



**terry kitchen**  
**The POST-AMERICAN CENTURY**  
Urban Campfire CD 1014  
Release date September 1, 2015

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Award-winning Boston contemporary folk singer/songwriter **Terry Kitchen**, called "one of New England's finest songwriters" by *The Boston Globe*, is as much a storyteller as a musician. His new CD *The Post-American Century* combines his considerable skills as a singer, composer and guitarist with his fearless emotional honesty, keen eye for detail, and deep empathy for his subjects for a compelling portrait of the land we live in. *The Post-American Century* presents ten sketches of American life, from the unhealed schism of the Civil War to the Baby Boom generation's looming mortality. His first release since the 2013 publication of *Next Big Thing*, Terry's debut novel, and first full-length folk CD since 2009's *Summer to Snowflakes*, *The Post-American Century* finds Kitchen's songcraft honed sharper than ever, with insightful lyrics matched to moody, stick-in-your-brain melodies.

Kitchen gets plenty of help fleshing out his sparse, rootsy vignettes from a talented group of friends including singers Mara Levine (featured on the duet ballad "Eternity" and three other tracks) and Amy Malkoff ("Tall Against the Wave") and players Bob Harris (who played mandolin with Johnny Cash in the 1980s and toured with Vassar Clements), Dobroist Roger Williams (the Amy Gallatin Band), violinist Chris Devine (Ritchie Blackmore) and Brice Buchanan (guitarist of Kitchen's '80s band Loose Ties). Kitchen himself adds accents on mandolin, autoharp and harmonica in addition to his fluid acoustic guitar playing.

*The Post-American Century* features forays into bluegrass ("So Much More to Home"), gospel ("Rock of Ages") and even pop (a stripped-down cover of Neil Diamond's "I'm a Believer"), but the heart of Kitchen's songwriting remains the folk story-song. The album's title comes from "Sequel," an overheard conversation between two '60s survivors trying to find their place in the confusion of the new century. Contrasting that is "Perelli's Barbershop," in which a young boy sneaks a glimpse at his first *Playboy*. "Tall Against the Wave," narrated by a Confederate infantryman, reveals the terror and futility of war, while "One by One (Song for Trayvon Martin)" explores the vestiges of racism in our own time. "Stay Forever," and its coda, "One More Sunset," confront the specter of loss head on.

The intensity of Kitchen's subjects is balanced by both the sly humor in his lyrics and the joys of the music itself, from the revival harmonies and dead-on Dobro licks of "Rock of Ages" to the Knopfler-esque guitar lines that snake through "Stay Forever." That balance is central to the album's underlying theme - if indeed we can't stop the years rolling past us, we should at least enjoy them as they go by.