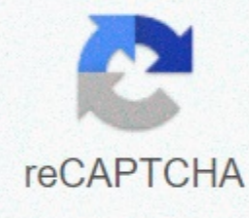




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Annie and the fur trappers music

You Buy It was selected for the St. Louis Blues Society's 17th in 17 compilation album. Annie and Fur Trappers have performed at a number of music festivals, including Big Muddy Blues Festival, The Whitaker Jazz festival The Apple Butter Festival, Cherokee Street Jazz Fest, HONK! TX, Music Fest, The Cherokee Street Jazz Crawl, and The Rosebud Cafe Music Festival, to name a few. The band released their second studio album, Muskrat Ramble, on vinyl in 2019. The album was recorded, mixed and mastered by Paul Niehaus IV at Blue Lotus Studios. The album features a number of blues, traditional jazz and swing favorites, and won an award as Best Self-Produced Album by the St. Louis Blues Society. The vinyl was pressed by Standard Vinyl.Above is our latest original tune, Let Banjo, Save the Flask. This song was composed by clarinet player Rudolph Torrini and recorded at Blue Lotus Studios. The song was composed after one of our concerts was cancelled at a major music festival due to a thunderstorm. All our instruments were subject to the elements, although the scene had a bit of cover. It was said that our washboard player Adam Andrews, left the instruments, but managed to retrieve the flask. Thus, a song was born! July 15 Columbus, OH Rambling House Soda Pop310 E Hudson St, Columbus, OH 43202, United StatesJuly 18 . Toronto, at Dovercourt House805 Dovercourt Road, Toronto. 9 a.m. - 12:00 AmJuly 20 Toronto, ON Gossman's TavernJuly 21 Buffalo, NY Swing BuffaloPolish Cadets Hall. 927 Grant St. Buffalo, NY 14207July 22 Rochester, NY Groove Juice SwingJuly 24 Boston, MA Boston Swing CentralJuly 25 New Paltz, NY MoHonk Mountain HouseJuly 26 New York, NY The Rum HouseJuly 29 Thomas, WV The Purple Fiddle96 East Ave, Thomas, WV 26292, United StatesCopyright 2019 Annie and the Fur Trappers Annie and the Fur Stairs are a st. Louis traditional jazz band formed in 2016. The band contains clarinet, trumpet, trombone, tuba, banjo, guitar, washboard. Annie Linders, 27, is the eponymous director behind Annie & The Fur Trappers. A trad jazz band, Fur Trappers was born in a way that is extremely appropriate. As Linders remembers, she had some friends sailing down the Mississippi River. Thinking it pretty funny, she invited herself along and they agreed to pick her up along the way in St. Louis on the riverbank. How do we find you? they asked. She had an easy solution: she brought her trumpet. They literally pulled up towards the shore and picked me up when I played my trumpet, she recalls. She ended up sailing with them for about a week, all the way down to Memphis.The trip was inspiring, and not just for its cinematic beginnings. On the boat was a friend of mine, Ali Dineen, Linders recalls. She had her accordion on board and taught me the song 'Delta Bound', which inspired our album a few months ago. It was one of the first trad jazz songs I had ever played and it made me really interested in the music. The band has been moving rapidly since its inception last year, including (already!) an album release that draws on a large pool of players and rarely features the same ensemble twice. A teacher by trade, Linders has worked in urban and suburban school districts for several years and is currently teaching at Woodward Elementary School in the South City. But her passion for music continues to find new business and take new forms. I was inspired one evening, went to Schiafly Bottleworks and see a trad jazz band from New Orleans called Tuba Skinny, she says. Sitting in and playing with them, she says, made one thing clear: Yes, I want to do this. In no time, thanks in part to her friend TJ Muller, she had a full eight-man band. A member of this pool of players is pianist Christopher Parrish. In addition to solo concerts, he has found concerts with two St. Louis acts. St. Louis Ticklers is one, a group so new it formed after Big Muddy's booking concluded. The other is Annie & The Fur Trappers. Yes, yes, the Fur hunters, says Parrish. I don't play with them full-time, but they kill it. They have the essence of a New Orleans street band, in that there is very little preparation and it is very raw. I think that works very well in a society like the Cherokee, especially. ... You know a melody, pick a key and go. That's what they're about from what I've seen. It creates a nice sound and gives you a very liberating feeling, playing in something like that. There's something for everyone. Linders admits that her role as a vocalist is still an evolving thing, but she has embraced it. People are always surprised when they see us and I sing, she says. They think, 'Where did that come from?' This is the first band where I've made it a point to sing. It's a comment that comes with this warning that applies not only to her music, but the band as a whole: People like it. And I like it. So I should do it a little more. And they'll do it this weekend at Big Muddy. While some people may see the band as a bit of an outlier, Linders considers her act in fine. She says: Without the blues, the style of trad jazz would never have existed. The old-time blues and ragtime players in St. Louis and New Orleans created this music, and we do a lot of old blues tracks from the 20s, so it's not really that far away. We can take a song by Blind Boy Fuller where it would normally be someone playing guitar and maybe with a washboard and we just add all our instruments to it and make it our own. Our game festival will break things up a bit, bring a different shade of blues, which I think is cool. My dad really loved the blues, she adds. Growing up as a child, he would be playing BB King or Muddy Waters records around the house. Trad jazz stuff I didn't really discover until a year and a half ago, to see it around St. Louis. When I was playing music in middle and high school, we went more into big band things like Count Basie and Duke Ellington. The way I started playing trumpet was through the blues; in middle school, the first time I improvised at a blues number. I owe my teachers a lot who taught me the blues so I can almost rediscover it later in life. St. Louis has deep roots in American music history. It was the cradle of classic ragtime and a destination city for jazz age riverboats. During the swing era, it had its own local dance style, and during the jazz revival you could hear trad bands all over Gaslight Square. The revival of ragtime had reached St. Louis years before the Scott Joplin craze inspired by The Sting, and the revival never faded here. A generation of artists including Jean Kittrell and Trebor Tichenor kept the Goldenrod Showboat swinging and the St. Louis Jazz Club still boasts the nationally known bands Cornet Chop Suey and St. Louis Rivermen.St. Louis is also home to a young bloody local jazz scene rivaling them in much larger cities. Miss Jubilee has performed at the Davenport Bix Festival several times, The Gaslight Squares, led by British transplant TJ Müller was featured in our pages in February. An active swing dance scene explores local history and hosts a summer swing weekend and the Nevermore Jazz Ball every fall. Now in its ninth year, Nevermore 2019 will feature headline bands from out of town, including the Chicago Cellar Boys, Michael Gamble's Rhythm Serenaders, and Jonathon Stout's Campus Six. St. Louis traditional jazz has its own upriver sound, and no one captures it more fully than the excellent bluesy Annie and Furtrappers. When I told a friend who asked what I was listening to they were from St. Louis she said it makes sense and it does. It's stomping good time music - think of a revival jazz band with a penchant for Blind Willie McTell and Clara Smith. Their second album, Muskrat Ramble, was released in the spring and a vinyl version will be November. Some titles are familiar, Tin Roof Blues, Dippermouth Blues, Livery Stable Blues, but unlike most groups, they really bring the blues in those tunes even while making them hop like mad. On vocal tracks, Don't Put That Thing On Me, Step it Up and Go, and Prove it on Me, leader and cometist Annie Linders proves that she could be this generation's Jean Kittrell (but without the fringe). Before I made this comparison I went back and listened to Jean Kittrell with boll Weavel Jass Band (circa 1970), I can say that everyone in the Midwest longing for the good old days will find a cute replacement with Furtrappers. Annie leads from the grain, but the piano so the key to the sound is well cared for by Christian Frommelt, whose rhythmic sense may be guided by his experience as an international swing dance instructor. Other members include Bryan Cool (banjo), Jon Weiss (tuba), Adam Andrews (washboard), and a frontline of Joshua Baumgardner (clarinet), Joe Sparks (trombone), and Yuki Aono (alto saxophone). The band's concerts in downtown clubs should get money makers shaking. Their album original You Break It, You Buy It has enough bounce to knock glasses out of tables. Annie and Furtrappers share bluesy jazz to inspire freestyle dancing and grinning from the sidelines. They've started touring regionally making it as far as Texas, New York, Toronto, Milwaukee, Chicago, and soon a city near you. Buy Album Follow Band Band

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