

BETH RICHARD: Got more required counseling and more time before you can have the surgery done. In order to have the surgery done, you have had to have lived an entire minimum of a year in the gender that you're trying to become.

JIMMY: Mm-hmm.

BETH RICHARD: That pretty much involves right there a name change at least by some legal method. And so the laws on the books right now for how to get a name change are you can walk up to any civil court and petition for a name change. As long as you're not doing it for a fraudulent purposes, as long as you're not trying to take somebody else's identity or get away from bad credit or something like that, and you're also not a felon, then the judge is supposed to grant that. Just simply, it's a checklist item.

Getting a gender identification change, i.e. the letter on your driver's license in the state of Texas is up to the judge's discretion. And lately in Harris County, you can't get either even though, by law, if you pass their checklist, you're supposed to be able to get a name change.

JIMMY: Right. You can get your name changed, and it says Mary Smith. But then it says M.

BETH RICHARD: Mhm. And that makes it mighty tough when you have to go before an employer and show your driver's license and Social Security card to fill out an I-9 form to get a job. And they say, what's this M doing here? Not so cool.

In any case--

TRACEY: I know a couple that are married, and the man-- you know, I don't know if he's had the change or not downstairs.

JIMMY: Yes.

TRACEY: But I mean, he's got chest hair. I mean, I did not know that it was formerly a woman.

JIMMY: Yeah, female to male, they--

BETH RICHARD: We were just talking about--

JIMMY: A leg up, because testosterone-- once you start taking testosterone--

BETH RICHARD: Oh, man. That stuff's powerful.

JIMMY: It gives you chest hair. It gives you facial hair. It gives you male pattern baldness.

BETH RICHARD: Yeah. It gets bulkier muscles, it changes your jawline.

JIMMY: Yep.

BETH RICHARD: And for the male-to-female, they've got to overcome all that.

JIMMY: Yep.

BETH RICHARD: And so that's why they have not just a leg up, but the other people have a leg down.

JIMMY: Yes.

BETH RICHARD: I mean, and now you're talking about two legs worth.

[LAUGHTER]

BETH RICHARD: But in any case, so already we've talked about the legal procedures for just simply name and gender identity. Now, you can't take your driver's license and go to the Social Security Department and say, hey, change it to an F. You can't get your passport and any of that stuff until you've had a surgeon's letter that is an affidavit that says you've had the surgery. That's the federal government's take on it, is that you are what your genitals are.

JIMMY: Mm-hmm.

BETH RICHARD: And there's certainly a lot of argument that can be made that that's not really very true.

JIMMY: No kidding.

BETH RICHARD: But in any case, that's what the feds go by. The next step of that is some places, for instance, if you want to get married to somebody--

JIMMY: Mm-hmm.

BETH RICHARD: -- they will take a driver's license as identification. Nevada is one of those states.

JIMMY: OK.

BETH RICHARD: I don't know what Texas is. I haven't really researched it. I haven't needed to get married in Texas. Other states--

JIMMY: Me either.

[LAUGHTER]

BETH RICHARD: Other states, for instance where I was born, which is Ohio, they require birth certificate as proof of identification.

JIMMY: Ouch.

BETH RICHARD: To add insult to injury, if you were born in Ohio like I was, they're one of the states that will not under any circumstances, no matter what your anatomy is now, change that quote, historical document of what occurred at the time of birth.

JIMMY: Which means you have a problem with passports.

BETH RICHARD: Which means that actually I won't have a problem with passports, because passports can take the affidavit from the surgeon, and I can get a passport--

JIMMY: OK, that's right. That's right, you said that.

BETH RICHARD: -- with an F on it. But I can't get my birth certificate changed.

JIMMY: OK.

TRACEY: See, that's what I was getting to was the marriage question because I was wondering if--

BETH RICHARD: So again, it's--

TRACEY: -- legally.

BETH RICHARD: Right now--

JIMMY: In Texas, it depends.

BETH RICHARD: Right now, I've got a driver's license that says F on it. Presumably, I could go to a state like Nevada and get married to a husband with an M on his driver's license and an F on my driver's license.

JIMMY: Which is not what you're interested in. But hey--

[LAUGHTER]

BETH RICHARD: I'm not getting married to anybody other than the person I'm already married to.

JIMMY: You're already married. Yes.

BETH RICHARD: But if that should all fall apart tomorrow-- [KNOCKS] --give me some wood to knock on.

[LAUGHTER]

JIMMY: That's not going to happen.

BETH RICHARD: That's not gonna happen.

[INAUDIBLE]

JIMMY: Not you two.

BETH RICHARD: Not us two. In any case, theoretically, that all falls apart and now I want to get married to a man, I could go to Nevada today and do that.

JIMMY: Mm-hm.

BETH RICHARD: If I wanted to get married to a woman--

JIMMY: You would have to go to Ohio.

BETH RICHARD: I could go to Ohio and do that.

[LAUGHTER]

JIMMY: I see. You've got options.

BETH RICHARD: Now, I could move back to Texas.

TRACEY: We can't perform lesbian wedding--

JIMMY: No, actually, in Texas--

BETH RICHARD: Now, I can move back to Texas.

JIMMY: Yes.

BETH RICHARD: And if I'm in the Fourth Circuit Court of Appeals jurisdiction-- thank you, Judge Hardberger-- that covers everything from about Austin all the way to El Paso. So we're talking about most of Texas here. The decision there was made-- and I'm talking about Christie Lee Littleton's case-- that a person with XY chromosomes-- we're not even talking about anatomy here or anything measurable underneath a \$600 chromosome test-- is going to be listed as male. And anybody with XX chromosomes is going to be listed as female.

Again, doesn't matter what surgeries or anything else has gone on. So that's just that part of Texas. So not only are we dealing within the state, but we're dealing within a part of the state, it changes. So it's all just crazy. There is no one standard that applies to everything.

TRACEY: Now that you've brought up chromosomes, I have another question. Do they change or does--

JIMMY: No.

BETH RICHARD: Oh, I was about say-- no. **TRACEY:** I mean, it sounded like a stupid question. I'm sorry.

JIMMY: No, no, no.

BETH RICHARD: No, it's not.

TRACEY: I didn't pay that much attention in science class.

JIMMY: But I don't think there's been a lot of testing or anything into it. But I wouldn't be surprised to find out that a transgendered person doesn't have XX or XY.

BETH RICHARD: There are some 40 some odd chromosome possibilities that are viable. People will live with them.

JIMMY: And that's the problem with this judge's ruling.

BETH RICHARD: This Hardberger's Law, yeah, that he's only accounting for two of them.

JIMMY: There's like XXY and XYY--

BETH RICHARD: And X all by itself and just on and on and on.

JIMMY: Yeah.

BETH RICHARD: But in any case, think of the chromosomes as a blueprint and a blueprint that's got enough there to do everything, male and female. And what actually makes the biggest difference is hormones. When you're in your mom's womb and you're a male, you get one single gene on the Y chromosome that says, hey, go produce a bunch of testosterone while I'm in the womb.

When that happens, your body reacts to that testosterone rush, not to the XY chromosome, but to the testosterone rush by producing the testes and the penis. And the ovaries that are previously ready to bud are turned off. And the uterus that's already there and ready to bud is turned off.

Now, if you remove that testosterone even though you're an XY individual, or you've got a rare disease called Androgen Insensitivity Syndrome where your body doesn't react to testosterone--

TRACEY: Ooh.

BETH RICHARD: OK? What happens in that case is that testosterone either isn't there or is ignored, that doesn't happen. Those ovaries that were waiting to bud, they bud. That uterus that was waiting to grow, it grows. So there are people in the world, doctor holds them up and says, it's a girl. She goes through life. She's a she. She gets to high school or whatever, and puberty is just not happening right.

JIMMY: It just-- hey, I don't feel the same way.

BETH RICHARD: And that's when they start doing the chromosome test and they find out, my God, this girl's got XY chromosomes. She's got Androgen Insensitivity Syndrome. And you know who the most public figure with that is?

JIMMY: No. No, I don't.

BETH RICHARD: OK, I'm having aphasia. It's Tony Curtis' daughter.

JIMMY: Really? Jamie Lee Curtis?

BETH RICHARD: Jamie Lee Curtis. Thank you. Yeah.

TRACEY: What?

BETH RICHARD: What. Yeah.

JIMMY: I did not know that.

BETH RICHARD: Well, you will find that she doesn't really talk about it very much. But she sure talks about adoption.

JIMMY: Ah.

BETH RICHARD: And she is a very large adoption advocate. And that's fine. She can not really get involved in the AIS issues. That's OK. But that's how come she's so involved in adoption is because she's incapable of having children of her own due to this rare disease--

JIMMY: Wow.

BETH RICHARD: -- that makes her her. Otherwise, he'd be him.

JIMMY: Yeah.

BETH RICHARD: With that chromosome set.

TRACEY: Wow. I'm floored.

BETH RICHARD: And in the Fourth Circuit Court of Appeals jurisdiction all the way from Austin to El Paso, Jamie Lee Curtis is considered male.

[LAUGHTER]

BETH RICHARD: She's got a hot body for being a man.

BOBBY: Hey, at least she wouldn't have to change her name, you know?

JIMMY: Yeah!

TRACEY: Jamie is a-- Jamie and Lee--

JIMMY: Jamie could be a boy. There you go. Jamie Lee could be a boy.

TRACEY: Oh my god!

BETH RICHARD: It just goes to show you how wrong that court decision is.

TRACEY: Oh no, I'm attracted to a man. What's wrong with me?

[LAUGHTER]

JIMMY: Let's go to a piece of music. I've got an interview that I need to get on.

BETH RICHARD: You sure do.

JIMMY: Before the end of the show, about this movie that we were giving away tickets for *Punks*. And you can still give us a call, because we have tickets for the preview. That's happening Wednesday night at the Angelika Theater at 7 o'clock. And give us a call 526-573-8526 KPFT. And let's see. In the meantime, I've got a piece of music from Horse, a wonderful, wonderful Scottish female singer, openly lesbian. She's cool. She is wonderful.

BETH RICHARD: Aye, now you're talking.

JIMMY: She has been on this show twice now.

BETH RICHARD: Really?

JIMMY: Yes.

BETH RICHARD: She's [? sang here ?].

JIMMY: She went, yeah.

BOBBY: She sang here.

JIMMY: Yeah, yeah.

[LAUGHS]

Oh, what a show that was. And this last time early in the spring, she made a special trip to Houston. She was playing in Austin. She made a special trip to Houston just to be on the show.

BETH RICHARD: Wow.

JIMMY: And so I'm really impressed. She's a wonderful, just a great singer, fun to talk to. She's got a brand new CD out called *Hindsight, It's A Wonderful Thing*. And on it, she has written a song especially for her new daughter. Her and her partner recently had a daughter.

BETH RICHARD: That's great.

JIMMY: And yeah, that's great. Now, let me tell you about Horse. She is well known in Scotland. On her last album, it was a live album that she did with the Scottish National Chamber Orchestra.

BETH RICHARD: Excellent.

BOBBY: [INAUDIBLE]

JIMMY: I heard them just today doing something on one of the classical stations.

BETH RICHARD: Mm-hmm.

JIMMY: She's well known. She's a well known as a lesbian. And--

BETH RICHARD: A neko.

JIMMY: Yeah. There's no problem.

BETH RICHARD: Great.

JIMMY: No problem, because they're interested in their singing. Hello?

[LAUGHS]

BOBBY: What I thought so.

[LAUGHTER]

JIMMY: Anyway, this is also for a brand new CD, *Hindsight, It's A Wonderful Thing*, it's called *Starfish*. And you're listening to it on *After Hours*, Queer Radio with Attitude on KPFT Houston and KEOS College Station.

[MUSIC PLAYING]

BETH RICHARD: It's Brown, Bonnie that has--

JIMMY: Ah, that is so nice.

BETH RICHARD: That is lovely. Wonderful.

RYAN: Very, very lovely, yes.

JIMMY: Horse, it's called *Starfish*. And it's a song written for her new daughter. *Hindsight, It's A Wonderful Thing*, and I hope that sound warehouse or sound waves--

BOBBY: Sound waves?

JIMMY: Sound waves, at least it's going to have this.

BETH RICHARD: Yeah, well, I'll be looking for it.

JIMMY: You bet.

BETH RICHARD: I'll be looking for it.

JIMMY: If not, you can go to her website which is [www.horse-randan--](http://www.horse-randan.com) it's a Scottish word. She couldn't even explain.

TRACEY: I'm looking at Jim with my eyebrows like, hmm?

JIMMY: Yeah. It's R-A-N-D-A-N, randan. And it has something to do with a horse thing. I don't-- she really couldn't even explain it. And a .com.

[LAUGHS]

www.horse-randan.com

TRACEY: I'm going to check that out--

JIMMY: Oh, please do. Please do.

TRACEY: --when I go up to New York.

JIMMY: OK, let's see. This is *After Hours*, and we're going to go to an interview with that Glenn Holt did-- Glenn Holt from *Lesbian and Gay Voices* heard every Monday night right here on KPFT Houston.

BETH RICHARD: 8 o'clock to 10 o'clock.

JIMMY: That's it-- and same station. On the fourth Monday of every month, it has JD Doyle's *Queer Music Heritage*--

BETH RICHARD: That's right.

JIMMY: --on the second half. And boy, is that a wonderful? The Fourth Monday just put a tape in and tape that, because--

BETH RICHARD: Oh, yeah. Great stuff.

BOBBY: All kind of music.

JIMMY: All kinds of music. You're going to find out about your history. You're going to find new stuff. He's just incredible.

RYAN: I actually managed to catch it one time and I was amazed.

JIMMY: Yeah.

RYAN: Mm-hmm.

JIMMY: I mean, he really works. He really does. And he gets these amazing interviews with folks. Anyway, OK.

[LAUGHS]

But it's Jimmy here with Beth Richard.

BETH RICHARD: Beth Richard, yeah.

JIMMY: And we've got Tracey here.

TRACEY: Hello.

JIMMY: We've got Ryan--

RYAN: Hello.

JIMMY: --wearing a very fetching outfit.

[LAUGHTER]

RYAN: Yes, one of my Navy uniforms, the dungarees.

JIMMY: Oh, God.

RYAN: They are so form fitting.

JIMMY: Oh, God.

[LAUGHS]

BETH RICHARD: Yes, they are.

JIMMY: Oh, God. Oh, yes. And Bobby's here.

BOBBY: Well, thank you. I love you too.

BETH RICHARD: Yeah, sorry. Sorry, Bobby.

BOBBY: He's so used to seeing me dress strangely, he hasn't even noticed the cloak.

JIMMY: No, I definitely because it's got this gorgeous silver clasp on it. It looks like leaves from here.

BOBBY: Yeah, it's sort of like flaming leave thing.

JIMMY: Just beautiful.

BOBBY: Yeah.

TRACEY: Shannon was going to steal that out of the closet.

BOBBY: The hell she was.

JIMMY: Because this is your month, you're doing the Renaissance festival thing a lot.

BOBBY: I've been there twice this year.

JIMMY: Only twice?

BOBBY: Yeah, well you know, I can't afford to go there every--

JIMMY: Tell me about it.

BOBBY: 20 bucks a pop at if you buy the tickets at the door.

JIMMY: Wow.

BOBBY: Luckily, we didn't have to do that.

JIMMY: OK.

[LAUGHS]

Anyway, we're here to say goodbye to everyone, because we're going--

BOBBY: Bye, bye.

JIMMY: --to end the interview.

RYAN: Bye.

JIMMY: Glad everyone stopped by. And Beth, I'm really glad that we-- I'm sorry that Francisco was sick and couldn't make it.

BETH RICHARD: Yeah.

JIMMY: But wow, that was really--

BETH RICHARD: That worked out well.

JIMMY: That was incredible with the Harry Benjamin things.

BETH RICHARD: Well, thanks. Yeah. I was glad I went.

JIMMY: Yeah. That's every?

BETH RICHARD: They do it every other year.

JIMMY: But they don't always do it at the same place.

BETH RICHARD: And they do it in a different place every time. And this one was Galveston.

JIMMY: We were just lucky. And I'm so glad that you took notes. And she read off of her little palm thing computer.

BETH RICHARD: A Pocket PC, Compaq pocket--

JIMMY: Whatever that is.

BETH RICHARD: iPAQ.

JIMMY: Yes, yes. Yeah, well you work there. And--

BETH RICHARD: Yeah, I kind of--

JIMMY: She gets some cheap.

BOBBY: Fancy gadgets and stuff.

JIMMY: Anyway--

BETH RICHARD: Unfortunately, not as cheap as I'd like.

BOBBY: Yeah, the newfangled gadgets.

JIMMY: Coming up at the top of the hour is the Early Morning Groove. And those guys will be here bringing you just wonderful, wonderful music from now until the sun comes up.

BOBBY: Yeah.

JIMMY: So let's go to that interview. And by the way, while you're listening to it, if you think, boy, I want go and see that movie, well, it opens on Friday, next Friday, at the Angelika Theater. Or you can give us a call at 713-526-573-8526 KPFT, because we have free tickets for a preview. That's going to happen 7 o'clock Wednesday night. This Wednesday night. And so you got to get the address, because I got to get those tickets in the mail to you, so you get them by Wednesday. So without further ado, here is the interview and thanks for listening to *After Hours*.

BETH RICHARD: See you next time, folks.

BOBBY: Good nighty night.

INTERVIEWER: There is a new movie out in the gay and lesbian moviescape called *Punks*, which is going to be showing for one time only at the Angelika Film Center this Wednesday, November 14 at 7:30 PM. The movie is described as just as "waiting to exhale." It has opened up the world of African-American romance to all movie audiences. *Punks* kind of takes that a step further chronicling the romantic reality between African-American men. The four best friends in *Punks* are each doing their best to make it in Los Angeles.

They're successful handsome smart-- and smarting from the battles of finding love in such a small and isolated world. The film is infectious. And its enthusiasm for its four distinctive twenty-something characters, each of whom is dealing with one form or another of the urban loneliness-- that's common to all of us-- but who somehow, together, get by with a little help from all of their amazing friends.

There's Marcus who's a fashion photographer and a quiet romantic who seems to have everything he could ever want, except that elusive lover, and who is also your best friend. Hill is on the revenge rebound. Chris has a boyfriend, so secret that everyone believes he's imaginary. And then there's Dante, the youngest of them all, a Latino rich kid from Beverly Hills who still sees life as one long evening out. Dante is played by Renoly Santiago who joins us on the line now from New York. Welcome, Renoly.

RENOLY Hi, how are you? Thank you for having me.

SANTIAGO:

INTERVIEWER: I hope I'm saying your name right.

RENOLY Actually, it's "Re-noh-lee."

SANTIAGO:

INTERVIEWER: OK?

[LAUGHS]

RENOLY But close enough.

SANTIAGO:

INTERVIEWER: OK.

[LAUGHS]

Now, you've been in some other film productions as well.

RENOLY Mm-hmm.

SANTIAGO:

INTERVIEWER: Would you like to mention some of those?

RENOLY Sure. I did-- my first film was *Dangerous Minds* with Michelle Pfeiffer. And then I did another film called *Hackers*

SANTIAGO: which starred Angelina Jolie. And then I did a film called *Daylight* with Sylvester Stallone. And I did another film called *Con Air* with John Malkovich and Nicolas Cage. And I've done some Broadway. I worked with Paul Simon on the musical *The Capeman* alongside Marc Anthony. And now, I'm promoting this film, which I'm very proud to be a part of, *Punks*. And that's pretty much it.

INTERVIEWER: Well, I was fortunate enough to see a special preview copy. The videotape was sent to me. And I was able to watch it over the weekend. I thoroughly enjoyed it.

RENOLY Great.

SANTIAGO:

INTERVIEWER: I found a few similarities with *Priscilla, Queen of the Desert* especially with the drag show numbers in it.

RENOLY Mm-hmm.

SANTIAGO:

INTERVIEWER: But there's sort of a unifying theme throughout the whole movie. I don't really give too much away. But there's this wonderful sort of unifying theme, and I think it has a much better ending than *Priscilla* did.

RENOLY Mhm. Yeah, I agree. I think, to be honest, this film I sort of got out of the blue. I was actually going to work on another film. Interestingly so, it was another gay role for a film that Danny Devito was producing. It was a musical. And because of complications with that project, it just didn't happen. And then lo and behold, I got a phone call from Babyface's company, which is a production company that produced the film. That's called the Edmonds Entertainment.

And they happened to have the script. And my manager told me, take a look at it, it's very funny. And I have a good feeling about it. So I read the script, and I just laughed from page 1. I just found it to be very unique and different. And I hadn't ever seen anything like it. I mean, I was really from the first page thinking to myself, oh, my God, I can't believe that they're getting financed, that this project is going to get off the ground. Because it was even more scandalous than the film that I was a part of that didn't. You know I mean?

[LAUGHS]

And then all of a sudden, I went out to California and I met with the director and the producer. And I read a couple of scenes for them. And then it was just like a natural flow from there. They offered me the part on the spot. And I took the role. And we just had a really beautiful time doing the film. And the ending is inspiring. I think that it has a hopeful message. And I think that it really is going to make people aware of the gay community, and make them feel closer, and more understanding towards this way of life.

And I think that it's a very positive project in that aspect. I think that hopefully it will filter out into the mainstream, which is what they plan to do with it. And it'll be some good entertainment especially with the way things are going right now in the world. That's just such a refreshing kind of story. You know?

INTERVIEWER: Well, it really is. Yeah, it's kind of almost Cinderella-like, I guess.

RENOLY SANTIAGO: Yes, isn't it? It is. It sure is. And that's why I loved being a part of it, because I really like to see things where people who go through so much struggle have an answer in the end that works out for the better. And again, I just love the way that the director, his name is Patrik-Ian Polk. He's in his 20s also. So it was really good to have somebody who was actually part of that generation telling the story. And I think that it added a lot, because it just showed an honest viewpoint of what it's like to grow up, and the fun side, and all the things that are hip and exciting, and the slang, phrases, and things like that.

INTERVIEWER: Well, yeah. That was one thing. I didn't ever realized that *Punks* actually was an African-American term for gay people.

RENOLY SANTIAGO: Me neither. Because again, I play the Latino character. And I learned a lot know about the culture, and really, that's what it really exposes. It really shows the cultural side of the gay community, especially the African-American gay community which really hasn't been explored yet in film. And that's another kind of original aspect of the story. And also, it's funny Patrik also mentioned that he wanted to use drag queens and put in this film.

It's funny that you mentioned *Priscilla, Queen of the Desert*, because one of the comparisons that he made was that he felt *Priscilla, Queen of the Desert* that they did touch upon it, but they really didn't represent it in the way that it's more like in life, where most of the time drag queens are very good dancers. You know? So he made a joke. And he said, you never see people that can dance in drag queen movies. And not to keep comparing, but even like *To Wong Foo*, he said, didn't have people that really could dance.

And he really wanted to see something that had drag queens in it that could really dance. And I can really attest to that, because I'm from New York. And I've seen some incredible transgender performances that, I mean, are just incredible. And there's a lot of talent in that community. So I think that this film kind of more accurately shows that aspect.

INTERVIEWER: Yeah. And if you liked the costumes in the drag numbers in *Priscilla*, the costumes in the drag shows here are even more outrageous if that's possible.

RENOLY SANTIAGO: Yeah, that's true. And *Priscilla* actually did a brilliant job, but this film had, I believe her name is Linda Stokes, and she's the costume designer for the group in *Vogue*, when they used to be out, and also TLC. So she has a lot of creative ideas that she explored like the dominatrix nun outfits.

[LAUGHTER]

INTERVIEWER: Yes, the rubber nun outfits.

RENOLY Yes.

SANTIAGO:

[LAUGHTER]

Things like that, I thought, were pretty special.

INTERVIEWER: Yeah. And well, your character had a little bit of a run in with ecstasy in the--

RENOLY Yes.

SANTIAGO:

INTERVIEWER: --in the thing.

RENOLY Yes. Which again, I found really interesting. Because ecstasy is something that is happening now in this generation. So it was the first time I seen it in the script. But yeah, he basically-- my character represents the naive side of just growing up. And when you think that you understand what life is about, and you think that it's all about having fun and living in the moment, and that kind of thing, and basically, the other characters are kind of like his brothers, and they finally get it through to him that he has to take responsibility for his actions in life. So one of the ways that we tell that is, he has this thing where-- I'm not going to tell too much-- but he has an experience with some ecstasy. And he kind of put back into reality.

INTERVIEWER: By a very tall drag queen.

RENOLY Yes. Do you really want to know? I guess this is like me giving like real film tidbits. Actually, we're not that tall.

SANTIAGO: She's not that tall either. I mean, she's going to kill me maybe for telling you guys. But she's maybe like 5' 7", 5' 6", but he-- and she-- just he totally dresses up into this larger than life character in the high heels and everything.

INTERVIEWER: High heels, big hair, yeah.

RENOLY Yes. And of course, film makes everyone look taller.

SANTIAGO:

INTERVIEWER: Right.

[LAUGHS]

And then, of course, there's the wonderful scene towards the end with the Mercedes-Benz.

RENOLY Yes, you mean at the end-- oh, well when we drive off?

SANTIAGO:

INTERVIEWER: Yeah.

RENOLY SANTIAGO: Yeah, that was fun. I actually have a funny story about that. When we shot that scene, the guys were like, oh, my God, this is such a great car. We were like, yeah. And so we had to spin around every time we would do a new shot. So one of us said-- I don't remember who it was, because we were all kind of mischievous at times-- he said, hey, you know what, we should take the car for a spin. And we were like, yeah, we should let people see us roll down-- where were we near-- Hollywood Boulevard, and let them see us right in style.

And we were joking around before we did it. And we actually took the car for a spin during the time that we were supposed to be shooting on the set. So when we got back to the set, Patrik Polk, the director, had this look on his face like he wanted to kill us all. And he was like, do you know if how something happens to that car, they will sue me and we'll have to pay. And it was just like so funny. So we did all kinds of stuff like that sometimes. And it was really fun.

INTERVIEWER: Well, yeah. I could tell from looking at the movie, from watching it, that you guys had fun making it.

RENOLY SANTIAGO: Yes, we sure did. I mean, it was a really good time. And we only shot it in about five weeks.

INTERVIEWER: Wow.

RENOLY SANTIAGO: Yeah. So we got a lot of work done at a short time. And basically, we would have a lot of long night shoots throughout the night. And since we were surrounded by club music, and different club scenes, and things that just really felt like we were all pretty much hanging out, but I do have to say at the same time, I felt that I was really surrounded by really incredibly disciplined actors who really worked hard on their craft. And even when you watch the film now, somebody asked me at the premiere, oh, there are a lot of improvisation? And I told them, no, there wasn't. I mean really, we stuck to the script. It was just that we worked so hard on making everything real that it kind of flowed in that way. But really, that's all just Patrik's writing.

INTERVIEWER: OK. Have you worked with Patrik before?

RENOLY SANTIAGO: No, I haven't. And I just met him the day I auditioned for the project. And it was a great time.

INTERVIEWER: And had you worked with the other actors before?

RENOLY SANTIAGO: No. Actually, I was recommended though by Seth Gilliam who plays Marcus. He was the person that brought up my name when they were trying to find the person. And luckily, I was available. And the way I know Seth is that I did see him do an off-broadway show about eight or nine years ago now. And I was just about maybe 15 or 16. And I was starting to look into the theater world, because I'm also a singer.

So I always had an interest in the entertainment world. But I was really looking at acting, and I saw him. And he was brilliant. And I remember thinking, wow, I really want to be like that someday. And then lo and behold, I was blessed enough to hone my own acting technique and learn about it. And then years and years later, he and I got to work together on this film. So it was kind of a full circle little story there too. You know?

INTERVIEWER: Uh-huh. And so the character that you play, this isn't typecasting is it?

RENOLY SANTIAGO: No, it isn't actually.

[LAUGHS]

That's funny. If you look at my-- it was so funny to talk about typecasting. I was on *Law and Order* the other night, and I played a really, really tough buggy kind of kid who is dealing with drugs. And he gets caught, and put under arrest, and everything. And this producer I'm getting ready to work with now, I'm not going to name any people, and if it's my next project, don't think it is. OK? I have other things going on.

But anyway, he says, why do they typecast you in these things? And I said, well-- and he hasn't seen all my work. He's only seen me play these tough characters. And then here knowing that I have a totally opposite character coming out in the film *Punks*, so basically, I just really try to play each role as real as I can. And I definitely want to play as many versatile characters as I can. And definitely, we can use more versatility written Latino characters out in the entertainment world, but a lot of these shows are also driven by violence and crime.

And everybody, you know what I mean? [AUDIO OUT] ways that you have to play a thug, because they're being racist. It's just because sometimes that's what drives the story line. And that's the way I look at it. I look at-- I'm sorry. There's somebody trying to get through to me now in the other line. But I try to look at the part. And if it is good enough, and it's good producers, and it's a good project, I usually take it on.

INTERVIEWER: Mm-hmm. Well, the film is called *Punks*. And it's opening Friday, November 16 at the Angelika Film Center. There's going to be a special preview showing Wednesday, the 11th, at 7:30 PM. I've been talking with Ronaldo. I didn't say that right. Did I?

RENOLY No, it's OK. Renoly.

SANTIAGO:

INTERVIEWER: Renoly Santiago, who plays the part of Dante in the film. Thank you for joining us from New York.

RENOLY Thank you for having me. And come on and check it out, you'll love it.

SANTIAGO:

INTERVIEWER: I certainly will.

RENOLY Thanks.

SANTIAGO:

JIMMY: And we've still got those tickets. If you want them for Wednesday night, the-- what is that?

BETH RICHARD: Angelika?

JIMMY: Yeah, the Angelika Theater. We're going to have a preview at Wednesday 7 o'clock. And give us a call at 713-526-573-8526 KPFT. We only have five minutes left. And 4 minutes of those is going to be a song from *Hedwig and the Angry Inch*. Yeah, it's the opening song, *Tear Me Down*, which I really, really like. So--

[LAUGHTER]

That was charming, wasn't it?

BETH RICHARD: You've had a nice time at the wedding. Didn't you?

JIMMY: Yes, I did. Yes.

[LAUGHTER]

JIMMY: Beth, thanks for staying.

BETH RICHARD: Hey, no problem at all.

JIMMY: Being on the whole show.

BETH RICHARD: Hey, we used to do this on a regular.

JIMMY: Yes, we did. Yes, we did.

BETH RICHARD: And every time you went to Hawaii, and Sarah would drag me over here. And you got another three hours again.

JIMMY: Well, Bobby's right behind me. And so he is going to be giving you what you want to hear at the top of the hour. Thanks for listening to *After Hours*. This is queer radio with attitude on KPFT Houston and KEOS College Station. And we'll see you next week.

[MUSIC PLAYING]