

# The Pub Album

Hello Everybody,

This is the Google doc for the Pub Album. You all have editing capability. Use it and tell me your thoughts. Use it but please don't abuse it. Likewise, you all have access to each other's contact information. This is personal information, don't re-distribute it without express permission.

My goal is to release this album by summer 2026. Coordinating everyone's schedule is a big task, so I've sent you all a link to a **shared calendar** for the album. This is our rehearsal and recording schedule. *Let me know* if you didn't get it.

Also check the **News** and **Minutes** tabs on the left for desktop, or down below on mobile. Minutes are the results of our monthly rehearsals, what we have decided to do, who will do it and when, but the calendar will be the most up-to-date source of scheduling information.

## Venue

The venue shall be **Panama Sound**.

5911 Panama Ave., Richmond CA 94804.

## The "Panama Sound"

I have been recording in this space, a living room and dining room in the shape of an L with a gently vaulted ceiling 10' at the peak for a few years. The feedback I get from those recordings is overwhelmingly positive. It's to the point where I think I lucked out on the existing acoustics here.

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As some of you might know, I am planning a major upgrade to my studio in the next few weeks. That upgrade includes the purchase of an AEA R88 Mk II double-ribbon microphone, AEA RPQ3 preamp and RME UCX II interface. If that means nothing to you, that's okay. Suffice it to say that we will reach for, and get intimate and very detailed recordings from this setup.

I also have a pair of Shure KSM 44s and a KSM 32 and one SM57. I have a field recorder with very good preamps and a pair of EM272 small diaphragm condensers. I also have a telephone mic for that "lo-fi" sound. You are free to bring your microphones, and we will experiment, time permitting.

The R88 is a "far-field" ribbon microphone. As I understand it, it picks up *everything* in the room with detail and warmth. Positioning musicians and amps and drum kits around the microphone appropriately is crucial to the sound we get, and will take some time. I may even tape optimal positions on the floor with an X. In an arrangement with more than one musician, soloists will take a step toward the microphone, and step back when they are finished.

Permanent or even mobile acoustic treatment is unfortunately not an option in this house for... reasons. What I may do is have a couple people hold up a duvet for certain performances to mitigate first reflections. It's crude but I have read that it does work. Until this point, treatment has not been necessary, but the new signal chain may necessitate it in some form. We shall see.

## Vibe Is King at Panama Sound

I really try to foster an environment where everyone is comfortable and feels safe to express themselves creatively. Please come with respect if not good humor when you cross the threshold to this house. The house is bright and airy, we have a garden and firepit which you all are welcome to after we conclude three hours of business. Coffee is on the house. When I host our rehearsals, I want everyone to participate. Communication is key. I will record minutes as we discuss the direction of the album, songs, arrangements and

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recording session schedules. After business is concluded, we can retreat to the back yard for laughs and jokes, drinks and smokes. Hopefully a spirit of camaraderie and friendship will pervade.

For those of you who have never been here, it is a potluck, BYOB, no pets allowed. Drum kits (one at a time please) and amps are allowed and welcomed.

## Rehearsals

I am locking down future music jams at Panama Sound. They will be called rehearsals from now on and they are exclusively for people who have committed their talents to this album in some capacity. I will host a monthly rehearsal at the regular day (last Sunday of the month) and time (3-6PM), but it will be restricted to those who are contributing. The rehearsals for the rest of the year are as follows:

**August 31**

**September 28**

**October 26**

**November 30**

**December 28**

**These dates are crucial to the creation of this album.** Coordinating this many people is difficult and your presence is absolutely required if you want to be on the album. It's a small commitment from you of three hours per month. Please **let me know** if you can't make any of these dates.

I see the purpose of these rehearsals as figuring out songs and arrangements, not necessarily to record on the spot. But we can record initial ideas if need be. When we figure out a song to record and come to an arrangement, I will set a date to record.

## Multi-Tracks

Please don't submit pre-recorded multi-tracks to me as final songs. Part of the reason I am doing this album is to showcase the sound I get from my gear and space, and the skill with which I employ them in my home studio. See "Venue." If you want it, come get the Panama Sound.

## Personnel

So far we've got fourteen amazing individuals who are committed to the album! I think we have enough people and talent to produce an album. I will probably be approached by others wanting to be on the album but at this point they will need to make a strong case.

The first line is the participant's name and what capacity they might contribute to the album. Roughly how they will be credited on the album. The second line is descriptive. Feel free to modify your entry any way you see fit. The following lines are contact information. I apologize in advance if you didn't want your contact info here, I thought it would be of great utility for collaboration. This is a small and specialized group of people. I trust everyone who has access to this document to be responsible with the information within it.

*If you are willing to session on other people's songs, please write 'session' next to your name.*

**Logan Byrne**, Engineer, Producer, Mixer.

Owner of Panama Sound and humble host and servitor to the following list of amazing people...

510-965-3237

[byrnespecialties@gmail.com](mailto:byrnespecialties@gmail.com)

**Jenny Brunswig**, Session Vocalist.

Trained singer.

510-932-6833

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[jmbrunswick@gmail.com](mailto:jmbrunswick@gmail.com)

**Pascale Brunswig**, Session Vocalist.

Natural singer.

510-684-5477

[mochatino@gmail.com](mailto:mochatino@gmail.com)

**Mariah Liming**, Session Vocalist.

Trained singer.

609-947-5242

[Mariah.guarnaccia@gmail.com](mailto:Mariah.guarnaccia@gmail.com)

**Jacob Liming**, Session Mandolin Player, Violinist.

(804) 349-6317

[jacobliming37@gmail.com](mailto:jacobliming37@gmail.com)

**Joe Adams**, Guitarist, Vocalist.

510-508-9826

[jha344@nyu.edu](mailto:jha344@nyu.edu)

**William Espinosa-Setchko**, Guitarist, Vocalist.

Gifted songwriter, vocalist and guitarist.

415-933-0233

[thisiswill@gmail.com](mailto:thisiswill@gmail.com)

**Alexey D.**, Multi-Instrumentalist, Vocalist.

406-600-6017

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[adrobizhev@gmail.com](mailto:adrobizhev@gmail.com)

**Gabe Szilardi-Tierney**, Guitarist, Banjo, Vocalist.

A master of the banjo and guitar in bluegrass and folk styles.

510-388-8234

[gabeszilarditierney@gmail.com](mailto:gabeszilarditierney@gmail.com)

**Burke Treischman**, Multi-Instrumentalist, Vocalist.

Producer in his own-right, musician, vocalist, and long-time Pubster.

510-409-8126

[burket@aol.com](mailto:burket@aol.com)

**Ethan Kirk**, Guitarist, Vocalist.

Guitarist, singer and big fan of Townes Van Zandt and Dwight Yokaum.

209-600-8157

**Zach Mondlick**, Session Drummer.

Jazz-trained drummer who has graciously offered to session for any song on the album.

707-299-9866

[zachmondlick@gmail.com](mailto:zachmondlick@gmail.com)

**John Gravois**, Guitarist.

Lead guitarist of the bluegrass and folk group, East Bay Serenaders.

202-591-8473

[john.gravois@gmail.com](mailto:john.gravois@gmail.com)

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### **Thomas Clark**, Guitarist.

Guitar builder and guitarist, very knowledgeable about Irish folk music.

415-572-6833

[tmcguitars@gmail.com](mailto:tmcguitars@gmail.com)

### **Bill MacBeath**, Session Bassist.

East Bay local legend, guitarist, bassist, vocalist, songwriter, and full-time gigging musician.

(510) 334-7027

[williammacbeath@yahoo.com](mailto:williammacbeath@yahoo.com)

### **Chris Rogers**, Engineer, Pianist.

Audio engineer, and advisor on this album.

(510) 334-7276

[shabdatanmatra@gmail.com](mailto:shabdatanmatra@gmail.com)

### **Andrew “Drew” Murray**, Alternate Drummer and Percussionist.

Our latest addition. It was great to have him as a drummer on the cajon and floor tom at the last jam. He can play a full kit too apparently, and may do just that on a track or two on the album.

510-406-8941

[andrewthomasmurray@gmail.com](mailto:andrewthomasmurray@gmail.com)

### **Rob Orsini**, Bassist.

(707) 758-8665

[rob@orsini.us](mailto:rob@orsini.us)



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**Stefan Hack**, Drummer.

(510) 847-9213

[stefan@pyramidfocus.com](mailto:stefan@pyramidfocus.com)

**Julie Salamon**, Vocals, Guitar.

+15103688681

[Juliesalamon@gmail.Com](mailto:Juliesalamon@gmail.Com)

**John McCord**, Vocals, Guitar.

## Number Of Songs

I think ten songs is a good, solid number for an album. Pretty standard. Not too many, not too few. Every song needs to hold it's own on this album. Let's make them good!

## Genre

I'm looking for songs in the style of Americana: Country, folk, blues, or bluegrass. No jazz this time around, trying to keep things simple.

## Album Name

The preliminary title is "Songs From The Pub." I am open to other ideas. The name is rather vanilla and I'd like to see other ideas posted here.

## **Release Date**

No release date is set. I'm hoping to release by summer 2026. So we've got some time to make noise.

## **Fundraiser For Mastering**

If any of you would like to kick something for mastering or release costs, that would be much appreciated. It is not required. [I have a GoFundMe](#) for this purpose. My goal is \$3,500.

## **Major Issues**

Communication

Scheduling

Song Selection

Arrangement

Acoustic Treatment

Gear Acquisition, Installation, AND TESTING

Fundraising

## **Arrangement**

Not everyone needs to play on every song. I think Zach Mondlick and Bill MacBeath will be on many of them though. Our drummer and bassist. We figure out arrangements at the monthly rehearsals.

## **Demos**

These are demos of songs that will potentially be on the album. Some are covers, some are originals. Post yours here!

Jenny's pick:

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Someone To Weep For Me by Bonny Light Horsemen

[https://www.dropbox.com/scl/fi/3loq44sybb3gmf9gnvw1w/Jenny20250118\\_SomeoneToWeepForMe-mix4.flac?rlkey=sm12hbvgjazzg53pu083o9ln5h&st=sajihmga&dl=0](https://www.dropbox.com/scl/fi/3loq44sybb3gmf9gnvw1w/Jenny20250118_SomeoneToWeepForMe-mix4.flac?rlkey=sm12hbvgjazzg53pu083o9ln5h&st=sajihmga&dl=0)

Will's pick, an original:

Let's Do This Again

[https://www.dropbox.com/scl/fi/5iotpkj9c24xuha4507i5/20250718\\_WillES-LetsDoThisAgain-Mix3.flac?rlkey=kaiwwfvfgcwtrcruwwer7xmek86&st=5hm5jnv5&dl=0](https://www.dropbox.com/scl/fi/5iotpkj9c24xuha4507i5/20250718_WillES-LetsDoThisAgain-Mix3.flac?rlkey=kaiwwfvfgcwtrcruwwer7xmek86&st=5hm5jnv5&dl=0)

Rob, Julie and Stefan:

Right Back To It by Waxahatchee

[https://www.dropbox.com/scl/fi/p11rfhzsn33wk2xd9sv3u/20250717\\_JamAtPanama\\_RightBackToIt-Take1.mp3?rlkey=pvy2mc0a839sxlnez032hr37e&st=giowcbvl&dl=0](https://www.dropbox.com/scl/fi/p11rfhzsn33wk2xd9sv3u/20250717_JamAtPanama_RightBackToIt-Take1.mp3?rlkey=pvy2mc0a839sxlnez032hr37e&st=giowcbvl&dl=0)