

"A TOUR-DE-FORCE PERFORMANCE!"

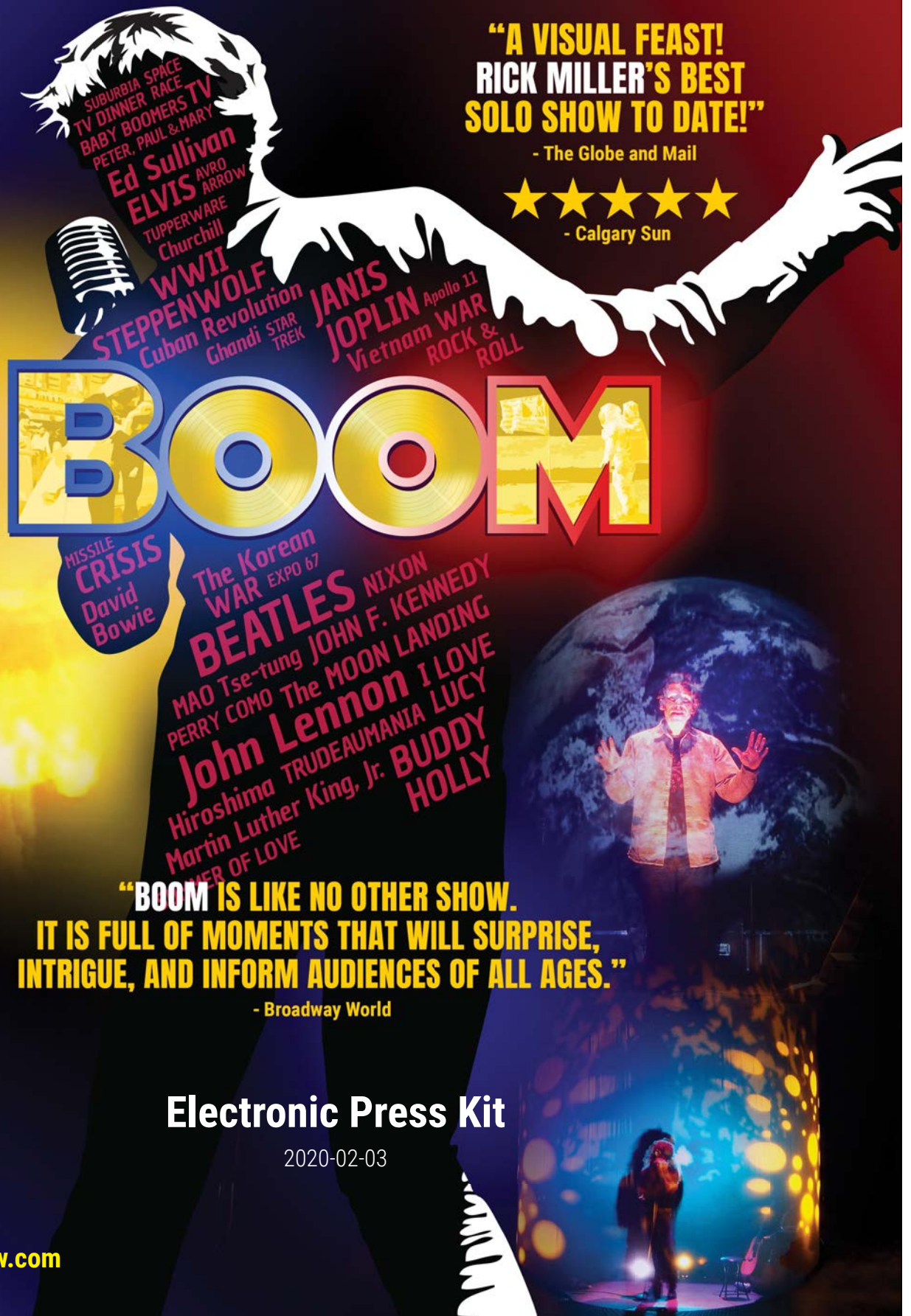
- Canada AM

"A VISUAL FEAST!
RICK MILLER'S BEST
SOLO SHOW TO DATE!"

- The Globe and Mail



- Calgary Sun



"BOOM IS LIKE NO OTHER SHOW.
IT IS FULL OF MOMENTS THAT WILL SURPRISE,
INTRIGUE, AND INFORM AUDIENCES OF ALL AGES."

- Broadway World

Electronic Press Kit

2020-02-03

BoomTheShow.com

Short Quotes:

"A POWERFUL Multi-Media Journey!" - Broadway World NY

"BOOM is like no other show. It is full of moments that will surprise, intrigue, and inform audiences of all ages" - Broadway World NY

"A can't-miss theatrical experience... (5 STARS) ★★★★★" - Calgary Sun

"ASTONISHING!... This is your story told brilliantly. SEE IT" - CBC radio

"BOOM is a stunning achievement... (5 STARS) ★★★★★" - Calgary Herald

"A visual feast! Rick Miller's best solo show to date!" - The Globe and Mail

"Rick Miller carries off the impossible task he has set for himself with energy and bravado!" - Toronto Star

"A Panasonic BOOM!... AMAZING!...The show is a wonder!" - The National Post

"A tour-de-force performance!" - Canada AM

"RIVETING! The most talented one-man-show-maker in the country!" - Jazz FM

"DAZZLING! A magical mystery tour of the Boomer age!" - Newstalk 1010

"BRILLIANT! Miller is one of the country's most gifted, versatile artists" - NOW Magazine

"DEEPLY MOVING! The master impersonator at his best" - TorontoStage.com

"JAW-DROPPING!...His talent transcends generations!" - Mooney on Theatre

"★★★★1/2! BOOM is a must-see for all generations!" - Theatromania

"MAGNIFICENT! A staggeringly original work" - Digital Journal

"One big and beautiful explosion..." - London Free Press

"MIND-BOGGLING!... Nothing short of brilliant!" - Victoria Times Colonist

"BOOM will blow YOUR MIND! A triumph of clever writing, state-of-the-art production and remarkable performance" - Edmonton Sun

"A remarkable piece of theatre...I've never seen anything like it before!" - Halifax Chronicle Herald

"A MIRACULOUS mirage... a solo tour-de-force. Miller is a protean shape-shifter" - Vancouver Observer

"FLAWLESS!... A lively, multi-media, music and impersonation-filled charge through a quarter century" - The Ottawa Citizen

"A fascinating, kaleidoscopic overview of an era... I was mesmerized!" - Montreal Gazette

"The most unique show I have ever seen on stage." - Montreal Suburban

"STUNNINGLY GOOD! A spectacular performance." - CBC Winnipeg

"A big, bold, ambitious summary of an era" - Winnipeg Free Press

"Technically MASTERFUL! One of the most prodigiously complex solo shows I've ever seen." - TheaterPizzazz NY

"A TOUR DE FORCE! A visually hypnotic masterpiece told through a very personal lens." - TheaterLife NY

"IT BOGGLES THE MIND. You can't help but be impressed with BOOM." - NY Stage Review

Quotes by City:

Calgary January 2015

"BOOM is a can't-miss theatrical experience. Theatre this dynamic, special, insightful and innovative doesn't come around often enough for you to miss it. There is no question BOOM will become an international hit because its themes, characters and music are universal... Miss it at your own peril. (5 STARS) ☆☆☆☆☆" - Calgary Sun

"Astonishing.... BOOM is not simply a superlative theatrical experience, but I'd venture to say that it will change the way we think of historical-docu period plays from now on. Part performance, part impersonation, part documentary but fully multi-media, BOOM tackles the era between 1945 and 1969... I sat in front of a bullseye boomer woman who quietly laughed and sang and cried and nodded her head in agreement throughout the entire show. This is your story told brilliantly. SEE IT" - CBC radio

Calgary October 2016

"BOOM is a stunning achievement, whether you connect with it as a history lesson, a love story or both. It's a show that stars and ends, not with a whimper, but with booming inventiveness." - Calgary Herald

"***** (5 stars) ASTONISHING!... " - Calgary Sun

"One-man show BOOM a treat for parents and millennials... Miller is a chameleon on speed. He flips from Bugs Bunny to Winston Churchill to Bob Dylan without missing a beat" - The Gauntlet

Toronto February 2015

"A visual feast! Miller's best solo show to date – with a brilliant design concept that allows him to use his inimitable vocal talents to tell this story in a way that no one else could" - The Globe and Mail

"A rapid-fire examination of the world between 1945 and 1969... Miller carries off the impossible task he has set for himself with energy and bravado" - Toronto Star

"A Panasonic BOOM!... AMAZING!... The show is a wonder!" - The National Post

"A tour-de-force performance!" - Canada AM

"RIVETING! The most talented one-man-show-maker in the country!" - Jazz FM

"IMAGINATIVE! Rick Miller is a brilliant performer!" - CBC

"DAZZLING! A magical mystery tour of the Boomer age!" - Newstalk 1010

"Rick Miller is one of the country's most gifted, versatile artists, and that's on display in BOOM. The show's brilliant, layered design by Yannik Larivée (set, costumes, props) and David Leclerc (projections) allows us to experience several things at once. - NOW Magazine

"*****1/2! BOOM is a must-see for all generations. A multimedia tapestry that seamlessly chronicles a period of 25 years" - Theatromania

"the master impersonator at his best, cascading 100 characters in 100 minutes to relive the compelling events from 1945 to 1969. It's polished, purposeful and oh so pleasant to observe. BOOM is a deeply moving reflection piece that curiously, but not surprisingly, secures new found optimism." - TorontoStage.com

"BOOM is part history lesson, part nostalgia trip, part musical tribute concert and part multimedia slide show. The three narrative threads converge and intertwine beautifully against the backdrop of heady historical events of the late '60s... Miller's talent transcends generations." - Mooney on Theatre

"A staggeringly original work! The completely full Panasonic Theatre crowd were on their feet in appreciation of such a magnificent, multifaceted performance." - Digital Journal

"Miller is an incredible talent. The production is visually impressive, and projections are used wonderfully to paint the stage - I think Boom could become as big a hit, or even bigger than MacHomer" - BroadwayWorld.com

"If history was taught like this to me in high school, maybe I would have paid more attention." - TorontolsAwesome.com

"A tour-de-force physical and vocal performance. It blew my mind!" - The Richard Crouse Show

"Boom has all the trademarks of a Rick Miller production; it deals with a subject that is deeply thought, intelligent, impish, perceptive and so energetic it leaves you breathless"
— The Slotkin Letter

London, Ontario March 2015

"It's one big and beautiful explosion at the Grand Theatre. Toronto actor and playwright Rick Miller's one-person BOOM makes for a stunning impact. The actor's solo flight is matched by the BOOM team's technical and design marvels in this multi-media world of wonders." - London Free Press

"Whether you are a boomer or not, you should see this show. It explains how one generation changed everything. It will enlighten Generation X, Y and Millennials on how they came to be who they are. And if the idea of a history lesson doesn't interest you, you should see this show just to marvel at the amazing talent of Rick Miller." - Theatre in London

Victoria August 2015

A mind-boggling and dizzying tour of the world between 1945 and 1969... Nothing short of brilliant. Two aspects stand out particularly: Boom's jaw-dropping design and Miller's shape-shifting ability to metamorphose from one character to another like a chameleon... I've never experienced anything quite like it... Miller — working with a terrific team — has managed to meld theatre and technology in an exciting, innovative manner that delights and, on occasion, amazes. That is no small feat. And that is why you need to go see Boom."

- Victoria Times Colonist

Edmonton September 2015

"☆☆☆☆1/2... BOOM will blow YOUR MIND! A triumph of clever writing, state-of-the-art production and remarkable performance" - Edmonton Sun

"A triumph of techno-virtuosity! Miller appears and disappears, like a vision, or a holograph, constantly reinventing himself" - Edmonton Journal

Halifax November 2015

"A remarkable piece of theatre and a tour de force of technical wizardry. You will laugh and gasp at Miller's brilliance and at memories reawakened. 'I've never seen anything like it before,' was heard more than once during opening night Friday at Neptune Theatre." - Halifax Chronicle Herald

Vancouver January 2016

"extraordinary vocal range and great timing" - Vancouver Sun

"A MIRACULOUS mirage... a solo tour-de-force. Miller is a protean shape-shifter" - Vancouver Observer

"The skills are insane...The accompanying visuals are stunning... Miller performs his pants off" - Georgia Straight

Ottawa February 2016

"Flawlessly performed... The one-man show is a lively, multi-media, music and impersonation-filled charge through a quarter century" - The Ottawa Citizen

Montreal March 2016

"A fascinating, kaleidoscopic overview of an era... I was mesmerized!" - Montreal Gazette

"Rick Miller's BOOM is the most unique show I have ever seen on stage." - Montreal Suburban

"Diablement divertissant, devrait être présenté aux jeunes gens du monde entier." - Le Devoir

Winnipeg May 2016

"STUNNINGLY GOOD! Miller provides spot-on impressions of dozens of characters as he covers nearly 25 years of baby boomer history. A spectacular performance." - CBC Winnipeg

"A big, bold, ambitious summary of an era"
- Winnipeg Free Press.

"It's one big and beautiful explosion at the Grand Theatre. Toronto actor and playwright Rick Miller's one-person BOOM makes for a stunning impact. The actor's solo flight is matched by the BOOM team's technical and design marvels in this multi-media world of wonders. " - *London Free Press, London, ON*

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Thousand Islands May 2017

“Boom is dynamite... While this is a one-actor play, it feels like anything but. Miller plays dozens of different characters and does a superb job of impersonating characters as diverse as Elmer Fudd, Winston Churchill and Janis Joplin. While the technological side of the show is certainly impressive, it doesn’t upstage Miller, who has both a Dora and Gemini award winner. His performance — sure, Boom has a storyline, but to me it feels more like a performance piece than it does a play — is mesmerizing, and it in itself makes Boom worth seeing.”

- Kingston Whig-Standard

Saskatoon August 2017

“An inventive, brilliantly executed piece of theatrical art... Miller takes the one-man show to places it’s never been in a dynamic and impressive performance. They used to say that if you remembered the ‘60s, you weren’t there. But you’ll remember Boom long after its echo subsides” - Saskatoon Star Phoenix

New York January 2020

“A POWERFUL Multi-Media Journey! The NYC premiere of BOOM is now thrilling audiences at 59E59 Theaters. A multi-media, musical and theatrical event, BOOM is like no other show. It is full of moments that will surprise, intrigue, and inform audiences of all ages.” - Broadway World NY

“A DELIGHTFUL trip! Miller cleverly uses lights and projections in real time, making lightning fast yet seemingly effortless transitions between characters. His impersonations are as detailed and enjoyable as the characters he’s portraying...One looks forward to the GenX sequel BOOM X as well as the as of yet to be finished third instalment.” - TheatreScene

“Technically MASTERFUL! One of the most prodigiously complex solo shows I’ve ever seen. You’ll experience Rick Miller detonating an H-Bomb of talent in BOOM.” - TheaterPizzazz

“Miller ties personal and world events together through words, music and imagery. Undeniably diverting, as Miller reveals an affinity for the subject matter, and his dynamism grows accordingly.” - NY Stage Review

“Miller’s wry edge keeps the piece from descending too far into a nostalgia fest, and the archival clips (projected on a nifty cylindrical screen) that he weaves through the show often lend a fresh spin to painfully familiar events.” - The New Yorker

BOOM, a new one-man performance from the award-winning actor and director, crams a quarter-century of history in a hundred minutes. It opens in previews Jan. 15 at the Panasonic Theatre.

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REVIEW

Boom: A talented impressionist's best solo show to date

★★★★

J. KELLY NESTRUCI
The Globe and Mail

Published Wednesday, Jan. 21 2015, 3:13 PM E

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Rick Miller swaps the Simpsons and Shakespeare for Baby Boomers

 TAMARA SESTANJ | January 12, 2015 4:22 PM ET
[More from Tamara Sestanj](#)



**BREAKFAST
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Entertainment
A preview to Rick Miller's 'BOOM'

PERFORMED BY
RICK MILLER



THE MORNING SHOW January 9 2015 1:07pm 04:18



BOOM actor living the dream in comfy space

[illegible]

Jan. 16, 2020

BY MARINA KENNEDY, BROADWAY WORLD
Off-Broadway Premiere review

BWW Review: See BOOM at 59E59 Theaters-Rick Miller's Powerful Multi-Media Journey

The NYC premiere of **BOOM**, is now thrilling audiences at 59E59 Theaters. This multi-media, musical and theatrical event is written, directed, and performed by the Dora and Gemini award-winner, Rick Miller. In the one-man show, Miller presents a multitude of characters and showcases events from the post WWII Baby Boom era that began in 1945, through to 1969 when the "Boomers" were coming of age. The show depicts culture, music, history, and politics from the 24-year period in a fascinating presentation. At the performance we attended, Rick Miller briefly addressed the audience saying that his show is a "labor of love."

Miller has meticulously researched his material for **BOOM**. He creates a narrative by tracing the personal experiences of his own family. As Miller performs the show, he portrays politicians that include Winston Churchill, Harry Truman and John F. Kennedy along with musicians like Perry Como, Elvis, The Beatles, and Janis Joplin. Historical events come to life before your eyes such as the Space Race, the Vietnam War, and the Civil Rights Movement. There are over 28 well-known songs in the show complemented by outstanding projections. Rick Miller's, charm, versatile talents and energetic performance makes **BOOM** very dynamic.

The Creative Team has done a great job of bringing **BOOM** to the Upper East Side stage. They include projection design by David LeClerc; lighting design by Bruno Matte; and set/costume/props design by Yannik Larivee. The Stage Manager is Laurel O'Neil; Stage Manager/Director of Outreach Marketing, Craig Francis; Composer/Sound Designer, Creighton Doane; Directing Consultant, Ravi Jain; Ardon Bess and Laurence Davis on video. The Executive Producer is Jeff Lord. The graphic design, multimedia and marketing is by Logograph.

BOOM is like no other show. It is full of moments that will surprise, intrigue, and inform audiences of all ages. We look forward to seeing more of Rick Miller's projects evolve.



Off-Broadway

BWW Review: See BOOM at 59E59 Theaters-Rick Miller's Powerful Multi-Media Journey

by Marina Kennedy Jan. 16, 2020



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Jan. 21, 2015
THE GLOBE AND MAIL

THE GLOBE AND MAIL



REVIEW

Boom: A talented impressionist's best solo show to date

★★★★★

J. KELLY NESTRUCK

The Globe and Mail

Published Wednesday, Jan. 21, 2015 3:13PM EST

Last updated Wednesday, Jan. 21, 2015 3:13PM EST

A few years ago, Rick Miller – Canada's most talented impressionist since Rich Little – performed a show called *Hardsell* that was, essentially, about his fears of having sold out as an artist. He tore his hair out on stage about having hosted a video-gag show on ABC and toured his Fringe show *MacHomer* – a mash-up of *The Simpsons* and Shakespeare – for 15 years to feed his family instead of pursuing his muse in a purer fashion.

Given the concerns Miller outlined in that train wreck, it's more than ironic that his next one-man show should be *BOOM*. "The Music, Culture and Events that Shaped a Generation," reads the marketing copy. "One man. 25 years. 100 of the most influential figures."

On paper, it seems like the most pandering piece of theatre ever to grace Toronto's Panasonic Theatre – and we're talking about a space that has hosted both the Blue Man Group and the Queen musical, *We Will Rock You*, so that's saying something.

But: Darn it. Upon actually seeing *BOOM*, I have to admit it is Miller's best solo show to date – with a brilliant design concept that allows him to use his inimitable vocal talents to tell this story in a way that no one else could. He even made this millennial (technically; I was born in the year Phil Collins released *Face Value*) get over his generational grudges – and enjoy sitting through tales of Frisbees and birth control and the Cuban Missile Crisis one more time.

Like *Hardsell*, *BOOM* is a "lecture/performance" – but it also borrows elements from documentary theatre and gives them a new twist. Miller has chosen three people to be our guide through the tumultuous postwar year: Madeline, a white woman from Cobourg, Ont.; Laurence, an African-American from Chicago; and Rudolf Schmitt, an advertising man and illustrator originally from Vienna – and born before the Second World War.

The form is entirely new: Miller performs on a stage that looks like a huge slide projector with a tall, translucent column rising from the centre of it. He begins by showing us videos of his interview subjects on the column – while he provides the voices for them. Then, the videos disappear and Miller tells the stories simply with his impressions – as David Leclerc's projects provide a visual feast of fast-flying pictures and text.

There's no real surprises here: We go from atomic bombs to Cold War hot spots, television to Tupperware. We get to hear Miller channel Louis St. Laurent and John F. Kennedy, Edward R. Murrow and Walter Cronkite, and (most entertainingly) singers from Little Richard to Mick Jagger to Janis Joplin.

Miller always takes pains to link his potted history to the personal lives of his three narrators – and he does it with surprising elegance. The reason Madeline is there is obvious: she's Miller's mother. But why Laurence and Rudolf have been chosen is less immediately apparent – and part of the joy of the show is finding out where and when and how these three very different individuals intersect.

There's no doubt that *BOOM* can be superficial, but how could a two-hour show covering 25 years be any more than survey? I went in ready to hate *BOOM* – but it's not a bust at all.

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Jan. 24, 2015 By VICTORIA BÉGIN
THEATROMANIA



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Boom

Rick Miller encapsulates a generation's hopes and dreams in explosive solo show

By [Victoria Bégin](#) • January 24, 2015

Written, directed and performed by Rick Miller
Presented by KDOONS and WYRD Productions



Rick Miller in BOOM. Photo Credit David Leclerc.

What sets the Baby Boomer generation apart from those before it? Born after World War II (specifically from 1946 to 1964), Boomers were shaped largely by the music, culture, and politics surrounding them in their formative years. In his solo production **BOOM**, the multi-talented writer and performer Rick Miller ties all of these elements together in a multimedia tapestry that seamlessly chronicles a period of 25 years in the lives of Boomers.

Structured as a timeline presented in a documentary style, **BOOM** is a unique mix of nostalgic references and human experiences rounded out by a wealth of visual effects. In the production's first few moments, Miller introduces the audience (by way of interviews on video) to his mother, as well as an Austrian gentleman, and an American musician. These are the three storytellers in the production, but they turn their stories over to Miller, who tells them himself using a variety of voices, video clips, photos, music, and other techniques.

Miller's **BOOM** is a highly ambitious production that aims to cover the highs and lows of each year studied, and Miller is certainly up to the challenge, singing Perry Como hits from the 1940s just moments after detailing the horrors of the atomic bomb with terrifying images filling the panoramic screen on stage. He takes the audience on a journey through time, effectively incorporating commercials, news reels, and photos, while also impersonating politicians such as JFK, Nixon, and Trudeau, and musicians (Little Richard, Buddy Holly, and Janis Joplin). Although **Boom** is a challenging production with a lot of moving parts, Miller succeeds in blending all of the pieces together, making for a pleasant visual experience. The audience will recognize many of the cultural references in the show, yet the human stories peppered throughout the production have the greatest emotional impact. The three lives featured are vastly different, but their underlying themes of love, family, and coming of age are universal.

BOOM is a must-see for all generations. The show runs until February 1 at the Panasonic Theatre. Visit [mirvish.com](#) for more information and to buy tickets.

Show Dates: Thu, 2015-01-15 - Sun, 2015-02-01

Our rating:



Jan. 12, 2015
NATIONAL POST

NATIONAL POST

WEEKEND POST

TRENDING Oscars 2015 | National Post Sessions | Bill Cosby

Rick Miller swaps the Simpsons and Shakespeare for Baby Boomers

TAMARA SESTANJ | January 12, 2015 4:22 PM ET
More from Tamara Sestanj

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Miller didn't grow up with creativity surrounding him in his suburban childhood home in Montreal. As one of four boys, Miller's earlier days revolved around sports. Still, there his grandmother saw something more. Her nickname for him was "Künstler" — "the artist" in German. Michelle Siu for National Post

Rick Miller had just graduated from McGill University in Montreal with a degree in architecture. Like all students leaving school for the first time, the world was full of opportunities, and so he went to make his first career move: a job for a Shakespeare in the Park production. He played Murderer No. 2, for free.

"My mother thought I was absolutely insane," he says. Neither her nor Miller knew it at the time, but it was the inauspicious beginning of a long and storied career. Miller would go on to become a successful playwright, director, performer, voice actor, comedian and TV host. Entertainment Weekly even named him "one of the 100 most creative people alive today."

Miller didn't grow up with creativity surrounding him in his suburban childhood home in Montreal. As one of four boys, Miller's earlier days revolved around sports. Still, there his grandmother saw something more. Her nickname for him was "Künstler" — "the artist" in German.

It wasn't until the age of 21 when Miller met his mentor, Robert Lepage, that he decided to pursue arts. Miller was in his second year of architecture and Lepage, one of the country's most respected theatre artists, recommended that he complete his schooling.

Miller's big break came soon after that spell playing Murderer No. 2. He was sitting backstage, waiting to deliver his six lines in the Shakespeare in the Park production of Macbeth, when he started wondering how the play would sound like if the characters of The Simpsons performed it. By the end of the summer he had written an entire play and performed it for the Macbeth cast.

"It was a stupid cast party joke," Miller says. Yet he was soon performing that joke at schools and festivals, eventually touring internationally. MacHomer ended up playing for 17 years.

But Miller wanted to work on something more substantial, and he turned to his mentor, Lepage, and began to help him on his world tours. Miller eventually went back to writing his own plays, and co-created Bigger Than Jesus and HARDELL with fellow Canadian theatre director, playwright and actor Daniel Brooks.

Miller is probably most recognized down south for his stint as the host for Just for Laughs Gags when it aired on ABC. When asked about the hosting gig, Miller skims over the topic, having to take a moment to remember that he even did the show.

"Right, the TV show that I did. I always kind of brush that over because it was such a big thing for so many people but it really was only a few weeks of my life in the end," he says.

Despite the show running for three seasons, Miller only spent a total of four days in Los Angeles to film it.

"I'm not dismissing it, but it wasn't my favourite creative experience," Miller says. "I had nothing creatively to do with the show, so it didn't have as much value to me."

Despite racking up awards in both theatre and television — Miller won a 2009 Gemini for his part in Atomic Betty — Miller insists that theatre is what he enjoys doing most. "[My favourite thing] right now is still to perform to a full house of people, and to take them on a ride that they can only get in a room with me on a stage," he says. His latest creation is Mirvish's BOOM, which will run in Toronto starting Jan. 15. It centres around three Baby Boomers as they grew up. Just like MacHomer, it's a compressed effort: The one-man show squeezes 25 years of history, starting at 1965, into 100 minutes.

"It paints a picture of a generation that was incredibly interesting to me and still has an enormous impact on the way we live today," Miller says. "I wanted to document and bring to life the music and the culture and the politics of a really explosive generation. "It's kind of a perspective of, here's a planet, at that time there were only three billion people, going through so much tension and turbulence, like always, but everyone is connected to everyone else."

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Oct. 27, 2015

BY ELISSA BARNARD, THE CHRONICLE HERALD

BOOM an absolute blast for audience

BOOM is a remarkable piece of theatre and a trip down memory lane.

"I've never seen anything like it before," was heard more than once during opening night Friday at Neptune Theatre.

Rick Miller got an immediate standing ovation after his lightning and enlightening journey through the music, culture and history of the baby boomer era from 1945 to 1969.

It's a tour de force of technical wizardry marked by Miller's amazing talent at vocal impersonation. He shifts easily through over 100 voices from the smooth growl of Winston Churchill to the rock howl of Janis Joplin.

Trained as an architect and a self-described polymath, Miller was born in 1970 and conceived when Apollo 11 lifted off.

As the writer, director and performer of BOOM, he goes on a personal journey to figure out where he came from by intertwining three fictional stories based on compilations of true family stories.

There is his father as a child suffering post-war privation in Vienna before he immigrates to Montreal and becomes an ad man. There is the hearty black blues musician from Chicago who comes to Canada as a draft dodger and who has a wonderful, crusty, old grannie.

The character of the mother is the most mainstream — and familiar — as a naive little girl growing up in Cobourg, Ont. She remembers the day the television arrived and dreams of going to Disneyland — a dream partly realized when her older brother gives her a Disneyland Viewmaster.

Miller believes history is an ever-repeating cycle or circle and he conveys this visually. He stands within a cylinder that's like a time capsule, a rocket ship or an Andy Warhol Campbell Soup can.

The statements of news events fly around the scrim as if they are orbiting the moon.

The cylinder rises out of a giant circular platform like a tilted, long-playing record which, like the cylinder's scrim, is a surface for sophisticated visual imagery.

Miller condenses a tremendous amount of fascinating, violent and liberating history in BOOM, racing from year to year as he sings the songs of the time — a show highlight and an astounding feat of convincing transformation from Perry Como to Steppenwolf to, believe it or not, Joni Mitchell.

Miller makes his patterns of circles and squares clear visually and thematically.

The squares are the boxes of the TV sets, of the TV dinners and of the packaged, processed foods that became abundant during this

The Chronicle Herald
Tuesday, October 27, 2015

TOUR DE FORCE

BOOM an absolute blast for audience

ELISSA BARNARD
ARTS REPORTER
ebarnard@herald.ca
@ECH_ElissaB

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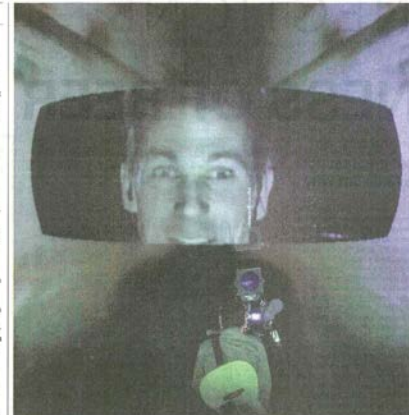
Trained as an architect and a self-described polymath, Miller was born in 1970 and conceived when Apollo 11 lifted off.

As the writer, director and performer of BOOM, he goes on a personal journey to figure out where he came from by intertwining three fictional stories based on compilations of true family stories.

There is his father as a child, suffering post-war privation in Vienna before he immigrates to Montreal and becomes an ad man. There is the hearty black blues musician from Chicago who comes to Canada as a draft dodger and who has a wonderful, crusty, old grannie.

The character of the mother is the most mainstream — and familiar — as a naive little girl growing up in Cobourg, Ont. She remembers the day the television arrived and dreams of going to Disneyland — a dream partly realized when her older brother gives her a Disneyland Viewmaster.

Miller believes history is an



Rick Miller, writer and performer of Boom, performs a segment of his one-man play during a media call at the Neptune Theatre. ERIC WYNN • Staff

ever-repeating cycle or circle, and he conveys this visually. He stands within a cylinder that's like a time capsule, a rocket ship or an Andy Warhol Campbell's soup can.

Statements of news events fly around the scrim as if they are orbiting the moon. The cylinder rises out of a giant circular platform like a tilted, long-playing record, which, like the cylinder's

scrim, is a surface for sophisticated visual imagery.

Miller condenses a tremendous amount of fascinating, violent and liberating history in BOOM, racing from year to year as he sings the songs of the time — a show highlight — and an astounding feat of convincing transformation, from Perry Como to Steppenwolf to, believe it or not, Joni Mitchell.

Miller makes his patterns of circles and squares clear visually and thematically. The squares are the boxes of the TV dinners, the packaged, processed foods, the TV sets and the insulating cars. Not only is history cyclical, but people tend to want to crawl into a box and isolate themselves from world events.

This is not the type of show

where you will laugh and cry; instead, you will laugh and gasp at Miller's brilliance and at memories reawakened.

The performance will mean the most to boomers and people who were kids in the 1960s and even the 1970s, when the turbulence of the Vietnam War, the civil rights movement, political assassinations and the sexual revolution left their mark.

People will recognize touchstones of their youth like Star Trek, Barbie and Ken, 1950s advertisements, TV rabbit ears, black and white static, and the love of cars and family road trips. BOOM, now touring Canada and set to be the most performed original play in Canadian theatres this season, is part of a larger online memory project where Miller and his team are collecting stories from people in each location they perform.

Miller, a chatty, down-to-earth chap far removed from the stereotype of the condescending British thespian, comes out at show's end for a talkback. On opening night, he was taken to task for not including the Guess Who. It came down to paying for the rights to songs, Miller said. The only Rolling Stones song he could include was a Beatles cover.

He said he sees himself as "curating a time capsule." "Part of the experience of the show is 'How the hell did he do that?' I hope you all found yourselves in this crazy thing."

Helping Miller create the visual magic is an invisible team, including projection designer David Leclerc, lighting designer Bruno Matte, composer/sound designer Creighton Doane and set/costume/props designer Yannik Larivee.

BOOM, presented by Kidoons (a website for animated, historical storytelling for kids) and WYRD productions, runs at Neptune Theatre to Nov. 8. It is run hours, including intermission.

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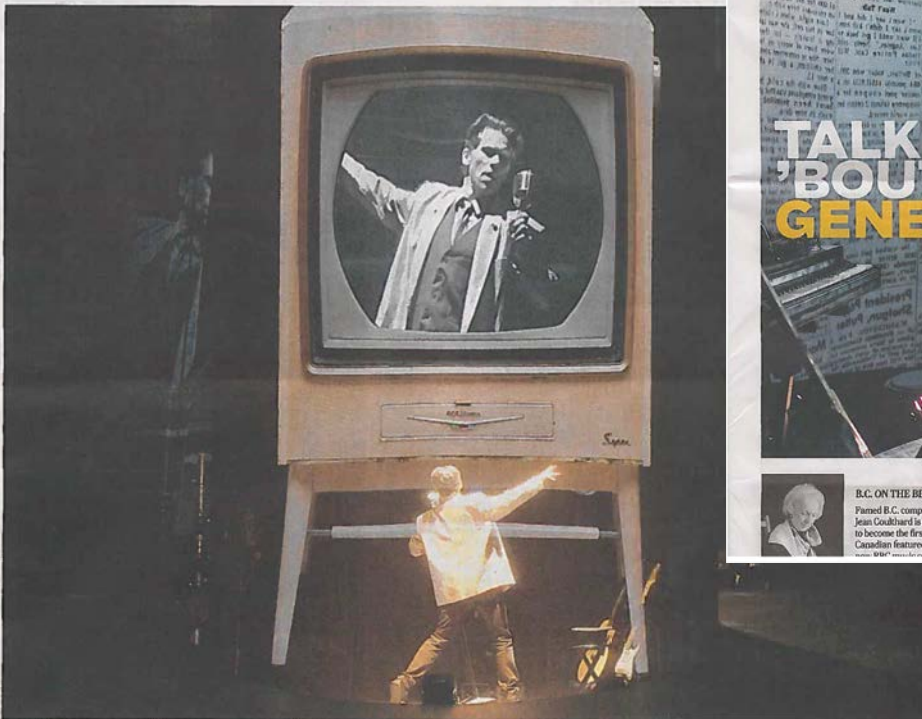
Jan 7 2016

BY SHAWN CONNER, THE VANCOUVER SUN



THURSDAY, JANUARY 7, 2016 | BREAKING NEWS: VANCOUVER.SUN.COM

COVER STORY



In the ambitious BOOM, Rick Miller covers 25 years in 100 minutes, finding connections between world events and pop culture in the post-Second World War, baby boom era.

Pop culture fused with big picture

One-man show covers quarter-century following Second World War

BOOM

Jan. 14 to Feb. 13 | Granville Island Stage
Tickets and info: from \$29, artsclub.comSHAWN CONNER
SPEAKING TO THE SUN

BOOM, Rick Miller's one-man multimedia production, begins with the dropping of the atomic bomb and ends with another kind of boom — the Apollo 11 moon landing.

The writer/performer won't go so far as to call the latter event an aphrodisiac. But he believes it might have had an effect on some who were living through that time.

"When they (the Americans) landed on the moon, a lot of people felt somewhat relieved," the Toronto-based performer said.

"For a lot of people, 1969 was a mini-baby boom. It was for my parents. The way my dad put it, he finally felt that communism wasn't going to win. And if that inspired you to have sex, then so be it."

In the ambitious BOOM, Miller covers 25 years in 100 minutes, finding connections between world events and pop culture in the post-Second World War, baby boom era.

Miller originally trained in Montreal as an architect before transitioning to the performing arts.

Since then he has become a Dora and Gemini award-winning writer, performer and director who has collaborated with the renowned Quebec director Robert Lepage and written and/or performed in several productions such as *Bigger Than Jesus* and *Hardsell*.

He also hosted ABC's hit prime time series *Just for Laughs* for three years and has done voice work for video games. As artistic producer of WARD Productions, he has created and performed shows such as *Art?*, *Slightly Bent*, and *Into the Ring* (with Dawson Nichols).

But Miller is probably best known for the worldwide hit *MacHomer*, which wedded Shakespeare and *The Simpsons*.

"To me, the through-line in a lot of my work is looking at high culture, low culture, high-tech, low-tech, crashing things together and seeing how they connect," he said.

"MacHomer did that with Shakespeare and *The Simpsons*; *Bigger Than Jesus* did it by exploring Christianity through the lens of Jesus Christ



Rick Miller used a similar formula to BOOM for his hit show *MacHomer*, which wedded Shakespeare and *The Simpsons*.

Superstar. *Hardsell* was the same thing in a way, mixing in high integrity with disposable culture. And BOOM follows the same instincts."

Some of the connections explored in BOOM are between world events and developments in popular music.

"I'm very interested in music, specifically why it sounds the way it does, and what the cultural forces are that shape it,"

said Miller, who sings with a band called *Trainwreck*.

"In choosing all the music, there were a lot of factors. Part of that was rights. But I wanted to make sure that the late '60s, with all that was happening in Yorkville in Toronto, was represented."

"I found a place for Joni Mitchell, and for Steppenwolf. As much as I could, there is Canadian content. But like it or not, there were a lot of external factors that shaped Canada, and I have to cover that."

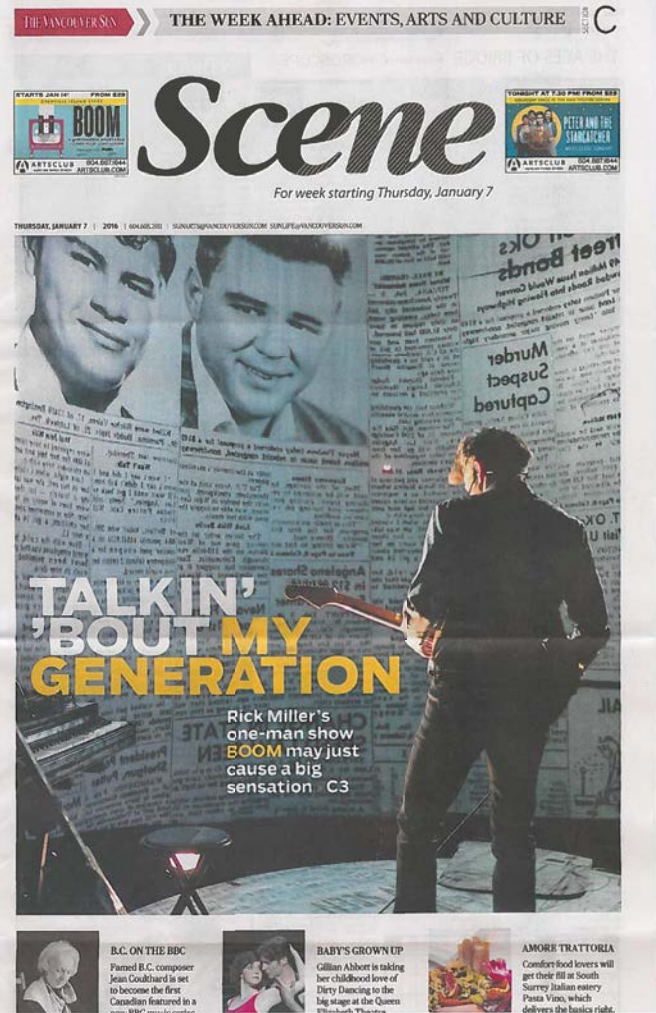
The story is told through three main characters from different parts of the world. They include Miller's dad, originally from Eastern Europe, a draft-dodger from the U.S., as well as Miller's Canadian-born mother.

Though their stories are very specific, they resonate with people no matter where they're from," Miller said.

A talented impressionist, Miller acts out their roles as well as dozens of important figures of the time.

"I'm incarnating every single one of these 100 people, whether it's Martin Luther King or Kennedy or Cronkite or any of our prime ministers," he said.

"I'm trying to understand what



Gifts from a postwar generation

Jan 22, 2016
VANCOUVER OBSERVER

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Solo tour-de-force recreates Baby Boomers' coming-of-age for PuSh audience

Solo tour-de-force recreates Baby Boomers' coming-of-age for PuSh audiences.



Lincoln Kaye | Jan 22nd, 2016

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Protean performer Rick Miller, under glass. Photo: David Leclerc.

Here I am in a dark room, staring at a dimly lit, translucent cylinder, beguiled by amorphous figures, fleeting shadows and snatches of retro music. It's all somehow hauntingly familiar, but it took awhile for my aging brain to quite place what the scene recalled.

It wasn't until halfway through Act One of actor/writer/singer/mimic Rick Miller's solo *tour de force* "BOOM" that the connection finally hit. Of course! The whole set-up is like a giant lava lamp, the psychedelic dorm room accoutrement that hypnotized me (and just about everyone else in my privileged, drug-addled demographic) back in the "swinging sixties."

What could be a more appropriate icon for Miller's chosen subject, the shaping of our Baby Boomer generation from its post-War birth to its coming of age in the 1970s?

It's not just the tubular scrim or the lurid, changing colors or the rock/folk soundtrack that evokes the lava lamp. Even the figure inside the shaft, Miller himself, turns out to be as protean a shape-shifter as the [bubbling plasma](#) that so transfixed us in our misspent youth. In the course of just 100 minutes, he morphs into Elvis Presley, Winston Churchill, Jawarhalal Nehru, Janis Joplin, Richard Nixon, JFK, MLK, PET, LBJ, Malcolm X, Buddy Holly, the Fab Four (all rolled into one), Glenn Gould and many, many more.

Every word that is spoken, every note that is sung "comes out of my own mouth," Miller explains in a post-show talk. Nevertheless, his quick-change impersonations are bolstered by projected film clips and recorded sound samples that allow him to ape the gestures and track the voices of the people he portrays.

Full credit for this miraculous mirage must go to his production team: Composer/Sound Designer Chreighton Doanes, Set/Costume and Props Designer Yannik Larivée, Lighting Designer Bruno Matte and Projection Designer David Leclerc. Their work knits together so seamlessly that it's virtually impossible to apportion credit among them. They all seem to have long experience working together, often under the aegis of Canadian theatre titan Robert Lepage.

It's Miller's directorial precision, though, that moves it all along. He intercuts his characters and his fleeting micro-scenes with just the lightest of touches – a repeated word here or gesture there, a subtle shading of the spotlight hue, a costume detail. The show could all too easily have devolved into a pop music-fueled nostalgia piece, or a dog-whistling series of generation-specific in-jokes, or an earnest historical documentary.

But Miller is "not a historian," according to his self-description. "I am a storyteller." So against the backdrop of so many famous and not-so-famous personages, he knits together his whole 25 year panorama by tracking three recurrent characters from the Boom generation – a black American draftee who flees to Canada; a Vienna-born romantic who emigrates to Québec for its dual promise of pristine nature and dynamic modernism unravaged by war; and a suburban bobby-soxer who sheds her conservative upbringing to embrace the radical chic of Toronto's student ghetto.

These people have their quirks and drolleries, but Miller cares too much about them to merely play them for gags. They're loosely based on his own relatives. The Toronto woman, he admits, is a sort of composite of his mother and some aunts. The draft dodger recalls some of their old flames. And the Viennese reflects Miller's own paternal ancestry, including a grandfather who'd been in Hitler Youth before converting, post-War, to a fervent fan of all things North American.

Depicting such a span of experience, the show provided plenty of emotional traction for the preponderant baby boomers in the audience. Greying (or balding) heads filled most of the house at the Arts Club's Granville Island Stage, where the show runs as part of the PuSh festival through February 13th.

All the more striking, then, the contrast with the several rows occupied by a uniformed school group of 30-odd juniors from Stratford Hall Academy on Commercial Street, members of the Acting and Theatre Tech clubs. They watched respectfully, like well-mannered preppies, and seemed greatly impressed by the stagecraft and Miller's performing chops.

But, chatting during the *entr'acte*, some of them sounded a bit vague about the historical background. "Maybe we'll understand it better next year, as seniors, when we take up a Cold War unit," one Taiwan-born student ventured to hope. Meanwhile, much of the action might have seemed as dated and as mystifying as a lava lamp.

Feb 03, 2016

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Theatre Review: Years add up in sprawling Boom

JO LEDINGHAM / VANCOUVER COURIER
FEBRUARY 3, 2016 12:50 PM

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While the Boom is sometimes referred to as a lecture/performance, it's visually dazzling.

The historical period that writer/director/performer Rick Miller covers with lightning speed in Boom starts appropriately with a boom and ends with a boom: the Aug. 6, 1945 bombing of Hiroshima and the launch of Apollo II on July 16, 1969. In between, he plays 100 celebrated characters — from Churchill and Truman to Pierre Trudeau and Joni Mitchell.

Holding it all together as the years, events and characters fly by are three consistent characters: Miller's mother Maddy, from Coburg, Ont.; Laurence, a black, Chicago musician; and Rudi, an Austrian immigrant. Make that four characters because Miller is also in there. It's frustrating if you try to connect the dots too soon, but be patient: all four characters come into sync at the end in a surprising way. Seems Maddy was, at one point, a wild child.

Miller, famous for MacHomer — his Simpsons take on Macbeth that has been seen around the world — is a spectacular impressionist.

It's not so much that he, for example, sings like Perry Como; he doesn't. But his body language is right on and he captures the essence of the old boozy crooner, as well as dozens of other entertainers, from Bob Dylan to Janis Joplin. When Miller was unable to get the rights to use songs, he made up new lyrics and carried on.

While the show is sometimes referred to as a lecture/performance, it's visually dazzling. David Leclerc's projections — black and white newspaper and video clips, photographs, old advertisements, etc. — are flashed on a tall cylindrical scrim while Miller, sometimes inside the scrim, sometimes in front of it, performs his impressions, sings and plays piano, guitar and harmonica. He's an unstoppable, engaging, one-man wonder.

When the dates — 1945, 1946, 1947 and on and on — are projected (and 1969 seems a long way off) Boom feels like it could be interminable, but Miller's energy never flags until his character Laurence tells us he needs to take a "leak" and cracks the joke that, surveying the audience full of "boomers," he's probably not the only one. "And without boomers, there would be no theatre." Probably true. Intermission.

Miller is also a marketing wizard: after every performance there's a short talkback session after which, in the lobby, he videotapes anyone who wants to tell an interesting personal story about the post-war boom years. These are all then posted online. MacHomer, performed in 175 cities, is no longer in Miller's repertoire, but is available on DVD and available in the Arts Club lobby after the show. MacHomer fans are legion.

With Maddy in Canada, Rudi in Austria and Laurence in the U.S., Miller sheds light on the years 1945 to 1969 across the continents in what he calls "a living, breathing time capsule." And because these were the events that shaped his mother's life, Boom is "a labour of love."

While it's easy to accuse Miller of pandering to boomers, an interesting thing happens: it all starts to add up. The bomb. TV. The '60s. The Pill. Assassinations. Wars. Draft dodgers. Joni Mitchell and "the seasons/they go round and round." Those events shaped us whether we like it or not. If your children and grandchildren don't know why you are as you are, take them to see Boom. They'll get it and they'll get you.

One way or the other, we were all there.

For more reviews, go to joledingham.ca.

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PREVIOUS STORY

10 Questions: There's a tear in Ben Lai's jokes for beer

NEXT STORY

Julia Holter continues building her tower of song



Mar 16, 2016
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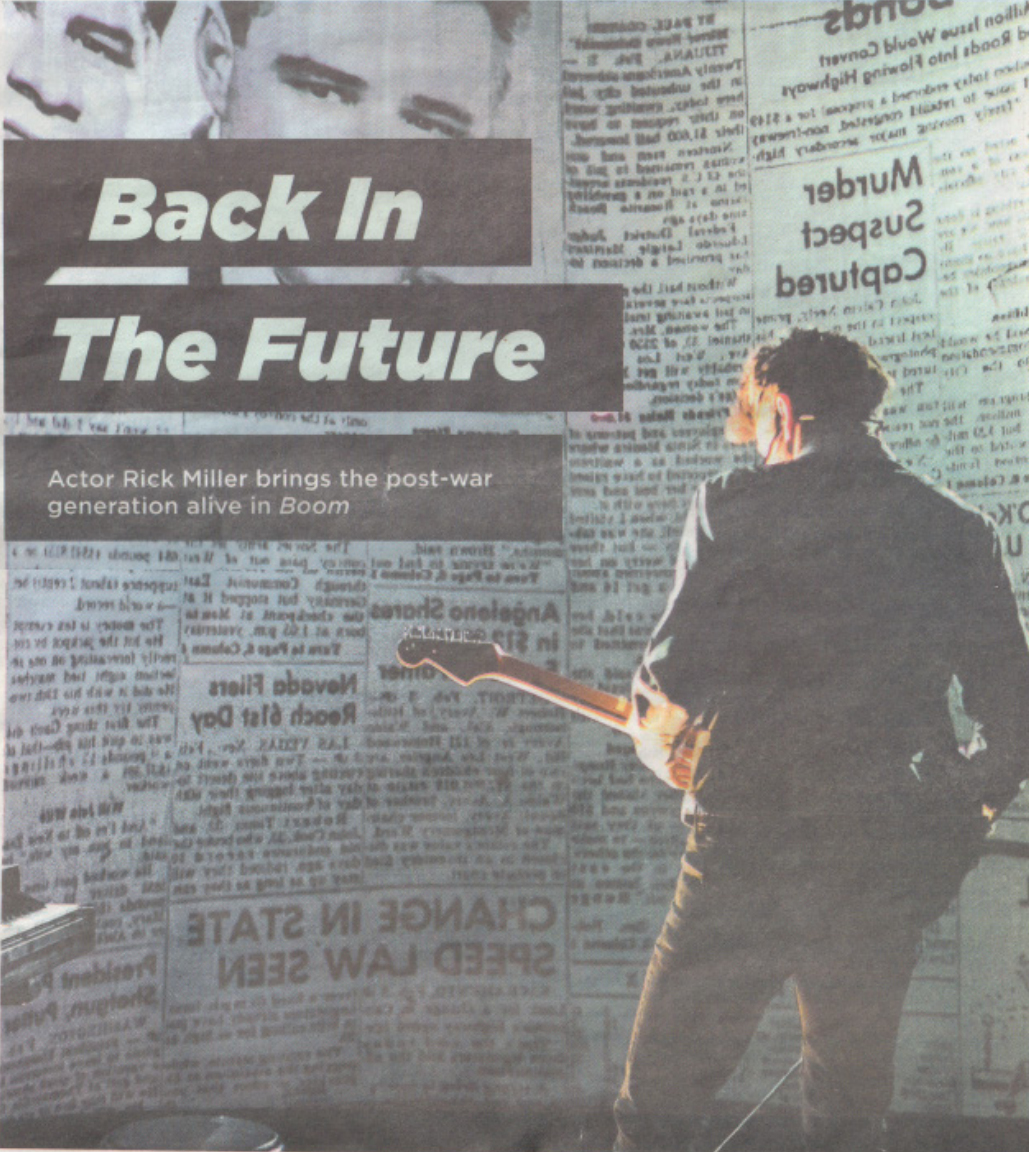


LIFE IN SIXES

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Back In The Future

Actor Rick Miller brings the post-war
generation alive in Boom



Oct 15, 2016
CALGARY HERALD



BABY, FEED THYSELF

Trend deemed safe despite choke risk C5



CALGARY HERALD THURSDAY, OCTOBER 13, 2016



Cultural journey

BOOM's evolution began in Calgary

LOUIS B. HOBSON

Canadian actor, director, comedian and playwright Rick Miller is flying high these days, but insists he's no longer flying by the seat of his pants.

Time warp to January 2014 and Calgary's High Performance Rodeo, where Miller was unveiling his one-man show BOOM at Theatre Calgary.

It was a mesmerizing journey through the music, the people and the events that shaped the Baby Boomer generation from 1945 to 1969.

"Those Theatre Calgary performances were our workshop and we were definitely flying by the seat of our pants. We knew we had a lot of great ideas, but we also knew we needed to try them out on audiences and that's what the four performances in Calgary allowed us to do," says Miller, whose revamped BOOM is presented by Theatre Calgary in the Max Bell Theatre until Oct. 29.

Between its Calgary engagements, BOOM has played in every major regional theatre in Canada, from the Neptune Theatre in Halifax to the Belfry Theatre in Victoria.

During the past 18 months, BOOM was the most-produced play in Canada.

"It always received great word of mouth, no matter where we

SPOTLIGHT

Theatre Calgary presents:
BOOM
When: through Oct. 29
Ticket info: theatrecalgary.com or 403-294-7447

played," Miller says. "The momentum BOOM has had since it premiered in Calgary has been fantastic. When we were creating it and revamping it, I didn't realize what a populist appeal it would have."

Miller promises that, this time around, Calgarians "will see a much tighter, much more focused show."

"It has evolved a great deal. Every single story and every single image in the show has changed, but the main character is still the same," he says. "BOOM is still a guy on stage going on a chronological journey to better understand himself. It's still a big picture of history, of the music of those eras and a personal reflection."

"The personal stories in BOOM keep it from being simply a jukebox show. They are necessary for the emotional arc of the show."

In creating the personal stories in BOOM, Miller turned to his father, an Austrian immigrant.

"My father likes to document, to share and to talk so he was the primary source of information for the man's journey in the show," he says. "My mother doesn't like to dwell

B6 SATURDAY, OCTOBER 15, 2016 CALGARY HERALD

BOOM BUILT ON BRILLIANCE OF SEVERAL ARTISTS

Stunning, changing set the backdrop to time travel, writes **Louis B. Hobson**

Rick Miller's BOOM, playing at Theatre Calgary until Oct. 29, may feature an astonishing solo performance from Miller, but it is hardly a one-man show. The reason BOOM mesmerizes for 100 minutes is that Miller has input from a team of artists every bit as creative and ground breaking as Miller himself.

There's David Leclerc, who designed all the projections that create the moments in time where Miller finds himself as he travels from 1945 to 1969.

Not only does Leclerc provide actual photographs, but also graphics, and they help to make the journey focused rather than haphazard.

Leclerc's projections become an integral part of Yannik Larivee's imposing set, which features a hollow column that can be opaque or see-through depending on how it is lit. Around the column is a circular floor that

REVIEW

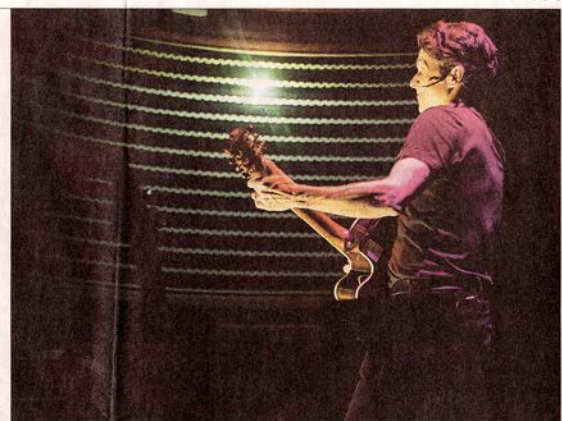
BOOM
Conceived, written, directed and performed by Rick Miller at Theatre Calgary until Oct. 29
★★★★

acts as an additional screen or a platform on which Miller can roam.

For me, the set resembles an old record player with the disc in the middle that held records, and the surrounding floor at times becomes one of these records. Larivee is also responsible for all the props, wigs and costume pieces Miller uses to help him transform into some of the 100 characters he plays.

It's Bruno Matte's almost hypnotic lighting that adds depth to the set and then illuminates Miller or obscures him whenever necessary.

Creighton Doane provides the



BOOM showcases Rick Miller's remarkable impersonations. PAUL LAMPERT

original music and soundscape for the show, and it fits unobtrusively between the songs Miller performs and the sound bites and clips of songs Miller and Doane have chosen to jar our memories so quickly and easily.

With so much talent working in unison, BOOM unfolds like a kaleidoscope with dazzling patterns and images in constant movement.

BOOM is ostensibly a showcase for Miller's remarkable impersonations. One second he can be Winston Churchill, the next Pierre Elliot Trudeau, Dwight D. Eisenhower, John F. Kennedy,

Richard Nixon, Fidel Castro and even Ed Sullivan.

Let's not forget his transformation into the operatic duo of Bugs Bunny and Elmer Fudd.

Miller's first musician is Perry Como but before the lights come down he inhabits Buddy Holly, John Lennon, David Bowie and Hank Williams.

Miller doesn't ignore the ladies. He makes a most believable Janis Joplin, Joni Mitchell and even Little Eva doing The Locomotion.

As a writer, Miller has a wry sense of humour so there are laughs aplenty. BOOM is much more than

a jukebox musical because Miller ties it altogether through three characters that we meet as youngsters. There's a boy in Vienna, a girl in Ontario and an African-American child in Chicago.

Like so much of the history we glimpse in BOOM, their lives will eventually intersect supplying the show's sentiment and heart. BOOM is a stunning achievement, whether you connect with it as a history lesson, a love story or both.

It's a show that starts and ends, not with a whimper, but with booming inventiveness.



Rick Miller in his lauded one-man show BOOM. DAVID LECLERC

in the past so I knew I had to look elsewhere for the female voice.

"My wife's aunt became the female voice of a woman growing up in a small Ontario town."

Miller's father was so excited about working on BOOM that he has since written an autobiography entitled *An Austrian Emigrant to Canada*.

"It's based on the stories he dug up for me for BOOM and I worked with him on it."

Before flying into Calgary for BOOM, Miller was in New York performing in 20,000 Leagues Under The Sea, the dazzling multimedia show he created with Craig Francis.

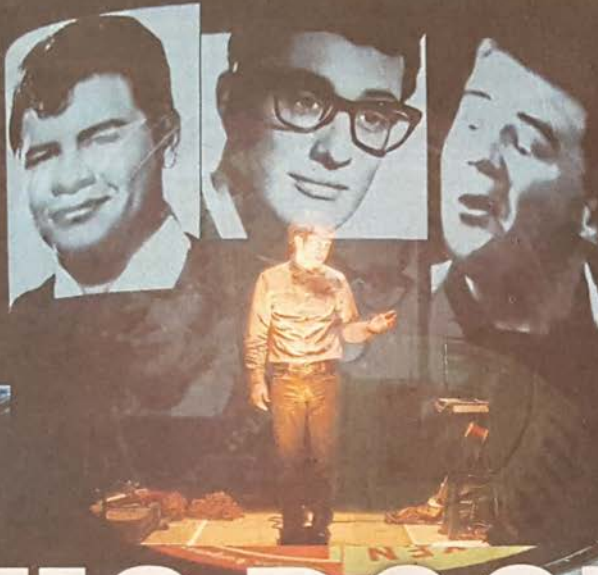
Miller says there is a great deal of interest in creating an American tour of BOOM, but he feels "that's going to take a great deal of ingenuity."

"I think Australia is in the cards before the U.S.," he says.

Oct 15, 2016
CALGARY SUN

The Calgary Sun ■ SATURDAY, OCTOBER 15, 2016

Rick Miller stars as ... well ... everyone in *BOOM*, which runs until Oct. 29 at Theatre Calgary.



SONIC BOOM

But this is more than just a juke-box musical

SUBMITTED PHOTO

LOUIS B. HOBSON

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BOOM



Theatre Calgary until Oct. 29

STARRING

Conceived, written,
directed and performed
by Rick Miller

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Mar 25, 2016
MONTREAL GAZETTE

BOOM is an explosion of sound, vision and song

The eponymous BOOM of Rick Miller's touring hit invokes the Hiroshima bomb, the post-war baby boom and the boom of the rocket boosters which took man to the moon. But it could also refer to the explosive energy of the man himself, whose previous work includes the Shakespeare-meets-the-Simpsons spoof MacHomer and occasional collaborations with Robert Lepage.

For almost two hours, Miller powers through 25 years and some hundred voices, many of them musical: included are clean cut crooners from the '40s, rock'n'rollers from the '50s, and the wild men and women of the pre-Woodstock era. All the while he perfectly calibrates his performance with a truly dazzling cascade of imagery, projected onto and beyond the see-through cylinder which surrounds him.

As a showcase for Miller's stamina and impersonation skills, BOOM, which clocked its 200th performance last Tuesday, is already on solid ground. But it's also a fascinating, kaleidoscopic overview of an era, taking in everything from Cold War anxieties, the birth of television, the civil rights movement, the blooming and withering of flower power optimism, the naiveté (or extreme chutzpah) of '50s and '60s admen, and plenty more besides.

Much of it covers familiar territory, and of course there's an undeniable nostalgic thrill to be had in that. Even if, like Miller, you didn't actually live through that tumultuous period (he was born in 1970), the iconic stills and footage of, say, JFK, MLK, Che, Elvis et al are hardwired into even the most historically incurious consciousness. But Miller finds several ways to make this more than a run-through of history's golden oldies.

For a start, he's chosen three characters to guide us through the period: his Viennese dad, his erstwhile hippie mom (heavily fictionalized, he admitted in one of the talkbacks he gives after every show), and an African-American draft dodger.

Miller also drops in plenty of lesser-known nuggets: who knew that Harry S. Truman was briefly a member of the KKK?

Most importantly, he makes lots of salient connections between past and the present – a Trudeau again in the highest office, for instance, and a resurgence of the spirit of '68 in the Occupy Movement.

Miller is a thoroughly likeable stage presence, so it will inevitably come over as churlish to suggest he might be a bit too likeable. But I sometimes yearned for a little more grit, a touch more anger, pessimism, even disgust at some of the low points of the period. Clearly, though, that isn't his thing, which is mainly to give his audience a thoroughly good time. On that score he certainly succeeds: for much of the show's running time, I was mesmerized.

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Theatre review: BOOM is an explosion of sound, vision and song

JIM BURKE, SPECIAL TO MONTREAL GAZETTE
More from Jim Burke, Special to Montreal Gazette

Published on: March 25, 2016 | Last Updated: March 28, 2016 1:54 PM EDT



The eponymous BOOM of Rick Miller's touring hit invokes the Hiroshima bomb, the post-war baby boom and the boom of the rocket boosters which took man to the moon. But it could also refer to the explosive energy of the man himself, whose previous work includes the Shakespeare-meets-the-Simpsons spoof MacHomer and occasional collaborations with Robert Lepage.

As a showcase for Miller's stamina and impersonation skills, BOOM, which clocked its 200th performance last Tuesday, is already on solid ground. But it's also a fascinating, kaleidoscopic overview of an era, taking in everything from Cold War anxieties, the birth of television, the civil rights movement, the blooming and withering of flower power optimism, the naiveté (or extreme chutzpah) of '50s and '60s admen, and plenty more besides.

Much of it covers familiar territory, and of course there's an undeniable nostalgic thrill to be had in that. Even if, like Miller, you didn't actually live through that tumultuous period (he was born in 1970), the iconic stills and footage of, say, JFK, MLK, Che, Elvis et al are hardwired into even the most historically incurious consciousness. But Miller finds several ways to make this more than a run-through of history's golden oldies.

For a start, he's chosen three characters to guide us through the period: his Viennese dad, his erstwhile hippie mom (heavily fictionalized, he admitted in one of the talkbacks he gives after every show), and an African-American draft dodger.

Miller also drops in plenty of lesser-known nuggets: who knew that Harry S. Truman was briefly a member of the KKK?

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Mar 31 2016
THE SUBURBAN

Rick Miller's BOOM is the most unique show I have ever seen on stage

When I interviewed Rick Miller a few weeks ago for a Suburban preview of his one-man show called BOOM at the Segal Centre, I knew that Montreal theatre-goers were in for something very unique. The three week run concludes April 10 and after having seen a matinee presentation earlier this week I am completely in awe with what this man does during his two hours on the stage.

A Dora and Gemini award-winning writer/performer/director based in Toronto, Miller grew up in Town of Mount Royal and trained as an architect, actor, musician, playwright and visual artist. He has performed in five languages on five continents. BOOM, a Kidoons and WYRD production, is being presented by Copa de Oro and the Segal Centre. Written, directed and performed by Miller, BOOM is an explosive stage documentary chronicling the post-war Baby Boom years.

"One man, 25 years and 100 of the most influential figures is one way to describe the show," Miller told me.

Originally commissioned by the Stratford Festival, BOOM brings the past back to life via Miller's storytelling. It chronologically documents the historical period stretching from that first "boom" of the Atomic Bomb in 1945, to Apollo 11 landing the first human beings on the Moon in 1969, Beatlemania, Trudeaumania, "The Summer of Love" and much more! This allows audiences to relive iconic moments in music, culture and politics of 25 of the most tumultuous years in modern history. Miller uses cutting-edge multimedia, turning the stage into a giant slide projector. I must say I have never seen a set quite like this. I was glad to see many young students in the audience because this is a living history lesson, brought to life via a very neat collection of news clips and headlines.

Miller enters the stage to warm up the audience and then engages in what looks like three live conversations with his mom and two other personalities (we won't spoil that ending as to whom they are). While it is pre-recorded, you really cannot tell for the back and forth is right on the mark. Miller mimics 100 different voices to perfection during this show, from Ed Sullivan to John F. Kennedy and Pierre Elliott Trudeau. He performs songs from the likes of John Lennon, Joni Mitchell, Hank Williams, Buddy Holly and many others – again right on the mark.

In the program book he tells interviewer Caitlin Murphy that while attending École St. Clement in TMR he remembers imitating the late Roger Doucet who sang O Canada at Habs games. He went on to say he would sit in his bedroom and try to imitate rock singers in the 70s and 80s. "The first ones I think I nailed down were Neil Diamond and Barbara Streisand," he said.

BOOM, Miller maintains, is not really about parody but rather trying to recreate historical moments.

The screenshot shows the homepage of 'The Suburban' website, which is described as 'QUEBEC'S LARGEST ENGLISH WEEKLY NEWSPAPER'. The header includes navigation links like 'About Us', 'Contact Us', 'Register', and 'e-Edition'. A weather widget for Montreal, CA shows a temperature of 19°C and a 'Mostly Sunny' forecast. Below the header is a red navigation bar with links to various sections: News, Opinion, Life, A&E, Sports, Columns, Blogs, Multimedia, Profiles, Supplements, Marketplace, Crossword, Contacts, and my MLIS. The main content area features a large article titled 'Rick Miller's BOOM is the most unique show I have ever seen on stage' by Mike Cohen, dated Mar 31, 2016. The article includes a video player showing Rick Miller on stage with the text 'STEPHEN WOLF' overlaid. To the right of the article is a 'LATEST ARTICLES' section with a list of links to other stories, and a 'MOST POPULAR' section with a list of popular articles. At the bottom of the page is an 'ONLINE POLL' asking 'Do you agree with the NHL's decision not to let players attend the 2018 Winter Olympics?' with 'Yes' and 'No' options and a 'View Results' button. Below the poll is an 'UPCOMING EVENTS' section listing various events for April 10, 2017, including 'Volunteers', 'Stewart Hall Art Gallery', 'NOG Senior Citizens' Council', 'The West Island Multiple Sclerosis Society', 'The Kirkland Library', and 'VWI'.

Miller takes the time after each presentation to have a talkback with the audience. He told our group that he wants to return here in the not too distant future to do the French version of the show. In addition, the entire show will soon be available on DVD for high schools. Now that is something neat. BOOM is so good that many people are returning for a second time. If you do decide to come back with friends or family members who haven't yet seen it, you will receive a 15 percent discount on up to two tickets for that second viewing. Just hold on to your original ticket stub and show it at the box office.

Mar 26, 2016
LE DEVOIR

Révolutions Avec son plus récent solo, Rick Miller fait œuvre de mémoire

Rick Miller est un interprète doué, très doué. Né et formé à Montréal, maintenant installé à Toronto, le comédien, chanteur, imitateur et danseur, doté d'un charisme de rock star, est l'archétype de ce que les États-Uniens appellent a triple threat, une véritable bête de scène. Collaborateur de Robert Lepage, notamment dans *Lipsynch*, l'homme est aussi créateur et interprète de solos documentaires et autofictionnels qui font le tour du monde.

Après *MacHomer*, où Shakespeare rencontrait *Les Simpson*, *Bigger Than Jesus*, une irrévérencieuse relecture de la *Passion* qui a été présentée en français au Quat'Sous en 2010, et *Hardsell* (*Vendu*), une réflexion sur la société de consommation présentée au Carrefour, à Québec, en 2012, Rick Miller est de retour avec *Boom*, une vertigineuse plongée dans le legs considérable des baby-boomers, un spectacle présenté en anglais sur lequel il travaille depuis 2011 et qui a déjà plus de 200 représentations au compteur.

Remarquable synthèse historique, le spectacle opère aussi certainement que la plus irrésistible des machines à remonter le temps. Truffée d'informations sur la société et la culture, mais aussi sur les membres de la famille de Miller, que le principal intéressé a interrogés et qu'il incarne sur scène avec truculence, la représentation est une savante juxtaposition de sons, de voix, de musiques et d'images. On croirait à un musée vivant, une multitude de faits saillants qui s'élancent vers la salle depuis un cylindre de tulle et une passerelle circulaire, surfaces de projection d'un dispositif scénographique qui fait brillamment écho au passage du temps, à son caractère inévitable et cyclique.

De 1945 à 1969, du bombardement d'Hiroshima aux premiers pas de l'homme sur la Lune, le comédien prête son corps et sa voix à une centaine de personnalités politiques et musicales. Combien de rêves ont été formulés pendant ces vingt-cinq années dont nous sommes les héritiers ? Combien d'utopies ? Combien de révolutions ? Combien de victoires ? Combien de désillusions ? La formule, devenue clichée, n'en demeure pas moins vraie : celui qui ne sait pas d'où il vient ne peut savoir où il va. En ce sens, le solo de Miller, fortement instructif en même temps que diablement divertissant, devrait être présenté aux jeunes gens du monde entier.

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THÉÂTRE
Révolutions
Avec son plus récent solo, Rick Miller fait œuvre de mémoire
26 mars 2016 | Christian Saint-Pierre - Collaborateur | Théâtre



Photo: Paul Lamport
Du bombardement d'Hiroshima aux premiers pas de l'homme sur la Lune, le comédien prête son corps et sa voix à une centaine de personnalités politiques et musicales.

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Boom (en anglais)
Texte, mise en scène et interprétation : Rick Miller. Projections : David Leclerc. Éclairages : Bruno Matte. Son : Creighton Doane. Décor, costumes et accessoires : Yannik Larivée. Une production de Kidoons et de Wyrd présentée par Copa De Oro et le Centre Segal. Au Centre Segal jusqu'au 10 avril.

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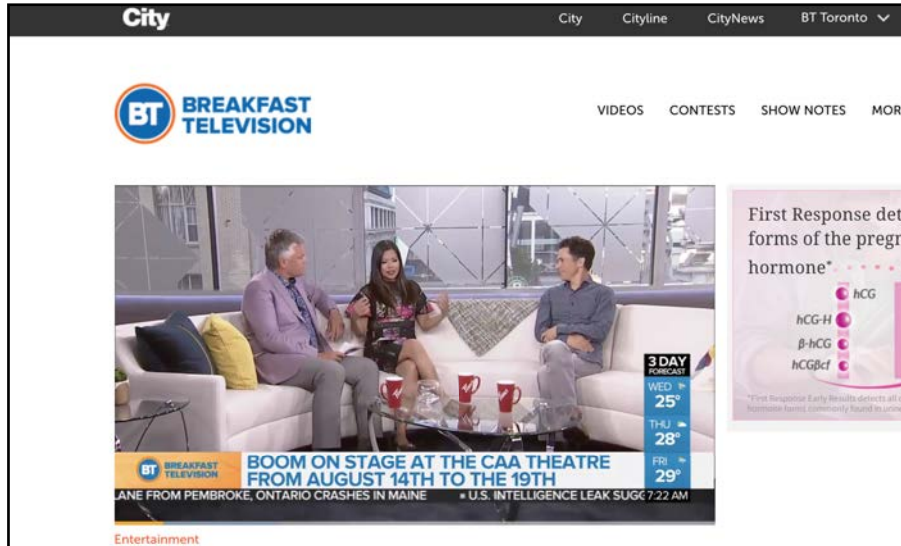
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July 31, 2018

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BOOM – 100 voices in 100 minutes

Rick Miller is here to tell us all about BOOM - his one man show that takes you through 25 years of history. He shows off his amazing impressions and tells us how you can check it out live from August 14th to the 19th.



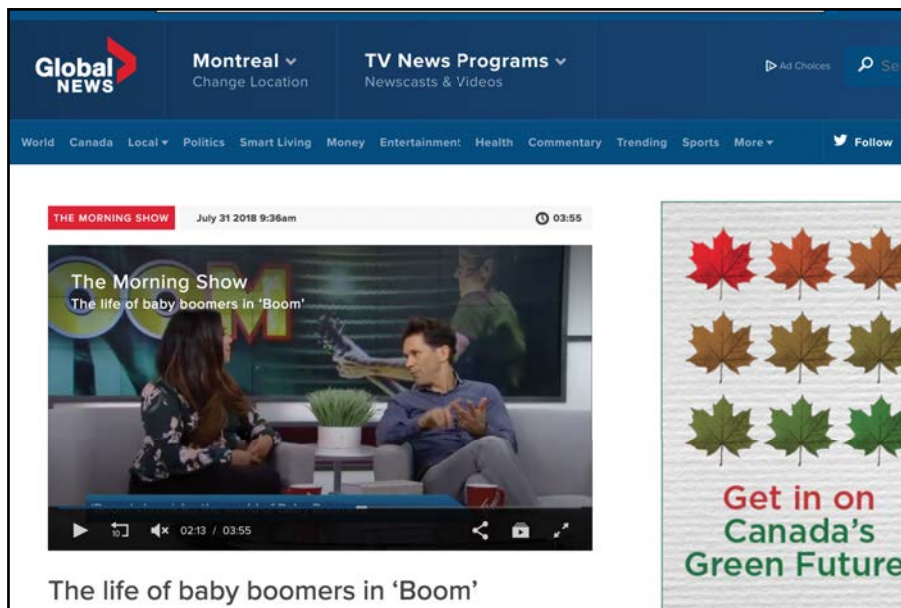
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July 31, 2018

GLOBAL NEWS, THE MORNING SHOW, TORONTO

The life of baby boomers in 'Boom'

Rick Miller talks about his solo show, Boom, opening in Toronto this August



<https://globalnews.ca/video/4362457/the-life-of-baby-boomers-in-boom>

Aug 21, 2019

BY CHRIS MELVILLE, Idaho Mountain Express

'BOOM' shakes the room One-man show gallivants down memory lane

BOOM. The thunderous onomatopoeia signifies upheaval, destruction and catastrophe, but also transformation, growth and progress. It also describes an entire generation that emerged during the turbulent period following World War II—the baby boom.

Award-winning Canadian performer Rick Miller adopted that term to title his highly acclaimed one-man show, “BOOM,” which will make its Idaho debut at the Argyros this weekend, with back-to-back performances on Friday, Aug. 23, and Saturday, Aug. 24.

Miller premiered “BOOM” for the 2015-16 theatrical season in Canada, during which time it was the most presented play in the country.

“I’ve done it over 300 times across North America, but this will be my first time doing it in Idaho,” Miller said. “It’s the same show each time, but it’s part of an ongoing conversation about generations, about where we’re heading and where we’ve been.”

In only about 100 minutes, Miller deftly and adroitly canters through 25 years of tempestuous world history, embodying 100 of the most influential and iconic figures of that era, from Winston Churchill to Janis Joplin.

The show touches upon all the culture, politics, art, conflict and advancements that shaped the baby boom generation. Bookended by the dropping of the atomic bomb at the beginning and the moon landing at the end, “BOOM” touches upon everything from David Bowie and The Rolling Stones to TV dinners and Tupperware, to the Vietnam War and the assassination of Martin Luther King Jr.

Miller, a performer extraordinaire, embodies historical and artistic figures with aplomb and respect. His versatile voice assumes Ed Sullivan as convincingly as it does John F. Kennedy and Roger Daltrey.

These performances transcend mere impressions, though.

“Whenever I do an impersonation in ‘BOOM,’ it’s never for the sake of the impersonation. I carry the weight of who they were and what they did. I try to honor that history,” Miller said. “These are voices I don’t take lightly. I certainly don’t pretend to be Dr. King, for example, but I think people appreciate that I’m trying to honor him and others and capture what crucial and influential figures they were.”

Though Miller allowed as how an audience member can view the performance “as a fun romp and a piece of nostalgia,” that was not his primary objective in writing it, nor in the performance.

Miller said he hopes to inspire audience members to reflect critically upon the past, to analyze the highs and lows, to understand how some problems were solved and others went unsolved to burden future generations. Most concisely, he said “BOOM” aims to “build bridges, not walls.”

The screenshot shows the Idaho Mountain Express website. The main article is titled "BOOM' shakes the room" with a subtitle "One-man show gallivants down memory lane". The article text begins with "BOOM. The thunderous onomatopoeia signifies upheaval, destruction and catastrophe, but also transformation, growth and progress. It also describes an entire generation that emerged during the turbulent period following World War II—the baby boom." The article is by Chris Melville, dated Aug 21, 2019. To the right of the article is an "EVENTS CALENDAR" for February 2020, showing dates from Sunday to Friday. Below the calendar is a "SUBMIT AN EVENT" button and an "ONLINE POLL" button. The article also includes a quote from Rick Miller: "I've done it over 300 times across North America, but this will be my first time doing it in Idaho, Miller said. 'It's the same show each time, but it's part of an ongoing conversation about generations, about where we're heading and where we've been.'"

https://www.mtexpress.com/arts_and_events/arts/boom-shakes-the-room/article_91cfb0ca-c2b6-11e9-9424-6332069ee141.html

“History should be taught, and I want it to be interesting. That’s why I’m so happy to get young people in and to get invited to perform it in schools,” he said.

From speaking with those young viewers, Miller often hears that “they note some differences, but mostly they learn similarities.”

“Their grandparents were just like them,” he said. “You can focus all you want on what separates you from older generations, but that’s never as constructive or informative as focusing on the similarities and establishing bonds.”

In the course of the play’s production, and in other works he has created and performed around the globe, Miller’s own world view has expanded and deepened.

“The more you know, the less you realize you know. Learning gives you humility—there’s a certain type of arrogance in ignorance,” he said. “What I hope comes through in ‘BOOM,’ beyond music and historical events, is the humility of being human and realizing we have so much more to learn.

“There are so many ways to divide people, whether through polarized politics, nation-state values or ideologies. What this play does is bring people together of different generations and backgrounds and show the commonalities. We all get crazy about music, we all make mistakes, rebel against our parents. These things build bridges, rather than walls.”

“BOOM” is part one in a trilogy of one-man shows. Its sequel, “BOOM X,” picks up where its predecessor leaves off, following members of Generation X until 1995. Miller is currently working on the final instalment, “BOOM Y-Z,” which will delve into the current crop of millennials up through 2020.

Jan 22 2020

BY CHRISTOPHER CAZ, TheatreScene.net NY

BOOM: A delightful trip through the music, Baby Boomer generation, on the arms and voices of one very talented Rick Miller.

It would seem that my being born in 1961 makes me a “baby boomer,” or more specifically, a “late boomer,” having entered this world on the tail end of the well-documented 1946-1964 post-World War II population explosion. Being a part of this demographic isn’t something I’ve given much thought to, although that certainly can’t be said of director/actor/playwright Rick Miller, whose one-man production *BOOM* covers the time period in two humorous, thought-provoking, and delightful hours at 59E59 Theaters.

1946: SLIDE—12 Nazi leaders sentenced to death by hanging in Nuremberg trials

1946: SLIDE—4 African-Americans are lynched by a white mob near Atlanta, GA

Employing an impressive array of voices and mannerisms, and only sometimes augmented with a wig or article of clothing, Miller as “Narrator” impersonates numerous performers, personalities, and politicians of the era, voicing every commercial and even dubs his own parents in short video clips at the very beginning of the piece. “100 voices. 25 years. 1 man,” the publicity statement declares, and Miller doesn’t disappoint.

When not impersonating the myriad of characters that adorn his story, Miller moves the play along through his portrayal of his mother Maddie as a younger woman, then as her one-time lover Laurence and lastly as Miller’s eventual father, Rudi, a German immigrant, before he and Maddie met and married. Laurence’s struggles as a black man in a time when racial parity was not the norm is particularly poignant in comparison to Maddie and Rudi’s more privileged white existence.

1948: SLIDE—UN signs Declaration of Human Rights

1948: SLIDE—Apartheid imposed in South Africa

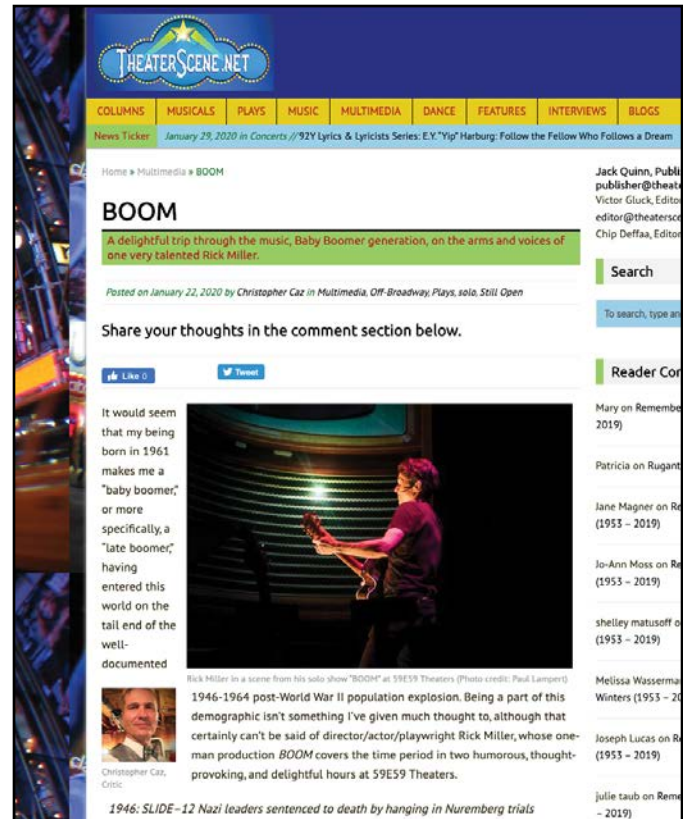
Covering the music, politics and social trends of the baby boomer age, Miller cleverly uses lights and projections in real time, making lightning fast yet seemingly effortless transitions between characters. His impersonations are as detailed and enjoyable as the characters he’s portraying.

1950: SLIDE—the first “Peanuts” comic strip

1951: SLIDE—Eva Perón – Evita – dies of cancer, age 33

In one particular instance Miller impersonates Rudi impersonating JFK, then Rudi defers to Miller to finish the JFK impersonation saying, “Hey, you’re good with imitations, you do it.” This triple-layered impersonation was a delightful wink to the audience and another tip of the hat to Miller.

Throughout this multimedia historical review, slides are presented, reminding us of significant events of the time period, many humorous but others quite sobering.



<http://www.theaterscene.net/multimedia/boom/christopher-caz/>

1957: SLIDE—US suffers 1st combat fatality in Vietnam

1958: SLIDE—Peace Symbol is created

The transitions between young Maddie, young Rudi and Laurence as well as the other numerous bits and characters of history are so fast that it’s not always clear who knows whom and who is talking to whom. My sharper theater companion was able to keep it all straight but it might have been beneficial for the lower common denominators in the audience if the script to occasionally reiterated names and nouns in place of pronouns just to keep the audience on track during the frenetic pace of the show. Nevertheless, the progressions from one character to the other were well thought out and smartly linked thematically.

1959: SLIDE—the first human dies of HIV

1961: SLIDE—The Vietnam War officially begins

Projection designer David LeClerc worked imaginatively and seamlessly with Miller and a circular scrim to produce hundreds of projections perfectly timed with the script. Likewise, lighting design by Bruno Matte is tight and explicable focused on just the right moments, and Creighton Doane’s music and sound design flawlessly complement the storytelling. The set, costume and props design by Yannik Larivée is fantastic, perfectly supplying Miller with the ideal playground to tell his story.

1962: SLIDE—Thalidomide – the “Wonder Drug” – finally banned in Canada

1966: SLIDE—“The Beatles are more popular than Jesus” (John Lennon)

BOOM is a delightful trip through the Baby Boomer generation, on the arms and voices of the very talented Rick Miller, and one looks forward to the GenX sequel *BOOM X* as well as the as of yet to be finished third installment.

Jan 15 2020

BY SAMUEL L. LEITER, Sandi Durell's THEATER PIZZAZZ NY

BOOM: CULTURAL SHOCK ROCKS

You know those CNN documentaries that cover an entire decade in an hour? "The Sixties"? "The Seventies"? "The Eighties," etc.? Film and video clips galore, talking heads, seriously dated advertisements, and reams of highlights from each era that remind us of what made them so memorable and different from one another.

Now imagine a one-man show that does the same thing for the years from 1945-1970 in two hours, with the same performer playing all the principal political and cultural figures, changing his voice and body movements, often with remarkable veracity, and doing it all in perfect coordination with a technically masterful use of acting, music, lights, stills, and videos.

That, in essence, is what Rick Miller, a Canadian actor, comedian, playwright, musician, director, and impressionist (who also holds degrees in architecture)—best known for his multi-voiced "Bohemian Rhapsody" parody—has created in *Boom*, a nostalgic survey of historical and cultural moments representing the baby-boom era. (Miller has supplemented it with similar shows based on the next couple of generations.)

The history is superficial, designed more to incite memories than insights, and some of it falls far short of perfection; but, it's one of the most prodigiously complex solo shows I've ever seen. *Boom* already has been given hundreds of performances in Canada and the U.S..

For most of the two-hour, two-act show, Miller stands behind a tall, narrow, semicircular scrim, like a genie in a bottle. He begins outside it, chatting with videos of his soft-spoken mother, Maddie, in Cobourg, Ontario; a gravelly-voiced black musician, Laurence, in Chicago; and the German-accented Rudi, an Austrian immigrant born before World War II.

The show then weaves stories of their personal lives—with Miller doing their voices—through a performance/lecture covering 25 years, each one projected in big white letters. Meanwhile, an amazing array of stills and videos, many of them unfamiliar, as well as parcels of information, fly by in dizzying succession. The stories provided by Maddie, Laurence, and Rudi are mildly interesting, more to Miller, I suspect, than us. The show is so fast and jammed with facts that it could do without them and provide more room for interpretive commentary.

The audience is taken from the prosperous postwar years through the nuclear-threat 50s into the rebellious 60s, touching on perhaps 100 personalities of the times, from statesmen to TV stars to pop and rock singers. Bruno Matte's brilliant lighting plays on Miller's features from different angles as, with minimal costume pieces and wigs, he speaks and sings the words of the people whose faces succeed each other in the fast-flowing stream of countless projections provided by the genius of David Leclerc.

For fun, Miller plays games with a video or two, jokingly changing the words, for example, being spoken by John F. Kennedy and Richard Nixon in their televised presidential debate. Newsreel

Sandi Durell's THEATER PIZZAZZ

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BOOM: CULTURAL SHOCK ROCKS

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by Samuel L. Leiter

You know those CNN documentaries that cover an entire decade in an hour? "The Sixties"? "The Seventies"? "The Eighties," etc.? Film and video clips galore, talking heads, seriously dated advertisements, and reams of highlights from each era that remind us of what made them so memorable and different from one another.

Now imagine a one-man show that does the same thing for the years from 1945-1970 in two hours, with the same performer playing all the principal political and cultural figures, changing his voice and body movements, often with remarkable veracity, and doing it all in perfect coordination with a technically masterful use of acting, music, lights, stills, and videos.

That, in essence, is what Rick Miller, a Canadian actor, comedian, playwright, musician, director, and impressionist (who also holds degrees in architecture)—best known for his multi-voiced "Bohemian Rhapsody" parody—has created in *Boom*, a nostalgic survey of historical and cultural moments representing the baby-boom era. (Miller has supplemented it with similar shows based on the next couple of generations.)

The history is superficial, designed more to incite memories than insights, and some of it falls far short of perfection; but, it's one of the most prodigiously complex solo shows I've ever seen. *Boom* already has been given hundreds of performances in Canada and the U.S..

For most of the two-hour, two-act show, Miller stands behind a tall, narrow, semicircular scrim, like a genie in a bottle. He begins outside it, chatting with videos of his soft-spoken mother, Maddie, in Cobourg, Ontario; a gravelly-voiced black musician, Laurence, in Chicago; and the German-accented Rudi, an Austrian immigrant born before World War II.

<https://www.theaterpizzazz.com/boom-cultural-shock-rocks/>

footage benefits from Miller's old-style voiceovers, more authentic-sounding than any I've heard in period movies attempting to replicate the style. A master mimic, he delivers lines not only in various English-language accents but in what sounds like perfect German and French. And, at a few points, he gamely inserts observations on contemporary politics; stay tuned for a jab or two at 45.

Miller's cacophony of voices incarnates leaders like Truman, Pierre Trudeau, Churchill, Castro, and Martin Luther King, Jr., among many others, but he also gives life to the great singing stars of the day, from retro crooners like Perry Como to the rock, country, and folk stylists of the revolutionary 60s, with one segment, naturally, devoted to Woodstock. Although he doesn't always nail them equally as well, his impressions of Paul McCartney, Mick Jagger, David Bowie, Janis Joplin, Joe Cocker, Elvis, and the like are accompanied by fabulous physical iterations as he moves his slender, silhouetted physique in ways that instantly identify their personalities. For all Miller's versatility, by the way, his voices are overwhelmingly male.

So much information flashes by in captioned sequences, with a nonstop barrage of commentary, that it's impossible to absorb it all, or to get much more out of it than a potted version of the times it reproduces. Boomer or not, though, there's no avoiding the fact that, on purely technical grounds, you'll experience Rick Miller detonating an H-Bomb of talent in *Boom*.

Jan 15 2020

BY BARRY GORDIN, TheaterLife.com NY

Rick Miller's Boom makes NYC premiere at 59E59 Theaters

Boom, written, directed and performed by Rick Miller, opened at 59E59 Theaters for a limited run through Sunday, February 23rd. The evening, produced by Kidoons and WYRD Productions, is a tour de force by an award-winning performer, who Entertainment Weekly called, "one of the 100 most creative people alive today." In the show Miller performs over 100 politicians, activists, and musicians to create a moving retrospective of 25 turbulent years that constitute the "Boomer" generation.

The evening is a visually hypnotic masterpiece capturing the music, culture, and politics that defined a generation by looking at the politics of the time through the history of rock and roll and its counter-culture. The show's 28 songs cover a wide swarth of music genres, from blues to country and from folk to psychedelic rock that brings an arena concert-like feeling to 59E59's intimate Theater A. However, the story is told through a very personal lens: a relationship between Miller's mother and an African American activist who escaped the Vietnam draft by fleeing to Canada. It's their love story that serves as the thread that weaves through this complicated time in history.

The design team includes Yannik Larivee (set/costume/props designer); Bruno Matte (lighting designer); Creighton Doane (composer and sound designer); and David Leclerc (projection designer). The directing consultant is Ravi Jain. The production stage manager is Craig Francis.

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gordin's view
BOOM OPENS @ 59E59

Rick Miller Photo: Barry Gordin

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Boom
59E59 Theaters (59 East 59th Street, between Park and Madison). Single tickets are \$25 - \$70 (\$49 for 59E59 Members). Tickets are available by calling the 59E59 Box Office at 646-892-7999 or by visiting www.59e59.org. The performance schedule is Tuesday - Friday at 7:00 pm; Saturday at 2:00 pm & 7:00 pm; Sunday at 2:00 pm. January 9 thru February 23, 2020. Photos: Paul Lampert & Barry Gordin

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