



The official voice of the Kruger Brothers

The Krüger Brothers Newsletter

"all the places they have been to, all the things that they have seen"

In the News

The latest Kruger Brothers release, **Remembering Doc Watson**, is now available from iTunes in digital download. • The dates of the KBs European tour have been released. Check the online schedule for information about dates in late October and early November in the UK, Germany, Switzerland, and Italy. • It was with sadness that we heard of the passing of **Toshi Seeger**, wife of Pete Seeger. Pete, of course, influenced generations of singers and musicians. For any who looked a bit deeper into his life and work, the support of his wife Toshi was legendary. Joan Baez once quipped, thinking of the regard that Seeger is held in, saying, "You know what it takes to live with a saint? A martyr. Toshi's not a martyr." Pete called her "the brains of the family" and credited her for managing much of his success. She was a very powerful, principled woman, equaling if not exceeding the power and the principles of her famous husband. Their marriage spanned seven decades. Toshi Seeger was 91. ►



Bristol Bay watershed in Alaska is the world's most productive salmon fishery.

On the Road

August 2, The Peace Center, Greenville, SC
 August 5-9, Goderich Celtic College, Goderich ON
 August 10-11, Goderich Celtic Roots Festival, Goderich, ON
 August 24, Todd Community Park, Todd, NC
 August 25, Champion Hills Golf Club, Hendersonville, NC
 September 12, Vail Theatre of the Arts, Tucson, AZ
 September 13-15, Pickin' in the Pines Bluegrass and Acoustic Festival, Flagstaff, AZ
 September 19, Station Inn, Nashville, TN
 September 21, Baldwin Auditorium, Durham, NC
 October 4-5, Oklahoma International Bluegrass Festival, Guthrie, OK

News

Fighting for Bristol Bay

Si Kahn is a great friend of the Kruger Brothers, and his latest recording projects have been produced by the Kruger Brothers and recorded in their studio. The most recent, titled Bristol Bay, was produced by Jens Kruger, who also added instrumentation. The project is in support of Musicians United to Protect Bristol Bay. Jens contributed a beautiful instrumental piece to the project.

by Si Kahn

Bristol Bay in Alaska is one of the richest wild fisheries remaining in the world, if not the richest. This pristine system of rivers and lakes supports the world's largest wild salmon runs, along with the brown bears and bald eagles that feed on

them. The area is home to Pacific walrus and beluga whales, and is important habitat for a wide variety of birds, moose, lynx, wolverines and black bears.

Approximately fifty percent of all wild fish caught in North America come from Bristol Bay, including the great majority of the world's sockeye salmon, which spawn in the many rivers that drain into the Bay. The rivers that flow into Bristol Bay are one of the world's great fishing and wilderness resources, providing deep satisfaction to those who are lucky enough to live or visit there, and supporting thousands of families.

The Bristol Bay region has supported a subsistence-based way of life for Native Alaskans for thousands of years, as well as world-class commercial and sport fisheries. This same area has attracted developers who would put Bristol Bay's bounty in jeopardy. An international mining consortium wants to build what would be the world's largest open-

pit mine next to the headwaters of the rivers where the salmon spawn. But no open-pit mine in the world has ever operated without causing serious and usually permanent environmental destruction to the surrounding area and beyond. If the Pebble Mine is built, it's very likely the end of everything Bristol Bay is and stands for.

While the State of Alaska is aggressively pushing Pebble's development, there is broad support for protecting this habitat and its rich fishery. Officials from the Bristol Bay Native Corporation and multiple Alaska Native tribal governments, former Alaska governors, the commercial fishing industry, seafood processors, sportsmen and women, the outdoor industry, renowned chefs, major jewelers including Tiffany and Zales have all raised concerns.

Our response

Musicians United To Protect Bristol Bay, an international non-profit

network working to help stop to stop the proposed Pebble Mine and to protect permanently Alaska's Bristol Bay, a cultural and environmental treasure, and the world's greatest remaining wild salmon fishery.

Here's how we got started. A few years ago, I got an email from Dan Strickland, an Alaskan folk singer who's fished commercially in Alaska for 30 years. Dan told me about the coalition of Alaska Natives, people who fished commercially and for sport, cannery and lodge owners, environmentalists and many others working to stop the Pebble Mine and to protect the people, communities, cultures and wild fish of Bristol Bay forever.

"It's a solid campaign," Dan wrote, "but we need a theme song. Can you come to Alaska for a couple weeks and write one for us? We can't pay you, but we can at least get you an air ticket, and we'll feed you all the smoked salmon you can eat."

Straight to my Jewish heart.

What else could I do? Two weeks later I was in Alaska, hosted by Dan and by Suzanne Little, not just a former Alaska State Senator representing the Kenai Peninsula, but a fine bluegrass picker and singer.

It was one of the best trips I can recall. I talked with at least 50 people, working hard to understand what was happening, and looking for stories to turn into songs. I swapped songs with Alaska Native Bryce Edgmon, the Alaska State Representative for the Bristol Bay area. Former Alaska State Senate President and lifelong Republican Rick Halford flew me 150 miles in his Cessna float plane, following the rivers that flow into Bristol Bay, so I could get a first-hand look at the proposed mine site and the 10,000 year old Alaska Native villages along those rivers, so I could see and feel for myself the devastation that the Pebble Mine would create.

As Suzanne, Dan and I traveled, played music and talked, we started think about the roles that musicians could play in this fight. For a starting point, we took the basic good-heartedness of so many community- and grassroots-based musicians from folk, blues, bluegrass, Zydeco, jazz, gospel and the like. Just about every roots musician I know does something to

help make the world a better place. Cancer, workers' rights, an end to violence against women, the environment, peace—you name it, we do it.

But, for the most part, we do our community work individually. We might organize a benefit concert, sing at a rally or on a picket line, put together a CD to raise funds for an organization and/or cause we care about. But we tend to our good work individually, not collectively over a sustained period of time.

So we thought: What would happen if at least 1,000 musicians around the world worked together on one campaign for as long as it took to win?

Our answer: Musicians United To Protect Bristol Bay. Here's why.

First, we as musicians have a reasonable amount of credibility, particularly with the people who love and listen to our music. If we tell the our friends and fans that a particular cause is important to us, at least some of them will take the time to consider whether it should also be important to them.

Second, music can move people not just intellectually but emotionally. Facts and figures about the proposed Pebble Mine can reach the head. A song about a young Alaska Native who is fighting for her home and culture can reach the heart, and motivate someone to do what they can to make a difference.

Third, we as musicians have access to large numbers of people through concerts, festivals and media appearances. A thousand musicians can reach at least a million people personally, powerfully and effectively every year.

We've already had significant success. We've signed up over 250 musicians, including such stalwarts as Connie Kaldor, Eve Goldberg, Holly Near, John McCutcheon, Ken Whiteley, Kim and Reggie Harris, Maria Dunn, Nuala Kennedy, Pete Seeger, Stephen Lee Rich and Theresa Doyle.

Our members and friends have already written at least a dozen new songs designed to spread the word about Bristol Bay. ►

For more on Si Kahn and Musicians United to Protect Bristol Bay see their website, <http://www.musiciansunited.info/>

New music

Adam Steffey's New Primitive

Leave it to Adam Steffey to make old-time and traditional music sound so cool.

by Glen Herbert

The first track on Adam Steffey's new album *New Primitive* opens with a pop music flourish of a kind that you don't typically find on old-time albums. It's a statement that this isn't just another album of traditional tunes. Rather, this one is going to rock.

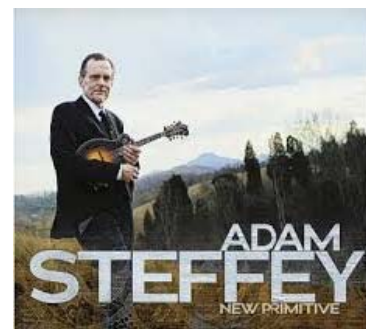
It's his third solo project, and one that Steffey says he's been hoping to do for some time—namely to record some of old time tunes that are rooted in the musical history of Appalachia. All the pieces here are traditional ones that have been handed down in the traditional way, from player to player over the course of generations.

That's how Steffey learned them too, and his pedigree for this material is as good as it gets: his maternal grandfather was Tom Carter, a cousin of A. P. Carter of Carter Family fame. In the liner notes that accompany this CD Steffey writes of Tom Carter that, "he was ... a midwife/country doctor, of sorts. My grandfather (Fred Carter) once told me that the first time he heard a phonograph record was when A.P. Carter brought a phonograph over and played the records of the first Carter Family sessions that they had recorded in Bristol."

He adds, "This music is something that is very dear to me and I count myself very blessed to have grown up in the East Tennessee/Southwest Virginia area. Having been allowed to hear and perform with so many terrific musicians from this area has made me the musician that I am."

It was at The Carter Fold in Hiltons, VA, the home place of The Carter Family, that Adam first heard this kind of music. It is a place that still has traditional music every Saturday night, and where Steffey occasionally performs.

He has taken it around the US,



and around the world, and traditional music could scarcely have a better ambassador. Steffey is a Grammy winner, and IBMA mandolin player of the year ... nine times. He's played with everyone, and for a time was a member of Alison Kraus' band, Union Station. He's recorded with everyone from James Taylor to his own award-winning band, the Boxcars.

But on this CD, though he mixes things up a bit; he returns to his roots, though he does it with an energy and an enthusiasm that is infectious. Some of the tunes are well known, such as "Cluck Old Hen" and "Raleigh and Spencer." Others are a bit more esoteric to listeners less steeped in the Appalachian traditions. All sound absolutely fresh and alive. This recording isn't a museum of old tunes, but rather a vehicle for Steffey to pay homage, but also have a lark with some of the material that is so familiar to him.

Here he also presents the Snyder Family Band—a group that we've profiled in these pages—in a way that they've been featured before. Zeb Snyder plays guitar throughout, and absolutely tears it up on the faster tunes, such as "Chinquapin Hunting."

He's coming into his own as a guitar player, just as his sister, Samantha, is as a fiddle player and singer. This CD includes a gorgeous vocal track featuring Samantha, "Who Now Will Sing Me Lullabies." Her voice has matured even since her last recording with the Family Band, "Building Bridges" which was released this year. ►



The Krüger Brothers Newsletter is compiled and edited by Glen Herbert. Send comments or story ideas to glenherbert@sympatico.ca. To subscribe or unsubscribe visit www.krugerbrothers.com.