Written and Performed by
CHRISTOPHER RIVAS
Developed with and Directed by
DANIEL BANKS
Percussion
WILSON TORRES
Projection Design
KATE FREER
KELLY COLBURN
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 shell, 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 island, 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, international sportsman, twice the richest man in the world, and a closet full of violent secrets.

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

Why this show, and why now?

Because it's 2018 and, of speaking characters in films: 70.8% are white; 13.6 % are Black; 5.7% are Asian; 3.1% are Latinx; and less than 1% are Native American, Alaskan Native or Native Hawaiian.[i]

According to the latest U.S. Census, the nation is 17.8% Hispanic, second to 63% Caucasian. 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.[ii]

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 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 both riveting, 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 a cool guy who James Bond was based on—he is a warning and universal lesson to be learned and understood.

Christopher Rivas

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[i] https://variety.com/2017/film/news/hollywood-diversity-little-rise-study-1202510809/#!

[ii] https://www.dailynews.com/2017/07/31/movies-still-dominated-by-white-male-actors-despite-talk-of-diversity/

***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.**

This *sixty-five-minute interdisciplinary piece* (integrating text, music, video projections, and audience participation) features writer-actor Christopher Rivas with a live percussion score performed 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 world of identity politics and media.

ALL PHOTOS: ZOHRA BANON

CHRISTOPHER RIVAS (Writer, Performer) is an award-winning international storyteller (winner of The MOTH), passionate artivist, published writer, film/television (*GLOW, Grey's Anatomy, For The People, SEAL Team, Shameless, Rizzoli & Isles, 2 Broke Girls, Rosewood*) and theater actor. His artistic mission is to create and share powerful stories that move us forward, blend boundaries, and encourage dialogue.

He is also the proud founder of Lifestyledezine, a community dedicated to exploring and realizing the power of compassionate storytelling. As a storyteller, he has developed and facilitated storytelling workshops for The WWE, UNHCR, Hollywood Heart Foundation, LAUSD, LAMP on Skid Row, Safe Place for Youth, The Museum of Broken Relationships, The Skirball Cultural Center, Unplug Meditation Studio, CalArts, UCLA, The House of Intuition, and many more. He has helped developed empathy labs for Upworthy, and has/is currently creating viral content for Soulpancake and many more media outlets.

Born and raised in NYC. A proud graduate of CalArts and currently a Ph.D. candidate in Expressive Arts for Global Health & Peace Building from The European Graduate School. Chris has a handful of projects coming out in 2018; to stay updated, watch some stories and learn more about his work and upcoming projects check out:

www.christopherrivasstorytelling.com & IG: @christopher__rivas

DANIEL BANKS (Director; DNAWORKS Co-Director) has worked in the U.S. and abroad, having 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; and with the NYC and DC Hip Hop Theatre Festivals. He was Associate Director on the production of *Jazz* at Baltimore Center Stage, adapted by Nambi E. Kelley from Toni Morrison's novel, directed by Kwame Kwei-Armah. Daniel serves on the dramaturgical team for Camille A. Brown & Dancers (*Black Girl: Linguistic Play and ink*); and directed the production *Hollow Roots* by Christina Anderson, which opened the Revolutions International

Theatre Festival in Albuquerque, NM, in March 2018, and is currently touring.

Daniel is the co-director of DNAWORKS, an arts and service organization dedicated to using the arts as a catalyst for dialogue and healing, specifically engaging 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. Daniel is Associate Director of Theatre Without Borders and serves on the national cabinet of the grassroots movement the U.S. Department of Arts and Culture. He is a recent McCarter Theatre/Sallie B. Goodman Fellow.

WILSON R. TORRES (Percussionist) is a New York native born and raised in Washington Heights. Wilson's musical journey took roots at the age of 2, holding it down on the pots and pans. At the age of 3 he received his 1st drum, putting his musical journey in forward motion. His formal training began at the age of 12 when he received a scholarship from The New York Pops Orchestra to study with percussionist Susan Evans, an opportunity which lead to one of many performances at Carnegie Hall. Wilson received his B.M, M.M in Orchestral Performance from The Manhattan School of Music under the tutelage of Duncan Patton (Timpanist of The Metropolitan Opera) and Christopher S. Lamb (Principal Percussionist of The New York Philharmonic). Wilson's professional symphonic orchestral debut was with The New Jersey at the age of 17. He has gone on to perform with San Francisco Symphony, Staten Island Symphony and Albany Symphony. He is very active in educational outreach. He has worked with The New York Philharmonic, Jazz at Lincoln Center and Carnegie Hall outreach programs in a variety of programs ranging from The Life of Mozart to Music of America to Mambo Madness. Being versatile in a variety of styles has lead him to perform in many music settings. On the Latin and Jazz scene he has collaborated with many greats such as Candido Camero, Bobby Sanabria, Hilton Ruiz, Dave Liebman, Dave Taylor and Bob Mintzer. Wilson gets his inspiration from wife Tanya, daughter Noemi, puggle Grete and running marathons.

DNAWORKS—founded in 2006 by Daniel Banks, Ph.D., and Adam McKinney, M.A.—is an arts and service organization dedicated to furthering artistic expression and dialogue, focusing on issues of identity, culture, class, and heritage. We catalyze performance and action through the arts in the intersecting communities in which we work and live. For us, art = ritual = healing = community. We believe that this philosophy and practice lead to a more peaceful world. DNAWORKS has a virtual international ensemble of fifteen members spanning three countries and multiple ethnicities and nationalities.

DNAWORKS has toured *HaMapah/The Map*, a devised multi-media, genealogical dance journey about McKinney's African American, Native American, Ashkenazi and Sephardi Jewish heritages nationally and internationally, including Saratoga Springs Arts Festival, Revolutions Theatre Festival/Tricklock Theatre, Albuquerque; Kennedy Center American College Theatre Festival, Boise; Wellesley, Rhodes, and Skidmore Colleges; Miteu Festival, Spain; Passing the Flame, DAH Teatar's 20th Anniversary, Serbia; and La MaMa's Spoleto Open Festival, Italy. We also premiere new work, including: the world premiere of *Cascarones* by Irma Mayorga at Teatro Paraguas, Santa Fe, NM; *What We Are Saying*, a devised dance-theatre performance with Ethiopian-Israeli Beta Dance Troupe in Haifa; *Breaking Our Silence*, a devised ensemble piece with LGBTQ poets, with Poetic Theatre, the Wild Project, NYC; *At Sunset,* a trio for two dancers and a drone, Dance Canvas, Atlanta; and *Hollow Roots* by Christina Anderson, currently touring.

We have received funding from the Trust for Mutual Understanding, the Santa Fe Arts Commission, US Embassies and Consulates in South Africa, Ghana, Israel, Hungary, the U.K., and Azerbaijan, and several family foundations. In 2010 we received Black Theatre Network's Presidential Pathfinder Award.

For more information, contact Amanda Cooper amandalcooper@gmail.com 917-748-7287.

TECH NEEDS

The Real James Bond...Was Dominican is a touring company of four (one performer, one musician, one production stage manager, 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.
- Sound system that connects to a laptop via aux cable.
- We will make best use of venue's lighting rep plot; may need to hang additional instruments and/or refocus.
- Depending on venue size, musician may need microphones.

Production may load-in and perform in one day; but if additional time is available, it is appreciated and will be well-used.