



RIGHT ARM RESOURCE UPDATE

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Fontaines D.C. "Marianne"

The first single from their 5th album Dopamine Chamber, out 10/16 US festivals: Sea.Hear.Now, Shaky Knees, Ohana
"Marianne" pulls from the same post-punk chords of their last album. With atmospheric drums and brooding guitar, Chatten beckons the listener to him like a snake oil salesman. The song takes partial inspiration in the 2024 miniseries Ripley, which starred fellow Irishman Andrew Scott." - Rolling Stone

Jon Wiilde "Home Is You (feat. Rosie Darling)"

Originally on Jon's own album, this new version has amassed over 11 million streams on Spotify New: KVVN, WJCU, KROK
After an eight year tenure being a music teacher in Sacramento, California, singer-songwriter and multi-instrumentalist Jon Wiilde made the jump from his day job to pursue his dreams of being an artist and musician full time West coast tour dates this month with Bikini Trill



Johnny Blue Skies & The Dark Clouds "Don't Let Go"

From Mutiny After Midnight, following the top 5 "Situation" Mediabase 44*, Activator 15*, Billboard 43* New: WCOO, WRSI, WRNR, WKZE, KGSR
ON: WRLT, WFUV, WXPB, KCSN, KUTX, WYEP, WFPK, KJAC, Music Choice, WOXL, WZEW, WBPT, WNRN, WEXT, WAPS, KVOQ, KCLC, KVVN, KRSH, WCLX... Extensive fall tour GQ: "An instant contender for Album of the Year." Pitchfork: "A soundtrack for the best party at the end of the world."

They Might Be Giants "Get Down"

From The World Is to Dig, out now New: KBAC, KKDG ON: KTBG, KCLC, WDSE, KROK, WMWV, KNBA, KDTR, WBSD, WUKY, KUWP, WFIT...
On tour this fall "One of the band's most danceable tracks" - PopMatters "One of the most smile-inducing success stories in modern pop/rock, after forty years, Flansburgh and Linnell continue to successfully deliver their eccentric brand of alt-rock throughout 'The World Is to Dig.'" - Glide



Charley Crockett "The Hallelujah Trail"

From Clovis, out now via Atlantic Outpost Mediabase 42*, Activator 16*, Billboard 44* New: KCSN, WCOO, KSMF ON: WFUV, WRLT, KXT, WYEP, KUTX, Music Choice, WBPT, WAPS, WNRN, WFPK, KVOQ, WOXL, KTSN, KJAC, WRSI, WZEW, WEXT, KVVN, WUIN, KCLC...
Extensive tour "Crockett takes a traditionalist tack, forgoing Nashville gloss for a throwback sound tinged with soul, folk, and blues." - Stereogum

ROLE MODEL "High Hopes 3000"

From Chuck Timely & The Hourglass, out now Mediabase 17*, Activator 11*, Billboard 17*! New: WXRV, KCSN, WNCS, WRNR, WTYD, WMWV... ON: SiriusXM The Spectrum, WXRT, WFUV, WRLT, WYEP, WMMM, Music Choice, KRVB, WCLZ, WBPT, WFPK, WRAL, WXPB, WQKL, WZEW, WEXT, WOXL, WKLQ, KJAC, KTSN, WAPS, WXPB... Spotify over 33MM Extensive fall tour (Samia opening the full run)

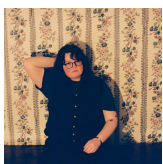


U2 "Street of Dreams"

From their forthcoming studio album Mediabase #10, Activator 8*, Billboard 8* ON: SiriusXM The Spectrum, WXRT, WFUV, WXRV, KINK, WRLT, WXPB, KCSN, Music Choice, WTTS, WMMM, WYEP, WNCS, WBPT, WCLZ, KRVB, WQKL, KTSN, KJAC, WKLQ, WCOO, WAPS, WTMD, WFPK, KVOQ, WERS, WEXT, WRAL... Produced by Jackknife Lee September marks 50 years since the band's formation

Goose "Good Times // End Times"

From BIG MODERN!, following the top 10 AAA "Good2B" Mediabase 37*, Activator 3*, Billboard 38*! New: KBCO, WCLZ, WZEW, WCOO, WMVY ON: SiriusXM The Spectrum, KINK, WFUV, WXPB, WXRV, WTTS, WERS, WFPK, WNCS, WRAL, WBPT, KJAC, WOXL, WRSI, KTSN, WEXT, WDST, KVVN, KCLC... On tour Mediabase Alternative 41*! "Goose just low key dropped their London Calling" - Relix



Aubory Bugg "nosedive"

From her Dualtone album i think i had something once, out 9/18 ON: WRLT, WEXT, KVVN, KNBA, KROK, WLKR, WYSO, WBSD, KSUT, KAXE, KVNK, WJCU, KHUM... The track is a bitter reflection on a former partner who reconnects with a first love from their past Recently wrapped direct support with Courtney Marie Andrews and UK festivals - headlining tour dates announcing soon

Mon Rovia "Field Song."

The follow-up to "Heavy Foot" which spent 12 weeks in the top 5 Mediabase 34*, Activator 10*, Billboard 37*! New: KRVB, KCSN ON: WFUV, WXRV, WRLT, WXPB, WTMD, WFPK, WYEP, WBPT, WRAL, WNCS, WEXT, Music Choice, WCLZ, WXPB, WOXL, KJAC, WAPS, WNRN, WRSI, KTSN, KVVN, WXCT... Spotify now over 5MM Farm Aid + headlining US shows this fall, and opening Noah Kahan's European dates in November



Ryan Beatty "Secret Language"

From his Sweet Fortune album on Atlantic, out now New: KROK ON: WXRV, KCSN, WBPT, WCLZ, WNCS, WAPS, WEXT, WNXF, WZEW, WOXL, KTSN, KPND, KCLC, KVVN, KRSH, WCBE, Acoustic Cafe... Grammy winner for Cowboy Carter He has toured with Noah Kahan and Maggie Rogers "Beatty sounds content in a way that he never quite has, using joy as a springboard to create some of the best music of his career." - Variety



The War and Treaty "You Can't Hurt Me Anymore"

From The Story of Michael and Tanya, out now New: KMTN, WFHB, WDIY ON: WXRV, WRLT, KXT, WFPK, WAPS, WNCS, Music Choice, WBPT, WZEW, WEXT, KTSN, WCOO, WOXL, WRSI, KVVN, WCLX, KRSH, WSGE, WMOT, WUKY, KSUT, Acoustic Cafe... Headlining tour dates announced "Their most assured set of songs." - Shatter The Standards The album features Valerie June, Wynonna and Whoopi Goldberg

American Aquarium "History Repeats Itself"

From New Ways to Lose, produced by Shooter Jennings, out now New: WEXT ON: WRAL, WYEP, WFPK, WNRN, KRSH, KMTN, KMMS, KRML, WUIN, KNBA, KYSL, WBJB, KROK, WMOT, WCBE, KRCL, WDVX, WSGE, WUKY, WYCE... On tour now "Work your ass off, have songs that can rattle your soul, and melt faces when you get on stage... that's the recipe that has worked for BJ Barham and the boys." - Whiskey Riff

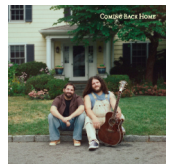


MT Jones "I Don't Understand"

From his album Joy, out now New: KMMS, WYSO ON: WRLT, KCMP, WYEP, WRAL, WNRN, WEXT, KJAC, WNXF, KTSN, KUTX, WAPS, KVVN, KRSH, KRML, WDSE, KROK, KBAC, KKDG, WMWV... Toured with The Heavy Heavy, with US headlining dates coming this fall "With a voice that recalls the warmth of Donny Hathaway and the depth of Leon Bridges, Jones doesn't just sing - he makes you feel." - Atwood Magazine

Late Night Thoughts "Days Like This"

From their Coming Back Home EP, out now Activator 29*, Billboard #49 ON: Music Choice, KINK, WXRV, KCSN, WTMD, WCLZ, WBPT, WEXT, WOXL, WCOO, WRSI, WNCS, WZEW, KPND, WAPS, KVVN, KCLC, KRSH, WCLX, SiriusXM The Coffee House... Just did another run w/The 502s 2.4MM monthly Spotify listeners & over 32MM streams Out via Electric Feel Records, an offshoot of Electric Feel Mgmt (Post Malone and more)



Atwood Magazine breaks down the lyrics of U2's "Street of Dreams"

"On July 7, 2026, U2 released "Street of Dreams," the first single from their forthcoming, as-yet-untitled 50th-anniversary LP.

U2's uplifting new track – "La calle de los sueños" in Spanish – is a joyful, ardent protest anthem and a vehicle for reclaiming the hope and shared humanity threatened by these wilderness years of nationalism and xenophobia. The video was filmed in Mexico City's historic center, near Plaza Santo Domingo, with U2 performing atop a school bus covered in graffiti artwork by Mexican artist Chavis Mármol. When the rain threatened to put an end to their show, the band moved to the balcony of a well-coming family's apartment. That spontaneous change of setting only strengthens the song's central idea: The "street of dreams" is not a distant or imaginary destination, but a living communal space created wherever people gather, open their doors, and refuse to surrender hope.

God, hear me shout // Lend Your ear to my prayer // When I'm far from anywhere // Down to my last breath of air // God, hear me shout // Lend Your ear to my prayer // When I'm far from anywhere // Down to my last breath of air

The song begins not with a declaration, but a prayer. Bono's repeated appeal to be heard gives "Street of Dreams" an intimate point of entry, grounding its sweeping political message in the voice of one person reaching outward from a place of desperation. From there, U2 steadily widen the frame, transforming that solitary plea into a communal invitation.

I resonated deeply with their desire to spark this revolution deep in the heart of Mexico City – a city where I lived for about seven years, and whose remarkable cultural fabric continues to move me. It's a city whose people will ardently fight for their rights with utmost forms of passion and zeal.

In this song, U2 are proclaiming that the revolution will be sparked in ordinary streets, and that those roads will become streets of dreams arising out of everyday life.

Across Mexico City – from Condesa and Colonia del Valle to Polanco and beyond – those unlikely and remarkable streets of dreams can be encountered in the most hidden areas where ordinary life becomes extraordinary.

That movement between the personal and the collective is built into the song itself. Its bilingual refrain gives "Street of Dreams" the immediacy of a chant. This is music designed not merely to be heard, but to be answered. ΔAs U2 sing:

La calle, calle de los sueños // Justice, an obsession on the street of dreams // La calle, calle de los sueños // Love in a procession down the street of dreams // Broken are the chosen on the street of dreams

In Mexico City, the people became a part of U2's song.

Far from the hostilities surrounding the northern border, "Street of Dreams" presents music as a form of protest – a way to reclaim hope and humanity in a world that has lost sight of both. In doing so, the song takes one important step toward restoring and reestablishing our democratic and egalitarian voice in today's tumultuous world.

Be here, be free // Be yourself // And then free me // Your fate? (Gonna fight it) // Your trust? (Won't be denied) // This bus? (Gonna ride it) // To the street of dreams // La calle, calle de los sueños // Justice, an obsession on the street of dreams // La calle, calle de los sueños // Love in a procession down the street of dreams

Through this rock anthem of hope, U2 are issuing a clarion call to all of us to join them in this fight for freedom and emancipation from the tethers of rising populism and authoritarian leaders.

Yet the band do not present hope as passive optimism or an escape from the world's turmoil. Here, hope is an active responsibility – something that must be defended, shared, and carried from one street to the next.

Join this movement now and forge your own street of dreams in your community. Become a voice for action against oppression and marginalization.

Don't you give up on your dreams // For the many and not just the few // Don't you give up, and your dreams // Won't give up on you // La calle, calle de los sueños // Justice, an obsession on the street of dreams // La calle, calle de los sueños // Love in a procession down the street of dreams // God, hear me shout // Lend Your ear to my prayer // When I'm far from anywhere // Down to my last breath of air"

- Atwood Magazine, "JUSTICE, AN OBSESSION": U2'S "STREET OF DREAMS" IS A DEFIANT ANTHEM OF HOPE AND EMPOWERMENT FOR TODAY'S WORLD, 7/18/26

RIGHT ARM RESOURCE WEEKLY UPDATE - 8/19/2026

Glide Magazine had the chance to see Goose at The Greek

"On August 14 at LA's Greek Theatre tucked into the Griffith Park hills, Goose played the second show of their West Coast tour. No longer in the neon throes of the Big Modern tour proper, Goose has folded their new studio effort into their broader repertoire, playing only the singles "Good2B" and "MEDIA" from a record that's only two months old. But Goose has generated three albums' worth of material in the past 2 years, enough for a couple dozen shows, and with sets like last night's sinewy barnburner, you get the sense they're playing exactly the songs they want to play.

The indie-groove quartet opened with a run of shorter tracks, starting with a relatively tame "Rockdale," before jittering into a swaggering "MEDIA," where drummer Cotter Ellis' looser vocals and occasional hysterical laughter added some excitement.

From there, they moved into "Your Direction," the band's yearning turned up to the max with the full impact of guitarist Rick Mitarotonda's plaintive vocals. Peter Anspach's synth solo threw the track into more psychedelic territory as the sky finally turned a uniform dusky blue over the park, and a guitar solo chased the synths out of there, tapdancing above the crowd with the finesse of Fred Astaire.

Their first cover of the night was the infectious "Peach" by Future Islands, a beautiful, poppy song with a push-and-pull rhythm that yanks at the heart and feels tailor-made for Rick's voice. And just when the song seemed finished, the band pressed into a great looping buildup of an outro that burst like rocket fire. Here, after four songs, the show finally began.

Not letting the momentum flag, they seamlessly flowed into "Dustin Hoffman," a nicely funky break that shifted mid-song into a whole other sound lying beneath the song's surface. The guitar soared above the clouds like a magic carpet before dipping into a cave, dissonant and dark and heavy like that scene from Willy Wonka, and just when it seemed it would fly back into the main riff, fell deeper into a spare, quiet well, only to slowly climb out one groovy step at a time, up and up, reaching the surface, and then running and running through rolling hills, cresting mound after mound, tripping over its feet, until sliding gracefully to a stop.

Only then, fifty minutes in, did they take a long-enough pause for Peter to thank the crowd for "really packing it in here."

Next was Good2B, the lead single from Big Modern that hasn't quite found its footing as a jam, but it is such a fun bop, its guitar and keys light and fleet, and its chorus reaching and earnest – and of course the Hollywood crowd went nuts each time they got to the "Hollywood Jesus" line. They tunneled through the groove diligently, but ultimately it was still a jam that you could talk during. They'll probably have it crystalized in another year or so.

To close out set one, they revved their engines into Arrow, a track that has certainly been around long enough (first played in 2019) to find its voice. The verses wiggled like a reggae track played at double time, the chorus glittered like a dapple of sunlight through a stained-glass window, and the guitar solo blew the crowd's hair back like a gale-force wind. This was a jam that no one talked through. The mid-song switch to the Beach Boys-inflected harmonic bridge elicited a first-timer's shout of "What?!" in an expression of joyful hilarity, and then the song entered its final groove with confidence, accelerating to the end of the set. When the "oooh oooh oooh" harmonies came back in the final minute, the first-timer was singing along.

The first hour of the second set featured only three songs, each one digging deep into a groove for about twenty minutes. They started with a jubilant "Hungersite," the jam fostering a great point-counterpoint between Peter's keys and Rick's guitar, before sinking into a heavy, entrancing portion with the band fully bathed in shadow.

From there, "Creatures" slid onstage amid heavy fog, as mischievous and dastardly as ever. Peter stepped away from the keys for the first time all night to don a second guitar and create that sizzling, hot-water-on-a-pan riff – and then threw the guitar behind his back and returned to the synths for the jam's second half, which was front-loaded by Cotter and bassist Trevor Week's persistently stomping rhythm.

"Red Bird," a crowd favorite from Everything Must Go, put the focus back on Peter, whose vocals sound better and better with each release. They've extended this track to well over 25-minutes before, but here they found a nice way to clock in at under 15 – it wrapped up trance-like, almost sleepily, before leaping with a jolt of energy for "Empress of Organos." Trevor's bass solo swayed like a candle in the wind, and Peter's warm keys were Bruce-Hornsby-sweet, and then Cotter really pummeled the song's final half.

"Empress" is so often a closer, but not tonight, where they opted for a dark cover of Jim James' "State of the Art (A.E.I.O.U.)." They've really made this song their own, and clearly its writer approves – James is playing the track with them. It was a moody conclusion to the second set, running through repetitions of "The power's going out," until stopping on a dime as the crowd went absolutely ballistic.

They left the stage just long enough to all high-five each other before rushing back out for the encore. Peter told the crowd, "This is for all you lovers out there," and then they boogied into their cover of Otis Day & The Knights' "Shama Lama Ding Dong," a sunny way to send the audience home after the melancholy of the James cover. They ran that jam hard, galloping like a wild horse, running the clock right up to curfew.

The last time Goose was in LA was September 2024, and it's been a long time for a band that plays so many shows a year. In the end, Peter acknowledged the gap: "We don't come out to the West Coast often, so thanks for being here," Peter told the crowd. And 6,000 Angelinos screamed as if they screamed loud enough, they'll come back sooner." - Glide, Goose Deliver Shape-Shifting Night of Jams & Unexpected Turns At Los Angeles' Greek Theatre (SHOW REVIEW), 8/16/26



Coming up... 8/31: Cassandra Coleman "Maggie", Ziggy Marley "Hey People Now (feat. Nikka Costa)"

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