

***STAR WARS* FRANCHISE INFRINGEMENT, INTRODUCTION**

Star Wars is science fiction film series/collection, story by Defendant (**Def**) George Lucas (Lucas), distributed by Twentieth Century Fox Film Corporation (**20th Century Fox**, which was purchased by Disney in 2019 and is now defunct). The Star Wars franchise includes 11 theatrically released films: three separate trilogies, and two stand-alone films. The first Star Wars trilogy of films was released in **1977, 1980 and 1983**. Lucas and 20th Century Fox took 16 years off from the franchise, then released three more films (a *prequel* trilogy, set about 20 years before the original trilogy) in **1999, 2002, and 2005**. [Of these first 6 films, this suit claims only the final film of this prequel series (“**Star Wars: Episode III - Revenge Of The Sith**,” 2005) infringes the Plaintiff’s work.] 20th Century Fox and Lucas then took 10 year off before releasing a final trilogy of Star Wars films, in **2015, 2017 and 2019**. This lawsuit claims that all of the films in this final trilogy infringe the Plaintiff’s work. Lateral to this final trilogy, Defendants (**Defs**) Lucasfilm, 20th Century Fox and Disney released 2 more stand-alone Star Wars franchise films, in **2016 and 2018**. This lawsuit also claims that the 2016 stand-alone film infringe the Plaintiff’s work. Further, the infringement claims sections shows two of Disney’s streaming series, “The Mandalorian” and “The Book of Boba Fett,” infringe the Plaintiff’s work.

The original Star Wars film trilogy (1977-1983) established many imperative backstory story facts, involving the early lives of four primary characters (Darth Vader, Luke, Leah, Obi-Wan), and Luke and Leah’s mother. However, the final film of the prequel series (*Star Wars: Episode III - Revenge Of The Sith*, 2005) betrays almost all established central facts. These substantial incongruities appear to have been created from the infringement of the Plaintiff’s work (although these incongruities are not connected to the Plaintiff’s infringement claims, nor are his infringement claims reliant on these incongruities).

THE STAR WARS SERIES FILMS

The 11 theatrically released Star Wars films are named, as follows, in bold, in chronological release order (the year of release is added to the films' titles, to reduce confusion):

- a. **“Star Wars,”** 1977 (renamed **“Star Wars: Episode IV: A New Hope”** in the 1990s); referred to, herein, alternately as **“Star Wars (1977),** or **SW:E4- A New Hope (1977).**
- b. **“The Empire Strikes Back”** (1980); renamed **“Star Wars: Episode V: The Empire Strikes Back,”** in the 1990s. This film is referred to, herein, alternately as **“The Empire Strikes Back (1980)”** or **“SW:EP5: The Empire Strikes Back (1980).”**
- c. **“Return Of The Jedi”** (1983); renamed **“Star Wars: Episode VI: Return of the Jedi”** in the 1990s; referred to, herein, alternately as **“Return of the Jedi (1983)”**, or **“SW:EP6: Return of the Jedi (1983).”**
- d. **Star Wars: Episode I - The Phantom Menace** (1999); also referred to, herein, as **SW: EP1 - The Phantom Menace (1999);**
- e. **Star Wars: Episode II - Attack of the Clones** (2002); also referred to, herein, as **SW: EP2 - Attack of the Clones (2002).**
- f. **Star Wars: Episode III - Revenge of the Sith** (2005); also referred to, herein, as **SW: EP3 - Revenge of the Sith (2005).**
- g. **Star Wars: The Force Awakens** (2015) (the first film of the third trilogy).
- h. **Rogue One** (2016).
- i. **Star Wars: The Last Jedi** (2017) (the second film of the third trilogy).
- j. **Solo: A Star Wars Story** (2018).
- k. **Star Wars: The Rise of Skywalker** (2019) (the third film of the third trilogy). This film is referred to, herein, as **“SW: The Last Jedi (2015).”**

The Infringing Films

The Complaint alleges the following 5 Star Wars series films infringe the Plaintiff's work:

1. *SW: EP3 - Revenge of the Sith* (2005).
2. *SW: The Force Awakens* (2015).
3. *Rogue One* (2016).
4. *SW: The Last Jedi* (2015).
5. *SW: The Rise of Skywalker* (2019).

A. Major Conflicts Between *SW:E3-Revenge Of The Sith* and the original (1973-'83) trilogy

1. Villain's Goal/Motive And Method

One of the most substantial conflicts created from the Defendants (**Defs**) infringement of the Plaintiff's work is that the villains goal/motive and methods are drastically altered. This is done to infringe the Plaintiff's concept of a villain who commits mass murder—for seemingly good reasons (causing the audience to bond with the villain, while feeling inner conflict). The Plaintiff's villain committed mass murder to bring peace and safety to his nation.

In the first Star Wars film (1977), the evil Emperor and Darth Vader have NO INTEREST IN PEACE, and they rule by FEAR and FORCE. About 38 minutes into the film, an officer in the Death Star expresses concern that the Imperial Senate will not support the Emperor's evil plan. At that, the evil General Tuck enters the room, and responds to the officer's concerns:

GENERAL TUCK: The Imperial Senate will no longer be of any concern to us. I have just received word that the Emperor has dissolved the council, permanently. The last remnants of the old republic have been swept away.

OFFICER: That's impossible. How will the Emperor maintain control without the bureaucracy?

GENERAL TUCK: The regional governors now have direct control over their territories. **FEAR** will keep the local systems in line. **Fear** of this battle station.

About 20 minutes later (an hour into the 1977 *Star Wars* movie), General Tuck destroys

and entire planet, inhabited by millions/billions of people, to instill fear throughout the galaxy.

This establishes that achieving power by fear was the villains' goal and method.

But, to infringe the Plaintiff's "villain who commits mass murder, to bring peace to his nation", the 2005 Star Wars film "Star Wars: Episode III - Revenge of the Sith," the Defs drastically alters the villain's goal of "power by fear," to a goal of "bringing **peace** to the galaxy." Thus, at least three (3) times in the final and infringing prequel film (*SW:E3- Revenge of the Sith*), Darth Vader and/or the Emperor speak of their goal to bring peace to the galaxy (some of these instances are examined in the infringement claims).

2. The Death Of Padme (Luke & Leah's Mother)

In the 1980 Star Wars franchise film, "The Empire Strikes Back," we learn that Darth Vader is Luke Skywalker's father. In the 1983 film, "Return of the Jedi," We learn that Luke and Leah are fraternal twins, brother and sister. About 80 minutes into Return of the Jedi, Luke asks Leah to tell him about their mother. Leah can only share a few details because their mother died when Leah was very young (but after she was born). This Dialogue reads:

LUKE: Leah, do you remember your mother?

LEAH: Just a little bit. She died when I was very young.

LUKE: What do you remember?

LEAH: Just images really. Feelings.

LUKE: Tell me.

LEAH: She was very beautiful; kind, but sad.

However, in the 2005 Star Wars film, *Star Wars: Episode III - Revenge of the Sith*, Luke and Leah's mother, Padme, dies in childbirth.¹ The Plaintiff believes the Defs did this to infringe his plot and ending element, in which a central character (who is good, but not a hero) dies after the climatic final battle. A funeral for this deceased character is then presented, in the closing film sequence.

¹ At the end the infringement claims against *SW:E3*, the Plaintiff offers an explanation as to why the Defs killed Padme just after childbirth—yet she still appears pregnant in her open coffin.

3. Obi-Wan Did Not Know Of Leah's Birth In 1977 film, But Was Present At Leah's Birth In 2005 Film

About 80 minutes into the 1980 Star Wars franchise film "The Empire Strikes Back," against Obi-Wan and Yoda's advice, Luke ends his training early, to rush off and save his friends. Disappointed, as Luke flies away, Obi-Wan's spirit says to Yoda, "That boy is our last hope."

But, Yoda responds, eyes closed, as if communing with *The Force*, "No, there is another."

In the next film (*Return of the Jedi*, 1980) we learn that Leah is Luke's sister. But, clearly, until Yoda told Obi-Wan's spirit, Obi-Wan had no idea of Leah's birth.²

However, in the infringing 2005 Star Wars film, *Star Wars: Episode III - Revenge of the Sith*, Obi-Wan is present at Luke and Leah's birth, when Padme dies. Thus, Obi-Wan should have known of Padme's death in the 1980 film (*The Empire Strikes Back*). Why the Defs created this huge incongruity is uncertain (the Plaintiff will offer his guess, at the end of the *Star Wars: Episode VI - Revenge of the Sith* infringement claims).

4. The Creepy, Fairytale-esque, Murderous Father Backstory Disappears

Like many old European fairy-tales (Hansel and Gretel, Cinderella...), the Star Wars series (1977-1983) primary characters (Luke and Leah) had very painful experiences with their parents. These horrific experiences have a very **anti-family** feel and **effect**. In Luke and Leah's case, they were hidden from their father (Darth Vader), who might have killed them, if he knew of their existence. Luke grew up without either parent, with his uncle and aunt; Leah spent a few years with her mother, who died when Leah was very young. When, as adults, Leah and Luke meet their father (Darth Vader), he attempts to, and/or threatens to, kill them, respectively.

In the third film of the first Star Wars trilogy, "Return of the Jedi" (1983), Luke learns that

² The Defs surely showed Obi-Wan was unaware of Leah's birth, to keep Obi from being harmed by the omission (at the end of *Empire Strikes Back*, Luke was angry that Obi lied about his father's death; lying about a twin sister, also, would have been unforgivable).

he and his sister Leah were separated and hidden from their father, Darth Vader, to keep Vader from killing them. The dialogue that attempts to explain Darth Vader's bizarre desire to kill his children occurs about midway through *Return of the Jedi* (1983), as follows:

OBI WAN KENOBI (*explaining to Luke Skywalker*): "To protect you both [Luke and Leah] from the Emperor, you were hidden from your FATHER [Darth Vader] when you were born. The emperor knew, as I did, if Anakin were to have any offspring they would be a threat to him. This is the reason your sister remained safely anonymous."

Vader's desire to kill Luke appears earlier in the series. In *Empire Strike Back* (1980), about 20 minutes into the film, Vader pledges to kill Luke, if he will not turn to the Dark Side:

EMPEROR: The son of Skywalker must not become a Jedi.

DARTH VADER: If he could be turned, he would be a powerful ally.

EMPEROR: Yes. Yes. He would be a great asset. Can it be done?

DARTH VADER: He will join us or die, Master.

But about 100 minutes into the third film of the original trilogy, *Return of the Jedi* (1983), the Defs takes this anti-family, fairy-tale-esque business to the hilt, when, after Darth Vader reads Luke's mind and learns that he [Vader] has a daughter, he immediately threatens to kill her, if Luke will not turn to the Dark Side: "**If you will not turn to the Dark Side, perhaps she will!**" More disturbingly, should the audience think this was just a ploy, Darth Vader says (assuming that Obi-Wan hid the baby Leah from Vader): "**Obi-Wan was wise to hide her from me.**"

But the Defs ended the creepy, anti-family, fairytale-esque story structure (even though it is woven into the Star Wars story architecture), in the sixth (chronological) film, *SW: EP3 - Revenge of the Sith* (2005). This was done to infringe the Plaintiff's hero who will go to unlimited length for the love of his family. Thus, although the original Star Wars trilogy explains that Darth Vader is separated from his children to keep him from killing or harming them, in *SW: EP3 - Revenge of the Sith* (2005), at about 27:00 (27 minutes), when Anakin (soon to be Darth Vader) learns his wife, Padme, is having a child, he call it "...the happiest moment of my life."

5. The Defs' Simple, Black & White Story And Characters Vanish, And The Defs Telegraph A New And Central Infringed Element Into The Opening Scroll.

Star Wars, from 1977 to 2002, was a conventional 'good versus evil' story, with pronounced conventional fairy-tale characteristic (such as: 1. The use of black and white story structure; 2. The original trilogies primary femal is a princess, the prequel's primary female is a young queen; 3. The primary characters lost their parents or were separated from them as children) . Accordingly, in the first five Star Wars films, the good characters behaved heroically, and the evil characters behaved villainously and made no pretense at being motivated by good. Like fairy-tales, the first 5 (chronological) Star Wars films rely on simple, black and white terms and ideas, such as "evil." But this changes in *Star Wars: Episode VI - Revenge of the Sith*. This change was made to infringe the Plaintiff's work

The simplistic good-vs-evil structure is so deep that in the opening "scroll," first paragraph of the first film (*Star Wars*, 1977) the evil Galactic Empire is referred to as "the **evil** Galactic Empire," and in the opening scroll of the second film (*The Empire Strikes Back*, 1980) refers to Darth Vader as "the evil lord Darth Vader." Consistent with this simple, black and white, good vs evil approach, the villains are motivated by evil goals (achieving more power, to rule by fear), and the heroes are motivated to save the princess and defeat evil.

But this changes in the sixth (chronological) film, *Star Wars: Episode III - Revenge of the Sith* (2005), when the primary villain (there are 3 villains) is motivated by a (heroic) desire to save his wife and to bring peace to the galaxy. Both of these aspects are drastic departures from the original storyline (again, in the first trilogy, 1977-1983, the evil Darth Vader and the Emperor were motivated by "evil," and sought to rule the galaxy by fear and mass murder; in *Return of the Jedi* (1983), we learn that Darth Vader was separated from his children because he posed a real threat to their lives), and deeply infringe the Plaintiff's work.

The Plaintiff's "layered characters" idea (characters possessing good and bad aspects) was so innovative and compelling that the Defendants, in *Star Wars: Episode III - Revenge of the Sith* (2005), would telegraph this new change to the audience, in the signature opening scroll. In the first five (chronological) Star Wars films (1977 to 2002), the characters were black and white (the heroes acted heroically; the villains acted evilly), and the plot was simplistic, good versus evil; this approach extended to even the opening scrolls, which used fairytale-esque language (referring to the villain's as "evil," etc.). However, in the sixth chronological film, *Star Wars: Episode III - Revenge of the Sith*, 2005, the opening paragraph of the opening scroll actually says: "**There are heroes on both side.**" The full first paragraph reads:

"War. The Republic is crumbling under attack from the ruthless Count Dooku. **There are heroes on both sides.** Evil is everywhere."

This is a departure from every prior Star Wars film. In all prior Star Wars films, the villains were villains, the heroes were heroes. There were no heroes on the Dark Side. George Lucas was so excited about this new structure that he stole (infringed) from the Plaintiff (which was light years beyond his ability) that he telegraphed this new element in the opening scroll; preparing the audience for a hero that behaved villainously, or a villain that behaved heroically.

6. Episode 3 Was Supposed To Be About The Clone Wars

The "Clone Wars" were repeatedly mentioned in the first (1977) Star Wars film (Star Wars), and throughout the original trilogy, AND in the second *prequel* film (*Star Wars: Episode II - Attack of the Clone*, 2002). The third and final episode of the prequel series was supposed to be about the Clone Wars, and why Leah and Luke were hidden from Darth Vader. In the second *prequel* film, (*Attack Of The Clones*), near the end of the film, Anakin (who's destined to become Darth Vader, after he ventures into the *Dark Side*) kills an entire village of **Tusken** Raiders; men, women and children. At this point in the series, one would assume that Anakin's descent into the

Dark Side, and his transition into being Darth Vader, are sufficiently complete, and the next episode/film will focus on the *Clone Wars*. The fact that the third and final prequel episode was originally supposed to focus on the *Clone Wars* is supported in various publications, and is reinforced in the closing dialogue of the second *prequel* film, *Star Wars: Episode II - Attack Of The Clones* (2002), when, after the clone army is created, and after all of the Jedi Knights narrowly defeat Count Dooku's army (thanks to the clone army), Obi-Wan Kenobi tells Windu:

OBI-WAN: "I have to admit that without the clones, it would not have been a victory."

To this mistaken view, Yoda becomes angry and responds:

YODA: Victory?! Victory, you say?! Master Obi-Wan, not victory. The shroud of the dark side has fallen. **Begun, the Clone War has.**"

These are they last words of the film, perfectly announcing that the next and final prequel film will be about the clone wars.

However, the next, and final prequel film (*Star Wars: Episode III - Revenge of the Sith*, 2005) is not about the Clone Wars; it is about how Anakin became Darth Vader (again?). The Plaintiff suspects the Defs (Lucas, Disney/20th Century Fox) scrapped the Clone Wars film so the Defs could more quickly infringe the Plaintiff's overarching plot of "a hero who goes to impossible lengths for a loved one" (but this theory is just an unrelated hunch, with no bearing on the Plaintiff's actual infringement claims.)

B. The Defendants' Disturbing View Of Children & Families, And Disregard For Parent-Child & Adult-Child Relations, Prior To The Plaintiff's Work

In the first five Star Wars films (1977 to 2002), George Lucas displays a deeply disturbing disregard for children, families, and child-adult relations (which mirrors many European fairytales). But after the inception of the Plaintiff's work (2003), George Lucas' later Star Wars films (2005 to 2019) paid greater **attention to children and families** (to infringe the Plaintiff's

work). Some example of Lucas' and Star Wars' disregard for children, from 1977 to 2002, are:

1. THERE IS NOT ONE HUMAN CHILD, ANYWHERE, not even in the background, in any of the first three (3) Star Wars films (1977-1983).
2. In the fourth Star Wars film (The Phantom Menace), we finally see and meet a human child (boy), Anakin, who appears about 8 years old. However, disturbingly, Anakin has no father, or father figure. His mother claims she conceived him without a father or mate. This is never conclusively explained, although, Qui-Gon (the primary hero) believes the father is The Force itself.
3. Also in the fourth Star Wars film (The Phantom Menace), Anakin is taken away from his mother (who is a slave). Anakin is troubled and has bad dreams from being separated from his mother. Rather than paying for Anakin's mother's freedom with his spaceship, Qui-gon and Anakin depart for adventure, leaving the mother a slave.
4. Rather than fighting to free Anakin and/or his mother, Qui-gon, the adult hero jedi, suggests to Anakin that he race in an incredibly dangerous race to gain his freedom. Thus, the audience watches Anakin, a seven year old boy, race in a *death race* where many of the racers will die, while Qui-gon and Anakin's mother (the adults) watch, engrossed; unaware how inhumane and irresponsible they are behaving. *Later, Obi-Wan Kenobi will take Anakin to the scene of the dangerous and chaotic grand battle.
5. In the fifth Star Wars film (Star Wars: Episode II, **Attack of the Clones**, 2002), we meet another child (Boba Fett), about 9 years old. Boba is a clone of the person he thinks is his father, Jango Fett. Soon, chased by Obi-Wan Kenobi, Jango takes young Boba on a terrifying chase through an asteroid belt. Obi-Wan cares nothing about Boba's safety and continues pursuing them through a dangerous asteroid belt. *Jango then takes Boba to the

scene of the terrible battle, where young Boba watches as his father, Jango, is beheaded.

These central examples of how children were (or were not) used in George Lucas' Star Wars films, from 1977 to 2002, prior to the inception and creation of the Plaintiff's work, show Lucas' disregard for children, parents and adult responsibility. This is relevant to this matter, because in the Star Wars films and shows that infringe the Plaintiff's work (released 2005 or later), George Lucas infringes the Plaintiff's prominent use of children, and heroic characters who are offended by the ideas of child slavery, infanticide.

C. Other Central Star Wars Story Structures/Approaches, Established In The First 6 Films, Would Change In The Post-2005 Star Wars Films (To Infringe The Plaintiff's Work)

The Court should observe the following enumerated story structures and approaches concerning the chronological first six Star Wars Films, 1977-2005, the original trilogy, and the prequel trilogy. **These seemingly indellible approaches and structures changed in the later Star Wars films (released between 2015 and 2019), and mark incomprehensible style changes, indicative of infringement.** Among these pre-established structures and approaches are:

1. **No children.** There were NO CHILDREN in the first 3 Star Wars films. (Near the end of the third film, *The Empire Strike Back*, 1977, there is one baby ewok.) There are very few children in the prequel Star Wars trilogy.
2. **No women, or very few women.** Other than princess Leah, in the first three Star Wars films (1977 to 1983), there are virtual no women. In the first film (*Star Wars*, 1977) there is only Luke's aunt. In the second film (*The Empire Strikes Back*, 1980) there is only a **female slave who is eaten**, and a few extras in the background. In the third film, *Return of the Jedi* (1983), there are only extras (and maybe female ewoks and a weird female **alien singers**). The final two films of the prequel (*Attack of the Clones*, 2002; *Revenge of the*

Sith, 2005), take place before Leah is born. Other than Padme (Leah's mother), an assassin, a Jedi without any speaking lines, and some extras, there are no women.

3. **Women frequently wore skimpy clothes, even in battle, and often wore white, form-fitted clothing in battle.** In *Star Wars* (1977) Leah wears a white gown throughout, even at the award ceremony. In *The Empire Strikes Back* (1980), Leah wears a form-fitted white snow suit for much of the film (while the men enjoy looser clothing). In *Return of the Jedi* (1983), Leah is almost naked for much of the film. Leah often wears a dress in the first trilogy (1977 to 1983). In the *prequel* series (1999 to 2004), Padme (the female lead) usually wears a dress, and usually does not engage in battle. In *SW:E2- Attack of the Clones* (2002), **in the grand-battle**, Padme wears form-fitting white satin pants and halter-top (exposing her midriff). **This antiquated, sexist vision would change in the later Star Wars films (to infringe the Plaintiff's new woman-warrior prototype).**
4. **No women soldiers.** In the first 6 films (1977 to 2005), there are no women soldiers. In *Revenge of the Sith* (2005), there are one or two female jedis, with no spoken lines.
5. **Clean streets.** In the first 5 Star Wars films (1977 to 2002) there is no litter on the streets (even in the towns and spaceports described as tough).
6. **There is no poverty** depicted anywhere in the first six Star Wars films.
7. **There is no racism or racial conflict** depicted anywhere.
8. **There are no healthcare issues.**
9. **There is NO class conflict**, anywhere, in the first six Star Wars films.³
10. **There is no immigration issues.**

³ In *Phantom Menace* (2002), Anakin is a White slave boy. But slavery is common on Anakin's planet, and the Jedi hero, Qui-Gon, expresses no interest in freeing him or his mother from slavery. Eventually Qui-gon does endeavor to save the boy, when the boy has unusually high midichlorian levels.

11. **There are no LGBTQ characters or issues.**
12. **There are no characters with disabilities.** (Luke, Vader and Anakin lost hands, which were quickly fitted with perfectly life-like, robotic replacements.)
13. **There is no religious conflict.**
14. **There is no segregation, or relocation of undesirables.**

D. Disturbing Racist Characatures Abound In Lucas' Star Wars Prequel Trilogy. (This Is Relevant To The Infringement)

After being persuaded by actor Billy Dee Williams to include Black people in future Star Wars films, Lucas cast Billy Dee Williams as Landau Calrissian, in *The Empire Strikes Back* (1980), and *Return of he Jedi* (1983). However, in the prequel series (1999 to 2007), Lucas uses the computer generated, animated characters to make transparently racist commentaries. This is relevent to THIS matter, and the infringement of the Plaintiff's work, because the Plaintiff's script is very inclusive (depicting many races, and gays, in meaningful and honorable roles), and following the Plaintiff's example, in all Star Wars works executed AFTER the conception of the Plaintiff's work (Uberopolis and/or Butterfly Driver), Lucas would stop these attacks on non-whites, and reflect all races with dignity; expanding his infringement of the Plaintiff's work.

Among the the examples of George Lucas' racist stereotyping and lampooning of non-White cultures, found in the Star Wars prequel (1999-2005) trilogy, are the following:

1. **Jar Jar Binx**, a loud, strident, annoying and half-witted character, who becomes Padme's servant, who belongs to a species of aliens with protruding mouths, and some of these aliens (like the king) have huge lips, that sputter, flubber and spew slobber (see *SW:E1-The Phantom Menace*, at 15:36 ans 1:42:04). Binx embodies Lucas' view of Blacks.
2. **The Viceroy** and his assistant, who speak in ridiculous Chinese accents, and wear clothing that is reminiscent of traditional Chinese formal robes, and who have slanted,

squinted eyes, embody George Lucas' view of Chinese people and Asians.

3. **Watto**; a strange, little, dark, flying creature with a thick Middle-Eastern (and/or Jewish) accent, who lives in a filthy home, who is shown (in SW:E2-Attack of the Clones) with flies swarming around him (suggesting he stinks), concerned only with making money, and who owns two White slaves (Anakin and his mother). Watto seems created to suggest that, if given a chance, Middle-Easterners and non-Whites would enslave Whites.
4. **Jango Fett**. In *SW:E2- Attack of the Clones*, 2002, George Lucas reveals that ALL of the millions of evil Storm Troopers are clones of the same brown-skinned man, Jango Fett.⁴ In *Attack of the Clones*, at 46:38, the camera pauses to focus on the adult face of Jango Fett (who appears of Polynesian or Middle-Eastern descent), and the narrating voice says, “They are totally obedient; taking any order without question.” This is no accident.
5. **Chosen One**. *SW:E1- The Phantom Menace* (2002) suggests Anakin (Vader) is “The Chosen One,” prophesied to bring balance to the force. This parallels Judeo-Christian belief the Jews are somehow *chosen*. But in *SW:E3- Revenge of the Sith* we learn the prophecy is mistaken. This may intended to mock Jewish and Christian faith.⁵

Again, in Star Wars films that were created after the prequel (*A force Awakens; Rogue One; The Last Jedi; The Rise of Skywalker...*), Lucas stopped his practice of using aliens to reinforce racist stereotypes. to infringe the Plaintiff's broad-minded social view.

The Plaintiff's infringement claims against the Defs for infringing the Plaintiff's work to make the film *SW:E3- Revenge of the Sith* (and other films) begin on the following page.

⁴ Lucas changed this in some of his later Star Wars works. However, any such later change would reflect the broad-minded influence of the Plaintiff's work, and betray the vision Lucas put forth in 2002 (thus, this may expand Lucas' infringement of the Plaintiff's work).

⁵ Away from the Defs' use of aliens to reinforce hateful racial stereotypes, Star Wars fans may have noticed, in Star Wars series films, **black and minority heroes scream** when in distress and when they die (Landau at the Sarlacc, in Return of the Jedi; Windu out the Chancellor's window, in SW:E3- Revenge of the Sith).

INFRINGEMENT CLAIMS AGAINST DEFENDANTS **DISNEY & LUCASFILMS LTD,
FOR INFRINGING THE PLAINTIFF'S SCREENPLAY "UBEROPOLIS: CITY OF
LIGHT," VIA THE PRODUCTION AND RELEASE OF THE DEFS' "STAR WARS"
SERIES FILM (AND ASSOCIATED MERCHANDISE) TITLED:**

"STAR WARS: EPISODE 1 — REVENGE OF THE SITH" (2005)

Some of the Plaintiff's individual claims are independently copyrightable, and protected independently under common law, as they were UNPUBLISHED ideas.

★ These independently copyrightable ideas are marked with a STAR symbol.

Many of the story elements infringed by the Defs' *SW:E1-Revenge of the Sith* marked a serious deviation for the Star Wars franchise. [For instance, in the Star Wars films that came before the Plaintiff's script (1977 to 2002), never once did any spaceship experience any *re-entry overheating* when entering a planet's atmosphere. But, in infringing the Plaintiff's scene where *two heroes work together to pilot a doomed spaceship (belonging to the villain) through re-entry —which causes red hot overheating and shaking*, the Defs' infringed each of these aspects, AND showed tremendous re-entry overheating and shaking. This was a huge deviation for the Star Wars series; which, prior to this moment, had always been a purely escapist fantasy series, decidedly unencumbered by science; accordingly, the series never showed re-entry heat.]

- Thus, a bullet-point will note when the Defs' infringement marks a serious deviation for Star Wars franchise, with an appropriate explanation.

Each of the following enumerated similarities appear in the Plaintiff's script and the Defs' film *SW:E3- Revenge of the Sith*. These similarities constitute infringement.

1. OVERARCHING PLOT: A Sci-fi/Action/Adventure Hero Risks His/Her Life And Goes To Impossible Lengths For A Family Member, First Act To Final Act.

- ★ This Is An Original Idea For The Sci-Fi And Action/Adventure Genres (And All Genres), First Conceived And Executed By The Plaintiff.

The Plaintiff's screenplay, *Uberopolis: City of Light* (Ex B), later renamed Butterfly

Driver (Ex A), uniquely features the FIRST EVER sci-fi hero, ARLO GRAINER, who was motivated into action, first act to final act, by a desire to save a family member (his daughter), and Arlo will go to seemingly impossible lengths to do so. This made sci-fi meaningful. This unprecedented idea would immediately be infringed (stolen) by countless parties (although it is conspicuously absent from history, prior to the Plaintiff's conception).

In the Plaintiff's work, the hero. Arlo, sets out to save his daughter.

In the Defs' *SW:E1- Return of the Sith*, the hero (Anakin, who eventually become the villain) sets out to save his wife from dying in childbirth, in the first act, and continues this quest to the final act (although Anakin also becomes the villain in the final act).

2. The villain commits mass murder —to bring peace to his nation, bring justice to the wicked, and make the world a better place. This causes the audience to feel conflicted about the character.

★ **This is an independently copyrightable expression; which was not utilized or executed prior to the Plaintiff's conception and execution, in 2003.**

The Plaintiff's villain, Peter Vitale, commits mass murder, but repeatedly makes clear that he is motivated to bring peace and safety to his nation.

Infringing the Plaintiff, in *SW:E3- Revenge of the Sith*, Darth Vader, **also commits mass murder**, but repeatedly states his goal is to bring peace and security to the Republic

- This is a gross deviation from all prior Star Wars films and upends the entire series, because in the prior 5 (non-infringing) Star Wars films, Darth Vader and the Emperor were exclusively motivated to rule by fear, to gain more power, with no contemplation of peace, security or justice. This aspect was changed and added to infringe the Plaintiff.

3. Villain states he is motivated to bring security, peace and justice to the public.

The Plaintiff's villain is motivated to bring peace and security to his city and nation. Page 75 of Uberopolis: City of Light (Ex C) the villain explains:

PRES. PETER VITALE:

“I’ve promised people a crime free world, where they are forever safe. And they pay me enormously to live in this perfect world.
I will not evacuate and betray my promise for one man.

Throughout the Plaintiff’s script, in such places as pages 79 to 80 (where the villain Vitale admits to killing thousands of political prisoners “for the greater good”) the villain is shown to be determined to bring justice to those he finds evil or threats to society. Vitale’s commitment to security, peace and justice is reinforced in Vitale’s constant effort to maintain peace and avoiding war, by the fact there is no crime on Uberopolis, and in dialogue, such as on page 80 (Ex C):

PRES. PETER VITALE:

“The greater Unified World Nation is a nation on the rise, Arlo. Prosperity is high, we have more millionaires than ever, no national enemies...”

The Defs’ villain, Darth Vader (and the Emperor), repeatedly state they are motivated to bring peace and security to the Republic. [See SW:E3- *Revenge of the Sith* at 1:45:00, and at 1:47:17 (“I have brought peace, freedom, justice and security to my new empire”). The Emperor (AKA the Chancellor) expresses this goal at 1:18:58, 1:35:48, 1:42:33.] But all of this conflicts with all previous Star Wars films (explained under the previous heading “Major Conflicts Between *SW:E3-Revenge Of The Sith*” and the original (1973-‘83) trilogy” item #1).

4. In the climatic battle, the villain explains to the hero that the villain’s actions have brought peace and security to the nation.

In the climax, on page 80 (Ex C), the Plaintiff’s villain (Peter Vitale) tells the hero (Arlo) that he has brought peace, security and prosperity to his nation.

In the climax of the Def’s *SW:E3- Revenge of the Sith*, the villain (Vader) tells the hero he has brought peace and security to his empire (1:47:17).

5. TWO heroic characters work together to PILOT an unfamiliar and ill-fated SPACECRAFT, WHICH BELONG’S TO THE VILLAIN’S FORCES, from outer space through a planet’s atmosphere, and try to execute and emergency landing.

In the Plaintiff's script (pp 40-44), the hero and another heroic character work together to pilot a spacecraft (which belongs to the villain's forces) from space, and execute an emergency landing on the planet below. Part of the spacecraft crash lands (we learn most of the ship crash lands, on the New Jersey shore, on page 56).

In the Defs' *SW:E3- Revenge of the Sith*, at 21:20 to 23:13, two heroes (Anakin and Obi-Wan) must cooperate to fly a spacecraft (which belongs to the villain's forces), from space to the plane below, and execute an emergency crash-landing.

6. As the heroic characters struggle to pilot the spacecraft from space through the planet's atmosphere, the hero's and the spacecraft struggle through TURBULENT RED-HOT RE-ENTRY through a planet's atmosphere.

- This deviates from all prior Star Wars films, which never showed entry or re-entry heat or shaking.

Page 40 of the Plaintiff's script describes the spacecraft heating to RED HOT temperatures and shaking, as it re-enters Earth:

ANGLE ON : THE CAMERA SHOWS THE SHUTTLE HEATING TO **RED HOT** TEMPERATURES.

Arlo and david begin sweating and shaking violently as they re-enter

Infringing the Plaintiff, the Defs' film, from 22:10 to 23:00, shows the spaceship piloted by the heroes burning red hot and shaking in entry or re-entry into the planet's atmosphere.



7. As the two heroes desperately try pilot and land the unfamiliar spacecraft, the front of the ship separates from the rear of the ship.

On page 44 and 45 of the Plaintiff's script, the two heroes separate the front half of the spaceship (the EVAC shuttle), from the rear of the ship, and pilot the front EVAC back to Earth.

In the Def's infringing film, at 21:58, the front half of the ship breaks off and separates from the rear half of the ship.

8. HERO's (Primary Character's) GOAL: The story features a Central character/hero who will go to extreme lengths, and even break the law, to save his child.

The Plaintiff's hero, Arlo, is motivated to save his daughter.

The Defs' hero, Anakin (who becomes the villain in the film's final 45 minutes), is motivated to save his wife, Padme—who is pregnant with the couple's children.

9. A climatic battles unfolds under a modern DOME structure/enclosure.

Most of the Plaintiff's script's climactic final battle(s) were fought under a dome glass-like enclosure covering Uberopolis.

In the Defs' infringing film, in the climax, Yoda fights the evil Emperor under the dome of the Senate building. NOTE: Although the 2 previous prequel film (SW:E1 and SW:E2) showed the Senate dome, there was NEVER a battle at/in the Senate or under the Senate dome.

10. While on the ill-fated spaceship that the heroes will soon pilot into a harrowing crash landing, the heroes make a decision that fails. Now in a more dangerous predicament, one of the heroes makes a joke about their bad ideas/plans.

Page 42 of the Plaintiff's script, with time running out, trapped in a spaceship owned by the villain, when Arlo's plan fails, he tells David that he has a better idea. To this, David jokes:

DAVID

(sarcastically)

If you're ever chased by missiles again... next time you should definitely use your good idea first.

In the Defs' infringing film, *SW:E1- Revenge of the Sith*, while trapped in the villain's ship,

after Anakin's plan goes wrong, Obi-Wan jokingly asks Anakin: "Got a plan B?" (at 18:30)

11. With time running out, one of the principle heroes uses a SECURITY VIDEO RECORDINGS to solve a mystery.

The Plaintiff's script shows the other principal hero (Jerry Mathiessen) use security recordings to track Arlo, and use old video recording to find clues into about the villain's true history and identity.

The Defs' SW:E2- Revenge of the Sith infringes the Plaintiff's work, as at about 1:37:00 we see the hero Obi-Wan Kenobi go to "security recordings" (as Yoda describes them; these are holgram videos) to learn that the villain (Darth Vader) has killed many children and Jedis.

12. While in a space vehicle, racing through space, two heroic characters are chased by guided missiles.

In the Plaintiff's screenplay, from page 41 to 43, two heroic characters (the hero and his friend, David) ,who are trapped in a spaceship, are chased through space by guided missiles.

In SW:E3-Revenge of the Sith, at about 05:00, two heroes (Anakin and Obi-Wan) are each chased by two guided missiles.

- This is unusual for a Star Wars film, because, before this, only once was a guided projectile used (in SW:E2- Attack of the Clones), but only one projectile was fired.

13. MAJOR BATTLE SETTING: The hero confronts the villain at THE TOP OF A TOWER BUILDING, in a large open area, largely surrounded by tall glass windows —with many futuristic flying vehicles outside of the window.

On page 78 of the Plaintiff's script (Ex C). the hero confronts in the villain in the top of the villain's 57-60 floor media tower building, where they have a huge battle.

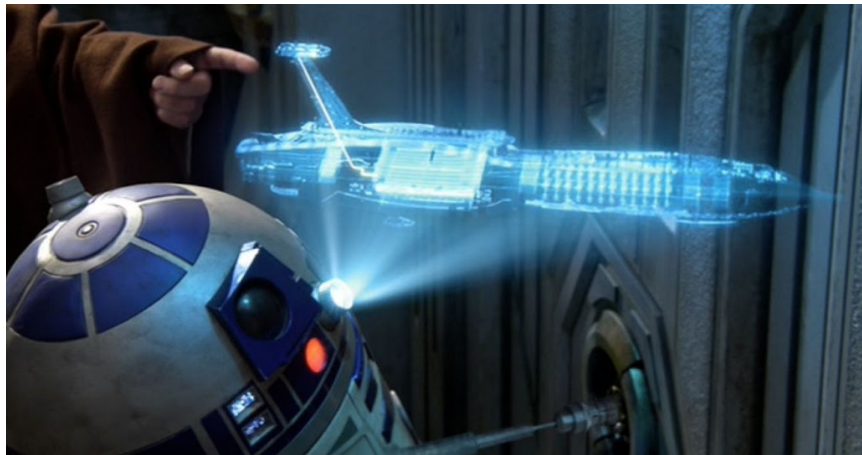
The Defs infringe this aspect FIVE TIMES in SW:E3- Revenge of the Sith.

- This is a stunning departure for Star Wars, because NEVER before, in ANY Star Wars series film, did the hero and villain meet at the top of a tall building. Worse, 2 of the 5 buildings

where these battles occur are in buildings that appear in prior Star Wars prequels. Thus, Lucas and the Defs lacked the vision to see the battle location potential of their buildings, until they infringed the Plaintiff's work. Four of these five locations also have large window features.

The five occasions in *SW:E3- Revenge of the Sith* when the hero confronts the villain at the top of the villain's tower are ("a" to "e"):

- a. Obi-Wan and Anakin face the evil Count Dooku in the top of the spire building/structure in the opening of *SW:E3- Revenge of the Sith*.



Above: Obi-Wan points at the ship's unusual "spire" tower, where the heroes will face Count Dooku.



Above: In the spire tower observation room, where Anakin and Obi-Wan fight Count Dooku.

- b. Anakin and Obi-Wan (at about 19:00) face the evil General Grievous, in the command center of his spaceship. Oddly, in a Star Wars series first, the command center cockpit is elevated about 40 feet above the body of the ship.



Above: The ship's command center cockpit, where Obi-Wan and Anakin fight General Grievous.

- c. Obi-Wan faces evil General Grievous in the tenth level (highest level) building in Utapau.



Above: Looking up at the 10th level of Utapau.

- d. Windu faces the evil Chancellor/Emperor in top of the Chancellor's building (at 1:11:02).



Above: Windu fights the Emperor, in the top of the Chancellor's building.

- e. Yoda faces the evil Emperor at the top of the Imperial Senate building (1:50:04).

14. Proximate to a battle between an hero and a villain, A LARGE WINDOW IS BROKEN in the room at the top of a tall building where the hero and villain fight.

On page 78 of the Plaintiff's script (Ex C), in the climax, the hero smashes through a large window at the top of a tower building. Moments later, their fight carries them out of the window

The Defendants film, *SW:E1- Revenge of the Sith*, twice shows large windows smash out of tall buildings where he hero and villain battle. For example, this happened when Windu fought the Emperor/Chancellor (at 1:12:30).



Above: In *SW:E3- Revenge of the Sith*, Windu's light sabre shatters a window as he fights the Emperor.

15. During a central battle in a tall building with tall, full-length windows, overlooking a beautiful city, a HEROIC character flies out of the large broken window of a skyscraper, and falls into the streets below.

Page 83 of Plaintiff's script (Ex C), the hero flies out of a window into the beautiful city streets below:

...But as Arlo begins flying, he grabs Peter's foot and they both fly out of the window. Once in the air, 57 floors above Uberopolis, Arlo flings Peter with all of his might toward the city floor...

In the Defs' *SW:E3- Revenge of the Sith*, a central hero (Windu) flies out of a window of the Emperor's building, into the city streets below, where he dies.

16. During a central battle in a tall building/structure, the VILLAIN flies out of the window of the tall building.

Page 83 of Plaintiff's script (Ex C), the villain (also) flies out of a window into the beautiful city streets below:

...But as Arlo begins flying, he grabs Peter's foot and they both fly out of the window. Once in the air, 57 floors above Uberopolis, Arlo flings Peter with all of his might toward the city floor...

In the Defs' *SW:E3- Revenge of the Sith*, a central villain (General Grievous) flies out of an elevated command center (at 20:50).

17. The hero ENTERS the top of a high-rise building (where the villain is located), WHILE RIDING IN/ON AN UNUSUAL VEHICLE.

On page 78 of the Plaintiff's script (Ex C) the hero enters the top of the tall building by crashing through a window in his unusual vehicle ("hover-craft").

In the Defs' *SW:E3- Revenge of the Sith*, somehow the hero rides a giant lizard through a window-like opening in the 10th level of a building in Utapau.



Above: Obi-Wan rides a giant saddled lizard through a window-like opening in the 10th level.

18. The story portrays heroic characters on both sides (on the good side and on the bad side) of the conflict.

The Plaintiff screenplay (Ex C) depicts a stark class divide. The villain is on the wealthy

side of that divide, the hero is on the poor side. But the Plaintiff's script also portrays a central hero on the wealthy side: Jerry Matthissen.

The Defs film (*SW:E3- Revenge of the Sith*) infringes the Plaintiff's work. The opening scroll of the film states "There are heroes on both sides." However, this is false, there were not heroes on the Dark Side. As the Court is likely aware, the Dark Side of the force, in Star Wars films, has always been evil. Even in *SW:E3- Revenge of the Sith*, when the villain Darth Vader joins the Dark Side he murders many children. This aspect is mentioned in the opening scroll, but not included in the film, because Lucas and the Defs began accessing the Plaintiff's new screenplay in 2003 (and made their film based on the 2003 story elements that they wished to infringe). But the Plaintiff did not add the character Jerry Matthiessen until some time in 2004. Thus, since the Defs were likely committed to a 2005 release date, they had no time to rewrite their screenplay to include a legitimately heroic character on the Dark Side—but they had plenty of time to write an opening scroll line saying: "There are heroes on both sides."

19. Villain Kills HUMAN Children.

The Plaintiff's script shows the villain's inhumanity kills hundreds of millions of people every year (including millions of children). To put a face on these killings the Plaintiff included the child character "Jacob," who dies because his father cannot afford the villain's medicine. To make the sting of Jacob's death last, the Plaintiff had Jacob die in the film's closing.

The Defendants infringe this by having Darth Vader kill many children. (1:23:53)

- This (having children in the film) is very unusual for Star Wars, as there were NO children in the original trilogy, and very few in the first two prequel films.
- Prior to this, no human children had ever been killed in a Star Wars film.
- In the previous Star Wars prequel film (*SW:E2- Attack of the Clones*) Anakin killed the

children of Tusken Raiders. But killing human children is much more impactful.

Originality is not required in identifying story similarities, but the Defs will have difficulty naming a known sci-fi film where a central child dies, published prior to the Plaintiff's work.

20. One of the principal settings is an unprecedented gloomy, dark but futuristic wasteland city, with dirty streets, substandard and rundown buildings and housing, where fires burn, and there are barrels and garbage cans on the streets.

In the Plaintiff's screenplay, Arlo and his family live in a gloomy, dirty, tough wasteland ghetto/barrio city, described on page 1 (Ex C):

EXT. A GLOOMY WASTELAND STREET -- NIGHT

Beneath a polluted **night sky**... on a **desolate street** on the outskirts of a large **third world city**... homeless people burn **fires in trash cans and barrels** to keep warm... shanty-town dilapidated box houses....

The Defs infringe all of the named aspects of the Plaintiff's work, by including the setting called Utapau (for seemingly no reason —as the hero Obi-Wan Kenobi only goes to Utapau to have an uninteresting battle with the secondary villain, General Grievous).

- Utapau is the first Star Wars city with dirty streets, and it is forever night there, because the city is underground (a literal play on the Plaintiff's figurative use of "underground" to describe the "zones"). Utapau shows substandard housing, fires, garbage cans and barrels.



Above: The dirty streets of Utapau: featuring substandard housing, fires, trash barrels, etc.

21. On this unprecedented futuristic wasteland city setting, futuristic police and military vehicles are depicted.

Page 1 of the Plaintiff's script (Ex C) describes futuristic police and army vehicles flying low over the wasteland city:

... On the streets around them futuristic police and military vehicle hover ominously over the streets...

The Defs infringe this aspect of the Plaintiff's work as they show storm-troopers (police and military clone fighters) flying low over the dirty Upatau wasteland city. (Approx 1:20:00)



Above: Army and police flying ships deliver storm-trooper clones to Upatau.

22. In the climatic final battle, the villain and hero argue about their socio-political view.

In the climax of the Plaintiff script (pp 78-97), the hero and villain argue about their socio-political views (see Ex C, pp 80 and 81).

PRES. PETER VITALE

...I'm not the cause of the starvation, and pollution that so effects the children of the world. It's overpopulation in your unsecured zones.

ARLO

The independent zones were all wealthy until YOU declared your 600 poorest regions 'unsecured' -to rid your nation of them.

PRES. PETER VITALE

Details!! My point remains...

The Defendants film, *SW:E3- Revenge of the Sith*, infringes this, as Obi-Wan argue their socio-political views in the climax (at 1:58:34):

OBI-WAN: Anakin, then Emperor is evil!

DARTH VADER: From my point of view, the Jedi are evil!

23. Uniquely, the story juxtaposes events and dialogue such that the viewer/reader might conclude that right and wrong, and/or good and bad, are a matter of perspective.

As seen in the Plaintiff's script dialogue sample from page 80 (cited in the previous section), the Plaintiff's work, juxtaposed differing views of the same problems' leading readers/viewers to conclude, "good" is a matter of perspective. This is reinforced by showing the villain fighting hard for the things he believes are right and good, and the hero fighting for the things he believes are right and good.

The Defendants infringe this, as Anakin tells Obi-Wan "From my point of view the Jedi are evil." (1:58:34) But perhaps more indicative of infringement, at 45:27, Anakin tells the Chancellor. "The Jedi use their power for good." To which the evil Chancellor replies: "Good is a point of view, Anakin."

- This goes against all five prior Star Wars films. All of the previous Star Wars films assumed that the Jedi fought on the good side of the force, and the villains (Darth Vader, the Emperor and their minions) fought for the Dark Side of the force, and pursued power by mass murder and fear. This sudden new voicing that "Good is a point of view" is a clear infringement of the Plaintiff's intellectual and artistic effort.

24. In the climatic battle, the hero escapes the villain through a HOLE IN THE STEEL FLOOR, COVERED BY A STEEL DOOR.

Page 88 of the Plaintiff's script (Ex C), during the climatic battle, in retreat, after villain shoots at the hero with his gun, Arlo swims to an underwater and underground water inlet hole

(made of steel). Desperate, Arlo struggles to open the grate, and climbs through to safety and air.

The Defs' SW:E3-Revenge of the Sith infringes this aspect of the Plaintiff's work. Near the end of the film, during Yoda's climatic battle with the Emperor, Yoda retreats from the fight, crawling through an underground tunnel. Yoda finds a strange steal covered hole in the sub-floor of the Imperial Senate. Yoda figures out how to open the covered hole, and escapes. (1:56:34)



Above: Yoda prepares to escape through a covered steel hole in the Imperial Senate sub-floor.

NOTE: In the Plaintiff's script and the Defs' film (SW:E1- Revenge of the Sith), both heroic characters (Arlo and Yoda) find the hole and go through it deliberately —unlike the prior Star Wars film, *The Empire Strikes Back*, where Luke Skywalker accidental falls though a similar hole (in Cloud City), when a floor door opens automatically.

25. Alarms and sirens blare in the climax battle.

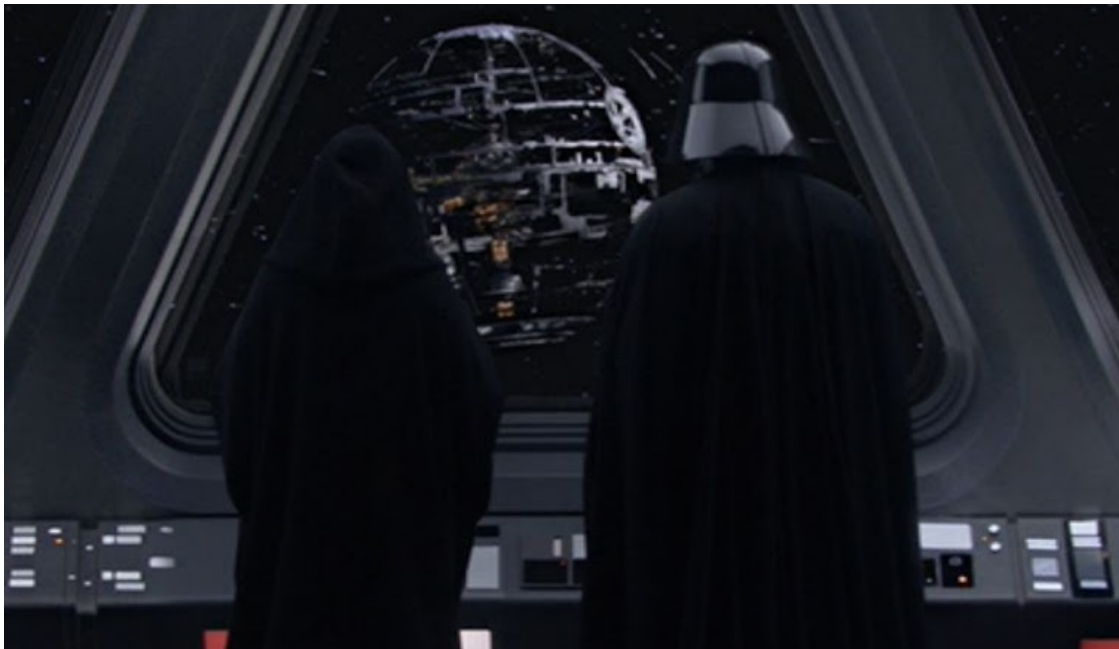
In the Plaintiff's screenplay (Ex C), during the climax (pp 78-97), Arlo's action triggers an emergency alarm (p 87), later his actions cause the police chief to sound the evacuation sirens.

The Defs's film infringes the Plaintiff script, as seen in the final climatic battle between Darth Vader and Obi-Wan, where we see Darth Vader's action triggers an alarm at 1:52:21. Other alarms then sound at 1:52:23 and 1:52:39.

26. Space station construction is shown.

The Plaintiff screenplay shows the construction of the massive space station Uberopolis, up close (pp 24-36), and at a distance (p 24).

The Defendants infringe this by showing construction of the Death Star, at a distance, at the end of *SW:E3- Revenge of The Sith* (at 2:11:44 —construction activity on the Death Star is visible near the Emperor’s head and shoulder). The Death Star appears about 20% complete.



Above: The EMperor and Darth Vader watch the construction of the Deeah Star.

- Within the movie (*SW:E3- Revenge of the Sith*) this scene is absurd, because it occurs immediately AFTER Padme’s (Darth Vader’s wife) funeral, yet right BEFORE baby Leah (still a tiny infant) is delivered to her new adoptive family. Thus, we are to believe that in just a few days the Emperor and Darth Vader built 20% of the massive Death Star.
- This scene is also adsurd because the Death Star appears 20% complete, in just a few days. But, in the first Star Wars film, *Star Wars* (1977), which is supposed to be situated 19 years after *SW:E3- Revenge of the Sith*, the Death Star was newly built (and untested;

thus General Tuck tests it on Leah's home planet). Thus, in *Revenge of the Sith*, the Death Star appears scheduled for completion 18 or 19 years early. The Defs appear to have added this scene only to infringe the Plaintiff, as the scene harms the film more than it helps.

- In the Star Wars film, *Return of the Jedi*, 1983, although we saw a new Death Star that was supposed to be under construction, no construction activity was ever displayed.

27. The hero respond to the villain's taunts with his own overconfident, cocky and provocative taunts.

Sadly, from mid 2003 until late 2005, the Plaintiff's hero, Arlo, responded to the villain's taunts with his own over-confident, cocky taunts (the Plaintiff would change this in later versions). This is seen on page 85 of the Plaintiff's script, as the hero taunts back to the villain:

ARLO

Sorry, I can't beat your ass anymore -I've got a sick kid.

This is also seen on page 83 (Ex C) of the Plaintiff's screenplay, as Arlo tells the villain in their confrontation: "You don't screw with my family."

The Defs infringe the Plaintiff's work, as seen at 59:47, when the villain tells the hero, "you must realize you are doomed," the hero responds cockily, "**Oh, I don't think so.**" The hero then blasts the villain with some sort of invisible force from his hand, sending the villain flying.

- This cocky, unnecessary dialogue is out of character for Jedi in Star Wars films, and is out of character for Obi-Wan, who, before the infringement of the Plaintiff's work, was always measured in his exchanges with villains in combat, never cocky or provocative.

28. In battle with the villain, the hero graciously (verbally) gives the villain the first move.

On page 81 of the Plaintiff's screenplay (Ex C), after the villain threatens to kill Arlo, Arlo graciously (and somewhat cockily) gives the villain the first move/strike; telling the villain:

"You get the first strike."

The Defs' film *SW:E3- Revenge of the Sith* infringes this, at about 58:00, when, during a substantial battle scene, the villain orders his minions to stand back, telling them, "I will deal with this Jedi slime myself." To this, the hero (Obi-Wan) cockily tells the villain: "**Your move.**"

29. A primary heroic character retreats from battle with the villain.

In the Plaintiff's script, during the climax (pp 84, 85), after the hero obtains what he's after (medication for his daughter, stolen from the villain's pocket), the hero instantly disengages the battle, and retreats, looking for a way back to Earth.

The Defs infringe this aspect of the Plaintiff's work, as seen in *SW:E1- Revenge of the Sith*, at 1:55: 06, as Yoda retreat from battle with the Emperor (although why he retreats is unclear) and admits failure and defeat.

- This is a huge departure for Star Wars. Never, in the 5 prior Star Wars films did a Jedi retreat (in Return of the Jedi, Luke refused to fight Darth Vader, because he did not want to fight his father (and begin his descent into the Dark Side). But Luke engages the battle when Vader threatens Leah).

30. A central character has a recurring coughing and wheezing condition.

In the Plaintiff's script (Ex C), the hero's daughter has a terrible medical condition that cause here to cough, wheeze and struggle to breath.

The Defendants infringe this by giving General Grievous a coughing, weezing, breathing condition, which is particularly apparent in the opening of the film (8:34).

31. Hero and villain engage in a chase, involving a motorcycle-like vehicle (86, 87)

On page 86 and 87 of the Plaintiff's script (Ex C), the hero rides a motorcycle-like vehicle, while he is chased by the villain (in a flying police sky-rider car).

The Defs infringe this, to some extent, but reverse who rides the motorcycle-like vehicle,

and reverse the chasee and chaser. In *SW:E3- Revenge of the Sith*, as the villain races on a motorcycle-like vehicle, the hero chases (riding on a giant lizard).



Above: General Grievous, on a motorcycle-like vehicle, chased by Obi-Wan, on Utapau.

32. The story concludes with a FUNERAL of a principal, good and beloved character, on a CLOUDY, GRAY AFTERNOON. Roses and/or flowers factor into the scene, and a CHILD (about 6 years old) is present at the funeral.

Near the end of the Plaintiff's script (Ex C, pp 97-99) is the funeral of Jacob (a central child character) scene. The scene is set on a The scene calls for roses on Jacob's coffin, and a yellow flower that Franny (Arlo's 6 year old daughter) hands Jerry (Jacob's father). Thus, the scene prominently features roses/flowers and children. Page 97 reads:

EXT. FUNERAL PARK -- AFTERNOON

The green grass of the funeral park lawn looks even greener against the **cloudy, gray sky**. A small group of people with their heads hung solemnly, sit and listen to a woman, dressed in holy garb, standing before them. Behind the woman is a coffin covered with **roses**.

Page 98 of the Plaintiff's script (Ex C) reads:

Franny hands Jerry a yellow flower. Taking the flower, Jerry wipes his teary eyes and smiles at Franny.

The Defs infringe this, as one of the final scene in *SW:E3- Revenge of the Sith* is the funeral of Padme (Darth Vader's wife). In the short funeral sequence of shots, a child (who is

about 6 years old) is prominently featured, and Padme has white **flowers** in her hair.

- This is a huge departure for Star Wars because there were NO FLOWERS AND NO CHILDREN, ANYWHERE, in the first three Star Wars films (1977 to 1983), and very few flowers or children in the first two prequel films (1999 to 2002).
- There were three prior funerals in Star Wars. Two night-time cremations (Return of the Jedi, 1983; The Phantom Menace, 1999), and one day time burial (Attack of the Clones, 2002). There were no flowers at any of these prior funerals. No children were present, except for Anakin (Darth Vader), who attended Qui-Gon's cremation (SW:E1, 1999).



Above: Padme, with white flowers in her hair, at her funeral.



Above: Girl (about 6 years old) at Padme's funeral).

33. CLOSING SHOT: Two parents watching a pastoral setting (such as a field, bay, or a sunset).

The Plaintiff's screenplay's final shot is a pastoral and evocative shot of Jerry and his wife, sitting on a beach, by the San Francisco Bay, perhaps watching a sunset (Ex C, p 99):

ANGLE ON: JERRY AND LAURA SITTING BY THE SAN FRANCISCO BAY -- LATER.

The Defendants infringe this, as the the final closing shot of *SW:E3- Revenge of the Sith* is a pastoral and evocative shot of Luke's aunt and uncle watching the sun set.



Above: The closing shot of *SW:E3- Revenge of the Sith*.

PLAINTIFF'S THEORY ON WHY THE DEFS KILLED PADME IN CHILDBIRTH (Against The Original, 1977-1983, Star Wars Storyline)

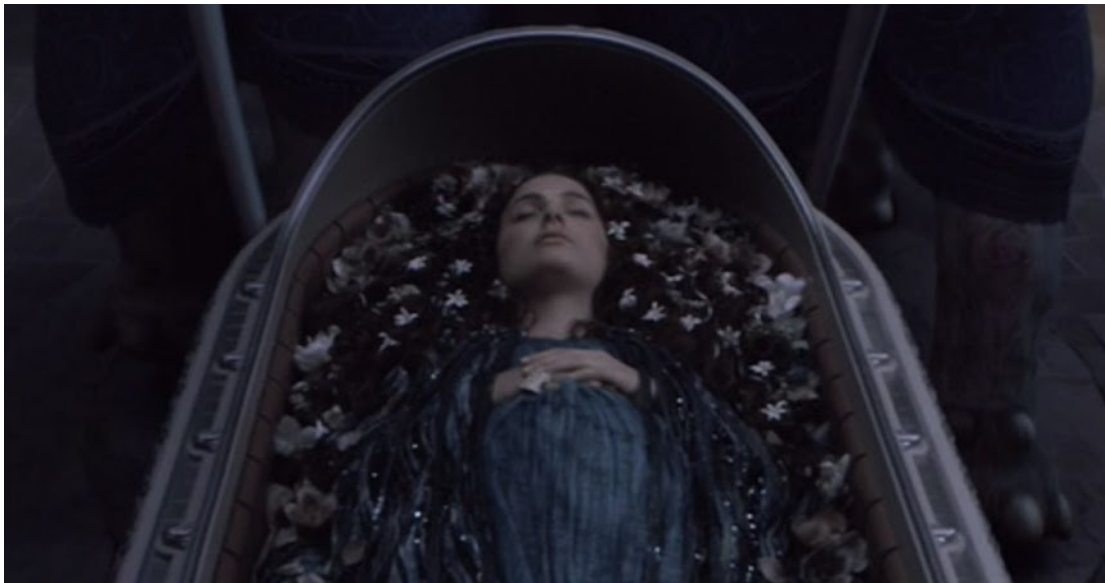
As previously explained, in the original Star Wars story, Luke and Leah's mother lived a few years after childbirth (see *Return of the Jedi*, 1983), but this changed in the final film of the prequel series, *SW:E3- Revenge of the Sith*. The Plaintiff believes this is because in effort to steal (infringe) the Plaintiff's concept of a hero who goes to impossible lengths for a loved one, George Lucas decided to scrap the Clone War story, and created a new story where, driven by love for Padme, Darth Vader achieves the power to cheat death, and bring people back to life. Vader then used this power to bring Padme (who died

while pregnant) back to life. The Plaintiff believes, in the end, this storyline was so troubling (because it would mean the Leah and Luke were not meant to be alive) that Lucas and the Defs decided to change the ending. (The Plaintiff believes the reason why Padme appears pregnant in the film *SW:E3- Revenge of the Sith*, even though she delivered her babies earlier in the film, is because this footage was shot for the original version. The Plaintiff believes the Defs chose not to reshoot this scene to save money, or because actors were no longer available. Some of the facts that support this theory are:

1. In the closing minutes of *SW:E2- Attack of the Clones*, after Anakin's mother dies in his arms, Anakin (Darth Vader) promises Padme (at 1:24:41): **“Some day I will be—I will be the most powerful Jedi ever. I will even learn to stop people from dying.”** Again, Anakin made this promise directly to Padme.
2. Later in *SW:E2- Attack of the Clones*, at his mother's graveside, Anakin tells his deceased mother: **“I wasn't strong enough to save you. I wasn't strong enough. But I won't fail again.**
3. In *SW:E3- Revenge of the Sith*, after Anakin has a dream that Padme dies in childbirth (Jedi's dreams are often visions of the future), Anakin promises Padme: **“I won't let this one [dream] become real.”** (32:34).
4. A few minutes later, Anakin tells Yoda: **“I won't let these visions come true.”**
5. In *SW:E3- Revenge of the Sith*, the Chancellor entices Anakin to the Dark Side by telling Anakin, **“Know the power of the Dark Side: The power to save Padme.”**
6. And, at approx 1:16:00, when Anakin agrees to join the Emperor on the Dark Side, he stipulates: **“Just help me save Padme's life. I can't live without her.”**

All of this telegraphs that the filmmaker's always intended to have Anakin (Darth

Vader) acquire the power to bring Padme back to life. [The Plaintiff believes Lucas and the Defs slightly altered this plan, and decided to make Darth Vader go to greater lengths to achieve this power (killing innocent children and Jedis) to emulate the Plaintiff's concept of a man who goes to extreme lengths and struggles to save a loved one.]



Above (top and bottom): Padme still appear pregnant at her funeral.

The Plaintiff believes Lucas and the Defs cut out the original ending, and filmed a new ending—which amounts to two scenes: (1) the Emperor waking Darth Vader after his surgery, and (2) Padme giving birth. It would have been wiser (and consistent with the original trilogy) to have Yoda present for the birth, but in the story, Yoda was already in exile on a remote planet.

INFRINGEMENT CLAIMS AGAINST DEFENDANTS **DISNEY & LUCASFILMS LTD,
FOR INFRINGING THE PLAINTIFF’S “13 GATES OF RANE STORY NOTES,” VIA
THE PRODUCTION AND RELEASE OF THE DEFS’ INFRINGING FILM (AND
ASSOCIATED MERCHANDISE) TITLED:**

“STAR WARS: EPISODE 1 — REVENGE OF THE SITH” (2005)

The Defendants’ film (SW:E3- Revenge of the Sith) infringes the following aspects from the plaintiff’s work (aspects which also appears in the Defendants’ film):

- 1. The villain telepathically speaks into the hero’s brain, from far away.**
★ **The Plaintiff’s believes this unique expression is an original and independently copyrightable expression.**

In the Plaintiff’s 13 Gates of Rane story outline (Ex D) the villain (Gormatu) is able to speak into the hero’s brain from any distance (even across the Universe).

In the Defs film *Star Wars: Episode III — Revenge of the Sith*, the villain (The Emperor, also referred to as The Chancellor, or Chancellor Palpatine) speaks into the hero’s (Anakin) mind from far away. At about 1:09:21 in the film, the villain (the Chancellor, Chancellor Palpatine) speaks into Anakin’s mind, saying: “You do know, don’t you, if the Jedi destroy me, any chance of saving her [Padme] will be lost.”

- This is a gross deviation from the original Star Wars plot and premise. Before this moment, in all of the previous Star Wars films, only Skywalkers (members of Darth Vader’s family) had the ability to send or receive telepathic messages from short distances. But in this scene, Chancellor Palpatine (not a Skywalker) has this ability.
- This also goes against the existing Star Wars story, because in the 1980 Star Wars film *The Empire Strikes Back*, Emperor Palpatine (who is Chancellor Palpatine) DID NOT HAVE TELEPATHIC POWER. Thus, when he wants to speak to Darth Vader, Vader directs his spaceship out of an asteroid belt, to have clear transmission; Vader then goes into a special room and kneel on a special pedastal to communicate with the Emperor.

2. The story features a prophecy.

Plaintiff's 13 Gates of Rane story outline (Ex D) featured a prophecy: a story about a great warrior who would one day fight the evil and immortal Gormatu, but who would also open the Gate of Rane leading to Earth, and unleash Gormatu onto Earth.

The Defs' SW:E3- Revenge of the Sith also features a central prophecy, concerning whether Anakin is the "chosen one," a Jedi prophesied to one day restore balance to the force.

- This is a departure from Star Wars. The prior 5 Star War films (1978 to 2002) did not have or mention a "prophecy."

3. The story features a story within a story, as an older character (who seems wise) tells the younger hero an important story.

The Plaintiff's story features unusual, fable-like or fairytale-like, stories within the story, as Verdun (an older man, who is wise) tells Joey about the 13 Gates of Rain, and the various legendary stories behind each magical item that must be located). One of these myths can be seen on page 26 of the Plaintiff's 13 Gates of Rane story outline (Ex D), under the heading "Myths of the Good," another can be found on page 27 (Ex D), under the heading "Rane: Fleece of Dreams (Joey's Dad)," another is the origin story of the 13 Gate of Rane, as told to Joey by Verdun, on page 10 of the story outline (Ex D).

The Defs SW:E3- Revenge of the Sith infringes this, as seen about 45 minutes into the film, when Chancellor Palpatine (an older man, who appears wise) tells young Anakin about a fable-like story about "The Tragedy of Darth Plagus."

- This story-within-a-story is a departure from all previous Star Wars films, as there are no occasions in the previous films when one character tells another a story.