

瑞克·米勒

爆發年代 千禧雙部曲

Rick Miller X Kidoons & WYRD Productions
BOOM X & BOOM YZ

2023

爆發年代X

4.28 (五) 20:00 演後座談

4.29 (六) 14:00

爆發年代YZ

4.29 (六) 20:00 演後座談

4.30 (日) 14:00 演後座談

臺中國家歌劇院 中劇院

演出長度 | 全長約115分鐘，含中場休息15分鐘

主辦單位 | 國家表演藝術中心臺中國家歌劇院

指定住宿 | HUNGS mansion

主辦單位保留節目內容異動權

節目介紹

《爆發年代》三部曲為瑞克·米勒所創作的獨腳戲，從家族故事出發，記錄了1945年至2020年的全球重要事件，以每一部曲為25年的時間跨度，將個人故事與全球大事、文化里程碑緊密連結。在《爆發年代》首部曲中，米勒帶領觀眾從1945年終結二戰的廣島原子彈爆炸，一路走到1969年7月的阿波羅11號登月。故事講述他的戰後嬰兒潮世代父母的成長過程，彼此的生命在1960年代末期嬉皮運動蓬勃發展的多倫多交會。二部曲《爆發年代X》瑞克·米勒從1969年8月的胡士托音樂節開始講起，一路帶著觀眾來到1995年魁北克的獨立公投。主線環繞在米勒的個人故事上，講述他親身經歷「X世代」青少年的成長躁動與左翼右派的兩極分化；終章《爆發年代YZ》活靈活現地描繪了1996年到2020年的景況，將觀眾的視角轉移到「Y世代」（千禧世代）和「Z世代」。米勒模仿自己女兒以及各種不同人物，來反映現下年輕人的抱負與焦慮，為這個橫跨多世代的故事劃下一個扣人心弦的句點。延續《爆發年代》的精神，臺灣版本也加入臺灣在各年代重要的歷史、文化、流行音樂的片段。

Synopsis

Each show in the *BOOM* Trilogy documents 25 years, in chronological order, drawing connections between global events, cultural milestones, and personal stories, all performed live onstage by Miller.

The first show, *BOOM*, kicks things off with a bang, as Miller guides us from the explosion at Hiroshima ending World War II in 1945, all the way to the Apollo 11 moon landing in July 1969. It follows the coming of age of his Baby Boomer parents, whose lives intersect in Toronto at the height of the hippie movement in the late 1960s.

With *BOOM X*, Miller picks things up at Woodstock in August of '69, and takes us all the way to 1995, and the second Quebec independence referendum. It is Miller's own story that forms the spine of this sequel to *BOOM*, as he experiences the growing angst – and social polarization – of “Generation X.”

BOOM YZ stirringly brings to life the years 1996-2020, and shifts our perspective to “Generation Y” (Millennials) and “Generation Z.” Miller takes on a variety of voices, including his own daughter's, to reflect the aspirations and anxieties of young people today, and to bring the multi-generational story to a compelling close.

In the Taiwanese version, Miller works with dramaturg KENG Yi-wei who brings Taiwanese history and pop culture to the work.



《爆發年代X》
曲目表



《爆發年代YZ》
曲目表



《爆發年代YZ》
投票頁面

瑞克·米勒 編劇、導演暨演出

蒙特婁人，兼具編劇、導演、演員、音樂家、教育家多重身分，曾獲加拿大影視圈最高殊榮雙子座獎、多倫多地區表演藝術大獎朵拉獎。他的演出足跡踏遍五大洲，並使用五種語言演出，被美國娛樂週刊評為「當代百大最有創意人之一」。自創獨腳戲有：《爆發年代》三部曲、《馬克荷馬》（MacHomer）、與丹尼爾·布魯克斯（Daniel Brooks）共創的《比耶穌受歡迎》（Bigger Than Jesus），以及《強迫推銷》（HARDSSELL）；與克雷格·弗朗西斯和Kidoons合製親子劇，包括《海底兩萬哩》（Twenty Thousand Leagues Under the Sea）、《叢林之書》（The Jungle Book）與《科學怪人》（Frankenstein）。與羅伯·勒帕吉（Robert Lepage）合作的劇場作品有《奇蹟幾何學》（Geometry of Miracles）、《祖魯時間》（Zulu Time）、《眾聲喧嘩》（Lipsynch），以及電影作品《偷腦》（Possible Worlds）。瑞克在多倫多大學教書，開設跨領域課程「創意建築」。目前和他的伴侶史黛芬妮·巴普提斯以及兩個女兒住在多倫多。

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 *BOOM* Trilogy (*BOOM*, *BOOM X*, and *BOOM YZ*), *MacHomer*, (w. Daniel Brooks) *Bigger Than Jesus* and *HARDSSELL*; and family shows with Craig Francis and Kidoons, such as *Twenty Thousand Leagues Under the Sea*, *Jungle Book*, and *Frankenstein*. With Robert Lepage, he has collaborated on *Geometry of Miracles*, *Zulu Time*, *Lipsynch*, and on the film *Possible Worlds*. He often teaches an interdisciplinary class at the University of Toronto called The Architecture of Creativity. Rick is from Montreal, and lives in Toronto with his partner Stephanie Baptist and their two daughters.

創作者的話

《爆發年代》（第一集）和《爆發年代YZ》（第三集）分別講述了我父母和女兒這兩代人的故事。我們生活在一個極端的時代，《爆發年代X》回顧了這個現象的一些根源，那時我們正陷在另一場冷戰之中。但我們不能只是回味過去，而是要藉此幫助我們面對現今的問題：我們要如何在此時此地，共同生活下去？我沒有明確答案，但我有故事要說。這部作品帶領觀眾穿越了這世代的各種關鍵事件，追溯了我從1970年代到90年代初，在蒙特婁的成長過程。這故事如同小男孩般充滿旺盛精力，一下玩玩具、一下穿戲服、一下唱串燒音樂。跟《爆發年代》一樣，我扮演了一百個角色，包括有名的搖滾巨星和政治人物，以及那些不那麼有名、卻為我引導人生方向的人們。

Writer's Notes

BOOM (Part 1) and *BOOM YZ* (Part 3) are the stories of my parents' and daughters' generations, respectively. We live in deeply polarized times, and *BOOM X* peers back at some of the origins of this polarization, when we were mired in a different Cold War. But remembering the past is only useful if it helps us navigate the present moment: how do we live together here and now? I don't have a clear answer, but I do have a story to tell. This show blasts through the defining events of a generation, tracing my own upbringing in Montreal through the 1970s, 80s, and early 90s. It has the restless energy of a little kid playing with toys, throwing on costumes, and mashing up voices. Like in *BOOM*, I play 100 characters, including famous rockstars and politicians, and not-so-famous people who guided me through it all.

加拿大兩三事 **Something About Canada**

第一民族

加拿大原住民族的總稱（不包含因紐特人和梅蒂人），用以取代過去「印地安人」的稱呼。過去加拿大政府對於原住民族採取同化政策。1969年在皮耶·艾略特·杜魯道領導下的加拿大政府向國會提出一份政策白皮書，取消原住民特殊身分，將其納入政府管轄範圍，將現代私有產權概念與經濟政策強加於原住民族群中，迫使他們融入主流社會。此舉引起原住民族群的強烈反彈，最終於1982年取回其在憲法上的權利，並尊重原有條約權利與自治權。

First Nations

Canada's indigenous peoples (excluding the Inuit and the Métis) are referred to as First Nations, a term that replaced "Indian." The Canadian government adopted a policy of Indian assimilation. In 1969, the Canadian government under the leadership of Pierre Elliott Trudeau presented a "White Paper" to Parliament, a resolution to implement the policy. The policy proposed to eliminate Indian Status, incorporate First Nations under provincial government responsibilities, and impose land decisions, notions of private property and economic agendas on Indigenous communities. The idea was to integrate them into mainstream society. This caused strong backlash from Indigenous communities, leading to resistance in the 1970s. The resistance movement was successful in reclaiming Indigenous constitutional rights in 1982. There was a gradual movement towards respecting the existing treaty rights to self-government.

文化馬賽克

加拿大通常被稱為「文化馬賽克」，意指不同種族群體、語言和文化的混合。不同於美國的「文化大熔爐」，文化馬賽克視每個文化為獨特且值得被保護的存在。1971年，加拿大總理皮耶·艾略特·杜魯道以此為概念，宣布多元文化主義為官方政策，奠定了加拿大多元文化的基礎。此舉也證明了杜魯道先前原住民同化政策的失敗。

Cultural Mosaic

Canada is often called a Cultural Mosaic – a mix of different ethnic groups, languages, and cultures. Unlike the Melting Pot concept in the United States, the Cultural Mosaic views each culture as a unique entity that deserves protection. The idea of a Cultural Mosaic is intended to champion an ideal of multiculturalism. Prime Minister Trudeau laid the foundation of multiculturalism in 1971 when he announced multiculturalism as an official government policy. In this way, Trudeau set the policy of Indian assimilation up for failure.

魁北克解放陣線(FLQ)

加拿大的分離主義組織，1963年成立於魁北克省。其目標是建立一個獨立的魁北克國家，並認為暴力是實現這個目標的唯一途徑，於1960年至1970年代，發動了一系列的恐怖攻擊，包括炸毀政府建築物和綁架政府官員。隨著時間的推移，FLQ的影響力逐漸減弱，並且在1970年代中期逐漸式微。然而，FLQ的恐怖活動對加拿大社會和政治生活產生了深遠的影響，並且在加拿大的歷史上佔有重要的地位。

Front de libération du Québec (FLQ)

FLQ is a separatist organization in Canada that was established in Quebec in 1963. The FLQ's goal was to establish an independent Quebec state, and they believed that violence was the only way to achieve this goal. They launched a series of terrorist attacks, including bombing government buildings and kidnapping government officials in 1960s and 1970s.

Over time, FLQ influence gradually waned, and it began to decline in the mid-1970s. However, FLQ terrorist activities had a profound impact on Canadian society and political life and hold an important place in Canadian history.

奧卡危機

1990年加拿大魁北克省的原住民示威事件。當時，第一民族之一的莫和克族人反對魁北克省政府在奧卡市附近的爭議土地修建高爾夫球場和住宅區，這片區域包含該族的墓地。示威活動自7月開始，莫和克族人和警方衝突日漸升級。接下來的幾個月裡，數百名示威者和支持者聚集在奧卡市和莫和克族居住區，與警方和加拿大軍隊經歷近三個月的對峙與談判。最終，莫和克族獲得了勝利。在聯邦政府的調解人介入談判之後，當地市政府退讓，決定放棄擴建高爾夫球場。這次事件引起了加拿大全國對原住民土地爭議的關注。

Oka Crisis

This was a First Nations protest in the province of Quebec, Canada in 1990. The Mohawk people, one of the First Nations, opposed the construction of a golf course and housing development by the Quebec government on disputed land near Oka that included a Mohawk burial ground. The protest began in July, and clashes between Mohawk people and the police escalated. Over the following months, hundreds of protesters and supporters gathered in Oka and the Mohawk residential area, facing off against the police and the army for almost three months of negotiations. In the end, the Mohawk people emerged victorious. After federal government mediators intervened, the local government backed down and decided to abandon the expansion of the golf course. This incident drew attention to the First Nations' land disputes throughout Canada.

演出製作團隊

編導暨演員／瑞克·米勒 執行製作／傑夫·洛德
 燈光設計(爆發年代X)／布魯諾·麥特
 燈光設計(爆發年代YZ)／艾登·維爾
 影像暨投影共同設計／尼可拉斯·道斯提、伊利娜·里維涅科、瑞克·米勒(爆發年代YZ)
 服裝暨道具設計／維吉妮·勒克萊爾 舞台監督暨戲劇構作／克雷格·弗朗西斯
 作曲(爆發年代X)、佈景暨音效設計／瑞克·米勒
 音樂製作協力(爆發年代X)／克萊頓·多恩 技術總監／艾登·維爾
 製作經理／瑞克·米勒
 劇本顧問(爆發年代YZ)／馬耶夫·比提、萊恩·康寧漢、賽巴斯汀·海恩斯
 影像角色「布蘭登」(爆發年代X)／賽巴斯汀·海恩斯

巡演經理／以賽·理查 平面設計／Logograph 卡通插圖／克雷格·弗朗西斯
 音樂授權／麥克·佩姆特 (Instinct 公司)
 製作單位／Kidoons、WYRD Productions
 共同製作／卡加利劇院、The 20K Collective
 國際巡演經紀／曼諾·普魯克(助理：以賽·理查、瑪德蕾娜·馬瑟列克)
 戲劇顧問(臺灣)／耿一偉
 字幕翻譯暨執行／顏志翔

Creative and Production Team

Writer, Director & Performer / Rick Miller
 Executive Producer / Jeff Lord
 Lighting Design (BOOM X) / Bruno Matte
 Lighting Design (BOOM YZ) / Aidan Ware
 Video & Projection Co-Design / Nicolas Dostie, Irina Litvinenko, Rick Miller (BOOM YZ)
 Costume & Prop Design / Virginie Leclerc
 Stage Management & Dramaturg / Craig Francis
 Composer (BOOM X), Set & Sound Design / Rick Miller
 Additional Music Production (BOOM X) / Creighton Doane
 Technical Director / Aidan Ware
 Production Manager / Rick Miller
 Script Consultants (BOOM YZ) / Maev Beaty, Ryan Cunningham, Sébastien Heins
 "Brandon" (on video in BOOM X) / Sébastien Heins
 Tour Manager / Isaïe Richard
 Graphic Design / Logograph
 Cartoon Illustration / Craig Francis
 Music Licensing / Michael Perlmutter (Instinct)
 Producer / Kidoons, WYRD Productions
 In Association With / Theatre Calgary, The 20K Collective
 Touring Agent / Menno Plukker (with Isaïe Richard and Magdalena Marszalek)
 Dramaturg (Taiwan) / KENG Yi-wei
 Subtitles Translation & Operation / YEN, Leo, Chih-hsiang



節目線上問卷



歌劇院官網