

Stephen 'Pancho' Buettler

FRONT MAN WITH PANCHO + THE FACTORY

AGE: 36



Stephen "Pancho" Buettler fronts Pancho + The Factory, one of Eugene's hottest live acts and just one of many local bands having a moment right now — bands like VCR, Surfs Drugs, Snow White, Le Rev and many more.

If you saw Pancho open for Ty Segall or performing last year at the Whiteaker Block Party, you understand the campy blend of everything from '60s girl groups, The Cramps and even *Rocky Horror Picture Show* has the whiff of historic inevitability.

Most important, Buettler works hard to support and foster Eugene's scene. In fact, he moved to Eugene five years ago because of our "great legacy when it comes to the counterculture."

"If Eugene continues on the trajectory it's on right now," Buettler says, "the music scene could be comparable to a place like Athens, Georgia — a similarly sized city known for churning out big name acts like REM and The B-52s."

What would help take Eugene's scene to the "next level" — not just a small college city with surprisingly good music, but a true music capital.

For Eugene to become a "next level" music scene it has to not only think locally but regionally. The Northwest is brimming with talent. I believe it would mutually benefit everyone to "open up the I-5" and create more reliable booking opportunities between Eugene, Portland and Seattle.

I'd like to establish connections with venues in those cities and hold similar events, so Eugene musicians can find it easier to break into their scenes.

It's often branded a "hippie town," and I would certainly consider myself a hippie in spirit. But sometimes I think we forget that the essence of this spirit is to adapt and evolve — we don't always have to look to past forms to draw inspiration. Being a hippie means you celebrate the values of love, inclusivity and a progressive imagination.

Why is it important socially or even economically for Eugene to support its music scene?

In Korea people and artistic forms can be placed on a registry of "intangible assets" and receive official funding and support from the government. This is a recognition that these assets are nothing short of the invisible architecture that makes up a location's identity and culture.

In this sense, it's Eugene's — or any city's — existential duty to foster a music and arts scene. Without that support we are quite literally conceding our identity. Beyond that, it's just good business. Concerts benefit virtually every kind of business and help make a city more of a destination.

I don't believe there's any one "Eugene sound." But, in my opinion, that's a good thing. What you can find in Eugene are excellent examples of any kind of popular genre. Historically, sounds and genres arise out of a melting-pot situation. So, who knows, maybe a few years down the line people will be talking about the unique multi-genre sound of Eugene.

Gone are the days when you move to a larger city to make it. For me the only size that matters is how big your imagination is.

it's not 's fault

by TheShelterPetProject.org

