

- Brit.

- Exactly. Exactly. This is going to get play all over the place.

- Good.

- I'm real confident in this one that it will.

- So you've got all the cuts done?

- All my parts are done. We just-- we're mixing and mastering at this time.

- OK.

- The cuts that you'll be hearing tonight we've mixed so they're unedited, but as you heard, they sound just as good.

- I think so.

- Well, the thing about it is, the parts of-- the difficult parts is when the bands-- the different instruments are not leveled correctly. Like me and my vocals, they can just slide a button and I'm OK. But a lot of times it takes a lot more work for them to balance out each and every instrument, and in this case--

- Oh, OK.

- In this case-- and we've all agreed upon this who worked on this-- that when the musicians went in, it was-- they were into what we were doing that day, I was into what we were doing that day, and we created magic in the CD.

- That's nice.

- The tracks that they did are fantastic, and the fiddle player that you will hear on this CD, he is one of the best in the business. And from my-- I'm so proud to say that from my CD, everyone that hears that that have been in the business for a long, long time are going, my god, who's that fiddler. He's that impressive. He's very, very good.

- Is he local?

- He's from Fort Worth actually. He's from Fort Worth.

- How do you-- how do you get these people?

- Well, I-- Sound Masters is a recording studio that I use, and basically they-- they're the ones that get the people for me.

- Really? That's how it happens?

- Yeah. It's-- every studio has--

- I think it's interesting to know the inside, how a CD is made and what do you have to go through and how do you get the musicians.

- Yeah, well, see, it depends on you and how much money you wanna pay, too.

- OK.

- You can pay hourly. If you pay hourly, you probably will get-- they can get you musicians, but you're not gonna get what they call the A team as far as musicians go. If you pay top price, you get the A team.

- Sure.

- You're hearing the A team. And a lot of these musicians, they're local. They're still doing their thing. They're performing all over the-- Houston and the outskirts of Houston and have been for years. So these are guys that know good country music because this is going to get sent out all over the United States and overseas. We're going to really hit the overseas market--

- Oh, really!

- With this CD.

- And we wanted to sound as Texas country music should sound. We're not-- we're not softening anything. We're not trying to get a crossovers. We're doing damn good Texas country music, and that's--

- Good.

- That's my goal here.

- Good.

- And it was their goal, too, which like I said on the cuts you'll hear, we created magic that day that we went in there.

- Yeah, there seemed to be a trend at one point of country artists trying to do crossover stuff, and I understand the philosophy of it but I think something was lost in the music.

- Oh, definitely. It started with I think Shania Twain. She got those major crossover hits, and they made a lot of money off of them.

- Sure.

- So, of course, that became a lot more important when they saw how much money was made.

- Yeah, it's always money 'cause it's-- that's the business part of show business.

- Mm-hmm. Well, the thing about it is what they're thinking is is that good hardcore country music is definitely coming back. I think that that contemporary stuff, it's good and I like some of it--

- Yeah?

- But I think that country music will always-- the listeners, they'll always-- they're always going to go back to the traditional country music.

- That's right. 'cause there's times when you just want that good old country crying in your beer music--

- There you go.

- And a contemporary crossover isn't going to cut it.

- Yeah, exactly. Exactly. One of the cuts on here, speaking of crying in your beer, is a song called "The Torch."

- Yeah.

- And it's talking about still loving someone and always going to love someone even though there was someone new.

- Wow.

- So it's a cool song.

- I like that. Why don't we-- why don't we listen to that one.

- Cool. It's number two on there.

- Tada.

- Let me see.

- Is it two?

- No, it's number three.

- OK. I'll just change that.

- That's what happens when you just pull it off of the master and you don't have anything written on it.

- There we go. Track number three and the name of it is?

- "The Torch."

- "The Torch" by Charlie Pacheo, right here on KPFT Houston and KEOS college station.

[MUSIC PLAYING]

Ooh wee, yeah, that-- that's pretty strong stuff there.

- Yeah. Wiping my tears off.

- "The Torch" by Charlie Pacheo off of is yet to be finished CD. You're hearing-- hearing it first right here on *After Hours*. And actually, Charlie, the whole world is listening to it. I know last week we got a call from a man in Australia to tell us he was listening.

- Cool.

- Yes.

- Yeah.

- So you never know who may be tuning in.

- That's great. That is great.

- Because people can listen to us live in real time at <http://www.kpft.org>

- Cool.

- Very, very, simple. Just go there and then you click to-- it tells you-- it says click here and you can listen to what's going on in real time.

- Oh, that's great. I didn't know that, that it was in real time.

- Yes. Yes.

- Cool.

- Yes.

Well, you're a man of many talents, you know. You can-- you can sing a wide variety of songs so it seems.

- Well--

- You have the peppy stuff and crying in your beer.

- Oh, yeah. You know, but that's all what it takes. You won't hear any of this stuff that you're hearing of mine tonight. You won't be able to hear anything else on the regular country stations and go, oh, that sounds like him.

- No, you're right. You're right.

- And there are a lot of other artists in the country-- gay country music field. It's growing very rapidly.

- Right. From folks like earlier this evening Christy Claxton, who does the Texas style of folk slash country music.

- She's great, too.

- Yes, yes, she has a wonderful album out. And also my Mark Weigle, who we played earlier, and a whole slew of other folks I have over here.

- Yeah.

- Of course, Doug Stevens.

- Doug Stevens, oh, yeah.

- This is his fourth album or--

- Third I think.

- Third.

- Yeah.

- Yeah, Doug. And have I have [INAUDIBLE]. I have Jeff Miller, Dusty Trails, even David Alan Moores.

- Correct.

- I'd love to play his music, but the CD has not ever been released that I know of.

- No, not that I know of either. I haven't kept in contact with what's--

- But it's still good music.

- Oh, yeah.

- And that's just a sampling of the gay country music out there.

- Yeah, there are so many other artists that have not even recorded yet that are so fantastic that I've heard. When you go out and you do shows and you leave from where you're-- your own backyard, you hear of all these people, you see them perform, and you're thinking-- they're like-- backstage they'll tell you, well, we're planning to do a CD, it'll be out in a year or so or whatever, there are a lot of up and coming artists--

- You bet.

- That if you're out there and you like good country music, get ready because we're here and there's going to be a lot more that are going to be popping up, putting out really good country music.

- Yes, that's right. And you have started-- where did I put it-- oops-- you have started your own company.

- Yeah, I have a label called Castro Cowboy Records.

- Tell us about that.

- Well Castro Cowboy Records was started-- I had to have a label to put it on, my first CD *Here Come the Blues*--

- Yes.

- And so I started Castro Cowboy Records right at the same time when we started the Lesbian and Gay Country Music Association--

- Yes.

- And basically I-- like I said, I started it for my own stuff or my own CDs to have a label. And then what happened was we decided-- I decided that plans that I have in the future for this record label is to start recruiting up-and-coming artists who maybe they're good artists but they really have no idea how to go about cutting a CD, trying to-- getting a hold of them and telling them-- giving them resources and having them-- giving them the opportunity to use the record label, the emblem and everything for their new CD when they do one so that we can all pretty well maybe end up getting everybody on one record label.

- Have you ever thought-- I know there's been some controversy about this. Have you ever thought of maybe a compilation CD of one or two songs by different artists all-- mix them all up together on a CD?

- Well, yeah, that would be great, too.

- I don't--

- I think the Lesbian and Gay Country Music Association, they put one out.

- OK, did they?

- Yeah.

- Oh, I didn't even know that.

- I was somewhere, and I saw one and went oh. I told Doug, well, how come you didn't tell me about this, and he was like, oh, we just got busy and whatever. But, yeah, they did put out a compilation. I'll try to see if I can get you a copy of it.

- Gosh, yeah, 'cause I talked to his man-- I talked to Doug Steven's manager this morning. We were on the phone talking, and they're still working with Coors. And as far as the country tour goes that Coors is supposed to sponsor, we don't know yet. He's still in negotiation with contracts, so that's all the information he could give me today.

- Oh, OK.

- I will not be a part of that country tour either way.
- No, you branched out in another area.
- I branched out away from LGCMA, but-- and they're going to feature nothing but LGCMA artists.
- OK.
- Which is cool. I think they should do something, but at this point, that's all the information I have on that. He said that Doug was doing really well and that they're thinking about trying to get Doug to come here and perform for Houston Gay Pride--
- Oh.
- Which would be cool.
- Yes, it would be as a matter of fact. Ooh.
- Yeah, they'll be staying at my house.
- Yeah. And, in fact, Jack Walensky, who is the executive director of the Pride committee-- actually the Pride board-- is-- was talking tonight that for the first time in many, quite a few years we're going to have a festival.

Normally, we had one after the parade when it was held during the day, and then since the nighttime parades that started in 1997, there hasn't been a gay festival of sorts, and so they're doing one this year on the day after the parade, the Sunday afternoon day after the parade, and they're looking at talent.

- They are? Did he talk about that because I didn't hear outside of the--
- Yeah, he talks about that.
- Because I would like to perform for that, too.
- Yeah. I know JD Doyle was involved in that he gave the Pride Committee a list of people. So I don't know who was on the list.
- JD, if you're listening, put my name on the list.
- Or, Jack, if you're listening to it, And Chris has something to say.
- Well, we had a question there for--
- Yeah.

- We're getting phone calls. This is strange.
- At this hour, yeah.
- We had a phone call for Charlie--
- Uh-huh.
- --from Kim in the Heights-- wanted to know where you had found "You're With the Wrong Man"-- "You're With the Wrong Man."
- "You're in Love With the Wrong Man."
- "You're in Love With the Wrong--
- Where I found the song to record it was the question?
- Yeah, because she remembers it from 20 years ago-- someone named Mando Earwood.
- Mundo Earwood.
- Mundo Earwood.
- Yes, he wrote it. He recorded it in, I think, '74, actually.
- Wow.
- Yeah.
- And she just loved hearing it. And she was wondering where he was able to come up with that song from that long ago.
- Well, I have the record myself. I used to dance to that on many dance floors. And what happened was-- you know, it was one of those things that kept tugging at me.
- Yeah.
- I wanted that to be a faster tempo because you could two-step to it. But it was a little bit too slow.
- Mm-hmm.
- And so that always stayed with me. And when I took it to my record producer, he was like, yeah. And I said I want to do a modulation for the last chorus. We went into a higher key in the last. I just thought that that song needed that. It was missing that. We did it, and it came out great.
- Yes, it did.
- It is a really full-fledged country dance song now.

- Mundo Earwood-- I remember his name.

- He's very good. He's very good-- very talented man. And he wrote that back in the '70s.

- Wow. It's wonderful that a listener could remember that.

- Oh, sure. I mean, that song was written and recorded right here in Houston.

- Ah.

- It's been a very popular song. They still play that. They play a Rick Stancil-- an artist by the name of Rick Stancil version of it at the Brazos River Bottom every Friday, Saturday night. And it's so weird because they play that cut. And everyone in the bar is singing along with it.

- Wow.

- They know the words because they played Mundo's for years. And sometimes he'll mix Mundo's and Rick Stancil's. And I told him.

- He better start playing yours.

- Oh, he's going to. He's going to because I told him. I told the DJ there exactly what we had planned to do with our arrangement of it. And he was so excited because everyone loves that song. We sped it up a little bit to where it's just great to two-step to now. So it's going to-- I did sing that live in San Francisco for Hoedown 2000. And it was to a packed dance floor.

- Good.

- So, you know, that's a very good feeling. So, anyway, that's where I got the song from-- Mundo Earwood. And you were correct. You knew exactly who originally wrote that and recorded it. I'm really impressed.

- Texans love their country music.

- Oh, yeah.

- Yeah. And I'm slowly but surely finding that out. You hinted-- well, you didn't hint. You said last month that you were going to be doing a version of "Harper Valley P.T.A."

- We have it here tonight.

- Ah? I have played one recently by a drag performer in Dallas--

- Uh-huh.

- --called-- wait a minute. Oh, gosh. I just had it here. Mark Alan Smith--

- Hmm, that's interesting. Let me see that.

- --did one-- a version of it where he imitates. Mark Alan Smith is a vocal illusionist.

- OK. So he imitates Jeannie C. Riley.

- No, he imitated Donna Day--

- OK.

- --on this.

[LAUGHTER]

Donna Day, who was a very good friend of his.

- Very interesting.

- Yes, it's a pretty good version of it.

- Wow.

- And you can tell by the songs on his CD who he imitates.

- Oh, yeah. Cher--

- Yeah.

- Cher is on there. Billie Holiday.

- Uh-huh.

- Elton John.

- Yeah, Barbra Streisand, is it? Or is it Carol Channing?

- Carol Channing.

- Carol Channing version of "Hello, Dolly!"

- Yeah, actually, it's Louis Armstrong.

- OK.

- And then, at the very last-- you know, it's an incredible-- right at the very end, the last song-- the last song-- "His Eye Is on the Sparrow," which is an incredible version of that song.

- Oh, cool.

- Yes, it's very, very good. I found it somewhere. I think Crossroads. I don't know.

- Really?

- Buffalo Crossroads.

- Yeah, and it was, like, the last one they had. And I saw all of those different songs. I gotta try this. Anyway, back to you because, tonight, it's all about you.

- All about me.

- It's always all about me, yes.

[LAUGHTER]

- Is that the first one on this tape that you--

- No.

- Oops. Oops.

- That's what I hate about cassette tapes.

- I know.

- Well, we could play my original song that's going to be on here.

- Oh?

- That's first, actually.

- OK.

- I have that cued up.

- That is--

- Well, you know, to be honest with you, this is kind of embarrassing. But we haven't decided on the name of it yet.

- Oh, this in *Here Come the Blues*?

- No.

- Oh.

- This is from the new one.

- Oh, OK.

- But this is the only song that's on this new CD that I've written myself.

- Oh!

- Yeah.

- And you just don't have a title for it.
- Well, you know, I'll figure it out-- what I want to call it. It's probably going to be called "My Little Diamond." But I'm not sure.
- How much space is there between one and two?
- I think it's just-- between one and two? I don't know.
- OK.
- There is space.
- We're going to do this one and then maybe do the next one.
- The next one will be "Harper Valley P.T.A."
- Yeah.
- Yeah.
- And this one is the untitled one.
- This is "My Little diamond." We'll just call it that for right now.
- OK. And you're listening to it on "After Hours, Queer Radio with Attitude" on KPFT Houston and KEOS College Station. I'm Jimmy Harper with Charlie Pacheco.

[MUSIC PLAYING]

Ah, what a wonderful version of that song.

- Did you like it?
- Oh, I loved-- the instrumentation is really, really good on that.
- They asked me. We were at a break after the song before we cut "Harper Valley." And the guys go, do you want us to do it like Jeannie C. Riley's? Or do you want us to get real funky? And I said, y'all just get as funky as you want to get.
- That was great. The guitar going and the piano going-- like you were saying, you know, doing the Jerry Lee Lewis stuff on the piano.
- Uh-huh.
- That was really, really good.
- Yeah.
- And we had a call from Judy, who says thanks for finally playing music that I can relate to.

- Cool! Well, we are glad to have you, Judy. I'm going to continue coming here and playing a lot of good stuff.

- Judy is the secretary of the Gulf Coast Archives and Museum for Gay, Lesbian, Bisexual, and Transgendered History.

- Oh, great!

- And it's a relatively new organization. And, actually, I've been working with them too. I'm involved in the organization. And I guess we can put the word out that we're working with the *Voice*-- the *Houston Voice*-- and we're taking off their hands all of their back issues--

- Oh, OK.

- --starting from issue number one--

- Wow.

- --which was in, I believe, September of 1980.

- So the museum and archive are going to take care of those.

- That's very important that we have that too.

- Yes.

- It really is.

- Yes, it is. And soon, we'll be able to announce a new location-- a permanent location for the museum here in the Montrose.

- Great.

- Yes. Yes.

- Where we belong.

- Yes, yes. And so I'm glad Judy's up and listening. And I'm glad it's your music she's listening to.

- Me too.

- You promised that you're going to be doing this version, and it's really, really good.

- You got to be kidding. I had fans that threatened to kill me if I didn't put "Harper Valley" on this next CD, you know, because I would perform that just to regular Jeannie C. Riley tracks--

- Uh-huh.

- --sort of like an arrangement, like what she did. And I would end my show with "Harper Valley," you know? And people were like-- they wanted it to be on *Here Come the Blues*--

- Yeah.

- --on the first one.

- The first one.

- And I was like, no, it's not on there. Well, you better record it on the next one. They would get mad at me.

- I can understand that.

- And then "My Little Diamond"-- I wrote that in San Francisco-- the very first one. And then that's my mother's favorite song.

- Is it?

- Yeah.

- Yeah, because I remember you talking about your first CD and that you did it for your parents.

- Right, exactly. But I'm saying "My Little Diamond," the new one that we just heard-- the new song--

- That's for your mom?

- That's my mother's favorite song.

- OK.

- Well, she's already told me that that's her favorite song.

- Yeah, only because her son wrote it?

- She called me. She's so cute. She called me. She goes, I already have seven CDs sold for you.

[LAUGHTER]

I love it.

- Ah, that's great. That's great. It kind of reminds me because Daniel Link was also at the performance this evening out there on Sidecar. And his sister was there, among some, I believe, other relatives. And so it made a great diverse group out there.

- It certainly does help when you have your family to back you up, you know?

- Yep, it sure does.

- It really does.

- And it sounds like years back you up.

- Oh, I was born and raised on this kind of music. Thank god for my parents, you know? So, yeah, they back me up. They're proud of everything that I've been doing-- so far, anyway.

- And so are we.

- Thank you.

- And it's great that we're being able to put this music out ahead of time before anybody else, as is the history of KPFT. You know, we may not get them long, but we get them first.

- Well, you never know with a CD, though.

- You never know.

- You never know where it's going to go.

- That's right.

- You know, it can start off on public radio. And you can have a hit record the next week when you actually-- when you officially release it. You really don't know.

- Yep.

- This CD has got some good stuff. I mean, so I don't know. I mean, I don't know what's going to happen with it. But if it stays here at KPFT, that'll be fine with me too, you know?

- Well, we want you to get as wide audience as we can possibly get you. And if it means-- you know, it wouldn't be the first time that something on KPFT found its way to commercial stations. In fact, it happens quite a bit.

- Right. I listen to KPFT-- also other programs and stuff. And they play some good stuff on this station.

- Yeah, thank you.

- They really do.

- Thank you. What else you got?

- The next song coming up--

- Let's see. Is that number three?

- No, we already heard number three. We're going to hear number two, which is called "Neon Angel."

- Ah.

- And if you like country out there, you're going to love this song.

- Oh, this is real country then. OK, here we go. At 2:50 in the AM at the top of the hour, the man will be here, the Fat Daddy Rob Love and the Governor of Good Grief-- which is what I usually say when I see him--

- Whew!

- --will be here with "Early Morning Groove." But we still have, oh, 8 and 1/2 more minutes to go right here on "After Hours." And here's Charlie Pacheo. "Neon Angel," Charlie Pacheo.

- And if you do find that neon angel, please call me on my 1-800 number, and let me know where they are.

[LAUGHTER]

- Oh, I know it. So when is this going to be able to come out? When there again people are going to get it? I mean, I know it's like months down the-- you haven't even taken pictures or done artwork or any of that kind of stuff.

- I would say-- scared and frightened to say it-- but, I mean, I'm looking at probably the end of April.

- Mm-hmm.

- Probably the end of April. I wanted to release it in spring, so that's as spring as you can get.

- Yeah, pretty much. In fact, by April, it's down right summer here.

- Oh, yeah.

[LAUGHTER]

- Well, to be honest, the reason why I haven't taken the photographs is because I've started working out again.

- Oh!

- And I want to look good for the photographs.

- OK, gotcha. Gotcha. I can understand this.

- I don't want to have to do any illusion poses.

[LAUGHTER]

You know, I want to just be out there.

- Doing that black-and-white stuff with, you know, strategic lighting.

- Where they turn you like a pretzel to make you look like, you know, you're Ally McBeal. Yeah.

[LAUGHTER]

It's painful. I don't care what anyone says.

- Been there, huh?

- Oh, yeah. You know, and especially when you do it in 100-degree weather, and you're wearing a thick black velvet shirt.

- Yep.

- It could kill you.

- Yeah, and you've got to do that in this field. You've got to do the flashy stuff, have the flashy clothes, and stuff like that.

- Well, yeah. But, I mean, now I'm going to be smart about it this go round and have something flashy but cottony, you know?

[LAUGHTER]

- Good choice.

- Some fabric that'll still breathe, you know? So I don't have a heat stroke.

- Well, we need to close out this segment. I saw a car pull in, so I assume it is the Fat Daddy Rob Love. And I'm getting a nod from our intrepid photographer here, Cactus Pete. And so you've been listening to "After Hours, Queer Radio with Attitude" on KPFT Houston and KEOS College Station.

I'm Jimmy Carper. This has been Charlie Pacheo's segment. And we have been real, real happy to play some of his brand new music that won't be out until April. So you heard it first here. And you'll soon be hearing it on your favorite commercial radio station.

- Hopefully. Let's pray tonight.

- Yes. Yes. So the next few months are going to be just getting everything ready and getting it together?

- Getting it together, and then we start booking shows.

- Oh, yeah.

- Oh, yeah. I have some shows booked. I'm going to be in Reno April 28th and 29th, I believe it is.

- Oh, so you're already touring.

- Yeah, well, no, I'm not yet. But that's my first one.

- That's your first one?

- And then I have one in Saratoga Springs in August. So I'm already booking that far. And they already booked me for Hoedown 2001 on October the 13th-- October the 13th.

- Wow, good. OK, we're going to close out with another song of yours.

- It's called-- well, you know, you've heard the saying, leave well enough alone?

- Yeah.

- Well this song is titled "Leaving Bad Enough Alone."

- Ah. Take care. Coming up at the top of the hour is "Early Morning Groove." And we'll see you next week.

[MUSIC PLAYING]