

# FRANKENPINE



**"What they play is the future of bluegrass,  
not the past."**

*~Lucid Culture*

*The Crooked Mountain*, Frankenpine's full-length debut, nods to tradition without bowing to it. Recorded mostly in the band's home base of Brooklyn, it tells stories of nightmarish madhouses and outlaw gunfighters; of getting knocked around and licking your wounds. Bluegrass, country and folk provide the foundation of the band's sound, but Frankenpine's original music draws on a wide range of influences, including blues, gypsy jazz, rock and old-time. The result is a set of songs with propulsive rhythms and searing solos, tight arrangements and soaring vocal harmonies. The fiddle climbs, the guitars churn. The banjo rolls and the bass digs in.

Frankenpine is a string band with roots reaching from the subway platforms of the city up the Hudson Valley to the crooked mountains of the Adirondacks.



## *The Crooked Mountain*



1. Texas Outlaw 4:21
2. La Fee Verte 2:50
3. Blackwell Island 5:17
4. Faceless Weaver 4:30
5. Never Lie 4:35
6. Over Your Bones 6:56
7. Wolf at the Door 3:30
8. Baltimore 3:53
9. Cold Water 4:36
10. Eye of the Whale 7:48
11. Convict Grade 3:53
12. John the Revelator 4:39
13. Into My Own 2:50

**Genre:** Americana, Bluegrass, Alt-Folk

**Regional Market:** New York and New England

**Key Tracks:** 2. La Fee Verte  
4. Faceless Weaver  
8. Baltimore

**Produced by:** Jeff Oehler & Frankenpine

**Release date:** Dec 16, 2010

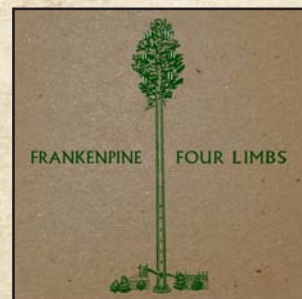
**Available at:** iTunes, CD Baby, Amazon, Bandcamp and  
frankenpinemusic.com

**Contact:** info@frankenpinemusic.com

## *Also Available:*

**Four Limbs EP**

**Release date:** Mar 4, 2008





# FRANKENPINE

## *The Music*

Frankenpine is a Brooklyn-based string band mining bluegrass, rock, folk and country to forge its own place in Americana and roots music. Its songs span a range of topics: murderous outlaws, intrepid reporters, local dives and new starts. Frankenpine's players show restraint when they need to, but with banjo, fiddle, resonator and acoustic guitars, mandolin, bass, accordion and nearly as many singers in its ranks, the band is primed for picking fast and barely bridled.

The band's sound is varied and vivid. "Texas Outlaw" runs on whipsaw vocal harmonies and fiddle lines. "Blackwell Island" shuffles, swings and lurks all at once. In "Cold Water" a clarion voice floats above of a pair of chiming mandolins. "Convict Grade" scurries on a rabbit-kick rhythm. And "Baltimore" is a try-again smile at the end of a long, rough night.

Often the songs are written collectively—someone comes up with a chord progression, someone else with a bridge or words, someone else with lyrics. That spirit of collaboration is key to Frankenpine's playing, too. On stage, a guitar solo lifts off from a banjo break and circles back around to slip beneath a fiddle line, the bass driving them all ever forward. With four regular singers—two girls, two guys—the band's words, stories pulled from personal trials and long-gone history, rise above that near-mad scramble of playing. Frankenpine works because, among the licks, fills and turnarounds, there's space for a good yarn.

**A frankenpine grows in Brooklyn with roots reaching from  
the subway platform to the deep dark woods.**





# FRANKENPINE

## *The Band*

The band formed as a trio in 2007 and has since grown to include Kim and Matthew Chase, Liz Bisbee, Ned P. Rauch, Colin DeHond and sometimes Andy Mullen. They play acoustic and resonator guitars, mandolin, bass, fiddle, harmonica, banjo, accordion, percussion and whatever else is within reach. The band has appeared on WNYC, WKCR (Columbia University's radio station) and North Country Public Radio and performs regularly around New York City. Frankenpine recently completed a year-long residency at the Lakeside Lounge, in the East Village, and released its debut full-length album, *The Crooked Mountain*, in December of 2010.



Kim Chase has been singing more or less since she learned to walk. Along with Matthew, she founded Frankenpine in 2007, back when she played a black guitar. She comes from Massachusetts, but her path to New York led her first to Colorado, where she stared down a wolf (really, it's true) and then to New Hampshire, where she earned her master's in environmental science. She knows an awful lot about plants, too, and works for the Brooklyn Botanic Garden, but now she's concentrating on growing Ollie, her and Matthew's son.



Matthew Chase, Frankenpine's resident historian (it was he, for example, who looked at an old map of New York City, spotted Blackwell Island, dug a bit and came up with a new song), co-founded the band. He's lived all around the world, playing didjeridoo in Australia and dodging teachers' rulers in England. These days he stares at pictures of banjos the way grease monkeys stare at pinups and works as an art director. Everything you're looking at now, save for these letters, is his work. He builds his own banjos and used to own an art gallery.



Liz Bisbee, another Bay Stater, is a recovering classical violinist. As a kid, she spent more hours playing scales, perfecting intonation and studying Bach than most children her age spend bugging their siblings. Then she quit. A few years and an epiphany later, and she became a real-deal fiddler. She's one of the few people associated with the band who can read music the way the most folks read the Sunday funnies. Liz is also a scientist, and has cloned things. Harmless things, mostly, but still, it's impressive. Also, she may be a genius.



Ned P. Rauch was born in Argentina and has lived in four different New York counties, including two in the Adirondacks. He started playing guitar in second grade, when he performed "Camptown Races" at a recital. It went so well he immediately quit. In high school, he was cut from the choir. In college, he took two semesters of banjo lessons because the girl he was dating told him it'd be cool. It goes down as the only time in history a girl told a guy he'd be cooler if he played the banjo. Like Superman, he is a journalist by day.



Colin DeHond grew up among the Adirondack mountains with two brothers and a penchant for the low notes. For years he was his town's bass player, enlisted by band after band to take care of the bottom end. And as any decent bass player should, he adopted peculiar sartorial preferences. Often his clothes had more pockets than a billiards hall. But that's behind him. Colin is a skilled botanist, but that hasn't boxed him in. Since moving to New York City, he's read "Moby Dick," learned the subway system and greatly enriched the lives of everyone he's met.



Andy Mullen, pedagogue extraordinaire and self-proclaimed lifelong student, plays about a dozen instruments: fiddle, guitar, piano, accordion, banjo, bass, anything else you can think of. Like Liz, he can read music for pleasure. He teaches music to children by day, releases music under his own name and is writing a book. He is kind to cats, respects and upholds the rules of grammar and prefers his shirts untucked. Andy is a New York native, born and bred in the great Southern Tier city of Binghamton.



# FRANKENPINE

## *Press*

"With Frankenpine, the music takes centerstage over anyone's ego which is an awfully nice thing to see. What they play is the future of bluegrass, not the past."

~Lucid Culture

"The Brooklyn collective play warm bluegrass inspired by rock, country and blues, and they'll make you think you're up in the hills of Southern Appalachia instead of in a club in Williamsburg."

~Alana Harper, WNYC

"This is not just another band that shows some promise; they look the part and are true seasoned musicians ...Occasionally the whole band will join in to reach a crescendo, and this is where Frankenpine really rocks out."

~Wyatt Marshall, Rock NYC

"One of Brooklyn Country's most beloved acts... putting together one of the most powerful and pioneering line-ups in the Brooklyn bluegrass tradition."

~Jeph Duarte, Brooklyncountry.com

"Like a bluegrass Grammy waiting to happen... experimenting with old vibes made new."

~Kim Smith Dedam, Press Republican

"Frankenpine continues to have its own sound.... people might describe it as piney old-style music, but it's really a new deal - and a particularly good deal."

~Peter Crowley, Adirondack Daily Enterprise

Frankenpine has been featured on WNYC, WKCR in New York and on various NPR stations.



[www.frankenpinemusic.com](http://www.frankenpinemusic.com)



# FRANKENPINE



## *Photographs*

