



**Artist**

Krüger Brothers

**Album Title**

Forever and a Day

**Label**

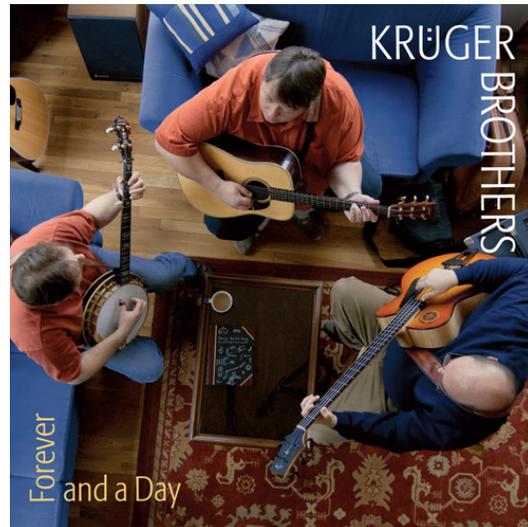
Double Time Music

**Catalog #**

DTM-020

**Artist Description**

Jens Krüger (Banjo), Uwe Krüger (Guitar),  
Joel Landsberg (Bass), and Josh Day (percussion)



**Album Description**

If you had no idea of what contemporary folk music is, the Krüger Brothers *Forever and a Day* could easily provide, if not a definition, then an education into the musical geography of the genre. From blues, to country, to swing—there's even a samba in here—the four musicians featured on this collection use their mastery of their instruments to provide a clean, fresh setting for nine original songs and three reinterpretations of old favorites. Drawing from the full palette of North American folk styles and influences, the result is surprisingly seamless in part because it is, at its core, an album about stories: there's a sailor and a cowboy, a failed love and an emerging one, escapes and advances, hard times and comforting thoughts. And, just as in life, nothing is easy, the are two sides to every story, and everyone learns something along the way.

**Featured tracks:**

Track 1: "Forever and a Day" (vocal)

Track 2: "The Plan" (vocal)

Track 8: "Don't Think Twice, It's All Right" (vocal)

Track 10: "Cowboy's Blues" (vocal)

**Distribution**

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## Song notes

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- 1. Forever and a Day**

When a parent leaves, the space can never be filled.
- 2. The Plan**

Ah, the plans we make when we're young! For many they rarely addressed anything beyond the weekend. But when we look back, do we judge those plans as immature, or do we long for those freedoms once again? This song is another great example of the maturity and complexity that characterizes Uwe's lyricism. As much as we might judge the young person we once were, the chorus captures the energy and verve of youth, and reminds us why we made some of the plans that we did. They weren't so bad, were they?
- 3. Appalachian Mist**

Experience of war is one thing, and coming home from war is often quite another. Never easy, always complex, this song is inspired by Maynard Holbrook (a singer regularly featured in Kruger Brothers performances) and his return from a tour of duty in Vietnam to the woman who would become his wife. He had proposed marriage prior to his time overseas, but she asked him to wait for a response until he returned as she didn't want to be made a widow by the war. He waited, as did she, and the couple have now been married 43 years. But this song isn't about a life, it's about a moment all those years ago when a soldier drove home through the rolling hills of Appalachia, all the while growing aware of the uncertainties that lay ahead. Maynard can be heard singing harmony on the choruses of this recording.
- 4. A Warm Evening Breeze**

By transferring the narrator from a young person in love to someone who has lived out its promise, this song lets us consider love in an entirely different and more poignant way. Beyond the din of the pop charts, this is a love song for the rest of us.
- 5. Snowbird**

Written by Gene MacLellan, this song has been recorded by Elvis Presley, Burl Ives, Perry Como, Bing Crosby, Loretta Lynn, Hank Snow, Anne Murray and indeed many others. The second song he ever wrote, MacLellan said it took him just 25 minutes from inspiration to finished form. It won him a Juno Award in 1970, and in 2003 was the inaugural song inductee to the Canadian Songwriters Hall of Fame. In Canada, "snowbird" is a term for someone who travels south for the winter. In this song it becomes a metaphor for freedom, the ability to easily leave hard times, and hard memories, behind.
- 6. Down in the Coalmine**

The Carter family sang the "Coal Miner's Blues." Merle Travis sang "Dark as a Dungeon" and "Sixteen Tons." Darrel Scott sang "You'll Never Leave Harlan Alive." Songs about mines are inevitably about hard times, hard work, and, more often than not, poverty. Here Uwe revisits the theme, and brings it up to date. The song isn't about the past, but rather is a portrait of someone today who has tried to find work, and a life, down in the mine.
- 7. Once I had a Sweetheart**

Who hasn't been here at one point or another? A dissolving relationship and with it a realisation of all the things we didn't see at the time, or didn't take the time to see. Written by Uwe and Joel during a late-night heart-to-heart, this is a song about a hard lesson: "love don't last forever if you're not careful all the time." The Travis-picking combined with Uwe's comfort with the lyric lends a feeling of timelessness, making it sound like a well-worn song written decades ago.
- 8. Don't Think Twice**

Bob Dylan's song from his sophomore release, *The Freewheelin' Bob Dylan* (1963). The Kruger Brothers arrangement is so crisp and tight that it belies the instrumentation used to create it. Clawhammer banjo, accordion—it's not typical, but they help to deliver an honest and pure setting for the song that allows a consideration of the lyric as if for the first time.
- 9. When Your Lover has Gone**

In the style reminiscent of Antonio Carlos Jobim, here placed between a Bob Dylan song and a cowboy ballad—where would these transitions seem so appropriate but on a Kruger Brothers' album? It's a beautiful song that also demonstrates the versatility of the banjo, which beautifully states the samba rhythm even before the distinctive percussion, done masterfully here by Josh Day.
- 10. Cowboy's Blues**

The cowboy phenomenon of the 50s that gave rise to stars like Gene Autry and Roy Rogers was largely imagined. (Gene Autry was a telegrapher, and Rogers, initially from Ohio, was a truck driver before losing his job during the depression.) Nevertheless, the songwriting at the heart of the cowboy craze put lots of dreams in young boys' heads and created an American musical tradition. This song celebrates that tradition, though from the perspective of looking back at dreams of life on the range, rather than the perspective of a child looking forward to that life. The brilliant electric guitar—capturing the style so incredibly perfectly that it risks becoming a lampoon—is a further glimpse of Jens' versatility and astonishingly keen ear for American musical forms.
- 11. If I Needed You**

The classic by Townes Van Zandt, sung here with such honesty it's as if it's being simply exhaled. In many other recordings of this song—and there have indeed been many since it was written in 1972—the interpretation tends toward the sentimental. But the song is more complicated than that, and in Uwe's hands we are able to sense those complications. There is an element of heartbreak in here, such that it's easy to imagine that this interpretation may be closer to Van Zandt's own intentions for the song.
- 12. The Wedding Song**

Uwe notes that this song was born of a desire for something simple and uncomplicated. "We really just tried to go back to a time when, as teenagers back in the seventies, music was much more innocent and more straight forward than today." The song straddles a fine line between honesty and cloying sentiment, which was perhaps the intention. "Sometimes I sing it very straight, and other times it comes out a little more tongue-in-cheek. It all depends on the mood we're in."