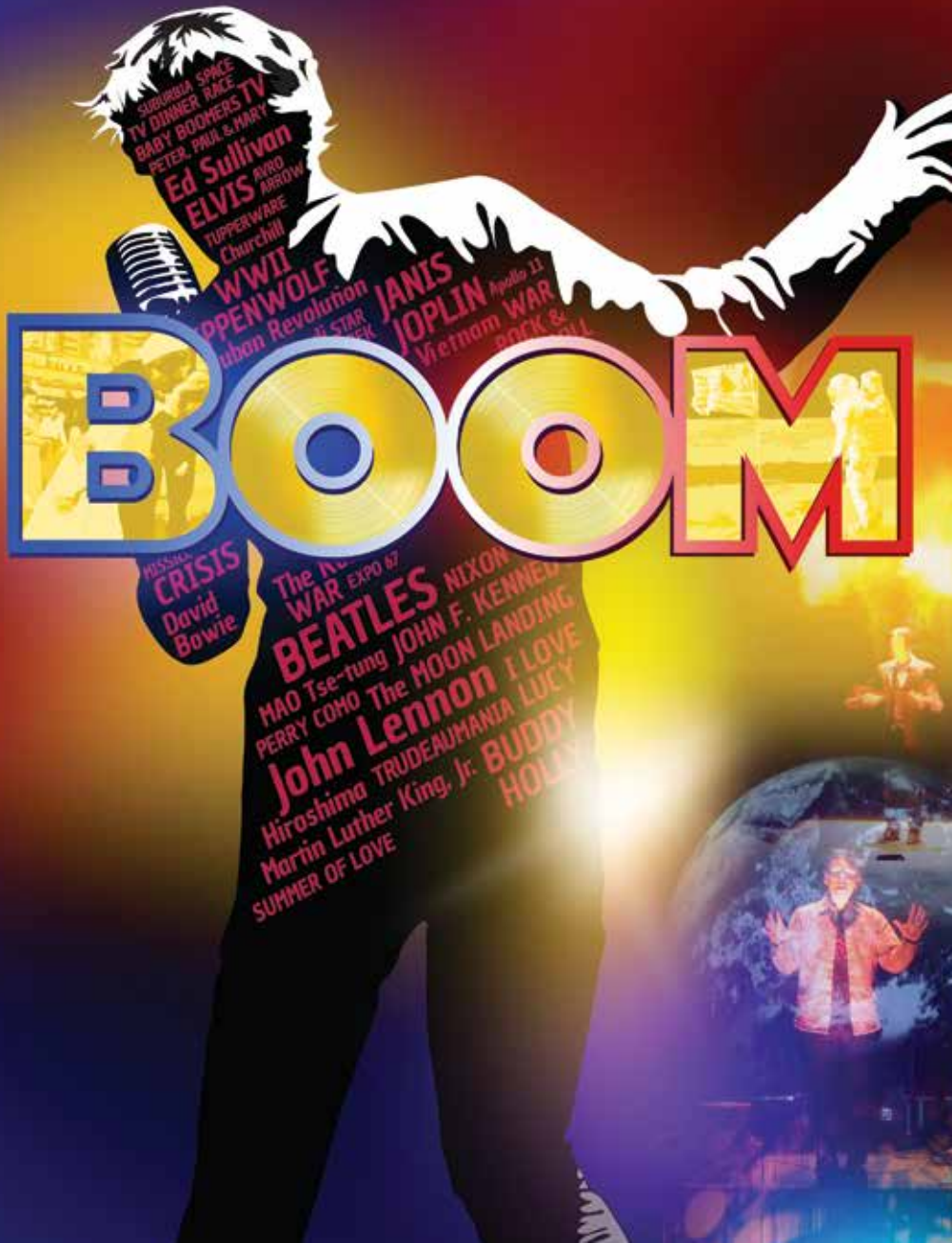




Theatre

Programme

August 2018



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 Theatre

DAVID MIRVISH presents
the KIDOONS and WYRD Productions
production of

BOOM

RICK MILLER Writer/Director/Performer*

JEFF LORD Executive Producer

DAVID LECLERC Projection Designer

BRUNO MATTE Lighting Designer

CREIGHTON DOANE Composer & Sound Designer

YANNIK LARIVÉE Set/Costume/Props Designer

OLIVIER BOURQUE Production Manager

RAVI JAIN Directing consultant

LOGOGRAPH Graphic Design, Multimedia and Marketing

CRAIG FRANCIS Stage Manager, Director of Outreach Marketing

ARDON BESS Laurence Davis, on video*

Official Site boomtheshow.com

Outreach Site encyclopediacanada.com

**WYRD Productions engages under the terms of the Independent Theatre Agreement,
professional Artists who are members of Canadian Actors' Equity Association.*

MUSICAL CREDITS

ALL MY LOVING

(John Lennon, Paul McCartney)
SONY/ATV Songs

BLUE MOON

(Richard Rogers, Lorenz Hart)
SONY/ATV Songs

BOBBY SOX TO STOCKINGS

(Richard Di Cicco, Russell Faith,
Clarence Way Kehrer)
UNIVERSAL MUSIC CORP.

CIRCLE GAME

(Joni Mitchell)
SONY/ATV Songs

COLD COLD HEART

(Hank Williams)
SONY/ATV Songs

CRYING, WAITING, HOPING

(Buddy Holly)
Peermusic Canada Inc.

EVE OF DESTRUCTION

(P. F. Sloan)
UNIVERSAL MUSIC CORP.

THE FAT MAN

(David Bartholomew, Antoine Domino)
SONY/ATV Songs

FOR SENTIMENTAL REASONS

(William Best, Deek Watson)
SONGS OF UNIVERSAL, INC.

GREAT BALLS OF FIRE

(Otis Blackwell, Jack Hammer)
SONY/ATV Songs and Warner Chappell Music

HOUND DOG

(Jerry Leiber, Mike Stoller)
SONY/ATV Songs and Warner Chappell Music

I WANNA BE YOUR MAN

(John Lennon, Paul McCartney)
Round Hill Music LP and Gil Music Corp
c/o Red Brick Music Publishing

I WANT TO TAKE YOU HIGHER

(Sylvester Stewart)
SONY/ATV Songs

THE LOCO-MOTION

(Gerald Goffin, Carole King)
SONY/ATV Songs

MAGIC CARPET RIDE

(John Kay, Rushton John Moreve)
SONGS OF UNIVERSAL, INC.

MY GENERATION

(Pete Townshend)
Devon Music, Inc.

PIECE OF MY HEART

(Jerry Ragovoy, Bert Russell)
Sloopy II Music and SONY/ATV Songs
and Warner Chappell Music

RELEASE ME

(Eddie Miller, James William Pebworth,
Robert Gene Yount)
Roschelle Publishing Co. and SONY/ATV Songs

ROCK AROUND THE CLOCK

(Max Freedman, James Myers)
SONY/ATV & Measureless Publishing

SPACE ODDITY

(David Bowie)
Essex Music International, Inc.

TENNESSEE WALTZ

(Pee Wee King, Redd Stewart)
SONY/ATV Songs

TILL THE END OF TIME

(Buddy Kaye, Ted Mossman)
SONY/ATV Songs and Warner Chappell Music

TUTTI FRUTTI

(Dorothy La Bostrie, Joe Lubin, Richard Penninman)
SONY/ATV Songs and Warner Chappell Music

WITH A LITTLE HELP FROM MY FRIENDS

(John Lennon, Paul McCartney)
SONY/ATV Songs

YOUNG BLOOD

(Jerry Leiber, Mike Stoller)
SONY/ATV Songs

YOUR CHEATING HEART

(Hank Williams)
SONY/ATV Songs

BOOM has a running time of 120 minutes, including intermission.

WRITER'S NOTES

“That men do not learn very much from the lessons of history is the most important of all the lessons of history.”

ALDOUS HUXLEY (1959)

I'm a storyteller, not a historian. Historical facts only interest me inasmuch as they help tell a story, for stories are how we learn from our mistakes – and from each other.

BOOM is a collage of stories that I've been documenting about the generation that immediately preceded me: stories of the famous and the not-so-famous; stories of the living and the no-longer-living. Each story in itself might be worthy of a full play, but in this case I've chosen to paint them into a larger picture. My hope is that by spiraling through 25 tumultuous years (1945 to 1969), we can all gain perspective not only on who we were, but who we are now and where we're going.

Think of BOOM as a living, breathing time capsule. It starts with a 'boom', it ends with a 'boom'. I hope it stirs up your own stories, so that we can share them together in the lobby after the show.

Explosively yours,
Rick Miller

PRODUCTION HISTORY

Originally commissioned by the Stratford Festival in 2011, BOOM is produced by Kidoons and WYRD Productions. The show was developed from 2012-14 in a series of workshops at Ex Machina's La Caserne in Quebec City. A January 2014 work-in-progress run was presented by Theatre Calgary in association with the High Performance Rodeo. Its Canadian premiere was with Mirvish Productions in Toronto in 2015, and it has since been performed over 320 times across North America. Stay tuned for the European premiere of BOOM, and the world premiere of BOOM X, the Gen X sequel to BOOM, in 2019. Info at boomtheshow.com

A Q&A WITH BOOM CREATOR RICK MILLER

Where did the idea for BOOM come from?

It takes me a long time from initial idea to actually beginning to create a show. I mull over all the ideas in my head, and over time, one often pulls me in a specific direction. Often, there's a personal catalyst, and in the case of BOOM, it was my father. Like me, he's an archivist, endlessly cataloguing and documenting his family's history. He was starting to document his

own story growing up in Vienna during and after the Second World War, and I found the excerpts he was emailing me fascinating — so different from the usual North American post-war experience. I began to dig into the history, politics and culture of the baby boom period, and hooked into the concept of a solo documentary time capsule; I literally *become* my parents, as well as dozens of other influential figures who shaped their lives.

What in particular about that era interested you?

I've always been a child of rock and roll so to document its birth was a great challenge for me. So music and pop culture are one part of it. But the most interesting discovery to me was that in the 1960s, more than any time before or since, culture and politics actually seemed to *merge*. A massive generation of young people, connecting around big issues and causing an explosion of creativity and consequence that still affects all of us who are *not* boomers.

Like you, right?

Right. I'm not a boomer, although I was born out of another mini baby boom that followed the moon landing of Apollo 11. That happened in July 1969, and I was born in March of 1970. You do the math. So in a way, the story of boomers is the story of my parents. And why should we care about our parents' stories? Or our grandparents' stories? Because I think we can learn about ourselves today if we just look back and see the cycles and patterns of history. BOOM is full of circles and spiralling elements in order to reinforce just that: history repeats itself, and we become more like our parents than we wish to think.

Is your ideal audience a family, then?

Not in the sense of a family show, which tends to imply that you can bring your toddlers. My partners and I at KDOONS are developing historical literacy materials for all ages (see heritagemoment.com), and BOOM itself is more appropriate for ages 12 and up. But if we can get three generations to come to the theatre and experience the show together, I think it could open up all sorts of interesting conversations around the dinner table. In our work-in-progress

run at Theatre Calgary in January 2014, there was an 18-year-old boy who stayed around for the post-show talkback, which I try to do after every show in the lobby. He raised his hand, and said that he wished he had seen this show with his grandmother, who had just died a few weeks prior. The idea was that he would have understood her a little better, having just had a glimpse into her life through BOOM.

Is there a Toronto connection to the show?

Very much so. BOOM is structured like a documentary, where three baby boomer characters look back and tell stories about their childhood from 1945 to 1969. They're born in three different countries, but their lives start to intersect at the University of Toronto and in Yorkville. I found it fascinating that Yorkville was so radically different back then — full of coffeehouses, draft dodgers and counter-culture freaks. And since then, we've gone from Hair Central to Holt Renfrew and from Hippie to Yuppie, but that's a whole other story.

For audience members who aren't baby boomers, can you give a quick primer?

Sure. Boomers refer to children born during the baby boom that followed the end of the Second World War. There were so many of them born in such a short time, that they were able (and still are able) to remodel society as they pass through it. They call it the "Pig in the Python" effect. As they grow older, all the big stories of the time — the Cold War, the Space Race, Vietnam, the Civil Rights Movement, the birth of rock and roll — start spiralling together in this fusion of politics and culture. A massive generation of young people, fuelled by breakthroughs in technology and communications,

connecting around big issues in a very turbulent time.

Why did you decide to do this as a solo show?

BOOM is the latest in a long line of solo shows that I've created (or co-created) in my 20-year career. As much as I enjoy working with larger ensembles, there is a certain satisfaction in taking people on a ride with just myself onstage. Of course, any theatre production is collaborative,

and even a solo show has a whole team working to make the project soar. But for this piece, I felt that part of the audience experience is to be immersed in one man's journey to rediscover his past, and fold it into the future. Playing 100 characters in 100 minutes is a challenge, to be sure (vocals range from Perry Como to Janis Joplin!), but one that makes the experience all the more rewarding for myself *and* for the audience. I hope you walk out of BOOM as exhausted and exhilarated as I do!

W H O ' S W H O

RICK MILLER

Writer/Director/Performer

Rick Miller is a Dora and Gemini award-winning writer/director/actor/musician/educator who has performed in five languages on five continents and who Entertainment Weekly called "one of the 100 most creative people alive today". He has created and toured solo shows such as the hit sensation BOOM, *MacHomer*, and (w. Daniel Brooks) *Bigger Than Jesus* and *HARDELL*. 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, Rick has most recently developed BOOM and its forthcoming sequel BOOM X, and (w. Craig Francis) *Twenty Thousand Leagues Under The Sea*, *GAME of CLONES*, and *Jungle Book*; as well as animated series that educate, enlighten, empower and entertain young people. He teaches an interdisciplinary class at the University of Toronto called *The Architecture of Creativity*. Rick is from Montreal, and lives in Toronto with his wife Stephanie Baptist and their two daughters.

CRAIG FRANCIS

Co-producer/Stage Manager

Craig Francis is a renowned Canadian writer, illustrator, performer, and multi-disciplinary creator, whose works are enjoyed by millions of people worldwide. As a founding member of the 20K Collective, he is the co-Author and co-Director with Rick Miller of the theatrical productions *Jungle Book* and *Game of Clones*, as well as their Stage Manager. Craig is also the co-Author and Stage Manager of the hit touring production *Twenty Thousand Leagues Under The Sea* (directed by Miller), and a producer and designer on Miller's solo productions BOOM and BOOM X. He is co-creating *Frankenstein* (with Miller and Paul Van Dyck), and writing *Wizard of Oz* and *Rose Red*. Craig illustrates the animated cartoons for the Kidoons Network, as well as writing and voicing the characters. The videos are on display at museums in 4 provinces, with millions of views. Craig has founded 2 comedy troupes; co-developed performing arts software; created award-winning marketing designs and brands; illustrated several books; appeared as a comedian

on CBC, CTV, and Showtime; and his voices can be heard in animated series and games.

DAVID LECLERC

Projection Designer

David Leclerc is a motion graphic designer based in Quebec city. His creativity and problem solving skills have brought him to work on world renowned theatrical productions with Robert Lepage's *Ex Machina*, including *The Andersen Project*, *Lipsynch*, *The Blue Dragon*, *La Tempête*, *Playing Cards SPADES* and *HEARTS* and the opera *The Tempest* presented at the MET. His works also include *Je Pense à Yu* directed by Marie Gignac, Nick Dear's *Frankenstein* directed by Jean Leclerc, Bernstein's *Candide* directed by Sam Brown and presented at L'Opéra National de Lorraine, *Vania* by Marie Gignac and Rick Miller's *BOOM* which debuted in 2015. Since 2003 he's been collaborating on the production of the prestigious Forces AVENIR galas that recognize, honour and promote student involvement at all academic levels. studiobionic.com

BRUNO MATTE

Lighting Designer

Bruno Matte was born and raised in Quebec City, and graduated from Cegep Limoilou in 2005 in audiovisual design. His first goal was to work in cinema, but he quickly discovered lighting and a passion was born! He worked as a lighting designer on stage productions, an environment in which he continued to refine his skills. He has since designed lighting for music concerts (incl. Richard Séguin, Michel Rivard, Buddy Guy, Jimmy Cliff, Cypress Hill, Enrico Macias, Daniel Lanois), circus shows (with Cirque du

Soleil, 7 Doigts de la Main, Flip Fabrique, Machine de Cirque, École de Cirque de Québec and many more), dance shows (with La Otra Orilla and La Rotonde), stage productions (with ExMachina and Robert Lepage's *Needles and Opium* and *Hamlet* in Russian in Moscow, Rick Miller's *BOOM*), TV shows (*Belle et Bum*, *VoirGrand.tv*, *Les Chefs!*, and *Surprise pour le Père Noël*), public installations (*Festival des Lumières de Québec*), sporting events (*Velirium*) and fashion shows (*Festival Québec Mode*). Next up: a magic and clown project!

CREIGHTON DOANE

Composer/Sound Designer

Composition for theatre includes Theatre Aquarius' *The Pitmen Painters*, *The 39 Steps*, Scott Thompson's *The Lowest Show On Earth*, The Toronto Theatre Centre's *Bully*, *Science Fiction (The Play)*, Soulpepper Theatre Co.'s *The Norman Conquests*, *Salt Water Moon*, *Jitters* and *The Sunshine Boys*, Canadian Stage's *Frost/Nixon* and Harold Green Jewish Theatre Company's *Tuesdays With Morrie*.

YANNIK LARIVÉE

Set/Costume/Props Designer

Originally from Montreal, Yannik Larivée trained at the National Theatre school of Canada and at Central Saint-Martins in London. Based in Toronto, he works extensively throughout Canada and Europe. Selected production credits include: *Salome* for Edmonton Opera; *Die Fledermaus* at Nurenberg Staatstheater; *Die Entfuhrung Aus Dem Serail* for the Opera National du Rhin, France; *Barbe-Bleue* for Opera Zuid in the Netherlands; *Watch Her*, *Wolf's Court* and *Monument* for the National Ballet of Canada; *One of Three* for American Ballet Theater, New York's Lincoln Centre; *Dreamland* for the Royal Swedish Ballet; *Castle Nowhere* at the Royal Opera House,

Covent Garden; *The Flood Thereafter* for Canadian Stage; *Tancredi*, *Don Giovanni* and *Renard* for the Canadian Opera Company; *Dangerous Liaisons*, *The Odd Couple*, *Houdini*, *Amadeus* (Critics Circle Award), *I Am My Own Wife* and *Hedda Gabler* for Montreal's Segal Theatre; *Simpl* and *Interiors* at the National Arts Centre in Ottawa; *Past Perfect*, *John & Beatrice* and *Wild Mouth* for Tarragon Theatre; *Vida* at the Royal Alexandra; and Teatro Nacional de Cuba in Havana. yanniklarivee.com

OLIVIER BOURQUE

Production Manager

Having graduated in 2009 in Stage and Technical Management, Olivier Bourque was given the opportunity to work at the heart of Ex Machina, Robert Lepage's production company. His first years there were spent as the head stage technician in operas and large-scale touring productions. In 2012, a first occasion arose in which he could combine his passion for work and travel: he began to tour with Lepage's acclaimed *Andersen Project* in the United States. Since then, his taste for 'the road' has only multiplied. He began working as a stage manager and technical director on smaller projects, notably with québécois companies touring youth theatre to Eastern Canada. Always on the hunt for new challenges, Olivier then joined Rick Miller's *BOOM* team as the

stage and production manager, no small feat given the show's technical complexity.

RAVI JAIN

Directing Consultant

Ravi is an award-winning actor, director, and the Artistic Director of Toronto's *Why Not Theatre*, and created productions that have played in over 20 cities worldwide. Acting credits include the Dora Award-winning *SPENT* and *A Brimful of Asha*. His company was in residence at the Theatre Centre when he developed *I'm So Close* (winner of Spotlight Award at SummerWorks 2009). He has assisted notable directors Daniel Brooks, Richard Rose and Jennifer Tarver. Ravi directed Nicolas Billon's triptych (*Greenland*, *Iceland* and *Faroe Islands*) entitled *Fault Lines*, which was awarded The Governor General's Literary Award for Drama 2013. In 2011 Ravi was a member of the DiverseCity Fellows program, which aims to diversify leadership across sectors in Toronto. Ravi is on the programming committee for the Daniels Spectrum, the artist advisory committee for ArtReach Toronto and the Board of Directors for the Laidlaw Foundation. He was awarded the 2012 Pauline McGibbon Award, is a resident artist at Soulpepper Theatre Company and was the inaugural Artistic Director-in-Residence at the Theatre Centre.

CONTINUE THE EXPERIENCE

Watch online episodes about the Baby Boomer generation, as part of our historical literacy campaign on the Kidoons Network: encyclopediacanada.com

Watch our animated series on some of the communities featured in *BOOM* and other great places!

JERRY MUSKRAT'S GREATEST LAKES ADVENTURE: jerrymusktrat.com
GO WEST, YOUNG BEAR! A BUSTER BEAR ADVENTURE: busterbear.ca

For info about all our onstage and online stories, visit kidoons.com

CREDITS & ACKNOWLEDGMENTS

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BOOM has been a labour of love for over 3 years, and there are many people to whom we owe thanks:

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Jason Knight

Michael Levine

Moses Znaimer

Louis-Xavier Gagnon-Lebrun

Dennis Garnhum and Theatre Calgary

Michael Green and One Yellow Rabbit

Peggy Shannon and Peter Fleming at Ryerson Theatre School

Mary Eva at Heritage Regional High School

The Miller and Baptist clans for allowing us to use family photos and videos.

And a special heartfelt thank you to Kurt Miller and Donna Baptist, whose stories beat at the heart of BOOM.

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