

## Slide One: Title Slide

This presentation is the verbal essay companion to a creative screenwriting project set in the Star Wars universe, with four characters introduced, and killed off, in the comic Star Wars: Republic #53, Blast Radius.

My final Capstone project includes a treatment for the TV show, Moira: a Star Wars Story, select scripted scenes from the Pilot episode which reside in Archive of Our Own, Fair use documentation for the Treatment, and this essay.

Please feel free to raise your hand, or just shout out questions at any time during this presentation, but I do have a designated ten minutes at the end for any questions you may have.

Trigger warnings for explicit violence, child abuse, and slavery in the script. They will not be overtly discussed in this presentation. I will be mentioning topics such as genocide, murder, and war. If this will be uncomfortable for you, please prioritize your own mental health.

## Slide Two: About the Author

*\*Katie's introduction\**. A bit about myself.

Hi! I'm Sheila Richardson, I'm a senior creative writing student here at Western Washington University. I graduated from Chief Sealth International High School in 2020, and graduated from South Seattle College with an associates of arts degree in English through the Running Start program at the same time.

I haven't spent much time here at Western, actually. My first year here was entirely online, from my bedroom back in Seattle. I'm really glad I was able to come back in person this year, because I am hilariously bad at learning through Zoom.

After I graduate, I'm going to go straight into my Masters at Seattle university, through their Arts Leadership MFA program.

### How I came to like Star Wars:

I first saw Star Wars from VHS tapes at my grandmothers house. We started with the Original Trilogy, as one should. I enjoyed the movies, watched them many times, but overall preferred to be watching The Mummy or Jumanji, both of which I still *highly* recommend.

When I first watched them, I actually enjoyed the Prequel trilogy more than the Original Trilogy. If you're into Star Wars... I know. I was in middle school, and I *really* liked what George Lucas did with Anakin Skywalker.

He's still a fascinating character, both from a literary point of view, and from a viewers point of view. Fun fact, the name Anakin comes from the Greek goddess Ananke, who was the

goddess of the inevitable. Star Wars is built around the concept of fate and inevitability, which is what inspired this project.

Along with the movies, I grew up watching the 2008 animated series *The Clone Wars*, which followed Anakin Skywalker, his Padawan Ahsoka, and the Clone Captain Rex through the years from *Attack of the Clones* to *Revenge of the Sith*.

Then, in 2015, when I was in eighth grade, Disney released *The Force Awakens*. Immediately, I was hooked. With great characters like those in the Prequel Trilogy, and an amazing storyline like the Original Trilogy, it was the best of both worlds.

Unfortunately, that amazing writing did not follow through to *The Last Jedi* and *Rise of Skywalker*, which I am still incredibly disappointed about.

Recently, I've gotten more into the comics, and the more niche aspects of Star Wars.

Slide Three: Intro to Star Wars

Alright, back to basics:

Star Wars, created by George Lucas in the 1970s, is an extremely popular cowboy space opera that has since grown into a multi-billion dollar industry.

The first movie, *A New Hope*, was released on May 25, 1977, and follows a young farmer boy as he journeys far from his home planet of Tatooine to aid the Rebellion against the evil Darth Vader and the fascist Empire.

Over the course of the Star Wars saga the face of evil has changed. In the original trilogy, evil is the shadowy government that will do anything to keep their own power. Evil is the towering monster, who might be a man, who's only redeemed in death.

But in the newer works, evil is the best friend that refuses to believe he's wrong. It's the politician who smiles while promising change but sits back and collects powers and wealth while the galaxy burns. It's the grown man who heralds the past like a god, while refusing to learn from the mistakes of his forefathers.

Does anybody have any thoughts on this shift?

The Original Trilogy, made up of *A New Hope* (1977), *The Empire Strikes Back* (1980), and *Return of the Jedi* (1983), set the stage for countless comic books, novels, films, and television series that we have today.

In 1999, Lucas released *The Phantom Menace*, the first movie of the Prequel Trilogy that would follow Anakin Skywalker, also known as Darth Vader, from childhood until his ultimate fall at the end of *Revenge of the Sith* (2005).

Star Wars Canon, at this point, consisted of the six films and the 2003 Clone Wars animation. But over 1,100 Star Wars works had been published between 1977 and 2004, not counting the seven canonical films. These works were known as the Star Wars Expanded Universe (EU). Licensing for the EU was very interesting, because almost anyone could buy a license to write their stories, but they couldn't conflict with anything published before them.

This gave the Star Wars saga so much more variety than it would have otherwise had. There's a story for everyone, because the stories were written by so many different people.

In 2014, with the upcoming Sequel Trilogy and subsequent purchase by Disney, Lucasfilms declared that the EU would be known as Star Wars Legends, and would be discarded as uncanonical. Essentially, they retconned thirty-seven years of published work, and started to focus on what is now considered "*canon.*"

One major section of the EU is comic books, mainly published by Dark Horse Comics. One run was named Star Wars, renamed *Republic* on its 46<sup>th</sup> issue. This run told original stories about the Star Wars universe during the age of the Republic, right before its fall and the rise of the Empire.

In 2003, Dark Horse Comics published *Star Wars Republic #53: Blast Radius*. This was the end of a three comic arc, starting with *\*Star Wars Republic #51: The New Face of War Part One*. This arc takes place during the Prequel Trilogy, at the beginning of the Clone Wars. In *The New Face of War (Part One)*, Padawan Anakin Skywalker and his Master, Obi-Wan Kenobi, travel to the Gungan (think Jar Jar Binks) inhabited moon, Ohma-D'un, of Naboo. They're accompanied by Jedi Master Glaive, his Padawan Zule, and Arc-Trooper Alpha-17.

\*Naboo is the homeworld of Padme Amidala, Senator of Naboo and Anakin's wife. The Jedi and the Naboo believe the Gungans to have run into trouble with Spice Miners, as they had lost contact with the colony several days before.

Slide Six: Task Force

The task force lands on Ohma-D'un, led by Alpha-17.

Instead of an ongoing battle, or aftermath that they'd expected, they stumbled upon the aftermath of an extermination. The Gungan colony had been slaughtered, and there were several droids scanning the bodies and the water they lay in.

Upon this discovery, the task force is ambushed by the \*Bounty Hunter Durge, a 2,000-year-old Jedi Killer who was hired by the Confederacy of Independent Systems to test an experimental weapon on the Gungans. As Anakin Skywalker and Alpha-17 run to disable the ships primed to bomb Naboo with the swamp gas, Durge drops several gas bombs on Obi-Wan, Glaive, and Zule, which immediately burns through their skin and lungs.

Though inhibited by the gas, the Jedi eventually turn the tide against Durge and his seeming immortality. Just as they're about to kill the bounty hunter, a \*sith assassin appears and beheads Master Glaive, to the horror of both Zule and Obi-Wan.

The beginning of *the New Face of War (Part Two)* picks up here, with the introduction of A'sajj Ventress. Meanwhile, Anakin and Alpha-17 blow up the ships containing the swamp gas, but are attacked by Durge. They manage to incapacitate him using his own weapons, and they rush to Obi-Wan and Zule's sides. Ventress cuts off Zule's arm before fleeing with Durge and the gas.

Slide Nine: Memorial

*Star Wars Republic #53: Blast Radius* is told almost entirely in flashbacks, and begins with the memorial to four Jedi Masters: Knol Ven'nari, Nico Diath, Fay, and Jon Antilles. They gave their lives to find the antidote for the Swamp Gas that decimated Ohma-D'un, and prevented the deaths of millions of Clone Troopers.

These four Jedi Masters are the central players of my script, and they were dead before their story began. I'll get more into them, their deaths, and their personalities later in the presentation, but there's some pivotal information I need to explain first.

Slide Ten: map

The GFFA is a spiral galaxy. There are nine formal regions in the galaxy, most of which are inhabited. This map is the best I could find, but it's very hard to have a 2-dimensional diagram of a 3-dimensional space.

Starting from the inner region, we have the deep core. This is closest to the black hole the galaxy circles, and has roughly 30 billion stars. The extremely gravitational pull of both the black hole and the stars warp both space and time, so it's a very treacherous area.

The Core Worlds, the next region, are the most heavily populated, and most powerful planets and sectors in the galaxy. The Core has held the seat of power of almost every ruling Government the galaxy has seen, most notably Coruscant.

The Colonies are the economic backbone of the galaxy, industrialized and wealthy in resources. They're called the Colonies because they were the first planets outside of the Core to be colonized, go figure.

The Inner Rim is this weird in-between region that's strategically very important but otherwise holds no great weight in the grand scheme of things. The Inner Rim is between the Core Worlds and the rest of the galaxy, and most hyperlanes go through the region, but the planets themselves aren't predominantly wealthy or powerful. Understandably, a lot of people from the Inner Rim have developed a bit of a complex about this.

The Expansion Region are corporate-controlled worlds, and is also known as the Exploitation Region. Most planets were stripped of their resources, and are little more than dead worlds.

The Mid Rim is where the prosperity of the Core starts to taper off. Mostly agricultural worlds and homesteads, mostly without the overall corporate control that the Expansion

Region is subject to. A few planets of note include Naboo, home of Padme Amidala, and Kashyyyk, the Wookiee homeworld.

The Outer Rim is where things get interesting. Since it's so far from the Core, there is no Government oversight, and the Governments that *are* independently cultivated have a volatility found nowhere else. An unfortunate side effect of being independently Governed is that the Outer Rim is often run by the Galactic Underworld. In the words of Obi-Wan Kenobi, it's "a hive of scum and villainy."

Most of Star Wars takes place in the Outer Rim. How many people here are writers? Alright, when writing, where do you like to set your stage?

Writing stories in *murky waters*, as one might call it, adds in that man versus nature conflict. It could be the primary conflict of the story, or add some extra spice to the existing conflict in the story.

Finally, there's Wildspace and the Unknown Regions. Wildspace is the edges of the galaxy, the final frontier, if you will. The Unknown Regions are beyond that, and, as the name suggests, we don't know much about them.

Slide eleven: GFFA Dating System

There are two different dating systems in Star Wars: C.R.C. and BBY/ABY

C.R.C., though it's an acronym, doesn't... actually stand for anything. It's known as the Hosnian Reckoning, which honestly makes no sense. The events of *A New Hope* take place in the year 7977 CRC, which was designed to match *A New Hope's* release year, 1977. CRC would be the... I guess the diegetic way the characters track time, at least before *A New Hope*.

BBY stands for Before the Battle of Yavin, and ABY means After the Battle of Yavin. The Battle of Yavin takes place at the end of *A New Hope*, with the destruction of the first Death Star. Most of Star Wars canon takes place ABY, though there is so much more Legends content for BBY.

Slide twelve: Timeline!

Alright, now to my favorite part! In my original document, I had... twenty-four points on my timeline, dating from 1080 BBY to 137 ABY, but I'm not going to subject you to that.

I've organized my timeline to run from 50 BBY to 50 ABY, with the Battle of Yavin directly in the center, just so it's even. The official Star Wars timeline from 30,000 BBY to 137 ABY, and there's so much more content than I'd ever be able to fit into this presentation.

\*The Original Trilogy takes place from 0 ABY to year 4 ABY.

\*The Mandalorian takes place in 9 BBY, five years after the end of the Original Trilogy.

\*The Sequel Trilogy takes place thirty years after the end of *Return of the Jedi*, from 34 to 35 ABY. The Sequel Trilogy really has no bearing on this presentation, but I thought it would even out the timeline, so we aren't so BBY heavy.

\*The Prequel trilogy has the longest timespan, running from 32 BBY with *The Phantom Menace* to 19 BBY with *Revenge of the Sith*. That's thirteen years, for those of you who didn't come here to do math.

\*Withing the Prequel Trilogy, between *Attack of the Clones* and *Revenge of the Sith*, runs *The Clone Wars*, from 22 BBY to 19 BBY. I would recommend this show, because it's really good and shows more of the tragedy that Star Wars is, but there's honestly more Jar Jar Binks than I would ever subject anybody to.

The four Jedi Masters die \*here, in 22 BBY, at the very beginning of the war.

\*This story, *Moirra: A Star Wars Story*, takes place in 44 BBY, twenty-two years before the starring characters are killed on Queyta, on a mission to find the cure for a bioweapon with nearly 100% fatality.

Slide Twenty-two: questions

Alright, any questions so far?

Slide Twenty-three: *Moirra: A Star Wars Story*

Alright! Now, we can get into the actual *story*.

Slide Logline:

A logline is a one to three-sentence summary, or pitch, of the show.

After the death of a young Devaronian boy, four estranged Jedi Masters form an unlikely team to uncover the shadowy forces pulling the Outer Rim apart by the seams. Grieved by his death, and desolate from the role they played in it, the Jedi vow to bring his murderers, and those they serve, to justice. Pulled into the dangerous world of crime and lawlessness, the bounds of duty press against the will to do good in a galaxy filled with scum and villainy.

\*And, of course, what story exists without its characters?

Slide Twenty-five: Jon Antilles

Jon Antilles is a young Jedi Master operating in the fringes of the Galaxy. He was raised in the Outer Rim by his master, a controversial Jedi who gave up her name in service to the Force, and who goes by Dark Woman. He was raised without a name, as Dark Woman believed that a Jedi should have no attachments, not even to themselves. He chose the name Jon Antilles once he was knighted, as Jon is the most common name, and Antilles is the most common surname in the Star Wars universe (akin to John Smith). He's solitary, skittish in social situations, and prefers to keep his face covered by a deep hood.

Slide Twenty-Six: Fay

Fay is an ancient Jedi Healer who refuses to ever take a life. She lost contact with the Jedi Temple on Coruscant several hundred years ago, and has taken to wandering the Outer Rim, healing and protecting those in need. She has a deep connection with the Force, one that has extended her life far beyond the natural span of her species. She does not carry a lightsaber, but is known to absorb the memories of her enemies, leaving them a clean slate to make better choices.

#### Slide twenty-seven: Knol Ven'nari

Knol Ven'nari is a Bothan Jedi Master who is most known for her control of fire. Her people call her '*Firebreather*,' after she saved them from a band of Wookie Pirates set on destroying her home. She is short, temperamental, but deeply caring about the sentients inhabiting the Galaxy. She often travels with Nico Diath, especially when he finds himself in hot water with the Hutts or the Bounty Hunters Guild.

#### Slide twenty-eight: Nico Diath

Nico Diath is a Jedi Master, descended from a long line of Jedi and Politicians. He, ironically, has an innate distaste for politics, preferring to use action over his words. He has the highest bounty in the Galaxy, gained from freeing slaves from every Hutt and work camp he can find. He grew up in the Coruscant Temple with Dooku and Sifo-Dyas, but they drifted apart as they were Knighted and they haven't spoken in a long time.

#### Slide twenty-nine: group

These four will meet at the beginning of the series, brought together by the Force, and a series of rather unfortunate events. While they all have very different personalities, they're brought together by a common doctrine, and the will to change the Galaxy for the good, no matter how small of an impact they may have in the end.

#### Slide: Side characters

Some side characters include:

- Count Dooku: Jedi Master and Childhood frienemy of Nico Diath.
- Dark Woman: Jon's Master, is considered a zealot by most Jedi, and probably shouldn't be allowed around children.
- Agen Kolar: A new Jedi Knight, padawan of T'ra Saa, one of Fay's old friends, and is gunning to be the Hutts' worst pain in the ass. Nico Diath is defending champion.

#### Slide: Original Characters

- I'ani: A Devaronian bruiser, who was captured by slavers on a Diplomatic mission she was working as a bodyguard.
- Con: I'ani's son, who accompanied her on the Diplomatic Mission, as his first trip off of Devaron.
- Von Kal'liif: A human Bounty Hunter of the Ragnor Syndicate, sent to hunt down Jon Antilles on Benetage.

#### Slide Thirty: location

The story begins on Benetage, an uninhabited planet in the Outer Rim. Before the rise of the Old Republic (circa 25,000 BBY), Benetage was home to a civilization built around a Force Artifact, that allowed the wearer to become a beacon of truth. The Magistrates of the

civilization would wear this Crown of Verity as a symbol of the office. The planet was mysteriously depopulated around 30,000 BBY, and the Crown of Verity was lost until it popped up again in the Jedi Temple sometime later.

Jon is searching for the Temple of Verity, built around the Magistrates Tomb that has since been swallowed by the planet.

Knol and Nico are breaking up a Hutt-run slave camp, on Benetage to mine the silt that their extremely iron-rich water produces.

Slide: beginning:

In a dark clearing, on a dark world, a child stands, and falls, and stands again. He's a Jedi, draped in a dark robe, green lightsaber too big for his hands. He faces off against his Master, a looming figure haloed in purple, who gives him no quarter. He's good, but not good enough for her.

He falls, slips in the mud, and is unable to get up.

Slide: pilot:

When Knol and Nico destroy a Huttese work camp on Benetage, two Devaronian slaves named I'ani and Con, a mother and son, run into the forested wilderness. Lost, they stumble upon a temple long buried, and the Jedi Jon Antilles—sent to scope out the Temple's secrets. They agree to assist in his search, and journey into the depths of the mountain to find the tomb of an ancient magistrate. As they reach the tomb, bounty hunters that have been tracking Jon, as well as guards from the work camp, attack the Temple. At I'ani's urging, Jon rushes to complete his mission, briefly leaving her and Con undefended. Jon returns to find Con killed, and promises I'ani that he'll bring his murderers to justice.

Slide outline:

The series will be organized into three, three-episode arcs, ending with nine episodes in the first season.

The first arc consists of episodes one through three:

The Force leads Jon, Fay, Knol, and Nico to Benetage. Following the destruction of the work camp, and the murder of Con, they meet, unsure of each other and butting heads. They offer aid to any of the freed slaves, in exchange for any and all information they had on their slavers, or the Bounty Hunters they hired.

The second arc consists of episodes four through six:

Following the advice of a few freed slaves, Jon, Fay, Knol, and Nico track down the hidden offices of the Bounty Hunters Guild. Jon is pulled to his own mission, and he follows the will of the Force, leaving Fay, Knol, and Nico to dismantle the Hutt-controlled offices.



The third arc consists of episodes seven through nine:

Jon, Fay, Knol, and Nico go undercover to Talos IV, a seat of power with connections to the upper echelon of the Underworld. When things go wrong, they go disastrously wrong, and they're forced to split up. With no hope for backup, they each confront the obstacle they didn't want to face alone.

Slide: ending:

In a dark room, on a dark world, Jon Antilles stands over the body of a man twisted in his selfishness. He stands alone amongst enemies, steady in faith, unwavering in the face of his actions. Silent, offering no explanation, he drops a blood stained signet to the floor.

He leaves, unchallenged.

Slide: Moira:

This story was built around the Greek concept of fate, or *Moira*. The idea that there is no such thing as free will, or choice. The outcome of our lives, of everyone's life, is predetermined. This isn't strictly a Greek concept. In the modern-day Christian Church, there are very large arguments about free will versus predetermination.

In literature, Moira is similar, but comes in different shades. It's the concept that if a character dies that the end of the book, then they were dead at the beginning. They can never escape their fates, because it's already been written.

These characters aren't free to make their own decisions. They never were. No matter what they do, no matter what choices they make, they will always end up dying in a burning factory, floating down a stream of lava.

Even as I'm writing this story, these characters are dead. They were dead before their faces were ever drawn onto paper in the first place. They were dead before I knew them.

As a writer, I love tragedies. I don't, however, enjoy reading them.

But when writing, the knowledge that a character is going to die is invigorating. Why? Because then I get to make the reader fall in love with them.

Star Wars has always been a tragedy. From the Original Trilogy to Kenobi, the newest show, the story has always been hope in the face of insurmountable odds, a hint of light against impenetrable darkness, but that the light doesn't always win.

Star Wars has similarly always been about Fate. Anakin Skywalker was always meant to become Darth Vader, and that's the tragedy of it. Because he was loved, he was supported, but he still chose his fear over the lives of everyone he's ever known. There was never another choice he could have made.

The same applies to Jon Antilles, Knol Ven'nari, Nico Diath, and Fay. Trapped in their narrative, they have no choice but to make those same decisions again and again.

Irwin R. Blacker's 1996 book "The Essentials of Screenwriting: A Guide for Film and Television Writers" defines common tropes or words used in screenwriting, and one of those was, "Moira (Greek for "destiny" or "fate.") The Greeks did not believe that man has free will or choice; the outcome is predetermined by *moira*."

This is what really kicked off my project. Moira, the concept that every choice the characters make, no matter what they are, will always lead here, to death.

Slide: Copyright

When I first submitted the idea for this project, I ran into some issues with copyright, and if I'd be able to host my work on CEDAR.

First of all, I want to thank Western's Copyright Librarian, Jenny Oleen, who was a huge help and resource in this final segment of my project.

Copyright is defined as "the exclusive legal right, given to an originator or an assignee to print, publish, perform, film, or record literary, artistic, or musical material, and to authorize others to do the same." by Oxford Dictionary. It's legal protection for creative works and ideas, and has been around for a very long time.

In the modern-day, Copyright usually lasts the author's lifetime, plus seventy years.

Slide: Fair Use

Copyright laws are almost entirely loophole-free, and when it comes to Disney, pretty seriously followed through with cease and desist notices and lawsuits. They're well known for it. So well known for it that *The Mickey Mouse Protection Act* is a real thing. Back in 1998, Disney lobbied Congress to push back the release of Mickey Mouse into the public domain, and it worked, and Mickey is still under copyright protection today.

There is one clause that allows people to sidestep possible copyright allegations, Fair Use. Fair use is defined as "the doctrine that brief excerpts of copyright material may, under certain circumstances, be quoted verbatim for purposes such as criticism, news reporting, teaching, and research, without the need for permission from or payment to the copyright holder," by US Copyright law.

Fair Use is a tricky thing, that relies on many varying factors. From the amount of copyright material being used, to how the author may benefit, all goes into Fair use evaluation.

Jenny has been kind enough to share a Fair Use Evaluator, which is a tool to let creators know, with documentation to back up their claims of Fair Use, that their work is, actually, fair use. Fair Use documentation, along with my Treatment, will be held in CEDAR Archives.

Slide: AO3

One aspect of Fair Use that has become more widely known in the past several decades is Transformative Works. Archive of Our Own, often called AO3, part of the Organization of Transformative Works, is a database of fanworks, with a strong legal team working to protect those fanworks from legal prosecution.

Transformative Works, also known as fanfiction, fanart, or fanzines, are any piece of creative media that takes the original work, and changes it in some aspect.

The Organization of Transformative Works is a non-profit organization, and was created after a strong wave of censorship, and legal battles over transformative works. Mostly carried out by Anne Rice, who really, really hated fanfiction of her work.

*Moira: A Star Wars Story* technically counts as transformative work, since it takes characters and a universe I didn't create and puts them in situations that I created. Because of that, the actual script will be held on AO3... once I can get an account. They're pretty backed up at the moment.

Questions?

Thank you!