

**“STUNNING... A marvellous mashup of media, verbatim theatre, jukebox musical and autobiographical confession”**

- Globe and Mail

**“INCOMPARABLE”**

- Broadway World

**“MESMERIZING... A frenetic, rollicking run through a fascinating time period”**

- Calgary Herald

**“ASTONISHING”**

- Montreal Gazette

**“MIRACULOUS”**

- Victoria Times Colonist

**“A ONE-MAN SHOW MASTER”**

- CBC Radio

**“THRILLING... A Formidable Spectacle”**

- Capital Critics' Circle

**“A MASTERPIECE”**

- The Suburban

**“ONE-MAN WONDER... A multimedia marvel of the stage that transcends age and era”**

- Montreal Theatre Hub

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**THE MUSIC, CULTURE, AND POLITICS OF GENERATION X**

[BOOMshow.ca](http://BOOMshow.ca)





# Theatre review: Boom X is a miracle of timing and technology

## SCRUTINY | Rick Miller's BOOM X Blends Social Philosophy, 25 Years Of History In Entertaining Show

By Paula Citron on May 17, 2023



REVIEW

**broadway world** Montreal

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### BWW Review: BOOM X at Segal Centre

by Andee Shuster Feb. 22, 2019

While onstage sequels are less prevalent than their cinematic counterparts, one still worries about seeing a sequel. Will it be as good as the first installment? Can I see the second one without having seen the first part? Will this have something new to say to audiences? All me to put your worries to rest when it comes Rick Miller's Boom X, the much anticipated follow up to his one-man show Boom. The answers are: Yes...yes...and yes!

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VIDÉOS

La billetterie

Un visage à 100 personnages

00:17 04:26

Un visage à 100 personnages

Boom X est une pièce de théâtre qui fait partie d'un trilogique: Boom, Boom X et Boom YZ. Dans Boom X, Rick Miller trace un portrait des années 1960 à 1990 en interprétant 100 personnages en environ 2 h de spectacle. Boom X est présenté jusqu'au 28 mai au Crow's Theatre de Toronto.



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**BOOM X**



**SPECTACLES SPECTACLES**

## BOOM X: divertissant et bien ficelé

BOOM X revisite les années de la génération X

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《爆發年代千禧雙部曲》亞洲首演 結局由觀眾決定

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## Short Pull Quotes:

"STUNNING... A marvellous mashup of media, verbatim theatre, jukebox musical and autobiographical confession" (Globe & Mail)

"A ONE-MAN SHOW MASTER... A multimedia showcase of Rick Miller's incredibly unique ability to bring all this pop culture to life" (CBC News)

"4 STARS... An immensely entertaining, high energy magic carpet ride with a real genie for a tour guide" (Calgary Herald)

"MESMERIZING... BOOM X a frenetic, rollicking run through a fascinating time period" (Calgary Herald)

"A MASTERPIECE... A spectacle that rivals anything competing for your attention online" (The YYSceen)

"ASTONISHING... BOOM X is a miracle of timing and technology" (Montreal Gazette)

"INCOMPARABLE... Miller astounds audiences with his highly versatile talent" (BroadwayWorld.com)

"ONE-MAN WONDER... A multimedia marvel of the stage that transcends age and era" (Montreal Theatre Hub)

"FANTASTIC... A sensationally terrific production for the eyes and the ears" (Onstage Blog)

"HUGELY ENTERTAINING... A real barn burner, a crowd pleaser" (CJAD)

"JAW-DROPPINGLY IMPRESSIVE...Rick Miller's BOOM X is nothing short of MIRACULOUS." (Times Colonist)

"AN IDEAL SHOW... Miller's energy on stage left audience members breathless" (Monday Magazine)

"ROUSING... Part hilarious nostalgia and part poignant reflection" (Curtainup.tv)

"BREATH TAKING... A nonstop, whirling dervish of a historical panorama" (Stuart Nulman's Grapevine)

"BRILLIANT... Simultaneously mesmerising and monumentally relevant" (OrcaSound)

"MASTERPIECE... The special effects will blow you away, so will his impersonations" (The Suburban)

"TOUR DE FORCE... Une rétrospective riche et divertissante" (Montheatre.qc.ca)

"AMAZING... A totally immersive, collective, feel-good experience!" (Zone Culture)

"INOUBLIABLE... Pas un seul siège ne devrait être vide." (Théâtralités.com)

"This show isn't so much a play as it is a performance, and, like the first time, what an impressive performance it is!" (Kingston Whig-Standard)

"A FORMIDABLE SPECTACLE... (Miller's) work is genuinely thrilling" (Capital Critics' Circle)

"We often want to see ourselves and our experiences reflected in the plays we see – and, in this case, it sometimes felt like looking in a mirror...it's a celebration of growth, family, friends, and finding our place." (Theatre In London)

"Joyous! Rick Miller is one of our finest Canadian theatre storytellers. Can't wait for 'Boom YZ" (Our Theatre Voice, Toronto)

"BOOM X is MASTERFUL... WONDERFUL... A BLAST of a show! Rick Miller is open-hearted, thoughtful, joyful, observant and exuberant in the telling." (The Slotkin Letter, Toronto)

"BOOM X is a buoyant, celebratory spectacle. I was enchanted from start to finish." (Isvan Dugalin Theatre Reviewer, Toronto)

"BRILLIANT... a production that has sprung from the mind of a visionary" (Ludwig Van Toronto)

"JAW-DROPPING... A smart, entertaining and impeccably-paced show by one of the country's most original and multi-talented artists." (Glenn Sumi)

"LIGHTNING QUICK AND POLISHED...if you're looking for a good time at the theatre, X marks the spot" (Broadway World)

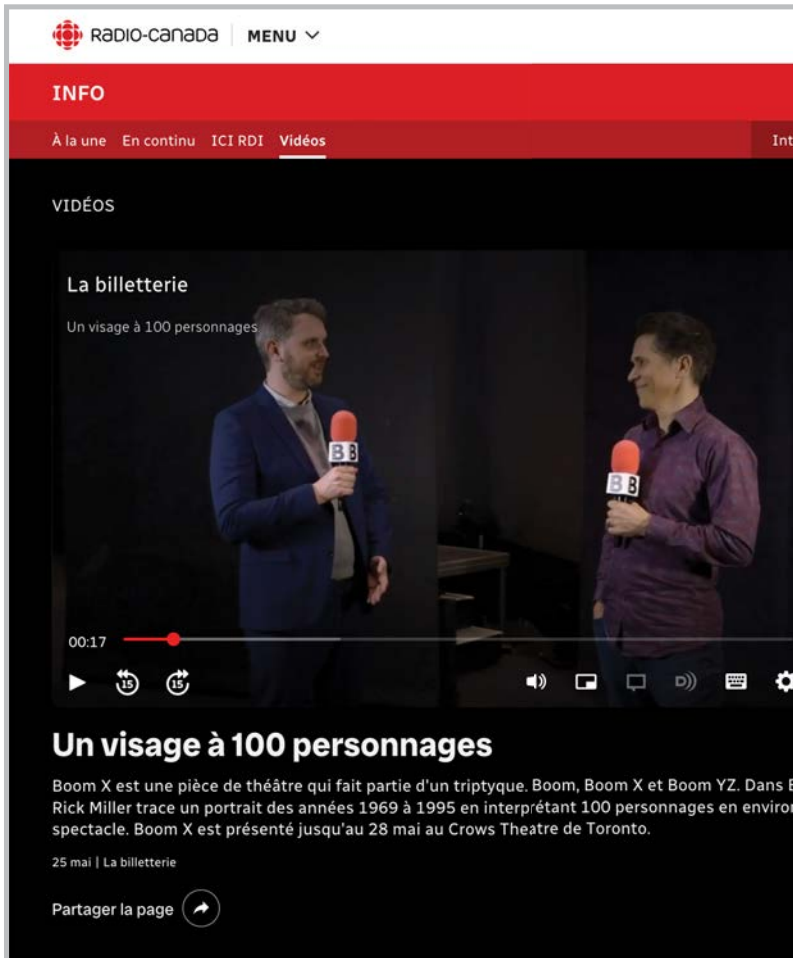


Radio-Canada (2023-05-25)

Interview

## Un visage à 100 personnages

Boom X est une pièce de théâtre qui fait partie d'un triptyque. Boom, Boom X et Boom YZ. Dans Boom X, Rick Miller trace un portrait des années 1969 à 1995 en interprétant 100 personnages en environ 2 h de spectacle. Boom X est présenté jusqu'au 28 mai au Crows Theatre de Toronto.



The screenshot shows the Radio-Canada website interface. At the top, there is a navigation bar with the Radio-Canada logo and a 'MENU' dropdown. Below this is a red 'INFO' header. A secondary navigation bar contains links for 'À la une', 'En continu', 'ICI RDI', 'Vidéos', and 'Inte'. The main content area is titled 'VIDÉOS' and features a video player. The video player has a title 'La billetterie' and a subtitle 'Un visage à 100 personnages'. The video shows two men, one in a blue suit and one in a purple shirt, both holding red microphones with the 'BB' logo. The video player includes a progress bar at 00:17 and various control icons like play, volume, and settings. Below the video player, the title 'Un visage à 100 personnages' is repeated, followed by a short description: 'Boom X est une pièce de théâtre qui fait partie d'un triptyque. Boom, Boom X et Boom YZ. Dans Boom X, Rick Miller trace un portrait des années 1969 à 1995 en interprétant 100 personnages en environ 2 h de spectacle. Boom X est présenté jusqu'au 28 mai au Crows Theatre de Toronto.' Below the description, it says '25 mai | La billetterie' and there is a 'Partager la page' button with a share icon.

<https://ici.radio-canada.ca/info/videos/1-8777298/un-visage-a-100-personnages>



## So Sumi Blog (2023-05-22)

By Glenn Sumi

## Reviews: BOOM X... and more

(excerpt)

...

A definite possibility for next year's Doras is Rick Miller's BOOM X (Rating: ★★★★★), the middle work in his acclaimed multi-media BOOM trilogy that includes the original show about the Baby Boom (and his parents') generation, and BOOM YZ (his daughter's), which premiered in Calgary in October of 2021.

Perhaps because Miller is part of Generation X himself, this show feels more personal and heartfelt than the somewhat chaotic and rambling (yet still entertaining) earlier instalment, which played Toronto back in 2015.

BOOM X covers the history, culture, politics and technology of the world from roughly 1970 through 1995. In addition to video and photographic footage of key moments projected onto a scrim, Miller sings and imitates people behind it, like a master caricaturist. A projected newsfeed-like scroll of 25 years of major events adds another element to absorb in a show that can often seem overwhelming, even for a generation brought up on multitasking with screens of various sizes.

Kudos to video and projection co-designers Nicolas Dostie and Irina Litvinenko, as well as Bruno Matte (lighting design) and Virginie Leclerc (costumes and props). How Miller transforms himself in mere seconds into figures as diverse as Tina Turner and Kurt Cobain (complete with convincing vocals) is astonishing.

It's true that Miller's jaw-dropping performance sometimes overshadows his themes; occasionally he'll attempt some profound statement about the times, making you think about how the mid-70s saw backwards-looking, nostalgic offerings like TV's *Happy Days* juxtaposed with the rise of the radical punk movement.

What gives BOOM X more heft and weight is the fact that Miller uses not only his own story but those of four people he's interviewed in a casual documentary style: Howard, a politically aware and opinionated guy he interviews in a diner; Annika, who was born in the former East Germany; Steph, a woman who was raised in Exeter, Ontario; and Brandon, a biracial man who's also the youngest of the bunch.

By having these people discuss their lives, Miller touches on issues and experiences that might have escaped his own as a cis, straight, white, middle-class man who grew up in Montreal and went on to study architecture; Annika, for instance, berates him for not knowing who Angela Davis is. And Brandon (played on video by the actor Sébastien Heins) communicates the excitement of exploring his Black roots and hearing hip-hop music for the first time.

Why and how these people were chosen to participate in this show remains one of BOOM X's most pleasant surprises; don't let anyone spoil that for you. The fact that the writer/performer, who lets his subjects speak for themselves before continuing to voice them himself, is yet another stylistic flourish in this smart, entertaining and impeccably-paced show by one of the country's most original and multi-talented artists.

....

So Sumi
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Theatre

## Reviews: BOOM X, The Sound Inside, Shirley Valentine, The Rage of Narcissus and more

Rick Miller's Gen X show, two tales about storytelling and yet another great Deborah Drakeford performance are among this week's must-see offerings; plus the winners of the 8th Jon Kaplan Legacy Fund Awards

**Glenn Sumi**

May 22, 2023 · 12 min read

Rick Miller solves a Rubik's Cube while singing a Doro song in BOOM X. Photo by Irina Litvinenko

This year's theatre season is winding down, but there's still lots to see, including a couple of shows that just missed the cut-off for this year's Dora Awards nomination consideration. By the way, those get announced on May 29, before the big ceremony itself on June 27. (The "flip date" for Doras was May 14; productions with at least 60 per cent of their run occurring on or before May 14 are part of the 2022-2023 Dora season.)

A definite possibility for next year's Doras is **Rick Miller's BOOM X** (Rating: ★★★★★), the middle work in his acclaimed multi-media BOOM trilogy that includes the original show about the Baby Boom (and his parents') generation, and BOOM YZ (his daughter's), which premiered in Calgary in October of 2021.

✔ = Critic's pick / ★ or ★★ = didn't work for me / ★★★ = recommend / ★★★★★ = excellent / ★★★★★ = outstanding, among best of the year

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<https://www.goaheadsumi.com/reviews-boom-x-the-sound-inside-shirley-valentine-and-more/?ref=so-sumi-newsletter>

Ludwig van Toronto (2023-05-17)

By Paula Citron

## Rick Miller's BOOM X Blends Social Philosophy, 25 Years Of History In Entertaining Show

Before saying anything else, we should point out that Rick Miller also functions as set and sound designer and production manager. BOOM X is a one-man show on steroids.

First, we have to set the production in context. BOOM X is the middle part of Miller's BOOM Trilogy. Part One, BOOM, deals with the Baby Boomers or Miller's parents' generation. BOOM X, this play, focuses on the GenXers, or Miller's own generation, while BOOM YZ is all about Miller's daughter's generation, or the Millennials.

Just how does he do it?

There is a projection screen in the middle, upon which are lines of news items like a running tickertape. This keeps the audience abreast of all the news that happened between 1970 and 1995. So BOOM X is a history lesson.

Then, there are the plethora of videos and still photography, both personal and public, that also flash across the screen. Embedded in these are video sequences with four GenXers – Howard, Stephanie, Annika and Brandon – who are, apparently, real people, and who epitomize the period in question. We hear about their life and times, and by the end of the show, we know how each is connected to Miller.

Miller also appears on either side of the screen to give ongoing narration, and behind the screen to evoke musicians of the day with snippets of songs by the likes of Alanis Morissette, Bob Marley and the brothers Gibb. For each iconic singer, he sports an appropriate wig and costume, as well as playing the appropriate guitar.

Now, while the videos of people, including the four main characters, appear on the screen, Miller does all the voices. We see Richard Nixon and Pierre Trudeau, and Steph and Brandon, but we hear Miller. Similarly, he imitates the singers. So male, female, famous or unknown, it's all Miller in terms of voicing and singing. As the program says, Miller plays 100 characters in 100 minutes.

Thus, through news, songs, and stories, we see a capsule view of 25 momentous years. Miller claims that the polarization that infects our present society began there, and he might have a point.

For those of us older or the same age as Miller, we live again through the passing parade he presents. It's a trip down memory lane with both the good, the bad and the ugly. For those younger than Miller, it is lessons learned in the hope that history won't repeat itself.

So what is BOOM X in terms of definition? First, it is a dazzling multimedia production that unfolds in breathtaking speed. Second, it is a show that is rich in ideas and images. BOOM X is also thought-provoking because, while watching and listening, you can't help thinking about how we got from there to here, through both good times and bad. It is a cautionary tale that provides the background for our present state of chaos and confusion.

The screenshot shows a web page from **ludwigvan TORONTO**. The main article is titled "SCRUTINY | Rick Miller's BOOM X Blends Social Philosophy, 25 Years Of History In Entertaining Show" by Paula Citron, dated May 17, 2023. The article features a photo of Rick Miller performing on stage. To the right of the article is a sidebar with a "DATEBOOK" for May 2023, a "TORONTO BACH FESTIVAL" advertisement for May 26-28, and a "NIPY'S SONGWALKS" advertisement. At the bottom of the article, there is a video player showing a close-up of Rick Miller with a red play button overlay.

<https://www.ludwig-van.com/toronto/2023/05/17/scrutiny-rick-millers-boom-x-blends-social-philosophy-25-years-history-entertaining-show/>

Miller, apparently, has toured this show around the world since its premiere in Calgary in 2019. In fact, just before the Toronto fun, he was in Taiwan where the news ticker tape was in Mandarin, and chosen for the specifics of a Taiwanese audience. In other words, BOOM X becomes tailor-made for audiences wherever they are in the world, which is, quite frankly, amazing. Miller, it seems, is also a linguist.

The most obvious takeaway from BOOM X is the uber-talented Miller himself, who conceived the show and is the only live performer. His evocation of famous musicians, both visually and vocally, is uncanny. His impressions of famous people is awesome. His choice of what news and images to present is brilliant. Clearly, he is a deep thinker of epic proportions.

So, what to say about BOOM X. Ambitious is a word that comes to mind. Clearly, it is a production that has sprung from the mind of a visionary historian who is also a social philosopher and an internationalist. As well, Miller is the fastest quick change artist ever, not to mention a talented mimic.

And my final thought? Bring on BOOM and BOOM YZ. Rick Miller and his creative team have created shows that are Entertainment with a capital E.



SlotkinLetter.com (2023-05-13)

By Lynn Slotkin @ The Slotkin Letter

## Review: BOOM X

Boom X is a blast of a show. Rick Miller is an explosion of talent. He has written, directed and performs the piece. BOOM X is one play of a trilogy. In that trilogy Rick Miller chronicles 75 years of history using the politics, events and especially the music, to tell the story.

BOOM was Part 1 and is comprised of the stories and music of his parents. BOOM YZ covers his daughters' segment of the history. And in the middle is BOOM X that covers Rick Miller's own stories, the historical events and the music between 1970 to 1995. Miller says that BOOM X is a search for identity, namely his own—who is he? What is his path in life? What has formed him? And it's a wild ride?

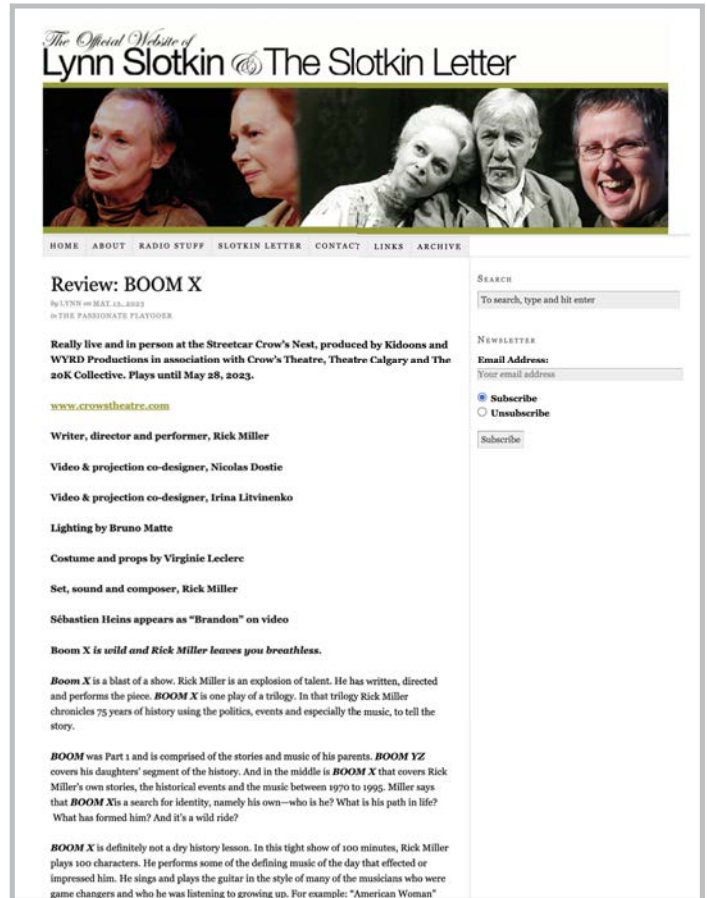
BOOM X is definitely not a dry history lesson. In this tight show of 100 minutes, Rick Miller plays 100 characters. He performs some of the defining music of the day that effected or impressed him. He sings and plays the guitar in the style of many of the musicians who were game changers and who he was listening to growing up. For example: "American Woman" sung in the strong high notes of Burton Commings, "Proud Mary" sung with the hip swaying and hair flipping of Tina Turner, "One Love" sung in the style of Bob Marley. The musical segments go like the wind. But you get the flavour of the song and the singing by the way Rick Miller nails the performance style of the artist.

Rick Miller performs on a platform surrounded by various guitars and a stand microphone. In front is a scrim or curtain and depending on the lighting, (kudos to lighting designer, Bruno Matte) we can see Rick Miller behind the scrim performing.

While he's singing, projected on the scrim in a ticker-tape format, are headlines about the important news of the day. Each year is projected on the scrim and headlines stream across the scrim: telling of various wars, the bombing of Cambodia, the Kent State riots, the election of presidents, the deposing of dictators in Europe etc., the shooting in Montreal of the 24 women and the death of 14 of them at École Polytechnique, Gloria Steinem giving a speech—the emerging of the women's movement; Prince Charles marrying Lady Diana Spencer, Marlon Brando refusing his Oscar and having activist Sacheen Littlefeather explain that he was refusing it because of the way American natives were depicted in American films, and on and on. This being a multi-media age, and we are used to being bombarded media.

BOOM X is really Rick Miller's awakening, politically, socially, emotionally and psychologically. It's his search for meaning in life. It's about his parents and how they met. He also has videos of four people he interviewed for this show. Initially he plays the video and we see the body language and the voice of these people—two men and two women. After that first viewing Rick Miller then takes on the persona, the voice and the body language of each person as he references them through the span of the show. We know who Miller is 'voicing' because the name is projected.

Rick Miller is a master of creation and writing. Gradually we realize that these people are connected in more ways than just interview sources. One turns out to be his long-time life partner after many efforts to win her over. Another is his step sister. I love the subtle way Rick Miller weaves a story, connects it with video film and home movies in a sense and music. Sobering news is projected on the scrim while Miller performs wild music in the background. He often comes out from behind the scrim to put the events in context. He tells us what he was thinking at the time?



The Official Website of  
**Lynn Slotkin & The Slotkin Letter**

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**Review: BOOM X**  
By Lynn Slotkin @ The Slotkin Letter  
in THE PASSIONATE PLAYGOER

Really live and in person at the Streetcar Crow's Nest, produced by Kiddoos and WYRD Productions in association with Crow's Theatre, Theatre Calgary and The 20K Collective. Plays until May 28, 2023.

[www.crowstheatre.com](http://www.crowstheatre.com)

Writer, director and performer, Rick Miller

Video & projection co-designer, Nicolas Dostie

Video & projection co-designer, Irina Litvinenko

Lighting by Bruno Matte

Costume and props by Virginie Leclerc

Set, sound and composer, Rick Miller

Sébastien Heins appears as "Brandon" on video

Boom X is wild and Rick Miller leaves you breathless.

Boom X is a blast of a show. Rick Miller is an explosion of talent. He has written, directed and performs the piece. BOOM X is one play of a trilogy. In that trilogy Rick Miller chronicles 75 years of history using the politics, events and especially the music, to tell the story.

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<https://slotkinletter.com/2023/05/review-boom-x>


He thought he would be an architect and did earn two degrees but then changed direction to find his true path—theatre. For much of the journey he is a dutiful kid, not making waves, then spreading his wings and conscience to embrace a wider world.

BOOM X is masterful. I say that Rick Miller is a wild man of creativity because he flits from song to song doing quick costume and wig changes along the way. He throws himself into the frenzy of the various performance styles. And he is also meticulous. He is meticulous in being able to stand aloof and observe the events of a time period and how it factors into how we shift and flow from changes in our lives etc. He is meticulous in picking events that changed the world, not just were noteworthy for their own sake. The same thing can apply to the bands and music that he re-enacts. He is meticulous in weaving the dialogue of the four people who guided him through this segment of his life.

Rick Miller is open-hearted, thoughtful, joyful, observant and exuberant in the telling. He took the audience through a raucous segment playing bits of music of bands that changed the musical world and asked the audience to name the group while he played. They were right there with him. His enthusiasm is infectious. And so is his thoughtfulness. He certainly stops us in our tracks with some of the events that changed our world: the FLQ crisis; the death of those women in Montreal. Sobering. But the overall effect of BOOM X is breathlessness.


You watch and listen to Rick Miller, his observations; musical prowess and sheer energy to tell this complex story, and you wonder how he does it. He does it through huge talent. The show is wonderful.

London Ontario, Grand Theatre Facebook posts (2023-02-17)



**"IN A PRODUCTION FILLED WITH 100 OTHER "STARS," IT IS MILLER HIMSELF THAT SHINES BRIGHTEST."**  
-THEATRE IN LONDON

PICTURED: RICK MILLER | PHOTO BY: DAHLIA KATZ | VIDEO • PROJECTION DESIGN: NICOLAS DOSTIE & IRINA LITVINENKO  
LIGHTING BY: BRUNO MATTE | COSTUME/PROPS BY: VIRGINIE LECLERC



**"FUNNY, ENGAGING AND ENERGETIC"**  
-DOWNSHIFTINGPRO

PICTURED: RICK MILLER | PHOTO BY: DAHLIA KATZ | VIDEO • PROJECTION DESIGN: NICOLAS DOSTIE & IRINA LITVINENKO  
LIGHTING BY: BRUNO MATTE | COSTUME/PROPS BY: VIRGINIE LECLERC



**"MILLER IS NOT SIMPLY TALENTED, HE HAS AN EXTRAORDINARY GIFT FOR IMITATION."**  
-STAGE DOOR

PICTURED: RICK MILLER | PHOTO BY: DAHLIA KATZ | VIDEO • PROJECTION DESIGN: NICOLAS DOSTIE & IRINA LITVINENKO  
LIGHTING BY: BRUNO MATTE | COSTUME/PROPS BY: VIRGINIE LECLERC



**" EXCELLENT MUSIC, WITTY JOKES AND A TECHNOLOGICALLY-ADVANCED SET."**  
-WESTERN GAZETTE

PROJECTION DESIGN: NICOLAS DOSTIE & IRINA LITVINENKO  
LECLERC



**"...PURE AND COMPELLING ENTERTAINMENT THAT SHOULD NOT BE MISSED."**  
-LONDON FREE PRESS

PICTURED: RICK MILLER | PHOTO BY: DAHLIA KATZ | VIDEO • PROJECTION DESIGN: NICOLAS DOSTIE & IRINA LITVINENKO  
LIGHTING BY: BRUNO MATTE | COSTUME/PROPS BY: VIRGINIE LECLERC



## The London Free Press (2023-02-10)

By Joe Belanger

### REVIEW: Boom X a real blast as Rick Miller samples the '70s, '80s and '90s

We can only hope Rick Miller continues to “fail better.”

Because if Miller’s Boom X, on at the Grand Theatre until Feb. 25, is the culmination of his “failures,” then keep them coming.

Boom X is 100 minutes of brilliantly conceived, directed and performed theatre, the second instalment of a trilogy chronicling 75 years of history. Miller brought his Boom (his parents’ generation) to the Grand in 2016 and his Boom YZ (his children’s generation) premiered in Calgary in 2021.

In this 25-year segment, Miller picks up where Boom left off – the closing of 1969 after Woodstock – and takes the audience on a journey through the 1970s and into the mid-90s, the first 25 years of his life.

Miller never stumbles or misses a beat playing more than 100 characters over 100 minutes, giving each their own voice with lightning quick costume and prop changes, often singing and playing guitar and, yes, that is Miller’s voice when he crushes Tina Turner’s Proud Mary.

This is storytelling at its best, Miller juxtaposing his own life against the historical, cultural and political events from 1970 to 1995, exposing the impacts, achievements and failures in his own life and the larger world beyond.

Miller uses historical video, music, physicality, costumes and vocal impressions to bring to life musicians, celebrities, politicians and others to tell the tale of what happened over those 25 years.

To help tell his story, Miller uses footage of interviews with his stepsister Annika, who emigrated from Germany; Howard, a former professor and friend; Brandon, his longtime pal; and Stephanie Baptist, his life partner of 25 years, using only their images and providing the voices.

The stories are told at breakneck pace, but delivered so clearly and cleverly the audience has no trouble keeping up with the passage of time, or his message.

In his own words, Boom X “at its core . . . is a search for identity, of a person, a country and a generation,” covering events big and small that impact all and what they meant to us individually and collectively, then and now.

Miller aims to spark conversations among people of different generations to bring understanding to what has happened in their lives and the impacts on the future. For instance, at one point while exploring the 1980s, Miller talks about how pop culture evolves: “When your parents start consuming their children’s culture (for instance, the music of Bowie or Queen), their children start looking elsewhere” and find other artists and genres, such as hip-hop.

The timing of this show is impeccable – technical team take a bow – and the use of technology on stage, video and audio, is inspiring if not compelling. Interestingly, an underlying theme throughout Boom X is the evolution of technology from the first personal computers, to portable phones, the move from vinyl to cassette tapes to CDs and the arrival of the Internet.

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### REVIEW: Boom X a real blast as Rick Miller samples the '70s, '80s and '90s

*We can only hope Rick Miller continues to “fail better.”*

Joe Belanger

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In Boom X, Rick Miller uses historical video, music, physicality, costumes and vocal impressions to bring to life musicians, celebrities, politicians and others to tell the tale of what happened from 1969 to 1995. (Derek Ruttan/The London Free Press)

We can only hope Rick Miller continues to “fail better.”

STORY CONTINUES BELOW

Because if Miller’s Boom X, on at the Grand Theatre until Feb. 25, is the culmination of his “failures,” then keep them coming

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Boom X is 100 minutes of brilliantly conceived, directed and performed theatre, the second instalment of a trilogy chronicling 75 years of history. Miller brought his Boom (his parents’ generation) to the Grand in 2016 and his Boom YZ (his children’s generation) premiered in Calgary in 2021.

In this 25-year segment, Miller picks up where Boom left off – the closing of 1969 after Woodstock – and takes the audience on a journey through the 1970s and into the mid-90s, the first 25 years of his life.

Miller never stumbles or misses a beat playing more than 100 characters over 100 minutes, giving each their own voice with lightning quick costume and prop changes, often singing and playing guitar and, yes, that is Miller’s voice when he crushes Tina Turner’s Proud Mary.

<https://lfp.com/entertainment/local-arts/review-boom-x-a-real-blast-as-rick-miller-samples-the-70s-80s-and-90s>

After the show, Miller sat on stage and talked with the audience, taking questions and hearing how some planned to return for a second performance along with someone from another generation to bring some conversation and understanding.

I’ve yet to see a performer on stage with such energy, focus, physicality and theatrical talent. Boom X is not traditional theatre, but it is pure and compelling entertainment that should not be missed.

Times Colonist (2019-08-03)

By Adrian Chamberlain

## Stage Left: Rick Miller's Boom X is a somersault through time

Woe to those who endeavour to find fault in Rick Miller's Boom X, a new show now playing the Belfry Theatre. The very fact the wiry dynamo pulls off his one-man extravaganza at all (he plays 100-plus characters) is nothing short of miraculous.

Seeing Boom X Thursday night was like watching a plate-spinner do somersaults on a flaming high wire while quoting the entire works of Shakespeare. Is it memorable, lasting theatre? Well, that's almost beside the point, given the 130-minute romp is just so darned fun to watch.

Boom X is the Generation X sequel to Miller's Boom, which looked at the baby boomer generation (a third show is now in development). Boom X is a kaleidoscopic look at popular culture from 1969 through 1995. We get a warp-speed glimpse of politics, music, history and the Toronto performer's own story.

Miller, a gifted impressionist, commences with Jimi Hendrix playing the Star Spangled Banner at Woodstock. We're then supersonically catapulted through such historical events as the October Crisis, the Mai Lai massacre, Altamont, the École Polytechnique massacre and Ronald Reagan's infamous "We begin bombing in five minutes" quip. Much of the show is Miller's jukebox impressions of pop hits, everything from Duran Duran's Hungry Like the Wolf to Queen and David Bowie's Under Pressure.

Four biographies are woven throughout the action. We hear from Miller's German stepsister, his old university professor, his gay DJ neighbour and a woman who turns out to be his wife. Once again, mimicry comes into play – video clips of the four are played with Miller providing the audio through his ever-present headset.

He performs mostly behind a scrim, upon which a cornucopia of images and videos is projected (credit for the spectacular display goes to designers Bruno Matte, Nicolas Dostie and Irina Litvinenko). Miller shifts continually from one character to another, changing wigs and costumes in scant seconds. On a sheer technical level, it's jaw-droppingly impressive.

Experiencing Boom X is a bit like hearing Billy Joel's name-checking hit We Didn't Start the Fire. The show's a supersonic pop-cult torrent, allowing the audience little time to absorb or savour what's on offer. Another director (Miller self-directs) might suggest variations in pacing in order to give viewers time to take a breath ... and think.

Still, this ambitious venture is more than a crowd-pleasing novelty act. Miller does insert moments of self-reflection and soul-searching in between the theatrical fireworks.

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### Stage Left: Rick Miller's Boom X is a somersault through time

Adrian Chamberlain / Times Colonist

AUGUST 3, 2019 06:00 AM

Stage Left



Rick Miller plays more than 100 characters, including The Fonz from Happy Days, in the fun-to-watch Boom X, on at the Belfry Theatre until Aug. 18.  
Photograph by CRAIG FRANCIS



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<https://www.timescolonist.com/entertainment/stage-left-rick-miller-s-boom-x-is-a-somersault-through-time-1.23904954>



## The Kingston Whig-Standard (2019-05-31)

By Peter Hendra

### Performer talking about his generation in new show

Two years ago, Rick Miller wowed audiences at the Thousand Islands Playhouse with his tremendously impressive and energetic one-man show, Boom.

It told the story of actor/writer/director's parents' generation, the Baby Boomers, and traced their evolution, year by year, from the end of the Second World War through to the moon landing from the perspective of three characters.

Miller has now brought the second part of his trilogy, Boom X, to the Playhouse as its first show of the season. This time around, though, it's about his generation (and mine), Generation X.

The show — its TIP stay is its Ontario premiere — follows an almost identical template to that of Boom, both in its format and its presentation. This show isn't so much a play as it is a performance, and, like the first time, what an impressive performance it is.

Miller, born in 1971, doesn't just stand onstage monologuing — no, he sings songs and plays guitar (he was an aspiring musician, we learn), impersonates dozens of famous people, and lip-syncs to video clips.

Technology plays a role, too. Fronting the raised platform on which he performs is scrim, a sheet of material through which his profile can be seen and onto which video can be projected. He also uses live camera and a couple of back lights that, when angled just the right way, makes the shadows appear as if he's two different characters or that his legs are Gloria Steinem's.

It's certainly an impressive and innovative way of telling a story.

As he does in Boom, Miller drapes his story over interviews with four seemingly disparate Gen X characters, each of whom shares stories about their lives growing up. (One of the interviewees is a Queen's University grad, incidentally.)

He begins this chapter of Boom in 1969 at Woodstock, and flips through, year by year, until 1995, touching on major news events, social developments and performing the songs of the day, from Jimi Hendrix to Devo to Nirvana. ("I did everything in my power not to sing," the person sitting next to me happily confessed at intermission.)

Like Boom, this show sees Miller do a lot, and I mean a lot, of impressions, more than a hundred in all. Someone mentioned to me that Miller reminded him of Andre-Philippe Gagnon, to which I would add "on caffeine." Miller rarely pauses the entire show, quickly moving from one character to the next to the next. (At some point during the show, I guarantee you will sit and wonder, with so much going on, how he remembers everything.) His impressions aren't always bang on, but most of them are (his Axl Rose, though, stood out).

As is usually the case with sequels, Boom X mirrored Boom in the way it was presented, the inclusion of the narrators, the balance of music and video, and so on. It was nice for me, as a Gen Xer, to get a chance to revisit the events that happened during my childhood, many of which I had never thought about since.

What was different this time around, and my favourite part of the show, was when Miller talked about himself and growing up

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### Performer talking about his generation in new show

By Peter Hendra  
More from Peter Hendra

Published on: May 31, 2019 | Last Updated: May 31, 2019 7:49 PM EDT



Rick Miller has his "A-ha" moment in Boom X, now playing at the Thousand Islands Playhouse's Springer Theatre. (Craig Francis/Supplied Photo)

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What was different this time around, and my favourite part of the show, was when Miller talked about himself and growing up in Montreal, whether it be the divisive political atmosphere of Quebec to his love and heartbreak for his hometown Expos.

What I found is that while Miller's performance was again really impressive, it felt like I was watching Boom all over again in many ways (he promised another show to complete a Boom trilogy). That's not a bad thing, mind you, and if you haven't seen Miller perform before, it really is worth seeing for yourself.

<https://www.thewhig.com/entertainment/local-arts/performer-talking-about-his-generation-in-new-show?fbclid=IwAR3PYQesZHGofFG-H0IVT-dlcEkJl-WtSI5y-QFV8jN4-yYZ4cxH2Lg54RCs>

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## Théâtralités (2019-03-06)

By Yanik Comeau (ZoneCulture/Comunik Média)

## Théâtre anglo: «Boom X» de Rick Miller: 25 ans de musique, histoire, culture- Une épopée inoubliable

Il y a quelques années, Rick Miller créait BOOM, un spectacle époustouflant qui explorait la musique, les événements politiques et la culture de la génération des baby boomers. Maintenant, le voilà de retour avec un spectacle hallucinant à propos de la génération suivante, les X, dont le titre est – sans surprise – BOOM X. Emmenant le public du premier alunage jusqu'en 1995, le formidable créateur, auteur et performeur originaire de Ville Mont-Royal incarne une centaine de personnages et interprète des extraits de chansons qui s'étendent sur trois décennies.

Ce qui rend ce spectacle absolument génial et délicieux, c'est le fait que non seulement Miller puisse nous transporter, année après année, à travers l'Histoire avec un grand H, imitant aussi bien Pierre-Elliott Trudeau que René Lévesque (nous rappelant la Crise d'Octobre, le referendum de 1980 et plusieurs autres événements qui ont marqué l'histoire du Canada), Richard Nixon et Ronald Reagan (le scandale de Watergate et la fin de la Guerre Froide) mais puisse également l'humaniser en racontant sa propre histoire et celles de quatre autres X, des amis personnels (un copain d'enfance, une ex-amoureuse, un ancien prof d'université devenu un ami et un mentor et une lesbienne allemande qui allait devenir sa demi-sœur !) partageant leur vécu, leur interprétation et les émotions qui les ont portés pendant que ces moments importants de l'histoire se déroulaient. En passant par la musique et la culture populaire qui touche tout le monde!

Avec des éclairages fabuleux signés Bruno Matte, des projections superbes et efficaces de Nicolas Dostie, une conception multi-média qui coupe le souffle créée par Irina Litvinenko et l'usage ingénieux de costumes et accessoires conçus par Virginie Leclerc, l'auteur, metteur en scène et acteur/chanteur Rick Miller divertit et transporte le public pendant deux heures bien remplies (sans compter l'entracte de quinze minutes). Le résultat? De purs étrangers qui échangent pendant l'entracte, qui chantent en chœur avec lui tout au long de la performance et qui crient à sa demande les noms des artistes qu'il interprète. Une expérience immersive, collective, qui réchauffe le cœur et met du pep dans le soulie!

Bien que la Génération X soit clairement le public-cible, les Boomers s'en donnent aussi à cœur-joie comme en témoigne ma mère de 76 ans qui a été soufflée par le spectacle et qui souhaitait, à sa sortie, que toutes les générations profitent de ce petit bijou de création.

Et votre tout-dévoilé? Je ne peux que souhaiter que Miller fera tourner ce spectacle encore quelques années pour en faire profiter le plus grand nombre et qu'il reviendra le présenter à Montréal avant de passer à son prochain. Pour que ceux d'entre vous qui n'aurez pas eu la chance de le voir d'ici à dimanche puissent aussi vous en délecter. Mais si vous pouvez? Courez-y tout de suite... en évitant de glisser sur la glace, bien sûr! Pas un seul siège du magnifique Sylvan Adams Theatre du Segal Centre ne devrait être vide. Et j'ai si hâte au dernier spectacle de la trilogie, celui qui traitera de la génération des milléniaux, les Y, et qui couvrira la musique, l'histoire et la culture des années 1995 à 2020.

The screenshot shows the website 'Théâtralités' with a navigation menu at the top. The main content area features a blog post titled 'Théâtre anglo: «Boom X» de Rick Miller: 25 ans de musique, histoire, culture- Une épopée inoubliable' by Yanik Comeau. The post includes a detailed description of the play and a promotional image for 'BOOM X' with a star rating and dates. At the bottom of the screenshot is another promotional image featuring a large yellow Pac-Man character and a man in a purple shirt.

<https://www.theatralites.com/blogue/th%C3%A9%C3%A2tre-anglo-boom-x-de-rick-miller-25-ans-de-musique-histoire-culture-une-%C3%A9pop%C3%A9e-inoubliable>



## The Suburban (2019-02-28)

By Mike Cohen

### Rick Miller's BOOM X is another masterpiece

BOOM X has hit the Segal Centre in Montreal by storm and it is absolutely no surprise! Rick Miller is a unique talent, performing in a solo show he has written and produced with an abundance of energy that displays the kind of abilities not often seen on the local stage.

Miller is a Dora and Gemini award-winning writer/director/actor/musician/educator who has performed in five languages on five continents. He has created and toured solo shows such as the hit sensation BOOM, MacHomer, and (with Daniel Brooks) Bigger Than Jesus and HARDESELL. With Robert Lepage, he has collaborated on Geometry of Miracles, Zulu Time, Lipsynch, and on the film Possible Worlds.

As the artistic director of WYRD Productions and co-creative director of the Kidoons Network, Miller has most recently developed BOOM and BOOM X, and (with Craig Francis) Twenty Thousand Leagues Under the Sea, GAME of CLONES, Jungle Book, and Frankenstein; as well as animated series' that educate, enlighten, empower, and entertain young people. He often teaches an interdisciplinary class at the University of Toronto called The Architecture of Creativity. A native of TMR, he lives in Toronto with his wife Stephanie Baptist and their two daughters.

BOOM X picks up where BOOM left off, at Woodstock in August of '69. Miller recreates the music, culture and politics of Generation X, from 1970 to 1995. Some classic characters reappear (Elvis gets fat, Reagan gets shot, Trudeau gets re-elected, the Montreal Massacre is remembered), but the focus moves from his mother's story from the original BOOM to his own. The production follows Gen X-ers as they navigate the tangled legacy of the baby boom.

Over the course of 100 minutes, Miller plays over 100 colourful characters from the era, covering the Cold War, Reaganomics, the PC, VHS, video games, punk, disco, the (2nd) British invasion, and much more.

Miller is a true talent. It seems humanly impossible for one man to perform with his energy level for almost two hours, with only a short intermission break. The special effects will blow you away, so will his impersonations, quick wit and rapid costume changes. Everything is so cleverly done. A ticker runs at the bottom of his screen, detailing important dates in history. The degree of editing that was done for this show is extraordinary. Miller races back and forth on the stage. You can see what excellent shape he is in. "I get my cardio workout each show," he said.

When I interviewed Miller a few weeks ago I asked him if he has ever missed a show due to being ill. "Only once," he said. "I have trained myself to withstand the abuse my voice takes. I take really good care of myself. I know how to do this show."

This is an exercise in authentic learning, one that all students should see. In fact, Miller takes his productions into schools – something which is not on the agenda here.

Miller remains a big Montreal Expos fan and that comes out loud and clearly in the show, especially when he opens the second half. "I realized what a big part of my life the Expos were," he said. "One of the things that allowed me to leave Montreal and move to Toronto was that the Expos had gone. If they return I will buy tickets."

The screenshot shows the top of a web browser displaying the article. At the top left is the logo for 'The Suburban' with the tagline 'QUEBEC'S LARGEST ENGLISH WEEKLY NEWSPAPER'. To the right is a weather widget for Montreal, CA, showing -13°C and 'Sunny'. Below the logo is a red navigation bar with links for News, Opinion, Life, A&E, Sports, Columnists, Blogs, Multimedia, Business Profiles, Supplements, Crossword, and Contests. Below that is a secondary navigation bar with links for Email Alerts, Urban Foodie, Urban Adventurer, Urban Shopper, Community Calendar, Job Board, and Submit News. The main content area features the article title and author information. To the right of the article is a 'LATEST ARTICLES' sidebar with a list of headlines. Below the article is a 'MOST POPULAR' section with another list of headlines. The article text is visible in the main content area, matching the text on the left.

[http://www.thesuburban.com/blogs/cohen\\_confidential\\_with\\_mike\\_cohen/rick-miller-s-boom-x-is-another-masterpiece/article\\_4715187c-3b16-11e9-a810-5fad760350b7.html](http://www.thesuburban.com/blogs/cohen_confidential_with_mike_cohen/rick-miller-s-boom-x-is-another-masterpiece/article_4715187c-3b16-11e9-a810-5fad760350b7.html)

Given the fact his two BOOM shows are being presented on world stages, Miller maintains the Montreal references will remain in place - even when he travels to France and Taiwan. In this show he even managed a Cavendish Mall reference.

Miller includes four different people in his show. It looks like he is having a live conversation with each, but as their lips move he provides the dialogue. Towards the end you find out the connections. They are actually composites of about 12 different personalities.

Miller kicks off the show by addressing the audience, telling everyone to put away their devices that did not exist in 1969 and asking them to shout out their most memorable highlights from the time period he is about to expand upon. Periodically throughout the show, he tells us a bit about his childhood, his family, and his interests in music and television. [...]

montheatre.qc.ca (2019-02-26)

By Nathalie Lessard

## Critique

Après le succès retentissant de BOOM en 2016, Rick Miller revient dans son patelin pour nous offrir son dernier tour de force: BOOM X. La première partie de sa trilogie abordait les années 1945 à 1969, ces décennies qui ont vu naître les baby-boomers, alors que le deuxième opus couvre sous tous ses angles les années 1969 à 1995, la génération X. Miller a promis un autre volet consacré aux années 1996 à 2015. Chers milléniaux, soyez patients ; le spectacle est en développement. Vous aurez aussi votre BOOM Z d'ici trois ans.

Seul en scène, mais bien entouré d'une équipe d'experts chevronnés (son, éclairage, archives, costumes, projections, etc.), l'artiste multidisciplinaire, créateur et metteur en scène de BOOM X peut tout faire. Il chante, il danse, il conte, il joue plusieurs instruments, il parle trois langues sans accent, il est créatif, drôle, bref il a tous les talents. Mais il excelle particulièrement dans ses imitations et ses doublages sur image. Tantôt sur scène, il raconte des pans de sa vie personnelle, quelques secondes plus tard, il se retrouve derrière un écran transparent se costumant, se transformant, chantant et imitant une kyrielle d'interprètes en vogue dans les années 70, 80 et 90. Ou encore doublant une cargaison de personnages célèbres, notamment Big Bird, Archie Bunker, Margaret Thatcher, Michael Jackson, Ronald Reagan ou René Lévesque (pour ne nommer qu'un minuscule échantillon). Ou encore jouant, tel un Robert Lepage, avec de petites figurines ou des pochettes de disque devant une caméra qui accentue ses pitreries géniales. Il passe allègrement d'un univers à l'autre. Pas une seconde, il ne s'arrête. Son énergie électrique ne s'essouffle jamais. Vivement l'entracte pour que le public ébahi puisse reprendre un peu son souffle.

**Spectacle technologique au concept unique où une simple image vaut des milliers de mots, BOOM X constitue un bijou du multimédia [...] la performance méticuleuse de Miller demeure quasi irréprochable.**

Près de deux heures durant, Rick Miller nous livre une rétrospective riche et divertissante des événements qui ont secoué et défini la génération X. Sur l'écran principal faisant œuvre de capsule temporelle, une bande défilante affiche en continu les faits saillants de l'année en vedette. Multiples effets visuels, mariage d'images en haute ou en basse résolution, vidéos maison et d'archives, extraits de films, d'émissions, de publicités, de journaux et de jeux vidéo puisés dans le répertoire des 25 années au programme sont aussi projetés sur l'immense surface, pendant que le touche-à-tout nous bombarde de moments qui ont marqué l'histoire (SIDA, mariage de Lady Di et du prince Charles, assassinat de John Lennon, catastrophe de Tchernobyl), la politique (chute du mur de Berlin, loi 101, FLQ et crise d'Octobre) le sport (match Canada-Russie, les Expos, les Canadiens et les Jeux olympiques de Montréal), la publicité (céréales Frosted Flakes) les divertissements (MTV, Atari, Pacman, Walkman, Schtroumpfs bleus et Green Machine), le cinéma (Star Wars, Rocky, John Travolta et Farrah Fawcett), la télévision, grande gardienne de cette génération d'enfants clé au cou, élevés par des parents divorcés (M\*A\*S\*H, Love Boat) et surtout la musique dont

MONtheatre.qc.ca | Théâtres Archives Entrées Actuel Entrevues À surveiller / Calendrier section QUÉBEC

### Boom X - The Music, Politics, and Culture of Generation X

Du 14 février au 10 mars 2019

BOOM X commence là où BOOM s'est terminé, à Woodstock en août '69. Rick entreprend un voyage multimédia qui le fera voyager dans le temps jusqu'en 1995. Certains personnages classiques réapparaissent (Elvis prend du poids, Reagan se fait tirer et Trudeau est réélu), mais la trame principale alterne entre l'histoire de sa mère et la sienne. Cette production suit la Génération X alors qu'elle doit évoluer avec l'héritage embrouillé du baby boom.

Écrit, mis en scène et interprété par Rick Miller

Crédits supplémentaires et autres informations

Producteur délégué Jeff Lord  
 Scénariste Bruce Matis  
 Projection Nicolas Ouellet  
 Accessoires et costumes Virginia Leland  
 Concepteur multimédia Irena Lovrenko  
 Coordinateur de décors et son Rick Miller  
 Assistant à la mise en scène et régisseur dramaturge Craig Francis

Les billets individuels seront en vente à partir du 6 août 2018

Du samedi au jeudi, 20h, premier dimanche à 13h30, autres dimanches à 14h et 19h ; premier lundi à 20h, autres lundis à 13h et 20h  
 Production Kibsons en association avec le Theatre Calgary et The 20K Collective

### Critique

par Nathalie Lessard

Après le succès retentissant de BOOM en 2016, Rick Miller revient dans son patelin pour nous offrir son dernier tour de force : BOOM X. La première partie de sa trilogie abordait les années 1945 à 1969, ces décennies qui ont vu naître les baby-boomers, alors que le deuxième opus couvre sous tous ses angles les années 1969 à 1995, la génération X. Miller a promis un autre volet consacré aux années 1996 à 2015. Chers milléniaux, soyez patients ; le spectacle est en développement. Vous aurez aussi votre BOOM Z d'ici trois ans.

Seul en scène, mais bien entouré d'une équipe d'experts chevronnés (son, éclairage, archives, costumes, projections, etc.), l'artiste multidisciplinaire, créateur et metteur en scène de BOOM X peut tout faire. Il chante, il danse, il conte, il joue plusieurs instruments, il parle trois langues sans accent, il est créatif, drôle, bref il a tous les talents. Mais il excelle particulièrement dans ses imitations et ses doublages sur image. Tantôt sur scène, il raconte des pans de sa vie personnelle, quelques secondes plus tard, il se retrouve derrière un écran transparent se costumant, se transformant, chantant et imitant une kyrielle d'interprètes en vogue dans les années 70, 80 et 90. Ou encore doublant une cargaison de personnages célèbres, notamment Big Bird, Archie Bunker, Margaret Thatcher, Michael Jackson, Ronald Reagan ou René Lévesque (pour ne nommer qu'un minuscule échantillon). Ou encore jouant, tel un Robert Lepage, avec de petites figurines ou des pochettes de disque devant une caméra qui accentue ses pitreries géniales. Il passe allègrement d'un univers à l'autre. Pas une seconde, il ne s'arrête. Son énergie électrique ne s'essouffle jamais. Vivement l'entracte pour que le public ébahi puisse reprendre un peu son souffle.

Spectacle technologique au concept unique où une simple image vaut des milliers de mots, BOOM X constitue un bijou du multimédia [...] la performance méticuleuse de Miller demeure quasi irréprochable.

Près de deux heures durant, Rick Miller nous livre une rétrospective riche et divertissante des événements qui ont secoué et défini la génération X. Sur l'écran principal faisant œuvre de capsule temporelle, une bande défilante affiche en continu les faits saillants de l'année en vedette. Multiples effets visuels, mariage d'images en haute ou en basse résolution, vidéos maison et d'archives, extraits de films, d'émissions, de publicités, de journaux et de jeux vidéo puisés dans le répertoire des 25 années au programme sont aussi projetés sur l'immense surface, pendant que le touche-à-tout nous bombarde de moments qui ont marqué l'histoire (SIDA, mariage de Lady Di et du prince Charles, assassinat de John Lennon, catastrophe de Tchernobyl), la politique (chute du mur de Berlin, loi 101, FLQ et crise d'Octobre) le sport (match Canada-Russie, les Expos, les Canadiens et les Jeux olympiques de Montréal), la publicité (céréales Frosted Flakes) les divertissements (MTV, Atari, Pacman, Walkman, Schtroumpfs bleus et Green Machine), le cinéma (Star Wars, Rocky, John Travolta et Farrah Fawcett), la télévision, grande gardienne de cette génération d'enfants clé au cou, élevés par des parents divorcés (M\*A\*S\*H, Love Boat) et surtout la musique dont l'évolution est associée à un florilège de hits rock, punk, disco, new wave ou grunge... cheveux longs, allure skinhead, pantalons pattes d'éléphant, boule disco et «strobo» en prime.

Spectacle technologique au concept unique où une simple image vaut des milliers de mots, BOOM X constitue un bijou du multimédia. Outre quelques (rares) fausses notes, un niveau de décibels trop peu élevé pour un spectacle de cette envergure et une voix qui, comme on le dit dans le jargon technique, manquait de compression, lacune qui mériterait d'être corrigée afin de mettre en valeur le talent de l'artiste, la performance méticuleuse de Miller demeure quasi irréprochable. Les spectateurs (surtout ceux de la génération X) font un voyage nostalgique dans le temps, non sans avoir d'abord éteint leurs appareils électroniques... qui n'existaient pas à l'époque. Et le voyage laisse de belles traces !

26-02-2019

<http://www.montheatre.qc.ca/archives/16-saidye/2019/boomx.html#critic>

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## MONTREAL GAZETTE (2019-02-21)

By JIM BURKE

## Theatre review: Boom X is a miracle of timing and technology

The sequel to Rick Miller's Segal Centre one-man show Boom zeros in on Generation X, brings us up to 1995, and promises "I'll be back."

It's fitting that Rick Miller's multimedia history show Boom X takes us through the '70s and into the mid-'90s. That's the era, after all, that saw the boom of the Hollywood sequel, and this latest from Canada's own man-of-a-1,000 voices is itself a sequel.

It follows his 2016 baby-boomer show, Boom, and is planned as the middle-entry of a trilogy that will end with Boom Z, about Millennials. For now, we're in the company of Generation X, of which Miller is himself a proud member, though on the evidence of this furiously-paced one-man show, he's definitely no slacker.

Where Boom saw Miller performing mostly inside a cylindrical "time capsule," here he's behind a triptych of see-through screens that sometimes transform into a TV set. If the staging is slightly different, the format remains the same: an affable guided tour through the highs and lows of a quarter-century, enlivened by zippy, eye-boggling projections and Miller's astonishing mimicry of 100 singers, celebrities and politicians. On the night I saw it, one single missed cue served as a reminder of just what a miracle of timing and technology this show is.

As well as highlights like Trudeau Sr., Schwarzenegger, Kurt Cobain, the Sex Pistols (really far, far too many to mention here), Miller also voices the contributions of four diverse acquaintances. It's largely thanks to these that the story broadens beyond what Miller admits is his own entitled middle-class perspective.

The show begins with Miller playing Hendrix's famous Woodstock rendition of the Star Spangled Banner, which suggests that we're about to experience a mostly American quarter-century. Sure enough, most of the show's icons and iconic events (most momentously for Miller, the release of Star Wars) originate there. But Miller, who grew up in Montreal, gives plenty of stage time to Quebec, including the October Crisis and both referendums, as well as to the '80s invasion of British bands. And thanks to one of his four guest speakers, we also get a glimpse of what life was like on the other side of the Berlin Wall.

Miller's own story includes a stint with Repercussion Theatre's Shakespeare-in-the Park, where he used to entertain his fellow actors backstage by voicing Macbeth with all The Simpsons characters. You can imagine as funny and virtuosic as this undoubtedly was (it evolved into his massively successful show MacHomer), there were probably a few fellow actors who tactfully backed out of the tent when it all got a bit much. A similar feeling of exhaustion begins to creep in here, and one begins to wonder if there's going to be more to the show than showy visuals, spot-on impressions and nostalgic name-dropping. Miller's relentlessly chipper delivery doesn't darken even when the ticker-tape news reports on the bottom of the screen announce the AIDS crisis.

The screenshot shows the Montreal Gazette website interface. At the top, there's a navigation bar with categories like NEWS, OPINION, SPORTS, BUSINESS, ARTS, LIFE, CAREERS, OBITS, CLASSIFIEDS, DRIVING, and more. The main headline is "Theatre review: Boom X is a miracle of timing and technology". Below the headline, it says "The sequel to Rick Miller's Segal Centre one-man show Boom zeros in on Generation X, brings us up to 1995, and promises 'I'll be back.'" The author is listed as "JIM BURKE, SPECIAL TO MONTREAL GAZETTE" with an update date of "February 21, 2019". There are social media sharing icons for Facebook, Twitter, and RSS. A "CONNECT WITH US" section includes icons for Facebook, Twitter, and RSS. Below that is a "DAILY HEADLINE NEWS" section with an email subscription form. The article text is visible, starting with "It's fitting that Rick Miller's multimedia history show Boom X takes us through the '70s and into the mid-'90s. That's the era, after all, that saw the boom of the Hollywood sequel, and this latest from Canada's own man-of-a-1,000 voices is itself a sequel."

<https://montrealgazette.com/entertainment/theatre/theatre-review-boom-x-is-a-miracle-of-timing-and-technology>

Thankfully, things get considerably more thoughtful in the second half, when Miller gives due weight to events like the École Polytechnique killings and the Challenger disaster (and, a gutsy thing to include, some of the vile jokes that greeted that latter event). He also movingly invokes the more "woke" attitudes among his four friends to fess up to his own blind spots about racism, sexism and homophobia.

Miller's decision to voice several black performers, including Tina Turner, Bob Marley and Michael Jackson might, for some, be considered a matter for further soul-searching. But, at the risk of trivializing such arguments, his rendition of Chuck D performing Public Enemy's Fight the Power was one of the most electrifying moments of the evening.

Calgary Herald (2019-01-21)

By LOUIS B. HOBSON

## Review: Boom X a frenetic, rollicking run through a fascinating time period

**With Boom X, a solo show of 100 impersonations, Rick Miller is upholding a treasured Canadian tradition.**

He's following in the footsteps of master impersonators like Rich Little and Andre-Philippe Gagnon who also mesmerized with their abilities to inhabit the personas of singers, politicians and luminaries.

Miller takes this art a gigantic step further by performing in a multimedia universe which allows him to dazzle and dumbfound as well as mesmerize. There are images on screens of almost everything and certainly everyone he mentions and below the screens is a news ticker featuring headlines of the day.

In his previous award-winning show, Boom, Miller took his audiences on a whirlwind tour of music, events both catastrophic and trivial, as well as hitmakers and newsmakers from the Baby Boomer years of 1945 to 1969.

In Boom X, Miller is continuing his multimedia history exploration, both universal and personal, of the generation growing up between 1969 and 1995.

At the top of the show, he introduces four interview subjects named Annika, Howard, Steph and Brandon, whom he encourages to speak to the audience. What may not be immediately evident is that Miller is providing the voices for the subjects in those taped interviews and to make this clear he steps from behind the screen and becomes each of them when necessary. Miller does the same with the newsmakers and music stars of the day. Yes, Pierre Trudeau's lips are moving in those clips detailing the October Crisis of the early 1970s but it's Miller voice that is coming from them.

Miller takes this even further when he inhabits a singer or musician by donning a wig and a costume piece and he is able to switch personas in, quite literally, the blink of an eye. At one point he morphs from Bob Marley into Sting. He also inhabits his share of female singers and personalities with easy credibility.

Miller is a hard act to follow and that applies to him as much as anyone else. Boom X consists of two 60-minute acts and the response to everything Miller did in the first half was electric. He's a great, personable, talented showman. He certainly didn't give less in the second half but he was not able to elicit the same kind of fervour he had before intermission.

Boom X should be trimmed to 100 minutes and run without an intermission because the only compelling reason to return to the auditorium is to see how Annika, Howard, Steph and Brandon's lives intersect with Miller's and each other's. That means you really have to care as much about those four people as you do about which of the musical icons from Generation X that Miller will inhabit next.

If you're a baseball fan and, if you remember (and cherish) the Montreal Expos as Miller does, you'll have an edge up on those who don't given all the baseball metaphors he uses.

The image shows a screenshot of a news article from the Calgary Herald. The article title is "Review: Boom X a frenetic, rollicking run through a fascinating time period" by Louis B. Hobson, dated January 21, 2019. The article describes Rick Miller's show "Boom X" as a multimedia performance of 100 impersonations. A photo of Miller performing on stage with a guitar is visible. Below the article is a promotional poster for "BOOM X" at Theatre Calgary, showing Miller in a dynamic pose with a guitar. The poster includes the dates Jan 15 - Feb 09, 2019, and ticket information: Buy your tickets at theatrecalgary.com or call 403-294-7447.

<https://calgaryherald.com/entertainment/theatre/review-boom-x-a-frenetic-rollicking-run-through-a-fascinating-time-period>

A major oversight in Boom X is that when Miller reaches 1988 he fails to even mention the Calgary Winter Olympics. He can drop the reference when he opens this show in Montreal in March but he should have acknowledged the city that is hosting the premiere of his latest work at least on the home diamond.

Boom X is an immensely entertaining, high energy magic carpet ride with a real genie for a tour guide. A presentation of Theatre Calgary, Kidoons and 20K Collective. FOUR STARS



The Globe and Mail (2019-01-21)

By STEPHEN HUNT

## Review: Boom X at Theatre Calgary is a marvellous mashup of media, verbatim theatre, jukebox musical and autobiographical confession

If Marshall McLuhan had been born 40 years later than he was, and won the fringe lottery, Understanding Media might have become Boom X.

Saturated with instantly recognizable classic-rock – and punk, prog-rock, hip-hop and reggae – media imagery and political touchstones, Boom X, the funny, sharply observed new solo show from Rick Miller (a sequel to his 2015 show Boom), is anything but fringe in production values – they're spectacular – but has its roots in the DIY sensibility of the fringe movement, where Miller started 22 years ago by blending Macbeth and The Simpsons to create a huge hit called MacHomer.

Flash-forward 22 years, and Boom X – which had its world premiere Friday night at Theatre Calgary – is a mashup of media, verbatim theatre, jukebox musical and autobiographical confession that's as impossible to resist as a bowl full of Old Dutch barbecue potato chips in a suburban basement rec room where mid-seventies teens across North America used to gather to smoke doobies and listen to the new Pink Floyd LP.

It also takes the audience into Miller's own coming of age, growing up in Montreal between 1970 and 1995, where he adored the Expos, imitated rock stars, watched his parents divorce and studied architecture at McGill, before chucking the Frank Lloyd Wright scenario for theatre.

Miller tracks his own Generation X coming-of-age alongside a quartet of other real-life characters – architecture professor Howard, East German Annika, Ontario actress Stephanie and Brandon, a mixed-race kid with one Jamaican parent and another from South Africa doing his best to carve out an identity.

To tell those stories, Miller incorporates some of the tropes of verbatim theatre, interviewing each of them, then voicing their words as a screen scrolls their images, which he slowly adopts into physicalizations he uses to play each character throughout the show.

All of it is framed, in a way, by Miller's own passion for baseball, a game that extends to infinity and beyond, and in particular the Expos, who arrived in the world when Miller did and got downsized into oblivion in '95, the same year that set in motion Miller's own personal exodus from Montreal to Toronto.

Utilizing stunning multimedia design by Irina Litvinenko, the dramatic obstacle in this generational saga, Miller explains, is that unlike baby boomers and millennials, Generation Xers are defined by an absence of things: political ideals, career dreams, material aspirations.

THEATRE & PERFORMANCE MEMBER BENEFITS RICK MILLER 1

THEATRE REVIEW

**Review: Boom X at Theatre Calgary is a marvellous mashup of media, verbatim theatre, jukebox musical and autobiographical confession**

STEPHEN HUNT  
CALGARY  
SPECIAL TO THE GLOBE AND MAIL  
PUBLISHED JANUARY 21, 2019  
UPDATED 23 HOURS AGO

FOR SUBSCRIBERS



Rick Miller in Boom X.

Title: Boom X  
Written, performed and directed by: Rick Miller  
Venue: Theatre Calgary  
Year: Continues through Feb. 9

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All this North American generation has in common is the media we collectively consume together.

"We were fresh meat for the media machine," Miller says.

Underneath the theatrical sugar rush of so much pop culture and so many political turning points – (Ronald Reagan: "Mr. Gorbachev: Tear down this wall!," AIDS activism, the FLQ crisis, Pierre Trudeau) – there's a more subtle story that plays out in Boom X, namely that four-part chorus of characters, all of whom play an integral role in Miller's own coming-of-age story, so that Boom X eventually reveals itself as significantly more emotionally substantial than the MTV flash-cut videos he emulates in his storytelling here.

Miller also uses all that onstage mediated sensory assault as a bit of a theatrical curveball, to throw us off the fact that with this smart, funny and engaging Boom X, he shares a generational story no one else could share, with quite the same degree of authenticity and heart: his own.

As catchy as a Genesis tune, as accessible as American network television (circa 1978), as emotionally reassuring as 70s' American breakfast cereal, and as eager to please as a puppy, Boom X is an audience-pleasing earworm for the eyes, ears and hearts of – sorry – white people! (Miller acknowledges this himself in the show.)

Just don't expect to leave this exuberant new Canadian play feeling comfortably numb.