RED PIN REVIEW

Vol. 2 Issue 3



Inside Season One

Red Pin Podcast

GRAMMY Voting Member of

The Recording Academy

Reviews

Bing Futch
With Brevity
Holler & Crow

Production Deconstruction

Behind the Lyrics
"*universe*" by Aleyna

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In this Issue

Volume 2
2026
Issue 3
Q3
September 30, 2026

Letter from the Editor 03

+ Red Pin Productions News and Releases

Red Pin Podcast 06

Season One

Production Deconstruction 26

Behind the Lyrics of "universe" by Aleyna

Album Reviews 30

Holler and Crow
Bing Futch
With Brevity reviewed by
Guest Contributor **Madelynn Bigham**

Shop Merch 38

Special Thanks & Sponsorship 39



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Letter from the Editor

Aleyna Neivandt-Brown
Founder, Red Pin Productions



Photo by Max Neivandt at the Red Pin Productions Private Studio, Dallas, Texas. June 2026.

This summer was one to remember. The Red Pin Productions private studio was booked solid throughout July and August with sessions for local and remote clients. Services included live show stem mixing for premiere Taylor Swift tribute act Charity Eden, recording choir rehearsal tracks for local music director Arturo Ortega, and a full album of mastering for breakout composer Xiao Yun. But it wasn't just my clients filling up the studio schedule...

This quarter, I dedicated over 200 production hours to the research, writing, recording, editing, publication, and release of Season One of the **RED PIN PODCAST**. An undertaking unlike any in my career, this challenged me as a researcher, audio engineer, educator, and human being. At over 40,000 words and 4.5 hours of painstakingly-edited dialogue, complete with entirely original theme music and audio examples, this season required me to level up in a big way. On top of starting my new role as Professor of Commercial Music at Dallas College—teaching all new curriculum across Audio Engineering and MIDI courses—it meant many late nights and weekends in the studio. *Living the dream?* Maybe. I have certainly learned to be careful what I wish for! But in the face of such a mountain of effort, I could have chosen to shrink the business, do less, or care less. But that's not me. Instead, **Red Pin Productions is growing.** And rest assured, the Founder is thriving! I continue to bring my best to my students, my clients, my readers, and now, my listeners, too! I am also incredibly proud to announce that I have been inducted into The Recording Academy as a GRAMMY Voting Member!

In this issue, I invite you to enjoy music reviews of three **brand new albums** (released *this* summer, two of which are *debuts*) by artists hailing from Ohio, Florida, and North Carolina. Returning guest contributor, Madelynn Bigham, lends her pen to the review of **with brevity**. This issue also features a new take on the Production Deconstruction segment—this time diving "Behind the Lyrics" of my track, "universe," from the 2025 album *reckoning*.

As always, thank you to my family, friends, colleagues, contributors, and generous Patreon members making this research and content possible! Red Pin Productions and all its offerings are nothing without you! **Enjoy Volume 2 Issue 3!**

Sonically Yours, Aleyna

News



RED PIN PRODUCTIONS FOUNDER
has been inducted into The Recording Academy
as a GRAMMY Voting Member
in the Producer/Engineer discipline.

Learn more about Voting Membership at GRAMMY.com

New Release

Mastering Client



"Always with You " by Xiao Yun
Mastered by Aleyna Neivandt-Brown, Red Pin Productions
Released September 8, 2026

Listen on SPOTIFY

CELEBRATING THE NEW
Red Pin Podcast

A culmination of years of research and over 230 hours of production time, Season One of the Red Pin Podcast premiered this August. Across seven episodes, this season is 4.5+ hours of recorded audio and ~40,000 words of collegiate-quality original curriculum from Professor, Producer, and Host Aleyna Neivandt-Brown—Founder of Red Pin Productions, who also composed the original theme music for the show.

A blend of technical, creative, and conversational episodes, this season delivers a modern and accessible approach to audio engineering. Episodes feature real audio & musical examples, putting concepts into practice for listeners right away. More professional and creative touches include all original music for the theme, transitions, and outros. Huge thanks to inaugural guest Chan Leonard of The Shire.



Red Pin Podcast Producer & Host Aleyna Neivandt-Brown
Photo by Max Neivandt. June 2026

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Player FM | Castro | Goodpods | TrueFans

REDPINPRODUCTIONS.COM/PODCAST

Continue reading for an inside look at each episode...

Ep. 1

Meet Red Pin Productions



Hear the story behind the red pin and the mission behind the Red Pin Podcast. In this introductory episode, host Aleyna Neivandt-Brown shares the journey from student composer and independent artist to audio engineer, educator, and Founder of Red Pin Productions. Learn how the company was built, why this podcast was created, and what you can expect from future episodes covering recording, mixing, mastering, studio techniques, music technology, and the science of audio. Whether you're a hobbyist, aspiring engineer, or seasoned producer, this episode lays the foundation for the series ahead.

Released	Runtime
August 23	16:12





[00:00] **Introduction**
- Welcome
- Goals and Background of the Red Pin Podcast

[02:48] **Origins of Red Pin Productions**
- Red Pin Publishing
- Undergrad Experiences at Florida State

[04:59] **Grad School and COVID Redirection**
- Engineering in the Studio
- Collaborating with Choreographers
- Master's Thesis "FEMININITY: Ownership & Empowerment"

[06:30] **Post-Grad Freelancing and Early Teaching Career**
- Finding My Passion
- Formalizing My Services
- Launching Red Pin Productions

[09:42] **New Music and Momentum in 2025**
- Early Success
- The Red Pin Podcast Original Theme Music
- Listen to my Discography

[13:09] **Growth and Thanks**
- Content, Branding, and Merch
- Special Thanks to our Patreon Members

[13:39] **Red Pin Productions Today**
- Mission
- Services

[15:02] **Conclusion**
- Thoughtfully-Curated Curriculum
- Stay Tuned…



Ep. 2

The Digital Audio Domain



What really happens when sound enters your computer? In this episode, Aleyna Neivandt-Brown breaks down the analog-to-digital conversion process that makes modern recording possible. Learn how microphones, preamps, and A/D converters transform sound into digital waveforms, and gain a practical understanding of sample rate, bit depth, aliasing, dithering, and DAW workflows. Whether you're just beginning your audio engineering journey or looking to strengthen your technical foundation, this episode explains the science behind digital recording in an approachable, real-world context.

Released	Runtime
August 26	36:41





[00:00] **Introduction**
- Welcome
- Digital Audio Overview

[02:08] **Analog-to-Digital Conversion**
- Signal Flow Review
- Discrete Time Signals

[06:04] **Sample Rate**
- Nyquist-Shannon Sampling Theorem
- Aliasing
- 44.1 kHz Early Standardization
- 48 kHz for Multimedia
- Considerations for 96 kHz and 192 kHz

[18:55] **Bit Depth**
- Defining “Bit”
- Decibels and dBFS
- 16-bit and 24-bit Standards
- 32-bit Float
- Quantization Noise
- Dither

[30:55] **Digital Audio Workflow**
- Nondestructive Editing

[32:45] **DAWs**
- Pro Tools
- Ableton Live
- Logic Pro
- FL Studio
- Reaper
- Cubase, and more

[36:08] **Conclusion**
- Understanding A/D Conversion
- For More Info
- Thanks



Ep. 3

EQ & Frequency Phenomena



Discover how equalization shapes the tone, clarity, and balance of every great mix. In this episode, Aleyna Neivandt-Brown explores the science of frequency—from overtones to beats and combination tones—and applies it to practical audio examples including flute improvisations, sine tones, and noise samples. Learn how to use EQ as both a corrective and creative tool while developing a deeper understanding of the physics behind sound. Whether you're mixing your first session or refining your engineering technique, this episode provides proven strategies for creating cleaner, more transparent mixes.

Released	Runtime
August 30	31:16





[00:00] **Introduction**
- Welcome, Equalization Overview

[01:38] **What Is EQ**?
- Frequency Balance

[02:58] **Frequency**
- Range of Human Hearing
- Overtones
- Timbre
- The Harmonic Series

[8:49] **Flute Demonstration**
- HPF, LPF, EQ Bypassing

[11:26] **EQ Parameters**
- Frequency Bands and EQ Curve Type
- Accentuating/Attenuating
- Q-Value
- Graphic vs. Parametric EQ Plugins

[14:11] **Corrective EQ Techniques**
- Addressing Noise

[16:52] **Multiple Signals**
- Beats
- Combination Tones
- Heterodyning

[21:59] **Frequency Masking**
- Complementary EQ Technique

[25:49] **Additive vs. Subtractive EQ**
- Considerations and Advice

[28:17] **Creative EQ Techniques**
- Telephone EQ Effect
- LPF Effect
- Automated EQ Sweep

[30:44] **Conclusion**
- EQ Confidence
- For More Info, Thanks



Ep. 4

Cultivating a Studio (with Chan Leonard)



In this inaugural guest feature, host Aleyna Neivandt-Brown invites producer, engineer, and studio owner Chan Leonard to explore what it means to cultivate a studio. From retrofitting an unconventional space to building one from the ground up in Tallahassee, FL, Chan shares the lessons and discoveries that shaped his approach to acoustics, gear, and creating the conditions for great music to happen.

Released	Runtime
September 1	1:18:24





[00:00] **Introduction**
Welcome Listeners and Welcome Special Guest
[01:17] **Meet Chan Leonard**
Our Shared History & Alma Mater, Mentorship
[07:24] **Retrofitting Indianhead Factory**
Real Estate & Permitting Challenges
Non-Parallel Walls, Learning the Room, Studio as a Lab
[15:50] **From Indianhead Factory to The Shire**
COVID Crossroads, Studio as a Retreat
[19:29] **The Shire Studio Building**
Labor of Love
Fabric Walls
Humble Origins: The All-In-One Studio Woodshack, Punk Ethos
Live Room "Good" Wood
[31:18] **Referring Clients**
Artistic and Business Integrity
[35:13] **The Atmosphere of The Shire**
Stained Glass Windows, Immersed in Florida Nature
[40:22] **Gear**
Building a Mic Collection
The Appeal of Professional Analog Gear
Engineering Confidence & Troubleshooting
Learning on Emulator Plugins
[56:23] **Collaborative Environment**
Getting the Artists Involved in Mixing, Co-Ownership & Agency, Social Media Marketing Opportunities
[64:29] **Hospitality**
Control Room Layout, Listening Sweet Spot
Comfort, Refreshments, and Ambiance
[69:36] **Community**
Artist Shoutouts, Advice for Studio Owners & Engineers
[76:50] **Thanks**
What The Shire Means to Me



SPECIAL THANKS TO The Shire

Chan Leonard and Tracy Horenbein have really done something special with **The Shire**—a Neve-based recording studio immersed in Tallahassee nature with thoughtful touches like Horenbein-family-heirloom stained glass windows filtering the Florida sun into the resonant wooden live room.

Episode four dives into the story of The Shire's origins, and Chan & Tracy's downtown studio Indianhead Factory, before building up their own private studio retreat—the gear, the acoustics, the layout, all in service to hospitality and music-making. Thank you, Chan, for being the first Red Pin Podcast guest!



Chan Leonard on the Neve Genesys Console at The Shire
Photo by Tracy Horenbein



Chan Leonard at The Shire, Tallahassee, Florida.
Photo by Destiney Burt

Ep. 5

Inside the Microphone



Take a closer look inside one of the most essential tools in every recording studio. In this episode, Aleyna Neivandt-Brown unpacks how microphones convert sound into electrical signals with approachable scientific breakdowns of dynamic, ribbon, condenser, and piezoelectric microphones. Learn how diaphragm size, polar patterns, phantom power, and transduction principles influence the sound you capture in the studio and in the field. Whether selecting your first microphone or expanding your engineering knowledge, this episode provides a practical foundation for understanding modern microphone technology.

Released	Runtime
September 11	27:18





[00:00] **Introduction**
- Welcome Back
- In this Episode

[01:24] **Microphone Basics**
- Signal Flow Review
- Transducers
- Diaphragms
- The Human Ear

[05:20] **Transduction Methods**
- Magnetic Induction: Dynamic and Ribbon Mics
- Electrostatic Induction: Condenser/Capacitor Mics

[11:52] **Diaphragm Size**
- Small-Diaphragm
- Large-Diaphragm

[15:55] **Polar Patterns**
- Cardioid + Variations
- Bidirectional/Figure-8
- Omnidirectional
- Lobar

[18:04] **Piezoelectric Principle**
- Contact Mics
- Pickups

[20:11] **Specialized Mic Types**
- Hydrophone
- PZM
- Immersive/3D-Capture

[23:12] **The Mic Behind the Voice**
- Mic Testing & Selection
- Sibilance & Proximity Effect

[26:49] **Conclusion**
- Get in Touch
- Thanks



Ep. 6

The Evolution of Audio Production



Trace the remarkable journey of music from prehistoric instruments to modern digital production. In this episode, Aleyna Neivandt-Brown chronicles the technological innovations that transformed the way we create, record, and distribute music — from the telegraph to the telharmonium, vacuum tubes to transistors, tape to digital audio workstations. Discover how inventors, engineers, and composers continually reshaped the audio landscape, and how those same patterns continue to influence today's rapidly evolving industry...

Released	Runtime
September 13	58:57





[00:00] **Introduction**
Welcome, Tracing Musical Innovations Through Ancient History
[05:39] **Musical Telegraph**
Elisha Gray, Telecommunications + Electronic Music Technology
[11:18] **Telharmonium**
Thaddeus Cahill, A Universal 'Perfect Instrument'
[15:53] **Victrola**
Refined Consumer Listening Equipment
[17:54] **Vacuum Tube Innovations**
How It Works, New Vacuum Tube Oscillator Instrument: Theremin
[20:14] **Recording Gear 1928-1955**
Neumann's 'The Bottle' Mic
RCA
Magnetic Tape Recording, Vinyl Distribution, Multitracking
[21:59] **Early Synthesizer & Electronic Music Composers**
Columbia-Princeton Electronic Music Center
RCA Mark II Synth, Milton Babbitt "Who Cares If You Listen?"
[30:34] **Bob Moog**
Bio and Inventions; Accessibility, Portability
[34:17] **Tape Music**
Musique Concrète
Steve Reich, Minimalism
[37:59] **Midcentury Recording Gear & Music Distribution**
The Transistor, Console Design - Neve and SSL
Iconic Mics, Outboard Gear, Cassettes, The Walkman
[42:46] **Computer Music**
Max Mathews, MUSIC N
[45:34] **IRCAM**
Pierre Boulez, Electroacoustic Music
[49:40] **Digital Audio**
MIDI, DAWs, Virtual Instruments, Accessibility, Globalization
[54:27] **Conclusion**
Patterns of Innovation, Emerging Technologies, Up Next...



Ep. 7

Sound in Space: Reverb and Acoustics



Every room has a sound of its own. In this episode, host Aleyna Neivandt-Brown unpacks the physics of sound, exploring how reflections and reverberation shape what we hear and how engineers manipulate those properties through acoustic treatment and studio design. From concert halls and metal plates to convolution algorithms and professional recording studios, you'll gain a deeper understanding of the acoustic principles that shape every recording. This episode is for musicians, audio engineers, architects, and anyone curious about the science of sound in space.

Released	Runtime
September 14	28:58





[00:00] **Introduction**
Welcome, Why Do Acoustics Matter?
[02:05] **Sound Science**
Sound Wave Properties & Calculations
Perception & Localization
[05:16] **Acoustics**
Sound Within Boundaries
Overview of Reflection, Diffraction
Standing Waves
[07:01] **Room Geometries**
Convex vs. Concave Surface Reflections
Corner Reflections
Parallel Walls & Flutter Echoes
Diffraction
[08:59] **Reverberation**
Reverb vs. Echo Audio Examples
Wallace Sabine & RT60
Diffusion
[13:08] **Mechanical Reverb**
Plate Reverb, Spring Reverb
[15:49] **Digital Reverb**
Convolution Reverb, Impulse Responses
[18:23] **Studio Design**
Transmission Loss
Materials & Techniques
[22:42] **Inside the Live Room**
Partitions/Gobos
[24:30] **Acoustic Treatments**
Sound Absorbing vs. Diffusing Panels
[27:45] **Conclusion**
Suggested Acoustics Experiment
Support the Red Pin Podcast
Thanks for Listening





> Welcome to the Red Pin Podcast. I'm your host, Aleyna Neivandt-Brown –composer, performer, producer, and professor, and the Founder of Red Pin Productions. In this episode...
>
> ■ ■ ■
>
> I created this platform to share with you my complete toolbox of audio engineering skills. Originally based on the curriculum I designed for my college students, this podcast expands the scope and outreach to audiences from hobbyist to professional all in part of my mission to make audio engineering education more accessible and the music industry a little less intimidating.

Now you can stream the THEME MUSIC anytime, anywhere!

Listen on Spotify



Released August 24, 2026
Written, Performed, Engineered, Produced by
Aleyna Neivandt-Brown (flute, vocals, guitar, production)
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PRODUCTION

DECONSTRUCTION

Breaking down the production techniques of featured Red Pin Productions projects for an inside look at HOW IT'S MADE



"universe"

Aleyna



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reckoning by Aleyna Neivandt-Brown
Released June 14, 2025

Behind The Lyrics
"Universe" by Aleyna

Released June 14, 2025 on the album *reckoning*

[Verse 1]
Lie awake with me
open your eyes
Yeah I know how you love those
Big open skies
Look up,
At the galaxy, tell me
What do you see?
Us?
Do you see our love
Shining as the
brightest star in the Taurus

[Instrumental]

[Verse 2]
I can be that
All that and more
For you
Just watch

[Pre-Chorus]
I hold Apollo in my pocket
I wear Orion around my neck
Atlas carries me
I'll be your goddess of ecstasy

[Chorus]
I can be the universe
For you
I can be the universe
If you want me to

[Post-chorus]

[Instrumental 2]

[Verse 2]
I confess
I'm burning up hotter than the sun
For you, I am feverish
I profess
This insanity
Lovesick profanity
Makes me so goddamn otherworldly

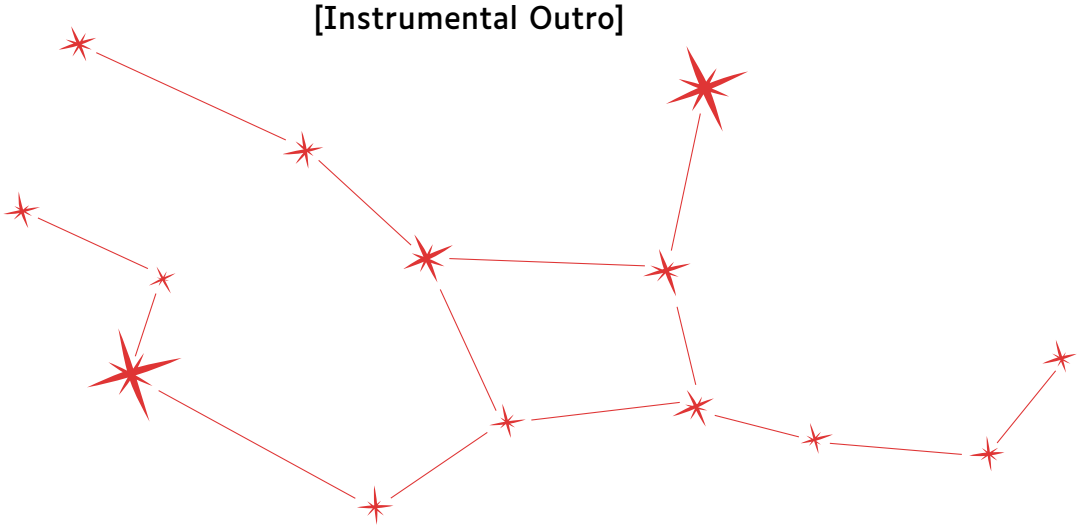
[Chorus]
I can be the universe
For you
I can be the universe
If you want me to

[Post-chorus]

[Instrumental 3]

[Bridge]
I'll be downright divine to you
This love is sublime it's true
I'll be
The sun, the moon, the stars, the world, the universe,
the universe for you—

[Instrumental Outro]



The Inspiration

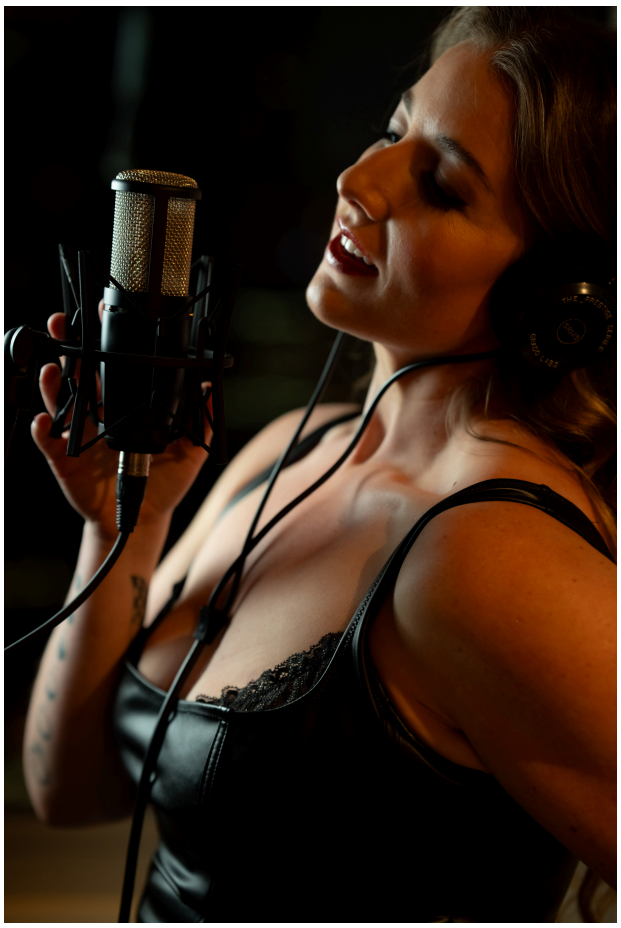
Celestial and Divine Metaphors for a Cosmic Profession of Love

"Do you see our love shining as the brightest star in the Taurus?"
Meaning: Taurus is both a constellation and an astrological sign for those born in late April-early May. My husband and I are both Tauruses, strong-willed and loving.

"I hold Apollo in my pocket."
Meaning: Another constellation referring to another mythical divinity, the Greek God Apollo. There's something both playful and powerful about pocketing such an idol.

"I wear Orion around my neck."
Meaning: This is a play on the iconic constellation of Orion's *belt* becoming a more feminine adornment—like a necklace—not worn for function, but for beauty.

"Atlas carries me."
Meaning: Atlas is the mythical god who holds up the world and the namesake for 27 Tauri, a bright blue star in the Taurus constellation.



And many more celestial and divine lyrics throughout the song, including "I'll be your goddess of ecstasy." References to "skies" and the "galaxy" for cosmic scale. "Hotter than the sun" for burning passion. And the otherwise "otherworldly," "sublime," and "divine" experience of being loved and in love... "if you ask me to."

Culminating in a vocally acrobatic line just before the final refrain:
"the sun, the moon, the stars, the world... the universe, the universe, for you..."

Listen on SPOTIFY

UP NEXT

REVIEWS

Album Review

Indie Appalachian meets Celtic Folk in this impressive debut album by **FEMALE-FRONTED FOLK ENSEMBLE.**

Echoes by Holler & Crow

Review by Aleyna Neivandt-Brown



Left to Right: Bryan Dobbs, Jenny Walls, Lark Frazier, Jon Snead, and Ellison Graham. Photo by Lark Frazier.

Holler & Crow began as Lark Frazier's a capella punk band in 2018 and has since morphed into the fusion of instruments, genres, and bandmates you see above. **Fusion** is a key word here. For Holler & Crow, any tune can be "*crowified*," be that celtic, sea shanty, folk traditional, or modern pop. Together, **this band has found a sound of their own.**

I have the privilege of being an old friend of Jon's—his mandolin playing can be heard on my *nearing* and *reckoning* albums, and he actually officiated my wedding!

We both have a dear connection to Appalachia and have spent some wonderful evenings in those Blue Ridge Mountains playing board games and wooden flutes. I asked him what it was like to record this album with Holler & Crow, to which he said,

"We kept things super organic and cozy, leaving in little mistakes and imperfections, embracing background noise (especially insects, rain, ambient natural sounds) and minor flaws. Our goal was to feel like we're all in the same pub together listening."

1. "Wayfaring Stranger" opens with the peaceful sounds of birds, a creek flowing, and shimmering bells. The accordion and mandolin fades in along with a lilting upright bass line. Lark's vocals are smooth and bright. A rhythmic modulation into the chorus opens up the opportunity for sustained lower vocal harmonies. A waltzing instrumental break gives you an opportunity to appreciate all the band members. Leading into the final chorus, the instrumental ups the fiddle register and acoustic guitar strums. Overall, "Wayfaring Stranger" is a strong opener to the album—a compelling invitation to keep listening.

2. "Health to the Company" features a folky duple meter and a chorus of pub-style group vocals. The lyrics are lilting and quick —a straightforward, feel-good shanty that perfectly captures the Holler & Crow vibe.

3. "King of the Faeries." Nature crickets set the stage for a fiddle and flute duo matching melodies. There's something distant and sad, yet warm, about the minor tonality and atmospheric background noise.

4. "Danny Boy" is an acoustic cover of a familiar classic, featuring a simple start with acoustic guitar and lead vocals. The rest of the band echoes the melody in a fun instrumental break between verses. The penny whistle makes a delightful appearance. The track ends with upright bass, simple strums, and Lark's crystalline vocals.

5. Opening with mandolin, **"The Blacksmith"** is an exciting, upbeat answer to Danny Boy, a storytelling shanty of a woman scorned! The vocals are feisty, more raw in their delivery. An electric guitar solo performed by a former band member, Charlie Campbell, adds grit and yet another shade of Holler & Crow.

6. "Three Ravens." Keeping it up tempo with a driving bass, this track features some new vocal chorus effects, with panned left and right harmonies which, to my ears, do somewhat overpower the lead vocals, but certainly add a nice flavor. Tremolo banjo leads into a punchy bridge, and the fiddle plays some fun cascading bowed effects.

(*continued on page 32)*



Photo by Lark Frazier.

*You can subscribe to the Holler & Crow Fan Newsletter called **SHINY** on their website, hollerandcrow.com.* This exclusive access biweekly letter features sneak peeks, song charts, band practice and stories!

7. **"Holler So Golden"** sets the stage with birds, nature, rain, bowed double bass and string ensemble. This track is cinematic, dark and beautiful, as if in mourning. The sound of waves accompanies elegiac vocals. Droning low bass in juxtaposition of the reverberant song is both eerie and beautiful. The track ends with a raven call.

8. And with a "1, 2, 3, 4" we're right back to a jam! **"The Cuckoo"** is banjo time! This track features feel-good whistling, fiddle, and banjo picking. The bass, played by Bryan Dobbs, is in keeping with the rest of the album, perfectly in the pocket.

9. "**Scotland (This New World)"** feels very similar to other tunes on the album so far. While it may not be adding much new to the sonic framework, it's another fun story. Timing and intonation have a human looseness that gives Holler & Crow their indie authenticity. "In these mountains echoed home," is a poignant line that advances the album narrative—"the story of how music traveled from the British Isles to Appalachia over hundreds of years" (Frazier, Lark. hollerandcrow.com).



Graham, Snead, Frazier, and Walls. Photo by Lark Frazier.



Lark Frazier and Jenny Walls. Photo by Lark Frazier.

10. **"Two Sisters"** again features great lead vocals. It's a feel-good song, well-crafted, excellently performed, and delicately balanced. I noticed the fiddle solo has some room tone in the mix, but that only adds to the authenticity of both the performance and the product this band is sharing—real musicians putting their talent and passion into storytelling. The low background vocals are an especially nice touch.

11. **"Idumea (And Am I Born to Die?)"** Low sustained vocals and viola harmonies flow nicely over an acoustic guitar fingerpicking progression. One of my favorites on the album!

12. A familiar favorite, **"Will the Circle Be Unbroken"** features lead vocals by band member Jon Snead. Echoing his quote about feeling like they're all "in the same pub together," this tune has a pub-like group chorus that makes everyone feel invited to sing along.

(*continued on page 33)*

13. At long last, the album closer is here. What a journey it's been. This is intrinsically acknowledged by a deep breath before the guitar strums begin. **"Red Is The Rose"** is a quintessential pub-style love song about a "bonnie Irish lass," with "locks of golden hair." The lyrics transport you once again to singing along in the pub with Lark, Jenny, Jon, Ellison, and Bryan. The track ends with a drunken chorus of *da da da*, much laughter, and then back to the nature from whence it came.

At 13 tracks, 51 minutes of music, this album is an ambitious debut for this indie band. Massive props to the undertaking. It has an authentic homegrown sound—the folk-like human touch of loose timing, flexible intonation, and mix, it serves as a true homage to musical storytelling from old.

Catch Holler & Crow live at venues across Appalachia, and check out their online merch store—all at **hollerandcrow.com**



Holler & Crow LIVE. Photo by Cam Covello @asheville_event_photography

Echoes by Holler & Crow

Released September 4, 2026

Lark Frazier - Lead Vocals, Guitar, Viola
Bryan Dobbs - Upright Bass
Jenny Walls - Violin, Vocals, Mandolin
Jon Snead - Banjo, Bouzouki, Gamba, Mandolin, Woodwinds, Vocals
Ellison Graham - Accordion, Vocals, Saw
Guest Performances by Charlie Campbell, Al Peraza, Chelsea Spitzer-Morton, Em Miller

Recording and Mixing by **Nick Tuttle** at Misty Music Studio in Asheville, NC.

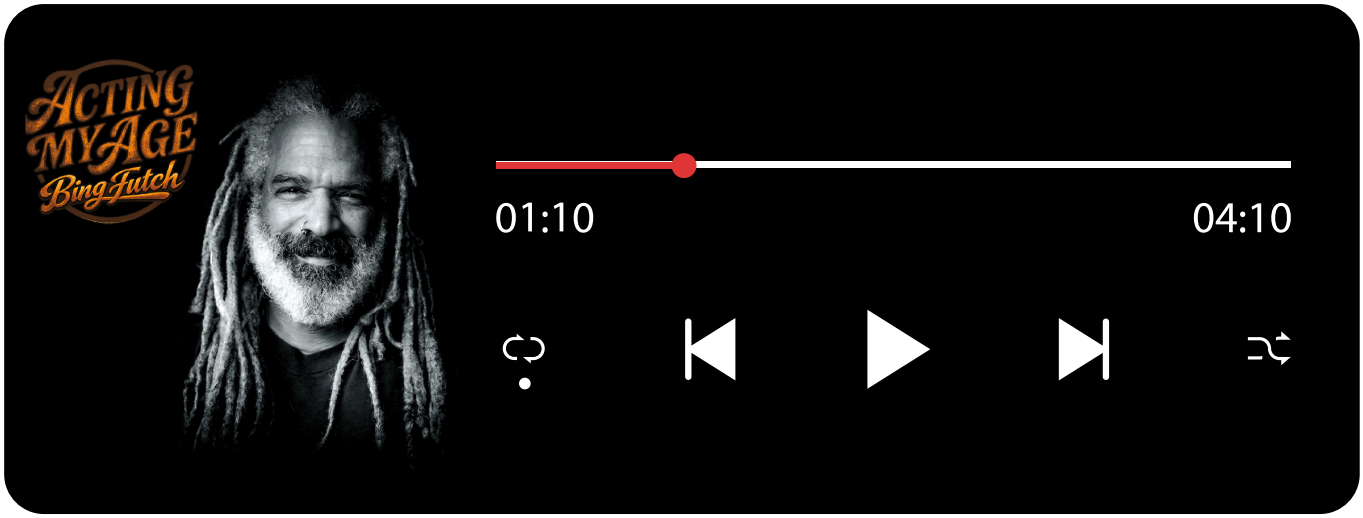
Cover art by **Lark Frazier** featuring a 1920's postcard of the Swannanoa River by the Asheville Postcard Company.



Album Review

Acting My Age by Bing Futch

Review by **ALEYNA NEIVANDT-BROWN**



Bing Futch brings an **eclectic array of genres, themes, and instrumentation** to his new album *Acting My Age*. The first track, "ChatGPT (Been Very Very Good To Me)" features a catchy rhythm section before Bing's vocals come in with lyrics chronicling our AI era. "Dancing zeros and ones, we sway / Are we the masters or the clay?" is a surprisingly deep line in an otherwise affable tune about being "lazy." Maybe there's more than meets the eye here...

The second track, "Shaken Awake," features lush strumming and mandolin layers on a droning bass tone. This one has become my favorite track on the album. It surrounds the listener with complementary panning of strumming patterns, with subtle timbre differences between such an array of instruments all within the string family. The introduction of some light percussion at 2:50 is refreshing and tastefully simple.

At 3:37, the harmonica introduces some dissonance in a raw and real way, only to be surprisingly replaced by a synthesizer towards the end. Does "Acting My Age" perhaps reflect the freedom to explore without rules?

The third track goes full Southern Country Rock, another style up his sleeve. "It Don't Make No Diff'rence If I Do" features a great resonator guitar solo.

Next, prepare for another style change. "Boil Aunt Rhody Down" is a 7+ minute instrumental epic. It opens with dramatic, dark cinematic synthesizers, eerie vocals and an elegiac plucked melody, scraping sound effects, and high register piano. Around the 4-minute mark, atmospheric chanting vocals subtly shift the tonality. Violin bowing effects place the listener inside a horror video game.

(continued on page 35)

It feels apocalyptically lonely inside the soundscape Bing has created on this track. At 6:10, repeated bass tones, metallic percussive sound FX, and building synth layers lead to an epic final chord before finally letting the listener go.

Light synths and drums on "Homosassa" provide immediate relief after that dark cinematic track. Florida Southern Rock vocals and electric guitar sweep us into another new lens of this kaleidoscope album. Lyrics about scallops, stone crabs, and manatees sink the hook into the local lifestyle.

Bing introduces Native American flute in the next track, along with a nostalgic dulcimer progression. And then it's right back to a groovy bass line and "sunny day" on track seven. At 3:05, a plucky synth arpeggio takes the track into the digital realm, supported by 80s synth pop pads.

"Lovely Lovely Life" keeps the synth pop + southern rock going. Lyrics call for you to "rise up and become what you desire" and the groove and major tonality makes you certainly believe you can.

"Going To Winfield" starts with a simple piano melody and rhythm section. This track has an indie sound that feels more homegrown. There's even a spoken word poetry break!

Lastly, "For Simba (Goodbye Is Not Forever) [Live]" is a beautiful mountain dulcimer instrumental dedicated to Bing and Jae Futch's beloved cat of 16 years, Simba, who passed away in February.

Listen on Spotify

Thanks, Bing, for submitting your album for consideration for the *Red Pin Review*.

Do you want your music reviewed? Visit redpinproductions.com/review to submit your new music or upcoming concert for a review in the Q4 issue!

ACTING MY AGE by Bing Futch

Released May 1, 2026

Written, Performed, and Produced by **Bing Futch** feat. Vocals, Mountain Dulcimer, Piano, Synthesizer, Native American Flute, Sequencing & Editing

Additional Performances by
Oliver Gannon, Guitar; Jodi Proznick, Bass; Kenneth Blevins, Drums; Rob Ickes, Resonator Guitar; Andy Leftwich, Fiddle; Vince Ditrich, Percussion; Craig Nelson, Bass; Pat McGrath, Fingerstyle Guitar; Quinn Bachand, Rhythm Guitar; PG McGraw, Mandolin; Wanda Vick, Fiddle.

Recorded & Mastered at Casa de Milagro Studios

J.O.B. Entertainment Inc.





Evan Watt, Elijah Speller, Colin Richardson, Lucas Maxwell.

Album Review

fairweather friends by with brevity

Review by Guest Contributor
MADELYNN BIGHAM

While school projects usually end within a school semester, this specific project became bigger than the rubric. Lucas Maxwell graduated from Tiffin University with a Bachelor's in Commercial Music, and for his capstone project, he released an EP with Evan Watt, another Tiffin University student. The EP was more consistent with a post-rock style, as were the influences of the pair of the time. After graduation, the two worked with Daulton Shields and Andrew Ospina to record more music and play shows around Northwest Ohio as the band **With Brevity**. As the group evolved and members changed, the band began to take on a shoegaze style. Now with Colin Richardson and Elijah Speller, the band has released their debut album—***fairweather friends***—with Yotsudome Noddy as a featured artist.

In an interview, Maxwell says, *"I like making stuff that doesn't sound like what other people are making right now,"* something very apparent in the band's debut album, Fairweather Friends. Overall, the style of the album is a contradiction of itself, and plays with drawing the focus away from the main vocal, bringing the attention to the texture of the band.

The contrast of distant vocals layered over top of each other with distorted guitars and heavy drums is classic in shoegaze, and also heavily matches the overarching theme of the album. A distant, separated relationship against heavy frustration. Usually, popular music focuses on the vocal lines, putting lead vocals at the center of the mix over top of the instruments. This album mixes things up with the vocal mixed into the instruments, using the vocal as an incorporated texture rather than a lead line. "Dreamwalker" is the best example of this, with the intro slowly building up from drums, to guitar, finally to the main vocal line. But rather than having a big, bright melodic introduction, the vocals seem to incorporate within the electric guitar, and continue to come in and out of the mix between guitars.



with brevity album announcement photoshoot

The benefit of being a local band is finding creative ways to make interesting music without the best equipment, lots of time, or a guaranteed large following no matter what happens with the group. Evan Watt, the bassist in the group, did most of the recording, mixing, and mastering in his home studio on analog equipment. All the effects heard in the album were done during the recording stages on analog equipment, creating an organic master sound. For example, to create a somewhat distorted vocal to better incorporate within the texture of the instruments, the vocals were recorded on a repurposed phone.

It's clear to see why the band is picking up traction. Between the excellent production, interesting stylistic choices, and the appeal of being a self-sustaining, local band, there's a lot to love about With Brevity. The band has been playing shows throughout Northwest Ohio, and will have another show this upcoming November in Toledo. Watt explains, *"[We're] finding new influences and trying to do something not too far off from that, but introducing some new elements,"* a characteristic apparent in the band's current style, something that also makes the band unique.

LISTEN AT linktr.ee/withbrevity

with brevity

FAIRWEATHER FRIENDS by With Brevity

Released Sept 1, 2026.

Lucas Rosenberger - Vocals
Evan Watt - Bass and Electric Guitar
Elijah Speller - Drums
Devyn Steffanni - Recording Engineer
Evan Watt - Producer, Mixing, Master, and Recording Engineer.

Album art by Hansen Risley.

Published by Big Cookie Records.



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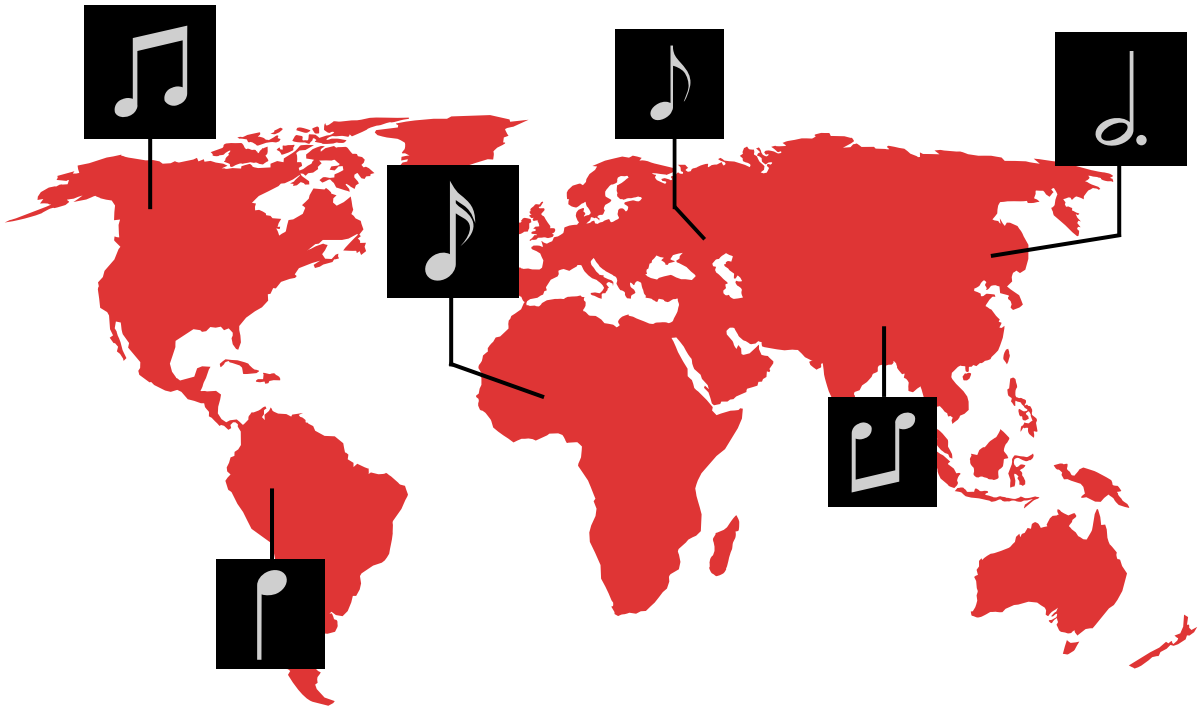
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