

CULTURE  
SHOCK  
MIAMI  
PRESENTS

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

FEBRUARY 25-26, 2022 • 8PM  
MIAMI-DADE COUNTY AUDITORIUM





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A PROGRAM OF THE MIAMI-DADE COUNTY DEPARTMENT OF CULTURAL AFFAIRS, CULTURE SHOCK MIAMI IS DESIGNED TO INTRODUCE THE NEXT GENERATION OF AUDIENCE MEMBERS TO LIVE ARTS AND CULTURAL EXPERIENCES AT THE AGE WHEN THEY ARE BEGINNING TO MAKE THEIR OWN ENTERTAINMENT DECISIONS. BASED ON RESEARCH THAT SHOWS MOST PEOPLE BEGIN THEIR APPRECIATION FOR THE ARTS AT A YOUNG AGE, THE PROGRAM IS FOUNDED ON THE PREMISE THAT WHEN TEENS AND YOUNG ADULTS MAKE THE ARTS A REGULAR ENTERTAINMENT CHOICE, THEY ARE MORE LIKELY TO BECOME FULL-PRICE TICKET BUYERS AND SUBSCRIBERS IN THE FUTURE. CULTURE SHOCK MIAMI OFFERS TEENS AND YOUNG ADULTS AGES 13-22, \$5 TICKETS TO TOP MUSIC, THEATRE, AND DANCE PERFORMANCES, AS WELL AS ADMISSION TO MUSEUMS, LANDMARKS, AND CULTURAL DESTINATIONS IN MIAMI-DADE COUNTY. TICKETS ARE ON SALE THROUGH CULTURESHOCKMIAMI.COM. WITH THE PURCHASE OF A \$5 TICKET FOR A 13-22 YEAR-OLD, A SECOND \$5-TICKET CAN BE PURCHASED FOR SOMEONE OF ANY AGE TO ACCOMPANY THEM.

FOR MORE INFORMATION  
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CULTURE SHOCK MIAMI IS MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF THE MIAMI-DADE COUNTY MAYOR, THE MIAMI-DADE COUNTY BOARD OF COUNTY COMMISSIONERS, THE CULTURAL AFFAIRS COUNCIL, THE MIAMI-DADE COUNTY DEPARTMENT OF CULTURAL AFFAIRS, THE JOHN S. AND JAMES L. KNIGHT FOUNDATION, AND TICKETWEB.



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THIS PERFORMANCE  
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# THE REAL JAMES BOND... WAS

# DOMINICAN



**WRITTEN BY CHRISTOPHER RIVAS**  
**DEVELOPED WITH AND DIRECTED BY DANIEL BANKS**

**PERFORMED BY CHRISTOPHER RIVAS\***  
**PERCUSSION BY JONATHAN GOMEZ**  
**ORIGINAL SCORE BY WILSON TORRES**  
**PROJECTION DESIGN BY ALEXANDRA KELLY COLBURN AND KATE FREER**  
**LIGHTING DESIGN BY DRISCOLL OTTO**  
**PRODUCTION STAGE MANAGEMENT AND LIGHTING SUPERVISION AARON JOHANSEN**

**CONSULTING PRODUCER AMANDA COOPER**

A DNAWORKS PRODUCTION



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 Que? 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.

*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, 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





Support for the creation and development of *The Real James Bond...Was Dominican* has been provided through the Harlem Stage Fund for New Work, which has received support from the Jerome Foundation. Additional development support was provided by the Tecovas Foundation, Hi-Arts through their Critical Breaks program, and by Playmakers Repertory Company. Support for the world premiere production provided by The National Hispanic Cultural Center and the National Hispanic Cultural Center Foundation.

The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



### 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 is simultaneously authoring a book, *Brown Enough*, that Row House Publishing is slated to release September 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*.



### DANIEL BANKS

(Director/Creator) 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, 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-Artistic 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 and is Associate Director of Theatre Without Borders. Daniel is the 2020 Recipient of TCG's Alan Schneider Director Award. Daniel is represented by the Michael Moore Agency.



### JONATHAN GOMEZ

(Percussion) is a percussionist, composer and arranger born in Bogota, Colombia. There is no question as to why he has been able to take traditional Colombian music to popular venues around the US. His musical career began at the age of five at "Orquesta Sinfonica Juvenil de Colombia" then continued at the "Pontificia Universidad Javeriana" where he gained a better understanding of world music. He has performed in renowned festivals such as Globalfest, Music of Colors (Detroit) and SXSW (Austin, TX) among others. He has also participated in the first Colombian musical presented at the Lincoln Center, "La Mas Grande Historia Jamas Cantada" and earned a Grammy Award with Arturo O'Farrill & his Afro-Latin Jazz Orchestra. Jonathan has an extensive career in the salsa scene in Colombia as part of "La Real Charanga," recording two productions and taking first place in "Salsa al Parque" and "Jazz al Parque." He has had the opportunity of playing and recording with many well-known artists such as Luisito Carrión, Luis Felipe Gonzalez, Luis Fonsi, Daddy Yankee, Kader Japonaise & Shwekey, to name a few. Jonathan currently resides in New York City.

### AARON JOHANSEN

(Production Stage Manager and Lighting Supervisor) is pleased to be returning to DNAWORKS! Previous lighting design collaborations have included: Dallas Theater Center; Dallas Children's Theater; Second Thought Theater (Artistic Associate); Kitchen Dog Theater (Company Member); Theater Three; Stage West; Uptown Players; Cry Havoc Theater Company; Cara Mía Theatre Co and Sweet Tooth Hotel Art installation. Aaron recently became the co-lighting director for the Drone Racing League, where he designs lighting for drone racing courses around the country. By day, Aaron is the Lighting Manager for the AT&T Performing Arts Center in the arts district of Dallas! Enjoy the show!

### 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 DCCAH 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 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)

## 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!

## DNAWORKS

DNAWORKS is a Fort Worth, TX-based arts and service organization dedicated to dialogue and healing through the arts. Founded in 2006 by Daniel Banks and Adam W. McKinney, DNAWORKS centers Global Majority and LGBTQ2SPIAA+ voices to create more complex representations of identity, culture, class, and heritage through dance, theatre, film, and writing.

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-seven states and seventeen countries. DNAWORKS 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).

### DNAWORKS Staff:

Daniel Banks, Co-Artistic Director	Sekou Campbell, Legal Counsel
Adam W. McKinney, Co-Artistic Director	Consulting Producer & Booking: ALC Management
Tiffany Hall, Co-Managing Director	
Morgana Wilborn, Co-Managing Director	
Marirosa Garcia, Social Media Coordinator	

DNAWORKS would like to give special thanks to: Evan Hyde; Ray Codrington, Aaron McKinney, and Raelle Myrick-Hodges, HI-Arts; Adam McKinney; Kristin Marting, Aislinn Curry + the HERE staff; Jessica Hanna; Reeve Love, Elsa Menendez, Andres Martinez and the NHCC staff; Juli Hendren; Clyde Valentin, Elizabeth Riley and IgniteArts Dallas; Teresa Coleman Wash, Adam Adolfo, Arty Mata and Bishop Arts; Mark Cuddy, Jenni Werner, Jenn Lyons, Theresa Granger, Chris Mannelli, and the staff at Geva Theatre; The Miami-Dade County Department of Cultural Affairs - Mary-Margaret Dale and Christina Tassy-Beauvoir (Culture Shock Miami), Patricia Arbelaez, Javier Siut, Valentine Medina, David Solomon and Patricia Hechavarria (Miami-Dade County Auditorium).

Thank you to Troy Lambert for the postcard designs.

*The Real James Bond...Was Dominican* was created for a live stage audience, and was also adapted for a live zoom-theater experience at Geva Theatre in May 2021.

### Sources Consulted:

*The Last Playboy: The Highlife of Porfirio Rubirosa* by Shawn Levy (Harper Collins, 2005).  
*Chasing Ruby: The Truth about Porfirio Rubirosa, The Last Playboy by Marty and Isabella Wall* (Blackstone Audio/Audible, 2007).  
"The Legend of Rubirosa" by Gary Cohen in Vanity Fair, May 18, 2009.  
"Diversity in Movies Largely Unchanged Despite Increased Awareness, Study Finds" in The Hollywood Reporter (July 31, 2017).



**THE MIAMI-DADE COUNTY AUDITORIUM** is managed by the Miami-Dade County Department of Cultural Affairs, with funding support from the office of the Miami-Dade County Mayor and Board of County Commissioners. Since opening its doors in 1951, the Auditorium has had a splendid history as one of South Florida's premiere performing arts center. Over the years it has hosted countless numbers of operas, symphonies, theatre presentations, ballets, concerts, lectures, presidential candidates, graduations, naturalization services and a host of other programs of great community interest.

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- |   |   |   |
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**THE MIAMI-DADE COUNTY DEPARTMENT OF CULTURAL AFFAIRS** and the **CULTURAL AFFAIRS COUNCIL** develop cultural excellence, diversity and participation throughout Miami-Dade County by strategically creating and promoting opportunities for artists and cultural organizations, and our residents and visitors who are their audiences. The Department directs the Art in Public Places program and serves its board, the Art in Public Places Trust, commissioning, curating, maintaining and promoting the County's art collection. The Department also manages, programs and operates the South Miami-Dade Cultural Arts Center, a campus of state-of-the-art cultural facilities in Cutler Bay, as well as Miami-Dade County Auditorium, Joseph Caleb Auditorium and the African Heritage Cultural Arts Center, all dedicated to presenting and supporting excellence in the arts for the entire community. Through staff, board and programmatic resources, the Department, the Council and the Trust promote, coordinate and support Miami-Dade County's more than 1,000 not-for-profit cultural organizations as well as thousands of resident artists through grants, technical assistance, public information and interactive community planning. The Department receives funding through the Miami-Dade County Mayor and Board of County Commissioners, The Children's Trust, the National Endowment for the Arts, the State of Florida through the Florida Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture, and the John S. and James L. Knight Foundation. Other support and services are provided by TicketWeb for the Culture Shock Miami program, the Greater Miami Convention and Visitors Bureau, the South Florida Cultural Consortium and the Tourist Development Council.





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