

**Queens Theatre**



**ONE-MAN  
STAR  
WARS®  
TRILOGY**

**One-Man Star Wars Trilogy**

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# One-Man Star Wars Trilogy

**Artistic Director** Charles Ross

**Stage Manager** Christine Fisichella

**Lighting Design** Mike Schaldemose

**Press Representative** SL Feldman & Associates

**General Management** SL Feldman & Associates

**Directed by** TJ Dawe

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## Cast

### **CHARLES ROSS**

ONE-MAN STAR WARS TRILOGY

WILL BE PERFORMED WITHOUT AN INTERMISSION.

## Notes From The Actor/Writer

I grew up in the northern British Columbia city of Prince George, a city of long winters. Between Halloween and Easter, I saw a lot of movies. My dad would bring videos home like *Sinbad the Sailor*, *Clash of the Titans* and *Das Boot*. He also took me to see *Star Wars* at the age of six. I cried when it was over. These were the days of *Star Wars*, *Star Trek*, *E.T.* and *Close Encounters of the Third Kind*. They were also the days when it was an event that a movie would air on TV for the first time. I taped over "Shogun" (my father bought the VCR specifically to record the mini-series) to have *A New Hope* in my possession. I would wake every morning at 5:30 to watch *Star Wars* before my family got up. I managed this for an entire winter before I guess my mom noticed, but it was too late: The story was imprinted on my brain.

My acting "career" started early. More than one family dinner at restaurants would end with me being sent to wait in the car. When my

folks split we moved south to Nelson, B.C., near the U.S. border. At 13, I beat the school jazz band in a talent show by doing impressions of the teachers. I was a fairly responsible kid and tried to follow my interest in science, but at 17 I landed my first theatre job and “responsibility” went out the window. I was so happy to be doing what I loved. I had to move to a neighboring town for the summer, during which I lost 70 pounds of baby fat. A year later I graduated and left Nelson for the University of Victoria.

After university, I worked as an actor for four years. I worked as a historical interpreter, and for theatre companies in B.C. and Nova Scotia. For lengths of time, I had difficulty finding work, as many actors do. I’ve always been a bit pigheaded, and my frustration just strengthened my resolve to create something on my own. I can’t say exactly how the whole idea began to use the myth of *Star Wars* for a show. The world owns the story in a sense; it’s moved so many people, and for some it’s a sacred relationship they have with it. I found just such a fan in my friend TJ Dawe; we attended university at the same time. I remember playing a Frisbee game: When one threw the Frisbee they had to say a line from one of the *Star Wars* films, and when the other caught it, he had to say the next line. Neither of us beat the other. Our friendship grew into collaboration: I wrote many treatments of *One-Man Star Wars Trilogy*, and TJ directed me through an arduous rehearsal process. I just never knew if people would get it.

Many moments led to the success of the *One-Man Star Wars Trilogy*. I first performed it in Toronto for a group of strangers, afterwards in Kamloops, B.C., then it went to the Toronto Fringe Festival in 2002. Later that winter I had an impromptu performance when I went to backpack through Turkey. In 2003 I toured from Orlando, Fla., to Vancouver, B.C. During the Orlando Fringe I met Chicago producer Dan Roche. We exchanged emails, and six months later I was performing at Chicago’s Noble Fool Theatre.

I wonder sometimes: Is this legitimate theatre or novelty theatre? My show draws out all types. Am I a legitimate geek or a novelty geek? Watching the same film every day for six months could certainly be

called a monumental waste of time. I guess you need to make negatives into positives. I have performed to theatre houses of one person in 2003 (a low point) and in 2005 at *Star Wars Celebration III* for 3,500 ecstatic SW fans (a definite high point). I've performed benefit shows for small theatre companies, cancer and AIDS research and forest fire victims. It isn't always easy being a full-time theatre geek with a legitimate piece of novelty theatre to show the world, but I wouldn't trade this for anything. Never underestimate the power of little choices you make everyday; take a chance, the worst that can happen is failure. Failure is nothing more than a momentary hurdle in a long series on the road to success. As the saying goes: Success is often little more than an opportunity to fail at greater and greater things.

And to Lisa Hebden, my hero and reason for doing this.

I hope you like the show.

## Who's Who in the Cast

**CHARLES ROSS** (Performer/Author). Best known as the mastermind behind the infamous *One-Man Star Wars Trilogy* and *One-Man Lord of the Rings*, Charles Ross is a Canadian actor who has followed his heart and his career from one side of the continent to the other. Since first performing his *One-Man Star Wars Trilogy* in Toronto, Ontario, in January of 2001, Ross has brought countless audiences, both large and small, to their feet with his surprisingly unique shows. Word of Ross' one-of-a-kind talent has spread across North America, from Toronto, Orlando, Atlanta and Boston to Chicago, San Diego and Vancouver. To mark the release of *Star Wars: Episode 3: Revenge of the Sith*, Charles was honored to perform at Lucasfilm's official movie release convention, *Celebration 3*. Even the likes of Vin Diesel and Sir Ian McKellan have taken in his performances with rave reviews.

**TJ DAWE** (Director) is a Vancouver-based writer/performer. He has toured the fringe festival circuits numerous times and toured extensively throughout North America and Australia. He received a Jessie Richardson Award for Best New Play or Musical in 1998 for *Tired Cliches*. In 2001, TJ Dawe received the Just For Laughs Comedy Award in Montreal for *The Slipknot* and was remounted at the Just For Laughs On the Edge series, which also featured Scott Thompson of the Kids in the Hall. TJ was the winner of the Best Male Performer award at the 2002 Orlando International Fringe Festival. His solo shows are influenced by Spalding Gray, Daniel Maclvor and George Carlin. He has frequently been likened to Lord Buckley, Jerry Seinfeld and Eric Bogosian. Although he uses elements of stand-up comedy, his shows are very theatrical, exploring serious subjects and using music and physical theatre.

**MICHAEL SCHALDEMOSE** (Lighting Design). On the Vancouver scene, Michael received the coveted Larry Lillo Award for Outstanding Direction for *Kvetch* by Steven Berkoff, a Way Off Broadway production. He has also been honored with Jessie nominations for Outstanding Lighting Design and Outstanding Set Design. Michael is a Fringe veteran,



appearing in over 70 international festivals; produced daring and original works across Canada, in the U.S., London and Sweden. With WOB, he directed and co-created *Bonnie Dangerously: Fast Times With That Guy Clyde*, a shameless hussy production that earned two Jessie nominations including Outstanding Production. A graduate from the theatre design program at the University of Victoria, Michael is a freelance designer and director on the Vancouver scene. Michael is presently Technical Director of Presentation House Theatre in North Vancouver. In recent years he has written, produced, and directed new works focused on the development of a new cinematic theatrical form culminating in this summer's action adventure *The Conspiracy*.

**CHRISTINE FISICHELLA** (Production Stage Manager). National tours: *Footloose*, *Color Me Dark*, *Goldrush!*, *Romeo and Juliet*. Regional: *A Class Act*, *The Play About the Baby*, *Runaway Home* (The Studio Theatre); *Hansel and Gretel* (The Children's Theatre Company); *Barefoot in the Park*, *Rounding Third*, *The Honey Harvest* (Kentucky Repertory Theatre); *Twelfth Night*, *The Rehearsal*, *The Last Night of Ballyhoo* (Alabama Shakespeare Festival); *Romance, Romance!* (Caldwell Theatre Company). Proud to be a member of Actors' Equity since 1998.

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