

AFTERBURN

folk at Arena Level

Michael Johnathon is not exactly a “normal” folksinger.

AFTERBURN is the word used when something truly rattles the cages and leaves people with a startled, surprised reaction. It’s the accelerated power of a rocket as it’s taking off.

The album AFTERBURN does that with folk music ... the recordings ignite the idea of “folk” from the coffeehouse and launches it to arena level. Literally. Forget the cliché of the folksinger sitting in some coffeehouse somewhere crooning about maidens, lost ships at sea and social causes.

“To me, folk music is front porch ... plus a lot more.

I took everything I knew about life as a folksinger, from traveling the hills and hollers of Appalachia to playing on stages, turned it upside down, mixed it up, and tried to see how aggressive this “folk” canvas could be and still be considered part of the music style I love,” says Michael Johnathon from his log cabin home near Lexington, Kentucky. *“That’s when I wrote that poem ... folk can be everything and anything because it gave birth to anything and everything.”*

If anyone has supported and embodied the idea and image of America’s Troubadour, it’s Michael Johnathon. Indeed, if Folk is the “Mother of all music” than AFTERBURN certainly reflects all the colors of that musical rainbow, and his career has reflected all of those musical textures. From the screaming long-neck banjo driven *Techno-Folk* to the majestic symphony of *The Dream*, the commentary of *Cyber Bubba* to the lament of *Cars*, every song is a story, every song is a musical cinemascapes, a painting on a canvas of guitars, banjo and mandolins colored with rock bands and ... yes ... symphony orchestras.

“I love classical music, I love Pink Floyd, Pete Seeger and Dan Fogelberg,” he explains. *“Woody Guthrie would have one of the first ones to plug in a keyboard and try it out if they had them back then. What made Bill Monroe a pioneer and Father of Bluegrass was his willingness to try new things. To Change. He was the Nine Inch Nails of his day.”*

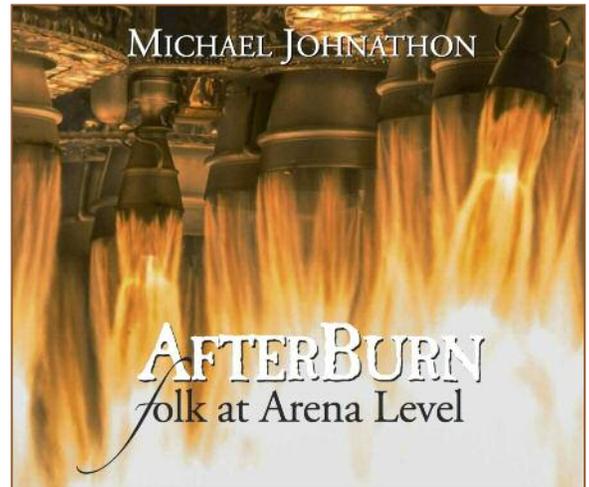
Some may really like this. The purists will no doubt try to make fun of it ... it may not be their “cup of tea.” But then, Michael Johnathon is not exactly inviting you for a pleasant cup of tea, either.

AFTERBURN launches banjos, mandolins and guitars to heart pounding, unexpected levels and remain in the comfortable tapestry of the folk world by a banjo playing troubadour ... out to surprise, shock, even bewilder you.

So, here is what we suggest:

Pour a glass of your favorite drink, put AFTERBURN in a good stereo system, turn the lights out ... and buckle your seatbelts. You are about to go for one helluvuh ride.

BIO - From symphony halls to coffeehouses, the hollers of Appalachia to inner city clubs, Michael Johnathon proudly refers to himself ... privately, publicly and globally ... as a “folksinger.” **AfterBurn** is his 19th album. He’s the author of six published books (**WoodSongs 5** released in 2022), the screenwriter for the upcoming **Caney Creek** motion picture, organizer of the national association of front porch musicians called **SongFarmers**, the symphony album **Songs of Rural America** and the creator and host of the live audience broadcast of the **WoodSongs Old Time Radio Hour** with an audience of over two million listeners each week on 500 public radio stations, public TV coast-to-coast, the RFD-TV Network nationwide, American Forces Radio Network in 177 nations and schools across north America.



**RELEASE DATE to Europe MAY 2022,
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Visit: MichaelJohnathon.com, WoodSongs.com, SongFarmers.org, CaneyCreekMovie.com

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Folk at Arena Level

ALBUM NOTES: ★ RADIO HIGHLIGHTS

★ **TECHNO-FOLK** brings the long neck banjo into the rock arena with a full symphony orchestra, recorded live in the studio in one take. The tune, based on the classic Irish ballad "**Paddy Works the Railway**" storms through the noise and events of time from the 1960's all the way to Star Wars in the skies ... proving the more things change, the more they stay the same. Think **Pete Seeger meets Eddie Van Halen**.

★ **AMERICA** an acoustic-rock-edged tongue-in-cheek look at the often confusing, often contradictory, often adorable life in America ... so long as your credit card works.

THE WORLD WE MADE is an acoustic guitar statement about the world of our choosing, whether personal, emotional or among nations. It's ours to live in, one way or another.

★ **THE DREAM** Written on his couch as a three chord folk song, this more than a song about peace, it is a genuine musical event recorded with a full 61-piece symphony, a rock band of Grammy winners and four children's choirs singing in **English, Spanish, French and Russian**. It is an epic inverted prayer: God praying to mankind to keep the Earth at Peace ... rising into the massive, majestic realm of a creator begging his creation to stop fighting.

ASSASSINS IN THE KINGDOM is a politically charged, cinematic "war," nations toppling leaders, peasants storming kingdoms ... and capitol buildings, the leaderless ripping apart political parties and old ideologies. It's Bob Dylan, the Beatles and Pink Floyd wrapped up into one amazing work that ends in a musical battle between ideologies.

DREAMS OF FIRE is a musical motion picture, a lyrical dreamscape about love lost, youth lost and wasted time pursuing things that really don't matter.

BENEDICTION is a mandolin driven "prayer" to someone you are not sure is there, not sure is listening ... not sure even cares. Passionate pleading that sails high into the universe and falls back upon you, silent and unanswered.

YOUNG & ALONE is the angst, drama and loneliness of being very young, very unsure, very lost in a world that expects you to act "normal," a young generation drifting with few role models, fewer parents, and even fewer morals.

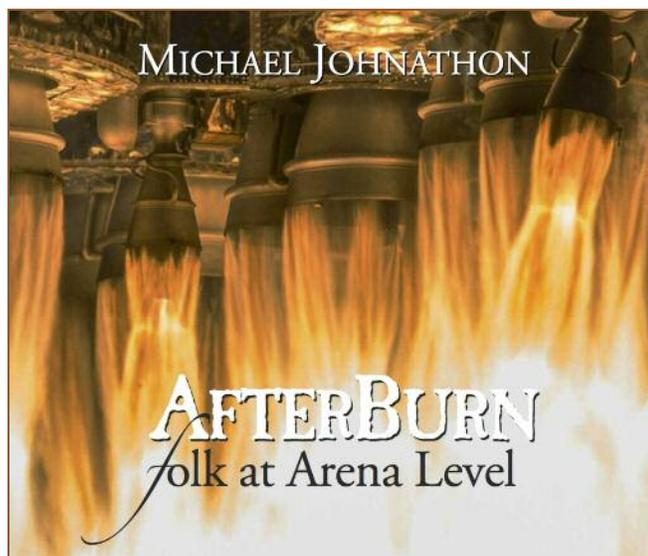
★ **CYBER BUBBA** is a bluegrass song with a rock drummer, all about the perils of online dating, featuring JD Crowe on banjo. Funny and serious at the same time.

★ **CARS** like the song says, "people don't sing about cars no more ..."

SHADY GROVE a re-invention of the classic Appalachian folk song

"Take the inventiveness of Bob Dylan, the melodic voice of John Denver, add the showmanship of Garrison Keillor ... and that's Michael Johnathon."

Bob Spear, publisher, HEARTLAND REVIEW



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