del Rey) 10MM+ monthly Spotify listeners



The Lone Bellow “I Did It For Love”

From What A Time To Be Alive, out now Mediabase 41*, Americana Top 10 singles and albums New: KCSN, WXCT, WEVL, KDTR On tour now
ON: WRLT, WXPB, WYEP, WFPK, WNRN, WRAL, WAPS, WCLX, Music Choice, WERS, WRSI, KCLC... “This record encapsulates everything we love and respect
about each other. It’s a snapshot of the friendships we’ve built over the last decade-and-a-half, of how far we’ve come and how much we’ve grown.” - Zach Williams

Mon Rovia “Heavy Foot”

From Bloodlines, out now Mediabase 11* (Realtime nearing top 5!) New: KBCO, KXT, WERS, KTSN... ON: SiriusXM, WXRT, WFUV, WXPB, WXPB,
KCMP, WXRV, WRLT, WMMM, WTMD, WYEP, WRAL, WFPK, KCSN, WOXL, WAPS, WNRN, Music Choice, WBPT, KJAC, WEXT, WYMS, WXPB, KVOQ,
WQKL, WCLZ, KRVB, WKLO, WNCS, KPND... “Mon Rovia’s mission: staring down the worst of humanity’s violence and meeting it with peace.” - Pitchfork



Stephen Sanchez “SWEET LOVE”

His new single, out now Mediabase 4* (Realtime #2!) ON: SiriusXM, KBCO, KINK, WRLT, WTTS, WXRV, WXPB, WFUV, KCMP, WMMM, WQKL,
WKLO, KCSN, WXPB, WYEP, KXT, Music Choice, WTMD, WNCS, WFPK, WBPT, WAPS, KJAC, KTBG, KRVB, WCLZ, KTSN, KVOQ, WRAL, WZEW,
WYMS, KPND, WCNR... Watch the official video, co-starring his grandparents, on my site now Nearly 20MM monthly listeners on Spotify



Flea “Traffic Lights (feat. Thom Yorke)”

From his jazz album Honora, out 3/27 via Nonesuch ON: WFPK, WAPS, KVOQ, WEXT, WDST, KBAC, WSGE, KRCL, KKDG, WHRV, KSUT, WYSO, KSMF, WFIT, KRFC, KDNK, KHUM, WBSD, WUTC The album title takes its name from a beloved family member Flea composed and arranged the music, and plays trumpet and bass throughout the project with an elite crew of fellow musicians The album also features a track with Nick Cave Tour dates in May

Alexa Ray Joel “Heavy Eyes”

From her forthcoming EP Tales From A Winding Tower New: WYSO ON: KINK, WXRV, WCLZ, WBPT, WNCS, WOXL, WRSI, KVYN, WAPS, KCLC, WCOO, KROK, KRML... Alexa Ray: “I really wanted a ‘60’s style sound, and this is my own way of paying tribute to my favorite 1960’s showgirls. I grew up loving Irma Thomas and Etta James, Ronnie Spector and Dionne Warwick.” Watch the video on my site



Clay Street Unit “Drive”

The new single from Sin & Squalor, out now via Leo 33 Great press! New: WYCE, KSMF ON: WBPT, WAPS, WFPK, WRAL, WEXT, KVYN, KRSH, WUIN, KMTN, WCLX, KYSL, KRML, KBAC, KKDG, KROK, KCLC, KNBA, WUMB, WMOT, WCBE, KRVM, KFMG, WDVX, KHUM, KRFC... Top 10 Americana album! Included in Holler’s “10 New Up & Coming Americana Artists You Need To Know” Headlining tour now, playing Red Rocks in July

Boy Golden “Cowboy Dreams (feat. Cat Clyde)”

From Best of Our Possible Lives, out now via Six Shooter Records Mediabase 38*, JBE Albums 22* Great album reviews New: WYCE, KGSR ON: WFUV, WRLT, KCMP, WXPN, WYEP, KXT, WRAL, WFPK, KUTX, WNRN, KTBG, WOXL, WRSI, KCLC, WCLX, WEXT, KJAC, Music Choice, WDST, KRSH... Tour dates this spring with Cat Clyde Produced by Robbie Lackritz



MOJO talks to Flea about his new jazz album Honora

“You wouldn’t think that Flea – the charismatic, all-action bassist of Red Hot Chili Peppers – would be scared of anything. This, after all, is a musician who’d regularly appear on stage with only a tube sock to preserve his modesty. But as he tells Sylvie Simmons in this month’s MOJO Interview, assembling the stellar players for his first ever solo album pushed him way outside his comfort zone.

“I was scared,” he tells Simmons. “I was scared the other musicians might not think I was good enough, that I might just be some rock guy on some vain pursuit.”

Flea returns to his first instrument, the trumpet, and first love, jazz, for the album Honora, released on March 27. In this month’s MOJO, on sale now, he recounts his musical journey, inspired but also intimidated by his “violent” jazz bassist stepfather, haunted by the death of the Chili Peppers’ founding guitarist Hillel Slovak, but somehow pushing through to help establish his group as multi-platinum hitmakers.

However, as he explains, rock fame took him away from the trumpet and it’s taken him a while to restore his skills.

“About two years before I made the jazz record I got a teacher, a guy named Rickey Washington who’s the father of Kamasi Washington who’s a great tenor player,” Flea explains. “Rickey started teaching me stuff, like how to look at chords. He gave me things to practice.”

For a band, Flea lugged hard at a record he loved – Meshell Ndegeocello’s 2023 album The Omnichord Real Book. From its credits he plucked Tortoise-affiliated guitarist Jeff Parker and saxophonist/producer Josh Johnson. From there he made connections with bassist Anna Butterss and drummer Deantoni Parks, among others. Parker, for one, was flattered to be asked.

“It was a real honour,” the guitarist tells MOJO. “He’s such a musical icon and hero, to myself and many other people. I mean, I had kind of been introduced to the idea because we did this joint interview for GQ magazine where he mentioned that he was going to make a jazz album and he asked me if I would play on it.”

Parker recognised another music obsessive with broad tastes (“I think we’re kindred spirits in that way”) and notes they had almost crossed paths in 2005 when both appeared on Joshua Redman’s Momentum album. “But I met him because our kids went to the same school for a while,” Parker chuckles, “and I would see him at, like, school events.”

Honora explores atmospheres that will resonate with those familiar with jazz records on Chicago’s International Anthem label, a home to Parker, Johnson, Butterss and others.

“It was very nice to have the familiarity of those colleagues,” says Parker, “and that Flea was finding some inspiration in the music that we’d been making for International Anthem. He wanted some of that vibe in his music, the sense of space.”

One of the key tunes on Honora is Morning Cry. In the notes provided to journalists, Flea mentions its debt to free jazz pathfinder Ornette Coleman, but there’s also an echo of ‘40s bebop – something of Dizzy Gillespie’s Salt Peanuts in its DNA.

“Yeah, I’d agree,” says Parker. “Flea is really sympathetic to a lot of classic jazz sounds. He came up idolising Dizzy Gillespie and Clifford Brown. And, you know, Chet Baker and Lee Morgan.”

And what of Flea’s self-confessed nervousness around this top tier of American jazz cats – did Parker see any of that?

“Oh, he didn’t come across like that at all,” says the guitarist. “He’s more assertive, I think, in his bass playing, but he’s got such a beautiful sound on trumpet. He’s just a very, very musical person. And you know he actually played with Ornette – three or four concerts!”

Parker pauses. There’s something MOJO needs to know.

“He’s a humble guy, but he’s got chops.” - MOJO, 2/25/26



Stardust Magazine has a great chat with HAPPY LANDING

"The band known as HAPPY LANDING took shape in Oxford, Mississippi, where the lineup—Matty Hendley, Keegan and Jacob Christensen, Andrew Gardner, and Wilson Moyer—built a sound they call skate folk, folding bluegrass, punk, and indie rock into one fast-moving lane.

From there, they learned fast onstage as college students, cutting their teeth on the local circuit before eventually aiming wider. Those early runs built real stamina. Club nights turned into festival slots, including a stop on Bonnaroo's Who Stage in 2024, and a growing reputation for high-energy sets built on tight harmonies, punchy drums, and fiddle lines that push everything a little higher.

All of that momentum feeds into HAPPY LANDING's latest track, "Machines," which lands as a clean next step, offering listeners a three-minute shot of movement that leans into darker rhythms and lyrics about the pressure and pace of the digital age. Ahead of its release, the band spoke with us about the song's meaning, their origin story, how they create together, and what this more introspective chapter means going forward.

Stardust: Walk me through how the band came together, and when it became clear that the five of you were a solid unit?

Keegan: We started in college at Ole Miss [The University of Mississippi]. The story goes... Matty had written a bunch of songs while interning in NYC. When he got back, he asked some family members and Jacob, our current drummer, to help record an EP of the songs. After the music was released, they wanted to start playing more shows, which is when the other three of us came along. Jacob had known me, Wilson, and Andrew from random connections at Ole Miss. One by one, they asked us to come to practice just to try it out, then before we knew it was the five of us practicing together every week. From the start, we all meshed well together socially and sonically—I think we complement each other in a really special way. Once we started playing shows and saw that people were as excited about it as we were, we just wanted to play as many shows as we could.

Stardust: What was the first song or moment in the early days of HAPPY LANDING that made you think this could travel past Oxford?

Keegan: We formed during COVID... So, as you can imagine, that presented its own challenges. We were able to play a few outdoor shows, but from the start, we always dreamed of going on tour and playing lots of shows. When the COVID restrictions were lifted slightly in Oxford Spring of 2021, we were actually asked to be the first show back at our hometown venue, Proud Larry's. We ended up selling back-to-back nights, which I think was around 200-250 total people. I think realizing how much support we had in Oxford gave us the confidence to travel elsewhere. We ended up having successful shows in Jackson, MS, Nashville, Auburn, and Knoxville before graduating. In the Spring of 2022, right before Andrew and I graduated, our current booking agent reached out to us. We ended up booking a tour for the summer after graduation and have been touring pretty non-stop ever since.

Stardust: "Machines" feels like it has a lot to say sonically and thematically. What idea sat at the center when you wrote it?

Matty: It definitely has a lot to say, and it is one that people keep asking about since it is a more rock-forward sound with darker lyrics and themes. I actually wrote "Machines" on election night in 2024. It really wasn't specifically inspired by that night, but more of where it felt like the world was headed and has been headed for a while now. It was loosely inspired by George Orwell's 1984, I remember reading it in high school and being deeply impacted by it. I started writing about this character who feels like the only one still "awake" in a world of people who are blindly following along with the masses. It's a mixed bag of fears. Where technology has taken us is incredible. But sometimes I feel as if my phone is a part of me, and I only wonder how more real that is going to become as we progress, as AI continues to develop, etc. We can talk about this over a pint if you'd like.

Stardust: Walk me through one arrangement choice on "Machines" that unlocked the track for you?

Matty: I think what is unique about the song is Andrew's opening guitar riff. It's a departure from our usual fiddle or mandolin-led melodies, and I think that's what makes it cool. It's electric, deep, powerful, and really sets the tone for the big drop in the intro. That's how I always imagined it. A song called "Machines" better kick you in the face right from the jump.

Stardust: You just came off an East Coast run with Colony House. What did you learn about your set on that stretch?

Keegan: For the most part, we're just learning what our shows will look like when we start incorporating the new music. We got to play two unreleased songs every night on the Colony House tour, which was definitely a learning experience. Both songs were very different from anything we've played before, so it was interesting to see how they fit into the set with our previous discography, as well as how we may perform differently when we stray away from the super-fast-paced folk-rock sound. On top of that, getting to watch Colony House every night was like getting to watch a masterclass on how to put on an amazing live show... from the lights to the sound, to the transitions, to the showmanship—those guys just have it dialed in. We're definitely taking some inspiration from them for this next headline tour.

Stardust: You blend everything from fiddle to tight harmonies and punchy drums. How do you decide who leads the moment in a song?

Keegan: There's not really a direct science to it... Usually, we just feel it out and figure out what the song needs. If anyone has an idea, we try it out and see what works. We all play multiple instruments, and we all sing, so we're in a cool position where we can pick from different sounds and instrumentation depending on what the song demands. Sometimes it's fun to have a really filtered mandolin sound, sometimes it feels right to have a female lead part, sometimes we want to have a punky drum groove in a folk song... just wherever the wind of creativity blows, I suppose.

Stardust: What is next that you are most excited to put in front of people?

Keegan: New music! We have lots of new music and a big headline tour to go alongside it next year. We've been working very hard all year to make this the best music possible, and I think we're all itching to finally get it out there and get back on the road." - Stardust, HAPPY LANDING ON THEIR JOURNEY FROM OLE MISS TO BIGGER STAGES, 11/10/25



Coming up... 3/16: Tyler Ballgame "Matter of Taste" ... 3/23: Ziggy Marley "Racism Is A Killa"

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