

In a Galaxy Nearby...



A scenario by Anne Vinter Ratzer, written for Fastaval 2015



Contents

Welcome.....	2
Genre and player expectations.....	3
Summary and key elements of the scenario.....	3
The gamemaster's role.....	3
One-page walk-through.....	4
Warm-up.....	5
Player characters overview.....	5
Korun Kakpe - Troupe leader	
Lya L'Antewin - Dancer	
C3-A1 - Protocol Droid	
Shogas Si Angharad - Stage Fighter	
Casting.....	6
The scenario.....	7
Intro scene: Arrival at the Festival.....	7
The Interview.....	7
Play Scenes.....	8
Information Scenes.....	8
Information Scene Ideas.....	9
Senator Bakor Raxi: An old friend of Shogas	
C3-A1: Unlocking the memory cells	
Lya: Friends and foes from Tatooine	
Korun: Old friends from home	
Switching between Play Scenes and Information Scenes.	10
Final Scene: The Theater Festival Competition.....	10
The Star Wars Universe.....	11
Handout Section	
Player Characters	

Welcome

Welcome to “In a Galaxy Nearby...”. If you are a GM, thank you for running it, otherwise just thanks for the interest. I hope you will enjoy it. Contact me at avratzer@yahoo.com or on Facebook (Anne Vinter Ratzer) if you have comments or questions. Feel free to play this scenario and share it with others in a smaller group—if you want to use it for a larger event, such as a convention, please ask.

Writing this scenario would have been much harder without the help of these nice people:

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Preview

(This is the short version of the preview. The full preview, including facts section, can also be found in the Handout section, if some players need to read it themselves or hear more details).

It is nearly one year after the brave Rebel Alliance defeated the evil Emperor Palpatine and his shadow, the Sith Lord Darth Vader. A small theater troupe is travelling in the remote corners of the Galaxy with their interpretation of the epic events of the Rebel War, when a theater festival suddenly presents them with a once-in-a-lifetime chance of fame and fortune.

To win the grand prize, the members of the troupe must dig deep in their artistic repertoire, as well as their own, shady pasts, to create the most entertaining, daring, and breathtaking version of the glorious saga of the Star Wars.

“In a Galaxy Nearby...” is not a classic plot-driven scenario, and you won’t find intense action scenes, space battles, or evil, plotting villains. Instead, there’s lots of fun, theater, personal drama, and fan-fiction.



Genre and player expectations

As the preview says, this is **not** a typical Star Wars action story. It's about theater, personal drama, and living an ordinary life in times of change, and some players might be disappointed if they expect lots of light saber fights with Sith lords. The scenario is also highly player-driven, with no fixed story structure.

Please start by letting the players re-read the preview, or read it out loud, and explain what type of scenario this is. Make sure everyone knows what to expect.

Summary and key elements of the scenario

“In a Galaxy Nearby...” is about building stories and acting them out. Basically, it’s fan-fiction on two levels. The players get to re-tell the Star Wars saga just the way they want, and at the same time they tell the stories about their own characters and how those stories fit in with the main events.

There is no pre-written scene flow, except for the start and the end. The scenario is largely driven by what the players decide to do, with some help from the GM to set the stage for the scenes and push the story along, if needed.

Before our story begins, our theater troupe (the player characters) have decided to accept an invitation to a grand theater festival and contest in honor of the Rebel Alliance and the victory, one year ago, over Emperor Palpatine.

The troupe is small and unknown, except on a handful of venues in the remote corners of the galaxy, where they frequently perform, and are well liked by the locals. Currently, they have a play built largely over the events in Star Wars movies IV-VI, but they know that they need to think out of the box, and present a play that stands out from all the others. They are up against the big boys in this competition, but this is a great opportunity to gain a larger audience – and perhaps the grand prize!

The scenario starts with the troupe arriving at the space port of the grand theater festival. Here, they are welcomed by one of the officials, and interviewed by one of the major galactic news broadcasting agencies. Everyone is very excited about the Festival, and curious to hear what a small troupe has to offer. After that they are shown to their accommodations, and left to prepare their play.

The **main part of the scenario** contains two types of scenes: **Play** scenes and **Information** scenes.

In the **Play** scenes, the characters are discussing and rehearsing the scenes for the play. The **purpose** of these scenes is to let the players put together their own version of Star Wars, play with the story, re-invent scenes and characters, and dive into the story with themselves as the cast.

In the **Information** scenes, the characters are trying to retrieve useful information from their background contacts that they can use for their play, possibly revealing something about themselves in the process. The **purpose** of these scenes is to let the players tell the story of their characters, and how these stories are weaved into the larger flow of history.

In between these scenes you, the GM, can use the character’s contacts and background to put in some extra “spice” scenes to push the scenario along, if needed.

The **climax** of the scenario is the Festival contest. This is where the troupe finally gets to show their play to the judging panel, and of course there are plenty of our well-loved rebel heroes present to watch all the different stories being told. The troupe wins a prize – or not – and meet their heroes, and everything is nicely rounded off.

The gamemaster’s role

As a GM, your job is to help the players structure the Play and Information scenes, and set things in motion, if needed. You should ensure that there is a good flow and mix between the scenes, that all players get their background stories told in the way they want, and that it all ties nicely together at the end.

The characters’ backgrounds are not known in detail by the others in the troupe, and part of the scenario is also about letting the characters discover and share the hidden information with each other. Your job is to help them share these secrets the way they want, and to give them a bit of a “push”, if needed. Some of the characters might decide not to share their background stories, and that’s okay.

One of your most important tasks is to make sure that no-one is holding back because they don’t know “enough” about Star Wars. Help the players let go and use their imagination – even if the players agree on a fact, they can still show something else in the play (artistic freedom).

The section “The Star Wars Universe” gives you some boundaries to play against, and you should summarize the essence of that section for your players before you start, and use it as a guideline during the scenario. But don’t worry – this is fan fiction, so anything goes!



One-page walk-through

This is a walk-through of the whole play session. Once you have read the rest of the text, it should be possible to use this page as your main support (plus any handouts and NPCs) when you run the scenario. The scenario is expected to take about 4-6 hours, depending on your energy level, breaks, etc.

Introduction, warm-up and casting (appr. 1 hour)

- Welcome and practical stuff (length of scenario, breaks...)
- Talk about what the players are expecting, and why they have signed up. Read the short preview again, and make sure everyone understands the genre.
- Explain briefly what the characters know about the events of Star Wars in-game (see the section “The Star Wars Universe”).
- Explain briefly the two types of scenes to the players: Play Scenes and Information Scenes
- Go through the Warm-up exercises (spend about half an hour on this).
- **Hand out** the Invitation to the Theater Festival and let the players read it. Answer questions if necessary.
- **Hand out** the Character Casting Cards and let the players decide who plays whom. Help them if necessary, using the tips in the Player characters overview
- **Hand out** the character descriptions once the players have decided, and let them read and ask questions before the scenario starts.

The scenario (3-5 hours)

- Intro scene and interview: The troupe arrives at the Theater Festival site, and is greeted by the officials. The Reporter shows up and interviews the troupe.
- Main part of the scenario: Switch between Play and Information scenes. Give the players a push when needed.

Handouts during scenario:

- Questions and Ideas for the Play
- The Play Scene Card helps when planning and rehearsing scenes.
- Supporting Cast is used in the Information Scenes when talking to background contacts.

- Time is of the essence! They could leave the planet and go somewhere else if necessary, but hyper-jumping takes time (and you can't just call people...)
- The final competition (make sure you have at least **1/2 hour left** for this):
 - Luke, Leia and the others are there!
 - The troupe plays their scenes for the judging panel – Han is in the panel.
 - Judging: Do they win? Do their heroes like their play?
- Epilogue: What happens next?

Warm-up

To make this scenario work, everyone must feel comfortable doing the rehearsal and acting scenes. People might hold back because they can't remember the lines from the movies, or because they feel silly trying to portray Leia in a gold bikini. It is important that they get over this and really throw themselves into the acting scenes.

Therefore, there is a warm-up session before the scenario starts, with the following goals:

- Help players trust each other enough to let go when acting and give good feedback.
- Get the players' creativity flowing.
- Introduction to the Play scenes. Show the players how to rehearse and try out variations of scenes.

The exercises require moving around quite a lot, so make sure you have enough space around you. Some of the exercise instructions should be handed out to the players during Warm-up.

Find detailed instructions in the Handout section – Warm-up Exercises.

Player characters overview

Each character has a **secret**, some **contacts**, and an **aspect of theater** they find most important. These can be used by you to “push” the characters and help them tell their story.

See more details in the Player Characters and Player Character Casting Cards in the Handouts section, and details about some of the contacts in the Supporting Cast section.

Korun Kakpe - Troupe leader

Secret: Joined the Imperial Fleet for a while, when he was young. He was part of the Jedi Hunt, but never actually got close to finding any Jedi. He even met Vader once, very briefly, when Vader gave orders to search a particular star system. He will never forget that voice...

Contacts: Buddies from the Imperial Fleet, and also some old friends who joined the Rebel Alliance. They can tell him details about Vader, the Emperor, Luke and the others... Some of Korun's Rebel friends are at the Festival.

Most important aspect of theater: Art. Korun always tries to push the limits and try out new things – in particular now, for the Festival.

Lya L'Antewin - Dancer

Secret: Lya was a slave dancer at Jabba's palace on Tatooine. She was actually there when Luke and Leia came to rescue Han! She's a bit worried that Jabba's people might be looking for her, since she's still technically the property of Jabba's estate...

Contacts (information): Lya knows a bunch of people on Tatooine who can tell them more about Anakin's and Luke's past and family. Some of Hutt's people are at the Festival.

Most important aspect of theater: Drama! There must be joy, sorrow, anger – you must feel the play, not just see it.

C3-A1 - Protocol Droid

Secret: C3-A1 used to be Jabba the Hutt's droid, and was saved by Lya when chaos broke out after Jabba's death. He doesn't remember that, because his memory chips were damaged.

Contacts (information): A1 has information hidden in his damaged memory chips. If they are repaired, he will remember having seen Lya at Jabba's palace, and being there when Luke and the others came. You can let pieces of memories appear in flashes when it fits into the scenario.

Most important aspect of theater: Entertainment. Making the audience happy is what really matters.

Shogas Si Angharad - Stage Fighter

Secret: Shogas is not just pretending to be a Jedi knight, he actually **is** one. He has been hiding since Order 66, but feels constantly drawn to the Force. He's almost as scared of being asked to join the new Jedi Academy as he is of being found by his enemies...

Contacts (information): Shogas knew plenty of people close to the senate back then, living on Coruscant. They could help them with information about Anakin and Padme's relationship. One of them, Senator Raxi, is at the Festival.

Most important aspect of theater: Truth. Spreading the true story to all corners of the galaxy, so everyone knows what really happened.

Casting

Before the casting, let the players read the invitation to the Festival (see Handout), and explain that they have agreed to go, and that the scenario starts as they arrive at the Festival location.

After they have read the invitation, hand out the Player Character Casting Cards (Character section), and let the players read all of them. Then let them decide together who plays which character. Use the tips in the next section (Player characters overview) to help them with the casting, if necessary.

Once they have chosen their characters, give them their full Player Characters (Character section) and let them read. Answer any questions (that you can answer) before you start the scenario.

Remember to talk to Korun's player to have him/her help keep the flow going, and make sure all players feel that they have influence on the play.

Casting tips

Korun: Should have a player who isn't afraid to say "Let's move on – this is taking too long" or "Try it this way instead!". Doesn't need a lot of Star Wars knowledge – just give him some help with his background, if needed. Theater knowledge would be great, but is not a must.

C3-A1: Works well with a player who knows a lot about Star Wars, and can spout trivia at convenient moments. Could also be played by others, and just have forgotten lots of stuff due to the memory damage. **Note:** A1 can be an annoying character (like C3Po), but make sure the **player** knows how to balance this, so it isn't too much. Lya is A1's owner, so the player should work well with her player.

Lya: A player who can throw in some good drama, and can work well with C3-A1. Can be played by someone with less Star Wars knowledge – just give them enough info about Jabba.

Shogas: Can be played by many different types of players. Works best with someone who knows enough about Star Wars to feel comfortable playing a Jedi. If not, you need to give the player some extra support.

The scenario

This section describes the scenes of the scenario, tips on how to run these, and how to make them all come together.

Intro scene: Arrival at the Festival

Purpose: Get the players into character, give them some boundaries for their play, and give them a sense of the location. They shouldn't spend too much time on this, so feel free to push them along.

The troupe arrives at the Festival site on the planet Calgamas. Their spaceship lands at a space dock near a big town, and a large land speeder takes them out to the festival site.

Describe the planet and the festival site for the players, and let them interact with the other visitors. Then tell them to sign in at the registration booth.

At the registration booth, they are greeted by a member of the Judging Panel. The panel member, Keleeny Istabak, is a cat-like creature standing on two feet, about 1 meter tall, dressed in beautiful jacket and trousers in heavy, green fabric with golden decorations. She smiles and gestures a lot with her hands and tail as she speaks, and her voice is formal, but bright and cheerful.

Keleeny has the following announcement from the Panel. (Use your own words or improvise over the following – you don't have to use these exact words. The characters can interrupt and ask questions if they want).

Keleeny: "We in the Panel know that you have probably spent a long time preparing your play for your audiences, and we are sure you have a very splendid performance to show. However, we would like to see you do something new, something that in a simple and condensed way shows us what you see as the core of the epic saga of the Rebel Wars."

We want to see what the fight between the Empire and the Rebel Alliance means to you. You must show us something new we haven't seen before – shock us, surprise us, make us laugh or cry. You have 10 minutes to present for the Panel, and you can use costumes and special effects as you like".

If the troupe has any questions, now is the time to ask them. Otherwise, she bids them good luck and farewell.

A helper then shows them to their quarters – a large, sturdy tent with separate, small sleeping cabins and a central room with table and chairs (and enough room for rehearsals).

Theater Festival Site (location)

The Theater Festival takes place on the planet Calgamas, which is very similar to Earth in climate and landscapes. The planet lies on the edge of the Mid Rim, in a territory that has always been highly supportive of the Rebel Alliance.

Calgamas has a small population, but is relatively advanced. Due to its many food sources and its location, it has always been a much visited trade post, and it has a good infrastructure for trading and lodging, making it perfect for the Theater Festival.

The Festival takes place on a huge grass plain in a tempered part of the planet, protected from harsh weather by surrounding mountain ranges and forests. Traders have come from all around to set up shop. You can find all variations of shady bars, delicious food stalls, exclusive dance performances, clothes and costume vendors, repair shops, etc. And of course all the many other, colorful theater troupes.

The players can spend a long time exploring the Festival area, but remind them that they are on a tight schedule. The Festival has attracted all sorts of spectators, even previous members of the Imperial Fleet (keeping a very low profile). Use the opportunity when the troupe walks around the area to let them see glimpses of people they know, if you think the players need a bit of a push.

See the Handout section – Supporting Cast for more details about who the troupe might run into.

The Interview

Purpose: Through the reporter, the players will get an insight into what others are thinking about the Rebel Wars. They also have a chance to explore their characters a bit more as they answer his questions.

When the troupe has settled into their quarters (and perhaps have started exploring the site), they are approached by a reporter from Galactic News Network. He is doing a documentary piece about the Festival, and wants to follow a small troupe as they are trying to break through. He wants to do an interview now, and later film some of their rehearsal scenes and perhaps interview them again.

The troupe can reject him if they want, but accepting would probably increase their chances of a breakthrough. The reporter and his documentary has been cleared with the Festival officials and judging panel, and they are free to go ahead – it will not affect their participation in the contest.

Read more about the reporter and how you can use him in the Supporting Cast section in Handouts. (**Note:** The reporter must be played by you, and not one of the players).

Play Scenes

Purpose: The players get immersed in their own characters and the Star Wars roles. They get to re-live and re-enact the Star Wars epic, and all the “what-ifs” can come out and play.

In the Play scenes, the troupe discusses what to show the judging panel. They rehearse the scenes, and agree on how they want to act them out. You can run one or two Play scenes in a row, and then you should probably have an Information scene in between – but it depends on how the players want to do it.

If the group spends too much time discussing, you should encourage them to jump up from the chairs, move away from the table, and act! (You can use the Reporter if it fits into the scene – let him stop by and ask what they are working on).

Showing a longer scene will take too long and be too difficult. Therefore, the players should decide on the most important parts of a scene and focus on those in the rehearsal. Use the Play Scene Card (see the Handout section) to keep focus – the Card is an in-game artifact, so the players can let their characters use it during the scenes.

Example: The troupe wants to do a scene in which Obi-Wan finds out that Anakin has fallen to the dark side. (**Note:** No-one knows how that played out in real life, since everyone who was there is dead, so they must use their imagination). The actors grab the Play Scene Card and agree on the following:

Summary: Obi-Wan seeks out Anakin. He doesn't believe the rumors until he sees for himself. They argue briefly, then start to fight.

Key parts: Showing emotions. Betrayal and shock (Obi-Wan). Loathing and power lust (Anakin).

Scene ends with: Anakin attacking Obi-Wan, and Obi-Wan parrying, falling to his knees.

Actors: Lya plays Obi-Wan, Shogas plays Anakin. Korun directs.

When rehearsing this scene, the group focuses on the key parts – playing out the emotions and starting the fight. Everyone can make acting suggestions during the rehearsal, but Korun has the last word in case of disagreement (as director of that scene).



Important notes for the play scenes:

- Don't worry about remembering actual lines or scenes from the movies – focus on the key parts of the scene, and make the rest up as you go along. (But feel free to quote!)
- Use the Reporter as your voice in the scene – let him watch from the side line, and then ask questions about the troupe's choices. Or, if you want to push the players, let him interrupt with suggestions or critique during the rehearsal.
- End the rehearsal when it feels right – probably after 2-4 takes.

Information Scenes

Purpose: The troupe collects information that is useful in building the play. They learn some interesting facts about each others' past. The players have fun twisting and re-writing the Star Wars story, seen from the characters' perspective.

The troupe has a list of questions they would like to think about (see Handout section - “List of Questions to Investigate”) for their play. Each character has some information or contacts in their background story, and these contacts and information might help the troupe with the questions (or give them other input they can use).

If the players wants to use their background, they run the risk of having some of their secrets revealed for the others in the troupe. This is fully intended – the scenario is not about keeping your secrets, it's about sharing them. (That said, it is not necessary to get all secrets revealed during the scenario, if some of the players want to keep theirs hidden).

Each Information scene idea (see next section) has some supporting cast (except A1's). You should, if possible, let the supporting cast be played by one of the other players – this is the other level of theater and storytelling in this scenario.

Before each scene, you and the player with the contact decide who should play the supporting cast, and also what the key elements in the scene is, to keep focus and flow in the scene. Use the Information Scene Card as a guide during these scenes (see Handout section).

Note: Anything might come up during an Information scene. It doesn't have to be anything from the list or from character backgrounds.



Information Scene Ideas

Senator Bakor Raxi: An old friend of Shogas

One of Shogas' background contacts is senator Raxi, whom Shogas knows from Coruscant, and from a number of diplomatic missions where he has accompanied Raxi. Raxi has been with the Senate for years, and can tell the troupe a lot about Anakin Skywalker, the years under Palpatine, etc.

Raxi is present at the Festival, so you can let Shogas see Raxi or his spaceship, or you can let Raxi approach Shogas. The Reporter might also find out that they know each other, and ask about it.

C3-A1: Unlocking the memory cells

Inside A1's memory cells hides the following facts, and all associated memories (you and A1 can fill in the details as needed):

- A1 was Jabba the Hutt's protocol droid, until Jabba got mad at him for something and replaced him with C3Po
- A1 got severely damaged during this replacement and was tossed on a rubbish heap until someone fixed him enough that he could walk around
- Lya was a dancer at Jabba's palace, and A1 has seen her dance several times
- A1 was the droid that registered Lya as a slave in Jabba's palace when she arrived
- A1 was there when Luke and Leia came to rescue Han Solo, and he witnessed all of the events that took place in the palace (Leia and Han finding out that it was a trap, Luke's battle with the Rancor, etc.)
- When Jabba was killed on the barge, A1 was in Jabba's palace, where chaos broke out. Read more details in Lya's character description.

C3-A1's hidden information can come into play in two ways:

- The troupe decides to visit one of the many mechanic shops at the Festival to get A1's memory cells unlocked. If they do, all of the locked memories become unlocked more or less at the same time. How this affects A1, and how he decides to reveal the memories, is up to him, but you should be ready to support the player and play along with whatever works for you and the group.
- The troupe does not actively seek out someone who can fix A1. Instead, you can release bits of information to A1 in the form of small notes, as you see appropriate in the context. It is then up to the player how A1 reacts to this.

Suggestions for memory chunks that might appear at odd moments:

- Lya dancing inside a dark, smelly room filled with strange creatures (Jabba's "throne room" as seen in the movies)
- C3Po and R2D2 talking, and Jabba's creepy laughter in the background
- The exact amount that Han Solo now owes the Hutt estate (with interests, since he hasn't paid yet): 23,456.98 credits.
- Running through the tunnels with blasters going off all around him, and hiding inside a space ship before he passes out from a blaster hit
- Whatever else you can think of that fits

Lya: Friends and foes from Tatooine

At the Theater Festival, there are plenty of people Lya knows from Tatooine. Including one of the Hutt's and his closest advisors.

Lya can also meet some people that she remembers from her home planet – very surprising and emotional for her, since she hasn't been able to find her way home.

If Lya asks around, she can also find clues about her home planet that she can then pursue after the scenario.

The Reporter can also dig out some info about Lya, and approach her to hear if it is true that she was once one of Jabba's slave dancers, and what happened to her slave ownership contract when Jabba died.

Korun: Old friends from home

Korun spots some of his friends from back home who have always been opposed to the Empire, and who joined the Rebel Alliance as soon as they could. Does he want to talk to them, and run the risk of the troupe finding out about his background?

The Reporter can also find out that Korun was in the Fleet, and confront him with that.



Switching between Play Scenes and Information Scenes

Since there is no scripted sequence, it is up to the players to decide when (and if) they want to use their background contacts/information. It is entirely possible to go through the entire scenario and put together a great play without ever investigating anything, if that is what the players want. Other players might want to do a lot of investigation, and might need some guidance to actually get the play ready.

It is your job as GM to decide what works best with your group – how much pushing do they need? Also remember that you don't have to dive into all of the characters' backgrounds, since that might be too confusing and time consuming. In the play tests it has typically been 2 or 3 characters who got their backgrounds in play, and that has worked well for all.

Final Scene: The Theater Festival Competition

The end of the scenario is, of course, the competition at the Theater Festival. You must have about **one hour left** for this part, so make sure the troupe gets through the scenes they want before that.

The following will happen in the climax scene:

“Research”: It is the last day of the week they have been there, and the troupe waits for their meeting with the judging panel. Meanwhile, they spend some time checking out the other troupes who are still rehearsing, to see what scenes they are doing.

Let each player describe something that they have seen other troupes do – they can make up anything they like, such as a Twi’lek dancing troupe, a single Wookie miming the whole story, a troupe of Ewoks, or whatever silly stuff they can think of. This has been lots of fun during the play tests

Presenting: After a while, the troupe then gets to enact their scenes in front of the VIPs. Let them choose whichever scenes they want – it can also be new scenes, if they come up with something in the last minute.

Of course, all the rebel heroes are there – Luke, Han, Leia, Chewbacca, and the droids. Throw in some extras, for example Antilles, if you like. They are watching the troupe's performance, together with the judging panel. In fact, Han turns out to be IN the judging panel.

Reactions: How does the judging panel and the audience react? Does our troupe win a prize? Are they booed off the stage by the audience? You and the players decide together.

Meet the heroes: At the very end, give each character a chance to talk briefly to the heroes (let other players play the heroes if this works for you). Luke can see that

Shogas is a Jedi, although weak, and offers him to join the new Jedi Academy. Does he accept the offer?

Epilogue: End the scenario with an epilogue of what happens to the troupe and its members after the Festival: Does A1 ever get his memory back? Does he want to? Does Lya find her home planet? Do the Hutts find her first? Does Korun ever reveal his secret? You and the players decide together.



The Star Wars universe

This section explains what to use as a background for the scenario, i.e. what is known, what are the facts, and what can you play with. Explain this to the players before you start, and help them during the scenario.

The first thing to do is to **forget** everything you might have heard, watched, read or played apart from the 6 movies. This scenario is not trying to be compliant with any books, TV series, games or anything else (although I have looked up some details on Wookiepedia) so anything in here might contradict otherwise “canon” sources.

Since this scenario is partly about making stuff up in-game (i.e. investigating and speculating), there is no wrong or right when someone makes stuff up. Some things are known facts, but you can always question what you know, since you only have someone else’s word for it.

If you get into discussions about what is “known” from the movies, make that doubt part of the scenario and play on it, if possible. If you REALLY need to agree, the GM decides, based on what makes the most sense for the scenario.

Basic rule: If something is stated in this scenario as a fact, it’s a fact. If not, anything goes!

The Rebel Wars (movies IV-VI)

Imagine watching the old movies (IV-VI), but only those scenes where Luke, Leia, Han, Chewie or the two droids are present. Then imagine that you haven’t actually watched the scenes, but only heard someone tell you what Han, Luke or the others have told them about what happened. (And mostly Han and C3Po, since they are the most talkative ones...). This is what you have heard about the events of the Rebel Wars against the Empire, and about Luke’s story.

In addition, there are plenty of stories and rumors from surviving imperial soldiers, rebel pilots, mechanics, bartenders and anyone else remotely involved in the Rebel Wars, either supporting or contradicting the story you have heard.

The Birth of the Empire (movies I-III)

As for the new movies (I-III), only the parts that are officially known in the movies are known facts in this scenario. Many things are obscured by secrecy, confusion, and the fact that many sources of information are now dead. Here are some examples of known facts—use your common sense and what fits into the scenario to make up the rest:

- Padme Amidala died and was buried right after Chancellor Palpatine took control of the senate.

- Padme was pregnant when she was buried. It is uncertain who the father was, although many rumors claim she had a close relationship with Anakin Skywalker.
- Palpatine ordered the Jedi killed, and there are many rumors saying that Anakin Skywalker was the one who killed the younglings in the Temple.
- Anakin Skywalker joined Palpatine as his Sith apprentice and became Darth Vader shortly before the fall of the Republic.
- The Emperor claimed that the Jedi were planning to overthrow the Senate, and that’s why they were swiftly dealt with. Many see this as a lie, told as an excuse to kill the Jedi and take control. Others believe it might have been true, and others again that it doesn’t really matter.
- Anakin Skywalker fathered two children, Luke and Leia, shortly before he fell to the Sith. This has only been discovered by Luke Skywalker recently, thus, this is still a shock to many.

The Galaxy right now

It is almost one year after the Emperor’s death. In most of the Galaxy, people celebrate the Empire’s fall, and see the Rebel Alliance as heroes and freedom fighters. In others, people remain loyal to the Empire, and consider the Rebels terrorists and troublemakers. And in some places, no-one really cares who is in charge – daily life is the same anyway, and Galactic Core is too far away to make a difference.

Even though the Emperor is dead, and large parts of the imperial fleet defeated, the fighting is not all over. Imperial troops still have strongholds scattered through the galaxy, in particular close to the Core, and they constantly launch attacks on rebel ships to fight back. It is wisest to avoid these parts...

In some parts of the galaxy, the collapse of the Empire power structure has led to fighting among local gangster bosses and others, rushing in to fill the power vacuum left behind. These areas are unstable, and can be unsafe to travel through.

Travelling theater troupes

Travelling theater troupes have always been very popular. Near the Core, in the more advanced societies, the troupes serve primarily as entertainment, and often have extravagant scene shows, many actors and dancers, and a high budget.

In the more remote parts of the Galaxy, the theater troupes not only bring entertainment, but also news and epic stories to places where long-distance communication is unavailable or unreliable. Although competition is fierce between the troupes, even in these remote parts, it is entirely possible to make a living as an actor in the troupes -

although payment is rarely in money or gold, but often in food or local trinkets.

Small troupes in the outer areas (such as the players' troupe, The Ensemble) often have few actors, and play in primitive venues with limited technology, so creativity is high when it comes to casting, props, set design, etc. It is quite normal to see women playing men and vice versa, and Luke being played by a squid on legs. Many in these isolated systems have no clue how the rebel heroes look like anyway, so they won't mind, as long as the story is good.

The Ensemble travels mostly in the Outer and Mid Rim, and try to get around as much as possible.

Theater Festivals

Both before and at the early years of the Empire, theater festivals were a popular event, with smaller and larger festivals held yearly at various parts of the Galactic Core and Mid Rim. Some have been themed, like this year's, and all of them well visited. In the later years under the Empire, battles between the imperial troops and the rebels made travelling unsafe, so the festivals were mostly cancelled.

This Festival is the first large Theater Festival after the Empire's fall, and the first to celebrate the Rebel Alliance victory.

People and places

The Empire

The Galactic Empire was the galactic government established by Supreme Chancellor Palpatine to replace the Galactic Republic (which had lasted for over 25,000 years) and bring Sith rule to the galaxy.

Many people, including many Senators, enthusiastically supported the new Empire, largely due to the violence that had plagued the galaxy for so long. The foundation of the Empire had already been set down during Palpatine's chancellorship and all remaining potential threats eliminated through the Clone Wars; therefore, the transition from Republic to Empire was relatively smooth.

The Rebel Alliance

The Rebel Alliance is a loose alliance of planetary, system, and sector-level insurrectionist factions. They have been united in common cause - restoring the former Galactic Republic – and against a common enemy in the form of the Galactic Empire and Emperor Palpatine.

The Rebel War/The Galactic Civil War

A major galactic conflict fought primarily between the Galactic Empire and the Rebel Alliance. Origins of the conflict can be traced to the Galactic Senate just before Pal-

patine took over the Senate. The war began for real nearly 20 years after the rise of the Empire, when various Rebel leaders issued the Declaration of Rebellion. Several Imperial citizens, despite the Empire's atrocities, sided with the Empire as they were reluctant to join a group similar to the Separatists from the Clone Wars.

Galactic Core and Coruscant

An ancient region bordering the outlying areas of the Deep Core, the Core Worlds are some of the most prestigious, well-developed, well-known, and heavily populated planets in the galaxy. The Galactic Republic and all galaxy wide governments were born in the Core Worlds and spread out over the galaxy. During both the time of the Republic and Empire, Coruscant, a major core world, is the Galactic Capital.

Inner Rim (and nearby)

Between the Core and Mid Rim are a number of areas that have been colonized by the civilizations from the Core throughout the millennia. The populations in this sector is on the same level of civilization as the Core, although far younger, and allegiance to the Rebels or the Empire varies from one system to the next, so it pays to be careful...

Mid Rim

The Mid Rim is a region of the galaxy located between the inner regions and the Outer Rim Territories. With fewer natural resources—and therefore a smaller population—than many neighboring regions, the Mid Rim is a territory where residents work hard for everything they had. Several planets has built up impressive economies, and pirate raiders often hide in the relatively unexplored spaces far from major trade routes.

Outer Rim

The Outer Rim Territories are located outside the Mid Rim. The Outer Rim is the least widely settled and explored expanse of the galaxy before Wild Space and the Unknown Regions. The largest region in the galaxy, it is strewn with diverse worlds, and rugged, primitive frontier planets.

Handout section

The pages in this section is unnumbered. Here is an overview of the section's contents:

Preview: Can be handed out to players who want to read it again.

Warm-up Exercises: Used for warm-up. Some of them are handed out to players.

Supporting Cast: Describes NPCs used in the scenario. Some of them can be handed out to players during the Information scenes.

Play Scene Cards and Information Scene Cards: Handed out to the players to be used as guidance during the Play and Information scenes.

Questions and Ideas for the Play: In-game note that the troupe has written. Used as inspiration by the players. Hand out at the beginning of the scenario.

Character Casting Cards: Handed out at the Casting to help players choose a character. **Note:** There are two copies—the other one is used by the players during the scenario as a reminder about the other characters.

Invitation to Theater Festival: Hand out before the Casting to set the players in the right context.

Preview

"Well, I heard rumors that Greedo shot first, not Han".

"Can we verify that somehow? Go to Tatooine and talk to people at the bar who might have seen?"

"I... might know someone on Tatooine... But is that really how we want to spend our time? Who cares if Han shot first or not?"

"You're right. We should just stick to the scene as it is, showing that Han Solo is a bad-ass smuggler, and that Jabba is after him. Let's rehearse it a couple more times".

"Excuse me Sir, but could I possibly play the role of Han this time?"

It is nearly one year after the brave Rebel Alliance defeated the evil Emperor Palpatine and his shadow, the Sith Lord Darth Vader. A small theater troupe is travelling in the remote corners of the Galaxy with their interpretation of the epic events of the Rebel War, when a theater festival suddenly presents them with a once-in-a-lifetime chance of fame and fortune.

To win the grand prize, the members of the troupe must dig deep in their artistic repertoire, as well as their own, shady pasts, to create the most entertaining, daring, and breathtaking version of the glorious saga of the Star Wars.

"In a Galaxy Nearby..." is not a classic plot-driven scenario, and you won't find intense action scenes, space battles, or evil, plotting villains. Instead, there's lots of fun, theater, personal drama, and fan-fiction.

Tags: Theater, artistic ambitions, fan-fiction, fun, drama, Star Wars. The scenario contains a mix of "classical" roleplaying scenes, and scenes with theater elements where the troupe builds the play.

Player type: You love Star Wars, you would like to try something different in a well-known universe, and you really like the acting aspect of roleplaying. You feel comfortable building a story with the other players, and acting as NPCs in the other players' scenes.

GM type: You can help the players improvise and create their own story, using the NPC roles as leverage when needed, and you can keep the flow going in a loosely structured scenario.

Star Wars knowledge required? Some. If your family thinks you know everything about Star Wars, but you know you don't, that's fine. If you actually do know everything about Star Wars, you might need to have your memory wiped...

Theater knowledge required? None.

Warm-up exercises

Total time: 30 min. The last exercise (“Search Your Feelings”) is the most important—you can skip some of the others and put something else in if you feel like it.

The purpose of the warm-up exercises is to make the players feel comfortable acting with and for each other, and give them an idea about what is required in the Play scenes.

Also, the warm-up exercises can give you and the players an idea about who knows what about Star Wars, and what types of players are in the group. This will make casting easier afterwards.

Walk like...

Players start by walking around the room as different characters and doing classic Star Wars movements. GM calls out what to do. Only spend a couple of minutes on this. Sound effects are absolutely allowed!

Characters/creatures/moves – feel free to add or modify:

- Ewoks
- C3Po
- Darth Vader
- R2D2
- The Emperor
- Yoda
- Jabba
- Storm troopers in a gun fight
- Jedi and Sith battling with light sabers
- Jedi and storm troopers in a fight

Let's BLOW this thing!

Re-enact the destruction of the first Death Star (by running around the room, pretending to be X-wings and TIE fighters).

Luke and the other rebel fighters try to fly through the trench to fire their missiles into the shaft, and Darth Vader is trying to shoot them down. Someone can be the exploding Death Star :-) Spend only a couple of minutes on this.

Search your feelings

This exercise is done as a group. Spend most of the warm-up time on this, as this is the most important exercise. The other warm-up exercises have been a bit on the silly side, this is more about emotions and drama, and working together on creating a scene.

How to do it: Pick a scene from one of the movies, or make one up, and practice it a couple of times. If you choose a scene from the movies, make sure that the players are not struggling to remember lines or actions – they should do their own variation, not a precise reproduction.

Example: Luke is telling Leia that they are brother and sister, and that Vader is their father. How does Leia react? Try a couple of variations where she is either angry, sad, happy (that she has found her brother), or whatever you come up with.

Example: Vader is disappointed with some poor Imperial soldier, and force chokes him right in front of his friends. How do they react? Does anyone dare try to stop him? What do they do when Vader leaves?

Example: Whatever the group comes up with...

Use the Play Scene Card (see Handout Section) as a guide – this will also be used in the Play scenes later.

Cut this page out in two and hand to each pair of players in Warm-up

Again, but now with more...

Split up in pairs. Each pair gets this text to use during the exercise.

Say the same few lines over and over, but say it with different emotions. Give constructive feedback to each other, and switch so you both get to say some lines.

Emotions: Happy, Sad, Angry, Disappointed, Afraid, Evil...

Also try either “underacting” (“Btw, I am your father”. “Whatever...”) or “overacting” (“I AM YOUR FATHER! DO YOU HEAR ME????!!!! YOUR FATHER!!!”)

Lines (pick out a couple of them, not all):

“Aren’t you a little short for a storm trooper?”

“I’ve got a very bad feeling about this.”

“You’ve never heard of the Millennium Falcon?”

“I find your lack of faith disturbing.”

“Use the Force, Luke.”

“Help me Obi-Wan Kenobi. You’re my only hope.”

“Leia! Leia is my sister.”

“Search your feelings, you know it to be true.”

“I love you” “I know”

“I’m looking forward to completing your training. In time you will call *me* master.”

Again, but now with more...

Split up in pairs. Each pair gets this text to use during the exercise.

Say the same few lines over and over, but say it with different emotions. Give constructive feedback to each other, and switch so you both get to say some lines.

Emotions: Happy, Sad, Angry, Disappointed, Afraid, Evil...

Also try either “underacting” (“Btw, I am your father”. “Oh, really? Meh...”) or “overacting” (“I AM YOUR FATHER! DO YOU HEAR ME????!!!! YOUR FATHER!!!”)

Lines (pick out a couple of them, not all):

“Aren’t you a little short for a storm trooper?”

“I’ve got a very bad feeling about this.”

“You’ve never heard of the Millennium Falcon?”

“I find your lack of faith disturbing.”

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“Leia! Leia is my sister.”

“Search your feelings, you know it to be true.”

“I love you” “I know”

“I’m looking forward to completing your training. In time you will call *me* master.”

Supporting cast

The Reporter - Teeras Dell

(Note: GM should play this NPC, as he appears frequently)

Reporter Teeras Dell of the Galactic News Network is a very enthusiastic, hard-working reporter, working his way up in the business. He thinks that the Theater Festival is an exiting event, and is happy to cover it. He would have loved to cover the Civil War, but was too young to send into the field, and only got to do background pieces from the studio on Coruscant.

Teeras Dell is a short, slender near-human, with red skin, blue eyes and green hair that stands up in spectacular spikes. His look is very typical of a celebrity event reporter, with a well-fitted suit made of a shiny, grey fabric, and earrings with a detailed silver pattern. He smiles a lot, and has an intense gaze he uses for serious questions.

Teeras wants to cover as many aspects of the Festival as he can. He is particularly interested in doing a story about the romantic life of a small theater troupe, where they come from, how they create their plays, and their personal experiences during the war.

He will show up right after the troupe arrives at the Festival to do an interview with them. He will then follow the troupe as closely as they will let him, watch their rehearsals, and ask questions and make comments whenever he can get away with it. He is friendly, talkative, but insistent. He will, however, listen to the troupe if they tell him to back off.

Ideas for questions for the interview (suggestions only – please add whatever questions you find relevant. The goal is to get the players to dig into their characters and think about the answers).

- What are your hopes for the Festival?
- Which scene would you most like to do in your play?
- What is the most difficult for you to play?
- What do you remember from when the Emperor took over?
- How was your life affected by the Empire's rule?
- What do you remember from when the Rebel Wars broke out?
- When did you hear that the Emperor had fallen? How did you react?
- If you could ask one question to anyone on either side of the Rebel Wars (including those that are dead now), what would it be?

(If a player is playing this NPC, cut out this half of the page and hand out)

Senator Bakor Raxi - Shogas' contact

Senator Bakor Raxi is a mixed-species humanoid. She is small and stocky, and her body and face is covered with very light, beige fur. Her face is humanoid, but the ears are a bit longer and moves back and forth as she speaks, reflecting her emotions. Her hair is dark brown and her eyes are brown as well, and larger than humans.

Senator Raxi has been working in the senate since before Palpatine became chancellor. She represents the united planetary system of Kambes-Spoor, which is a union of 5 planets, 3 moon colonies and a number of small space stations.

Kambes-Spoor is a mining system with very little agriculture, and has been desperately dependent on trade routes in order to survive. Therefore, the system has supported Palpatine from the beginning, afraid what would happen if they dared oppose him. Most of the system's inhabitants, however, have been horrified by the Empire's brutal regime, and they were celebrating when Palpatine fell.

Secretly, Kambes-Spoor has supported the Rebel Alliance all along, by shipping rare minerals to the Alliance shipyards when possible. Raxi is proud of that fact, but ashamed that they could not have done more.

Raxi has travelled on several (minor) diplomatic missions with Shogas as bodyguard, and they got along well. She is thrilled to see Shogas, and deeply surprised that he is alive – she thought he died in Order 66 or the following Jedi Hunt. If Shogas doesn't stop her, she will of course reveal to the troupe that Shogas is a Jedi. Raxi also knows that Shogas isn't a very strong Jedi.

Raxi can tell the troupe that she is sure that Anakin Skywalker had a relationship with Padme Amidala – everyone saw them hugging and staring longingly at each other, and she heard rumors that they got married on Naboo. But Padme was pregnant when she was buried, so she couldn't have been their mother.

(If players are playing these NPCs, cut out this half of the page and hand out)

Rebel Soldiers - Korun's friends

When Korun and a couple of his friends joined the Imperial Fleet, others from his home town went in the opposite direction and joined the local resistance groups that would later join to form the Rebel Alliance. Some of them are of course present at the Theater Festival, celebrating their victory.

Kimro and **Hebca**, pilots in the Rebel Fleet, are both very proud of their contribution to defeat the Empire. They have been in a lot of the aftermath battles with the remaining Imperial troops, and they are still “combat high”. They are, of course, carrying their battle worn Rebel uniforms at all times, and enjoying the attention this, and their handsome youthful looks, attracts. They know that Korun joined the Imperial Fleet, and if they meet him, they will be very likely to see him as an enemy, unless he very quickly offers them a very good explanation. They will most likely get into an argument about why Korun did what he did, but with some persuasion, they might come around and start telling war stories.

Kimro is a tall, broad man in his early twenties, with bright green eyes and curly, dark-red hair. His voice is deep and clear, and he smiles a lot. Especially when telling stories about how awesome the Rebel Alliance is.

Hebca is a woman of average height and build, with blue eyes and light-brown hair, and she talks a bit less, but is more intense. She will be the one most angry at Korun.

(If players are playing these NPCs, cut out this half of the page and hand out)

Hutt's delegation - Lya's enemies

One of the Hutt's have decided to go to the Theater Festival, and can be seen carried around on his hover chair with a trail of slaves and servants following him. Based on the Hutt's skin color and the coloring and markings on his tent and slaves, Lya recognizes him as being part of Jabba's clan – potentially her formal new owner?

Zibrak the Hutt is in fact a remote cousin of Jabba's clan, and has no direct personal claim over Lya, but if he finds out she is there, he will probably make an attempt of capturing her and bringing her back to the clan. If it turns out to be difficult, he will just let it go – she is after all just a slave, and he is not on his home turf, so he doesn't want trouble.

If Lya talks to some of Zibrak's administrative servants and offers them a bribe, they can find out on which slave market she was purchased when she was sold the first time – this might bring her a bit closer to finding her home planet. She can also of course bribe them to forget she was even there...

The contents of C3-A1's memory cells

(Cut out these bits and hand them to A1's player when appropriate)

Facts (can be handed out in one chunk if they get A1's memory unlocked)

- You were Jabba the Hutt's protocol droid, until Jabba got mad at you over something and replaced you with C3Po
- You got severely damaged during this replacement and was tossed on a rubbish heap until someone fixed you enough that you could walk around
- Lya was a dancer at Jabba's palace, and you have seen her dance several times
- You were the droid that registered Lya as a slave in Jabba's palace when she arrived
- You were there when Luke and Leia came to rescue Han Solo. You saw when Leia and Han were caught by Jabba, and you saw Luke's fight with the rancor, among other things.
- When Jabba was killed on the barge, A1 was in Jabba's palace, where chaos broke out. Read more details in Lya's character description.

Memory flashes that might appear at odd moments:

- You remember Lya dancing. The room is dark and damp and smelly, and filled with strange creatures. The music is soft and flowing, and people are talking and laughing around you.
- You remember C3Po and R2D2 talking. You don't remember the subject, but Luke's name comes up. You hear Jabba's low, gurgling laughter.
- You remember the exact amount that Han Solo now owes the Hutt estate (with interests, since he hasn't paid yet): 23,456.98 credits.
- You remember running through a maze of tunnels with blasters going off all around you. You are scared. You hide inside a space ship, but a stray blaster shot overloads your circuits, and you pass out.

Isn't that...?

(Cut out these texts and hand them to the players when you let their characters see someone they know. You can also just tell them, either openly or discretely)

Senator Bakor Raxi (Shogas)

You see a spaceship belonging to an old friend—senator Bakor Raxi. Senator Raxi has worked in the senate since before Palpatine became Emperor. She represents a minor planetary system named Kampes-Spoor. You have travelled together on diplomatic missions several times, and you got along really well. You haven't seen her in over 20 years.

A Hutt and his entourage (Lya)

You see a large group of servants and slaves, and in the middle of the group, a hover-chair containing a Hutt. You can tell from his skin color and the markings on his slaves and the servants' clothes that he is from Jabba's clan, but you don't know who he is—you don't know that many details about the family. It is possible that this Hutt legally is your new owner... They haven't seen you yet.

Friends from back home (Korun)

You see someone you know, Hebca and Kimro, from your home planet. They joined the rebel alliance a couple of years back. They are younger than you, but you have met them on a few occasions, and they also know who you are. They probably know your background in the Imperial fleet... They haven't seen you yet.

Print and cut out these for the Play and Information Scenes – also use the Play Scene Card for the Warm-up exercises

Key elements of the Play scenes:

- One-line summary of what the scene is about
- One or more key parts – what are the important things to show the audience? Specific emotions, key events, cool action scenes..
- A clear ending – when does the scene stop?
- Who is acting, and who is directing?
- Don't go into more detail than that – improvise the rest until it works.

Play Scene Card

Key elements of the Information scenes:

- What is told during the scene – what is the key information?
- What is the mood of the scene, and what emotions does the main player want to get into play?
- Is there any action, fighting or other stuff that needs to be coordinated?

Don't spend too long planning the scene in detail – with the key elements in place, you can improvise from there.

Information Scene Card

Questions and ideas for the play

(Can we actually find this information somewhere?
Otherwise just discuss and try out a scene with it)

- Who was Luke and Leia's mother? Anakin was apparently close to Padme Amidala, but how could it be her?
- How did Anakin fall to the dark side? What did Obi-Wan do when he found out?
- Lando Calrissian's betrayal of Han Solo. Lando is a hero now, so is it a good idea to dig into this story? Maybe show his fear for Vader and the Empire, and the conflict between fear and friendship?
- The first fight between Luke and Vader has been done to death. Can we do something new? What if we reversed the roles, and Luke was the one telling Vader the truth? "I am your son!" - how would that work?
- What if it wasn't Vader who killed the Emperor? What if it was Luke who gave in to the Dark Side

for a moment and killed them both? That could be a great scene, even if we can't get it verified.

- The Sith Lords - what are they like? What is the relationship like between master and apprentice?
- Rumors say that Luke and Leia kissed (and maybe more?) before they found out if they were brother and sister - is it too risky to do a scene about that?
- Many Bothan spies died to bring the Death Star plans to the rebel alliance - can we tell a good story about them?
- What about a scene with civilians affected by the Rebel Wars? A planet devastated by war? Someone who lost family on Alderaan? Someone depending on the smugglers?
- Other ideas: Rescue of Leia on the Death Star, Han Solo in Jabba's Palace, Fall of the Republic, Luke's Jedi training...

Casting Cards: There are two copies of these. Cut out one copy for Casting, and keep the other one on the table during the scenario for the players to look at.

Name: Korun Kakpe (Korun) - Leader of the Ensemble	
Background After being through a lot, and not really getting anywhere with it, you one day picked up theater, and before you knew it, you were travelling the galaxy, performing, and making a living out of it.	Appearance Middle-aged human, looking worn, often seen frowning. When you occasionally smile, you really mean it. People work hard to see that smile.
How others see you Serious, determined, engaged. You care a lot about the others in the group, but mostly about the show. You demand a lot of everyone, including yourself, and you push people to the limit. You have a temper, but don't often lose it.	
How did you join the group? You made the group!	
What do you play? Vader. Yoda. Obi-Wan. Jabba. Authoritative characters suit you. But at the same time, you feel constrained by them.	This Star Wars scene would be Korun's favorite Where Yoda teaches Luke, and says "No. Try not. Do... or do not. There is no try". If only everyone understood that.
What is most important: <u>Art</u> - Truth - Entertainment - Drama	I must constantly challenge myself, the others and the audience, and not get stuck
Name Shogas Si Angharad (Shogas)	
Background It all went well for you, until one day, fate turned against you, and you had to run away and hide. After many years withdrawn on a remote planet, you cautiously found your way back to the world through theater.	Appearance/race Mirialan – human body type and face, but with dark-green skin with many tatoos in the face and on the arms. Tall and thin, but looks strong, with thick, greying hair, and a sharply cut grey beard. Brown, worried eyes.
How others see you Kind, but quirky. Jumping at shadows the rest can't see. You are really intense on stage, but also seem to hold back. You often say something strange at odd moments, as if you see the world differently than the others.	
How did you join the group? After seeing their show, you just knew you had to be part of it, even if it meant taking a risk. You persuaded them to a casting, and your skills, in particular as a stage fighter, convinced them.	
What do you play? Mostly Luke. Sometimes, using clever tricks with shadows and mirrors, you play Vader and Luke at the same time. This is the best.	This Star Wars scene would be Shogas' favorite Where Luke practices against the combat robot and feels the force for the first time. The magic of that moment strikes a chord deep inside.
What is most important: Art - <u>Truth</u> - Entertainment - Drama	We have an obligation to find and spread the true story

Casting Cards: There are two copies of these. Cut out one copy for Casting, and keep the other one on the table during the scenario for the players to look at.

Name: C3-A1 (A1, or “Awon”)	Appearance Hybrid droid – primarily protocol, but with other droid bits mixed in. Dull silver with darker markings. Your face is slightly more expressive than other models, with smoother features.
Background Protocol droid serving someone important – can’t remember exactly where. Got caught in a crossfire and patched together by Lya, who is now your owner.	
How others see you You talk a lot, and are often over the top – do you have to perform ALL the time?! Useful for all droid-related tasks (speaking 573-405 languages, 560 TB mem, battle droid capabilities...) You see things in a very different perspective than the rest, which is sometimes just annoying, but often interesting.	
How did you join the group? Lya, your owner, bought you at a scrap yard sale and fixed you up, so you have to tag along, and that’s ok. You have been with the group for over a year now, and you are actually quite pleased with being part of it.	
What do you play? C3PO, obviously, also storm troopers. Vader, but not in fighting scenes (your stage fighting is...not the best). You are also very good at sound effects.	This Star Wars scene would be Korun's favorite The scene where C3PO tells the whole story to the Ewok village, who follows his every word and sound. How great that must feel...
What is most important: Art - Truth - <u>Entertainment</u> - Drama	
The greatest achievement is to please the audience	
Name Lya L’Antewin (Lya)	
Background Born and raised on a remote planet you have almost forgotten. You used to be an exotic dancer in an... exotic setting. Then the war caught up with you, and you saw your chance to do something new.	Appearance/race Human. Soft, slender body, long, flowing hair. Very expressive face. Body decorated with tatoos, LED implants, etc. to enhance your performance.
How others see you Exotic and emotional, at other times quiet and withdrawn. Brilliant, captivating performer. Unpredictable, but fiercely loyal to friends. Others can tell that they’re your friends by the enthusiasm you put into yelling at them, regardless of your mood.	
How did you join the group? A friend of a friend set up a meeting with Korun, and he happily took you in. Your newly aquired droid, A1, turned out to have some surprising talents for theater.	
What do you play? Mostly Leia, because of your body type, but sometimes you swap with Shogas, and you play Luke. You would love to play Vader...	This Star Wars scene would be Shogas' favorite Where Leia strangles Jabba – because of the raw, primitive power she suddenly draws on to set herself free.
What is most important: Art - Truth - Entertainment - <u>Drama</u>	
Staying calm is dull. Only the highs and lows show us who we really are.	

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Background After being through a lot, and not really getting anywhere with it, you one day picked up theater, and before you knew it, you were travelling the galaxy, performing, and making a living out of it.	Appearance Middle-aged human, looking worn, often seen frowning. When you occasionally smile, you really mean it. People work hard to see that smile.
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How did you join the group? You made the group!	
What do you play? Vader. Yoda. Obi-Wan. Jabba. Authoritative characters suit you. But at the same time, you feel constrained by them.	This Star Wars scene would be Korun's favorite Where Yoda teaches Luke, and says "No. Try not. Do... or do not. There is no try". If only everyone understood that.
What is most important: <u>Art</u> - Truth - Entertainment - Drama	I must constantly challenge myself, the others and the audience, and not get stuck
Name Shogas Si Angharad (Shogas)	
Background It all went well for you, until one day, fate turned against you, and you had to run away and hide. After many years withdrawn on a remote planet, you cautiously found your way back to the world through theater.	Appearance/race Mirialan – human body type and face, but with dark-green skin with many tattoos in the face and on the arms. Tall and thin, but looks strong, with thick, greying hair, and a sharply cut grey beard. Brown, worried eyes.
How others see you Kind, but quirky. Jumping at shadows the rest can't see. You are really intense on stage, but also seem to hold back. You often say something strange at odd moments, as if you see the world differently than the others.	
How did you join the group? After seeing their show, you just knew you had to be part of it, even if it meant taking a risk. You persuaded them to a casting, and your skills, in particular as a stage fighter, convinced them.	
What do you play? Mostly Luke. Sometimes, using clever tricks with shadows and mirrors, you play Vader and Luke at the same time. This is the best.	This Star Wars scene would be Shogas' favorite Where Luke practices against the combat robot and feels the force for the first time. The magic of that moment strikes a chord deep inside.
What is most important: Art - <u>Truth</u> - Entertainment - Drama	We have an obligation to find and spread the true story

Casting Cards: There are two copies of these. Cut out one copy for Casting, and keep the other one on the table during the scenario for the players to look at.

Name: C3-A1 (A1, or "Awon")	Appearance Protocol droid serving someone important – can't remember exactly where. Got caught in a crossfire and patched together by Lya, who is now your owner.
Background You talk a lot, and are often over the top – do you have to perform ALL the time?! Useful for all droid-related tasks (speaking 573-405 languages, 560 TB mem, battle droid capabilities...) You see things in a very different perspective than the rest, which is sometimes just annoying, but often interesting.	Appearance Hybrid droid – primarily protocol, but with other droid bits mixed in. Dull silver with darker markings. Your face is slightly more expressive than other models, with smoother features.
How others see you Lya, your owner, bought you at a scrap yard sale and fixed you up so you have to tag along, and that's ok. You have been with the group for over a year now, and you are actually quite pleased with being part of it.	What do you play? C3Po, obviously, also storm troopers. Vader, but not in fighting scenes (your stage fighting is...not the best). You are also very good at sound effects.
How did you join the group? The greatest achievement is to please the audience	What is most important: Art - Truth - <u>Entertainment</u> - Drama
Name Lya L'Antewin (Lya)	This Star Wars scene would be Korun's favorite The scene where C3Po tells the whole story to the Ewok village, who follows his every word and sound. How great that must feel..
Background Born and raised on a remote planet you have almost forgotten. You used to be an exotic dancer in an... exotic setting. Then the war caught up with you, and you saw your chance to do something new.	Appearance/race Human. Soft, slender body, long, flowing hair. Very expressive face. Body decorated with tatoos, LED implants, etc. to enhance your performance.
How others see you Exotic and emotional, at other times quiet and withdrawn. Brilliant, captivating performer. Unpredictable, but fiercely loyal to friends. Others can tell that they're your friends by the enthusiasm you put into yelling at them, regardless of your mood.	How did you join the group? A friend of a friend set up a meeting with Korun, and he happily took you in. Your newly aquired droid, A1, turned out to have some surprising talents for theater.
What do you play? Mostly Leia, because of your body type, but sometimes you swap with Shogas, and you play Luke. You would love to play Vader...	This Star Wars scene would be Shogas' favorite Where Leia strangles Jabba – because of the raw, primitive power she suddenly draws on to set herself free.
What is most important: Art - Truth - Entertainment - <u>Drama</u>	Staying calm is dull. Only the highs and lows show us who we really are.

Invitation

To a Most Glorious Theater Festival to
Honor our Heroes of the Rebel Alliance!

A Competition with Grand Prizes!

Win the Favor of the Audiences!

Win the Official Alliance Certificate of
Approval!

Only the best will win,
so show us your best:

- High Artistic Quality
- New and Interesting Scenes
- Captivating Performances
- The Best Account of the Events of the
Rebel War Against Oppression

Shogas Si Angharad

The others don't know, but you are, in fact, a trained Jedi. One of the very, very few who survived the Great Jedi Purge, as the Emperor took control of the Republic, and the world ended...

As a small child, when you first began to sense the Force, you were sent to the Jedi temple on Coruscant for training. Your family expected a lot of you, and you did your best, you really did. But the Force was not really with you, and your skills never grew beyond basic youngling levels.

Envy tore at you at first, but you learned to master your disappointment and live with what skills fate had given you. A likeable person, you gained many friends among the other Jedi, but your lives always took different turns as their powers grew and yours remained the same. You became a teacher of the younglings at the Jedi Academy, and also travelled to the farther regions of the galaxy, looking for new potential Jedi.

This frequent travelling, and your poor Jedi skills, saved you when the Emperor invoked Order 66 and began the mass murder of all Jedi. You were far away when the order came, and no one had bothered giving you any military escort, so no-one was there to kill you. From that remote planet, across the galaxy, you felt the dying screams of millions of Jedi tearing at your soul. It was, sadly, the most powerful connection with the force you have ever felt.

You ran away and hid, as soon and as far away as possible. No Jedi training could overcome your terror as the purge continued, and you trembled in fear in your remote hide-away as you heard rumors about the terrible Darth Vader, relentlessly combing system after system, slaying those few Jedi who had survived Order 66. You almost couldn't believe that this was Anakin Skywalker—how could he betray you all so?

The next 20 years you spent on planets as far away from the Empire's troops as possible. You heard about the Rebel Alliance, and cheered them on with all your heart, but you were still too afraid to come out of hiding, even when you heard about the fall of the Emperor and Darth Vader. You wonder if Anakin Skywalker ever regretted the choice he had made those 20 years ago...

How you joined the theater troupe:

When you went to see the Ensemble's show that fateful day about half a year ago, and watched their re-enactment of the glorious saga of the Rebel Wars, you knew that you had to be part of this. Beyond just hearing and seeing, you felt the Force resonate inside you as the story unfolded – the story of the Light rising again, when all hope seemed lost, and defeating the twisted, dark evil that had slain all your friends. You

felt relief, from the fear that had ruled your life for twenty-odd years, and you felt hope.

When you spoke to the troupe and their leader afterwards, that relief and hope must have given your words wings, because you managed to persuade them to let you join them. With no acting experience to speak of, all you had to offer was your enthusiasm, your likeable personality, and good sword skills, but that seemed to be enough.

A moment of fear inside you made you hide the fact that you are a Jedi – a fear that somewhere out there, someone might still be after the last of you – and you haven't revealed that fact yet. To the others, you are only pretending to be a Jedi, and the lightsaber that you have spent years constructing from the scraps you have been able to collect, is only a prop. To you, it is the symbol of a new life waiting, if only you could shed the last traces of that crippling fear...

Information you have access to:

You obviously have some contacts from Coruscant, such as Senators you have worked for, and people who worked in the Jedi Temple. They might have a lot of interesting information about Anakin, Obi-wan and other Jedi that you haven't picked up yourself.

Also, the fact that you are a Jedi would obviously be of use – you're just still concerned about what might happen when people find out. Someone who is still loyal to the Empire might turn you in, or kill you outright. And a member of the Rebel Alliance might tell Luke about you. Would he give you a chance to become a Jedi again? Or would he think you are a coward?

Despite your concerns, you feel drawn to the Force, and you feel uncomfortable lying about who you really are. The troupe are your friends, and this might be the chance you need to tell them the truth.

Your race: Mirialan

Your people—the Mirialan—are a deeply spiritual people, with a strong connection to the Force. Each of your tattoos (lines, triangles and other geometric patterns) signify some achievement in your life, and when someone dies, the tattoos are studied to celebrate the impact the dead had on the world around him and the Mirialan culture. At your age, you should have many more tattoos than you do...

Lya L'Antewin

You don't really remember where you were born. You used to tell yourself it doesn't matter. One place is the same as the next, right? You do remember the famines getting worse every year, and the way your family wasted away, and how desperately sad that made you feel. You were the oldest daughter, and pretty, so it was an obvious way out to sell you as a slave. Only for a while, your parents said – as soon as the harvest got better and they had the money, they would come for you. They promised! When you look back, you might even have thought it was true, at least for a while. But the years passed, and no-one came to get you.

You were passed on from one place to the other, until you ended up in the Hutt Palace on Tatooine. Yes, you were actually there when Luke and Leia showed up to rescue Han! Fortunately, you were not Jabba's favorite dancer, so you weren't on that barge when Jabba and the rest of them were killed by Luke and his friends. But you would have loved to watch Jabba die.

When news about Jabba's death reached the palace, chaos broke out. Everyone grabbed whatever treasures they could get their hands on, and ran. Fighting broke out in the hangar over transport out of there. Jabba's closest advisors had been on the barge, but those in the next link of the chain of command took charge of Jabba's guards and started killing those that didn't immediately obeyed orders.

Somehow you managed to fight your way to a small shuttle. Inside the shuttle you found a protocol droid, shot half to pieces. You had seen it around, in Jabba's palace. A negotiation droid, as far as you remembered. Something made you drag it along, even after you left the shuttle in Mos Eisley. You had managed to stash some credits, and combined with a few dancing gigs here and there, you had just enough to get off the planet, and keep going until you no longer felt Jabba's suffocating breath down your neck.

You fixed up the android – C3-A1, or just "Awon" – but you had to use some spare parts from other droids, since you couldn't get the right ones. He works okay, but his memory chips seem to be damaged somehow, because he can't remember being in Jabba's palace. You wonder if there might be some interesting knowledge hidden somewhere in his brain...

How you joined the troupe

Once you were far enough away from Tatooine, you started thinking about the future. Technically, you are still the property of the Hutt family clan – you even have the slave tattoo to prove it – but you don't know if they are looking for you, and you try not to

worry about it. You want to go back to your family and find out if they're still alive, but since you don't know where you come from, that's a bit difficult...

And then you met the Ensemble. You met with the leader, Korun, and with your performing skills, it wasn't that difficult to convince him to let you join them. And for the first time as long as you can remember, you are starting to feel like you have a life. You really **like** acting. You like the people in the troupe, and you feel safe around them. No-one is making you do things you don't want to. And while you're travelling, you can try to find some clue to where your home planet might be.

Information you have access to:

You wonder, what IS actually hidden inside your droid's memory chips? There must be something of value, maybe some knowledge about Jabba the Hutt, and how Han Solo pissed him off. You could probably access the memory chips if you got the droid fixed by a proper mechanic.

Your background in Jabba's palace and knowledge about what happened there is obviously a good story, that you might be able to use in the play. You know you ought to share it with the troupe, but you're a bit worried what might happen if the Hutt family finds out who you are. They might try to claim you back – or charge you with a ransom for letting you go. Or just kill you. And maybe the others. But what are the odds?

You've really come to trust and like the others, and if they know what has happened to you, maybe they can one day help you find your home. So maybe you should just tell them the whole story...

Korun Kakpe

Years ago, right after the Empire was established, you were a soldier in the Imperial Army. You don't speak about this to anyone. You were young, foolish, and didn't know what to do with yourself, and you thought – what's the harm? Your family and all around you supported the new Emperor, so you figured you'd just be payed to keep the peace and order in the galaxy under a better rule than the old, corrupt Senate.

So, you joined the army, and became an imperial gunner. For years, you followed orders, pointed your weapons where you were told, and wiped out the Empire's enemies – effectively and ruthlessly. You even got enrolled in the hunt for the Jedi for a while, but never actually managed to track down any of them. Looking back, you thank the stars that you didn't... Then, after some time, you got tired of being a soldier. Not sickened by the killings, or angry over the Empire's tyranny – nothing as reflected as that. No, you just got bored.

Looking back, and realizing what you were a part of, you frequently try to tell yourself that you at least aren't as bad as those who stayed, those who enjoyed wielding the power of life and death over others. That you didn't love the fear your uniform spread among commoners, and didn't feel the thrill of chasing enemy ships among the stars. But that's just bantha-shit, and you know it. Because you did love it, and you did feel the thrill. You just weren't as skilled at it as the others.

How you joined the troupe:

Once you left the army, you roamed around for a while, doing random jobs at random places, until, by chance, you picked up an old hobby of yours from back home – theater. You joined a friend in a travelling theater troupe, first as a roadie, then you got a small part, and suddenly you realized how much you had missed acting. Instead of just getting paid and getting by, you were getting happier every day.

The years went by, and before you knew it, you had started your own troupe, hand-picking people from the places you went through. These last 10 years travelling with the troupe haven't always been easy, but they haven't been terrible either. You are doing what you love, you are seeing all the corners of the galaxy, and you don't have to kill people to do it.

Information you have access to:

Your troupe could obviously use your experiences in the fleet as inspiration. Like the time you heard Darth Vader command you and the other troops. You can still clearly remember that voice... It would also be nice to finally tell them and stop lying about your background. You just haven't found the courage to tell them yet – how would they react?

You have heard from your family that some of your friends from back home left to join the Rebel Alliance. Maybe you could contact them and get some inside stories? But what if they know about your background?

As the troupe leader:

Make sure everyone is involved and active in the scenes, and have their say, but also make sure to keep focus on creating a good play. Make sure you make good progress, since you have limited time.

C3-A1

Oh, where to begin... You were once just a protocol droid like any other, slightly better, of course, but nothing more than that. There was something about a war, but it didn't really concern you.

Then one day the war came to you, and before you knew it, you were running for your safety, trying to make sense of all the shooting and screaming around you. Precisely what happened, you don't know, but the next thing you remember is waking up in a foreign spaceship with a terrible feeling that something was very wrong. Beside you, someone was reassuring you that you were going to be alright, and that they had been forced to do... certain emergency repairs to your body. That someone was Lya.

It took a while before you found out that those "repairs" consisted of patching you up with parts from other droids – truly horrifying and revolting at first, but you have learned to live with it. Lya saved your life, and thank the Maker for that.

How you joined the troupe:

You don't actually remember when and where your owner, Lya L'Antewin, purchased you. Some of your memory blocks must have been fried in that battle, and Lya hasn't been able to repair them. But of course you follow and help your owner in any way you can, even when this means joining a theater troupe. The interesting thing is that you quickly turned out to have quite a talent for acting and performing (except for all the emotional bits, where your programming leaves you a bit short-handed), and you are strangely proud to be on stage with the rest of the troupe. Something in your motivational circuits seems to be stuck in a mode where it is immensely rewarding to you to make the audience happy, so that is what you strive to do whenever your troupe performs.

Information you have access to:

There must surely be something interesting stuck in your memory chips. You should be able to get it out if you can find someone who can repair what Lya couldn't. You are only slightly worried that whatever it is you don't remember is something bad...

