

Written and Performed by  
**CHRISTOPHER  
RIVAS**

Developed with  
and Directed by  
**DANIEL  
BANKS**

Original Score  
and Percussion  
**WILSON  
TORRES/  
JONATHAN  
GOMEZ**

Projection Design  
**ALEXANDRA  
KELLY COLBURN  
& KATE FREER**

Lighting Design  
**DRISCOLL  
OTTO**

A  **DNAWORKS**  
PRODUCTION

**THE REAL  
JAMES  
BOND...  
WAS  
DOMINICAN**

# THE REAL JAMES BOND... WAS DOMINICAN

## ABOUT THE SHOW

What happens when a Dominican boy in Queens—who won't go anywhere without his nerf gun, with an imagination far beyond his current situation, an obsession with James Bond and the belief that he's actually a bad-ass spy—finds out that the real James Bond was Dominican? ¿Que Qué? Yeah!

This is a true story about the real James Bond, not the one you've read in books and seen in the movies--the darker one, the one from the islands, the one with hips, thicker hair, and a bigger nose.

This was a man everyone wanted to know, one that men wanted to be, and women wanted to be around, for a myriad of reasons. A parade of wives and lovers including Barbara Hutton, Doris Duke, and Ava Gardner. Best friends with Frank Sinatra, Prince Aly Khan, John F. Kennedy—and Ian Fleming. A man named Porfirio Rubirosa, a Dominican diplomat and spy, international sportsman, twice the richest man in the world, and a closet full of violent secrets who still wrestled with institutional racism and internalized oppression.

The story follows a boy's journey and revelations as he compares his "ethnically ambiguous" status as a young man of color in Hollywood to the high-end clubs of Paris that the Real James Bond, Porfirio Rubirosa, called home.

The Real James Bond...Was Dominican is a young man's guide to sex, love, race, code-switching, white-washing, success, fake-it-till-you-make-it, and the roller coaster of finding one's true self.

*Why this show, and why now?*

*Because it's 2023 and, of speaking characters in Hollywood films: 56.9% are White; 18% are Black; 9.3% are Multiracial; 7.7% are Latinx; 6.4% are Asian; 1.1% are MENA, and .6% are Native American, Alaskan Native or Native Hawaiian.<sup>i</sup>*

*According to the latest U.S. Census, the nation is 18.9% Hispanic, second to 59.3% Caucasian.*

*Recently 25 out of every 100 films did not feature a single Black character in a speaking role; 54% of films had no Latinx characters; and 44% had no Asian characters.<sup>ii</sup>*

*Because, I still don't see me or my father or the people I love on those screens and in the major stories being pushed into our culture. Because my narrative is so much more than struggle and drugs. Because mainstream stories are not honest representations of life. Because my people's stories are still being white-washed, silenced and taken from them every day. Because the Black body has given so much more to society than it has ever received in return.*

*Because Porfirio Rubirosa has an important story that is riveting, complex, and vital to right now.*

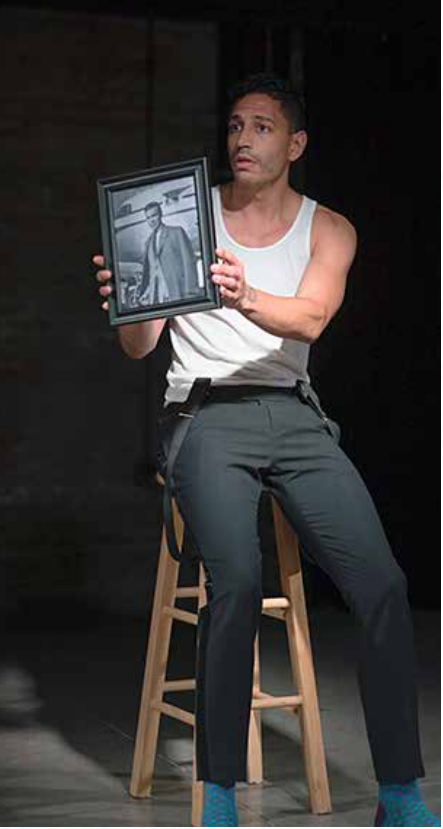
*Because I am a man of color inside the Hollywood machine, trying to make it, playing the game, a game that wasn't designed for me; and Porfirio Rubirosa is so much more than just an international spy and man of intrigue on whom James Bond was based—he is a warning and universal lesson to be learned and understood.*

—Christopher Rivas

[i]<https://socialsciences.ucla.edu/wp-content/uploads/2022/03/UCLA-Hollywood-Diversity-Report-2022-Film-3-24-2022.pdf>  
[ii] *ibid.*

This sixty-five-minute multidisciplinary piece (integrating text, music, video projections, and audience participation) features writer-actor Christopher Rivas with a live percussion score created by master drummer Wilson Torres. The piece includes projections to transport the audience into Rivas's early childhood imagination and experience as well as to conjure the turbulent outer and inner worlds of identity politics and media.

Christopher Rivas' deep connection with Rubirosa has also led to the 2022 hit podcast *Rubirosa*, a ten-part docupodcast from *Stitcher/SiriusXM*, complemented by his memoir and podcast series *Brown Enough*, a deep dive into identity politics, his own experience in Hollywood, and what it means to be Brown in America.



CREDITS LEFT: LAURA BUSTILLOS JÁQUEZ, CENTER and RIGHT: DANIEL BANKS

## STORYCIRCLE

*The Real James Bond...* includes a community storycircle, organically flowing out of the performance. We turn down the lights on the stage and up on the audience and invite participants to share how their personal narratives intersect with what they have just experienced. The performance is a catalyst for community sharing, leading to inter-/intra-group understanding, and healing. DNAWORKS has successfully engaged audiences around the world for seventeen years, generating partnerships among participants as well as inspiring individuals to begin their own research and projects around identity, heritage, and belonging.

**CHRISTOPHER RIVAS** (Writer, Performer) Christopher Rivas (Writer/Performer/Creator) is an award-winning storyteller, actor, author, and podcaster. He currently co-stars in the second season of the Fox series, *Call Me Kat* opposite Mayim Bialik. Rivas recently published a book, *Brown Enough*, that Row House Publishing released in October 2022, as well as two podcasts with SiriusXM's Stitcher: the first, a limited series on the life of Porfirio Rubirosa and the second, a 40-episode talk-back by the same title of his book. Additional on-screen credits include roles in: NBC's *New Amsterdam*; CBS' *2 Broke Girls*; ABC's *Grey's Anatomy*; and Fox's *Rosewood*.

[www.christopherrivasstorytelling.com](http://www.christopherrivasstorytelling.com) &  
IG: @christopher\_rivas

**DANIEL BANKS** (Director; DNAWORKS Co-Founder and Co-Curator) has directed such productions as the

African premiere of August Wilson's *Jitney* at the National Theatre of Uganda; the Eastern European premiere of *Anna in the Tropics* by Nilo Cruz at the Belarussian National Drama Theatre; a workshop production of Zakiyyah Alexander's Hip Hop play *Blurring Shine* at The Market Theatre in South Africa; *Tap Into Peace*, a tap and spoken word tribute to love, set to the music of Stevie Wonder, at Playhouse Square in Cleveland; with the NYC and DC Hip Hop Theatre Festivals; and workshops of new works with Bay Area Playwrights Festival, PlayMakers Repertory Company, Dallas Theatre Center, and McCarter Theatre (McCarter/Sallie B. Goodman Fellow). He also served on the dramaturgical team for Camille A. Brown & Dancers' *Black Girl: Linguistic Play* and *ink* (touring). Daniel is the Co-Founder/Co-Director of DNAWORKS, an arts and service organization dedicated to engaging the arts as a catalyst for dialogue and healing around the topics of representation, identity, and heritage. He is founder and director of the Hip Hop Theatre Initiative that promotes youth self-expression and leadership through the genre of Hip Hop Theatre, is Associate Director of Theatre Without Borders, and serves on The Drama League's Directors Council. Daniel is the 2020 Recipient of Theatre Communication Group's Alan Schneider Director Award.

**WILSON R. TORRES** (Original Score) is a New York native, born and raised in Washington Heights. He began his musical journey at the age of two, holding it down on the pots and pans. When he was three, he received his first drum, putting his journey in motion.

His formal training began at the age of twelve, when he received a scholarship from The New York Pops Orchestra to study with percussionist Susan Evans. Wilson is a graduate of The Juilliard School M.A.P, The Juilliard School Pre-College program, and the Fiorello H. LaGuardia High School of Music and Art (*Fame*). He received his B.M., M.M. in Orchestral Performance from The Manhattan School of Music under the tutelage of Duncan Patton and Christopher S. Lamb. Broadway credits include the Tony and Grammy Award-winning musical *In the Heights*, *Les Misérables* (25th anniversary revival), *Lysistrata Jones*, *The Wiz* (Encores), *On Your Toes* (Encores), and *Cabin in the Sky* (Encores). Tours include *The Lion King* (1st National), *The Lion King* (Cheetah) and *Wicked* (1st National). Orchestral credits include San Francisco Symphony, New Jersey Symphony, Staten Island Symphony, and Albany Symphony. Wilson is a proud endorser of Latin Percussion and Sabian Cymbals!

**ALEXANDRA KELLY COLBURN** (Projections Design) Kelly Colburn (she/they/Kelly) is a DC-based multi-disciplinary artist working as a producer, director, designer, and deviser for live performance. She is the Artistic Lead for Theatre at Flying V as well as the Digital Producer at Theater Alliance. She is a DCCA Fellowship Awardee, a recipient of a 2019 Helen Hayes Award for Lighting/Projections Design for *Blood at the Root* (co-received with Alberto Segarra), a 2017-2018 NextLOOK Resident and a recipient of the 2018 Jim Henson Puppetry Grant. BFA NYU Tisch '11 | MFA UMD '18. [www.kellycolburn.com](http://www.kellycolburn.com)

**DRISCOLL OTTO** (Lighting Design) Recently Driscoll designed Lighting and Projections for Chicago Opera Theatre's *Becoming Santa Claus*, Lighting and Projections for Houston Grand Opera's *Marian's Song*, Lighting for The Huntington Theatre Company's production of *The Purists* directed by Billy Porter, Projection Design for Maggio Musicale Fiorentino's *The Flying Dutchman*, and Lighting and Projections for Iolanta at Chicago Opera Theatre. Mr. Otto's design work is seen frequently in NYC & in American regional theatre and opera. His credits include The Huntington Theatre Company, Utah Opera, The Old Globe, Opera Omaha, Opera Philadelphia, Dallas Theater Center, Drury Lane Theatre, The Dallas Opera, Chicago Opera

## TECH NEEDS

*The Real James Bond...Was Dominican* is a touring company of five (one performer, one musician, one production stage manager, one video technician and one director/community dialogue facilitator). Stage size is flexible, and the set is minimal.

**Company will bring:** stage furniture, projector for floor imagery, and one case of percussion.

**Company will need:**

- 4000 lumen projector (or equivalent as needed for your space) to project on an upstage surface/back wall.

Theatre, Houston Shakespeare Festival, Trinity Repertory Company, Hangar Theatre, Flat Rock Playhouse, Lyric Opera Kansas City, and productions of *Legally Blonde* and *Rock of Ages* for Norwegian Cruise Lines. Highlights to his resume include projection design for Santa Fe Opera's production of *The Golden Cockerel* and The Metropolitan Opera's production of *La Donna Del Lago*. Upcoming Projects include *The Life* reimagined and directed by Billy Porter for New York City Center's Encores! and Paul Moravec and Mark Campbell's new oratorio *Sanctuary Road*. He received his MFA from New York University's Tisch School of the Arts. His work can be seen at [www.DriscollOtto.com](http://www.DriscollOtto.com)

**DNAWORKS**—is an arts and service organization dedicated to dialogue and healing through the arts. Founded in New York City in 2006 by Daniel Banks and Adam W. McKinney, DNAWORKS centers Global Majority and LGBTQ2SPIAA+ voices and experiences to create more complex representations of identity, culture, class, and heritage through theatre, dance, film, writing, and art installation. DNAWORKS is based in Fort Worth, TX, New York, NY, and Pittsburgh, PA.

DNAWORKS has led its award-winning programming and performances, promoting dialogue-based social justice action and community building, with arts, educational, and community organizations in thirty-nine states and eighteen countries. The organization believes that art = ritual = healing = community and that this philosophy and practice lead to a more peaceful world. For more information, please visit [www.dnaworks.org](http://www.dnaworks.org)

*The Real James Bond...Was Dominican* has been performed in New York City (Hi-Arts and HERE); Albuquerque, NM (National Hispanic Cultural Center); Dallas, TX (Bishop Arts Center); Miami, FL (Culture Shock); Los Angeles, CA (USC's Visions and Voices); Rochester, NY (Geva Theatre Center); Scottsdale, AZ (ASU Kerr Cultural Center); and Boston, MA (ArtsEmerson). The production was featured in APAP's UpNext selections in 2019, and was a part of American Theatre's list of shows to see in their October 2019 issue.

For more information, contact [amanda@alc-arts.com](mailto:amanda@alc-arts.com)

- Sound system that connects to a laptop via aux cable.
- We will make best use of venue's lighting rep plot; booms are needed, and we may need to hang additional instruments and/or refocus.
- Depending on venue size, amplification of the performers may be needed.

Production strongly prefers to load-in the day prior to performing in order to best serve the needs of video and lights.



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CREDIT: ANDRES TAGLIAFERRO

## TESTIMONIALS

***“The Real James Bond...Was Dominican is a fun and powerful show about identity, heritage, and truth that brings communities together under one theme – self-acceptance! It does what theatre does best - engages while entertains, teaches in the moments in between, and leaves you with a full heart, ready to be a more understanding human. This is the type of show that we need more of in our performance spaces.”***

**–Mary-Margaret Dale, Culture Shock  
Miami, Miami-Dade County  
Department of Cultural Affairs**

***“I want to express my gratitude for people who are telling stories like this. I am shocked and horrified at how little I have paid attention to their stories up til now.***

***I am paying attention now.”***

**–Audience Member,  
GEVA Theatre Center**