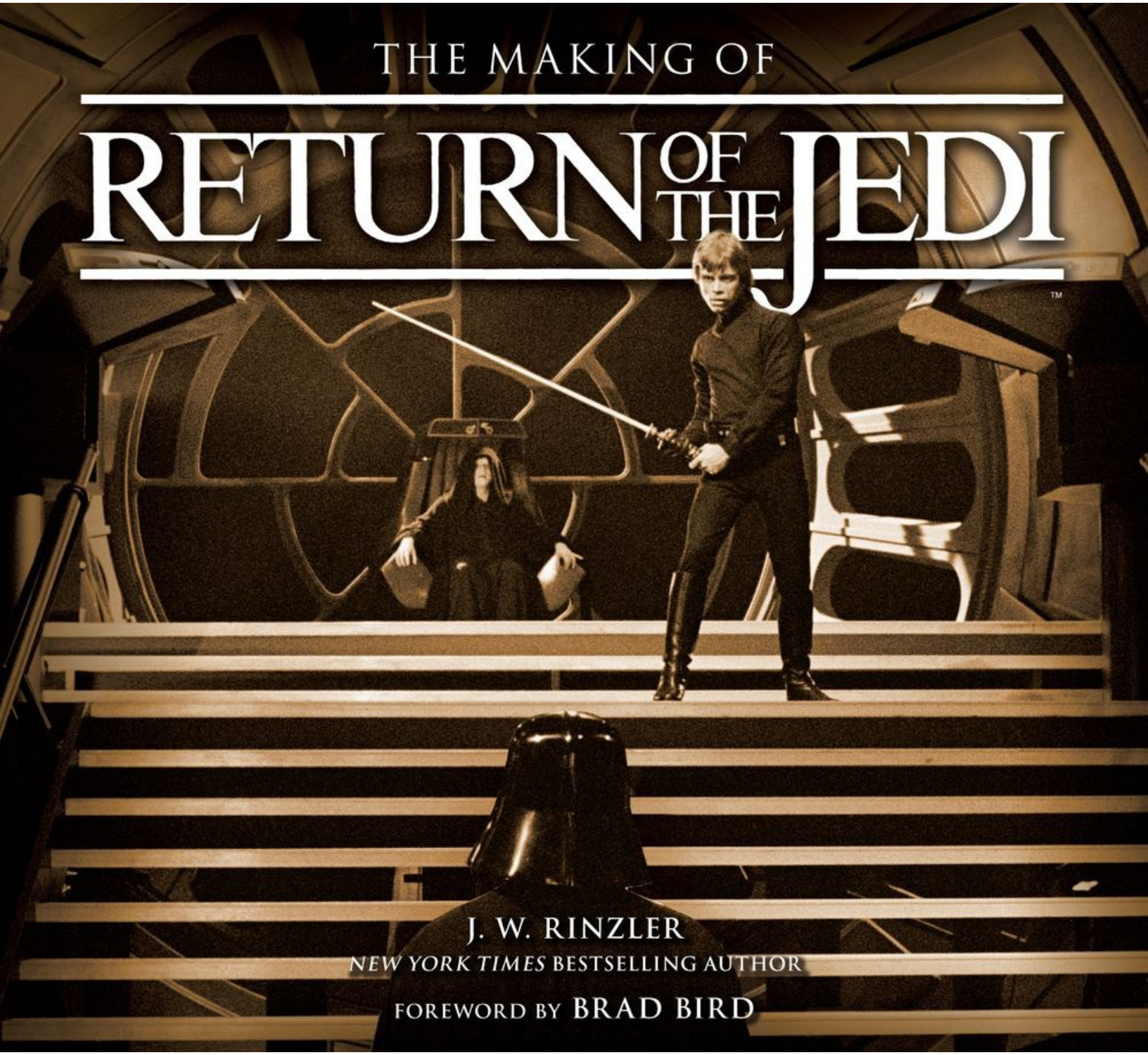

THE MAKING OF
RETURN OF THE JEDI
J. W. RINZLER
NEW YORK TIMES BESTSELLING AUTHOR
FOREWORD BY BRAD BIRD

THE MAKING OF

STAR WARS RETURN OF THE JEDI

THE DEFINITIVE STORY

J. W. RINZLER



Del Rey • New York



Carrie Fisher (Princess Leia) and Mark Hamill (Luke Skywalker) on location in California's Buttercup Valley aboard Jabba's barge, April 1982.

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Published in the United States by Del Rey, an imprint of The Random House Publishing Group, a division of Random House, Inc., New York.

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eISBN: 978-0-345-54358-5

www.starwars.com
www.delreybooks.com

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PHOTO CREDITS

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Additional photos: Brandon Alinger, from the collection of Rose Duignan, Ben Burtt, the Prop Store, Kit West, and Steve Starkey

COVER: Luke Skywalker (Mark Hamill) is caught between his father, Sith Lord Darth Vader (David Prowse), and the Emperor (Ian McDiarmid), with the fate of the galaxy in the balance; Elstree Studios, March 1982. Photo by Albert Clarke.

v3.1

DEDICATION

To Geneviève, Sarah, and Judith

In memory of Ralph McQuarrie, a fantastic visionary artist and gentleman, who, in the end, enjoyed sitting peacefully in his garden

And hats off to Stuart Freeborn, who seems to have led a wonderful, charmed life, and who helped create such lovable creatures

ACKNOWLEDGMENTS

I am particularly thankful for several individuals who went out of their way to help. Howard Kazanjian opened his archives to my research assistant down south, Brandon Alinger, and the two of them thus provided a great deal of important information; Brandon also supplied the supplemental credits and was an essential reader, fact checker, and provider of camera info and other esoteric bits of *Jedi* lore. Robert Watts and Jim Bloom made themselves available, the former via email and long-distance calls, the latter during an afternoon in his home across the Bay and during supplemental calls. Dennis Muren, as always, has been just one floor down at Industrial Light & Magic, providing quick answers to a stream of visual effects and general questions; Dennis very kindly also read the manuscript to check its accuracy. Craig Barron took the time to watch the whole movie with me, detailing the work behind every matte painting and relating many memorable stories, and then reviewed the manuscript's matte painting sections.

Indeed many *Jedi* veterans donated hours of their valuable time, notably Terry Chostner, Rose Duignan, Chris Evans, Steve Gawley, Lorne Peterson, Aggie Rodgers, and Thomas G. Smith. The award for the best phone interview must be shared by Duwayne Dunham and Nilo Rodis-Jamero, both of whom recalled incidents and anecdotes with wonderful humor and clarity. I am also indebted to Carol Marquand and James Marquand for their memories of Richard Marquand. Without their feelings and insights, the book would not have been complete.

Once again, like each of the previous forays, I couldn't have written this book without the custodians of Lucasfilm's several treasure troves: In the Lucasfilm Archives at Skywalker Ranch, Laela French, Arran Harvey, and Joanee Honour made the high quality artwork reproductions possible. It was always a real pleasure to arrive Thursday mornings, sit on the couch, and chat—before heading off into a past of drawings, storyboards, models, and maquettes. Kathy Smeaton then took hundreds of chosen two-dimensional artworks and scanned them patiently.

The Skywalker Ranch Research Library is overseen by Jo Donaldson and Robyn Stanley, and they once more gave me the "keys" to the research warehouse, allowing me to forage through dozens of cardboard boxes filled with papers that hadn't been disturbed since 1983. When the odd question came up during the writing phase, Jo and Robyn were always available—thank you. In the film archives, Monica Chin-Perez came up with the rough cut and fine cut of *Jedi*, carefully cueing up picture and sound reels on the old KEM flatbed editing table. Fragments of animatics, telematics, camera reports, and computer printouts provided a thorough basis for writing about postproduction effects and editorial.

I'm running out of adjectives for Image Archives, but Tina Mills's crew (and Tina herself) has been superlative as always. Stacey Leong oversaw scanning the negatives, collating the collections, sending pics out for drum-scanning, and basically making sure the book exists image-wise; Matthew Azeveda helped on final frame screen grabs, while Shahana Alam chipped in and Tina made sure the whole operation worked like clockwork.

At Random House, Erich Schoeneweiss has had my back on all three books—and has been enthusiastic throughout (despite my moments of despair) and one of the books' biggest fans. Frank Parisi, formerly my partner in crime at LucasBooks, was my editor and contributed many valuable notes. And warm thanks to Nancy Delia and her crew for keeping me honest grammatically and in other textual ways, and to Scott Biel, Keith Clayton, Joseph Scalora, and David Moench. For the design, I am indebted to Katie Benezra, at becker&mayer! (where Delia Greve pitched in, too), who took my rudimentary book map and gave it elegance (Katie also designed *Star Wars: The Blueprints*).

And I can't say how much I appreciate the time Brad Bird donated to write his foreword and to discussing the *Star Wars* saga one rainy afternoon, sitting by a burning fire in a Skywalker Ranch "office." His foreword adds a lot of context, expertise, and professional passion to this book.

At Lucasfilm, thanks to Pablo Hidalgo, who also read and corrected my manuscript; to my boss, Carol Roeder, who facilitated the whole enterprise; more thanks to Troy Alder and his design acumen; and to Howard Roffman for his great interview; to Jane Bay and Connie Wethington in the chairman's office; to Chris Argyropoulos for his PR help; to Chris Holm, who made sure I didn't trespass illegally; and—again!—to the whole infrastructure that George Lucas has maintained. Of course I owe so much to George himself. I've promised him not to write any more of these books, as I'm sure they take their toll on his psyche, while taking up too much of his time. But I'm grateful to have been given the opportunity to set forth in words and images the making of perhaps the most beloved trilogy in the history of cinema. It's been an honor.

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FOREWORD BY BRAD BIRD

On its opening night on the outskirts of Portland, Oregon … I first saw *Star Wars*.

We had driven a good distance to see it—an hour and a half one way—because in Oregon it was playing in only a single theater. But that theater was blessed with a big-ass screen and impressive sound. Very few people remember this now, but *Star Wars* appeared in only something like 32 theaters in the country when it first opened; yet every one of those theaters was showing a 70-millimeter print with 6-track Dolby Stereo, at a time when Dolby was brand-new and the 70mm format was practically extinct.

I'd heard rumblings about *Star Wars* before it came out, through back channels, from film-savvy friends, but the general public had no idea what it was. Because of that, *Star Wars* had a sexy sort of street cred that other films didn't. Save for Alec Guinness, the film's lead actors were unknowns. But as I sat in the theater waiting for the lights to dim and the curtains to open, the feeling in the air was unmistakable: This was going to be *something*.

"Something" was an understatement. What followed was probably the most amazing experience I've ever witnessed between a film and its audience. Almost immediately, right after the *Flash Gordon*–inspired crawl, as the rebels' ship was pursued by an endlessly enormous Imperial starcruiser … something happened that never happens in Oregon—*the opening shot of a movie* got an ovation.

This wasn't Hollywood, where knowledgeable industry people show appreciation for the efforts of their fellow co-workers. This was Oregon, where audiences had never, ever, in my experience (and I saw a lot of movies growing up), applauded a shot. And not two minutes later an even more extraordinary thing happened: As stormtroopers invaded the rebel ship, blowing back the resistance with a hail of laser blasts, the film's villain, Darth Vader, made his entrance—and, instantaneously, on the opening night of a movie that no one knew anything about—the audience *booed and hissed*.

This was not worked out beforehand. This wasn't audience-participation theater, slowly learned over months of screenings, like it was for *The Rocky Horror Picture Show*. This was spontaneous, theater wide, and *instant*, as if every member of the audience possessed dormant silent-movie-villain-hating DNA passed down from their grandparents, behavior that had been slumbering inside them for generations, which had been suddenly awakened in that moment because the right mixture of events—the crawl, the music, the opening shot—had preceded it. Some intricate combination had unlocked a forgotten region of the audience's collective heart, and a sold-out crowd of moviegoers responded as if they were greeting a long-lost friend.

Remember that this was the 1970s, when the vast majority of films were paranoid, morally ambiguous, dark. This was the age of the antihero, when *The Godfather* was the masterpiece that most films aspired to be, a film where the killing of family members was ordered, ethics were murky, and no one was to be trusted. To come out with a science-fiction fairy tale in that environment was nothing less than a radical act. And to execute it at a technical level that no one had ever experienced before was stunning.

Moviegoers who saw *Star Wars* became aspiring filmmakers, while filmmakers who saw it were galvanized. I knew one director who actually counted the shots in *Star Wars*, convinced there was good juju in the number (perhaps if *his* film had the same number of shots …).

Three years, multiple viewings of *Star Wars*, and a pop-cultural tsunami later, *The Empire Strikes Back* was released. I was there on opening day as well, this time at Grauman's Egyptian Theatre, the lesser-known brother of the Chinese theater just down the street from where I'd seen *Star Wars* so many

times. Beautifully directed by Irvin Kershner, *Empire* was bigger, deeper, darker, less conclusive, and more operatic than *Star Wars* … and altogether jaw dropping. As with *Star Wars*, I saw *Empire* repeatedly on the Egyptian's giant screen, enjoying its sweep and panache, and trying to figure out why it all worked so damn well.

By the time *Return of the Jedi* was released, I had migrated north to San Francisco to try to become a part of the Bay Area film community that had, in addition to the *Star Wars* saga, produced so many movies I loved (*Raiders of the Lost Ark*, *The Godfather* I and II, *The Right Stuff*, *The Black Stallion*, *Apocalypse Now*, etc.), and had managed to wrangle a way into the Lucasfilm crew screening at the Coronet before the film's opening day. Sitting in the same theater with Lucas (who, in the many years since, has become a friend) and director Richard Marquand, I was now surrounded by the very creative geniuses who had brought this rarest of cinematic sagas to a satisfying conclusion in grand style.

I loved seeing that eclectic ensemble reunited on screen for (what was thought to be) the last time. But for all the adventurous, imaginative sweep of the saga, Mark Hamill was the one who carried its emotional weight. His journey from callow farm boy to knowing warrior is the spine of the saga, and the scenes between Luke and Vader in *Jedi* are among the film's best.

Hamill is not given enough credit for his terrific work as Luke Skywalker, especially in *Empire*, where most of his time on screen is spent with robots and creatures, performed (wonderfully) by actors whose voices and faces—at least when Hamill worked with them—were muffled and hidden from view. Though this is an extremely difficult thing for an actor to pull off (along with the growing formality of Luke's speech as the trilogy goes on), Hamill handled it all with grace and commitment. Because Hamill believed completely, we did, too.

But by now I was deep into the *Star Wars* saga. The first two films had set my expectations very high, and, truth be told, I had a few beefs with *Jedi*, which started when the opening crawl mentioned the Empire secretly beginning construction of a new armored battle station "even more powerful than the first dreaded Death Star." More powerful? The first one could blow up a planet—how much "more powerful" could it get?

There were other qualms. The disconnect between *Jedi*'s Luke Skywalker and *Empire*'s Luke, who had cut short his training against the advice of his Jedi mentors to save his friends, then (a) failed to save his friends; (b) got his ass kicked, losing a hand in the process; and (c) found out the most dastardly villain in the galaxy was also his dad.

Luke is one humbled Jedi at the conclusion of *Empire*, so I had trouble connecting that guy with the cocky dude who shows up in Jabba's palace at the beginning of *Jedi*. I also wished the film had followed up on Vader's plan (as Vader himself stated in *Empire*) for Luke to join him in his overthrow of the Emperor, and that Han Solo had had more to do. As far as the Ewoks go …

But this is the difficult challenge of third acts in any narrative, when one must resolve all complications introduced, and do so in a manner that is in character, surprising, yet inevitable. The point is not that I, or any other fan, agree with every single choice George has made in telling his epic saga. The point is that we care. I have clearly spent more time thinking about the *Star Wars* films than any other films I haven't myself directed. Why?



A final frame from *Return of the Jedi* shows a smiling Anakin Skywalker (Sebastian Shaw), Yoda, and Obi-Wan Kenobi (Alec Guinness).

Because for some reason, I, and multitudes of other filmgoers, really care about this universe. For those of us who remember a world before *Star Wars* and the many imitators in its wake, we care to a ridiculous extent. I've seen grown people—talented, smart professionals—raising their voices and getting red faced over their *Star Wars* disagreements after a few too many beers. I may even admit to joining these shameful, ultrageeky discussions.

People *love Star Wars* the way they love only a handful of favorite things from childhood. It's the only item that is in just about everyone's cultural toy box, and they'll get testy if they feel like its being messed with. It has got to be at once infinitely rewarding, infinitely perplexing, and infinitely aggravating for George … who is obviously absorbed by the universe he's created, yet is occasionally appalled by the intensity of the good and bad feelings it engenders in others.

For George, the Special Editions were an exercise in using new tools to fix what he viewed as old, unsolved problems. But for some moviegoers, it was as if George had doctored photographs from their childhood without their permission. Aggravating as this may be for Lucas or his audience, the intensity of these feelings is the ultimate compliment a culture can express to an artist. He got to us.

It wasn't easy. To make *Star Wars*, George Lucas had to gobble up a ton of high and low culture, read everything from ancient myths to comic books, watch everything from Kurosawa films to cheapo Republic serials, marinate himself in everything from the deepest historical fact to the shallowest pulp fiction, and then go through the long agony of writing and failing and rewriting through endless drafts.

When he finally emerged with the screenplay, he had to then wed the talents of a proven crew of British film veterans with an unproven band of hippie film nerds. Because he'd realized no existing studio could deliver the special effects and soundscape at the level the film needed, he decided to build new companies to do just that, creating safe havens for artists such as Ralph McQuarrie, Joe Johnston, Ben Burtt, Richard Edlund, Dennis Muren, and scores of others.

We care about *Star Wars* because we feel it all: the ocean-wide swath of storytelling culture Lucas has pulled from, the mash-up of the old and the new, the audacity of the entire enterprise—even more than three decades later.

Since *Return of the Jedi*, George has overseen a trilogy of *Star Wars* prequels for cinemas and *Star Wars* offshoots for television. A few months ago, after completing *Red Tails*—the last of the original batch of film projects he first set out to make when he created Lucasfilm and its many subsidiaries—he sold Lucasfilm to the Disney Corporation to allow himself to "retire" from his own Empire, to relax and make the kind of experimental films that got him excited about the medium in the first place.

Now it is for other filmmakers to play in the *Star Wars* sandbox. They won't have to struggle, as George did, with overcoming either tremendous initial skepticism toward *Star Wars* or the creative challenge of chiseling it from the limitless white void of undefined possibilities. Instead, they will wrestle with the audience's outsize expectations, or with the conflict between the artist's fear of playing it too safely and the businessman's fear of perceived risk to an "intellectual property" that is now proven to be extremely valuable.

There will be more *Star Wars* films in the foreseeable future. But for many of us, it will always be about the original trilogy and the courageous journey of art and entrepreneurship that these films made possible—and which led to the creation of both an impressive body of films and innovative companies, such as Pixar, Industrial Light & Magic, Skywalker Sound, and THX.

Now that George has extracted himself from his corporate responsibilities to once again enjoy the freedoms of an experimental filmmaker, it's hard not to think of Luke Skywalker's *other* father in the last shot of *Return of the Jedi*: finally freed of all the machinery …

… and smiling.



INTRODUCTION

The making of each *Star Wars* film has mirrored the general mood of its respective cinematic chapter. Episode IV was a scrappy battle pitting a small, resolute group of dreamers against the institutions of fear, which resulted in a euphoric victory for writer-director George Lucas and his creative collaborators. Episode V represented a bid for independence. Cast and crew knew they had to equal or surpass the first film, yet the innocence was already gone, while the job and the climax turned out to be much tougher than expected. With *Return of the Jedi*, the end, victory, was in sight; yet the bittersweet taste of finality was tangible, and those who had endured nearly a decade of frenzied activity had to weigh that psychic cost against their laurels.

Each person with whom I spoke during the research phase of writing, however, remembered those last three years working on *Jedi* as truly special—a chance to contribute to a film that would be seen and enjoyed by millions upon millions of people the world over, which would have a storied place in the history of cinema, and which would endure.

For all of those folk who took the time to talk, I am grateful. Unlike the previous two books in this trilogy, *The Making of Return of the Jedi* relies more heavily on contemporary recollections. Only two substantial interviews were conducted by John Philip Peecher for his 1983 book of the same name (published by Ballantine to coincide with the film's release). Fortunately, Peecher's two subjects were director Richard Marquand, since passed away, and producer Howard Kazanjian, with both transcripts forthcoming and in-depth (I lucked upon them in a random box in the Lucasfilm Archives, with no previous record of their existence). Another archival source was interviews taped by *Star Wars* Fan Club president Maureen Garrett, who visited Elstree Studios and Industrial Light & Magic. To bolster these comparatively meager recordings, however, I spoke to over 30 makers of the film and read everything from the period I could find.*

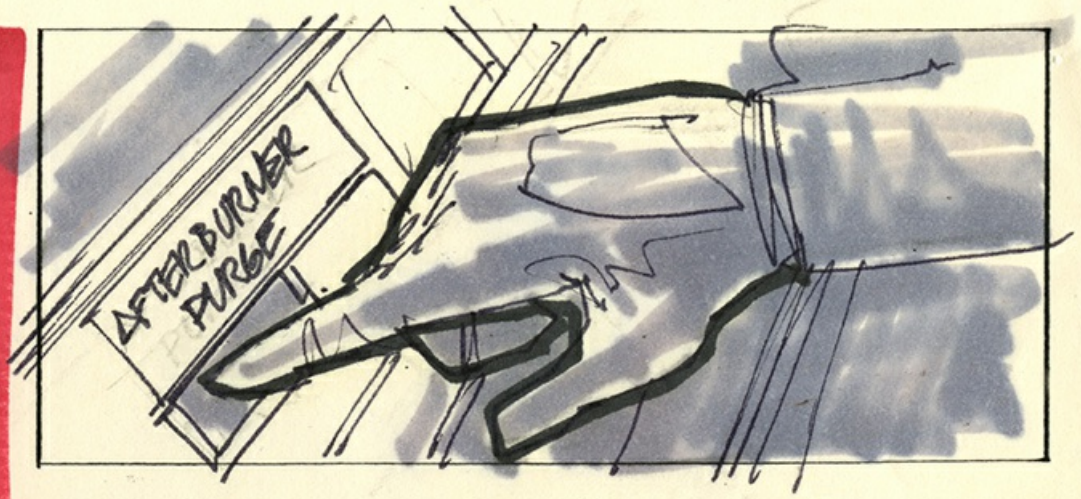
A mass-market paperback, Peecher's book was necessarily limited in terms of page count and reproduction quality. Like most making-of books from that time, it was concerned primarily with principal photography. My account of the ups and downs of pre- and postproduction rounds out the story, culled from hundreds of memos, reports, and letters in the archives, along with those new interviews, which provided a close-up look at daily operations. I also spent months going through the original concept art, storyboards, and behind-the-scenes photos (alas, we can't print them all), so that most of the reproductions and materials in this book have been rescanned or rephotographed from the original artwork or negative. They have never looked so good.

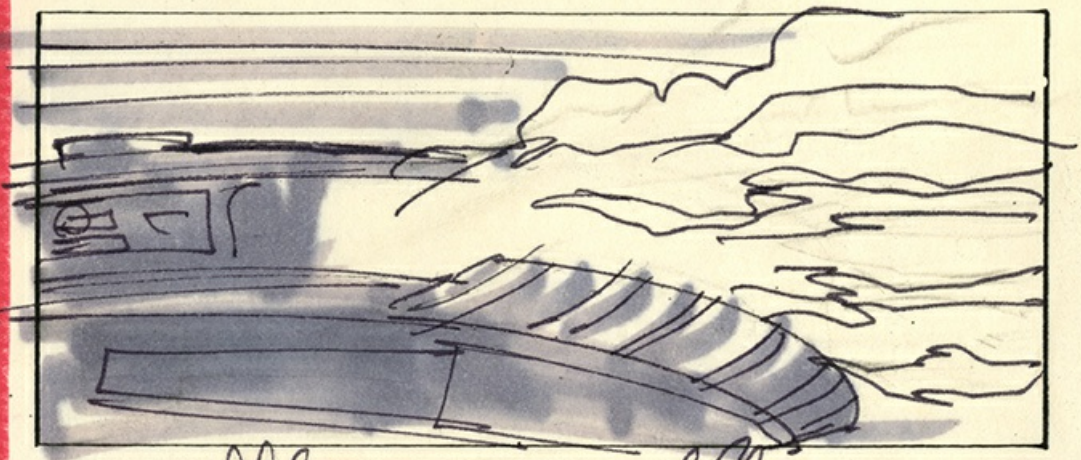
The point of all this is to celebrate the film's 30th anniversary. I've been tweeting the book's long creation and have been surprised by fan feedback revealing how many people love this film so much, often more than the first two chapters of the trilogy. I admit that when *Jedi* first came out, I was among those too old to appreciate the Ewoks; indeed, it was the first of the *Star Wars* films to create a thin divide between kids and slightly older teens/young adults. Since 1983, however, successive generations have embraced *Jedi*, enjoying the childlike furry creatures, thrilling to the rhythms of the speeder bike chase, hissing the arrogance of the Emperor, being amazed by the effects work of ILM—an analog achievement that, with the transition to digital, will never be equaled—and perhaps learning from Luke's compassion and Darth Vader's return to the light side.

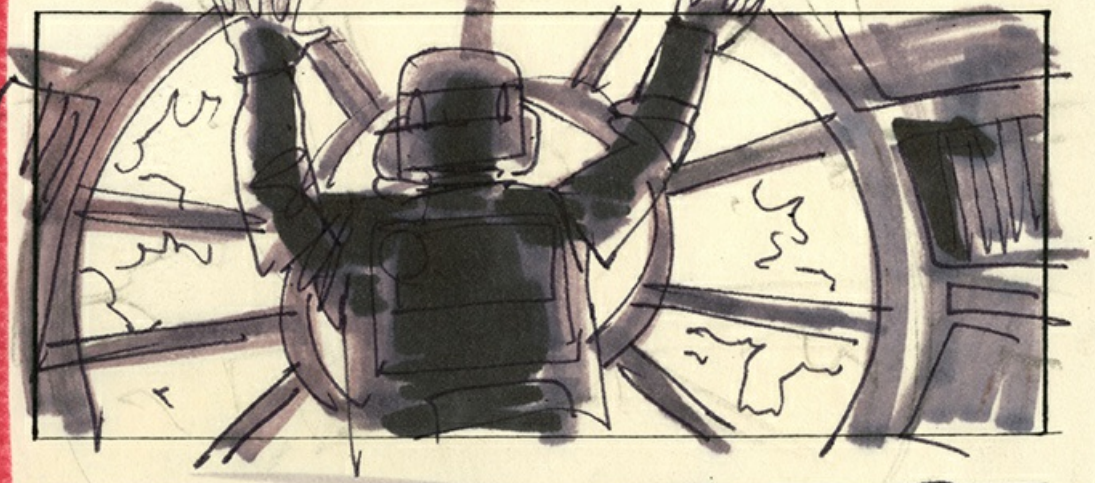
So, if you'd like to find out how George Lucas and his extroverted crew of artists, misfits, and expert craftspeople roused themselves to great heights a third time; how they took on the contingent trials and tribulations of a colossal undertaking; how Black Friday nearly crushed their spirits and how a thousand

obstacles were overcome; how Lucas took the images and ideas of his raw imagination and, despite great personal misfortune but with the aid of sympathetic spirits, transformed them into celluloid reality—then, by all means, read on....

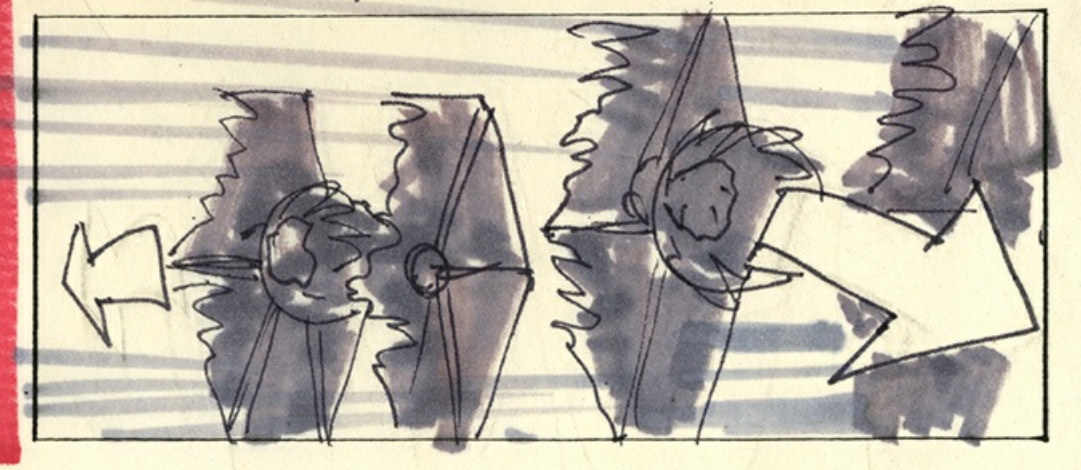
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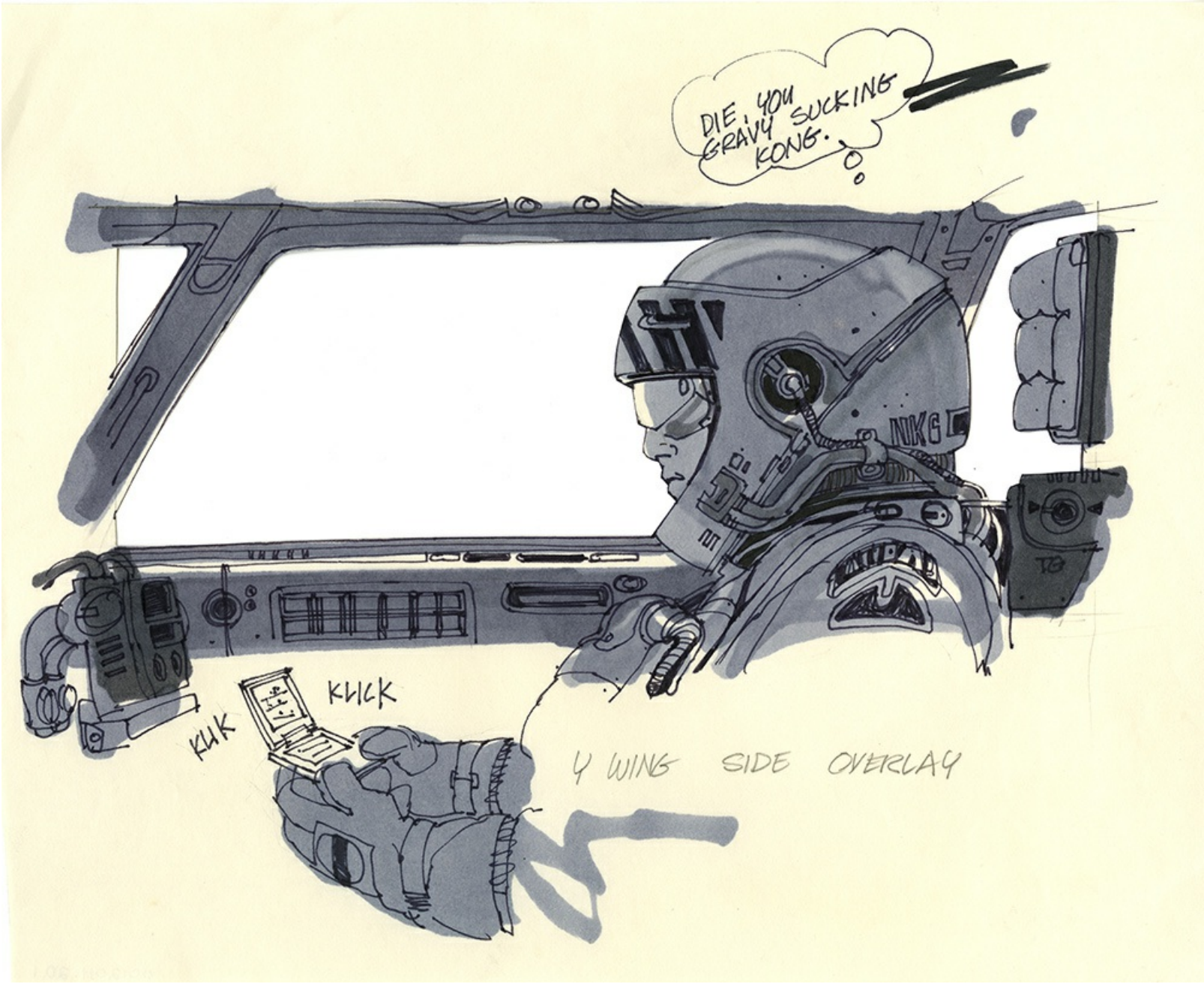


AAAAIIIIEEEE!



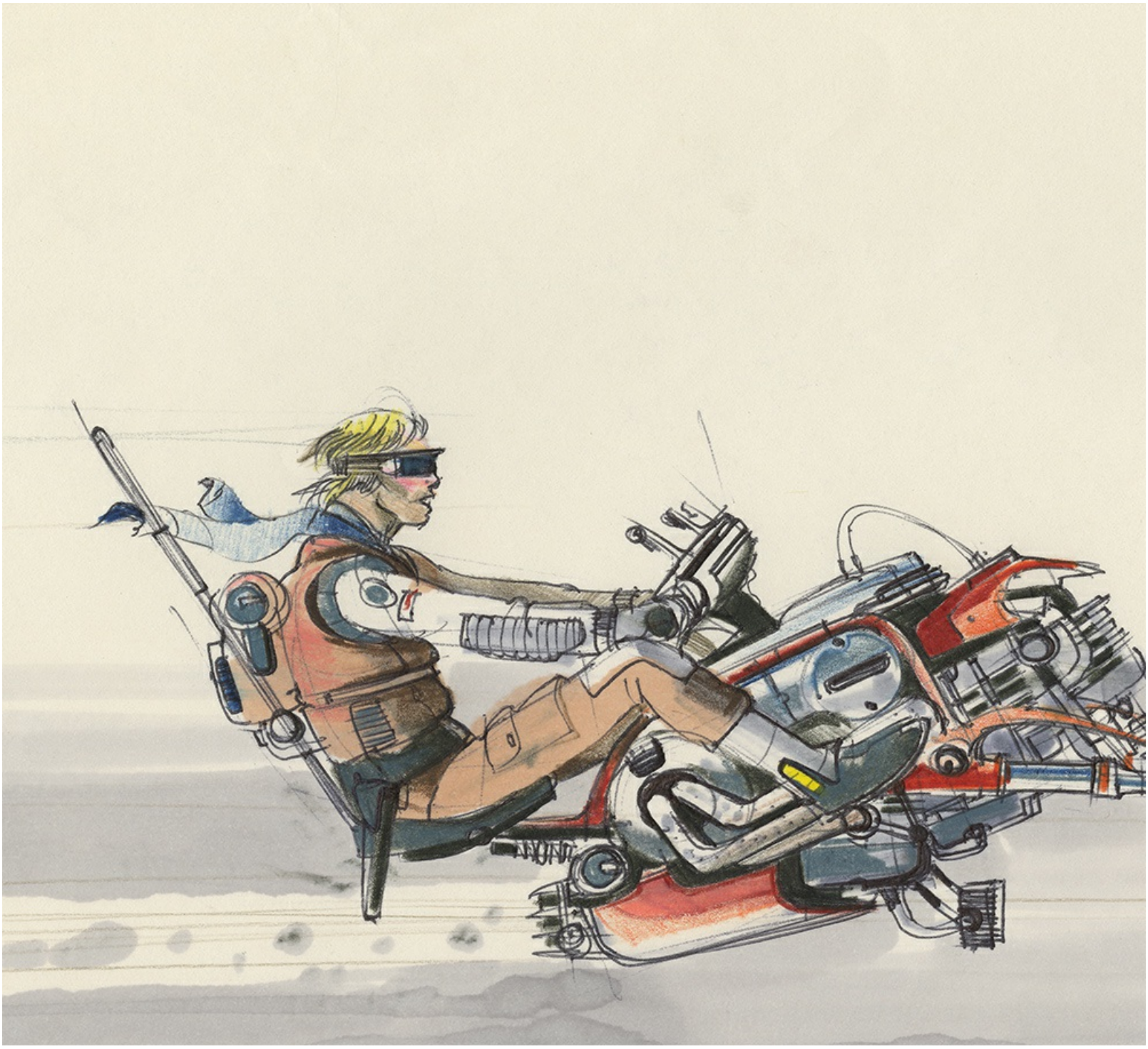
TOASTED TIES

Early Joe Johnston storyboard of the space battle, in which a hand presses a button labeled "Afterburner purge" and the *Millennium Falcon* toasts two pursuing TIE fighters, circa late 1981.



A rebel Y-wing pilot drawn by Johnston is more concerned with vanquishing the Donkey Kong videogame, released in July 1981, than the Empire.

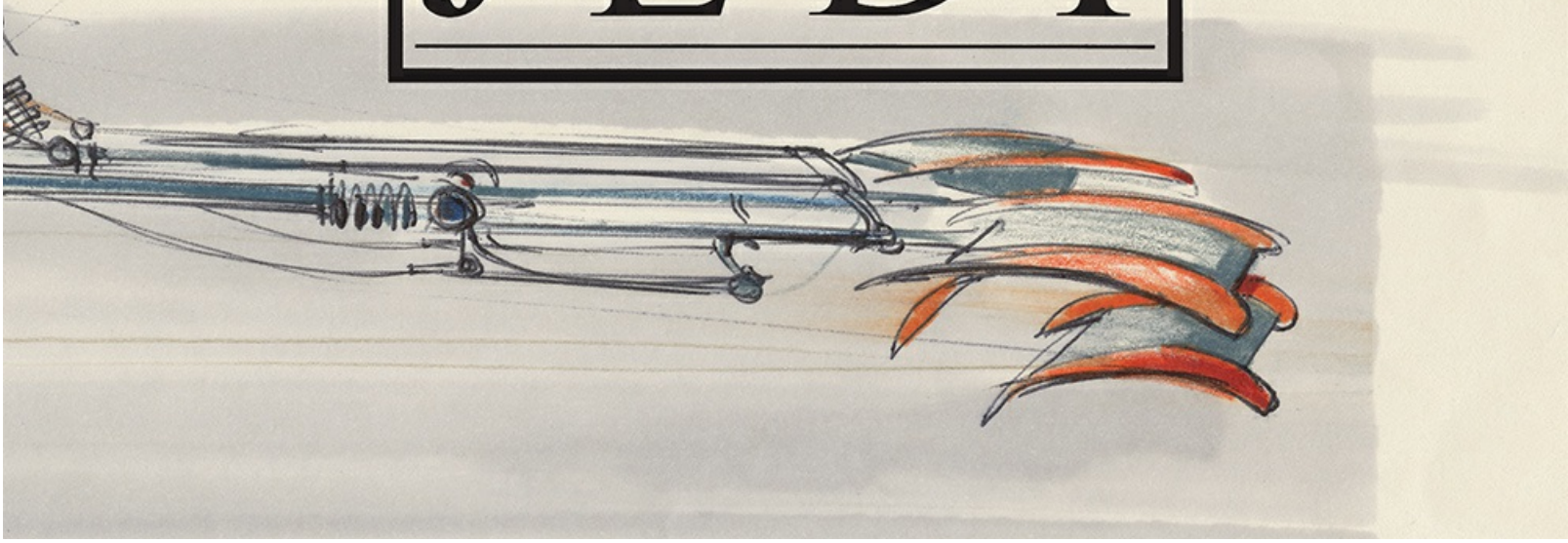
**Please note*: To differentiate between those interviews done circa 1982–83 and those done decades later, I have used two verb tenses: Present tense—for instance, "says"—indicates the person was quoted while the film was being made (sometimes the exact day of the quote). On the other hand, "would say" indicates the interviewee is speaking at least several years afterward (in most cases, between 2002 and 2012). Providing the date of each quotation would have created needless chronological clutter for the reader. Readers can consult the bibliography for more details on interview dates. (If someone is quoted several times in the same section, only the first quote will follow the "tense rule," with subsequent quotes often indicated with an "adds, continues," or the like.)



A rocket bike concept by Nilo Rodis-Jamero, early 1981.

THE MAKING OF

STAR WARS
RETURN OF THE JEDI



THE REVENGE OF A SLAVERING HULK

FEBRUARY 1979 TO FEBRUARY 1981

CHAPTER ONE

Beneath the scorching sun of the Tunisian desert, George Lucas watched Steven Spielberg prepare a scene for *Raiders of the Lost Ark*. In costume as Indiana Jones, Harrison Ford stood nearby as the lighting and camera crew prepared for the next setup. Lucas approached producer Howard Kazanjian and they chatted for the first time about their next film, the third and last chapter of the *Star Wars* trilogy. It was September 1980 and they were now sure that its second chapter, *The Empire Strikes Back*, released four months before, was going to make its costs back—and more—recouping Lucas's own money, for he had taken the surprising step of financing the first sequel himself.

Emergency plans had been formulated in the unlikely event that *Empire* had fallen short of expectations. "If *Empire* had gone down the drain, we could have stopped," Kazanjian says. "We hadn't spent anything yet on a third one, so we were just standing out in the desert talking about the next one …"

BACK IN TIME TO '79

Preproduction inched forward following that first discussion. Lucas had begun to consider locations more than a year before, while working in his San Anselmo, California, office, located about 20 minutes north of San Francisco in Marin County. On February 15, 1979, a note from staff researcher Debbie Fine to administrative staffer Chrissie England was titled "Research for George," and requested that photos be copied from the Time Life book series.

Fine had already contacted national park offices in all the western states, gathering pictures of "unusual or extreme environments." If Lucas liked anything in particular, she followed up by giving him more details. Scribbles on *Star Wars* stationery indicated the breadth of early location thinking: swampy everglades, "barren or strange bizarre locales," volcanic areas in Hawaii, pure all-sand dunes, lava flats, and more. Another memo per "SW III locations" contained facts, photos, pamphlets, and magazines covering British Columbia, Arizona, Montana, and New Mexico.

Lucas had also started distribution negotiations, through Lucasfilm president Charles (Charlie) Weber, with Twentieth Century–Fox, their ambivalent studio-partner of the last two films. On November 8, Weber wrote to vice chairman and chief operating officer Alan Hirschfield (who had recently replaced Alan Ladd, the sole *Star Wars*' champion at the studio): "I enclose a simple letter containing the principal terms of a proposed second sequel deal. I share your desire that this letter agreement be kept as short and simple as possible."

The gist of the offer was that terms between Lucasfilm's subsidiary company, Chapter III, and Fox be substantively identical to those contained in the production-distribution agreement for *Empire*. Again, Lucas would finance the film himself. But to ensure that Fox would market the film with all necessary enthusiasm, the letter suggested that the film studio loan Chapter III $25 million as a pickup fee payable on delivery of the completed movie. The recoupment of the loan was seen as a way to invest Fox more fully in a film the studio wasn't financing and for which they would therefore receive a lower fee and

gross percentage.

A November 26 letter further stated that the loan would be paid back with the first $50 million of box-office gross receipts, which would go entirely to Fox, covering the studio's distribution costs and fees. Fox would also continue to receive a 20 percent interest in the integrated merchandising income from *Star Wars* and *Empire* (which would drop to 10 percent after the release of Jedi).

Despite Weber's desire for a quick and simple negotiation, it was not to be. Two items of contention were first noted in these letters: first, a television "holdback" on *Star Wars* and *Empire*, to expire three years after the second sequel's release, would mean a loss of potentially millions in revenue for Fox; and second, the licensing of *Star Wars*. Delays at Fox, which owned the first film, were making it difficult for Lucasfilm to run that film's merchandising program. Indeed, Weber asked that "immediately following execution of this letter, Fox transfer the *Star Wars* copyrights, trademarks, [and] design patents to Lucasfilm Limited pursuant to an assignment agreement." Doing so would preserve for Fox the economic benefits attached to its current ownership, but give governorship of the 1977 movie back to its creator.



Executive producer George Lucas and producer Howard Kazanjian on location in Tunisia during the shoot for *Raiders of the Lost Ark*, September 1980.

INDEPENDENT ILM

Gary Kurtz, the producer of *Star Wars* and *Empire*, sent a letter to Star Wars Productions Limited on

December 11, 1979: "Dear Sirs, I hereby tender my resignation as Director of your Company with effect from today's date and confirm that I have no claims of whatsoever nature against the Company." An identical letter was sent to Chapter II Productions Limited. On Kurtz's watch, *Empire* had taken too long to shoot and had gone far beyond its original budget.

Consequently, Howard Kazanjian had overseen aspects of *Empire*'s production toward the end of principal photography and in post, and had then segued easily into early meetings on *Jedi* in England. "Now I'm going back and forth a couple times to London, because I wanted to sit with production designer Norman Reynolds and discuss the crew," Kazanjian would say. "One day Gary Kurtz comes in and says, 'What are you doing here?' I had to tell him that he was not on the picture: 'Didn't George speak with you?' When I flew back, I met with George: 'Gary said that you never told him.' But George said, 'I did.' "

For the last film in the trilogy, Lucas thus opted to do what he had originally considered for *Empire*: hire Kazanjian to produce, and Robert Watts, production supervisor on the last two *Star Wars* films, to co-produce. The former would take care of overall producing, while the latter would oversee UK operations. Not long afterward a second co-producer was deemed necessary to integrate ILM into the overall production.

"After *Empire*, I took a few months off," says Jim Bloom, ILM manager and associate producer on that film. "But before I left, George said, 'Howard Kazanjian is going to make the next *Star Wars*, and I would like you and Robert to act as his co-producers.' Howard is at the top, then the co-producers beneath him."

At the corporate executive level, Weber hired Robert M. Greber at the end of 1979. "I'm playing racquetball with Charlie, who says to me, 'What would it take for you to leave and come work for us?' " Greber would say. "Lucasfilm had run into problems with *Empire* and had gone way over-budget, and the Bank of Boston had taken over the loan, but they had some demands. One was that Lucasfilm get a new chief financial officer and put in some new controls. Charlie and George wanted me to take that job. I'd never been a chief financial officer, though I had the training for it. My response wasn't a lock-in: There was no guarantee that anything that followed *Star Wars* would do as well. But I gave up a promotion at Merrill Lynch and took a risk, because it seemed like a good one."

Several months before the release of *Empire*, on February 7, 1980, a memo from now senior vice president of finance and administration Robert Greber to all employees announced several additional hires, including Tom Smith, the new director of production and administration at ILM. Smith had been a Fulbright scholar in France. After three years of military service, he'd moved to Los Angeles in 1968 and started his own corporation, which produced over 30 films, mostly educational shorts. Jim Bloom had worked for Smith; later, as associate producer on *Empire*, Bloom returned the favor, recruiting his former boss.

After Bloom got things rolling on postproduction for ILM and all the other photographic effects for *Empire*, "they offered to let me stay on and run the facility," says Bloom. "But I said I'd rather not, that I preferred to remain independent, working from picture to picture. So I contacted Tom Smith. He came in, went through a rigorous screening process, and was hired."

"I was going to have to make sure ILM had work and, if necessary, go down to L.A. and persuade people to work with us," says Tom Smith, who started during post on *Empire*. "But people like Spielberg didn't need persuading." Smith's job description included budgeting visual effects and assigning people to supervisory posts, promoting from within whenever possible. He was also tasked with

making ILM more businesslike and financially predictable.

"As George grew ILM from a garage operation into a big facility, it was always understood that we would use the films that were produced by Lucasfilm to establish ILM as first-class entities in their field," Weber would say. "Then we could make them profit centers for other producers and other studios in-between our films and eventually they'd be a stand-alone business with value."

For *Empire*, Lucas had moved the visual effects facility up north from its origins in the Los Angeles area; ILM's patchwork home was now located in San Rafael's industrial zone, about a 15-minute drive from San Anselmo, Lucasfilm headquarters. For the two previous *Star Wars* films, Lucas had started his effects facility from scratch, even the second one from a dead stop. The hiring of more than 100 craftspeople, inventing new techniques and equipment, and building an infrastructure had been a big, time-consuming job, twice. And there was always the risk that essential craftspeople and technicians would migrate to other companies or form their own once a film wrapped, which had occurred after *Star Wars* when several heads of department (HODs) formed Apogee.

"Having gone through that, George didn't want to do it again," says Smith. "So we wanted to keep it up and running. Jim Bloom left me with a mantra he'd found useful running ILM: He called it 'The six Ps.—Proper-Planning-Prevents-Piss-Poor-Performance.' "

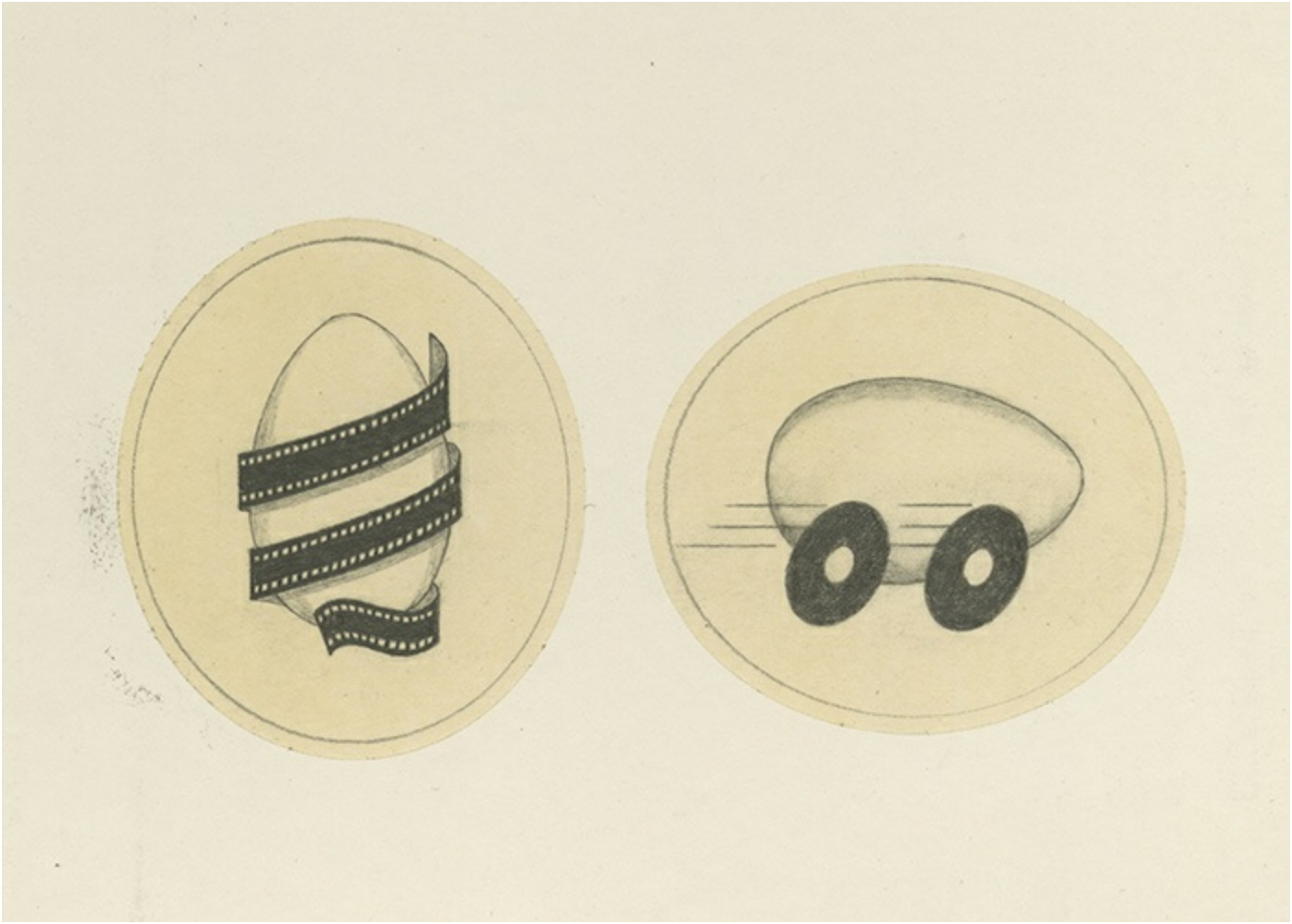
"A kind of lifestyle had been established where everybody worked on one film and, when it was done, everything came to an end," model maker Paul Huston would say. "It was pretty much accepted that you would be laid off. So I think there was a big concern about keeping it all together and keeping us busy."

"We are trying to bring in outside projects so that we can keep everyone here working," says Lucas. "The situation for having a permanent staff on special effects is very unique."

"Jim Bloom worked with some of the people at ILM on the idea, 'How can we have this as an ongoing business?' " Greber would add. "Now Paramount had gone way over budget with *Star Trek: The Motion Picture* [1979], mainly because of the special effects. So we came up with a way of making a bid on a picture: If they would give us the storyboards and the script, the business part of ILM and the creative part would come up with what they thought it would cost. But any changes the studio made from the storyboards would add to that cost. And then when the final credits came across, 'Special Visual Effects Produced at Industrial Light & Magic,' it was big time. We negotiated our contracts demanding that we get a percentage of the film—and that worked."

The first non-Lucas film out of the gates for ILM turned out to be a Paramount–Disney co-production, *Dragonslayer* (1981), which was being produced, written, and directed by two of Lucas's friends, Hal Barwood and Matthew Robbins.

"We've found some excellent in-house talent," says Smith. "One of the best examples is Dennis Muren. When *Dragonslayer* came along, I gave it to him as his own special project."



Logo concepts for the Egg Company building, where Lucasfilm South was ensconced. A 1980 geographical snapshot of Lucasfilm's Northern California San Anselmo "campus" included several operations in many buildings: Lucasfilm corporate was located within the Ancho Vista facility (on a street of the same name). Sprocket Systems and the Ranch Design Division was in 6A Bank Street; the Editing Facility and Sprocket Systems Computer Development Division was at 165 Tunstead Avenue. Sprocket Systems Sound Department could be found at 321 San Anselmo Avenue, with Picture Editing next door at 323. Skywalker Development was at Park Way House, while ILM was located in the nearby city of San Rafael, at 3160 Kerner Boulevard.



Logo concept for the licensing arm of Lucasfilm, Black Falcon Limited.



In ILM's reception area on Kerner Boulevard are model maker Paul Huston, receptionist/production assistant Kathy Shine, visual

effects supervisor Dennis Muren, and production coordinator Laurie Vermont. Seen through the windows, matte camera operator Neil Krepela talks with Ralph McQuarrie (on right) and effects camera operator Jim Veilleux (on left).

DARWINIAN FILM

Also hired that February 7 was Alvy Ray Smith, as project leader for the Computer Development Division, who joined department head Ed Catmull. The two were to create a team to develop four products—a computer picture editing tool, a digital sound editing tool, a high-resolution graphics workstation, and a laser printer—all to advance computer–film interfaces for Lucas, who fervently desired to shove the film industry out of its analog origins.

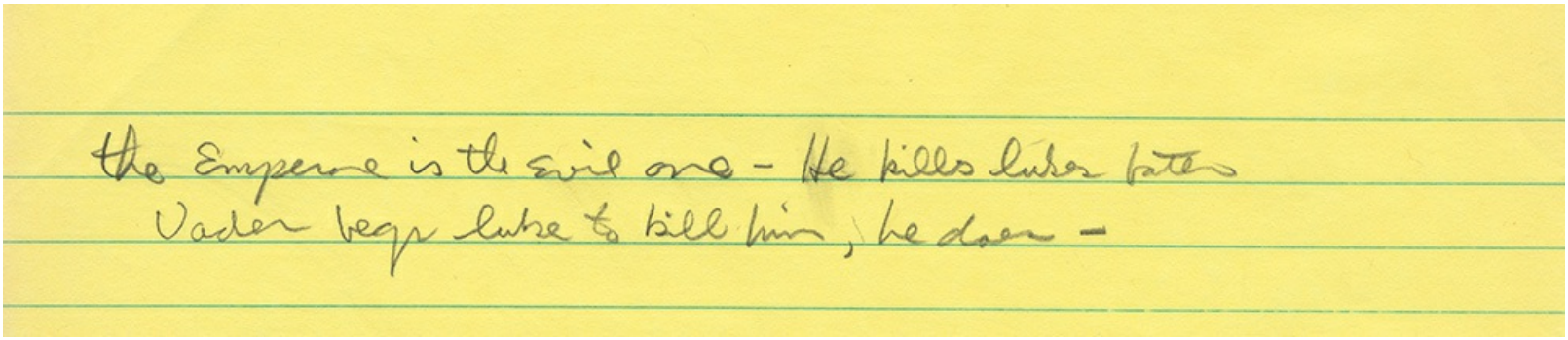
"We're going beyond the point of film now," says Lucas. "Anybody who's worked with film, especially anybody who has edited film, realizes what a stupid, nineteenth-century idea film is. Anybody who has torn sprocket holes or tried to show a first rough cut knows the only thing you worry about is if the film's going to break. It's just not what you'd call a sophisticated setup. You get into video and electronic technology, and you realize how sophisticated it is and how far in advance of anything in film. It's just a whole different world. Then you combine that with digital technology and it's light years ahead of even video."

A letter from Smith to Kazanjian, who worked in Lucasfilm's Southern California office, contained a preliminary planning report for ILM's future electronic and data processing needs: To make proper use of computers, they would have to coordinate all divisions of Lucasfilm, so Smith proposed a meeting with Ed Catmull and finance executive Ray Scalice. ILM's immediate goal was to avoid unnecessary large expenditures, while efficiently taking care of present projects, such as *Dragonslayer*.

Future ILM projects involved building a Micro Tower to provide both camera and motion control, digital follow focus, automatic interlock, and an interface to an HP-85 computer. They also planned to update the Oxberry animation stand, rework their beam-splitter printer (to help the optical department combine effects elements), and develop a matte scan controller for the matte painting department. A 12-month forecast, from May 1, 1980, to April 30, 1981, anticipated a $5,759,000 budget with $2,500,000 coming from the roughly 300 shots in *Dragonslayer*, hence a deficit of $3,259,000. Over $1 million of that budget would be for equipment investments such as a flying matte camera (this came to be known as the Auto Matte), a new camera movement (the inner mechanisms) for the Quad optical printer, and control elements for six field cameras.

Soon afterward Smith requested urgent funds to implement a computer program to track visual effects elements before *Dragonslayer* was in the thick of postproduction, as well as a programmer to work under Catmull and hardware totaling $126,000. He also notified Weber that staff layoffs would perhaps be needed between *Empire* and *SW III* depending on how much work *Raiders*' visual effects would require, as ILM was slated to work on Spielberg's film.

It was hoped by all that *Empire* would earn enough cash to keep ILM—and its parent company—going through the fallow years of the next sequel's preproduction.



Early Lucas script notes: “The Emperor is the evil one—He kills Luke’s father. Vader begs Luke to kill him, he does.”

NEGOTIATIONS, PART II

Throughout early 1980, at Lucasfilm South (known as the Egg Company, near Universal City on Lankershim Boulevard in Los Angeles), Weber and executives oversaw licensing, marketing, and other business aspects, while Spielberg was casting *Raiders* in the kitchen, baking cookies with prospective actors.

"George had the amazing ability to wear different hats at different times or simultaneously," says Weber. "The best analogy I can give you is in the middle of making $5 million decisions, I never had him on the phone for more than a minute before he'd say, 'Well, that sounds okay, you can do that. Go ahead.' He would give me all the authority in the world. But if I said somebody had burnt a hole in the banister with a cigarette, he would say, 'I'll be down to L.A. tomorrow. We'll talk about how we're gonna refinish it.' From a business standpoint, he knew everything that was going on; he knew from the very beginning what he wanted to accomplish as a corporation."

At that time Lucas wanted a deal with Fox. A letter from Lucasfilm attorney Doug Ferguson to Fox executive David Handelman contained a 100-plus-page draft of the "Distribution Agreement between the Star Wars Corporation and Twentieth Century–Fox Film Corporation for the Second Sequel to Star Wars," dated February 24. But a follow-up letter from Weber to Hirschfield already exhibited frayed tempers, as negotiations for the second sequel stalled: "I have recently discussed with you the grave concerns shared by George Lucas and Lucasfilm respecting various aspects of the overall relationship between Lucasfilm and Twentieth Century–Fox."

Weber proceeded to outline three areas of controversy:

• **Distribution**. Lucasfilm was dismayed by public statements from Fox officials as to their dissatisfaction with the distribution deal for *Empire* and by "a resultant apathy" at Fox per the film, particularly toward its back-end earnings. "George Lucas personally has asked me to underscore his own concern that Fox is simply not giving *ESB* the type of attention it requires as a unique film sequel."

• **Ancillary Rights**. "What should be an atmosphere of partnership, in the exploitation of ancillary rights, has, since the departure of the Ladd management team, often been more of an adversarial proceeding. Underlying this have been endless delays and frustrations resulting from the necessity to gain Fox approvals on merchandising contracts. When Fox finally agreed to a formal transfer of copyrights and trademarks, which would substantially eliminate those problems, that agreement was subsequently disavowed. It appears that we may now at last be close to completing the copyright transfer, as originally agreed upon so long ago, but the true cost of the intervening delay must be measured in terms of a disintegrating relationship rather than in dollars and cents."

• ***Star Wars* III Agreement**. On the one hand Fox was saying in public that a deal was in a place, whereas, in fact, "we have not received a word of comment [on pending agreement]."

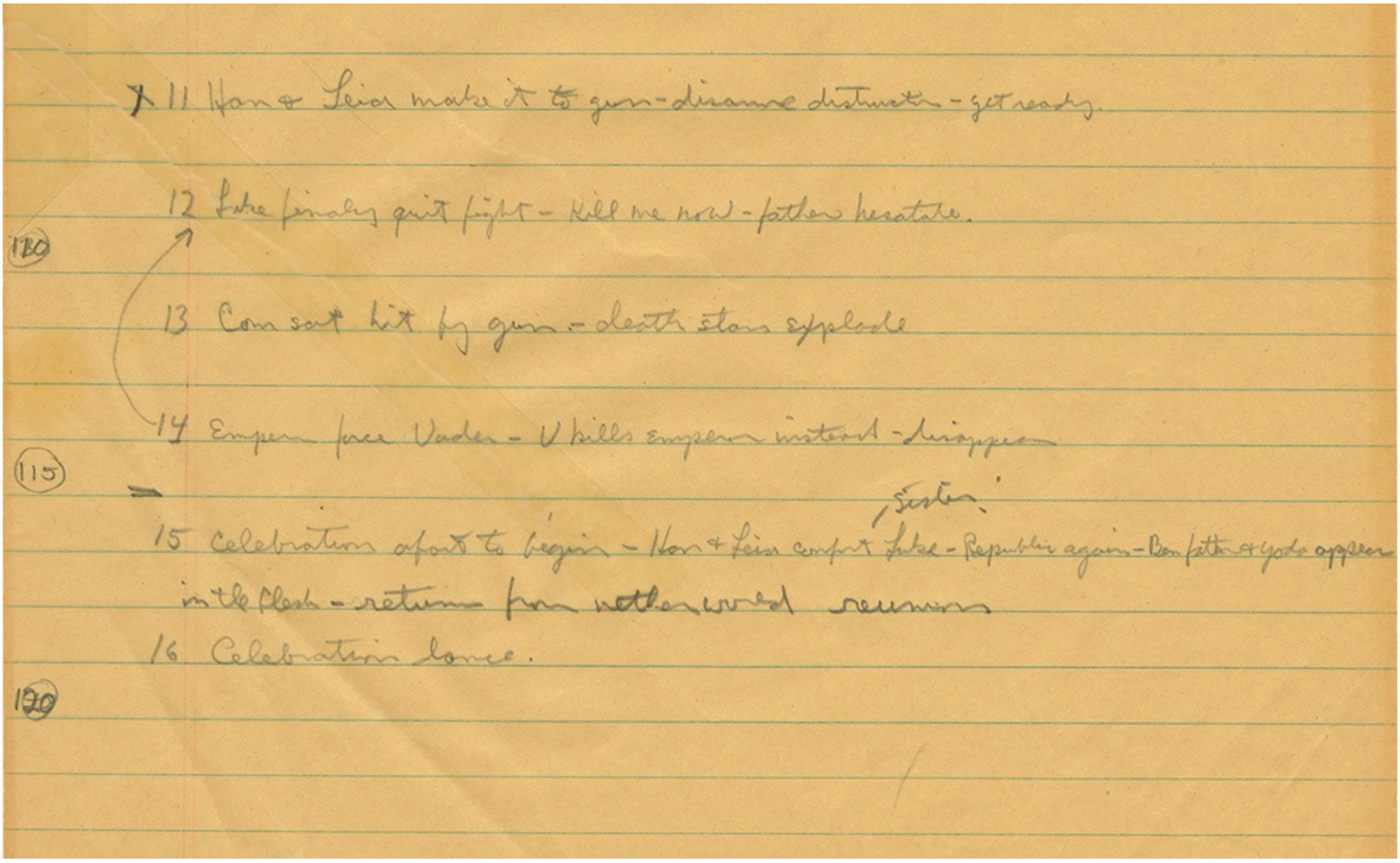
Closing his arguments, Weber wrote, "Until we have discussed further the proposal [...] any offer implicit in the draft distribution agreement delivered to Fox last month should be considered withdrawn."

From its point of view, Fox was looking at its distribution deal for *Empire* and not seeing much advantage in knocking itself out to help the film make money. The lack of financial incentive to promote *Empire* once worldwide gross receipts exceeded $100 million had been anticipated when the original agreement had been signed, but the idea had been to wait until *Empire* was released and

became a known quantity before renegotiating the fee per higher grosses. The need to address the problem earlier had arisen, however, after the change of management at Fox, when Alan Ladd left.

While potentially boosting Fox's merchandising profits on *Star Wars*, Lucasfilm also proposed, "to avoid further frustrations and confrontations" with respect to licensing, that all ancillary rights become the sole property of Lucasfilm. Fox's only involvement with the *Star Wars* properties would then be its theatrical distribution rights under the original *Star Wars* agreement, as well as its existing television and related video rights for the first two films.

"The deal was already in place, so to speak, where George would get the sequels, but what wasn't in place is that the copyrighted characters were the same in *Star Wars*, owned by Fox, and *Star Wars II* and *III*, owned by us," says Weber. "So it became a very complicated legal issue to decide who was gonna do the merchandising. We in effect had to renegotiate all the rights that, on one hand, we had on paper, but didn't have practically. Tom Pollock, who was our lawyer at the time, [instructed us to] negotiate, right by right, everything back under one umbrella. From both a negotiation standpoint and a legal standpoint it was very, very challenging."


11 Han & Leia make it to gun - dinamo distracts - get ready.

12 Luke finally quit fight - Kill me now - father hesitates.

(120)

13 Con sort hit by gun - death star explode

14 Empr face Vader - V kills empr instead - disappears

(115)

15 Celebration about to begin - Han + Leia confront Luke - Republic again - Ben father & Yoda appear in the flesh - return from netherworld reunions

16 Celebration dance.

(120)

Lucas's early numbered scene ideas for *Jedi*; number 15 reads, "Celebration about to begin—Han + Leia confront Luke …" with an additional note by Lucas reading, "Sister!"—perhaps the moment when Lucas finally decided that Princess Leia was in fact Luke Skywalker's sister.

#7 (1)

Act I

1 Vader meets Moff Jerjerrod + (trap?)

2 Vader & Jer Jerrod establish moon - (party)

3 Moon Pilots meet Leia + rebels news of Luke. - R-2 (later - Leia upset) must see Leia alone - upset 3PO

4 Vader meet emperor.

5 Moff & Emperor talk.

6 Vader Contact Luke

7 Luke yoda talk - establish end (vader)

8 Leia + R-2 talk - send after Luke - 3PO puzzled. - watched.

9 Vader - death star - clue -

10 Emperor - plan.

11 Luke - yoda dies. - must forgive Ben - establish end (Vader)

12 Luke Leaves yoda - talks with Ben - establish end (Vader)

13 Pilots arrive at Rogbik - meet Luke take off - Leia - meet up on alaina planet. - mission almost complete. - mastery of all rebels.

14 Vader on moon. - Leia watch - ray gun captured

15 Leia - chased. rocket cycle - escape - thorn unconscious.

aprox 30 pages

Act II

1 Luke meet Lando - make plans.

2 Wookiee (robots) arrive at palace. stopped

3 robot prison - R-2 learn of trap.

ⓐ

4 Chewie return Lando Luke - go again

5 Lando + Chewie enter palace - arrested.

6 Lando + Chewie thrown in with Han.

ⓑ

7 Luke arrives at palace with 3rd gift - Bib confronts

8 Luke in throne room meets Jabba - trap door.

9 Luke in pit - fight monster - win - Jabba upset.

10 Han - Chewie - Lando - brought before Jabba - sentence to death.

ⓒ

11 Desert sand pit - fight + escape. falcon take off.

12 Swoks friends of Yussem - trackers put in cage - help Leia

13ⓐ Leia found by Yussem - avoid trackers - Chewie - swing on vine - cave.

14ⓑ Leia makes friends with Yussem - take them out of pit.

15ⓒ Leia found by trackers - Yussem runs off - Leia hurt.
both captured by Swoks.

Approx 30 pages

Act III

1 Vader - Emperor. talks about rebels on moon. Luke will come. E set trap on V-ray gun.

2 falcon + group arrive at Alien planet - peace talks - mum - Leia lost. - Princess pretends to be another. attack orange - unsuccessful - Luke fights by superior - comes again

3 Consul Chamber - Luke give speech - must attack now before it's too late.

4 Ewoks rush back - tell of ray gun - Imperial base. tell Leia - must attack.

5 Battle attack plan.

6

7

8

9

10

11

12

13

14

15 rejoice at Ewok camp - dance around fire

Aprox 30 pages

George Lucas's handwritten notes on the three acts of an undated outline.

TEAM *STAR WARS* ASSEMBLED

As ILM finished the last effects shots for *Empire*, a press release dated March 12 made public Kurtz's departure. As preparations for the release of *Empire* reached critical mass, Lucasfilm laid the groundwork for its sequel. At a press conference on May 14, 1980, the film's title was announced, without fanfare, as *Revenge of the Jedi*. A spokesperson said that the script was already being worked on.

"George came to me and he said, 'The title of Episode VI is *Return of the Jedi*,' " says Kazanjian. "And I said, 'I think it's a weak title.' He came back one or two days later and said, 'We're calling it *Revenge of the Jedi*.' "

"There were so many loose ends at the end of *Empire*," says Mark Hamill. "Everyone was waiting for the other shoe to drop—that was my title, 'The Other Shoe to Drop.' George said, 'Get outta here!' "

"We pretty much started right away," Lucas would say. "There was a little breather period in between, but, you know, you've got to get going."

By mid-May 1980, agreements had been executed between the principal actors and Chapter III Productions Limited. About a month earlier, the Phil Gersh Agency, representing Harrison Ford (Han Solo), had written Kazanjian to confirm an agreement for the actor's return. He and his costars Mark Hamill (Luke Skywalker) and Carrie Fisher (Princess Leia) were therefore asked to put aside 18 weeks between August 1981—the projected start date of principal photography—and January 1982. Billy Dee Williams (Lando Calrissian) was also notified.

Fans had worried that Harrison Ford might not return as Han Solo and, though it wasn't discussed in the press, their anxiety was somewhat justified behind the scenes. Hamill thought Lucas had been smart to freeze Solo in carbonite at the end of *Empire;* unlike Hamill and Fisher, Ford hadn't signed a multi-picture contract. "In case Harrison didn't want to do the film, George would've only needed him for one day to be unfrozen at the end," says Hamill. "Billy Dee could've taken up the slack."

"When we were doing very early thinking on *Jedi*, I asked, 'Why don't we have Harrison in this one?' " Kazanjian would say. "George said, 'Because he won't do it. He's only signed for two pictures.' [*sic*] I said, 'What if I can get him?' And he said, 'If you can get him, we'll write him into the script.' I started with his agent, talked to Ford, went back to the agent, and it was fairly simple. When I said, 'Okay, George, we have him, what are we going to do?' He said, 'Well, basically, we'll defrost him.' "

"The reason I had to keep going on these three movies was because I had sets gathering dust, I was paying rent, and my actors were getting older and were vulnerable to accidents," says Lucas. "Over such a long period of time, anything could happen. Creatively, I wanted it to be finished and perfect, so there was a lot of tension there all the time. I have to finish this next film—financially, we have to do it. Nothing really goes on to the next trilogy, so once I finish with this group, I can start fresh again and I'm not forced to do one every other year [*sic*]."

Lucas had even toyed with the idea of handing *Star Wars* over to Fox, opting out for a big percentage of the gross. "But when the time came for me to turn it over, I'd fallen in love with it," he says. "It's like a marriage. You know what they say about women: 'You can't live with them and you can't live without them.' That's how this movie is. I want these three films to have a unity because it's one story. I knew I had to be here to keep the look of it consistent, the art direction consistent, the technology

consistent. I knew I had to finish this particular film working with these particular actors for the last time."

While Lucas had his principals, he let it be known that he would be hiring another director, as he had for *Empire*, for he had no intention of being on set every day, much preferring the role of executive producer/mastermind. The first director on record to throw his hat into the ring was John Howe, on May 22, after seeing *Empire* on opening day. A 52-year-old known primarily through his work with the National Film Board of Canada, he wrote to Lucas: "I admire your work and where you are going. I would like to go with you and perhaps help you to realize your goals."

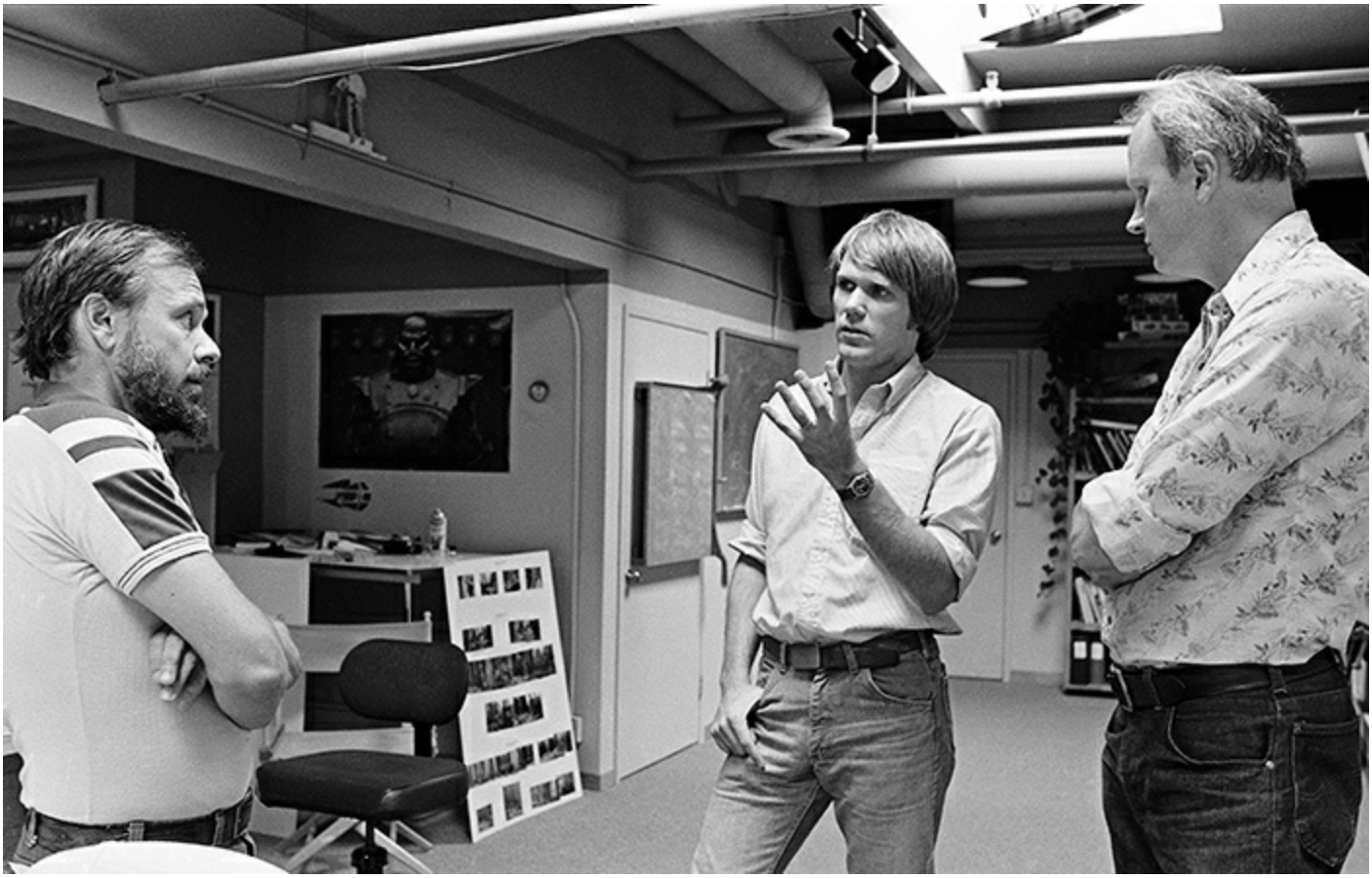
The first sequel's director, Irvin Kershner, had decided not to return. "George made a little overture while I was shooting *Empire*," says Kershner. "But I saw that I was going to be years on this project and I didn't want to become just simply another Lucas employee. I love George, but I wanted to go my own way."

The last player to signal his willingness to return was Alec Guinness, on May 23, who perhaps was also feeling positive after viewing *Empire*. A telex from the actor's representative Dennis Vanthal to Weber said: "Written to you today reference Guinness who I am pleased to say is interested." His letter enthusiastically, if confusedly, noted that Guinness "would like to know more about it—for example, are you sticking to the original plan and 'going back' in no. 3? Or is it no. 9?!"

Guinness had already lunched with Lucas before *Raiders*' location shoot, probably at the Italian restaurant Cecconi's. "George and Alec talked about the next *Star Wars* picture," Kazanjian says. "George told him that Obi-Wan would be a more substantial part, because that was Alec's one big concern. He also didn't want to be shot against a black velvet background, not relating to any of the character's surroundings. So George said that he wouldn't do it that way next time."

"Alec Guinness wasn't keen on playing ghosts, but he wanted to finish the project," Lucas would say. "He understood my goals and he understood the larger picture, instead of just, 'What's in it for me?' "

In Guinness's authorized published biography, the actor was more candid: "It's a rotten, dull little bit, but it would have been mean of me to refuse."



Upstairs at ILM in the art department, general manager Tom Smith, visual effects art director Joe Johnston, and visual effects supervisor Dennis Muren.

A CAREER SO FAR

Following the release of *Empire*, things slowed down a pace. In late June, the summer softball schedule was issued with company-versus-company games with Lucasfilm taking the field against Disney Data Processors, Jon Peters Salon, Disney Animators, and American Zoetrope, among others. Lucasfilm had its annual July 4 picnic on the grounds of what was becoming Skywalker Ranch, a multi-thousand-acre property in Marin County, which had recently grown thanks to Lucas's purchase of the adjoining 1,117-acre Big Rock Ranch from the Inverness Group.

"The picnics were an all day event," would remember Bloom, who was back from his time off. "They would start at like 11 in the morning and go on until 11 at night. You'd have all the activities in the afternoon, the softball, tug-o-war, the egg toss, all these things happening. And then at night there was a square dance and a big Western-style banquet, with checkered tablecloths and all the help dressed up. The Main House was going up at that point and there was a room where you could see all the architectural plans, furniture samples, window samples, all the stuff that was happening. It was great fun."

"Both the first company picnic and the first two Christmas parties showed a tremendous growth from the first day I was there," Weber would say. "It was only a couple of years later we had hundreds of people as opposed to three people. Plus there was the ranch and where that was going. It was a very magnificent, beautiful, future-looking company. People in the creative areas especially just felt so comfortable together."

"By the summer of 1980, I knew that I would be producing the picture," says Kazanjian. "George and

I would have very limited discussions on ideas or maybe who was the 'other' or about Darth Vader."

Lucas had first met Kazanjian at the University of Southern California, where they were both enrolled in the department of cinema. A year ahead of Lucas, Kazanjian was named a trainee by the Directors Guild of America (DGA) in 1965, which assigned him to Four Star Productions for three months and subsequently to Warner Bros. He graduated from the program early to work as a second assistant director for Joshua Logan on *Camelot* (1967). Kazanjian was responsible for Production Reports and Call Sheets, making sure actors and extras were in makeup and on set on time, as well as placing and directing hundreds of costumed stuntmen and extras.

Kazanjian rejoined Warner Bros. to work on Francis Ford Coppola's *Finians Rainbow* (1968), where he ran into Lucas, who was a production assistant on the film. "Francis depended upon me a great deal and that's how I got to know him," Kazanjian says. "I knew George and he soon proved himself to Francis, who was very open. Francis would say to us, 'If you have any ideas, tell me.' He would listen.

"Almost every night after wrapping, we would go back to Francis's office," Kazanjian continues. "I specifically went because I couldn't get enough information out of him during the day about tomorrow's work schedule. You would have to go to his office, sit there and talk about anything until gradually Francis would say, 'By the way, tomorrow, I want to move to another set …' "

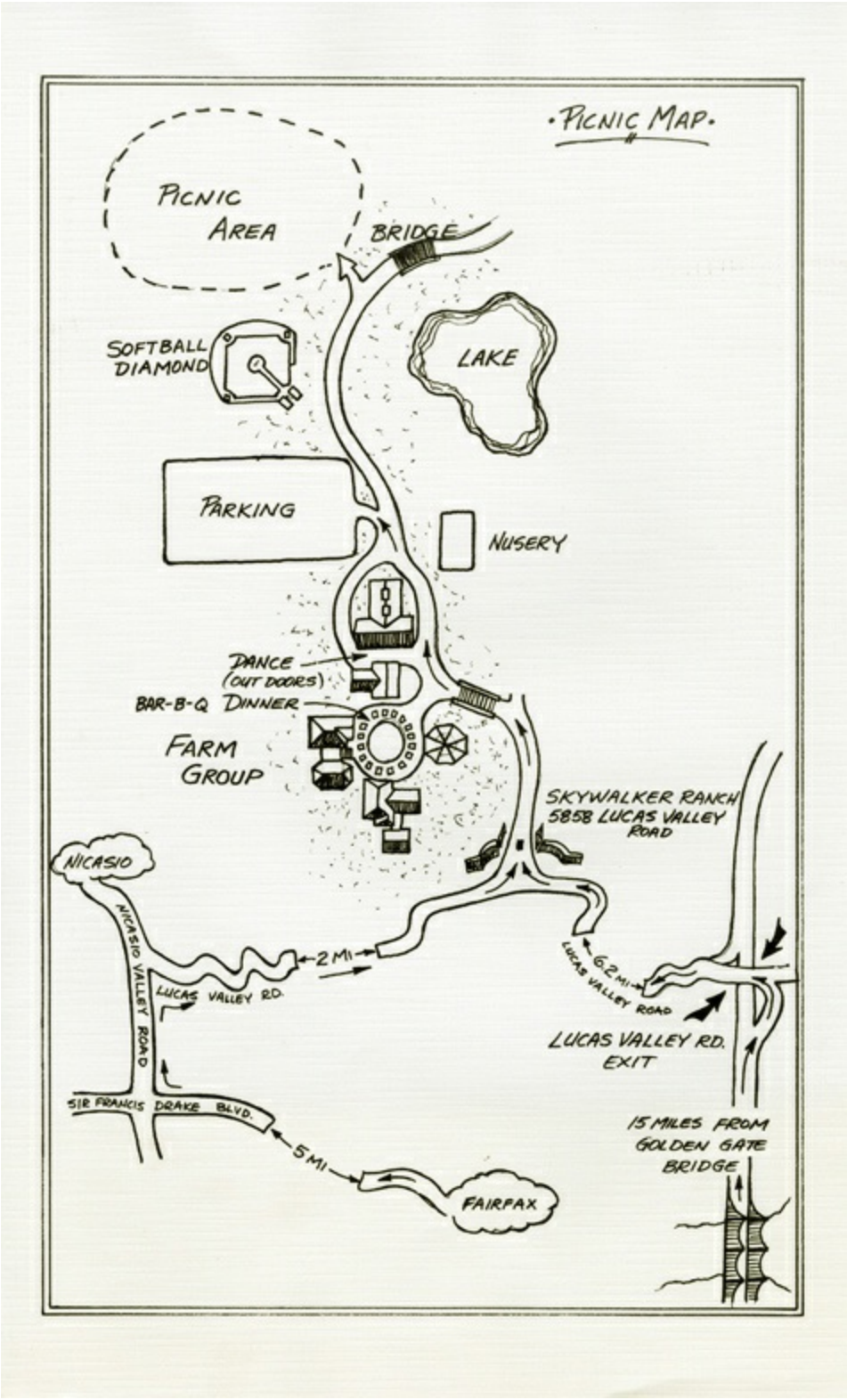
While Lucas went off with Coppola, who was directing *The Rain People* (1969), Kazanjian was second assistant director on *The Wild Bunch* (1969), directed by Sam Peckinpah, and then on *The Arrangement* (1969), directed by Elia Kazan. Now directing himself, Lucas offered Kazanjian an assistant director job on *THX 1138*, but he had to decline because it was a non-DGA production. Instead he was promoted to first assistant director on *The Hindenburg* (1975), directed by Robert Wise, and on *Family Plot* (1976), the last film directed by Alfred Hitchcock.

Kazanjian was considered a comer at Universal Pictures, but after a conflict over his credit on the film *Rollercoaster* (1977), he left. "Universal asked me to come back to work on one of the movies they were having problems with. I said, 'I'm not going to take a studio job, but I'll come back and help you out for two months.' Just as I said that, George took me to lunch and asked, 'Hey, how would you like to produce *More American Graffiti*?' "

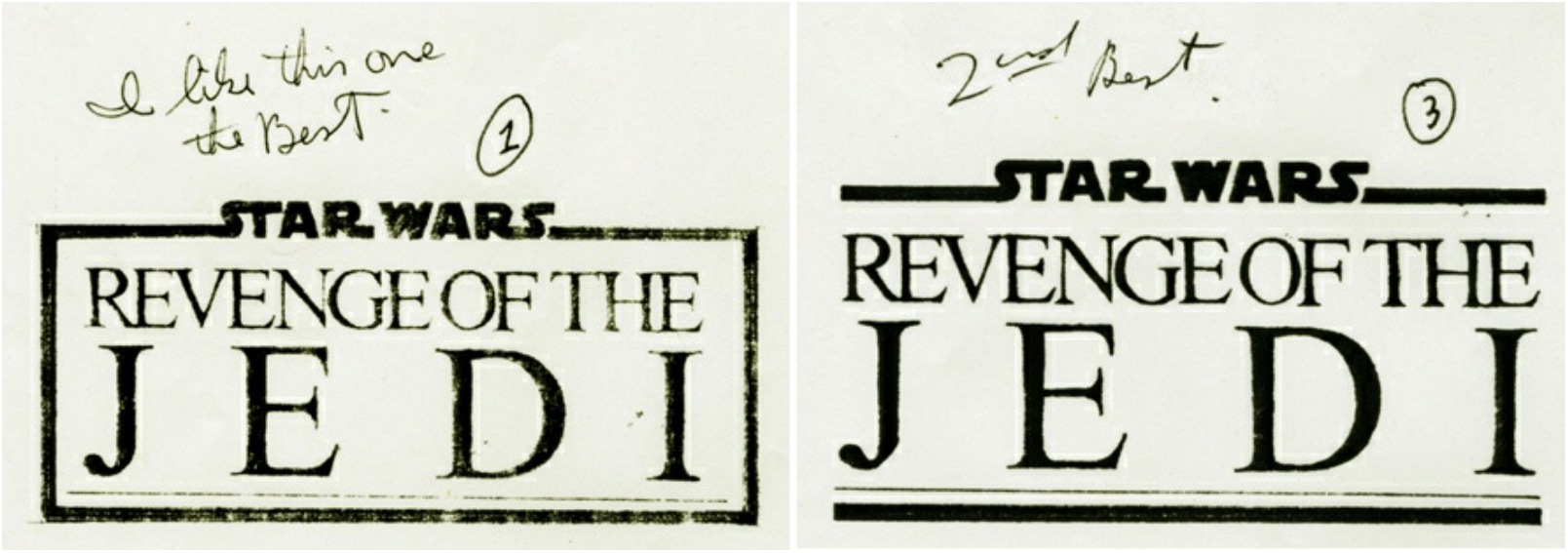
Kazanjian became Lucasfilm's vice president of production. Within the industry, Kazanjian was known for his hard-nosed business sense, yet a number of sources noted that he was a soft touch for young people trying to get into the business. "He's been the Godfather of the Director's Guild apprentice program," says one producer. "Those he couldn't hire, he's given referrals elsewhere."

"I remember how a lot of people turned me away when I was trying to break in," says Kazanjian. "So I try to make myself available to people, even if I don't have the time. I just make the time."

Despite the *Graffiti* sequel's poor reception, Lucas hired Kazanjian to executive produce the first Indiana Jones picture, *Raiders of the Lost Ark*. While standing in the Tunisian desert not long after that first chat, Kazanjian mentioned how much Lucas trusted him to do his job—"Because if he doesn't trust me, he should fire me and I'll go off and do something else."



A map for the July 4th picnic at Skywalker Ranch shows where the BBQ and dance would take place.



Circa October 2, 1980, after Jay Vigon submitted many concepts, Lucas picked his top two logo treatments for *Star Wars: Revenge of the Jedi* (the left one has his note: "I like this one the best.").

cc SG
RP (+1, 3)
CW (entire)
HK (entire)

LUCASFILM Ltd

INTER-OFFICE MEMO

To: George

From: Carol

Date: October 2, 1980

Re: "Revenge of the Jedi" logo

Please take a look at the enclosed set of rough sketches. They are variations of the Jedi logo (labelled "1") you liked best from the first group submitted by Jay Vigon. For your reference, I am also enclosing the black and white version (2) of the logo being used on the stationery.

I still like 1 and 2 the best but think 8 would be an interesting raised version. What do you think?

While looking at the Bettelheim book last night, I was struck by a similarity to the Jedi title treatment. Although Jay arrived at his logo independently, both titles use the "New York Times Book" logotype as well as the underline. I thought you would be amused.

cc: Sid Ganis
Rio Phior

Carol
See logo #1
It's George's favorite.
Jane

OCT 1980
RECEIVED
Carol W. Titelman

An interoffice memo from Carol Titelman to Lucas about film logo concepts; the handwritten note is from Lucas's assistant Jane Bay.

THE UNWRITTEN PAGE

Several undated outlines testify to Lucas's first major story efforts for the second sequel. Up to that point, he had made notes, as usual, on yellow lined paper with pencil. One of the first reads, "for mysterious reasons, the evil lord Darth Vader has been summoned by the Emperor to Had Abbadon, the dreaded Imperial capital at the very heart of the Galactic Empire …" Symbol of a mechanized civilization gone wrong, this vast Imperial city would go on to figure in many of the early drafts for *Jedi*. The name *Abbadon*, with a spelling tweak, came from Revelation 9:11: "Their king is the angel from the bottomless pit; his name in Hebrew is Abaddon, and in Greek, Apollyon—the Destroyer."

Additional undated notes, possibly pre-*Empire*, include, "mother image," "girlfriend for Luke," and "the Emperor is the evil one—he kills Luke's father. Vader begs Luke to kill him—he does."

Perhaps the earliest outline for *Jedi*, written on a single page, has the droids landing on Tatooine and looking for Luke and Leia in a spaceport, but finding no one. A sentence reads, "Angry landlord takes *Falcon*?" The droids find them at an inn, where Luke and Leia have to decide between the rebellion and saving Han, which creates a "time lock"—that is, a device to create suspense in the film, a due date. Another scene has Luke, Yoda, and Ben Kenobi rescuing Han and then reconvening at a spaceport, where Ben tells them they "must do what has to be done." The last note is "Vader and Jerjerrod," with the latter subsequently saying that Luke "will soon be in our hands. And then the Emperor will have his way with him."

Another page has the following ideas: "Vader discovers rebels … Ewaks dress Leia up … Ben or Yoda tells Luke: 'Your father is more machine than man.' Luke flexes his mechanical hand as he thinks about this." The Ewaks, or Ewoks (both spellings exist in early notes), are furry forest creatures.

"Originally I started writing *Star Wars* because I couldn't get *Apocalypse Now* off the ground," Lucas says. "When I was doing *Apocalypse Now* it was about this totally insane giant technological society that was fighting these poor little people. They have little sticks and things, and yet they completely cow this technological power, because the technological power didn't believe they were any threat. They were just a bunch of peasants. The original draft of *Star Wars* was written during the Vietnam War where a small group of ill-equipped people overcame a mighty power. It was not a new idea. Attila the Hun had overrun the Roman Empire; the American colonies had been able to defeat the British Empire. So the main theme of the film was that the Imperial Empire would be overrun by humanity in the form of these cute little teddy bears."

Lucas's second, more detailed outline summary is also undated. In it, he divided the story into three 30-page acts of 15 scenes each, for a projected 90-page script. A later numbered list doubled the number of scenes to 92, the first taking place above Had Abbadon on an Imperial ship amid a vast starfleet (see sidebar).

One character, named Jabba the Hutt, was being resurrected by Lucas from the cutting-room floor of *Star Wars*. Back on Friday, April 9, 1976, a live-action Jabba had lived briefly, played by Declan Mulholland, in a scene with Han Solo shot at Elstree Studios during principal photography of the first film. "The original idea was that he'd be a monster," says Lucas. "But then we couldn't make him a monster, so we cast him as a human. I was going to superimpose or matte in a monster. I asked Fox for

extra money for more creatures in the Cantina, to shoot some more stuff in the desert, and also to do this bluescreen Jabba to fit into that scene. I needed about $80,000 to do it all, and Fox said: 'We'll give you 40.' [*sic*] So we actually cut the scene out before we got to the point of shooting the monster part."

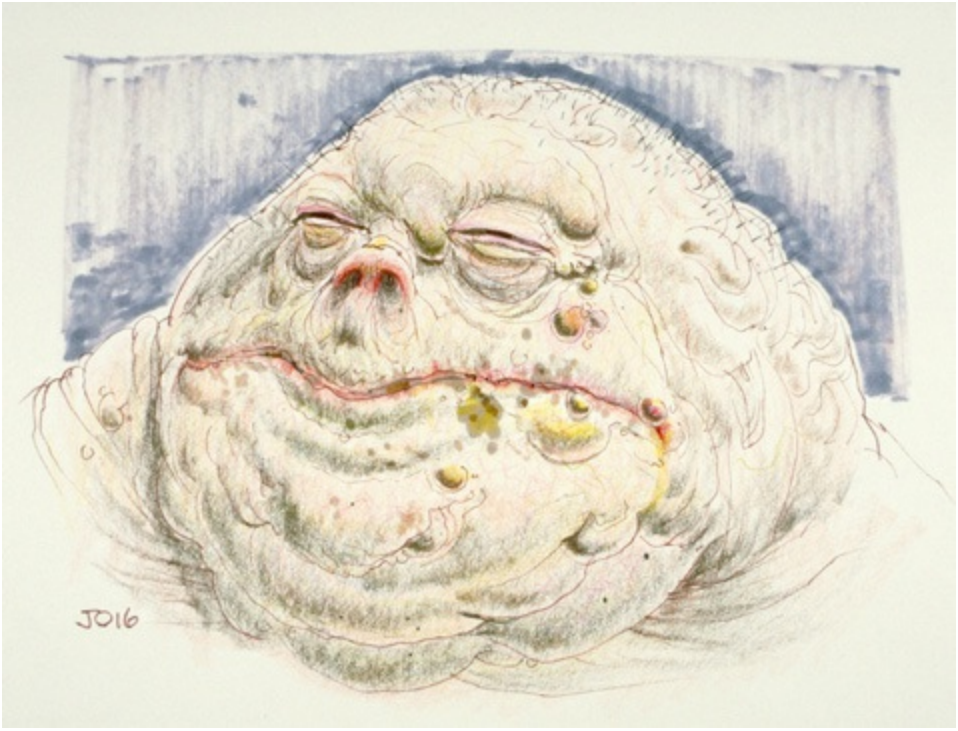
Lucas proceeded to set down second and third outlines (see sidebar). As they took form, in addition to exhuming Jabba, he seemed to be quite consciously rewriting the original second and third acts from his 1974 *Star Wars* rough draft, in which the heroes of that version land on a jungle planet, fight trackers, make an alliance with furry primitives (Wookiees), and attack the Death Star.

"By the time I had gotten down this far in the original rough draft for *Star Wars*, the story was pretty thin, so I had to fill in a lot of blanks for *Jedi* from a lot of things that had been added into this one by the two previous films," Lucas would say. "This whole sequence with Jabba the Hutt was more an afterthought than anything else. The whole story had really been about a primitive society overcoming the Empire at the end. And [the part that became] *Jedi*, in the original script, was really only the last 20 pages [*sic*]. So I had to come up with another hundred pages of stuff and make it work, because Han Solo had become such a popular character and I thought it would be fun to go back to Tatooine.

"I wandered in all kinds of directions, trying to avoid those things which were in the very first rough draft, but it turned out better just to say, 'Forget it. It sounds redundant, but we'll do it again.' "



An early concept sketch of Jabba the Hutt by Nilo Rodis-Jamero, September 1980.



Early concept of Jabba by Johnston, late 1980 (no. 016).

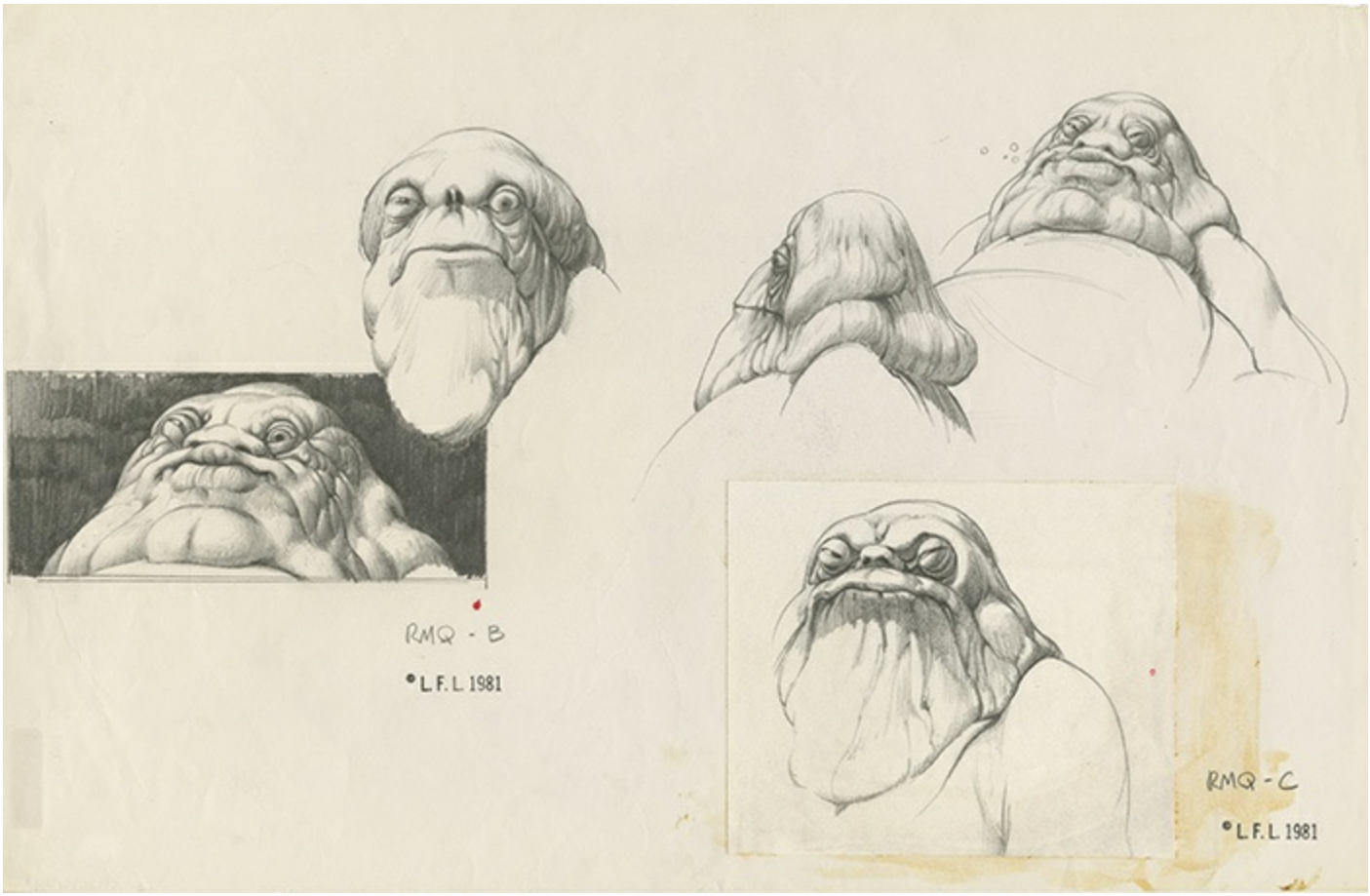


Early Jabba concept by Ralph McQuarrie, late 1980.



Early Jabba concept by visual effects supervisor Ken Ralston.





Jabba concepts by concept artist Ralph McQuarrie.



A Jabba concept by ILM art director Joe Johnston.


JABBA !
© L.F.L 1981
NOO3
NBR.


© L.F.L. 1981
JABBA
N008
1BR.



Jabba concepts by concept artist Nilo Rodis-Jamero.

REVENGE OF THE JEDI BY GEORGE LUCAS, UNDATED OUTLINES I, II & III—SUMMARY

Act I of the bare-bones outline starts with Vader meeting Moff Jerjerrod and visiting a moon; on the same satellite, "moon robots" catch up with Leia and the rebels with "news of Luke." Leia sends R2-D2 to retrieve Luke, who is with Yoda on Dagobah. Scene 9 is "Vader—Death Star—clue." The Emperor has a plan. In scene 11, Yoda dies, saying that Luke "must forgive Ben" (presumably for lying to Luke about his father in the first film). The droids arrive on Dagobah and find Luke; they all take off after playing Leia's message about the "meeting of all rebels … Meet you on alien planet." In scene 15, Leia is chased on "rocket cycles" and thrown off one, unconscious.

In Act II, scene 1, Luke makes plans with Lando on Tatooine. Chewbacca goes with the droids to Jabba's palace, and the droids are made prisoners. Chewie returns with Lando and they're thrown in a cell with Han, who has been defrosted. Luke arrives at the palace with a "third gift," implying that the first two groups were presents to Jabba. Luke encounters Jabba, but is dropped through a trapdoor and defeats a "monster." He is then sentenced to death. At a desert sand pit there is a fight; the heroes win and escape in the *Millennium Falcon*.

In scene 12, on the alien planet, Ewaks, "friends of Yussem," are put in a cage by a tracker, where they help Leia (who had been captured earlier) escape. Leia is then "found by Yussem" and they have to avoid a tracker. They swing on a vine to a safe haven, where the Princess makes friends with the Yussem. But then Leia is found by the tracker. The Yussem run off and Leia is hurt; both tracker and Leia are then, in turn, captured by Ewaks.

Act III was sketchy, with only 6 of the 15 scenes described (all scene descriptions are only about one sentence each). In scene 1, Vader and the Emperor plan to set up a trap for the rebels using a "V-ray gun" as bait. The *Falcon* and group arrive on the alien moon. There is talk of making peace, but in the council chamber Luke gives a speech saying that they must attack now before it's too late. One note mentions a Death Star antenna. The last scene has everyone rejoicing at the Ewak camp, dancing around a fire.



Early concept sketches of Ewoks by McQuarrie, circa fall 1980.



Concept art by McQuarrie.



The only visual representation of their existence, an early Johnston concept of an Imperial tracker (equipped with “T-bombs” and forearm protectors), fall 1980. In early script outlines, trackers pursue the Yussem and Ewoks.



Concept art by McQuarrie.

A subsequent undated outline for *Jedi* consists of six pages that cover the three acts with much more detail than earlier descriptions. Now the first scene has Vader arriving at Had Abbadon and meeting Moff Jerjerrod. On his way, he passes another shuttle going to "a moon," in which Leia and the rebels are hidden—"tension." They "should have waited for Luke," but a time-lock situation has left them with no choice but to begin their mission.

Vader talks and argues with the Emperor; then the Moff and Emperor plot against the Sith Lord, while Vader meditates, contacting Luke. In scene 6, on Tatooine, Luke wakes up from his nightmare in a "strange room—midget peasants talk funny language." The droids enter from a sandstorm, followed by Lando. Scene 7 has Vader and Jerjerrod inspecting the Death Star, but the former is worried by activities on the moon and sends an armored patrol to investigate.

Back on Tatooine, the droids, then Chewie and Lando, are caught by Jabba; after meeting Bib Fortuna, the latter two are thrown into a cell with Han. They explain that their capture is all part of Luke's plan and Han exclaims, "What's that kid think he's doing?"

Leia is on the moon with a giant ray gun, hurrying to set it up. They are preparing to shoot the gun (probably at the Death Star or Had Abbadon) when Vader's armored patrol shows up. After a gun battle with troops and a two-legged walker commanded by Vader, Leia escapes on a rocket cycle and there's a race through the trees; Leia runs into an Ewak trap and is thrown from her bike, unconscious.

Act II begins with Leia being found by the Yussem and carried off to a safe haven to avoid Imperial Trackers (access to the haven is again via a swinging vine). Back on Tatooine, Luke "uses Force as Ben did in SWI" on Bib. C-3PO is now interpreter for Jabba, who tricks Luke with the

trapdoor, but Luke defeats the monster, which upsets Jabba, who tells the group that they "all will die horrible death."

Back on the moon, Leia makes friends with the Yussem—"thorn out of foot"—but they are found by the Imperial Trackers. The Yussem run off and Leia is taken away. Scene 24 has the sand pit fight with a note asking, "Include Boba Fett?" Jabba is killed and the heroes take off in the *Falcon*. Scene 25 has Leia and the trackers riding through the forest, where they are attacked by Ewaks. Leia and one tracker are taken away.

Act III begins with Luke et al. arriving on a "grass planet," where peace talks occur. The ray gun attempt has failed and Leia is missing; Han goes after her. Luke argues that they must plan an attack.

At this point the outline trails off, but is taken up by two later, still undated versions of Acts II and III, parts of which redo scenes from the earlier Act I. In the revised Act II, Vader finds the rebel ships and "talks" to Luke, remotely, while Leia organizes work on two big rebel guns. In scenes 3 and 4, on the grass planet, Luke wakes up from a dream (probably of Vader) and then goes to the war room where a general explains their plan for attack. In scene 5, Han is ready to leave, planning to penetrate the moon's defense shields in the *Falcon* using "light speed."

Back on the moon, rebels return to their ship and are attacked by Imperial troops; Leia escapes on a rocket bike. Her trackers crash and Leia is thrown from the bike after springing an Ewok trap (changed from "Ewak").

Leia is discovered by and makes friends with the Ewoks—but they are attacked by Imperial Trackers. Han and Luke arrive on the moon, but Luke is spotted by a patrol and they separate; Han and company are trapped by the Ewoks. Luke has a talk with Yoda (in his mind) and is then caught by a patrol. Han is brought to the Ewok village and reunited with Leia. Luke is brought before Vader and defies his father. Jerjerrod contacts the Emperor. Meanwhile Han fires the first rebel gun, which creates confusion within the galactic capital city. Luke is summoned before the Emperor and Yoda appears (after, presumably, dying), but he can't come back into physical form while the Emperor is alive. "Battle between Yoda and Emperor?" Lucas writes. "Vader wavers."

Han can't fire the second gun and the battle seems lost until the Ewoks save the day. The Emperor will spare Luke if he kills his father. They fight, but Luke eventually says he won't kill his father. Vader hesitates. The Emperor tries to force him and Vader kills the Emperor instead.

In scene 15, "The Celebration begins," during which Han and Leia—"sister!" Lucas notes next to her name—comfort Luke. The Republic is reborn; Ben, Vader, and Yoda appear "in the flesh," and the heroes dance.



J 001
© LFL 1980
G

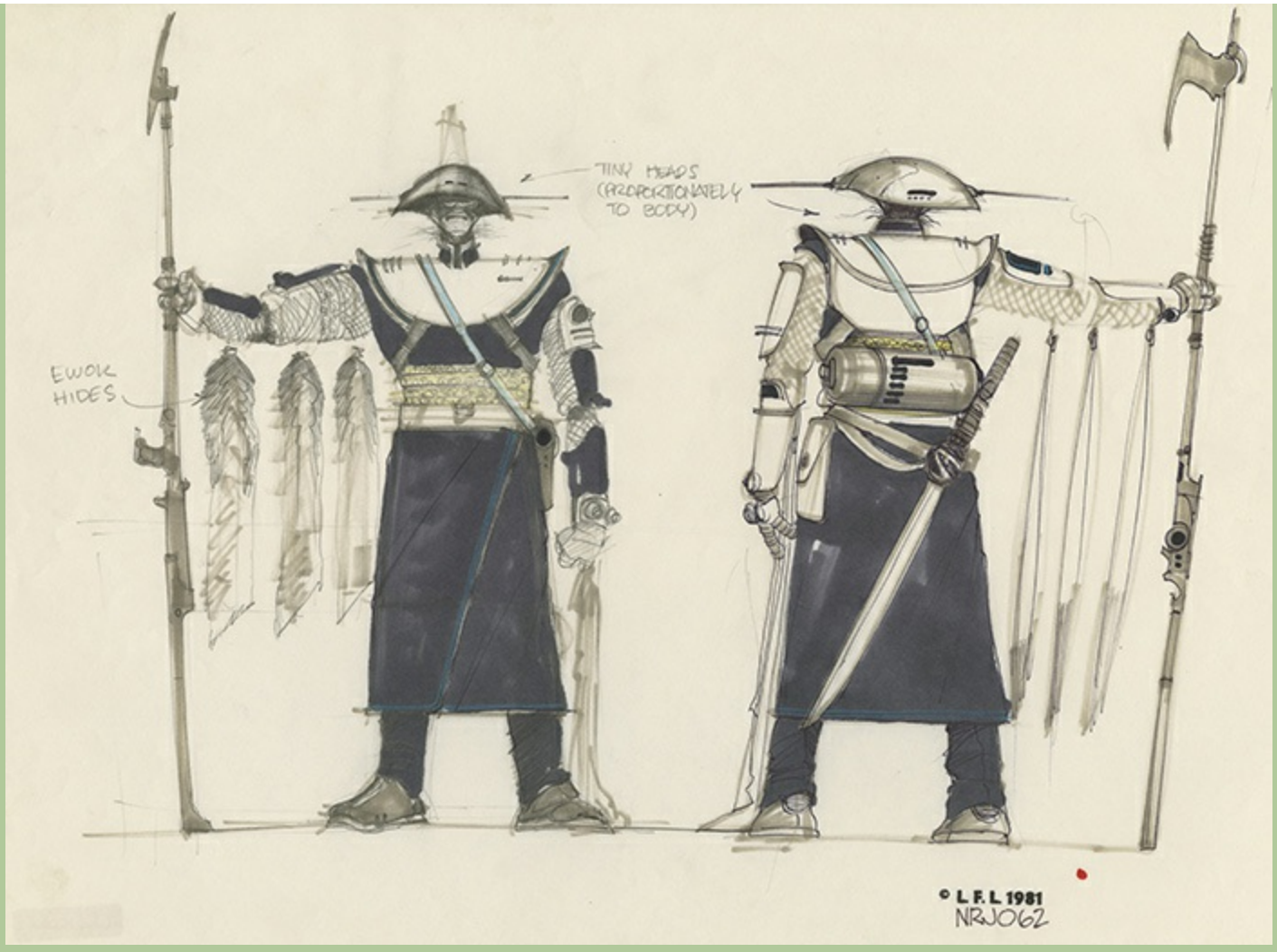




The first three creature concept drawings by Joe Johnston, late 1980, each approved by Lucas (via his handwritten red “G”): an Ewok riding a Yuzzem or Yussem (no. 001, TOP); a Yuzzem (no. 002, “face only,” per Lucas, BOTTOM LEFT); and an Ewok (no. 003, BOTTOM RIGHT). The name “Ewoks” was inspired by the Miwoks, a Native American tribe whose coastal lands now make up Marin and southern Sonoma County in Northern California (the word means “people”).



Concept art by McQuarrie.



Concept art by McQuarrie.

ADDING IT UP

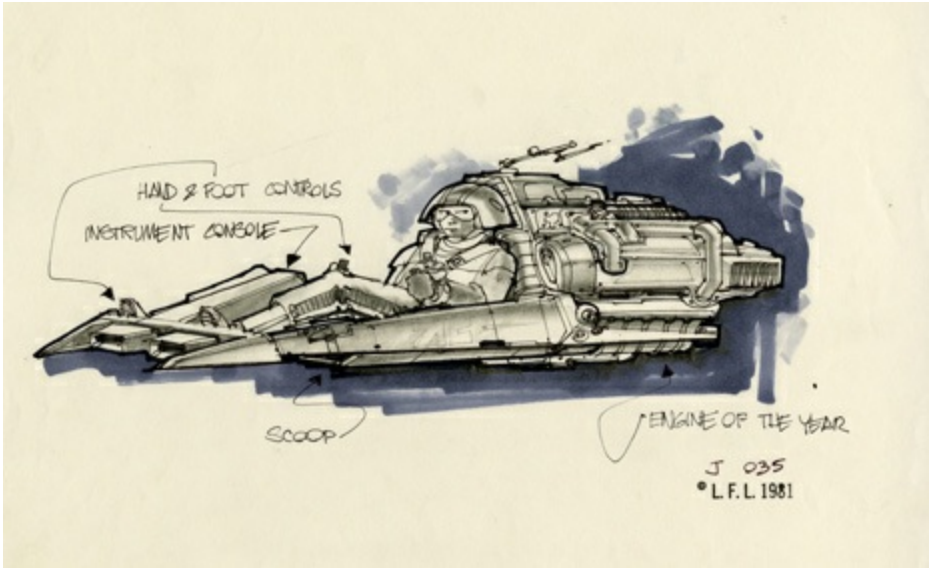
While still doing huge business in August 1980, *Empire* was not destined to surpass *Star Wars* at the box office. The film was not getting enough repeat viewings, as once was enough for most of the public. "The first film was such a guaranteed good time that there was a lot of repeat business from people who looked in the paper and said, 'Well, let's go and see *Star Wars* again,' like a second ride on the Matterhorn at Disneyland," says Hamill. "*Empire* was a much bigger challenge to pull off and was not a repetition of *Star Wars* in any way. Round two went to Darth Vader, as it were, so the movie didn't have that same kind of triumphant, giddy, slaphappy feeling as *Star Wars*. It was a bitter pill to swallow and I'm still amazed that it was so successful."

"Naturally, there are questions in the second act which will have to be answered in the third act," says Harrison Ford. "I guess it depends on what you go to a movie for. I figure that there was at least $11 worth of entertainment in *Empire*. So if you paid four bucks and didn't get an ending, you are still seven bucks ahead of the game."

In May the final cost of *Empire* had been calculated to be around $30.5 million, but when final interest fees were added in August, the negative cost came to $35,829,258 (with a subsequent audit to confirm and, potentially, add another $230,000 of interest). Nevertheless, the Lucasfilm coffers were being replenished, which meant Lucas's plans for digital cinema, Skywalker Ranch, and the second sequel could move forward. "The idea was to invest my money where I could get the highest return," says Lucas. "I decided I had the most faith in my own films. Business is a necessary evil for me now. But I'm trying to turn the system around. The studios use films they don't have the vaguest idea how to make, in order to earn profits for their shareholders. I'm using my profits to make films."

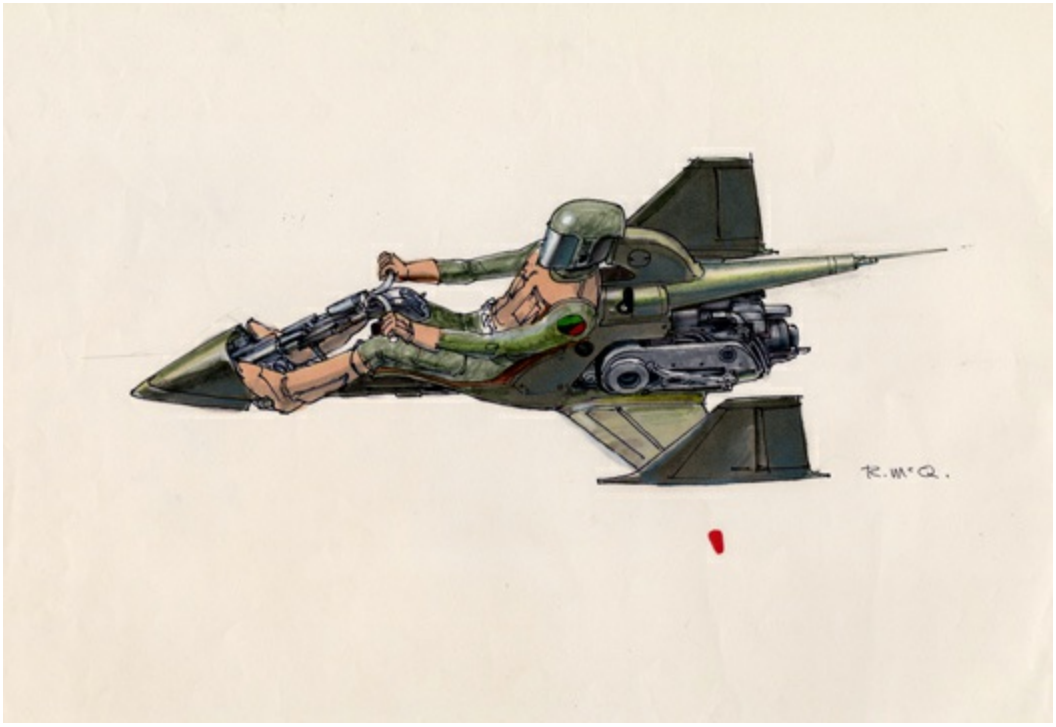
An increasing percentage of those profits were coming from merchandising, much of which was overseen at Lucasfilm South. "The licensing part was big," Greber would say. "And we had not only licensing, but book publishing. We actually published the books ourselves through Random House, which was an exercise that might not have been necessary. I thought it was kind of expensive to pay people in-house to be doing things that the publishing company should've done. But George and Marcia Lucas had extremely high standards for anything that carried the Lucasfilm name and I thought that was one of the best things I had ever encountered."


J 033
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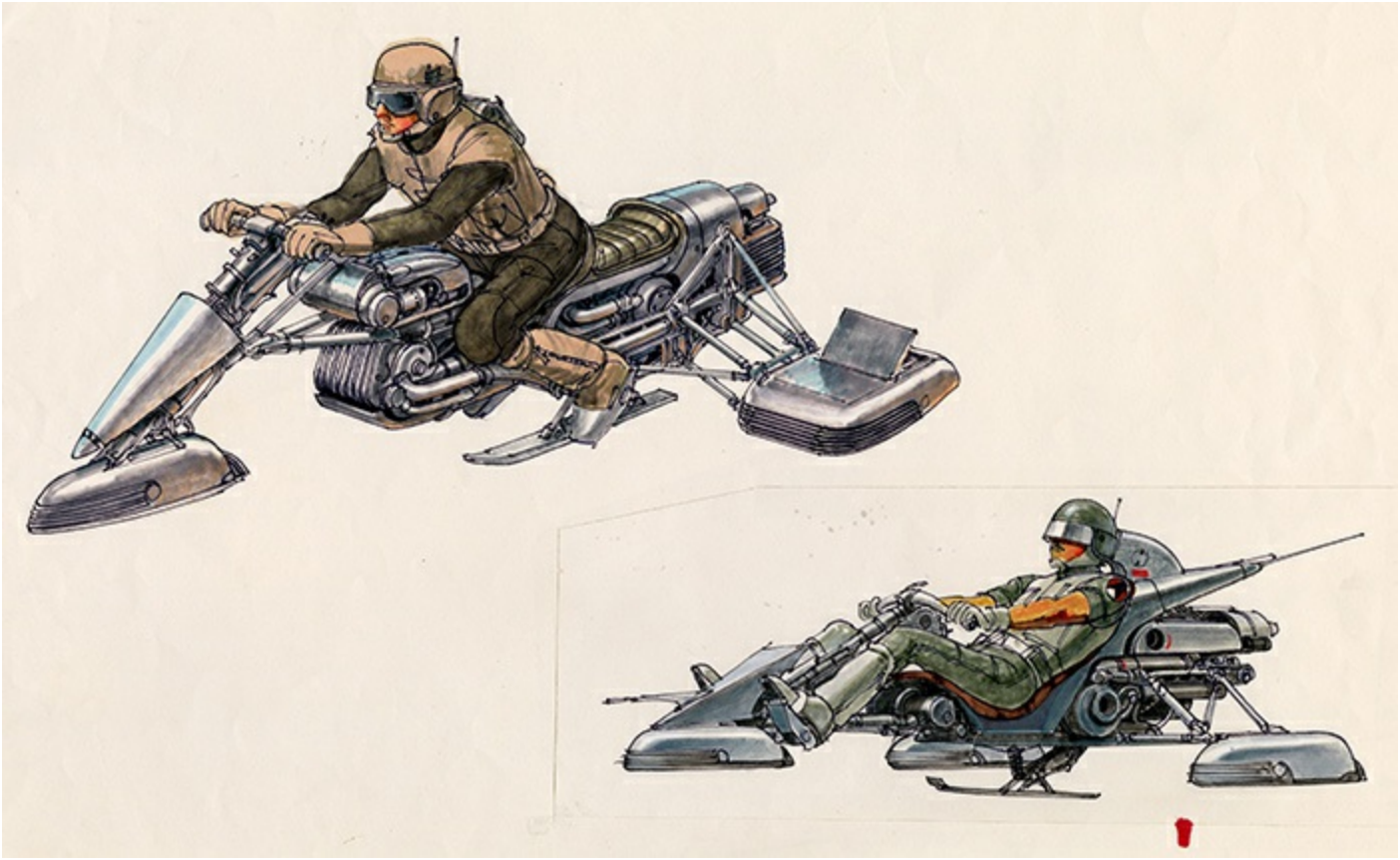

HAND & FOOT CONTROLS
INSTRUMENT CONSOLE
SCOOP
ENGINE OF THE YEAR
J 035
© L.F.L. 1981



Rocket bike concepts by Johnston (nos. 033 and 035, and an early undated "sitting" bike concept, late 1980). "The only thing George said was that it should be like a landspeeder motorcycle, something for one man to ride on," Johnston says. "That was as far as he went. He hadn't designed or really thought about the whole bike chase sequence too much. The only thing I remember him saying repeatedly was, 'They need to fly through the trees, dodging around, and they need to look like they're going 200 miles-an-hour.' " (Johnston's favorite artists are Vermeer; early comic book artists Hal Foster and Alex Raymond; and McQuarrie. He used chisel point pens most often for his conceptual drawings.)



A rocket bike concept by McQuarrie, circa late 1980 (unnumbered, with Lucas's red dot of approval).



Rocket bike concept art by McQuarrie.

RETURN OF THE MAGNIFICOS

With a new Chewbacca costume and a new Yoda puppet needed, creature designer Stuart Freeborn was added to the payroll on September 1 (problems with the hero Yoda puppet on *Empire* had led to parts of his scenes being filmed with a more limited standby puppet). "I must say I thoroughly enjoy this kind of work," Freeborn says. "If I had time to think on my own and if I had full scope to develop creatures on my own, I'd really like to go way into the depths of space and work out what could be the practical creatures that would naturally develop there."

Although Lucas did not have a script, he had enough ideas to start his key concept artists, as well: Joe Johnston, Nilo Rodis-Jamero, and Ralph McQuarrie. The former two began officially on October 1, though already at work the month before, while McQuarrie says that he started even earlier than Johnston, who had been busy working on *Raiders of the Lost Ark* during the summer.

"It was just George and I for quite a while, a few months or so," says McQuarrie. "I think the other guys started to say, 'Well, are we gonna get a chance to work on this thing or aren't we?' I was whizzing along doing everything in sight. I came to be known as the artist who took over everything. And I did sort of, but I didn't intend to."

"Jim Bloom gathered us and said, 'Tomorrow at nine I need for you guys to be here in this room,' " Nilo Rodis-Jamero would say. "So the three of us gathered in that room and I remember thinking, *This might be a big deal*, because the three of us hadn't worked together in a couple of years. I got up and made a cup of coffee and got my notes ready, thinking this was going to be a very long meeting. George walked into the art department with Jim and I'm still stirring my cup of coffee. Well, George never let go of the door handle. He said, 'There are seven highlights to this story—Han is rescued, the Rebel

Alliance is gathered,' and so on. Then he walked away. Ralph goes, 'Okay, I'll see you guys tomorrow.' Joe goes, 'Yeah, see you tomorrow, Nilo.' That was it. I was still stirring my cup of coffee."

But the artists had understood Lucas's verbal shorthand and quickly began conceptualizing Had Abbadon, the grass planet, the Yussem (which had also figured in early *Empire* concept art), Ewoks, a monster, Jabba the Hutt, rocket bikes, and other story elements. "George was kind of sketchy on exactly what he wanted," McQuarrie says. "So a lot of the things we did earlier were dropped. But George doesn't overwhelm you with talk and ideas. He gives you very little to go on and I appreciate that. He doesn't hang over your shoulder."

"In special effects—at least at ILM—I'm really more of a designer than an art director," says Johnston. "I'm given that title because they really don't know what to call me. I like to think of myself and the rest of the art department as the artistic influence at ILM, but I don't do it alone by any means."

"Joe Johnston is a genius," says Tom Smith. "When it comes to *Star Wars* and the work of George Lucas and the look of things, I think he knows more than any other human being."

Although Kazanjian was commuting between Northern and Southern California as he organized the final sound mix for *Raiders*, he was kept in the preproduction loop. "Jabba was the first thing George mentioned to Joe and Ralph," he says. "Jabba was going to be very large and very ugly, and I knew about that. But we didn't know at the time where he would be built."

"Jabba was this ghastly monster," says McQuarrie. "I submitted quite a few sketches. I thought of him as somebody who could get around, so he could move quickly and be a threat."

"We did a lot of research in the beginning about certain creatures," adds Kazanjian. "At one time we were going to have a people called the Yussem. They were going to be very, very tall, done by people on stilts."

"George said we were to make it up as we go, graphically," Rodis-Jamero would say. "It was a free-for-all, a very friendly competition. Joe never really showed me what he was working on and Ralph, because he was working from home—he would just arrive and I would be salivating for what he was going to show up with. Every two weeks, George would sit down and I would literally hold everything behind my back. Then, as quickly as you could put down images, he would either mark it with a red dot, or not."

A red dot or initial "G" meant the concept was approved for further exploration, usually along lines set forth by Lucas. "At the very start of the show, we can do anything we want when we're designing vehicles," says Johnston. "We don't worry about how they are going to work or how they are going to be built or photographed. We just do what we think would look the best on the screen. Most of the time we do have to compromise, but if we start with something that is the best design, the most creative design, the most unique, then we can go back later and tone it down a little bit or make it work better. We work in reverse—we worry about the limitations last."

As the three concept artists and Lucas refined ideas, McQuarrie soon abandoned the Ewoks. "I looked at what we were doing and my own feeling was I would like to have them more animal-like, more sinewy and life-like," he would say. "They were starting to look teddy bear–like and I wasn't for that. So I gave them three or four drawings that I thought were right on and said, 'That's it. Now if you don't like those, I'm out of this competition.' "

At this time, the plan was to wrap up conceptual work as soon as possible and to start shooting during the summer of 1981, which would provide more time for postproduction effects work. However, it

would also mean that Lucasfilm would have to carry the negative cost of production for longer given the May 1983 release date. September memos indicate that the finance department was already worrying, due to high interest rates, about the additional $3 to $5 million that plan would entail.

"George and Joe were going to be on *Jedi* for about a year before anyone else," says model shop supervisor Lorne Peterson. "Joe wasn't going to work on any other ILM films. They were going to be off working together on the perfect movie. The idea was the story and art direction would be ready, so that, as soon as we were free, we would hit it real big! The storyboards would be done. They were trying to save six months by having everything perfectly ready."

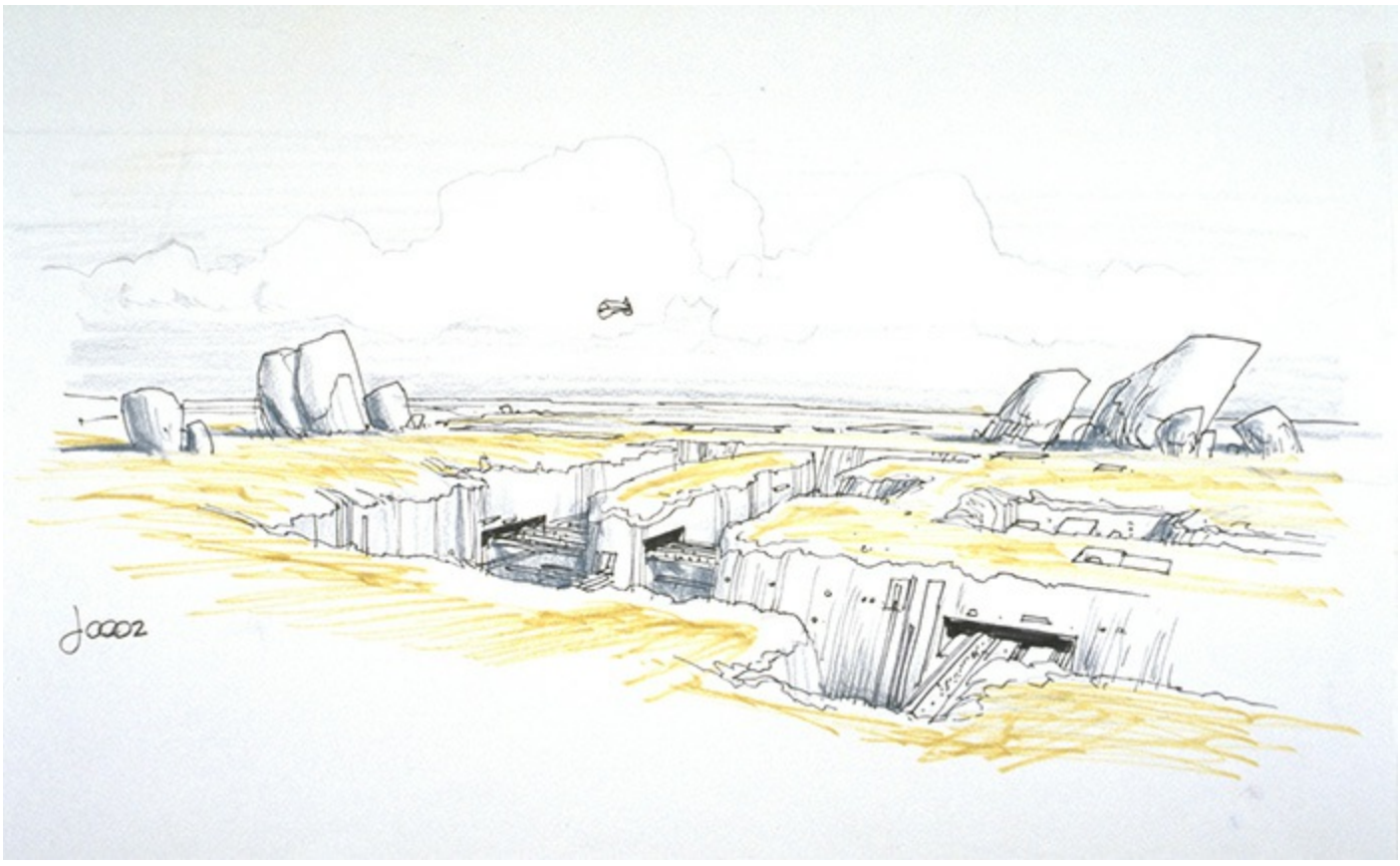
"In the very beginning, George decided to turn Joe and George Jenson and all the storyboard guys loose and just have them come up with all kinds of ideas," says visual effects supervisor Ken Ralston. "He didn't want any sequences, no specifics. He wanted big extravaganza shots and small shots. He wanted spaceships doing all kinds of things."



Very early concept art by Rodis-Jamero of the rebel base, circa summer 1980 (no. 001). Early concepts often showed the base partially or completely underground.



Rebel base by Johnston, summer 1980 (no. 001).



Concept art of the rebel base by Johnston.





Concept art by Johnston of the rebel base, or perhaps Jabba's palace, now located on a grass planet (or possibly a grassy plain on Tatooine), which would be called Sicemon, late 1980. That is, ideas and places at this point in Lucas's creative process sometimes collided.

ON OTHER FRONTS

Word continued to trickle out to the film world that Lucas was searching for a director. "*Jedi* was first mentioned in a conversation I had with my agent in October of 1980," says Richard Marquand, whose last film had been *Birth of the Beatles* (1979). "I said, 'No, it's impossible. I wouldn't think of it.' "

Around this time Lucasfilm issued a press release announcing *Revenge of the Jedi*, saying that it would begin principal photography in the fall of 1981, that Kazanjian would produce, and that Gary Kurtz would serve as production consultant "while he prepares two outside films that he will be directing." It also stated that Kurtz was "currently co-producing *Dark Crystals* [*sic*] with Jim Henson in London."

In England, on January 5, 1981, production designer Norman Reynolds, assistant production manager Patricia Carr, and production accountant Colin Hurren began work at EMI Elstree Studios and were put on the *Jedi* payroll. In San Anselmo, Lucas was now working from his outlines toward a full-length script.

"George will get going at 9 AM," Kazanjian says. "He's in his tower room, writing; he'll come down for lunch and read his mail, then he goes back and writes until six or so. He does this all week long. Doesn't see anybody. Occasionally, I go over with some information and we talk a little bit to give him a break. It's very, very painful to write. He started off by writing a 12 or 15 page treatment as a guide, which he was going to give to the writer. Our problem was getting the writer. Eventually, we hoped to get Larry [Kasdan], but, in the meantime, George went off and developed the screenplay."

"That's when I decided that trying to tell somebody what the story is, like I did on *Empire* [with screenwriter Leigh Brackett], just doesn't work," Lucas says. "The only way I can do it is to write the first draft myself and just say, 'Okay, this is how it looks and feels,' and then bring somebody in to fix it up and question it and go through it."

Lawrence (Larry) Kasdan had performed that part on the *Empire* script, but was currently directing his first film, *Body Heat* (1981), and had not yet been asked to do a repeat performance on *Jedi*. (Kasdan had also written from scratch the *Raiders* script.)

Lucas may have been feeling ornery about writing in general at that time. On January 8, his lawyer Robert J. Heil wrote to Leonard Chassman, executive director of the Writers Guild of America, West, Inc., to officially resign Lucas from that organization. Lucas had already resigned from the Directors Guild over a dispute concerning the placement of the director's credit after the film on *Empire*. The dispute had concerned the nature of the "Lucasfilm" credit at the head of the film: The guild maintained it signified Lucas's name; Lucas felt it was simply the name of a company, not himself. If it was considered a company name, then it was okay for the credit to appear at the head of the film, before Kershner's director credit.

"George was fined $250,000 for various infractions due to credits on *Empire*," says Kazanjian. "When they went to court, it came down to $25,000. In fact it was Kershner, a Director's Guild member, who was fined, not Lucasfilm. The Guild could put nothing against Lucasfilm, but George paid that $25,000. The issue is you can't put the director's name at the end of the picture if you have George Lucas's name up front. We don't have George Lucas's name up front. We have his company's name." (The issue would finally be settled in Lucas's favor in November 2011.)

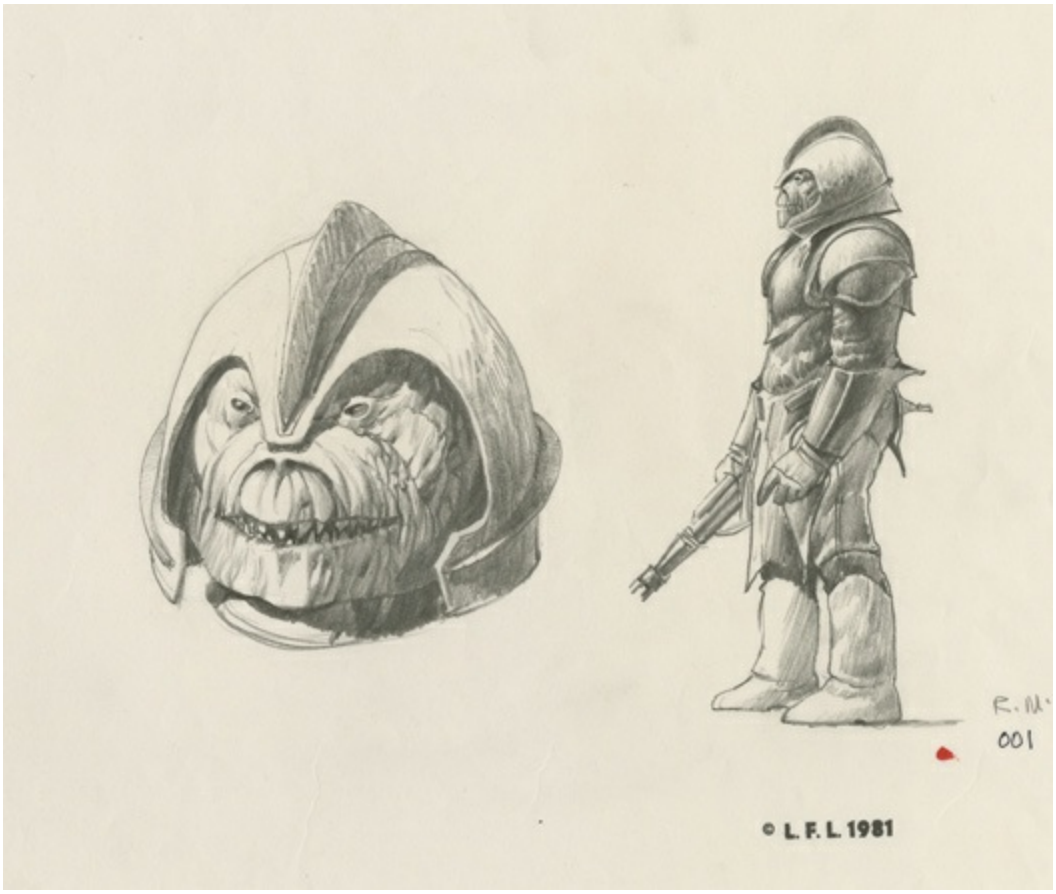
"When the DGA threatened to fine Kershner $25,000 we paid his fine," says Lucas. "I consider it extortion. The day after I settled with the Director's Guild, the Writer's Guild called up. At least their fine didn't all go into the business agents' pockets. Two thirds went to writers."

Lucas's resignation from both guilds meant that his search for a director and writer, which intensified at this time, became political. On January 22, John Glen was considered, on paper, as a possibility. Like Lucas, he was a film editor—on *The Wild Geese* (1978) and *The Sea Wolves* (1980)—and on his way to being a director, having been the assistant director on many films, including *The Spy Who Loved Me* (1977) and *Moonraker* (1979). He was also English, which meant that he would be simpler to hire than an American, because he was not a signatory to the DGA.

The feud with the DGA meant that Kershner would have been difficult to rehire, if not impossible, though Lucas had evidently asked during principal photography on *Empire*—before the legal wrangling had begun after the film's release—and Kershner had refused (which didn't rule out his reconsidering later). "I couldn't use Kersh," Lucas would say. "He wasn't going to come and work for a nonsignatory. He'd already gone through that drama. Basically it was the Director's Guild that kept him from working on the next movie. He wasn't even considered, because we knew that the second we hired him, they would sue us, so we just didn't bother."

"George's personal problem with the Director's Guild was very heavy on our mind," Kazanjian adds. "So we emphasized looking for non-union or non-DGA directors. Most of them were English; some of them were Australian; some of them were American. There were also quite a few American members of the Director's Guild who were willing to withdraw from the guild to do this picture—or to just take their chances and be fired."

In *Screen International*, journalist B. J. Franklin hypothesized that Lucasfilm would have to return to the DGA fold because Spielberg was "*very* interested" in directing the next *Star Wars* film.



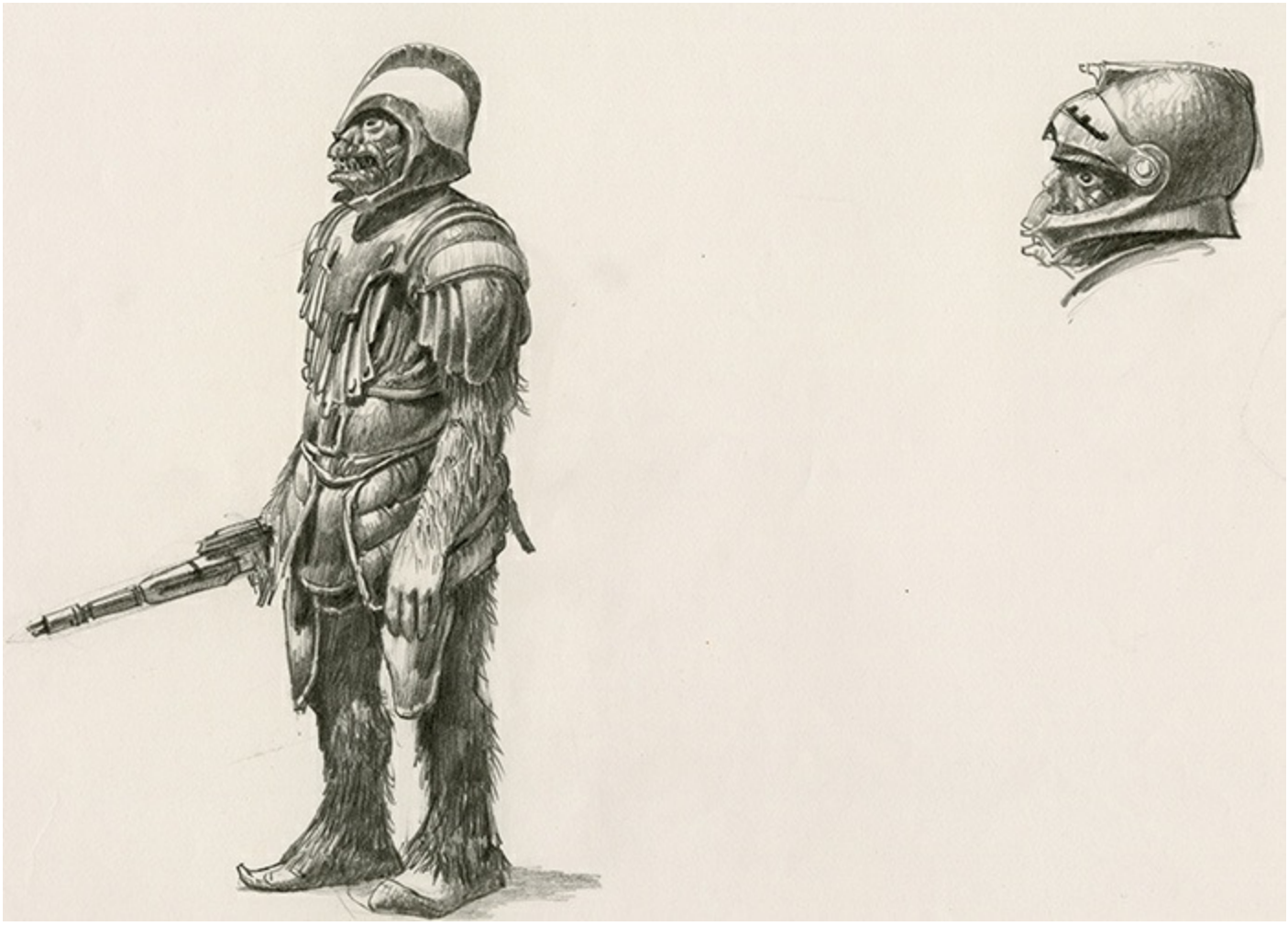


Scaly guard concepts by McQuarrie, summer 1980 (001 and unnumbered).





Scaly guard concepts by Johnston (unnumbered), fall 1980.





Jabba palace guard concepts by McQuarrie.

CHANGING OF THE PRESIDENT

A decision had been made to move Lucasfilm South up north—which came as more than a surprise to many. On January 15, Robert Greber issued a memo to "All Division Department Heads about Lucasfilm Consolidation: severance packages and employee counseling for those who move or stay behind."

"It was shocking to people, because the company couldn't have been happier down there," would say legal counsel Howard Roffman, who had started the previous June. "It was this little group of people in this very special, beautiful environment, great working conditions, generous company, cool, cool, cool; you were on top of the world with *Empire* and *Star Wars*, and you felt like you were part of this exclusive fraternity. Everybody loved coming to work. You felt insulated and invulnerable—and then all of a sudden, boom, George wants his company consolidated. A good decision, by the way, but it meant shutting down this office and letting go of half the people."

"It was a bunch of spoiled people," Greber would say of Lucasfilm South. "Secretaries had BMWs, company cars, things like that. Now of course I didn't say 'no' when I got one. There were also a lot of people in charge of things who didn't have the ability to do those things, but I don't think that's unusual in small, creative teams."

Greber was now executive vice president/chief operating officer of Lucasfilm, with Weber having been let go (on December 15, 1980, officially). "Charlie was asked to leave and did so," says Lucasfilm

attorney Doug Ferguson. "He was much liked, a very affable, pleasant, and bright guy. When Charlie left, we gave some thought to doing another search for president, but it seemed like a worthwhile endeavor to let Bob have an opportunity at running the company."

"I had a breakfast meeting with Charlie and he told me that he was leaving, which was a shock—I mean, really a shock," Greber would say. "The guy that had brought me into the company was no longer gonna be there. I never anticipated that. So I flew up the next day to meet with George and said, 'Well, what's happening here?' And he said, 'Well, I'd like you to stay until I can find a new president.' I said, 'No, I'd like to be the new president. And if I don't work out, I will stay until you replace me. How's that for a deal?' And he said, 'Yeah, okay.' "

"George had really decided early on, 'I wanna get everybody up north, I want everybody under one roof,' " Weber would say. "It happened two or three years earlier than I anticipated. It was sudden and somewhat abrupt."

"Charlie and George were just on different planets in terms of the future direction of the company," Roffman would say. "It wasn't a good match and I think George finally realized that. George had a very distinct vision of what he wanted. George was focused on building the ranch, making *Jedi*, creating this kind of filmmaker's community, while Charlie was looking at diversifying into other businesses to invest George's money. But George had no interest in diversifying into any businesses other than those that would support his filmmaking and filmmaking in general."

Weber left the company, so "things were stirring and the complexion of the company changed," would say Maureen Forster, who became Greber's secretary after being Weber's. "After that they made the announcement that we're all moving to Northern California. There was a definite move to make sure that everybody was in the same room at the exact same time that the press release was going out the door. Most, 95 percent of the people, were stunned. It was a hard time 'cause a lot of people that really thought they were moving were just plain not invited."

"We were very close, so it was like breaking up a family," Weber adds. "I went out of my way to make sure that the people were taken care of. But it was disappointing to everybody."

"George basically said to Bob, 'You're the president now,' " says Roffman. "And Greber got together a small team of the executives and said, 'We've got to plan how we're going to do this.' And there was all kinds of drama, because we didn't know who was going to go and who was going to stay."

SCOUT'S HONOR

Production designer Norman Reynolds traveled from London to Los Angeles for discussions with Kazanjian, Watts (who had been vacationing in the United States), Bloom, and Lucas later that January. Watts, Bloom, and Reynolds then set off in search of a location that could stand in for Tatooine, as Lucas was not necessarily interested in returning to Tunisia, though it was still an option. After spending the night at the Death Valley Motel, they traveled to parks north of Las Vegas and then to Utah, where they spent three days looking at national park locations from helicopters.

"Once we were out in the middle of nowhere, when the helicopter wouldn't start," Bloom would say. "There was an oil rig a mile away, so we walked over, broke into this shack, and found a phone inside. We were able to have a four-wheel-drive vehicle come out and fix the helicopter. But traveling with Norman and Robert was a hoot. It was like a high-school road trip: three guys, a rental car, flying around the Western U.S., with a bank account. We were like the Three Stooges. But we were

reasonable. Most of the time, I had the State Film Commissions pay for everything."

Next was Arizona and the Grand Canyon, Monument Valley, Lake Powell, and Glen Canyon Dam; then on to Santa Fe, where it was extremely cold.

"By this time I was beginning to despair of finding our desert location in the U.S.—until we arrived at Yuma, Arizona," says Reynolds. "After a bumpy scout in a sand buggy (my skull will never be quite the same shape as it once was), we finally returned to San Francisco for further discussions with our executive producer."

The Yuma desert and Tunisia became the front-runners. Meanwhile, after locking himself in a hotel to write, Lucas finished his rough draft on February 24 (see sidebar). Running to 97 typed pages, it was distributed four days later to only two individuals: Kazanjian and Bloom.

"I would go to Hawaii and I would go on vacations," Lucas would say. "And basically while everybody else was having fun on the beach, I would sit and write."

As one might expect, the rough draft tells a more convoluted story than the final film's. In its general parts it is similar to the movie. In its details, however, the rough draft differs and in some ways excels. Luke's plan to rescue Han, though overly complicated perhaps, is more logical than in its final form: It's clear that his goal is to trick Jabba into the open, where it will be easier for Luke to do battle as a trained Jedi.

The rough draft's locales are also more varied, with a grass planet, now named Sicemon, which serves as a rebel base, and Had Abbadon, a city-planet, where the Emperor has his underground volcanic lair. It has two Death Stars, which are always better than one. Moreover, in its characterizations, it is more faithful to the story started in *Empire*. Leia reprises her role as a soldier-ambassador, as seen in the first *Star Wars*, leading a group of rebel commandos on the forest moon—by herself—at the outset of the story, showcasing her queenlike characteristics. Darth Vader is a formidable figure, actively trying to recruit and preserve Luke in order to defeat the Emperor—his motivation consistent with the Vader of *Empire*. Han Solo takes another poke at Lando, his character's anger and arc also carrying over from *Empire;* he is also once more at the controls of the *Falcon*. Yoda and Ben Kenobi have larger parts, as they advise and protect Luke. Their ability to merge with and reemerge from the netherworld raises interesting questions about life and death, as, in the end, Yoda and Obi-Wan join Luke in the flesh for a final celebration.



Co-producer Robert Watts aboard a small plane during one leg of a recce to find locations to stand in for the desert planet of Tatooine and for a jungle planet.



Co-producer Jim Bloom on a location scout in Bryce Canyon National Park, Utah, early 1981.



Production designer Norman Reynolds during the same recce, in Goblin Valley State Park, Utah.



Reynolds and Watts in Great Sand Dunes National Park, Colorado.

STAR WARS: EPISODE SIX *REVENGE OF THE JEDI*, WRITTEN BY GEORGE LUCAS, FEBRUARY 24, 1981—ROUGH DRAFT SUMMARY

The rough draft begins with the traditional roll-up:

—The rebellion is doomed. Spies loyal to the Old Republic have sent word of two new armored space stations under construction.

A desperate plan to destroy the dreaded Death Stars, and end the tyranny of the Empire, has been put into effect.

A group of commandos, led by Princess Leia, has made its way into the very heart of the Galactic Empire in an attempt to land on a moon orbiting the dreaded Imperial Capitol of Had Abbadon ...

The camera then reveals the planet Had Abbadon, capital of the Galactic Empire.

The gray planet's surface is completely covered with cities and is shrouded in a sickly brown haze. Orbiting the polluted planet is a small, green moon, a sparkling contrast to the foreboding sphere beyond.

A huge super Star Destroyer moves toward the planet system, followed by several Star Destroyers, and many Imperial TIE fighters. The Imperial fleet approaches the moon passing behind the web-like structure of a half-completed Death Star. From the surface of the gray-brown planet an Imperial Shuttle Craft approaches the Star Fleet and docks in the main bay of the Super Star Destroyer.

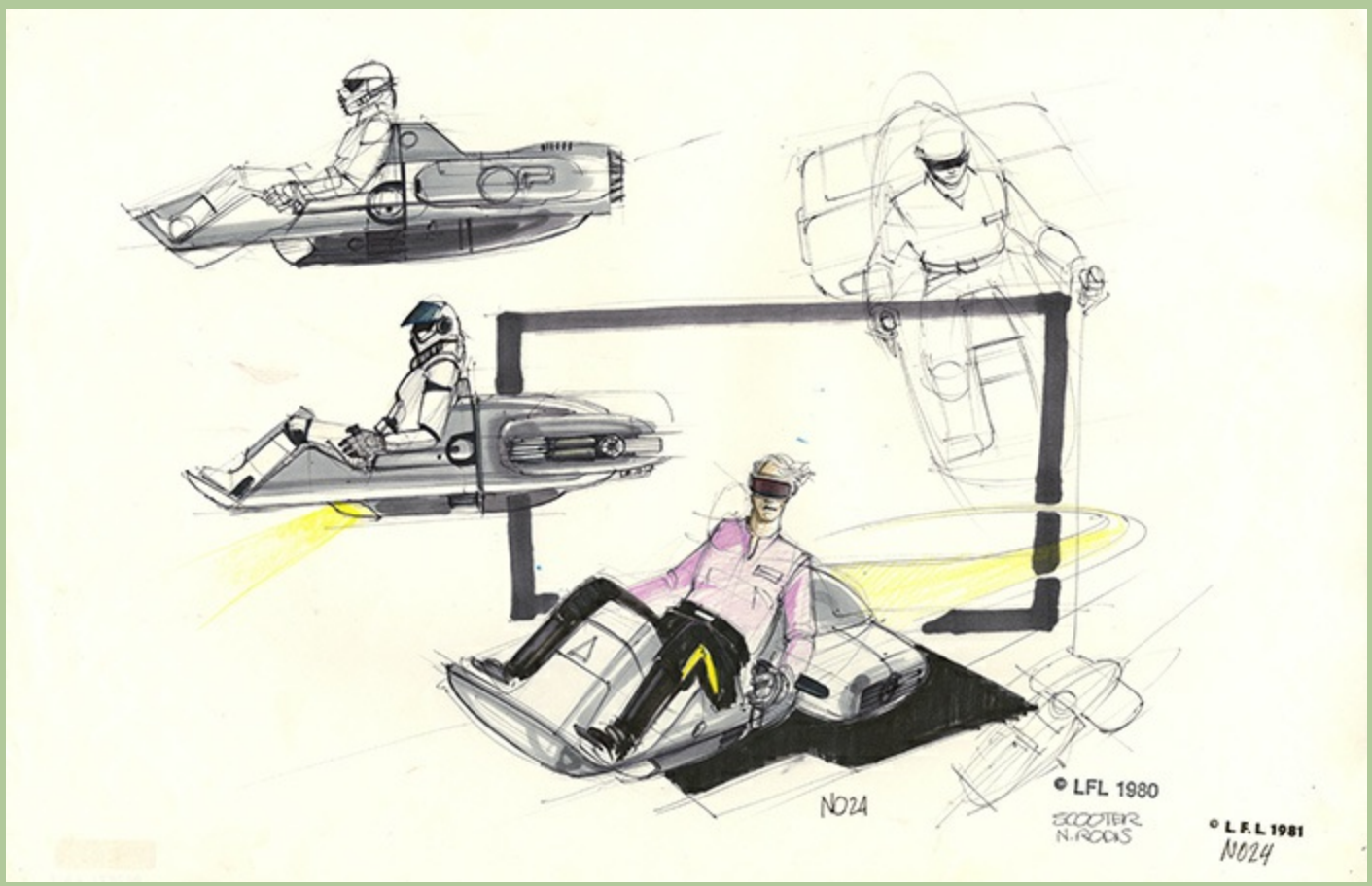
The docking bay door slides open, revealing the Dark Lord of the Sith, DARTH VADER. He is greeted by ADMIRAL PIETT and several Star Captains. From the shuttle emerges a bevy of colorful Imperial guards and GRAND MOFF JERJERROD, who takes Vader into the shuttle; they pass by the nearby lush moon, TARASAND. Jerjerrod explains that it will soon be turned into a city-planet as the capital needs more space. Vader remarks that there is probably a rebel base on the moon.

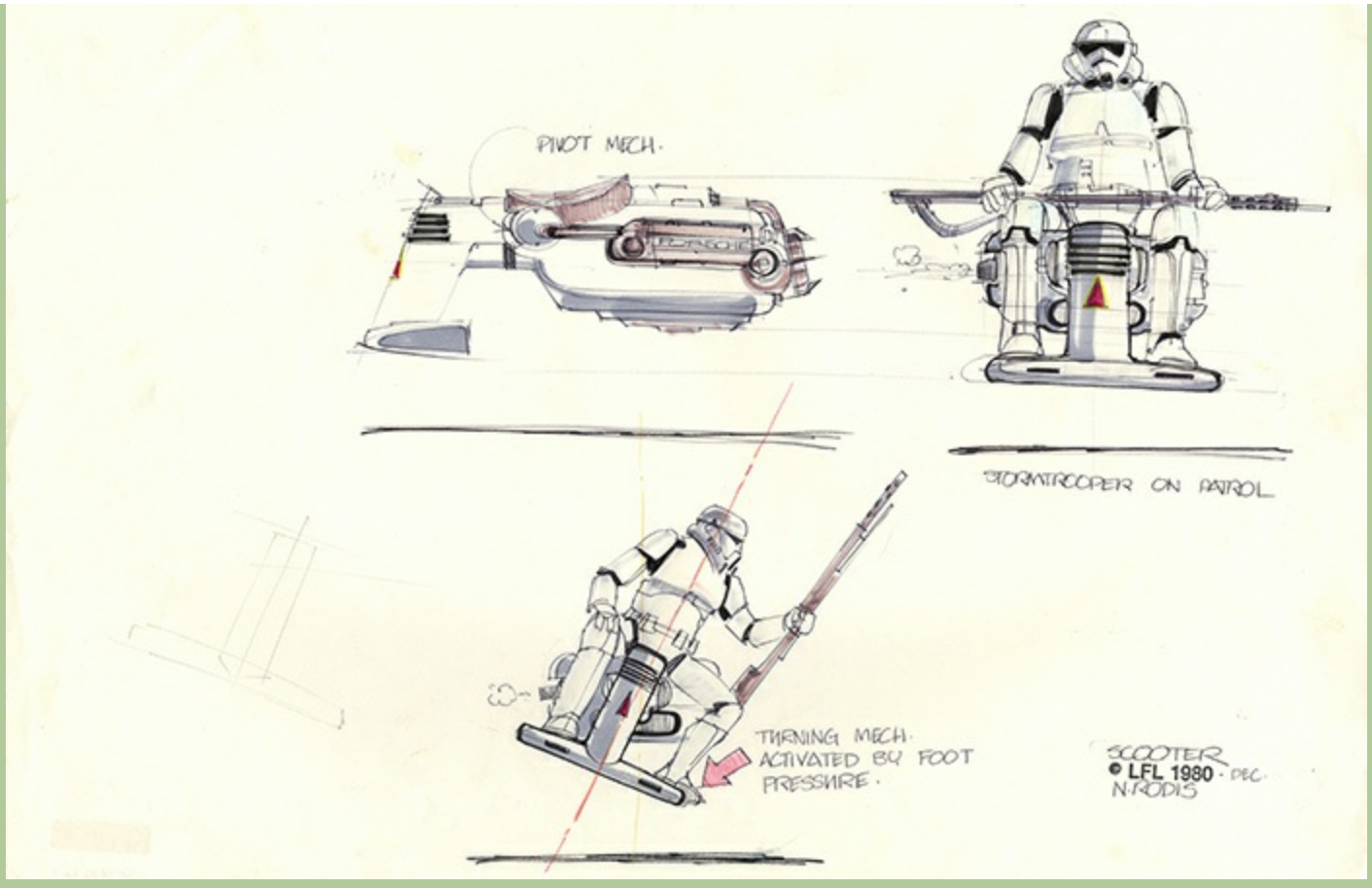
Cut to PRINCESS LEIA and her team of rebel troopers in an Imperial transport. Using fake Imperial codes, they are given permission to land on the moon. On Had Abbadon, Vader and Moff Jerjerrod ...

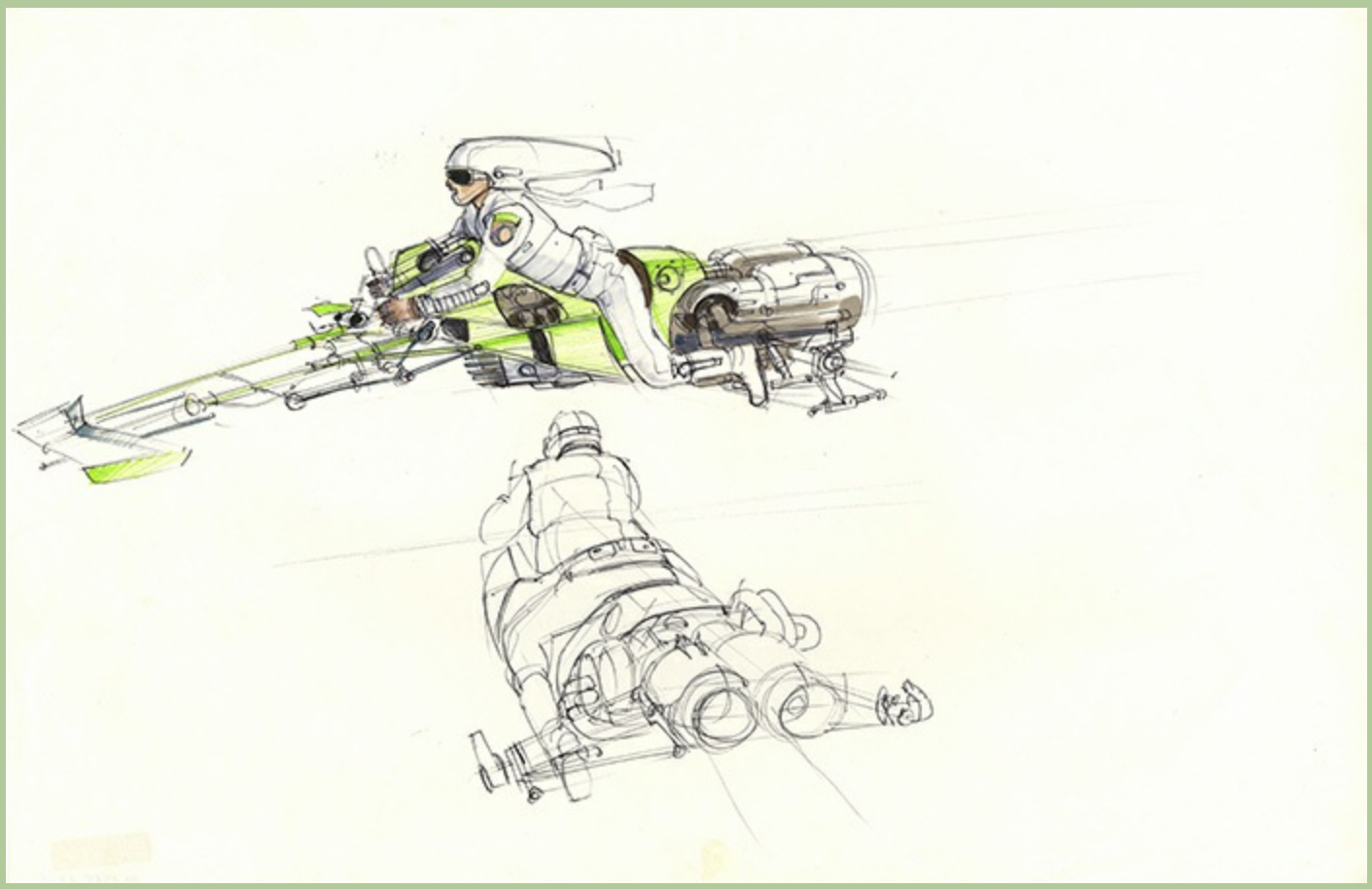
... walk down an ever-narrowing set of stairs that winds around in a circle. Steam obscures most of the environment; but finally they enter a very low ceilinged chamber, which looks out over a fuming lake of red-hot lava. It is a vision of hell. They walk out on a narrow causeway and approach a small, shrouded figure sitting on an island in the middle of the volcanic lake. This is the EMPEROR. Supreme Ruler of the Galactic Empire and Master of the dark side of the Force.

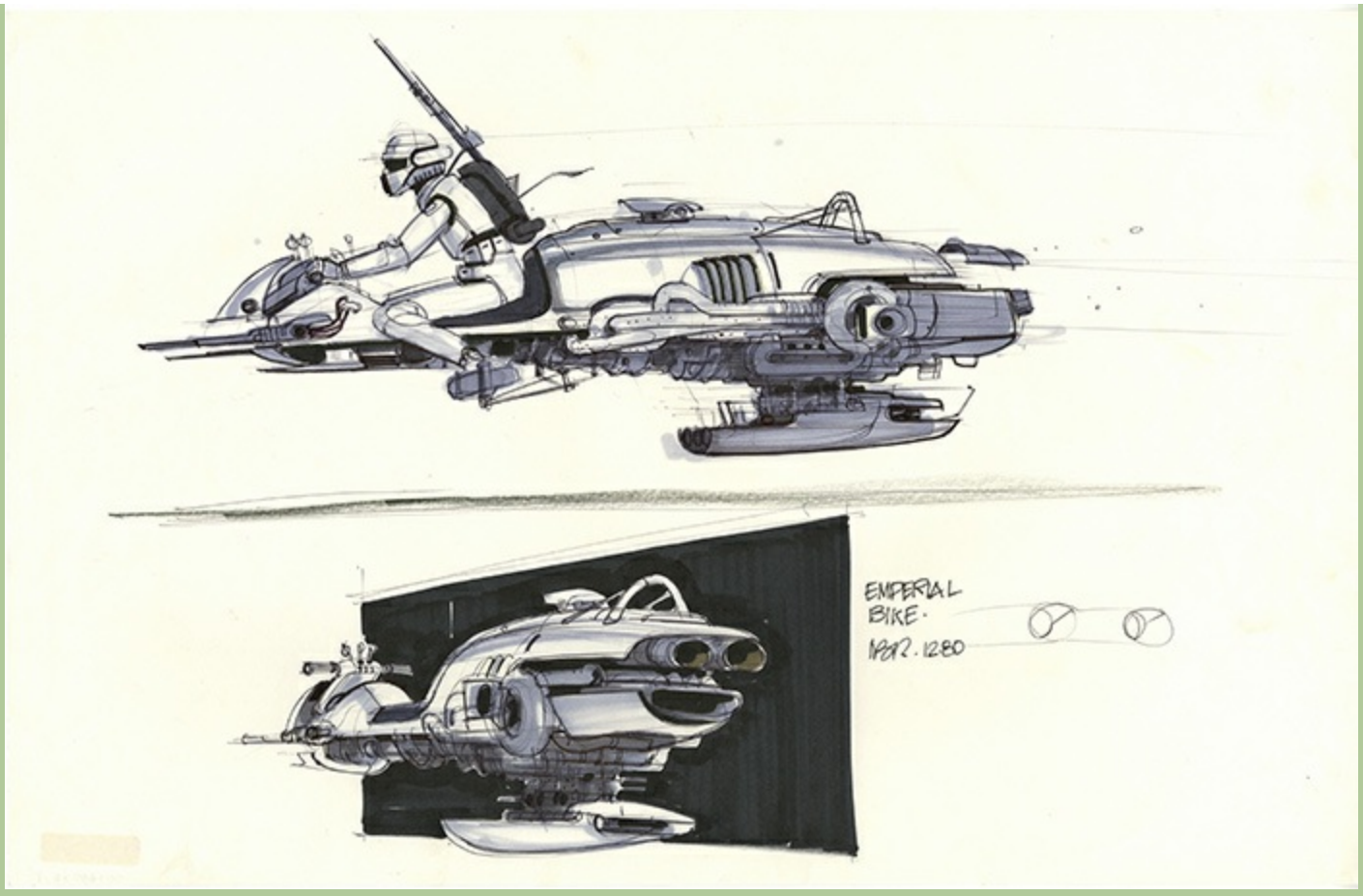


From a sheet of rocket bike concepts for rebels and Imperial troopers (detail) by Rodis-Jamero, circa December 1980.




PIVOT MECH.
STORMTROOPER ON PATROL
TURNING MECH. ACTIVATED BY FOOT PRESSURE.
SCOOTER
© LFL 1980 · DEC.
N·RODIS





Rocket bike concepts by Rodis-Jamero, December 1980.

A huge shadow of the malevolent despot is cast across one wall. Both Vader and Jerjerrod kneel before him.

THE EMPEROR

Lord Vader, you have been away from us far too long. You seem ... much weaker. I'm afraid that prolonged stay in the outer systems did not agree with you.

VADER

Yes, my Master.

THE EMPEROR

But we ask impossible things of you, don't we? Perhaps it is time for a task less demanding.

VADER

No, my Master. I beg you. I have all but turned him to the dark side of the Force.

THE EMPEROR

Have you? We don't think so. Young Skywalker is more powerful now, than before your feeble attempts to convert him. He must be destroyed ... destroyed, do you hear?

VADER

Master, you must give me ...

The Emperor raises his hand, and Vader's breathing suddenly stops. The Dark Lord struggles at his controls, attempting to regain his air supply ... He chokes.









Early rancor concepts by Johnston, late 1980 (nos. 12, 13, 14, and 15. Note: Some sheets contained multiple images).

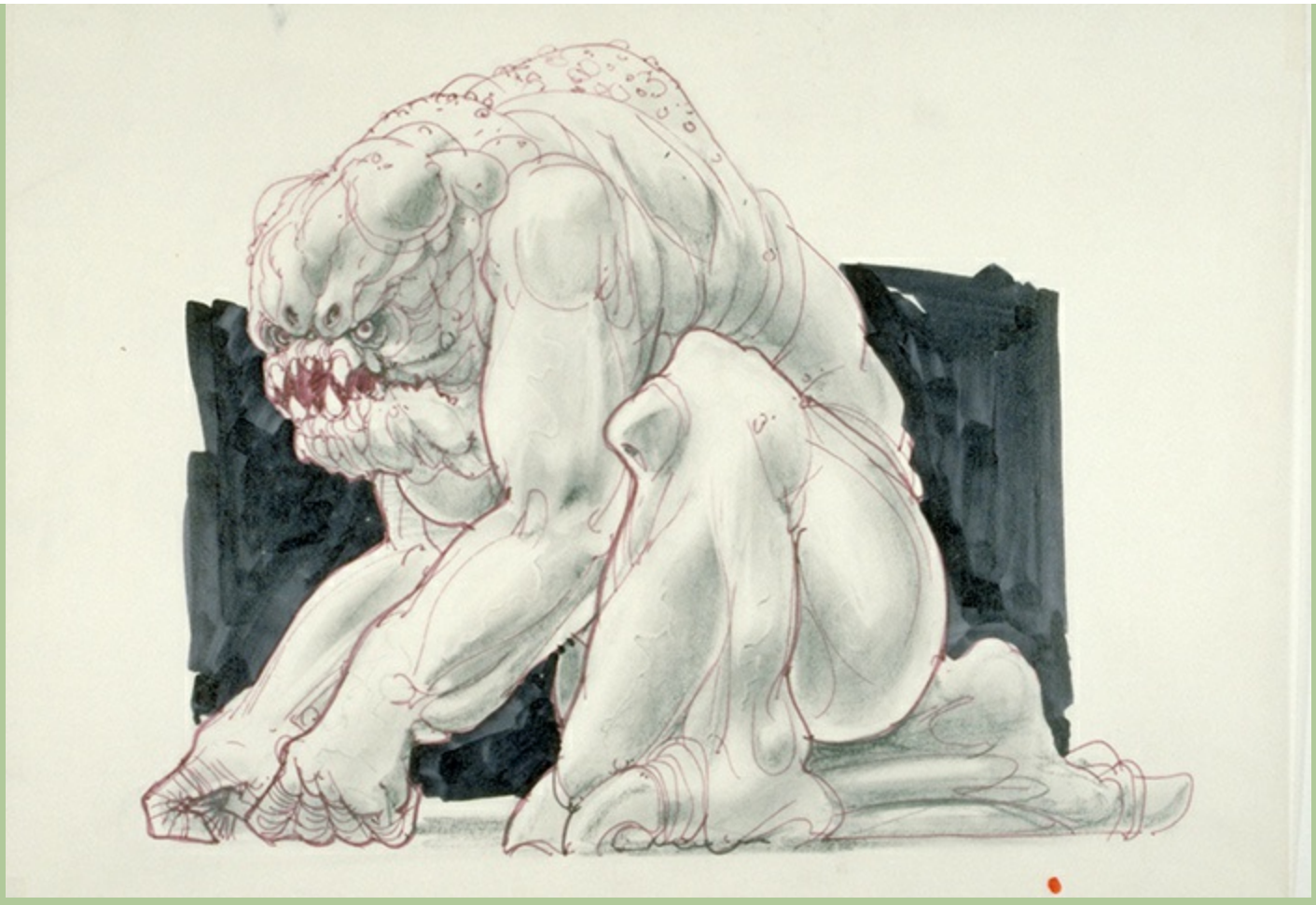

JOIO
©L.F.L. 1981



Rancor concepts by Johnston.



Johnston rancor concept deemed “too Muppet like”!





A Rodis-Jamero rancor concept.



A rancor concept by McQuarrie, undated.

THE EMPEROR

You are weak, more machine than man. You should be thankful we don't destroy you along with your troublesome offspring.

Vader collapses on the floor and the Emperor lowers his hand.

THE EMPEROR (continued)

Your son has become stronger with the Force than you. It is as we have foreseen, only we can destroy him now.

Vader starts breathing again. Moff Jerjerrod looks very nervous. Vader grabs his throat and rises to a kneeling position, struggling to catch his breath.

THE EMPEROR (continued)

We want you here. We will tolerate no more discussion on the subject. The boy is ours.

VADER

Yes, yes ... forgive me, Master.

THE EMPEROR

Leave us ... we have other matters to attend to.

Vader exits the throne room and the elevator door silently closes behind. As he passes the guards, they snap to attention. Vader doesn't notice.

Moff Jerjerrod is beckoned closer to the Emperor. He kneels on a step of the throne.

JERJERROD

Yes, Master.

THE EMPEROR

Watch him closely. Lord Vader is still strong enough to cloud his thoughts. We suspect his motives in trying to convert the boy, but, in time, young Skywalker will embrace the dark side of the Force.

Vader makes mental contact with Luke, warning him about the Emperor's plans and reemphasizing their need to join forces and defeat him. But Yoda enters the dream and warns Luke to not be confused by Vader. Ben Kenobi then appears over Yoda's face.

LUKE'S VOICE

Why didn't you tell me?

BEN

You were not ready.

YODA

(coughs)
After your training, told you would be.

Luke awakes in a peasant inn on the planet Tatooine. A creature called OLLONY gives him a drink from a jug. C-3PO and R2-D2 return from a scavenging hunt, scaring the DEL ANDUES, who scurry for cover. They deliver a small box of parts. Then LANDO CALRISSIAN and CHEWBACCA arrive. They've bought parts and are now completely broke. Lando informs Luke that travelers are arriving in the village, and Luke concludes that Han Solo has been unfrozen: "They'll fatten him up for a few days" before killing him. Luke tells C-3PO that from the parts he's going to build something that will get them into Jabba's palace so they can rescue Han.

The young Jedi has R2-D2 scan him as he creates a message for Jabba. While Lando and Chewie eat, Luke sends the droids to the palace. They leave and Luke tells Lando and Chewie that they will soon follow—with a gem for Jabba and the promise of 100 more. The plan is to trick Jabba into taking Han Solo out of his fortress, as Luke has no hope of overpowering the crime lord and his vassals within his fortress.

The droids arrive at Jabba's and talk to an electronic eyeball on a spidery arm. They are admitted to the palace through an immense door, where they are met by two GIANT, GREEN SCALY GUARDS and BIB FORTUNA, "a wizened old man dressed in a dark cloak and a tall hat, the high Beeser of Hutt." Bib takes them to Jabba to deliver their gift. In the main palace chamber, they see JABBA THE HUTT: The "godfather of the galactic crime world is a repulsively fat sultan-like monster with a maniacal grin."

R2 projects a 10-foot-tall image of Luke, who states that he is a Jedi Knight and would like an audience so that he might bargain for the life of his friend Han Solo—and that he has objects of great value from the Durell System. As a token of his goodwill, and to C-3PO's horror, Luke gives Jabba the two droids. He says that more agents will arrive for Jabba's reply. Bib remarks, "Bargain rather than fight? He's no Jedi; he's an imposter."

The droids are taken to the boiler room, where EUE-ATEDEATE (U-8D8) assigns them tasks: C-3PO, interpreter; R2-D2, miscellaneous chores. Indeed, he begins by mopping the floor. Back in the main palace chamber, Jabba does away with a garrulous CAPTAIN by triggering a trapdoor in the floor that opens into a RANCOR pit. Lando and Chewie arrive bearing the Durellian spice extractor as a gift. Jabba refuses to negotiate and has them seized; they are taken away as girls begin to dance.

Lando and Chewie pass R2 pushing a broom in a hallway; in their cell they meet up with a bearded Han Solo; he scratches the Wookiee's chest. Han is about to hit Lando when Chewie explains how Lando rescued them on Cloud City.

Now Luke enters the palace, using a Jedi mind trick on Bib Fortuna. When he is brought before Jabba, the Hutt cannot be manipulated and remarks, "I have killed *many* Jedi Knights in my time …" Luke is dropped into the rancor pit, but jumps back up 20 feet and holds on to the grate; two filthy Jawas mash his fingers with the butts of their lazer rifles. Luke then kills the rancor by crushing it with a massive toothed door; the rancor keeper is distraught.

Jabba is outraged and decides that they will all suffer for Luke's "crime." Back in the cell, R2 projects an image of Luke telling Lando, Chewie, and Han his plan—and then distributes blasters. When guards arrive to take the prisoners, R2 resumes vacuuming innocently. Jabba orders Han, et al., to be taken to the "sloth pit."

A sail barge and skiffs travel across the dune sea; when they arrive, the heroes are searched and the blasters confiscated. Luke reassures a skeptical Han that all is okay. But they look into the pit and see "a disgusting mucus-lined hole at the vortex of sand. Around the edge of the cavity are thousands of needle-sharp teeth and four thin, 10-foot-long feelers that sweep across the sand looking for victims."

When Luke walks the plank, he uses it for a springboard, catapulting himself back into the skiff and using the Force to pull a blaster from its holster. All hell breaks loose. Chewie throws one of the guards into the sloth pit. Jabba is at first amused but then gives the order to shoot everyone, including those on his side. The Wookiee is wounded. The skiff tilts over and Han and Luke fall out, sliding slowly downward in the ooze. Another guard is eaten.

The droids gain access to the control room and set the barge on a self-destruct sequence, then throw themselves out a window. Lando lowers a tow cable to help his friends as Chewie loses consciousness. The barge explodes and drops into the pit, throwing Jabba, Bib, and company into the waiting jaws of the sloth. Lando pilots the skiff to safety, after pulling the droids out of the sand.

At the Hutt spaceport, the *Falcon* blasts off, but is seen by Imperial stormtroopers. Han says, "Boy, it's great to be behind these controls again." Luke tells him, "Alright, hot shot, head this bucket

toward the SICE system." They make the jump to hyperspace.

Back on the moon, Leia and CAPTAIN JODE plot out how they are going to fire the rebels' two guns: Located in different areas in the forest, one gun will knock out communications from Had Abbadon to the two Death Stars; the other gun will knock out the shield generator for the Death Stars, making them vulnerable to the rebel fleet. Leia takes a landspeeder to travel back to her shuttle and give the signal that they're ready.

On another part of the moon, Imperials ride one-man rocket bikes. Walkers are also present, one of them commanded by GENERAL VEERS, who talks with Vader; Piett reports that the *Falcon* has been seen. Veers finds Leia's ship and kills its rebels; Vader orders a search of the entire moon to find the others and then communicates with Luke telepathically:

VADER

My son, your friends are in trouble ... You will come to me in time ... Son, come to me. I can help you.

This instigates another dream sequence:

BEN

He was a friend, betrayed. Murdered by the dark side.

When Luke refuses to consider destroying his father, he learns a startling secret:

YODA

Destroy you he will, as he destroyed himself.

BEN

Your sister must do it then.

Luke is suddenly sitting in Yoda's house.

LUKE

Sister?!? I don't have a sister.

YODA

Your twin; strong with the Force is she, but untrained. If you fail, our only hope is she ...

The room grows very large around Luke and Yoda.

LUKE

My sister.

YODA

She was taken to Alderaan by your Mother. Safer it was to keep you apart.

LUKE

Leia!

BEN

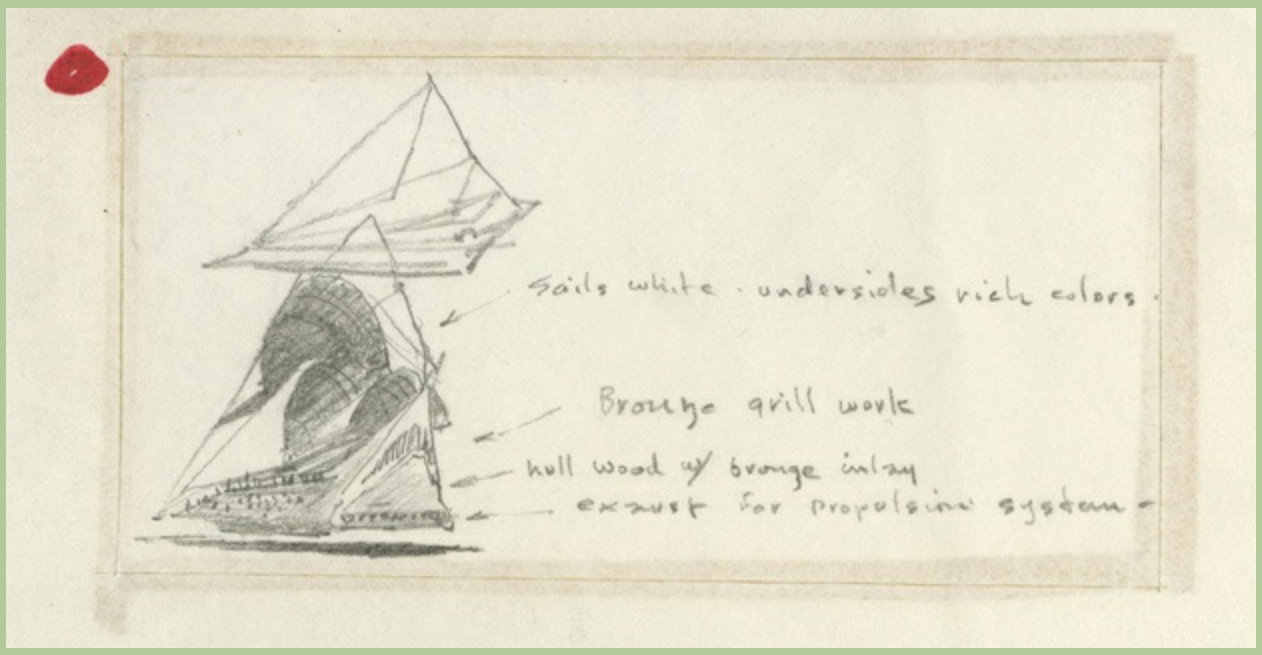
She is your sister.

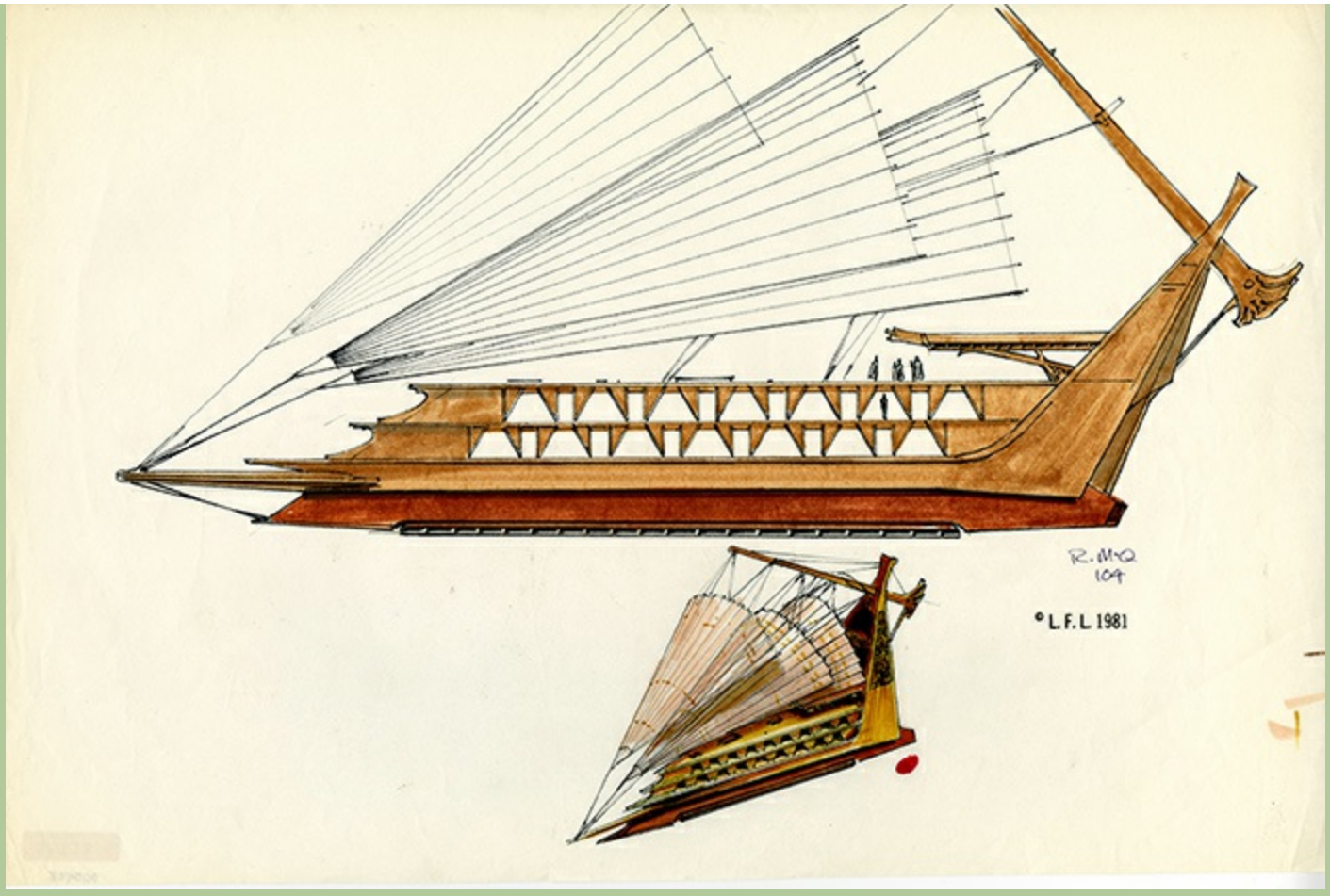
YODA

Block the thought from your mind; of this, Vader must not know. Dead he thinks she is.

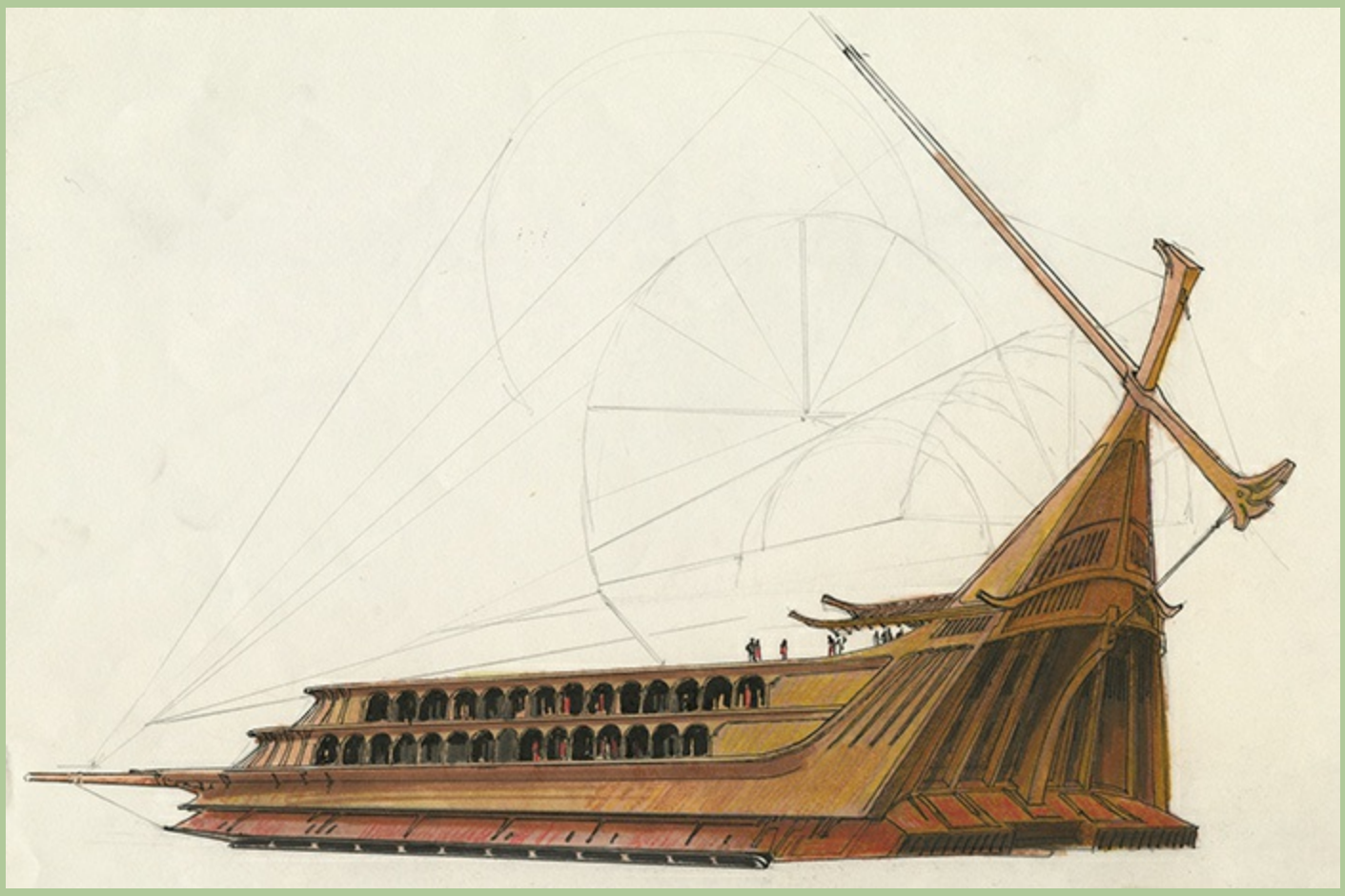
The *Falcon* lands at SICEMON, on a vast grass plain. "In the distance, giant flying whales glide around the city." CAPTAIN NEW arrives and takes them to the War Room, where GENERAL MADINE discusses the two ion cannons and the attack. Han thinks the plan is crazy and wants to retrieve Leia from the moon—but Luke manacles him to a control console using the Force. Luke tells Han that he must learn patience.

On the moon Leia and Jode return to their transport, realize that Imperials are posing as rebels, and hightail it out of there on rocket bikes. A big chase ensues. Jode is knocked off his bike; Leia is knocked off hers by a net that springs up in her path.





Jabba's barge concept by McQuarrie.

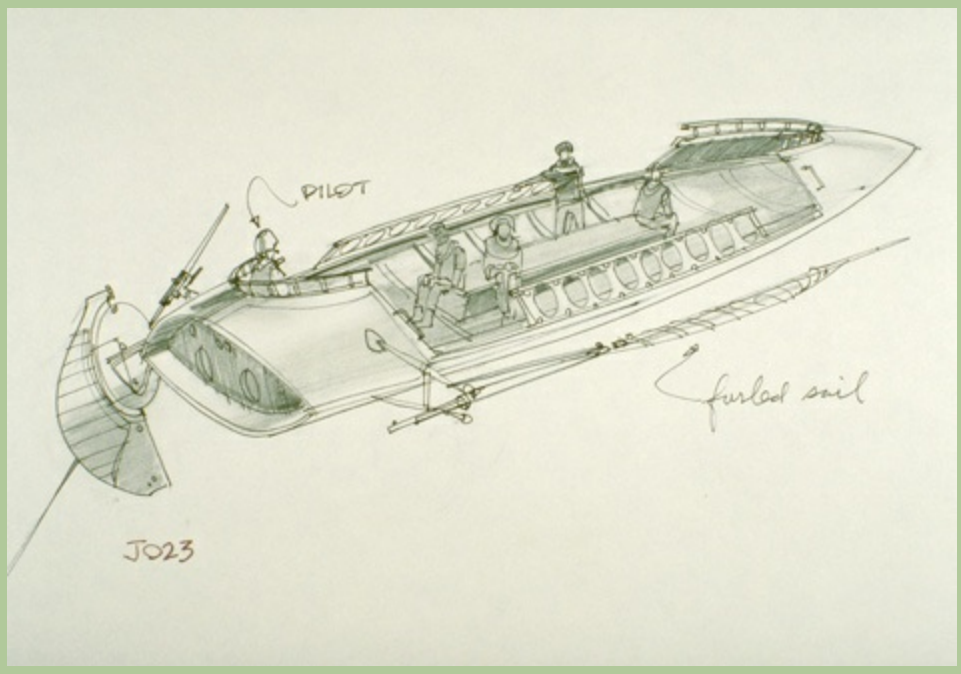


Concept of Jabba's barge by McQuarrie, with propulsion notations, early 1981 (no. 105). "Since there's not much wood on the

desert world, the decision was made to use a light metal, like aluminum, for Jabba's barge," McQuarrie says. "Because the sails' primitive simplicity clashed with the facade's rather sophisticated appearance, the sails shrank in each successive drawing until they became sun canopies. My concept was that the barge walls were simply heavy cloth curtains attached to a skeleton framework. The fins attached to the sides are steering rudders. One of Joe's touches was the spikes, which act as ground sensors that trail along the sand dunes. In an earlier script, there were two sail barges—I even illustrated the scene [see this page]—but the second ship was eliminated because it was just decoration.

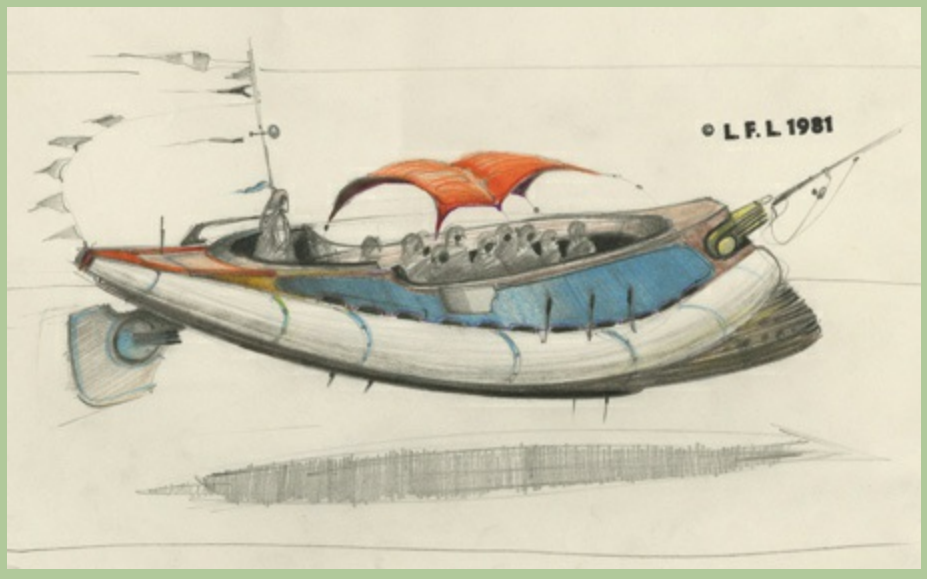
"These ships are all powered, at least in my mind, by a system for harnessing gravity. It's based on the idea that outerspace is not a vacuum, but filled with superfine particles we cannot detect, which carry microwaves, radio waves, and light. Basically it's the same as the 19th century concept of ether. The particles are drawn to high-density masses, such as planets and stars, and it is their pushing down upon the surface of these objects which creates gravity.

"If it were possible to acquire a small piece of super dense matter—like that found in a black hole—and shield it from the ether by enclosing it in a totally insulating box, you could harness perpetual motion. Lifting one side of the container would allow the ether to enter along a single, controlled axis, generating an inverse jet propulsion while adding to the gravity core's mass and power. At least that's how mine works. Speed would be a matter of regulating the ether flow."

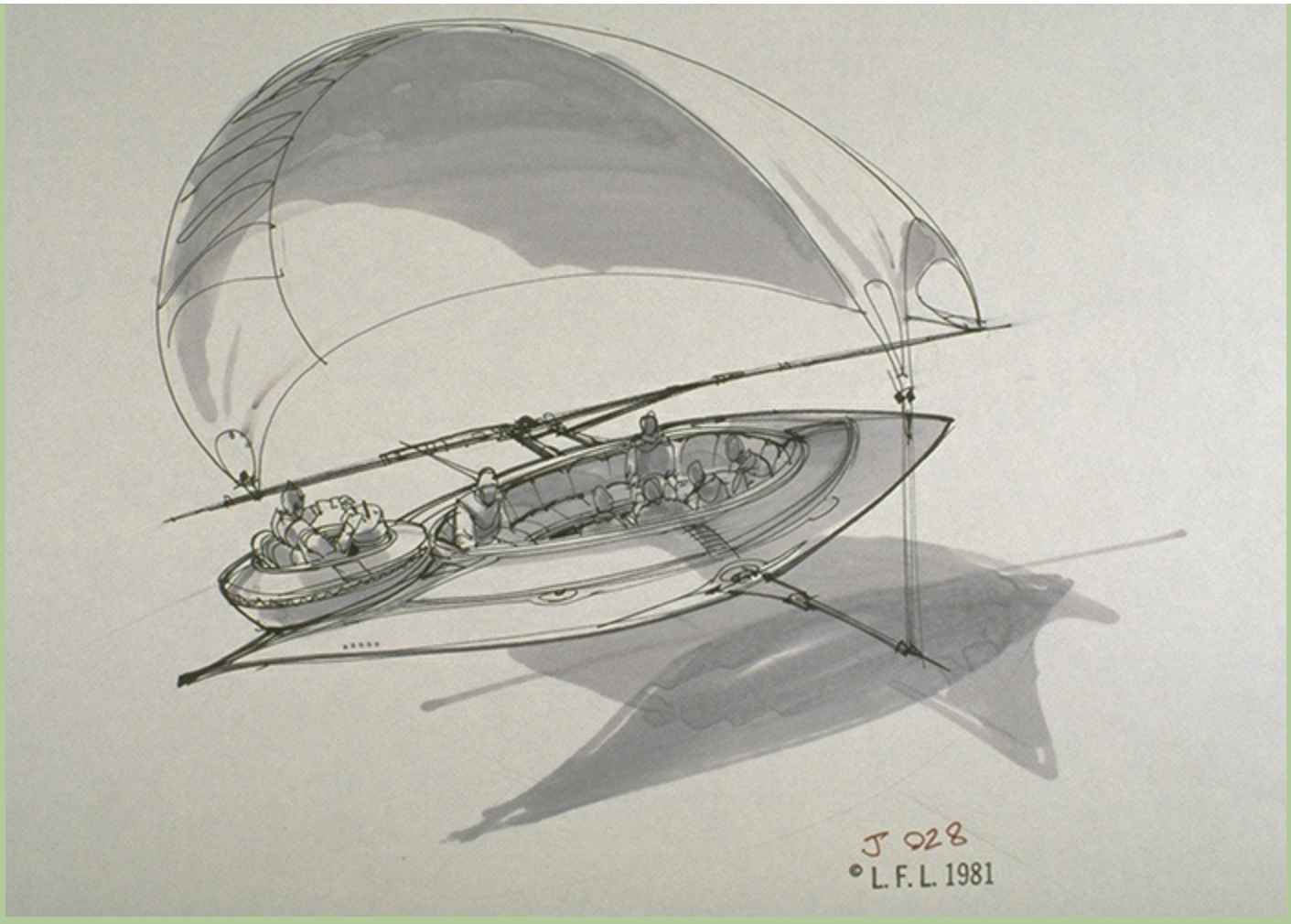


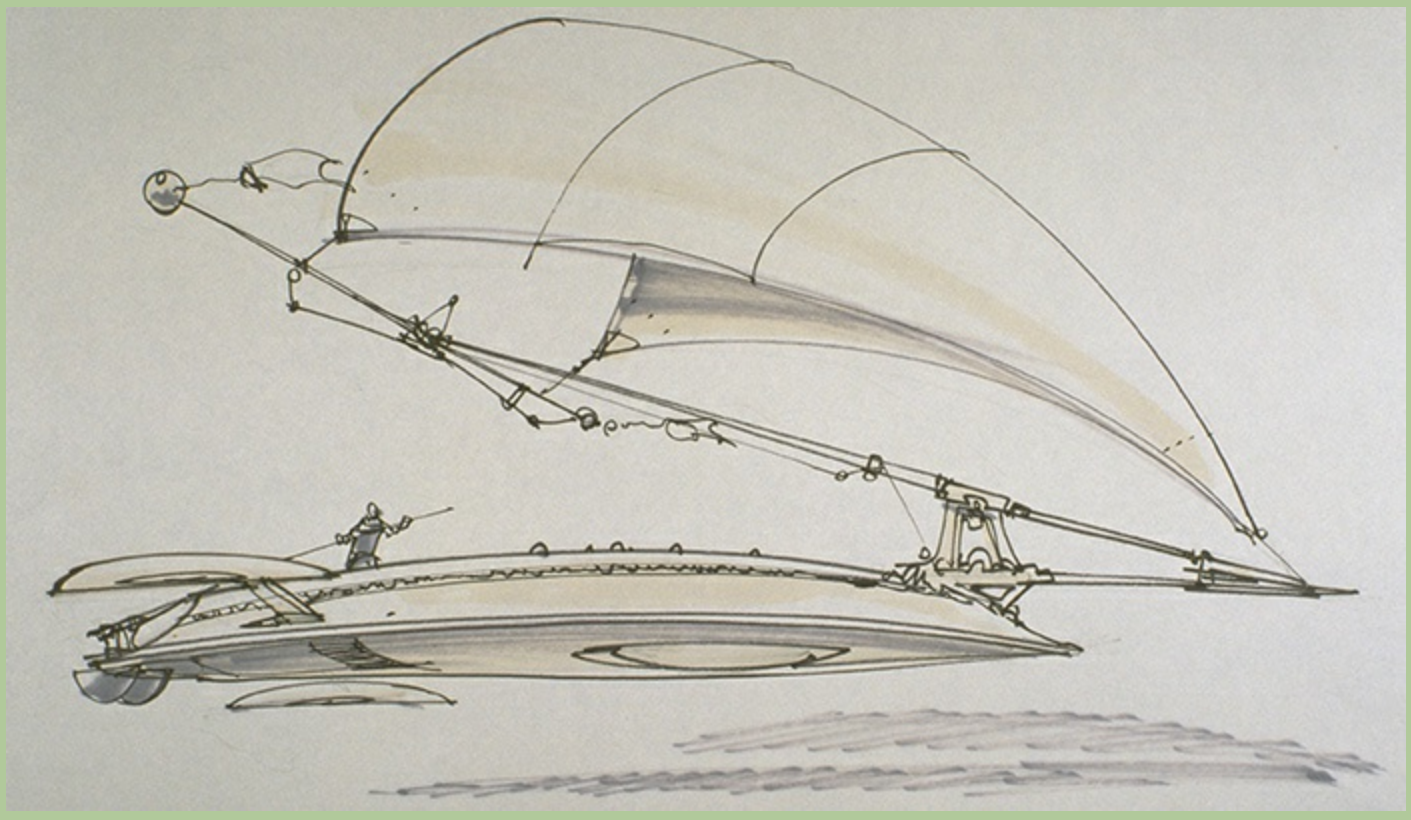


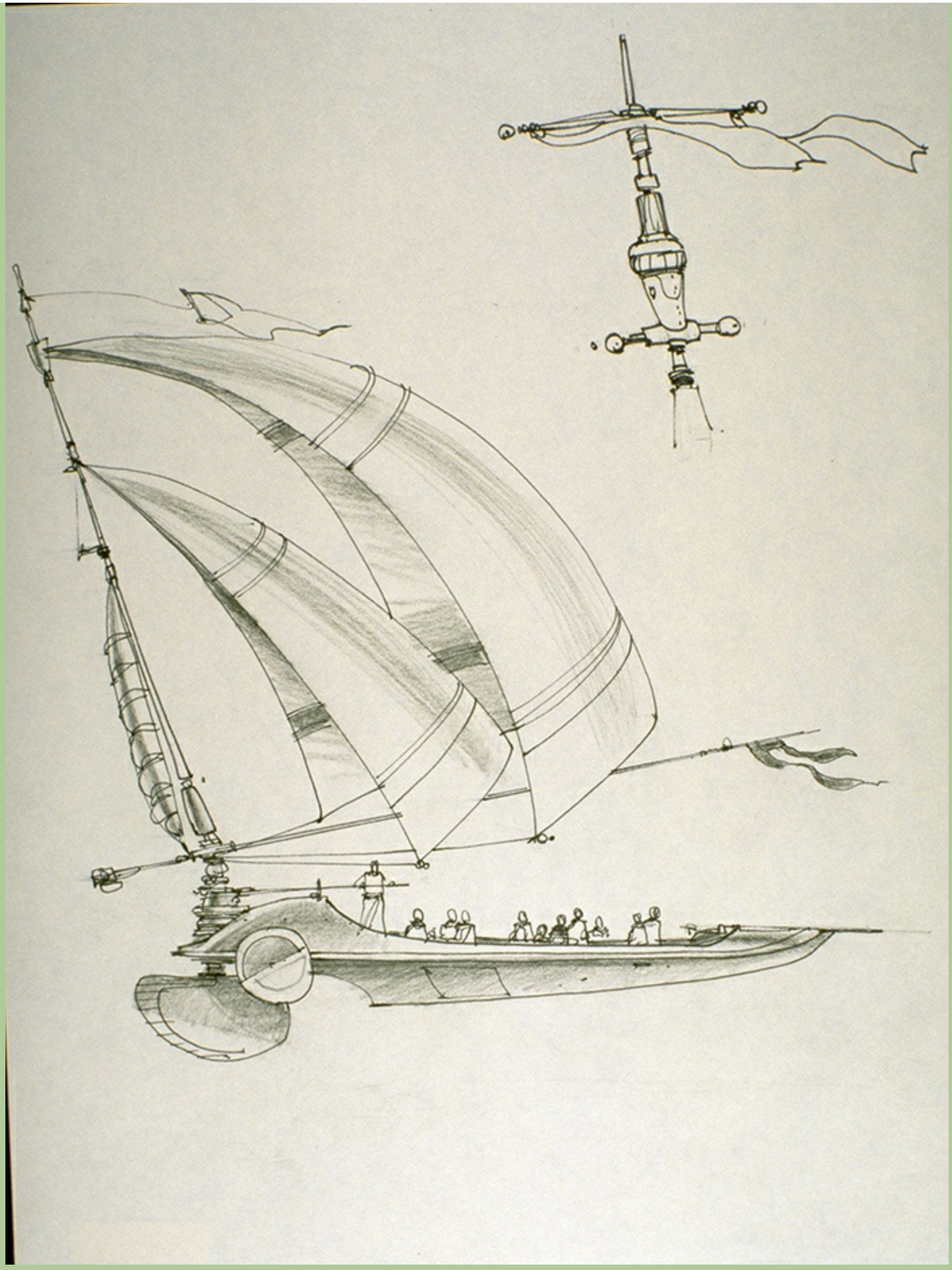
Concept art of a skiff, with notations, by Johnston, late 1980 (no. 023) and an undated drawing, also a skiff concept.



Rodis-Jamero's take on a skiff, January 1981 (001).


J 028
© L. F. L. 1981





Skiff concepts by Johnston.

On Sicemon, Luke constructs a lazer sword. Although C-3PO says, “The knowledge to construct lightsabers has long been lost,” Luke succeeds.

YODA

At last, the secret of the lightsaber you have mastered. Your training is complete. You are ready for your final test ... Your father.

Luke then receives a vision that Leia is in trouble and that the attack will fail. Yoda says the only solution is to face Vader. Luke returns to the chained-up Solo, knocks his feet off a console, and asks him if he still thinks he can sneak to the moon without being caught by the Imperials. "Does a bantha scratch?" answers Solo. He, Luke, Chewie, and the droids take off in the *Falcon*, telling Lando to wait for their signal before launching the attack. Solo's plan is to exit hyperspace so close to the planet that they'll be able to land before being spotted.

On the forest moon, Leia wakes up to see an EWAK named WICKET, a little furry creature with yellow eyes and a tail. They bond after battling stormtroopers together, and he leads her into the forest.

The *Falcon* exits hyperspace in the moon's atmosphere, appearing like a burning asteroid. On the bridge of the Super Star Destroyer, Vader takes notice, as does CAPTAIN NAFFER. Solo and the others disembark; Leia is introduced to the other Ewaks—TEEBO, CHIEF CHIRPA, and LOGRAY—who live in a cave that is accessed by swinging on a vine over a chasm. Leia is made a member of the tribe.

Luke, Han, et al., find Leia's shuttle, where Luke senses trouble. He enters alone and when two troopers try to get the jump on him, he slices them in half with his lazer sword. He also uses a blaster to fire at troopers attacking Han outside, but is separated from his friends, chased by a walker.

After the skirmish, Chewie takes meat from a post, triggering a trap in which he, Han, and the droids are caught. Luke stops running when he suddenly encounters Ben, a "shimmering image … on a log."

BEN

There will come a time when you must destroy your father or join him.

LUKE

I know.

BEN

The longer you wait, the more difficult it will become. Time is running out for me. Soon I must rejoin the material world or I will become one with the Force.

LUKE

Come back, Ben, I need your help.

BEN

I am of greater use to you now, than if I returned to your level. My corporeal self is old and Vader is far too strong. Here I can limit his use of the Force.

Yoda appears on the far side of Luke, having joined Ben in the netherworld, again counseling that

Luke face Vader. Luke gives himself up to the pursuing walker.

Han and his group meet the Ewaks, who take C-3PO for a local deity. Lando and Captain New command the rebel fleet. Though not seen, Admiral Ackbar is reported as bringing the third fleet into position. They all approach the galactic city-planet, Had Abbadon.

Luke is taken to Veers, who tells the shuttle captain to take him to Vader, despite standing orders to escort Luke to Had Abbadon. The captain complies, but tattletales to Grand Moff Jerjerrod.

Han, Chewie, and the droids are taken to the cave, where Leia intervenes and they are reunited. Leia gives Han a big hug and a kiss. At a village council, Leia and C-3PO convince the Ewaks that it is in their interest to help them. They split into groups: The droids and Teebo head for the *Falcon* to give the "attack" message to the rebel fleet, while Han, Leia, Wicket, and Chewie head for the first gun emplacement.

Veers and a few guards hand over Luke to Vader on the bridge of the Super Star Destroyer. Luke informs Vader that his powers no longer affect him—he is "strong."

VADER

But not strong enough to destroy the Emperor. He will crush you, if you do not embrace the dark side. I cannot keep him from you, you must decide quickly.

The Grand Moff Jerjerrod enters the bridge area and approaches Vader.

JERJERROD

So this is the boy that has given you so much trouble. Not very imposing is he? Why wasn't he taken directly to the Emperor?

VADER

He is mine, and I will take him myself.

JERJERROD

I'm afraid the Emperor does not desire your presence ... He will go with me.

Vader grabs the Grand Moff by the neck and begins to lift him off the ground with one hand. The Generals, Admirals, and crew look on in disbelief. Jerjerrod gasps for air and struggles to free himself from the dark lord's iron grip.

VADER

No one will be going with you, bureaucrat. I no longer wish to be annoyed by your simpering ways.

JERJERROD

The Emperor will destroy you for this ...

Vader snaps the man's neck and he drops to the deck in a heap.

VADER

I think not; your importance has been greatly exaggerated.

Vader grabs Luke and leads him off the bridge to the startled stares of his commanders and crew.

Leia and Han meet with Captain Jode at the first gun, which will take out the communications network; the bad news is that the second gun has been captured. Han says they'll have to take it back. At the *Falcon*, Teebo distracts Imperial guards who have found the ship by stealing one of their rocket bikes. C-3PO sneaks aboard with R2 and they give the signal for the fleet to attack. The rebel fleet makes the jump to hyperspace/lightspeed. The first ion cannon destroys the communications satellite on Had Abbadon.

As Vader and Luke walk toward an Imperial shuttle on the Super Star Destroyer, Captain Piett informs the Dark Lord that the rebel fleet is attacking. Vader makes defense plans and then boards the shuttle. The rebel fleet arrives, and a giant aerial battle commences.

On the moon, Han, Chewie, Wicket, and a small band of rebels arrive at the second gun emplacement, which is protected by many troops and two walkers. Luke and Vader arrive on the surface of the city-planet.

The wind blows across the bleak cityscape. Vader is leading Luke toward the terminal entrance when the shimmering image of Ben appears in their path. Luke and Vader stop short. The dark Lord draws his lazer-sword.

VADER

So you are not dead after all, Obi-Wan. Your presence in the netherworld can do me no harm. The boy is mine, you have failed old one.

BEN

It is you who has failed.

VADER

Luke will not destroy me as you wish. He will turn to the dark side, or be destroyed by the Emperor. There is nothing you can do to save him now.

BEN

I do not wish to save him. His fate is already decided. It is you I would save.

VADER

You will fail to turn me as you did before. My strength lies with the dark side.

BEN

Your son feels there is still some good in you.

LUKE

Father, listen to him.

BEN

You will be destroyed, if not by Luke, then by your Emperor ... When you become one with the dark side of the Force, you will lose all identity.

VADER

That is the way, I do not fear death.

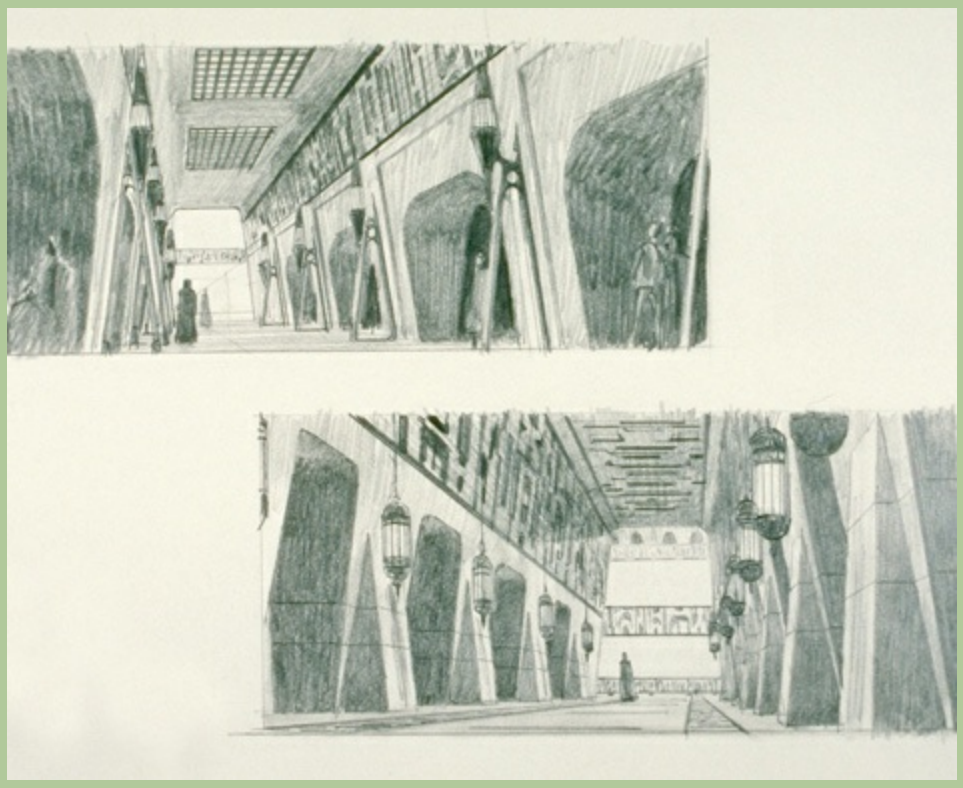
Vader also informs Ben that the deceased Jedi will soon become one with the Force—"The Emperor will block your transcendence. You cannot return to this level as long as he exists." And Ben disappears "like a wisp of smoke."



Early concepts of Bib Fortuna by McQuarrie, circa fall 1980.

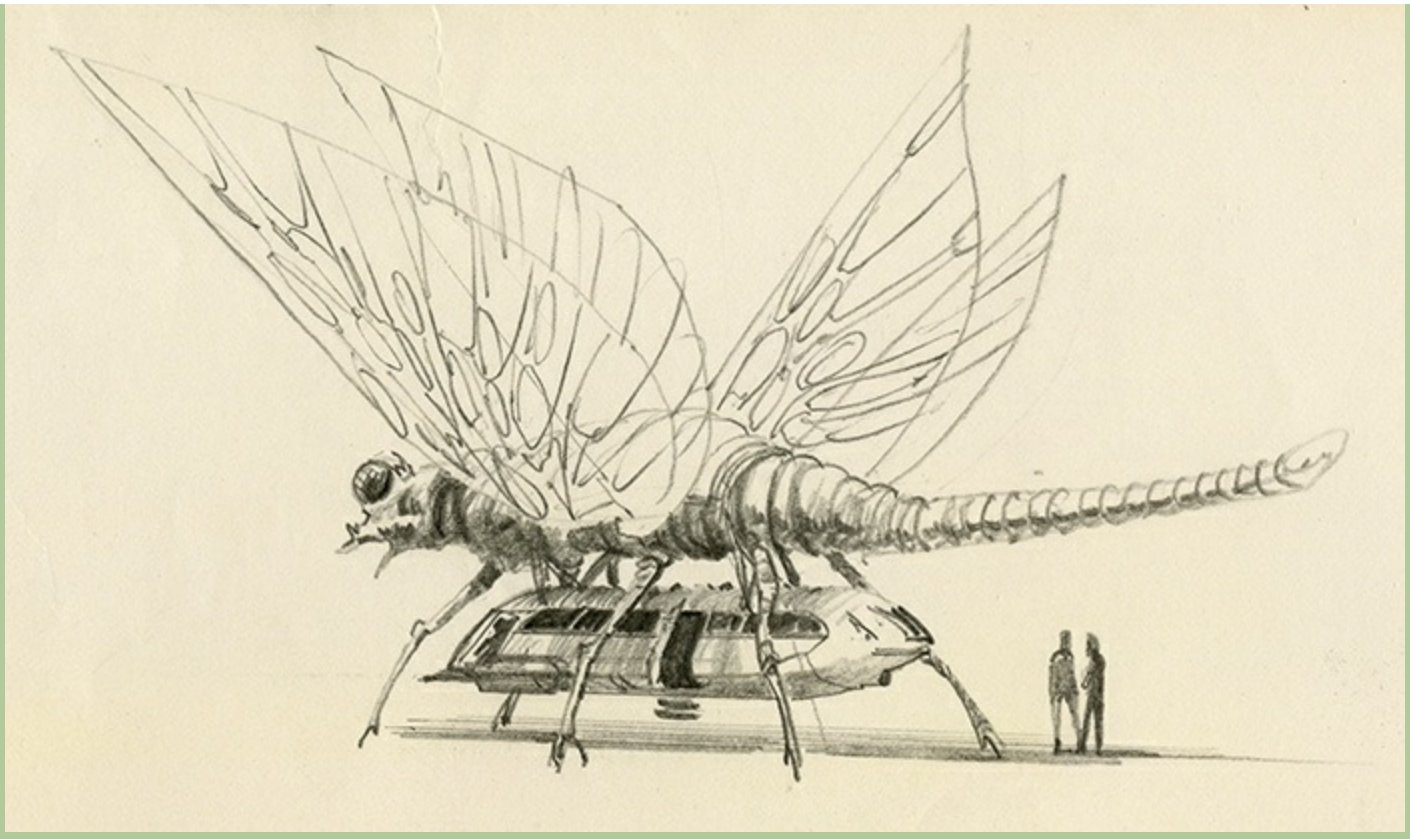


Bib Fortuna concepts by McQuarrie.

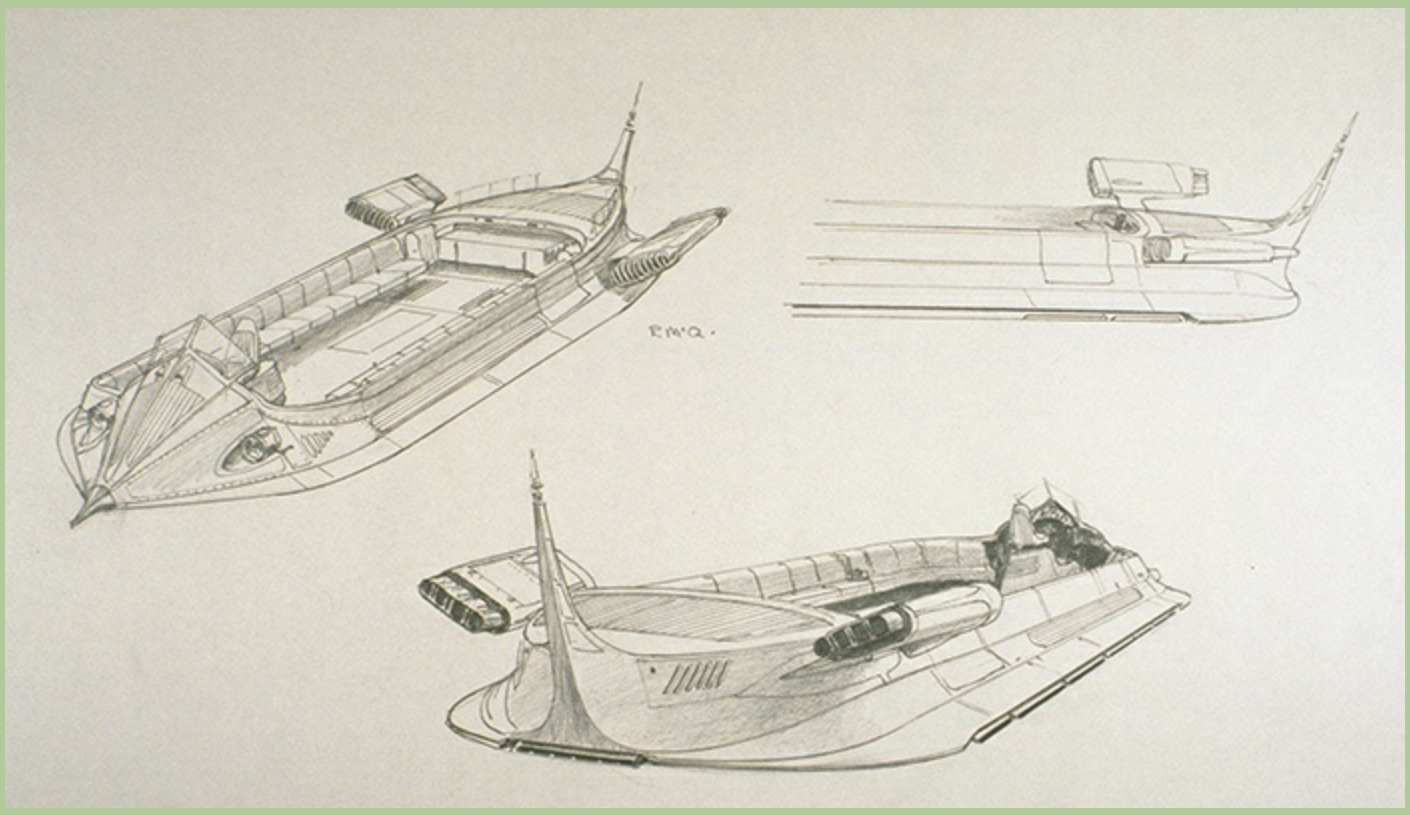


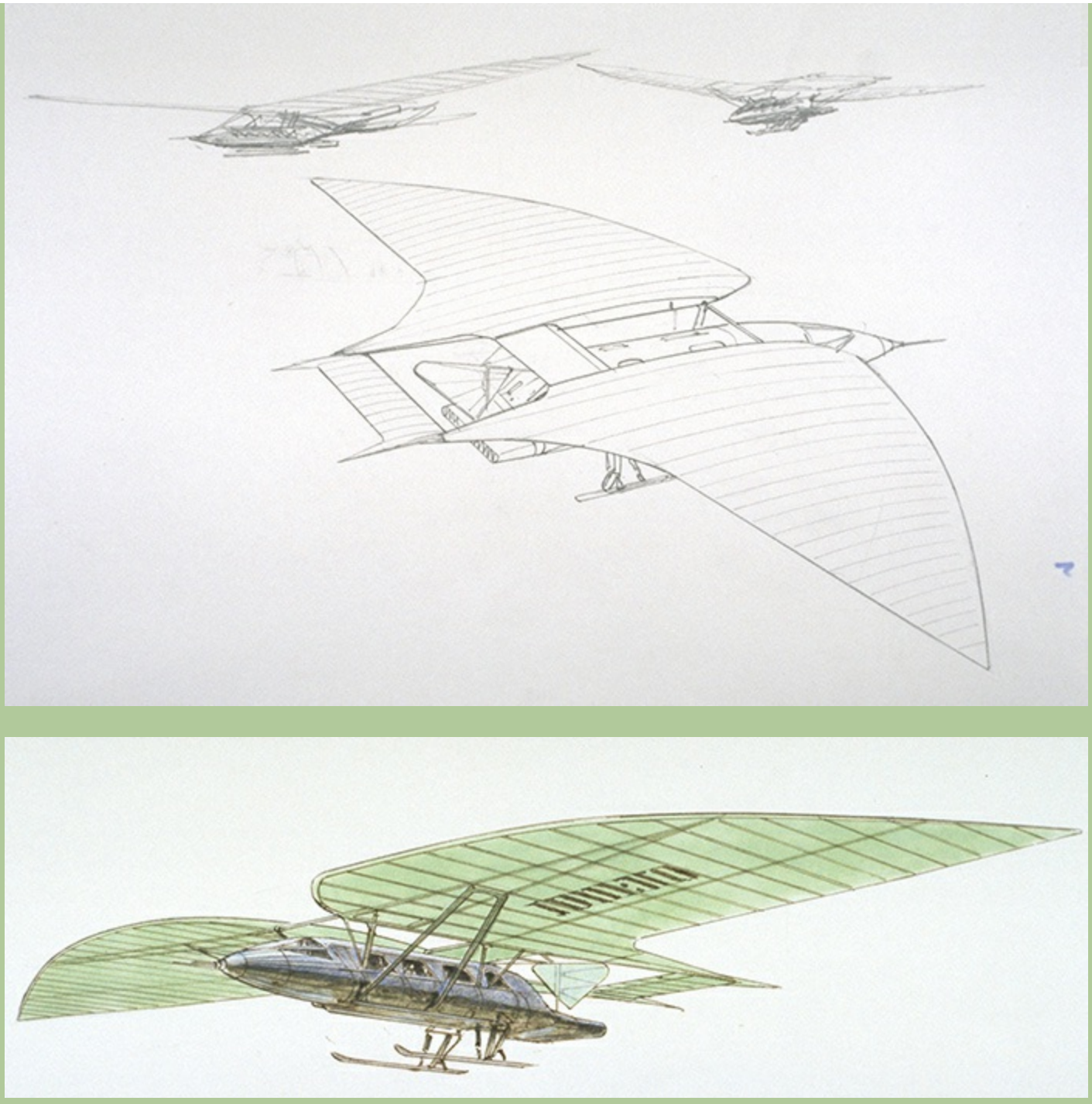


Early concepts of the interior of Jabba's palace by McQuarrie, circa fall 1980 (004 and unnumbered).



Concept artwork (detail) of a Sicemon taxi by McQuarrie, circa fall 1980.





Sicemon taxi concepts by McQuarrie.

In space, Lando is starting to panic because the deflector shields are still protecting the Death Stars. Below, Leia joins the other rebels at the second gun emplacement just as Han and Chewbacca each take over one of the walkers. Leia and Captain Jode charge the bunker, but they close the blast doors. The land battle becomes fierce.

On the city-planet, Vader brings Luke before the Emperor in his lava lair.

VADER

Kneel before your Emperor.

The dark lord threatens him with the lazer sword and the young Jedi stands fast. The Emperor's head is lowered.

LUKE

I kneel before no one, least of all him.

The Emperor raises his head and stares at Luke. A sly, evil grin creeps across the ruler's lips.

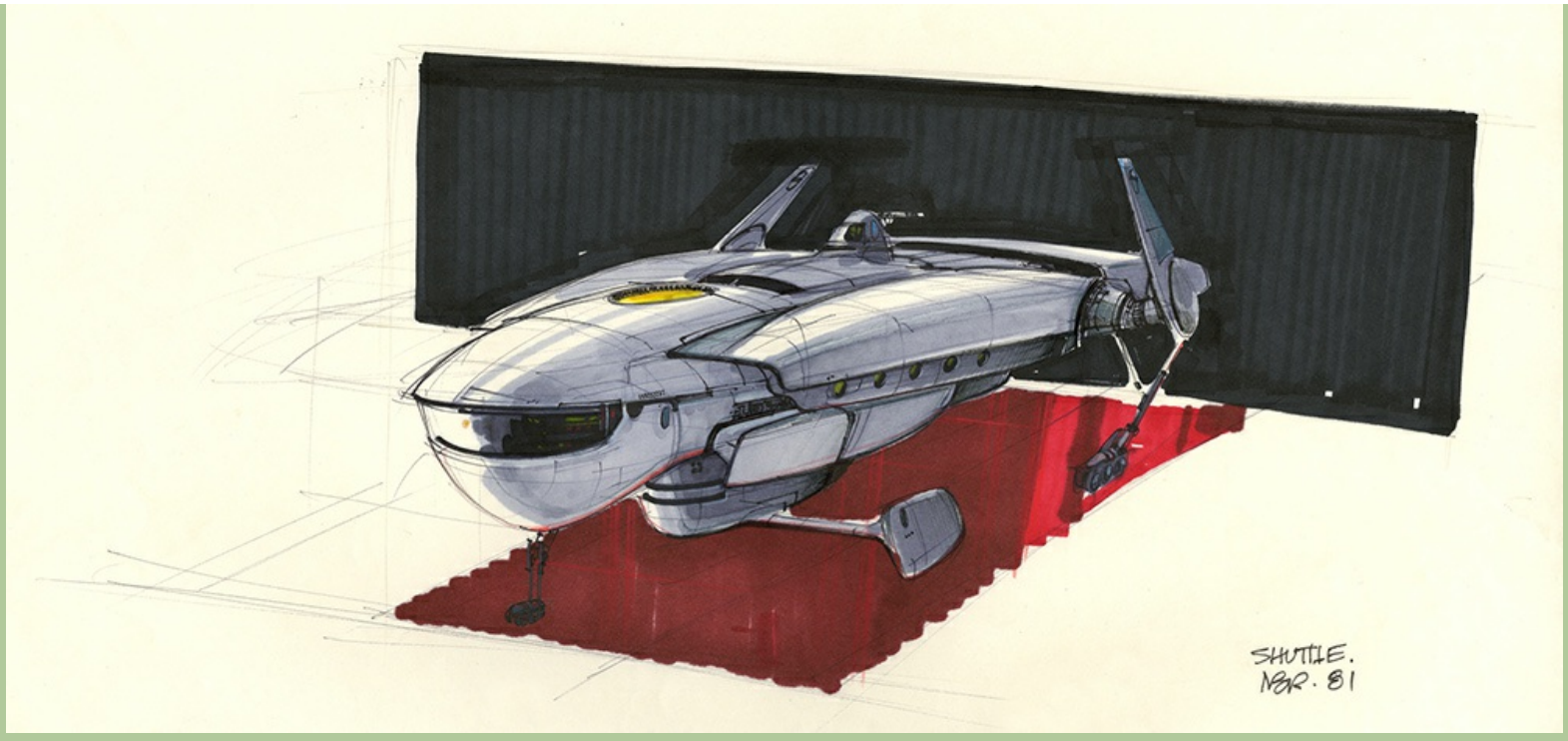
EMPEROR

You are every inch your father when he first came before me. A Jedi with such promise ... only you come to destroy me, and your father. It is a pity you overestimate your abilities. You may succeed with your father, but with me you will fail.

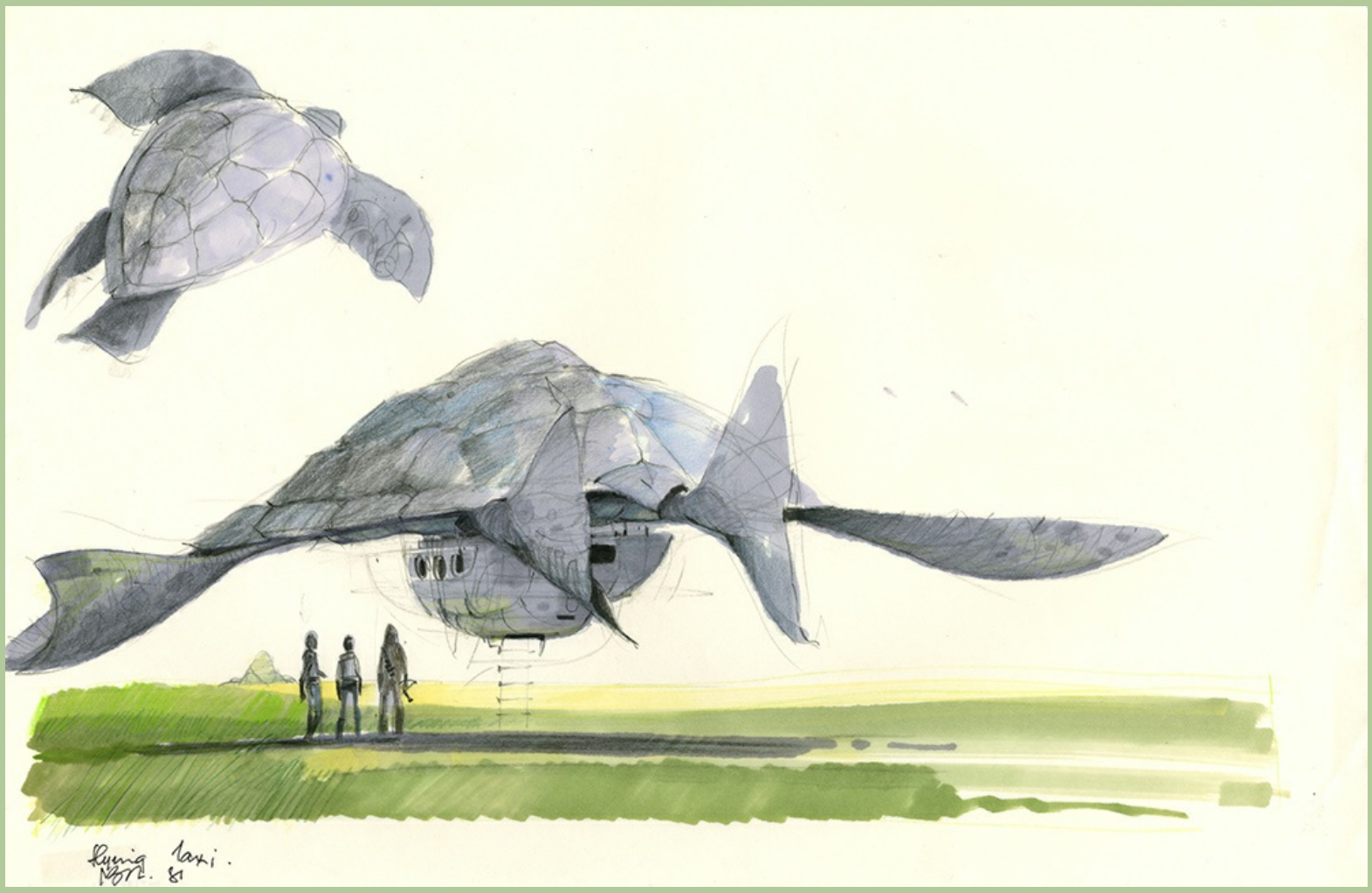




Johnston concept illustration of Sicemon, late 1980 (no. 29, with approval "G"); detail of a McQuarrie painting of the same, circa late 1980.

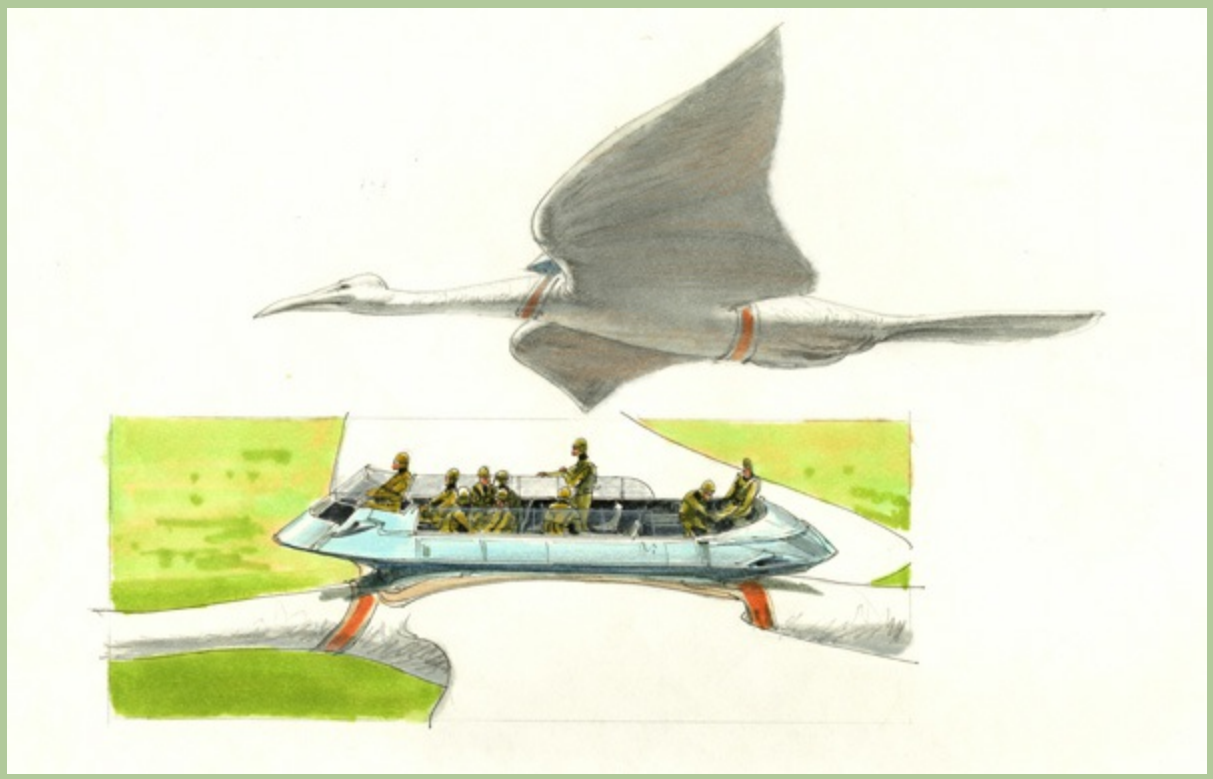


A shuttle concept by Rodis-Jamero, late 1980/early 1981.



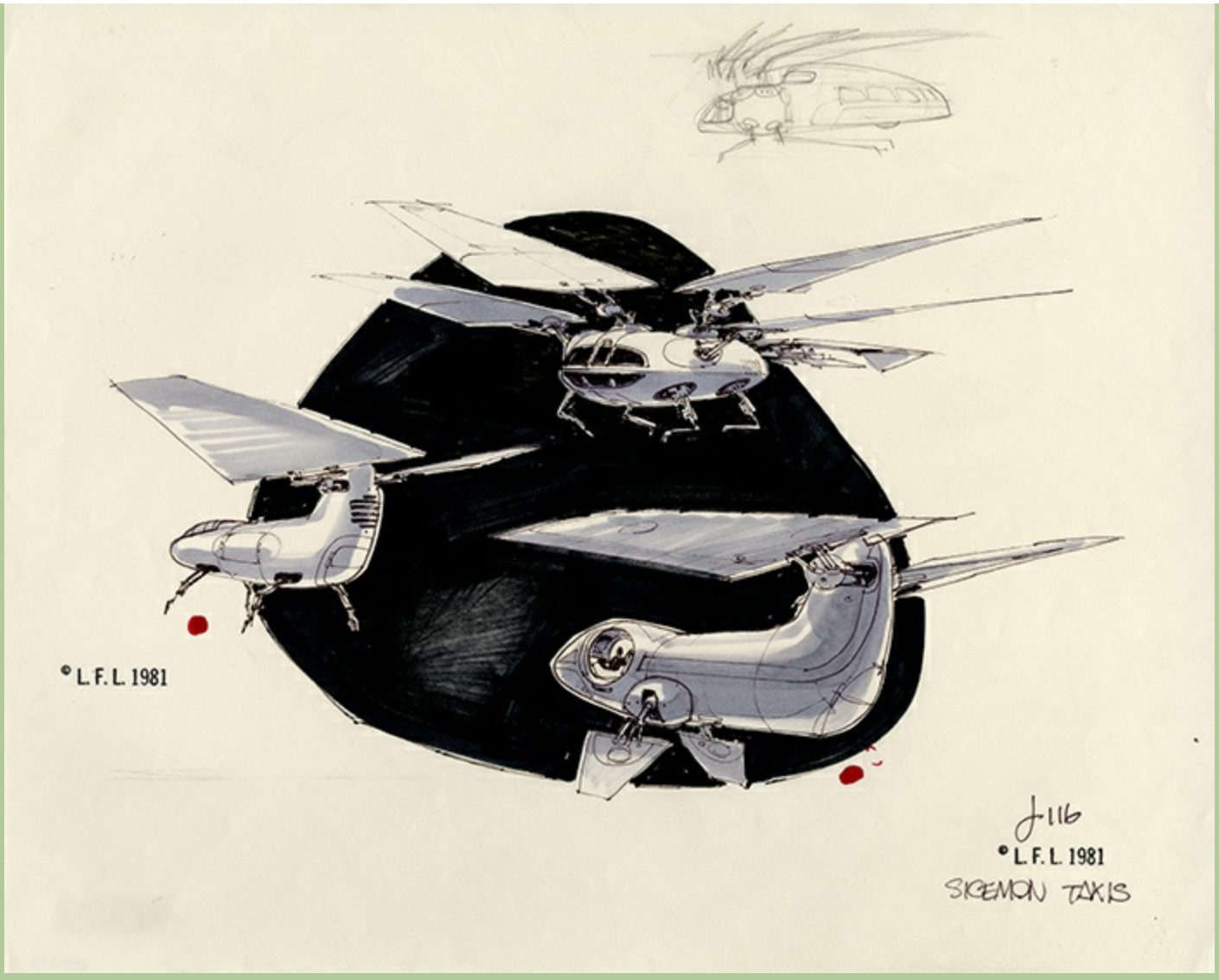
Concept artwork of “flying taxis” on the planet Sicemon, by Nilo Rodis-Jamero, early 1981; other concepts featured whale-like transports, while this one opts for turtle-like.



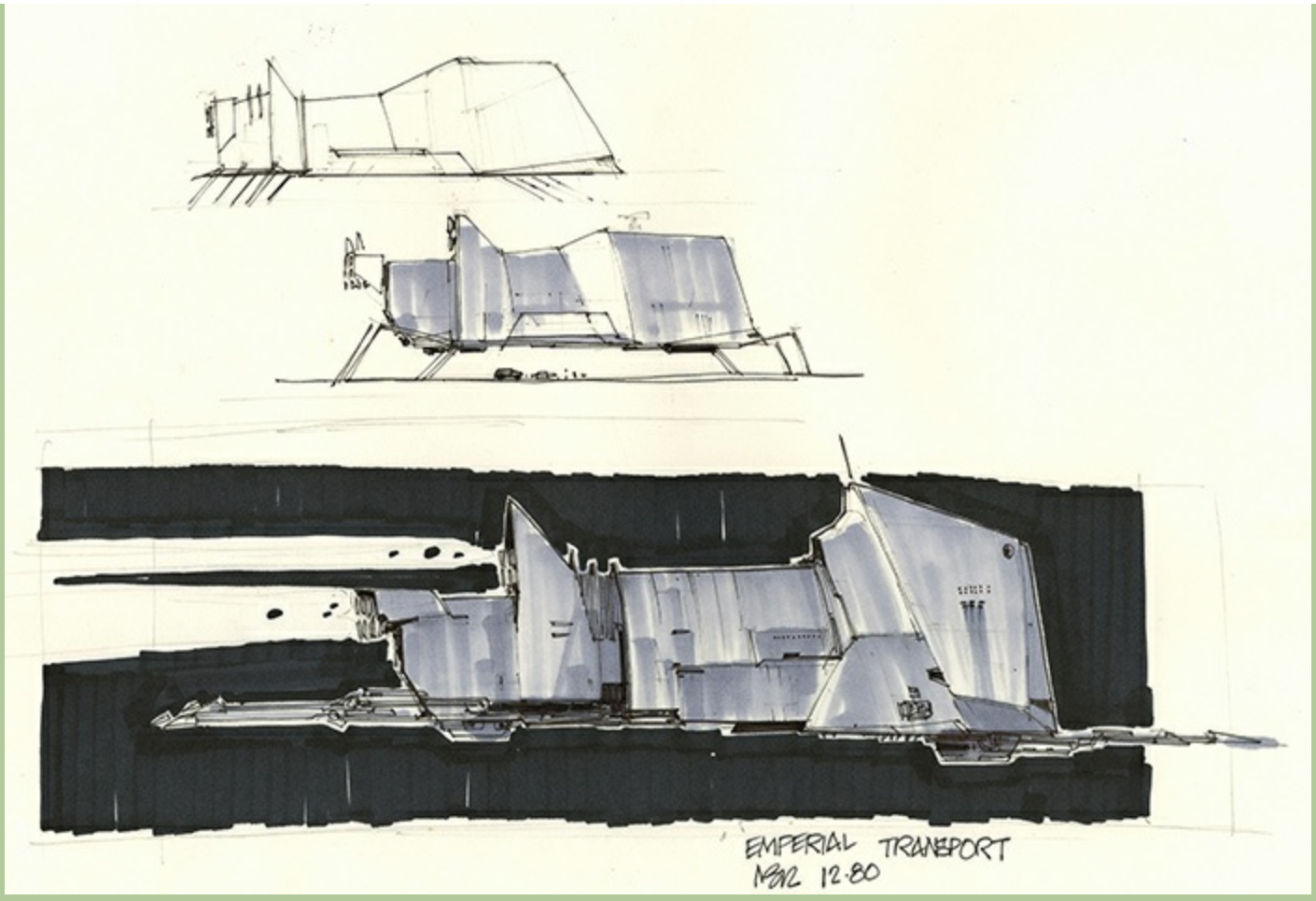


Johnston concepts of flying bird-like taxis (in one, the droids are on the ground with Chewie and Luke, who waves, perhaps to Han aboard the taxi), early 1981.


MAY 4 1981
J (2)
© L.F.L. 1981



Sicemon taxi concepts by Johnston.



"Imperial Transport" concept by Rodis-Jamero, December 1980.

A new voice is heard on the far side of the steaming lake.

BEN

It is you who overestimates your abilities.

Vader and the Emperor turn to see the shimmering image of Obi-Wan Kenobi standing before them. The Emperor laughs.

EMPEROR

At last you appear before me, Obi-Wan.

BEN

The boy has many allies. He is stronger than you imagine.

EMPEROR

Allies? If they are all as you, I have no concern, for the nether-world has no control over me. And if you return to this dimension, I will easily defeat you.

BEN

There is no entrance to the netherworld through the dark side. You know very little of its powers.

EMPEROR

I know it is not strong enough to save this boy.

BEN

Perhaps the boy will be sacrificed, but you will be destroyed as well.

VADER

My son will not be destroyed, he will turn to the dark side.

The Emperor and Vader are startled as another voice is heard.

YODA

Stronger than you is the boy. Turn he will not.

EMPEROR

Yoda!

The Emperor stands and backs away.

EMPEROR

No, it cannot be.

YODA

I survived, as did many others.

EMPEROR

But Skywalker will not survive. Destroy him!



“Black-tufted Yuzzum (adolescent male)” concept by Johnston, late 1980 (LEFT, no. 005); another Yuzzum concept by Johnston, late 1980 (RIGHT, no. 045).



The Ewok Teebo steals an Imperial rocket bike to create a diversion, as described in the rough draft, concept sketch by Johnston, late 1980/early 1981 (no. 053, with Lucas's red dot of approval).


J. 047

Ewok concept by Johnston.





Ewok concepts by Rodis-Jamero.

Vader hesitates, which makes the Emperor angry.

EMPEROR

Destroy him, I said! They can do nothing.

Vader raises his hand, but before he can bring it down, Luke reaches out his hand and a lazer sword sitting near the throne leaps into it. Luke ignites the lazer sword and blocks his father's blow. A quick sword exchange and Luke forces Vader back. Another exchange and the dark lord recovers, pushing the young Jedi onto a small rock surrounded by the bubbling pool of lava ...

On the moon, Han runs his Walker straight into another Walker. More Ewaks show up, attacking the stormtroopers and their vehicles. Efforts by Han to drag the doors off the bunker fail. Finally he hits on the idea of tricking them into coming outside, performing as several characters on the intercom.

In the throne room, the battle of wills continues:

EMPEROR

You are old and weak, Lord Vader. Had you destroyed the boy, you would have been given half the Empire to rule as you will, now the boy shall have that honor.

LUKE

It is your Emperor that wishes you destroyed, not I.

Vader looks at the Emperor, then back to his son.

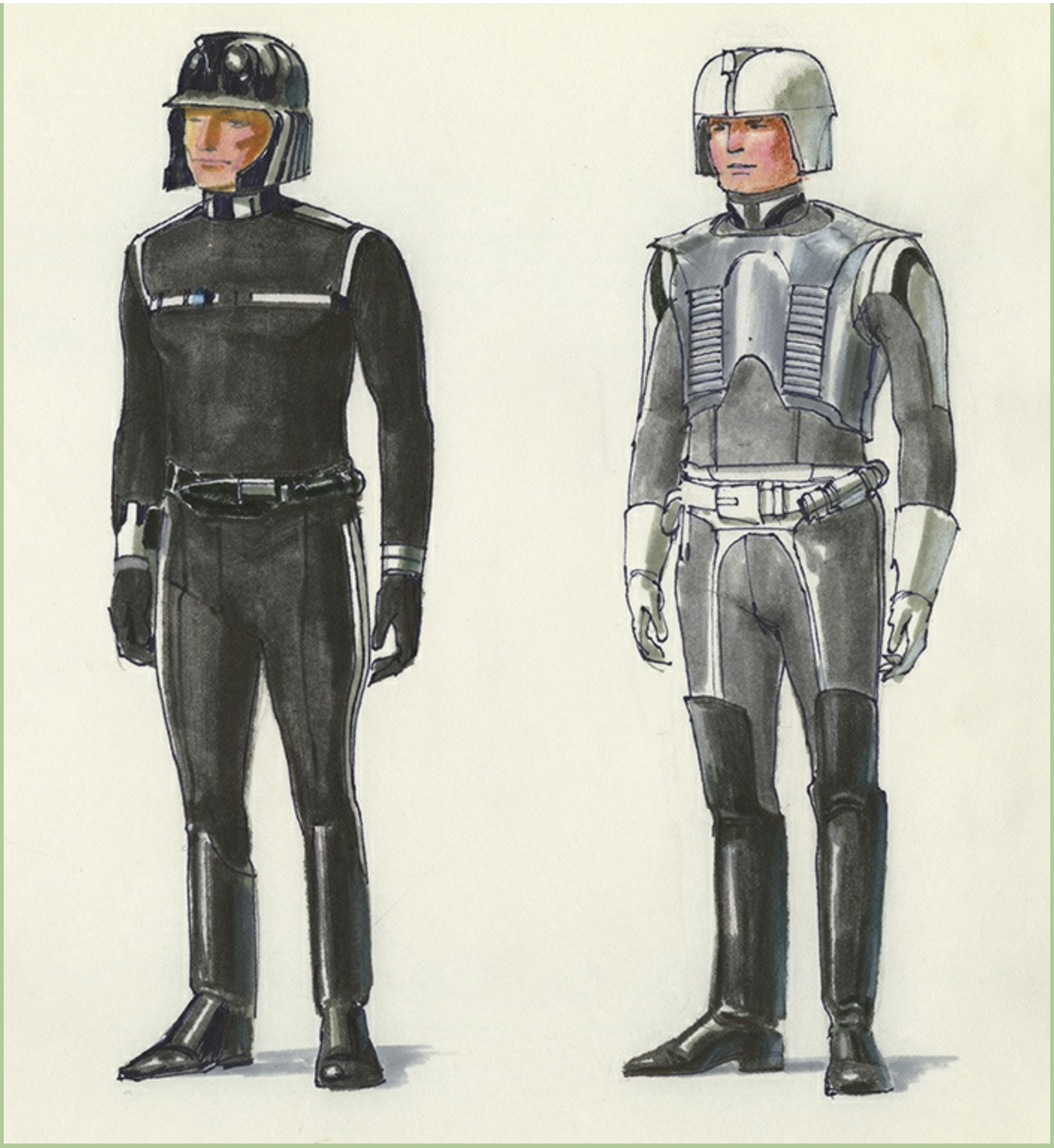
VADER

Finish it!

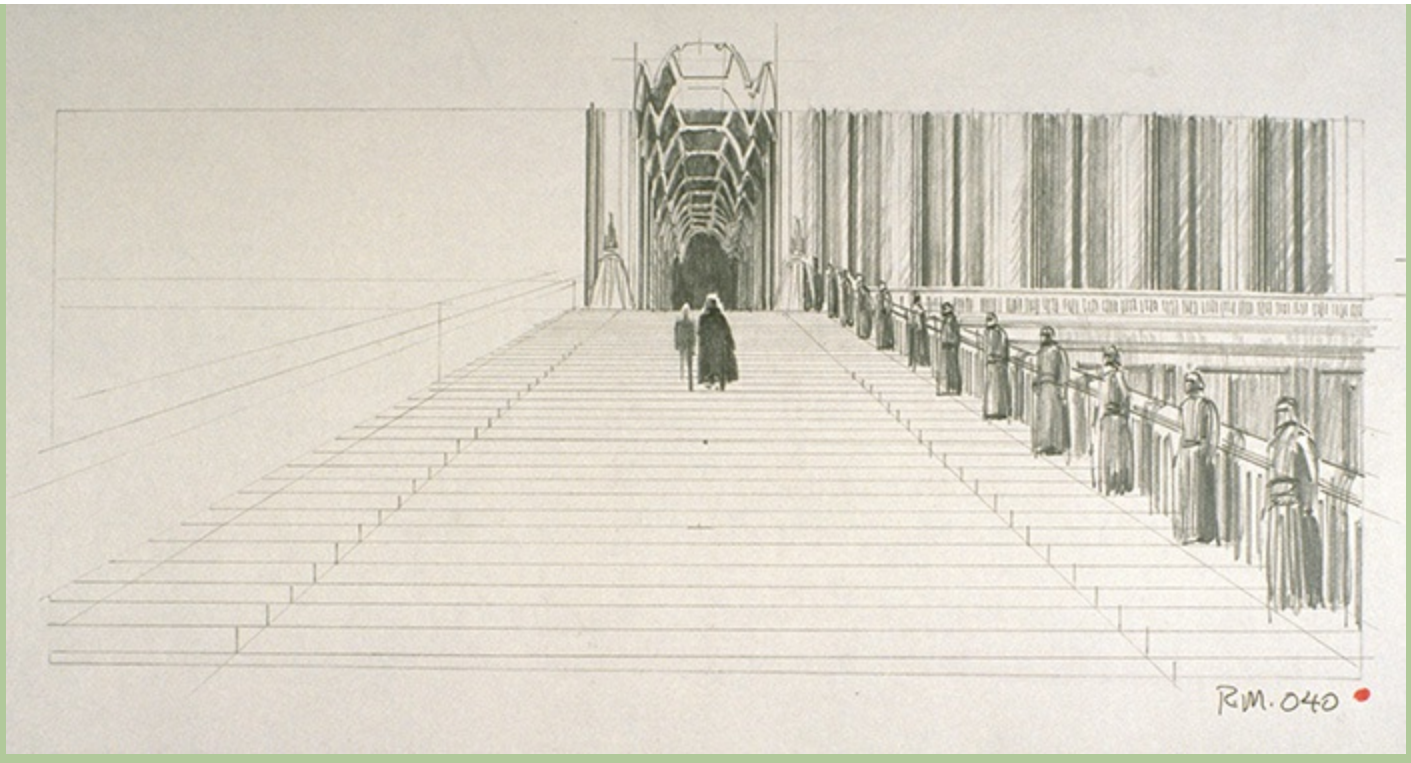


Concept art for the Emperor's guard (with red dot of approval, LEFT) and Jabba's guard (RIGHT) by McQuarrie, early 1981.

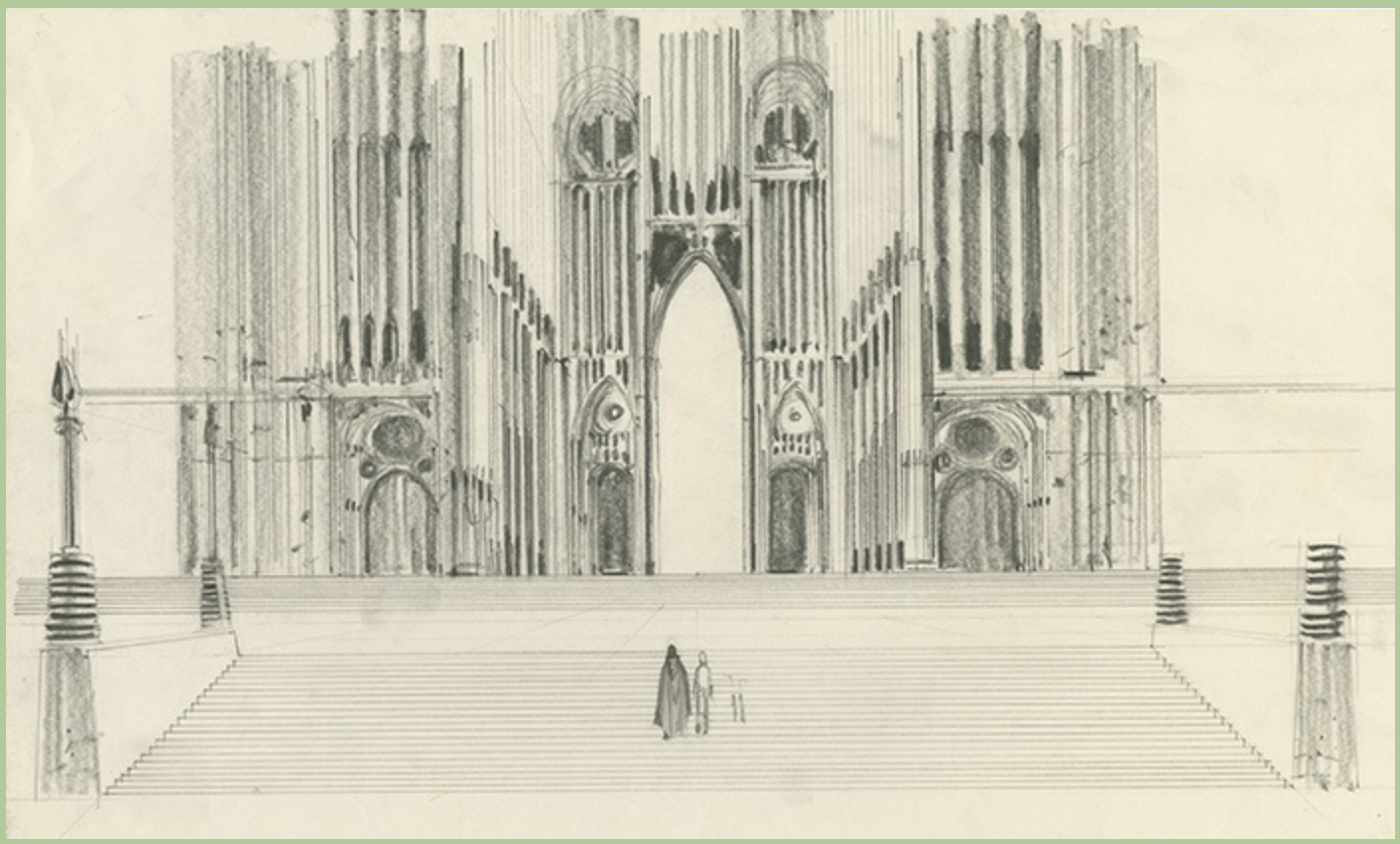




Imperial guard concepts by McQuarrie.



Preparatory pencil drawing for painting of Vader leading Luke into the Emperor's palace, by McQuarrie.



Concept art by Rodis-Jamero of Darth Vader and Luke approaching "Emperor's Castle," late 1980 (Lucas had perhaps spoken of the castle as being Gothic in style as several artworks explore that avenue).



Production painting by McQuarrie of Vader leading Luke into the Emperor's palace, circa late 1980/early 1981 (again, the palace has a gothic look).

Luke looks at the Emperor, then to his father

LUKE

No, you are my father and there is still good in you. I only fight in self-defense. Not to do your Emperor's bidding.

With that Luke extinguishes the Emperor's lazer sword and tosses it to his father, who ignites it as he catches it.

EMPEROR

The boy is a fool; destroy him.

Vader hesitates, then raises the lazer sword.

EMPEROR

Destroy him and half the Empire will be yours ...

The Emperor stands in a rage.

EMPEROR

What are you waiting for? Must I do it myself?

The Emperor turns his back on Vader and faces the young Jedi, raising his hands in the air, which causes lightning bolts to strike at Luke. The Jedi raises his hand in defense and the bolts are deflected by an invisible shield. Wherever a bolt hits, the image of Ben or Yoda momentarily appears at the point of impact.

EMPEROR

Your friends in the netherworld cannot protect you for long, young Skywalker.

The lightning bolts become more intense and Luke drops to his knees under the pressure.

EMPEROR

This is the power of the dark side that you deny. Your strength will never match it.

Luke struggles to remain conscious against the superior power of the Emperor.

LUKE

Ben, help me ... Yoda ...

EMPEROR

I have foreseen my destruction at the hands of a Skywalker. But it is not to be you, perhaps there is another ... or perhaps your father will be turned ... my vision is clouded ... the netherworld has influenced my perception ... your father!

The Emperor turns around to see Lord Vader flying at him. The lightning bolts around Luke disappear as Vader hits the Emperor, knocking them both into the fiery lake of lava. The hideous screams of the Emperor are soon muted. Luke struggles to his feet and stares at the spot where his enemy and his father disappeared into the cauldron of molten rock.

Meanwhile, Han and Leia and their forces fire the second gun at the shield generator on Had Abbadon and it explodes. The rebel fleet then fires proton torpedoes into the half-constructed Death Star; in the distance the second Death Star also explodes in a great ball of flame.

At the celebration in the Ewak village, Han observes Luke and Leia, and marvels that they are brother and sister.

LEIA

It's over, he's gone, and the Emperor along with him.

LUKE

And Ben and Yoda.

LEIA

But the Republic is alive, and so are we.

They stop on the edge of the clearing where the celebration is taking place. Leia gives her new found brother a great big hug. They are quickly surrounded by Ewaks and friends. Leia turns and gives Han a big hug and passionate kiss. Everyone cheers and yells as they all move closer to the bonfire. Sadly, Luke wanders back into the forest alone. Leia starts to go after him, but is stopped by Han.

HAN

He needs to be alone [...]

Luke sits on a log with his head in his hands. The sounds of the celebration only serve to make him feel worse. A familiar voice breaks his melancholy.

BEN'S VOICE

Luke, you should be celebrating. The Emperor is gone and there is a future for the galaxy.

Luke looks up and sees Ben move out of the darkness into the moonlit glade. He is not a shimmering image, but real flesh and blood. Luke stands in surprise.

LUKE

Ben, you've come back!

BEN

My need to stay in the netherworld has been resolved. Your father turned to the good side and I was able to disrupt his journey.

Luke turns to see an old man emerge from the darkness of the forest.

BEN

Here is the good Skywalker. My old friend and your father ...

Luke rushes to his father and embraces him. Yoda steps into the glen and looks up at them.

YODA

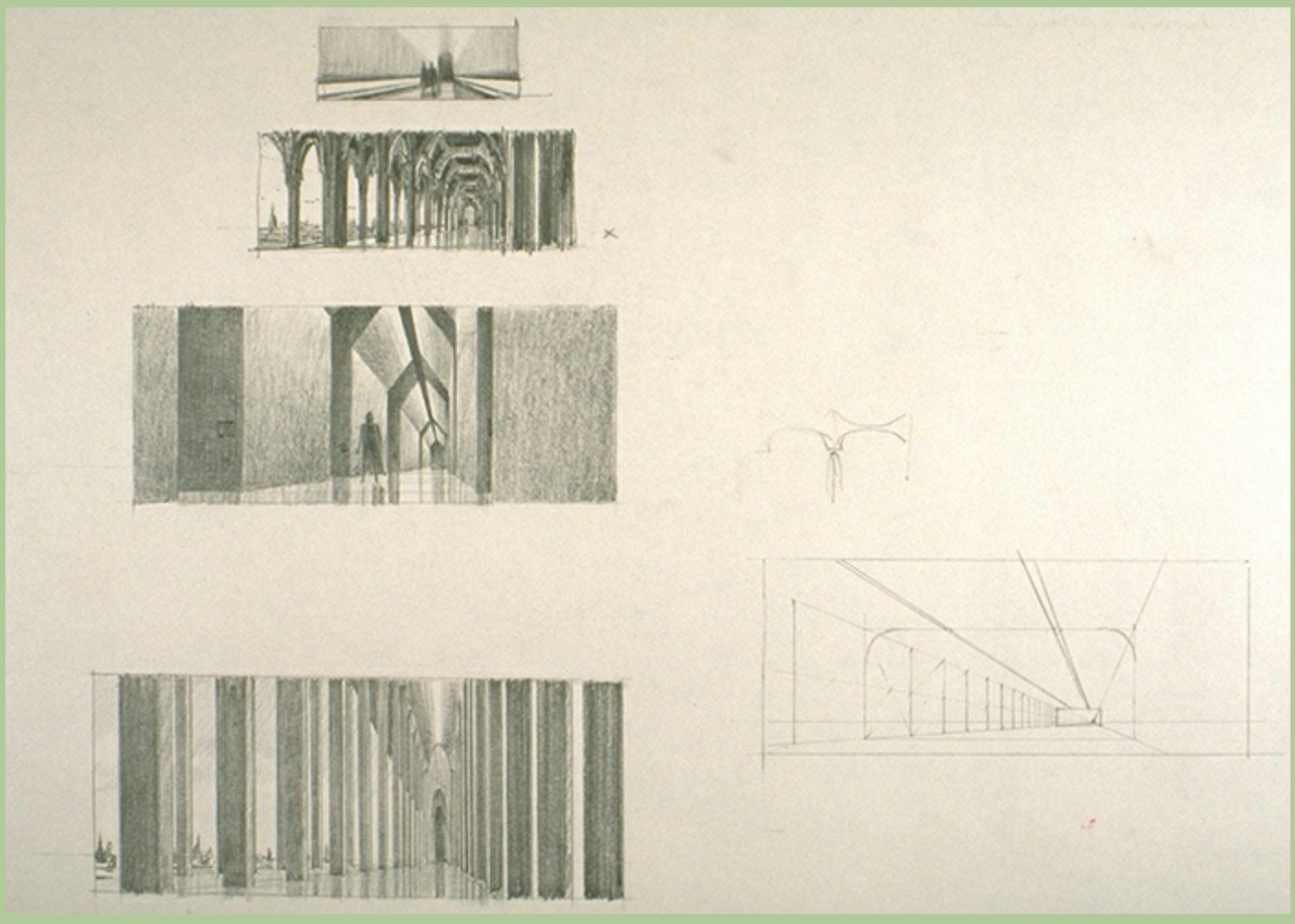
A reason for celebration this is ...

The joyous celebration is in full swing. Everyone is dancing and singing. Han and Leia dance arm and arm. Luke, his father, and Ben laugh as little Artoo spins around in circles to the music. Chewie slaps Lando on the back, almost knocking him over.

Threepio is carried on the shoulders of eight Ewaks in a litter. He is a little confused and dismayed at all the attention he is getting. The furry little Ewaks set the golden droid down on a raised platform and bow before him as the dancing continues. Several young female Ewaks place a garland of flowers around Threepio's head, and he waves at the crowd. Quietly watching the festivities from the side is Yoda, the Jedi Master. He scans the crowd picking out Artoo, Threepio, Lando and Chewie, Han and Leia, and finally Ben, Luke and his father. He lets out a great sigh.



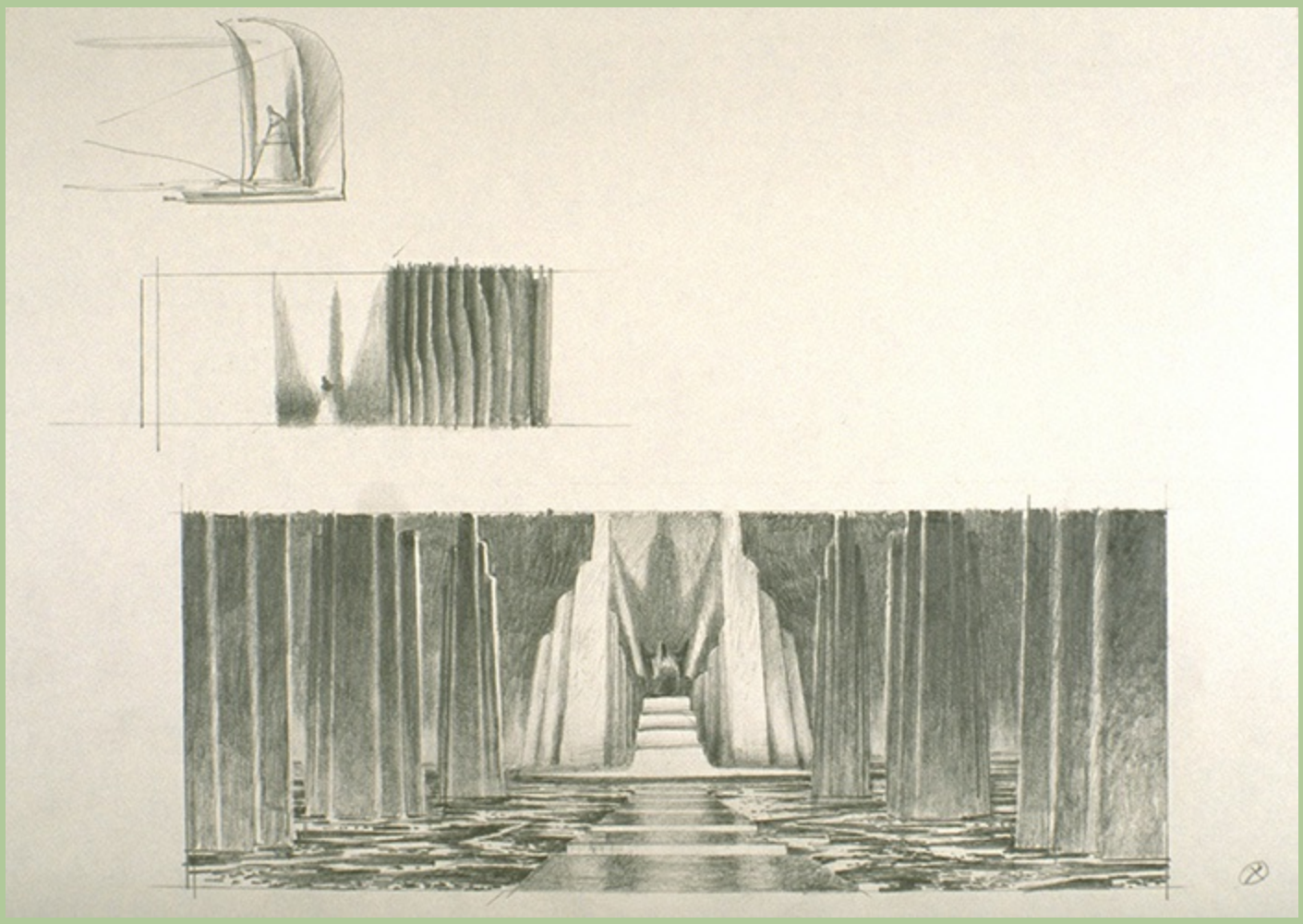
Production illustration of the Emperor's Art Deco lair by McQuarrie, circa March 1981.



Exploratory thumbnails by McQuarrie for an eventual painting of a corridor leading to the Emperor's lair.



Production illustration of the Emperor's Art Deco lair by McQuarrie, circa March 1981. "I only did eight illustrations to capture the atmosphere," McQuarrie says. "And six additional pieces featuring story elements which were dropped in preproduction" [*sic*] (the actual count may number a few more than 14).



Exploratory thumbnails by McQuarrie that led to his painting of the Emperor's volcanic locale.

DIRECTORS CUT

FEBRUARY TO JUNE 1981

The constant negotiations between Lucasfilm and Fox prompted general counsel Marilyn Melkonian to remark to Sid Ganis, Lucasfilm's head of marketing, that they should introduce a contractual clause that would oblige the studio to pick up transportation costs for personnel traveling to and from Los Angeles. Three days later, she sent to top brass a confidential analysis of Fox's latest proposal: a joint venture.

In short, Fox was willing to give Lucasfilm certain rights over the original *Star Wars* if the film studio received a better deal on video rights, distribution, and merchandising for *Empire* and *Jedi*. Instead of $25 million, Fox would invest $10 million in *Jedi*, and Lucasfilm would have to guarantee its completion, not only to its own lender, but also to the joint venture. (The failure to provide for an overrun contingency in connection with *Empire* had weakened Lucasfilm's bargaining position and was the cause of a premature negotiation of terms for *Jedi* back in February 1980.) Melkonian's conclusion was that the joint venture was not in Lucasfilm's best interest. Over the next five years, the fledgling company would stand to lose approximately $20.4 million in theatrical and merchandising ventures (including publishing and music), which would not be offset by the improved potential revenues from exploitation of video rights and theatrical rights for *Star Wars*.

"Before he'd left, Charlie had put together this deal, which I didn't like," Greber would say. "When Charlie left, I took over the negotiations. I went in and said, 'We put a deal on the table. Do you accept it?' And they never accept anything, so they said, 'No, this is what we want.' I said, 'Well, if that's the case, all negotiations are off. There is no offer. Goodbye. We start from zero.' George loved that, but it created a huge problem …"

DIRECTORS, PHASE II

Having wrapped up their recce and meetings, Watts and Reynolds returned to London. At Lucasfilm, unit supervisor Miki Herman took up the location challenge, tasked with finding a forest home for the diminutive Ewoks. For reference, Herman was given a few McQuarrie production paintings originally created as Wookiee homeland concepts for *Empire*. She remembers: "Jim Bloom said to me, 'This is yours. We are looking for private property, a forest where they'll let us build a set and let us stage a small battle. Have a good time.' "

Kazanjian continued to hunt for a director and, if necessary, a writer. The former would have to be someone who could continue the style established by Lucas and Kershner, and who had a good sense of humor, a vivid imagination, and talent. They would also have to be able to deal with a huge number of visual effects. "Some directors can't handle that," Kazanjian notes. "For over a year, I'd been looking at directors' features and their second features and their television shows. We weren't looking for Stanley Kubrick. We weren't looking for Robert Wise. We weren't looking for a big name director. We were looking for a good, sharp, rather young director with a mind of his own, who could go out and direct his picture, but at the same time do it George's way or the way that had been established twice before."

"By this time these movies had gotten to be like television shows," Lucas would say. "The hierarchy of the way television shows work creatively is very much different from a motion picture, where the creative control lies with the director. In television, the executive producer is pretty much the creator or overseer, and works on the scripts and comes up with ideas for the scripts, while the director fills the obligation of working with the actors and getting it on the screen."

As of March 1, 1981, Kazanjian and Lucas were in London for the recording of John Williams's music for *Raiders*. The first UK *Jedi* production meeting took place two days later, with Lucas, Kazanjian, Watts, Bloom, and Reynolds attending. Afterward Lucas and Kazanjian discussed their talent search. "We'd read many scripts, mostly by American writers," says Kazanjian. "For the directors, I'd made very copious notes. I tried to get into their brain to see where they were coming from."

The list of candidates included dozens of names, many of them more known for their television work—such as Lewis Gilbert, Mike Newell, and John Hough—and contained inexperienced as well as veteran English and Australian directors, notably: Alan Parker (*Midnight Express*, 1978); Peter Weir (*Gallipoli*, 1981); Bruce Beresford (*Breaker Morant*, 1980); and Peter Yates (*Bullitt*, 1968). A shorter list of American directors included Jeremy Kagan (*Heroes*, 1977), TV director Robert L. Markowitz—and two directors recommended by Lucas: William Fraker and David Lynch. The former was a sometime director and veteran cinematographer who had recently shot Spielberg's *1941* (1979); the latter was a hot young director, thanks to his relentless and powerful film *Eraserhead* (1977), and his comparatively more sober *Elephant Man* (1980).

Lucas and Kazanjian took advantage of their time overseas to see some of the English directors; Kazanjian met over a dozen and Lucas, a few, including Beresford on March 6.

Not long before, Richard Marquand's agent had told him of the directors being considered by Lucas and that they were looking for someone with TV experience who could come in on budget. Marquand decided to throw his hat into the ring. "There were some preliminary meetings with Howard Kazanjian and we got on well," says Marquand. "I was doing a fine cut of *Eye of the Needle* when George was over here with Steven Spielberg and John Williams doing the music for *Raiders*. I was at Twickenham and they were at Elstree for three days, and George asked to see what I had done. I don't like to show a fine cut to anybody much, but I knew George was a moviemaker. The version he screened at Elstree was in fact 12 minutes longer than the final version, because United Artists cut out a lot of emotion at the end, but he sat through the whole thing—which was apparently a terrifically good sign."

"As George watched *Eye of the Needle*, he was particularly impressed with its visual style and the way Richard worked with actors," says Bloom. "Kate Nelligan and Donald Sutherland did a great job and it was a really exciting movie. George also knew Richard had cut his teeth on a lot of work in television. He thought Richard was a director that he would feel comfortable with—one who could understand that essentially it'd be George's movie. And because of all that he decided to meet him."

"In the process of seeing a lot of movies that one jumped out," Lucas says. "I was very, very impressed with the directing. It's a very tight, very clean, strong movie, with narrative, character, and just getting the most emotional value out of a concept."

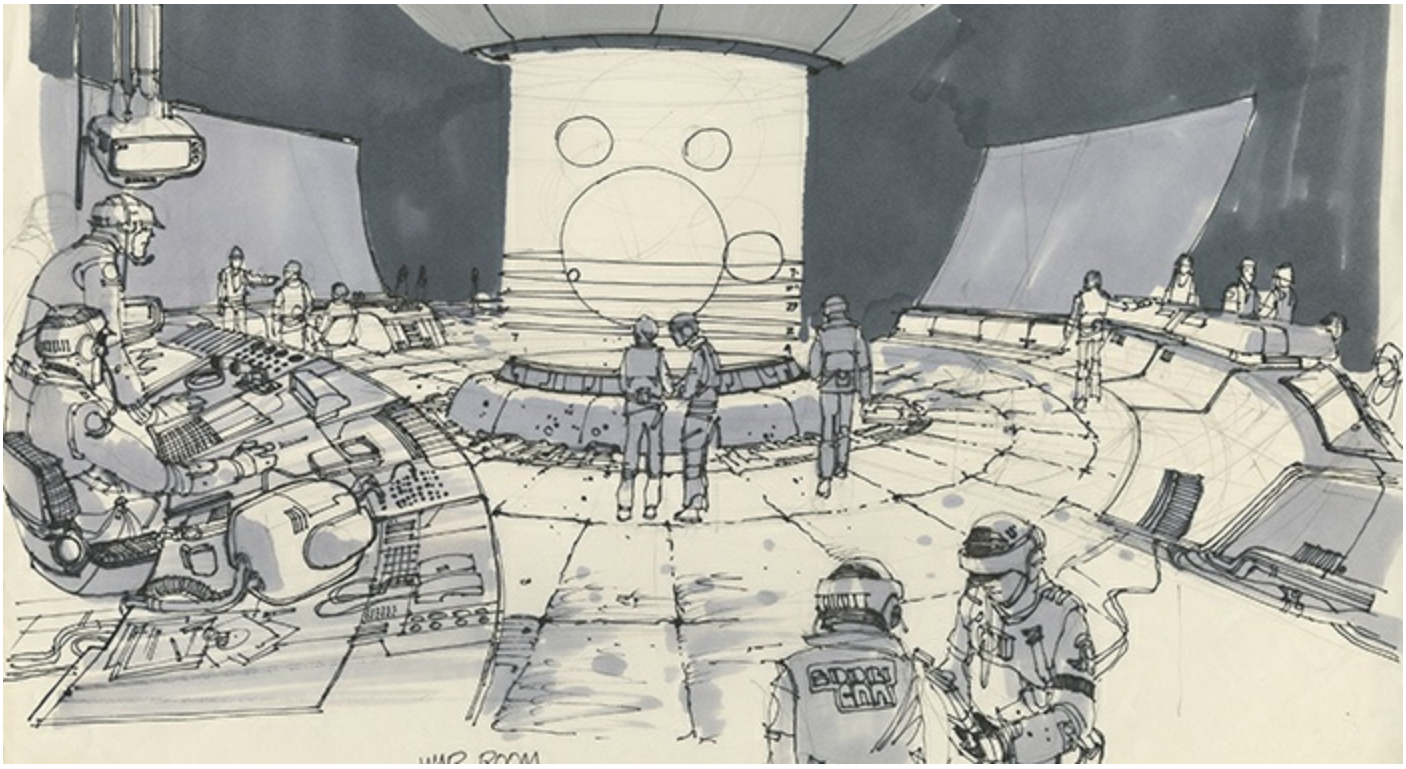
Lucas took a car to Twickenham. "I didn't know then about the George Lucas mystique," says Marquand. "So I wasn't prepared for this young man in beard, blue jeans, leather jacket, and tennis shoes who sat opposite me. I'm a very upfront person and I guess George appreciated that. We connected immediately. But I knew he was feeling me out, because this was long before he needed to decide who his director was going to be. So we just talked about how the hell, in the allotted time and

money, you get a movie to look so real that the audience is convinced."

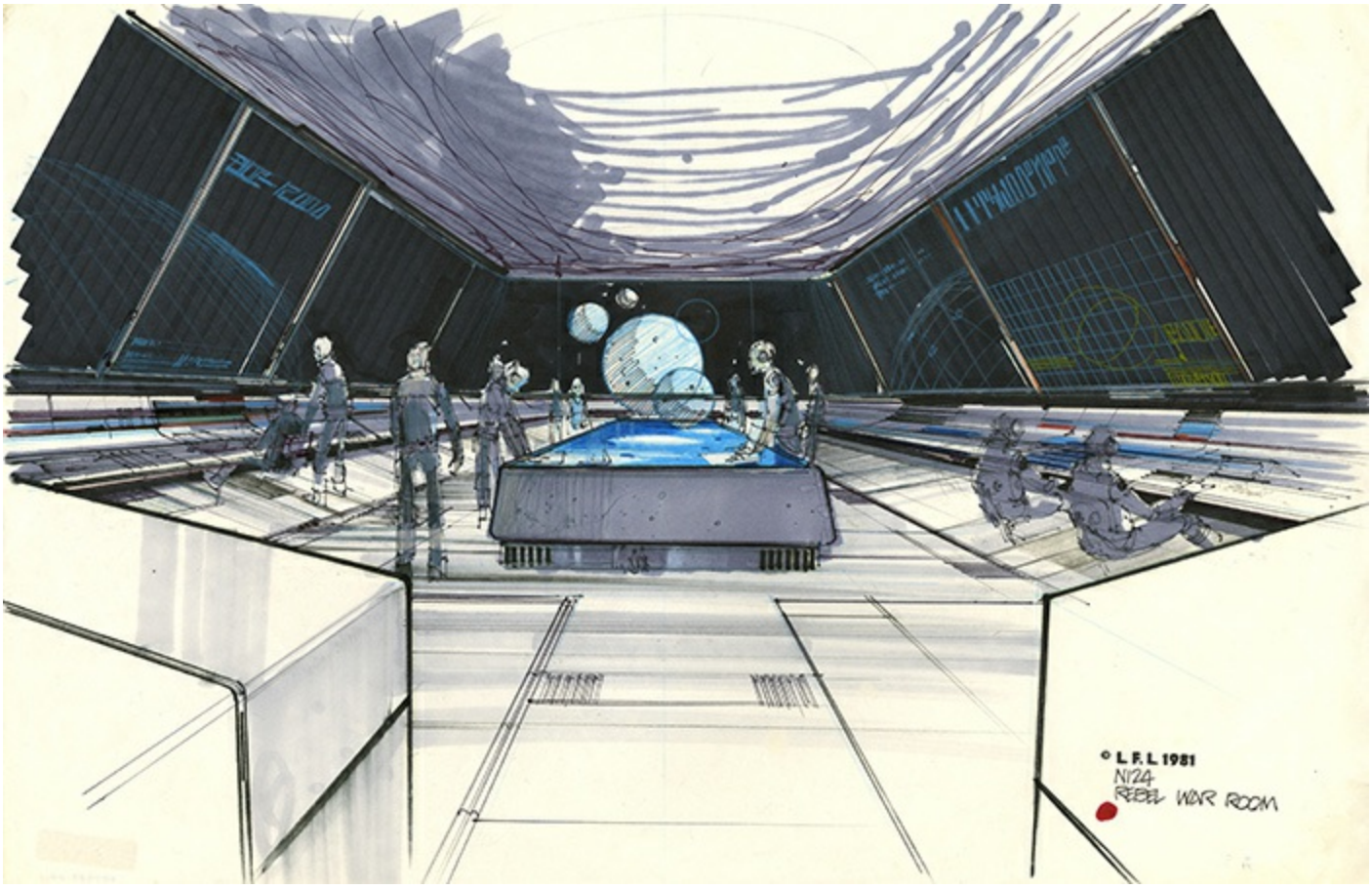
The list of potential directors expanded afterward, however, with serious competition for Marquand, including: Richard Donner (*Superman*, 1978); Desmond Davies (*Clash of the Titans*, 1981); Hugh Hudson (*Chariots of Fire*, 1981), Terry Gilliam (*Time Bandits*, 1981), with a note mentioning that Gilliam was American but not a signatory to the DGA; Stephen Frears (at that time, a TV director); Richard Attenborough, who was working on 1982's *Gandhi;* John Boorman (*Excalibur*, 1981); John Carpenter (*Escape from New York*, 1981); Roger Christian, who had been the set dresser on *Star Wars* but was now a director; David Cronenberg (*Scanners*, 1981); Joe Dante (*The Howling*, 1981); Richard Lester (*Superman II*, 1980); and Tony Scott, the brother of Ridley Scott and an up-and-comer.

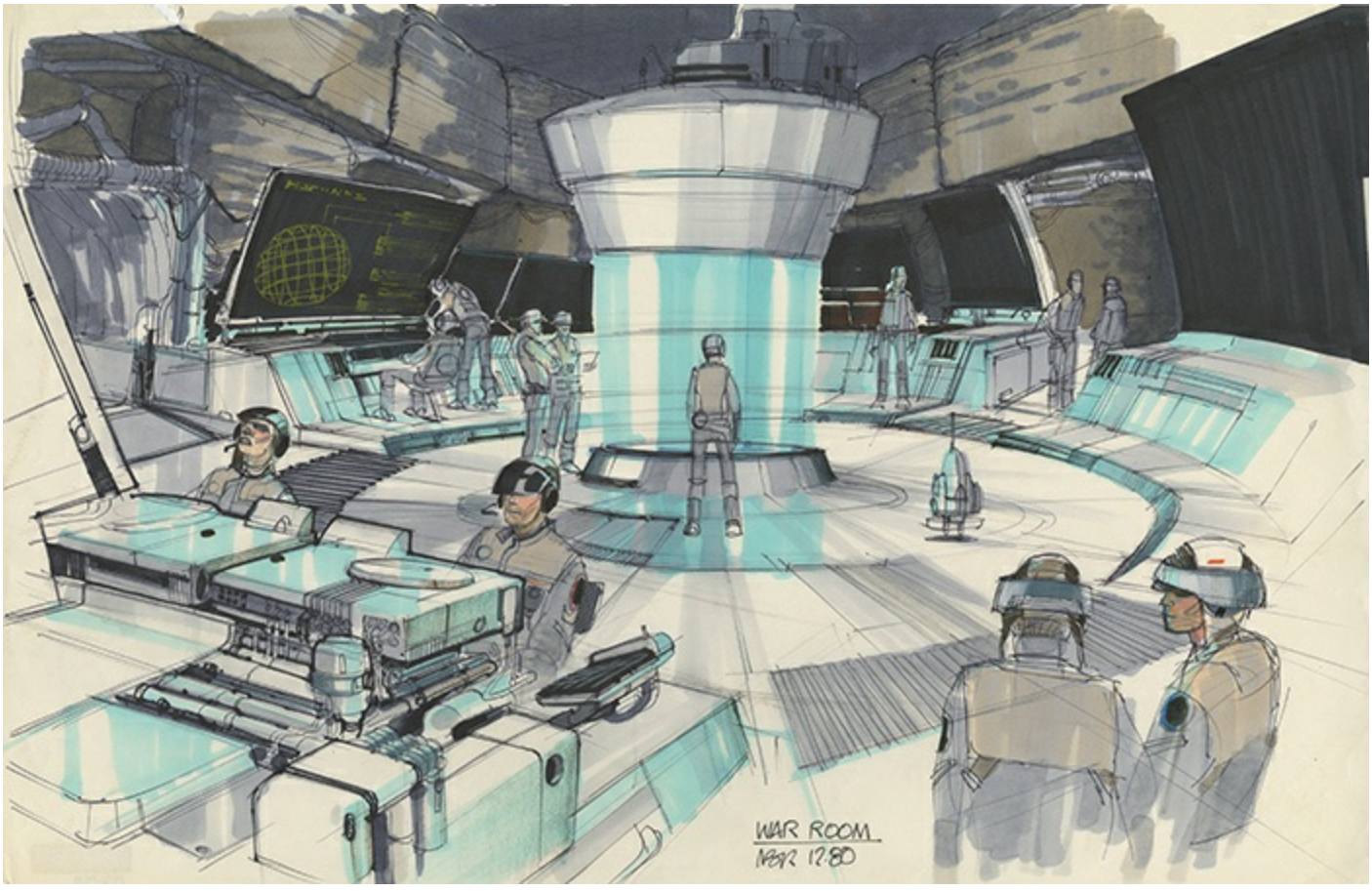
" 'I like you,' George said," adds Marquand. "He wanted to see everything I had done and I said, 'Please, not everything!' But he said, 'Yeah, everything!' Then he said that I wouldn't hear anything for a while. There were other directors on the list …"

"When we came back to the United States," Kazanjian concludes, "I took that director's list and just ranked everybody 'a,' 'b'—or 'c,' which was the reject list."



Concept art of the rebel "war room," by Rodis-Jamero, December 1980.





Rebel war room concepts by Rodis-Jamero, circa December 1980.



An Ewok concept by Johnston, early 1981.



A Johnston concept shows two distressed Ewoks hiding behind a tree as another Ewok has its head pinned to the ground by an Imperial thug, March 1981 (no. 081).

THE MALTESE JABBA

Following the return of Lucas, Kazanjian, and Bloom to the United States, a tentative creature construction breakdown list was decided upon. Stuart Freeborn's shop in the UK would handle Jabba, with a deadline of mid-January. Jabba was considered a "high priority" monster, requiring full articulation for his eyes, mouth, forehead, and body; he would need to be able to drink liquids and eat food. "He must have a convincing use of his arms and hands to hit people and grab things," read meeting notes, which also mention that Jabba might be required to leave his pedestal, if an inexpensive method could be found.

The UK shop would also handle makeup for the Emperor, who "must look like Emperor from *Empire*," a human with facial appliances or a full mask. "Pay close attention to eyes, must deliver dialogue and have full range of facial expressions."

Other creatures or parts of creatures consisted of a full-sized rancor arm for set photography; Bib Fortuna, a human in creature costume; and Ewoks, about 34 of them "to be very elaborate, full-body and facial articulation; must be able to swing on a vine, fight, run." Ten would be mid-foreground to near background and 24 background Ewoks. "We plan to use midgets or dwarfs in costumes; also some female and child Ewoks in secondary and background categories … Prepare costumes for possible rain work."

For creative and logistical purposes, Lucas also planned to open a Monster Shop at ILM, with Phil Tippett in charge. *Star Wars* had featured the Cantina scene, populated with a barful of exotic aliens, while *Empire*, comparatively, had nearly no new creatures, aside from a couple of bounty hunters and Cloud City's "pig men." *Jedi* was going to surpass the monster-count of both films combined. Two shops were therefore necessary, with the United States responsible for the full-sized rancor costume, a completely articulated creation about 12 to 15 feet tall, with the "ability to eat Jabba's guards in two to three bites … Must dress a man in his costume."

"George came by and asked for a number of designs for specific characters that he wanted to start thinking about concurrently with writing the script," says Tippett. "We were just finishing up *Dragonslayer*, so, as work on that phased out, I began setting up shop." Decades later he would add: "I was a stop-motion animator—what did I know about running a creature shop? I just got anointed with this, 'Do you wanna do it?' and I said, 'Sure, I'll do it.' But I was in sort of a panic."

"Long before there was a script, George had said a couple things," Kazanjian would say. "One was, 'We're going to have a lot of monsters in the film, so you'd better start putting that together.' So I talked to Phil and he started designing creatures when we really didn't have a script or know what that was all about. Later George said, 'We're not going to use Yussems,' and the reason for that was if you have a Yussem 20 feet tall and an Ewok three feet tall, it's real hard to put both of them in a frame together."

Tippett began by conceptualizing a wide range of creatures, including Jabba's guards—who needed to be approximately seven feet in height, with the ability to work in 100-degree desert temperatures—along with assorted background aliens for Jabba's palace. This menagerie of oddball grotesques added up to 56 monsters for the US, and 47 creatures, primarily Ewoks, for the UK shop. "For two months I was sculpting and designing creatures for *Jedi*, which was a lot of fun," Ken Ralston says. When *Star*

Trek II arrived at ILM, however, Ralston moved on to that show. Tippett's stop-motion partner on *Star Wars* and *Empire*, Jon Berg, also worked for a while on creature design, as did Chris Walas and others.

"Some of the story points weren't clarified, but I have the feeling George works through telepathy," Tippett says. "He says, 'I want something kind of like this, so make some creatures for me. I wanna see some stuff and I'm gonna write to that.' But you see something in his eyes and that give you an idea."

"Jabba is based on evil sultan-like characters," Lucas says. "I guess Sydney Greenstreet would be a good example; and Marlon Brando in the *Godfather* would be a good example. There's always been rotund, evil sultans who sit on their beds while others are tortured in front of them."

"All that I needed to do was put a fez on Jabba, and he would've been Sydney Greenstreet," Tippett would say, referring to the actor most famous for his role in *The Maltese Falcon* (1941). "Jabba the Hutt was kind of a design free-for-all. George just said, 'Okay, here's the competition: You all, Joe and Nilo and Chris Walas, see what you can come up with.' I thought, *I know what that is*. So I did this thing that was Greenstreet and George said, 'Yep, that's it. That's Jabba right there.' "

"George wanted something farther out," says McQuarrie. "My vision wasn't where he was. He kept asking for something more far out. Phil Tippett, who is the best ghastly monster guy going, came up with a worm-like critter model that looked really horrible and George settled on that. But Jabba seemed to be so ponderous that I wasn't sure that he … When I think of someone powerful and threatening, I think of someone who can move quickly. Even with Greenstreet, you could sense that if he got angry, he could launch across a room and squash you like a bug. But then, who knows what powers these creatures have, you see? You just see them for a few moments in the film and you get a general impression of what they are. You don't have time to think about all these possibilities."

"I kept presenting Jabba as a man in a suit, thinking, *How can I modify a man*, but Phil came in with a maquette, his version of the caterpillar from *Alice in Wonderland*," Rodis-Jamero would say. "I turned to Phil and said, 'That's not fair.' And George goes, 'What's not fair?' I said, 'He's using a model and I only have paper. A model always wins.' So George goes, 'What's stopping you from making a model?' "





More monster concept sketches by Ralston (nos. 003 and 004), spring 1981.



Monster Shop concept art for "critters," by Ken Ralston (no. 001), circa spring 1981 (the central creature on a leash wouldn't make it into *Jedi*, but would be revamped into a kind of Klingon "dog" for *Star Trek III: The Search for Spock*, 1984).



Monster concepts by Johnston.

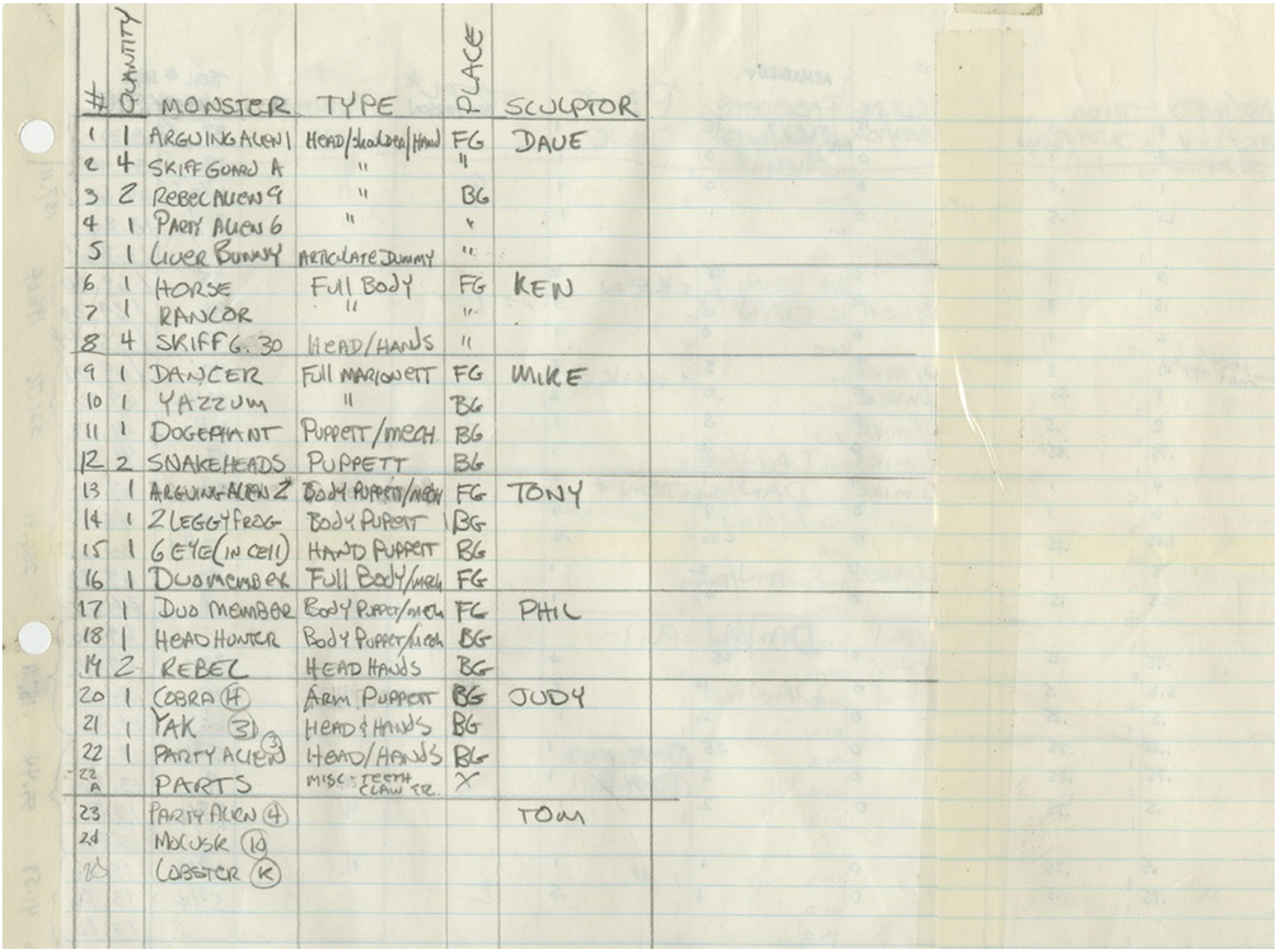


Concept art of Jabba as more worm-like, by McQuarrie, early 1981. “George was fishing for designs and he had told us to see what we

could think of," says Tippett. "We started off with a design that was an ugly, wormy creature. George took a look and said, 'Too terrible.' We went to another version with forearms. 'Too human. Try again.' " Tippett hit the conceptual jackpot with his maquette.



A Polaroid of the maquette, April 26, 1981.



#	QUANTITY	MONSTER	TYPE	PLACE	SCULPTOR
1	1	ARGUING ALIEN 1	HEAD/shoulder/HAND	FG	DAVE
2	4	SKIFF GUARD A	"	"	
3	2	REBEL ALIEN 9	"	BG	
4	1	PARTY ALIEN 6	"	"	
5	1	LIVER BUNNY	ARTICULATE DUMMY	"	
6	1	HORSE	Full Body	FG	KEN
7	1	RANCOR	"	"	
8	4	SKIFF G. 30	HEAD/HANDS	"	
9	1	DANCER	Full MARIONETT	FG	MIKE
10	1	YAZZUM	"	BG	
11	1	DOGEPHANT	PUPPETT/MECH	BG	
12	2	SNAKEHEADS	PUPPETT	BG	
13	1	ARGUING ALIEN 2	Body PUPPETT/MECH	FG	TONY
14	1	2 LEGGY FROG	Body PUPPET	BG	
15	1	6 EYE (IN CELL)	HAND PUPPET	BG	
16	1	DUO MEMBER	Full Body/MECH	FG	
17	1	DUO MEMBER	Body PUPPET/MECH	FG	PHIL
18	1	HEAD HUNTER	Body PUPPET/MECH	BG	
19	2	REBEL	HEAD HANDS	BG	
20	1	COBRA (H)	ARM PUPPET	BG	JUDY
21	1	YAK (3)	HEAD & HANDS	BG	
22	1	PARTY ALIEN (3)	HEAD/HANDS	BG	
22A		PARTS	MISC: TEETH CLAW ETC.	X	
23		PARTY ALIEN (4)			TOM
24		MOLUSK (10)			
25		LOBSTER (K)			

An early Monster Shop chart assigned artists to creatures: Dave Carson, Ken Ralston, Mike Cochrane, Tony McVey, Phil Tippett, Judy Elkins, Tom McLaughlin, et al.



Another Jabba concept by McQuarrie, early 1981.



Jabba concept and color sketch by McQuarrie.

AN ILM TOUR

At around this time a journalist was shown around Lucasfilm's San Rafael offices, which included building D, in which ILM was housed. The average age of the 90 young, "multitalented, craft-oriented people" at ILM was less than 30 years old and the reporter observed them busily finishing *Raiders* and *Dragonslayer*, in addition to conducting technology research. Several crew were checking the last-minute flight of a great, winged dragon; nearby a sign read, IN THE DARK AGES DRAGONS WERE JERKY. *DRAGONSLAYER* IS NOT A STOP-MOTION FILM. Not surprisingly, given its groundbreaking Academy Award–winning work, ILM was now booked solid with *Poltergeist*, *E.T.: The Extra-Terrestrial*, and *Star Trek II* and was trying, for the first time, to right-size, while dealing with the facility's superstardom in the

effects world thanks to the first two *Star Wars* films and new competition engendered by the same phenomenon.

"That's Udo [Pampel]," says Tom Smith, showing the reporter around. "He's a lathe operator. He used to work for Volkswagen. He speaks German and he never makes a mistake. We need more people like him, instead of filmmakers. What we need are sculptors, machinists, and rubber-mold workers. What we do not need are filmmakers who say and do anything to work for you."

More financial worries had surfaced not long ago, however, when Smith himself noted in a report that wages at ILM were too high: "When ILM was first formed in San Rafael, there were good reasons to pay better than the average to induce good people to work here. I think the time has passed that we need to lead the industry with high wages in order to attract good people. In the future, we may find it harder to compete with other special effects facilities if we continue to pay more and carry employees at a 50-hour minimum work week, even when our workload does not justify it."

The upshot had been to eliminate merit raises, given that the union contract had automatic escalations, and to lay off about 11 employees, some temporary, some permanent. Smith also issued a confidential "Guide for Budgeting of Special Effects at Industrial Light & Magic," which attempted to solve the problems of predicting visual effects costs for outside producers. An hourly cost was thus calculated for each department, with an average two-element motion-control photography shot, composited with background, running anywhere from $10,000 to $30,000.

Behind the scenes, ILM was also suffering from personnel growing pains. "We weren't a company," Muren would say. "We were like separate groups, separate teams on separate films."

This lack of cohesion was felt one day when Muren wanted to borrow a "cloud tank" that had been used on *Raiders*, but which originally came from *Close Encounters*. "I've got this shot for *Dragonslayer*, because Matthew Robbins wants a smoke cloud coming toward the camera," Muren explains. "But I'm not allowed to use it. Here's this tank not being used 90 percent of the time and Matthew is a friend of Steven's, but I have to come up with this awful way to do it that didn't really work. That sort of thing would happen."

"Everyone had to learn a different way of working with each other," Ken Ralston would say. "Instead of us all doing one movie for one guy, we were doing several movies with different people involved with different studios, and no one wanted to hear anybody was getting preferential treatment."

"We had separate dailies," matte photographer Craig Barron would say. "So the *Raiders* people couldn't see the *Dragonslayer* dailies and vice versa, and that was divisive. We hadn't had that experience when we worked on *Empire*."

"You'd get caught in these things where someone would bring you into a room and say, 'I want this person or that person working on the show,' " Lorne Peterson would say. "Or [visual effects supervisor] Richard Edlund would call you into the room and say, 'I want this and this and this,' and his film has a bigger budget, so he says, 'You've got to devote more time to my show'—and I'd be like, *Oh, my God, how am I going to do this*?"

"ILM was in its ugly adolescence," Bill George would say, who had recently been hired to build model prototypes. "We were growing as a company and it was just part of our growing pains. Definitely when it came to personnel, it was like, 'I want this person.' For the first time, we were in competition with each other."

BEFORE SKY SOUND

Next door to ILM, Lucasfilm was constructing the Sprocket Systems facility, or C building, which would house, at least temporarily, its film editing, sound mixing, and computer research facilities. Lucas had mixed nearly all of his films down south, out of necessity, with *Raiders* being the most recent.

"Even before *Jedi* I had a conversation with Howard Kazanjian," Sprocket's general manager Jim Kessler would say. "I asked, 'Where are we gonna do our postproduction work?' And he said, 'We'll do it in L.A., as usual.' I told Howard I thought we could build a postproduction stage here, but he said, 'That would cost too much.' And I said, 'Well, if I can figure out if it's gonna be the same as we'd spend in L.A., would that make sense?' And he said, 'Sure, that's fine with me.'

"So at that time I recall mentioning to George, 'Wouldn't it be a good idea to build this facility with a dubbing stage now, knowing that we're gonna build another at Skywalker Ranch? We can make all our errors here in San Rafael—'cause we don't wanna make our mistakes later.' That went over pretty well and that's how we started building postproduction facilities."

"If we do a sound mix in L.A., I have to fly down three or four days a week and it's a drag," says Lucas. "One of the reasons we had to build that building is that we wouldn't have that mixing facility at the ranch until 1987, and it's a long time between now and 1987. So I just said, 'Look, let's just build a quick and dirty building next door and use it as a prototype.' We'll be able to mix in it for the next five years, plus it takes the pressure off the ranch if *Revenge* is not a successful movie. I'll still have this and it can support itself, even if *Revenge* doesn't make any money."

WHERE THE WILD THINGS MIGHT BE

Watts and Reynolds returned to LA for the Academy Awards in April. Reynolds did not win for *Empire*, though he and four others had been nominated for Best Art Direction (John Williams lost, too, though *Empire* did win for Best Sound and garnered a Special Achievement Award for Visual Effects). The two then traveled up north to San Rafael for long production meetings on how the respective crews on either side of the Atlantic Ocean would coordinate their tasks.

In mid-April, another recce was undertaken, this time with Watts, Reynolds, Bloom, and Miki Herman, who had become an expert on the northwestern coast. In their search for an Ewok home, they traveled to Crescent City and Eureka in California, then to Vancouver. "Robert Watts would whistle the *Raiders* theme as we hiked along or fought our way through dense undergrowth or walked across log bridges," says Herman. "His second favorite theme was the Monty Python number, 'I'm a Lumberjack.' Robert and Norman have this wonderful saying when they find a location they like: 'I can smell the bacon and egg sandwiches!' No self-respecting film company in the Western world would miss its morning bacon and egg sandwich, preferably toasted, and 90 percent of the time eaten on the run."

"I think George had wanted to shoot in the redwoods a long time ago," says Reynolds. "It may even have been going through his mind on *Empire*. He'd spoken at one point about a Wookiee planet and I suppose a natural choice for that would be redwoods. We've also decided that Ewoks live high up in the trees. I've approximated them to other primitive people, like the aborigines or early man. They make all their weapons from natural materials, wood and stone. Yet in some ways Ewoks are rather like normal families with children, parents, and so on."

"I felt that I'd run out of environments by the time I got to *Jedi*," Lucas would say. "The only thing I could come up with were giant Sequoias."

"George and Norman would much rather have photographed in a nature reserve or a National

Park," says Bloom. "But I knew from the very beginning that was unlikely: We were going in to shoot a battle sequence, with large explosions, troops running about, and Imperial walkers crashing through."

Although Watts and Reynolds flew back to the UK on April 16, Herman returned to the relative wilds of the north to see one more possible location for the Ewok village. She was going to meet with a Crescent City/Smith River local contact. Herman had been having no luck with private lumber companies, until she spotted from a helicopter a patch of redwood forest that looked promising.

"I still couldn't get in the front door until I learned about a local guy named Lenny Fike," she says. "So, that first day at the Miller-Rellim Redwood Company, rather than having to go through the introductory letters and telephone calls, we just pulled up at the main gate with Lenny in the car. The guard said, 'Hi, Lenny.' In we went and that was it!

"We clawed our way through the underbrush and finally got to a high spot," Herman continues. "In front of us was about a 40-acre ground area that was relatively flat. You got a lot of good fog ebbing into the area and it was carte blanche in terms of the shooting." Moreover, the location was only 15 minutes from Crescent City and 10 minutes from Smith River, two locales that would enable Bloom to house the entire crew.



Star Wars was re-released for the third time on April 10, 1981—this time numbered as Episode IV. The first time the chapter number had been associated with the first film was upon release of the book *The Art of Star Wars*, in 1979.



At a Budget rental agency sit Jim Bloom, Miki Herman, and Norman Reynolds during their recce to northwest America.



A sketch by an unknown artist for a Lucasfilm ad to appear in the Mill Valley Film Festival program was to feature Yoda walking among giant redwood trees (could he be on the forest moon of Episode VI?).

NOT FROM TEXAS

An intriguing set list based on the rough draft was drawn up by Reynolds and Watts, and sent to Lucas and Kazanjian on April 27, 1981. Over the 16-week period of principal photography, they would need to build roughly 36 sets, interiors and exteriors, the most expensive being a forest-moon clearing/*Falcon* landing site at $360,000. Several sets were slotted for Had Abbadon, including Vader's chamber, the

Emperor's throne room, and an exterior landing platform. A peasant hovel was planned for Tatooine at $80,000. Snowspeeders from *Empire* would be repainted in multicolored hues and used on the Rebel Alliance grass planet, Sicemon, which was also allocated several sets, including a war room and living quarters. A two-legged walker with a breakaway rear end was budgeted at $90,000. The dune sea, sloth pit, skiff, and barge—with only a segment of barge planned for construction—would cost $150,000.

While Lucas and his producer pondered this list, they also honed their list of directors to only a few candidates. They had sought out colleagues and asked them about each finalist's ability to work with actors and to direct; about their camera movement and editing. Only those on the A-list were contacted and asked if they were interested. "You get a list of the directors who are available," says Lucas. "Then you go and ask them if they would like to do the movie and half of those drop out because they don't want to do a *Star Wars* movie. Who knows what personal reasons they have? You get a whole mass dropping out. So you are left with a group of, say, 20 to 30."

Kazanjian then interviewed more crew who had worked with those directors—is he positive, how does he work with the crew, did he come in on budget, did he *care* about the budget? Lucas read the reports, and the list shrank to 12 candidates. Finally, Lucas met with each director, which was a more personal moment: Could they work together for "two long years"?

"I do a quick interview with them and then knock it back to five or three," says Lucas. "I see everything they've ever done in terms of work and then I have long interviews! I spend the day with them. Come over to my house, talk, go back and forth."

One of the select few was Marquand. "I came up and we chatted about all kinds of things," he says. Marcia Lucas cooked "a beautiful roast and we kicked ideas around and I talked about myself, George about himself. We continued to talk about the *Star Wars* saga, what it's really about, what it really meant to me. We all sat around the kitchen table and talked and talked into the night."

"The next thing you look for in a *Star Wars* director is somebody who doesn't just think it's kids' junk," says Lucas. "Somebody who understands what's going on. A lot of people don't understand; they think it's some quick and easy kind of thing you throw out, with not much behind it. But the truth of it is, there's a lot going on behind it, and the director has to have that sensibility."

"I just loved that way George told the story," Marquand continues. "I also talked about the way that Carrie Fisher was portrayed—she meant a lot to me in *Star Wars*—that she was this perfect little doll-like creature and how terrific it was. We discussed other movies that we like and that kind of thing."

They also spoke about potential writers, as Lucas intended to hand over his version of the script at a later point for a rewrite. Marquand wondered why Kasdan wouldn't be that writer. "Being slightly out of the Hollywood swing, I didn't know that Larry was, in fact, coming off of directing a movie that he had written. George said, 'Well, there's no way that we can get him because he wants to direct his own stuff. He's not going to be a writer anymore.' But I said if anybody owes you something … I'm sure he would do it. Then he said, 'Well, look, why don't you come over to ILM and I'll show you around.' "

The next day at ILM, Lucas studied Marquand's reactions to his state-of-the-art effects facility as he introduced him to Tom Smith and others. "I'm looking for a lot of things," Lucas says. "Somebody who has a lot of technical expertise, who can get the job done and has had enough experience to handle something this big. It's not an easy kind of movie to make, so that's a prerequisite. You'd be surprised how many directors aren't professional enough to handle something this complicated.

"So I showed him a few of the preliminary design sketches, and we talked about them a little bit, but it was more to show him what the relationship was between him and myself, which was to say, 'Yes, I

am involved in the project, but at the same time, these are the bases that I cover and these are the bases that you'll cover—and between us we should survive.' "

"The first time I met Richard, he was wearing a cowboy hat and cowboy boots with a big cowboy belt buckle, so I thought, *This guy's from Texas*," Rodis-Jamero would say. "So then when he started talking, I was really thrown for a loop, because he had this English accent. I cracked a joke and because of that we got along."

"When we finally went up to the top-secret area in the Art Department where Joe Johnston lives and works," says Marquand, "and George showed me some sketches, some McQuarrie drawings—I was really thrilled. I hadn't read the script, but I got this glimpse, which was nice. I felt very privileged to be shown this stuff, but there was no way I was going to make any comments on it because I thought, *Who am I? I'm not one of the team yet.*"



Another Imperial guard costume concept by McQuarrie, circa early 1981.



Palace guard concept by Rodis-Jamero, April 1981.

HEAD ERASER

Indeed Lucas had not made a final choice, though he was close. Consequently, on April 28, Kazanjian sent to Lucas a Confidential Memorandum per the DGA, in which he advised total withdrawal of all Lucasfilm divisions from the Directors Guild, explaining that Lucas could hire a young DGA director to work on *Jedi*, but that this director might then be scrutinized for the rest of his career by the guild and his peers, the "Ma Maison" crowd (an "in" Hollywood restaurant). The guild would also pressure him to stop shooting; he could essentially be blacklisted and would have a difficult time being reinstated.

A subsequent memo indicated that Paramount labor relations agreed with Kazanjian's appraisal of the situation and addressed David Lynch in particular: "The labor relations lawyers also state it is not necessary for David to quit the guild to be able to direct *Jedi*. Since Lucasfilm is not a signatory to the guild, again, we would be asked to join. Consequently, David would be pressured to leave the picture; if he refuses, he would be fined, etc., etc., etc."

Meanwhile, Marquand had flown back to LA to wait. "It was a very boring time indeed," he says. "I had a few little projects that were gently moving toward some kind of action, but my last film hadn't been very well liked. So nothing happened and nothing happened." Marquand called Kershner, who told him, "Lucas will leave you alone, more than any producer you've ever worked with."

Up north, while revising his rough draft, Lucas decided to interview Lynch. "I was asked by George to come up and see him, and talk to him about directing the third *Star Wars*," David Lynch would say.

When telling the story decades later, he makes it clear, at least in hindsight, that he was not predisposed toward the idea. "But I had always admired George. George is a guy who does what he loves and I do what I love [...], so I thought I should go up and at least visit with him."

Lynch flew to Northern California. "I came into this office and there was George," he continues. "He talked with me a little bit and then he said I want to show you something. Right about this time I started to get a little bit of a headache. So he took me upstairs and showed me these things called [Ewoks] and now this headache is getting stronger. He showed me many animals and different things. Then he took me for a ride in his Ferrari to a lunch; we're flying through this little town in northern California. We went to this restaurant that only served salad. Then I got really kind of like a migraine headache and I could hardly wait to get home."

At around the same time in early May, Marquand became impatient. "It made me crazy, simply crazy," he says. "I said to my wife, 'Hell, why don't we just drive up the coast.' So I actually called my agent and asked, 'What do you think if I just give George a call?' And all the advice I got was, 'Hey, if he really wants you as director, he is not going to turn you down because you call him.' So we drove up and stayed in all these little places, the most beautiful drive. I was staying in a motel in Monterey that didn't have a telephone, so I'm in this little phone booth outside with mist swirling around; it was like some horror movie. And his assistant Jane Bay says, 'George would love to see you. Come up for lunch tomorrow.'

"So I did. I said to George, 'I'm not pushing you. I know I am great, but I don't really have a great ego and if you can just listen to me for 15 minutes ...' I told him that I really felt seriously that I should direct this movie. And that's when George said there are only two: 'One other guy and you. I'm going to have to make up my mind and I promise to make it up this weekend.' It was extraordinary."

After Marquand departed, Lucas was true to his word and decided. "George called me up Saturday and said, 'I want to go with David,' " says Kazanjian. "So I called David Lynch and he was thrilled—but within three days he declined. He was a DGA member, but he declined for other reasons. Not long afterward David announced that he was going to do *Dune*. So obviously he was being simultaneously romanced by De Laurentiis. Richard doesn't even know this story. Nobody knows that story. I mean they were that close."

Lynch would recall a slightly different version decades later. After his lunch with Lucas, "even before I got home, I crawled into a phone booth and called my agent and said there's no way I can do this," he recounts. "He said, 'David, David, calm down. You don't have to do this.' And so, George, bless his heart—I told him that he should direct it, it's his film; he'd invented everything about it. But he doesn't really love directing. I called my lawyer and he said, 'You just lost millions of dollars!' "

"David obviously was a very out-of-left-field kind of idea," Lucas would say. "I like David a lot. I love his work. He's a very, very creative thinker. But I think I may have gone a bridge too far on that one. And I think he realized that when he started thinking about the actual reality of what was going to happen, and that was good."

"David Lynch decided he didn't want to do a George Lucas movie," Hamill would tell a reporter in 1983. "He felt he couldn't be constantly answering to another producer. George didn't want to restrict someone that original, so they came to an amiable parting of the ways."

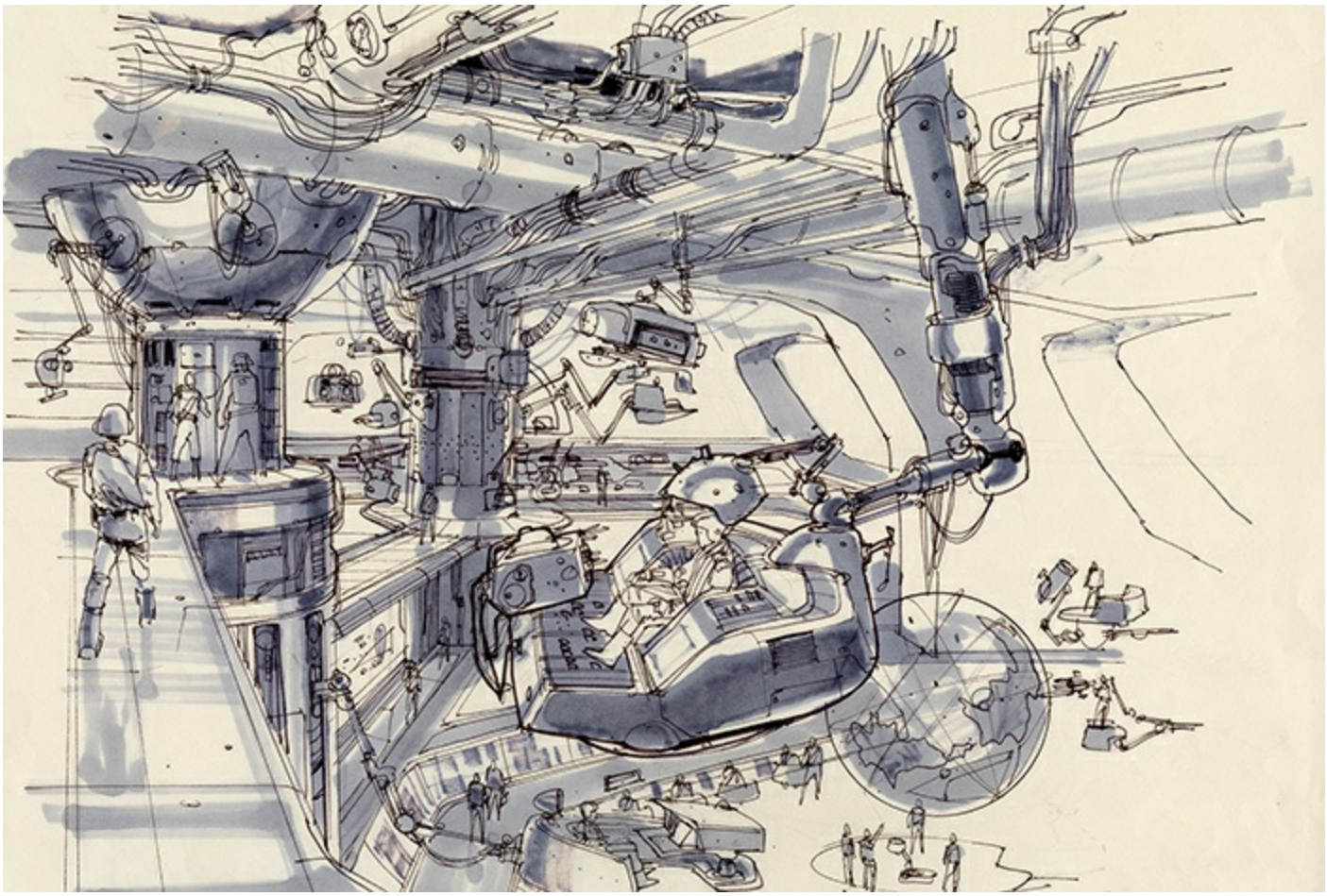
"The final decision, you know—it's instinct," says Lucas.

"Then we went back to Richard," says Kazanjian. "Both of them were good."

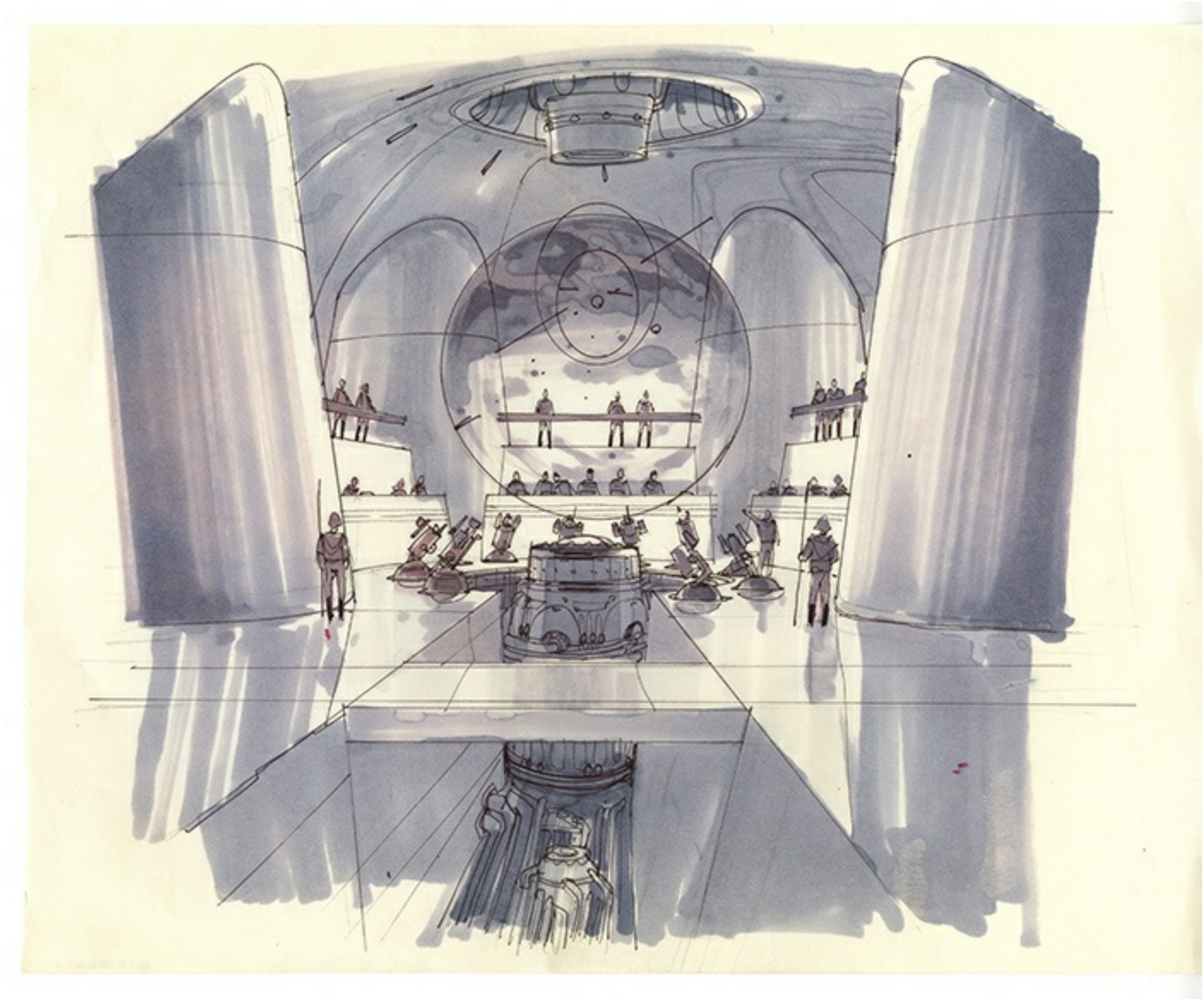
"I got a phone call from Howard Kazanjian," says Marquand. "And he said, 'Richard, I thought I

ought to tell you …' I ran into my agent's office, but he had gone to lunch, so I grabbed the first person I could find—my agent's innocent, young secretary—and said, 'We are going to drink so much champagne!' We charged across the street in Century City and found a place where we could just sit in the bar and drink, and I behaved quite disgracefully. Then I found out where my agent was, burst into his luncheon in a very chic restaurant with some incredibly important East Coast lawyer—I was dressed in jeans and T-shirt—grabbed him by the shoulders, kissed him, and rushed out. Then I got in my car, weaved home to my wife in the Valley, fell into the pool, then went out and bought another bottle of champagne and got completely drunk. I called George and asked, 'When do I get a script?' And he said, 'Just relax.' And I did. I went back to London and began to arrange my affairs."

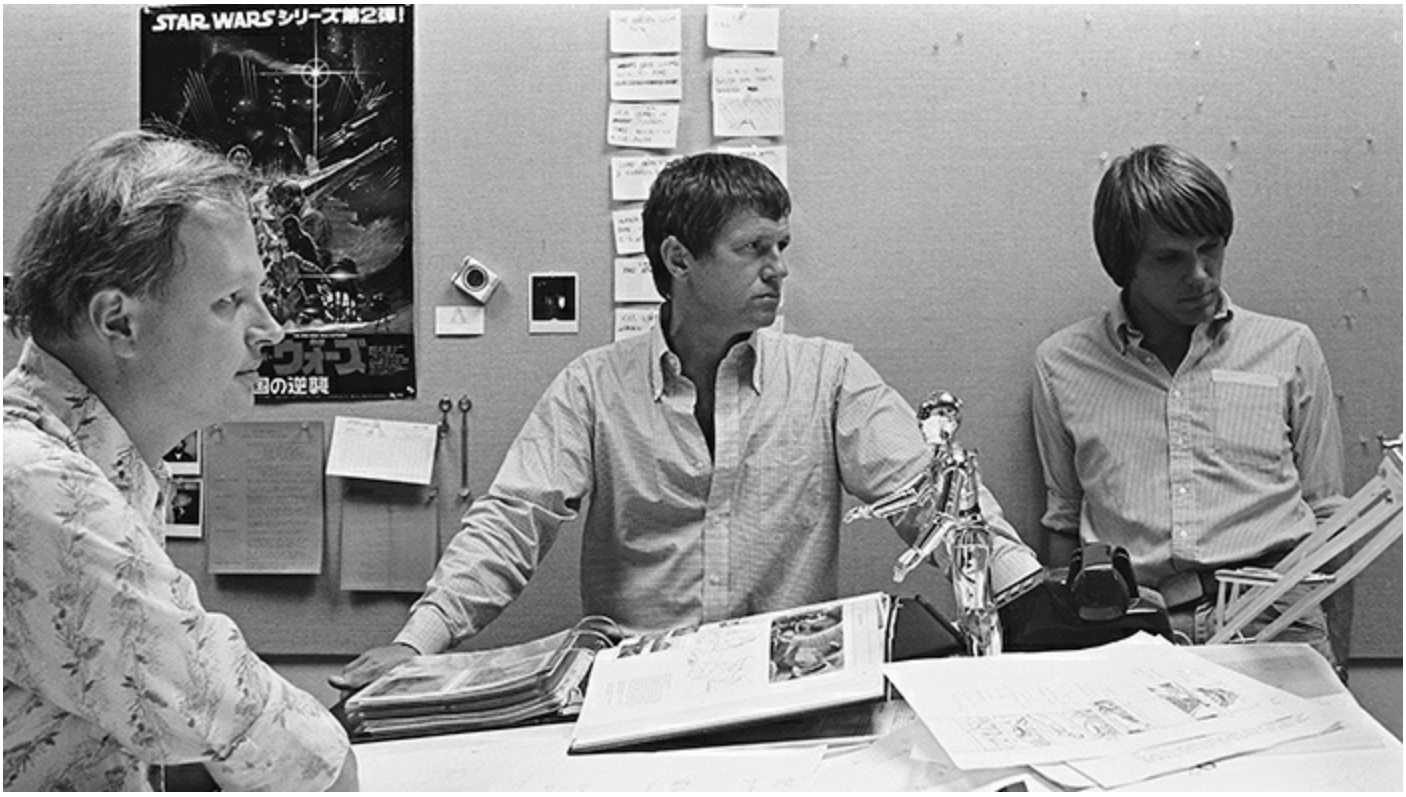
Marquand also telephoned his teenage son, James, who would remember: "He said, 'Listen, I have two pieces of great news: I'm directing the next *Star Wars* film! And Carol'—my stepmother, his second wife—'is having a baby.' I asked, 'So when do you start on the *Star Wars* film?' I completely bypassed the good news about my soon-to-be-born brother."



Concept illustration by Johnston of the rebel war room (no. 110), spring 1981.



Rebel war room concept by Johnston.





Dennis Muren, director Richard Marquand, Joe Johnston, and George Lucas in the art department, discussing the bike chase (Lucas's hand gesture indicating that the bikes would race side-by-side), not long after Marquand was hired, mid 1981.

"ATTACK, ALL MONSTERS!"

By the spring, box-office tallies abroad confirmed that *Empire* would mirror its domestic performance: While, again, a huge hit, the sequel was not going to top *Star Wars*. An International Report on Foreign Gross revealed that in no major country did the sequel equal or surpass the original, except in France, where *Empire* made $4,061,000, beating out *Star Wars*' $3,895,000. Total foreign film rentals at this point were $46,482,000 compared with the first film's $73,425,000; *Empire* was still scheduled to open that summer in Singapore, India, and Malaysia.

With a director hired, Lucas's next priority, apart from the script, was building and designing creatures on two continents. To that end, Stuart Freeborn flew in from the UK on May 4 to discuss "monster coordination." Not allowing for his jet lag (productions never do), Freeborn met that same day with Tippett, the US creature crew, and Lucas.

"George's original instructions for the rancor were: 'Do whatever you want to do, but I want this big monster in a pit,' " says Tippett. "So I designed a couple of things that he rejected. Joe took a crack at it, but those drawings were rejected, too. Finally Joe came up with a design based around a man in a suit."

The rancor would drool and the actor in the rancor suit would have to be very strong, possibly a wrestler or weight lifter. "I took that design and refined it into something that a human could never fit into: long spidery arms, little ape-like legs, and a head that wouldn't really allow a human head to go inside," Tippett adds. "Naturally, George loved it. I pleaded, 'Oh please don't make us do that. We don't know how to do that. It's going to be so hard. I don't think it's going to work.' " Tippett lobbied instead for other tried-and-true techniques, such as stop-motion, which Lucas was against because it often looked fake, or go-motion, which ILM had developed for *Dragonslayer*. "Or something!" Tippett concludes. "But George said, 'Try it.' "

("Go-motion" had been invented at ILM to prevent the jerky look of stop-motion animation, which usually resulted from an object being perfectly sharp in every frame. In reality, moving objects have motion blur. With go-motion, through the use of rods in puppets connected to motors and a computer, animators could create actions for their characters and creatures, who would then move slightly during the exposure of each film frame, producing a more lifelike motion blur.)

Jabba was now due in late February, for approximately two weeks of filming. Lucas described him as drooling and belching, without teeth, just gums and a large, gross tongue; green-yellow eyes, "slitty," similar to cat's; a sac-like stomach that wiggled and sloshed when Jabba laughed; visible breathing as well as a slight pulsating around his neck; he would also have distorted features due to scars received in battles. And a runny nose.

Both the UK and US shops were now assigned 53 creatures each, with the number of Ewoks climbing to 50 and the number of assorted aliens to 35. "*Star Wars* had a reasonable quota of monsters; *Empire*, many fewer," says Watts. "This film is *the* monster movie."

"The fun part is coming up with the designs for the creatures or the equipment, designing the toys, and editing," says Lucas. "The director has to do the terrible part. Directing is emotional frustration and tremendously hard work—7 days a week, 16 to 18 hours a day. For years my wife would ask why we wouldn't go out to dinner like other people. But I couldn't turn it off."

One problem that vexed Lucas's producer was that Freeborn had not been making much progress, partially due to the draw of Jim Henson's massive creature and puppet undertaking *The Dark Crystal* (1982), which was being made in England at the time. "As soon as Stuart started getting the costume sketches, he came out here," says Kazanjian. "He sat with the two artists, George, and myself, and then he went back and he built the Ewoks. But in fact he hadn't done Yoda yet. We thought he'd done it at the time—why the hell was he sitting over there making all of this money? Also, there were a few days when he was loaned out to do *Dark Crystal*. A day here, a day there, but it added up to probably three or four weeks."

"I don't really come up with anything in the day time," says Freeborn. "It's only at night, after I've had about half-an-hour's sleep that I'll suddenly wake up and be absolutely full of ideas! It becomes a very strong vision. I dash out of bed and write it down as fast as I can. Little notes on how to make things operate—the mechanics."

"It was very tough for Stuart, because I think it was a bigger job than he was used to," Bloom would say. "But Stuart was a brilliant guy who did wonderful work. He was much more of an artist than a manager."

EWOK TROUBLE

The ILM art department had been having its own challenges. "We had reams and reams of drawings, ideas, sketches, and Ralph would come in with a finished painting, a finished scene, and George would make comments here and there," Rodis-Jamero would say. "Whichever one got a red dot, we'd make mental notes, *That's our next direction*, and then leapfrog each other. Two weeks later when George comes in, we'd have taken that direction, but George might steer it again in another direction. The Ewoks were a perfect example of that, if you look at their genesis and design growth."

The Ewoks were, in fact, proving difficult. "The first thing George said was, 'They're little furry guys, they carry spears, and they run through the woods,' " says Johnston. "We did 300 drawings of little furry

guys running through the woods; a lot of them were troll-like or gnomes and all kinds of little things. But George came in and said, 'Okay, guys. This isn't working. Let's make them cuter.' So we did another hundred [*sic*] sketches. We found that if we added ears to them, they became much more expressive. Maybe some of them had cute little faces, puppy-dog faces. He picked the puppy dog one and said, 'That's looking pretty good. Do some more like this.' I kind of picked up the direction he was heading and I did one so cute, it looked like the teddy bear's picnic. It had little ears and was wearing a little bonnet. George came in the next day and said, 'That's it! We'll kill 'em with cuteness! Try them all cute.' "

"The idea was just a short Wookiee," Lucas says. "In the original rough draft for the film, the giant end battle was the crux of the whole movie: a sort of primitive society overcoming this huge technological society. In the early versions of the script, those primitives were Wookiees. Since I couldn't do that battle, I took one Wookiee and he ended up being Chewbacca, who became a more technological person. So in this one I thought, *I can't make them Wookiees, so I'll make them short Wookiees and give them short hair and give them a different society, and make them really primitive, the way it was intended.*"

"Ralph was very opinionated, because he's a fantastic storyteller, and so if he didn't always agree with George, I think sometimes he would lose interest in something," Craig Barron would say. "I remember specifically when the Ewoks started to become very much like teddy bears that there was a feeling that it was maybe too obvious a marketing idea. I think Ralph didn't like that too much. But it was George's movie and he was there to help the director tell his story."

"I kept pitching the same idea to George over and over, and George would say, 'Where are you going with this?' " Rodis-Jamero adds. "I said, 'What if the Ewoks were just up in the branches of trees while the war between the rebels and the Empire was played out below them.' So my Ewoks would never partake in the war. I just didn't think that they belonged in this story. I thought it would be more layered if they were not involved, but I was completely wrong."

The breakthrough and final designs of the Ewoks were hit upon that May, with Johnston adding the idea of Ewoks in flying gliders. "When we complain about too much work, George would say, 'Paper is cheaper than film,' " says Johnston. "We've heard that so often that he's changed it to, 'No one ever said it would be easy.' That's one of his favorite sayings."



Johnston's "winning" concept for the man-in-suit rancor (no. 059), circa March 1981.



A Polaroid of Tippett's modification in maquette form, April 1981.





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JQ84



A series of concept illustrations by Johnston proposed an Ewok encounter with AT-STs, with the former coming out victorious (nos. 071, 084, 126), spring 1981.



Ewok interior concept by Rodis-Jamero, March 1981.





Two from a series of breakthrough concept drawings by Johnston of cuter Ewoks—now with ears—approved by Lucas (nos. 130 and 136), circa May 21, 1981.





The newly modified Ewoks were then placed in scenes by Johnston, flying winged creatures and riding a miniature horse-like beast, June 1981.



Ewok kite concept by Johnston.

GIVE US MONEY, THAT'S WHAT WE WANT!

The month of May also saw more financial plotting. On the one hand, a confidential memo was issued at Lucasfilm per *Jedi* profit participation; on the other, currency fluctuations affecting the UK budget were considered. Assurances were made to lenders that Lucasfilm would be able to react quickly enough to the market to avoid being locked into a significantly higher exchange rate if the pound rose in relation to the dollar.

"Now the company has grown and we have a controller and a chief financial officer, so they call me into an office and say, 'How much are you going to spend in Europe?' " Kazanjian would say. "I tell them and then they say, 'If the pound is $1.25 today and you think it's going to hit $1.50, you buy it today.' I said, 'Look, this is not my thing. This is how much money I need in Europe and that's all I know.' Well, they start buying English currency." A risky move, the financial maneuver had the potential to come back to haunt the accountants.

Lucasfilm also made a deal with Pan Am airlines. The former would receive $300,000 worth of travel —roughly 45 first-class tickets between San Francisco/Los Angeles and London—during production, while the latter would receive 90 seconds of advertising during a *Jedi* promo film. Pan Am would also get an "acknowledgment" in the film's credits.

Distribution wrangling also continued, with Greber sending a letter to Norman Levy, president of Fox: "Though the relationship between our two companies has been strained at times, we at Lucasfilm believe that the future holds the promise of us working together cooperatively and profitably. In that spirit, we have attempted to provide you with an offer which comprehensively addresses all issues relating to the distribution of ROJ."

Later referred to as the "May 18 draft" were three documents: a production finance and distribution agreement; an agreement per the transfer of administration of the merchandising rights for the first *Star Wars* film; and an agreement on the transfer of ownership of certain intellectual properties of *Star Wars*. Their purpose was to jump-start negotiations that had been stalled for some time. But none of the proposals was radically different from terms set out before.

THE MAKING OF MARQUAND

Following a Lucasfilm press release, major publications picked up the Marquand story. On May 27, the *Los Angeles Times's* Dale Pollock reported that "George Lucas has plucked still another filmmaker out of semi-obscurity to direct the third chapter in his space fantasy series." *The Hollywood Reporter* noted that Marquand had been hired to direct *Revenge of the Jedi* and that filming would take place in North Africa, Germany, and the UK (erroneous information apparently based on early recce leaks; the *Star Wars* Fan Club newsletter, *Bantha Tracks*, would repeat the mistakes in August, noting that the location in Germany would be the Black Forest).

Marquand had first gained prominence internationally when his documentary *Search for the Nile* (1971) won two Emmy awards after its US broadcast in 1972. He won another Emmy with *Big Henry and the Polka Dot Kid* (1976), but his production experiences since had sometimes been difficult. On *The Legacy* (1978), a horror film starring Katharine Ross, old studio hands were, apparently, more interested in showing up Marquand than completing his first feature, as he bitterly recalled: "I learned that a director cannot direct a movie who hasn't got his own army, cast, and crew. Otherwise there are all these

little people around ready to stab you in the back. It was a crucifying experience."

"He did *The Legacy* to get into features," says Lucas. "He's not too proud of it.

"I saw it. I wanted to see him at his worst. Considering the fact that the cast, the script, and everything were handed to him, and that he came on the picture just a few weeks before they started shooting, directorially what he was trying to do actually came through."

Marquand's TV movie *Birth of the Beatles* (1979) became a source of unhappiness when ABC heavily edited his version. Though he began his third film thinking that he'd finally created more ideal working conditions, he ended up shooting *Eye of the Needle* for United Artists at a time when the studio was in turmoil because of huge cost overruns on Michael Cimino's *Heaven's Gate* (1980), which would ultimately lead to the sale of that studio to MGM. Marquand's third feature would also undergo studio interference at the editing stage.

Reporting in the *San Francisco Chronicle*, Judy Stone wrote that Marquand had grown up in the "gypsy valley area" of Wales, Cardiff, where his grandfather was the first editor-owner of a Welsh-language socialist newspaper. "Oddly enough, my mother's Welsh, and so I lived during the war years in a village in Wales," Norman Reynolds would say. "Richard was born in a village only five miles away, so I felt a certain closeness to him; he was a very approachable man, but fun."

When Marquand's father, Hilary, joined the Labor government, later becoming the second minister of health and a key founder of the National Health program in 1945, the family moved to London. In the capital, Marquand discovered cinema and later performed in many plays at Cambridge University, but decided against an acting career. "He was studying languages there, but I think his great love was acting," James Marquand would say. "He was with contemporaries who are great actors now, Derek Jacobi and Ian McKellen, and some other people, so I think he very much saw filmmaking from the actor's point of view."

Out of school, Marquand joined the RAF in order to be sent to Hong Kong where he could learn Chinese. He had other adventures, such as being under "house arrest" in Uganda and marching with Martin Luther King, Jr., in Selma, Alabama, at the height of the civil rights movement. He hit upon his career path when he started as a researcher for the BBC, segueing into documentary filmmaking.

He had first heard about *Star Wars* when his then 12-year-old son, James (from his first marriage—he had married a fellow student, an anthropologist), saw it several times in Boston. James gave the novelization to his father during a visit to the UK. Marquand then saw the film when in New York City. "I was completely knocked out by it," he says. "I was astounded that it was possible to do that. I just couldn't imagine how anybody could have the brilliance to even consider doing it."

"Richard liked *Star Wars*, he wanted to work with me," says Lucas. "It's a very good career move for him: He will be catapulted into the top director's category and his salary will skyrocket."

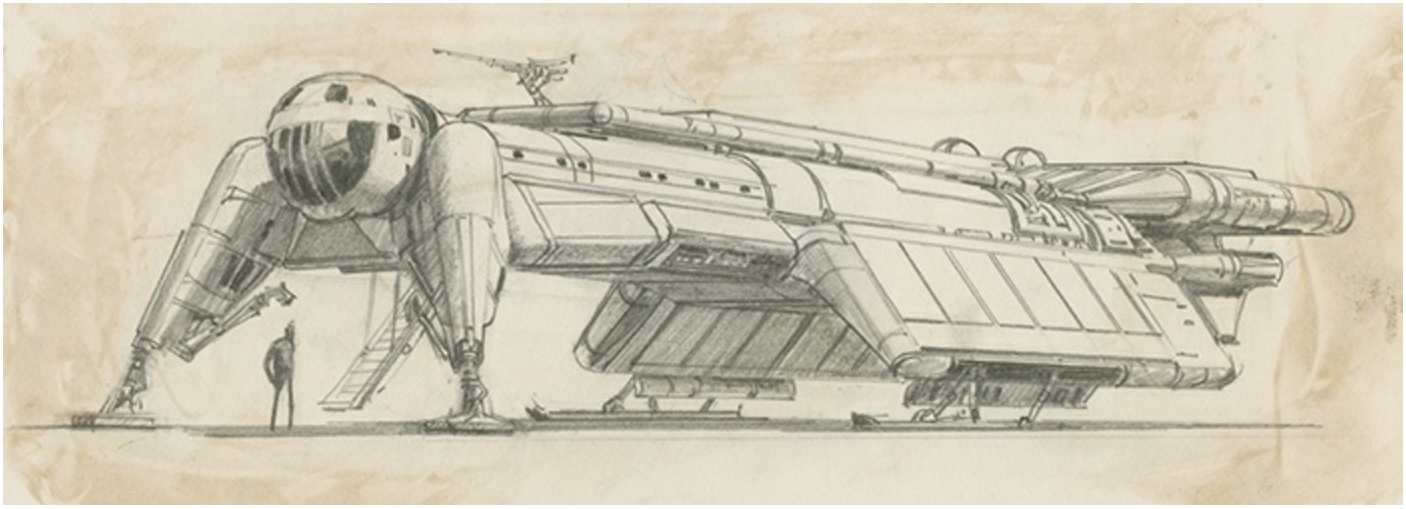
Marquand believed that Lucas had chosen him first and foremost because he wanted "somebody who could work *with* him."

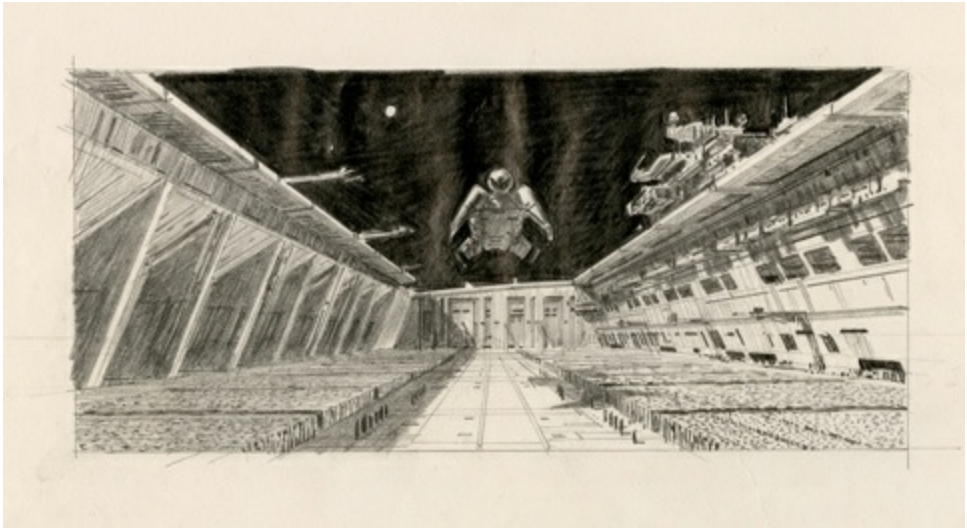
"Dad started out making documentaries about the Vietnam War and things like that," James adds. "He was quite a political guy. He saw the whole *Star Wars* saga as having a moral message. He said to me that the Ewoks are like the Vietcong."

Reporting from London in the LA *Times*, Bart Mills noted that Marquand was relatively inexperienced, with only two feature films to his credit; that *Eye of the Needle* was a small picture, budgeted at only $8 million; and that the few special effects he'd done were for *The Legacy*. "I always had the feeling that possibly I'd find myself in a situation where I was a horse dragging this thing

along," says Marquand, "with George holding the reins."

"I remember that when *Jedi* was announced in England, people were saying, 'But Marquand doesn't know anything about special effects,' " says Sean Barton, who had worked as Marquand's editor. "It seems to me that if I were George Lucas, the last thing *I* would want is a director who did. Richard is a good visual storyteller, he gets good performances from the actors, and he ties everything up very tidily."





A McQuarrie concept of the shuttle, and the shuttle landing on a Star Destroyer, early 1981.



A Rodis-Jamero concept of an alien, nursing a drink and eyeing his neighbor suspiciously, early 1981.



A Rodis-Jamero sheet of Yussem concepts, January 1981, with a red "G" of approval (no. 033); on the right, a note indicates that one Yussem has a "Hip Cut (Summer Cut)."

PITCHING SOULS

Raiders of the Lost Ark was released on June 12 and began its mega-hit run, which would eventually encompass the whole world. "I called Harrison on the phone after seeing *Raiders* and I sounded just like a fan," says Hamill. "I said, 'You were so neat!' "

For his part, Ford had been lobbying Lucas to kill off Han Solo: "He's got no mama, he's got no papa, he's got no future, he has no story responsibilities at this point, so let's allow him to commit self-sacrifice."

Other character ideas seeped in at the time. One idea-happy optimist at the William Morris Agency pitched Linda Greene, the well-known female vocalist in Peaches & Herb, as a love interest for Billy Dee Williams—"I wanted to suggest this to you as the script is being written."

On June 1, Lucas had delivered his revised rough draft to the typist, and the subsequent 95-page document was then distributed to Marquand, Kazanjian, Bloom, Watts, Reynolds—and Lawrence Kasdan (see sidebar).

"I was surprised to find myself writing *Jedi*, because I was already a director and I had no intention of writing for anyone ever again," Kasdan would say. "But George asked me as a favor and he'd already been so helpful to me in my career—not just on *Raiders*, but in helping me get *Body Heat* made."

The revised draft did not kill off Solo or provide a paramour for Lando, but concentrated on Luke—with Vader, the Emperor, Obi-Wan, and Yoda battling for the young Jedi's soul. The Emperor goes so far as to kidnap Luke on Tatooine to keep him from his father, who is openly defiant of his Master; only the Emperor's superior strength keeps Vader in line. While interesting from a psychological point of view, the final battle has staging problems, with Yoda, Obi-Wan, and the Emperor watching the duel between father and son, making comments from the sidelines. Indeed, the last five script pages are largely blank, perhaps because Lucas saw no point in finalizing an end battle that he knew needed clarification and that he would soon be handing over to Kasdan.

STAR WARS: EPISODE SIX *REVENGE OF THE JEDI*, WRITTEN BY GEORGE LUCAS, JUNE 12, 1981—REVISED ROUGH DRAFT SUMMARY

The roll-up is slightly different from before:

The rebellion is doomed. Spies loyal to the Old Republic have reported several new armored space stations under construction by the Empire.

A desperate plan to attack the dreaded Imperial capitol of Had Abbadon and destroy the Death Stars before they are completed has been put into effect.

Rebel commandos, led by Princess Leia, have made their way into the very heart of the Galactic Empire, as the first step toward the final battle for freedom ...

As Leia tries to sneak her "huge" Imperial transport *Tyderium* onto the moon, through a spiderweb of Star Destroyers and enemy ships, one of her escorts, WEDGE, pilots a TIE fighter and has troubles with his controls. Instead of abandoning Wedge, Leia locks a tractor beam on him. Although this surprises an Imperial controller, her codes check out so she and her disguised rebel friends are cleared to land on the sanctuary moon.

In the revised rough draft, Jerjerrod does not take Vader to see the Emperor; instead they have a heated conversation on the bridge of Vader's Star Destroyer:

Jerjerrod starts for the hangar entrance. Vader follows.

VADER

Don't you toy with me.

JERJERROD

All right then ... The Emperor is disturbed with your failure to deal with young Skywalker and he has decided to handle the matter personally. You will supervise the construction of the Battle Stations; a task he feels will be much less demanding.

VADER

But I have all but turned him to the dark side of the force.

JERJERROD

The Emperor does not share your optimistic appraisal of the situation. Skywalker is more powerful now than before your feeble attempts to convert him.

VADER

He can't do this. The boy is mine.

JERJERROD

That seems to be part of the problem. It would appear that you still have some feelings for your troublesome offspring.

VADER

The only feeling I have for him is hatred.

JERJERROD

Then you should be thankful the Emperor has taken such an interest in him. The Emperor will turn Skywalker to the dark side, and then destroy the rebellion in one swift stroke.

VADER

The rebellion will not be easily crushed, and my son will not be easily turned.

JERJERROD

The Emperor *will succeed*, where you have failed. You are weak, Lord Vader, more machine than man. The Emperor's plan has already been put into motion. The entire rebel force is on its way to us, for one last, hopeless confrontation, so I suggest you prepare your fleet.

VADER

My son would not be so foolish as to fall into such a trap.

JERJERROD

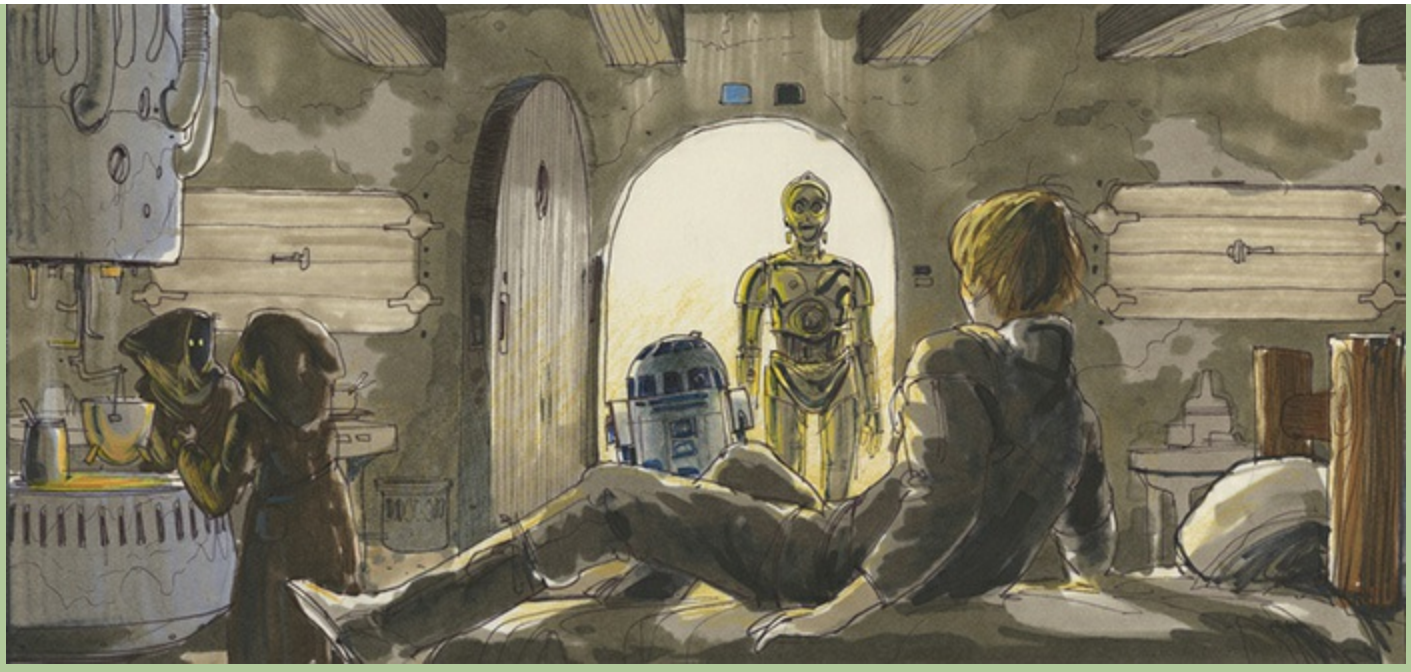
Ahh, but he is not with them. Your son is on his home planet of Tatooine. He will soon be in our hands, and the Emperor will have his way with him.

VADER

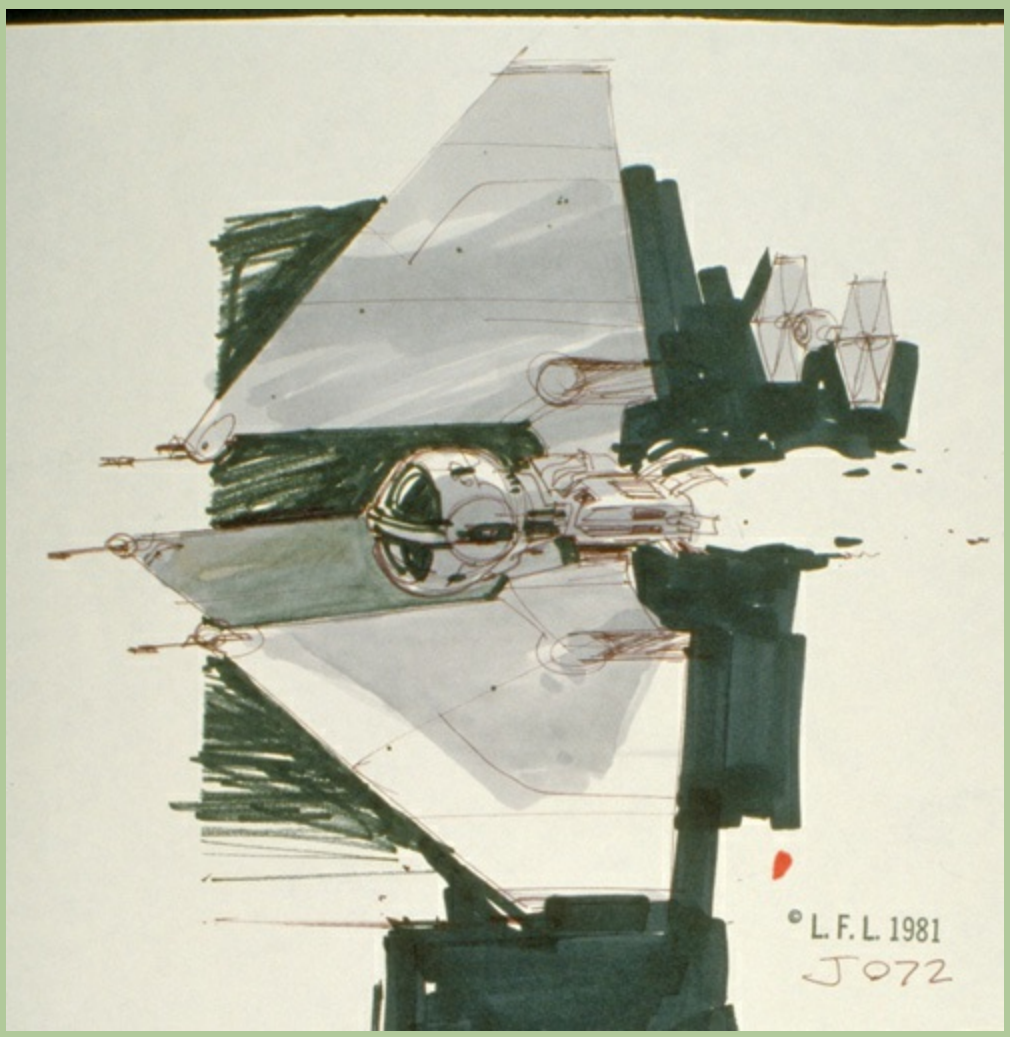
Get off my bridge!

JERJERROD

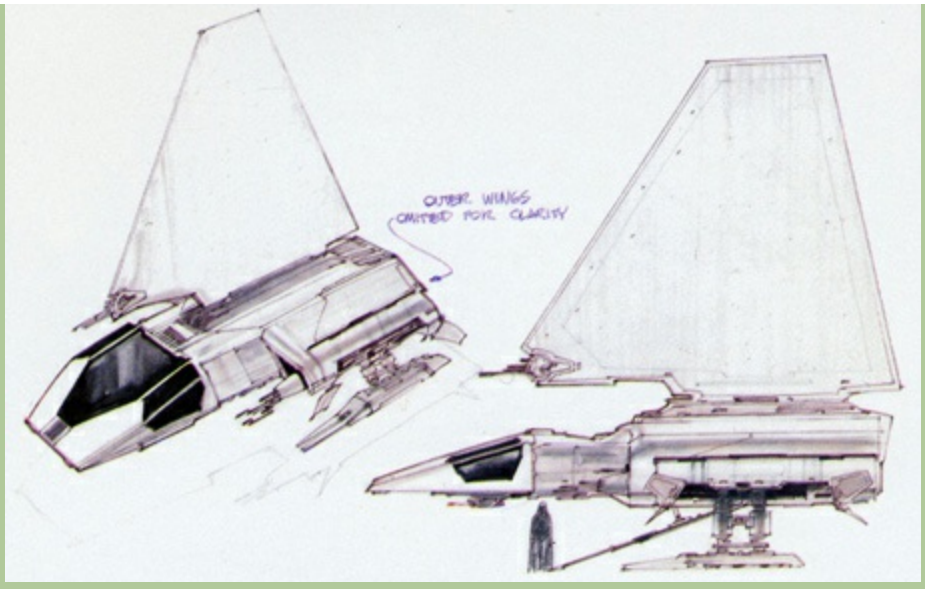
As you wish ...



Luke wakes up in a Tatooine inn, when the droids arrive and while two Jawas make breakfast—concept illustration by Johnston, spring 1981.



Shuttle concept by Johnston, inspired by the earlier skyhopper from *Star Wars* (no. 072), March 1981.



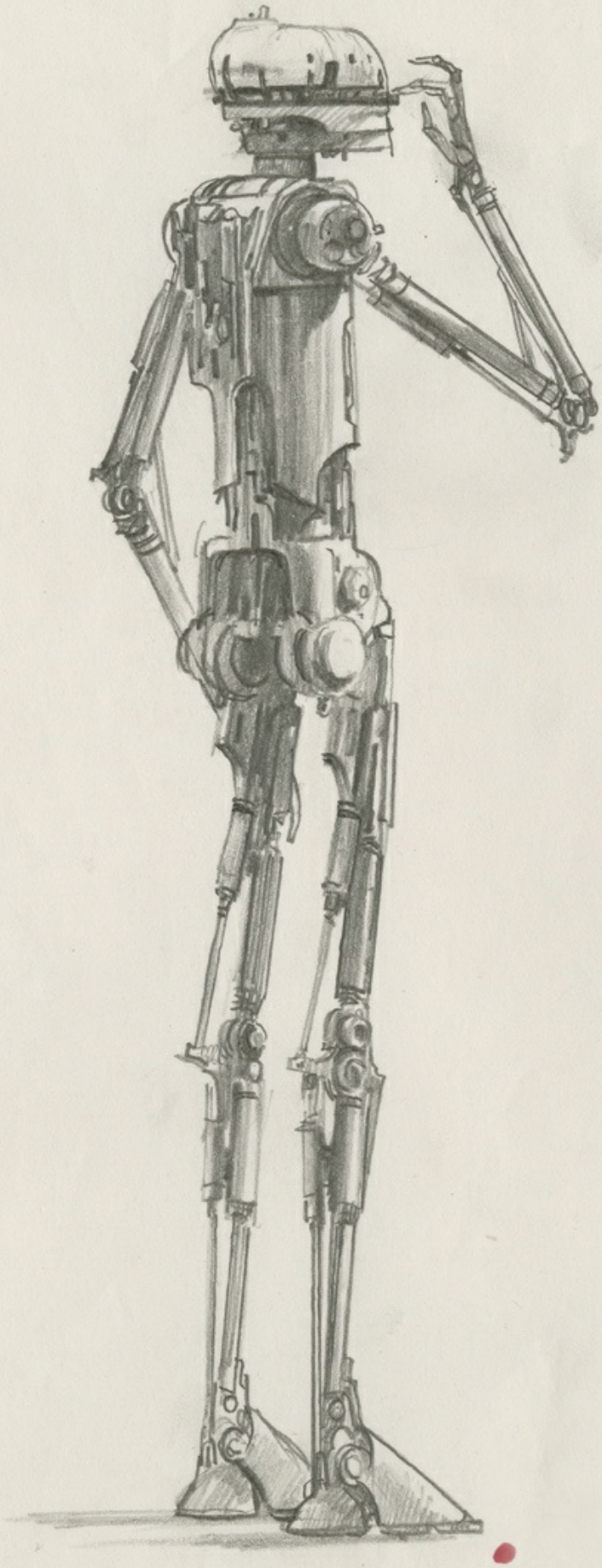
A Johnston drawing that fixed the basic design of the shuttle, circa mid 1981.



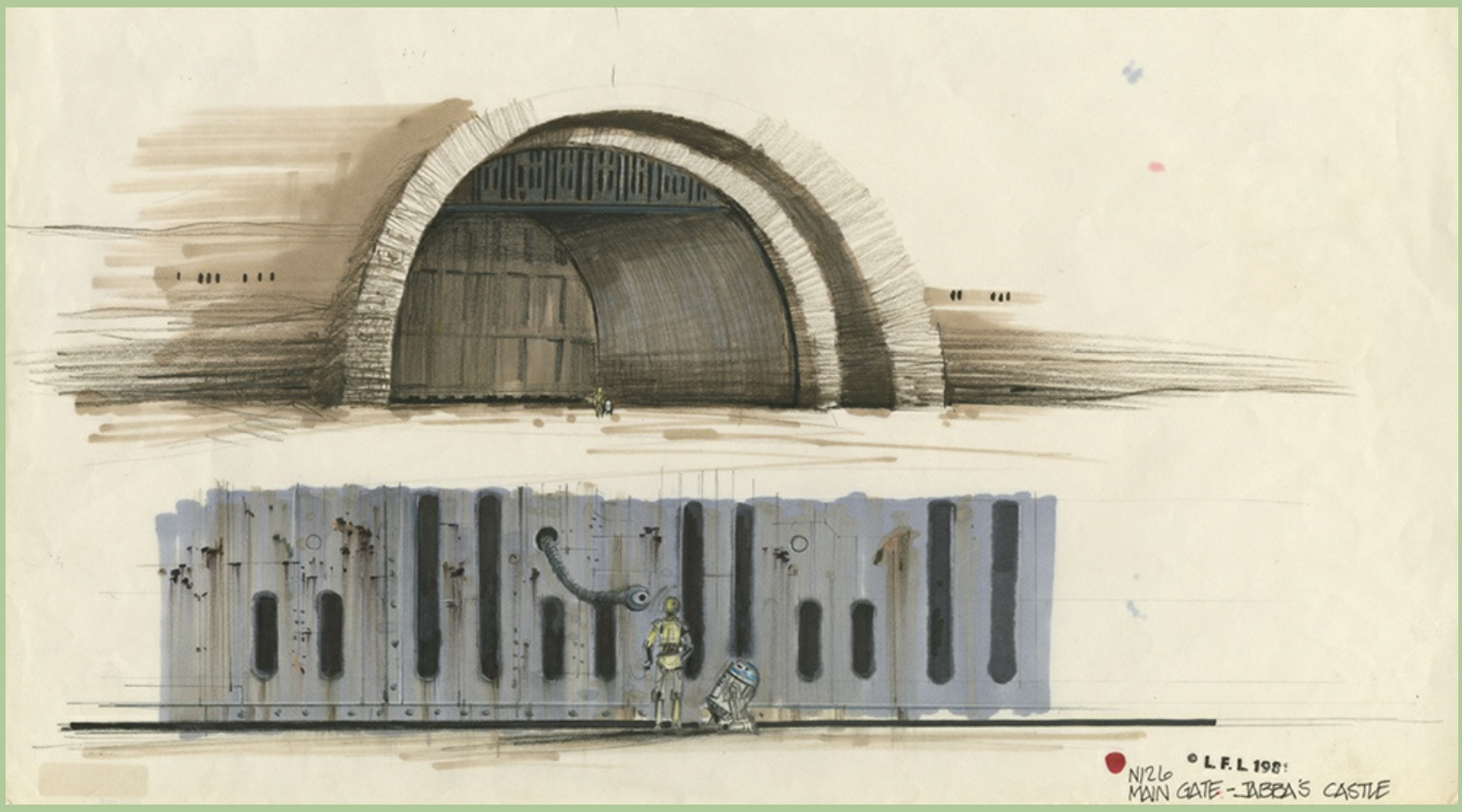
Jerjerrod concept by Rodis-Jamero, early 1981.



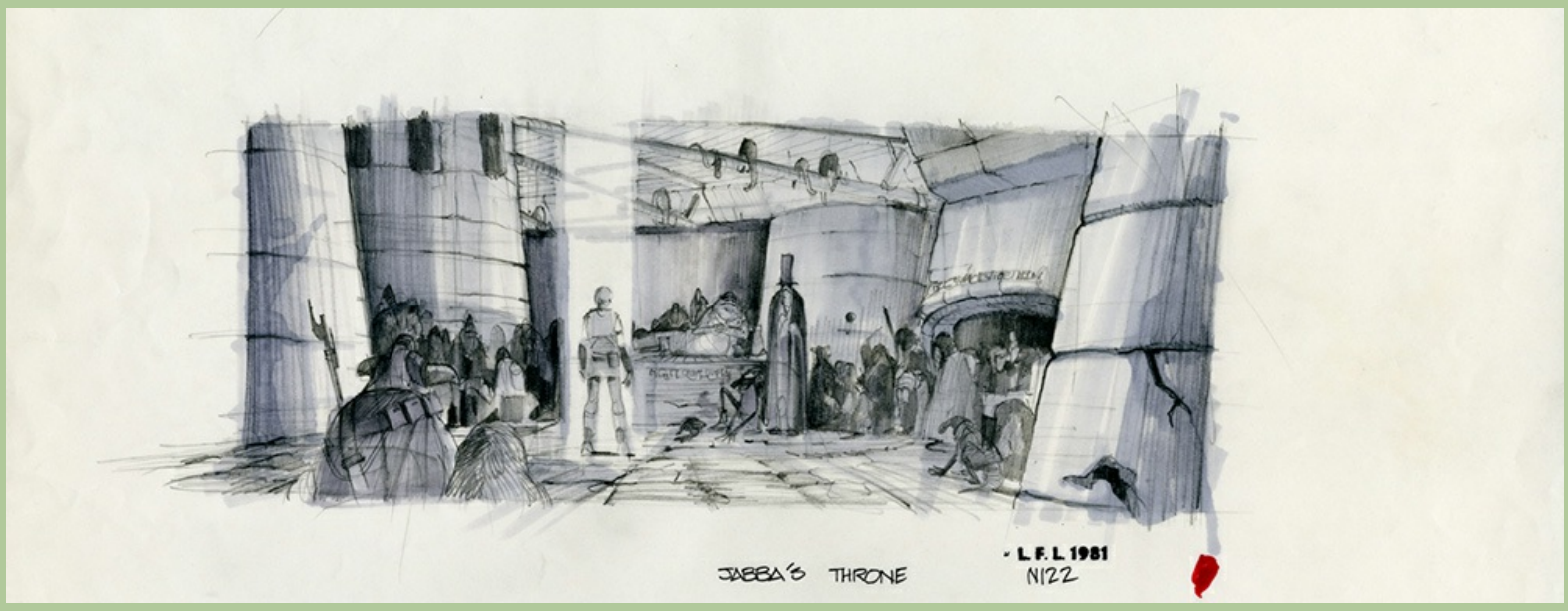
Imperial guard costume concept by Rodis-Jamero (with a philosophical guard).



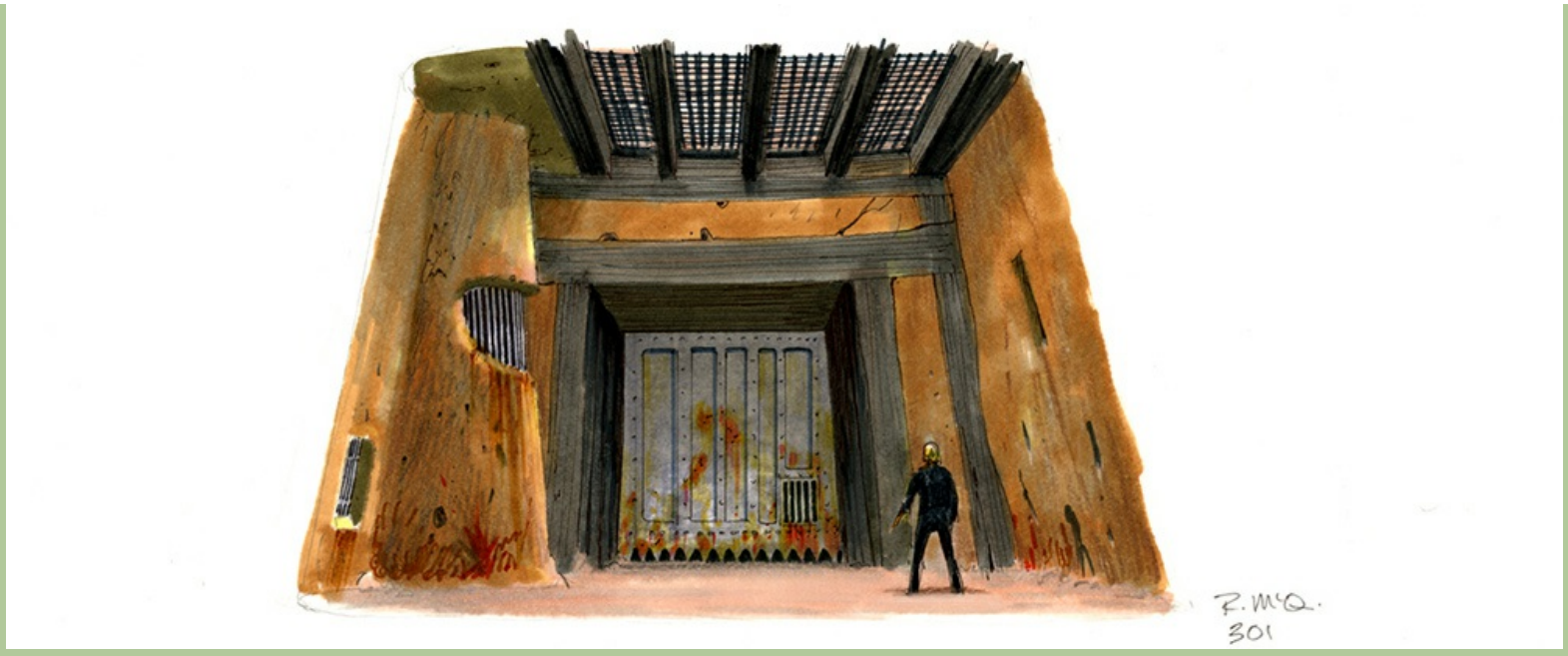
Approved concept by McQuarrie of an assassin droid that would eventually find a place at Jabba's, April 1981 (037).



Concept art by Rodis-Jamero of the droids in front of the "main gate, Jabba's castle" (no. 126).



Luke hologram in Jabba's throne room (no. 122, with Bib Fortuna in stove-pipe hat) by Rodis-Jamero.



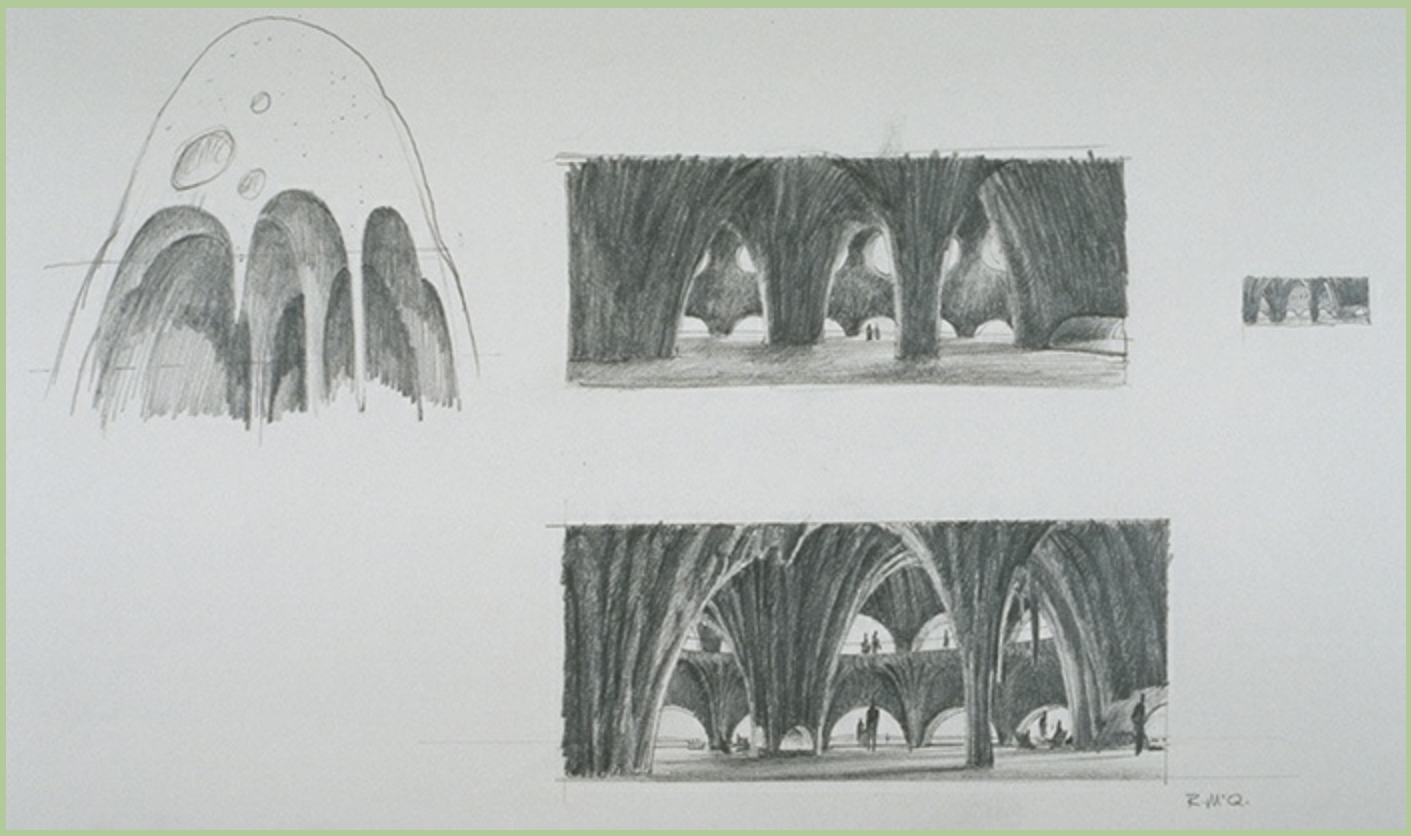
McQuarrie concept art of the rancor door (no. 301).



Nilo's Luke vs. rancor (no. 120).



The same by McQuarrie (with man-in-suit rancor), circa April 1981.



Jabba's palace concept thumbnails by McQuarrie.



Luke vs. the rancor color sketch by Rodis-Jamero.

Luke's dream sequence has been scratched; instead Vader telepathically says, "Luke, beware: You are the Emperor's prey now"—which wakes Luke up in his Tatooine inn, where ATETU and TWEETU, "two vile, little dirty Jawas," cook him a stew. The revised draft then proceeds with little changed.

This time, R2 does not give blasters to Han and the others, and the sloth pit into which Jabba and his cronies fall after being defeated by Luke has been renamed the "SARLACC NEST." Back on the moon, Leia has to deal with only one ion cannon now, which the rebels will use to destroy the shield generator on Had Abbadon (the communications network is no longer an issue). A new scene on Vader's Star Destroyer has Jerjerrod communicating with the Emperor via hologram:

THE EMPEROR

Take extra precautions. He is now far stronger than his father.

JERJERROD

Yes, Master. We will have the boy quite soon.

THE EMPEROR

Vader is to know nothing of this. Young Skywalker must be brought directly to me. Do you understand?

JERJERROD

Yes, Master.

THE EMPEROR

... and watch Lord Vader closely. He is powerful and not to be underestimated.

JERJERROD

Yes, Master. He will be quite distracted. The rebel attack is proceeding as *you planned*, and Lord Vader already suspects their presence. He has sent several units to the sanctuary moon.

THE EMPEROR

Good. Everything is falling into place.

JERJERROD

It is as you have foreseen, my Master.

On Tatooine, Lando leads Luke, Han, Chewie, and the droids to an underground hangar through a raging sandstorm at the Hutt spaceport; at the entrance, Luke and Han resolve their feelings toward Leia:

LUKE

I know everything. She loves you, Han. My feelings for her are different than yours. I'm not going to get in your way.

Han gives Luke a hug—just as C-3PO runs up saying, "They've taken Artoo." Luke and Han go back into the sandstorm and down an alleyway. Han is knocked out just after spotting R2 hanging from a strap halfway up a wall. Luke is trapped in a cage with special electrified bars. Back at the hangar, C-3PO is telling Lando and Chewie what happened when Han and R2 emerge from the sandstorm to see a starship taking off; they pursue in the *Falcon*, but the enemy ship makes the jump to hyperspace. They change course for the rebel fleet.

On the moon, CAPTAIN KAUN and Leia discover that their transport has been found and taken over by Imperial stormtroopers. The rocket bike chase occurs as in the previous draft (the Ewaks are now "Ewoks").

After Lando and Han join up with the rebel fleet, Solo declares that he has to rescue Luke from Darth Vader, whom he assumes is the culprit. He leaves with Chewie and the droids. The Imperial ship that blasted off from Tatooine nears the Empire's fleet above Had Abbadon, but steers clear of Vader's ship: "The Emperor doesn't want Lord Vader to sense the boy's presence," the officer says. Luke sits in a small cell within the shuttle:

LUKE

Ben, help me ... come to me, please Ben. I'm not strong enough to face my father. Help me to resist the dark side of the Force, Ben, Ben, please ...

Luke looks up to see a shimmering, translucent image of Yoda standing in the tiny cell with him. Luke is startled

by the vision.

LUKE

Yoda?

YODA

Ben can no longer help you. His power to stay in the netherworld has been spent. He will soon be one with the Force. His identity lost forever.

LUKE

No, help him. Bring him back ...

YODA

Only you can draw him back to the material world. Stop your anger.

LUKE

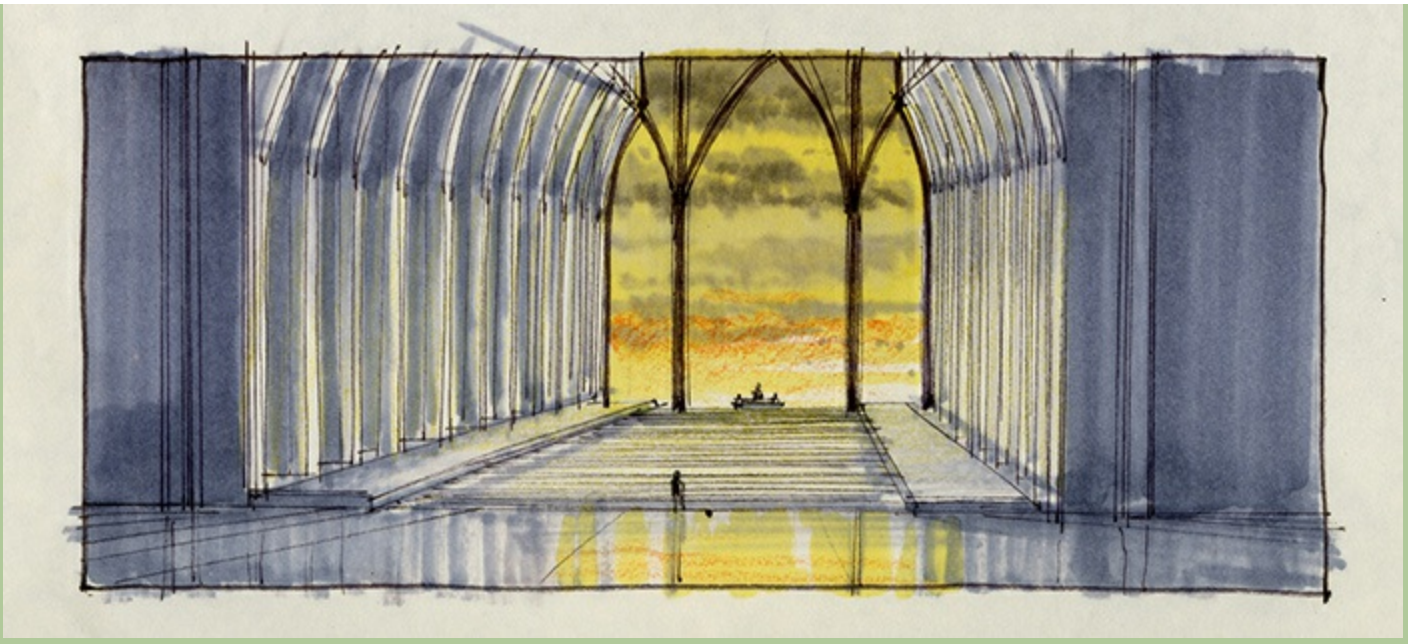
How, I can't ...

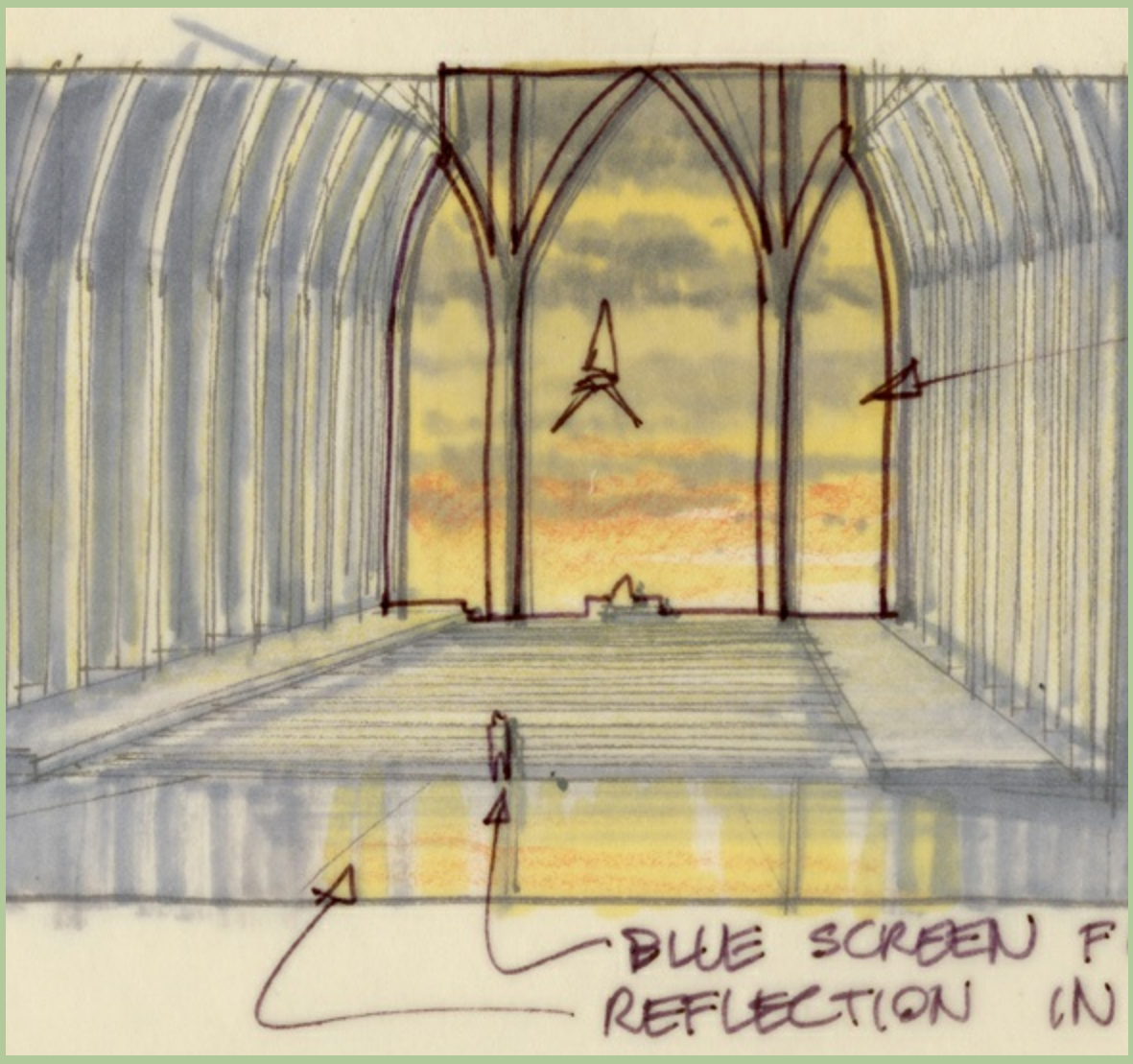
YODA

You can't, because that is what you think. Have you learned nothing?

(One numbered page is left blank in the draft, indicating that the scene would have more yet-to-be-written dialogue.) Luke is delivered to the Guard Officer, who takes him into the "massive Imperial palace." As he is escorted through the hallway, two captains spot Luke and report his presence to Lord Vader. In the Emperor's throne room, there is no lava this time; instead, "on the far side of the room is a long wide flight of stairs that leads to a throne that is silhouetted by a huge window behind it." The Emperor tells Luke that he will turn to the dark side of his own wishes and orders the young Jedi to the "tombs."

In a new scene on Vader's ship, the Dark Lord is furious to learn of Luke's fate:





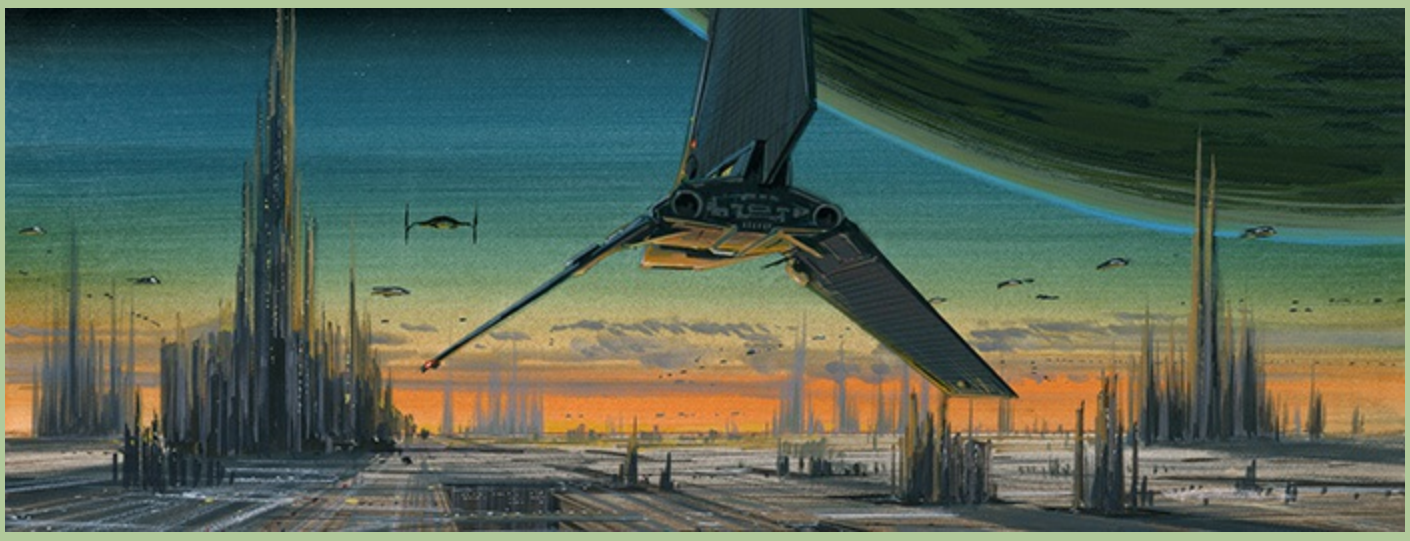
Concept art by Johnston for a shot of Vader approaching the Emperor on Had Abbadon, to be supplemented by a matte painting, spring 1981; an overlay showed how an Imperial shuttle would be seen through the window.



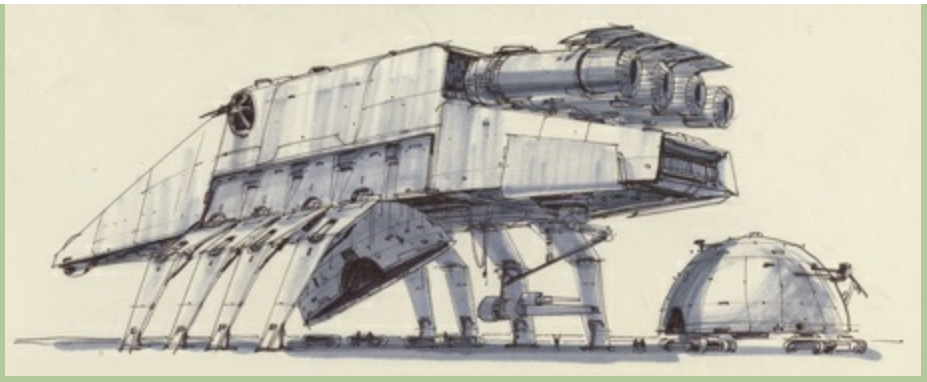
Vader and the Emperor by Rodis-Jamero.



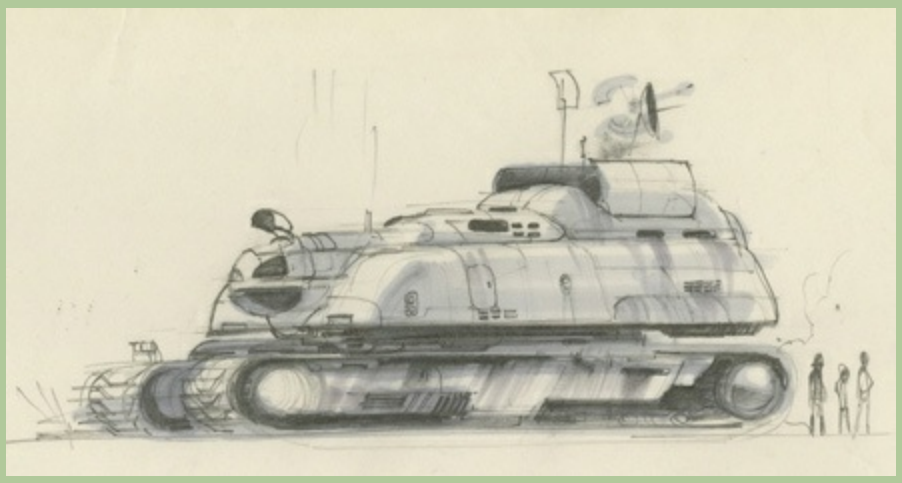
The Gothic, or Romanesque, look continued in Reynolds's set concept for the Emperor's lair, May 1981.



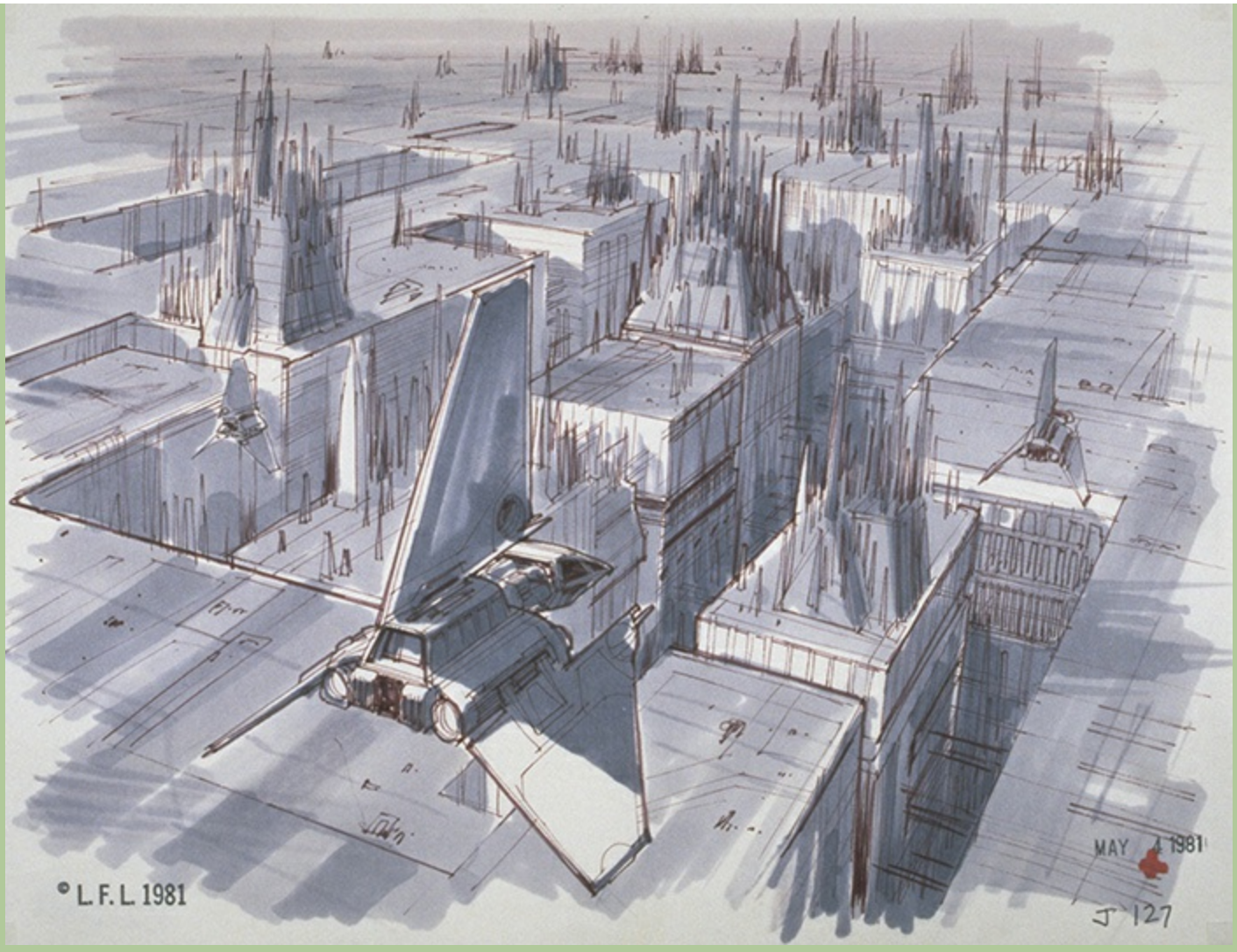
Concept illustration by Johnston of an Imperial approved-design shuttle flying over Had Abbadon (no. 129), spring 1981.



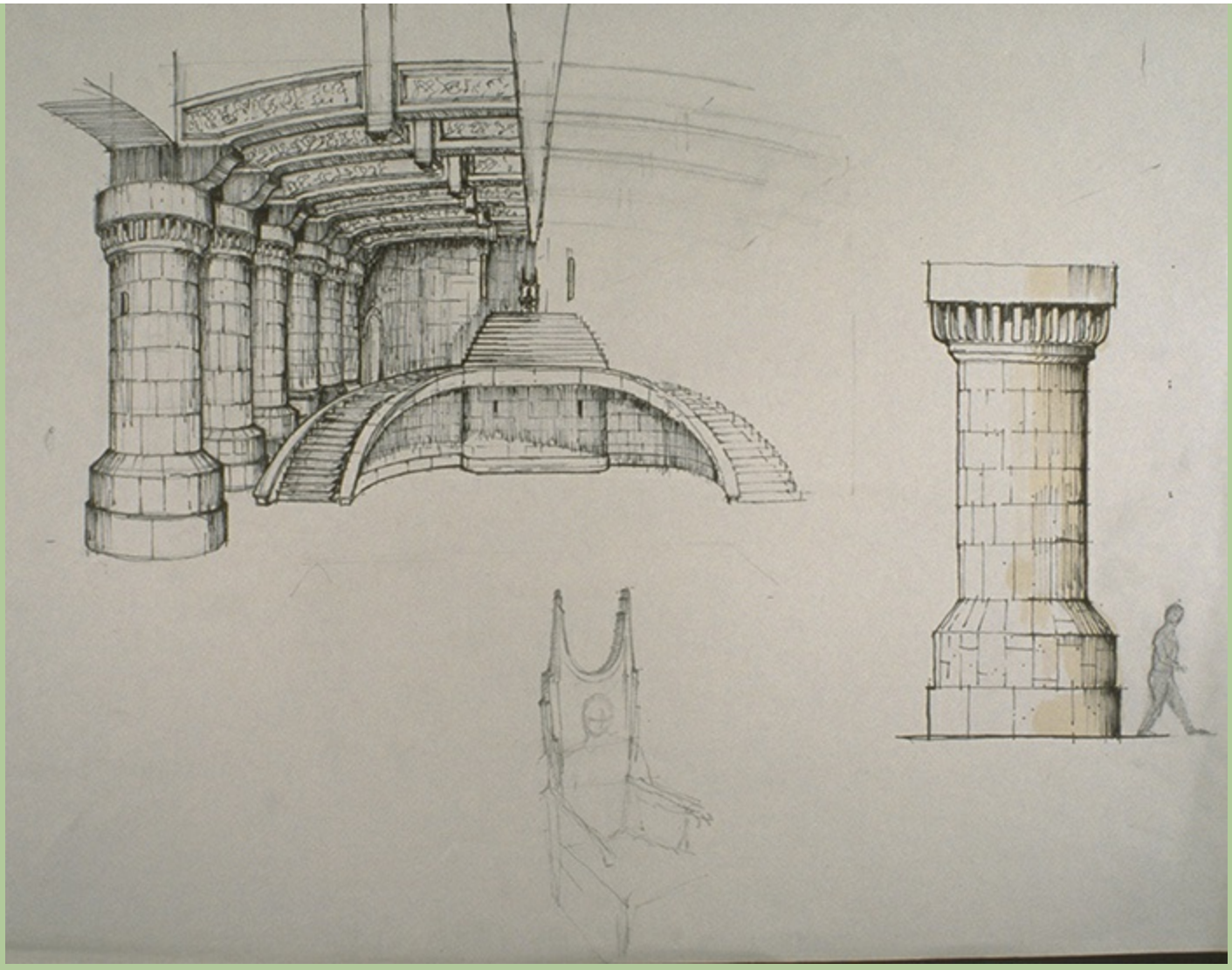
Concept art of the “huge” transport commanded by Leia, with detachable mobile bunker, to combat the Imperials, by Johnston (no. 094), circa March 1981.



Rodis-Jamero’s take on the “rebel mobile bunker,” spring 1981 (no. 125).



Johnston study of shuttlecrafts flying over the city planet.



Emperor's lair concept by production designer Norman Reynolds.



"Ion Cannon/Mobile Bunker Interior" by Johnston.

VADER

What is the Emperor doing with my son ...

JERJERROD

My Lord Vader, the Emperor does not have to answer to you ... besides, I don't believe he has your son ... Where did you come by this piece of erroneous information.

VADER

He's been seen at the palace ... And that's where I'm going!

JERJERROD

The Emperor would prefer you didn't ... You would go against his wishes. The rebel attack is about to begin. You are truly fearless, my old friend.

Vader grabs the Grand Moff by the neck and begins to lift him off the ground with one hand; Jerjerrod gasps for air and struggles to free himself from the dark Lord's iron grip.

VADER

You are not my friend, bureaucrat. I will go to the palace, but you will not live to see it. I no longer wish to be annoyed by your simpering ways.

JERJERROD

The Emperor will destroy you for this.

Vader snaps the man's neck and he drops to the floor in a heap.

Another new scene occurs in the war room of the rebel frigate, with ADMIRAL ACKBAR, "a pale blue non-human creature," giving a strategy debriefing. MON MOTHMA delivers an inspirational speech. Within the Tombs Prison, Luke lies unconscious on a small island in the middle of a hot lava lake, but is woken by a shrouded figure, who turns out to be Ben Kenobi—in the flesh. "I could no longer stay in the netherworld," he says. Luke explains that he is no longer angry and that he understands why he wasn't told about his father.

BEN

I know ... and I am here ... to help you destroy the Emperor, and ... your father.

LUKE

I can't.

Suddenly Yoda appears beside Ben.

YODA

You can and you will ... I in the netherworld and Obi-Wan at your side. Help you we will.

When Han and friends are taken to the Ewok stronghold, now it is the droids who are the heroes; Leia does not intervene. Indeed Solo discovers her presence only after being freed, once the "divine" C-3PO has convinced the Ewoks to "kill the giant walkers."

The rebel fleet arrives as before, but Vader now descends to Had Abbadon and approaches the throne room; two guards barring the way are dispatched, and Vader confronts the Emperor.

VADER

Where is he?

EMPEROR

Safe ... There is no need for you to worry, I will take good care of him ...

VADER

It is for me to train my son ... you—

The Emperor raises his hand and Vader's breathing suddenly stops. The dark Lord struggles at his controls, attempting to regain his air supply. He chokes.

EMPEROR

You forget yourself ... Lord Vader. I will tolerate no more discussion on the subject. The boy is mine to train. Your place is with the fleet.

Vader collapses on the floor and the Emperor lowers his hand. Vader starts breathing again and rises to a kneeling position.

VADER

Forgive me, Master.

On the moon and in space the action is roughly the same, but on Had Abbadon, when the Emperor takes an elevator down to the tombs, Vader secretly follows.

LUKE

Do you feel that?

BEN

Yes, it's the Emperor ... he's moving this way ...

LUKE

... and so is my Father.

BEN

He is following the Emperor. Yoda!

YODA'S VOICE

I am between them and the Force ... cloud their minds I will.

BEN

Luke, you must take them on one at a time ... together they will destroy you ...

The Emperor enters the cavern and looks across to the boiling lava lake. He sees Ben and is surprised.

EMPEROR

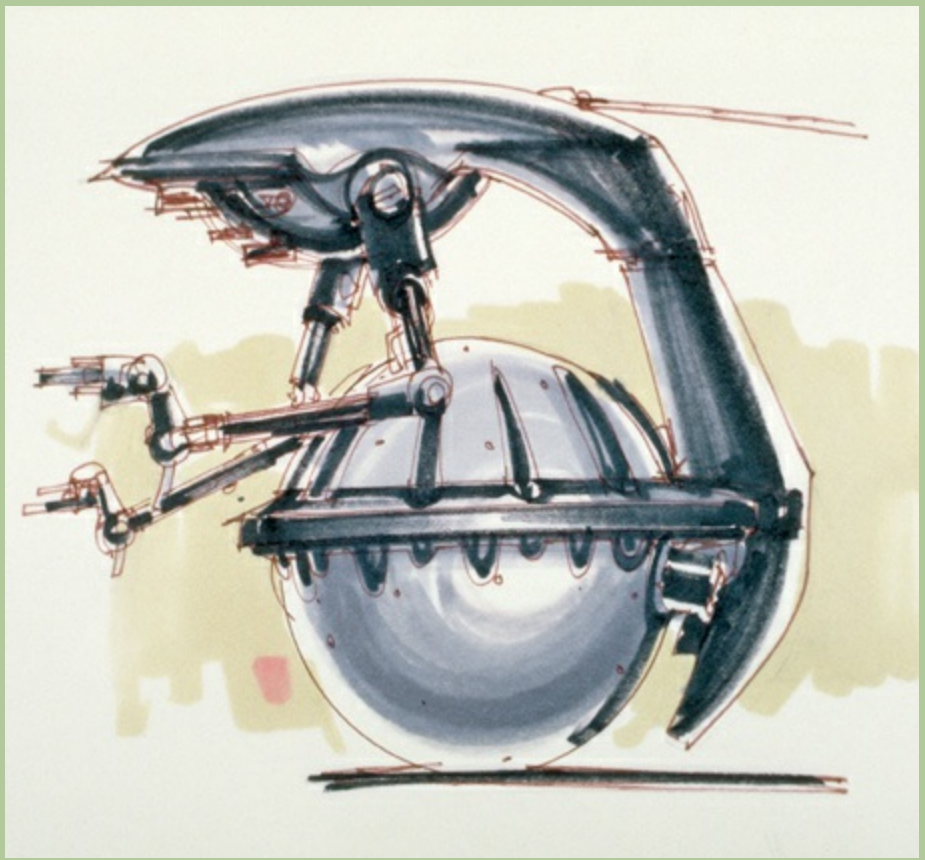
So you are not dead after all, Obi-Wan. I thought I felt your presence in the netherworld. So, you have returned, but you have failed ... the boy is mine and will soon embrace the dark side.

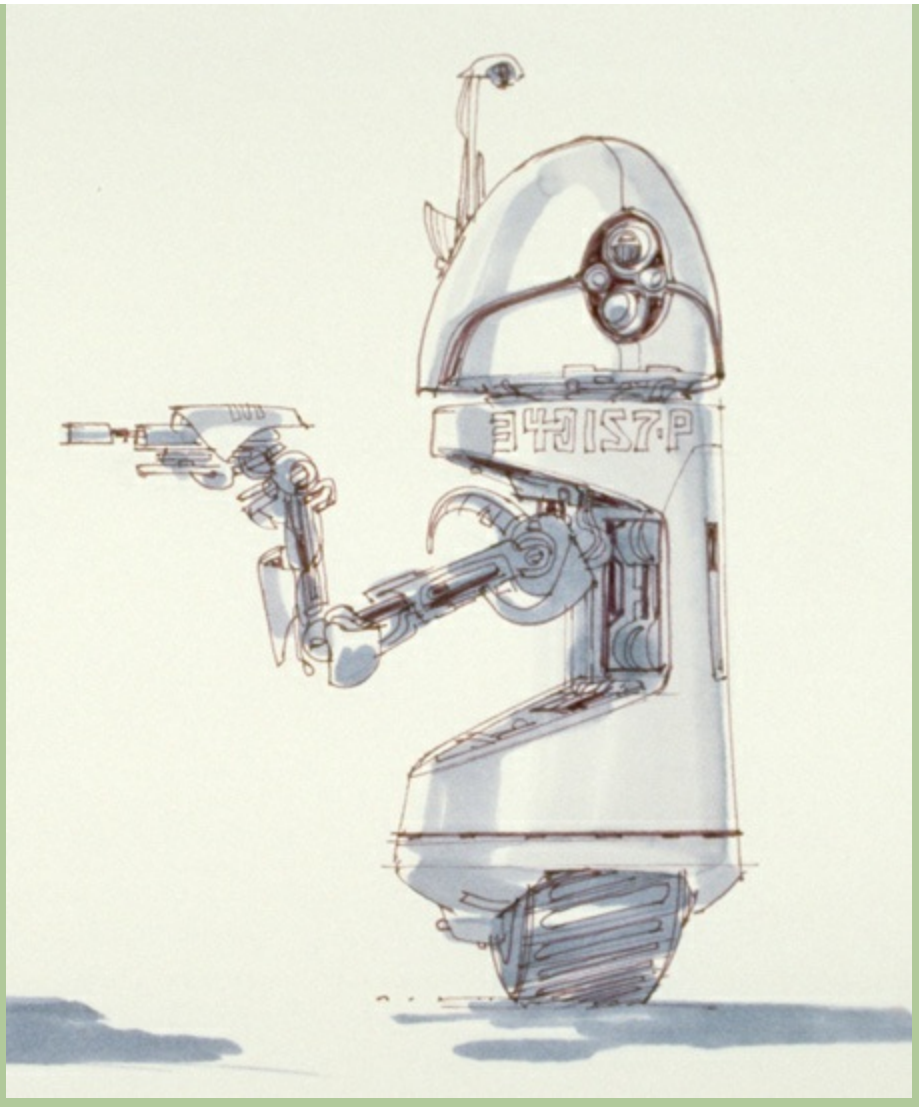


Approved concept art of Leia making friends with the Ewoks, by Rodis-Jamero (no. 110), April 1981.

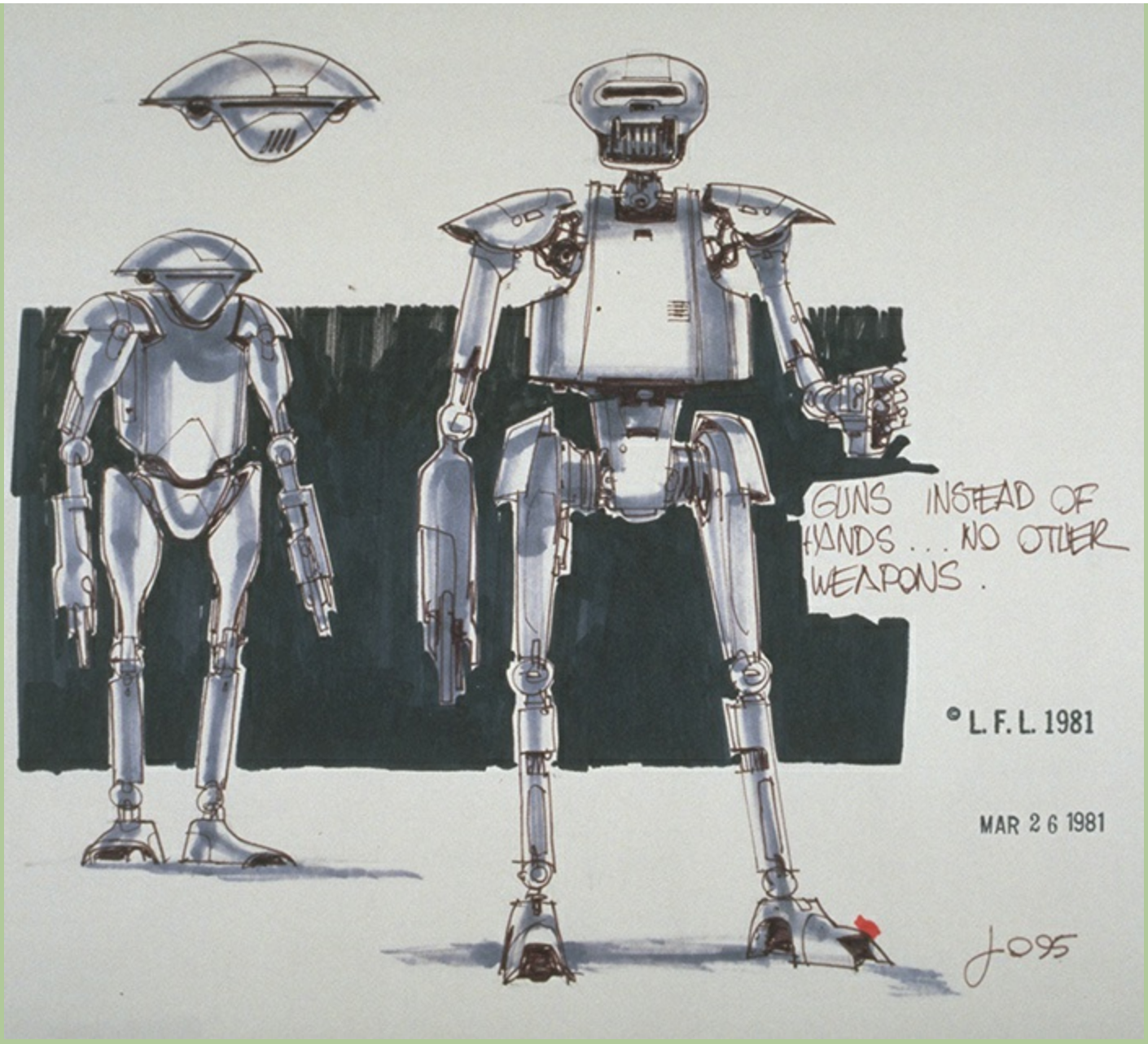


"Front elevation shuttle" set concept by Reynolds, May 18, 1981 (with Vader hiding behind a tree).

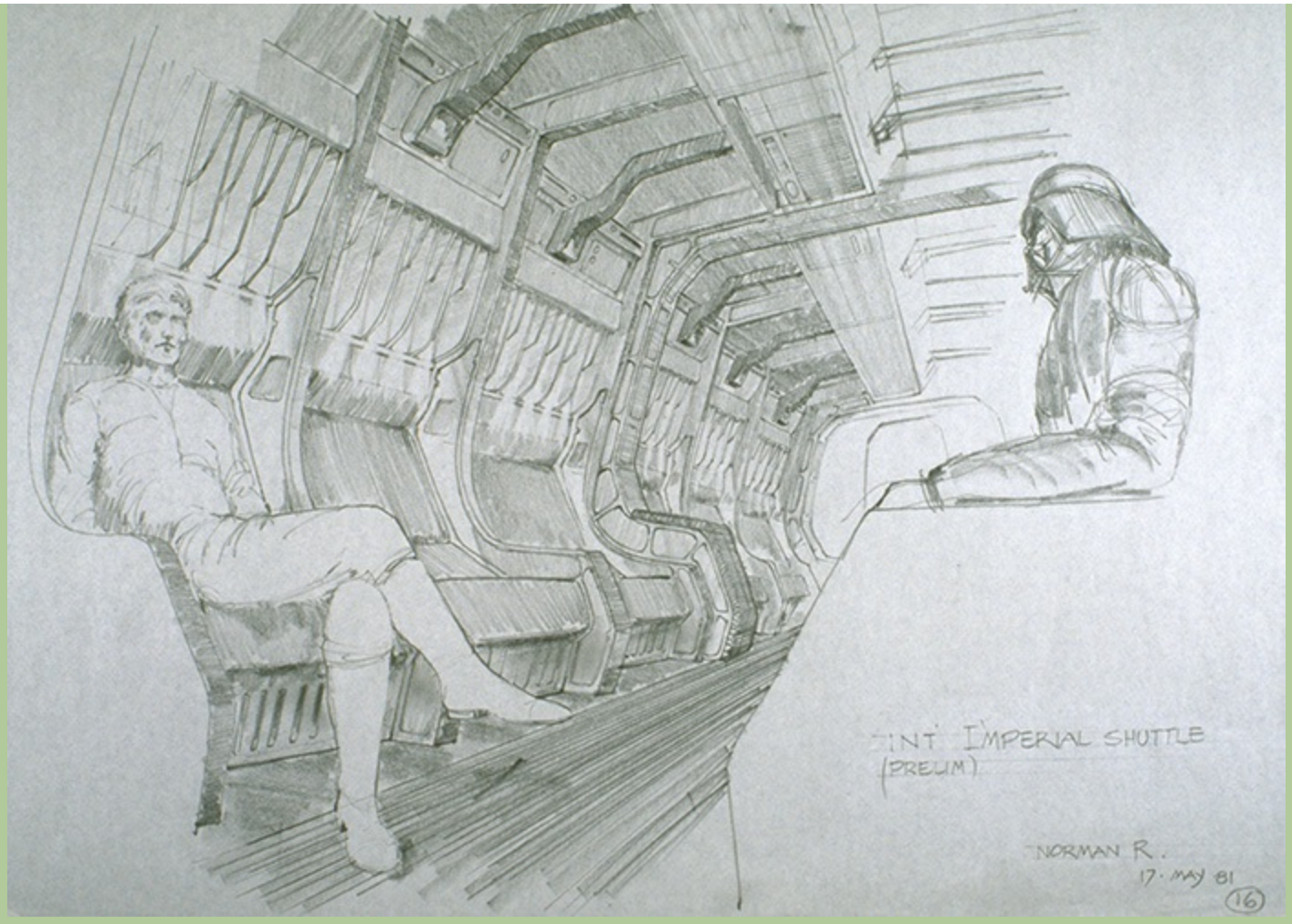


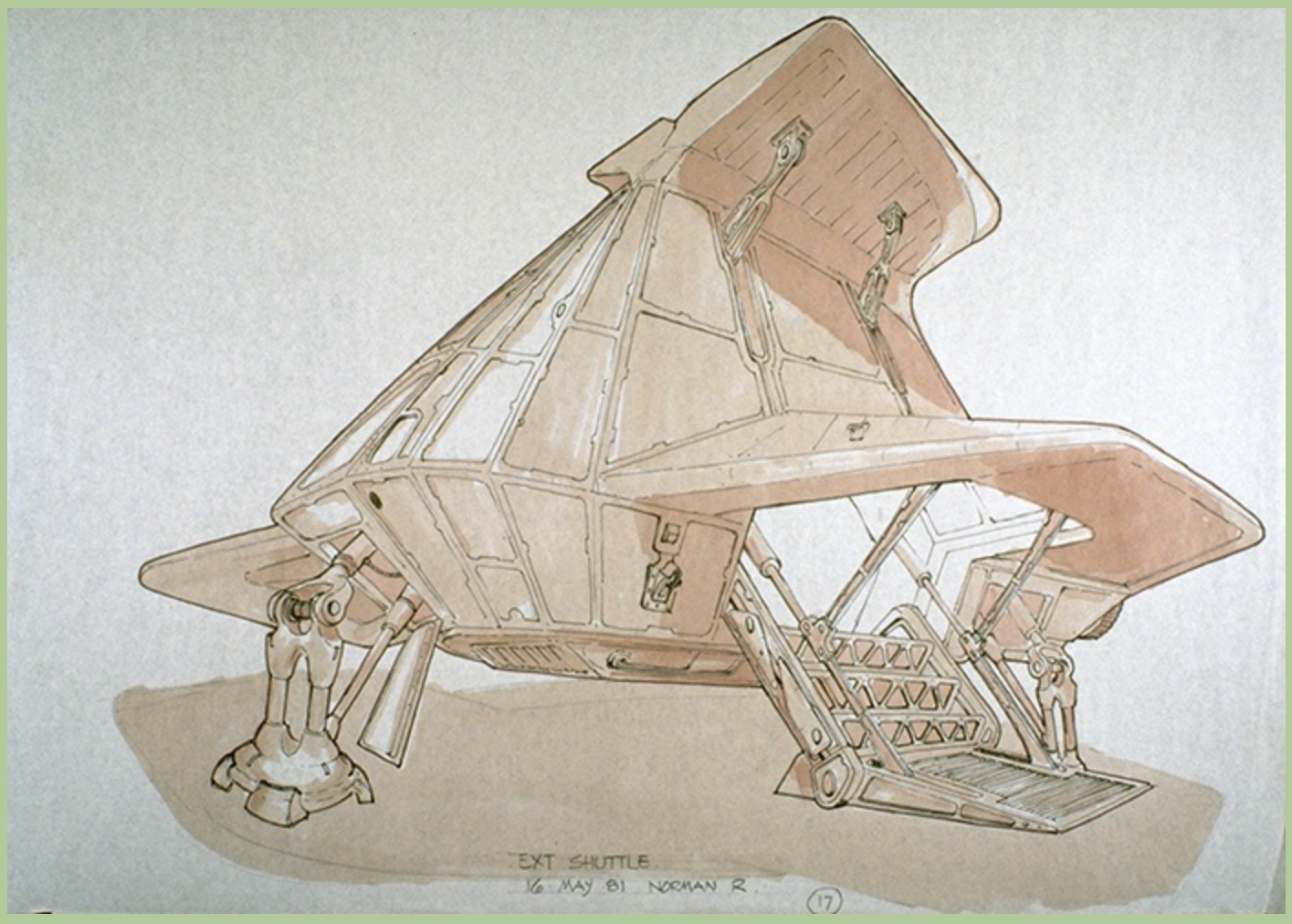


Concept art by Johnston, early 1981. A sub-genre of concept art for *Jedi* consisted of mechanical, mobile, armed droids, perhaps bounty hunters or trackers. “They were part of an idea for ‘specialty droids’ that didn’t go anywhere because of budget reasons,” Johnston would say. “Often we would just keep doing designs for stuff that had been dropped if we had nothing more pressing to do.”

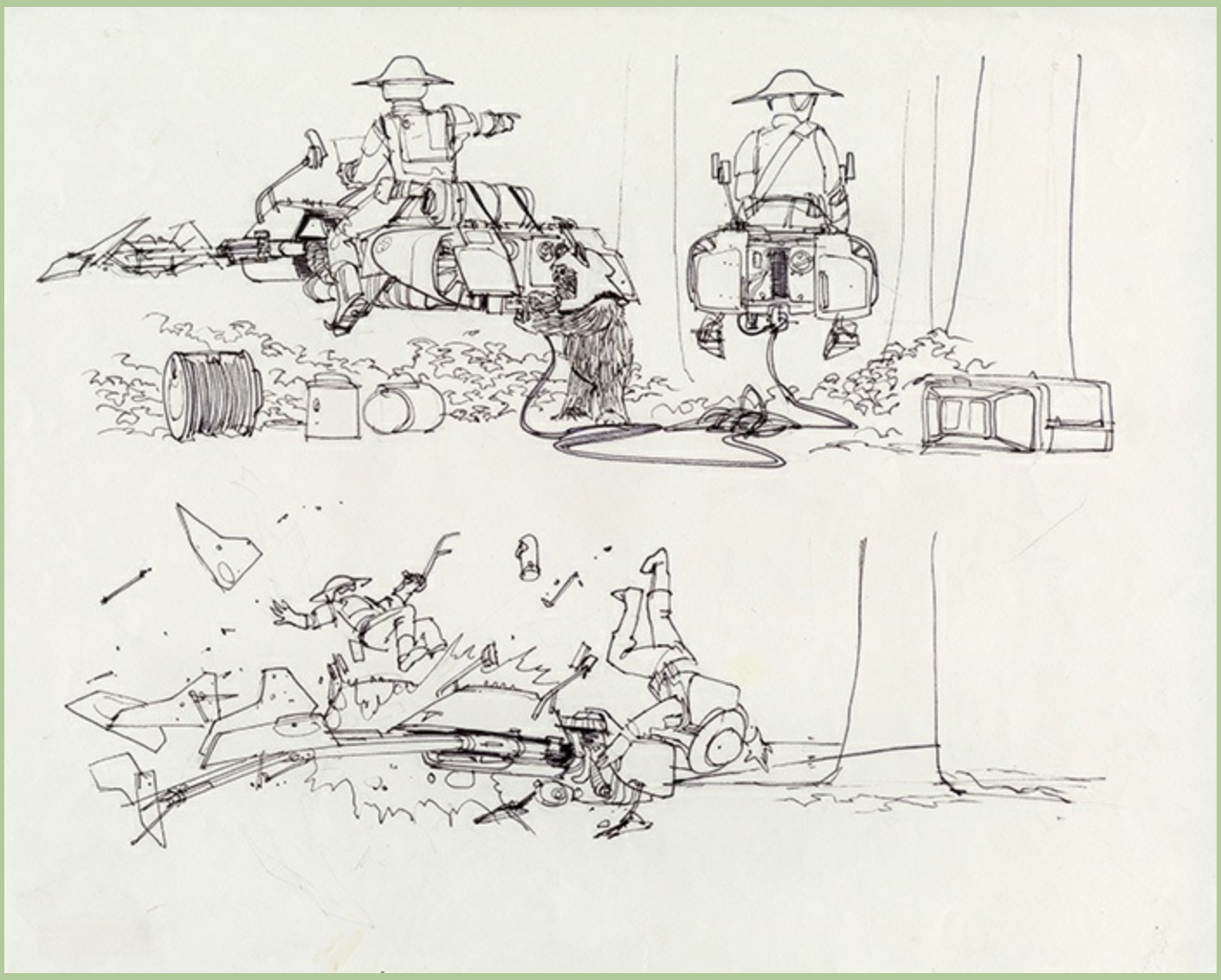


Droid concept by Johnston.


INT IMPERIAL SHUTTLE
(PREUM)
NORMAN R.
17 MAY 81
16


EXT SHUTTLE
16 MAY 81 NORMAN R.
17

Set concepts by Norman Reynolds.



Ewok/rocket bikes gag concept by Rodis-Jamero.

YODA

It is you who have failed, my old friend.

The Emperor turns around to see the shimmering image of Yoda standing before him.

EMPEROR

You!

YODA

Evil one, this will be the last day of your existence.

EMPEROR

Your presence in the netherworld can do me no harm and neither can this boy or this old man.

YODA

Your fear is strong ... overestimate your abilities you do.

Vader steps out of the shadows and stands next to the Emperor.

VADER

My Master, they must be destroyed, now it is too late to turn the boy.

Luke looks at his father, then reaches out and Vader's lazer sword leaps off the Dark Lord's belt and into the young Jedi's hand. Luke ignites the lazer sword as the Emperor pulls a sword out of his sleeve and tosses it to Vader.

EMPEROR

Destroy them.

Vader's sword ignites and he starts to move toward his son. Luke backs away [...]

Vader brings his lazer sword down hard on his son, but Luke is able to block his father's blow. A quick sword exchange, and Luke forces Vader back. Another exchange, and the Dark Lord recovers, pushing the young Jedi onto a small rock surrounded by the bubbling pool of lava. Ben and the Emperor watch from the far side of the cavern.

EMPEROR

He is every inch his father.

BEN

He is stronger then you imagine. And has many allies.

EMPEROR

Allies? If they are all as you, I have no concern. Once the boy has killed his father I will have him destroy you ...

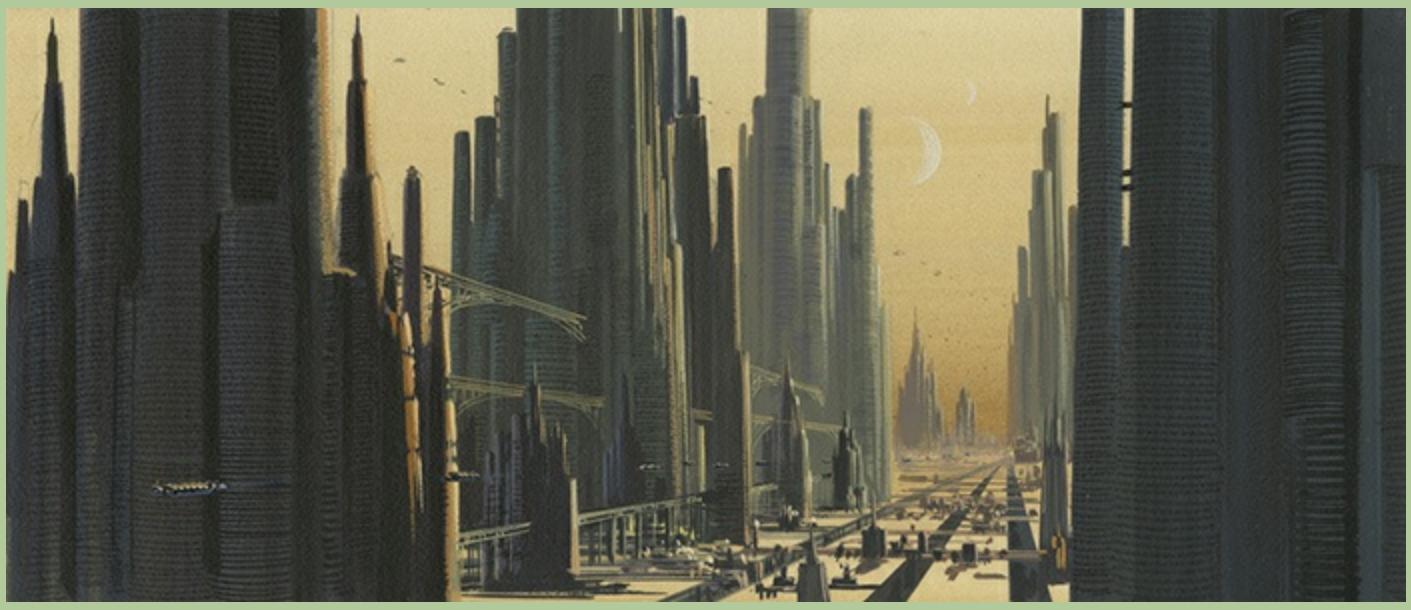
BEN

Perhaps, but it will not save you. I have foreseen your death at the hands of Skywalker.

EMPEROR

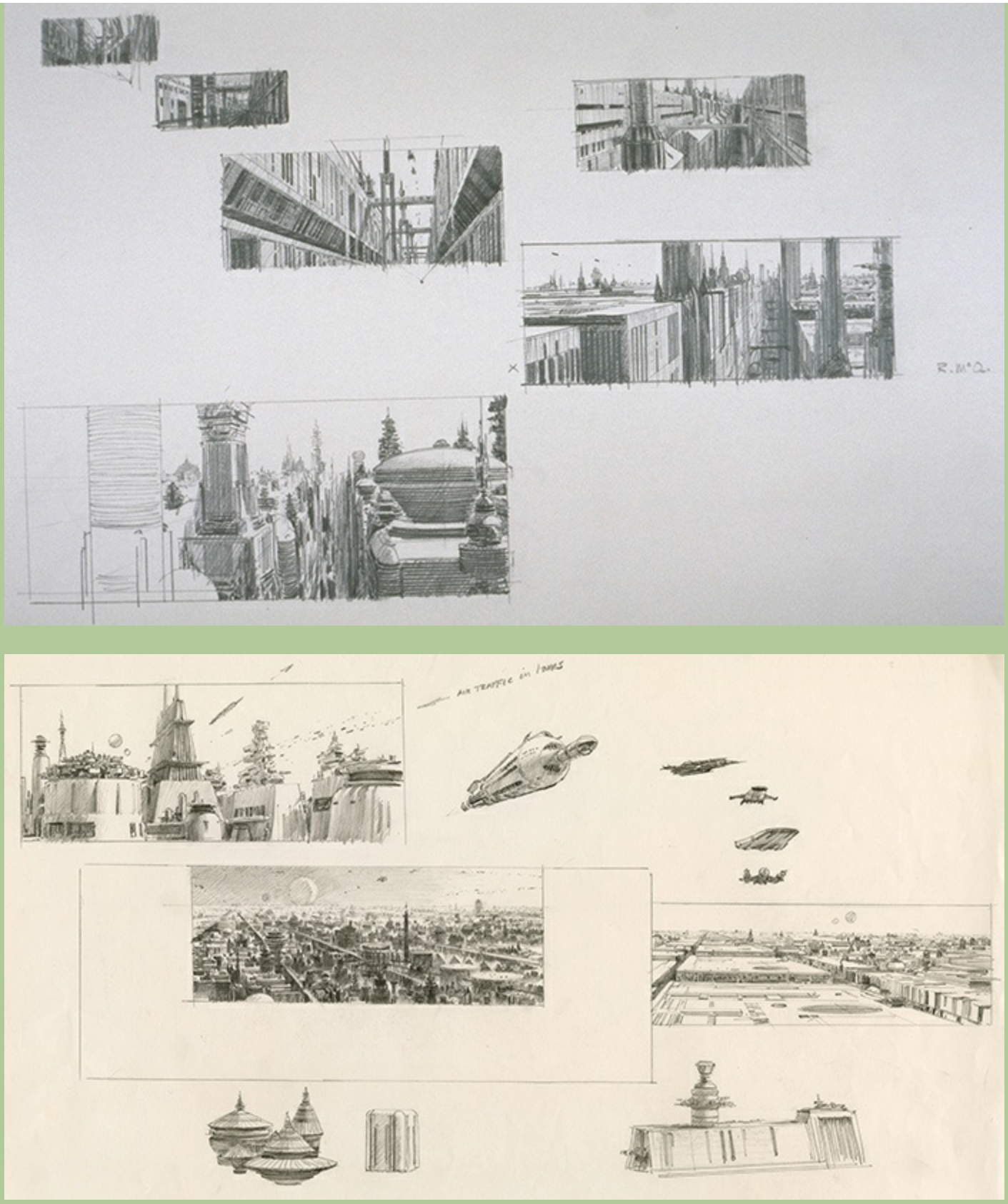
But I have not, therefore it cannot be.





Production paintings and a thumbnail (below) by McQuarrie of Had Abbadon, late 1980/early 1981.





Concept thumbnails for city planet paintings by McQuarrie.

BEN

Unless you can no longer see ...

Luke fights back with all of his strength and drives his father back across the tiny rocks. A crashing blow by Luke causes Vader to lose his balance and fall onto one of the small rock islands, his sword hand landing in the molten lava. His sword and part of his metal are melting away. Vader backs away from his son, expecting the death blow at

any moment. But Luke hesitates as Ben and the Emperor watch.

EMPEROR

Finish it, boy. It is the power of the dark side that you feel ...

Luke lowers his lazer sword.

LUKE

I cannot. I will not turn to the dark side. I only fight in self-defense, not to do your Emperor's bidding.

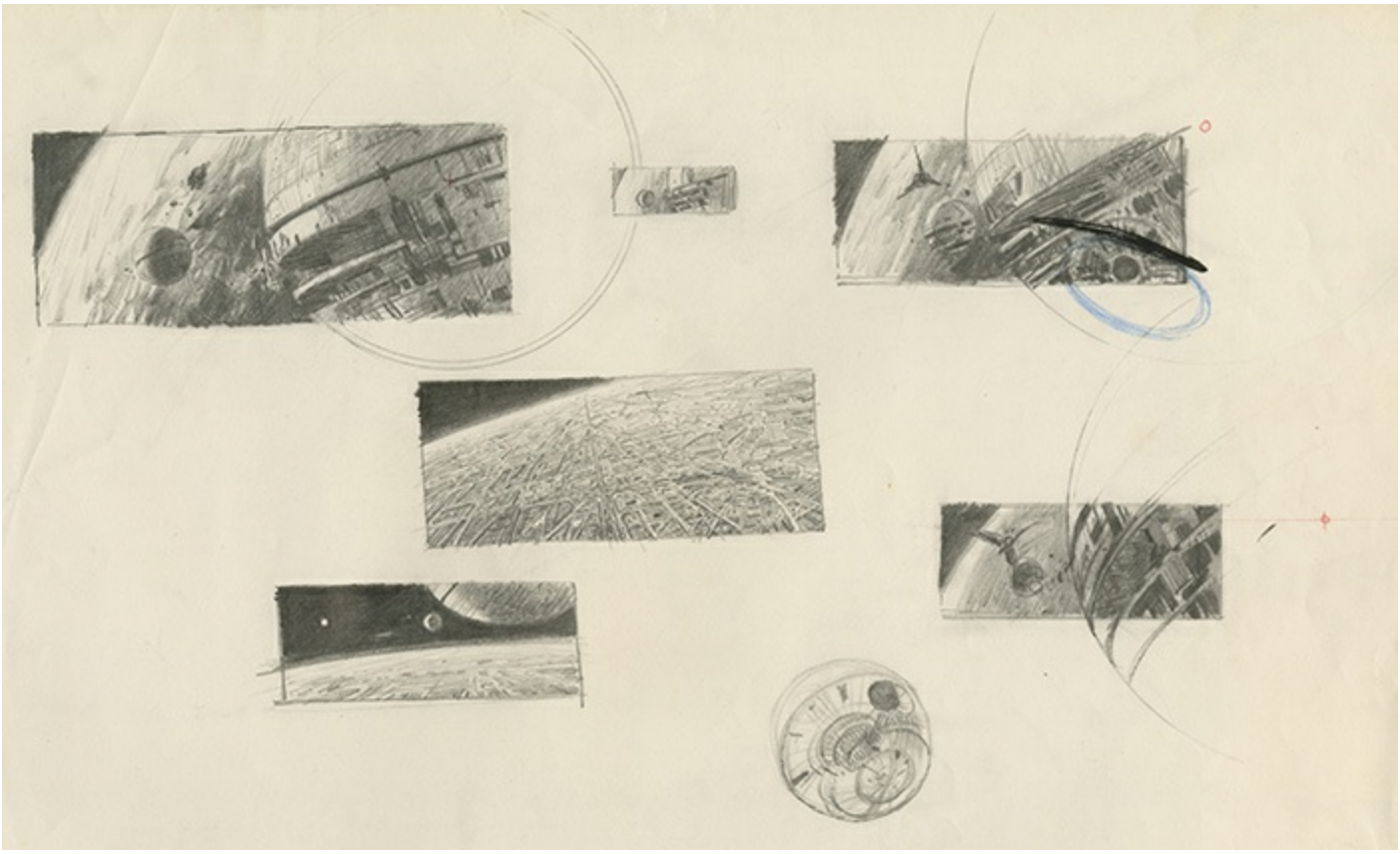
Much of the last five pages is blank, indicating more yet-to-be-written action among Vader, Ben, Yoda, Luke, and the Emperor as well as other conclusions.



Production painting of a shuttle and two Death Stars under construction by McQuarrie, early 1981. “Actually the painting I like most is only a simple flyby in outer space,” he says. “I can’t really pinpoint why I think it works so well. I just like it.”



A McQuarrie painting of the city planet surface.



Preparatory thumbnails by McQuarrie for his painting with two Death Stars.

A CITY TOO FAR

JUNE TO JULY 1981

CHAPTER THREE

Tom St. Amand, Mike McAlister, and Phil Tippett joined the Monster Shop full time on June 8 following brief vacations. It was time to nail down final designs and start building the 50-plus creatures. "I think fear motivated me," says Tippett. "George said, 'You have six months. Hurry up, go!' The monsters came from really practical and pragmatic considerations—but they were inspired by terror."

Organization of the shop was handled primarily by Chris Walas, who usually hired locals to help out. The workshop was set up in an area isolated from the rest of ILM, which was employed on several other productions, and no one wanted to take any chances with monsters "escaping." Tippett could not even tell his wife what he was doing. Their space accommodated a team of sculptors, mold makers, and builders of mechanical innards. Shop windows were covered with paper; fluorescent lights were removed and incandescent lighting installed (the latex creatures would have disintegrated under the ultraviolet radiation emitted by the former).

A key creature production meeting was held that month, with Bloom, Smith, Tippett, and Johnston. All scenes were to be storyboarded, so "we can be sure that monsters we plan on putting in background actually will be, as they will be too rough for close-ups." Not long afterward, a memo was issued to licensees recalling all C-3PO and R2-D2 shells, as well as other props, from around the world, as they would soon be needed for filming.

In order to meet their deadlines, Tippett and his crew adopted a get-it-done philosophy. "It was running fast and furious," he says. "Again, one of the prime motivating factors which kept us going was simply fear—fear of our work being substandard to Rick Baker's creations or Rob Bottin's handiwork. That was really scary!"

Old movies were also inspirational, as was previous experience. The Monster Shop did not want to make entities, however, that would've looked at home in *Alien* (1979). "I think my monsters are a lot more fun monsters," says Tippett. "They aren't monsters that are inspired by cancer of the liver or something like that. They're annoying little gremlins, stupid monsters, more likely to knock over your cup of coffee or untie your shoelaces. George always liked monsters who had an obvious nose, eyes, and mouth, who had a focus to them. We had a tendency to like softer, cuter-types and funnier-type things rather than the morbid or the horrific or the too grotesque."

Watts and Reynolds flew in again for discussions and more scouting trips, while back in England, body casts were taken of Kenny Baker and Jack Purvis at Elstree/EMI Studios for Ewok costume molds, which began being replicated on June 22. Construction storeman Dave Middleton, known as "discount Dave," was responsible for acquiring gear for Freeborn's shop, and his first purchased supplies consisted of two bags of Crystacal R plaster. "They ask for some crazy things," Middleton says. "I know where to get 90 percent of it. What I don't know, I just look up in the bible—my books and phone numbers—and see what I can find."

"The issue really was volume and budget," says Tippett. "The cost of production was significantly going up. It was like, 'God, you've got X amount of dough to do this stuff and I want all these characters, and we need to pack 'em off and get 'em to England in this amount of time!' "



Surrounded by key production personnel (Jim Bloom, Richard Marquand, Robert Watts, Norman Reynolds, et al.), Lucas, with back to camera, is filmed in the ILM Monster Shop, most likely for a making-of documentary to promote the film, date unknown.

Still more UK Monster Shop work included five Jawas; several courtesans to Jabba; two Delandues (for the Tatooine inn), which might be robots or marionette-type robots, able to perform dialogue, cook, and so on; male and female Tatooine innkeepers, husband and wife; and U8D8, a robot for Jabba's dungeon.

A MYRIAD JULY

Negotiations dragged on, with Bob Greber and vice president of corporate planning and operation Roger Faxon meeting with Norman Levy and Leon Brachtman at Fox's office in Beverly Hills. They proceeded to discuss the distribution agreement for *Jedi* in light of Greber's letter of May 20. Things went reasonably well and Levy agreed to most points, conceding, in the event of Lucas's death or incapacity, that Fox would not have any takeover rights.

Levy expressed concern, however, about the schedule of the distribution fees outlined in the draft, particularly if *Jedi* did not earn more than $70 million, in which case Fox would lose money. As a result, they considered variable gross receipt plans. Levy also suggested that Lucasfilm change Fox's share of revenues after $70 million from 37 to 40 percent. Greber took it under advisement.

A press release announced on June 26 that Lucasfilm's LA offices would move north by August 1. That same day, *Dragonslayer* opened in the US, eventually earning only $14 million, about $4 million shy of its estimated budget. Yet another press release from Sid Ganis told the world that Lawrence Kasdan had signed up for *Jedi*.

Kasdan would begin writing exclusively for Chapter III Productions "on or about August 1 and would have six weeks to deliver his first draft. A clause indicated in the contract that the WGA had been advised that "Lucasfilm [...] shall be treated as a wholly impersonal corporate name for all purposes"—in order to avoid another credits imbroglio like *Empire*'s.

That same day Marquand returned to the United States, ready to don his mantle of director. He set up housekeeping in a rented house in Belvedere, an upscale neighborhood about a 15-minute drive from

Lucasfilm, with his second wife, Carol; their new baby boy; his mother, Rachel; and his two teenage children from a previous marriage, Hannah, 18, and James, now 16.

The first day of July, the model makers officially began. The Model Shop would be run by ILM veterans and now co-supervisors Lorne Peterson, who earlier in his career had sculpted giant hamburgers for McDonald's, and Steve Gawley. "There are a handful of people I'd let start a project and those are the guys who've been around for a while," says Peterson. "It's fun to start a project, but then you have to run around and find out what they're doing in England and what the scale is, what kind of lens the cameraman is going to use, and all that stuff. Once they have that information, they use algebra and geometry to figure out sizes and so on. Not complicated math, just basic math."

As usual, model makers would build on approved designs, tweaking and improving for stage shooting. Often Dennis Muren would talk things over with Gawley and Peterson. "The communication between George and Joe gets transferred to us pretty directly through sketches, and once in a while George is here, especially in the beginning," Peterson says. "We've worked with George now for a number of years, so we have a pretty good idea of what he wants or doesn't want. There's a lot of bargaining at the beginning of the show—if the model shop does this, we can do that …"



On a recce in a redwood forest are Marquand, Kazanjian, and Lucas.



By taping photos together, a panorama of a redwood forest location was created.

LOCKED AND LOCATED

Lucasfilm held its annual picnic on July 4, this time accompanied by a groundbreaking ceremony at Skywalker Ranch for its Main House; Mark Hamill flew in with his family from New York to attend. A time capsule was buried with various objects, including a button that read: QUESTION AUTHORITY (a motto perhaps inspired by Lucas's early love of *MAD* magazine). The capsule also contained a microfilmed list of the *Star Wars* Fan Club members.

Lucas, Kazanjian, Marquand, Bloom, Watts, Reynolds, and other key personnel then embarked on an important recce to Northern California's Crescent City locations—Morrison Creek, owned by Miller-Rellim Redwood (which Miki Herman had discovered), Bullcreek Flats, and Cheatham Grove.

"Here we are in underbrush, trudging through this privately owned redwood lumber forest saying, 'Well, do you think this will be all right?' " Marquand says. "And you can't see anything but a bush in front of you, such huge trees, and you say, 'I think this could work.' "

The same day they jumped over to Yuma, Arizona, to visit California's Buttercup Valley, traveling in a Learjet and going from 50 degrees in the redwood forests' morning fog to 130 degrees in the afternoon desert heat.

"Yuma was a joke, an absolute joke," Marquand adds. "We got these dune buggies and drove over the dunes. High summer. Heat, heat, heat. We arrived at this place, which was incredible. It was fabulous. And we stood there like idiots, asking 'Well, can you dig a hole for the pit?' 'No, because as you're digging the sand will come back in—it might cost you a million dollars, but there has to be a way in which we can use this place.' Yet in the back of my mind, I kept thinking of the Bible story about somebody building their house on sand. But I didn't say anything. Everybody was talking and I was just thinking, *These guys probably know what they are doing, so I better shut up.*"

"Back in Richard Marquand's office, we got out the scouting pictures," says Herman. "And George, being George, said, 'Let's do it.' " It was official: The Ewoks had a home near Crescent City in the redwood forest owned by the Miller-Rellim Redwood Company, while the Sarlacc pit would be located in the Buttercup Valley desert.

"There was nothing emotional in the decision to come home," says Lucas. "It wasn't based on the fact that the actors weren't real enthusiastic about going back to Tunisia. I wasn't enthusiastic about going back either. Truth of it is, Tunisia didn't have very many sand dunes, which means we'd have to go into Algeria, or some other place. In Algeria the dunes are 1,200 miles from the nearest civilization. In Yuma, they're close to hotels."

"Yuma was going to be more expensive than some of those other locations might have been, but George knew what he wanted, and we have to go with his eye—his filmmaker's eye," says Kazanjian. "I will argue with George occasionally, but I don't come into a meeting and scream and yell. After a decision like that has been made, it's my job to figure out the best and the least expensive way to get the scenes shot."

One thing that Kazanjian insisted on was that principal photography, whose due date had already slipped from August 1981, start in January 1982 in order to maximize the postproduction period, though some people felt that would mean rushing into production before everyone was fully prepared.

Consequently, Marquand prepared to call on a key collaborator since *Birth of the Beatles*. "I got a postcard from Richard in Crescent City, saying, 'Very hush-hush, I'm in this part of the world where some location shooting may be done and this is what it's got to look like,' " says Alan Hume, cinematographer. "That was my first brief for the film."

A STAR (SQUID) IS BORN

With Marquand joining for the first time as director, a production meeting was held during which monsters were definitively divided up into foreground and background creatures. After designing and culling for three or four months, the Monster Shop had a collection of about 50 designs.

"Joe, Nilo, and I built a lot of these little maquettes, just tons of stuff," Tippett would say. "We'd meet weekly with George and he'd look through these maquettes and go, 'That one and that one and that one. I'll meet you back here in a week, so have some more stuff.' We'd meet back in a week and we'd have more stuff and he'd say, 'The ones I picked last week—this one is a dancer and this one is playing a musical instrument.' It was a pretty amazing, fun process."

"One creature might have a funny face, with its nose over here and its brain between its legs and cost $100,000," says Marquand. "And Howard would ask, 'Well, George, do you want to spend that kind of money?' George would say, 'Nope.' So that one's out."

"There is a little band in the film made of creatures, just stupid looking monsters who play ridiculous instruments," says Tippett. "I like the lead vocalist a lot. She looks like an egg on stilts and she has these big red lips that sing."

"When George saw the marionette dancer in the workshop, he said, 'Oh, she's got to have some Mick Jagger lips,' " says Marquand. "So now she has these amazing lips that are just incredible."

Background monsters would include a mechanical spider; snakeheads; Hoover, a Muppet; Yussem, a marionette; prune face; and "Bubo," an amputee who will "drag his bottom along floor (actor will walk through path cut into floor)," a note read. "Should be able to scratch his head."

"There was a great moment in one of those sessions," Marquand remembers. "George suddenly said to me, 'Who's going to play Admiral Ackbar? I just decided he should be a creature, so you can pick out Admiral Ackbar.' I said, 'George, I think this should be your decision. He's one of your new characters here.' And he said, 'No, you choose.'

“So I picked the most delicious, wonderful creature out of the whole lot, this great big wonderful Calamari man with a red face and eyes on the side. I think it’s good to tell kids that good people aren’t necessarily good-looking people and that bad people aren’t necessarily ugly people. One or two people around the table, who shall be nameless, said they thought it was a terrible idea: ‘People are just going to laugh when they see this guy.’ ”

Objections overruled, it was immediately decided that Ackbar’s head would be fully articulated and that Freeborn should call Tippett later in the month to discuss. The US shop had already cost Lucas $97,933 since April and, with creature construction starting full-scale on July 17, that figure would climb to $126,500 by the end of the month. The invention of each monster was a complex process that had to be coordinated between two shops thousands of miles apart, while time and money ran out.



Jetting from the redwood forest to the desert, Marquand takes a nap (Bloom, in hat, is looking at the camera; associate producer Louis Friedman wears a blue shirt, while US art director James Schoppe sits at the right edge of the photograph).



The dune buggies used to scout desert locations.



Scouting a California desert.

TOO MANY HEROES

For five consecutive 10-hour days of nearly nonstop story discussion, Lucas, Kasdan, Marquand, and Kazanjian then met at Park Way House, Lucasfilm's old corporate headquarters, now Lucas's home. Executive producer and director had already talked over some points and had decided to jettison Leia's solo mission on the sanctuary moon, opting instead to relocate her on Tatooine with the others.

"We read George's draft," says Marquand. "We didn't really say very much about it. We said almost in unison, 'Can we watch the other two films, please?' So we had a great session where we screened both of the movies in one afternoon, which was very fascinating; then we broke for Chinese take-out."

"We had long meetings about the concepts and what was in George's script, and the direction we were going to take and what the changes would be," says Kazanjian. "We learned more about what the Force was all about. We learned more about the history of our characters, where Darth Vader came

from. Even though we wouldn't use that in the film, we needed to know that about their past to help build up what we wanted to tell."

"The process was the same for *Jedi* as *Empire*—we were already on a speeding train," Kasdan would say. "There were designs and pictures of things before I even started writing. But when I came up to Marin, George was relieved because somebody was going to do the part that he hated, so he could concentrate on the parts that he loved, which was to design and to produce."

"I had just adopted a baby, Amanda, and I really wanted to spend time with my daughter and not have to go to the set for long hours," Lucas would say. "She was born while I was working on the script, just before Larry Kasdan was coming on. During *Empire*, I was trying to get my company set up and trying to become independent financially. On *Jedi*, I was trying to find time to spend with my daughter."

Whereas Lucas had held the *Empire* story conference 6 months after *Star Wars* came out, *Jedi*'s story conference took place 14 months after the previous film's release and Lucas had already written two drafts. Nevertheless, the conference was challenging.

"All kinds of things came up," Marquand says. "It was a very stimulating time. We made a huge number of changes. It seemed to us that there were too many lead personalities, just in terms of sheer directing, gads of people around the whole time. So Larry and I said bluntly to George, 'You've got to kill somebody.' Larry said, with a smile, 'Well, let's kill Yoda.' I said, 'I don't think that would be a very good idea. That would upset a lot of people.' And he said, 'Yeah, that's why I said it, to *upset* somebody.' So this started to get flippant and then we slowly began to realize that with the fans out there that it was very hard to actually kill anybody."

"It's really George telling the story," says Kazanjian. "George is the one who argues and fights with himself. We may have an idea or suggestion or challenge or say, 'No, it shouldn't really work that way' and, yeah, you argue. You don't fight. With me, I tend to ask a question."

"I'd force George to react to things much more volubly than on *Empire*," Kasdan would say. "George is a very eccentric guy and when somebody does force him to act outside of his safety mode, he's hilarious. George can be goofy. He's a kid, he's fun."

"George would say, 'What we have to do is *find* things for all of these people to do, separately, have them together at the front and then bring them again together at the end,' " Marquand adds. "He is so good at overall structure."

"During our sessions, I think that Richard's head was spinning from the sheer size of the project," Kasdan adds.

In fact the 268-page typed transcript of the story conference reveals that the structure of *Jedi* posed many problems for the group (see sidebar). In particular, they struggled for a good part of the conference to reconcile the role of the city-planet Had Abbadon with the Luke–Vader–Emperor conflict and the space battle. For long stretches, the quartet was unable to decide on a clear course of action that satisfied everyone. Kasdan gamely offered opinions and tantalizing options, but Lucas rejected most of them as not working.

At certain points, they were at a loss. While Kasdan would point out that parts of the script weren't making sense, their minds were often not in sync and his objections were glossed over; or when Lucas embarked on a creative tangent, the others didn't follow. Indeed, at one point when Lucas had abandoned the idea of using a Death Star, the others talked him back into it. They were also at odds about a possible "switch on the Death Star" that would link, in a meaningful way, Luke's finale with

the overall space battle between opposing fleets. Later, it was Kasdan who argued that Had Abbadon was a more interesting idea than a second Death Star, only to have Lucas, this time around, choose the Death Star as a better storytelling option, simpler and more streamlined (economics and the limits of visual effects played their roles, too).

Nearly every idea was up for debate: Was the Emperor necessary or not? How about throwing out the Ewoks? "The script is not something where you say this is what it *has* to be," Lucas would say. "The script is something where you work with artists and say, 'I have some ideas. Now you give me some ideas and I'll give you some more ideas, and we'll go back and forth, and we'll put them all together and see what happens.' I like that. You get to explore the territory. If you don't explore the territory, if you just say, 'This is what I'm going to do,' it doesn't come out to be very interesting. It's only when you can take these weird tangents and flights of fantasy that you can then say, 'Well, that's interesting.' "

Ultimately, Had Abbadon was rejected as too complex to pull off, too remote and large to be effectively integrated into the story—a change that telescoped much of the second and third acts into a replay of *Star Wars*, instead of what could have been a more epic series of battles on two planets and in the intervening airspace.

"Basically the MacGuffin of the movie is that they're building a second Death Star," Lucas would say. "Now they're building a second one that's even better than the first one. That's part of it. And then I realized that I could put the Emperor on board; then you could kill the Emperor and destroy the Death Star—and the Empire might not build any more. And that was worth doing.

"I also knew I couldn't do Had Abbadon, logistically. I knew it was impossible. I was just pretending —when you write, you think, *Well, I'm just going to let myself do whatever I want*—because I wanted to do the bigger movie. But then you get people in the room who say, 'Well, what do we want for a set?' Then you realize, *I can't really do this*. We would've had to build a big city set, which would have taken up a whole soundstage, which would have bankrupted us right there. It's also about trying to find that area of simplicity that a 12-year-old can understand."

Perhaps because the group spent so long working on the climax, they did not come up with compelling story arcs for either Han Solo or Leia, who suffered a kind of collateral damage; while their love affair had been central to *Empire*, the couple was given only a functional task in *Jedi*. At times during the conference, Lucas or Kasdan would go so far as to remind the other how nearly irrelevant was even that limited role.

Other ideas were discussed seriously and in depth, such as the fate of Fett. Marquand sparked long conversations with an idea for a new Death Star tracking or killer beam, which went nowhere. The group's debate also revealed that Vader's developing motivation in *Jedi* was inconsistent if compared with that of *Empire*.

Another concept given consideration was Luke tricking the Emperor into thinking he'd gone over to the dark side—or actually going over to the dark side for real. "Mark's character is the one that develops through the whole series," says Marquand. "That's the area of jeopardy. Will Luke move more toward the dark side of the Force? He will. You constantly see the darkening as he is led in this direction. That was set by the plot and it was interesting to talk that through."

When the five-day story conference adjourned, Kasdan departed to write his first draft (but what would be labeled as the film's official second draft).



Sculptress Judy Elkins attaches hair to Yak Face, one of the creatures assigned to the Monster Shop.



Tippett demonstrates how a marionette dancer/singer would be operated. Lucas would name her Sy Snootles and give her Mick Jagger lips.



Three ILMers test out Snootle's puppetry (Tippett, out of frame; unknown; and creature technician Kirk R. Thatcher).



Lucas, Johnston, and Tippett evaluate a creature (which would eventually become the "prey" for another monster) in the Monster Shop. Once Lucas had approved a creature, Monster Shop artists would determine its size and its method of locomotion. They would then create blueprints for the armatures and decide whether it was going to be suspended from wires, operated from underneath the set

or from behind a wall or by external cables, or be an actor in a suit. They would then start maquettes and sculpting, as others worked on the articulation, under the purview of Stuart Ziff, who had helped develop the go-motion system (a new screen credit would be created for Ziff, “chief articulation engineer”). He would make sure the mouths moved and the eyes blinked. Then they would make molds and cast rubber around the articulated joints. Finally, everything would be glued together and painted.

REVENGE OF THE JEDI STORY CONFERENCE TRANSCRIPT, JULY 13 TO JULY 17, 1981—SUMMARY

Participants: George Lucas, Richard Marquand, Lawrence Kasdan, and Howard Kazanjian
Location: Park Way House

Note: Many of the ideas here are conceptual only and should not be considered as canon in the *Star Wars* saga.

George Lucas: We have a few ideas and things. It's very rough. What we are going to have to do is discuss it in general terms and then Richard and Joe [Johnston] and everybody are going to have to go out and storyboard it, and then we'll come back and fill in the blanks. [speaking to Kasdan] You don't have to write the action parts. We'll just describe them in a very general way.

Richard Marquand: The only thing that we have changed is the ion cannon. Now there is this enormous dish.

YODA, LUKE IS A JEDI, AND THE OTHER

Richard Marquand: Is Yoda still going to come back and shimmer at the end?

Lawrence Kasdan: If we have him alive, he really doesn't have to.

Lucas: We could have him die.

Kasdan: You mean with Luke?

Lucas: Yes. Old age kind of thing. "You're on your own, kid. You are the last of the Jedi now. This is your diploma; I have to leave; Ben is gone; it's you and your sister."

Marquand: That's good. I like that.

Kasdan: What about the "other," how would she ever be trained? By Luke?

Lucas: Now she can't be trained.

Kasdan: Except by Luke.

Marquand: Luke is the equivalent of Ben, isn't he, in the history of the pattern?

Kasdan: When he goes back to Yoda, do they continue training or is it just for information's sake?

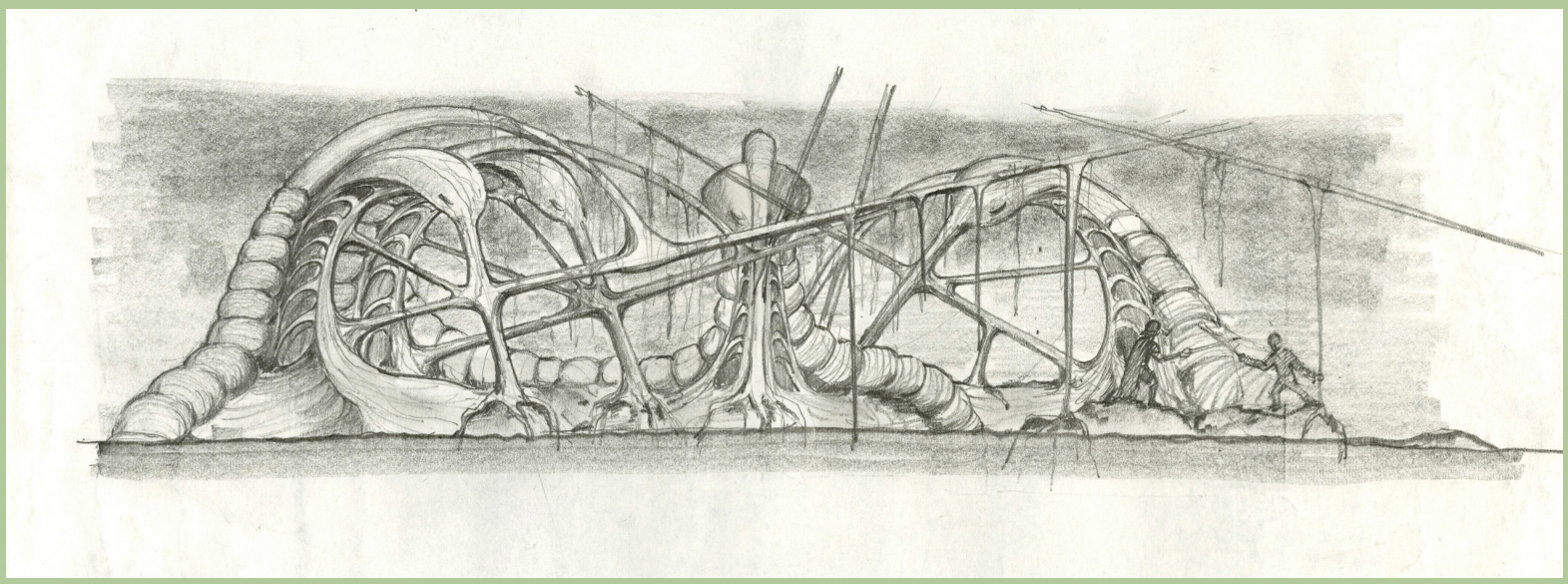
Lucas: In reality he gets back and they have a little dialogue scene and then he leaves. I don't think that we can spend time doing any training. We can imply.

Marquand: No, but the conversation can happen during the physical thing rather than just sitting around the fire talking. Luke can be doing something, standing on his finger, while the old guy is talking to him, just to move it along a little bit. But it's nice that he's dying.

Lucas: Well, he could go back to complete his training and find Yoda dying. Yoda says, "You are a Jedi now. You have finished your lessons and there is nothing more I can teach you and I am kicking the bucket here."

Kasdan: What about the other?





Emperor's throne room concepts by production designer Norman Reynolds, circa May 1981.





Two Johnston illustrations of the Emperor's lair, spring 1981.

Lucas: "Take care of your sister."

Marquand: "Watch out for your father. Keep your underpants clean." It wouldn't pre-empt the

Vader/Luke scene at the end would it, like two deathbed scenes?

Lucas: No. I think that the subtle way to do it, which is interesting, is that if he is dying, we never see him die. He's dying, dying, dying … and then Luke leaves and at the end Yoda is a shimmering thing, which implies that he died. Yoda and Ben can come back.

Marquand: Hand in hand.

Kasdan: Okay. So I have to cover all that with a line about how the training was all there and now you have grown into it.

Lucas: Right. "I learned my lesson by losing a hand."

Kasdan: Okay, that's good. [Later …]

Kasdan: I am wondering about the Yoda death scene, thinking it would be really interesting if he was sort of cheerful. No bad news.

Marquand: Looking forward to it.

Kasdan: Yoda is a life affirming force as he dies.

Lucas: One of the lessons to be learned is that death is not a terrible, horrible thing; at best it is a painful, awful thing, but you have to go beyond that. Otherwise, as soon as someone died, everyone around them would commit suicide.

THE EMPEROR'S LAIR AND DEATH

Marquand: I really love the lava. I love the Emperor being this chilly man … What do you think of that? You didn't like it much.

Lucas: I don't know. It's hard to rationalize it on Had Abbadon unless we did it in a different way: Instead of being a cavern down in the planet, it could be like a fountain or pool.

Marquand: That has contributed to the pollution.

Kasdan: More like a volcano.

Lucas: At the end of the scene, the way it is now there is a volcanic …

Kasdan: I don't like that.

Lucas: I can't rationalize it; I like it, but I can't rationalize it. When you say everything takes place in a throne room with the Emperor in a gothic castle, it all makes a lot more sense. That doesn't mean we know how we are going to kill the Emperor. I came up with the lava because it was easy to just dump him in the river. Maybe we could have a more horrible kind of death.

Kasdan: I feel like the boiling lava is not new enough.

Marquand: Well, snakes are pretty old.

Kasdan: True, but *Raiders* embraces everything that is old. A lot of the *Star Wars* stuff is new.

Lucas: No matter what you do, you are going to be doing something that's old. Let's face it, there is no new image.

Kasdan: I know, but this is the Emperor.

Lucas: The thing is it's not clever and it is not believable. You know that the only reason that you have created that lava pit is to throw somebody into it. It telegraphs the movie.

Marquand: Yes, I agree with that.

Lucas: We're not going to have Vader kill the Emperor without semi-killing himself, so maybe we could have them have hand-to-hand combat. Vader chokes him and the Emperor chokes him back.

Marquand: It has to be something huge, something amazing.

Lucas: One of the reasons that it works is the element of surprise. Nobody expects it to happen,

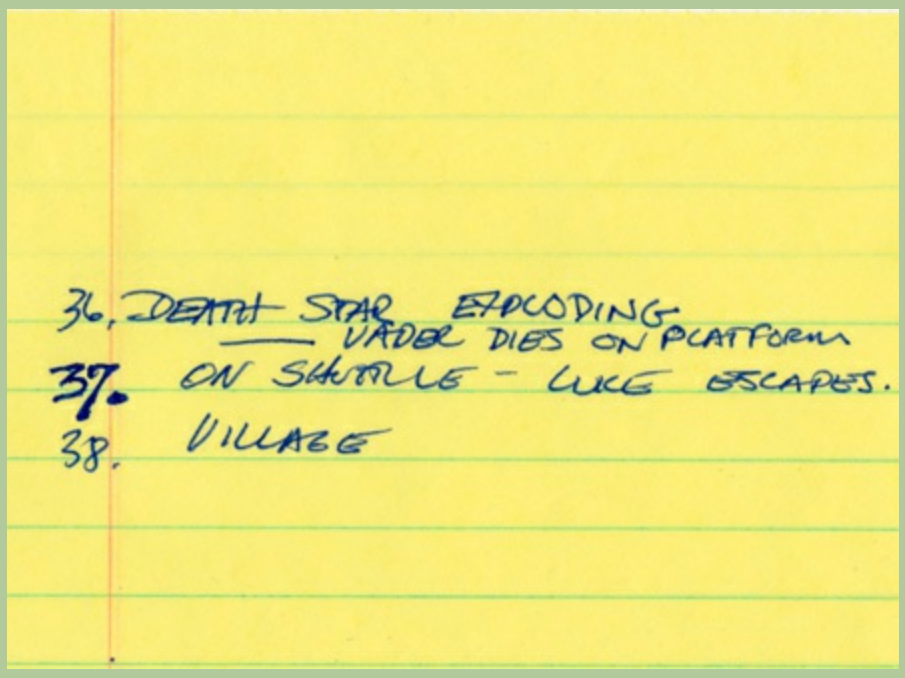
least of all the Emperor. But it's tricky to set up and not give it away before it happens …

TO KILL OR NOT TO KILL

Kasdan: The trick is to get Luke to trick the Emperor into foiling his own scheme at the same moment that Darth is killing him.

Lucas: I'm just saying that if Vader picked up the Emperor and threw him into the machine, it would blow up the machine and at the same time kill the Emperor, so that they both kill each other. Up to that point it could work.

Kasdan: Right.



A fragment from several hand-written pages of story conference notes: "Death Star exploding; Vader dies on platform …"



As McQuarrie pulled back, Johnston and others stepped up production of more detailed paintings with: the barge fight, May 1981.



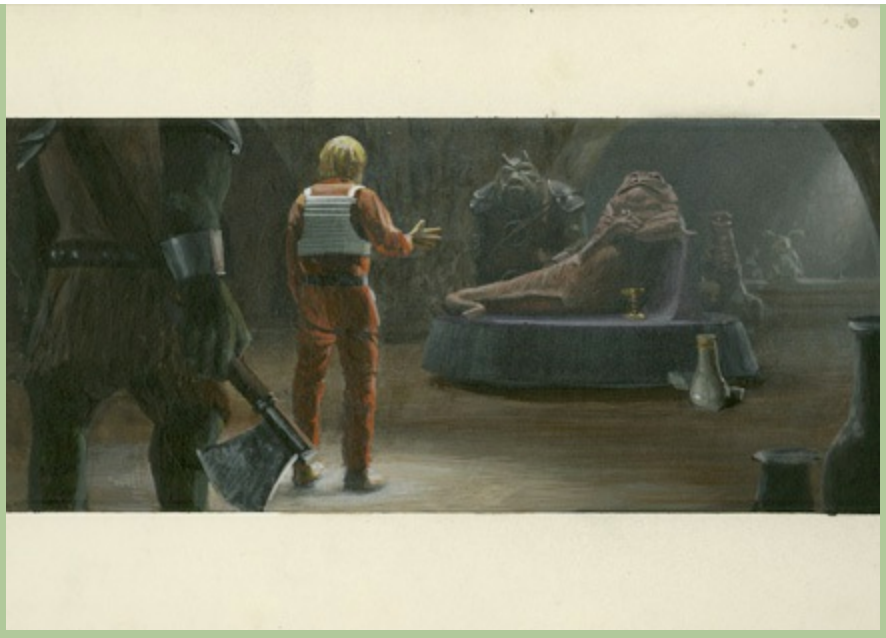
A Johnston painting of the barge exploding, circa May 4, 1981 (no. 120).



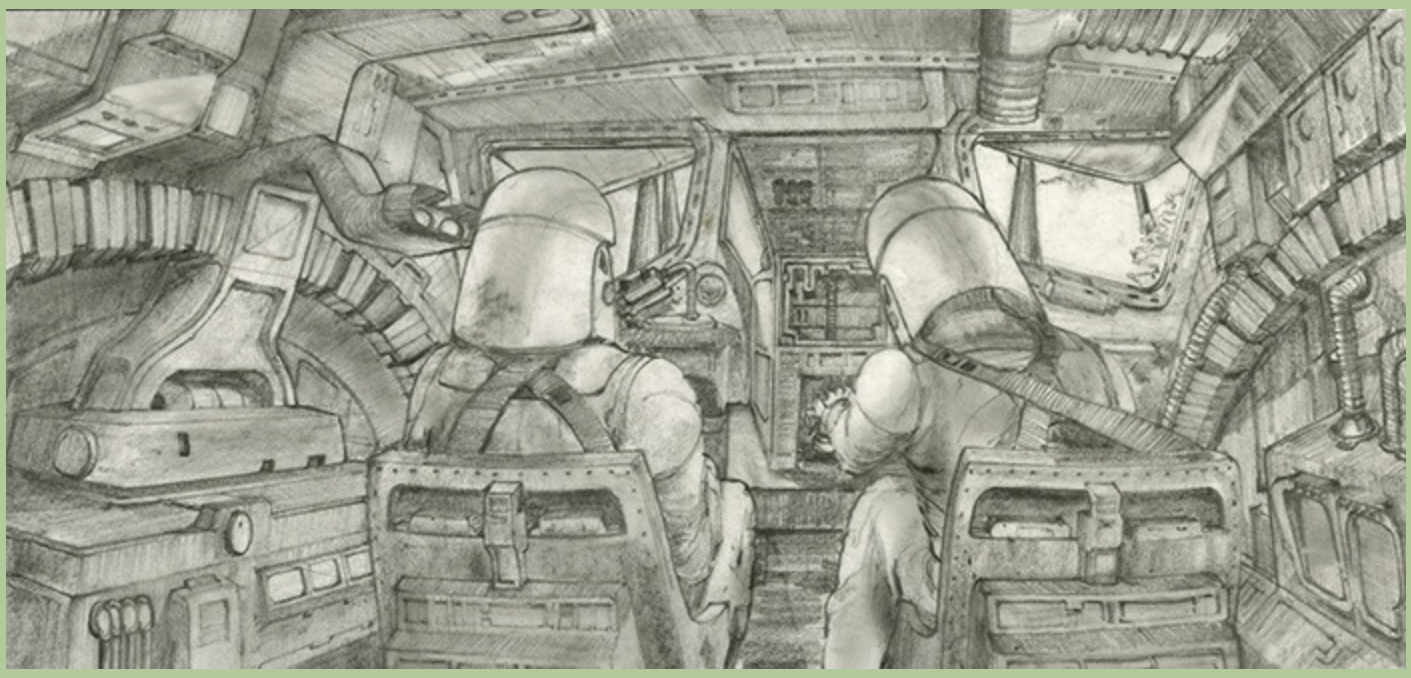
Droids being picked up from the desert floor, June 1981.



An Ewok stealing a rocket bike, May 1981.



Luke meeting Jabba by Michael Pangrazio, June 29, 1981.



Concept drawing of "Int. cockpit, two-legged walker," by Norman Reynolds, June 1981.

Lucas: If the Emperor does pull out a secret weapon and the weapon is working, and they wipe out half the fleet, it becomes even more intense. Then Vader knocks the Emperor into the gun and he is killed by his own gun, and in the process the gun blows up in a big explosion. Luke is all right, Vader is coming apart. I think it'd be great for Luke to try to help Vader while the thing is blowing up. And then Vader gets his cape caught in the door and says, "Leave without me" and Luke takes his mask off. The mask is the very last thing—and then Luke puts it on and says, "Now I am Vader." Surprise! The ultimate twist. "Now I will go and kill the fleet and I will rule the universe."

Kasdan: That's what I think should happen.

Lucas: No, no, no. Come on, this is for kids.

Kasdan: I think you should kill Luke and have Leia take over.

Lucas: You don't want to kill Luke.

Kasdan: Okay, then kill Yoda.

Lucas: I don't want to kill Yoda. You don't have to kill people. You're a product of the 1980s. You don't go around killing people. It's not nice.

Kasdan: No, I'm not. I'm trying to give the story some kind of an edge to it.

Lucas: I know you're trying to make it more realistic, which is what I tried to do when I killed Ben—but I managed to take the edge off of it—and it's what I tried to do when I froze Han. But this is the end of the trilogy and we've already established that there are real dangers. I don't think we have to kill anyone to prove it.

Kasdan: No one has been hurt.

Lucas: Ben and Han, they've both—Luke got his hand cut off.

Kasdan: Ben and Han are fine. Luke got a new hand two cuts later.

Lucas: By killing somebody, I think you alienate the audience.

Kasdan: I'm saying that the movie has more emotional weight if someone you love is lost along the way; the journey has more impact.

Lucas: I don't like that and I don't believe that.

Kasdan: Well, that's all right.

Lucas: I have always hated that in movies, when you go along and one of the main characters gets killed. This is a fairytale. You want everybody to live happily ever after and nothing bad happens to anybody.

Kasdan: I hate it when characters get killed, too.

Lucas: Oh, you do.

Kasdan: I do.

Lucas: I resent it and I resented it when I was a little kid. I would watch and there would be these five guys and one of them would be the funny clown and halfway through, one of them gets killed. Why did they kill the lead? He was the best character.

Marquand: I felt that about Ben the first time I saw *Star Wars*.

Kasdan: But that one worked like crazy.

Lucas: Yes, I know. But we've done that. The same thing with Han. The biggest reaction we got was when people asked, "How can you leave the movie half finished?" Well, the main thrust of this one is that it has to be fun.

Kasdan: All of our material here is not fun.

Lucas: Well, I know we've got the serious side.

Kasdan: We have a lot of grim stuff here.

Lucas: Well, that's why we have to concentrate on the fun.

Kasdan: There isn't much fun stuff. There is the Jabba stuff.

Lucas: That's fun.

Kasdan: And the Ewok stuff and that's it.

Lucas: There are three parts to the movie: Jabba, the Ewoks, and Luke and the Emperor. Luke and the Emperor are not fun and the other two are. I think that we can roll along with the fun parts and still have this undercurrent of a fairly serious study of father and son, and good and evil. The whole concept of the original film is that Luke redeems his father, which is the classic fairytale: a good father/bad father who the good son will turn back into the good father. We can have a serious line and still have a fairly light film.

The whole point of the film, the whole emotion that I am trying to get at the end of this film, is for

you to be real uplifted, emotionally and spiritually, and feel absolutely good about life. That is the greatest thing that we could possibly ever do.

THE BLIND MERCENARY

Marquand: Howard [Kazanjian] suggested that Han should be blind after he is melted.

Kasdan: Temporary blindness that slowly wears off.

Lucas: But during the skiff battle, he is blind.

Kasdan: On the skiff, it's great: He almost steps off the skiff into the Sarlacc pit because he can't see. Luke is taking care of everybody and Han is sort of standing around, which gives Harrison a neat thing to play; he's never played a blind man.

Marquand: Every actor likes to play a blind man. They all just love to.

Lucas: Maybe we could make him drunk, too. The drunk blind man. Cut off his legs, like his legs didn't come out of the carbon freeze, and put him on one of those little skateboards and put a cup around his neck.

Kasdan: It could help the scene when he comes to life and embraces Leia, and he just feels her face.

Marquand: There won't be a dry eye in the house.

Kasdan: He won't be able to see Jabba give her a big wet one.

Lucas: On the skiff, Han could be swinging a bat around. He grabs onto something while Luke is going into action and says, "I'll get them!" He swings around and misses them, and then he swings again and misses them. Luke is distracted while Boba [Fett] gets up—when Han whacks him one and sends him like a homerun into the pit. That would be one of those blind swordsman/samurai assassin things.

Kasdan: George has come a long way in his attitudes!



Reynolds's set concept of an industrial structure on Had Abbadon, with Vader and Luke (detail; notes indicate that the set would be a full-sized build accompanied by foreground miniatures), June 1981.

WHAT DO YOU DO WITH A PROBLEM LIKE BEN KENOBI?

Lucas: We also have to cope with another problem: Ben. How do we deal with Ben? We have to deal with Ben, even to the point of using Alec Guinness in one more ghost scene. I'll get him to do it somehow. We have to do what is right for the plot and the story.

Marquand: Why did Ben not tell Luke?

Lucas: In the early script, I wrote that he wasn't ready to be told.

Marquand: Well, I think that is true.

Lucas: If Luke had known, he wouldn't have become a Jedi and he wouldn't have been able to

deal with it.

Marquand: I think that is absolutely true.

Lucas: That's the most practical reason why.

Howard Kazanjian: He probably wouldn't have learned in the same manner.

Lucas: For a lot of people there's a big issue there, which we can't skirt around.

Marquand: The fact that Ben lied.

Lucas: The fact that Ben lied, but he didn't really lie; he didn't really lie, because in the first film he says that Vader betrayed and murdered his father, which doesn't necessarily mean that he killed him—but that the bad/Vader half of the person betrayed the good part of the person/the Skywalker half. It's easily understood.

Kasdan: The first movie is not as much of a problem as the second one, where he has every opportunity to tell him.

Marquand: Yes, I agree.

Kasdan: You could get rid of all of this.

Lucas: But I still tend to want to bring Ben into it. He's one of the main characters and he's still a strong presence. I sort of agree with Larry that the best way to handle that is to let him stay in another world and to say there is nothing more that he can do now and that Luke is a Jedi now and that his job is done. It could be a goodbye scene to Ben, which is, "I am never going to appear before you again …"

Kasdan: You want to bring him shimmering back at the end?

Lucas: We can do that. They are guardian angels who are standing there; Luke has the power to see them.

Marquand: That's nice. That works.

Lucas: They become the Force. The concept is that when you die, your energy drains into the Force, which is made up of all living beings. We are just personifying it a little bit, which I think is all right. The biggest thing is that we give Alec a good scene to get him to do it, a chance to act. The problem with *Empire* was that he doesn't act; he just tells Luke something. He wants something that is hard to do, but what he really wants is to be funny; he wants some jokes, some good snappy lines; he wants what all actors want.

Marquand: To talk about the Force.

Kasdan: But it's so boring.

Lucas: He doesn't want to talk about the Force. That's what he objects to.

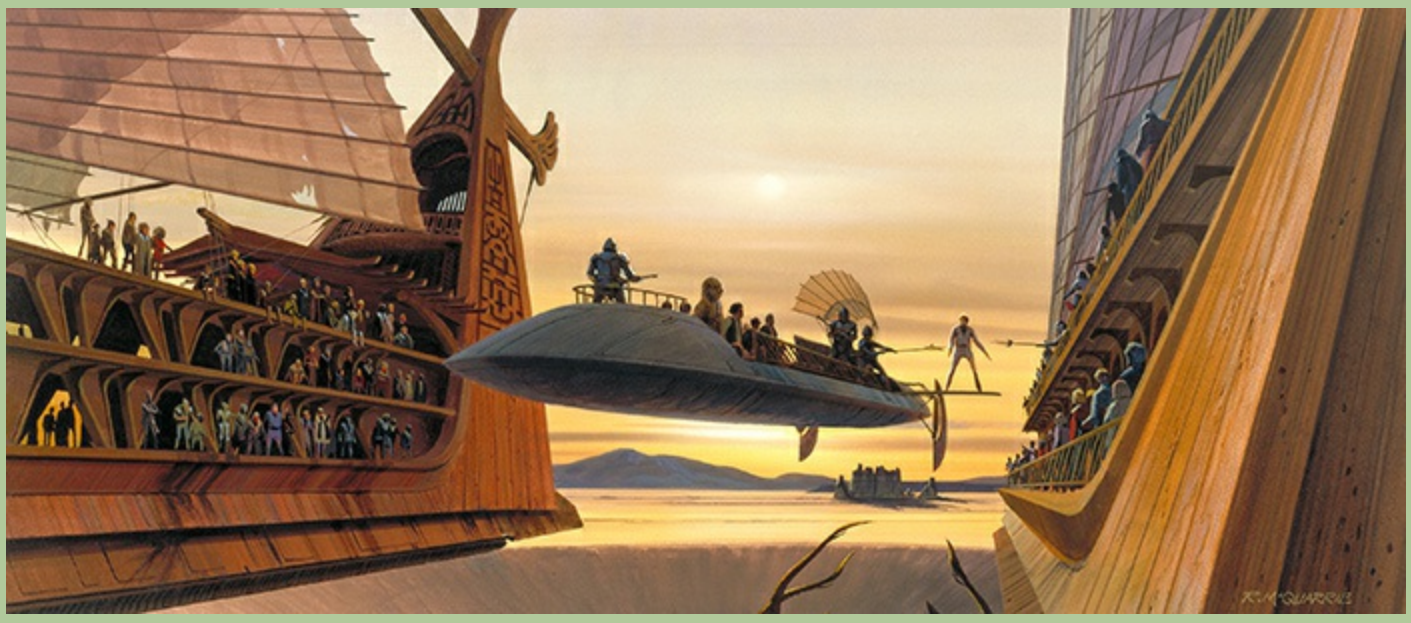
THE SCIENCE OF SARLACC

Lucas: I'm assuming that we'll start with Vader's Star Destroyer, so we recognize it. We see a shuttle going from Vader's ship to Had Abbadon and we're able to establish the moon. The one thing that does is set up the geography. Vader goes down and walks through the triumph of the troops and approaches the Emperor in the throne room. They have a scene and during that scene we've got to set up the relationship between Vader and the Emperor. But we can't just have that scene and then cut to Tatooine.

Marquand: What if the Emperor says that he knows where Luke is?



Early Jabba's palace concept by McQuarrie, a variation of which can be seen in the background of his production painting (below) of Luke walking the plank between two barges. Note the Sarlacc tentacles reaching up to grab him, circa early 1981.



Lucas: The problem is if he knows where he is why doesn't he do something about it? The idea is that he says there is no sense chasing him—"He will come to us."

Kasdan: The Emperor?

Lucas: Yes, the Emperor says, "Don't worry, Lord Vader. I am on the job here and he will come to us, in time."

Marquand: That's good.

Lucas: Then we can cut to Tatooine, and then we can cut to the robots going along the road, "beep beep," complaining, sand blowing …

Marquand: Really nice cut.

Lucas: … trucking up this road by themselves; I sort of like that image.

Marquand: Oh, it's wonderful.

Lucas: Saying, "Why us, why me? How did we get into this mess, what are we doing?"

Marquand: Can I suggest that Lando is actually in Jabba's in disguise, that he has infiltrated?

Kasdan: The real problem is to figure out a plan; if you figure out a plan you can stick those people in anywhere you want.

Marquand: What if the next arrival is Chewie in chains, with a bounty hunter, which is in fact Leia dressed up. Luke's not there yet.

Lucas: I could go with that.

Marquand: I think if you go along with that idea, then she could be discovered, which is why she is then turned into a dancing girl. That would be neat.

Lucas: It isn't until it's revealed that she is Leia that you realize the whole thing is a trick.

Kasdan: Then you don't have to deal too much with how Luke was going to use Chewie. He just wanted him in there. We have to give Chewie something meaningful to do, but it may just be physical.

Lucas: The only thing that makes me nervous, is that it's the same trick that they used to get Leia out of the Death Star, which was to dress Chewie up like a prisoner.

Kasdan: Is she speaking in an alien language?

Lucas: She can speak in an alien language if you want.

Kasdan: Then it's a great Shakespearean court scene: girl dressed up as a boy. To work back from the skiff, I was wondering if Artoo, when Luke says these droids are my gift to you, instead of putting Artoo to work as a janitor, which is not doing that much good for us, what if Bib says, "We need a translator and Artoo is perfect for our barge where we lost our Artoo unit," which is part of Luke's plan.

Lucas: Yes, that's possible.

Kasdan: See the trick to me is that we have to work back from the Sarlacc pit.

Lucas: What Luke wants to do is to get on that barge and the only way he can do it is as a prisoner. He has to become a prisoner and Chewie has to become a prisoner; they have to unfreeze Han and they all have to be at the same execution, which is what his plan is. He figures once he kills the rancor, then they have to go to the pit. He knows that's where the execution is going to be anyway. What they do with ordinary nuisances, or solicitors, is they drop them into the rancor pit. Luke knows or doesn't know that is what would happen, what kind of trap they have laid for him. He's assuming that when he is discovered and when he is subdued, which he will be, that he is bound to end up with Han and Chewie in the skiff over the Sarlacc pit.

The plan is, "I am going to knock everybody overboard into the pit and we're going take off"—but it goes a little awry because Boba Fett screws everything up and suddenly they are in trouble and they get into the fight.

Kasdan: You can assume that Luke's plan is multilayered and the court of last resort is they are going to take him to the Sarlacc pit and they'll all be in place. But when he comes in and says, "I want to bargain for Han," he is hoping that will work.

Lucas: Yes.

SOLLOZZO STRIKES AGAIN

Lucas: When Han and Leia are discovered, you just see a huge wall stuffed with a giant crowd of

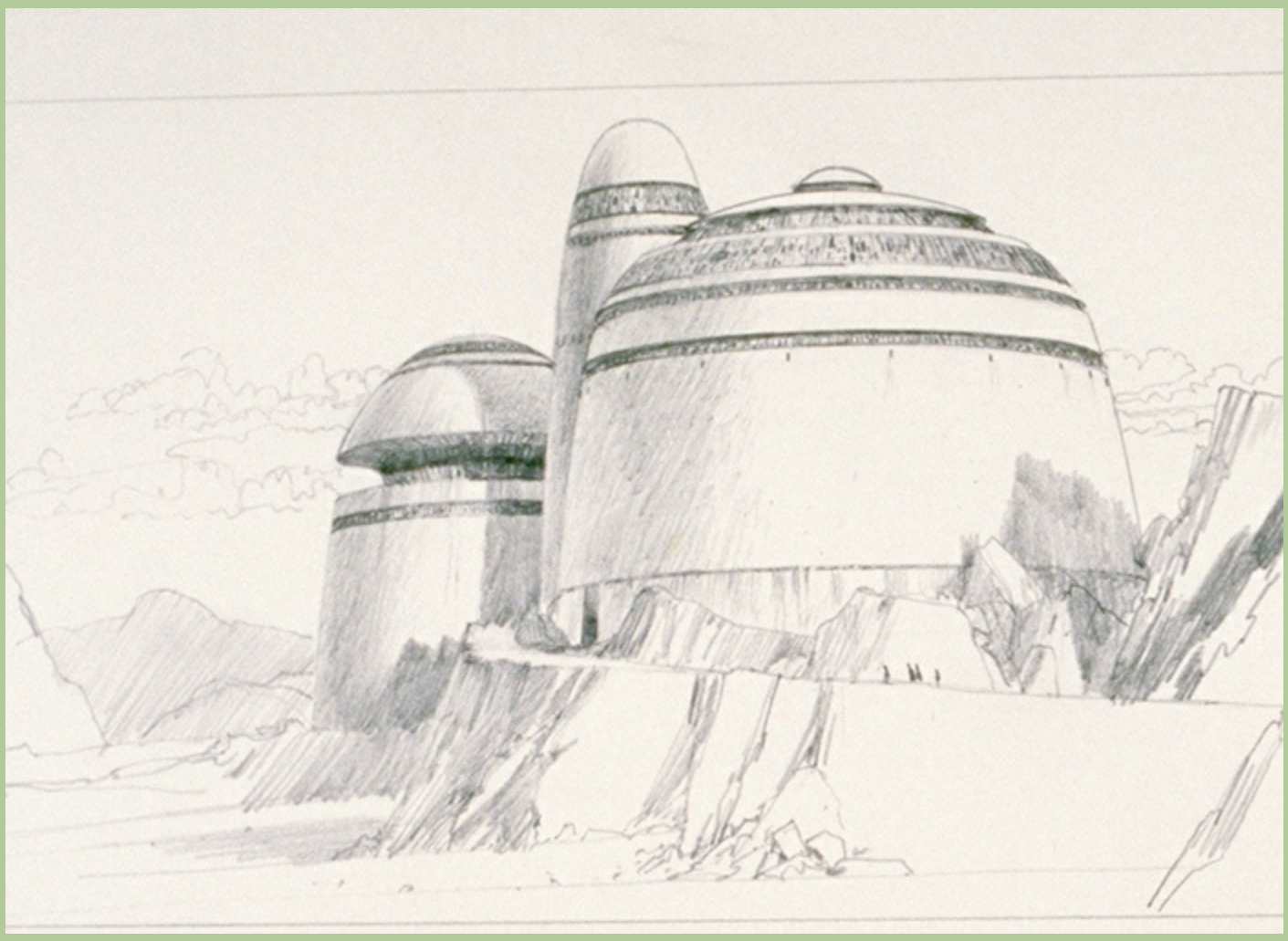
monsters, floor to ceiling, wall to wall. Jabba is sitting back there and says, "So you like to kiss? I like to kiss, too."

Kasdan: I love this.

Lucas: Jabba knows that at any moment she could try to kill him, but he loves that. He loves the fact that she's going to be there by his side as her boyfriend is thrown to the lions; he can slobber in her ear, listening to Han scream bloody murder as his arms get ripped from his body.

Marquand: Would be nice to have a chain around her ankle, a leash, which Luke can dispose of just like that.

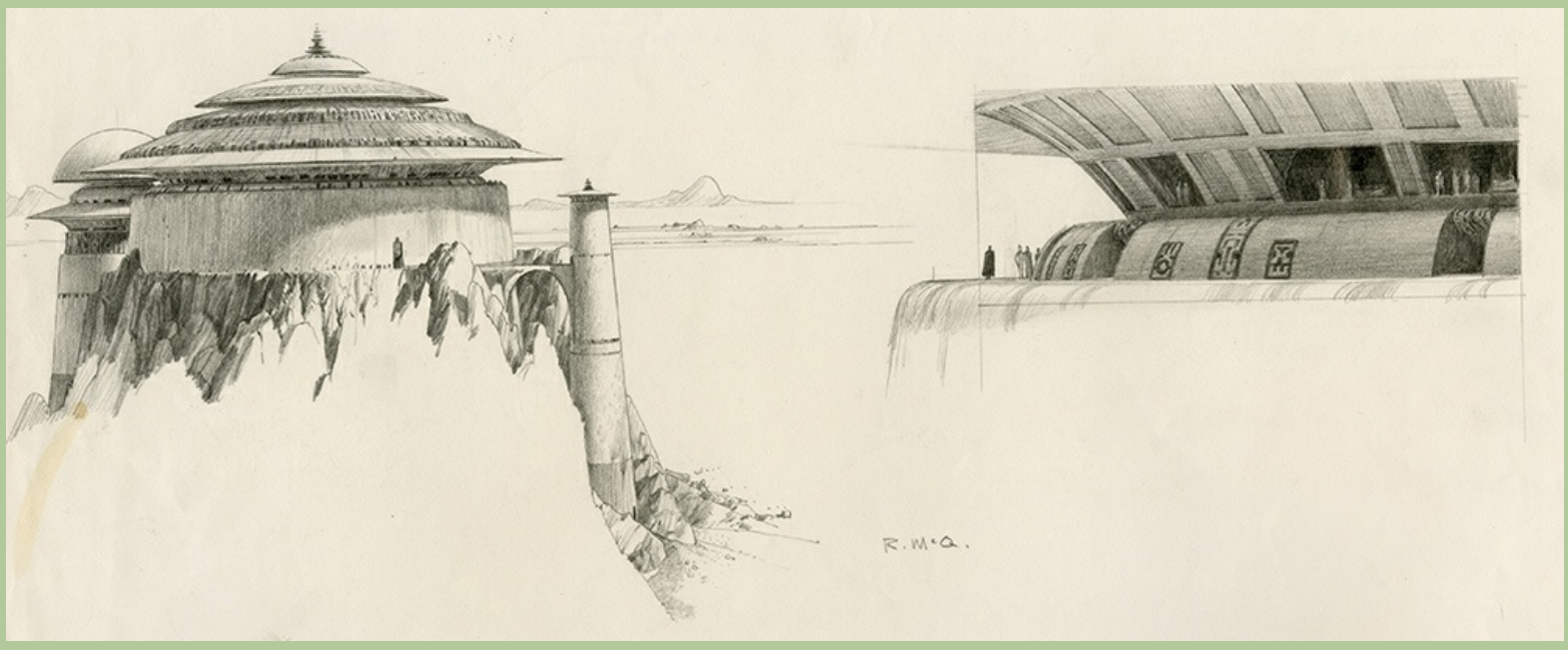
Kasdan: How do you feel about her being the one that causes Jabba's death?



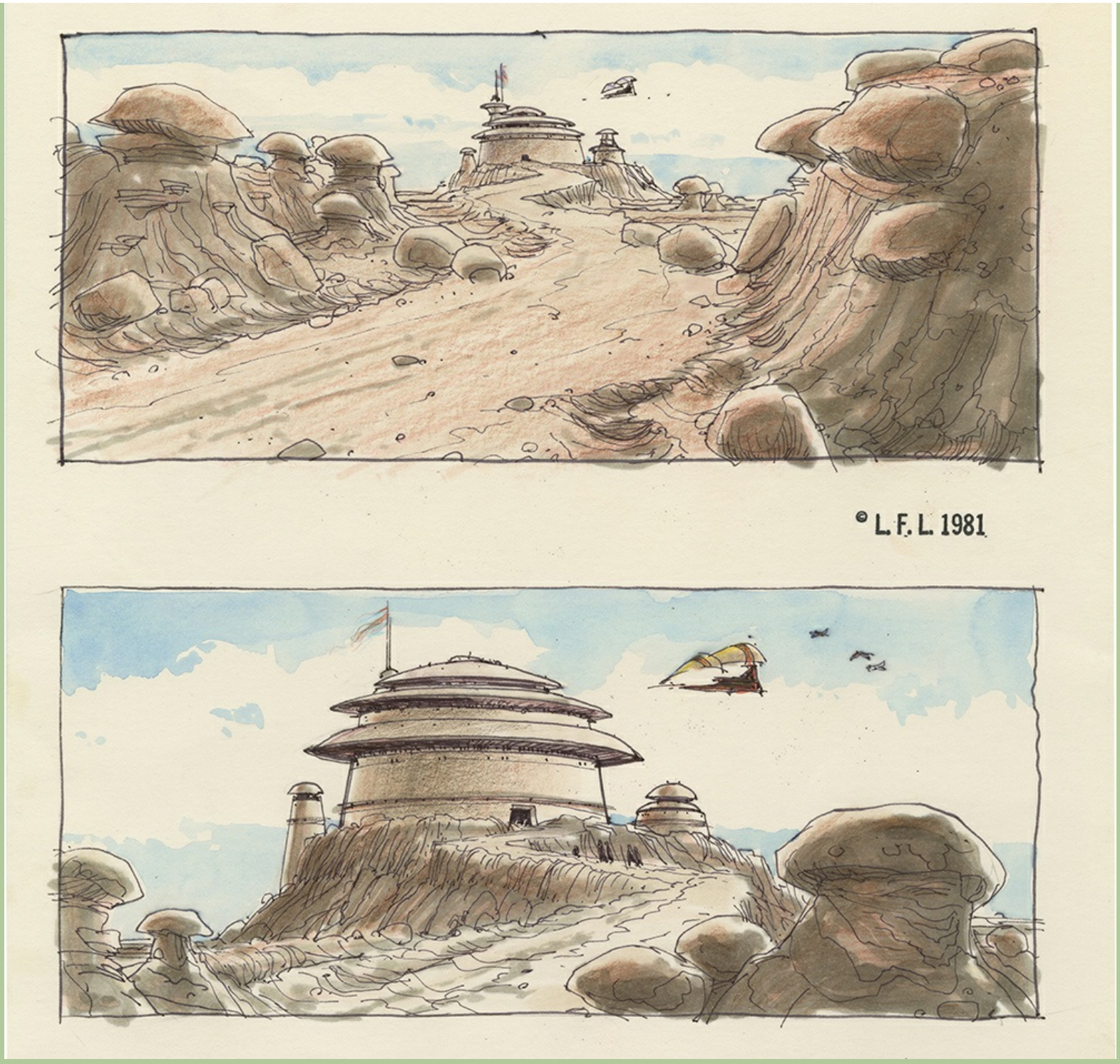
A transitional concept sketch toward the approved design of Jabba's palace, by McQuarrie, early 1981.



A concept sketch by Johnston of Jabba's palace (no. 037), February 1981.



Concept sketches of Jabba's palace exterior by McQuarrie.

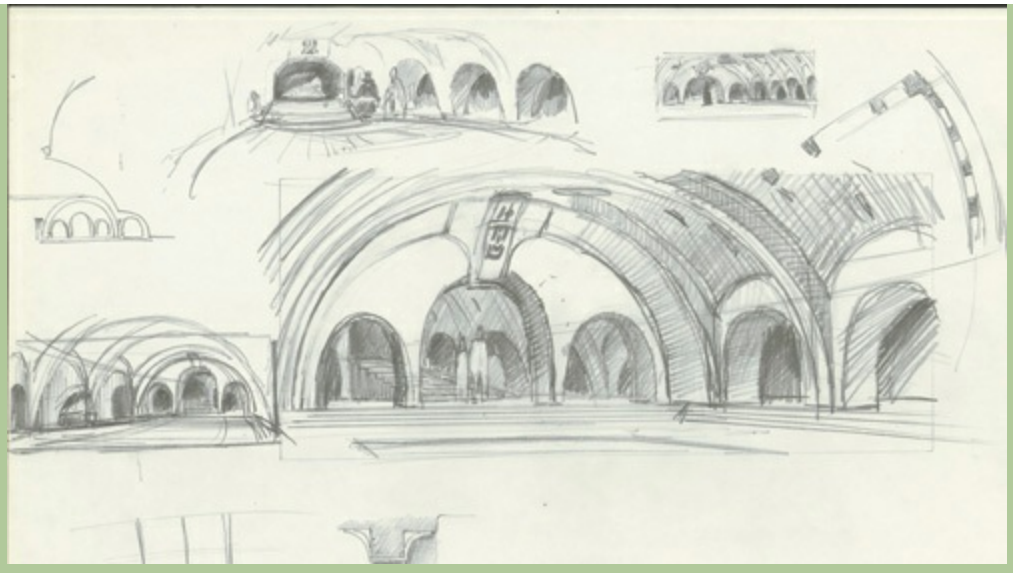


Approach to Jabba's palace concept by Johnston.

Lucas: That I could go for. She could strangle him.

Marquand: With the chain.

Lucas: She jumps around and wraps the chain around him and strangles him. Jabba is kind of a rubber character, so we could have this big, ugly tongue come out, uggghhhh … It's *The Godfather* [that is, the death of Luca Brasi in the 1972 film].







Concept art of Jabba's throne room and production illustrations by McQuarrie, April 1981, which explore some of the shapes and forms of Tunisian architecture that had been established for Tatooine in Episode IV (the bottom one bears Lucas's red exclamation mark of approval).

LEAPIN' LAZER SWORDS

Kasdan: Why don't the guards just shoot Luke? How is he fighting them?

Lucas: Well part of it would be fun if he could fight them with his lazer sword, except I don't know how he could get his sword in the middle of all this.

Kasdan: But that could be part of his plan—what if Artoo had it secluded in his—

Lucas: That would be a good idea.

Marquand: That is brilliant. I love it.

Kasdan: Luke's plan gets better and better, because Artoo is on the deck and he goes over to this little cubbyhole and ejects the lazer sword.

Lucas: I got an idea you can use with Artoo: What if Luke is about to walk the plank—"Well, so long, old buddy"—and he whistles, as you do in those movies where you whistle for your dog, and then you cut to the top deck of the ship. Artoo is there and a little launcher pops out of his head. Then Luke goes over to the plank, drops, jumps back onto the ship, grabs the sword, and starts fighting. We do the acrobatic thing where he flips himself back up.

Kazanjian: Mark lost his lazer sword didn't he?

Lucas: He did lose his lazer sword, when his father cut his hand off.

Kazanjian: So whose lazer is he using? Should I have brought it up?

Lucas: You should because that's what everybody will ask.

Marquand: Well, it didn't occur to me.

Lucas: The way I was explaining it in the scripts before was that he made another one. But it's going to be impossible, given the structure of the way the film is now, to explain where that lazer sword came from.

Marquand: It's a line of dialogue later.

Lucas: Well, I don't know if we even need to explain it. The worst thing about that is you get a letter in *Starlog* magazine. Big deal.

Marquand: He made it, that's the answer!

Lucas: That's not going to drop the audience out of the film. People aren't going to stand up and say, "I just don't buy that, I'm leaving." But you will get lots of letters, so we'll make a form letter explaining that Luke made it.

Kasdan: Maybe it should be a new color.

Lucas: Yes, it could be totally different looking. We can work that out. But the idea running throughout the whole trilogy is: First he's given his father's sword, because his father lost it in the fight with Ben Kenobi: Ben cut his hand off and Vader fell into the volcano, so Ben then pried the lazer sword out of the hand and kept it for the son. So then what the father did was cut his son's hand and lazer sword off—and that was a way of severing the relationship between father and son. Not only did Luke lose his weapon and was castrated, but at the same time his father split that relationship. Luke was carrying his sword for his father. Now he is not doing that anymore. In this one, he's built his own. He has built his own lazer sword; he is his own man, he is not a son anymore. He is an equal.

SANDSTORM REUNION

Lucas: The story between the movies is that Lando finally located Han; he's at Jabba's and sends the signal back to Luke, "Hey, I found Han. Get over here quick." Leia jumps in an X-wing and flies over, and parks next to the *Falcon*. They make their plan and then we start the movie.

Marquand: Now the other thing is, during the sandstorm, Luke doesn't get captured; we've taken away the fighting, so it's a reunion moment and then, "Let's go."

Lucas: They come up to the vague outline of the *Falcon* and maybe you see an X-wing in the middle of a raging storm, the ramp of the *Falcon* comes down and they all go inside.

Kasdan: And Chewie is hurt, too.

Lucas: I don't want to do this and I've struggled and got myself in all these drafts because I wanted to avoid this moment.

Marquand: You don't want three pages of dialogue.

Lucas: The bullet that I bit the other day was to realize that there wasn't any way to get around

the issue and I had to do it.

Marquand: It was before lunch.

Lucas: It was before lunch and I said we have to accept the fact that we're going to have that lull there. The thing that has made me feel comfortable with it is that it is exactly like *Raiders:* You have this fantastic action sequence at the beginning of the movie and then you have a chance to rest for a second. Everything slows down.

Marquand: You're not going to rest for nearly that long again.

Lucas: The scene with Yoda picks it up. In the *Falcon*, they aren't going to be saying anything that anybody cares about, but when you get to Yoda, Yoda is going to be saying things that people have ears to hear: Who is the other and this is your father.

Kasdan: Let me try to write a thing in the *Falcon*, because we have so little camaraderie time. Here what we have is Han, Luke, and Leia together again; they haven't been since the beginning of the last movie.

Lucas: It's the kind of scene that the writer has to make work. It's a tender reunion scene, hopefully some snappy, funny dialogue where they're kidding each other.

Kasdan: Okay, I'll try to write it. The thing is there is a lot of stuff that actually has to be dealt with even if it's obliquely: That Luke recognizes that Han and Leia are a couple for the first time and Han has seen that Luke is pretty amazing.



Production painting of the droids approaching Jabba's palace, by McQuarrie, circa May 4, 1981. As Lucas says, the droids are "… trucking up this road by themselves; I sort of like that image."

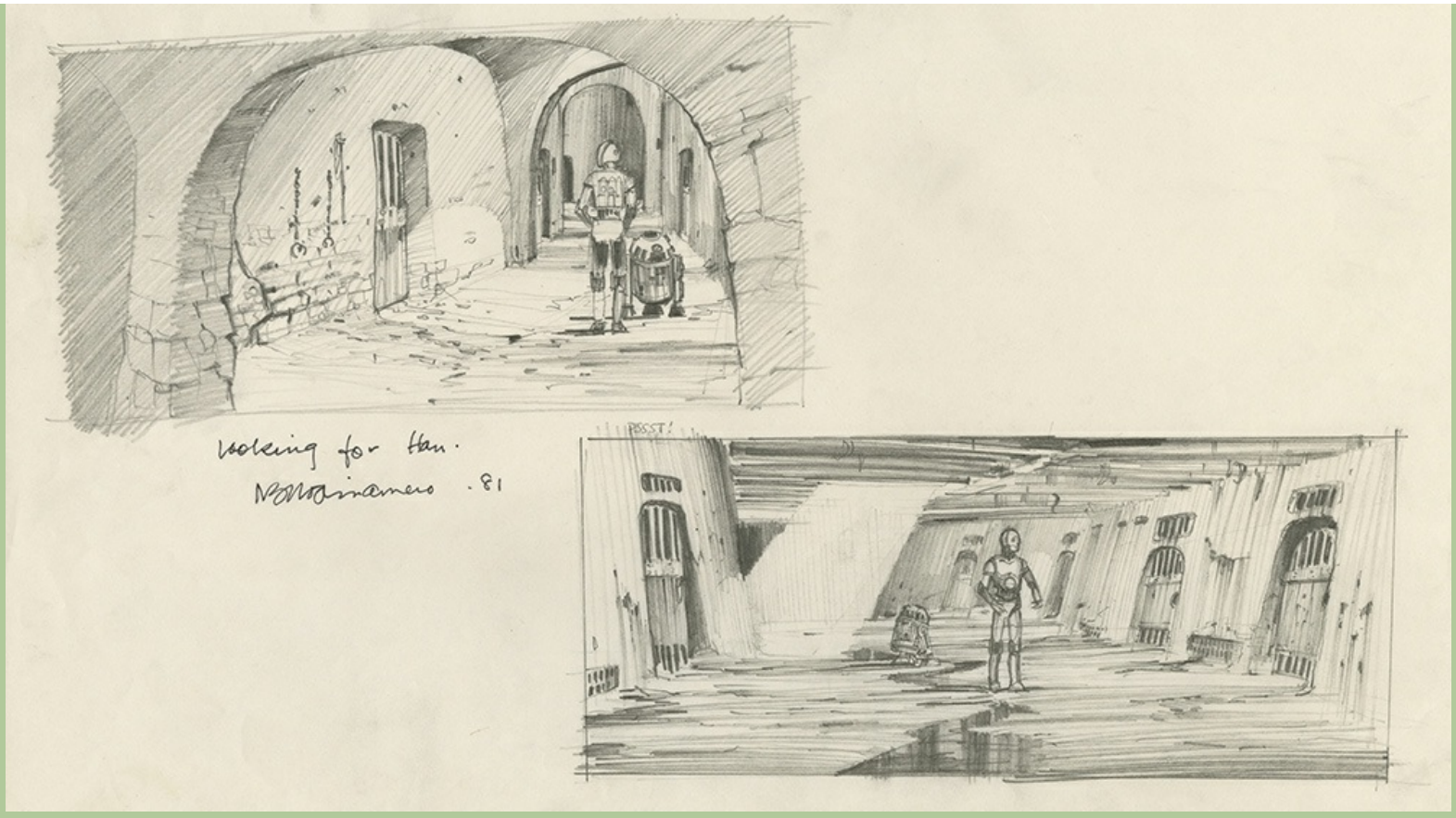




Another illustration by McQuarrie pitched another form for the ceiling of Jabba's palace, circa spring 1981, but his vaulted version won out (as seen in a Rodis-Jamero pencil drawing of the "droids looking for Han," ABOVE, early 1981).



Jabba's dungeon concept art by Johnston.



"Looking for Han" concept sketches by Rodis-Jamero.

THE STORY OF ANAKIN

Lucas: Anakin Skywalker starting hanging out with the Emperor, who at this point nobody knew was that bad, because he was an elected official.

Kasdan: Was he a Jedi?

Lucas: No, he was a politician. Richard M. Nixon was his name. He subverted the senate and finally took over and became an imperial guy and he was really evil. But he pretended to be a really nice guy. He sucked Luke's father into the dark side.

Kasdan: The Force was available to anyone who could hook into it?

Lucas: Yes, everybody can do it.

Kasdan: Not just the Jedi?

Lucas: It's just the Jedi who take the time to do it.

Marquand: They use it as a technique.

Lucas: Like yoga. If you want to take the time to do it, you can do it; but the ones that really want to do it are the ones who are into that kind of thing. Also like karate. Also another misconception is that Yoda teaches Jedi, but he is like a guru; he doesn't go out and fight anybody.

Kasdan: A Jedi Master is a Jedi isn't he?

Lucas: Well, he is a teacher, not a real Jedi. Understand that?

Kasdan: I understand what you're saying, but I can't believe it; I am in shock.

Lucas: It's true, absolutely true, not that it makes any difference to the story.



Detail from an undated McQuarrie page of Emperor-on-Death-Star thumbnails with notes, such as, "does final duel with Vader occur in Emp. chamber on Death Star [?]" and "suppose Emperor rides in tethered spherical explorer sighseer type ship drifting thru structure."



Concept thumbnails of Luke being brought before the Emperor on the Death Star, by McQuarrie.

Kasdan: You mean he wouldn't be any good in a fight?

Lucas: Not with Darth Vader he wouldn't.

Kasdan: I accept it, but I don't like it.

Lucas: Well, anyway, Luke's father gets subverted by the Emperor. He gets a little weird at home and his wife begins to figure out that things are going wrong and she confides in Ben, who is his mentor. On his missions through the galaxies, Anakin has been going off doing his Jedi thing and a lot

of Jedi have been getting killed—and it's because they turn their back on him and he cuts them down. The president is turning into an Emperor and Luke's mother suspects that something has happened to her husband. She is pregnant. Anakin gets worse and worse, and finally Ben has to fight him and he throws him down into a volcano and Vader is all beat up.

Now, when he falls into the pit, his other arm goes and his leg and there is hardly anything left of him by the time the Emperor's troops fish him out of the drink. Then when Ben finds out that Vader has been fished out and is in the hands of the Empire, he is worried about it. He goes back to Vader's wife and explains that Anakin is the bad guy, the one killing all the Jedi.

When he goes back his wife, Mrs. Skywalker has had the kids, the twins, so she has these two little babies who are six months old or so. So everybody has to go into hiding. The Skywalker line is very strong with the Force, so Ben says, "I think we should protect the kids, because they may be able to help us right the wrong that your husband has created in the universe." And so Ben takes one and gives him to a couple out there on Tatooine and he gets his little hideout in the hills and he watches him grow. Ben can't raise Luke himself, because he's a wanted man. Leia and Luke's mother go to Alderaan and are taken in by the king there, who is a friend of Ben's. She dies shortly thereafter and Leia is brought up by her foster parents. She knows that her real mother died.

Kasdan: She does know that?

Lucas: Yes, so we can bring that out when Luke is talking to her; she can say that her mother died when "I was two years old."

A PROBLEM WITH *REVENGE*?

Lucas: There are already people sending me letters saying Jedi don't take revenge; it's not in their nature; it's just not the way that they are. Also, obviously, a Jedi can't kill for the sake of killing. The mission isn't for Luke to go out and kill his father and get rid of him. The issue is, if he confronts his father again, he may, in defending himself, have to kill him, because his father will try to kill him. This is the state of affairs that Yoda should refer to. And then Luke says, "I don't think he'll kill me because he could have killed me last time and he didn't; I think there is good in him and I can't kill him."

Kasdan: In a way, I do think it's dangerous to tip it this early; it takes all the guts out of it.

Lucas: We don't want it to be a tip off, but we do want it to be a setup.

Kasdan: An oblique setup.

Lucas: The "other" could be explained by Yoda or described by Ben. We could save that for Ben.

Kasdan: Ben doesn't even know about it.

Lucas: Ben knows about it.

Kasdan: How come in *Empire* he says, "He is our last hope" and Yoda says, "No there is another."

Lucas: He discounts women because he is a male chauvinist pig.

Kazanjian: Well, he forgot.

Kasdan: Wouldn't that be weird that Ben has forgotten?

Lucas: She isn't trained, she isn't ready and Ben wasn't thinking. Let's assume that Ben knows there is the other.

Kazanjian: He has to.

Lucas: The other thing is, I think you can make Ben take the blame for Vader. "I should have given him more training. I should have sent him to Yoda, but I thought I could do it myself. It was

my own pride in thinking that I could be as good a teacher as Yoda. I wish that I could stop the pestilence that I've unleashed on the galaxy." His burden is that he feels responsible for everything that Vader has done.

DEATH OF A DEATH STAR

Marquand: I had an idea about these Death Stars, which Larry doesn't like. I wonder if this is a great thing for the Emperor to know: That these half-built Death Stars do work and they are complete.

Lucas: The one thing that Death Stars do, which I like, is they create a time lock: The rebels have to attack before the Death Stars are finished. They can't wait until next year. They have to attack Had Abbadon. One thing I also visually like about the Death Stars, if they are spidery half-finished things, is then the rebels can fly through them.

Marquand: Exactly.

Lucas: Somehow we work it out that the Death Stars are turned toward the planet of Had Abbadon. The idea of those Death Stars is: one, a time lock and, two, as the device that blows up the capitol and is the Emperor's downfall. That's how we connect him to those Death Stars.

Kasdan: Why do you want two of them?

Lucas: We don't have to have two of them, we can have one.

Kasdan: My problem is that it's complicated. I like the idea of it being a trick, I like it very much. The Death Star looks half finished, but it's not. That's a lovely idea, but it should be only one, because we're getting a lot of targets here.

LANDO CALRISSIAN DIES?

Lucas: We're going to have to cope with Billy.

Marquand: Well, seriously, the *Falcon* is the thing to send him in.

Lucas: I'm just going to have to break the news that it's not about him.

Kasdan: Why does he think it's about him.

Lucas: Because he's an actor.

Kasdan: It's not because you misled him.

Lucas: No, I didn't mislead him. I said his part would probably be bigger in the next film than it was in *Empire*.

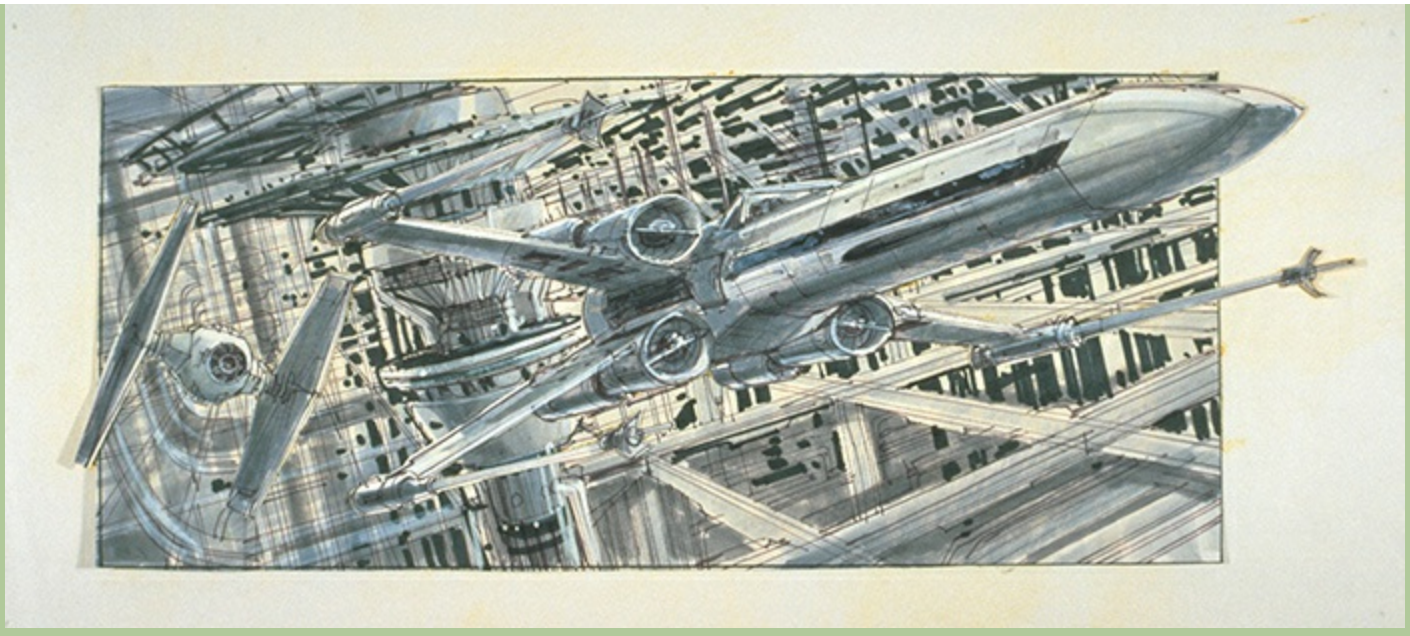
Marquand: You can give him something really smart to do.

Kasdan: What about killing him now, since it's so late in the picture?

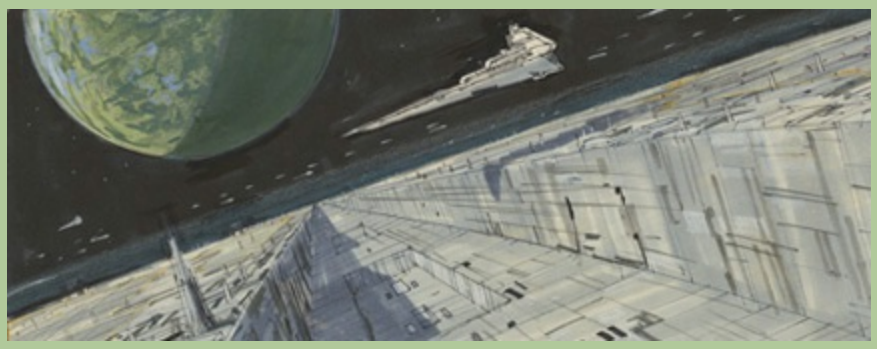
Lucas: You can't kill him now.

Kasdan: Why not? What if they need someone to go to Had Abbadon for some reason and he volunteers to do that and then accomplishes his mission but is killed by Vader?

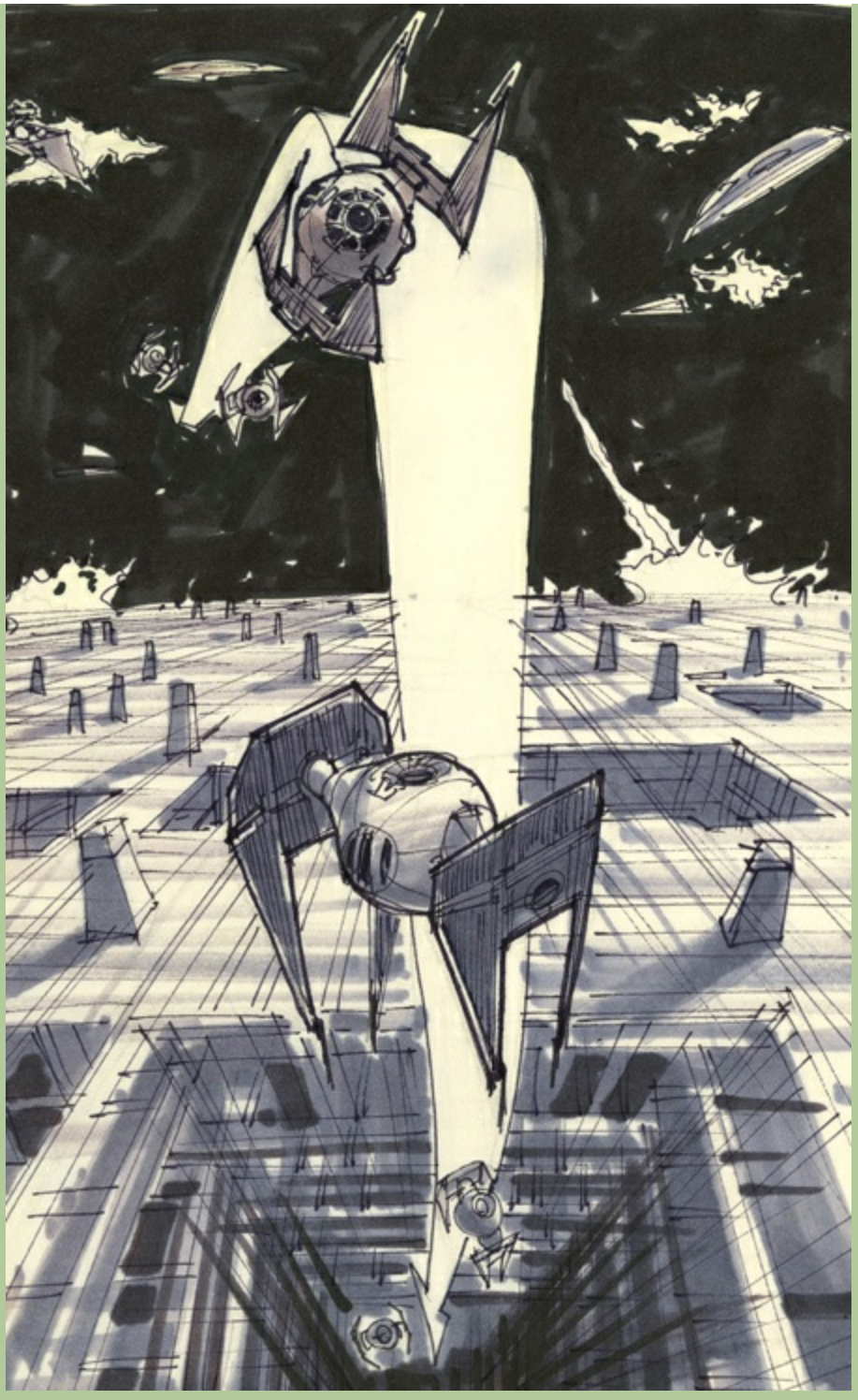
Kazanjian: Then you make him a hero.



An undated Johnston drawing of a TIE fighter in pursuit of an X-wing through the Death Star innards.



Concept illustration by Johnston (no. 0200) of a Star Destroyer cruising above a Death Star with the forest moon in the background, circa summer 1981.

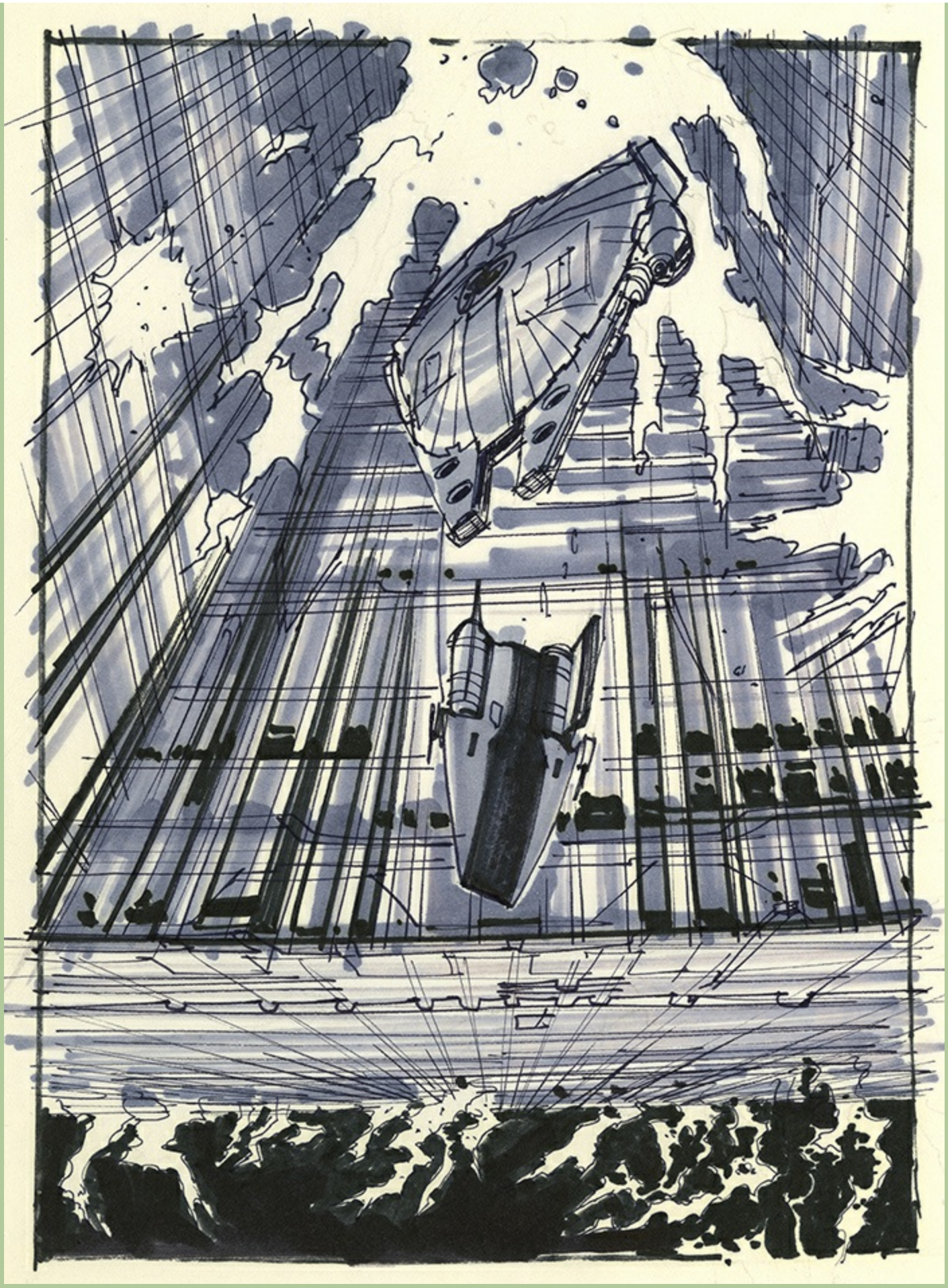


Another undated drawing by Johnston of a TIE Interceptor plunging into the Death Star.


0201


0205





Death Star concepts by Johnston.

Lucas: Well, the trouble is it's complicated. Then you have another story line you have to intercut.

Marquand: I think Lando should fly straight into the Death Star. Give him a great ending.

Lucas: I think it'd be better to put him in the air battle, because then we've personalized the air battle.

Kasdan: The air battle at the end?

Lucas: If he dies right at the end of the movie, then you come back to the celebration and yet you've just killed one of the main characters.

Kasdan: You want me to give him some meaningless job, hey.

Lucas: Put him with the fleet and have him lead the rebel attack.

VADER'S MOTIVATION

Kasdan: What is it that Vader wants?

Lucas: Vader's plot is to convert Luke to the dark side, make him an ally, and then topple the Emperor. At this point he and the Emperor want to turn Luke to the dark side. I don't think Vader would care whether he turned Luke to the dark side or if the Emperor turned him, because he feels that once Luke is turned, he can use him for his ally. The Emperor and Vader are in total agreement about what's going to happen. They both want to get a hold of Luke. They both want him converted to the dark side: the Emperor to replace Vader, and Vader to replace the Emperor. They are perfect bad guys.

Kazanjian: Wouldn't Vader want to get to Luke before the Emperor for that reason you just stated, before the Emperor can get to Luke and throw Vader out?

Lucas: Let's say that Luke goes to the Emperor and pretends to become part of the dark side. Another way to get around this is to imply that Ben can cloud the mind of the Emperor. The thing I like about that is it makes true what Ben said before sacrificing himself, when he says, "I will become even more powerful than you can imagine." The way he becomes even more powerful is that he becomes a part of the Force. In that way he's able to short-circuit just enough of their visions so they don't quite know what is going on as much as they normally would.

Marquand: They think that they do.

Lucas: And that's more powerful. He could distort the future.

Kasdan: You have to really lay down the rules.

Lucas: That's a rule that I laid down early on.

Marquand: The Emperor doesn't have Jedi powers, does he?

Lucas: Well, he is like Yoda: Yoda isn't a Jedi, the Emperor isn't a Jedi. Yoda has mystical powers and it's the same thing with the Emperor; he's like the grand priest, but he's not chief of the tribe. Jedi are the chiefs, they are the warriors who go out and fight with their swords. The Emperor and Yoda are the priests who are the spiritual chiefs; they have powers that are much stronger.

RESISTING HATE

Lucas: Luke holds Leia and comforts her and he says, "Look, I have got to go" and she says, "Luke, this is bigger than you, this is bigger than all of us. Let's run away."

Kasdan: That would be a real turn-about for her.

Lucas: I know, but all we're talking about is one line.

Kasdan: What exactly is Luke's plan?

Lucas: Luke's plan is to sneak onto the shuttle, disguised as a stormtrooper or Imperial officer, get

to Had Abbadon, and kill the Emperor. We could follow him around and he gets to the Emperor and lights his lazer sword, but the Emperor turns and laughs at him and says, "That is not going to do you any good against me. I am glad you finally arrived." The Emperor traps him and then he's sitting there in a little cage.

Kasdan: Well, it's not really satisfying, but …

Lucas: We've also been talking about getting Luke, the Emperor, and everybody on the Death Star and doing it up there.

Kasdan: Might be workable to have Luke's scene with Leia and then he just goes to the Imperial transport place and says, "Take me down there." We do a wipe and he's brought in and says to the Emperor, "I've turned."

Lucas: What if Vader says, "I'm going over to the moon" and the Emperor says, "Okay, bring him back here to me." Luke senses that Vader has arrived on the moon. He tells Leia, "He's here, he's coming after us, so I'm going to him because it's me that he wants." Luke goes and we have one of those little Imperial shuttle bases. Luke confronts Vader and tries to get Vader to come to his side: "This is your chance, Dad—come on, throw off the shackles of the Emperor and come over to me. I know it's in you." Vader says, "I am not going to come over to you; I am going to take you to the Emperor …"

Kasdan: "… My entire wardrobe is black …"

Lucas: "… I will have to buy a whole new outfit." No, but we play it so that Luke can make a convincing enough statement.

Kasdan: That's great.

Lucas: Vader is totally the Emperor's plaything. Luke tried to save his father and all he did was get trapped. Then Vader takes him to the Emperor. This is where we have to work some things out. The Emperor could have some kind of a test, some kind of a temptation.

Kasdan: Well, you know the perfect thing.

Kazanjian: Kill Vader?

Kasdan: Yes. That's the perfect thing. Now, how do you pull it off?

Lucas: "I know there is hate in you and you can learn to hate." The Emperor starts preaching to him Jim Jones–style. "You hate your father and you want to kill him." What if we say Luke is getting more and more tempted to kill the Emperor. The question is do we want to deal with the Death Star zapping the fleet at the same time?

Kasdan: That's what concerns me.

Lucas: You know what would be great: Luke says in the beginning, "You will never change me to the dark side." And the Emperor says, "That's not true and you know it. You hate me, you hate your father, you hate your father for being so weak." He gets Luke worked up to where Luke is ready to kill. The Emperor says, "See, you have got it in you. Here, take this sword. Kill your father." Luke reaches the point where he is so pissed that he goes over to his father and starts to attack him with the lazer; Vader turns on his lazer and blocks the blow, and they have a little sword fight.



Concept art by Johnston shows an Imperial walker approaching the platform on Endor, next to an enormous satellite dish/gun.



Concept art of the Imperial landing platform and satellite (or weapon?) on Endor by Johnston, circa summer 1981. The Imperial's anti-environmental policy is evident in all of the tree stumps.



Concepts for the Imperial base on Endor by Johnston.

Luke is angry and is using the dark side and the Emperor keeps saying, "See how much stronger you are becoming—hate him more!" Like the thing that we did in *Empire*, but on a grander scale. And just when you think Luke is going to kill Vader, the Emperor says, "Finish him." Now we have Luke about to kill an unarmed defenseless man; we've never done that before. If he kills a defenseless man, especially a defenseless father, then he has gone over to the dark side. But Luke turns off his

lazer sword, throws it at the Emperor. "I have controlled my hate; I don't hate my father. If you are so much on the dark side, you kill me—I dare you."

The Emperor gets enraged. The Emperor has a temper. He is a hateful, angry person, and so he says, "You little twerp!" And maybe he does what I had in the other script where he starts shooting lightning bolts and Luke starts gasping for his breath. Luke is about to be killed and then Vader kills the Emperor.

VADER'S MOTIVATION, PART II

Lucas: I don't like the idea of Vader saying to Luke, "Come on over to our side." Let's forget what Vader is really trying to do, kill the Emperor.

Kasdan: That's what Vader said at the end of *Empire*.

Lucas: I know, but I don't think at this point we should bring up that his plot is to get rid of the Emperor. It's going to foretell, in an oblique way, that he's going to kill the Emperor. The way to do it here is to make Vader evil and terrible and turn his son in, and they go before the Emperor and they have a fight.

Kasdan: You're willing now to drop Vader's explicit plan.

Lucas: It's there implicitly. It doesn't have to be an explicit plan. It has to be what is operating in the character's head.

Kasdan: What is operating in Vader's head when he brings Luke to the Emperor?

Lucas: What is operating in his head is: "The Emperor will turn Luke to the dark side because I can't do it, because I am not strong enough; he will turn Luke and then I will be able to …"

Marquand: "… join with Luke and destroy the Emperor …"

Lucas: "… join with Luke and eventually turn him to destroy the Emperor. Once he is on the dark side, then it will be easy; then we are a team, then we are father and son."

Marquand: But it is never spoken.

Lucas: Vader doesn't realize that the Emperor wants to replace him.

Kasdan: Does he now know about the sister?

Lucas: Who, the Emperor? No. Well, the trouble is if you bring it up there, then you deal with Vader not knowing …

DEATH STAR DOUBTS

Lucas: One of the troublesome things for me on a practical level is the rebel fleet destroying the planet. How in the hell are they going to do it? You can blow up a city by bombing. You can't destroy the whole planet. What does the audience get that tells them, "Oh, boy, the Empire has been destroyed." It has to be something that gets blown up. The universe has been cleansed of this evil thing. In the first show, it was a Death Star. That was the personification of the Empire.

So there is a very convenient thing of being able to have the Death Star blow up the planet and have the rebel fleet blow up the Death Star. We've gotten ourselves into a fix here.

Marquand: What you really have to decide is whether you want the rebel air force to destroy Had Abbadon or not.

Kazanjian: Let's think it out.

Lucas: What about this, if the rebel plan was to capture this half-finished Death Star, turn it around so that it's pointed at the planet, the guys over there pull the plug on this protective shield and

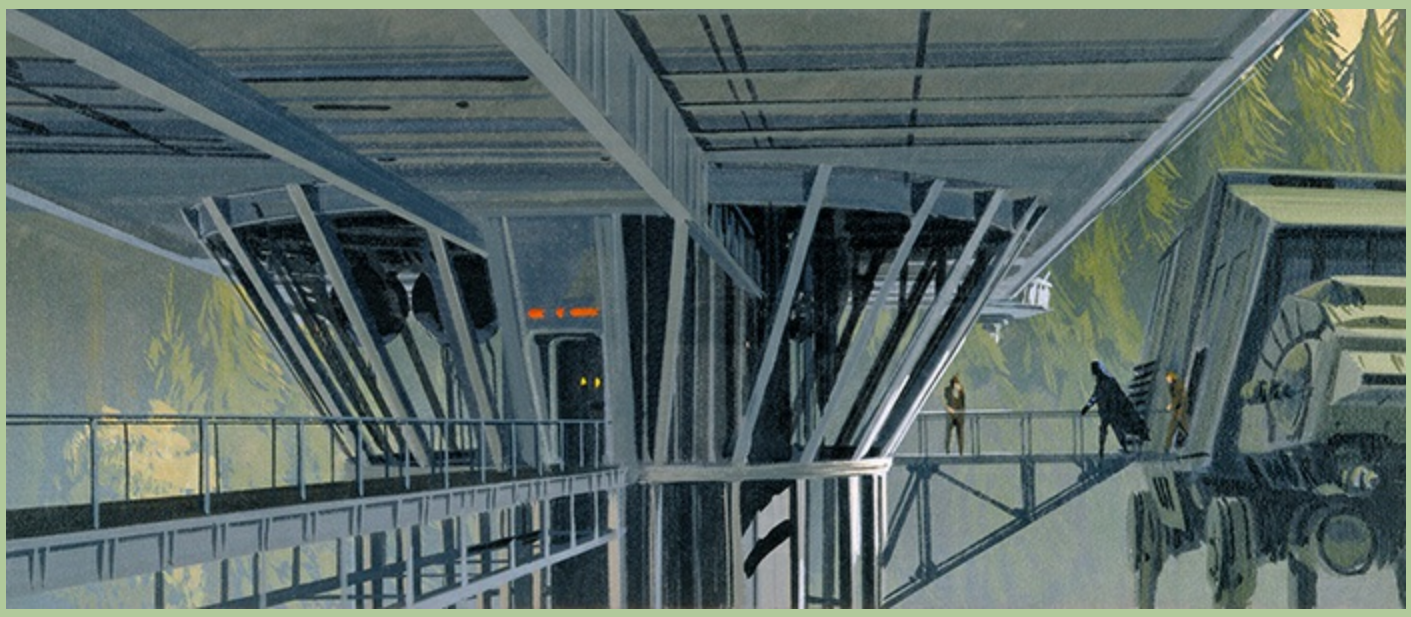
we zap the planet.

Kasdan: I can't imagine an operational Death Star is so easy to take over.

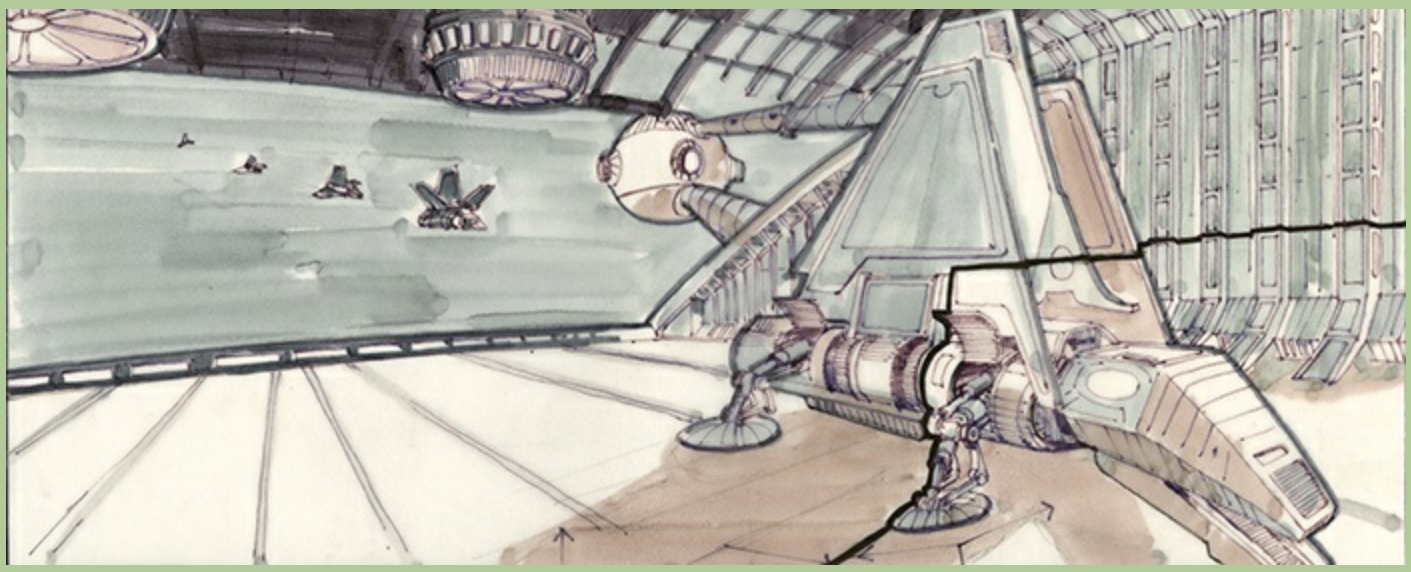
Lucas: I agree.

[Later …]

Lucas: Just having the moon and the Death Star and not having Had Abbadon at all is then you can have Vader's fleet, a limited number of starships out there. It's out in the middle of nowhere. It justifies a primitive moon. Right now, Had Abbadon is getting in the way of everything. It's cumbersome. And I like the idea that the trap is that the rebels think they're fighting a half-finished Death Star.



Imperial landing platform painting by McQuarrie, June 1981.



Reynolds's concept of the Imperial shuttle, as it lands in the Death Star docking bay (the Emperor's abode can be see in the background), circa summer 1981. A black line denotes which part of the drawing would be the "built segment"—i.e., an actual set—and which part would be a matte painting. The fixture hanging from the ceiling is designated as the "controller's capsule."



Two scenes on Endor as painted by McQuarrie.

Marquand: It's wonderful.

Kasdan: I think Had Abbadon is worth saving. I think it's worth destroying the nerve center of the Empire. Forget the Death Star.

Lucas: But then you're still dealing with the question as to why have the fleet? The thing about the Death Star is it's so manageable. The planet is not manageable at all. It is too big to be manageable.

Kasdan: But it's much more interesting and it is new. The look of it is new and the idea that it's bigger than a Death Star is interesting.

Lucas: There is something wrong here that we have to solve. I can't put my finger on it, but it has to do with the relationship of everything that's going on. We are trapped on this moon.

[Various ways of destroying Had Abbadon are discussed—turning it on its axis, igniting its atmosphere, and so on—until Lucas returns to the idea of the Death Star.]

Kasdan: I trust your instincts to what is satisfying to an audience. I think you have a pretty good fix on that. The question is, is there some alternative that is almost as good? For example, the Emperor's palace on Had Abbadon is a particular kind of edifice. When that came down, you would

have an enormous moment; the audience would invest almost anything with that kind of special significance if we let them. If this is his place and the heart of the Empire, an explosion that destroys it and is part of a bigger attack could be very satisfying.

Lucas: It's conceivable, but it's hard for me to visualize, but it's conceivable that we could have the air to ground attack on Had Abbadon and bombers were coming over and blowing up things and all that kind of stuff. It would work even more if we had a central target on the planet …

Marquand: … a government center …

Lucas: The main power center and that's what they're trying to blow up.

You give them a very specific target that will essentially shut down the whole the planet.

Kasdan: It'll be interesting when the planet goes dark.

Marquand: It dies.

Lucas: And we could make it more than one target. We could see a bunch of them blow up and as they keep blowing up, more and more of the planet blows up.

Kasdan: Going over to the dark side.

Lucas: Forget the Death Star—for the time being we are back to the moon and Had Abbadon.

Kasdan: Well, I like that.

Lucas: The Emperor is on Had Abbadon, the shield is on the moon that's protecting it, the trap is that the fleet is going to come in, but the shield will be in force.

HAD ABBADON IS HAD

Kasdan: I like the idea of Had Abbadon.

Kazanjian: So do I.

Kasdan: I think it looks neat and I think the Empire should have a home base.

Kazanjian: I agree.

Marquand: But if you make it their home base rather than a planet, then it's a destructible thing and you achieve what George wants.

Kasdan: You mean blowing it up?

Marquand: Yes.

Lucas: Let me say what I thought about it. I have pondered everything and thrown everything out and cleansed my mind even to the point of throwing the Emperor out. I went through the whole thing and I wasn't very successful in coming up with another idea of how to finish it off and still keep my Ewoks going. I kept falling back into the same rut. After stripping everything away, these are some of the thoughts that I had—and I go back to getting rid of Had Abbadon. Forget it.





Two early production paintings by McQuarrie (nos. 035 and 036) of Vader leading Luke to the Emperor on Had Abbadon. "We worked on this Imperial City a long time," says McQuarrie. "It's elaborate and quite pretty. But you can only do a little bit of this or that. It's in the nature of what George set out to do, the premise of the tremendously vast conflict where the figures are seen only briefly. Instead, you're just swept into the scene. George feels you shouldn't describe everything."

"I do believe there are types of minds that adapt themselves readily to holographic concepts," McQuarrie says. "An artist has to be able to draw what he already sees in three dimensions in his mind and reconvert that into two dimensions on a sheet of paper. My mind puts the vanishing point where I want and creates the forms I want to conceive—puts them easily into space relative to the vanishing point."

The Empire has set up a facility to build this secret Death Star; it is half complete. The idea is that in the beginning of the film the Emperor arrives on the Death Star and Vader greets him. The rebels have spies in the Emperor's troops and have discovered that he's gone to visit a secret base where they're building a Death Star. It is not complete, so it's defenseless, and the Emperor is there and he is very vulnerable, and they could destroy this Death Star before it's used against them. "We can also kill the Emperor, all in one swift stroke."

Kasdan: Isn't that a little weird that the Emperor is going to a defenseless Death Star?

Marquand: Maybe it's for the ceremony when it's ready in three days time.

Lucas: He's going to inspect it.

Kasdan: He's checking the progress. That would be great.

Lucas: He's unhappy with the progress and he's going to take a look.

Kasdan: It's taking them longer than planned.

Kazanjian: He's almost using himself as a lure.

Kasdan: If we have the Emperor arriving at the beginning of the movie, is he just going to go there and hang out? Why is he hanging around this half-completed Death Star after he shows up?

Lucas: Well, the alternative is to have him show up after the Jabba the Hutt sequence.

Marquand: You could have Darth arrive at the beginning.

Kasdan: The Emperor arrives in the middle.

Lucas: What if Vader arrives and says, "The Emperor is very pissed off with the progress and he is going to be coming here shortly …"

FRUSTRATION

Kasdan: I think that we have to break out of here somehow and think of a simpler idea. Maybe get rid of the Ewoks.

Lucas: I know they're the things that are causing trouble.

Kazanjian: Let me ask you a question: Just for five minutes, pretend that the Ewoks don't exist. What would we accomplish?

Lucas: Then you have a giant hole in the script that we have to fill with new ideas.

Kasdan: I will tell you why the Ewoks are a problem: Because they are the third point. Instead of going from Jabba to your end confrontation, you have to fit them in and they are always going to be oblique, unless you are going to blow up their planet.

Kazanjian: Blow up their planet?

Kasdan: Which we are never going to do […] I am telling you that the key is to stick Luke into the center of this in an effective way, so that in fulfilling his destiny he helps the rebellion to defeat the Empire. That is what we are not doing. There has to be some transfer of power from the Emperor to Luke. That would be very poetic in terms of your whole story. That would be the perfect thing if you had a moment when all these Imperial guys see Luke take over. That would be a real Olympian conclusion to this trilogy.

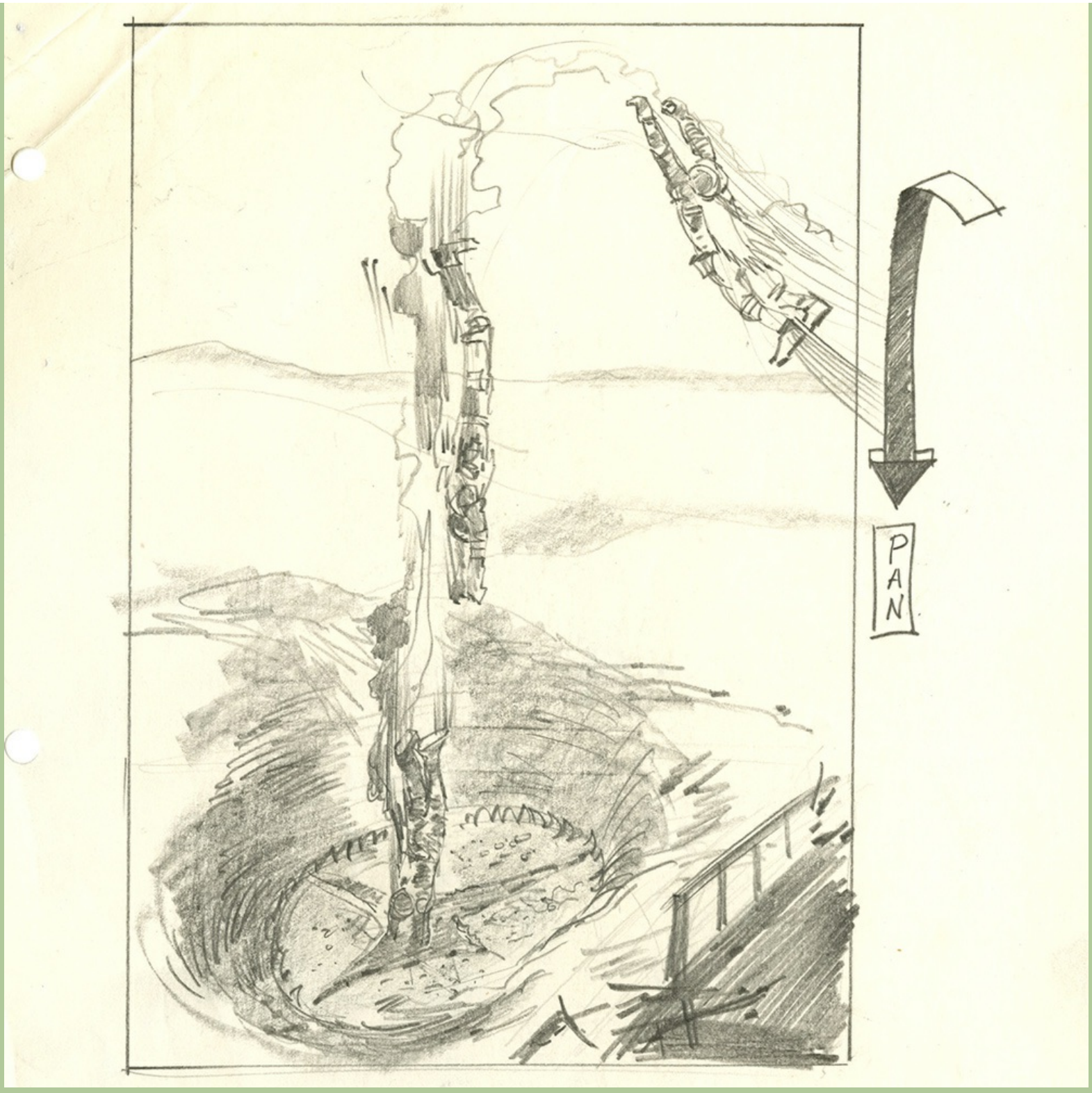
Lucas: Explain that further.

Kasdan: Luke usurps all the power of the Emperor in their final confrontation and is recognized as the ultimate power in the galaxy.

Lucas: Luke can't rule the universe, because if he's destroyed the Emperor and, consequently, the Empire, then it's a Republic again and the senate will come back. They will elect their own officials. He is a warrior. He is a Jedi Knight. He does not want to be mayor, he does not want to be president; he has sworn to be a police officer and that's what he wants to do. [Later … after more back and forth …]



"Ewoks attack" concept idea by Rodis-Jamero, February 1981.



A sketch shows the death of Boba Fett, as discussed in the story conference, drawn by an unknown hand at an unknown date.

Marquand: I am surprised at you guys—you spend a lot of time throwing scorn on each other's ideas. I must say this, that what you have got to get to is an agreement. You are in a situation where Luke has won and therefore there's not really any point in going on with the story.

Kasdan: It's a wimpy ending though.

Lucas: Larry, if we went to the old method, the plot that was laid out this morning, the whole idea of the trap, the Death Star is supposed to be inactive, it is not, it is very active, the rebel fleet gets trapped, the Death Star starts firing at them and blowing up their ships …

Kasdan: … There is no planet …

Lucas: … And the whole sequence ends with the Death Star blowing up. Now all I am saying is that the only negative consequence to that idea is that it makes the Emperor seem kind of stupid. But I would rather get a script that sort of works; then we can finesse the story so it doesn't seem that he was as dumb. It all has to do with how you give information out to the audience, how the Emperor describes what his plan is, how much of it the audience understands …

THE END OF DARTH VADER

Kasdan: What indication are we going to have that Darth has turned and is not just doing what he said he would do in *Empire*, which is to kill the Emperor and take over.

Lucas: He can say it. Now we have the death scene where he can say …

Kasdan: He will say, "I am good now."

Lucas: Yes. He doesn't say, "Luke, you take over the Empire." He says something like, "Gee, I should have done that years ago."

Marquand: Oh, that is better, I feel much better.

Lucas: "I went the wrong way and instead of joining the Emperor I should have killed him."

Kasdan: So we'll know after the fact that he has turned.

Lucas: Now we can do that and the best way to do that is to have him say it.

Marquand: With his helmet off, right.

Lucas: Taking his mask off is a very dramatic thing, because everybody wants to know what he looks like.

Marquand: That is terrific.

Kasdan: Wonderful.

Lucas: Save that for the very end. You take the mask off.

Kasdan: Doesn't he have to die before.

Marquand: No, he has to say a few words with it off.

Kasdan: Doesn't it kill him to take off his mask? That's what we were joking about earlier in the week. I don't think that you can violate that.

Kazanjian: We saw that he had it off in *Empire*.

Kasdan: But that was in his chamber.

Lucas: Again, you can construct scenes around these problems. Vader can say, "Take my mask off."

Kasdan: "I'm dying."

Lucas: "I want to see you once before I go." Luke says, "No, won't that kill you? I can't take your mask off." He says, "I am dying anyway; take it off, please."

Kasdan: Is he going to have regular eyes?

Lucas: Well maybe one. "I want to see you without the aid of this machine. I want to reject the machine." When we take off his mask, we will change his voice to a much weaker version of the same thing. It will be much older.

Marquand: He's as old as Alec, isn't he.

Lucas: He's not as old as Alec.

Marquand: But visually.

Lucas: Visually, he is close.

Kasdan: I just don't want you to go too soft on it. I'm not going to have any influence on it, but I

just wanted to tell you, don't pull back too much. If when you take off the mask and he's not a bad looking guy, it's a real cheat.

Lucas: You can't be too realistic about it.

Kasdan: I am sure it will work.

Lucas: It has to be a real father. It's got to be like your father, when the mask comes off, otherwise it doesn't work. The whole point is he might have been able to live without all that stuff, but he would have been a weak pile of nothing. Now that he was on the dark side, he wanted to be greedy, he wanted to have all this. He relied on the machine. The whole machine thing becomes a partial metaphor for the dark side of the Force, which is: Machines have no feelings.

Kazanjian: Is there any electronics or wiring just under the skin of the mask? Do we have to deal with that?

Lucas: Well, we have to deal with it so that a seven or eight-year-old kid will say, "Gee, isn't that too bad about that man." We have to elicit sorrow at this point, not repulsion. We want to make him as realistically screwed up at this point as possible without going too far. I mean, the truth of it is, we went overboard on the whole thing on the last picture. It wasn't supposed to be that grotesque; as a matter of fact you weren't supposed to see any of that at all, it was supposed to be a total silhouette.

Marquand: I think it will work well. I think that his face will look great.

Kazanjian: Does he shave?

Lucas: That's a good question.

Kasdan: That might be kind of neat; a gray beard would give him a little normalcy.

Lucas: He would also look more like Ben.

Kasdan: That might be a saving grace that could hide some of the stuff.

REVIVING THE *FALCON*

Marquand: If there's room for them all to go on that transport shuttle, they wouldn't take the *Falcon*. We've got no more *Falcon*.

Lucas: We just 86'd the *Falcon*.

Kasdan: You mean that's the only *Falcon* in the whole movie, in the sandstorm?

Marquand: It seems a shame.

Kasdan: You bet.

Marquand: Everybody likes the *Falcon*.

Kasdan: One thing we could do is that Lando could take over the *Falcon;* of course, you can't run the rebel fleet from there.

Lucas: The scripts that I wrote have him always trying to be a general.

Kasdan: He is the one who blows up the Death Star with the *Falcon*.

CELEBRATION

Lucas: There is another problem: If the Empire is destroyed, Had Abbadon, this whole thing is destroyed and you come back to the little fuzzy wuzzies having a party, it's like this giant thing has been destroyed and what a little party it is. Why can't you cut around the whole universe and see every planet celebrating? That's what we should do, but that's going to be boring; you just can't do that. You have to deal with it on a very small scale.



Concept art of the Ewok village and celebratory bonfire by Johnston, undated (detail).

A POET'S EMPEROR

JULY TO SEPTEMBER 1981

CHAPTER FOUR

Following the story conference, Johnston and Rodis-Jamero sketched dozens more storyboards, a process that had already been going on for months. "For once we're doing live-action and special effects storyboards together," Johnston says. "But it's a lot more work than it used to be. George will give us a script that is in a fairly rough form and he will tell us to start coming up with some ideas for shots or sequences. If we can come up with a series of ideas that weren't in the script, an improvement over something or a new direction, and he likes it, then he'll write it into the script.

"I'd say between the early phase of storyboarding and the design, which is really the first stage of the production for us, is really the most rewarding and the most creative. On this show, I've come up with a few designs that weren't even mentioned in the script, but because George saw and liked them he put them into the film."

"I was able to work on storyboards on the big Jabba barge ship fight," says Marquand, who stayed in the United States after the story conference. "I also did the storyboards with Joe of the woodlands battle."

If Johnston was "in trouble," he would hire local talent to help out with additional boards. Two freelance artists were Hollywood veterans: George Jenson, who worked mostly in pencil, and Brook Temple, who had TV experience and worked with felt-tip pens (Dave Carson would often help, too).

"George describes a sequence to us," Johnston says. "We take notes, then he goes away for two weeks and we draw it up. We put the storyboards on the wall and he comes back with a big red pen and scratches them all out [laughs]. It's true. Maybe he'll say, 'You can keep that one. You can keep this, but change the direction.' Then he goes away for another two weeks and we re-draw them. Then he starts coming in more and more often. Now he's coming in every day, still making just as many changes, so we have to draw faster [more laughter]. It's true. We could stop designing right now and we'd have enough for another 10 movies."

The rocket bike chase sequence had received a lot of attention from the get-go. Early on, they'd considered having the pursuit sometimes rise about the treetops; there was talk about doing it with computers. Johnston estimated that he, Rodis-Jamero, and McQuarrie had created about 200 drawings of the speeder bike in conceptual form. "When I was assembling the mockup model, I drew on Ralph's designs, Nilo's designs, and my own designs, combining all three," he says. "It's like three-dimensional sketching. I find you lock in on a design much more quickly when you're working in three dimensions."

Johnston assembled the speeder bike prototype out of plastic kits, including a Formula One car nose and parts, the front of NASA's space shuttle, and plates from a German anti-aircraft gun. "One day Joe got tired of drawing speeder bikes," Rodis-Jamero would say. "Sometimes you just cannot draw any more, so Joe disappeared for a couple of days. I noticed he was in the model shop tinkering around. Then one day after I've presented my design evolution of the speeder bike to George, Joe looks at me, looks at Ralph—and produces his model of the speeder bike. George goes, 'That's it. We're done.' "

Johnston sent his approved model to England, where they would build four full-sized nine-foot-long props.



Lucas goes over a batch of storyboards with artists George Jenson (left) and Johnston, at ILM, circa fall 1981.



Storyboard artists George Jenson and Joe Johnston (in matching shirts).

"As I was storyboarding what Richard had in mind, it was difficult to just draw characters without any costume, because it didn't make any sense to me, so I went ahead and did costume design," Rodis-Jamero would say. "One day while we were having a story session, Richard turned to George and said, 'Why don't we have Nilo costume design?' I was absolutely taken aback. I didn't have any plans to do that, but over the next few weeks Richard kept pushing me to do this.

"Finally, George says to Richard, 'You're asking me to not use John Mollo, who won an Oscar for me? You're asking me to replace John with Nilo, who's never done costumes before?' I was standing between them and Richard's response was, 'Why don't we give Nilo a chance?' So George turned to me and he said, 'You've got two weeks to prove it.' "

Marquand had frequently expressed disappointment with the costumes of *Empire*, so he sat down with Nilo and talked him through how he would direct the costume designer and what the changes would be, while the latter took notes. "For two weeks, I don't remember any sleep," Rodis-Jamero continues. "When you get opportunities like that, you just go on rocket fuel.

"Then we had a big presentation for George. Norman Reynolds was there, Jim Bloom was there, Howard Kazanjian was there. And Richard was very kind. He allowed me to present it, even though they were mostly his ideas, and walk George through them one after another, and pretty soon George just took over. Then the meeting was over and George and company were leaving the room, so I raised my hand and asked, 'What does this mean?' He turned to me and said, 'Oh, yeah. You got the job.' Richard gave me a hug and said, 'Go home and sleep.' "

Aggie Rodgers was brought in not long afterward by Bloom; she was known to Lucas, having costume designed, among others, his *American Graffiti* (1973), Coppola's *The Conversation* (1974), and Saul Zaentz's *One Flew Over the Cuckoo's Nest* (1975).

"Nilo's extremely talented and he's a really good guy," Lucas would say. "He was a perfect combination with Aggie, because you also need a costume/wardrobe person who knows how to make the costumes, because what the design guys draw sometimes can't be made. You need somebody that's going to say, 'I have to make this in cloth that's real, people have to walk around in it.' You need both of those halves."

"During preproduction on *Graffiti*, I guess they'd called and asked the union to send out everyone they could to interview, because they wanted to hire a local person," Aggie Rodgers would say. "I was definitely the last person. Jim Hogan, who was the unit manager, asked me how old I was, where I had grown up, and, 'Do you know anything about dragging the main?' So I told him about my sister who had dragged the main in her '54 Ford with no door handles. He went out and I met George and then had the job. I didn't leave the office that day. It was clear I was crazy, but they didn't seem to mind."

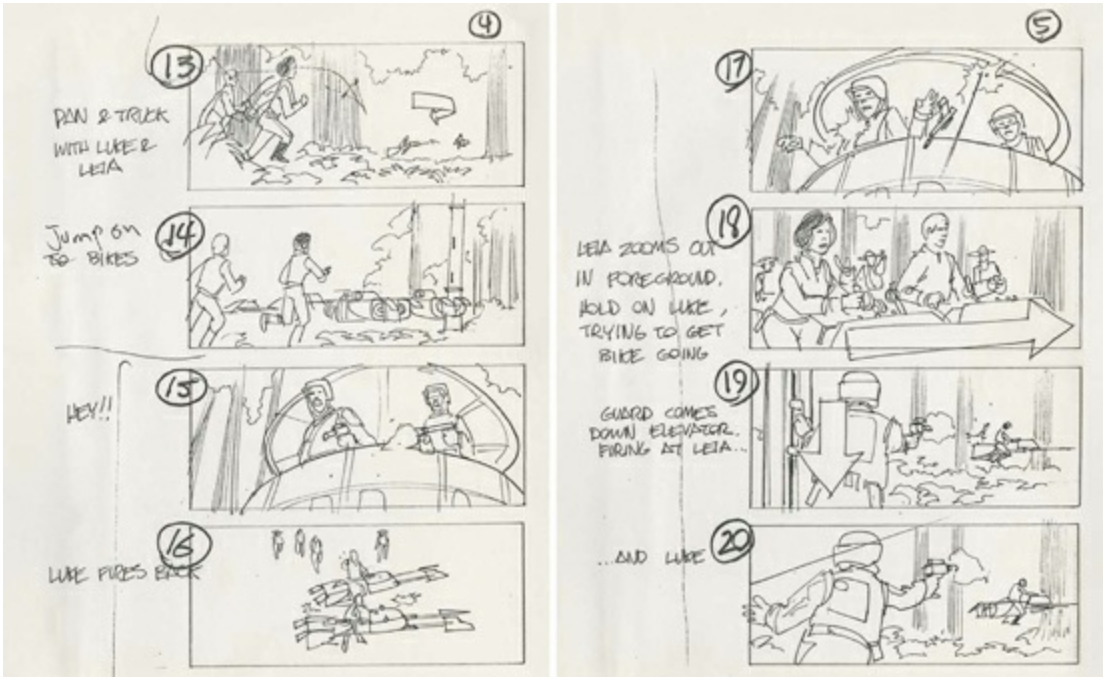
"Aggie helped me with the process of costume designing," Rodis-Jamero says. "I could visualize it, but I didn't know the process of fabricating."

"But Aggie had just given birth," Bloom would say, "so she used to bring her baby, James, to the production meetings and breast-feed him—it used to drive Howard crazy, to have this baby boy sucking this woman's breast in the middle of a production meeting. He used to complain about it, but she would say, 'Well, what am I supposed to do? My son is hungry.' "

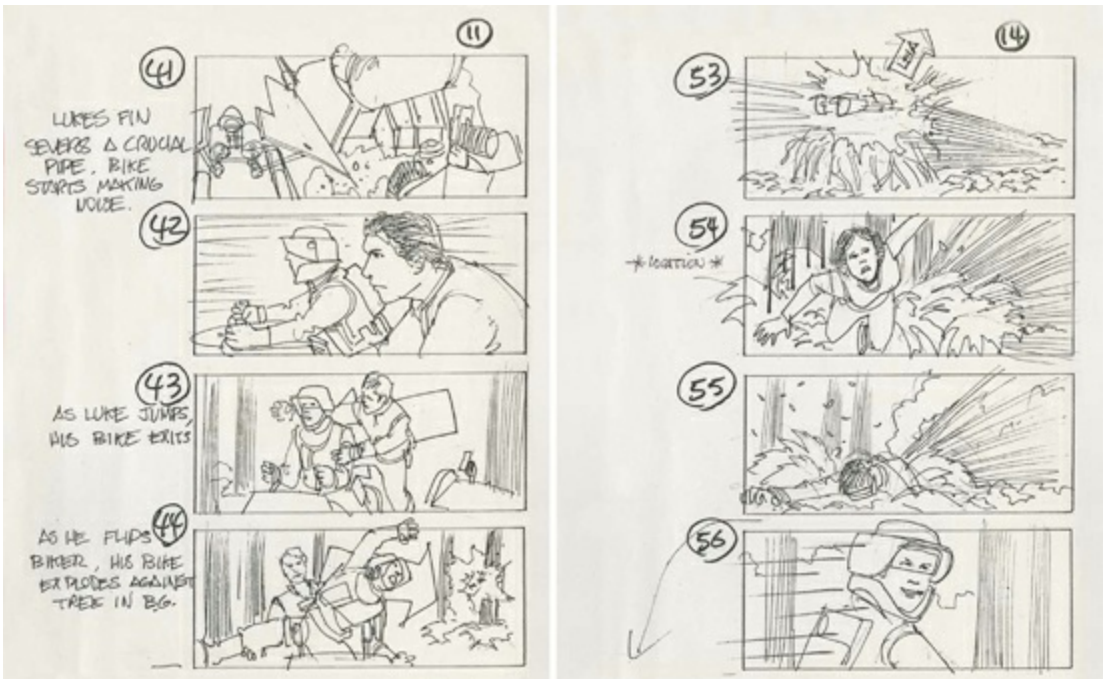
In fact, Rodgers, Carol Marquand, Marilou Hamill (when she was in town), and other new mothers would meet every Monday with their young children, taking turns hosting lunches. "I took him to work

every day," Rodgers adds. "I drove everyone nutty. You know, I can't say that Richard Marquand really thought of me as a costume designer. I'll just leave it at that. I think that mostly he felt he was stuck with me."

"There was a lot of work being done with Aggie and Nilo designing the costumes," says Marquand. "They came up with a lot of stuff, but neither of them had any big movie costume experience."



Two pages of very early storyboards by Johnston show the beginning of the rocket bike chase, circa summer 1981. Note the Imperial troopers firing on the rebels from an elevated lookout post.



Two more pages of early boards by Johnston. For Muren, the bike chase seemed inspired by Western movies: "There are two horses running along and one person has to jump to another horse".

PINUP PRINCESS

One of the costumes that Rodgers and Rodis-Jamero worked on was Leia's slave outfit. "George didn't

tell me 'Frank Frazetta,' but I had a bunch of Frazetta books," Rodgers would say of the costume's inspiration. "We went over to Richard Miller's place and talked to him all about it before he started on it."

"I didn't know how to construct that design into reality," Rodis-Jamero would say. "About that time I was introduced to Richard Miller, before Aggie was hired; Lorne Peterson and Richard were friends, and Lorne introduced me to him. Richard had some really graceful sculptures, incredibly sexy. I employed him to make a mock-up for me, so he used this wax material, which, if you hold it long enough, body heat will actually mold it to yourself."

A local freelance jeweler and sculptor, Miller worked within the parameters of the evolving concept, which at one point involved yards of flowing silk. "If we could have had 45 yards of silk flowing through the air, believe me, we would have," Rodgers adds. "But we couldn't figure out how to make it work."

"I had a sculpture of my own style and I showed it to Nilo," Miller would say. "He immediately felt I had a handle on something, so we showed George. He's looking at it and looking at it and looking at it —and then he walks away. Nilo goes with him. So I thought, *Well, that's the end of that—he hates* it! Five minutes later Nilo comes back and says, 'George loves it. When he doesn't say anything, that's how we know he loves it.' "

VISIONARY DEPARTURE

Notably absent from that summer's art department meeting notes and budget reports was the name of Ralph McQuarrie. Lucas had hired the artist shortly after concept sculptor Colin Cantwell, in November 1974, to visualize five key moments from the second draft of what was then called *The Star Wars*. Having worked as an illustrator for Boeing and on the Apollo space missions for CBS television, McQuarrie had gone on to define the iconic looks of Darth Vader, Chewbacca, R2-D2, C-3PO, stormtroopers, and the lightsaber; he provided, in collaboration with Lucas, the early aesthetic of the first film, which was then built upon and perfected by production designer John Barry and his art department during principal photography. At ILM, McQuarrie's paintings had often been the goalposts for everyone's work. "The way I got my jobs, I've never tried," he says. "Things just seem to come to me."

After the staggering success of *Star Wars*, McQuarrie was much sought after. He labored on an early version of *Star Trek: The Motion Picture* that never made it to the screen. With production designer Ken Adam and director Phil Kaufman, he drew for 10 weeks before Gene Roddenberry told them to stop. "I don't want to see anything you guys have done," said Roddenberry, according to McQuarrie. "I don't like the script." *Battlestar Galactica* was another somewhat ill-fated project.

"George had a very interesting idea," says the artist. "I felt we were all here to help him get his project done. I had to be a filmmaker's helper and that was fine. The lesser filmmakers I really haven't enjoyed working with, because here I am putting all of my effort into something I don't really like anyway."

On *Empire*, McQuarrie had worked tirelessly on conceptual illustrations, creating the looks for many of the sets, helping to develop Yoda, joining Norman Reynolds's art department at Elstree, and then segueing into the matte painting department at ILM, where he was instrumental. But he says, "I just wasn't nearly as happy with the paintings I did on *Empire*. I was full of apprehension. I looked at my original [*Star Wars*] paintings and thought, *I'll just never be able to do as good*. I was not in a good state of

mind."

By the time of *Jedi*, though the early script had excited him, he was burned out. "He was easily 20 years older than the average ILMer," Tom Smith would say. "Ralph later told me he felt out of place among the young people working in the Van Nuys shop. Coming to the ILM shop every day on *Empire*, he worked alongside artists young enough to be his children. As the film drew to an end, he felt that the fun had gone out of it. He told me he felt there was too much pressure and too much was expected. He said he couldn't muster up the enthusiasm that he felt was needed, so the adventure was over for him."

McQuarrie had nonetheless completed over 300 sketches and about 18 paintings for *Jedi* before calling it quits. One factor in his decision to depart was the speed that film production required of him. "I would think, *Well, I have to get back to the design of the concept*, because it's more important to the picture than a finished painting," he says. "So I'm not happy charging George a week-and-a-half for a rendering that I don't think he really needs. And it's been frustrating to do sketches that don't come up to what Nilo and Joe are doing. I think Nilo and Joe have come a long way; their stuff is so good and I feel sort of burned out and tired, physically tired. I just didn't feel I was contributing as much as I could or would've liked to. They were covering more ground and I retreated. Overall, I just lost momentum."

"I don't know if you want to publish the fact that Ralph is no longer with us," Johnston would tell the fan club around this time. "He's gone. Quit. I think he just decided that while he can still paint, he wants to paint the things that he wants to paint. So he's going to be a fine artist."

"Ralph was not as involved in *Jedi*," Craig Barron, who had carpooled with McQuarrie during *Empire*, would say. "His role was diminished. It was just the reality of the facility getting bigger, so there were more people involved, more very talented young people who wanted to take on more responsibility. Ralph's position had been the 'go-to-guy' in the early films and I think he was disappointed that maybe some people were jealous about that. I know the book *The Art of The Empire Strikes Back* was referred to by some as 'The Art of Ralph McQuarrie,' and Ralph was hurt by that."

McQuarrie preferred to change media and do woodwork for a while, cabinets with inlaid paintings. "When I'm painting I just have to drag myself to it," he says. "I was at a party and George and Jim Bloom were there and they asked me about doing more paintings and I just couldn't do it. I was so tired. I'm still in the same position. I have two projects right now and could make a lot of money, but I'm just burned out on the topic of futuristic spaceships and aliens. I'd like to do something else."

"There was an afternoon where we were all gathered, months after Ralph actually stopped coming, and George made a point of thanking Ralph in front of everyone," Rodis-Jamero would say. "Ralph stood up and said, 'I was one of the first people that George hired,' because Ralph is an unbelievably humble man. George got up and said, 'No, you were the first one.' "



Conceptual artist Ralph McQuarrie talks about his need to withdraw from the film. (Interview by Maureen Garrett, 1983) (0:55)



More refined storyboards of the bike chase by Johnston, circa fall 1981.

MARQUAND'S MAN

On July 24, Marquand's legal representative sent a memorandum to Howard Roffman, detailing each item right down to transportation class, per diem and gas allowances, secretarial services, and his desire for a top-rate "heated and air conditioned trailer on location and an office at the studio, both with a telephone." Marquand also asked for mutual approval of the cinematographer and editor of the picture, as well as a complimentary 16mm print of the final film. These last requests were denied.

In reality, Lucas was more amenable to Marquand's desires, meeting his choice for editor, Sean Barton, that summer. "At one point I thought, *I'm not going to do this film*—merely because it was so important," says Barton. "In the back of my mind I thought, *One doesn't get treated this nicely, things aren't that easy*. I was very apprehensive—I usually am on films—rather paranoid for the first few months."

"Sean has cut all the major stuff that I've done," Marquand says. "So Sean flew out to meet George and they got on very well. The character of Sean meant a lot to him because, obviously, once the director delivers his cut, then the producer gets his little go at it. That's normal. It was important to George that in post he wouldn't find a guy who was defending my cut and this sort of awful person in there."

"Paul Hirsch had cut *Star Wars* and *Empire* with George, and I, for one, would have liked to see the continuity continue," Lucasfilm editor Duwayne Dunham would say. "But Richard wanted to use Sean and Sean's a good editor, and that relationship between director and editor is a very, very close relationship. There's a certain kind of shorthand between them."

Barton had begun as a commercials editor at age 23, doing about three a week, an average of 150 per year, working with directors such as Ridley Scott. He recut a film for a friend of his, director Richard Loncraine, called *Full Circle* (aka *The Haunting of Julia*, 1977). Because of that Barton was offered *Quadrophenia* (1979), his big break. In turn, its DP Brian Tufano recommended Barton to Marquand,

who was looking for an editor on *Birth of the Beatles*.

"I relaxed a lot once I arrived in America and thought, *If they have bothered to get me over here, they mean it*," Barton continues. "George's concern was whether he would get on with me. He's very shy and I'm quite shy, so initially we hardly said a word to each other—which seemed to be what he wanted!"



Howard Kazanjian, costume designer Aggie Rodgers, Marquand (mimicking one of Jabba's dancers), Lucas, Reynolds, and costume designer Nilo Rodis-Jamero discuss costume concepts.

GIRLFRIENDS, A CONVENT, AND DEATH

Empire ended its first theatrical run on Thursday, July 23, with the termination of a long-running engagement in Seattle and a final domestic tally of $181,379,640. Despite ongoing negotiations, Lucasfilm and Fox began a limited re-release only eight days later, presumably in new towns. *Empire* was scheduled for runs of at least six weeks and would top $16 million at the box office, with $7,148,846 its first weekend.

Of course Lucasfilm and Fox had still to settle their arrangements for the second sequel. Roger Faxon therefore met with Fox executives Leon Brachtman and Walter Swanson at their office in Beverly Hills, where they discussed and resolved a number of issues raised by the studio. A major point was sequels. Fox continued to maintain that if Lucasfilm were to cease to make sequels, the studio would then have the right to take over making those films. "I reiterated our position that no such right now exists and that we would never agree to such a term. Though it appears that Fox agreed to not press the point, they may raise it again."

On Wednesday, August 5, Faxon again met with Brachtman and Swanson. This time the Fox executives more vigorously objected to several aspects of the May 18 contract draft. They felt that

Lucasfilm had removed their right to make a television series based on *Star Wars*, though Faxon in fact disagreed, remarking only that Lucasfilm would have approval if they ever went forward with the idea —a "major concession." "This dispute has been a sore point with Fox from the beginning of our relationship," Faxon notes.

Fox also argued that they retained the right to remake *Star Wars*. "I pointed out that it was our understanding that the term 'sequel' included remakes and that all sequel rights belonged to the Star Wars Corporation," Faxon says. No agreement was reached on this point; it was left open for further discussion as the final terms were hammered out.

Marquand also flew down to LA that summer, to meet with his stars: Ford, Hamill, and Fisher. "I wanted to, and I was very much encouraged to get together with the actors," he says. "So I spent quite a bit of time with them, talking about their characters and where they thought they were going. Carrie expressed a concern that Leia had come off as this sort of boy in girl's clothing who marches up and down and shouts at everybody, and that maybe she could just mellow a little and have moments of despair."

"There are a lot of people who don't like my character in these movies," Carrie Fisher says. "They think I'm some kind of space bitch."

"I said that happened to coincide exactly with my feelings," Marquand continues. "In the last movie, the princess became such a bitch, she really was a drag. It became very boring. I was sure there was a lot more depth there we could use and more comedy, too. Turn her into more of a woman. Carrie said, 'Oh yes, if only I could just break down …' There were tears for a moment!"

"I asked George for some sort of a drinking problem," Fisher would say. "I said, 'Leia lost her parents and planet in the first film and in the second a very close friend lost his hand and her first boyfriend was frozen. By the third movie, I must be totally exhausted. I've been chased for who knows how many years.' I figure I'm ready to go, 'Hey, guys, I can't do this anymore. I'm going to get my hair done. You handle it.' And I book myself into a convent."

Hamill had given Lucas a coffee-table science-fiction book and in the inscription had asked him to choose Luke's girlfriend from the tome. He'd figured if Luke wasn't going to get Leia, his character should have a romance with somebody else. But after talking things over with Lucas, the actor understood that a girlfriend was not in the cards.

"I liked Richard from the start," Hamill would say. "We discussed everything, from what we *thought* was going to happen to what we *wanted* to see happen. He was very enthusiastic and delighted at the prospect of making the movie. His energy matched my own enthusiasm for finishing the trilogy. As an actor I wanted the storyline to be that Luke goes to the dark side and at the very end turns and comes back. Maybe he's confronted with having to wreak harm on someone like Leia or Han. By the time we got to *Jedi* we all started to feel a little proprietary about our parts."



Mark Hamill (Luke Skywalker) discusses his character's emotional and physical arc, and his interplay with the dark side. (Interview by Garrett at Elstree Studios, 1982) (1:58)

"I think my first contact with Richard Marquand was probably pleasant," Fisher would say.

Given *his* chance, Ford returned to his mantra, with an eagerness for the film perhaps lesser than Hamill's. "I desperately wanted to die," Ford says. "I thought it would give the myth some body, and

that Han Solo, in fact, really had no place to go. He would have best served the situation by giving it the weight of sacrifice, but that was the one thing I was unable to convince George of. George has a predisposition to happy endings. There's no less enthusiasm on my part because my idea didn't pan out. I just say that to illustrate the fact that I feel I am finished with the story."

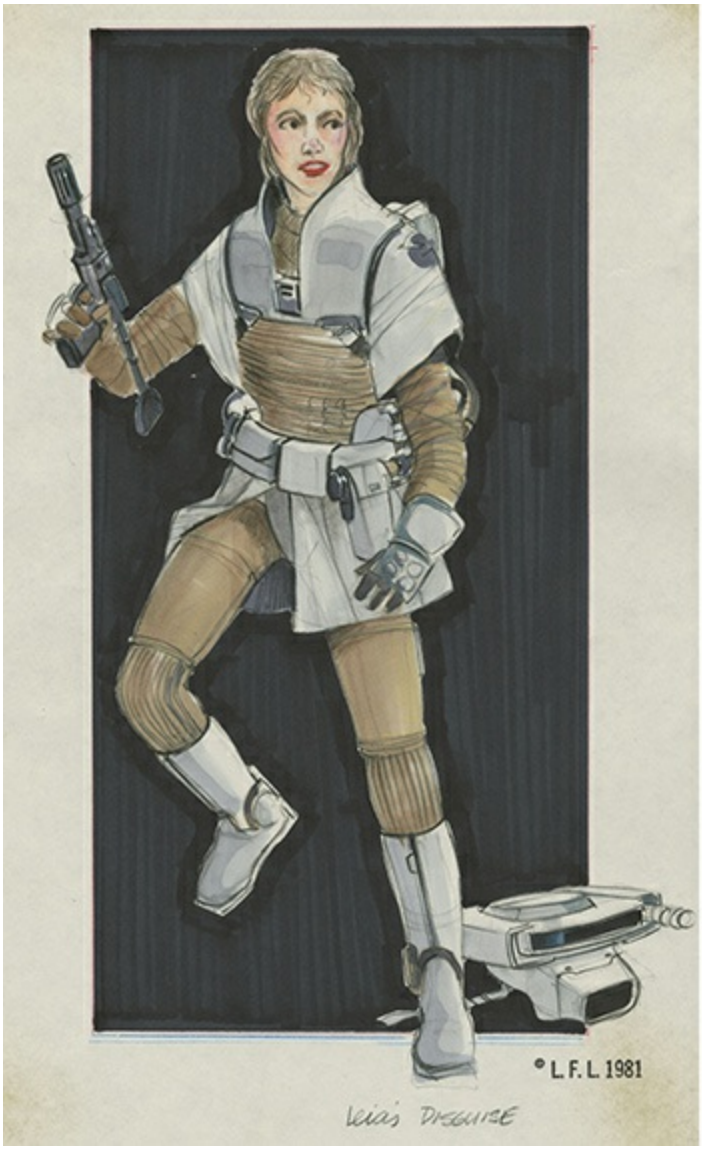
"He said, 'I want to die,' " Marquand confirms. "And he sort of persuaded me that there was a lot in what he was saying. If he could have some super heroic death, he would be out of the way so that Mark and Carrie can work out whatever it is they are going to do. Well, you see, Harrison didn't know the truth of the story. He didn't know and I couldn't tell him [that Leia is Luke's sister], because I was not allowed. Looking at it from Harrison's point of view, yeah, that would be great: He goes back into the bunker, blows the whole thing up; he's trapped, but everybody's saved and they have this big party and say, 'Hey, wasn't Han Solo great!' "

"There was no future in dead-Han toys," Ford would later say.

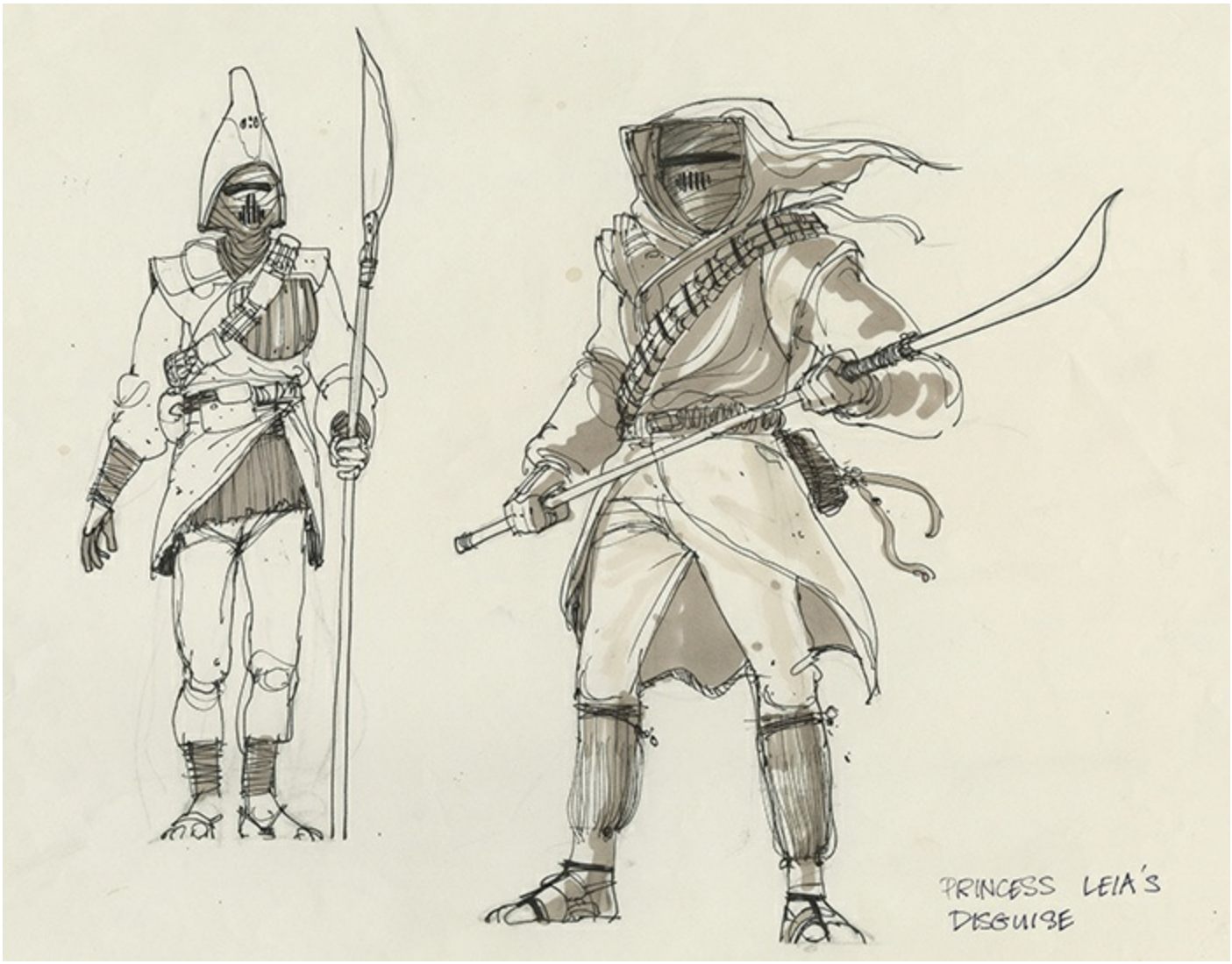

← leather

Costume concept for Leia's bikini slave outfit by Rodis-Jamero, circa summer 1981 (her top was to be made, perhaps, out of leather).



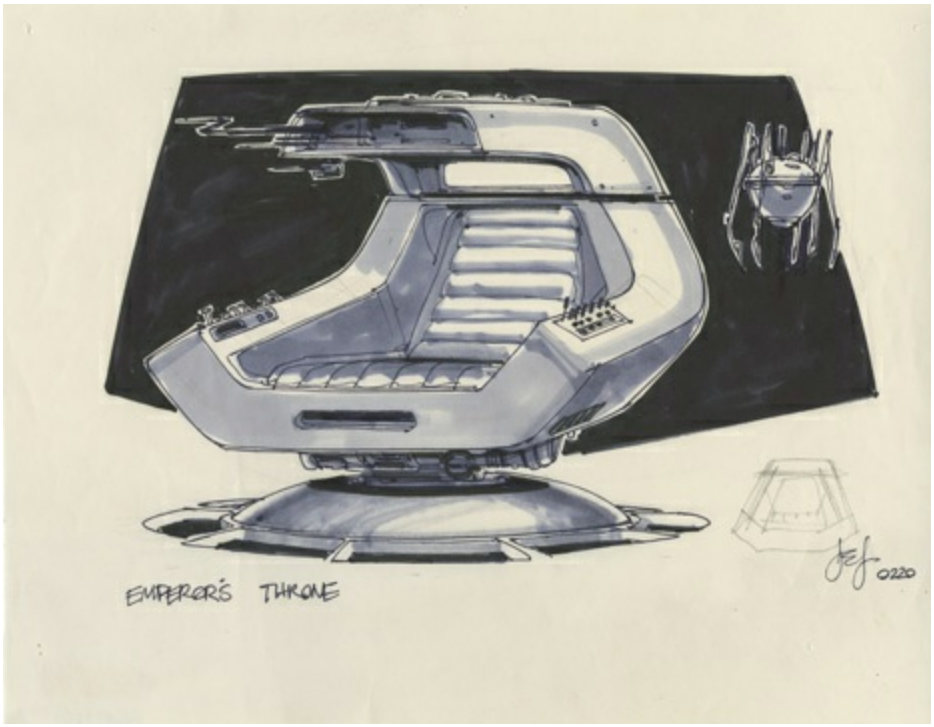

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Leia's DISGUISE


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LEIA
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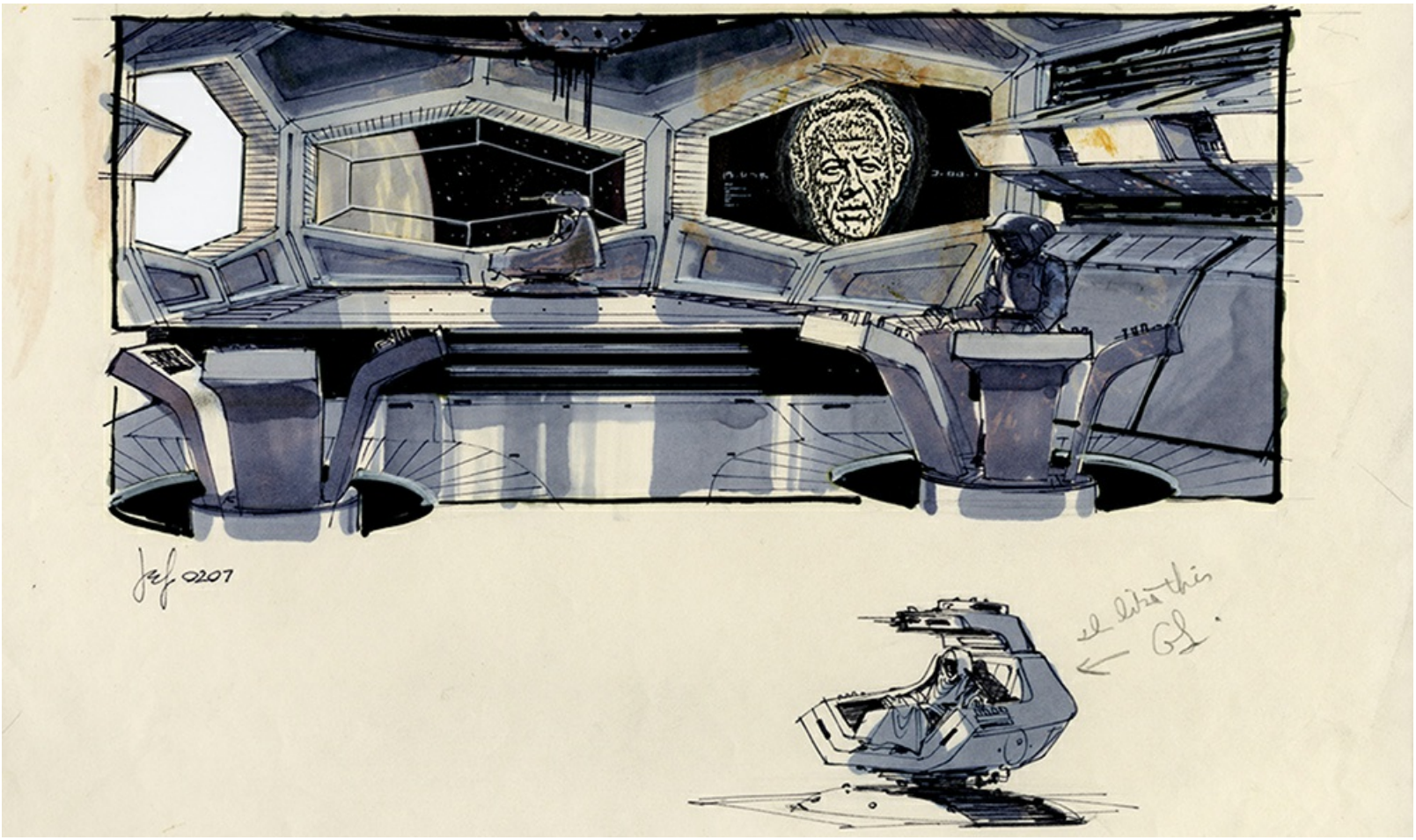

PRINCESS LEIA'S
DISGUISE


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Leia costume concepts by Rodis-Jamero.



A quick sketch of the Emperor's chair on the same page elicited a signed response from Lucas: "I like this." Johnston followed up with a more detailed study (ABOVE, no. 0220), without a footrest.



Concept art by Johnston of the Emperor's throne room aboard the Death Star (no. 0207), circa summer 1981. "I wanted to simulate an image on one of the view screens," Johnston would say. "Ralph McQuarrie had a pretty classic face, and actually looks quite a bit like one of the actors who played a high ranking officer, so I took a picture of him and kept re-xeroxing it until it got grainy enough to

simulate the video raster."

NORTH, TO SAN RAFAEL

Lucasfilm South moved into its Marin County offices, with Greber as CEO, as of early August. "It was kind of hard for him because his friend [Weber] was let go and he got the job," would say his assistant Maureen Forster. "So there was some guilt about that. He was a very sensitive man and in that role you can't show a ton of sensitivity because some people will perceive that as weakness."

"That was not easy 'cause I had to fire people," Greber would say. "I had to decide which people we were going to bring up north."

"It was an opportunity to shed some dead weight, to get rid of people who were underperforming," Roffman would say. "But we also had some stars. One of the biggest was Sid Ganis. Because Sid was so tied to LA, we questioned whether he would relocate up north. But his loyalty was to George at that point and he decided to join the adventure and make the move."

Another employee asked to pull up stakes was Ian Bryce, who had started as a valet in the parking lot and impressed executives with his intelligence, and who wanted to transition to the production side of things. "I got to meet Bob Greber and a whole bunch of the folks, who were very kind and generous to me," Bryce would say. "Eventually they gave me a job in the mailroom. One day Bob said, 'Listen, we're going to move the company up to Northern California. I want you to help Char O'Donnell move the company up there. If you do a good job at that, we'll let you be a production assistant on *Jedi*.' "

With everyone now up north, Greber initiated weekly meetings of his executive staff. "There was a fair amount of infighting," says Roffman. "Roger Faxon and Bob Greber did not get along very well. I also think there was a lot of questioning or not understanding what George was really doing with the company. The whole idea of building a ranch was just mystifying to a lot of the senior executives."

"Roger Faxon was a consultant and a very capable guy," Greber would say. "Later on, we had problems, major problems, but at the time we got along very well. He was a real numbers guy, so he was acting as our business affairs guy."

"There was conflict with the business side, people like Faxon and Greber," Jim Bloom would say. "They were saying, 'I don't understand why George would spend all this money on this ranch when he could go to downtown San Francisco and build a 50-story high-rise; and then, if it didn't work out, he could sell the building or we could rent it out.' The ranch wasn't a business model that these guys could get a handle on. But coming out of film school and having some inkling of what a filmmaker's world is like or wants to be like, it made perfect sense to me: George would have all the tools, he'd have a postproduction facility, he'd have a place for people to stay if they wanted to stay over. It would be self-sufficient."

"George's initial plan for the ranch sounded reasonable," Greber adds. "But of course it continued to grow. I had interesting conversations with George about it and he said, 'Listen, this is my dream, not your dream. This is my dream. I own the company.' He didn't say it in any rude or tough way, but this is what he was saying. I said to him, 'Every dollar we put into this ranch turns into 15 cents. It's not worth anything in terms of market value.' But it probably meant five dollars to George in terms of the feeling he got from it. That was the difference."

LOOSE LIPS SINK SCRIPTS

Due to industrial espionage worries, which would remain a concern throughout the making of *Jedi*, a security system was installed in Kazanjian's office. Because their trash cans were being periodically pilfered, Kazanjian sent a company-wide memo asking everyone to shred all documents, contracts, pictures, and materials "that might cause interest." The day afterward, he sent a telex to Kasdan, who was on vacation in Spring Lake, New Jersey: "Went to screening of *Body Heat* last night. Thought it was terrific. Congratulations!"

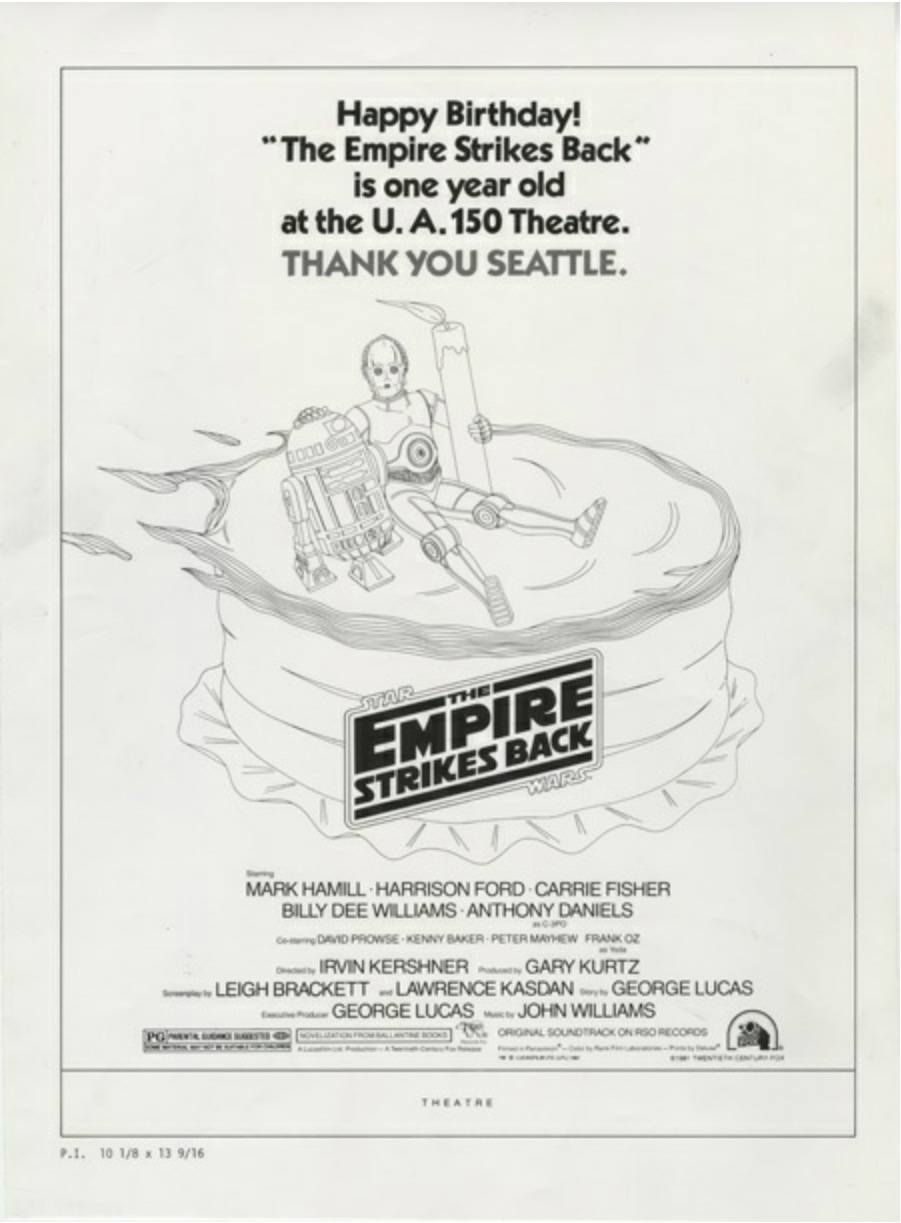
Additional protective measures were taken when *Revenge of the Jedi* was given a fake name to disguise its US locations from fans and journalists, and to avoid price gouging. Miki Herman used the designated alias *Blue Harvest* in a letter to Miller-Rellim Redwood Company that confirmed Lucasfilm's usage of the Morrison Creek portion of the property for location filming. The fee of $5,000, as agreed, would be donated to the Rowdy Creek Fish Hatcheries on behalf of Miller-Rellim; if the lumber company had known it was a *Star Wars* production, chances are the fee would have been significantly higher.

Publicity for *Blue Harvest*, whose tagline was "Horror beyond imagination," would later give its fake release date as Halloween 1983, and its fake credits touted Jim Bloom as producer, David Tomblin as director, and its spring 1982 shooting locations as Utah and Arizona. In reality Tomblin, a veteran of *Empire* and *Raiders*, would be first assistant director (AD) on *Jedi*, as well as second-unit director.

Another memo, from Bloom to ILM HODs, noted that several special optically enhanced creatures for the interior of Jabba's palace were in the works: Lava Man, costumed in lightbulbs; Amoeba Man, a transparent diaphanous creature; Stop-Motion Man; and Fog Man, a creature who would drift through the palace chamber. "All subject to change." The ILM Monster Shop had to contend with more work when Admiral Ackbar and the pig guards were transferred to the United States for building, which meant overtime. In the UK, Deep Roy, who had played "walking" Yoda for a couple of shots in *Empire*, arrived at Elstree Studios for Ewok costume fittings. While Freeborn was responsible for the heads, wardrobe mistress Janet Tebrooke and her team would oversee the Ewok costumed bodies.

In late August/early September, all monster designs were locked.





A marketing concept by an unknown artist to celebrate the one-year anniversay of the release of *The Empire Strikes Back*. The approved design for the newspaper or magazine ad would have fewer visual references to the sequel, but would print text noting that a theater in Seattle had run the film for an entire year.





Two early marketing design logo treatments for "Blue Harvest," the code name for *Revenge of the Jedi* meant to disguise the production from prying eyes on location.



Concept art by Rodis-Jamero of one of Jabba's cronies, perhaps a bounty hunter who has just dispatched a boring conversationalist, circa spring 1981 (later named the Mole).

WHITE FACES FROM ALBION

Composer John Williams and Fox musical supervisor Lionel Newman arrived to meet with Kazanjian and Lucas one afternoon; together they listened to Japanese Taiko folk drummers in the ILM parking lot. Their drumming was a possible sound for the film's end celebration, for which a musical style had to be decided upon and a score written, so that the Ewoks and actors had something to rhythmically drive their performance on stage.

That same day, Ben Burtt's recommendations for sound recording were forwarded by Marquand to Kazanjian, Watts, and Bloom. Burtt would soon start creating temp voices for the Ewoks and other creatures. Even while working on *Raiders*, he'd been thinking about *Jedi*, preparing mentally for what would be a massive audio job.

Marquand's choice for DP, Alan Hume, and his wife arrived in San Francisco on August 20, for meetings with Lucas and ILM. "Alan is adaptable," says Marquand. "He doesn't have to put his stamp on everything. The same with Sean. What is so lovely is that the three of us can have rows and walk away, then come back and carry on; it's like a family in that way. Alan's camera team is made up of people I like and we are all able to walk a very narrow line between friendship and a certain amount of respect."

Hume had worked in the film industry since 1942, learning his craft in the great British studios of Ealing, Denham, and Beaconsfield. He had lit 15 of the 30 successful *Carry On* film series (which were wildly popular in the UK), learning how to make do within tight budgets. "I was fortunate enough that

Richard asked for me," he says. "Then they saw the James Bond picture I'd done [For *Your Eyes Only*, 1981] and agreed to have me on *Jedi*. I was absolutely tickled pink."

"My right hand is the cameraman and his team," says Marquand. "George saw the other films that Alan had lit for me and other stuff. Then he met him and liked him, and said, 'Yeah, sure, of course you should have the man that you know.' "

"Two things that George allowed Richard to bring in were his cameraman and his editor, and I was against that," Kazanjian would say. "But George said you always have to give the director those two things."

"The drink flowed freely," James Marquand would say of their temporary home in Belvedere. "Alan Hume and Sean Barton were there, and Norman Reynolds was around a lot. It was fairly liquid and kind of Monty Python–ish: These pale Brits trying to windsurf on the lagoon and not doing a very good job of it, a glass of champagne in their hand, making fools of themselves. It was a lot of fun."

"I have a peculiar thing, which is, normally, when I'm not working on a movie, I like to have a little drink, maybe a little wine with my lunch, and then a bottle of wine in the evenings," says Marquand. "I'm not a heavy drinker, but I do like to do that."



Inside their shop at Elstree Studios in England, senior special effects technician Rodney Fuller lights the cigarette of special mechanical effects supervisor Kit West. Behind them is the Emperor's lava lair in prototype form. When Marquand returned from the US with the updated script "One Line," he put a stop to that work, as that set had been eliminated from the story. "We were experimenting in creating a bubbling vat for the Emperor's throne set," West would say. "We were going to do it on a large scale, on either side of a platform which led up to the Emperor's throne, but in the end it was designed a different way, so we didn't use it at all."

NAKED WOOKIEES

While inside Lucasfilm's modest offices a relatively small group worked long hours on the film, the world at large wondered what they were doing—in particular, what *Jedi* would reveal after the three-

year wait. The *Star Wars* Fan Club staff dutifully read a nonstop deluge of letters and ranked the rumors therein, the most popular being: Darth Vader kills Luke; Luke turns to the dark side; Luke kills Vader; and Han is rescued, then killed. Fans also thought that the Emperor might kill Luke and that Boba Fett was either a beautiful woman, Luke's father, or, perhaps, Luke's mother.

Many surmised that the Emperor was a clone of Ben Kenobi (the author included). Of course, the big questions were: Is Vader really Luke's father? Who is the "other"? (Candidates were Leia; Han; Fett; Luke's father, mother, or sibling; or even Wedge.) Is Vader a clone of Luke's father? Who is Luke's mother? What happened to Luke's lightsaber and how will he get another? Why did Ben lie to Luke about his father? Will Luke see Vader's face?

"I love the list of rumors," says Hamill. "One of my favorites is that Solo and Vader are somehow fused, so I can't kill one without killing the other."

One laser surgeon wrote to the fan club wanting, seriously, to know how lightsabers work. Many children were convinced that the movies were actually filmed in outer space. "After *Empire*, I got a big shoebox of letters," says actor Peter Mayhew (Chewbacca). "Most of them were from six or seven-year-olds. There was one I thought was really funny, from the Mid-West. She was complaining that Wookiees don't wear clothes. This was serious—'Don't you think it's disgusting that Wookiees don't wear clothes? What's going to happen about that?!' "

A KALEIDOSCOPE OF ACTION

After about two weeks of conferences and conferring, the UK contingent—Marquand, Watts, Reynolds, and Hume—returned home, where Mary Selway Buckley was holding a monthlong casting session at EMI and Twickenham Studios. The director's return to Elstree had a few surprises: "I went back with the final agreed story outline, to discover that the special effects department was deeply involved in building a huge lava field," he says. "The last thing that *they* knew was that Luke meets the Emperor down in the depths of this great, hot steaming lava field and has a big battle. The script was late, so they'd had to get started doing something. But I said, 'Forget it! We're not doing that.' "

"The screenplay is the blueprint for everything, so, without it, you do tend to flounder a bit," Watts says. "We'd had a sense of what was coming. We'd had indications, we'd had discussions, we'd had drafts. But the thing with these films is they have a release date, right? So the minute you have a release date, it dictates when you've got to shoot it. But you cannot wait on certain decisions, which means that sometimes you build things that are later changed."

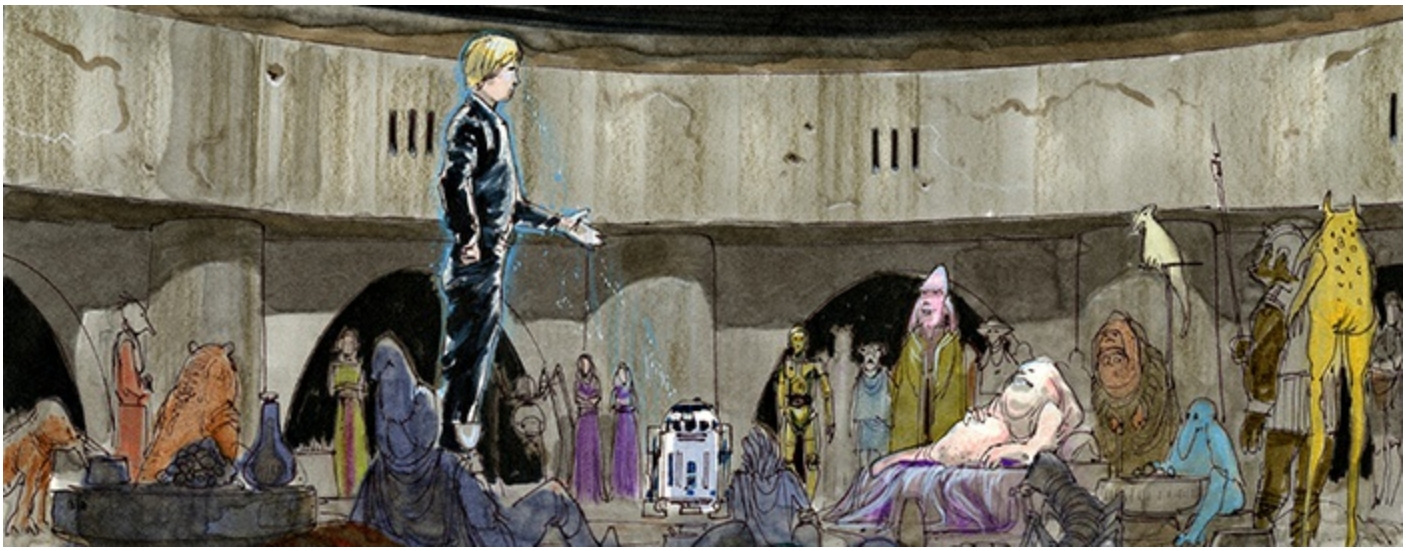
What Marquand refers to as an "outline" was the "*Jedi* 'One Line,' " dated August 5, 1981, which summarized the film, scene by scene, as based on their marathon story conference. Armed with this information, the director also had them scale back the size of Vader's Star Destroyer set to save costs. "Norman will be building the real live-action sets—and that job is a lot more difficult and a lot more physical than concept art," says Johnston.

"This was really when I lived and breathed three things," Marquand adds. "One was casting; two was just living with Norman Reynolds the whole time, going over sets and designs that contained action; and the third was Jabba, just constantly seeing Jabba. I knew that I wanted him to eat a frog. And they said, 'Oh, Jesus, in that case we need a huge sort of pipe thing to evacuate any liquid so that it doesn't affect the electronics inside.' " To help them work on Jabba, one of the first puppeteers, Toby Philpott, came in to the studio's makeup department for discussions and a fitting.

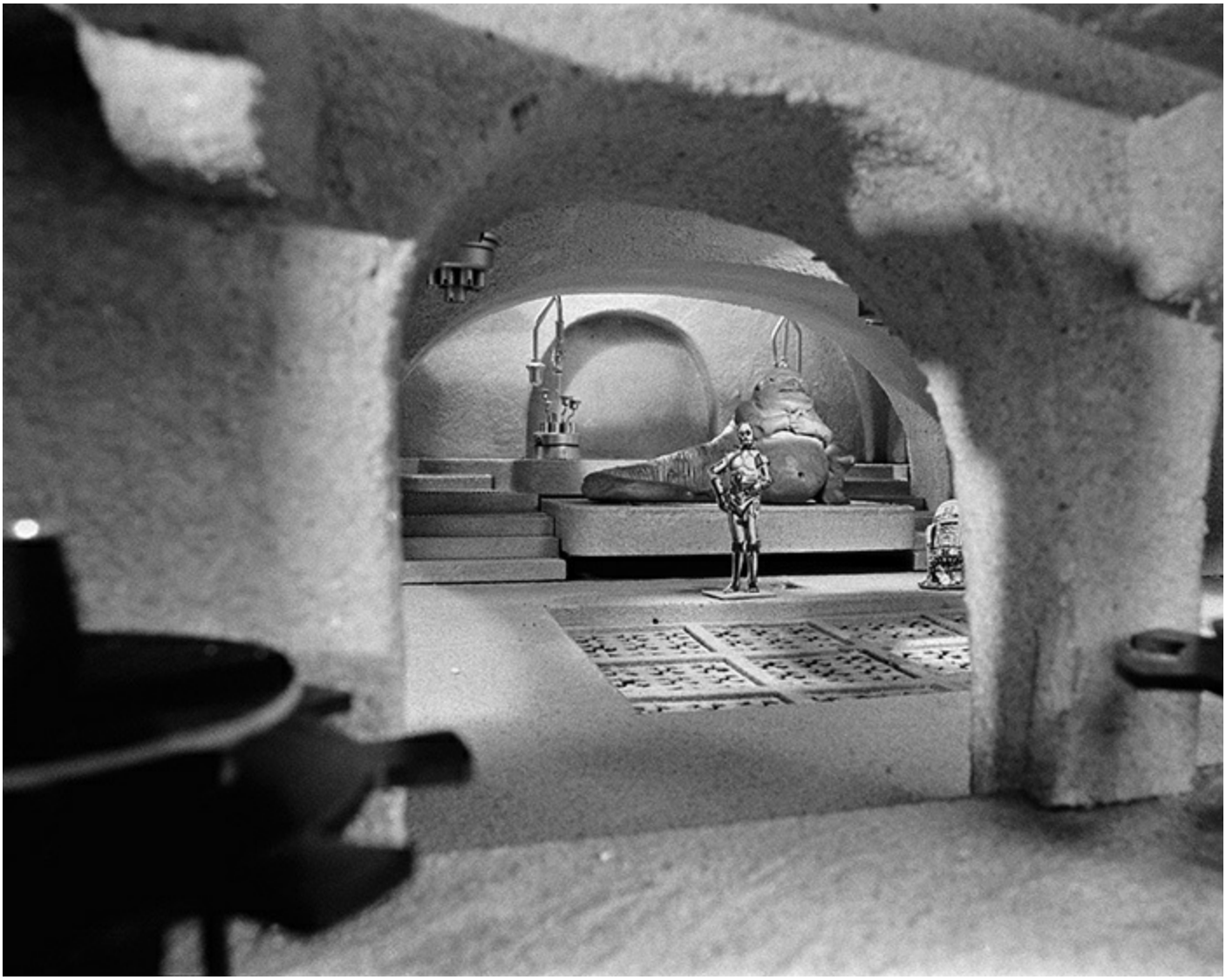
Back in the United States, after a talk with Kasdan on Tuesday, September 8, Kazanjian marked in his phone log that the "script [was] coming along very nicely now. Will have a bunch of handwritten [pages] at end of week." Three days later he issued a Confidential Memorandum to Lucas, Greber, Faxon, and other execs, nailing down the principal photography start date as January 11—which meant that all of production moved into high gear—and adding, "Twelve seconds after you have finished reading this sentence, this paper will self-destruct!"

ILM was already being pushed to its limits, officially on four pictures at the same time ("No more ILM tours!" one memo said): *Jedi*, *Poltergeist*, *E.T.*, and *Star Trek II*. Muren and his team were in the "second half" of finishing *E.T.*, a hectic time. He and Johnston found moments, however, to watch motorcycle and car chase films in preparation for re-boarding the rocket bike sequence, after Lucas had given them carte blanche to fill in the sequence. "But that didn't help," says Muren.

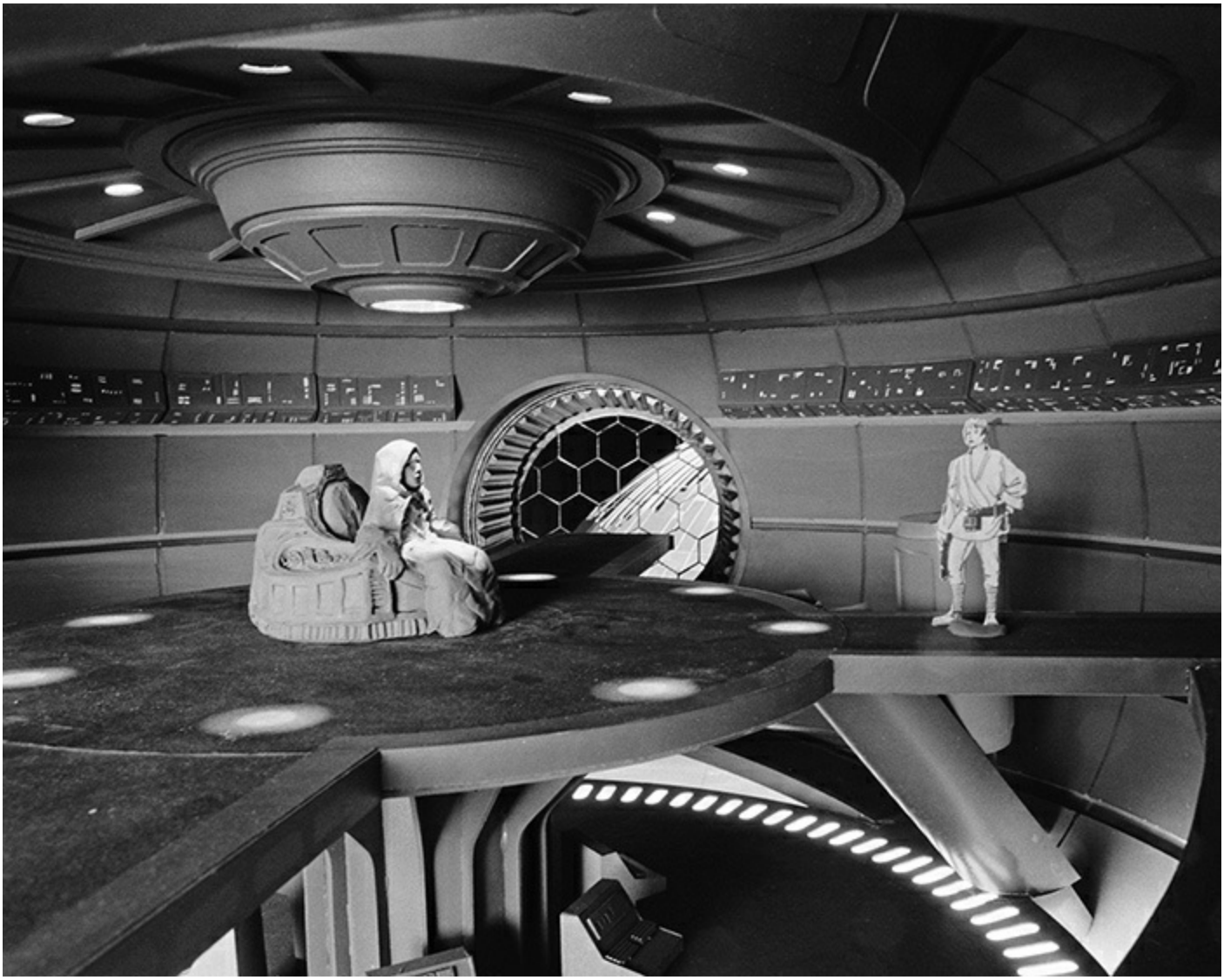
When they showed their first boards to Lucas, "he thought we were overdoing it," Muren explains. "We had too many close-ups. After we'd done about 20 boards, George said, 'No, no, no, no, no.' Then he just re-did the whole thing correctly, as an action sequence. George came up with a lot of stuff. Someone came up with the idea of dividing it into three sections: after they separate, you have Leia over here and Luke over there. Then George came up with the ending, which Joe and I couldn't—Luke taking out his lazer sword, which is a great coda to the whole thing."



A production illustration by Johnston of Jabba's throne room with Luke hologram, circa May 1981.



Set maquettes, built by the UK art department under Reynolds, of Jabba's throne room, circa fall 1981.



An early version of the Emperor's throne room, circa fall 1981.

SHOWDOWN

Roy F. Coppedge, vice president of the First National Bank of Boston, arrived for lengthy talks on the film's financing. In preparation, vice president of finance Chris Kalabokes had prepared a snapshot of Lucasfilm's monetary picture. Since October 31, 1980, its current assets had withered from $47.5 million to $24 million in June 1981—to $20 million in July, partially due to the nearly $2 million already spent on *Jedi*.

From film rentals, ILM income, and other ancillary activities, Lucasfilm had made $83,872,000 up to July 1981. The cost of operations—distribution fees, profit participation (more than $11 million), special effects direct costs, and so on—totaled nearly $60 million. After taxes, Lucasfilm's net income was $12,191,000. Not enough to finance a projected $30 million picture, hence Coppedge's visit. But the Bank of Boston had done well when it had taken over financing from the Bank of America on *Empire*, and its executives would agree to underwrite *Jedi*.

Things were not going as smoothly on the distribution side. On the one hand, progress had been made with a Marketing and Merchandising Agreement Between Twentieth Century–Fox Film Corporation and Lucasfilm Ltd., dated September 1, which finalized the division of licensing profits: Fox would receive, of net merchandising gross receipts, 50 percent of moneys accrued prior to April 18, 1980; 20

percent up to completion of principal photography on the "Third Film"; and 10 percent of gross receipts received by Lucasfilm after that date. That same day the Star Wars Copyright Transfer Agreement was signed, wherein Fox handed over the licensing rights of *Star Wars* to Lucasfilm, but retained the film copyright.

On the other hand, a contentious meeting took place on Wednesday, September 23, with Greber, Faxon, and Kalabokes facing off against Alan Hirschfield, Norman Levy, Leon Brachtman—and Marvin Davis, who had recently purchased the studio. "Marvin Davis bought Fox, so now he was the guy I had to deal with," Greber would say. "He's this gargantuan guy, 6′4″, very stout, and he had a reputation. He said, 'Oh, we can solve this problem' and put his arm around me. That type of thing."

"So much of the negotiations centered around Marvin Davis after he bought the studio," Roffman would add. "Davis was a billionaire who had made his money speculating for oil. He lived in Denver, a bigger than life character, literally bigger than life. Davis also had a lot of ties to the entertainment community. He always did this big fundraising ball and hobnobbed with stars." (Erroneous rumors would say that Jabba the Hutt was modeled on Davis, but the crime lord had been designed long before Davis came into the picture.)

"We delivered our letter placing them on notice that we were invoking the right of first negotiation/first refusal, as provided in the *Star Wars* agreement," Faxon wrote in his notes. In layman's terms, that meant war: Lucasfilm was threatening to find another studio to distribute *Jedi* if an agreement couldn't be reached within 30 days.

Given the ultimatum, and after listening to Lucasfilm's counteroffers, Marvin Davis asked for a recess of several hours to discuss the new proposals with his senior executives. "Upon returning after about a three-hour break, Marvin stated that the deal was unacceptable to them," Faxon continues. "Norman Levy clearly was not pleased and proceeded to outline all our past transgressions starting with Charlie Weber's statement to him that we would sweeten the *Empire* agreement."

What was really bothering Fox were the holdbacks on TV and video rights for *Star Wars*, which Lucasfilm wanted to enforce until May 1986. The studio wanted to exploit it on pay-TV, cassettes, disks, and tapes, foreign syndication, and network TV before the release of *Jedi*. They were afraid that after the trilogy was wrapped up, the public would lose interest in the first film. Fox would agree to everything else if Lucasfilm would modify its position on the holdbacks.

"The business affairs guys at Fox were irate," Greber would say. "Their president Dennis Stanfill just went completely nuts. When Dennis told the board what happened, I was the bad guy. I sort of loved that, you know; it was good."

Greber and company went into an adjoining office to call Lucas. All of Fox's changes for the holdbacks were acceptable to him except the studio's ability to negotiate a network sale prior to September 1983. Lucas expressed grave concern that Fox's negotiations would create confusion among the moviegoing public and that domestic film rentals could therefore drop by over $20 million. Faxon also indicated to Lucas that Davis wanted assurance of his continuing desire to do business with them on all future *Star Wars* films. "I told him I thought the best way of dealing with that question was for George to give him a personal assurance and not have anything in the contract change."

The Lucasfilm execs then reentered the room and told them that all the moved-up holdback dates were fine except that of the network sale. Fox found that exception unacceptable and asked the head of their TV division to come into the room and explain why they were so resistant to the proposal. Finally a tentative agreement was reached, with Lucasfilm granting a $2.4 million *Empire* betterment for Fox,

and the studio assenting to keep their network negotiations as secret as possible and to delay broadcast until January 1984. All exact dates would be worked out soon. "We then all shook hands on the deal," Faxon writes.

THE EMPEROR EMERGES

Kasdan turned in his draft on September 14; a week later it was typed up, weighing in at 106 pages (see sidebar). His "polish" had turned out to be a much more complete screenplay than *Empire*'s had been. He'd had to throw out most of the previous drafts' content in order to make the new script come into line with the revised concepts of the story conference.

In what was designated as the "second draft," Yoda confirms that Luke is indeed Vader's son. "I had to assume going into it that half the people didn't believe Vader was Luke's father," Lucas would say. "So I had to make it a true thing that had happened. In the original long version of the script, this was where Obi-Wan Kenobi died and left Luke alone, but now it's Yoda. There's a moment where the hero has to be left alone without anyone else to help him. All the props are taken away and he has to face the evil monster alone." (In Lucas's 1974 rough draft, Kane Starkiller sacrifices himself about halfway through, leaving his son, Annikin, under the tutelage of General Skywalker.)

"The fact that Vader is Luke's father and Leia is Luke's sister is fundamentally fun to me," Kasdan would say. "George has a great sense of humor about everything he had created and about how much fun we could have with it all. In my lexicon, 'fun' is the deliciously unexpected."

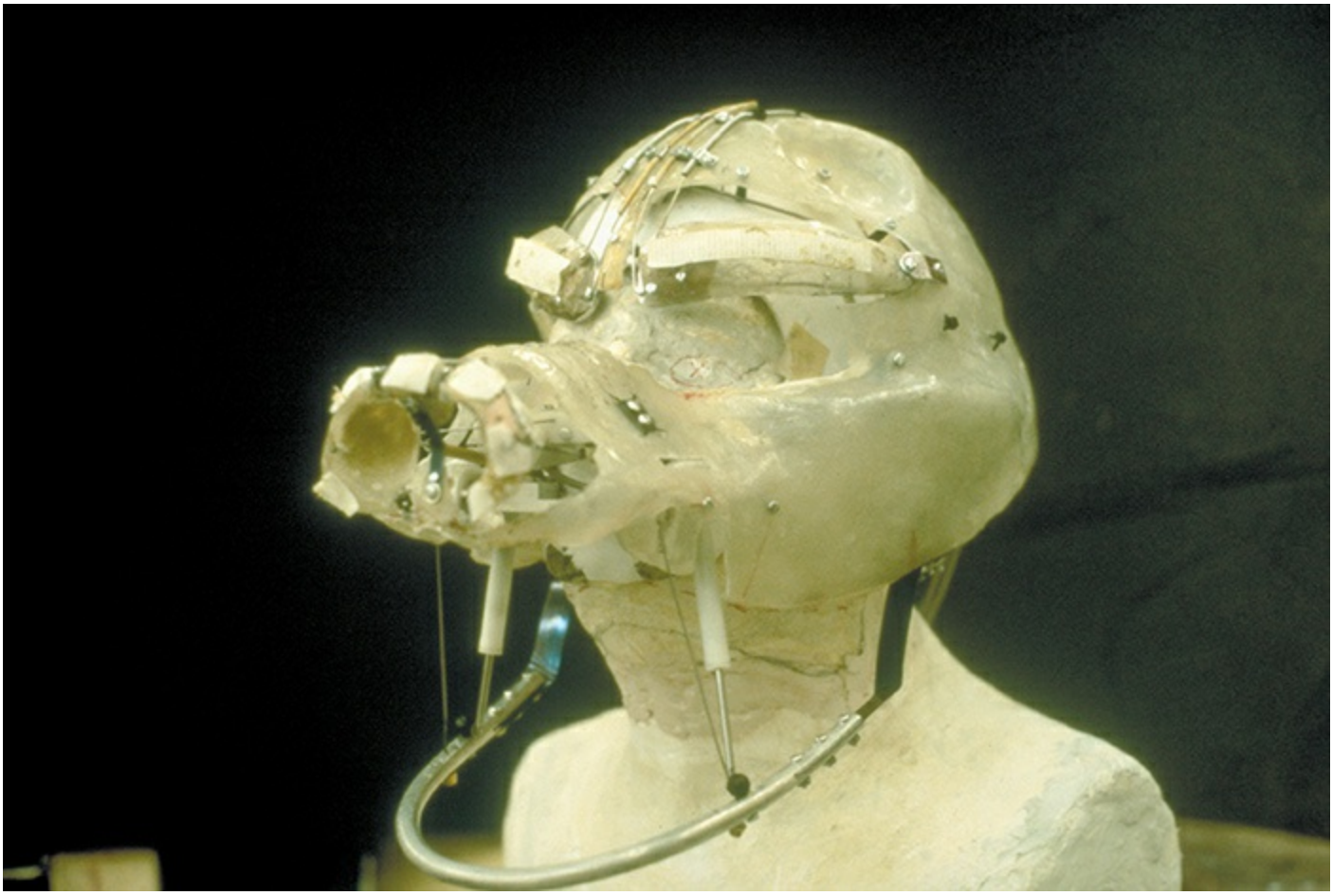
"You get all the pieces in the script and it's like a puzzle: You just keep moving them around until they all fit in the right place," Lucas would say. "And that's what I liked about Larry; it's much easier to work with somebody whose judgment you trust, because then they ask the hard questions. It's very hard to write by yourself, because it's very hard to be self-critical."

In addition to reveling in the film's operatic qualities, Kasdan, as he had done for Yoda in the first sequel, created the textual framework for the second sequel's major new character. Under Kasdan's study, the Emperor became a grandiose architect of evil, whose dialogue betrays a refined arrogance, with lines such as, "Everything that has transpired has done so according to *my* design."

With the elimination of Had Abbadon, however, the contrast of hellish city planet with the Edenic forest planet was lost. His hands tied by the action, Kasdan was also not able to reconcile *Empire*'s Vader —who smashed everything in his path while hell-bent on converting Luke—with the developing *Jedi* Vader, who appears to have lost his mojo and who, oddly, prevents Luke from killing the Emperor. Instead Vader becomes more of a plot-puppet: passive one moment, vindictive the next, and repentant in the end.

Nevertheless, the final confrontation between father and son took form in the second draft. "The scene where Luke confronts and surrenders to Vader makes it clear that the rest of the movie is not a chase anymore," Lucas would say. "It's a whole different twist compared to where you might think the movie was going. Whereas in *Empire* it was a much more physical confrontation, this is much more emotional."

"It's very hard to give weight to a story where everything is going to come out okay," Kasdan would say. "The end celebration seemed almost impossible to pull off. George believes in the triumph of good, but it's really hard to pull off a scene like that and have it be anything but spectacle."







Jabba's guard comes to life in the ILM Monster Shop.



Dave Carson considers the work-in-progress pig guard costume, which had progressed from the concept of a scaly guard in early scripts and artwork.







A guard sketch (left) by Rodis-Jamero, early 1981, via a maquette (center), April 1981. A Yussem sculpt (right), by Rodis-Jamero and Judy Elkins, July 1981.

STAR WARS: EPISODE SIX *REVENGE OF THE JEDI*, STORY BY GEORGE LUCAS, SCREENPLAY BY LAWRENCE KASDAN, SEPTEMBER 21, 1981—SECOND DRAFT SUMMARY

The second draft begins with the following roll-up:

The rebellion is doomed. The Emperor has ordered construction of an armored space station more powerful than any weapon the galaxy has ever known.

The weakened rebel fleet hides helplessly in a remote sector of the galaxy. The supporters of the Old Republic know that any full-scale confrontation with the Imperial forces would be suicidal.

With Princess Leia and young Skywalker missing, the morale of the rebels continues to deteriorate. At the same time, the awesome power of the Imperial arsenal grows. With each passing moment, the Empire moves closer to complete invulnerability.

The seemingly incomplete Death Star is hung near the sanctuary moon, now called JUS-ENDOR. Vader takes a shuttle from his Star Destroyer to the Death Star, where a commander informs him that they are behind schedule—and that the Emperor is arriving soon "to eradicate the outlaws of the Old Republic forever!"

The script wipes to the droids on the road to Jabba's palace. Inside, the droids find that Han is "hanging high" on the wall, still carbonized. Replacing the reptile guards are "pig-guards," who later march the droids to the boiler room. Disguised as a bounty hunter, Leia arrives with Chewbacca as prisoner; Boba Fett, now in the audience, tries to get a closer look. Jabba inquires of the bounty hunter's origins; on being told it's none of his business, Jabba laughs and invites him to stay. That night, Leia frees Han:

LEIA

My love, you're back.

Han seems dazed. But more alarming, his eyes do not focus. He is blind.

HAN

... Who? ...

Leia kisses him deeply, again. Han smiles.

HAN

Leia!

But then Jabba appears: "My old friend Solo with my new friend, the Stranger. Solo, you're looking much livelier after your nap … Our mysterious bounty hunter is to my liking."

JABBA

(to Leia, in soothing Huttese)

As for you, my lovely thing, why do you waste your time on such trash?

THREEPIO

(translating)

He thinks Captain Solo is not a suitable companion.

JABBA

(to Leia, in Huttese)

I have seen you like to kiss. I like the way you kiss.

(he grins)

And I like to kiss, also!

Leia looks at Threepio, questioningly.

THREEPIO

You're not going to like it, Your Highness.

LEIA

Death?

THREEPIO

Worse.

Jabba speaks to the Guards holding Leia and they bring her toward him. Inexorably, her tiny face crosses the distance to his immense blob of a head. Jabba puckers up. Leia looks sick.



In the Monster Shop, Tippett works on his sculpt for the articulated head of Admiral Ackbar, who started as an anonymous alien in a concept sketch by Nilo Rodis-Jamero (below, early 1981).





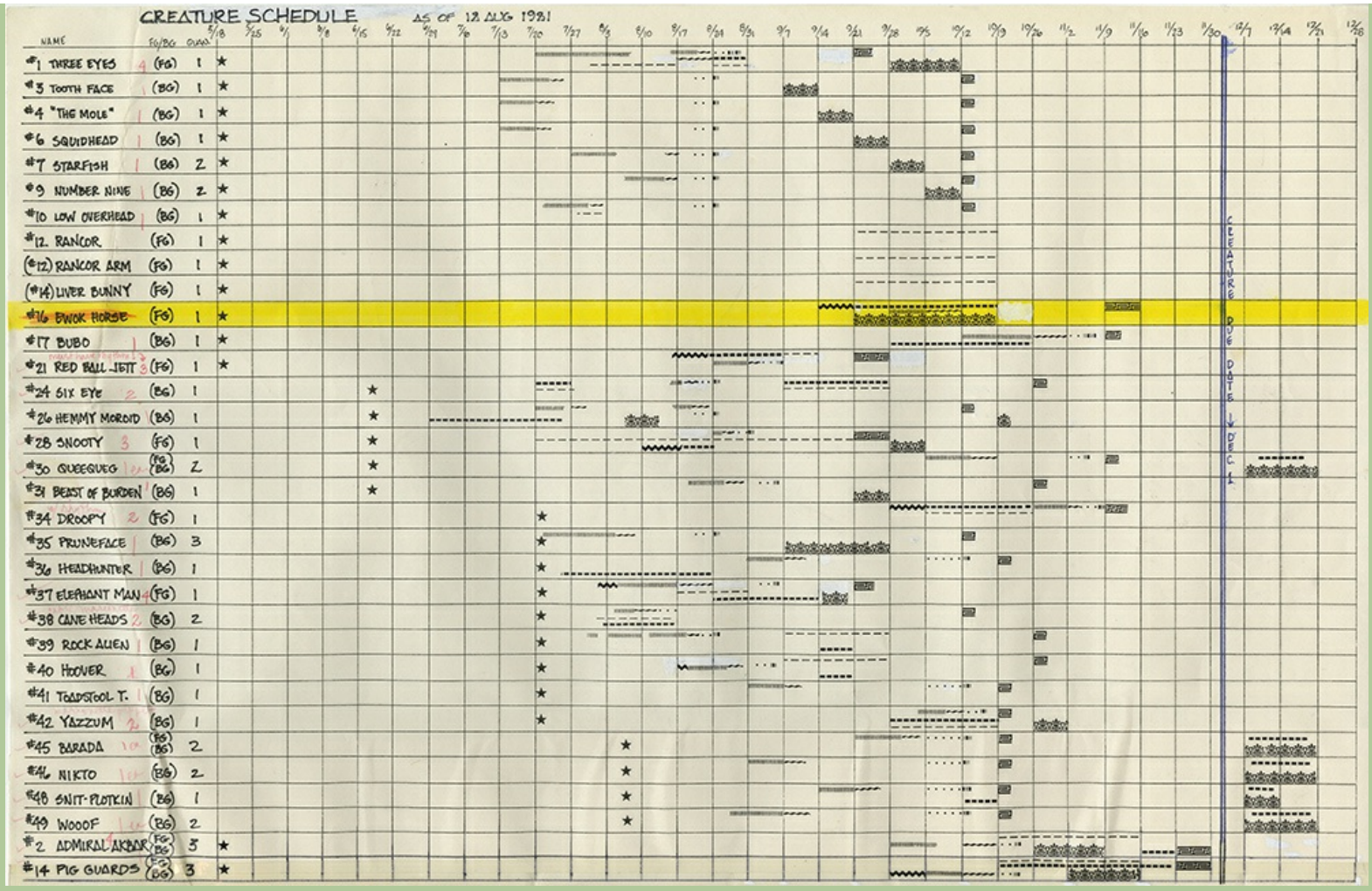

ADMIRAL ACBAR
(REAR OF HEAD
NOT TO PROPORTION)
© L. F. L. 1981

When Marquand chose the species to be a key character, Rodis-Jamero costumed him in another sketch and a maquette was sculpted in the shop, April 1981 (below).





Another Monster Shop sculpt: the blue Red Ball Jett, leader of Jabba's band, May 1981.



A “Creature Schedule” breakdown, as of August 12, 1981, lists the monsters, whether they are foreground (FG) or background (BG), their due dates, and so on with coded symbols.

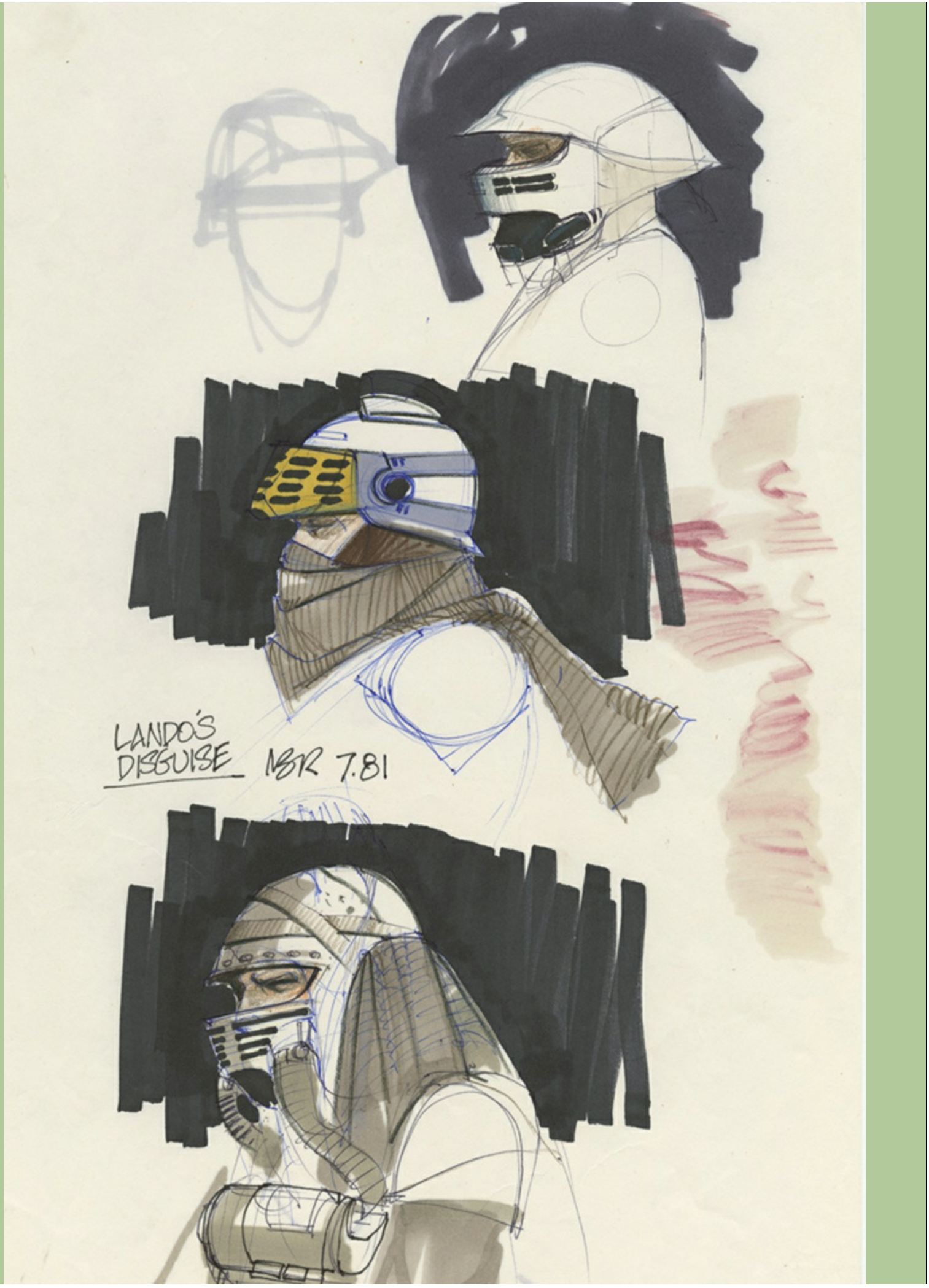


Rodis-Jamero “Imperial guard” costume concept, September 11, 1981.



"Green pilot #21" costume concept by Rodis-Jamero, circa September 1981.


EMPERIAL
BIKER
NSR T·81
©LFL


LANDO'S
DISGUISE
NBR 7.81

Costume concepts by Rodis-Jamero for Lando's disguise and Imperial biker, July 1981.





Lando's disguise costume concepts by Rodis-Jamero, October 1981.

When Luke arrives, Leia is now "dressed in the skimpy costume of a dancing girl; a chain runs from a manacle/necklace on her neck to her new master, Jabba the Hutt." While Luke talks, C-3PO

recognizes Baron Calrissian and reacts—but Luke uses the Force to silence him. After Luke kills the rancor, Jabba blows his top:

JABBA

(in Huttese)

Solo, you've fallen in with a bad lot.

THREEPIO

He doesn't like your friends.

JABBA

(in Huttese)

I was going to keep you alive for a while, but this pesky friend of yours has sealed your fate.

THREEPIO

Because Master Luke killed his prize rancor, Jabba has decided to terminate you immediately.

HAN

You killed a rancor, kid? You must've picked up a few tricks since I been away.

LUKE (to Han)

It was a small one.

(to Jabba, in Huttese, disdainfully)

You've wasted my time with that pitiful beast. If you have even the brains of a bantha, you'll begin to bargain with me now.

Luke then goads Jabba into condemning them to the Sarlacc pit, given that escape from the castle would've been impossible. The fight at the pit is much like the final film: Luke somersaults from the plank, catching his lightsaber after R2 ejects it toward him; Boba Fett is killed when Han inadvertently ignites his jetpack, causing him to smack into the side of the huge sail barge and drop into the Sarlacc's mouth; Han has to save Lando, while still blind; Luke kicks the trigger of the deck gun, grabs Leia, and swings to safety.

The sandstorm scene is shorter (and Luke is not kidnapped)—a quick reunion, with Han calling the *Falcon* an "old bird" and Luke announcing his departure.

HAN

Come on, let's get off this rotten hunk of dirt. Lando, I hope you haven't ruined my ship.

LANDO

Your ship! I guess that carbon freeze hasn't improved your memory.

Back at the Death Star, the Emperor arrives.

VADER

Everything is proceeding as you have commanded, my Master.

EMPEROR

Good. What is troubling you, Lord Vader?

VADER

(after a pause)

I am sure that you know, Master. It is young Skywalker. Because I have failed you, he remains a dangerous threat to the Empire. It is my responsibility to eliminate that threat, but I do not know where he is.

The Emperor looks at Vader a moment and walks in silence. Finally—



A production maquette by the UK Art Department of the Dagobah set, made for planning purposes, with paper X-wing and cut-out characters, fall 1981.

EMPEROR

It is not necessary for you to know, Lord Vader. I will deal with young Skywalker in my own way.

A new scene on Dagobah has Luke talking with a frail Yoda, who confirms that Vader is Luke's father and that his real name is Anakin. When Yoda sleeps, Luke wanders outside and meets a shimmering Ben.

BEN

I was going to tell you when you had completed your training. But as you may recall, my young friend, you couldn't wait. You found it necessary to rush off unprepared. We warned you about impatience [...]

LUKE

[...] You lied to me. You told me Darth Vader betrayed and murdered my father.

BEN

Your father was seduced by the dark side of the Force and became Darth Vader. When that happened, he betrayed everything that Anakin Skywalker believed in and destroyed that good man forever. What I told you was true ... from a certain point of view.

LUKE

(turning away, derisive)

A certain point of view!

BEN

Luke, you're going to find that a great many of the truths we cling to depend greatly on our point of view.

Luke is unresponsive. Ben studies him in silence for a moment.

BEN

I don't blame you for being angry. If I was wrong, it certainly wasn't the first time. You see, what happened to your father was my fault ...

Luke turns with interest at this.

BEN

... from a certain point of view.

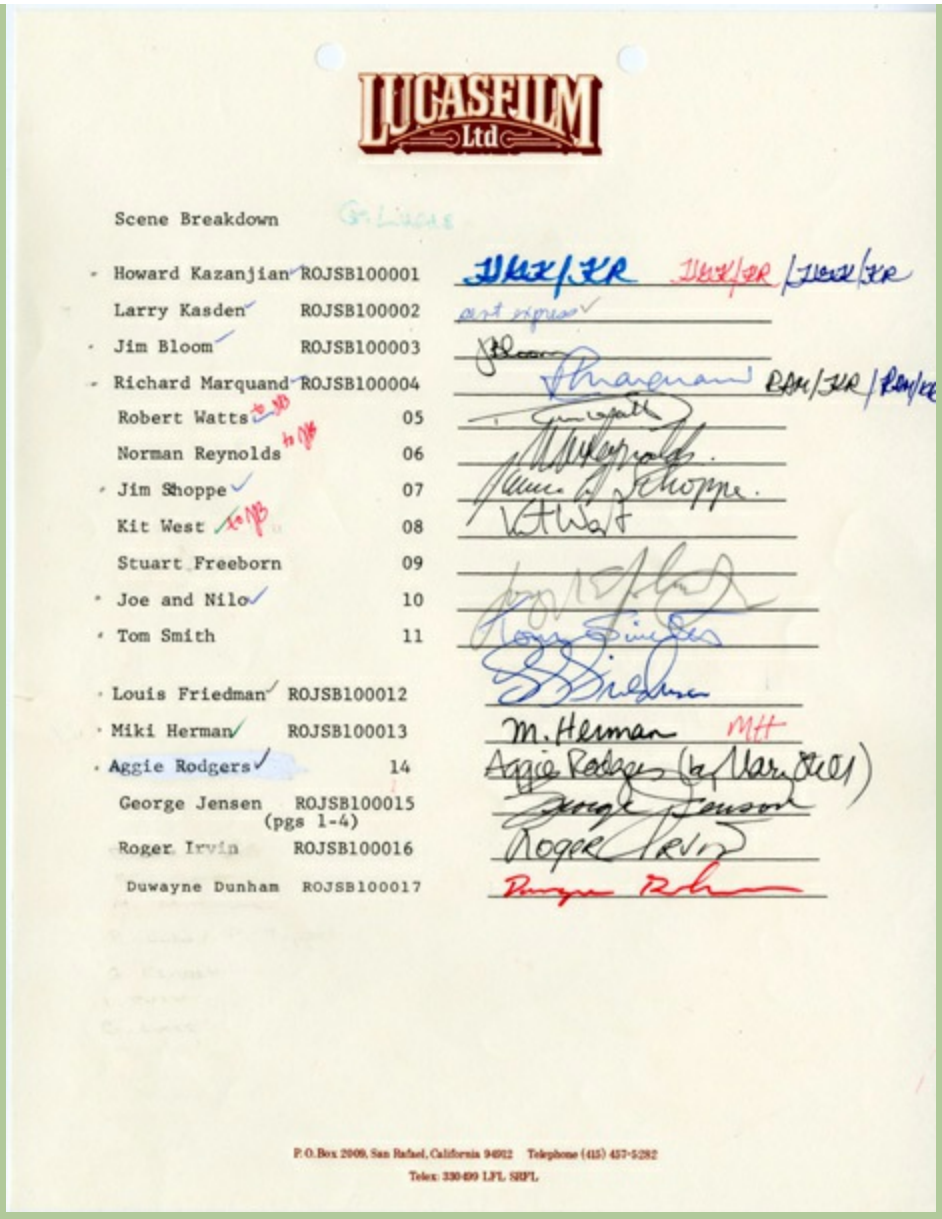
As Ben speaks, Luke settles on a stump, mesmerized. Artoo comes over to offer his comforting presence.

BEN

When I first encountered your father he was already a great pilot. But what amazed me was how strongly the Force was with him. I had never seen anything like it and did not again ... until you. With foolish pride, I took it upon myself to train Anakin in the ways of the Jedi. My mistake was thinking I could be as good a teacher as Yoda. I was not. And so, when the Emperor sensed Anakin's power, he was able to gradually lure him to the dark side. Your father began betraying his fellow Jedi Knights. (pause, sadly)

My mistake has had dire consequences for the galaxy.

Luke is entranced, his hostility turning to compassion.



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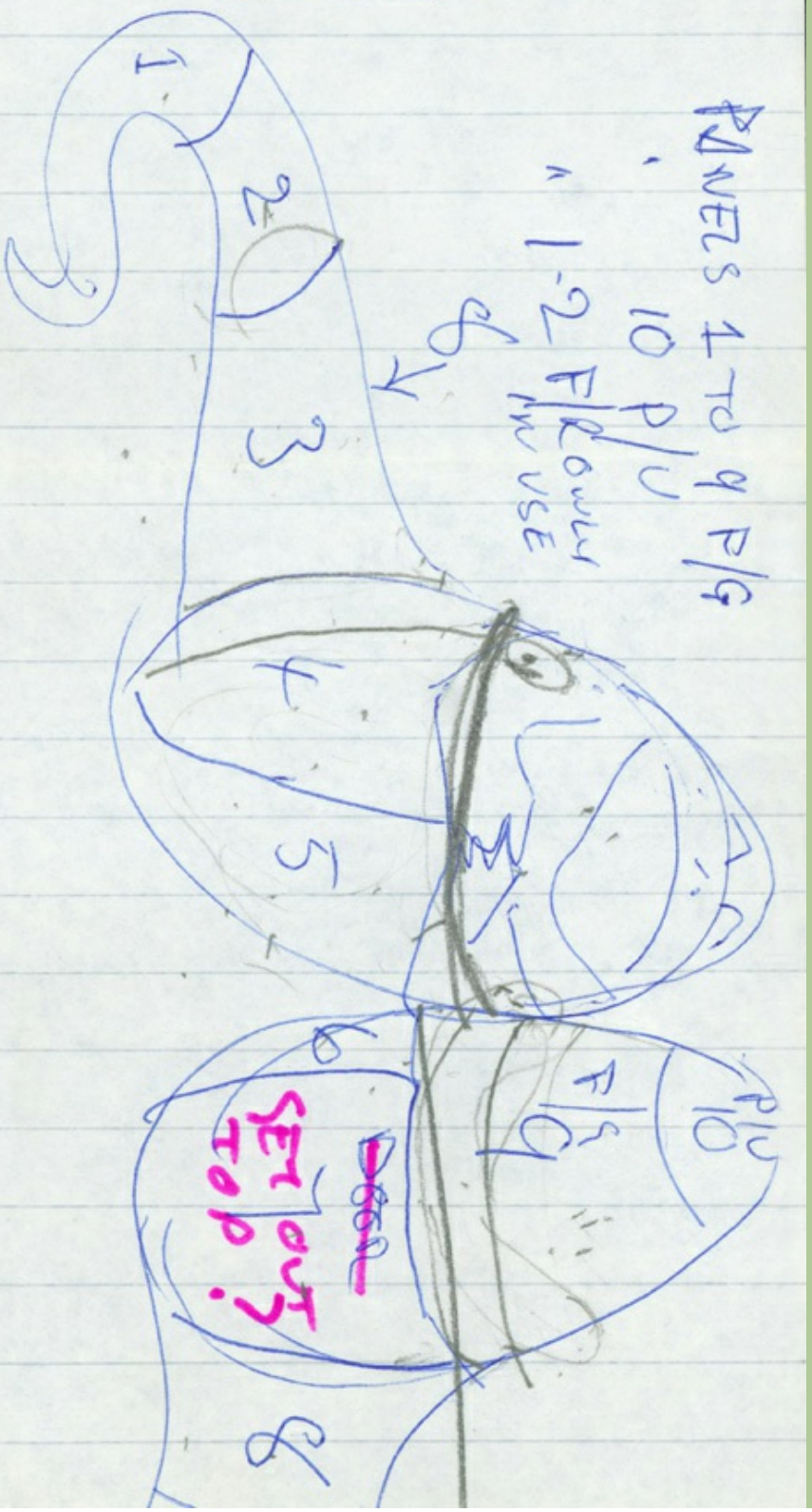
Scene Breakdown

Howard Kazanjian	ROJSB100001	
Larry Kasden	ROJSB100002	sent express
Jim Bloom	ROJSB100003	
Richard Marquand	ROJSB100004	
Robert Watts	05	
Norman Reynolds	06	
Jim Shoppe	07	
Kit West	08	
Stuart Freeborn	09	
Joe and Nilo	10	
Tom Smith	11	
Louis Friedman	ROJSB100012	
Miki Herman	ROJSB100013	
Aggie Rodgers	14	
George Jensen	ROJSB100015 (pgs 1-4)	
Roger Irvin	ROJSB100016	
Duwayne Dunham	ROJSB100017	

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Undated "Scene Breakdown" distribution sheet, signed by Jim Bloom, Richard Marquand, George Jenson, Duwayne Dunham, et al., and often by proxies (Lawrence Kasdan's copy is marked as "sent express").

MAKE EVERY BODY WEAR A MASK FOR 30 MINUITS ! RUNNING JUMPING & BEING GENERALLY VERY ENERGETIC.



A Freeborn sketch of Jabba divides the animatronic puppet into more manageable sections for planning and construction (a note at the top of the page suggests that potential Ewoks "wear a mask for 30 minutes," while doing physical exercise to test their stamina, and so on).

LUKE

You couldn't have known ...

BEN

(negative)

If I had trained him better ...

(a rueful glance at Luke)

... If I had been more patient ...

(continuing his story)

I knew that I must try to stop the evil I had unleashed. We fought, your father and I, and he was badly wounded. Destroyed, I thought. But the Emperor was able to save him. He made it possible for Vader to go on living as he is now—half man and half machine.

This is very painful for Luke. Artoo beeps some comfort.

BEN

The Emperor knew, as I did, how strongly the Force ran in the Skywalker line. He began to search for Anakin's offspring. I went to your mother and told her that we must hide you in order to protect you—both of you.

Luke's head snaps up.

LUKE

Both of us?

BEN (nods)

Yes. You and your twin.

LUKE

My sister!

BEN

Yes. She, too, was strong with the Force.

LUKE

What happened to her?

BEN

We thought you two would be less vulnerable if you were separated. I took you to stay with my brother Owen on Tatooine.

LUKE

(to himself)

Your brother.

BEN

(nods)

I sent your mother and sister to the protection of friends on a distant system. Unfortunately your mother died soon after that. Your sister was adopted by my friends—the Governor of Alderaan and his wife.

LUKE

Leia! Leia is my sister.

Ben acknowledges this. Luke is in shock. Artoo is a little flabbergasted as well.

BEN

I've made quite a mess of things. And I'm afraid it's fallen upon you to correct the situation. You are the last Jedi. And now that Yoda is ... Well, he'll train no more.

Luke takes his meaning. He glances back in the direction of Yoda's cottage.

LUKE

It's true then ... How awful.

BEN

Oh, no. Quite the contrary. It's very nice actually. And quite a relief ... from a certain point of view.

(he smiles at Luke)

And especially for Yoda. He'll have a fine time. All his former students are waiting.

Now Ben moves close and puts a shimmering hand on Luke's shoulder.

BEN

But for you, my friend, the future may be more difficult.

Suddenly, Luke jumps up and faces Ben, angry once more. He draws his lazer sword and ignites it as if to attack the ghost. He holds it before him, defiantly.

LUKE

I don't like this. Any of it!

With that, he hurls the lightsaber into the woods. After a moment, Ben laughs.

BEN

I don't blame you. I'd be worried if you did.

(pause)

But Luke Skywalker ... Jedi Knight ... There is no way to avoid it. For whatever reasons, no matter whose fault, it has been left for you to resolve.

LUKE

Will you help me?

BEN

I can't. But I will be with you always.

LUKE

(unimpressed)

Thanks a lot.

Back with the rebel fleet, MON MOTHMA joins General Madine and Ackbar. She informs the gathering that the Emperor himself is on board the unarmed Death Star. Madine notes that if the shield is not down when the fleet emerges from hyperspace, "our lead ships will be crushed against it." When Ackbar speaks, a computer translates his unusual language. When Leia needs pilots, Chewbacca volunteers, obliging Han to join him; then Luke arrives to complete the team. Han says, "Well, this is it, gang … We've all chosen to die young."

Before leaving, Han warns Lando, who will fly the *Falcon*, not to get a scratch on her. When trying to fly past the Imperial sentinels on their way to the moon, he instructs Chewbacca to "fly casual." The rocket bike chase is much like the final film.

On the Death Star Vader enters the Emperor's Tower, via elevator. Instead of a long dialogue scene about Luke and their motivations, Kasdan has brilliantly condensed the tension between the evil men into a brief exchange:

EMPEROR

I wonder if your feelings on this matter are clear, Lord Vader.

Vader knows what is being asked.

VADER

They are clear, my Master.

Once the whole team is in the Ewok camp, a new scene has the golden droid recounting the story of the first two films to the forest denizens, mimicking the sound effects as well. Most of the Ewok sequences are similar to those in the final film, though the scene where Luke tells Leia she is his sister

is longer, with the former saying:

LUKE

You've never faltered. When Han and I and the others have doubted, you've always been strong. You've never turned away from your responsibility. I can't say the same.

(a beat)

Well, now we're both going to fulfill our responsibilities.

When Luke surrenders to Vader, their conversation is also longer:



Costume concept by Rodis-Jamero for a new character introduced in the second draft, Mon Mothma, fall 1981.

There is good in you. You have never driven it fully from you. That is why you could not make me come over to the dark side ... Why you could not destroy me when you had the chance. You are torn by the memory of your true nature.

Luke steps closer to Vader, then stops. Vader is still.

LUKE

Come, father, come with me. Throw off the chains of the Emperor. I know it is possible for you.

Vader looks down from Luke to the lightsaber in his own black-gloved hand. He seems to ponder Luke's words.

VADER

(indicating the lightsaber)

You have constructed another.

Vader ignites the lightsaber and holds it to examine its humming, brilliant blade.

VADER

Your skills are complete. Indeed, you are powerful. They stand for a moment with the blade between them.

VADER

Now your power must be properly focused. It is time for you to embrace your destiny.

Vader signals to some distant stormtroopers.

VADER

The Emperor will welcome you to the dark side. I'll take you to him now.



Excerpts from storyboards by Roy Carnon, who was working with Marquand in the UK on the climactic duel between father and son, fall 1981. In a series of boards, Marquand and Carnon tried out several ideas that would not make it to the final film: Luke using karate, Vader with two lightsabers, Luke hiding beneath the floor, and so on. (Photo courtesy of Christian Short and Prop Store).

On this page, when the various big battles begin, Kasdan notes that his script is only going to summarize the action, with details to be determined later. During the aerial escapades, Lando has a new "weird co-pilot" who speaks in alien tones. When Luke is brought before the Emperor, the latter remarks, "I have waited a long time for this moment. You have come to join us, at last." Then the Emperor tempts Luke, for the first time: "Take your Jedi weapon. Use it. You wish to strike me down with it. Good. Give in to your anger. With each passing moment you make yourself more my servant [...] It is unavoidable. It is your destiny. Luke Skywalker, you, like your father, are now ... *mine*."

As Madine predicted, when Red Squadron hits the invisible shield, they explode against it—and Ackbar exclaims, translated: "It's a trap!" Ackbar wants to surrender, but Lando prefers to duke it out with the Star Destroyers and avoid getting picked off by the Death Star. When Luke tries to cut down the Emperor, Vader blocks his blow—but Luke is able to beat down his father. When he refuses to kill Vader, the Emperor unleashes his lightning.

EMPEROR

Fool! Only now, at the end, do you understand. Your feeble skills are no match for the power of the dark side. Now you pay the price for your lack of vision. Now, Skywalker, you die!

But Vader saves his son, lifting up the Emperor and hurling him "through the wide window into the void of space." Luke and Vader avoid being sucked out and son drags father to the huge docking bay. When his mask is removed, Vader is an elderly man with a white beard. "His eyes do not focus. But the dying man smiles at the sight before him."

Meanwhile the *Falcon* goes on a bombing run through the Death Star superstructure. At the end, in the Ewok village square, Ben Kenobi and Yoda appear shimmering to Luke, but Luke is thinking of "someone else."

SETUP ON SPACE STREET

SEPTEMBER 1981 TO JANUARY 1982

CHAPTER FIVE

The day after the Lucasfilm/Fox showdown, Fisher and Ford signed their contracts, as did nearly all the principals. David Prowse (Darth Vader), Kenny Baker (R2-D2), and Peter Mayhew (Chewbacca) were compensated at roughly equal rates, though Prowse would later complain: "There is no negotiation. They make the offer and there is nothing to discuss. If you don't like the offer, they'll just find somebody else." Relations between the actor and Lucasfilm had been strained for years, with Prowse often playing up his "ownership" of Vader and the company just as often asserting legal rights to its character. But the real problem was that Prowse had inadvertently leaked story points early on while making *Empire* and was therefore an ongoing security risk.

A few weeks later there was fallout with a different actor, this time due to *Raider*'s release in Japan. Not only did the film perform poorly in that country (apparently, for an adventure film, it moved too quickly for their tastes), but a letter from Harrison Ford's attorneys to Kazanjian pointed out that much of the publicity campaign there had a notable absence. "You'd think someone would have noticed when the star's name was never mentioned," Kazanjian complained in a memo to marketing executives. "Now we are faced with another situation entirely, which, as far as I know, is unprecedented in the history of the motion picture business: a poster in Japan featuring the director and the producer, but not the star of the film."

Kazanjian also wrote a private note to Sid Ganis: "This letter is a reminder, in addition to our previous conversations, about the need to communicate, placate, involve, etc., Harrison Ford in all publicity early enough so as not to upset his artistic behavior." They had helped create a star, but now they should be treating him like a star. "If we don't, all our jobs will be more difficult, especially mine, working with him daily over the next full year."

Less diplomatic issues concerned the rest of production in England. In addition to set building, it was time to match up actors with creatures. Marquand cast Mike Carter, a six-foot-tall mime, as Bib Fortuna, who was then equipped with arm and finger extensions; although not reflected in Kasdan's draft, Fortuna had been transformed into one of a new alien species. Claire Davenport was cast as the heavy dancing lady, who would later be named Gargan, and had a cast taken of her head.

"Because Stuart Freeborn wanted to get on with Bib Fortuna's whole look as quickly as possible, we selected Mike early on," says Marquand. "I wanted him to have pink eyes. His whole sort of head-tentacle had been designed and I wanted him to be as tall as possible. In fact, Mike will wear lifts. He's a terrific actor who I had seen working in the London theater. I selected the fat lady, because I think fat ladies are wonderful. And this lady had actually been in *Birth of the Beatles*. She had been a nude model in that, so I thought I'd bring her back and she could be Jabba's daughter. In my mind she is Jabba's daughter."

By mid-October, Burtt, Bloom, Aggie Rodgers, and Kazanjian, with his wife and baby, were all in the UK. Burtt went off to the London Zoo to record sounds. At a creature meeting, occupants of the two skiffs and Jabba's barge were chosen—various Wooofs, Baradas, Niktos, and Queequegs—including two arguing aliens on the barge: "Three Eyes" and "Elephant Man," the latter to have a companion,

"Soolacious," all of whom would speak an alien language. The latter puppet was becoming a hit behind the scenes. "He was so fantastic," Kazanjian says.

"That character was just a cast-off, a little hand-puppet that Tony McVey did," says Tippett. "George asked us to come up with a name. We went out to lunch and had a couple pitchers of beer and we couldn't think of it. We were getting up to go and my tennis shoes had come undone, so I said, 'Wait a minute guys while I tie my *soolacious*,' instead of *shoelaces*, because I'd had a couple of pints. We all said, 'That's a great name!' I pitched it to George and he said, 'No, it ain't gonna be that.' " But later Lucas had a change of heart, refining it to Salacious Crumb (in homage to the underground adult comic book artist Robert Crumb, known for drawing well-proportioned women).

"Salacious actually came from Ben Burtt," Lucas says. "Ben came up with the idea, 'Wouldn't it be funny if there was a little tiny creature that sat on the shoulder of one of the creatures and repeated everything that the big creature said during the argument?' I said, 'That's a great idea.' So I took that over to Phil in the creature shop and said, 'Why don't we come up with some tiny little creature?' "

Also at EMI, Anthony Daniels and Peter Mayhew attended fittings. Such was the general hustle-and-bustle at the studio that the first weekly preproduction bulletin ended with a plea: "Any and all contributions to this bulletin (no rude ones, please) are welcome—remember, we like to be kept in the know."

On the US side of the equation, it was decided that the rancor suit should be built around Monster Shopper Dan Howard. The rancor keeper was changed from an alien to a human, and creature technicians Dave Carson and Kirk Thatcher were assigned to the skiff guard costumes.

"One of the people who worked in the creature shop, Kirk Thatcher, was a terrifically talented and very young man at the time, but his attention span was not huge," creature coordinator Patty Blau would say. "Dave Carson wanted him to work a little harder with maybe a little more attention, so he made a note for the young man that he was told to put in his pocket and pull out once a day—and all it said was, 'Kirk, get back to work!' [laughs]

"We had a choice between goofing off and working," she adds. "Depending on the level of maturity of the individual, they would pick one or the other. Sometimes goofing off ended up being work and sometimes work ended up being goofing off. But that was all part of that process of creating things."



Marquand, Lucas, Reynolds, and Kazanjian discuss props, circa fall 1981 (associate producer Louis Friedman is in the background between Marquand and Lucas; property master Peter Hancock is on the far right).

EYE-DAGGERS AND NAZIS

An optimistic handwritten budget summary for *Jedi* projected that above-the-line costs—scenario, producer, director, principal cast—would add up to $3,461,000. Below-the-line costs—nearly everything else, including set construction, crew, and so on—would come to something like $24,237,000, for a total, including overhead, of $28,341,730. However, the cost of living index had gone up 50 percent in the UK since *Empire*.

"George always said that he would write the script, hand it to me, and then I would come back and say, 'George, these areas are very expensive,' and we would analyze it and make changes," says Kazanjian. "But he didn't want to spend a lot of money. Then we got the script and I knew the construction would be much greater than we'd ever anticipated. Much greater. Also we had more robots, more new costumes, and a huge number of creatures. In the original budget we had $702,000 for creatures, I think. After analyzing this, we knew that we'd need a larger work force and materials would be greater. Our first shipment of lumber, alone, was $101,000."

Between the Yuma and Crescent City locations, Kazanjian had budgeted about $200,000, but when the US construction coordinator came in, he felt that materials alone for Yuma would cost $250,000. Kazanjian budgeted $400,000. "You have to think in terms of money all the time," he says. "At one point we were going to move the *Millennium Falcon* from the big Star Wars Stage to another location for a scene, but when I told George that was going to cost $40,000, he said, 'Let ILM paint it in.' So it became a bluescreen shot, and I don't think anyone will realize it's a painting when they see it in the movie. But you also have to know when to forget about the budget and spend *more* money on the set."

A wardrobe memo indicated that "Extra costing for 'Triumph of Will' scene" would run about $13,000, including 26 tunics and breeches, 24 caps, 40 overalls, and 20 pairs of jackboots—all for the

Imperial troops awaiting the arrival of the Emperor.

Back in the States, Rodgers and her team would continue fabricating costumes, trying to stay within their $800,000 budget. "I would get there at nine and I would leave every day at six, and every day at 5 PM, George would come to my office and we would talk about what I was supposed to be doing," Rodgers would say.

One of the film's most important costumes was the slave outfit. "Carrie came to ILM to try it on, with Penny Marshall," Rodis-Jamero would say. "I explained to Carrie that she had to put this ice cold wax bra over her chest to conform it to her specific size and shape—but Penny was looking at me like I was making all this up. She was shooting daggers from her eyes. Carrie was nice about it, though, and told me, 'Turn around.' "



A Monster Shop maquette of Bib Fortuna, based on Rodis-Jamero's costume concept (below), fall 1981. Fortuna had been transformed from a human into an alien with head tentacles.





A maquette of the Monster Shop's rising star, Salacious Crumb, which served as a guide for his puppet version, displayed in progress by sculptor Tony McVey (below).

Lucas says: "One day I came in and here was Salacious and I fell in love with Salacious."




BIB F.





Bib Fortuna costume concepts by Rodis-Jamero.

(11 x 14) or (8½ x 14)

Aug 7 18:32 1981 mon.sched Page 1

Snooty 2: head + cu shots

CREATURE SHOP CREATURE SCHEDULE

#	Name	Design	Sculp.	Cast/ Mold	Trim	Arm.	Artic.	Fabr.	Paint	Ward-robe
#01	Three Eyes	4/16	8/5	8/17 ~~8/24~~	8/26 rubber	mostly low 8/24 ~~8/26~~ eyes 8/24		8/24	9/14	9/14
#37	Elephant Man 5 people 2 inside, 2 outside maybe 1 more one can't	7/20	longer 8/12 ~~8/21~~	8/17 ~~8/24~~	8/26 rubber	done start 8/14	8/17 + with head 8/24	8/24	9/14	9/14
#21	Red Ball Jett	5/4	8/31	9/7.	9/7	9/14 (1 wk)	9/7 (1 wk)	+ sculpt. 10 8/24	9/21	
#34	Droopy	7/20	mostly fabric. 10/20	11/2		9/28	←	10/5 (3 wks.)	11/9	1 wk paint 1 wk mold/cast
#28	Snooty	6/16	forearms 8/21 8/24	~~8/26~~ 8/31 rubber	9/1	now	now then 9/21	8/17	wk of 9/21	
#30-2	Queegueg	6/16								
#46-2	Nikto	~~4/16~~ 8/6								
#48-1	Snit-Plottin	~~4/16~~ 8/6								
#49-2	Woof	~~4/16~~ 8/6								
#45-2	Barada	~~4/16~~ 8/6								
#12	Rancor	4/16	after 12/1							
#12	Rancor Arm	4/16								
#16	Ewok horse Dave Phil assemble horses	5/4	head tail feet 9/28 dep. on harness (1 wk)	10/5 →		9/14 (1 wk)	0	9/2 (4 wks.)	10/19	9/21 (4 wks)
#3	Tooth Face	~~4/16~~	7/21	7/25 rubber 8/20	8/24	—	—	—	10/12	
#4	"The Mole"	~~4/16~~	7/17	7/20 "	8/24	—	—	—	10/12	
#6	Squid Head	~~4/16~~	7/17	7/20 "	8/24	—	—	—	10/12	
#7	Starfish	~~4/16~~	8/4	8/11 "	8/24	—	—	—	10/12	
#9	Number Nine	~~4/16~~	8/12	8/17 "	8/24	—	—	—	10/12	
#10	Low Overhead	~~4/16~~	7/27	8/10 "	8/24	—	—	—	10/12	
#17	Bubo	5/4								
#24	Six Eyes	6/16	8/~~12~~	—						
#26	Henmy Moroid	6/16	7/31	8/20 rubber	8/24	—	—	compl.	10/12	
#31	Yak Face	6/16								
#35	Prune face	7/20	7/29	8/11 rubber 8/20	8/24	—	—	—	10/12	
#36	Headhunter	7/20								
#38	Cone Heads	7/20	8/5	8/17	8/14	—	done 8/14 8/14	a/s 8/14	10/12	
#40	Hoover	7/20								
#41	Toadstool Terror	7/20								
#42	Yarrum	7/20								
(#14)	Liver Bunny	5/4								
#39	Rock Alien	7/20	8/14							

A handwritten monster schedule from August 7, 1981, lists the various stages of the many monsters and their due dates.

THE FAIRY GRANDMOTHER

Marquand departed for the States and more location work, while construction of the Ewok village began at Elstree that November. The set was going to be populated by actors in costumes, so assistant production manager Pat Carr was given the responsibility of searching for little people. "We only got four or five applications from the Job Center," she says. "Then some reporter from the *Sun* newspaper put the story on page three under the picture of a nude, and suddenly we had phone calls from all over the country."

"I could never have done those six films without Pat," says Watts. "She was working directly under me; she was my right arm and she was brilliant at it." With duties similar to those of a line producer, Carr had to do "whatever Robert Watts didn't want to do," she would say—which meant human resources; the logistics and ordering of materials; liaising among production, suppliers, and transport; organizing all the crew contracts; processing orders, signing checks; and so on. During a soccer match between *Star Wars* electricians and the rest of the crew, Watts once said to Carr: " 'You can look at it this way, Patricia: I'm unit father and you are unit mother,' " she notes. "That talks to the family atmosphere that we always had on those movies."

About 120 people applied to be Ewoks, and Carr soon had all the people she needed under four foot two. She began recruiting even smaller performers when she was told there would be Ewok children. "I had to tell some people that they were now too tall. They responded that they'd never been told they were too tall in their lives!" One applicant, at first told he was too short, was two foot eleven, 11-year-old, "bright as a button" Warwick Davis.

"My grandmother happened to hear a commercial on the London radio station that they were putting out a call for short people to be in this new *Star Wars* movie," Davis would say. Accompanied by his mother, he arrived at Elstree midmorning, for a fitting, in late October. "I don't think anybody on the movie was quite as excited as I was. Being an 11-year-old on a *Star Wars* film, there was no stopping me."

Other recruits were a customs official from Southampton Docks who was three foot one, and a lady who worked for the Gas Board. An early video test of little people in their costumes didn't go well, with one slicing the ear off a suit with his weapon.



Costume concepts of Leia in disguise and in the Ewok village by Rodis-Jamero, fall 1981.





A hair concept drawing for Leia in the Ewok village by Paul Le Blanc, fall 1981, led to Fisher's hair, costume, and makeup test.



Reference Polaroids of the test in the UK, January 1982.

PARTNERS OF TWO KINDS

Dated November 1, 1981, Lucas's revised second draft was titled *Return of the Jedi*, dropping the *Revenge* (see sidebar). The battle at the end no longer pitted three Jedi—Yoda, Obi-Wan, and Luke—

against the Emperor and Vader, as in the rough drafts, so it may have seemed logical to change the title. Then of course there was the issue of revenge itself and whether it was Jedi-like.

"George took Larry's script and rewrote his and Larry's together," says Kazanjian. Indeed, Lucas literally cut and stapled parts of Kasdan's script onto lined pages, as he filled in parts with his own handwritten action and dialogue, marrying the two (at 105 pages). It would be typed up 10 days later.

Lucas changed or refined about 50 percent of Kasdan's draft, replacing and adding individual words, as well as inventing new scenes. In general, Lucas improved and deepened dialogue, motivation, and logistics while greatly expanding the action—a natural occurrence, since Kasdan could not know what sequences Lucas, Marquand, and their storyboard artists were dreaming up.

"Larry took my script and rewrote it and then I took his script and rewrote that," Lucas would say. "And then he was going to take my script and rewrite that—to me, that's a good way of working."

One of the significant lines added by Lucas covered Vader's motivation and his relationship with the Emperor by having the latter say to him, "Only together can we turn [Luke] to the dark side of the Force." Vader thus retains part of his motivation from *Empire*—to turn his son from the light—but his earlier desire to overthrow the Emperor seems absent.

"I figured the Emperor and Darth Vader needed to be more like partners," Lucas would say. "The Emperor could have given Vader a tongue-lashing, but it would have diminished Vader; if you had somebody whip him, that would have made him weak. Whereas if you say, 'Lord Vader, you weren't on your game, were you?' 'No, Master. I'm sorry,' that's a little different."



Luke costume concepts by Rodis-Jamero, November 1981.



Costume concepts for Luke's Jedi outfit by Rodis-Jamero, October 1981.



Mark Hamill's costume fitting at ILM (with Lucas, Aggie Rodgers, on right, and costume cutter Claudia Everett).

TIME FOR TELEMATICS

Throughout the late summer and fall, work had progressed on the rocket bike chase. With more ideas from Lucas, Johnston and his team drew more rough storyboards, which became animatics. Wanting to move beyond animatics, Muren talked to the Computer Division about using computer-generated images, but they were tied up on what was called the Genesis sequence in *Star Trek II*. ILM had used animatics on *Empire* and *Dragonslayer*, but they had been time consuming and had allowed for only limited action.

A friend of Muren's had been responsible for creating the video equipment that Coppola had used to pre-visualize scenes on *One from the Heart* (1982). Muren felt that implementing video technology for action sequences could be more economical and meaningful.

"So we came up with the idea of trying the whole sequence with little toy models even before the storyboards were done and shooting it just like a kid's game," says Muren. He and Johnston used a state-of-the-art solid-state Hitachi camera, the first video camera as small as a paperback, onto which all of Muren's 16mm Bolex lenses would fit and allow focus from half an inch to infinity. "No other video camera at any price could do that," he would say. "That's why the Barbie-scale worked." They also employed a four-by-eight-foot plywood set, with a green carpet over it, populated with trees made from two-foot-high cardboard tubes painted brown (left over from *E.T.*).

The model shop had made little foot-long rocket bikes out of spare parts, and Muren placed a couple of Luke and Leia 3¾-inch action figures on them (Boba Fett was used for the bad guys). Rods were attached at key points, so the figures could be moved in real time while the camera was turning. "We

hung the bikes from little rods and, with me hand-holding the camera and looking at a video monitor, we found some really neat angles," Muren continues. "It isn't static like a storyboard and you can move on it and see how the perspective changes throughout the shot. We did the whole sequence of 100 shots in a week and then transferred it to film, which gave George an actual motion medium with which to cut the sequence."

"This is one of those ideas I had while writing the script, but I had no idea how we were going to accomplish it," Lucas would say. "I thought maybe we could do it with miniatures or something, but really I made a leap of faith and left it to Dennis to figure it out."

"We were thinking partway through the bike chase that it might not work," says Muren. "The bikes were painted camouflage colors; Luke and Leia were wearing camouflage—so we were not going to be able to see them." The solution was twofold: The bikes became solid brown "and George lengthened the cuts. But we were still real worried."

RETURN OF THE JEDI, BY L. KASDAN AND G. LUCAS, NOVEMBER 1, 1981 —REVISED SECOND DRAFT SUMMARY

It begins with Lucas's handwritten roll-up:

The rebel alliance is growing stronger. Many new warships have joined the rebel fleet as it waits near a remote star system, planning its next move against the awesome Galactic Empire.

Commander Skywalker and Princess Leia have made their way to the Tatooine system in an attempt to rescue their friend Han Solo from the clutches of the vile gangster, Jabba the Hutt.

Little do they know the rebellion is doomed; for the Emperor has ordered the construction to begin on a second armored space station more powerful than the first dreaded Death Star ...

Lucas has shortened the moon's name to ENDOR (which also comes from the Bible, 1 Samuel 28, in which Saul visits the magical woman of Endor). The commander who meets Vader as he arrives on the Death Star is Moff Jerjerrod. Lucas has rewritten Kasdan's scene so that instead of saying "You flatter me," Vader says, "I am in no mood for pleasantries."

Lucas also shortened the intro of the droids. Bib Fortuna says, "Die wanna wanga!" and is a tentacled "human-like alien." Chained to Jabba is a "beautiful alien female dancer named OOLA," who, in a new scene, resists Jabba's lascivious advances and is consequently dropped into the rancor pit. When Jabba first sees Solo's copilot, he exclaims in Huttese, "At last we have the mighty Chewbacca!" Leia's bounty hunter character is named BOUSHH and speaks Ubese. When she demands 50,000 credits, Jabba knocks his "talkdroid" over in anger. But the bounty hunter now produces a thermal detonator and threatens: "Tell that swollen garbage bag he'll have to do better than that, or they'll be picking his smelly hide out of every crack in this room." After a tense moment, Jabba exclaims, "This bounty hunter is my kind of scum, fearless and inventive."



The art and construction departments, after technical drawings had been approved, started building the Ewok forest set at Elstree in November 1981.





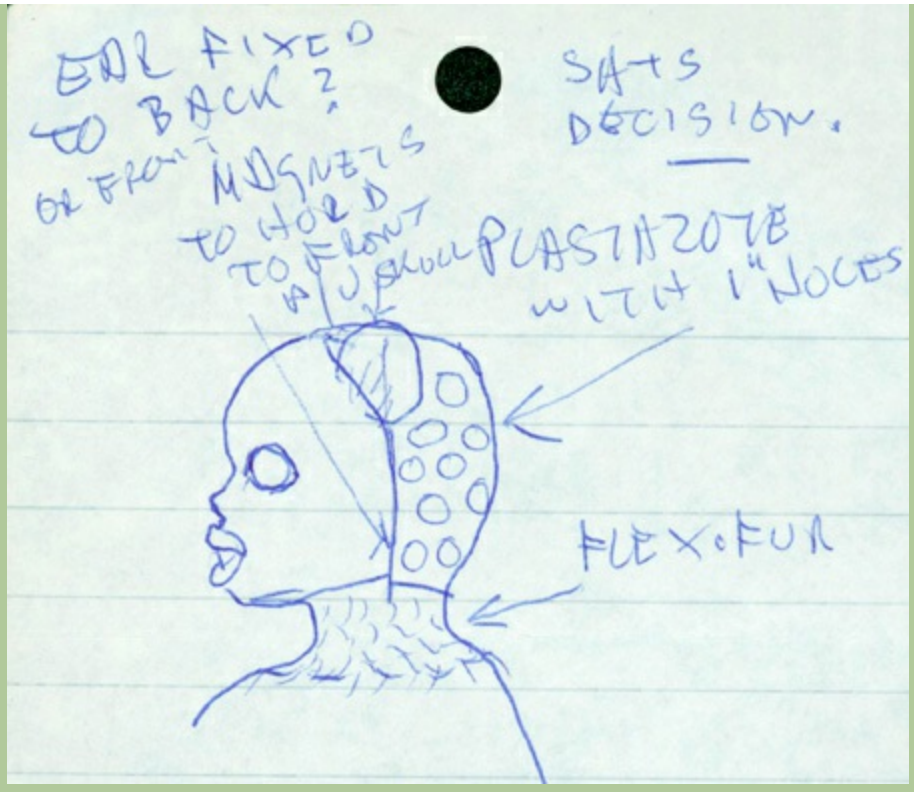
At Elstree Studios, Stuart Freeborn and his assistants—Nick Dudman (left) and Freeborn's son, Graham Freeborn (right)—work on the early Ewok costumes (note the large toes), late fall 1981.



Ewok concept art by Johnston, June 3, 1981 (a day devoted to drawing Ewoks, no. 152).

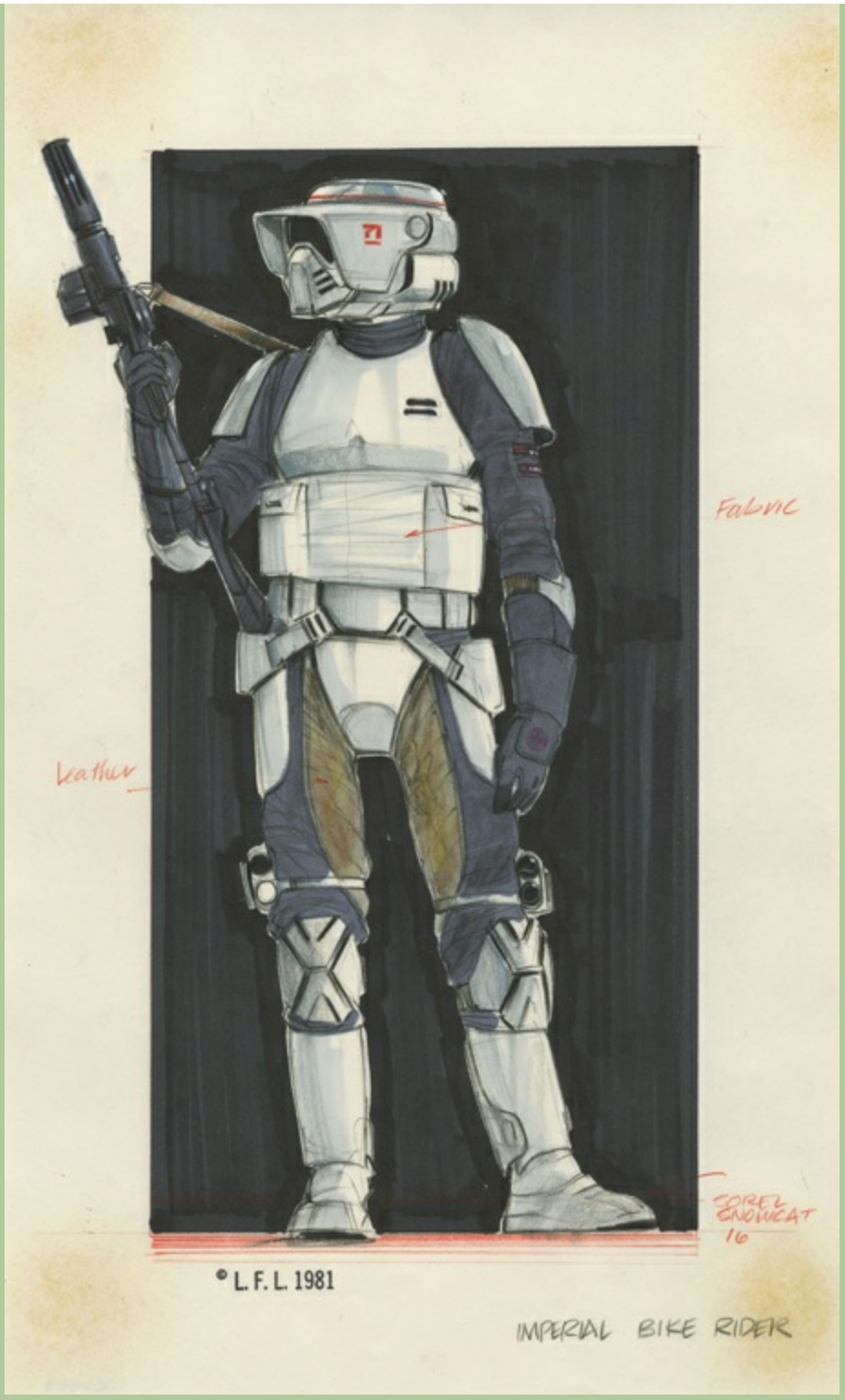


An early Ewok costume is modeled by Kirin Shah.

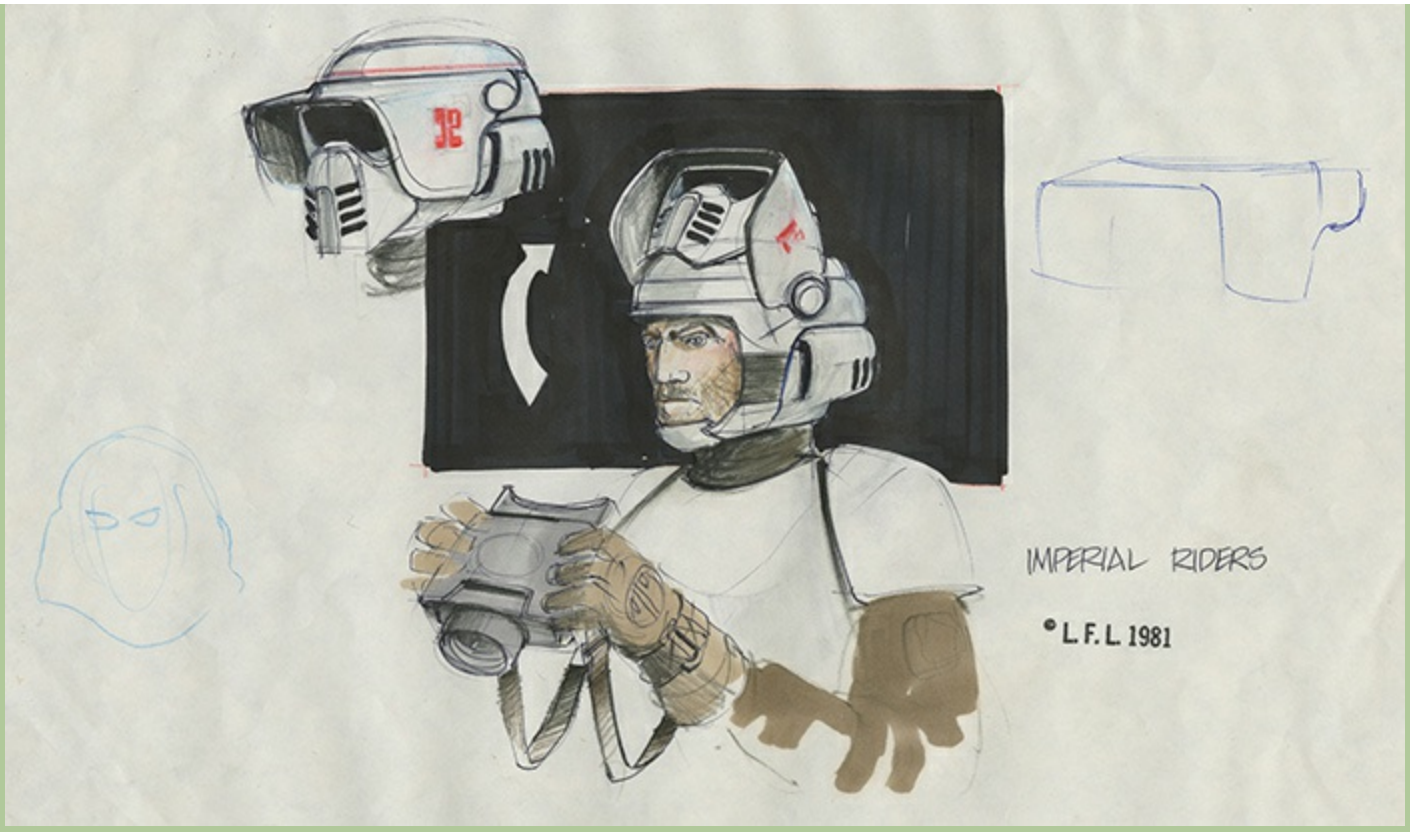


A Freeborn sketch reveals his thinking behind an early Ewok head.

Now when Solo comes out of the carbon block, Leia explains that he has hibernation sickness. When he asks who she is, Leia responds, “Someone who loves you.” After they’re captured, a new scene in a dungeon cell interior reunites Han and Chewie, with the latter explaining Luke’s plans to an incredulous Solo. When Luke arrives and has to face the rancor, Lucas fills in much of the action.



"Imperial bike rider" costume concept by Rodis-Jamero, circa fall 1981 (with notes for fabric, leather, and "Sorel snowcat" boots).



Imperial rider helmet concept by Rodis-Jamero.

Return of the Jedi

by
L Kasdan
G Lucas.

Revised 2nd Draft. 11-1-81

Lucas's handwritten title for the revised second draft is "Return of the Jedi," November 1, 1981.

A long time ago, in a galaxy far, far away....

1 SPACE 1

The boundless heavens serve as a backdrop for the MAIN TITLE, followed by a ROLL-UP, which crawls into infinity.

the Rebel Alliance is growing stronger. Many new warships have joined the rebel fleet as it waits near a remote star system, planning its next move against the awesome Galactic Empire.

Commander Skywalker and Princess Leia have made their way to the Tatooine system in an attempt to rescue their friend Han Solo from the clutches of the vile gangster, Jabba the Hutt.

Little do they know the Rebellion is doomed; for the Emperor has ordered the construction to begin on a second armored space station more powerful than the first dreaded Death Star....

PAN DOWN to reveal a monstrous, half-completed Death Star, its massive superstructure curling away from the completed section like the arms of a giant octopus. Beyond, in benevolent contrast, floats the small, green moon [redacted]ENDOR.

The huge Star ~~Destroyer~~ of Lord Vader moves toward the massive armored ~~Death Star~~, followed by escorting Star Destroyers and dozens of zipping TIE Fighters. A small Imperial Shuttle rockets from the main bay of Vader's ~~Star Destroyer~~ and hustles toward the Death Star.

INT. IMPERIAL SHUTTLE COCKPIT 2

The Shuttle Captain has made contact with the Death Star

The opening page from the revised second draft shows how Lucas cut and pasted parts of Kasdan's second draft into his revised script, with the handwritten parts being Lucas's edits and additions.

After Luke and the others are sentenced, the sub-stratagem of manipulating Jabba so that they're taken out of the fortress has been dropped. Jabba makes the decision without Luke baiting him—but on the skiff, Luke explains to Han, "Jabba's palace was too well guarded. I had to get you out of there. Just stay close to Chewie and Lando. We'll take of everything." Han: "I can hardly wait."

On Jabba's barge a new scene has C-3PO discovering R2 serving drinks, but the astromech droid is confident that everything is going well. A new character is also officially introduced: "a small monkey-like reptile" sitting on the shoulder of an EPHANT MON, named SALACIOUS CRUMB, who repeats everything the monster says, such as, "Woossie Jawamba Boog!" Lucas also refines and articulates the Sarlacc pit battle.

When Luke is on the gangplank, his line is changed from "This is the last time you'll ever deal with a Jedi Knight" to "This is your last chance. Free us or die." On the barge a new moment has a huge monster called HERMI ODLE sitting on C-3PO, while Salacious Crumb picks out one of his eyes. When Han is upside down trying to rescue Lando, he says, "I can see a lot better … it must be all the blood rushing to my head." Lando responds, "Great! Now could you grow a few inches taller?"

In the sandstorm Leia tells Luke that she loves Han. When Solo sees the *Falcon*, he gives the ship a pat and says, "You're looking good, old girl. I never thought I'd live to see you again."

When the Emperor arrives, he has a gnarled old cane. His dialogue with Vader has also been refined:

EMPEROR

You have done well, Lord Vader. And now I sense you wish to continue your search for young Skywalker.

DARTH VADER

Yes, my Master.

EMPEROR

Patience, my friend. In time he will seek you out and when he does you must bring him before me. He has grown strong, only together can we turn him to the dark side of the Force ... Everything is proceeding as I have foreseen.



Concept art of a speeder bike (with skull on “hood”) and Imperial biker by Johnston, summer 1981.



Meanwhile, at Elstree, the art department was busy enlarging Johnston's speeder bike model to full-size (consulting together are: set dresser Michael Ford; camera department trainee Steve Hardie on bike; construction supervisor Bill Welch, leaning, with cigarette; propmaker Bill Hargreaves is in the background).



Imperial biker costume concept by Rodis-Jamero, February 1981.



Filming the videomatic of the speeder bike chase are Ken Ralston, camera operator Don Dow, Johnston, and Muren, circa fall 1981. They are using a miniature set constructed on a four-by-eight foot sheet of plywood, with a green carpet over it, populated with trees made from two-foot-high cardboard tubes painted brown (left over from *E.T.*). On the bikes are toy action figures.



An excerpt from the telematics (or videomatics) of the rocket bike chase, with temp sound and voices by sound designer Ben Burtt, shot at ILM, fall 1981. (0:38)

In the scene on Dagobah, Yoda welcomes death: "Twilight is upon me and soon night must fall. That is the way of things … the way of the Force." Lucas extensively rewrote the diminutive Master's scene with Luke. When Yoda says that it is unfortunate that Luke has learned about his father, the young Jedi responds, "Unfortunate that I know the truth?" And Yoda counters, "Unfortunate that you rushed to face him … that incomplete your training was … that not ready for the burden were you. Obi-Wan would have told you long ago, had I let him … Now a great weakness you carry. Fear for you I do. Fear for you, yes." Yoda dies on screen.

Lucas also revised Luke's scene with Ben. When the latter tells him he has a twin sister, he adds that "she will find it no easier to destroy her father." And when Luke says that he cannot face his father again, Ben ends the scene by saying, "The Emperor has won … Yoda and I will be with you always."

Following that, Lucas added a new scene between the Emperor and Vader in the throne room, where the former tells him to send the fleet to the far side of Endor and not to worry about reports of the rebels massing. The scene effectively serves to reinforce the idea that the Emperor knows exactly what's going on and that the heroes are in peril.

In the rebel briefing room, Ackbar is now a salmon-colored Calamari (Marquand's choice having taken effect). When Han learns Lando is a general, the latter explains, "Remember I commanded the Nabis fleet at the battle of Tamab and won … and … I volunteered."

After Leia meets the Ewoks, the script returns to Vader and the Emperor. Lucas adds to Kasdan's dialogue:

VADER

My son is with them.

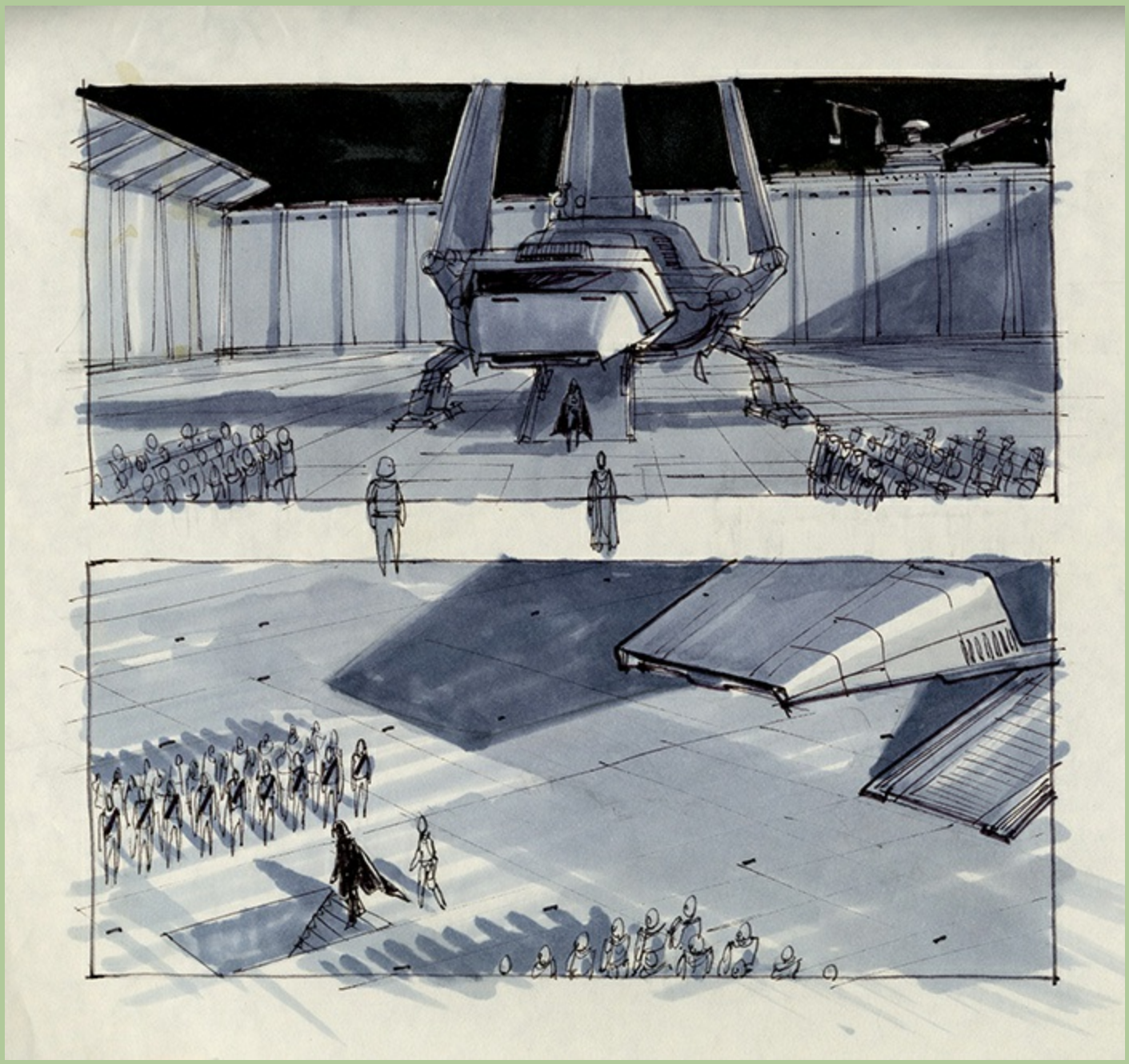
EMPEROR

(very cool)

Are you sure?

VADER

I felt him, my Master.



Concept art of Vader's arrival on the Death Star, by Johnston, circa fall 1981, continues the idea, also explored by McQuarrie, of an open-air trench (an overlay had notes by Johnston, indicating which parts of this shot would be a matte painting).

EMPEROR

Strange, that I have not. I wonder if your feelings on this matter are clear, Lord Vader.

Vader knows what is being asked.

VADER

They are clear, my Master.

EMPEROR

Then you must go to the Sanctuary Moon and wait for him.

VADER

(skeptical)

He will come to me?

EMPEROR

Of his own free will. I have foreseen it. His compassion for you will be his undoing. He will come to you and you will then bring him before me.

When Luke is brought before Vader, Lucas has tightened up parts and intensified their complicated, conflicting feelings:

LUKE

Come with me, father.

VADER

Ben once thought as you do ... [...] You do not know the power of the dark side. I must obey my Master.

LUKE

I will not turn and you will be forced to destroy me.

VADER

If that is your destiny.

LUKE

Search your feelings, father. You can't do this! I feel the conflict within you. Let go of your hate.

Vader will not relent and Luke remarks, "My father is truly dead." Now when Han first sees the bunker, Chewie growls and he replies: "You're right, Chewie, with just those guards, this should be easier than breaking a bantha." During Luke's first exchange with the Emperor, Lucas tweaked several lines and added:

LUKE

Your overconfidence is your weakness.

EMPEROR

Your faith in your friends is your weakness ...

After Luke defeats Vader, the Emperor tells him to finish him and take his father's place—but Luke now responds: "Never! Never will I turn to the dark side. You have failed, your highness. I am a Jedi as my father was before me, and as his father was before him."

THE CASE OF THE MISSING SCRIPT

Although Marquand was in the United States, Kazanjian presided over a UK production meeting on November 3, with Watts and the HODs. By this time, John Philip Peecher had joined the crew, hired by Lucasfilm to write a chronicle of the making of the film. "Most of the heads are shaking," Peecher notes. "The problem is still the script—or lack of it." Kazanjian closed the meeting with a promise that he would bring a bound screenplay back from the United States in 10 days.

A few days afterward, an expeditionary force flew to the two locations, perhaps on the same day. Their main objective (after Kazanjian met with Lucas about the state of a shooting script) was to take one final look at the sites in Yuma and Crescent City. It was not a good trip. There had already been second thoughts about Yuma, when the costs of building there had climbed—Watts and Reynolds had even flown to Tunisia for one last look on October 30—and the expense was only going to increase.

"We all flew down and we all got in our dune buggies," says Marquand. "We all drove over to where we thought that place had been. But it wasn't there anymore. We said, 'It was here, wasn't it? No, I think it was there.' I said, 'You know, I think we're doing the wrong thing, guys. These dunes are moving.' And we all looked very dumbfounded until, I think it was Norman who said, 'We're going to have to build a big amphitheater if you want to shoot it here.' 'Right,' everybody said. 'That's what we're going to do.' "

"The Sarlacc pit was a mess from the very beginning," Lucas would say. "It was not planned out well. It should have been shot in England. We could have built that set on the back lot and done it right there at the studio. The only reason we did it out there in the middle of nowhere was because we thought we were going to use the sand dunes, and originally I thought we were going to dig the pit into the sand, but then we couldn't. Once we started building it up and doing it just for the horizon … But at that point we weren't adept at bluescreen."

"Production was fun—and anguish," Greber would say. "George and I had a couple of heated arguments about why we had to spend so much money to build a ship out in the desert that was going to be on camera for like [10] minutes. It was a lot of money."

Yuma's budget soared, and things didn't go well in Crescent City, either. "One of the most depressing days for me on *Jedi* was a trip that was arranged to view the site of the bunker," says Reynolds. "That particular day it snowed, in addition to the 200 inches of rain that had fallen during the previous two months; consequently the site was what I can only describe as a quagmire. We all slid about, literally up to our knees in the wretched stuff."

"I asked, 'Have you got enough money to clear an acre of all this underbrush?' " says Marquand. "But there was a big economic slump up there, so they were glad of the work. They got a lot of local people who cleared a huge area and I flew back up and looked at it and said, 'Yeah, site of the bunker is going to be good.' I was then able to start saying, 'Let's build a road and do all that stuff.' "

Kazanjian had learned, in another piece of disappointing news, that the revised second draft was being typed up, but that the story would need one more revision before being considered a shooting script. Lucas would discuss this with Kasdan. On November 13, Kazanjian circulated a memo stating that "The name of the second sequel in the *Star Wars* saga is now officially *Revenge of the Jedi*." To stem rising costs, Lucas then met with Marquand in the Monster Shop "to cut a bit down on beasts."



During the recce of November 6, 1981, a shadow study was made. “George was very worried about the light,” says Marquand. “He and Alan Hume had a long meeting about where exactly the barge should be in relation to the majority of the light of day. We wanted the Sarlacc pit not to be covered by shade all day long while we were shooting. So there was all of that to work out, because once that barge was there it was going to be there forevermore.”



Once the decision was made to build a pit up from the desert floor, a large-scale miniature was constructed at ILM and the complicated logistics of filming were discussed by Reynolds, Marquand, James Schoppe (beard and sunglasses), Lucas, and Kazanjian (Jabba's barge is in the foreground).

GATEWAY TO EVIL

Pat Carr drove into Central London to inspect accommodations for the Lucas family, who were due to arrive in early January. Good room service was a must, Peecher reported, because of the long and erratic hours that Lucas would have to keep at the studio.

Peecher also took note of the activity on the sound stages and in the workshops. Property supervisor Brian "Toby" Lofthouse was working on a new set of C-3PO suits. On Stage 2, the Ewok village was progressing, with fake redwood trees cut from polystyrene and aged. On Stage 8, Jabba the Hutt's throne room was taking shape, while sand was being dumped by the ton onto the floor of Stage 6, the Star Wars Stage, outside of Jabba's palace gate. Stage 5 was dominated by woodwork for the rebel briefing room. Bill Welch supervised all of the construction and carpentry, having done the previous two films as well as *Raiders*, and could be seen bicycling from stage to stage to save time.

Marquand, Kazanjian, Watts, Reynolds, and other HODs returned to Elstree to examine the sets and tend to a thousand questions, from blueprints and set maquettes to supplies, camera tests, and more Ewok fittings (Kazanjian was not able to fulfill his promise of returning with a script in hand). "You look at the maquette and you know your actors are going to go down this corridor and you're going to shoot down this way and shoot back to make it look like another corridor," says Kazanjian. "George would sit there and say, 'We don't need this corridor'—and save us $70,000. Usually he made every set smaller and smaller and smaller. But when you see the movie, you'll see that they are all still gigantic."

"I had this concept of the rebel briefing room as being a rather beaten up meeting place, sort of like

Britain's last stand in 1940 before the Americans joined the war," Marquand says. "Norman thought this was terrific, too. But when we showed it to George, he said, 'No, no, no, you've got it completely wrong. That isn't what I intended at all. Your concept of how the rebels win is not the way they win. They win because they've got the best equipment. They've gotten themselves all together.' "

Marquand was impressed with the door to Jabba's palace. Near the 45-foot-high entryway also lay five tons of undercarriage to support the full-sized Imperial shuttle, which would occupy the hangar being constructed around the door; once the gate scene was shot, it would be demolished and the Death Star hangar completed.

In Freeborn's shop, Jabba's foam latex skin was being prepared in special ovens, one of which had been converted from a gigantic old safe. His workmen wore masks, helmets, breathing apparatus, and voluminous white suits, handling with great care the poisonous chemicals needed. (Freeborn was in "constant touch" with big industrial firms, always interested in the latest materials.) The big question was: Would Jabba be ready in time?

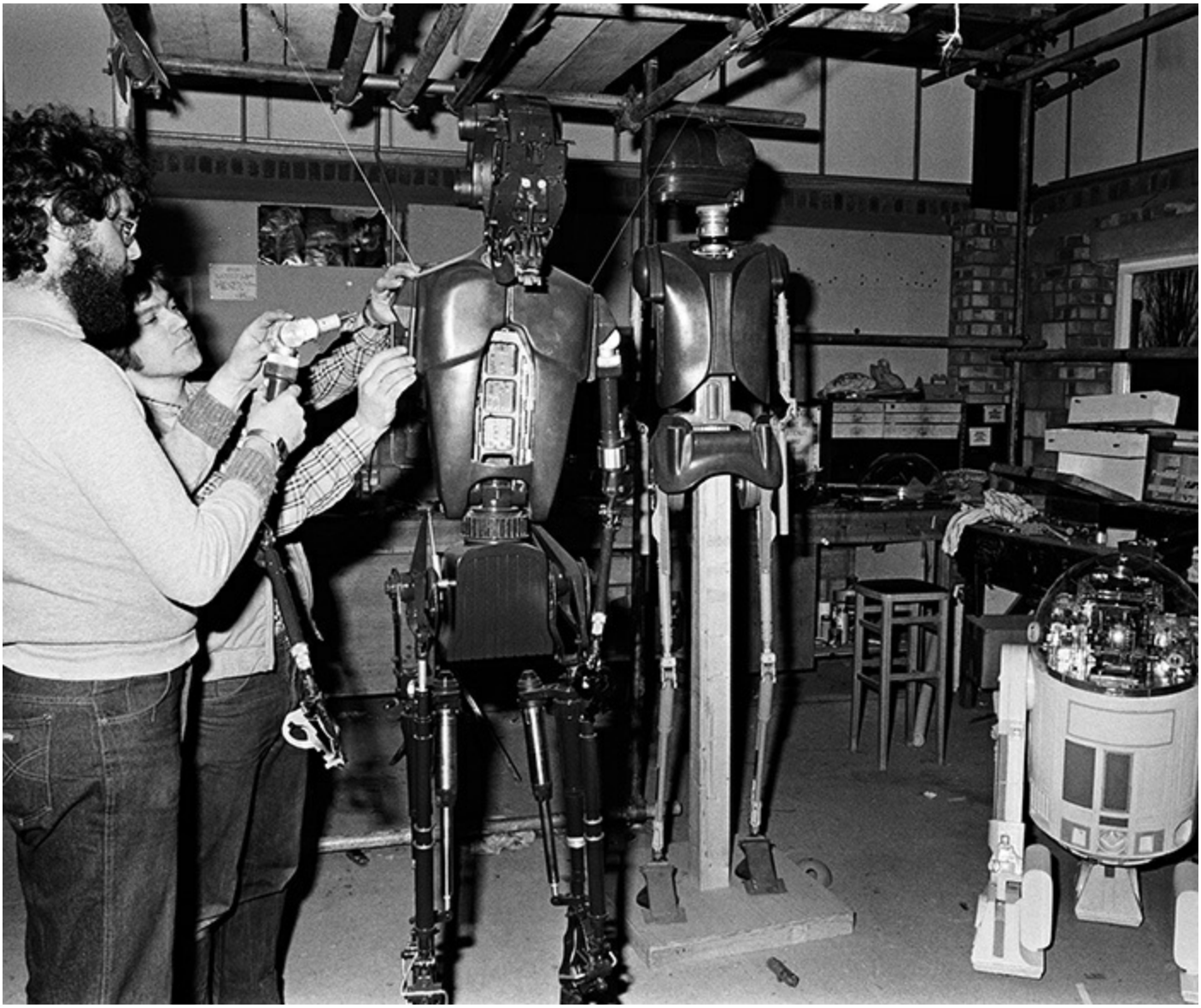
After the crime lord was cooked, art department personnel would stop by to measure his proportions to make sure he would fit into the sets being constructed. "Jabba was enormous, one of the most difficult ones," says Freeborn. "It took me four tons of clay. I had the carpenters construct a frame and then modeled the clay over the wooden structure. [Jabba was sculpted by John Coppinger under the direction of Freeborn.] It then took me quite a while to work out his movements. We tried to make him so evil."



Concept art of a bizarre droid carrying a kind of brain-sack, by Johnston (no. 057, early 1981).



Propmaker Bill Hargreaves (right) and an assistant work on the life-sized version of same at Elstree.



Hargreaves and assistant focus on the life-sized droid mannequins for the boiler room scene in Jabba's palace.

EWOKS IN THE SNOW

One issue that had preoccupied Marquand, Hume, ILM, and the producers was the choice of film stock and camera. A decision was finally made to use a new fast-exposure Kodak film, 5793, 400 ASA. Kazanjian had lobbied for a faster film stock and ILM had tested it to see if the film would stand up to the facility's stringent quality standards for mattes and optical shots. The camera chosen was a BL3, with a set of lenses developed by Englishman Joe Dunton. Lucasfilm had been testing anamorphic lenses for some time and determined that the Dunton lenses were best. Although there were only three sets of these prototype lenses in existence, two were procured for *Jedi*. The final camera package consisted of two Arri BL3s, one Arri III, and two Arri IICs.

One last test at this time actually killed two birds with one stone: The film stock and camera were used to shoot a trio of Ewoks in costume to see how they photographed. Marquand, Hume, his crew, three Ewoks—Andrew Herd, Ronnie Phillips, and Brian Wheeler—about 20 "very interested technicians, and a brace of rather blasé forest rangers who long ago had learned to tolerate film people and their funny ways," according to Peecher, went out in the freezing cold to Black Park, not far from Pinewood Studios.

"We took them out into the woods and let them run around to see if they were going to hold up or not," Hume says. "It was the first day of snow in England. We should have been warned because, my God, did we have a snowy winter. But the lenses looked great, the color worked perfectly, and the stock looked glorious, which gave ILM a lot of relief. Because we would be the first off to use it, it was making us nervous, but we ran the risk."

The Ewoks were shot on a long lens running through the undergrowth, running, turning, dancing, sitting, and standing up, to see if there were any costume problems, "which there were," says Marquand. "We realized immediately that you couldn't expect a human being to wear those costumes. Their eyes misted up instantly. So Stuart and his gang got down to solving that problem, which was to pinch little holes all the way around to let the heat out. We also realized that we had to give them more articulation."

"Stuart and I had spent hours trying to get these things to blink," says Kenny Baker. "George said they don't really come to life until they blink, so I was the guinea pig for that." Although they tried using hidden wires linked to the eyebrows, controlled by the hands, no cost-effective technique was ever found for blinking.

"George had asked me what else we could do to enhance them," wardrobe mistress Janet Tebrooke would say. "So, thinking about the Ewoks' environment, I walked 'round Burnham Beeches forest and picked up things I felt would be useful, such as feathers, old bones, sticks, acorns, bits of dead birds, including a bird skull. I took my findings back to the studio and attached them to the costumes."

"George came along and looked at the test and there was a certain thing that he really, really didn't like at all," says Marquand. "It was one of the ways that the Ewoks ran. It was too uniform."

The next day Marquand sent a memo to Lucas per the tests, noting that they were planning to fine-tune the prototype costumes. With choreographer Gillian Gregory, Marquand also planned on giving the Ewok extras two to three days of movement classes.

"Creatures are terribly difficult because you are breaking new ground each time on each new creation," says Watts. "We never did get the articulated Ewoks when we should have had them."



At Elstree, carpenters and craftsmen at work on the rebel briefing set on Stage 5, circa November 1981.





"Rebel technician (war room)" costume concepts by Rodis-Jamero, October 1981.







Creating the mold and mask of Nien Nunb in the ILM Monster Shop are Tippett and company, based on the approved sculpted maquette.



Stuart Freeborn's wife, makeup artist Kay Freeborn, takes inventory of a room full of Ewok heads on shelves, at Elstree.

SHOOTING SCRIPT

Kasdan turned in his polish (at 107 typed pages, see sidebar) of Lucas's hybrid on December 1, much to the relief of the producer and his co-producers. Marquand had also been involved, calling from England with opinions that stimulated more ideas from Lucas. "He keeps the whole *Star Wars* mythology in his head—interrelationships, attitudes, everything—the whole visual cascade," says the director.

"The final script did come very, very late," says Watts. "When you get the go-ahead on a late script, you incur an immense amount of overtime, which is expensive, but somehow you make it. It did happen this time, but not to an enormous extent."

"One of the advantages to doing the third one is you get to tie up all the loose ends, but one of the disadvantages of doing the final chapter is that you *have* to tie up all the loose ends," says Lucas. "You have too many things you have to solve and not enough time to really do it in."

For secrecy's sake the distributed version of the third draft omitted all mention of Leia as Luke's sister and of the death of Vader; indeed, it contained fake scenes, such as Luke killing the Emperor, written to avoid any genuine leaks.

STAR WARS: EPISODE SIX *REVENGE OF THE JEDI*, SCREENPLAY BY LAWRENCE KASDAN AND GEORGE LUCAS; STORY BY GEORGE LUCAS, DECEMBER 1, 1981—THIRD DRAFT SUMMARY



Early Ewok reference photo of actors with heads off, according to little people recruiter Pat Carr: Trevor Jones, Debbie Dixon, Mike Cottrell (warrior Ewok), and Malcolm Dixon (warrior Ewok).



Kazanjian and Marquand look on, anxiously, as makeup artist Alan Brownie helps an Ewok into his costume during the test shoot during a cold day in Black Park, on November 25, 1981 (unit driver Vic Minay is in the background, on the left).





Two more approved Ewok concepts by Johnston, May 1981.

Note: The version outlined here contains one of the actual plot fallacies intended to confuse and confound any leaks to the press at the time.

Now the roll-up reads:

Rebel Commanders are planning their next move against the Evil Galactic Empire. For the first time, all warships in the rebel fleet are being brought together to form a single, giant Armada.

Commander Skywalker and Princess Leia have made their way to Tatooine, in an attempt to rescue their friend, Han Solo, from the clutches of the vile gangster, Jabba the Hutt.

Little do they know the rebellion is doomed. The Emperor has ordered construction to begin on a new armored Space Station more powerful than the first dreaded Death Star ...

The script then proceeds much as in the revised second draft, with "giant" pig guards now named "Gammorian Guards." At the Sarlacc pit, Fett tries to get a bead on Luke, but Han is in the way: "Get out of my way, you blind gawk." Fett is then killed accidentally as before. When the heroes reunite by the *Falcon*, Kasdan rewrote the scene:

Han stops him, and his manner is different, quieter.

HAN

Thanks for coming after me, Luke.

LUKE

Think nothing of it.

HAN

No, I'm thinkin' a lot about it. That carbon freeze was the closest thing to dead there is. Now, coming back ... well, my eyes aren't the only thing seeing different, buddy.

Luke senses the change in Han, and nods. Chewie barks and musses Luke's hair. Leia hugs him warmly.

On Endor, C-3PO's quip was slightly modified to: "No, I don't think it's pretty here. With our luck, it's inhabited solely with droid-eating monsters." When Vader wants to take the elevator to see the Emperor, Kasdan has introduced more conflict:

Vader strides down the hall to the elevator, which is flanked by heavily armed Royal Guards. An OFFICER awaits Vader.

OFFICER

You may not enter.

Vader raises his hand and the Officer begins to choke.

OFFICER

(gasping)

It is the ... Emperor's command.

Vader releases him.

VADER

I will await his convenience.

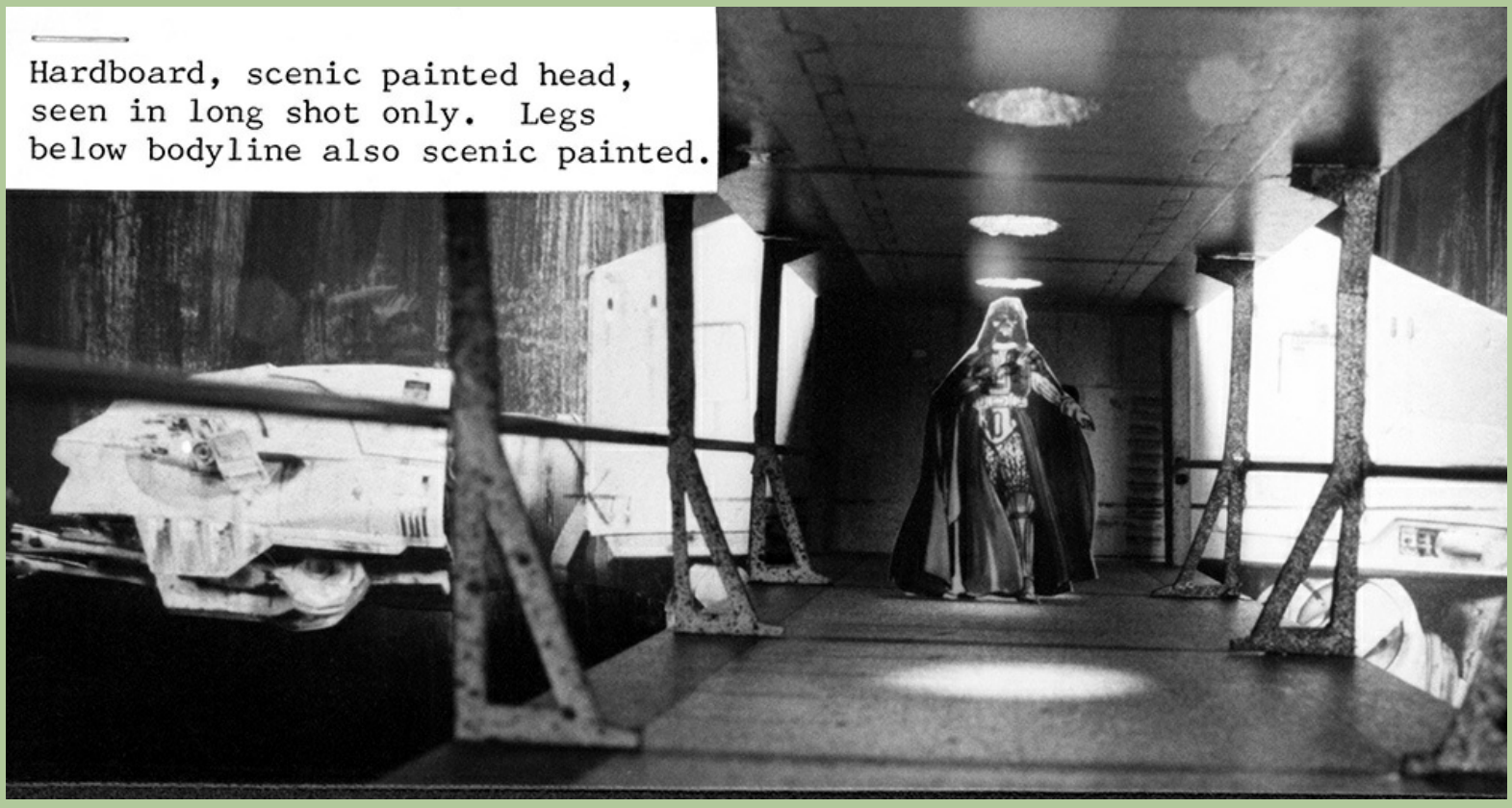
The Officer, breathing again, stumbles into the elevator. It closes with a WHOOSH and shoots upward.



Costume concept art for “squid face” by Rodis-Jamero, circa December 1981.



Concept art of the Imperial landing platform by Reynolds, December 1981.



UK art department maquette of same, with typed notes indicating how scenic painting would work with the live-action filming.

Lando's copilot in the *Falcon* was named NIEN NUNB; Ackbar's command ship, *Home-one*.

The land battle on Endor has numerous changes, including a failed attempt by R2 to open the bunker's blaster doors and comical action, with a chase around a tree involving an Ewok, a rat robot, a stormtrooper, and Chewbacca à la the Three Stooges. The Ewoks also construct a giant tiger-trap-like pit to destroy a walker. When Leia and Han are surrounded by stormtroopers, Han says, "You know I love you" and they both "whirl around drawing their pistols gunfighter-style" mowing them down, though Leia is injured in the leg.

In space, the combat is described as "two armadas" slugging it out in a point-blank confrontation. In the throne room, a fake scene has been written: It is now Luke who kills the Emperor, after defeating his father and being zapped with Force lightning:

Luke's body stops moving; it appears lifeless.

At this instant, Luke springs to life and grabs the Emperor from behind, fighting for control of the robed figure despite the young Jedi's weakened body. The Emperor struggles, in his embrace, his bolt-shooting hands now lifted high, away from Luke.

Now the white lightning arcs back to strike at Vader. Luke stumbles with his load as the sparks rain off his father's helmet and flow down over his black cape. Luke holds this evil despot high over his head and walks to the edge of the abyss at the central core of the throne room. With one final burst of his awesome strength, Luke Skywalker hurls the Emperor's body into the bottomless shaft.

The Emperor's body spins helplessly into the void, arcing as it bounces against the side of the abyss. Finally when the body is far down the shaft, it explodes, creating a rush of air through the room. Vader's cape is whipped by the wind and he staggers, and collapses toward the bottomless hole. Luke crawls to his father's side and pulls him away from edge of the abyss to safety. Both the young Jedi and the giant warrior are too weak to move.

Meanwhile Vader's Super Star Destroyer crashes into the Death Star and explodes. In the main docking bay, Luke and Vader struggle to escape. "Slowly, hesitantly, Luke removes the mask from his father's face. There beneath the scars is a horrible mutant, hardly recognizable as human. Luke is repulsed. He throws the mask down in disgust."

VADER

It's too late, Luke, it's too late!

He dies. The *Falcon* has a short run through the superstructure and detonates the main reactor. At the celebration in the Ewok village, Luke is drawn by Leia back to the festivities, "back into the circle of warmth. And love."

A DARK SIDE

After more than two years of strained negotiations, Lucasfilm and Twentieth Century–Fox Film Corporation signed a final distribution agreement for *Jedi* on December 4. Weighing in at 224 pages, the text was prefaced by 20 pages of term definitions, covering everything from loan interest, consultation rights, film laboratory designation, gross receipt computation, advertising, and print costs, to third party participation, audit rights, trailer costs, insurance, litigation procedures, and inventory audits.

The gist of the legal document noted that Fox had agreed to loan Lucasfilm $10 million in two payments, at the beginning and end of principal photography; repayment of the loan would come out of gross receipts. Once the loan was reimbursed the remaining gross receipts would be split, with the distributor receiving 30 percent of the first $35 million; 35 percent up to $70 million; 37 percent to $105 million; beyond $105 million, Fox would receive 40 percent, hopefully ensuring the studio's ongoing interest in the film's earning power.

"Fox was greedy," Greber would say. "Our attitude was, 'Wait a minute. This is our picture. Just because you made a pile of money off the last two doesn't mean that you're entitled to make a pile of money off this one.' So my job was to reduce their share, which we did. And we didn't want to be a slave to their accounting. A lot of the work that I did working with George was to make sure that the types of accounting treatments that we got were what we thought were fair."

As for the holdbacks, Fox would be able to release *Star Wars* on VHS after April 1, 1982, and to broadcast it on network television after February 1, 1984. The studio could release *Empire* on VHS after October 1, 1982, and broadcast it after February 1, 1985. While the agreement might have seemed like a triumph for Fox in terms of the holdbacks, the studio stumbled badly in one respect.

"Marvin Davis came in and gave George the bear hug," Roffman would say. "They had this one-on-one meeting and Marvin said, 'Georgie boy, you're going to make me rich with movies and I'm going to make you rich with oil. I'm going to put you into good oil and gas investments.' George was very suspicious of this guy, though he was willing to wheel and deal with him, because Davis had put a lot of very notable people into oil and gas investments."

In other words, Davis was announcing that he was in the movie business for the long haul, an assessment not shared by the cannier minds at Lucasfilm. "We looked at the situation and said, 'Who knows what's going to happen to the studio under this guy,' because we were not sold on Marvin Davis," Roffman continues. "But since Marvin was positioning this as a personal relationship between him and George, we got Fox to agree to put a key-man clause in the distribution agreement, which basically said that they had continuing rights of first negotiation and first refusal on sequels—as long as Marvin Davis owned the studio. But if Davis no longer owned the studio, those rights would go away."

"Most deals have to do with what happens later," Greber adds. "Fox would've liked to hold us, so that we couldn't do anything without them, not that we disliked Fox. But we wanted the freedom to be able to do what we wanted."



Rodis-Jamero and Claudia Everett in the costume shop near ILM.



Costume, props, and other materials are crated up in the costume department before being shipped to Elstree Studios in the UK.



Costume concept by Rodis-Jamero of a Wooof, circa December 1981.

PRODUCTION WHIRLWIND

With principal photography only six weeks away, December was a madhouse on both sides of the Atlantic. Crates with delicate costumes were sent from ILM to the UK, with instructional telexes flying back and forth. The distribution deal signed, Lucasfilm received the first $3 million from Fox, followed by an additional $10 million, presumably from the Bank of Boston, on December 11, as funds poured in to pay for myriad costs.

"When we got closer to shooting, I would say, 'You *have* to get it together,' " Rodgers would say. "I'm rather bossy but I'm also very nonthreatening, so it worked great. I would never want to hurt anybody's feelings. We had around 26 people in the costume department before we left for England, led by Anne Polland and Michael Becker. They did all the trim on the props and stuff that were made here with Jim Schoppe, but we had a great team in England that really did all the Ewoks."

Construction began in Yuma on December 13. The next day, Lucy Kroll, representing James Earl Jones (the voice of Darth Vader), wrote to Lucas: "I know it is too early to inquire about James Earl Jones as the voice of Varda [*sic*], but it would be nice to know that we are part of that team for this sequel and the six others being planned."

Overall, cast and crew were being assembled at a good pace, as sets, props, and hundreds of details were approved for shooting. "I feel that casting the crew is as important as casting the cast," says Watts. "Because what you get is a variety of personalities who are thrown together under a degree of pressure for a comparatively short period of time to eventually emerge with an object that is, hopefully, crammed with emotion, which is then given to an audience. There is a lot of ego and personality on any film, so it's important that we get on with each other."

Peter Mayhew met with stunt coordinator Peter Diamond to examine new crossbows. After *Empire*, a film which he'd found "mediocre," Mayhew hadn't returned to his hospital job as he had after *Star Wars*. "I decided, *I reckon I can make it now*," he says. "I was exhausted, so I thought, *Sod it. I worked. I'm going to enjoy it.* Having a fairly large bank balance at that time influenced me to no end."

For his part, Marquand had spent "every day" for six months with two UK-based storyboard artists preparing live-action sequences, such as the climactic duel, only to be told that a lightsaber could not be held with only one hand. Lucas explained that a lazer sword became heavy and unwieldy once activated.

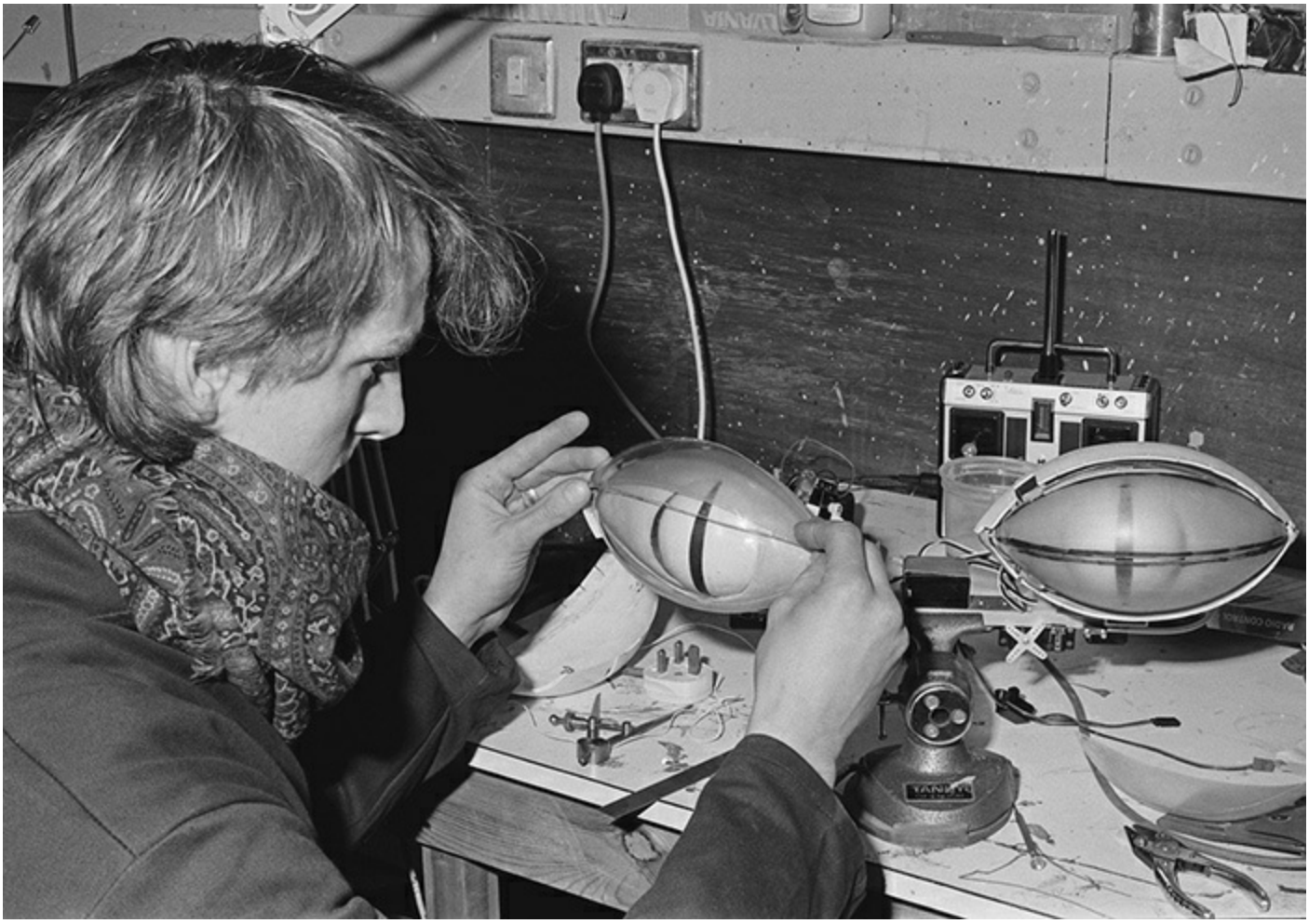
"I knew that I had to plan the duel in order to see what kind of set that I needed, before all of the heavies came over," says Marquand. "We started off by saying, 'The Emperor will probably be against a big window and it would be nice to have some steps and some pillars.' And then it slowly started to build with Peter Diamond and me. Norman was in the room next door, so we'd grab him whenever he walked by, and the throne room began to take shape."



A page from the costume “bible” featuring “forest Akbar,” complete with instructions and Polaroids on how to dress the extra.



“Human rancor keeper #55” costume concept by Rodis-Jamero, December 1981.



In Freeborn's makeup and creature department, lab assistant Jeremy (Jez) Harris works on Jabba's eyes.



The eyes in place within Jabba's developing animatronic head.



A short excerpt from a 20-minute Jabba the Hutt test—eyes, hands, general movement, et cetera—shot at Elstree, fall 1981/early 1982. (With animatronics engineer John Coppinger; no audio) (0:26)

THE FOUNTAIN OF OLD

Dozens of Emperor and Mon Mothma hopefuls came in for 15- or 30-minute casting interviews. David Suchet was first to audition for the Emperor, Kate Harper for Mon Mothma. Ian McDiarmid came in at 10:45 and was noted as having a "good profile" and "reddish hair." Ben Kingsley, who had just starred in the epic *Gandhi* (1982), also read and was considered "very English." Up for a secret part, Sebastian Shaw was scheduled for 5 PM, but was ill and stayed home.

"One day, I got a phone call," says Ian McDiarmid. "Someone said they were looking for an actor to play the 'Emperor of the Universe.' They thought of me, because the film's casting director had seen me as Howard Hughes in *Seduced*, a play by Sam Shepard. In it, I played an older part under a lot of makeup. At that time, they were looking for somebody who was a bit younger to play older, because the special effects and makeup were going to be rather strenuous."

"I had seen him play Howard Hughes in a play on television," says Marquand. "I had also seen him in theater in England, where he is very well known. He is a weird actor, too. It's a very stagey part, sort of a melodramatic bad guy part."

McDiarmid had worked for a year before he could pay his way through school, attending the Royal Scottish Academy of Dramatic Art. After graduating, he played with various repertory theaters in England and Scotland. Progress led him to the Royal Shakespeare Company and, later, he got into movies, notably *The Awakening* (1980), starring Charlton Heston, and *Dragonslayer;* in both of them, his character met violent ends.

On Friday, December 11, at 1 PM the traditional big pre-shoot production meeting was held, with all hands on deck: Marquand, Kazanjian, Watts, Carr, Reynolds, Welch, property master Peter Hancock, mechanical effects supervisor Kit West, first assistant director David Tomblin, second assistant director Roy Button, art director Fred Hole, set dresser Michael Ford, wardrobe supervisor Ron Beck, and production supervisor Douglas Twiddy. Together, they went through the whole script scene by scene, with each department raising questions in the hope that every possible contingency could be addressed before the cameras rolled and the money pot drained.

In scene 2, it was not clear how many people would be in Vader's shuttle, but a decision was required at once as to which stuntman would double for Vader, Bob Anderson or Alf Joint. Scenes 4, 69, and 95, all of which featured Vader's shuttle in the docking bay, would be shot consecutively; a "dog" outside Jabba's gate was nixed; in scene 8, R2 was to be knocked down stairs, using an empty droid shell; for scene 11, the bounty hunter's "silver ball," designed by Reynolds, was being built in the art department; a throne room musician, Droopy, would play a wind instrument; music guide tracks would be delivered by Lucas to the sound department.

Several script changes were made at this time by Marquand, who gave Leia's speech in the rebel briefing room to Mon Mothma. An explosion on Vader's bridge "should take out two windows and send a fireball down the length of the bridge, setting two technicians on fire," meeting notes read. "We should have some blood in this film. Not in Peckinpah proportions, but just to show when our two heroes—Chewie and Leia—are wounded."

"The Ewok set was very carefully planned by Norm and me, starting back in September," Marquand

says. “That was very complicated, because I’ve got to be able to shoot everywhere. The positioning of the huts and the main hut and what you see when you are in the main hut, this was all very important. And yet we had to have a quiet little place where Luke and Leia can meet.”

Alan Rickman auditioned for Jerjerrod, with a “big, slow, low voice.” Sebastian Shaw had recovered and auditioned for “dad” at 11:30 AM; Michael Pennington arrived at noonish for the role of Jerjerrod.

“Sebastian came in three times to audition for us,” says Marquand, “which is a tremendous tribute to him that he was prepared to give that time. He is a very, very well known English actor. Never stops working. Funny enough, he used to be a very popular juvenile lead in the theater as well. He was this beautiful young man.”

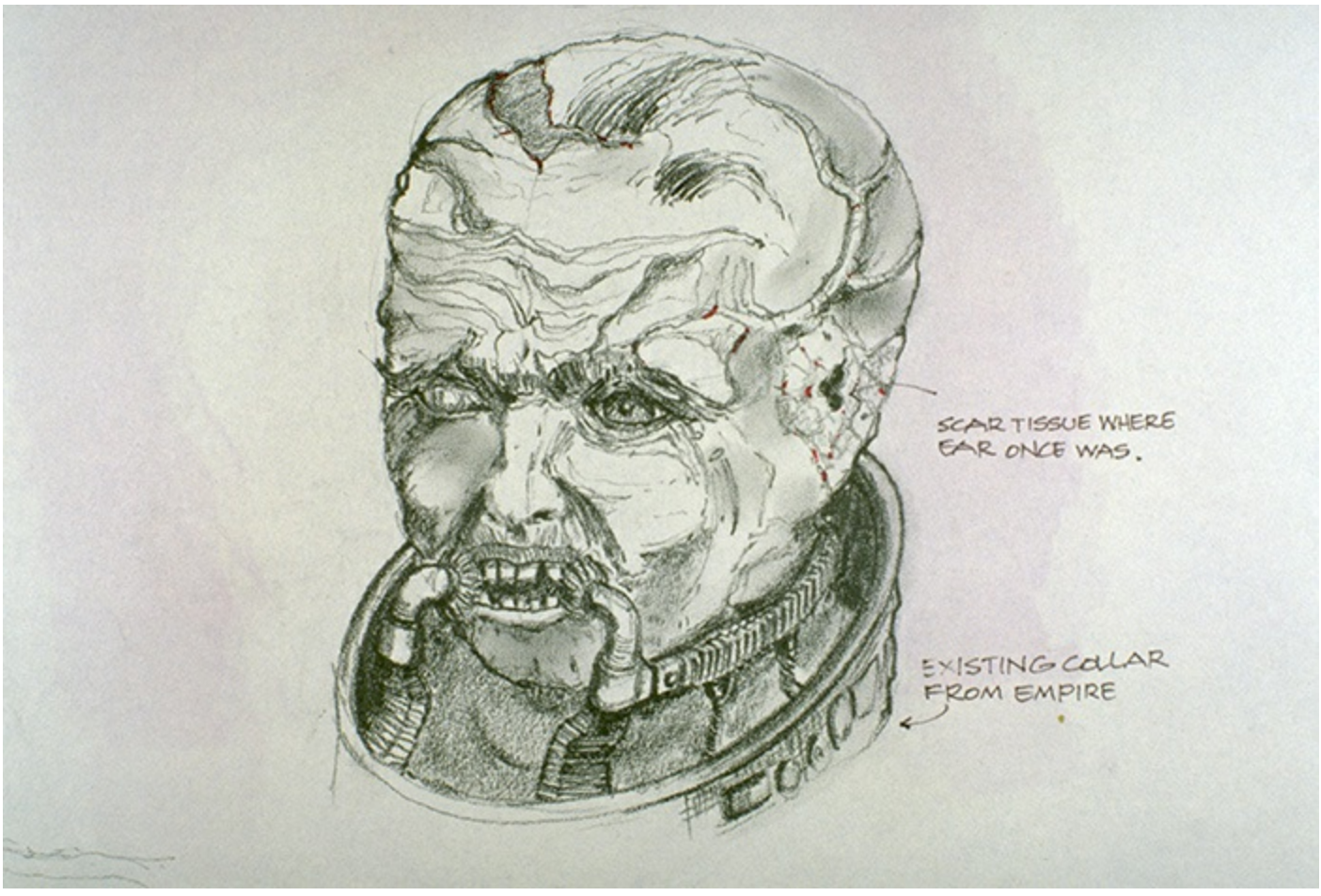
On December 15, the actors who would be cast as the Emperor and Mon Mothma came in to audition: Alan Webb and Caroline Blakiston, respectively. The latter, it was noted, “can cry” if needed. Alan Webb, who was 75, walked in that afternoon: “old … [has] good eyelids … lots of energy for 90” [*sic*]. A prolific, long-storied, and respected thespian, Webb could trace his career back to at least 1938; he had more recently appeared in Michael Crichton’s *The Great Train Robbery* (1979). “In fact, someone who looked exactly like the ‘Emperor of the Universe’ walked into the office after I did,” says McDiarmid. “He was the right age and everything, although I’m not sure if he had the yellow eyes, or indeed, teeth.”

“The Emperor was very important casting,” says Marquand. “We spent a long, long time casting the Emperor. Even well-known English actors came in and auditioned. Howard played a very important part in that whole thing because he was an excuse to say, ‘Well, Kazanjian doesn’t know your work, even though I do.’

“But we were torn on whether the Emperor should be played by an old man or not, a very difficult decision to make. I finally persuaded myself that it would be better to go with an old man because he’d have qualities and characteristics that a young man couldn’t possibly have. So I chose a nice, crusty old actor.” Alan Webb was cast (though director, and infrequent actor, Lindsay Anderson may also have been offered the role, or at least was seriously considered: “Unfortunately I couldn’t take it because we’ll still be working on *Britannia Hospital*,” he wrote in a letter to a friend).



Vader unmasked concept by Reynolds.



Concept drawing of Darth Vader without his helmet, by Reynolds, fall 1981. His notes indicated that the collar would be the same prop as used in *Empire* and that makeup would create scar tissue where his ear would be.



Conceptual progress of Oola, introduced in the revised second draft; she starts as an "exotic dancer" in a concept by Rodis-Jamero (left), October 1981, but becomes "Green lady dancer" in a later concept by Rodis-Jamero (right) dated November 1981. (Lucas had specified that the dancer be painted green.)

GENESIS AND THE FLOOD

Back in the States, Ben Burtt became a documentary filmmaker. The occasion was an incredible 10-day storm that swept through the San Francisco Bay Area, hitting its crescendo on January 3, 1982. Located at 321 San Anselmo Avenue, Lucasfilm's editorial quarters were upstairs and its sound editing rooms on the ground floor—and anything on street level in downtown San Anselmo was suddenly in danger.

"I arrived at the facility early in the morning and the water had already broken over the curb," assistant editor Steve Starkey would say. "Howie Hammerman and Ben were there and we started moving everything off the floor or carting it upstairs, because this was very expensive equipment; in addition Ben had his sound effects library there. So it was sandbagging and carrying stuff—it was insane!"

"The ground was saturated and the creeks filled up," Burtt would say. "Water started coming under the front door, so we started to plug it. I had a choice at this point: Do I try to rescue the equipment or

do I make a documentary film? I chose the latter. I had my Super-8 camera with me and rolls of film, oddly enough. I had a kind of newsreel cameraman's desire, a secret wish inside of me, so I just abandoned the facility and let Howie and Gary Summers get the equipment up. I went outside and started filming the flood. The water got deeper and deeper, a foot deep, then two-feet deep and pretty soon it's three feet deep. It's startin' to roar through downtown—and this is serious."

"It was astounding how fast the water moved," Jim Kessler would say. "All we could do, fast as possible, was rip everything off the floor and stack it on film cores—little plastic, round, three-inch discs—going, 'Oh, that'll be okay.' But the water would rise and we'd add another five film cores and the water would rise—and you just didn't know when it was gonna stop!"

"I kept running around filming things," says Burtt. "I got a lot of great footage of cars being filled with water and water pouring through the bank. I got up on the roofs of the buildings and filmed people going by in canoes. All the windows broke out of a health food store, so bottles of medicine were floating down the street."

Around the corner, another film project wasn't faring so well. Also owned by Lucasfilm, 165 Tunstead Avenue was occupied by director Carroll Ballard, a friend of Lucas's, who was editing both picture and sound on *Never Cry Wolf* (1983). "The flood water came in and really took them by surprise, because there was nobody in the building when the water rose," says Kessler. "When we got there later that morning, there was film floating in the water—the original sound elements. It was absolutely terrible. The sound editors were in tears."

"It was at a time when we were planning to move to the Kerner facility, Sprockets, over in San Rafael," says Burtt. "The flooding necessitated making the move earlier."

"Within about three days we had completely moved out of the building into Kerner Boulevard," Kessler confirms. "So rather than this very orderly, engineered move in three weeks, it took us about three days to get out of there. Just, 'Boom, done.' That's how we ended up at Sprockets."

The Computer Division also moved from its Bel Marin Keys location into Sprocket Systems, which became Lucasfilm's first full-scale postproduction facility—with dubbing stage, sound design studio, and editing suites—as what had been several small enclaves converged on Kerner.

"It was ridiculous the diversity of things that were going on in there," Kessler continues. "It made sense because the Computer Division was supposed to be developing tools for postproduction, but almost no one understood what they were all about. *They* understood it, but the business side certainly didn't. It was oil and water. The computer guys never worked during the summer, because that was when they wrote their grants, so it was always funny when the business world was trying to keep their projects on schedule: These guys would all kinda lay back and go, 'Well, you know, not much gets done during the summer.' Very funny."

"None of them made any money—the Computer Division, Sprockets—they were all drains because they were just starting," Greber would say. "There was a pretty good spirit there, but the computer people were in a world of their own and they felt that they were very different. So how do you deal with people with extraordinary skills in a business environment? Not easy."

"Based on some tests that Triple-I—Information International Inc.—did for us on *Empire*, George realized that computer graphics was just around the corner from being able to put thousands of X-wings into the sky from a single program," Richard Edlund would say. "And the thing is, if you don't jump on the bandwagon and start researching these areas, somebody else is going to do it and five years from now you're going to be way behind. But if you channel some funds into it and start developing it, you're

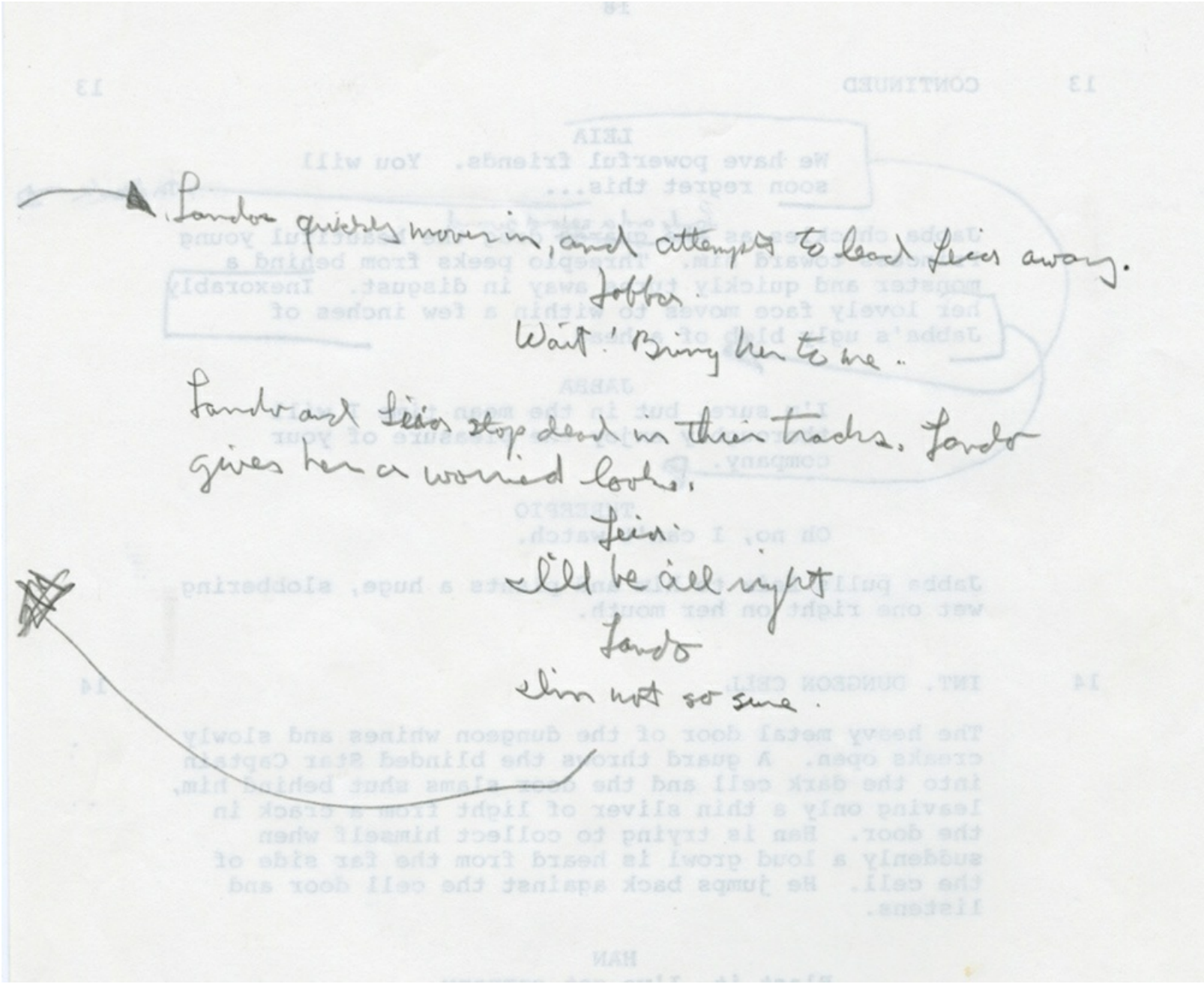
always going to be two steps ahead of everyone else."

During this time, in fact, the Computer Division was creating its first standout visual effect, for *Star Trek II*: a technological device is revealed, on a vidscreen within the film, that can transform a lifeless planet into an Eden within days instead of millennia. "It was a very influential piece," Ed Catmull would say. "The studio wanted to demonstrate the 'Genesis' effect. So they came to us and said, 'Can you do this?' The concept they'd come up with was to take a moon-like planet and then shoot this thing at it; then a fire goes over the planet, then water and plant life—a flyby, which Alvy Ray Smith directed. He was proud of the fact that George came in afterward and said, 'Nice camera move.' "

Matte painter Chris Evans worked on the Genesis effect with the first digital painting system. "They let us pick up this pen and said we could only do straight lines and primitive stuff. We asked about clouds and were told, 'No way.' We said, 'Okay we're going to do clouds.' " In the end, they were able to do feathered edges on a little weather effects cloud system mapped on a terrestrial globe.

When Hamill heard ILM was working on *Star Trek II*, he protested to Lucas, "You traitors! George, how could you do that?" To which Lucas replied, "It's a business, kid."

It was a business and a platform for technological creativity. "On some level this was all inspiration from George," Kessler explains. "George has the ability to inspire people to do things they would've never done before. I saw that all the time. George wanted to change the way the business operated both technically and maybe even culturally. And so he charged those people that he'd hired to come up with ways of changing the art form or whatever; he was constantly pushing in that direction."



Two of Lucas's handwritten revisions to Kasdan's third draft, dated January 4, 1982. On the back side of a script page, Lucas writes that, when Jabba tries to kiss Leia, Lando attempts to lead her away, but she says, "I'll be all right." Lando replies, "I'm not so sure."

44 Blue Rev. 1/4/82

50 CONTINUED 50

Yoda closes his eyes.

LUKE
Master Yoda, I'm sorry.

Yoda opens his eyes again and studies the youth.

YODA
I know, but face Vader you must, and sorry will not help... Remember, a Jedi's strength flows from the Force But Beware of anger fear & aggression the dark side are they Easily they flow, quick to join you in a fight. Once you start down the dark path, forever will it Dominate your destiny

He beckons the young Jedi closer to him.

YODA
Luke...~~of the Emperor beware.~~ Do not underestimate ~~his~~ the emperors powers or suffer your father's fate, you will... When gone I am, (cough) last of the Jedi will you be. The force is strong in ~~the Skywalker line.~~ Your Family Pass on what you...have...learned (with great effort)...there is...another...Sky... walker...

He catches his breath. A shiver runs through the ancient green munchkin, and he dies. Luke stares at his dead Master as he disappears in front of his eyes.

Lucas's new dialogue for Yoda just before his death warns Luke of the dark side's temptations, anger and aggression—"Once you start down the dark path, forever will it dominate your destiny." A note atop the page, "Blue," indicates that this script page was to be kept top secret.



EMI Elstree Studios, circa 1982, located in Borehamwood, England, about 20 minutes north of London.

A CONSTELLATION OF STARS

The film's principals arrived in England a few days after New Year's, with Fisher first. Between sequels, she had appeared on Broadway in *Censored Scenes from King Kong* (1980); starred with Chevy Chase in *Under the Rainbow* (1981), coincidentally with a large cast of little people; and made a guest appearance on the TV show *Laverne and Shirley* alongside Penny Marshall, as a bunny in the episode "The Playboy Show" (1982).

Mark Hamill settled in, accompanied by his wife, Marilou, and son, Nathan (born during principal photography on *Empire*), as did Billy Dee Williams. Ford was supposed to fly in at the same time but arrived last, to the surprise of some, in a wheelchair due to lingering back pain. He checked in to his hotel with Melissa Mathison, who had written the script for *E.T.* Ford, Mathison, and Fisher had recently vacationed together in Hawaii.

"We are a club," the actors had told Marquand. "And you're now an honorary member." "They all said this with a certain note of warning," he says. "They said, 'We hope that you fit in. Good luck.' "

"The club was really most of us," Fisher would say. "It wasn't just me and Mark and Harrison. It was a whole crew of people, because we had all done all the movies together. So there weren't three of us; there was 100 of us: the props guy, the three assistant directors were awesome, and the effects guys, and, you know, it was just a blast."



The production brain-trust walking outside Elstree Studios (photo by Gary Kurtz): Marquand, Lucas, Kazanjian, and Watts, aka “The Notorious San Rafael Gang of Four” in a humorous profile write-up by an unknown person (below).

THE NOTORIOUS SAN RAFAEL "GANG OF FOUR" ARRAIGNED TODAY
ON 74 SEPARATE COUNTS

PLEASE CREDIT: Gary Klutz, Crystalphotos.

From Left: Ricardo Marquand: Frequently passes himself of as international film director.
Charged with: Threatening behaviour, mispresentation, plagiary. Ideas above his station
Characteristics: Still maintains strong ties with former Chinese Tong cronies in H.K. New Territories. Latent Homosapiens. Walter Mitty complex.

Georgio Lucas: AKA The Chairman. Former film industry tyro now holed up in Northern Californian Redwoods with elite bodyguard of small furry creatures.
Charged with: Extortion, fraud, scene stealing, box office plunder. Bucking the system.
Characteristics: Recently taken to walking around with a baby on his shoulder.

Howard Kazanjian (an obvious alias): Real name Nien Numb. Tax scam typhoon.
Charged with: Practicing as unqualified budget "Doctor". Illicit purse-string pulling. Assault with a deadly weapon (cost computer).
Characteristics: Most dangerous when smiling, never uses two words when a NO will suffice.

Lord Robert Watts: Plausible rogue. Ex-British Public School bad lot, now fallen in with worse lot.
Charged with: Illegal frontier crossing. Labour law abuse. Forging Federal documents. Price fixing. Cheque and people bouncing.
Characteristics: Security blanket fetishist who would kill to protect his clipboard. Spends minimal spare time as shareholder/leading man in dramatised documentary company.

Wednesday, January 6, was a big makeup and costume fitting day. “In a way, the first two films were

an elaborate setup for *Jedi*," says Hamill. "I think people really sense that this is the final chapter in the story—so far—and not a cliffhanger. It's the big finish—all stops out, all systems go. My costume reflects that. During *Star Wars*, I was in a white, floppy rag-doll-type outfit. For *Empire*, I was in a militaristic-looking khaki costume. Now I wear the black uniform of a trained Jedi Knight. But the question is: What kind of Jedi? A wizard, a religious figure, or just a glutton for punishment?"

"Luke's outfit went through incredible changes," says Marquand. "We just worked and worked and worked. George really wanted Luke to wear black."

"That was completely George," says Rodgers. "He told me, 'That's what it is—just copy the white one from *Star Wars* in black.' "

"George was a little worried about my costume, that I would come off like a Hitler youth or something a little too stark," Hamill adds.

"I hated the costumes of *Empire*," Marquand continues. "I couldn't believe the way Princess Leia was dressed in Cloud City. It was a disgrace. This beautiful girl in this terrible brown and white outfit. It was just a joke. The interesting thing about George is that he thinks the costumes should be neutral, so that you don't really look at them. But you need to look at them if they're going to say something special. Like Princess Leia's outfit on Jabba's barge. It's a great costume; it's outrageous to dress like that. I always thought that Carrie was a very sexy girl, so we came up with this thing. Well, she was very embarrassed to try it on the first time, which is not surprising."

"George had brought me up to San Francisco and showed me a picture of this bathing suit—to frighten me into exercise, I think," Fisher would recall. "He succeeded. The other thing was that they didn't want me to have any lines on my body: 'There can be no wrinkles.' In those days, there was no working out, but I bought those weights that you put around your ankles to do leg lifts, but, thank God, I was only like 23."

Although he probably skipped that particular outfit, Marquand tried on most of the costumes himself to see how they worked and what the limitations of the actors would be.

"I just knew the sandstorm was going to be a disaster," Marquand says, "and when we shot some tests, it was. So I telexed Aggie to make some terrific, spacey goggle-type things and cloaks, which they could have picked up from the skiffs."

Before shooting could at last begin, the actors and Marquand had to attend medical insurance exams with a Dr. Gayner in Belgravia. Kazanjian had a meeting with Malcolm McDonald, Arthur Carroll, and Watts, negotiating the insurance policy's final figures. "The insurance costs $4 million," says Kazanjian. "We had to make certain decisions: If the film stock was bad, if there was a fire, what do they pay for? What if the entire studio burns? We decided that the worst thing that could happen would be a block of stages burning down …"



Producer Howard Kazanjian, in the thick of production, goes over some of what a producer's role is. (Interview by Garrett, February 1982) (0:56)

FOUR DAYS TO DAY ONE

George and Marcia Lucas arrived in London on Thursday, January 7, with their baby, Amanda. Lucas

had brought the shooting script; the temporary music soundtrack for Jabba's throne room sequence, which John Williams had recorded only three days before; and a Betamax copy of the two-and-a-half-minute bike chase videomatics. Although that sequence would be shot much later, many of the cast and crew needed to have an idea of what the action would be like.

"I was already in London when we got the final final draft," says Kazanjian. "The day he arrived, George came to the studio and we walked the sets."

The only change that had been made to the third draft, so far, was that the rebel briefing room scene had been revised, with Ackbar no longer speaking an alien language. Lucas had hand-carried it over because the script was late and for security's sake. Only key department heads or executives were allowed to read it—and only three people had scripts with the secret blue plot-reveal pages: Lucas, Kazanjian, and Marquand. Actors would receive those pages as needed and only just before filming; in the interim they were given the scripts that had key scenes rewritten to disguise the twists.

"As soon as I was given the script I was told which scenes were false," says Hamill. "They were only willing to tell me that in person, rather than over the phone or in a letter. I felt like Boris Badenov in *Rocky and Bullwinlkle*, but it was all part of the fun. It set me thinking about what the real scenes could be."

"I had to go into one of the little offices where they were casting at the time to read the script," Tippett would say. "You were locked in a room and had two hours. But I'm a really slow reader, because I have to visualize everything, so I was really nervous, trying to read the stuff and have it make sense. But Harrison Ford was in the next room. They were talking to him. The walls were thin and the sound was muffled. There was this tension going on and it was actually far more interesting than the script, so I don't think I got to the end of it before they kicked me out."

"It wasn't until Harrison came to London that George and I showed him the script," Marquand says. "Harrison said, 'Well, I understand, you know, you love Luke, that's okay.' "

"Harrison used to say, 'Give me as few lines as possible; I don't want any lines,' " Lucas would say. "He was never the one to say, 'I want my part to be bigger.' "

Anthony Daniels was pleased with his role as written. "We'd had a lot of discussions before shooting about the script and about how Threepio would feel about certain aspects of the story and how he would feel about Luke or Han and what would be his thought processes."

"I'd almost found Threepio a drag in *Empire*," says Marquand. "I felt very awful that he'd been given dialogue to do because nobody could think of any way of filling in that space. He also represents the sort of character that I don't get on with very well, the sort of character that always aggravates me. You can have a few laughs at his expense, but at certain moments I think it went a little too far. It turned out that George agreed with me, which was nice because I wasn't sure whether he would."

In fact, Daniels had missed the premiere of *Empire* due to a scare that he might lose a leg because of blood poisoning. Between films, Daniels had performed in a couple of plays—*The Streets of London* and J. B. Priestley's *Dangerous Corner*—and made a few anti-smoking commercials.

Even earlier than his discussions with Marquand, Daniels had lunched with Lucas while the latter was in England for *Raiders*. The former had felt that his character had served as comic relief and not much more in *Empire*, never fulfilling its purpose. "George is of course intelligent enough to realize that selfish actors become specialists in their own roles and can contribute greatly," says Daniels. "So I yanked George aside one day and said, 'Listen, give me something to do in this next movie.' We had a long discussion about Threepio's function. I said that I visualized Threepio as someone who might lead an

army, but only because he was trailing at the back when they all turned around."

The sets that Lucas walked with his director and producers the day of his arrival were either nearly finished or well on their way, thanks to Reynolds's art department and Welch's numerous construction workers. On the village set a rehearsal had 41 background Ewoks, six principal Ewoks, and Kenny Baker as Wicket.

"For *Jedi*, they said there was another part for me," says Baker. "I play an Ewok. Nice little character, but it's a very uncomfortable costume. We let the other little people playing Ewoks know what they were letting themselves in for: it was going to be hot, hard work."

The Ewok set had in fact gotten "way out of hand" and gone over budget by more than $100,000. "Production designed little stairways and a lot of extra labor was used on cutting the logs," says Kazanjian. "It had to look like it was built by Ewoks."

Only a few days before shooting, Jabba's throne room was altered as Salacious Crumb's part was expanded from his single appearance on the barge. "We cut a hole in Jabba's throne to put a man under there," says Kazanjian. "That was added way late. What happened really, was the puppeteer underneath, including Phil Tippett at times, would be playing with Crumb or they would peck at somebody's ear or do something novel—and we couldn't help but fall in love with him and enlarge the part."

"I fell in love with Salacious and everybody in the shop had fallen in love with Salacious," says Lucas. "So I expanded his part. Instead of this non-descript background character, I made him Jabba's sidekick, who comments on what Jabba is saying. We couldn't really have him repeat everything Jabba said, because it would be too confusing, but he comments by laughing at what Jabba says and by watching."

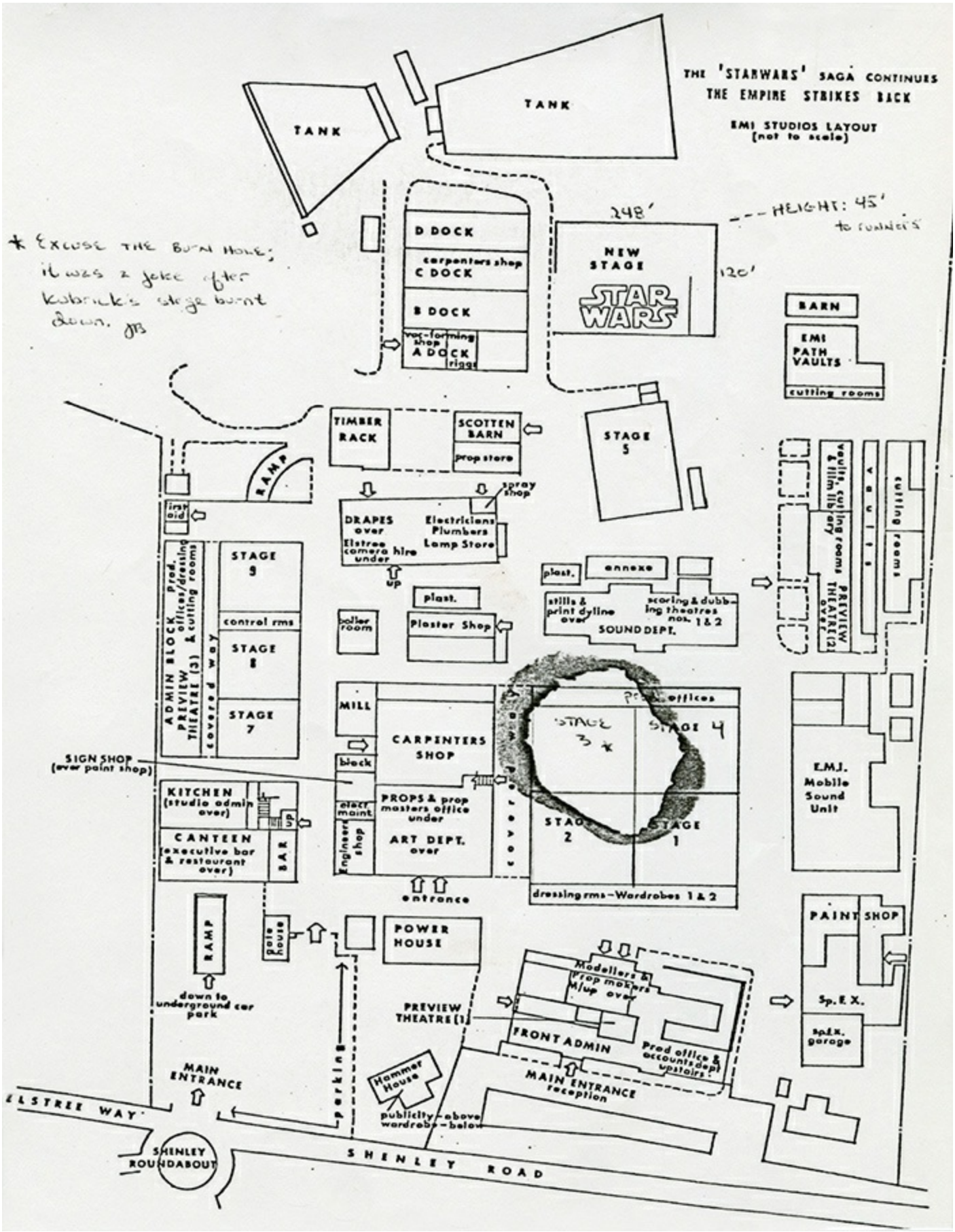
"I got a lot of rehearsal time with Jabba," says Marquand. "He's an actor like any other. You have to yell at him, you have to cajole him; every now and again he decides he's not going to work. Mike Edmonds, the person inside of his tail, is a wonderful actor—he also plays one of the Ewoks, actually, the soothsayer."

Three days before shooting, Ford, Fisher, and Hamill had hairstyle sessions with Pat McDermott and Lucas. "I still think my hair should've been shorter, not as floppy," says Hamill. "More like a samurai in a Kurosawa film."

"With Carrie we found the hair did not look as good as in the pictures and what all the other tests had shown," says Kazanjian. "George stepped forward and started making changes. There was like a brass hair clip and it just didn't look right, so that was thrown out and a new wig brought in, and Pat, who is marvelous, changed it."

With hair and costumes approved, the first round of sets built, a script in hand, monsters delivered from the United States, creatures completed in the UK, and all personnel in place, cast and crew were ready for action. Radios were delivered to the production offices, and the PA system at EMI was rigged per the assistant directors' requirements. To get everyone in the spirit of the venture, to rev them up, *Star Wars* and *Empire* were screened in the studio's theater.

"George said to me, 'There's not a lot that's new in this one—this film is a culmination of everything that's gone before,' " says Hamill. "But I think that's what's going to make this one a great, great experience for everyone—it's had the best and most elaborate setup in the history of film."



A map of Elstree Studios during the time of *Empire*, but also used during the *Jedi* shoot. The simulated burnt ring around Stage 3 refers to the fact that it burned down while Stanley Kubrick was filming *The Shining* (1980), just before shooting began on Episode V.

THE FRICTION OF MULTIPLE LENSES

JANUARY TO FEBRUARY 1982

CHAPTER SIX

At the last possible moment, Marquand and Watts chose which scene to shoot first. "You get to a point where you have nowhere to go—it's a non-decision," says Watts. "I looked at the schedule and I saw the sandstorm. I saw a couple of little sets that had been okayed and I saw the big sets of the Ewok village and Jabba's palace—difficult, week-long shoots—all staring us in the face. Well, a sandstorm is a sandstorm: an unpleasant way to start the very first day, but if you can shoot it in one day, it means you can strike the set and get another set up pretty quickly."

Moreover, because the bog planet set, a difficult build, would also be taking its place on Stage 2, the sooner they could strike the sandstorm set, the better. Their choice would also signal to the actors and crew that Marquand was diving right in, opting for a difficult day rather than a simple one.

"We've got our crew, we've got our actors, we've now got some studio heavies and things are starting to really take over," Marquand says. "I've gotten shooting angles down for the first four sets on paper, so that first Monday, I know already where I'm going to start shooting. The crews know all of that. It's the only way you can get through. You just have to commit yourself and hope to Christ you're right. Because you cannot wander on the set at 8:15 of any morning and say, 'Well, what shall we do?' "

Marquand had lined up his shots so that he could shoot the heroes arriving in the sandstorm from one direction, shoot the departure of the X-wing, which would be lifted to the ceiling of the stage by cables, and then have room to turn around and shoot the *Falcon*. "There was a lot of planning of that kind, of exactly where things are going to be," he adds. "You don't want to waste money."

Before dawn, on Monday, January 11, principal photography began in the UK, commemorated by a press release noting, "Once more the *Star Wars* team has taken all nine sound stages at EMI Elstree." Several cars were dispatched, as they would be every morning, to collect the artists. Billy Dee Williams, Hamill, and Ford were staying at the Athenaeum hotel and were on their way to the studio by 7:15 AM. Fisher had an earlier pickup at 6:30 AM.

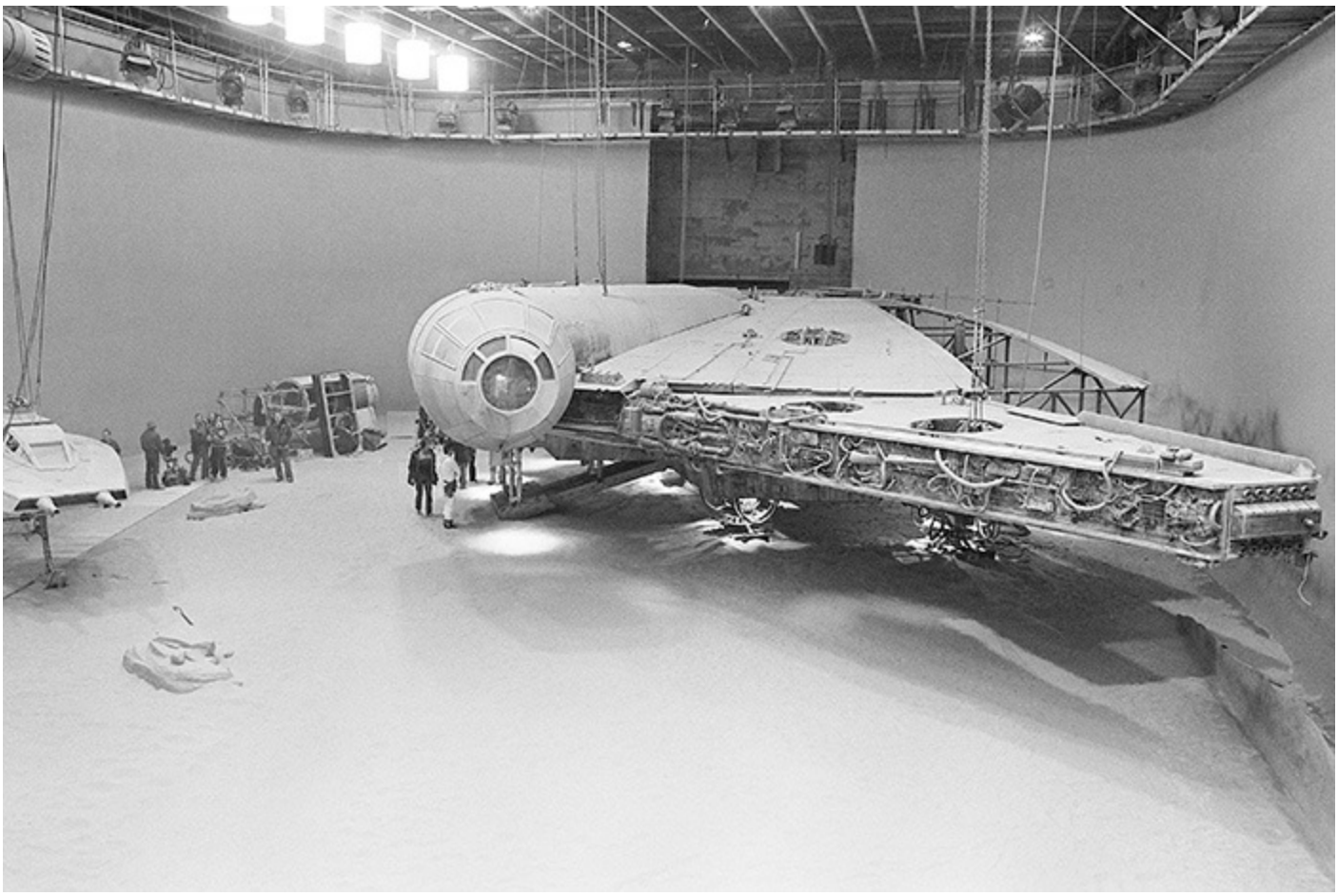
That dawn was not without drama. Fisher avoided death when she realized that her heating system was blowing back toxic gas fumes, while Hamill's vehicle had been stolen overnight, so the actor hitched a last-minute ride with Ford.

"My feelings at that time were, *I can hardly wait until the first day of shooting*," says Kazanjian. "Then we're in motion and there's no way you can have any delays. There's no more stalling. The train is going down the track and there is no way you can stop it—absolutely no way. You have the same crew day in and day out. But when we started shooting, we were already about $1.5 million over budget."

Kazanjian received a telex from Gary Kurtz: "May the Force be with you." Spielberg and his producers, Frank Marshall and Kathleen Kennedy, also telexed Lucas, Kazanjian, Watts, and Bloom: "It's about time somebody made *Blue Harvest*. Break a leg."



Shooting the sandstorm scene are Carrie Fisher (Princess Leia), Harrison Ford (Han Solo), and Anthony Daniels (C-3PO), on Monday, January 11, 1982—the first day of principal photography at Elstree Studios.



The *Millennium Falcon* under construction at Elstree Studios for the sandstorm scene.

REPORT NO. 1: MONDAY, JANUARY 11, 1982; EMI ELSTREE STUDIOS; STAGE 2–EXT. TATOOINE SANDSTORM, SC. 44 [HEROES ARRIVE AT FALCON]

By 8 AM, actors were in makeup for an 8:30 AM call on set. "For the first half-hour of Day One, there were a lot of handshakes and greetings as three years of accumulated gossip was exchanged," Peecher writes. Second assistant director Roy Button monitored their progress, keeping first AD David Tomblin apprised. Meanwhile, Ewok extras were limbering up under the direction of choreographer Gillian Gregory for a rehearsal on Stage 3.

"I had a meeting with David Tomblin, whom I didn't know at all," says Marquand. "I had been told by the production office that he was a good man. Sometimes I think you should suspect the production office when they say that so and so is a very good assistant, but I chose David purely because I understood from the main actors that they liked him very much."

Tomblin's last picture had been *Gandhi* (1982), during which he'd had to control 250,000 extras, so the relatively small crowd scenes of *Jedi* would be child's play for him. On set, a trolley doled out breakfast snacks at 10 AM for 80 crew. The full-sized *Millennium Falcon*, originally constructed for *Empire* and then stored for three years, was making its last appearance. Subsequent shots would substitute matte paintings or models for Han's ship, cheaper options than moving or constructing sets around the vehicle.

Cameras rolled at either 10:12 AM, as reported in the Progress Report, or 10:18 AM, as reported by Peecher: "David Tomblin calls, 'Turn over,' on his radio and loud speaker. Director Marquand roars, 'Action!' All systems go? Not exactly. R2-D2 veers off course and careens into a rock. The first camera team doesn't hear the 'action' command over the noise of the wind machines and is still waiting to start. And, finally, the sand blow is so successful it obscures almost everything anyway."

"We'd rehearsed without the big fans going—and these big fans completely fill the air with dirt and make an incredible noise, so what we'd rehearsed was completely useless!" says Daniels.

"We spent a huge amount of money over a three month period reconditioning, refitting, putting new heads on the Artoo units, new electronics, new batteries, more modern equipment to have these things running, supposedly, like they should be," Kazanjian says. "First day, first shot, Artoo wouldn't even budge. Took its head off, checked it out, and wasted ten to twenty minutes. Pulled the whole unit out. Brought in another one. Set it up—and it did the same thing. The third one did it. Drilled a hole in the front and put a wire on it so we could just pull it."

The major change to the R2 units was the utilization of a chain-linked drive mechanism rather than a toothed-belt drive mechanism, which had been prone to slipping and had been unreliable on *Empire*. According to the special effects crew, it would be much more reliable, though producer and director didn't think so that first day.

The sand was a mixture mostly of vermiculite, an industrial-use polyester-type grain, with a very light talcum powder, "which is terrible," Marquand says. "I hope to God it's not carcinogenic, because it certainly gets everywhere. It was some awful broken-cork substance that goes right into your lungs. Sand doesn't look like sand on film so they use cork. We all wore white paper coveralls and colossal goggles, so nobody knew who anybody else was. We spent the whole morning tapping each other on the shoulders saying, 'Who are you? Forget it! You're not who I want—where's my cameraman?' We eventually wrote our names on our backs."

"It was really torturous shooting the sandstorm scene," says Hamill. "They threw Fuller's earth in

front of big fans and it got into my eyes and nose. It was *awful*!"

"When I'm in costume, I have tunnel vision and tend to lose track of where I am," Daniels adds. "So on the first take I got completely lost in this howling gale and went off in the completely wrong direction. Apparently, it looked hilarious. In this nightmare situation I suddenly saw a man with a clapperboard and I thought, *Am I going mad? What is he doing here in the middle of the scene?* While I was considering this, I walked into a rock and fell flat on my face."

After the first successful take, "there is a smattering of applause and orange juice is served all around," writes Peecher. "*Jedi* is off and rolling." More good news arrived with Sid Ganis, who informed Lucas that *Raiders* was still taking in around $1 million a day at the box office. Lunch was from 1:45 to 2:45 PM.

"The hard part started when I had to get close on the actors," says Marquand. "Funny enough that was when Artoo behaved, which I wasn't expecting. I was determined not to go over that first day because—all the world is watching. If we go over, I've lost. The battle had begun."

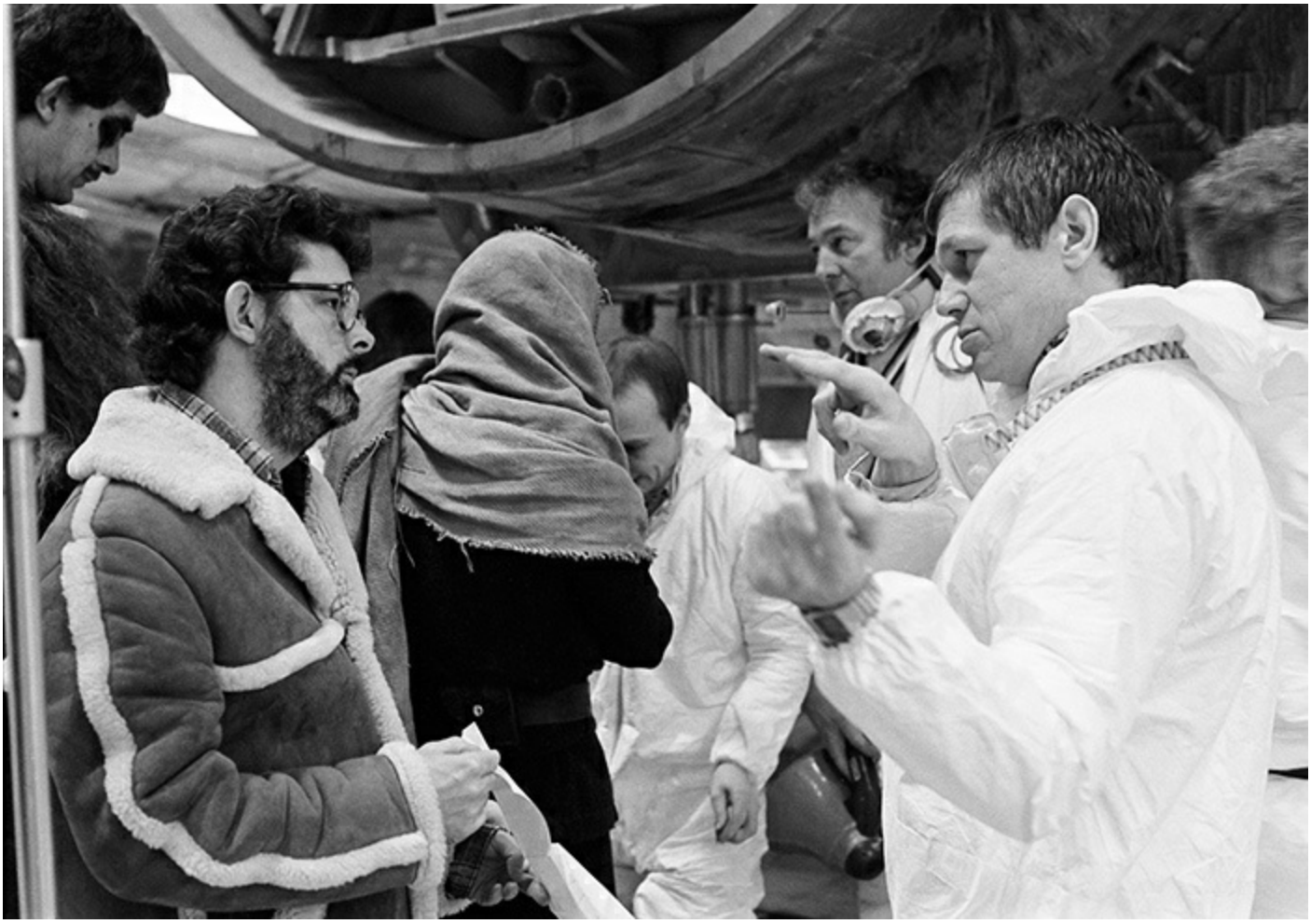
Hamill was the last to be released—the only actor to perform the first day of all three pictures—along with the rest of the unit at 6:30. Marquand and crew had recorded 1 minute and 20 seconds of screen time and 17 setups, successfully wrapping the scene except for a few pickups to be shot the next day. The scheduled finish date for the UK shoot was April 1, for a total of 92 shooting days.

While actors and crew headed home, Marquand and key staff adjourned to Stage 6, where Carter as Bib Fortuna was exhibited for the first time in full makeup and costume in the palace corridor. Tippett was on hand, as was his lieutenant, Stuart Ziff, who telexed ILM to say, "No overtime to report. Please ask Cindy (the night security guard) if my cat still alive. If not, put it in the freezer."

A few weeks afterward, stagehands made a bonfire on the back lot from the remains of the *Falcon*.



Costume reference Polaroids for scene 44 of Carrie Fisher, Harrison Ford, and Billy Dee Williams (Lando Calrissian).



Lucas and Marquand on Stage 2 discussing the sandstorm scene (first assistant director David Tomblin is between them in background; Peter Mayhew, as Chewbacca, is on far left).



Peter Mayhew (Chewbacca) with arms around Fisher and Mark Hamill (Luke Skywalker), filming the sandstorm scene.

REPORT NOS. 2-3: TUESDAY-WEDNESDAY, JANUARY 12-13, 1982; STAGE 6–EXT. JABBA'S PALACE GATE & MAIN HALLWAY, SCS. 6 [C-3PO TALKS TO MECHANICAL EYE], 7 [DROIDS MEET BIB FORTUNA]; 15 [LUKE MEETS BIB]; 2ND UNIT: STAGE 2–EXT. TATOOINE SANDSTORM, SC. 44

Production spent two days on Stage 6, the Star Wars Stage, where the gate to Jabba's palace had been constructed to a certain height between the walls of what would be the even more immense Death Star hangar. The missing portion of Jabba's door would be filled in by a matte painting, which necessitated the first use of the VistaVision camera—an eccentric piece of equipment used for optical effects shots. "I had never before worked with a VistaVision camera and I hope I may never work with one again," says Marquand. "Setting it up took half an hour, just looking through the lens and saying, 'Yeah, I think that's it …' "

(That particular VistaVision camera was a Technirama model, which ILM also used for effects matte photography in the United States. It had originally been built in the 1930s as a three-strip Technicolor camera. On *Spartacus* (1960), Stanley Kubrick had used the exact same camera. The operators on the earlier *Star Wars* films had therefore referred to it as "the dinosaur.")

During the downtime, Marquand made several decisions for later scenes: Leia would cause chaos on Jabba's barge by smashing her foot into his personal console—then steel shutters would clamp shut and a monster or guard would shoot at her, but hit the Red Ball Jett organ, which would explode; Luke would wear his cloak for nearly the whole of the palace interior scenes, up until his fight with the rancor; Hermi Odle would no longer sit on C-3PO; and the droid's eye would be "put back" on the deck of Jabba's barge instead of having R2 fix it in the shelter of the *Falcon* during the sandstorm (most likely a shot that had been scrapped the day before).

As the Emperor, Alan Webb was to have contact lenses fitted that day with an optician, Mrs. Ann Silk, but he had to cancel due to a stye on his eye.

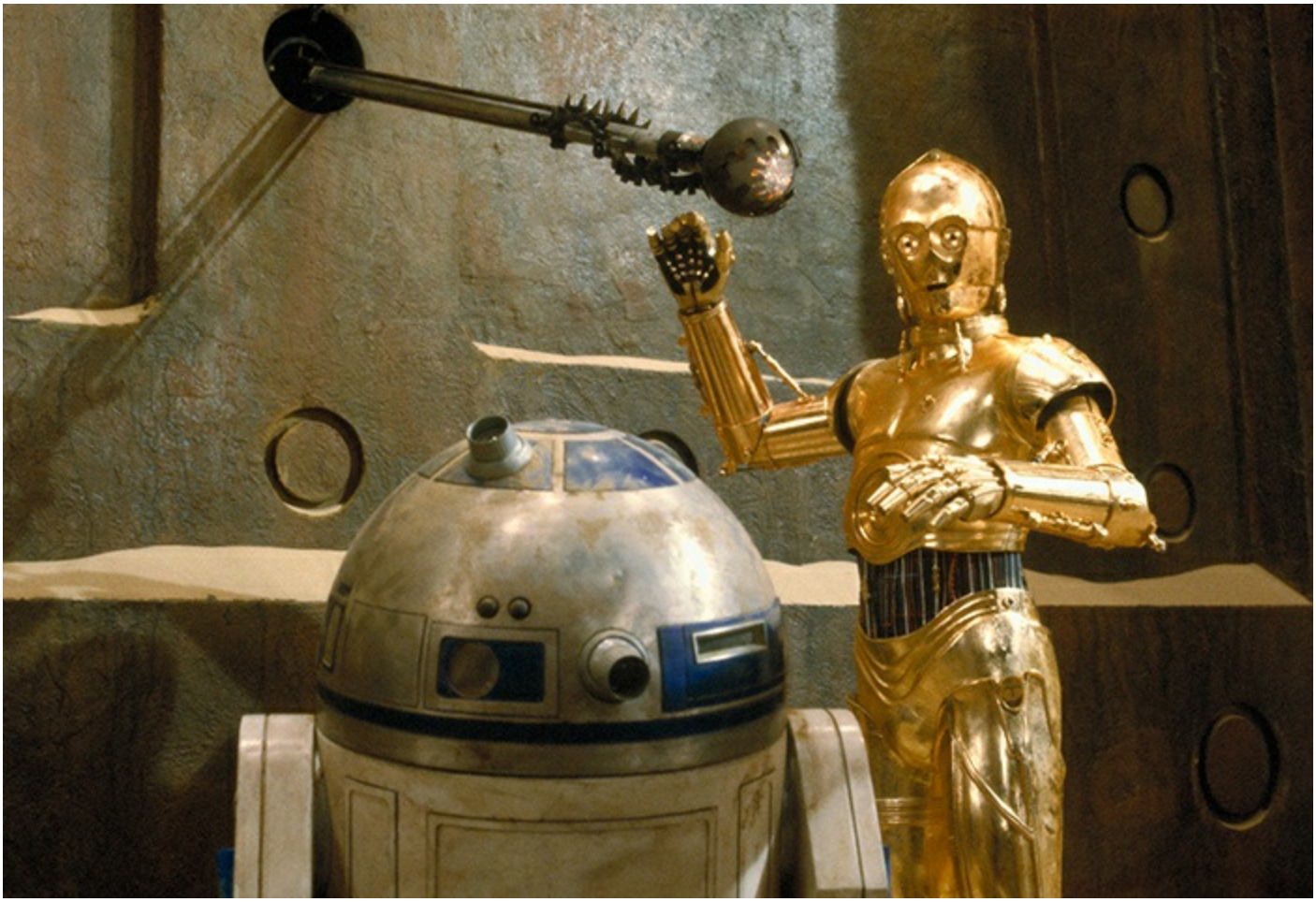




Sc 6

Sc 7

Costume reference Polaroids for scenes 6 and 7 (right, with Mike Carter as Bib).

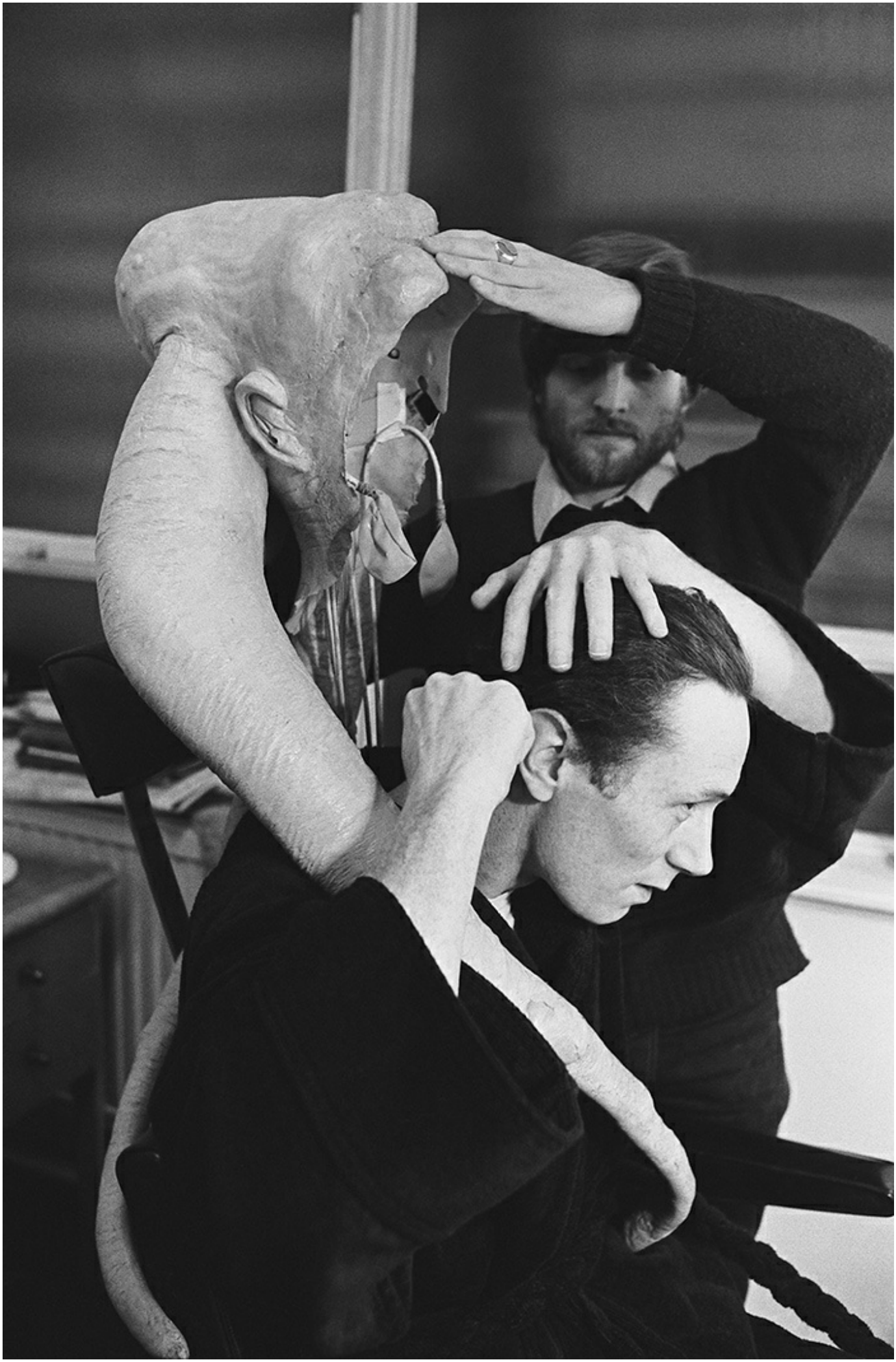


In scene 6, C-3PO and R2-D2 (Kenny Baker) approach Jabba's gate and speak with a mechanical eye.



In scene 15, Luke meets Bib Fortuna (Mike Carter).





Mike Carter (Bib Fortuna) has his prosthetic head applications fitted by makeup artist Nick Dudman.

REPORT NOS. 4-5: THURSDAY-FRIDAY, JANUARY 14-15; STAGE 3–EXT. EWOK VILLAGE, SC. 78 [HEROES ARRIVE, MEET LEIA, C-3PO REVEALS "POWERS"]; 2ND UNIT: STAGE 6–EXT. JABBA'S PALACE GATE & MAIN HALLWAY, SCS. 6, 7, 15

The Ewok village was unusual for several reasons, not least of which was its vertical placement several meters above the floor. It had a painted cyclorama background of trees and sky, and whatever was shot there would have to be matched later in Crescent City. It was also the first set to feature large groups of Ewoks, 39 to be exact, with Kenny Baker playing Wicket or R2, depending on the shot.

Marquand had asked that mirrors be used in the training of the Ewoks so they could see themselves and refine their movements with the choreographer; he'd also given them a library of gestures and body language, how they should scratch for fleas, so they were as prepared as could be.

"By the time they reached me, they were very much fitter and more energetic than they had been when they'd been cast," the director says. "The problem was that you didn't know who was who, so it was very difficult to communicate. You'd make eye contact with the real face and then all the heads would go on and you'd lose everybody again. That was the hardest thing." It didn't help that the Ewok extras could barely see under normal conditions, but were now on a set with a very low light level.

"To make things even more interesting," Warwick Davis would say, "the Ewoks had lots of campfires, so the special effects team burned lots and lots of incense to create this thick smoky haze, just to make sure we really, really couldn't see a damn thing."

"The huts, hopefully, reflect their lifestyle," says Reynolds. "But the nature of redwoods—long and thin—do not lend themselves readily to cinema-screen proportions. We'll have to do matte shots, looking up and down, adding the extreme tops and bottoms of the trees, which will be locked off VistaVision footage."

"This set was a damnable thing, ridiculous, really, absurd," adds Marquand. "Okay, so you are going to be in an Ewok village up in the trees, so you go up in the trees? I mean, surely there must be some way invented by now in state of the art cinema so you don't have to do that. But, in fact, your four-foot-six camera with a wide-angle lens is going to shoot the floor unless you are 30 feet off the ground—and then you are going to see that it doesn't go down forever. But it's highly dangerous!"

To carry the captured actors, props needed long poles and ropes, while scattered on the set were a slew of extra items: baby Ewok toys, spears, and drums; firewood; an iguana and 12 chickens; nylon for moving the branches manually; fall boxes for stunts; wind machines; a turntable for C-3PO's revolving chair; practical fires, torches, smoke, and mist. Because of the hot lights, crew often had to give salt tablets to the costumed Ewoks. "You'd be doing a scene with them and sometimes they would just fall over, fainting from the heat," says Fisher.

It wasn't particularly comfortable for Hamill or Ford, either, hanging by their wrists and ankles from poles. "Harrison is terrific, what I call a trouper," says Marquand. "He really is—if he's going to do a movie, then he's going to be there one hundred percent. In fact, the poor guy has got a slight back condition, which makes it very hard for him to hang upside down for long periods of time. So I said, 'Well, hey, we'll put a bench under you for the closer shoots and a cushion.' And he said, 'No, I'm hanging here, I've got to look uncomfortable. I want to be uncomfortable.' "

In addition to just launching a franchise with *Raiders*, Ford had recently filmed Ridley Scott's *Blade Runner* (1982), so was about to pull off a back-to-back character trifecta rarely, if ever, matched in the history of cinema: Han Solo, Indiana Jones, and Rick Deckard.

"Harrison's probably one of the best friends I've had in my life and yet I won't see him for months and months at a time," says Hamill. "I don't feel like I have to be entertaining." One night the two actors made "massive tacos" together, buying all imported ingredients.

Hamill had also been busy between films, shooting Samuel Fuller's *The Big Red One* (1980) and Lindsay Anderson's *Britannia Hospital* (1982). "I did a small part, an airhead who is stoned out of his gourd," says Hamill. "My mother warned me, 'Don't you think it will be surprising for your fans to see you smoking pot?' But that's exactly what I've got to break out of." He also filmed *The Night the Lights Went Out in Georgia* (1981) and appeared on Broadway in *The Elephant Man* (1981). "*Georgia* was the first film I did with no reason other than I really wanted to work," says Hamill. "I thought I should start getting over the idea that each movie should have the potential to be the best of its kind." The theater job actually cost Hamill almost more than it paid because his bodyguard, necessary to keep *Star Wars* groupies away, earned nearly as much as he did.



Watts, Lucas, Kazanjian, and Reynolds pose next to the X-wing on the sandstorm set.



Wardrobe mistress Janet Tebrooke talks with Fisher next to the Y-wing on the same set.

THE MONSTER MASH

On Friday, Reynolds flew to the States to check on set construction in Yuma and Crescent City, while Femi Taylor (Oola) had a costume and makeup fitting. "One of the characters I wanted is an alien dancing girl," says Marquand. "I knew a black girl who was a terrific dancer, one of the leads in the London production of *Cats*. The alien face and appearance was designed to her. I wanted to keep the color of her skin, but add a purplish haze with gold dust over it. George said, 'No, no. She's green!' I said, 'What?!' He said, 'Yeah green.' And then I thought, *That really is rather good*."

During the weekend, while the gate and hallway sets were struck, Lucas and Marquand, with the art department, blocked out shots for Jabba's throne room. "The difficulty is that Jabba can't move," Lucas would say. "I had to plop him down somewhere and have the scene happen around him, which made for some inconvenient staging in the revelation scenes."

The other difficulty was that Jabba himself was not finished. "Stuart is slow," Kazanjian says. "He just drives you crazy."

Watts had taken to calling *Jedi* "The Monster Movie," because of all the new aliens and perhaps because of the terror they inspired in its producer and co-producers. "Creatures are terribly difficult

because you are breaking new ground each time," he says. "You never know when they're going to be ready—and if they're ready, are they going to work?!"

"It was pretty devastating," the director says. "All the creatures looking at me, saying, *Now what?* George and I, and the mime artists, were all on that stage plotting it out, deciding exactly where everybody would stand. But very few of those creatures can move around much; they are mostly up through holes. For the first sequence they would be in one place, for the second sequence they would be moved around, so it'd look as though they weren't just rooted to one spot."

One of the mimes was Gerald Home, who had been cast as a Squid Head (Tessek). "I got a call from a mime director called Desmond Jones," Home would say. "The brief was that they were looking for performers who could move well and act without words, purely with their bodies. Nine of us were finally chosen, though we came from vastly different backgrounds: some dancers, circus performers, puppeteers, street mimes, a couple of actors, like myself, who had learned mime and puppetry. When we eventually started rehearsals, we worked out lots and lots of 'business' to be used in the film. Of course, once the set filled up with the people, we got lost in the crowd …"



Lucas with his daughter, Amanda, on the Ewok village set, circa January 15, 1982.



Ford and Hamill on the Ewok village set.

REPORT NOS. 6-7: MONDAY-TUESDAY, JANUARY 18-19; STAGE 3–EXT. EWOK VILLAGE & INT. EWOK HUT, SCS. 78, 79 [C-3PO TELLS STORY]

While a "second camera" unit had already been used for pickup shots, Lucas had decided that not only was he going to be needed on set full-time, but a full-time second-unit director should be hired. David Tomblin had already been promised second-unit duties for those extended action scenes in Crescent City, but that would be after the main unit had wrapped; until then, he would be required as first AD. On January18, Watts therefore wrote to Painted Lady Productions Ltd., to confirm the services of a "second" second-unit director, Roger Christian, who would start four days later.

"We had been meeting daily—George was already having absolutely no time to rest," says Marquand. "But I had warned him that that was the way I wanted to work. I just said, 'Look, George, if I am going to do this properly, you've got to give me your time.' I mean he hadn't necessarily planned to be in London at the shoot. But I said, 'You've got to be there. I like my producer around. And you're more than the producer—you wrote this goddamn thing, so let's get it right.' "

Marquand was also perhaps acknowledging that he had never done a film nearly so complex and effects-laden as *Star Wars*—nearly no one had, apart from Lucas. "In trying to get somebody who could handle something that big, basically I was pretty naïve about it," Lucas would say. "There just weren't very many people that had any experience doing it. So I knew by that time, especially after doing *Empire*, that I was going to have to be there the whole time; I was already resigned to doing that. As it turned out, because this one was even more complicated than the last one, I had to be there every day on the set working very closely with Richard. But I was thankful to have Richard there because I did get to spend time with my daughter, Amanda; I did get to go home."

Fortunately for all concerned, Roger Christian was a *Star Wars* veteran, having been the set decorator

on the first film—one of the key people in John Barry's art department—and had since gone on to directing. Indeed, Lucas had enabled Christian to make his first short, the 25-minute *Black Angel* (1979), which had played before screenings of *Empire* in Europe, a common practice at the time in the UK and on the Continent.

"I was at home waiting for Paramount to trigger *The Sender*, to go green on it," Christian would say of his 1982 film. "And then Robert Watts called me and said, 'What are you doing? George is doing second unit himself and he feels that he needs to spend a lot more time with Richard, so would I be able to come and take over?' I was and I walked straight into it. Robert and George said, 'Would you mind not having a credit, because we already promised it to Dave.' And I said, 'It's fine.' I felt, you know, it's like family. George had essentially got me going with *Black Angel* and I felt we were friends, so you do that kind of thing."

"We had been meeting pretty regularly with George," Roffman would say. "And the idea had been that George would go over to London for the first week and just get Richard started, because the ranch was getting built and there were lots of things going on in the U.S. that required his attention. But it was wishful thinking to think that Marquand, who had never done a big movie at all, who was nowhere near the league of Irvin Kershner, could handle it. We found out that George was changing his schedule and staying in London, because all of a sudden he couldn't do any of those executive meetings anymore."

"Richard would come in only at 12:00 or even 1:30 PM during preproduction at Elstree, because he didn't understand a lot about the building of sets and the preparation," Kazanjian would say. "Richard didn't have that much to do, so I had called George before we started filming and said, 'George, you'd better plan on staying the entire time.' Eventually he did stay the entire time, and really there was never a time when George was not on the set."

"A movie company operates on the split second, like a football game," Lucas says. "If you are not there when the decision has to be made, you've lost the moment. Those moments add up to hours, days, and weeks. *Empire* had gone 10 weeks over schedule and over budget. It was excruciating. I couldn't afford to go through that again."





Costumed Ewoks (Davis and Purvis), after months of costume work, filming scenes on the village set. Dental drills were used for working on the acrylic Ewok teeth.



First AD David Tomblin rehearses the Ewok artists without costumes for the scene in which the Ewoks carry in their captured prisoners.



Ford, with bad back, tied to a spit.

"I did enjoy doing, from a design point of view, the Ewok village," says Reynolds. "I'd never done anything like that, to have actually built a set halfway between the floor and the ceiling of the stage, which made it probably about 25 feet high to the floor of the set. It was really quite an undertaking."

ENTER THE EMPEROR

In addition to Christian being hired, a new Emperor was recruited, partially due to the record cold England was experiencing. "Alan Webb got snowed in and he got the flu," says Marquand. "And then finally he wrote me a letter saying he was very sorry, but he felt that the part was too big for him and he would hate to let us all down and he was very sad." Indeed the sadder coda is that Webb would die not long afterward, on June 22, 1982.

"It looked for a while as if another actor would play the part, but in the end, it was decided that he was too frail," says McDiarmid. "So I got a call from my agent and he said, 'George Lucas would like to meet you. They're sending a car in a couple of hours.' It was lunchtime when I got down to the studio, so I met George and Richard, and we talked for about 10 minutes, not about the film, but about life. It was very inconsequential. George paid me a compliment about my nose and I thought, *I think I've got it.*"

"I can tell this story because I don't lie to actors," says Marquand. "I used to be an actor and I know that they prefer the truth. They know you're considering 30 people for one part. So I was able to be quite straightforward with Ian and say, 'Look, actually, I was right in the first place. It's better to have a young man who can carry this role and Mr. X has dropped out, so I would really appreciate it if you would play it.' And Ian said, 'Yeah, I'd love to.' "

"All I care about is good acting," says Lucas, who approved his casting. "Star value is only an insurance policy for those who don't trust themselves making films."

With production a half day over schedule, McDiarmid arrived for an eye fitting with Ann Silk at 1:45 PM on Tuesday, January 18, while production commenced the scene in which C-3PO tells the story of the

first two films to a group of Ewoks huddled around a fire. While only taking up a minute or so on screen, Daniels had spent a good deal of time preparing. “I made up the whole story in English,” Daniels says. “I worked out most of the scene without the suit first. I spent the evening and I got all these ideas, though I knew the costume had certain limitations. During the rehearsals, I felt so silly, because here I was saying, ‘And then we went to Cloud City, which was very beautiful, and there was this bad man called Darth Vader …’ And Harrison Ford was looking at me like I was a real idiot.”

“There was a scene where, purring like a cat, I hug Han Solo’s leg while See-Threepio tells the stories around the campfire,” Warwick Davis would say. “The look of surprise and then resignation on Harrison’s face wasn’t acted.”



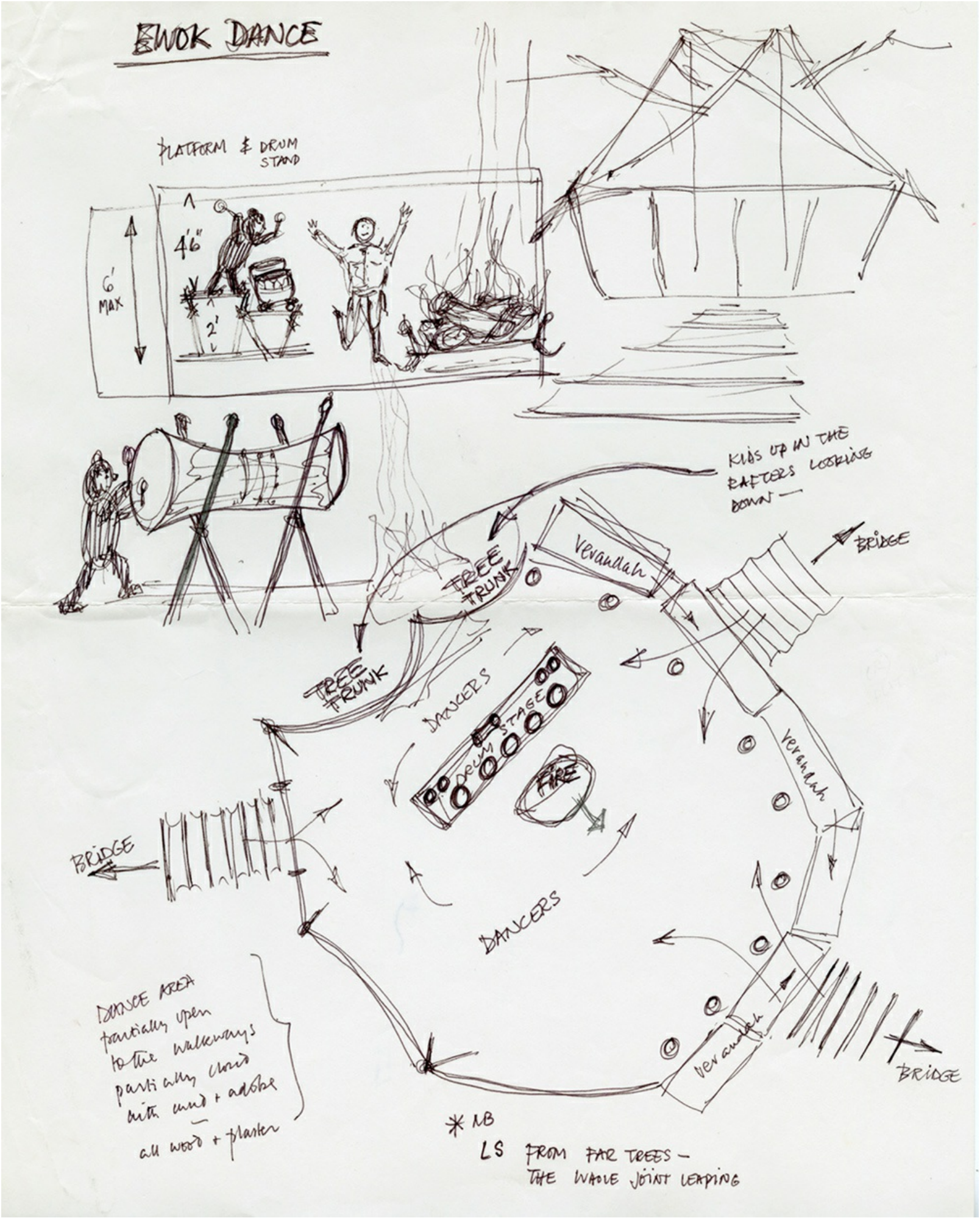
A printed daily of Anthony Daniels as C-3PO telling the story of the saga so far to the Ewoks—in English, minus the sound effects—as directed audibly by Richard Marquand. (2:12)

“The addition of Warwick Davis was a breath of fresh air,” Hamill would say. “I mean here comes this kid who’s just like sunshine in shoes, just so upbeat and so optimistic. It put the three of us on our best behavior. It guarded against a kind of creeping cynicism that was coming into play. Meaning that I thought the script was a letdown after the first two and Harrison wanted a heroic death and really didn’t want to do the script that was written.”

“I was so ill I wanted to die,” says Daniels of the actual shoot. “I had the worst cold you’ve ever seen. Without going into details, just imagine not being able to blow your nose for two hours. When I finally took the mask off, I really had to disappear—it was disgusting.”



Han, Leia, and Luke listen to C-3PO tell their epic story to the rapt Ewoks gathered around the fire, circa January 18, 1982.



Marquand's sketch and notes for the celebration scene, the "Ewok Dance."



Second assistant cameraman Simon Hume marks the scene with his clapperboard dated January 21, 1982, for take one of scene 132E, part of the end celebration.



C-3PO and the Ewoks enjoy the festivities.



PRUNE FACE
Sc132



Costume reference Polaroids of Prune Face and a rebel alien pilot of the same species as Nien Nunb (#10, later named Ten Nunb), both for scene 132.



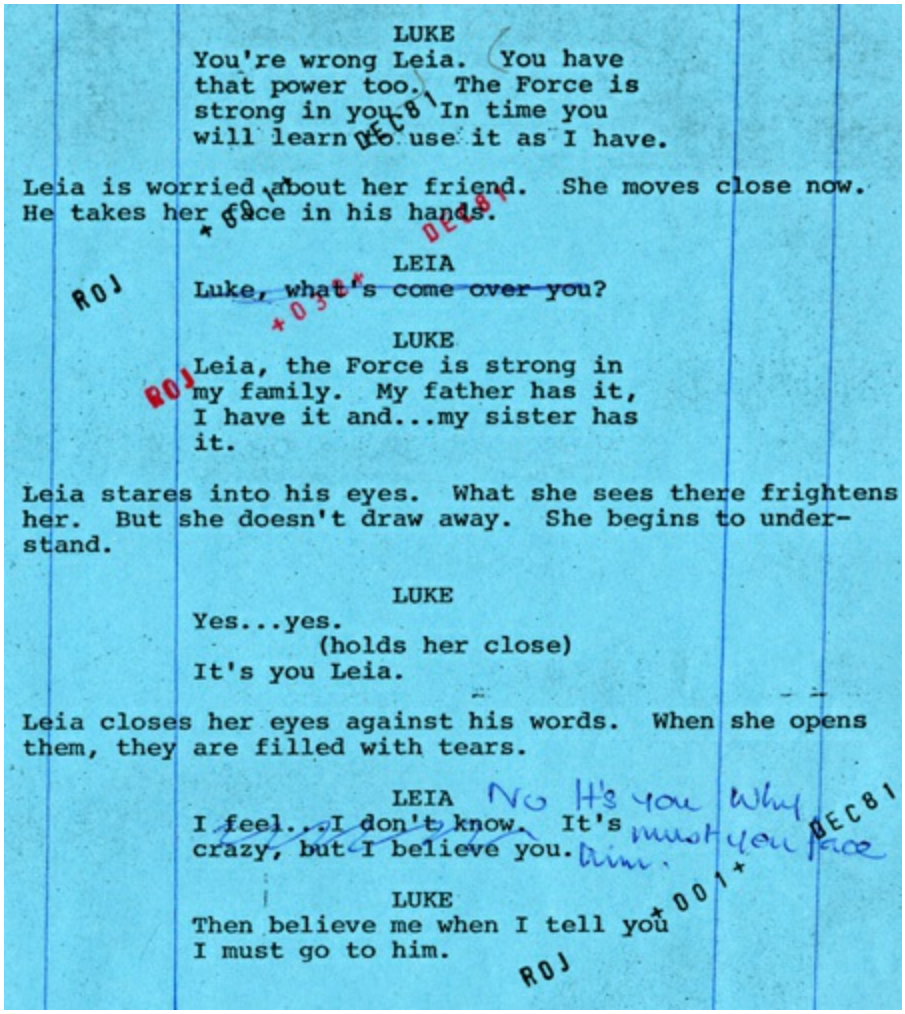
Fisher talks with Lucas about the scene in which Leia is told by Luke that they are siblings, circa January 22, 1982.



Luke reveals to Leia that she is his sister.



Marquand, Ford, and Fisher discuss the scene in which Solo finds Leia distraught after she has learned that Luke is her brother (while crew take measurements for the camera team).



LUKE
You're wrong Leia. You have that power too. The Force is strong in you. In time you will learn to use it as I have.

Leia is worried about her friend. She moves close now. He takes her face in his hands.

LEIA
Luke, what's come over you?

LUKE
Leia, the Force is strong in my family. My father has it, I have it and...my sister has it.

Leia stares into his eyes. What she sees there frightens her. But she doesn't draw away. She begins to understand.

LUKE
Yes...yes.
(holds her close)
It's you Leia.

Leia closes her eyes against his words. When she opens them, they are filled with tears.

LEIA
I feel...I don't know. It's crazy, but I believe you.

LUKE
Then believe me when I tell you I must go to him.

One of the top secret blue pages, this one shows Marquand's last-minute dialogue changes to the sister-revelation.

REPORT NOS. 8-10: WEDNESDAY-FRIDAY, JANUARY 20-22; STAGE 3–EXT. EWOK VILLAGE & INT. EWOK HUT, SCS. 79, 132 [END CELEBRATION], 80 [LEIA IS SISTER]

For the Ewok village celebration, Denis Lawson was on hand as Wedge, having been "called in at the request of Mr. Lucas," per a Progress Report. A later memo from Sid Ganis to Kazanjian explained, "His popularity and fame has grown in England and he has a fairly good career there now. On *Jedi*, again for continuity, we decided to use him (shooting only a couple of days) even though he doesn't take these small parts now. He most graciously accepted his part."

For logistical reasons, Marquand had to shoot the end of the film on the eighth day of principal photography. "At first the shooting is always agony and everything is going wrong, so to be forced into a situation where I'm shooting a glorious 'Thanksgiving' party, the culmination of *Star Wars*, right up front, is terrible," says Marquand. "In fact, it's terrific. I could always meet the challenge and everything is okay. But, in my mind, it's a nightmare."

Although only the second week of the shoot, the 39 Ewoks were settling in. "It was a real magical moment for me when I walked into a studio to find 40 people of similar proportions staring back at me," Warwick Davis would write. "There was one other 11-year-old, Nicki Reade, who was just a couple of months older, and we became friends straight away. In fact, we all pretty much got on from the first moment, young and old, male and female. We all bonded over being short."

"Slowly after a couple of days you got to know the names of the actors underneath the heads," says Marquand. "David Tomblin worked very closely with them. They liked him a lot. He demonstrated to

them that he really cared for their welfare, that he wasn't just ripping them off. He would be very tough about the number of takes we could go and that kind of thing, which was quite right."

"We would always make sure we knocked on the door and coughed loudly before we went into a room where we thought little people might be," Reynolds, who had returned from the United States, would say. "Because within no time at all we found they were really getting very friendly with each other—overfriendly, to such a degree that we would find occasionally that there were couples in our dressing rooms and all sorts of things were going on there. They'd never been in an environment where they were surrounded by other little people."

"When we were dressing them, they were very cheeky," Janet Tebrooke would say. "A lot of them used to grope us!"

"Little people sense they are completely isolated from society," Marquand adds. "You open up a whole new world when you work with them, eat with them, walk down the street with them, as you realize that nothing is done for them."

Peter Diamond had been the "minder" of Kenny Baker and Jack Purvis on location during the first film in Tunisia, where locals spat on the two little people because they were seen as cursed. Twice they were almost physically attacked.

A scene without little people was shot in the Ewok village on Thursday, the first "blue" pages of the script, in which Luke tells Leia of their mutual parenthood, an emotionally complex scene.

"The days when we would shoot the secret scenes, they would ask the crew not to *listen*," says Fisher. "We learned to get the secrets and learn them fast. You had to because you wouldn't get the script pages for those scenes until the last minute and, whereas I might want to work on them, you can't. There was no time."

"They would give me pages and have me memorize them, and then shred them," Hamill laughs. "It was like being in the Nixon administration. One time, my three-year-old son was on set and he's saying, 'Daddy, you go with Darth Vader.' He said all this stuff—so the producer says, 'This kid's a security risk.' I said, 'George, how about if I do the dialogue, but I won't *listen* to it?' He said, 'Okay, do that,' somewhat sarcastically of course."

"It's one thing to have Darth Vader tell Luke he is his father, but it's another thing to have Luke tell Leia that she's his sister and that Darth Vader is their father—that really gets hard to swallow," Lucas would say. "That discussion is one of those scenes you never want to have to write. It's a real challenge to come up with dialogue that is sincere and believable."

"I'd have laughed on camera if Mark had told me for the first time on camera," Fisher says. "It would have been like, 'Carrie, your dad isn't Eddie Fisher. Hitler is.' " Decades later she would add, thinking of the first film: "So this is my father, who tortured me in that little room?! But this is George and this is the kind of amazing fairy tale myth that he's constructed. It's like opera and we accept it because we enjoy the relationships."

"The third one is difficult because you have to tie up all the loose ends," Hamill says. "I thought when they unmasked Fett he was going to be my mother, because it all seemed so pat, and I complained about that to George. But George said, 'So are fairy tales.' "

At the time, Fisher regretted "not having taken maybe an extra beat or two during the scene with Mark," to create more emotion. "But with George, it's always, 'Faster, more intense.' "

Although she had apparently asked Marquand to soften Leia, the final result was perhaps too far in the other direction. "I didn't understand the character," Fisher would say. "I couldn't get into the swing

of things, so I couldn't find my way into the character fast, because she was different. All of a sudden I was someone who *loves* you and, you know, all that stuff; my hair was down and I'm wearing this hippie dress … I felt like a Barbie doll. And I got insecure. I felt really uncomfortable. I remember Dave Tomblin trying to sort of save me."

Although she wasn't aware of it, the actress almost suffered another, more physical blow that day. "I remember Luke and Leia on the Ewok balcony with great anxiety," says Burtt, who, for experience's sake, was holding the sound boom for this one scene. "I had a 'fish pole,' about eight to ten feet long. But there was no rehearsal before they shot the three-minute scene and when they called, 'Roll it,' I was in a really uncomfortable position and having trouble holding onto the mike. It was beginning to come out of my hands and dip into the scene—I was so afraid I was going to drop the fish pole and hit Carrie Fisher in the forehead, therefore ruining the scene and ending my career forever in sound!"

Disaster averted, cast and crew completed the day, and production was back on schedule.

SETUPS: 118; SCS. COMP: 7/132; SCREEN TIME: 17M 55S/120M

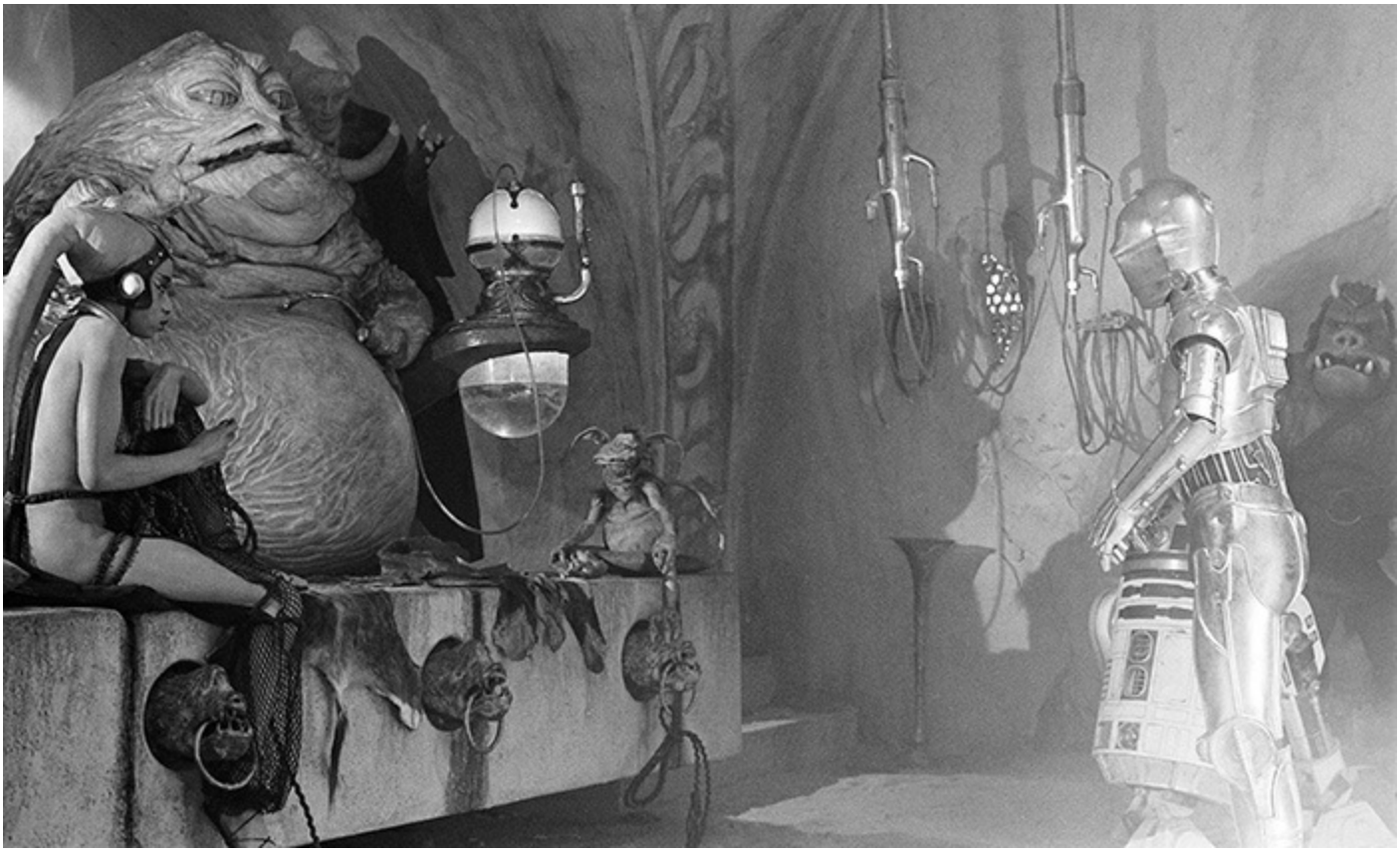


Marquand directs Fisher (disguised as bounty hunter Boushh) and Mayhew in Jabba's palace, circa January 26, 1982. On the side of Boushh's helmet, as an in-joke, was stenciled "1138" in homage to Lucas's first feature *THX 1138* (1971). DP Alan Hume, hand on

camera, supervises his team using two cameras on the crowded set: Frank Elliott (additional camera, with beard); Simon Hume (lower right); and others.



Director Richard Marquand, Carrie Fisher (Leia), and executive producer George Lucas go discuss the scene while referencing the script.



C-3PO and R2-D2 infiltrate Jabba's palace. The crime lord Jabba the Hutt was barely finished in time (nearing completion in Freeborn's shop). He is flanked by Oola (Femi Taylor), Bib Fortuna (Carter), and the puppet Salacious Crumb.





An early clay model shows how two puppeteers would be situated inside the giant Jabba puppet.



Part of the Jabba the Hutt team: Mike Osborne (chest and stomach “bladders”), Bob Keen (facial radio controls), Richard Padbury (as Jabba’s “smoke”), Jeremy Harris, animatronics engineer John Coppinger (facial radio controls), and, next to Jabba in the back, Bob Bromley.





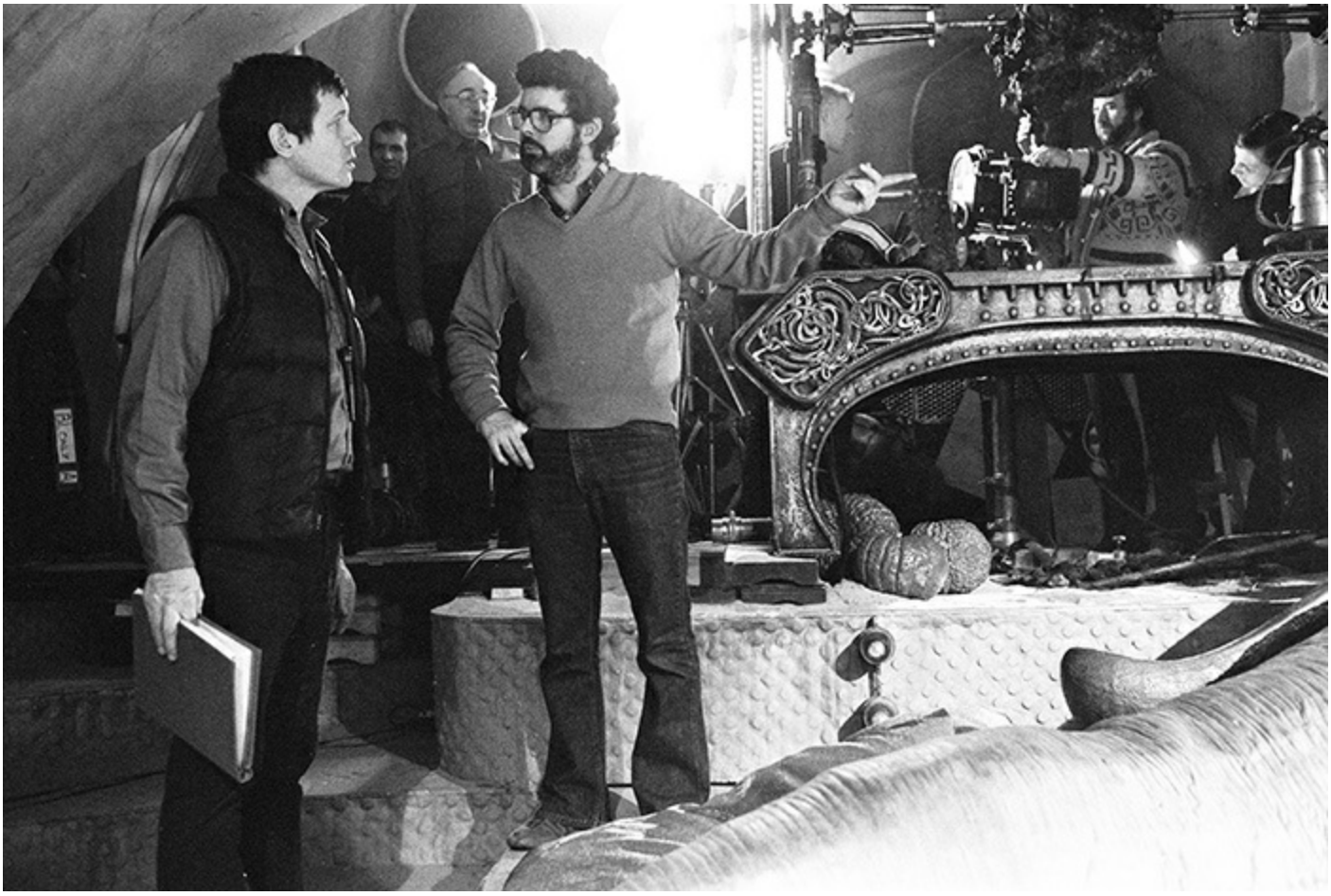
Femi Taylor (Oola) behind the scenes and on set.



Marquand “talks” to Salacious Crumb (presumably the hidden puppeteer could hear).



Marquand and Hamill.



Marquand and Lucas.



Mark Hamill (Luke) being attended to between takes, with director of photography Alan Hume on the right.

REPORT NOS. 11-17: MONDAY, JANUARY 25-TUESDAY, FEBRUARY 2; STAGE 8–INT. JABBA'S THRONE ROOM, SCS. 8 [DROIDS MEET JABBA], 11 [OOLA FED TO RANCOR; ENTER BOUSHH AND CHEWBACCA], 16 [LUKE CONFRONTS JABBA], 19 [JABBA REACTION TO RANCOR DEATH]; SECOND UNIT: STAGE 3–EXT. EWOK VILLAGE, SCS. 132, 78, 79; STAGE 1–INT. MILLENNIUM FALCON, SCS. 120, 129 [SHOTS OF NIEN NUNB AND TWO REBEL GUNNERS, ATTACK ON DEATH STAR'S MAIN REACTOR]

Production now moved to Jabba's throne room, a set where the first quarter of the film would take place. Although Marquand and Lucas had chosen two places for each of the puppets, large and small, the scenes would basically unfold theatrically, with characters entering, walking to a fixed place, and talking, in this case, with an enormous animatronic creature named Jabba. The crime lord would sit sphinx-like on his throne giving out judgments—an eccentric idea that would be difficult to pull off.

"Telling the story was very, very difficult because of that," says Marquand. "You need great performances from the actors and from these ridiculous manic grotesques."

To make matters more precarious, the main grotesque was almost a no-show. "Both Robert and I were very concerned until the end, because we didn't think Jabba would get finished on time," says Kazanjian. "He was a big concern. Stuart Freeborn kept promising that it would be finished on time—but it wasn't painted until the weekend before shooting."

Inside the 18-foot-long Jabba costume were: Toby Philpott, who operated the left arm and head; David Barclay, who operated the right arm and mouth, and spoke Jabba's lines in English, which were then heard on set over a PA system; and little person Mike Edmonds, who operated the tail. The trio was recruited from Jim Henson's shop and had worked on *The Dark Crystal*, so they knew how to bring inanimate creatures to life. They could also spend several hours a day inside Jabba's innards—from 8:30 AM to 6 PM, except for tea breaks and lunch—without going crazy.

"We had a great crew working Jabba," says Marquand. "They were intellectual, clever people—and they were nervous because Jabba and the whole set was a fire hazard. It was nylon, rubber, and the whole set was made of wood. You've got firemen standing by, but there was very little chance to get out of there alive if something went wrong."



Director Richard Marquand on making sure the Jabba puppeteers feel safe on set and inside the giant animatronic puppet. (Interview by Garrett, 1982/83) (1:27)

The completed crime boss was appropriately disgusting, slimy, and drooling, with movable nose, eyes, and belly. The three operators each had a headset and a television screen inside to tell them what his part of Jabba was doing on the outside. Two exterior operators manipulated Jabba's radio-controlled pupils and eyelids, while a puppeteer underneath Jabba manipulated his nostrils via cables.

"After the period of fittings and a brief practice, we found ourselves arriving onto a very busy set, and climbing inside Jabba through a hole underneath," says Tony Philpott. "From then on, we were alone and almost cut off from the mayhem, though we could hear Richard Marquand's instructions. We

always worked Jabba as a unified being, an actor, which meant we'd been continuously practicing our coordination and expressiveness. We were the main character in the scenes, so there was quite intense pressure to get it right."



A printed daily of Jabba negotiating with Luke (Hamill delivers his lines off camera); Jabba speaks in English, and moves as directed by Marquand at Elstree Studios, January 1982. (0:53)

"I'd spend most of my time yelling at Jabba," says Marquand. "Because it was really only on the first day of shooting that we worked out a way in which we could all communicate. But Jabba is a pig and I found myself yelling at this ghastly slug, 'Come on, blink your eyes!' It says a lot about everybody's patience that it worked. It's great that people could be as professional as that, because it was incredibly hot on that set, particularly for Tony Daniels and Chewbacca."

Fortunately for Daniels, he was encased in a new and improved C-3PO costume, with legs and arms that fit better. "By now, my metal suit was so well designed and my backup crew was so terrific, that, physically, it was great," says Daniels, who went to the gym three times a week to stay in shape. "I think it's as good as it's ever going to be. But I'm getting frustrated by what I can achieve with the costume, because I can't breathe very easily and the suit is still quite heavy."

Additional crew supplied masked creatures with cold air (via hair dryers), resuscitation, and food. Deep Roy had been cast as Droopy, one of Jabba's musicians. "There was a breathing problem," Kazanjian confirms. Indeed, temperatures on the set reached 100° under the lights with so many personnel jammed into such a small area, while conditions inside the monster suits were unimaginable.

"You have to be aware when you're playing the scene that the person inside is on the verge of suffocation," Marquand says. "So I think, without any question, the hardest scene in every way was Jabba's palace. It was a very, very crowded set. It was incredibly hot. There were a lot of extras and a lot of crew, and nobody could take a break, so everybody ended up on the set all the time. Between takes the noise was infernal. I used to go crazy. David wasn't really able to control people. It was just agony. It was hell."

"One of the problems was that while the second ADs set up the shot, the puppeteers had to hold their puppets up, which would get tiring," Tippett would say. "Invariably by the time they wanted to shoot, all the blood had drained out of their arms and their hands were totally numb. Fortunately, David would make things happen fairly quickly."

The claustrophobic set contained everything from a large cooking spit behind the dais and galactic

fruit to a metal grate in the floor, mattresses for trapdoor falls, chains, weapons, and musical instruments. "The range of creatures in Jabba's palace did compound my problems," Reynolds says, "because it meant that the entire set had to be built up off the floor in order to accommodate the people who would be working the creatures from below. The entire area had to be removable with individual panels—sort of like trap doors—and that became very expensive. The other problem was the sheer number of people involved—make-up, puppeteers, wardrobe, video, engineers. I remember once going in there when we were trying to finish the set and screaming at everyone, 'Get off! Get off!' It was like Piccadilly Circus."

"On this film there was so much going-on with the preparation of effects, set dressing, getting people costumed and made up," says DP Alan Hume. "Then they were all milling around on the set, doing their own thing and making a lot of row and noise when doing it—they were totally unaware of the private battle I am having, trying to 'paint' a nice picture with my lamps and electricians."

Some of the more curious items on the set were real and fake frog-like creatures that lived in a jar and served as Jabba's treats. "They spent a lot of money sending someone to Africa to gather a specific kind of frog for Jabba to eat," says Freeborn.

"I did the left hand, so I got to hold the hookah, hit See-Threepio, and eat the frog," says Philpott. "The frog you see swimming in the bowl was a real and rare creature, but the one I had to handle was, of course, a rubber one. After the first rehearsal, with a dry frog, I had to try to hold onto this slippery thing with my oversize three-fingered glove, and put it in the mouth. Dave would then chew it, while I switched my right hand from tilting the head forward, to going inside the tongue, to lick the lips. On one take I didn't get the frog right into the mouth, but left a dangling leg, so when Dave chewed, it flailed around in distress. I heard, 'Cut!!' "



Hamill explains why Luke hasn't given C-3PO all the information about his plans to rescue Han Solo. (Interview by Garrett, February 1982). (1:00)

JABBA'S CREATURES, AS DESCRIBED BY PHIL TIPPETT

Gargan (the heavy lady): "Obese and disgusting, to enhance her frenetic dance, we applied two extra pairs of jiggling breasts and a pie-crusty face makeup."

Oola: "We felt it necessary to adorn the supple Oola with extra body parts fabricated from foam latex and blended with makeup. This appliance took the form of two tentacles protruding from the skull that responded to every gesture and movement. In keeping with Jabba's debauchery, we felt that Oola should be semi-nude and, in order to give her that final touch, she was made up with plant-sap-green body makeup."

Bib Fortuna: "His role as Jabba's major domo and translator required him to fill in a gap between the horrible slug-like Jabba and the humanlike characters. This makeup was achieved by the use of several foam appliances that were carefully sculpted to conform to the performer's own face. Molds were then made and cast into foam latex. These were trimmed and carefully glued to the face, leaving Bib only remotely recognizable as a human. His face was comprised of a huge waddle dangling underneath his chin and a pair of five-feet-long tentacles draped ornamentally around his shoulders. Air bladders, operated through hoses by off-stage technicians, were fitted into the brows and temples, achieving a pulsing effect. As a translator, Bib had extended dialogue scenes, and a set of filed-down teeth provided a ghastly focal point for his oration. Bib's piercing stare was finished off by a pair of dayglow-orange contact lenses that covered the entire surface of the performer's eyeballs. For the final touch, clawlike finger extensions were fit through fingerless gloves to give Bib a spidery reach. Due to the complexity of the design, Bib took eight hours of makeup every single day."

Pig Guards and Other Creatures: For most of the sequences, the pig guard artists wore pullover masks. For close-ups, however, they wore cable-assisted masks, which an operating crew could manipulate so that eyebrows raised, mouths opened, and noses snarled. "Muppet" techniques had been adapted for many of the foreground creatures, similar to those in *Dark Crystal:* An operator inside the costume would handle full-body physical gestures and actions, such as walking and pointing, while cables attached to flexible latex masks were controlled off camera to produce facial expressions.

To create pig guard heads and other creatures, a life mask was first created of the operator. Molds were then made to form an articulated skull to which foam latex appliances were attached. For the body, sculptors started out with foam rubber sheets about six inches deep and eight feet long. "We would fit the sheets around a body cast of the actor fitted with armatures and simply hack out the foam to fit," says Tippett. "Then we'd build up the muscles and wrap the musculature in a rubber skin of suitable monster texture. Finally, the finished suit would be given an air-brushed paint job."



Tippett and Freeborn pose before their joint collaboration: a fantastic menagerie of wonderful monsters.



Reference Polaroids for scene 8, alcove group; scene 11, a group watching during the dance scene; and scene 16, watching Luke confront Jabba. Costs for individual creatures ranged from $45,876 for the Yussem to $86,291 for “Snooty dancer.” The total for foreground monsters was $715,724; for background monsters, $473,245.





Assorted monsters behind the scenes, in Jabba's palace.

THE GOO THICKENS

While the film was not shot in continuity, Marquand was able to shoot the throne room scenes in story order. After the droids encounter Jabba, R2 is exiled to the dungeons below and C-3PO is recruited. "I rushed over to translate for Jabba the other day and fell right over his guard rail, feet up," says Daniels. "Luckily, he's nice and soft. And whenever I was doing a scene face-to-face with Jabba it was like talking to a real person, because his eyes focus, they squint, they open and close."

After Leia's entrance and attempted rescue of Han, she becomes one of Jabba's slave girls. "When you're filming, it is just a panic," says Philpott. "All we could see was a grainy 'security camera' shot of Jabba on tiny monitors hanging on our chests, which made stuff hard. Dave told me he had to put Jabba's right hand on Leia's shoulder, but heard her say, quite calmly, 'That's *not* my shoulder.' "

"The thing that killed me about this setup was, Okay you put me in this bathing suit—but then I have to stop talking from here on? Strip me—and I'm silent!" Fisher would note, again remarking on her character's about-face. "I am defiant with everyone else—Tarkin, Darth Vader—but this slug really shuts me up. Any defiance I had in the other movies—all gone."

"Carrie loved Jabba, she just adored him," says Marquand. "Her scenes with Jabba are terrific. But the guys inside couldn't pull the chain properly because of the three-fingered hand, so I asked them to try to hold it and Carrie had to lean forward to keep the chain taut. She would say, 'Hey, pull the chain, pull the chain! I want to feel that I'm really being captured.' "

"The crew is yelling, 'More pus, more mucus for Jabba,' " Fisher says. "You get used to it."

Finally, Jabba is awakened by Luke, the last of the principals and a more formidable opponent. "The advantage of doing films like this is it takes about six years to get through them," Lucas would say. "So by the time we got to *Jedi*, Mark had matured and so had Carrie. It allowed Mark to use a lot more of his maturity, not only in the natural telling of the story, but also as an actor and as an individual. All of his naïve boyishness in *Star Wars* had drifted off by this time; he was a much more serious person."

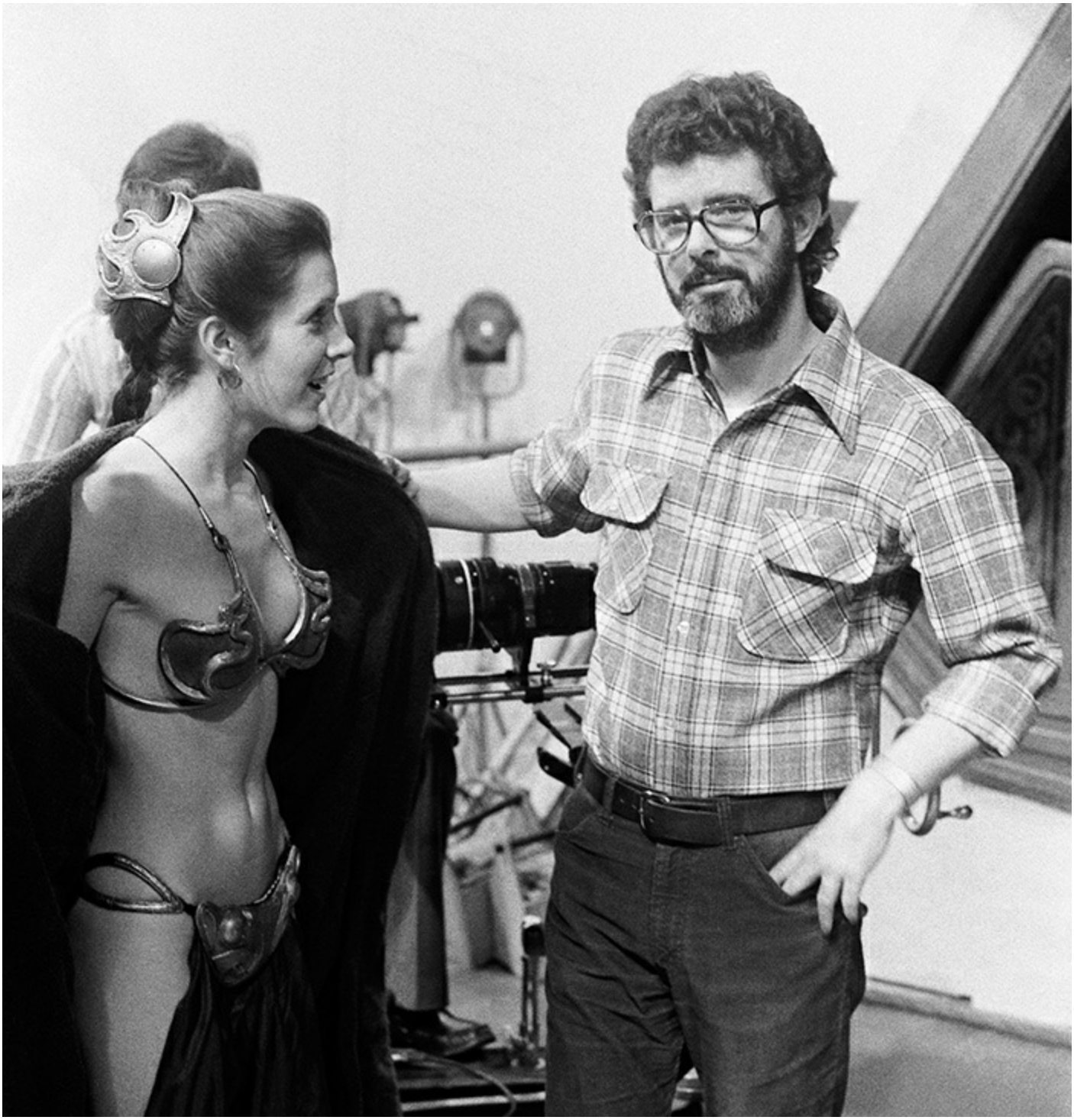
"After Yoda, I thought there couldn't be anything more difficult dreamed up," says Hamill. "But in this film there is Jabba the Hutt. He's wonderful on the set, operates very well, but it's difficult to hear what he's saying. It's like working in an Italian Western. You know when your cue is because his mouth stops moving. For the actors' benefit, they wrote out his lines in English, which come out muffled and disembodied, so you really had to be alert."

"Me and Harrison and Mark, we've grown up in the movies," Fisher would tell a reporter not long afterward. "I was a teenager when I started. In the beginning, I was just 'The Girl.' There's quite a change in *Jedi:* She is more feminine, they've put me in scanty clothing. This was no bikini. It was metal. It didn't go where you went. After shots, the prop man would have to check me. He'd say, 'Okay tits are fine. Let's go.' So I started checking for any bounce or slip after takes. Then it was, 'Cut. Hey, how they doin', hooters in place? Tits all right?' I was embarrassed at first with a hundred guys going crazy over my revealed self. Dignity was out of the question."

"You couldn't get more feminine than in that slave costume," Hamill would say. "It was a nice healthy dose of sexuality, which a lot of people had complained that the movies lacked."



Sound designer Ben Burtt and Lucasfilm head of marketing Sid Ganis on set, end of January 1982.



Fisher seems to be joking about her skimpy costume to Lucas.



Slave outfit concept art by Rodis-Jamero, October 1981.



Leia is Jabba's slave (Salacious sits next to her).



16'

Continuity Polaroid of Fisher, for scene 16. Luke's first confrontation with Jabba.



In Jabba's throne room, a dance number was performed, with Gargan and Oola the performers, and Sy Snootles, with Jagger lips, the singer: "We had a song, which will probably be changed because it was a little bit disco and I can't stand disco," says Marquand. "I think it's awful and George isn't wild about it either. In fact, John Williams's son composed and sang it for us. So we had a guide track. The band plus the dancers knew what they were going to be doing way ahead. They had been rehearsing it for weeks and weeks without me, and then, finally, with me."

TWO DARTH VADERS AND LOTS MORE BEDLAM

Jim Bloom had arrived on Saturday, while Burtt had flown back to California after collecting a slew of sounds, including Big Ben in the Palace of Westminster. "It wasn't until *Jedi* that I really had the clout to say, 'Let's try an idea I have on the production side,' and people were willing to listen," Burtt says. "I had never been on the set of any picture prior to *Jedi*, so I had something to learn. I went with the expectation that maybe I could find solutions to some of the problems we've had in the past. A lot of

new ideas were tried and many of them failed instantly. I almost gave up. Sound they know they can do later. I think we're ending up with something a little better than we've had in the past, but not a huge percentage."

On the afternoon of Monday, February 1, in a continuing effort to stay on schedule, Roger Christian started on second unit. By Tuesday, a list had been drawn up of 38 much-needed second-unit pickups, including VistaVision shots in the Ewok village; many Ewok shots of mothers, babies, and drummers; R2 zapping Teebo; and Warwick's Ewok playing with R2.

"I found myself by Artoo once during one of the village sequences," Davis would say. "I was interrelating with this object, and Richard Marquand picked up on it and built a kind of mini-scene around me being introduced to this droid."

"They had me do the end party," Christian would say. "And then I worked with Warwick, who was a young boy. George said, 'Oh, I want some Ewoks dancing.' So I started doing that and George fell in love with it, but I said, 'Please, get me off this.' We even had little tiny baby ones in the nest all bouncing to the music. I did days of Ewoks doing all sorts of things, bouncing and partying. George loved them. Nobody else did."

To more effectively shoot second unit, the lighting gear, provided by Lee Electrics, was almost always left in place on sets after the main unit had moved on. Then Lucas could come in and explain to Christian what else he needed for any particular scene. "We would move onto the next one, then George Lucas would come behind us to 'mop-up' so to speak," says Hume. "Consequently we had second unit, the cameraman of which was Jack Lowin, who did a super job following us up and shooting extra shots for almost every sequence we did."

By end of day, the droids/Jabba scene was completed and Sid Ganis had boarded a plane back to San Francisco, whereas Roffman arrived at Elstree a few days later. A Casting Advice Note indicated that David Prowse was scheduled to start on or about February 11. A "Suggested Darth Vader Brief" was thus issued to appropriate production crew, which stated that, if the press asked, it was okay to admit to two Darth Vaders on set—Prowse and Bob Anderson, who would do the fencing and stunts—but that neither of them would receive full scripts and that any quote emanating from either therefore "is not necessarily correct."

On Wednesday, back in the States, news slipped out concerning Lucasfilm's presence in Yuma. Back in August, Arizona's State Office of Motion Picture Development had made the first gaffe by stating that a *Revenge of the Jedi* shoot would take place there, but Lucasfilm had quickly amended that to *Blue Harvest*. "Hell, they can tell me anything they want," Bill MacCallum, program manager for Arizona Motion Picture Development, had said. "I don't really care what movie they're doing as long as they spend money in Arizona."

The bigger leak was that the *Yuma Daily Sun* now reported that blueprints for the location shoot were labeled REVENGE OF THE JEDI, and that *Blue Harvest* sounded a lot like "Purple Haze," the cover name Lucasfilm had used when shooting *More American Graffiti*. Associate producer Louis Friedman immediately telexed Kazanjian and Bloom that all future blueprints would be marked BLUE HARVEST, that the location would be guarded and locked at all times, that a system of security badges had been implemented, and that the two leak sources had been "capped, trapped, eliminated."

It was not a trivial affair. Lucasfilm almost changed locations because of the snafus, which would have cost Arizona an estimated $2 million spent on lodging, food, and construction. Ironically, several crew had remarked that Elstree studio security was "pretty lax," with at least one tourist simply

wandering in one day and giant props on trucks carted away for all to see.

On Thursday, Christian completed the celebration pickups and Dr. Collins came by the studio to treat the camera crew, who were all suffering from the flu. Stuart Ziff requested Sudafeds from back home. Other ailments ranged from rust particles in the eyes to strained backs. Despite the minor maladies, the main unit continued in Jabba's throne room and Femi Taylor completed her role as Oola after four days working. Ziff telexed ILM: "Salacious stealing show."

"Salacious Crumb is my favorite character," says Daniels. "This little glove puppet was keeping me amused during the endless waits between takes. There are some very clever people working these puppets."

"The English crew is also very funny, from the guy hammering the nails to the bluescreen guys, up through the Oxford fellows," says Hamill. "I'm really enjoying making this one, more than the other two, because there is an incredible feeling of satisfaction completing something you weren't sure we were going to be able to do."

At the height of filming Jabba's monster party, there were more than 200 people on the small set, with only about 25 percent of them on camera, and the chaos increased. "It was nothing but horror," says Tippett. "They were moving so quickly, we could hardly keep up and George was there cracking the whip. There was a schedule—and it was met."

For a needed break, Lucas left for a weekend in Paris on Friday, while Caroline Blakiston (Mon Mothma) had a fitting with Aggie Rodgers in Manchester. Unfortunately, Lucas returned from Paris after spending the entire weekend sick in his hotel room bed, which spread the alarm of a suspected case of the measles, according to Peecher. "Everyone breathed a sigh of relief when it turned into a dose of influenza instead."

"Everybody was sick all the time, but that's always the way it is on a movie," Lucas would say. "Every movie, everybody was sick because they're working so hard and they're traveling. I used to cough a lot when I was doing a movie, which I later discovered was asthma. But I didn't know it then, with the dusty sound stages and all the stress. We used to call it my director's cough, because I had it on every movie."

Back in the United States, Lucy Kroll wrote to Kazanjian that she was "happy we have concluded the deal for my client, James Earl Jones." As on the previous two films, Jones would receive no billing.



An Ewok in Jabba's palace? Not exactly. David Tomblin talks with eleven-year-old Warwick Davis, in his Ewok costume (11-year-old Nicki Reade, a fellow Ewok, aptly named Nicki, stands between them); it's possible they're speaking about a collaborative short that Tomblin would film starring Davis, called *Return of the Ewok*.



Marquand directs two background creatures in Jabba's palace, where temperatures would rise and everyone had to work in sometimes very cramped quarters.



The cramped quarters, at the center of which Marquand and Lucas discuss a shot.



As Lucas and Marquand discuss a shot, Femi Taylor (Oola) has her costume and makeup checked.



The droids are filmed (note unit photographer Albert Clarke next to the camera crew).



Lucas, producer Howard Kazanjian, and Marquand (assistant art director Richard Dawking is in background). Temperatures varied on the sets during a very cold winter in England, hence the warm jackets; however, at other times, the lights would raise the temperature

significantly during filming.

THE PRODUCER

Though he had produced two films for Lucas, Kazanjian was relatively new to the *Star Wars* franchise, while Watts had done two and Bloom one. Watts and Bloom were close, while Watts also had a close friendship with production designer Norman Reynolds, the two having weathered *Raiders*, as well.

"I think Howard was actually a little bit wary of our relationship, Robert and I," Reynolds would say. "We'd worked together on these three films, big mammoth films, so we were obviously friends. You're either friends by that stage or you're bitter enemies, and we were friends."

"Howard Kazanjian was a pleasure to work with, so I was solidly backed up all the way," Watts says. "Howard and I have the same sort of background, which is a good grounding in production. We understand each other. He would always give me an immediate decision on any problem, which is important." Decades later, Watts would add: "I had lots of people at Lucasfilm who used to tell me when they heard things being said, and one of them told me, 'Hey, Robert, I heard Howard Kazanjian say, I'm not going to let Robert Watts and Norman Reynolds just run this on their own.' "

"I am thorough and I'm on top of everything [as the producer], and I thought the world of Norman," Kazanjian would say. "He is extremely talented. Robert is a very good production person and ran the operations over there and had a great staff. The only time that I got real upset with Robert is when I sent him out looking for sand dunes throughout much of the United States and Europe. I told them to check in, I wanted to see pictures, et cetera, et cetera. And I didn't hear from them and I didn't hear. Weeks passed, I didn't hear from them. It made me look like an idiot, because I couldn't answer to George. And so finally when they called me, I just read them the riot act. I was absolutely livid."

"Howard was a really good guy," Aggie Rodgers would say. "He's just really, really, really straight. I'll tell you a story about Howard: He knows on Sunday night everything he's going to wear during the week and in what order, which explains a huge amount about Howard. Wouldn't you want somebody like that on your side, setting schedules?"

"Howard described himself as being the iron fist in the velvet glove," Reynolds adds. "I thought that was so funny, because he was actually serious about it."

"I'm very fond of Howard," Pat Carr would say. "I'm a big fan and we got on like a house afire. He was a lovely man."

"One day Howard Kazanjian was on the set and he suddenly got really nervous—this woman in a mink stole was walking through and the whole crew parted," Tippett would say. "Howard points and whispers, 'She's the Bank of Boston!' It was like, *Oh God, that's where they're gettin' their dough*!"

REPORT NOS. 18-20: WEDNESDAY-FRIDAY, FEBRUARY 3-5; BOTH UNITS: STAGE 8–INT. JABBA'S THRONE ROOM, SCS. 13 [HAN OUT OF DEEP FREEZE, DISCOVERY BY JABBA], 16, 21 [HEROES SENTENCED TO SARLACC PIT],17 [JAWAS STEP ON LUKE'S FINGERS]

Lucas had recovered from his illness by February 4, and Mike Edmonds had completed his role as "Jabba's Tail" after eight days' work. Aggie Rodgers flew back to San Francisco to oversee preparations for location work costumes, while production concentrated on the scenes in which Leia is discovered attempting to rescue Han.

"When we had Leia in the alcove, I had to menace her with Jabba's tongue," Philpott would say. "We did a couple of takes. Then I heard Mr. Marquand in my headset, asking me to try to stick the tongue further out and really lick her. On the next take I did just that, but heard a stifled gasp, some laughter—and 'Cut!' Only much later was I told I had stuck that horrible gloop-covered tongue right in Carrie's ear."

For her own part, Fisher thought it was odd that when sentenced to death, neither Han nor Luke say anything to Leia, who was left trapped as Jabba's slave. " 'Don't worry about me …' " Fisher would joke. " 'I'll be fine!' " Fisher would note that it was while shooting these scenes that she decided to become a writer.

As several weeks of filming were printed, viewing dailies became part of the day's routine. "I go to rushes and if it's something that concerns me and if it's not quite right, then we'll do it again," says Kit West. "But I think it's looking great."

"We'd be looking at the throne room stuff and I would have my hands over my eyes," Tippett would say. "I couldn't look, it was so horrible. You'd see that even the technically best work that we could do was still gonna look like what it was: rubber and paint and wires. Yet it's a matter of choosing just the right moment and making sure you get the fifteen or twenty frames out of the shot that you need. All the character would come through the filmmaking—it's George and Ben Burtt, those guys who will actually imbue the stuff with character."

"We had trouble with Snooty's wires," says Marquand of the singer puppet. "When she's full length, she has wires to her hands and her back and her head. It was agonizing, because you think you can't see them and then you see the dailies—and you *can* see them."

"I received my first lesson in what you don't do in dailies," Roffman would say. "There was some shot with Ewok babies, a second unit shot, and they were waving their arms over and over again, and I said something like, 'Is he dribbling a basketball?' You didn't do that in dailies. Nobody said anything to me, but I just knew."

"We'd talk sometimes in the morning before dailies, sometimes after dailies," says Kazanjian. "We ate lunch together just about every day. The editor Sean Barton would join us. Norman Reynolds would join us much of the time. Robert Watts would join us nearly all the time. So it was like a family. And George was very, very good. Not only is this his picture, he is a good filmmaker, a fast filmmaker, and he is also like an assistant director, where he can suggest ways of doing things quicker, like 'Run this shot and start moving the dolly track over to the next shot' or 'Start pulling that wall out because in two more shots we're going to be there and we don't see it now.' It's not that he says it first … actually, yeah, he says it first."

On Friday, with production two days over, Davenport completed her role as Gargan the heavy dancer, after 10 days worked. And Dr. Collins was called in to see Fisher, who had been suffering from a heavy cold, had felt faint during the previous evening, and "had difficulty breathing, partly due to being in Boushh costume for a long period of time." Mild bronchitis was diagnosed. "We were shooting the interiors in England in February during the coldest winter they've had," Fisher says. "I was walking around in sandals and the fewest clothes I've ever worn in movies."

"Carrier Fisher was looking terrible and she wasn't really performing well at first," Kazanjian would say. "Carrie would be in the makeup department at 6:00 or 6:30 in the morning drinking a Coca-Cola. So I got the word to go talk to her."

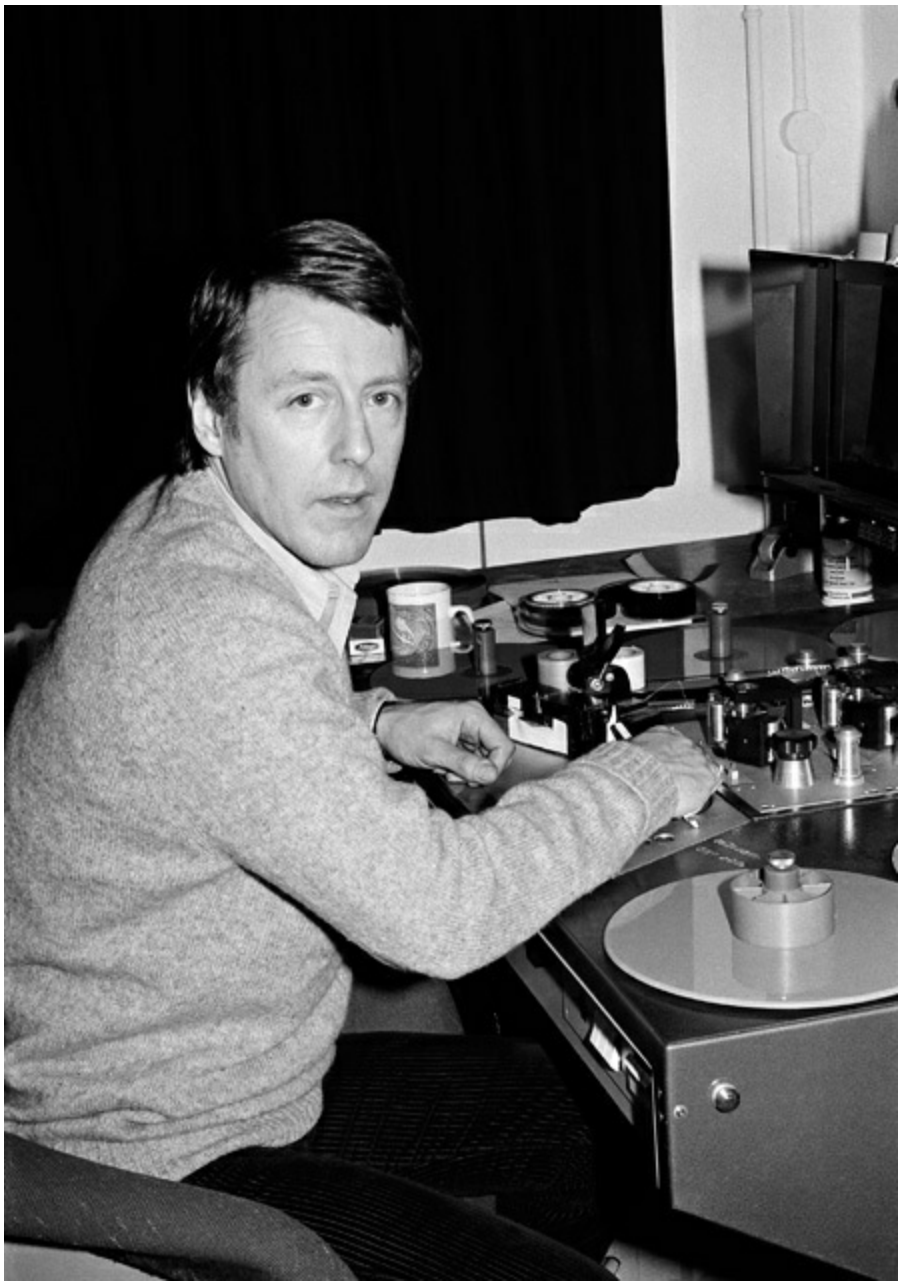
"Everybody knows they were all off the wall at that point, a lot of drink and drugs and partying,"

Barton would say. “She was at a very low ebb.”

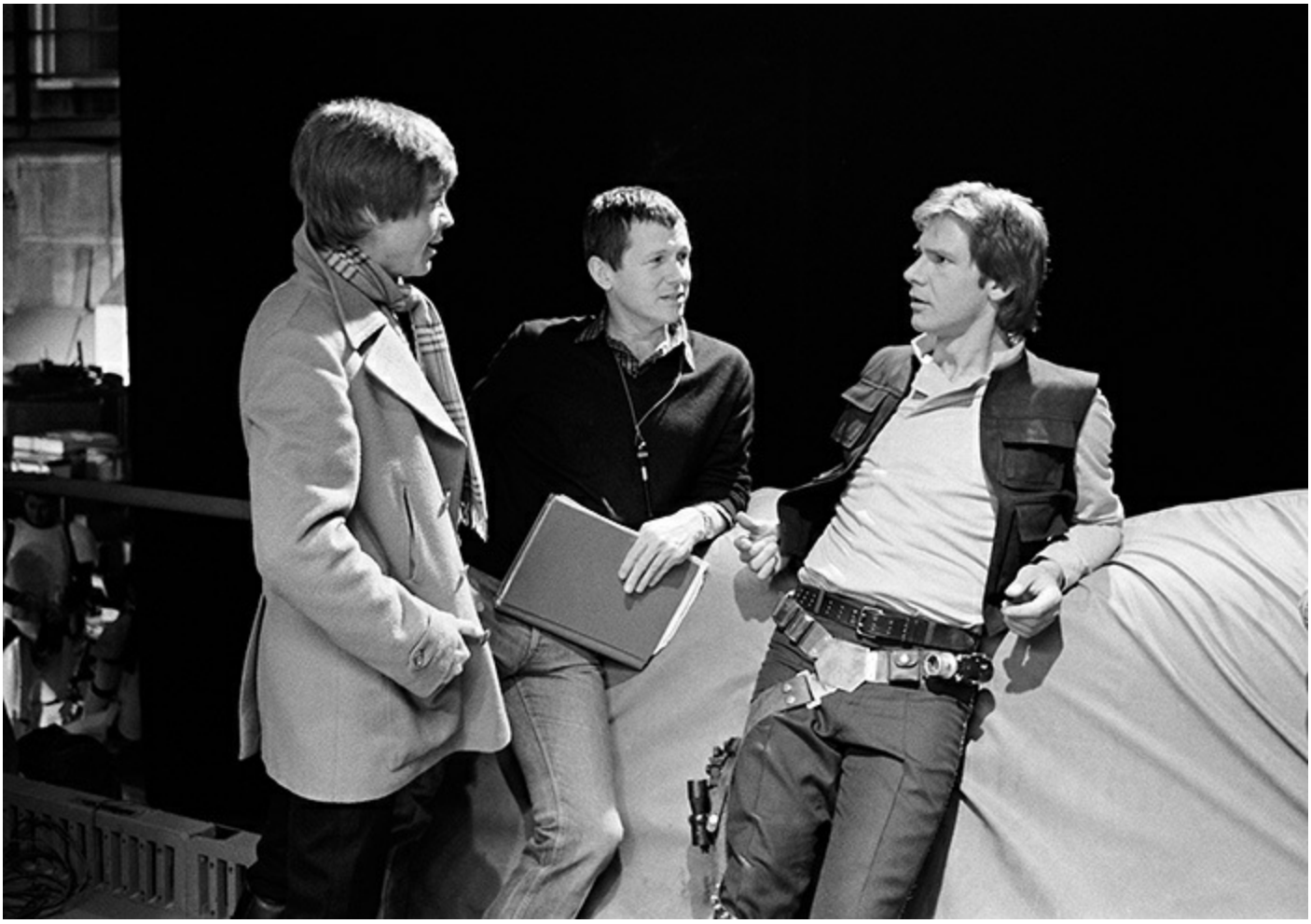
“I was bad,” Fisher would say of her early scene on the Ewok bridge. “It took me, I don’t know, at least a week to find who I was playing. I don’t know what happened. All of a sudden it was like, ‘I know somehow, dah dah dah. I’ve always known.’ I think it would require acting and I’m not much of an actress. I can play something close to myself, and I’m not putting myself down so you can reassure me that I’m really great. I’m, you know, serviceable. But it was hard to say, the dialogue was hard to—it was sort of sentimental and stilted, but somebody who is a good actress could probably do that.”

Meanwhile second unit filmed five shots of Han in VistaVision, as he’s freed. “I had got to know Harrison a bit and he was always very nice,” Christian would say. “So they trusted me with that and I did him coming out of the carbon freeze. I remember distinctly, with the crew, we were always thinking, *This is major stuff we’re doing, this will be memorable forever*. George thanked me at the end of it, because I think it took the pressure off him.”

SETUPS: 321, SCS. COMP: 14/132, SCREEN TIME: 31M 17S/120M



Editor Sean Barton at his editiorial table, a KEM.



Hamill (in street clothes), Marquand, and Ford between scenes.

REPORT NO. 21: MONDAY, FEBRUARY 8; STAGE 1–INT. BRIDGE VADER'S STAR DESTROYER, SCS. 59 & 61 [SHUTTLE TYDIRIUM REQUESTS CLEARANCE], 106 [ADMIRAL PIETT WATCHES AERIAL FIGHT]; SECOND UNIT: STAGE 8–INT. JABBA'S THRONE ROOM, PICK-UPS, SC. 16

Roffman returned home on Sunday. Before leaving he'd sent a wire communication to Richards, Butler, and Co., concerning the contracts of Prowse, Mayhew, and Baker, noting that letters of engagement had been signed. David Prowse was therefore on set as Darth Vader on Monday.

"I would like to think that I was a little bit more than a necessary appendage as far as Darth Vader was concerned," he says. "Not only did I have to learn all the dialogue, I had to deliver all the dialogue, and everybody had to act around me all the way through. Obviously, what I did in the first film was okay or else they wouldn't have engaged me for the second and third films. But it was an awkward situation."

In Prowse's very first appearance on stage, at the Mermaid Theater in *Don't Let Summer Come*, he had performed as "Death," face unseen, dressed all in black, strangely anticipating his most famous role. Between *Star Wars* films, more recently, Prowse had worked on the BBC TV series *The Rose Medallion* (1981), playing a sympathetic simpleton; appeared on TV shows, such as *Benny Hill;* been cast as the Mascot of Road Safety in the UK; and continued running his gymnasium.

For his first scene he would appear on the ship's bridge. "I thought going in that I could manage with a very, very reduced set because I wanted as much as possible to keep a tight control on the budget," says Marquand. "But as the day grew nearer and nearer to shoot the sequence, I began to realize that

actually we'd have to build some more. Ironically, Norman Reynolds had already thought to himself, *I don't think he's going to get away with this*. So when it came down to my actually saying to Howard and Norman, 'Look, I think we're going to have to have a little bit more,' Norman said, 'Oh, I've got some extra pieces. I had them made anyway. We'll paint them overnight and you can shoot tomorrow!' "



Robert Watts in his office, managing the UK production.



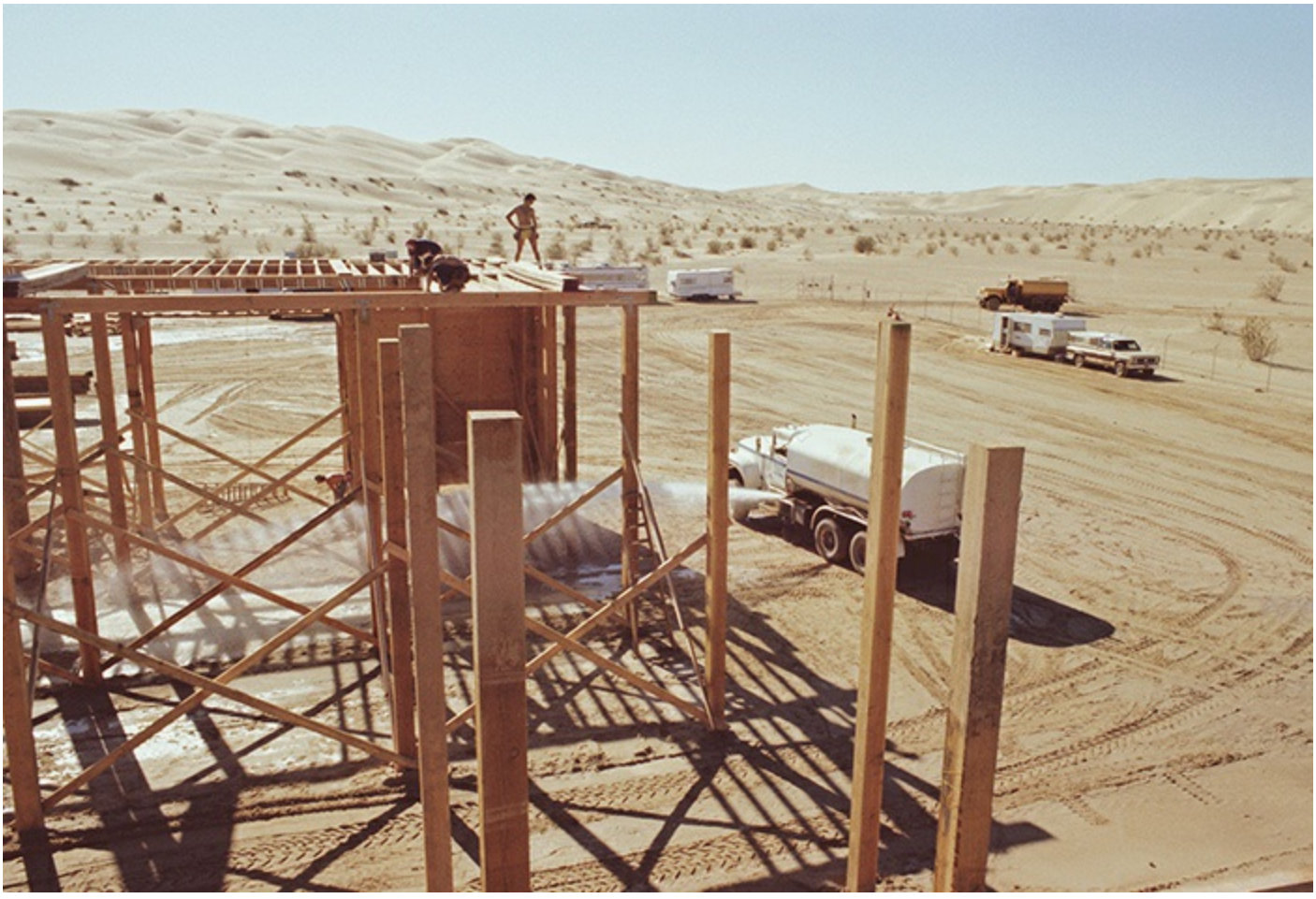
Dozens of stormtrooper outfits being prepared for the Death Star hangar scenes, in the costume department.



Ewok costume rack.



Admiral Piett (Ken Colley), Darth Vader (David Prowse), and a controller (Adam Bareham) on the bridge, circa February 8.



In Arizona, work continued on the platform/Sarlacc pit at a cost of $317,189 so far, out of a budget of $400,000.

"I walked onto the Star Destroyer set and there were red lights flashing and hitting the walls and stuff like that, so I said, 'What's this?' " Kazanjian would say. "Richard and his cameraman said, 'It's atmosphere.' George came in just a few seconds later and said, 'Get it out of there. Stop it.' They didn't understand that you have to follow what had already been established in the two other pictures."

Quickly shooting several scenes on Stage 1, Ken Colley as Admiral Piett completed his role after one day of shooting. Earlier, Sebastian Shaw, "cast as The Man" (code for "Vader unmasked"), had had a fitting and face mold from 9 AM to noon.

"The final casting decision, the big one, was Vader," says Marquand. "I'd had in my mind to choose one of the great English actors. I don't know why. I got some photographs, prepared a short list, and sent them off to George. He came back and said, 'I think you're making a mistake. I think when that helmet comes off and you see the face of Laurence Olivier or John Gielgud, people are not going to be able to take it seriously. I don't think you should know that man.'

"I thought about it for a while and I realized he was absolutely right. Because actually, the important thing is to find somebody who is just a person, a very ordinary face. In a sequence that is intrinsically moving, you just need a guy who can act that part."

"They decided that they needed a very experienced actor to play that very difficult scene," Shaw would say. "And so they decided not to use David Prowse for it; they couldn't use James Earl Jones, that magnificent American actor, because, quite frankly, Luke couldn't have a black daddy. I don't know why they chose me. I presume that the casting director had suggested various people, as they always do, and when I went up and talked to them, they liked what they saw. But they didn't tell me what I was going to have to do, because they were being so careful."



Continuity Polaroid of Ford as Solo, filmed by second unit coming out of his carbon freeze, circa February 5, 1982.



Fisher and Jabba between takes in the latter's barge—a physically unpleasant set, circa February 22.



Warwick Davis (Ewok) and Carrie Fisher on the Jabba's barge set.





Leia strangles Jabba on the barge.



C-3PO between two arguing monsters, Ree Yees and Yak Face (who, presumably, replaced Ephant Man at the eleventh hour), in a scene that would be cut.



Marquand speaking with Anthony Daniels (C-3PO) about a shot in which Salacious chews on his eyeball.



Continuity reference Polaroids of scenes 31 (a bit of rancor dressing in the background in the form of a bronze sculpture) and 34 (Salacious and C-3PO), which also included a moment when "Leia struggles to reach a discarded laser pistol which is just out of reach," just before R2 frees her from her chains.

REPORT NOS. 22-24: TUESDAY-THURSDAY, FEBRUARY 9-11; STAGE 9–INT. JABBA'S BARGE, SCS. 23 [REE YEES SLUGS EPHANT], 27 [JABBA GIVES THUMBS DOWN], 31 [LEIA STRANGLES JABBA]; 25 [C-3PO TRANSLATES], 34 [SALACIOUS CHEWS ON C-3PO'S EYE]; SECOND UNIT: STAGE 1–INT. BRIDGE, VADER'S STAR DESTROYER AND PIT, SCS. 106, 111 [WATCHING SPACE BATTLE]; STAGE 8–JABBA'S THRONE ROOM, SC. 13

With Lucas again sick at home, Marquand carried on. The director may have considered the throne room his worst experience, yet now on the barge set, he revised his opinion.

"Undoubtedly the worst place of all and the hottest set was the interior of Jabba's sail barge," he says. "I had no idea one could suffer like that. It was even more packed with people. Alan Hume had to reproduce the incredibly harsh light of a desert exterior, even though we weren't in the desert. Through these shutter things, we had to have a hellish bright light out there to make the interior nice and dark and smoky and mysterious."

"The most difficult in the lighting is the pressure one is put under, insofar as pace and speed of work is concerned, coupled with trying to produce very interesting lighting effects and visual imagery," says Hume. "Sometimes I find this to be a very lonely and hard battle. After all, I am the only one who can see the finished image before it gets onto the film and I have to see this in my 'mind's eye' before the lamps—be they brutes, 10 Ks, 2 Ks, mini-brutes, and so on—make their contribution. I have to mold it into a visually, even possibly 'artistically' and dramatically interesting picture, at the same time interpreting the scripted sequence, to, I hope, the satisfaction of my director, producer, and production designer—trying also, not to be unkind to the leading lady; frequently being required to achieve this with a two and three camera set-up."

"I like to use two cameras," says Marquand. "Sometimes, George, out of sheer enthusiasm, would stick in a third camera and I'd say, 'Well, George, that's your camera. I don't know about that third

camera.' But in a big crowd scene, it can be quite useful."

"Alan did have taste, but he didn't have opinions about lighting," Barton would add. "You showed him what you wanted and he knew exactly how to do it. But he was very slammed by all these multi-camera setups, which suddenly appeared and which meant his lighting, everything, had to change. It was quite a major thing about it. He was also very protective of Richard and felt that the producers and George were putting too much pressure on him."

"Hume was perhaps not ultimately the most talented guy, but really a very competent professional," Reynolds would say. "He came up with the goods and didn't take all day; a very worthwhile sort of cameraman who was vastly experienced, of course."

"I thought a lot and talked a lot to friends about the lighting before starting," says Marquand. "I knew that it could be better lit than *Star Wars* because I think that's not at all a well-lit movie. But I also knew that the style in which George did *Star Wars* was absolutely perfect for the content, just spot on. And, for my taste, *Empire Strikes Back* was a far more stylish film, but it was almost overly beautifully lit. Kersh is a very, very stylish director. He can't work any other way."

"A lot of work goes into the design of these films, which has to do with the actual design of the frame," Lucas would say. "Color plays an extremely important part. The bad guys exist mostly in a black and white world; the good guys live in an organic world of browns and greens. Philosophically the bad guys live in an absolute world of black and white, where the good guys live in a more naturally nuanced world."

The barge scene was also a continuation of the creature theme, with myriad masked and outfitted extras. "We had all of these maniacs running around," Marquand explains. "They really had the bit between their teeth. By then they were really going, because they had done all of Jabba's palace and they were really gung-ho, these creatures. But I was on my last legs. God, it was hot." It was so hot, in fact, that Marquand reversed his earlier decision and decided that pig guard extras *could* make the trip to Yuma—as temperatures on set rivaled those of the desert.

"There are a few moments where you just want to give up," says Daniels. "On one of those occasions, I physically gave up, which is very odd for me. The studio was so hot that as soon as I put my facemask on, sweat literally poured down my face. Then someone handed me a prop that I hadn't been told about. I didn't know what to do with it. It was too big and too awkward for me to hold. They yelled action and I grappled with it. I could feel it slipping—finally it came crashing down—and I just came apart. I thought to myself, *I don't have to do this. I don't have to punish myself.* Finally, they altered the prop so I could hold it and we finished the scene."

Jabba's barge *was* comfortable, however, for at least one artist, whose bikini matched the climate. She also got to strangle her nemesis. "I was so very happy to kill this person—it meant I could talk again," Fisher would say. "They asked me if I wanted a stunt double to kill Jabba and I said, 'Really really not. I really, really want to kill him myself.' "



Printed dailies of Leia (Carrie Fisher) strangling Jabba aboard the latter's barge, as directed by Marquand (off camera), January 1982. (0:53)

MORE CLOSE CALLS

Back on the set of Vader's Star Destroyer, Christian was directing a complex second-unit shot in which an A-wing crashes into the bridge, with many cameras set up for coverage. The starfighter itself would not be seen, but special effects would simulate its disintegration and the destruction of the bridge with heavy physical debris.

"That was the whole thing with the flying engine and a four or five camera setup with huge numbers of stunt people and everything," Christian would say. "Kit West explained to me exactly what was going to happen, but that's when I got a bit worried and thought, *If this thing does overstep its mark, then these camera boxes are all going to go*. And it did. The engine would have gone right into where they had all the expensive lenses and the spare parts for the cameras. Afterward, Robert Watts came over and said, 'You earned your entire salary today. Thank you.' "

That Thursday, shooting second unit, Mike Carter completed his role as Bib Fortuna after 14 days worked and Jeremy Bulloch completed his role as Boba Fett after 12 days worked, with filming on Jabba's throne room set complete. The Progress Report read, "There will be further shooting on Boba in the USA with a double."

A memo to the crew, signed by Lucas and Kazanjian, was circulated that day, noting that the academy had nominated *Raiders* for eight awards, including Best Picture, Director, Cinematography, Sound, Editing, Visual Effects, and Art Direction, and had awarded a Special Achievement Oscar for Best Sound Effects Editing to Ben Burtt and Richard Anderson. "The nominations would have not been possible if it were not for the six hundred of you here at Elstree Studios who gave your love, skill, and expertise to *Raiders* and we thank you for it."

ILM received a second nomination for *Dragonslayer*. (Though it wouldn't win, future director Guillermo del Toro would say, "One of the best and one of the strongest landmarks that almost nobody can overcome is *Dragonslayer*. The design of the Vermithrax Pejorative is perhaps one of the most perfect creature designs ever made.")

The telex relaying the Oscar nomination information neglected to mention another Special Academy Award, for an innovative device that removed the jerkiness usually seen in stop-motion photography

(called the Motion Picture Figure Mover)—given to Dennis Muren and Stuart Irwin Ziff, "he of the harassed look, vivid imagination, and weakness for telexes," writes Peecher.

Any euphoria didn't last long, however, as the business of moviemaking wore on, as did its ancillary activities. By this time Lucasfilm had roughly 40 US licensees and 67 foreign licensees in various industries, from food and apparel to toiletries and toys. Top executives from Kenner Products, Fundimensions, Parker Brothers, and the Bibb Company visited the sets. "Lead time is crucial in the toy and merchandising industry, so the merchandisers were given a general briefing by Kazanjian," Peecher notes. "Then those few who had been cleared to read the sanitized version of the screenplay did so at one sitting, locked together in Kazanjian's office."

The confluence of toys and filmmaking resulted in at least one impromptu makeup change when Dermot Crowley arrived. "The very first morning I was presented with this beard," he would say. "People were quite insistent, so we went with the beard." Apparently Kenner had already begun preproduction on his character, General Madine, and the toy had a beard, so Crowley had to match.

Fortunately, the toy makers did not witness Daniels' second breakdown on the stifling barge set. "For some odd reason, I also suffered from claustrophobia," he says. "It was frightening. I didn't even have the whole suit on. I was lying on the floor, with the camera very close to me and Salacious Crumb, the wonderful Salacious Crumb, pulling out my eye … waah, waah, waah! But something went, in my mind—I didn't catch a breath or something—and suddenly I could feel panic absorbing into my body. I said, 'Get me out, get me out, get me out, get me out …!' I kept repeating it until they managed to whiz the head off."



Printed dailies from February 11, 1982, of Salacious Crumb chewing on C-3PO's eye. (0:39)

REPORT NOS. 25-28: FRIDAY-WEDNESDAY, FEBRUARY 12-17; STAGE 5–INT. H.Q. FRIGATE–MAIN BRIEFING ROOM/REBEL STARCRUISER BRIDGE, SCS. 54 [DEBRIEFING], 85 [JUMP TO HYPERSPACE], 101 ["IT'S A TRAP!"], 113, 117 ["WE WON'T LAST LONG AGAINST THOSE STAR DESTROYERS …"], 121, 125 [SHIELD DOWN]; STAGE 7–INT. DUNGEON CELL CORRIDOR, SCS. 9 [HOLDING CELLS], 12 [CHEWIE ROARS AT TENTACLE]; SECOND UNIT: STAGE 9, INT. JABBA'S BARGE, SCS. 23, 31, 34

Main unit next moved to Stage 5 and the rebel briefing room, which meant first days for Blakiston, Crowley, and Tim Rose (Ackbar, or, sometimes, "Ernie" Ackbar, on the Progress Reports). In wide shots,

Ackbar was a man in a suit; in close-up, a puppeteer would manipulate his facial movements from below. Although still "immersed" in *Poltergeist*, Richard Edlund arrived to oversee the VistaVision shots on that set because, in postproduction, a hologram of the Death Star was to be added by the Computer Division.

The briefing room and Admiral Ackbar's bridge had at one time been two separate sets, until Lucas combined them to save costs. The briefing room was thus built on the ground level, and the frigate's bridge on a kind of mezzanine. Some of the cast and crew were surprised when they first arrived to see the set covered with great sheets of plastic, until they realized it was protection against pigeons that had taken up residence in the rafters. To complicate matters, Stage 5, usually used as a storage shed, was far from ideal for shooting, with walls and roof not soundproofed. It was noisy and it was cold.



On the briefing room set, makeup and creature designer Phil Tippett helps dress Tim Rose in his Admiral Ackbar costume, which is having audio problems (first assistant director David Tomblin can be heard on the megaphone asking people to get a move on), circa February 25, 1982. (1:21)

"To do a film like this, you have to have a sense of the ridiculous," Daniels says. "I was on this beautiful white, alien set, totally antiseptic, with stunning machinery—and on one of the consoles right in the middle of it, there's a great pile of pigeon shit."

The first setup of the day was a handheld camera shot following the rebels down a corridor into the briefing room. Then Marquand had to deal with another crowd scene, as rebel commanders debriefed the troops. As usual, two cameras were used—in this case one for the master shot and another to pick out actors and extras for reactions.

"The hardest thing was putting the actors in the right places," Marquand says. "It was difficult to get them to look casual. What we were striving for was reality and you want to make them look as though they are just a bunch of people in a World War II movie, just sitting there, slightly American if you like,

and it does take a while to get that."

"Richard Marquand was very good, because he shot Harrison first, and various other members of the cast who had already been working on the movie, so to give us time to get used to the whole setup," Crowley would say. "Because it was quite nerve-racking walking onto it, particularly as both of us had quite difficult speeches to give."

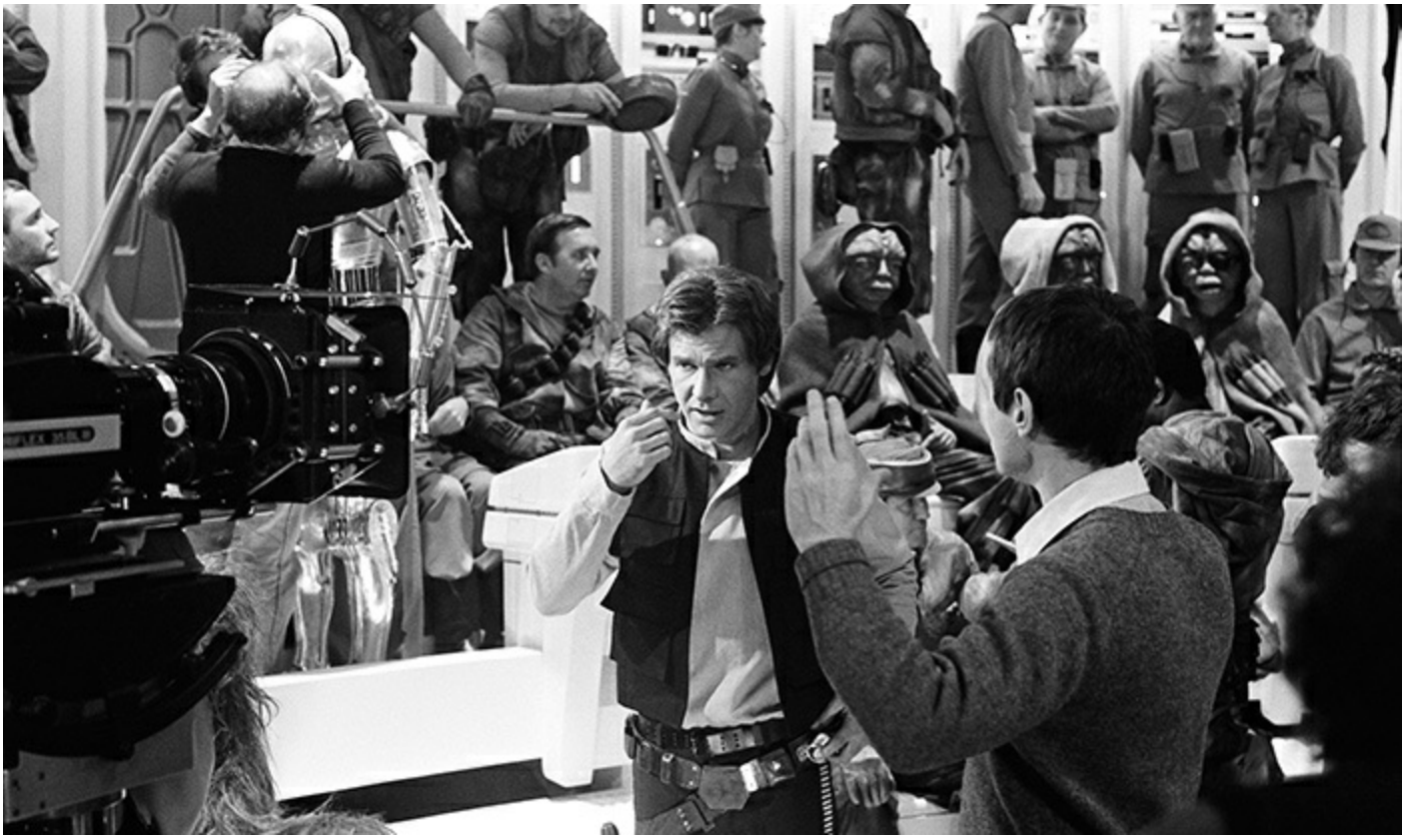
"The text I had learned was changed when I arrived on set," Blakiston would say. "So that took plenty of determination." (Additional third-draft revisions were also completed at this time, altering several scenes, including Vader's arrival, Han's reunion with Chewbacca, and Leia's reaction to the explosion of the Death Star, during which she uses the Force to sense Luke's survival.)



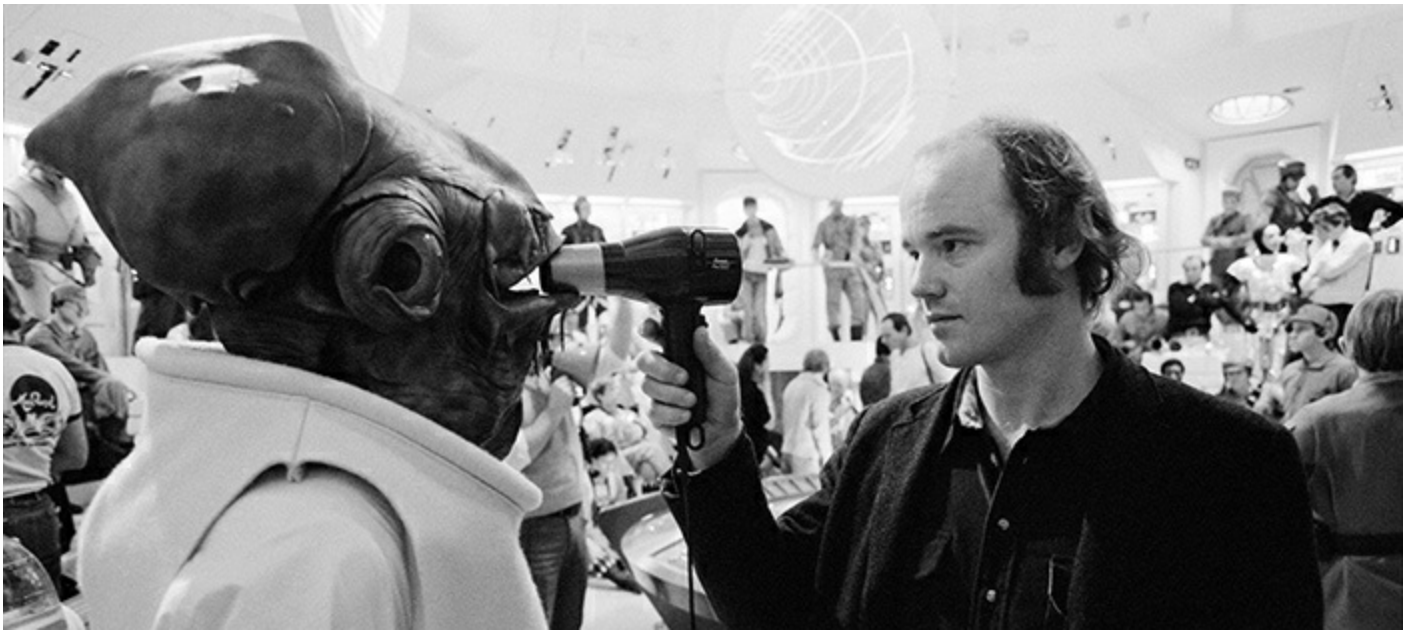
Mark Hamill talks with Kenny Baker (R2-D2); director Richard Marquand goes over his shots for the day with producer Howard Kazanjian; Marquand then blocks out a scene with Ford, Fisher, Hamill, and Mayhew, as director of photography Alan Hume takes measurements, circa February 25, 1982. (2:45)

On Monday, Blakiston finished her role as Mon Mothma, after two days worked, while Hamill had a fight rehearsal with Peter Diamond, stuntman Colin Skeaping, and Bob Anderson. Frank Oz met with Stuart Freeborn and Robert Watts, as concern about the new Yoda puppet was mounting.

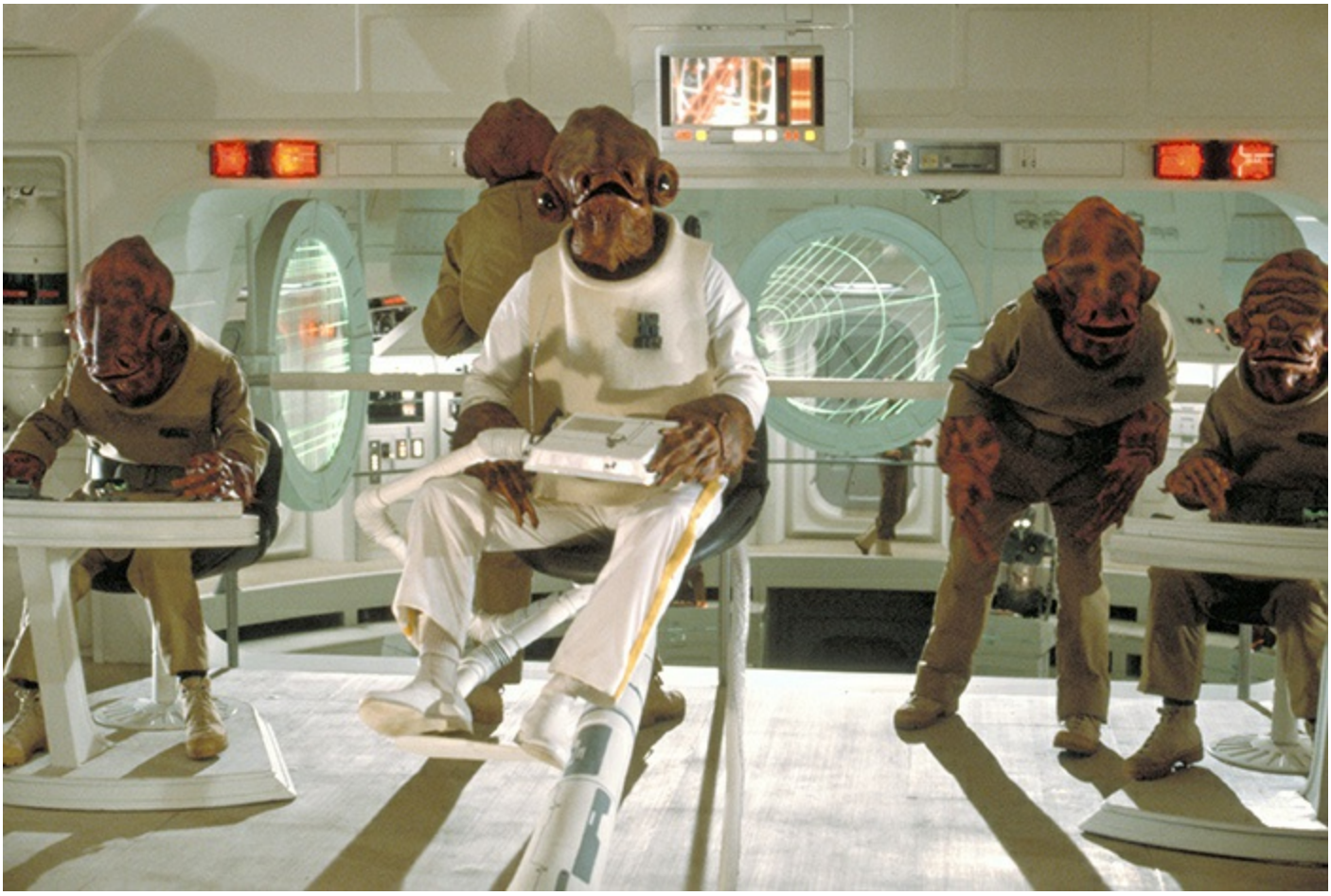
"Finally, Frank had received the script and now was the first meeting with Stuart, who did not have the Yoda ready yet," says Kazanjian. "We were talking about the controls and just refreshing everybody's mind about Yoda, making some changes—and noting the deadline."



Marquand directs Ford on the rebel briefing room set, February 25, 1982.



Tippett helps Admiral Ackbar (Tim Rose) cool down by using a hair dryer to blow air into his mask between takes.





REBEL FEMALE TEC.



REBEL DIG.

Costume reference continuity Polaroids of female rebel technicians and a rebel dignitary.



Marquand directs Caroline Blakiston (Mon Mothma) and Dermot Crowley (General Madine) on the rebel briefing room set, February 25, 1982.



A circular board stands in for later postproduction effects to be supplied by the Computer Division at Lucasfilm of the second Death Star.

DIRECTOR AND EXECUTIVE CREATOR

Main unit finished the briefing room and bridge scenes on Wednesday, February 17. "And what eventually happened is George went back in with the VistaVision camera and shot a lot of it," says Kazanjian. "Because only he knew what was going to be out there in space and how Admiral Ackbar would react to what only George had in his mind."

Indeed, 28 days into the shoot, Lucas had now experienced what Marquand could absorb from him and what he could expect from his director, while cast and crew had observed both.

"Richard was looking very white and washed out, always, so I think it was a heavy load for him," Roger Christian would say. "George has that ability to set the exact tone that he wants for his films, so it's really hard for him when he isn't directing and it's through somebody else. Richard was very accomplished with actors and things, but I don't know that he had the right tone that George needed, which was the *Star Wars* tone."

"It's never fun," Marquand says. "Maybe other directors have a great time and a lot of laughs; I must hang around their set some time. When we are working, I don't drink. So I used to get up at 5:30 AM, go to the gym and be at the studio at 7 AM; we'd then work solidly until 9 PM just trying to get the damn thing done. I'd have a snack and be in bed at 10:30. Within that you obviously have a good time, because you're doing something so wonderful. But it's not a bundle of laughs."

"Dad was absolutely exhausted, but he used to say that he'd direct in his sleep," James Marquand, who spent his winter break in London, would say. "He'd go to bed and spend the whole night thinking he was still making the film. He was that engrossed in it, but extremely positive."

Marquand was most comfortable working directly with his camera operators, commonly known as the "British system," which placed more responsibility on the cinematographer and camera operator. "Working on *Jedi* became a job of trying to dig into George's mind, walking around the sets to see how he wanted them to look," says Hume. "He has got very definite ideas, and, after all, he is Mr. Star Wars. Although I always make it my business to work for the director rather than the producer, on this occasion the producer—even Richard would agree with this—was very much 'part director.' "

"It's mostly the itch to move things along," says Lucas of watching things on set. "Occasionally, there are problems because I've worked with these crews a lot and they have a tendency to ask me questions instead of the director, so things get a little confused once in a while. And the special effects are really more my domain than anything else, because I've had so much more experience at it."

"George was good because throughout, he would say, 'Hey, you're the director,' shrug and walk away," Marquand says. "That is a very, very good and supportive thing that he does."

"George was more vocal regarding technical matters, such as the choice of lenses," Hamill says. "Occasionally he would come up with a more economical way to shoot something. All of his input came within the bounds of good taste. He avoided making Richard feel like he wasn't the captain of the ship—which he was. Actually George was almost a second unit director. I shot second unit with him quite often."

"When I was trying to do everything myself, and everything was always going wrong, it was killing me to drag everybody along and get the movie made," Lucas says. "I was absolutely responsible for the

vision. And now—I'm not. Generally, my participation is maybe one-tenth of what it would be if I were directing. People don't understand why I can be so relaxed at this stage. I can go out to dinner, take weekends off. It's such a different life from when I'm directing a movie."

Perhaps because Marquand had similar roots, he confided in Norman Reynolds. "He was intimidated by George," Reynolds would say. "What added to the tension was the fact that *Empire* had gone over budget and over schedule, and George was determined that the third one would not. So he was on the set all the time and whatever Richard did, he, in a way, had to run it by George. Because we had a good relationship and I liked Richard—he was a good chap—I said to him, 'You just have to get through this and you'll be famous; you'll have made it, really. The film will be a huge success, so just consider yourself to be fortunate in that regard.' "

"George was on the set all the time," says Daniels. "And it was confusing, sometimes, because we have a director, but I think he was a little insecure in his role. It can't be easy to direct somebody else's brainchild. So I worked out who I needed to speak to, to get the kind of information that I needed to play the role."

"Only once did I get conflicting directions," says Fisher. "When I came into Jabba's throne room disguised as a man, Richard told me to stand like an English sentry. Then George walked in and said, 'Carrie, you're standing like an English sentry; you want to be more swashbuckling.' "

"Marquand can be fast," says Kazanjian. "He's certainly not a slow director. He keeps the takes to a fairly low number."

"*Jedi* was more of a return to the smash-and-grab technique, which I think works very well in *Star Wars* and *Raiders*," says Hamill, who preferred that method to Kershner's slower pace on set. "You make do with what you have and a certain kinetic energy emerges, which sets up a rhythm that works."

"*Jedi* was different again from the first two," Watts says. "In the first place, we had an English director—something we hadn't had on any of the others. And I think Richard took on a heavy task coming into this show. It is so much a creation of George's that it's to Richard's credit that he's obviously managed to put his bit into it, too."

Decades later Watts would add, "George came and he never left; Richard couldn't grasp it and George was concerned, so he never left. I wish Richard had asked me for help. He never did. The first day of shooting I went into his office before we went on the set and I said, 'Don't forget, Richard, we're all here to help you.' But it's quite possible he felt too vulnerable. It's a tricky one to be in, particularly as a director, because I can remember Richard was ducking and diving, if you see what I mean, trying to take in what George said and make it sound like it was his idea as well."

"He did the wrong thing when trying to become one of the members of the club," Fisher would say. "He would try to assert himself, but certainly not ingratiate himself, so then it would be like, 'I'll show you who's boss.' He would be sort of grand and very British and very grand."

"I liked Richard very much, he was very personable," Hamill would say. "He had that certain type of English attitude that is delightful to an American; he was erudite, knowledgeable. I was surprised that Carrie had problems. She didn't share that with me. He might've been someone who wasn't giving Carrie enough information. Maybe one of the reasons we got on so well was that I'm a real big Beatles aficionado. There was that as a starting point."

"George was on his shoulder the whole time," Kit West would say. "And Richard, many times, had to save face and sort of put his foot down a bit because he saw himself as, you know, 'the director.' But it's nothing unusual, believe you me."

"We gave him everything that he would need, an assistant and anything that he could possibly want, but, sadly, it wasn't quite the same as the previous two had been, but then nothing ever is, is it?" one manager would say. "He seemed like a bit of a misfit. He didn't seem to fit in like Kershner. I think he was kind of discomfited with the whole thing and wasn't reacting from the point of view of someone who understood the way the organization worked, the kind of closeness that we had on the other films. It was like he was out on his own, so I think it was hard for him."

"I don't think any of that is true," Carol Marquand would say of the more negative reports. "Richard was so full of enthusiasm. I don't think he was disgruntled or anything like that."

"My patience isn't bad, but there are two things I can't stand," Marquand says. "One is if people don't tell me beforehand when they know things are going wrong. Everything else you can forgive. Then the other thing that really does drive me crazy is when people don't do what I tell them to do! But on the whole, that didn't happen very much."

"These movies are George's movies and we all are just instruments in making them," editor Duwayne Dunham would say. "But sometimes I felt bad for Richard, because George would ask to see his shot list. A director usually shows up in the morning with a list of shots he needs and, for some, it's very private."

"You take a director who'd only done *Eye of the Needle*, still a young guy who came out of TV, and I think that he was overwhelmed with what he was stepping into," Bloom would say. "I remember that feeling of his being overwhelmed, being at ILM, in the meetings, around George, learning, but not being the kind of director who could step in and direct the movie. Kersh, on the other hand, was a very different director. Kersh was an old pro. He had done lots of movies with lots of big actors and had been around the studio system and had worked with really big-time producers. Kersh just said, 'Yeah, yeah, been there, done that. I know what to do. I'm going to go make a movie. And if I don't understand the visual effects, I've got these great guys at ILM.' "

"I actually had a great time working with Richard," Lucas would say. "We had a cooperative relationship, so if I just said, 'Do it like this and don't worry about it' he was curious about what was going to happen. But we didn't spend a lot of time trying to reinvent the wheel. Films like this operate on a lot of faith. In this case, the director had to have a lot of faith that all the missing pieces would miraculously appear in postproduction."

In fact Lucas had the same problem, at times, with Marquand as he'd had with Kershner—in that he wanted, above all, coverage: He wanted a good scene shot with multiple cameras in a master shot, medium shots, and close-ups, generally. If he asked to see a director's shot list it was, apart from visual effect concerns, because Lucas wanted to verify that he was going to get that coverage—and not be locked into a single-camera style of setups that could be cut together in only one way. Lucas's "ace in the hole" was editing and he wasn't about to give that up, particularly with so much at stake.

"George wanted coverage because George was terrified—and I understand it," Sean Barton would say. "When you've got these huge sets, very expensive, and they're coming down as soon as you finish shooting on them, there's no going back if you missed a shot."

"Richard in his previous films would have worked it all out and would shoot a scene the way he'd worked it out," Carol Marquand would say. "But George has a slightly different approach, and so he would encourage Richard to use multiple cameras sometimes. It was much more of a documentary method: Take it back to the cutting room and see what you've got. So there was a little exasperation when George would insist that a scene be shot with three cameras and Richard had already worked it out. He found a lot of it pettifogging, shooting so much coverage. He felt he'd been hired to make those

choices beforehand, to visualize it, to choose his setups and to cut them together. So he was frustrated at times and found what was going on incomprehensible."

"I imposed my will a little bit, as I have a tendency to do, whether I'm in a writer's conference or whether I'm directing," Lucas would say. "It's just that I knew in the end how we were going to deal with all this. I knew we couldn't go plodding through with a single camera shoot. I knew there were some areas where we'd have to use multiple cameras because the scenes were too complex. And I love shooting with multiple cameras. I like to be able to cover myself. Richard was making the movie. I was speeding him along and at the same time doing it in ways that allowed us to get more footage and more options. Multi-camera is very, very hard with the cameramen. They hate it. They always scream bloody murder, but in the end it turns out fine."

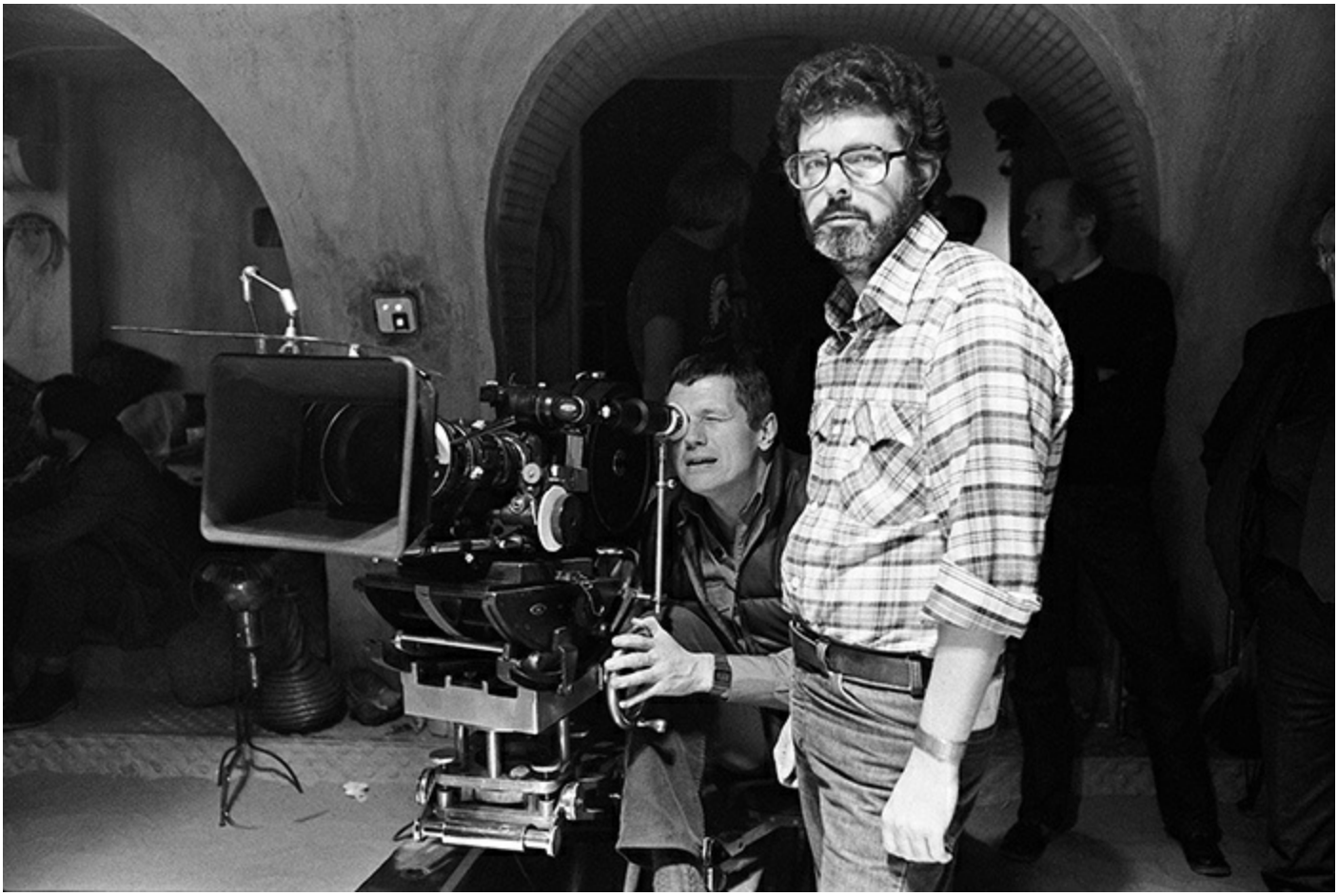
"The trouble with multi-camera is they all have to be set up," Barton adds. "It slows down everything. It was this obsession of George's, having several cameras on every scene, which affects where you're going to put the main camera, because, if you're not careful, you're shooting the other cameras. And if you're having three or four cameras on a scene, they have a descending order of importance: the first one is the main one; often a second one is doing some useful stuff; but the third and fourth ones are very rarely doing anything interesting—but what they do do is they get in the way of the other two. You find later that when you're trying to cut them that they've crossed the line [as if in a mirror], so you can't use that footage without flopping it, which becomes very complex, indeed."

To at least one visiting executive, it was "absolutely clear" that Lucas was calling the shots, but allowing Marquand to have the appearance of being the director. Given these enormous pressures, Marquand engaged in at least one reported "screaming match" with a key production crew. "There weren't very many alternatives left to Richard," Reynolds adds. "He either went along with that and did it, or walked away. And I don't think anybody in their right mind would have walked away. He tried to make the best of it, really, and I think he did. It was a difficult situation and, at the same time, a golden opportunity."

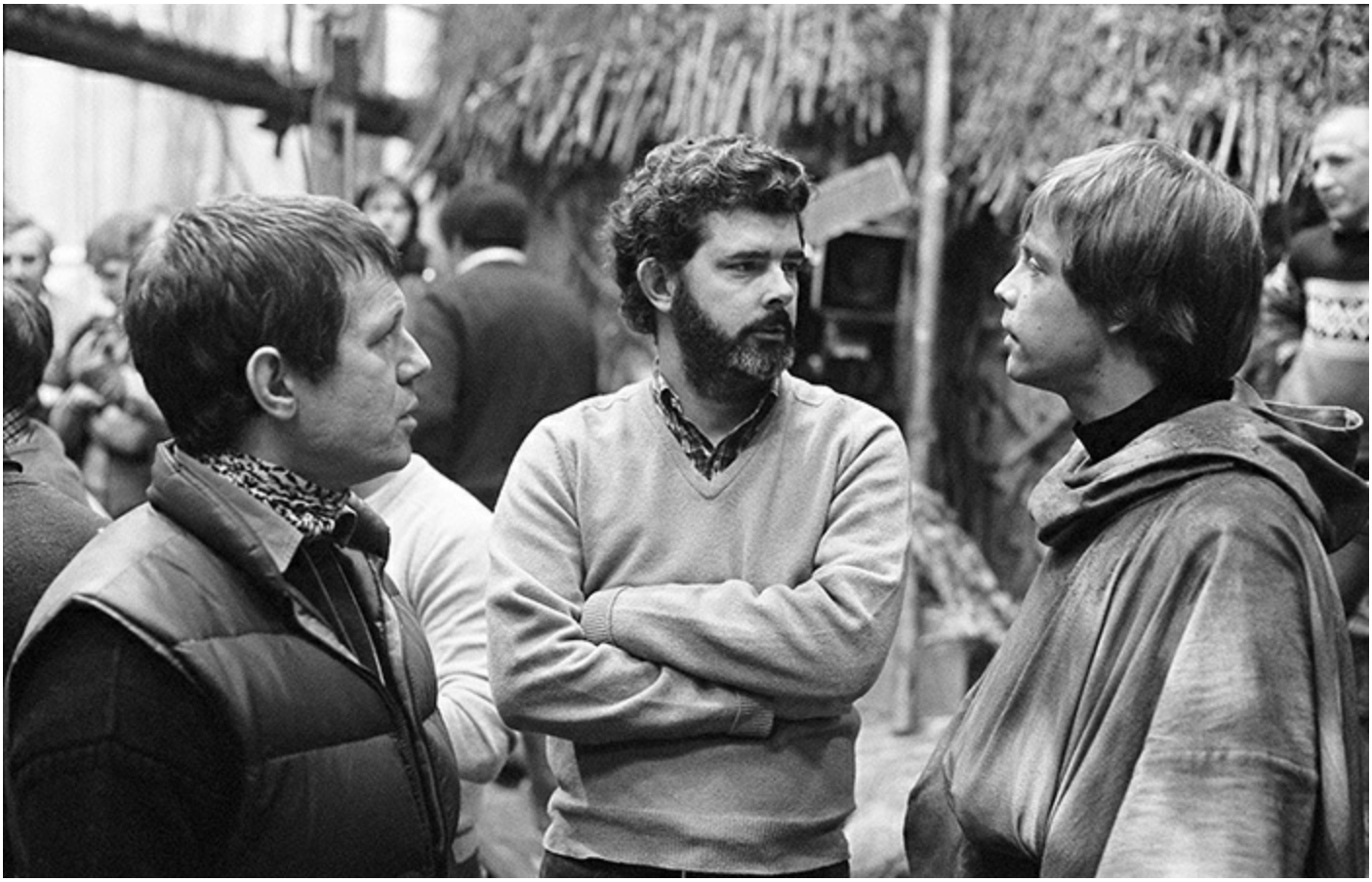
Whether these pressures and small conflicts were anything beyond the routine craziness associated with big-budget, pressure-cooker productions is unlikely. "I wasn't on set every day," James Marquand adds. "But, knowing my dad, if there had been a major issue, we would have known about it."

"There are other movies that Richard did which were a nightmare, and this was not like that," Carol Marquand would say. "I think it was pretty good."

"I think directing *Revenge of the Jedi* is rather like being a famous conductor," says Marquand. "You are given this fabulous orchestra, full of the most brilliant musicians that you could want in the world. The guy who wrote the music is listening, he is available for any problems you have, to say, 'Well if you play the third bar a little faster …' You didn't compose the music. Some other guy did and he's in the next room."



Marquand and Lucas on the set of Jabba's throne room.

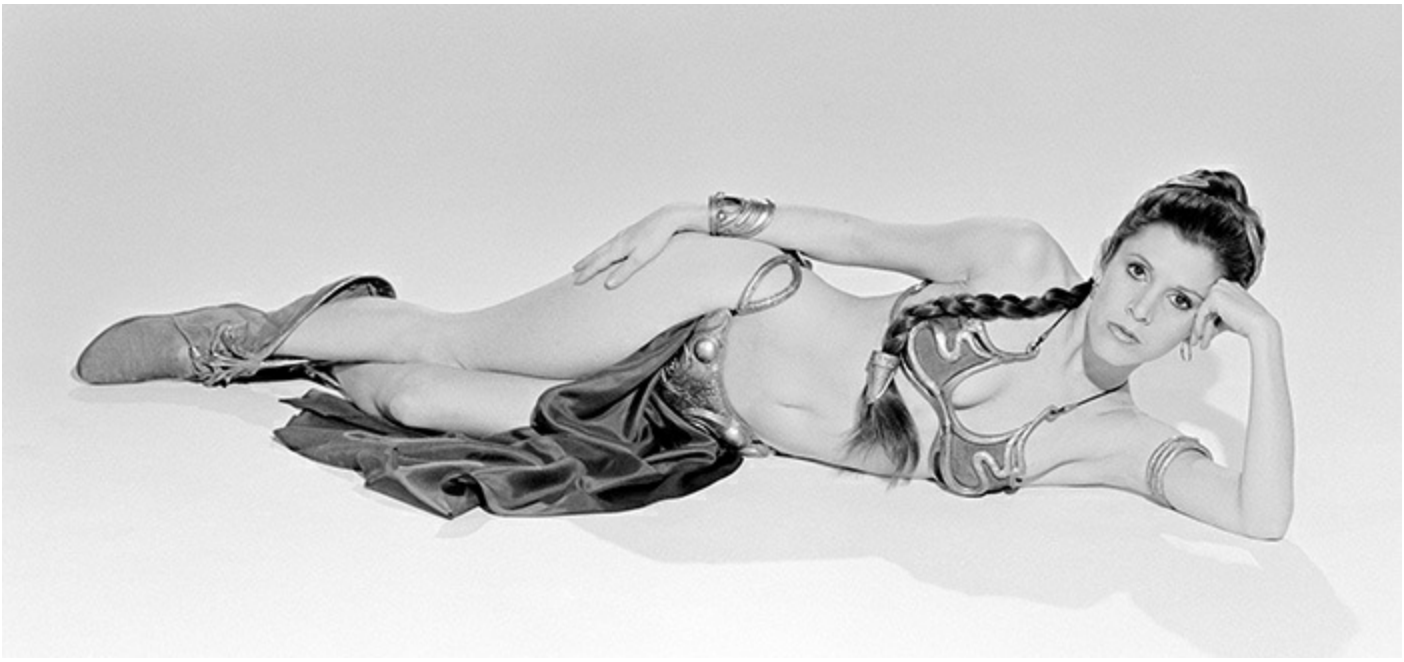


On the Ewok village set, Marquand, Lucas, and Hamill discuss the scene. "George is very open to ideas—I can't tell you how many ideas I've had vetoed," says Hamill. "His face stays the same, but his eyes turn into kaleidoscopes of fear. But he has a good way of

bringing you around to his way of thinking. And Richard is wonderful. He used to be an actor himself, which really helps. Because people don't know what we're up against."



Standing in the corridor leading to the rebel briefing room set the three directors of the trilogy pose for an historical photograph: George Lucas (center, *Star Wars*); Irvin Kershner (left, *The Empire Strikes Back*); and Richard Marquand (right, *Revenge of the Jedi*).



In her slave outfit Fisher poses for a PR photo circa February 17, 1982.





More PR photos of Fisher.

AN ENDING OF ELSTREE

FEBRUARY TO APRIL 1982

REPORT NOS. 29-30: THURSDAY-FRIDAY, FEBRUARY 18-19; STAGE 7–INT. DUNGEON CELLS, SCS. 9, 10 [BOILER ROOM], 14 [CHEWIE AND HAN]; STAGE 6–INT. DEATH STAR, SCS. 47 [VADER STRIDES DOWN CORRIDOR], 70 [VADER STRANGLES OFFICER GUARDING ELEVATOR]; SECOND UNIT: STAGE 5–INT. REBEL BRIDGE & STAGE 7–INT. BOILER ROOM, SCS. 10, 85, 101, 113, 117, 121

On Wednesday at 2 PM, main unit moved to the interior of the dungeon corridor cells, picking up half a day in the schedule. Fisher had a stills session and crew began pre-lighting Stage 6; because it was so huge, the Star Wars Stage needed to be prepped days in advance. Kazanjian had lunch with Lucas, while Hamill rehearsed his fight from 11 to 1. In the afternoon, McDiarmid returned for another makeup and lens test. Working with second unit, Dermot Crowley completed his role as General Madine after five days worked.

"After I had finished the briefing room scenes, I was asked if I was free for the following week," Crowley says. "So I came back and I did a whole sequence with George directing, which was against bluescreen and it was incredibly exciting, me flying into battle and getting to say, 'May the Force be with you.' There were pages of extra dialogue, but it didn't end up in the movie."



Printed dailies from February 16, 1982, of General Nadine (Dermot Crowley) and crew as they react to the battle and the destruction of the Imperial fleet (again, Marquand is directing from off camera). (0:39)

"George would pop over to my unit and look at what we were doing," Christian would say. "I mean, it's George. So he would say, 'Oh, I think I'll do it like this,' and we'd do a shot differently. That went on all the time; I was always there to do what he wanted. You're not directing. You're doing what the director wants, the creator."

"I suppose it was very awe inspiring," McDiarmid says of his consecutive visits to the studio, "but everyone was so wonderful. I had seen the movies and, along with everyone else, thought they were

great. But to actually know I would be in one, playing the part that had been discussed throughout the series! I went to see *The Empire Strikes Back* with the kids one afternoon before I started shooting. When they referred to the Emperor, I thought, *That's me!*

"Richard Marquand gave me a tape of the Emperor from *Empire* and said, 'If you can get your voice fairly close to what Clive Revill was doing, George might let you keep it,' " McDiarmid would add. "I was astonished to hear that, because I didn't realize that I wouldn't be creating the voice myself. I said, 'Clive Revill is great, but he didn't really know the character he was playing. He was in the studio probably for a morning and an afternoon, if that, and now that I see the Emperor's face, I think he's got to sound quite different.' Richard said, 'Just do what you think should be right, and let's hear it.' "

His creation of the Emperor's voice came naturally: "When I saw the face in the mirror, I thought, *My God, it looks like Somerset Maugham, who's turned into a toad*. So the voice became a combination of English upper class and trying to sound like a toad. I thought it had to come from somewhere deep down. I've always been fascinated by Japanese actors, a number of whom can speak from their stomach. I don't actually do that, but I thought if I could get down there . . . "

From the beginning McDiarmid had known that he would have to loop his lines—if allowed to keep his voice—and was happy about that. "It would've been fatiguing to lower my voice on stage for a long time," he says.

Because of all the extra droids and special effects, production didn't really get going on the boiler room scenes until Thursday. "Richard Marquand was playing EV-9D9 in that scene and he was terrific," says Daniels. "It's very easy acting with a piece of tin when it's got a voice like that coming out of it. He used to be an actor, so he knows what it feels like, all the tensions you feel being on a set with a camera pointed at you, how you need to be encouraged and praised. He's very gentle, which is nice."

EV-9D9, unlike C-3PO, was not a man in a suit, however, but a marionette that reigned over Jabba's torture chamber. "At one time 9D9 was to walk and special effects said it could be done; George said it couldn't be done," says Kazanjian. "But they said, 'Yeah, we'll show you.' He said, 'I want you to show me three days before the shoot.' He walked in and there was this elaborate rig overhead. They tried and it didn't work, so they said, 'Oh, we'll make it work.' George said, 'He'll sit.' And George was right—those guys would still be working on it if he hadn't stopped them."

The scene was filmed quickly because of the limited space, which allowed for only one camera with Marquand, according to Barton, able to do his shot list as planned. By end of day Friday, main unit had wrapped the scene. That same afternoon, Hamill had more duel rehearsals, while Harrison Ford and Melissa Mathison flew back to LA. Indeed, production would need neither Ford nor Fisher for several weeks because upcoming scenes didn't include their characters.

On Saturday, Lucas, Kazanjian, and editor Sean Barton met in a Soho Square screening room for half an hour to review dailies. After Lucas accepted them, Kazanjian called the studio so crew could strike the dungeon corridor set from Stage 7. Although they had completed six weeks of filming, many departments, including construction, were still working seven days a week, with two 12-hour shifts, in order to have sets made and dressed on time.

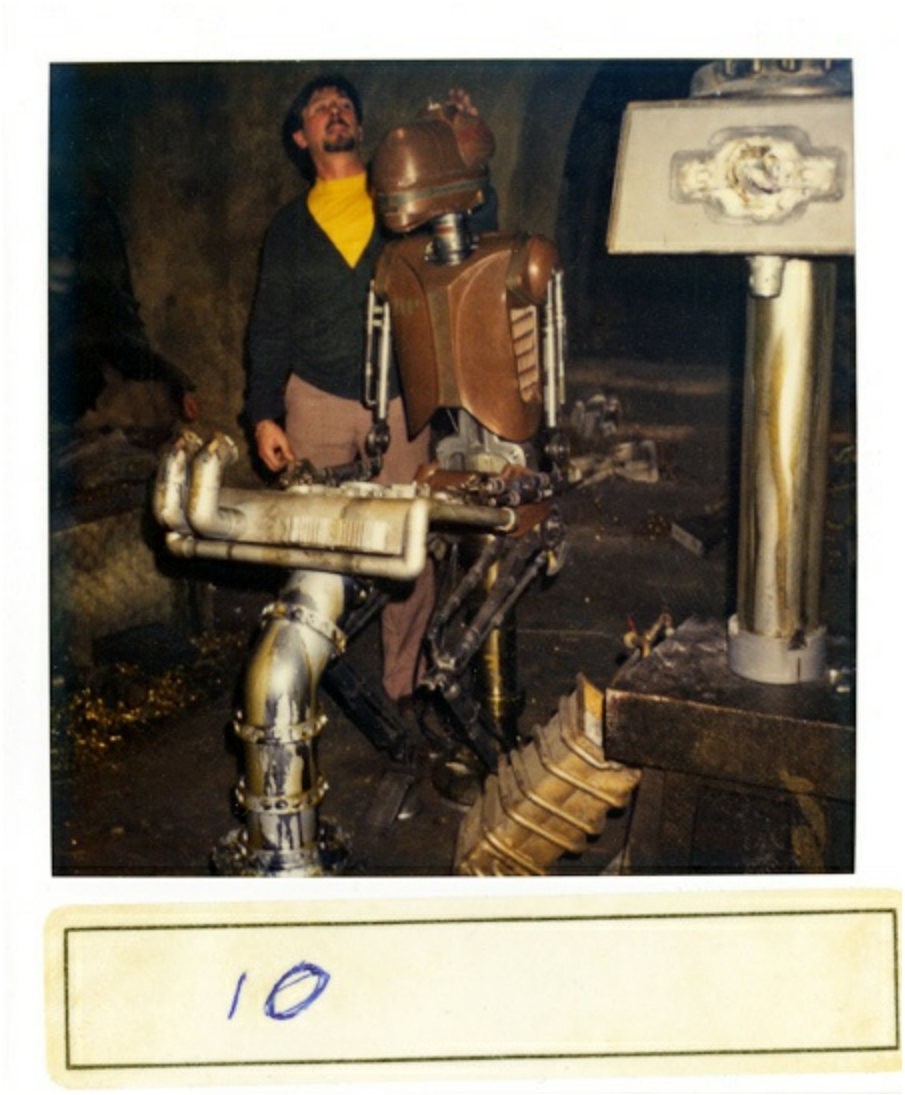
Master plasterer Ken Clarke and his team worked hand in hand with the construction and art departments. "If they can draw it, we can make it," he says, referring to the latter group's technical drawings or blueprints. The plasterer's shop had up to 64 technicians and operated like a factory. "Every department knows a little about the other department," Clarke adds. "You've got to understand the system, even the shooting system. You've got to know the right doors to open and shut. If you sidestep

someone, you upset people—and then you get *personalities*."



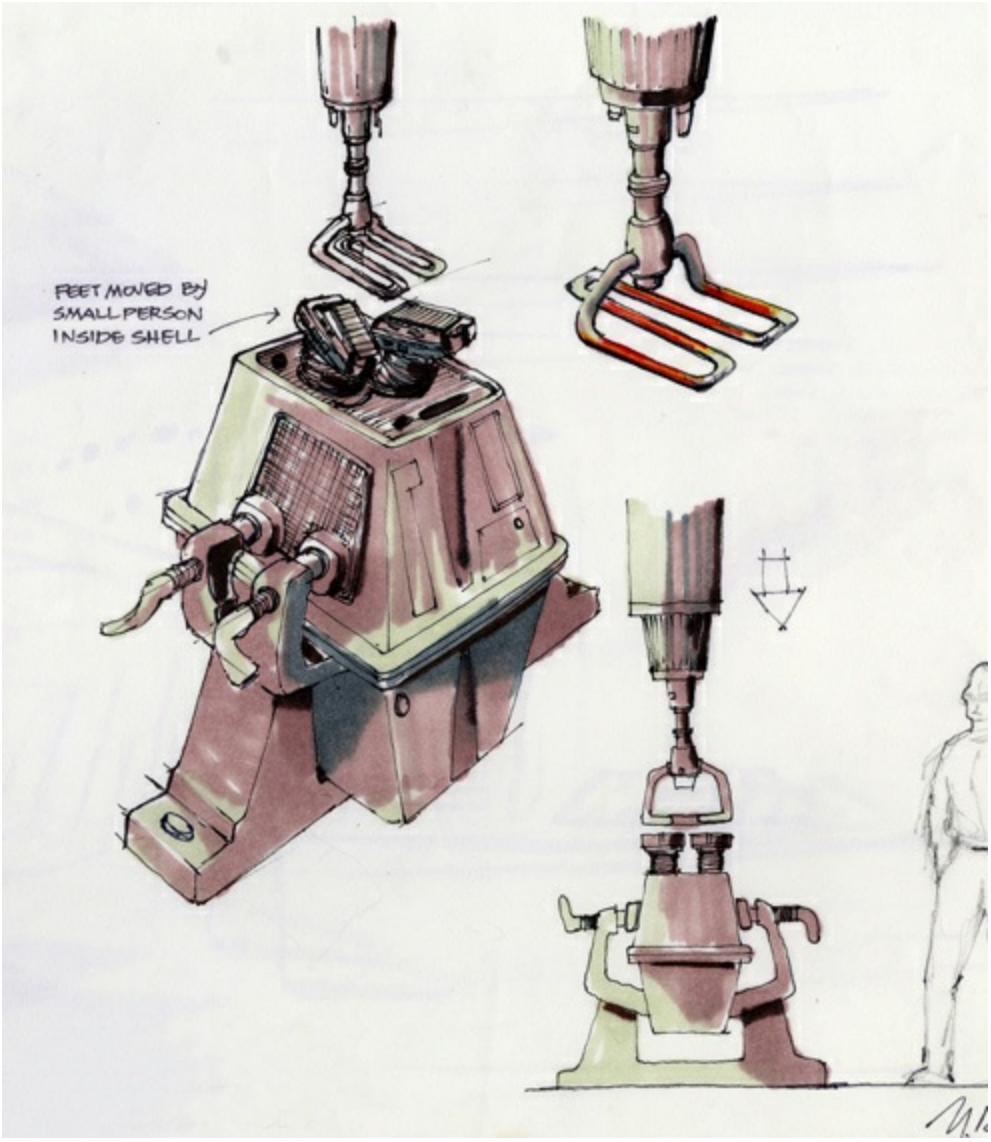
As actor Ian McDiarmid (the Emperor) studied his character's face in the mirror during early makeup tests, he began to formulate his ideas for the Emperor's voice and manner of speaking (with makeup assistant trainee Daniel Parker and makeup artist Nick Dudman creating his face). "Pat McQueeney, my hairstylist, and the makeup people were awesome," Carrie Fisher would say. "They've done like Laurence Olivier's makeup."





A continuity Polaroid of EV-9D9, scene 10.

Due to R2's limited movement, the dungeon floor outside the boiler room couldn't be too rough. Because there was a kind of sewer running down the middle, pre-built plugs were dropped in wherever the droid needed to cross over.



“Torture of robot (branding)” set and prop concept art by Reynolds, December 1981.



A pig guard stares at R2-D2 in the boiler room, with droid EV-9D9 in the background.



The droid manipulating the controls, torturing the dustbin robot, had its “hands” attached to the levers.

REPORT NOS. 31-33: MONDAY-WEDNESDAY, FEBRUARY 22-24; STAGE 6–INT. DEATH STAR, SCS. 4 [VADER ARRIVES], 69 [VADER ARRIVES AGAIN], 48 [THE EMPEROR ARRIVES], 95 [VADER AND LUKE ARRIVE], 127 [DEATH OF VADER]; SECOND UNIT: STAGE 7–INT. BOILER ROOM, SC. 14 PICKUPS



Wardrobe assistant John Birkinshaw places Vader's mask on David Prowse (Darth Vader), as Kazanjian watches and Tomblin organizes the extras, speaking into a microphone on the Death Star hangar set, circa February 23, 1982.



McDiarmid in his complete Emperor's makeup, which covered only the front two-thirds of his head. The cowl always covered the back of his head.







A continuity reference Polaroid for scene 4 (Vader's arrival in the Death Star hangar) of Michael Pennington (Moff Jerjerrod) and David Prowse (Darth Vader).

Hamill engaged in more fight rehearsals and Billy Dee Williams, in turn, left for a break in LA on Monday. Creature work largely finished, both Johnston and Tippett also returned home. Stuart Ziff remained in London to finish the scenes with Nien Nunb, operated by Mike Quinn. Tippett arrived at ILM, however, only to receive a frantic call from London. Ziff and Nunb would have to return to ILM, as well, because the puppet's part had been increased and it needed to look more realistic.

Back in San Rafael, Dennis Muren was also busy, planning videomatics of the rancor pit sequence. Everyone on set would need those to have some idea of what the final sequence would look like in order to film Hamill's scenes, scheduled to be shot in a few weeks' time.

"The rocket cycle videomatics had worked out so well that we actually set up a video department," says Muren. "The same cameramen were shooting the telematics who would actually be making the shot, so we were learning what the problems were and finding the angles as we were doing it."

Moving to the Star Wars Stage, production embarked on simple scenes that were complicated by … scuffing. A Unit Note indicated that, "Overshoes should be worn by the floor crew. Would you kindly ensure that you obtain these before walking on the Stage 6 set, as the floor on this set tends to mark and scratch easily."

"That was a nightmare," says Marquand. "The floor was the killer. Because it was painted black, it was shiny, and every footprint showed. We arrived in the morning and there was this glorious set—

covered in paper. So we tore the paper off, marched these people in, and stood them in their positions, which took ages, and the floor was destroyed. So the floor had to be repainted. Then it was time for their lunch break; it's union requirement that they get fed. Strange, isn't it? So they march off and destroy the floor again. Minor things like that. That set drove Howard Kazanjian crazy because it cost so much money."

"It was a very, very expensive set," Kazanjian says. "That was one of the sets that I knew would never be seen even though we were building it. We certainly didn't need 240 feet of it. Maybe 100 feet would have been enough and ILM could have made it look like it's 900 feet."

The estimated cost was $750,000 for the Death Star hangar, complete with a partially built, full-sized Imperial shuttle, for which Welch and his crew used structural engineers to advise on stress points and weights. Ken Clarke and his plasterers crew had vacu-formed 50 new stormtrooper suits for the crowd scenes as Vader and the Emperor made their spectacular entrances.

Unfortunately, and comically, once the floors were repainted by five crew armed with giant brooms dipped in an oily substance, those newly dressed stormtroopers had a habit of slipping and falling over. "Everybody the whole time was in risk of breaking their necks," says Marquand. "It was awful!"

That day fan club emissary Maureen Garrett spoke to David Prowse about his character's arrival. "I have no specific way of preparing at all," he says. "Vader comes quite naturally. The whole thing is so divorced from me personally that you can go in and act your heart out and go over the top—well, the more believable Darth Vader becomes. I don't have to get into the part at all. As soon as they start enclosing me in the mask, I begin to feel more evil with every plate they put on."

"I was getting ready to interview David Prowse and he knew I was coming, because we'd called ahead," Garrett would say. "So he showed up at the door in his underwear. Very handsome man, body builder, and just a nice person."

In his talk with Garrett, Prowse still keenly regretted not being able to use his own voice as Vader's. "All the way through Richard Marquand has been saying, 'Slow up, slow up the dialogue! James Earl Jones can't speak as fast as you. You have to storm through these scenes, but talk slow.' "

"Have you heard David Prowse?" says Hamill. "It's somehow come to pass in England that his particular accent from his region is held up to ridicule. There's so much class-consciousness. So it's very hard when you have these classically trained Imperial officers in the same scene with David."

Failing to realize that he had been identified as the source of damaging plot leaks, for several years, and that the other actors also received only partial scripts, Prowse also regretted not getting a complete one. "I was virtually ostracized from the picture," he would tell one reporter. "I had no idea where my scenes fit in with the rest of the storyline, or even if my lines were the right dialogue."

"I only received my section of the film, which is unusual," says McDiarmid. "Normally, you get a full script, but it was George's intention that no one should know what was going to happen. For example, he very much wanted to protect Vader's story. If those secrets had gotten out, the surprise would have faded."

Prowse's contentious relationship with Lucasfilm and the ongoing story of the saga were at particular loggerheads that day, as Sebastian Shaw came in for a fitting. Production wanted to keep his presence and role a secret, but Shaw's name was clearly listed on the Call Sheet next to words such as *mask* and *helmet*—so tongues wagged.

"Three days after I started, I gave an interview to *The Daily Mail*, a national British newspaper," Prowse would say. "And the reporter told me Vader would be killed off. I couldn't believe it. He also

told me another actor would play the dead Vader. I thought that was nonsense. I said, 'They would never do anything of the sort. I've played Vader for seven years. They wouldn't do such a dirty deed to me. They wouldn't put another actor in the suit, and when my big moment arrived, unmask somebody else.' He suggested I check the Call Sheets and look for the listing of an actor named Sebastian Shaw. I checked the sheets, and lo and behold, there was Shaw's name—but there was no character listed next to him. I couldn't understand it. I asked Howard Kazanjian about it and he denied they were using another actor."

"I would not have lied to David," Kazanjian would say. "I would have avoided the question and answered or steered it in another direction. I don't recall [this moment], but I doubt that a reporter told Prowse someone else would be playing the unmasked Vader."

The same day that Shaw had a fitting, Prowse, coincidentally or not, talked of Vader's potential reveal to Garrett: "I'm eternally grateful to *Star Wars*, as now I'm an internationally recognized actor and all actors crave recognition. I think any actor would give his right arm to be in anything as successful, albeit I play a character in a mask … I just hope that when they come to unmask me, I'm not too old."

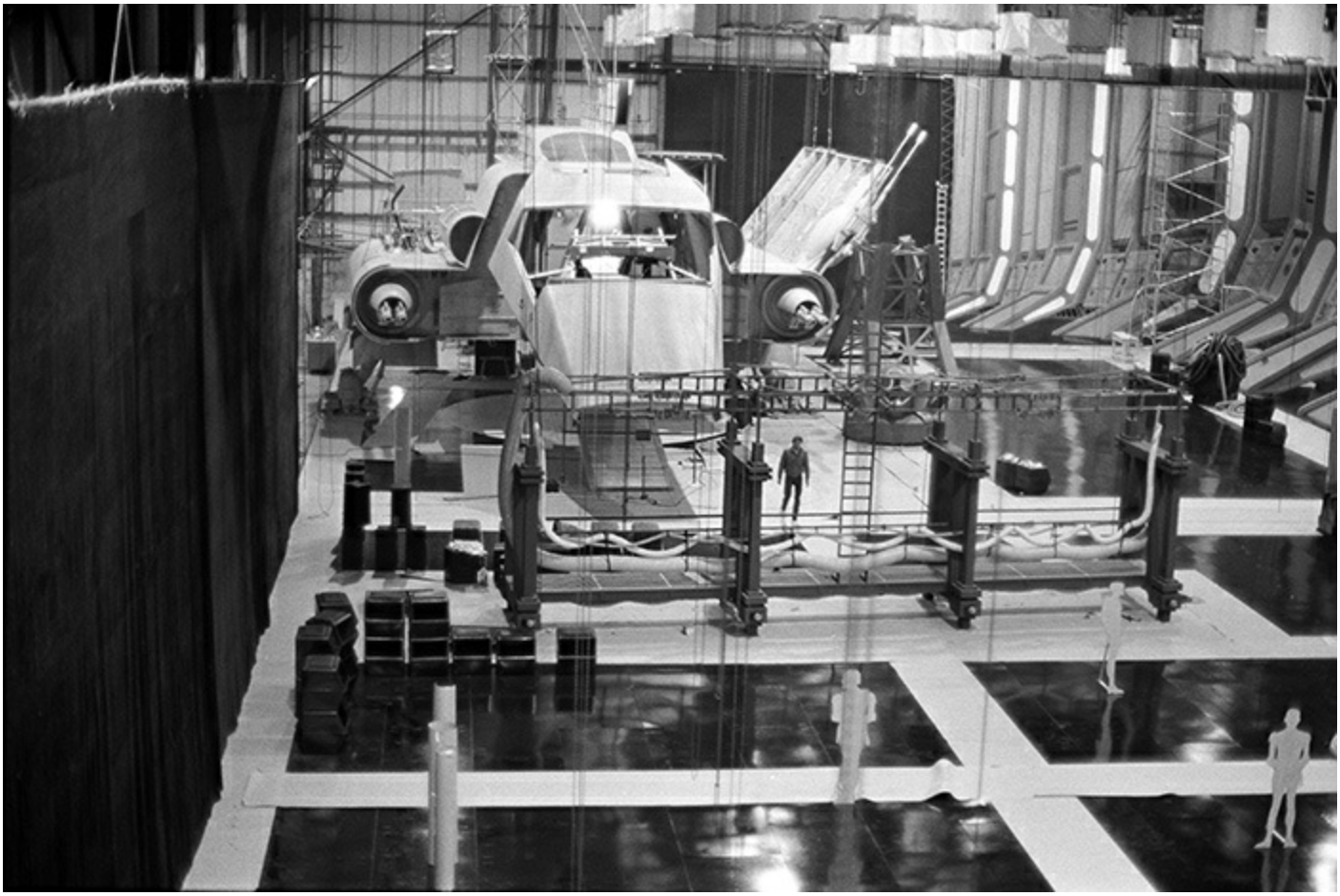
THE PUPPET MASTER

On Tuesday the Emperor arrived. "It was four hours to do my face," McDiarmid says. "I managed to get up at 3:30 AM to get myself ready. George told me, joking, 'Now, I want you to go to bed as late as possible, so you can get up looking your worst.' So I did. I would crawl down to the car, and then to the studio. Nick Dudman, who designed my makeup with Stuart Freeborn, would take over, and I would just lay there really. I didn't have to cooperate very much as they stretched and pulled my face about."

"Ian would be in the chair when I arrived at the studio at 7:30 or 8:00 and he would still be in the chair at 9:00," says Marquand. "God, it really was hard, just the hours alone."



The partial shuttle sits in the gigantic Death Star hangar set on Stage 6, the Star Wars Stage. Maintaining the reflective brilliance of the hangar's black floor necessitated constant polishing (note crew members with mops on the left).



The Imperial shuttlecraft under construction.



McDiarmid as the Emperor descends the shuttle ramp on the Death Star hangar set. Crew would hand McDiarmid strawed drinks between takes, but "Eating was more difficult," he says. "Nick Dudman would say, 'You can chew a bit and I'll retouch it later.' But that was a little difficult, because if the rubber around my mouth had worked loose, it would have taken Nick an hour to fix, and they might have wanted me on the set immediately."

Normally, McDiarmid was in makeup by 6:30 AM, where Dudman and his team would first cover the actor's face with "gunk"; then they would add the rubber appliances and various other parts, while his hands were also modified. The last touch was the contact lenses. "I didn't have to worry about my hair, because I wore a cowl and a rubber dome on my forehead," the actor says. "I had very long hair because of another role, so it was tied in a ribbon. Seeing myself that way was fascinating, though it sounds very narcissistic to say so. A bit of the face was me—my nose, my mouth, my eyes—but they looked different. The makeup was entirely based on the aging process, not jokes or fantasy. That's the way the face goes, the way everything sinks in and drops."

"I'd come into makeup and Ian would be nearly finished having been there already two or three hours," Hamill would say. "And then it would take an hour or so to get the stuff off, whereas I would usually just shower, change clothes, and jump in a car. So it occurred to me that unless I invited Ian over to the house, I was never going to know what he looked like; so we had him over for a Sunday dinner. What a surprise it was to see him show up with that shock of red hair and so much younger than what he was playing."

"The main character and arch villain was intended to be a Methuselah figure kept alive and intact by some unknown magic," Tippett would write. "Our intention was to create through makeup an age-wrinkled face with a large split cranium that was beginning to grow apart. We felt the Emperor should be ancient, not old, so the quality of the wrinkle was important. The enlarged skull was a foam latex appliance that carefully joined the actor's face. Black and rotting teeth added an extra wild quality that we hoped would enhance the Emperor's treacherous dialogue. We felt he should have both a detached look and a piercing stare. Eyes being the windows of the soul, we were required to use contact lenses."

"It was so nice to have Phil and his boys over here," says Freeborn. "All working together this time. Phil loved it and we loved it."

"Nick Dudman said, 'It'll take me about four hours to make you the oldest man in the world and possibly the most evil,' " McDiarmid says. "And he did. All these things helped me suggest a person other than someone who just ran things. They gave the character an added dimension, which is what I was really looking for in playing the part."

"It's a wonderful moment in the movie when the Emperor comes out of that shuttle," says Marquand. "It's astonishing. The robes of those red troops. But you're talking about filming 200 people and you're watching the main action—when you suddenly notice there's a guy who is still putting his helmet on! You think, *What is going on?!* And you have to go again."

"The first scene we shot was the hangar in one of the biggest studios in Europe," McDiarmid says. "I hadn't been in it before. I walked into this hangar, in makeup for the first time, my eyes slightly hurting, and trying very hard to adjust to what was happening. I saw what looked like 3,000 people and I said to Michael Pennington [Jerjerrod], a friend of mine, who was standing next to Vader, 'You didn't tell me. I thought it was going to be a quiet party just for the three of us.'

"I was taken up to this high scaffold. They pointed me in the right direction and, suddenly, there was steam and smoke, the ramp shot down, and all these people in red and black preceded me. Then there was a voice, 'Cue Emperor!' and down I hobbled. It was an extraordinary first day. Doing it was a fantasy for me. As a kid, I had always wanted to play villains; they're always the most interesting characters."

A HUMAN REVEALED

Contractually obligated not to discuss any film secrets with anyone, even his family, veteran actor Sebastian Shaw started his one day of work on Wednesday. "I remember going down to Elstree Studios," he would say. "I was whisked straight away into a caravan and my lunch was brought to me, makeup came to me, and then I was hustled into the studio—nobody saw me. It was all completely secret. I think many people—even some of them who had to do with the administration—didn't really know [what was going on]."

When Shaw arrived on set, he espied McDiarmid, who, somewhat surprised, asked him what he was doing there. "I don't know, dear boy," Shaw responded. "I think it's something to do with science fiction."

Having served in the Royal Air Force during World War II, Shaw was primarily known as a Shakespearean actor, but had performed in many films, including Michael Powell and Emeric Pressburger's first collaboration, *The Spy in Black* (1939). In Shaw, Lucas and Marquand felt that they had found an actor with the experience to play the scene effectively, but unknown enough so as not to bring up other cinematic memories.

"Our most important makeup was also the most subtle," Tippett would write. "Vader was designed to look as though he had been wounded in battle, with a large chunk of his cranium missing. Makeup appliances were engineered, not to cover the face with ghastly mutilation, but to justify why the man had to seek refuge in a mechanical body."

"Everybody concerned—director, producers—were watching that scene, all the time, with hawk-like eyes, because it was so important," Shaw adds. "Richard Marquand directed the scene, but George Lucas was around all the time keeping an eye on because, after all, *Star Wars* is his baby. And they were very careful, clearly. There was the huge Star Wars Stage—but it was vast and it was empty. They had cleared it completely, except for the absolute minimum of people. We worked fairly hard that day. The scene was so beautifully written that we never altered the dialogue at all."



Marquand and crew film Prowse's close-ups as Vader for the Emperor's arrival scene (McDiarmid is not on camera perhaps to afford the crew their preferred angle).



A group shot of Imperial extras from the Emperor's entourage.





Dolly grip W. C. "Chunky" Huse, operating cameraman Alec Mills, focus puller Mike Frift, and second assistant cameraman Simon Hume.

Watching Shaw as Vader gave Kazanjian an idea. "George was terrific and would sometimes listen to suggestions," he would say. "So I said, 'When Yoda and Obi-Wan Kenobi are in that ghost effect at the end of the picture, why don't we have Darth Vader there?' The next day he said, 'Let's do it,' and I felt good, because I was contributing something to the film that George liked and accepted." (Though perhaps forgotten, it had been Lucas's original idea, in an early outline, to bring back Vader as Anakin in the end.)

"It's always daring to take off the mask, whether it's the Phantom of the Opera's or Dr. Doom's, because people's imaginations are far more comprehensive, so there's always a chance that you will disappoint them," Hamill would say. "But to see Vader that vulnerable, laid out on the ground, with a scarred face and the bald head, it was very poignant; it was very moving, given the fact that he had found redemption and turned on the Emperor that way. I remove the helmet and I do it very gently …"

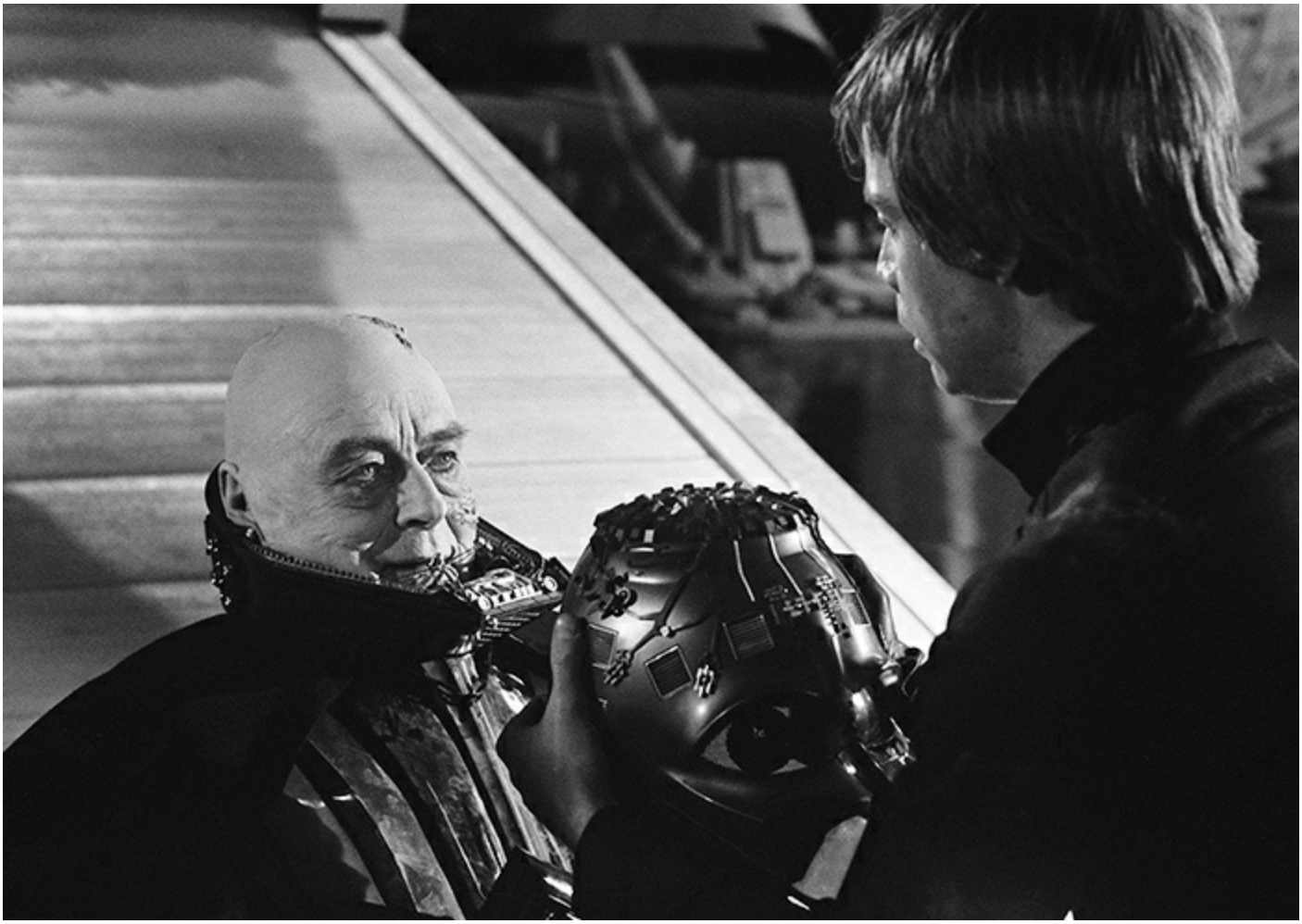
"When that dreadful mask was taken off, Mark nearly took my ears with it," Shaw remembers. "But Mark was absolutely delightful to work with. He was very kind and maybe even appreciative, to an old actor like me. He was also very nervous with the scene because, quite suddenly, a new dimension came into the whole thing, a real and genuine emotion. There weren't hundreds of takes or anything like that. Mark Hamill had a few, for his close-up, because he was so terribly anxious to get it just right."

REPORT NOS. 34–36: THURSDAY–MONDAY, FEBRUARY 25–MARCH 1; STAGE 4—INT. DEATH STAR, EMPEROR'S ROOM, SCS. 52 [EMPEROR TELLS VADER TO RETURN TO SHIP], 73 [VADER TELLS

EMPEROR LUKE ON ENDOR], 96 [LUKE BROUGHT BEFORE EMPEROR], 107 [DEATH STAR OPERATIONAL], 114 [LUKE GRABS LIGHTSABER], 118 ["I AM A JEDI, LIKE MY FATHER BEFORE ME"]; SECOND UNIT: STAGE 6–INT. DEATH STAR, MAIN DOCKING BAY, SCS. 4, 95, 127, 31, 96



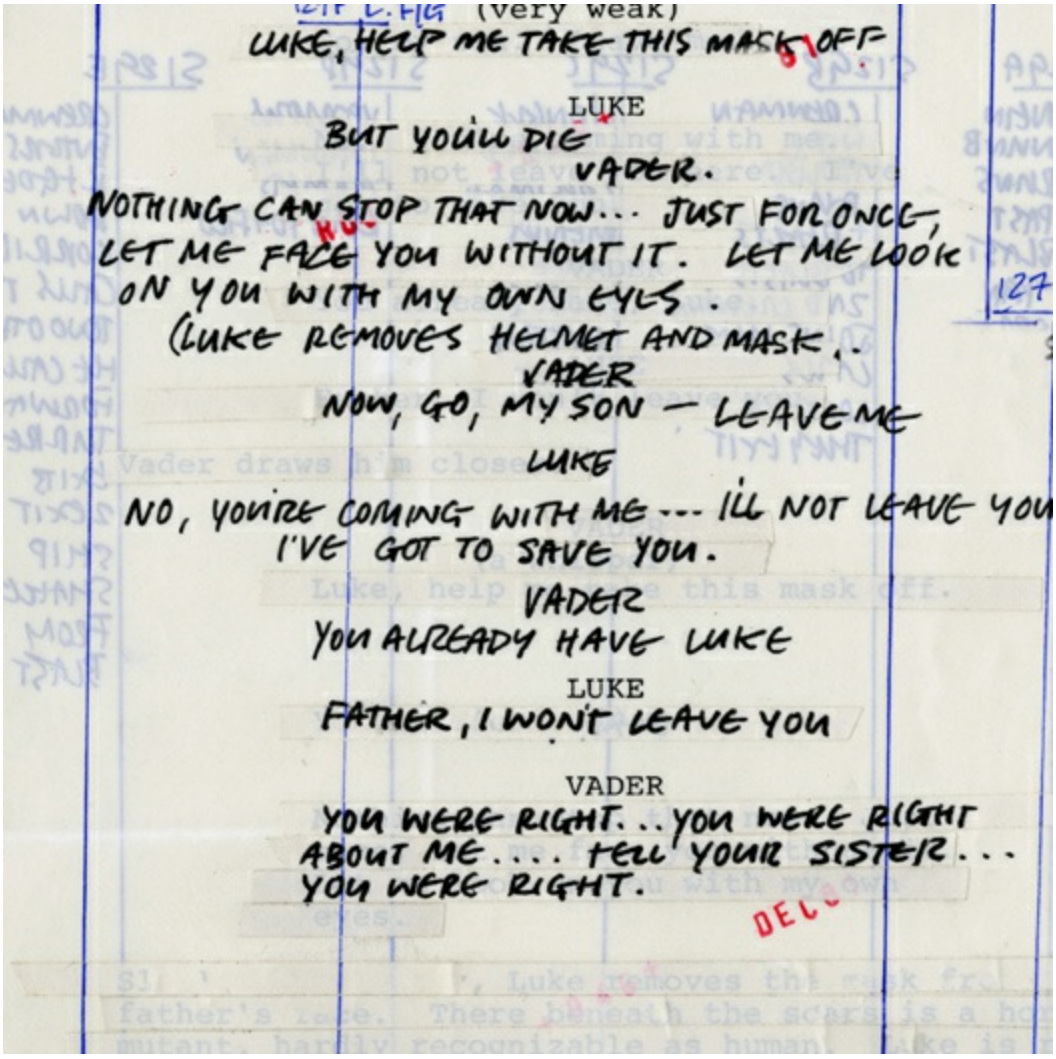
Marquand studies Sebastian Shaw (aka "The Man," Vader unmasked), with Kazanjian (on left).



Vader (Shaw) is unmasked as he dies with Luke (Hamill) watching.



Makeup artist Peter Robb-King and costume assistant John Birkenshaw help Sebastian Shaw into his Darth Vader costume. (Note the widely spaced stitching on the leg of the costume. That larger stitching meant it was a bodysuit that had been made for promotional purposes for *Empire*. These suits were probably made smaller than those for David Prowse, in order to fit promotional performers, and that is why it was used for Shaw.)


(very weak)
LUKE, HELP ME TAKE THIS MASK OFF-

LUKE
BUT YOU'LL DIE

VADER.
NOTHING CAN STOP THAT NOW... JUST FOR ONCE, LET ME FACE YOU WITHOUT IT. LET ME LOOK ON YOU WITH MY OWN EYES.
(LUKE REMOVES HELMET AND MASK..

VADER
NOW, GO, MY SON — LEAVE ME

LUKE
NO, YOU'RE COMING WITH ME --- I'LL NOT LEAVE YOU I'VE GOT TO SAVE YOU.

VADER
YOU ALREADY HAVE LUKE

LUKE
FATHER, I WON'T LEAVE YOU

VADER
YOU WERE RIGHT...YOU WERE RIGHT ABOUT ME.... TELL YOUR SISTER... YOU WERE RIGHT.

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The ultra-secret script page describing Vader's death, with last-minute dialogue written by hand.



A sheet of unit photographer Arthur Clarke's production stills from his day shooting the death of Vader, as played by Shaw (Peter Robb King is applying Shaw's makeup).



Leaning on the Emperor's throne, Lucas confers with McDiarmid, Hamill, and Marquand.

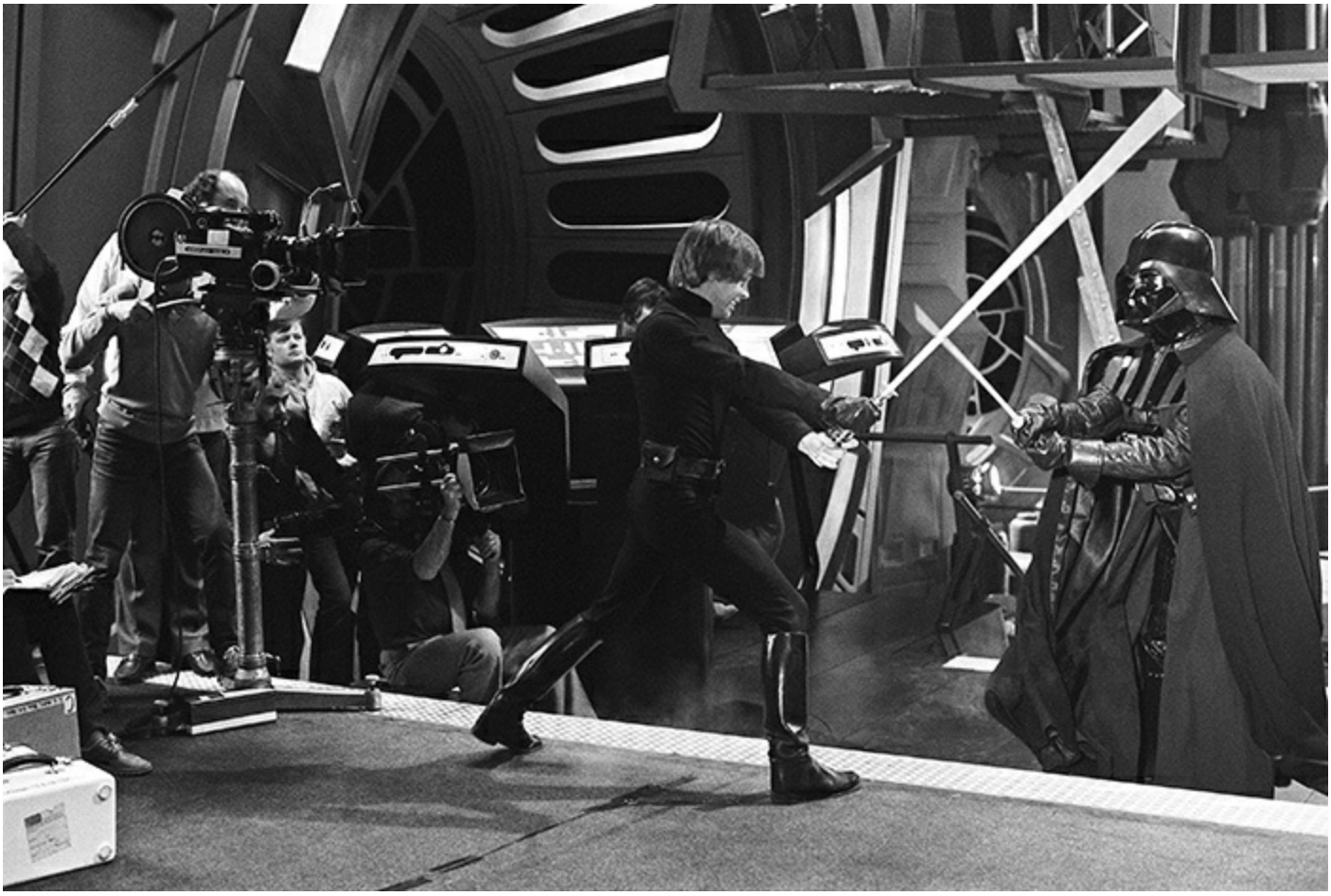
"The chair was a great device," McDiarmid would say. "It had been completely electrified, so it could move, but it didn't move at the tempo that George and Richard needed for the camera. The guys tried to slow it down, but it didn't have different speeds, so George said, 'Ian, could you just try moving it with your feet?' After that they didn't bother to mechanize it at all. I'm doing small feet movements underneath my cloak in order to time it perfectly and hit the mark."

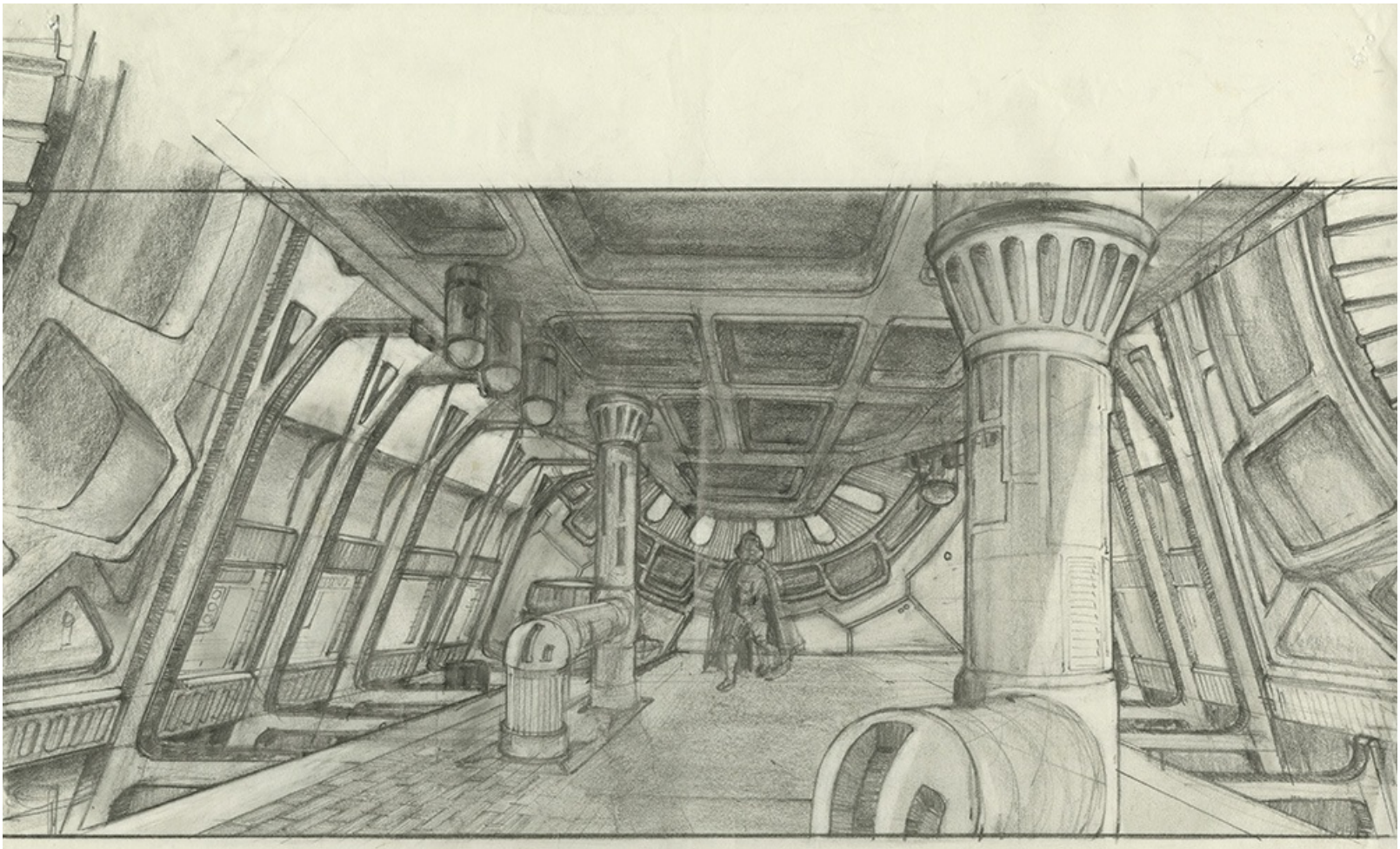


Vader (swordsman Bob Anderson) duels Luke, as the Emperor watches gleefully (the lightsaber glows would be animated in postproduction). During breaks in the shoot, “I just sat in my room, surrounded by mirrors,” says McDiarmid. “I saw this creature staring at me, and I did, I’m afraid, spend a great deal of time just looking at this thing that we had all created, the Emperor. It gave me a sense of what I looked like from my own point of view, while I was acting.”



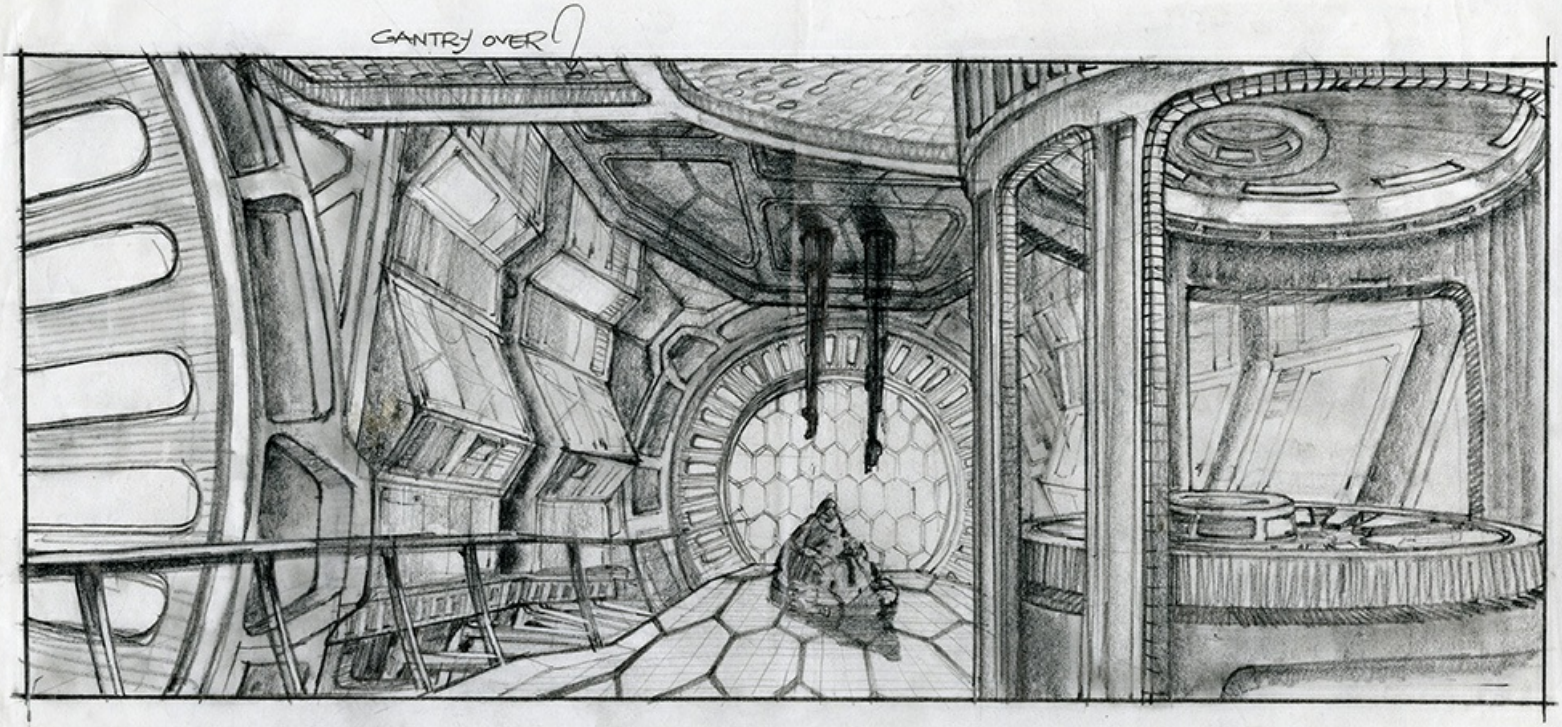
Second assistant cameraman Martin Kenzie with an over-sized clapperboard that denotes a VistaVision shot.





EMPERORS THRONE ROOM PRELIM' (SEE LATER SKETCH)

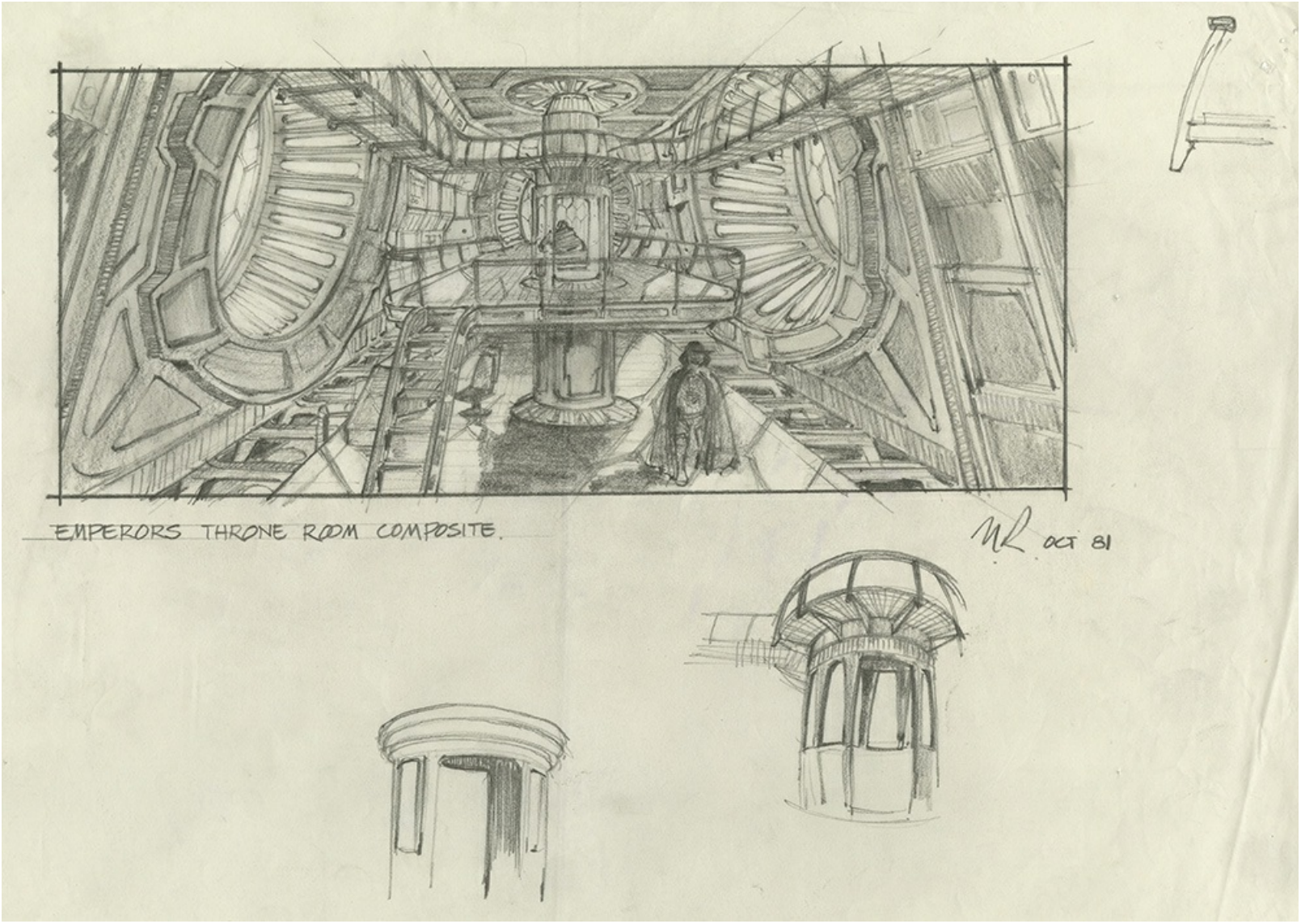
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EMPERORS THRONE ROOM
MEZZANINE LEVEL.

ELEVATOR RISES & DESCENDS.

MR OCT · 81



Concept art of the Emperor's throne room by Reynolds, October 1981.

Main unit moved from the mammoth Stage 6 to the smaller Stage 4 where the Emperor's throne room was waiting for scenes among his lordship, Vader, and Luke; those scenes would be filmed in story order. "Mark Hamill is such a good actor," McDiarmid says. "It was absolutely no problem to work with him. We had a complete rapport on and off-screen, so all those initial fears of joining the series were overcome. Usually, that's what makes people act better, the person with whom they're acting."

As for Vader, Prowse was continuing to have problems. "David would endlessly say to me, 'But I can't see, I can't hear,' " Marquand says. "And I would say endlessly to him, 'I know, I know, I tried it on … I know.' "

At the time, Prowse said that he enjoyed working with Marquand, though he later, publicly, changed his tune. "I received no direction whatsoever from Marquand," he would say. "I never had much of an association with him. I was never allowed to get close to him. As long as I understood a scene's mechanics, he didn't discuss my motivation or how I should deliver my lines."

"One of the most difficult things about this film was reacting to Dave Prowse in the Darth Vader costume," says McDiarmid. "Not only was Dave's voice markedly different from James Earl Jones', but so is his speech rhythm. Richard would say, 'I think you have to imagine that Vader will be taking longer to say that line,' so I had to learn Dave's dialogue as well as mine. Dave would do his lines and, having seen the other two films, I would imagine how they would sound in the finished film."

It was also probable that Prowse wasn't even saying the scene's real lines, due to the ongoing secrecy. Adding to the confusion, in fact, were script revisions that Lucas was still making, with at least one crucial alteration affecting the scenes in the throne room. "I think we've achieved a sense of jeopardy until the very end," says Marquand of the changes. "The temptations facing Luke are so enormous that you cannot actually see how it's possible to solve them and save him. It's such a complex situation. George and I had long conversations about the Emperor and the final act of the movie and how the Emperor would turn the tables on Luke. And George went away writing and he came up with the most terrible double-cross. You have no idea what this revolting little man can pull off."

The revised pages brought Luke's thoughts about Leia during his fight with Vader to the fore. Luke surrenders his lightsaber, which rolls across the floor to his father, who hooks it onto his belt.

VADER

Give yourself to the dark side, Luke. It is the only way you can save your friends ... Yes, your thoughts betray you, son. Your feelings for them are strong, especially for ... Vader stops and senses something. Luke is in anguish as he senses Leia's pain. Vader moves forward, looking for his son.

LUKE

No!

VADER

Sister? Your feelings have now betrayed her, too ... Twins! Obi-wan was wise to hide her, but now his failure is complete. If you will not turn to the dark side, then perhaps she will.

Suddenly Luke's lazer sword flies off Vader's belt and the Dark Lord turns to see his son standing before him with lazer sword alight.

LUKE

Never!

Their lazer sword fight recommences with a frenzy not seen before as Luke's "hatred forces Vader to retreat." Luke cuts off Vader's right hand "and realizes how much he is becoming like his father."

In this final revision to the duel, Lucas worked out in his mind the emotional mechanics of the script, as Luke, Vader, and the Emperor stage their "Mexican standoff": "The core of all this thing is [that] the Emperor is the master and Vader is the apprentice," Lucas would explain. "He knows that if he gets into a lazer fight with the Emperor, he won't win. He knows his son can't win. Neither one of them can beat the Emperor. Together they might. In the first sequel he reveals that when he says, 'Together we can rule the universe.' That's still his plot in *Jedi*. It's just that his son has said, 'No, I'm not going to do that.' So that's a bit of a problem.

"Vader also knows that the Emperor is toying with Luke. He has been told by the Emperor, 'When he starts to strike me, you're going to have to take him out.' If Vader doesn't block Luke's lazer sword, the Emperor could just raise his hand and that would be the end of it. Then Vader would be in trouble: 'Lord Vader, what happened to you? Did you not get your cue?' So Vader knows what the Emperor is doing to the kid—instead of Vader turning Luke to the dark side, maybe the Emperor can. Vader

doesn't care who does it [because then father and son can unite].

"But Vader doesn't quite understand the Emperor's plot. The whole plot of the Emperor is to get Luke to turn to the dark side and become his apprentice, by killing Vader. Vader doesn't quite understand that he's on the chopping block, until he gets into that fight. He thinks that his job is to kill the kid, but of course he can't really kill the kid, and the Emperor knows that he can't really kill the kid. The Emperor is playing the two against each other to see which one wins. It's not until Luke cuts off his father's hand that it occurs to Vader what's going to happen here: He realizes, *Wait a minute, I've been set up*. Then he also realizes that his son is what Vader was at one point, when Luke's choice was his choice. His son refuses to kill him—and that is such a revelation to Vader—it reminds him of what he once was.

"So Vader is not powerful enough to kill the Emperor, but he does so in a very unexpected way. He does it not out of thinking or fear. He does it out of the super energy of wanting to protect his son, out of compassion. Vader finally has compassion for his son and realizes that his life has been a sham."

"The Emperor uses the word 'friend' a lot and I thought he must think that that is the most despicable thing that a human being could do, to form friendships, which is something that is completely alien to him," McDiarmid would say. "Because he has spent his life destroying other people. So I just thought, *I'll focus on that word and make it a hate word from the Emperor's point of view*."

On Friday, Fisher took the Concorde to New York City while second unit shot Jabba's barge and the rebel briefing room. Oz met with Freeborn at 5:30 PM. A long memo from US art director Jim Schoppe to Reynolds outlined ideas for building the barge sails, for a cost of $70,000 for two complete sails, rigged, plus $16,800 for the work of Commodore Warwick Tompkins—a genuine sailor who, far from any sea, would be needed on the desert location.

SETUPS: 601; SCS. COMP: 35/132; SCREEN TIME: 53M 42S/120M

A ROSE IN SAN RAFAEL

Before ILM could throw every man, woman, and department into *Jedi*, the facility had to finish shots for Steven Spielberg's *E.T.*, which was due out that summer. Ralph McQuarrie continued to be on good terms with Lucas and ILM, despite his departure, and he designed the alien's mothership (based on a dream he'd had long before). The ongoing problem of the effects company was fragmentation, with several groups working on different films without much coordination.

Edlund was generally characterized by other ILMers as "a real technical guy" and the one responsible for pioneering new kinds of cameras and printers. Muren was thought of as more artistic, with a great eye when setting up and lighting shots, and more at home with the animation, matte, and art departments.

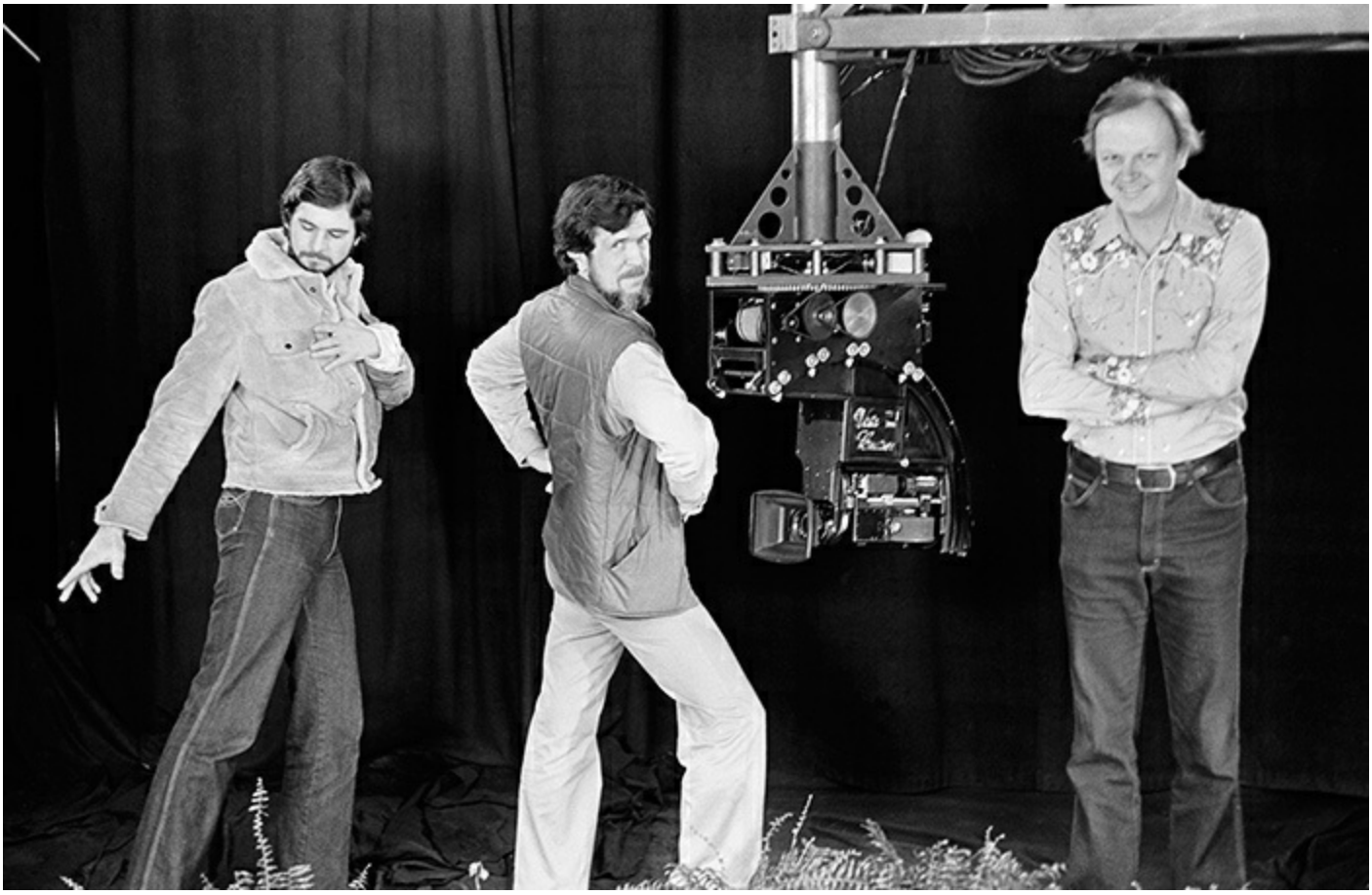
"Dennis is a real artist," says model maker Paul Huston. "He didn't care how it was done. Richard would do something just because it hadn't been done that way or because he wanted to build a really cool something. Dennis stressed the creative rather than the technical, like how to make something look real by making it random or by closely observing nature, whereas Richard would get a bunch of stuff and put it in front of a really cool camera and blow it up. That was his happiness."

"I don't think that analogy is fair at all," Edlund would say. "I got interested in photography because it's an art that is realizable through gadgets. I'm a generalist. I understood chemistry, so I could deal with the photo lab. I had been a still photographer with my own darkroom for many years and had

built all sorts of strange photographic apparatus in order to create ideas that I had. So it all starts with a creative concept and then you have to figure out how to create equipment that will get you to that level. At ILM, we built the most fantastic optical printers known to man, from scratch."

A source of unhappiness, at least to some at ILM, was the telematics that were now being generated for the space battle and its warring armadas. "I did not like the videomatics," says Ralston. "I thought it was a waste of time. The bike stuff was great, but for the space stuff, especially the real complex stuff, the video system was so limited that we couldn't get across the impression of what we wanted in the final shot. It cost too much and took too much of my time, 'cause I winded up shooting most of that."

"It didn't work as well for the spaceships, making it difficult for George to get a good idea of the movements on the video," says Edlund. "You have to be very careful. If you start cutting for the animatic and then you ask for the shots to be done like the black and white image of toys and props, you may find the frame count is all wrong when you go to a Panavision color comp of the shot. Color makes it twice as hard to recognize things in a short time, so you usually have to lengthen everything by about 20 to 50 percent."



Clowning around during a publicity shoot with ILM's VistaCruiser camera are visual effects supervisors Ken Ralston, Richard Edlund, and Dennis Muren.

Another source of anxiety were the Ewoks, which were raising eyebrows at ILM. "You could go in the back door of the screening room sometimes," effects cameraman Scott Farrar would say. "One day someone says, 'Hey, I hear they're running some dailies from London. Let's go look.' And it's all these black-and-white rough cuts of these little teddy bears on these fake trees. We come out of there and we go, 'My God, what are we involved with? What is this movie?' We were flabbergasted."

"When we were working on *E.T.*, the first thing I ever saw of the creature was this black-and-white

photograph," Bill George would say. "I looked at the photograph and I went, 'That is the ugliest, most ridiculous looking thing I have ever seen.' So when I first saw the designs of the Ewoks, I thought, *Now, wait a minute, we've got to give these things a chance*."

By this time Rose Duignan had also rejoined ILM, rehired back in August 1981 to bring order to the sometimes fraught productions. Duignan hadn't worked on *Empire* because of a personal project, but had been key at ILM on *Star Wars*. "Production manager Lon Tinney said, 'It is really happening and we need a coordinator,' " Duignan would say of her first job interview at ILM back in 1976. "So I show up and walk into this very dingy reception area with a beat up couch and sit down, and I start chatting up the receptionist, saying, 'I've heard of George Lucas and I know *American Graffiti*, so I think this could be interesting.' I'm trying to find out if George Lucas is a nice guy. And I'm sitting beside this kid, shoes up. But when I get called into my interview with John Dykstra, this guy gets up and follows me in —so I'm thinking, *He's a cheeky runner*. Of course he turns out to be George Lucas. He asked me only two questions: 'Do you take shorthand?' I said, 'No.' And he said, 'Can you start Monday?' "

"*Poltergeist* and *Raiders* were a nightmare and they both went way over budget," Muren would say. "*E.T.* was small, but it was a very hard show because it was shot in bright sunlight. We did it in 4-perf, because we had no money, but also because Richard had all the VistaVision cameras tied up. I said, 'Well, heck, let's just do this in 4-perf, because I hate VistaVision anyway.' I wanted to shoot with the production cameras with the same shooting crew, so everything matches. But I hardly had any material [technical equipment] for *E.T.* At one point I was so frustrated, I remember almost walking out and just saying, 'I can't deal with this anymore.' "

(By shooting in 4-perf—that is, with regular 35mm cameras—Muren was able to do many of the effects shots in camera, instead of relying on the 8-perf VistaVision format and optical compositing.)

"Dennis was extremely upset," Duignan would say. "It was really a ludicrous situation where Richard Edlund had the three best cameras tied up and he was only going to be using two of them. That is where it did get into some heated conversation."

"Rose was brought in as production supervisor to manage the groups, so there would not be one person in there being able to dominate any department," Muren adds. "Rose split us into three units: me, Ken, and Richard. If anyone had a problem, we could go to Rose and she'd fiddle out someway to get it to work."

"Dennis and I were at creative loggerheads, to some degree," Edlund would say. "But I think that we complemented each other greatly on shooting. Dennis and Ken were monstrously talented guys, both of them. It was fun to work with them at some points; sometimes it was exasperating, but for the most part it was a positive experience."

"It was three separate teams, completely driven by the creatives," Duignan continues. "There were no producers. We were called coordinators, but I insisted on being called a production supervisor, because I needed the clout. Anyway, I will always love Richard, but he is not a good sharer. He needs to be the boss. Yet I could always go to Richard and say, 'This isn't fair. You have three cameras tied up for one shoot and you're leaving the guys the shitty camera, so here's the deal: If your camera jams and you need another camera, we'll accommodate that, but as long as your cameras are working, these guys get it.' "

"It was very loosey-goosey in a great way," Ken Ralston would say. "If someone needed your help on another movie, they might grab you and you'd walk across, through the black curtains, to another setup for another film, help them out, and then go back to your movie. But I'm sure some people were trying to hang onto stuff more than others, so it was hard to use certain pieces of equipment. We had one

motion-control camera we really liked and then some crummier ones, and there was specialized equipment that we all wanted to use."

"There was Richard's guys and there was Dennis's guys, but there was a definite kind of tension for resources and for crewing shows," Huston would say. "Lorne Peterson used to say that somebody would want somebody on his show, and then they would be fighting about it and get all mad at Lorne if he couldn't get this guy to be on one show only."

"Richard would take a crew skeet shooting during lunchtime across the bay," matte painter Chris Evans would say. "He had a real fun persona. He would shoot from the hip, literally. He was kind of a military man, soldier of fortune; he'd wear a military fatigue jacket and had a gun collection in his office, I think. He'd laugh and go—*Bang!* It was hysterical. He was very macho and there was a real sense of camaraderie."

"I actually inspired competition between the shows, because I felt we needed to get fiscally responsible," says Duignan. "Nobody in accounting was sharing with the show whether they were ahead or behind, and George really cared about not having to subsidize these movies. So we started tracking actual costs and sharing them during the weekly production meetings. People did not like this. We'd have screens up and the accounting guys would show each show against each other, what percentage complete, what percentage spent, how much to finish. So you could see that my crew on *Star Trek II* was 50 percent under budget and exactly on track. Richard's crew on *Poltergeist* was way over budget and way behind schedule and things weren't working. That created some real pain, but I think ultimately it was very effective, because all of a sudden everyone knew."

"*Poltergeist* was extremely difficult as a visual effects project because it was a realistic movie, happening in the house next door kind of thing in modern times," Edlund would explain. "We didn't have the cloak of fantasy or romance that you had in *Raiders of the Lost Ark*, which got you over certain hurdles."

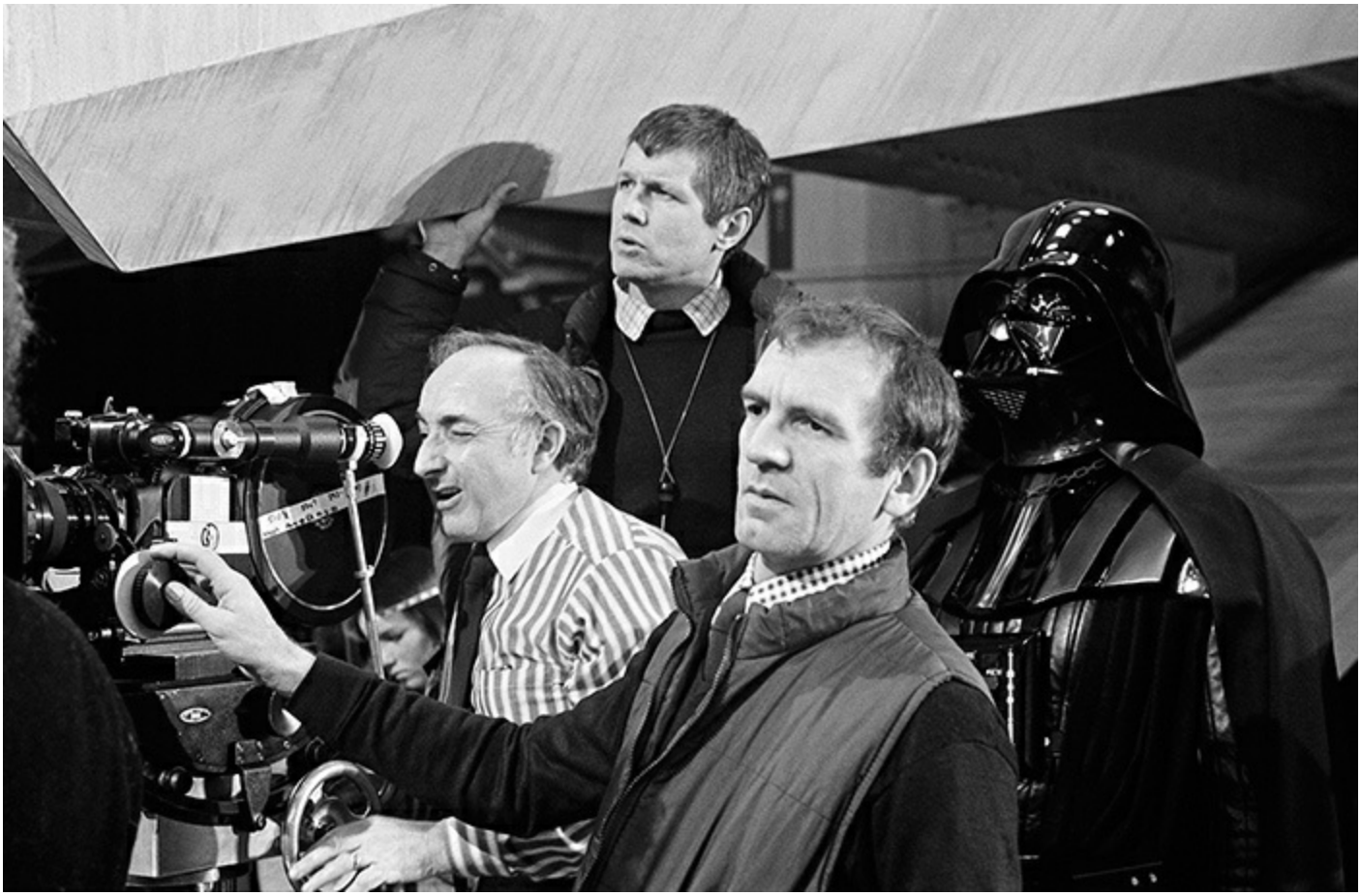
"I don't think the dynamics at ILM during this period ever changed, but I think Rose was good at making all the issues business issues, rather than personal issues," Huston continues. "She was a really good communicator, she could make things really explicit. Things that were kind of undercurrents, but not being talked about, she could make explicit in ways that wouldn't make anyone angry. Then they could get it out there, deal with it, and move on."

"Rose Duignan is an enormous character," coordinator Patricia Blau would say. "I actually learned quite a bit from her. I don't even really think I know how much I learned from her."

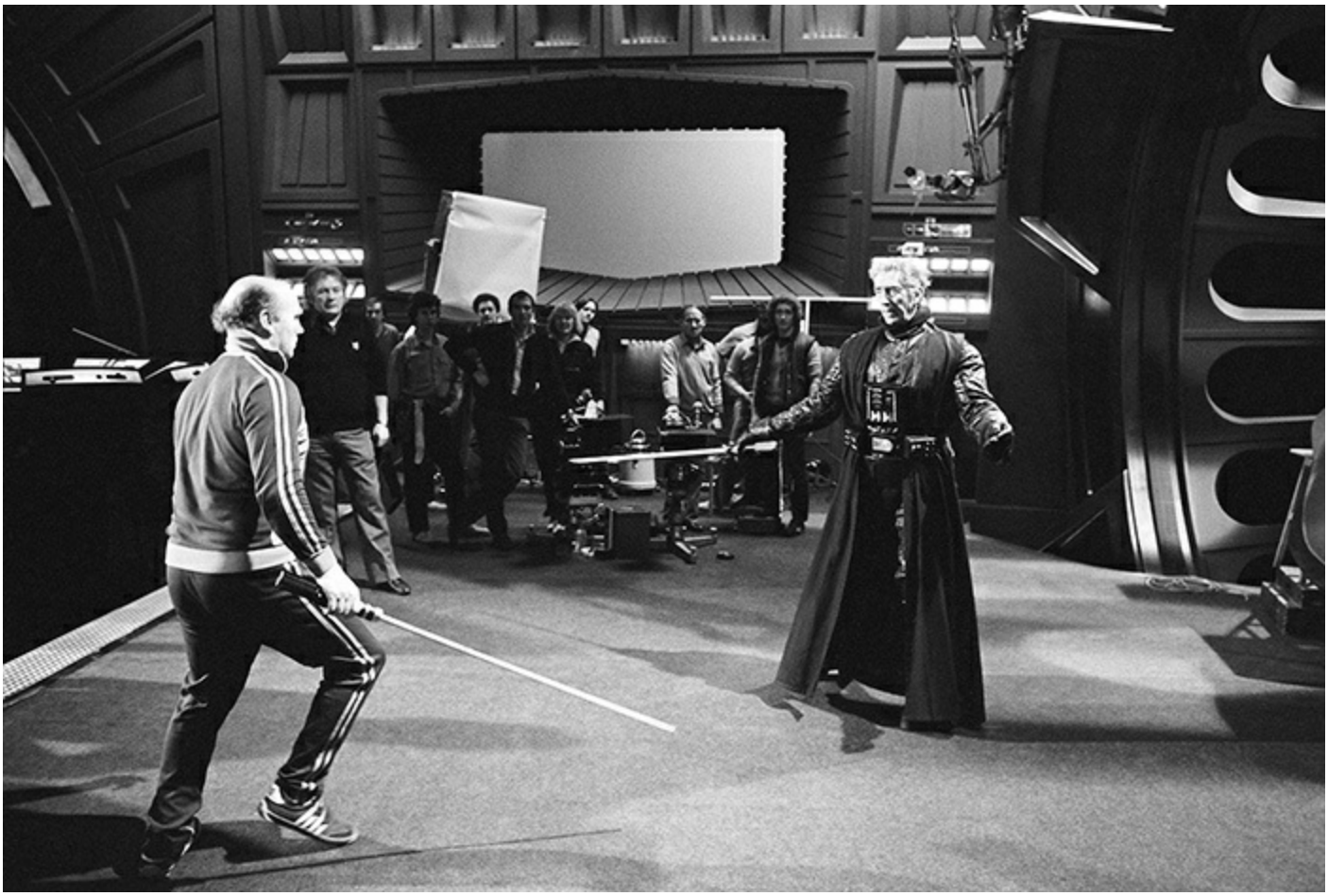
"Rose also initiated luncheons," Peterson would say. "So Rose and Dennis and me and Phil would go out and have a two-hour lunch or something like that. It was a little bit of a pressure releaser."

"During the crunch period, we would say, 'Okay, we need 10 finals and 15 temps today,' " Duignan says. "You'd plant that seed and that helps the crews so much, when you hit your targets. Everybody loves that. I monetized it and helped people see their success. People would always look at the board —'What do we need today?'—and cheer when we would get it!"

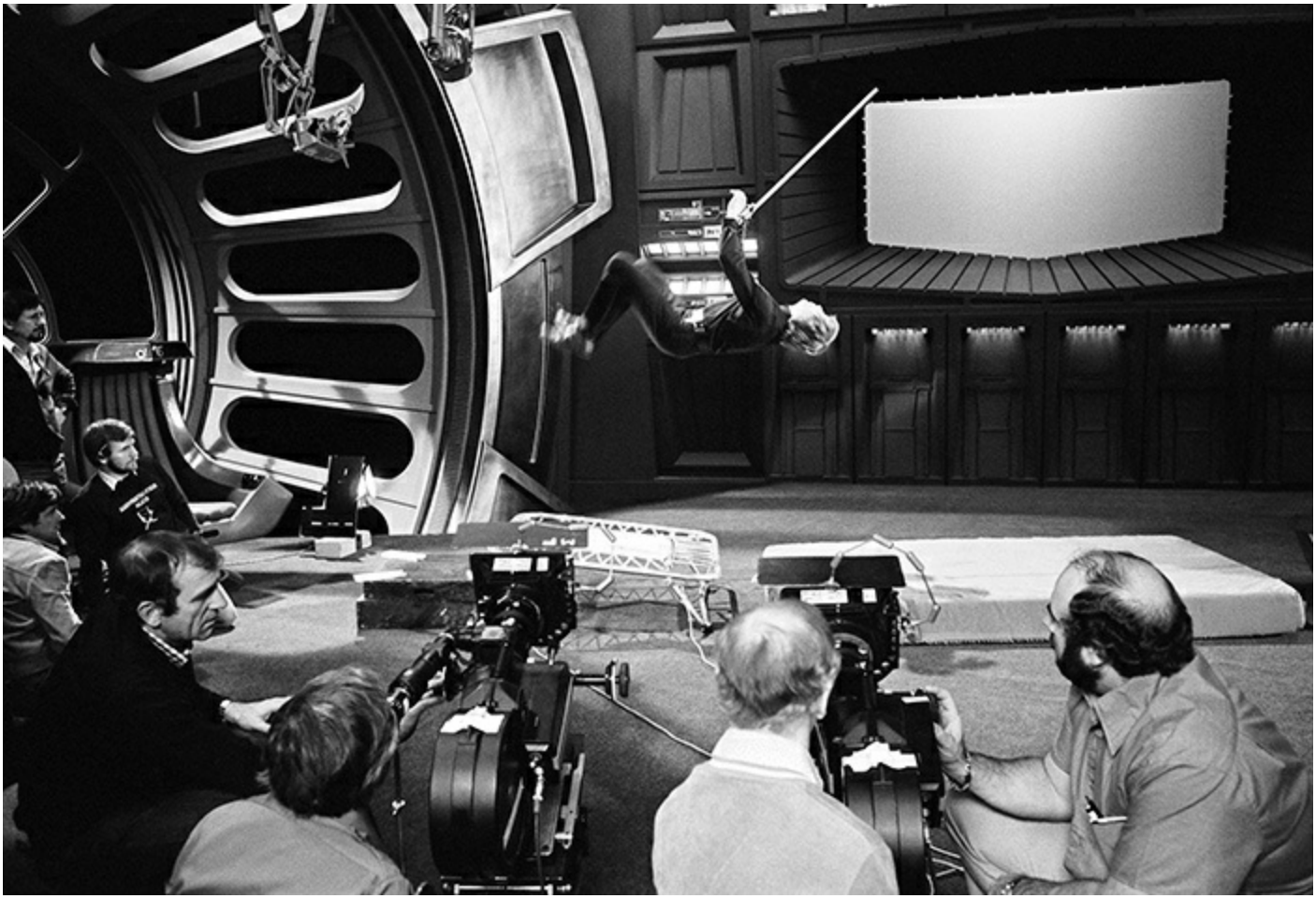
REPORT NOS. 37-40: TUESDAY-FRIDAY, MARCH 2-5; STAGE 4–INT. DEATH STAR, EMPEROR'S ROOM, SCS. 52, 73, 96, 107, 114, 118; SECOND UNIT: STAGE 5–BLACK VELVET (HOLOGRAM), SC. 132 (VADER "GHOST"); STAGE 9–INT. MILLENNIUM FALCON GUNPORTS, SC. 129 [GUNNERS FIRE AT TIE FIGHTERS]; INT. TIE FIGHTER COCKPIT, SC. 129; INT. Y-WING COCKPIT, SCS. 102, 120, 126



On the Death Star docking bay stage are DP Alan Hume in foreground, camera operator Alec Mills, Marquand directing—and Prowse as Vader seemingly trying to get a good look from behind them.



Stunt coordinator Peter Diamond rehearses the climactic duel with Bob Anderson as Vader.



Aided by a miniature trampoline, stuntman Colin Skeaping performs his own backward flip, filmed by DP Alan Hume and his crew with two cameras.



Bob Anderson and stunt coordinator Peter Diamond.



Doubling for Mark Hamill is stunt man Colin Skeaping.

Shaw returned on Tuesday, having been recalled for the pickup shot against black velvet, which Lucas supervised; the unmasked Vader would now appear as a "ghost" along with Yoda and Ben at the end. Ironically, Kazanjian had changed his mind about this being such a good idea. "I'd started thinking about it and I said to George, 'Why? This guy—he's like Hitler. He's killed. He's done all of these terrible things and now we're saying he's equal with Yoda and Obi-Wan, as if he's gone to heaven or whatever.' And George pointed at me, he was real close, and he says, 'Isn't that what your religion is all about?' And, boy, that was like being slapped on the side of the face, because, yes, it is what my religion is all about, and obviously his, but I hadn't thought it through."

"I decided that the scene would give more closure to Luke's relationship with his father," Lucas would say. "When Vader joins the Force he is able to retain his original identity because of Obi-Wan and the Jedi Order, because they've learned how to do it."

"George Lucas actually directed me, in my final bit," Shaw would say. "I look like me in that scene: I haven't got any of that awful makeup on. Alec wasn't there, it was all put together afterward. When we were filming that sequence, I didn't know why we were doing it; I thought it was for publicity or something. George just said, 'Look happy, smile.' "

After a few quick takes, the Progress Report noted, "Mr. Shaw has now definitely completed his role in this production."

Elsewhere in the world, huge efforts were under way at the Crescent City location. A large crew was widening existing trails and clearing new roads. Thirty-one greensmen, nicknamed the Fern Brothers (perhaps a nod to the Fabulous Furry Freak Brothers of underground comic fame?), whose van they

painted with their name, were employed full-time up to 12 hours a day for nearly eight weeks, stripping away tangled undergrowth and adding plant life where necessary (some of the local crew were very pleased to be making $9 an hour). Bulldozers and earthmoving equipment "rearranged" the terrain to suit the story, under the supervision of set dresser Douglas Von Koss. Farther south, in San Rafael, the Monster Shop was finishing up a rancor body suit, and articulating the Nien Nunb mask, originally a background creature, and the Wicket Ewok head sent from England.

On set, stunt swordsman Bob Anderson and fight coordinator Peter Diamond were present as shooting of the climactic duel began, some of which would be completed by second unit. "I had wanted that fight to be bigger than the fight in *Empire*," says Marquand. "And then when George came, he said it doesn't have to be bigger because, basically, it can't be. George is very blunt. He said, 'It's just a couple of guys banging sticks against each other. Don't worry about that.' He said it's bigger because of what is going on in their heads. He said that we actually needed some dialogue in the middle of that fun and that Luke goes through three changes: one is just straight forward anger; the next is not wanting to fight and withdrawing; and then the last one is, 'You son of bitch, okay, I'm going to kill you.' So it's three different fights."

"The final resolution to the conflict between Vader and me is surprisingly not action fireworks as much as two characters confronting each other," says Hamill, who found the duel among the more difficult scenes to shoot. "George retreats from raw emotion. He sees it as more stylized, so the audience can read their own feelings into it, not communicating with their fathers or saying things they wish they'd said."



A behind-the-scenes shot on March 3, 1982, of Luke's duel with Vader (Bob Anderson, here, as stunt double), as performed by Hamill and his stunt double (Colin Skeaping; sometimes shot in reverse) on the throne room set at Elstree Studios. (0:52)

The result of Lucas's thinking meant that the script had been altered earlier—with Vader's intention to corrupt Leia triggering Luke's fury. "There's no question that Luke is now an equal swordsman to Vader," adds Hamill. "But Luke isn't a sadist; he would never make Vader suffer, because I'm better at what a Jedi does than Darth Vader. So the question is, how do I resolve it?' We were much more interested in the drama than in a long flashy fight."

Diamond had therefore worked with Hamill and Anderson for a good four weeks of preparation, combining four martial arts with samurai, saber, foil, epée, and broadsword, drawing from his experience in more than 275 feature films. He had begun by plotting out all the footwork, as the style

would come from the positioning of the feet, like ballet. "Mark's progressed and he's a very good swordsman now," says Diamond. "But I have to think about how it's going to look photographically. And of course an actor's interpretation of character has to come into it. Errol Flynn couldn't fence, but he knew photographically what looked good on the screen. Mark has now got a Flynn-quality about him."

"There was a shot in which my lightsaber had to jump into my hand," says Hamill. "To accomplish that action, we shot it backward: I had to enter the shot as though I was exiting it with my final mood intact. Then I had to make an abrupt move into calmness, put my hand up, and throw my sword away. It was very difficult to coordinate. I had to go over to a corner, close my eyes, and think for a moment, because it didn't come naturally. It was very much like mime."

As scripted, the duel ends when Luke cuts off his father's hand, a symbolic castration as well as revenge for what his father had done to him in the previous film. "This thing with dismemberment I've been dead set against from the very beginning," Hamill adds. "What really galled me was the ice monster—I mean, I'm a Jedi. I could have just grazed him."

In the film's most important moment, Luke sees that his rage is making him more machine than man, that he is perilously close to losing his humanity and compassion, that he has to make a choice. "During the final confrontation, when Luke has Vader on the ground, the red lights of the elevator were design elements but were also there specifically," Lucas would say. "The color goes symbolically into the blood of the father and son, and a move toward hell—because this is where Luke is either going to go to hell or not."

"I think every person has a desire to please their parents and Luke couldn't do that," Hamill would say. "In the end Luke couldn't go to the dark side."

FOREST MEDITATION

Mike Quinn, David Barclay, and David Greenaway signed contracts on Wednesday as Yoda puppeteers, to assist Frank Oz. The team began rehearsals the next day at 6 PM and would continue every day until their scheduled scene, including weekends. On Thursday, Marquand suffered from conjunctivitis, and, on Friday, in the US, Paul Huston, Dave Carson, Michael Pangrazio, and Dennis Muren—toward the end of their work on *E.T.* (they would soon film the mothership landing to rescue the wayward alien)—made a recce to Crescent City to see how that location might work into various effects shots, primarily the rocket bike chase.

The question was whether they could accomplish certain shots with a miniature forest and bikes. Muren had asked Dave Carson to make a mock-up forest back in December, after which they'd realized that the actual miniature would tie up one camera for four months. "It looked horrendously difficult," says Muren. "The model forest would have to be built big enough and flexible enough for a camera to slip through, yet still fit on our stage. It was going to be a humongous set to get even a four second cut: The set would've been about 80 feet long and the backing about a hundred feet wide. And then once we got into it, it could have been one of those things where we'd still be shooting on it months later and still be tweaking up the lighting and trying to make it right. Duplicating a forest's random patterns was also going to be a big project and hugely expensive."

"I was kind of the model shop point-person for trees and everything, so that's why I went on that trip," Huston would say. "We were just walking around and looking at things and taking reference

pictures. Dennis was saying, 'Look at how that tree fell'—he's always trying to bring that unexpected bit of reality into things—and then asking, 'Is there some way we could just shoot this forest? Because it's so great.' So we were talking about it, 'Boy, it would be great if you could just shoot this, you wouldn't need to change it. It's all here.' "

"We were looking at the forest and everything was there," Muren adds. "The only thing we couldn't do was move forward through the forest at 120 mph for those shots looking directly in front and directly behind the bikes. We could do side views from a car."

They thought about hanging the camera onto a cable running through the actual forest, but it wouldn't be able to move around the trees. They thought about going through on a motorcycle or even in a rocket suit. Afterward Muren contacted Nelson Tyler, who had designed and piloted the jetpack suit seen in 1965's *Thunderball*. Tyler was confident he could do the shots, but it was finally deemed too expensive and too dangerous.

Muren had brought along his Bolex camera and, as an experiment, had walked along a pathway shooting 16mm at eight frames per second, primarily for reference. But when the film was processed and screened, it would give him an idea …



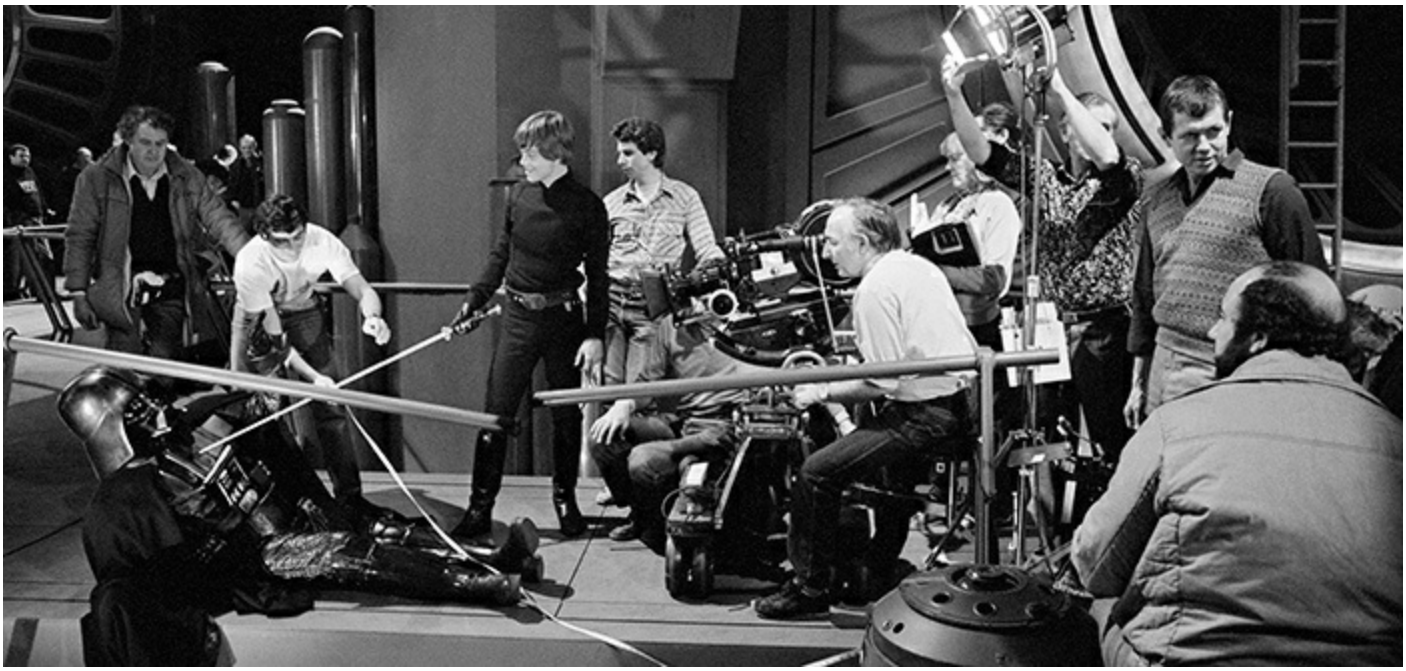
Paul Huston, Dennis Muren, Dave Carson, and Michael Pangrazio in a redwood forest near Crescent City, trying to figure out how to shoot the speeder bike chase.



In a scene that would be cut, Vader escorts his prisoner/son/Luke off the shuttle in the Death Star hangar.



Hamill and Lucas.



Hamill is filmed during Luke's moment of choice: Will he commit patricide or become a true Jedi and show compassion for his father (Simon Hume stands beside Hamill; assistant camera loader Tony Jackson, in white T-shirt, uses his tape measure; Marquand is on far right of image; Alec Mills operates the camera; holding the script pages is script supervisor Pamela Mann-Francis; in the foreground is Frank Elliott, bearded; Alan Hume adjusts the light).



Richard Dawking, Reynolds, and Watts on the Dagobah set, Stage 1 (in this lighting, the painted forest cyclorama can clearly be seen).



A black-and-white dupe of a daily showing the death of a female X-wing pilot (Vivienne Chandler), as filmed and directed by the

second unit. (0:26)

REPORT NOS. 41-44: MONDAY-THURSDAY, MARCH 8-11; STAGE 1–INT. YODA'S HOUSE, SCS. 50 [LUKE AND YODA], 51 [OBI-WAN AND LUKE]; SECOND UNIT: STAGE 9–INT. X-WING COCKPIT, SCS. 99, 102, 120, 126, 129; INT. A-WING, Y-WING COCKPITS, SCS. 102, 120, 126; BLACK VELVET (EWOK VILLAGE), SC. 132

Marquand and the main unit moved to Stage 1 and into Yoda's house for some cramped filming on Thursday. However, another creature was, again, almost a no-show. "Stuart literally didn't finish the two Yoda puppets until the morning of shooting," says Kazanjian. "It literally drove us crazy and the end result was problems on the screen. I think if you put the two films together, you'd see that *Jedi* Yoda is a little bit more green in color. That was not done on purpose. It was a last minute thing where Stuart made Yoda a little too green and then we aged him down. And, actually, all the controls weren't ready either. That was the last straw."

"We had problems with his eyes," says Marquand. "Suddenly they would stick on one side or the other. But because Yoda is a very old man and on his death bed, you feel, well, his eyes can go slightly off center."

The two operational Yodas had been started in clay, cast, and then foam rubber was poured into a bowl, painted, and hair-punched. Oz and his crew had practiced with a stand-in. "We'd all got together and rehearsed with Frank for several days," Mike Quinn would say. "We were on the same page and knew the performance inside out. We were camera ready."

The February 15 revisions to Yoda's dialogue had him warn Luke of "anger, fear, and aggression, the dark side are they. Easily they flow, quick to join you in a fight. Once you start down the dark path, forever will it dominate your destiny … The Force is strong in your family. Pass on what you … have … learned … (with great effort) there is … another … Sky …"

"Frank Oz is a hero of mine, extraordinary," says Marquand, who was still suffering from a sore throat the following Monday. "But Yoda's house was awful, tiny. We were crouched under this desk for two days, with a camera crew and Mark and this little green thing. Yet Frank worked out some great moves. Yoda gets up and sits at the edge of his bed; he gets into bed and pulls the blankets over him. It's magic, but, boy, it took some doing, take after take after take to get these actions. So we broke down the actions into about seven or eight blocks, beyond which Frank could not go, either because of a major rearrangement of puppeteers' hands or because his arms were literally dead and he just had to stop."

"I worship the ground that Frank and all the Muppeteers work and walk upon," Hamill would say. "Yoda was real for me, absolutely real."

"The ends of the takes were hilarious though, when Yoda is lying in bed," Marquand adds. "We would get to the point where I'd say, 'Cut!'—and you'd see Yoda just disappear through his bed, ZOOOP! It was very funny indeed."

"I've been blessed that George gave me the opportunity to do Yoda and to work with him," Frank Oz would say. "George and Lucasfilm, they're like a second family, a professional family […] And it's just a joy to bring that character to life. I know that character inside out."

Although Yoda's scene was important and complex, Lucas was not on hand, preferring instead to direct second unit with the X-wing pilots. "George wanted to be there most of the time and he was there most of the time, but it was very hard to see into Yoda's house, so George was off doing the X-wings and

also Wedge," says Kazanjian. "Only George knew where these X-wings were going to go through tunnels or where there would be light reflecting, or zipping by or if there was going to be an explosion. He was the only one who knew what was in his mind."



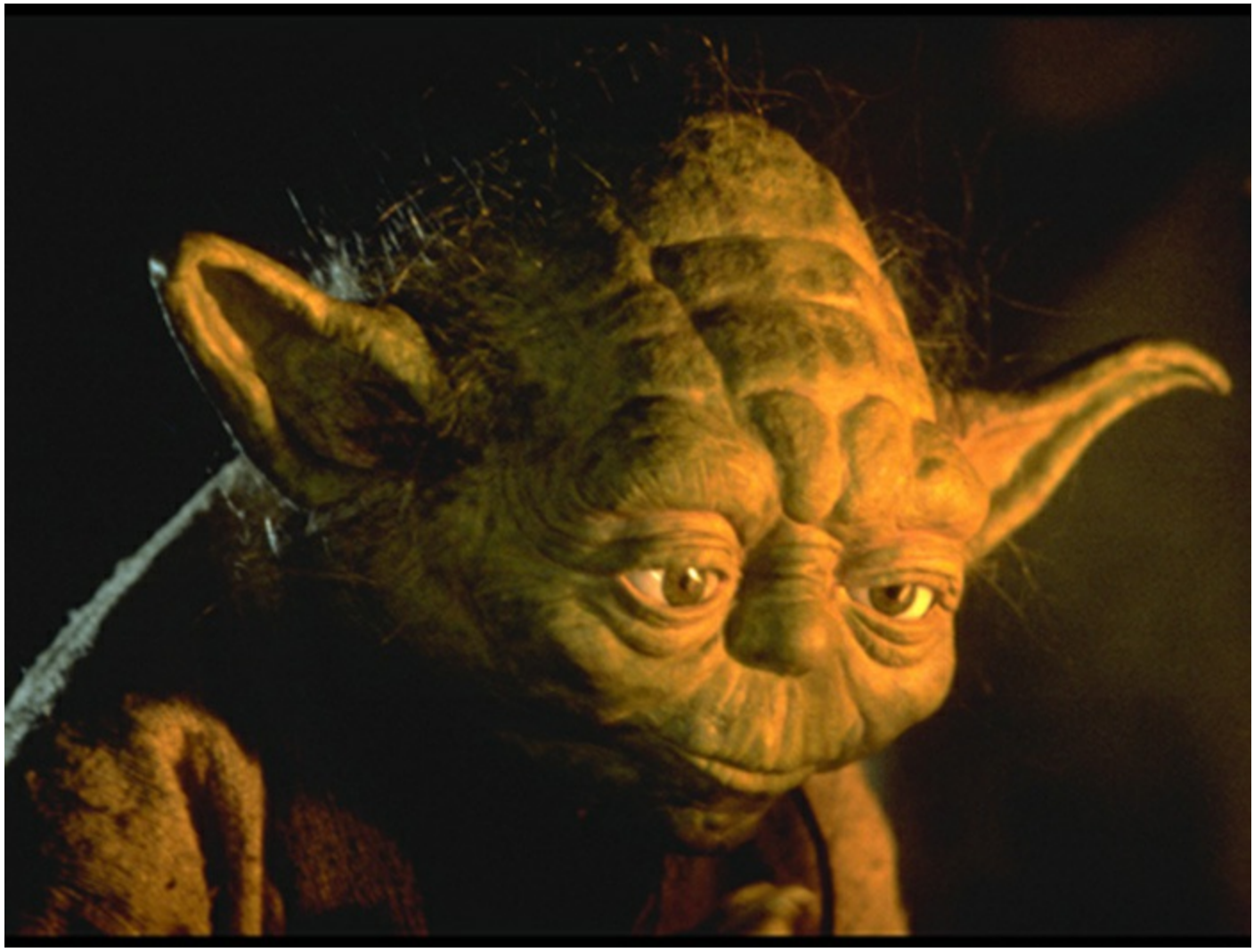
Luke and Yoda, in the latter's death scene. Freeborn had crafted his second Yoda around a cast of Oz's hand—starting his work at Oz's fingertips, which would touch Yoda's lips, then creating an area in which his hand could move, and progressing outward, building another area for the animatronic parts, a thin but rigid skull, and a separate foam rubber casting for the skin. Yoda's ears were sculpted separately.



Frank Oz (Yoda) in a continuity Polaroid, poking his head up.



Continuity Polaroid of Yoda's "kitchen."



The *Jedi* Yoda had a slightly different look. A decision was made that Yoda's upper lip should more closely match Einstein's moustache, though the *Jedi* Yoda was made from the same mold as the *Empire* Yoda. New foam latex skins were made for the head, and Freeborn re-developed the head mechanism in an attempt to correct certain *Empire* problems. The new puppet also featured upgraded limbs, with real joints. The cross-eyed issue may have developed when Freeborn and his team were working on the eye mechanism so that Yoda's eyelids could shut completely, as required for his death scene.

RETURN OF THE ORIGINAL JEDI

Three days over schedule, main unit greeted the great Alec Guinness on Wednesday. It was his 1st day, and Hamill's 33rd. During breaks, Guinness could repair to a mobile home that production had rented from King's Car Hire. Lucas had also accommodated his first Jedi by revising the script one last time, adding dialogue such as, "The other he spoke of is your twin sister. She will find it no easier than you to destroy Darth Vader." Luke realizes that his twin sister is Leia, but Ben warns him to bury his feelings or "they could be made to serve the Emperor."

"Alec Guinness had asked for some script changes so he could say lines in his Ben Kenobi style," says Marquand. "So George and he had worked together. George went to his house on a Saturday and they spent the day together and talked about the part. I was at the studio. It's very nice to have that sort of arrangement where George can go do that and I can carry on. And in fact, what he and George worked out was very, very good indeed."

Guinness was supposed to have performed the day before, but had stayed home due to illness and was only a fraction better his first day. "He arrived on the day, on time, with flu," Marquand continues. "He

was not well. I was really worried, but he said, 'No, no, no. We'll do it.' But I could hear it in the back of his head and he didn't know his lines very well because he had been sick. He was a little confused and I was sort of embarrassed for him, really, because he is this famous actor. I had never met him before, but we have a lot of mutual friends, so I was able to have a link very quickly to him. I decided that the best thing to do was to film Mark first, which, normally in deference to a great actor, you wouldn't do. It was hard on Mark, though, because he was dealing now with an actor whom he admires enormously, who didn't know his lines."

"It's a joy to reach the point with Sir Alec/Ben Kenobi where I can now express my admiration for him through my actions," says Hamill. "Not so much in trying to copy his acting style—which, of course, I never could—but in the growth in Luke's character: Now he is reflecting the strength I saw in Sir Alec's performance as a Jedi Knight in the original *Star Wars*, that amazing economy of both movement and gesture. I'm a strong believer that, in a film like *Jedi*, where there is a huge menagerie of organisms involved—animal, vegetable, and mineral—you can't just grab the attention of the audience. You have to command it."

"Alec has developed a very interesting characteristic, which I can see as a director watching an actor work, of not doing anything," Marquand says. "It's a very interesting theory which I know some actors play with: of being not there. Just totally nothing, which I find very strange, but it works beautifully for Ben Kenobi."

Guinness described his stint in *Jedi* as "flitting across the screen" for his share of the "gold from outer space." That Saturday, however, it had apparently taken all of Lucas's diplomacy to bring him back just one more time—plus the promise of a discreet screen credit. "I don't mind doing it if it only takes one morning to film, but a big credit would be unfair," Guinness says. "I'm gone in a cough and a spit. Suppose I have a fan somewhere who has paid money to see me?"

"He did feel better the second day," Kazanjian says. "But his voice probably will have to be duped anyway. We'll probably change a few lines of dialogue and also Richard feels the voice is a little hoarse."

That Thursday, Guinness wrapped his role on set as Ben Kenobi for the last time, after two days worked. His last shot was a second-unit one, supervised by Lucas, against black velvet for his Ewok celebration appearance with a Yoda puppeteered by an assistant or Oz, who also completed his role as Yoda with second unit after three days worked.

Guinness confided to a friend: "It was a dreary boring job, but I liked the director and had nothing to do with any other actors—thank God—except Mark Hamill, who is pleasant."

Back in the States, a photo of the location set in Yuma being constructed appeared in the *Los Angeles Times*, further compromising production's cover story. Accompanying text stated that, although Lucasfilm was claiming to shoot *Blue Harvest*, "knowledgeable sources insist that the set is really for the third chapter in [...] the *Star Wars* saga [...] now filming in England."

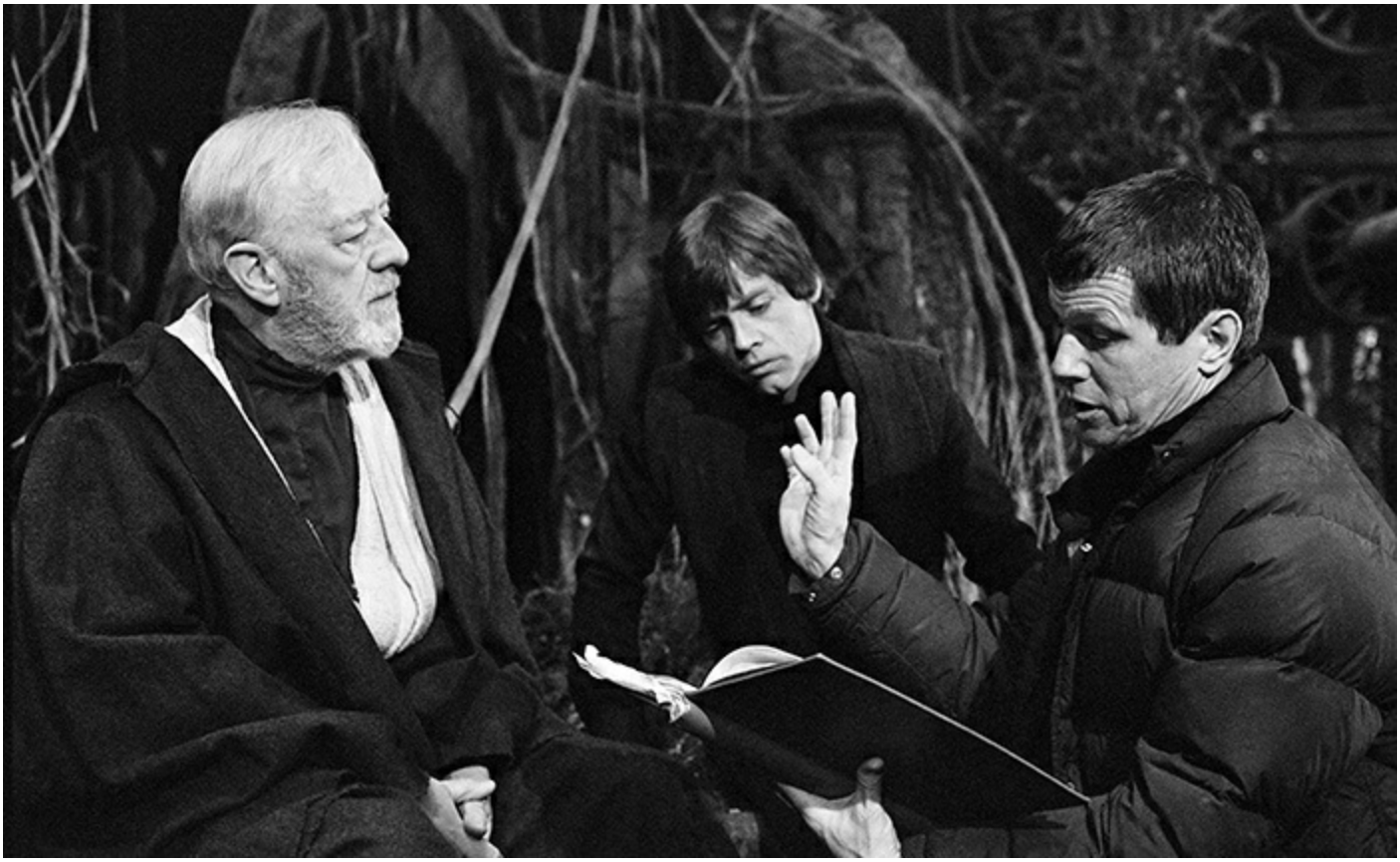
Another looming problem was the rancor suit, which was used in a videomatic sequence shot on March 2 and 11, with background cave walls made out of wrapping paper. The elaborate prototype rancor costume had been constructed by Tony McVey, Eben Stromquist, and Randy Dutra, "but once we got it down to the stage to shoot George's videomatics, we realized how difficult and costly it was going to be to build a finished suit that someone could fit inside," says Tippett.

"We had three people operating the thing, and if the background was dark enough and we filmed at a high-speed, we got something that sort of worked," says Muren. "But there were still many problems associated with trying to create a correct sense of mass and weight for a monster that was supposed to be

about 18 feet tall."



The original Jedi, Alec Guinness (Obi-Wan "Ben" Kenobi), and Lucas on set, Wednesday, March 10, 1982.



Guinness, Hamill, and Marquand, discussing the scene in which Obi-Wan reveals that Leia is Luke's sister.

REPORT NOS. 45-47: FRIDAY-TUESDAY, MARCH 12-16; STAGE 4—INT. DEATH STAR, EMPEROR'S

ROOM, SCS. 118, 122 [VADER KILLS EMPEROR]; SECOND UNIT: STAGE 2–EXT. DAGOBAH, SC. 49 [R2 ALL ALONE]; STAGE 9–OVER SHOULDER X- AND Y-WING POVS; STAGE 1–YODA'S HOUSE, COVERAGE; STAGE 2–YODA'S HOUSE, PICKUP ON SC. 50

Marquand still had a bad sore throat and saw Dr. Gayner on Friday, while second unit shot an insert of R2 and a chinchilla on the Dagobah set. "We went back in later with George and did some extra shots establishing Dagobah and his home," says Kazanjian. "George shot some more coverage, trying to correct Yoda's eyes without Mark there."

Main unit filmed the end of the three-way showdown in the Death Star, with the Emperor unleashing lightning bolts that would be seen only later in postproduction after they'd been animated. "Mark has a great sense of humor," McDiarmid would say. "Like some American actors, he likes English comedy and he was a great fan of Tommy Cooper, who used to perform magic tricks, badly. He would always get them wrong, hilariously, and would do the same kind of gestures, hopelessly, that the Emperor does, seriously, with his fingers. So when I was trying to kill Luke with my electric light thing, occasionally a glint would come into Mark's eyes and he would do the hand gestures back—we were both thinking of Tommy Cooper—and that used to make us laugh a lot. But of course we had to get very serious at certain moments."

"Darth Vader is standing there as the Emperor is zapping his son," Kazanjian would say. "Then in dailies, we're watching and talking, and I turned to George and said, 'George, we don't see Darth Vader making the decision. There are no close-ups of him.' So we went back and George shot Darth Vader standing there kind of turning his head left and right, and making the decision to throw the Emperor into the pit."

"George was working out camera angles and discussing things with Richard before every take," McDiarmid would say. "But I think both of them up to a point, although they respected each other and they worked well together, found that frustrating. George needed things to happen in a certain sort of programmed, geometric way and needed to be in control. Richard would come up now and again, and say quite helpful things about acting, but his role was necessarily limited by the storyboard, which, of course, he had seen and agreed to and no doubt been a part of. It was a very friendly collaboration, but from the technical point of view, it was an uneasy one."

"We gave George at least three alternatives in the way it ends," says Hamill. "And if he dubs onto people wearing masks and such, he can do even more than that." Later when asked to expand upon the different endings in another interview, Hamill said that he was pleasing two people, Lucas and Marquand: "I wasn't told to play it differently, but, in the course of shooting, I delivered a variety of readings. In one version I kept everything in check, letting it all happen behind the eyes. In others I was more open with it. The choice was up to them."

After Vader makes his decision, he lifts his master over his head and throws him down the reactor shaft, an illusion that would be completed in post. "I was waiting to do the scene myself, when I saw them bring in Bob Anderson," Prowse would say. "Marquand told me they were using Anderson because it was a stunt job. I sat down and watched them try to do the scene. It was most amusing. Their idea was to attach wires to the Emperor and have Anderson lift him up while somebody pulled on the wires. They tried it that way for two days, but it wouldn't work. Anderson is nearly 60 and couldn't lift the Emperor."

"I had to come back to do some reshooting on my 'death,' " McDiarmid says. "The precise moment

when the dummy takes over and it's no longer me was very difficult to do. I was on a harness and had to be lifted up by Darth Vader. Once, he let me go and I went spinning around his head. I think they were rather sorry they hadn't filmed that incident. The scene took a while, and George supervised it himself, because it was mainly a technical thing. I spent about three days being jerked about on a wire."

"I kept suggesting to Marquand that I could do it easily, but he wanted to continue—until the stunt director asked could I do it," Prowse continues. "By this time, I was having trouble with my knee—it was so badly swollen that I could hardly walk. I was on crutches, but I knew I could still do the shot. I simply picked the Emperor up, lifted him above my head, and threw him off the balcony. I did it in one take."



A printed daily from circa March 19, 1982, of Vader picking up the Emperor (Ian McDiarmid), who is rigged with wires; his cowl comes off, and stunt coordinator Peter Diamond runs in to help after "cut" is called. (0:21)

During the following weekend Carrie Fisher and Billy Dee Williams returned, as did Dennis Muren to supervise the impending rancor shoot, staying at the Royal Lancaster hotel. By Tuesday, Stuart Ziff and his puppet were also back; after working "feverishly" for a week, he and Tippett had succeeded in giving Nunb blinking eyes, waggling brows, and increased mouth movement.

"*Jedi* has been a lot more work for me," says Hamill. "I'm not complaining. But hanging upside down on a bluescreen wire and being battered around by stunt guys is not a lot of fun. I kept track of how much time Carrie and Harrison had off while we were in England—it was six weeks more than I had."



The Emperor unleashes his dark side lightning (which would be animated in post) on Luke. “George at one point said, ‘What do you think this place looks like?’ ” McDiarmid would say. “And I said, ‘Oh, you mean the Oval Office?’ And he just sort of smiled, not committing himself to anything. But it was Nixon time, wasn’t it?”.



McDiarmid and Marquand go over the script.



Special effects floor controllers Ian Wingrove, Trevor Neighbour, Barry Whitrod, and Neil Swann (in this case, they are igniting squibs on cue to simulate sparks from the Emperor's dark-side lightning).



REPORT NOS. 48-49: WEDNESDAY-THURSDAY, MARCH 17-18; STAGE 1–INT. RANCOR PIT, SC. 17 [LUKE VS. RANCOR]; SECOND UNIT: STAGE 4–EMPEROR'S ROOM, SCS. 96, 107, 114, 122, 118

With less than a month before the big move to the first location, Ewok wardrobe personnel Janet Tebrooke and Elvira Angelinetta flew to San Francisco to prepare, and main unit embarked on the first stage of the intricate rancor sequence.

"The rancor pit set was great fun because you were making arbitrary decisions about performance without the other actor, the rancor," says Marquand. "The rancor behaved like some spoiled Hollywood brat—he never turned up for work. So what we did was to make three life-size wood cutouts of the side-views and a front view of this creature, to scale, so that Mark and I and the camera crew knew where the rancor was at any given time."

"We had two different rancor sets, different sizes," says Kazanjian. "The full size one, because we had Mark running around, guards, a full size door, and the rancor keeper's bay. Then you have the smaller rancor set at ILM where you have the rancor, part of which is a little man in a suit, and a small Mark."

One of the full-scale humanoids in the scene was the rancor keeper, played by Paul Brooke, who becomes distraught when his "pet" is vanquished. "I like the idea that everyone loves someone," Lucas would say. "And even the worst, most horrible monster you can imagine was loved by his keeper. And the rancor probably loved his keeper."

"I pleaded for the rancor's giant hand," says Marquand. "George didn't really want to go to the expense, understandably, because I think it cost $150,000 [*sic*]. But I knew that there would be a moment when I'd really need Skywalker and the rancor to actually grapple—just for a moment—so they are not constantly matted together, one front to the other all of the time."

"I have an amazing encounter with this 30-foot creature, the rancor, who wasn't there at all," says Hamill. "In shooting that sequence one of my biggest acting dreams came true: I actually got to be held in a giant rubber hand. But most of it was bluescreen and tape measures for eye lines. It was great to have George around; he's like a walking textbook of the parameters of his world. It comes up in the most unexpected ways, like how big a rock can I easily lift to smash down on the rancor's toenail—because if it's too large, the scene might get an unintentional laugh."

"When Mark swings from the girders and lands on the eye of the rancor before crashing to the ground, you have to have the eye there," says Marquand of a moment that wouldn't make the final cut. "So we had this little section of head with the eye built, too."

"I went over to England and sort of supervised—'watched' is really more like it—the live-action plate and bluescreen shooting for the rancor pit sequence," says Muren. "*E.T.* was still in the works at that time, but I needed to be over there just to make sure the plate photography was going okay and that everything would eventually come together."

On Thursday, with Lucas and second unit, Ian McDiarmid finished his role as the Emperor after 13 days' shooting. That same day, an item in Hank Grant's *Rambling Reporter* column in *The Hollywood Reporter* stated that his "London spy" had revealed that a page was missing from the script "in which the villainous Darth Vader will be killed off—and Dave Prowse, who plays Darth, is chewing his fingernails because no one as yet has told him about it …"



Hamill in the clutches of the life-sized “rancor monster arm” (which cost $63,923), directed by a bone-wielding Marquand (with assistant property master Charles Torbett and senior FX technician Neil Swann).







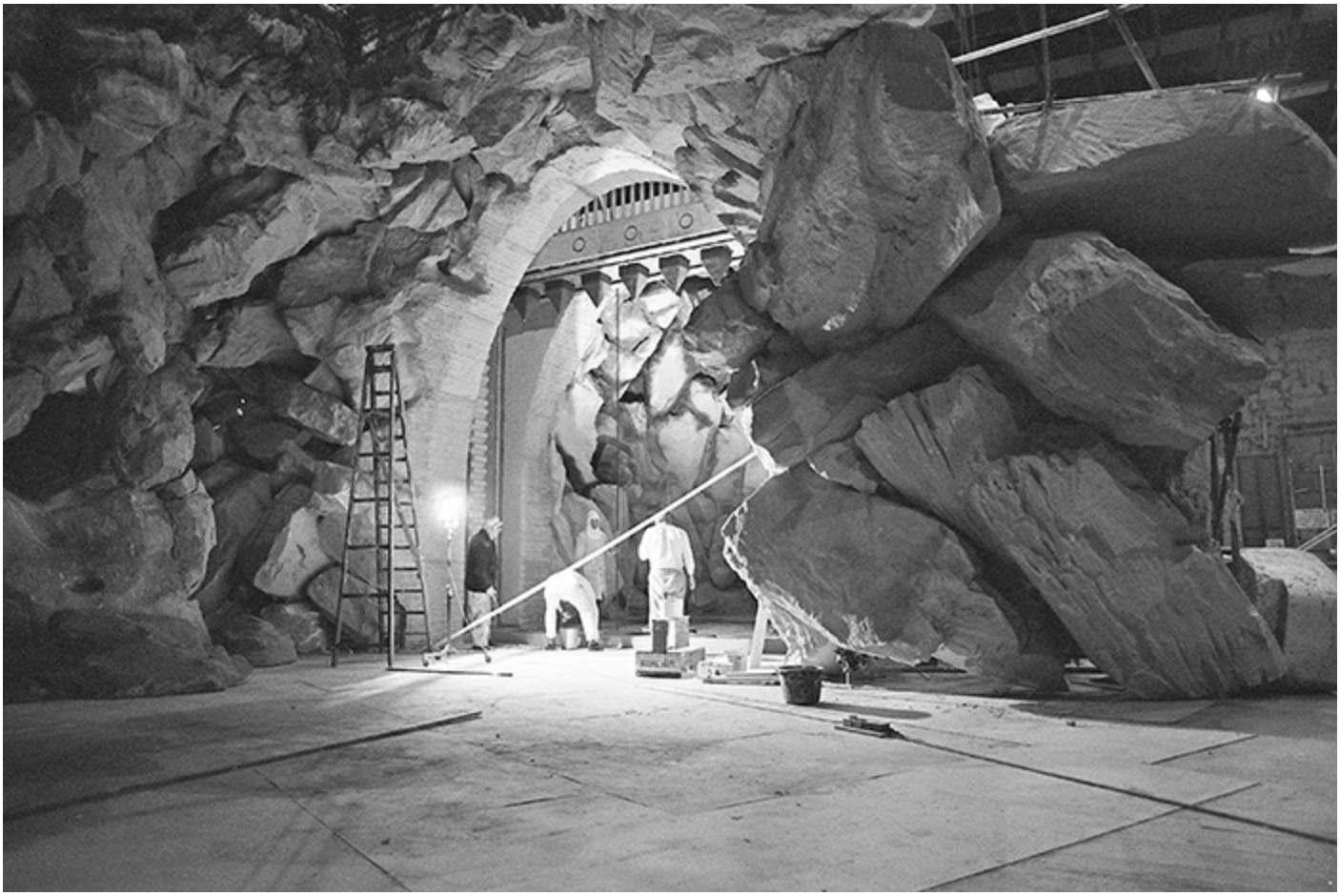
Continuity reference Polaroids for scene 17 of Luke and the rancor keeper and guard (Paul Brooke, human keeper, and Colin Hunt, Wooof monster guard).



Muren (just off the plane) on set with the life-sized rancor cut-out, used for camera and eye-line reference, making sure that the live-action footage would cut together with postproduction work at ILM.



Keepers filmed against bluescreen (the dead rancor would be supplied in post).





Continuity reference Polaroids of *Falcon*'s "rebel gunners," Trevor Butterfield, Michael Stevens, and Richard Bonehill as a Nien-like alien, for scenes S129 and S129A (which would both be cut). They filmed the gunners' scenes for about three days in March 1982.



Lando Calrissian (Billy Dee Williams) pilots the *Millennium Falcon* with copilot Nien Nunb, a puppet.

REPORT NO. 50: FRIDAY, MARCH 19; MAIN UNIT: STAGE 6–INT. MILLENNIUM FALCON COCKPIT, SCS. 84, 99, 102, 103, 112, 113, 117, 120, 121, 125, 126, 129; SECOND UNIT: STAGE 1–INT. BLACK VELVET HOLOGRAM FOR INT. JABBA'S PALACE; STAGE 4–EMPEROR'S ROOM, PICKUPS ON SCS. 8, 122

Mike Quinn's first official day as puppeteer of Nien Nunb took place aboard the pirate ship. "The *Falcon* cockpit was the toughest for me," Quinn would say. "Mainly because I was flat on my back, wedged into the floor with just a small TV monitor so I could see what the camera was shooting. They had to lower the puppet onto me. Then the rocking began, stagehands rocking and rolling the *Falcon* to simulate motion and flight. 'Ohhhh, man … Lando, you gotta install sick bags on that thing!' "

"Nien Nunb is a Muppet, a guy under the deck does his thing," says Marquand. "He's got some dialogue to do. He's got this funny, twitchy face. He's a terrific character in my mind. But do you know how hard it is to hold your arms up in the air for hours? Whenever I said, 'Cut,' Nien Nunb would disappear through his seat—this guy would go, 'Woohoo!' and disappear. Actually Nien Nunb has a brother called Ten Nunb. I haven't met him, but I know he's out there somewhere."

"I love the *Jedi* creatures," says Billy Dee Williams. "I think they are funny and an extension of something very real. George has a perverse way of looking at things. Here's this little, quiet guy with all these 'things' going on in his head—and they have lots of humor. He's like Picasso, in a way. I liken George to Picasso only because I think that he's also created something quite monumental."

Only two weeks before, script changes had given Lando more dialogue as he organizes the fleet's last-ditch defense and had described the rebel attack on the Death Star in much more detail: The *Falcon* executes a complete flip, blasting at TIE fighters from its belly guns; as rebel fighters navigate the superstructure on their attack run, the shaft through which they're flying is "ever narrowing"; obstructions block their way and the *Falcon* can barely squeeze by at breakneck speed. Meanwhile,

Ackbar realizes: "The Death Star is turning away from the fleet. It's going to blow up the Endor moon!"

Inside the Death Star, Commander Jerjerrod actively tries to salvage the situation, opening the "discharge gates" to slow down the fighters in the superstructure by spewing out something like radioactive waste. But the *Falcon* uses concussion charges on the main reactor shaft, scoring a direct hit —and has to race ahead of a series of chain-reaction explosions to escape the imploding space fortress.

Because Lando's scenes were often quick shots with perhaps two lines, the economical way to shoot it was to combine them into a single long take. "Down the side of my script you'd see different cue marks for different things that are happening," Marquand explains. "If there's a laser flash or a big explosion or if he turns the *Falcon*, then you'd have to turn these huge lights to get the shadows to move across his face. And all of that is hard for the actor because he's having to move from one attitude to another one and to another one; from worry to concern to excitement. So you say to the guy, 'Look, this is the way we are going to do it and hold on tight. I'll be here. I'll help you. Don't worry.'

"But poor Billy was very confused," Marquand continues. "I mean, it's the worst thing in the world to sit in this seat and there's nothing there, but in front of you is a barrage of cameras and me, yelling and screaming, and machines going and lights crossing backward and forward. It is appalling. If you can remember your lines, you're a genius, let alone give a performance."



The heroes are reunited in the cockpit of an Imperial shuttle.



ORANGE PILOT
Sc 132



RED PILOT
Sc 132



GREY PILOT
Sc 132



GREEN PILOT
Sc 132

Continuity reference Polaroids of rebel pilots, color-coded. There were a dozen or more extras used in the Ewok village celebration scene, rebel hangar, and wherever else needed.

REPORT NOS. 51-52: MONDAY-TUESDAY, MARCH 22-23; STAGE 9–INT. RANCOR PIT, BLUE BACKING, SC. 17; STAGE 3–INT. LANDING PLATFORM, LOWER DECK, SC. 82 [LUKE DELIVERED TO VADER]; SECOND UNIT: STAGE 4–EMPEROR'S ROOM, PICKUPS ON SCS. 118, 122

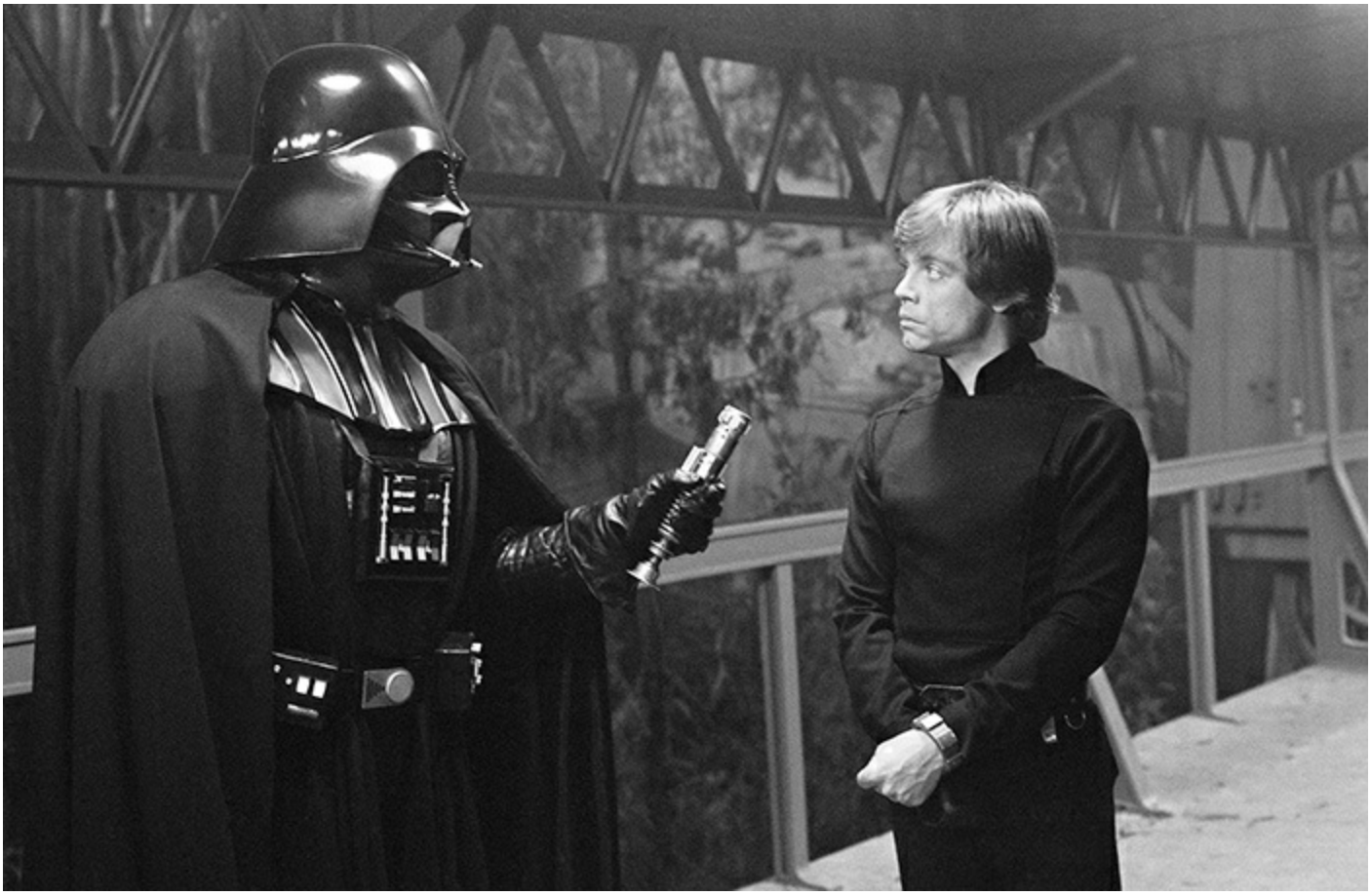
The last couple of weeks of production at Elstree was a somewhat frantic run from set to set, as short scenes and long were completed in a hurry. A list of about a dozen bluescreen shots was issued for first unit on the rancor pit. After finishing those, Paul Brooke had completed his role as rancor keeper after three days worked.

Another list of 14 shots was sent around, this time for second unit, of the observation deck on Jabba's barge, including "Salacious hits ceiling … monsters looking out … Artoo serving drinks … Jabba's tail hits deck, dead … Close up of Artoo cutting chain." "Artoo is the only one who really gets on my nerves as an actor," Marquand says. "I don't mean Kenny, I mean Artoo-Detoo. He is a pig. He is terrible. He's impossible. He decides to take the day off, so he takes the day off. He won't put his third leg down, so he doesn't put his third leg down. Or suddenly, in the middle of a thing, he'll just, *zip*, walk away. He shouldn't be allowed on any set."

On Tuesday, Bill Hoyland played the Imperial officer who hands Luke over to Vader. Prowse was hobbling on a painful knee.

"A lot of the sets weren't even finished being designed when we started rolling cameras," says Kazanjian. "I really didn't know what the landing platform would look like until we were half-way through production. That was one of the last sets. And it was one of the few sets that George said wasn't big enough. So we went back and added to it even after we had seen it. Fortunately, we had enough time."

The scene turned out to be Marquand's favorite: "It's a very emotional meeting that takes place when Luke is brought to Darth Vader. The scene has such depth to it, wonderful echoes of passion; it's a very human sequence and Mark plays it so well."



Vader and Luke on Endor's Imperial landing platform. Only the week before, the number of lights in the AT-AT interior had been reduced, minimal jets of steam added, and a multi-armed spherical robot put in the lift for the scene of Luke's surrender to Vader (which wouldn't quite make it into the film).



A printed daily from circa March 23, 1982, of Luke and Vader (David Prowse) on Endor, with Marquand speaking Vader's lines (and cuing the lightsaber effect). (1:14)



An Imperial commander (Barrie Holland) springs his trap, taking Solo and Leia prisoner in the bunker. (Bullet hits were added to the bunker corridor as set dressing, while the rebel bomb cases contained two bombs each.)

REPORT NOS. 53-56: WEDNESDAY-WEDNESDAY, MARCH 24-31; STAGE 3–INT. LANDING PLATFORM, LOWER DECK, SC. 82; STAGE 8–INT. SHIELD GENERATOR MAIN CONTROL BUNKER AND BUNKER CORRIDOR, SCS. 97 [REBELS OVERPOWER IMPERIALS], 104 [IMPERIAL TRAP SPRUNG], 123 [HAN'S TRICK], 124; STAGE 6–INT. COCKPIT, IMPERIAL SHUTTLE, SCS. 2 [VADER IN SHUTTLE], 56 [REBELS IN SHUTTLE], 60 [HAN: "I DON'T KNOW–FLY CASUAL."]; STAGE 6–INT. REBEL DOCKING BAY, SC. 50 [HAN AND LANDO FAREWELL]; SECOND UNIT: STAGE 9–INT. FALCON COCKPIT; INT. B-WING, SCS. 102, 120, 126; STAGE 1–INT. RANCOR PIT, PICKUP ON SC. 17; STAGE 8–INT. BUNKER, PICKUPS ON SCS. 123, 124, 96

While Marquand and main unit continued to finish smaller scenes, on Thursday, March 25, Lucas returned to San Anselmo, Kazanjian to LA, and Muren to San Rafael.

In the bunker on Stage 8, Anthony Smee played an Imperial who opens the "back door," while Barrie Holland played another bad guy, a more proactive Imperial. When Han and Leia enter the bunker and realize the whole setup is a trap, Holland was, originally, to shout, "That is correct, rebel scum!" But the line was shortened on set to, "You rebel scum." (An extended shootout featuring Han and company blasting their way through the Endor bunker was also shot, but would not make the final cut.)

"During the very first rehearsal of the scene Harrison Ford said to me 'What did you call me?" and

playfully slapped my face," Holland would say. "It was a very complicated scene to do and took one and a half days of continuous filming from various angles. I had seven stormtroopers with me at the time."

The following Monday the Academy Awards ceremony took place in LA and *Raiders* won for Best Art Direction, Sound, Editing, and Visual Effects. "I was sitting in the Dorothy Chandler Pavilion," Norman Reynolds would say. "And when they called out *Raiders* and my name, I was absolutely—I thought, *I'm going to go up there and I won't know what to say!* But I got up there, said the words, and it was okay. I was walking on air after that. It was so unreal, just wonderful, wonderful."

On Wednesday, production moved back to Stage 6, to the much-reduced-in-size Rebel Alliance hangar set. "We hung a cloth or canvas on part of a wall and they painted in a forced perspective with a ceiling and receding lights for the rebel docking bay," says Kazanjian. "And that looked magnificent. That cost perhaps $50,000 and gave nearly the same impression as the three-quarter of a million dollars Death Star set."



Han and Leia lead a squad of rebels into the Imperial bunker.





The skirmish in the bunker between rebels and stormtroopers (which wouldn't make the final film).





Jerjerrod in the Death Star control room. Glyn Baker played the role of “Officer” and Stuart Fox was the “Operator.” Because it was the last set, the control room profited from previous builds: Its consoles were from the bunker, while its lifts, pedestal, and viewing screen were from the Emperor’s throne room.



The hand-drawn invite, handed out with Call Sheets and so on, for the Elstree wrap party on Thursday, April 1, 1982, Stage 2 (though the Progress Report stated Stage 9).

REPORT NO. 58: THURSDAY, APRIL 1; STAGE 7–INT. DEATH STAR CONTROL ROOM, SCS. 3 [VADER'S SHIP PASSES THROUGH SHIELD], 108 [JERJERROD ORDERS DEATH STAR TO FIRE]; SECOND UNIT: STAGE 8–INT. BUNKER CONTROL ROOM; STAGE 6–INT. FALCON COCKPIT POVS (BLUE BACKING), MISC. PICKUPS

On the last day of main-unit shooting in the UK, Michael Pennington completed his role as Jerjerrod after five days worked and Peter Mayhew performed as Chewbacca before flying to the States. Editors Duwayne Dunham and Sean Barton also took wing. "We were still cutting and I was pretty well up to date with the dailies when we flew to California," says Barton. "I had a black-and-white safety print made of my cut, which traveled separately."

"Playing Chewie again was absolutely marvelous, because, by this time, it was just like falling off a log," Mayhew says. "It was dead easy—apart from the physical things, which obviously take their toll."

Indeed, thanks to the frenetic pace, Hamill had sprained his ankle the day before. "I was absolutely exhausted half-way through," says Marquand. "I remember George saying to me, 'We've been shooting

for 60 days and we've got 20 more. And I thought, *Oh, my God, I'm already on my knees.* Then he added, 'We're going to America and start all over again.' And I thought, *No! I can't stand it!*"

As was the tradition with Lucasfilm productions by this time, there was little to no fanfare as the third and last *Star Wars* cast and crew pulled out of Elstree. An understated note on the last Progress Report read, "On this last day of shooting on *Jedi* in the UK, the producers would like to sincerely thank all the British crew and cast for their valuable participation in this production. We are sure that this will be another film of which we will all feel proud to have been a part. Remember the end of shoot party on Stage 9 after shooting."

"If George had to endlessly pat people on the back every day, like some giant paternal figure, and go around saying, 'Terrific, how are you, great whatever,' that would be exhausting," says Daniels. "Because everybody wants his approval, everybody wants him to like them. After *Jedi*, I bumped into a member of the construction crew and said, 'Goodbye, you know, this is the end of the show.' But he was in tears, very quietly—because George had never thanked him for anything he'd done. He was so hurt that George had said goodbye without saying anything else.

"Now that tells you that people really want his approbation, his liking, his recognition that you've contributed. But I think if he gave it to everybody he would be a puddle on the floor of digested matter. There would be nothing left. I think all his energies go into giving these films, which are, if you like, gifts. Giant gifts. He wants to see them, too, which is why they're good, because he knows what he wants to see. But it's hard sometimes because you might not feel that you're getting the praise you merit."

"George is obviously a very bright man," says David Tomblin. "He is the most knowledgeable producer I've ever come across. It's a pity he no longer directs pictures."

SETUPS: 1,159; SCS. COMP: 58/132; SCREEN TIME: 94M 08S/120M

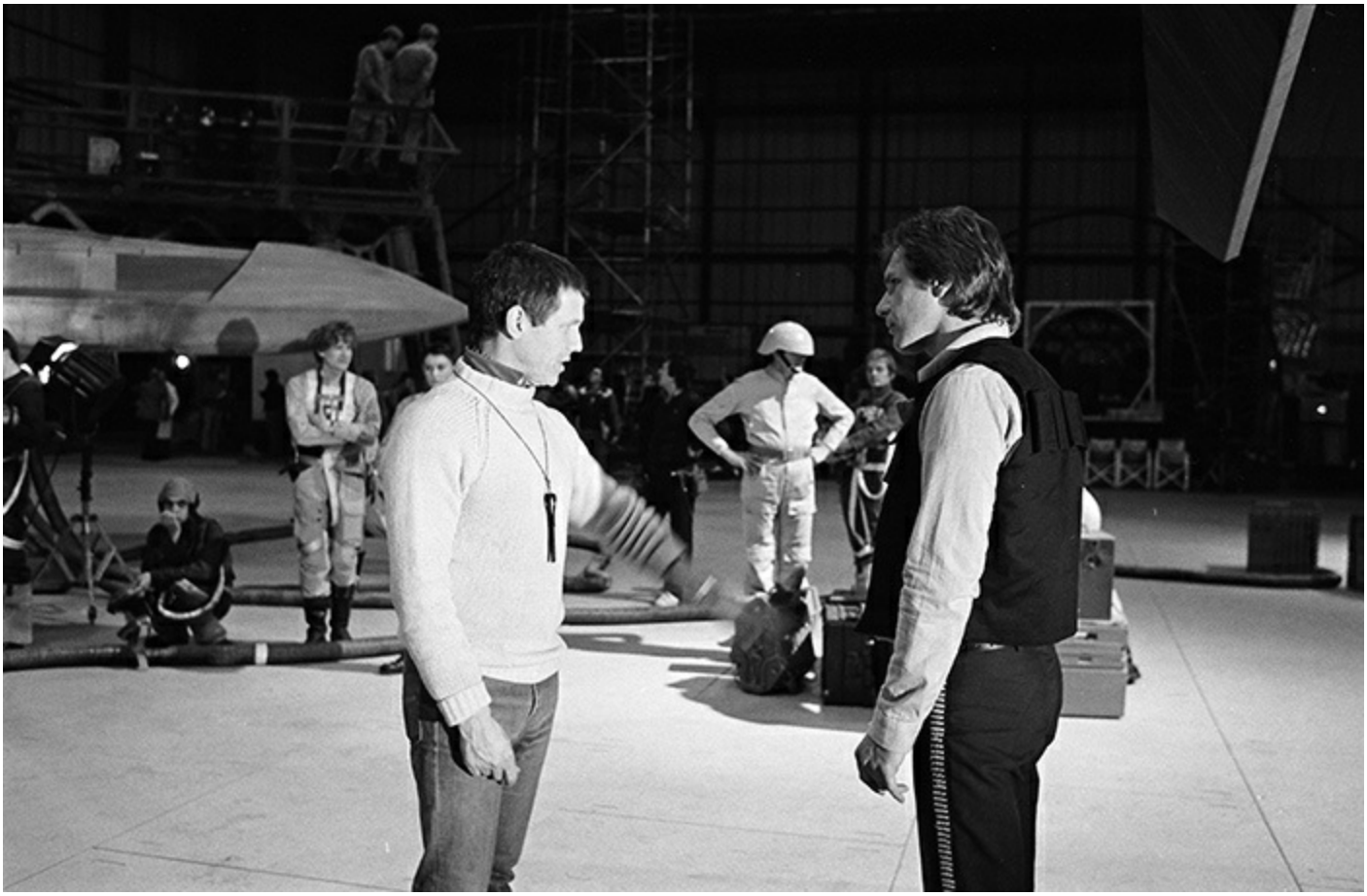


The rebel docking bay set on Stage 6, with re-dressed shuttle and partial X-wings, a much more economical build than the Death Star hangar.

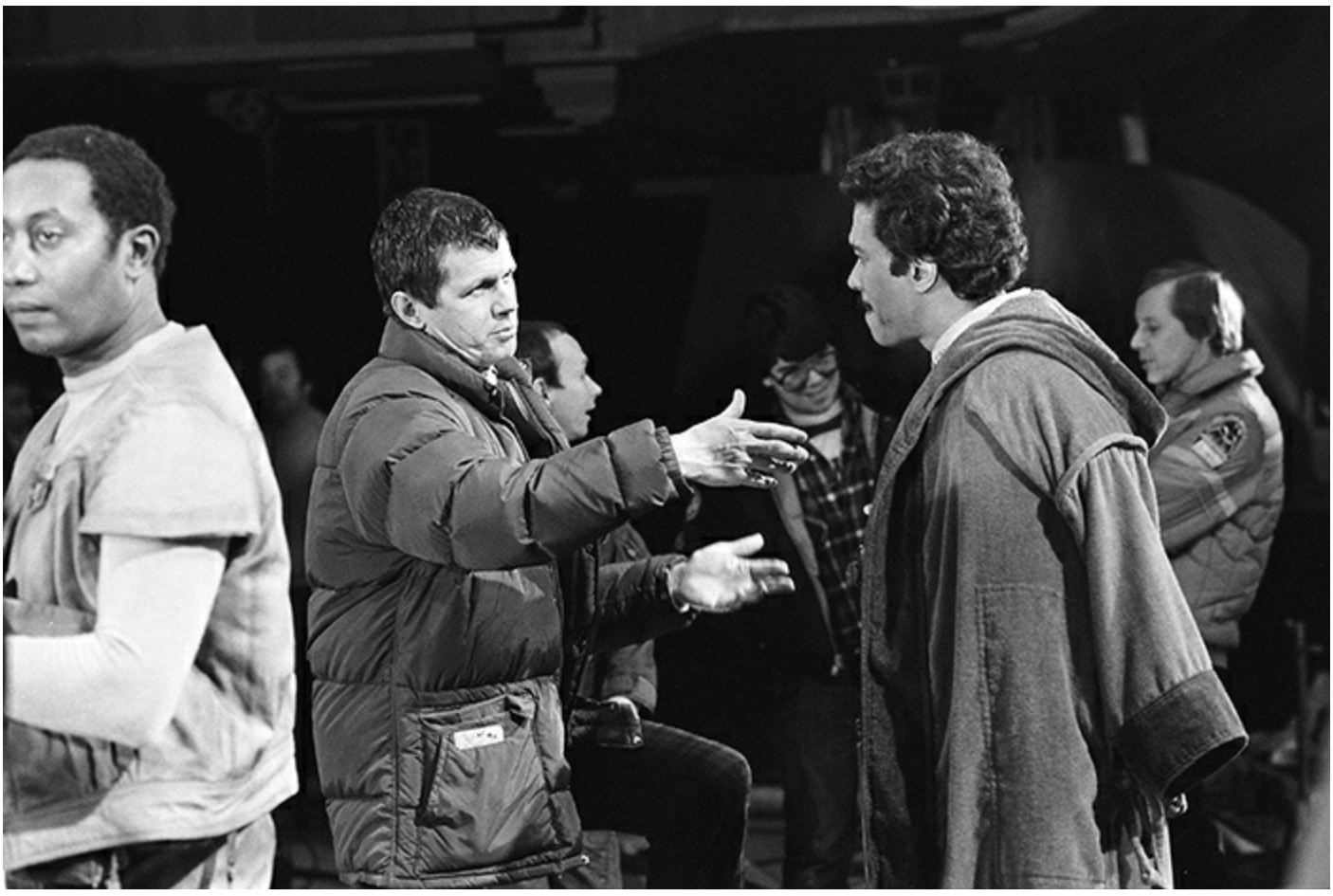




Luke, Leia, and Han bid farewell and good luck to Lando, filmed against bluescreen.



Marquand and Harrison Ford.



Marquand and Billy Dee Williams (Lando).

THE 4:12 TO YUMA

APRIL TO MAY 1982

CHAPTER EIGHT

Between April 1 and April 12, the first day of the Yuma location shoot, hundreds of problems had still to be solved before cameras could roll. Bikers and dune buggyists had been so troubled by reports that Jabba's barge would be detonated or would somehow interfere with their activities, a rumor spread that they were preparing to "torch" the set. That fear had resulted in the erection of a 400-by-400-foot barbed wire cyclone fence around the perimeter. Possibly the largest location set built in movie history, at 130 feet wide, 150 feet long, and 65 feet high, Jabba's barge rested on 130 wooden posts (each 27 feet high) stuck 4 feet into the ground. The construction team had also "paved" a two-mile road to the Buttercup Valley location from Yuma, from the rest stop off the I-8 freeway—the closest point to the location site, where pavement ended and sand began—laboring 12 hours a day, six days a week, for five months; to maintain the road, a 4,000-gallon tanker made as many as 20 trips a day back and forth to the All-American Canal, watering the sand to make it dense and hard, and therefore drivable.

Norman Reynolds had been allocated a million-dollar budget to clear the valley floor of vegetation and construct a four-acre shooting area within the fence. The finished barge consisted of a 30,000-square-foot platform topped by 60-foot-high, fully rigged "anti-gravity" sail masts. Reynolds would never forget the reaction of his construction crew when he first explained their job to them: "Building what … where?!"

The *Jedi* production, if the most ambitious, was only the most recent of dozens of motion pictures shot in the valley, going back to *Beau Geste* (1926) and including *The Lost Patrol* (1934), *Gunga Din* (1939), *The Desert Fox* (1951), and *The Flight of the Phoenix* (1965). Like those earlier productions of the last 50 years, the *Jedi* art and construction crews had been on their own for months, until the shooting cast and crew arrived. But instead of traveling from Hollywood, the personnel flew in from Northern California and the UK, a feat made possible thanks to tireless assistants working with myriad official government authorities. "Give me your tired, your poor, your huddled masses yearning to breathe free …" Bloom would telex. "The U.S. Department of Immigration and Naturalization accepted our petition for the *Star Wars* troupe. Congratulations."

The main party of British travelers flew through Minneapolis on April 6, according to Peecher, because "someone had discovered that they could save a small fortune on tickets by pausing there overnight." "When you carry anything, you have to show a pro forma invoice at immigration," says Pat Carr. "Of course, when we opened the boxes and got out the Chewbacca heads, we had the officials eating out of our hands. The Minneapolis customs man said, 'So you're the guys who make me spend all my money on *Star Wars* toys for my son!' "

Lucas arrived with his family on April 9, joining 1b25 of his crew at the Stardust Motel, just up the street from the production office on South 4th Avenue (some of the crew were sprinkled throughout other motels). "It truly was a melting-pot of people, cultures, and procedures, having the potential of total chaos at anytime," says location DP James Glennon. "The Americans were meeting for the first time the thirty-five British personnel. The camera crew were shaking hands and unpacking equipment at the same time, anxious to check out the mixture of U.S. and English gear."

"We were staying in a terrific hotel," says Marquand. "The great thing was we were moving into this new area, which I think is so great for the future, where we have a mixed crew of English and Americans working together, which happens very rarely. Unions hate that kind of cooperation. Our guys loved it. I mean they just absolutely loved it. Because all film people talk the same language and all crews are pretty outrageous, extroverted kinds of characters. You know, they ride in like cowboys, whether they are cockneys or they're guys from wherever."

Two days before cameras were to roll, script supervisor Pamela Mann and DP Alan Hume surveyed the set. Reynolds was still shaking his head in wonder, according to Peecher, over a total of $2.5 million spent for a two-and-a-half-minute sequence.

The massive space underneath the barge housed offices, a 150-seat commissary that would serve over 200 lunches a day, and storage areas scattered amid the wooden posts. The production office, medical center, and carpenters' shops were out in the open, disguised as sand dunes. Mark Hamill arrived on Sunday and was later joined by Billy Dee Williams, Carrie Fisher, and Harrison Ford, who had an eventful trip. "Harrison was on a plane and they thought it was going down!" Roffman would say.



The "underbelly" of Jabba's barge behind its photographic facade, in Buttercup Valley, California, early April 1982. There were four types of rattlesnakes in the Yuma. "The construction crew always had to be careful when they were out in the bush for all these sidewinders, poisonous snakes, that were running through the desert," Bloom would remember. Production employed two armed guards with two attack dogs, 24/7 to protect the set, and hired a team of local Boy Scouts to help clean up litter from the desert in preparation for Day One of location shooting.



From the barge, Watts, Kazanjian (both in caps), Lucas, Marquand, and Ford watch a scene being shot.

REPORT NO. 60: YUMA, ARIZONA; MONDAY, APRIL 12; EXT. JABBA'S BARGE AND SKIFF 1 & 2, SCS. 26 [HAN AND LUKE REFUSE TO BEG], 29 [LUKE WALKS THE PLANK]

At the Stardust Motel's Pueblo Coffee Shop, a few of the cast and crew were up for their first caffeine fix at 5 AM, according to Peecher: "In the parking lot surrounding the Stardust, a predawn chorus of trucks begins revving up. At precisely 7 AM, the cavalcade rolls away. It goes 23 blocks north to the Colorado River, then turns west on Interstate 8 and rolls into California toward Buttercup Valley."

As soon as the procession crossed the border, they gained an hour, due to the time difference between Arizona and California (production kept Arizona time). Entry into the valley had become a major problem only a week before, when authorities had changed their mind and told Lucasfilm it could not control vehicular access. A gate that had been erected across the road was dismantled when officials decided that the road had to remain open, regardless of who maintained it. Only last-minute scrambling had resolved the issue.

"It had became a huge logistical problem of the art department and the local construction people as to whether they could get the set built in time," says Marquand. "And they didn't get it built in time. They were not really ready. These heroic guys, they struggled like hell. But when we actually arrived, there were still various things that had to be done, but we kept shooting."

Reynolds's crew had indeed battled against the elements, carrying sand to the top of the fake hill all day, Sisyphus-like, only to have the night winds blow the sand off and expose anew the bare boards by next morning. By the time everything had come more or less under control, confusion had developed as to whether the heretofore invisible Sarlacc, apart from its teeth, was going to make an appearance in the film.

"There was this huge, huge $50,000 tentacle sitting there which wasn't even finished," says Kazanjian. "And a bunch of special effects guys were still playing with it. George came over to me and said, 'Howard, I told you to stop this.' I said, 'I did, George. We stopped it. I don't know what it's doing here.' Norman Reynolds had decided we were going to need it. George said, 'Well, I said I didn't want it.' "

"We built an animatronic arm which comes up through a hole and grabs one of the guards and pulls him down," Kit West would say. "It was quite an elaborate piece of equipment, with wires and radio control. But when we brought it onto the set, the director having seen it and okayed it, George Lucas looked at it and said, 'What's all that about? Oh, no, no, I don't want anything like that up here. Get a bit of cloth and wrap it around the man's leg and put the camera in reverse and pull it off him.'

"Well, that's exactly what we did in the end, after having spent quite a lot of money. It's one of those little situations which one does get into between the producer and the director. It was a pity because it was a beautifully made piece of equipment and worked wonderfully well, but we never got to use it."

"I was really a bit behind there with the pit, when the lovely Phil Tippett came to my rescue and helped with the monster," Reynolds would say. "He got us out of trouble. Because we weren't going to actually see anything, but then the tentacles became something that George actually wanted to see, so it was another photo finish."

The first morning was further complicated by 40 mph winds. At 10:30 a decision was made to move "downstairs" to the Sarlacc pit level, and the barge's sails were furled for the day. "Otherwise the whole

edifice might have moved on—on its own power—into the next galaxy," writes Peecher. The first shot was in the can at 12:30 PM, just before they broke for lunch.

"The best decision we made was to have a second skiff," says Marquand. "We used that second skiff as the number one skiff for any close-up work, because it was down on hard ground surface, just jacked up a bit. So we were able to do all of the closeup stuff on zip-up platforms around it. That was money well spent, because there was very little danger there."

One person soaking it all up that first day was Hamill's stand-in, Joe Copeland, who had been chosen out of 250 locals. (After writing "I Was Mark Hamill's Stand-In" for *Starlog*, which published the article before the film came out, Copeland would be reprimanded for violating his contract by Kazanjian, who nevertheless held off vengeful lawyers.) While working at a gas station during spring break "a lady" had pulled in and asked him how tall he was and to call her about being an extra.

"It seemed like everyone knew what was going on except me," Copeland writes. When they were moving the skiff into a different position, Tomblin asked Copeland to put his arm around Fisher "so she doesn't fall and hurt her precious self." Copeland was surprised by how much makeup she had on and how short she was, but said: "You know, I've had a crush on you since *Star Wars*."

"Yes, well, don't get fresh," Fisher responded. After a few minutes she shrugged off his arm. "I think they're finished now."

"Harrison and I were standing side-by-side in the desert skiff and it just struck me," says Hamill. "There's tons of monsters standing around, so I said, 'Well, how are you going to get us off the road to Tatooine, buddy boy?' Because it was just like a Bob Hope/Bing Crosby *On the Road* movie: Here we are, two men rapidly approaching middle age, acting silly, shooting monsters."

THE NEW BALLAD OF GARRETT BROWN

Meanwhile, all thoughts of building a forest model for the rocket bike chase had been abandoned. "I'd decided we could get all the side views from a moving car and Mike McAlister and his crew shot those," says Muren. "For the front and rear view point of view, George and I thought of using a Steadicam. We were exchanging notes in the screening room one day and George gave his approval to try it. Somewhere along the line George had seen the Bolex footage and said, 'Wow, that's great.' But the idea was not only to use the Steadicam, but also to use its inventor, Garrett Brown. I didn't think that we could put just anybody in a Steadicam rig and expect those shots to work. It was going to be very difficult."

Brown's Steadicam work in Kubrick's *The Shining* (1980), notably of little Danny big-wheeling through the haunted hotel's corridors, had been impressive. "I do recall Richard Edlund talking about Steadicam, but Dennis made it into a reality," Duignan would say. "I think it was an idea that had been floating around."

"One consideration that might have ruled out the Steadicam from the beginning, was the weight of the VistaVision cameras," Garrett Brown would write for *American Cinematographer*. "However, the possibility of lightening one of the small 'butterfly' versions sufficiently was discussed. I was called soon after and consulted as to whether I thought it was possible to produce results steady enough for matting. My initial, private reaction was the usual fear-of-failure, but honor and greed dictated a cautiously optimistic response."

All concerned decided to test out the concept inexpensively by shooting spherical 35mm with Brown's

Arri IIC running at three-quarters frame per second. Consequently, on April 12, Garrett Brown was "chugging along the corridors of ILM, gyro humming, with my camera being run by a little outside motor, with 100 feet aboard of a test stock that could be processed and viewed immediately right in the building," he writes. The results were encouraging, and by the end of the following day they were experimenting with large-scale shots within a local redwood forest, Samuel Taylor Park.

ILM was now focusing its various teams more and more exclusively on *Jedi*. Ralston and his crew were already shooting motion-control space elements with refurbished models from the previous films. "Joe and George had gotten together and put visuals to George's ideas," says Ralston. "Then we'd get together and see if there were any technical problems or whether we could just stick to the board."

Wanting to start on a relatively simple sequence, Ralston chose the one in which the stolen shuttle, with the rebels aboard, flies by Vader's massive ship, which is seen from the cockpit. "It was the first sequence we started filming," he says. "We shot these incredibly long bits of film on Vader's ship, 600 frames, sunlight passes that required 15 to 20 hours of exposure. We tried to get all the movements and angles in one shot so George could cut it anyway he wanted."

Ralston couldn't know that this one shot in the sequence, coded "MA," would become his nemesis.



Ford hangs off skiff #1, while the make-do tentacle is wrapped around Billy Dee Williams's leg. Hidden in the base of skiff #1 was a hydraulic rocker that shook the vessel and tipped it on command.

Because Lucas wanted a pristine desert, crews had cleared the sands of vegetation where cameras might be pointed. However, those bushes and plants had provided shade for an array of desert life, including snakes. Consequently, crew soon learned to be extremely careful when picking up objects around the set or going wherever the shade might be shared with some exiled creature.





On location in Buttercup Valley, California.



An overhead view of the Sarlacc pit under construction.



A stuntman takes a fall into the pit, where many managed to injure themselves.



Ford waits between shots in the desert.



On location in Buttercup Valley, California, stuntmen take the plunge into the Sarlacc pit, experimenting, April 1982. (0:36)

REPORT NOS. 61-65: TUESDAY-SATURDAY, APRIL 13-17; EXT. JABBA'S BARGE AND SKIFF #1, SCS. 26, 29, 29, 33 [MELEE, LANDO FALLS, FETT ATTACKS], 44 [HEROES IN SANDSTORM], 35 [HAN REACHES FOR LANDO], 41 [LUKE AND LEIA SWING]

Many of the crew noticed what had quickly become a morning ritual at the Pueblo Coffee Shop counter, where informal meetings took place with Marquand, Tomblin, and Lucas. "They were always the first on the set each morning and the purpose and enthusiasm radiating from Marquand and Lucas touched everyone present," says location DP Glennon. "Armed with the storyboards, they would walk the set of the day's work with arms gesturing. They had one command in common: 'Give me cuts.' And

so we did. By the end of the first week, including ILM coverage, we were doing six and seven camera setups for each shot."

"There are so many people deciding the setups in advance," says Hume, "that I tend to stay back and try to make up my own mind on the actual day."

Lucas, Marquand, and the principals did set the tone and were ongoing subjects of discussion. "George was under a lot of pressure and it was business," would say Roffman, who arrived Wednesday. "Out of respect, he was letting Richard [do the] directing. I really think he felt that it was the right protocol. But his dismissive attitude was subtle, while distinct. You look at body language, at facial expressions, at the way people clip their words. It's signals."

"The Yuma stuff was very technical, fights and stunts," Bloom would say. "It wasn't a lot of acting. That's what George knows how to do. He gets it, he understands it, and all the visual effects stuff was a little bit new to Richard. I got the sense that when Richard would set something up and George was there, he would ask, 'What do you think?' He was a collaborative director."

"Richard would set a lot of the shots up, but George was always there kind of like an advisor for what the characters should do," Scott Farrar, who was on location to shoot plates, would say. "Truly, Richard was the director, but George was always at his ear to help him."

"I keep an open mind because movies are made by groups of people not individuals," Marquand says. "It's a craft, not really an art."

"Dad wasn't an egomaniac at all," James Marquand would say. "He would just as happily sit and chat with a grip as the executive producer. He also had huge respect for the classically trained actor. As I understand it, maybe some people found it difficult with Anthony Daniels, but I think my dad would have been fantastic working with someone like that."

While Ford would remember his working relationship with Marquand as enjoyable, Barton would say, "Harrison didn't take to Richard at all. He didn't get on with him."

"Harrison is great, he really is," says Marquand. "He's a very professional actor. A man who is now quite a major box-office star. He gets on with it and doesn't suffer fools gladly. If you don't know what you're going to do on the day, he gets a little confused and upset. But he's terrific as an ally, someone who understands the craft of being a movie actor."

"It was like Richard was afraid of Harrison or respected Harrison, but he certainly didn't respect, as far as I could make out, too many other people," Fisher would say. "But he was great to Harrison, who's intimidating, you know. He's a movie star in a way that I'm not, in a way that Mark isn't—and Richard kowtowed to him. Now, to kowtow to him and treat us badly, Harrison didn't like that. That was my impression. Maybe I'm wrong."



Marquand, Lucas, and Tomblin.

BREAK A LEG ... AND AN ANKLE ... AND ANOTHER LEG ...

It was soon apparent that the action shots of creatures plunging into the Sarlacc pit were going to exact more than their fair share of injuries. "The whole damn set was terrifying, a nightmare," says Marquand. "It was a very frightening set. The first few days it was hilarious to see these hefty macho stunt guys all pussyfooting around with great harnesses on as they carefully hung themselves over the edge of the pit."

"They jumped into the sand vagina," Fisher would say, referring to the Sarlacc pit. "The first thing I ever heard anyone say on that set was, 'Pauline Kael [notorious film critic for *The New Yorker*] is going to have a blast with that.' "

"I was the first guy to jump into the Sarlacc," says Diamond. "Always lead from the front. Later, as one went in, he'd have to be pulled out before the other one got in and sometimes that was a comedy film unto itself. These are the things the public doesn't see."

Two stuntmen had been injured before a single camera had turned over: Colin Skeaping had sprained his ankle, and Frank Henson had a suspected fracture from a practice fall. On Wednesday, stuntmen Julius LeFlore and Paul Weston were injured during a tumble into the pit when their harness cable snapped: Julius received stitches in his finger; Weston broke an ankle. (Weston had his plaster leg cast signed by many of the cast and crew, who added humorous quips such as, "Don't lose your sense of Yuma!")

"Everybody had to jump in," Bloom would say. "All the English stuntmen were so macho—'Oh, no

problem!'—and three of them would jump in and they'd all break their ankles." "It was incredible, all the stuntmen getting injured," Roffman confirms. "They just kept carting them away."

"There was a competition between the British and the American stuntguys," Hamill would say. "There was a big argument about whether someone could take a leap off the barge into the Sarlacc pit. One person would say he could do it from 20 feet—'Well, I could do it from 30 feet.' They got a perfect take, but the British guy broke his leg the very first time and was on a plane back to England within two days."

"We had stuntmen breaking things daily," Fisher would say. "I'd come on the set and there would be this kind of silence, which was unusual—and you knew that meant something bad. David Tomblin would be on his walkie-talkie and it would crackle, 'George, we're talking about *two* men—one of them has broken their leg, and the other one sprained it.' Three stuntmen had gone into the sand genital. Then you'd go back to the motel and these very jovial guys, who'd had much worse happen to them, would be sitting by the pool with casts here and there. They were tough."

"One morning I heard an explosion—and then these blood-curdling screams, 'Aaagghhhh!!' " Bloom says. "A steam machine had blown up and very badly burned a local special effects technician, John Chapot, a very nice guy. He just got covered with first and second-degree burns to his chest, body, and legs."

Even the security team got into the act when John Lemon separated his shoulder after his all-terrain cycle flipped over backward. Within the pit itself, life wasn't much easier. After one grain of sand fouled up the Sarlacc's intricate hydraulics system, Kit West and special effects supervisor Roy Arbogast decided to operate the tentacles using poles and wires controlled by six men.

"We were working the creature at the bottom of the gorge and we had no breeze and sand was falling down on us," says Tippett. "We were covered with this glue from the Sarlacc … I cracked on that one. I cried then, it was so terrible."

BLUE HARVEST BLUES

The key production group was up at 6 AM Wednesday to watch dailies in the motel's Apache room, having already viewed dailies well into the previous night: four cameras' worth, followed by VistaVision coverage, which, Peecher noted, was "enough to exhaust everyone but the very hardcore members."

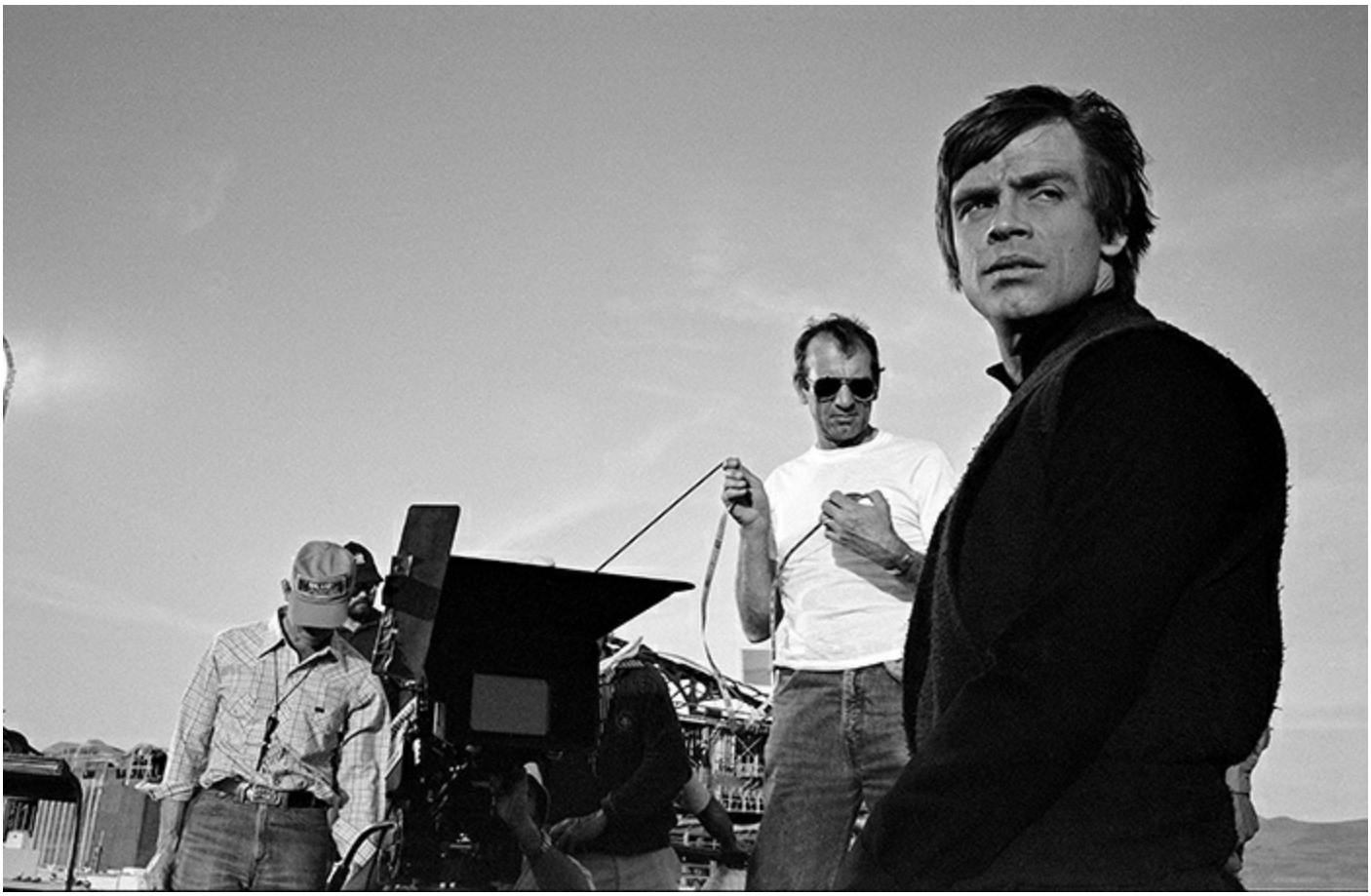
On set, the actors had a lot of time off as crews set up elaborate shots. "First I was wired for sound in a shot," Hamill says. "Then it became a stunt, so the wiretap went. Finally, I wasn't in it at all." Gusting winds then caused the sails to split. "Today there have been better weeks," Lucas wryly notes.

Because Fisher's slave outfit had been cast in soft materials to fit her proportions, and because she had lost weight, the costume hung off her at times. "There were a lot of jokes on the set about this thing," Fisher would say. She and her stunt double, Tracy Edon, were very popular among the crew when they sunbathed, "like the Double-Mint Twins."

On Saturday another injury was reported when Billy Dee Williams was burned. "I was hanging on a rope with Han Solo trying to save me, and one of these squibs went right through my toe," he would say. "I'm screaming to Han, 'Stop, stop!' but he's too busy acting. I'm in pain and all of a sudden he realizes that I got hurt."

Word having spread that *Blue Harvest* was, definitely, *Revenge of the Jedi*, fans had gathered at the

perimeter fence. “It’s a hobby,” says one. “It’s like a party. We all get together.” One reporter remarked that Harrison Ford fans managed to make “a particular nuisance of themselves, often having the unfortunate tendency to squeal whenever they saw their hero.” An article would appear in *The San Diego Union* about how fans had spotted a Wookiee, saying that Mayhew wore pink underwear beneath his costume.



Hamill and crew prepare for a shot (focus puller Michael Frift measures Hamill’s distance from camera).



Jabba’s barge set, seen from afar. “I was a little surprised when production designer Norman Reynolds reenlarged the sails during set construction, almost to the size I had initially planned,” says McQuarrie. “Norman also made the barge much heavier, more tank-like.

When it was built for the film, metal plates were substituted for the cloth walls, with moveable panels similar to the gun ports of a pirate galleon." (A seamstress in a Sausalito loft crafted 4,000 square feet of 6.8-ounce polyester material with triple stitching, strengthened by nine-ounce corner panels, into the sails for Jabba's barge.)

According to location manager Louis Friedman, most of the timber from Jabba's barge would be sold as salvage, probably in Mexico. A very strict contract was also written up between the salvagers and Lucasfilm, stating that it would not be used for any souvenir purposes whatsoever. "We also had an obligation that the land be returned to at least equal condition as it was when we found it," says Friedman.



Hamill is ensnared in Boba Fett's rope for a shot on a skiff, as myriad crew work at recording the moment.







Fighting the strong winds, Marquand and Hamill prepare to shoot the latter entwined in Fett's "lasso."









Cast and crew at work on the skiffs.

“I said, ‘Let’s charge for tickets! We could make some money here,’ ” says Marquand.

Fans were able to observe Fisher dashing around the set; Anthony Daniels discussed racing on the Isle

of Wight with dune buggy enthusiasts; Lucas was reported coming and going; and Gary Kurtz showed up for a visit. Reporters had actually called Hamill's mother in San Diego to find out the truth and were told that her son was off making *Jedi* in the desert.

"I was called by a reporter to confirm or deny that I was killed in this one," says Hamill. "The best thing for the public to believe is that I turn to the dark side or that I die. It's good to throw people off. So my response was, 'What is "dying" in the *Star Wars* galaxy?' "

The fans also generated their own rumors, some closer to the truth than others, including: the "death" of R2; that Yoda would be played by a real person because Oz had found someone who looked like him in real life; and that a stunt man had broken his leg falling into a "monster's" mouth.



Ford relaxes on the plank, with Marquand and Hamill near.



Hamill signs autographs.



Tomblin, with bullhorn, and company prepare to shoot a plank shot.



Fisher is entertained by Hamill.



Still in bikini outfit, Fisher sunbathes side-by-side with her stunt double, Tracy Eddon.



Leia and Luke prepare to swing from the barge.



Lucas and Hamill share a moment.



On location, Buttercup Valley. (0:59)

To delay the local press, Sid Ganis struck a deal with them: If the *Yuma Sun* would hold off on publicity until after filming, he would allow their writers to tour the set and would provide photographs for a complete inside story. Reporter Dan Smith thus spent a day on location: "The notion that

filmmaking proceeds at a frantic pace is entirely a myth. The predominant atmosphere, at least on the *Revenge* set, is one of boredom." Fisher's stand-in, local Darla McDaniel, concurred: "It's exciting sometimes, but I didn't think it took so long. It's pretty boring really."

On Sunday, production took a well-earned break from the tedium, which resulted in cookouts, golfing, and sitting by the pool, where Mayhew sunbathed and crew eased their aches and pains. Throughout their stay Fisher, Ford, and Hamill were seen dining and "gallivanting," according to the local paper, at restaurants such as Orietta's or The Stag and Hound, where Fisher danced and Kenny Baker was a common sit-in harmonica player at the bar. Ford was "fairly aloof," spending time with Mathison. Hamill was the most visible, often working the crowds.

"One of my best memories of Kenny was at the Stardust Motel," says Daniels. "We were all hanging out in this smoke-filled, stupefying, alcohol-laden sleazy bar—when suddenly the strains of Danny Boy came from a harmonica and there is Kenny creating this little piece of England. That juxtaposition gave me great joy."

"It was such a different scene from London," Roffman would say. "Yuma is this little town in the middle of the desert; it's dusty and you're staying at this motel and everybody's there, which made it fun in its own way, but it was definitely rough and tumble."

"We used to get together in the evenings and relax," says Marquand. "The best thing was seeing Chewbacca out with Artoo-Detoo, walking across the road. That caused a little disturbance. One night some kids invaded and they were asking Carrie Fisher where Carrie Fisher was. Carrie said, 'What do you mean? Who is she?' Oh, she pulled it off wonderfully. She has a terrific English accent. She stopped me as I was walking past with my wife and said, 'Do you know who Carrie Fisher is?' And I said, 'No, why?' And she said, 'Well, I don't know. But these girls here keep asking for Carrie Fisher. Somebody is making a film here—do you know about it?' We had fun there. It was a good place to work."

REPORT NOS. 66-71: MONDAY-SATURDAY, APRIL 19-24; EXT. JABBA'S BARGE AND SKIFF #1 & #2, SCS. 33, 35, 39 [HAN SHOOTS TENTACLE], SCS. 26, 29, 33, 35, 28, 36 [LUKE BATTLES ON DECK]; SECOND UNIT: SC. 38 [DROIDS ABANDON SHIP]

Everyone fell back into the routine of shooting on Monday, including the routine of mishaps. Dan Zormeier, doubling for Chewbacca, was injured when his costume caught fire from another squib. "We had a terrible accident out there, when the bombs are going off and the whole skiff is being blasted," says Marquand. "Luckily somebody spotted it, because Chewie just burst into flames. Suddenly he was ablaze. Not only that, but the guy who was standing in for Billy Dee—his hair caught on fire!"





Continuity reference Polaroids of rebel troopers.

Two stuntmen who seem to have escaped unscathed were Glen Randall, who performed Boba Fett's death plunge into the Sarlacc pit, and Dickey Beer, who doubled for Fett in other shots. On a more civilized note, Anthony Daniels rustled up English afternoon tea in real china cups, which was delivered on set to expatriates Marquand, Hume, and script supervisor Pam Mann.

During the rest of the week, severe winds caused sandstorms and often brought production to a standstill. On Tuesday, production recorded only 20 seconds of screen time. The next day, gusts of up to 50 knots blew over the production office, known as "False Dune," and a wall of the catering shelter. The set's main platform was also stripped bare of its sand cover, so, once more, Reynolds's crew had to haul sand back up the hill to cover it. No screen time was shot at all.

While taking shelter in a trailer, above-the-line crew found a way to pass the time. "We devised a complete movie, which was in fact called *Blue Harvest*," says Marquand. "It would start with Carrie Fisher in her slave girl costume lying asleep in her trailer. We said, 'Why not put a ghost in it?' George was going to write a five-page screenplay, I'd shoot it in a couple of days, and it would be 'Horror Beyond Imagination.' The story would have dune buggies coming over the hills invading the trailers, with nothing around them but graves and werewolves. We were seriously going to do it."

"I was in a trailer with George," Hamill would say, "and he said, just off the top of his head, 'You know, in the old days Roger Corman would shoot a horror movie in two days; we ought to shoot a movie right now. We could make it about a killer who hides in trailers and call it Blue Harvest.' "

"When the winds blew and we couldn't work, we were depressed—till George said, 'It's good luck: I always have a day like this on my pictures.' Then we weren't depressed anymore," Sid Ganis would say.

"When I worked at Warner Bros., Ted Ashley was my boss. But George was my *leader*."

The winds blew so badly on Wednesday that the crew could shoot only on ground level, filming close-ups of Hamill walking the plank and the somersaults of his stuntman, Colin Skeaping. Kazanjian managed a bleak smile, according to Peecher, as he surveyed all of the expensive hardware and manpower sitting idle. "We allow for almost no contingency at all, maybe one percent," says Kazanjian. "We figure every day will be perfect. So it's my responsibility that this wind is blowing today. It's been blowing for thousands of years, but today—it's my fault!"

While Hamill prepared to walk the plank, Ford asked, "What am I supposed to be doing while all this happens?" "You're supposed to look at me in awe!" Hamill joked. "And get really jealous and envious!"

Two days later, Hamill complained of stomach pains and dizziness, and R2-D2 malfunctioned when "asked" to fire his master's lightsaber to him. Patience and more takes remedied the situation, while another victory took place as Commodore Warwick Tompkins issued instructions to his sailing crew of 12—and a full set of sails were raised successfully for the first time on the last day.

Not long after, main unit wrapped, with second unit shooting the droids falling off the barge. Lucas, Marquand, Kazanjian, and Hamill boarded a Cessna Conquest and headed to the next location. Copeland and the other local stand-ins returned to their homes. "With a few minor exceptions,



Crew pose in front of their Pacific Express jet during one leg of their travels to and from locations.

everyone was so friendly," he writes. "Everybody took time to be nice [...] The person who impressed me the most was George Lucas. I don't know what I expected him to be like, but he really surprised me. He was very friendly and approachable. Darla said, 'It was a once in a lifetime experience. Nothing else will come of it. But it was fun while it lasted.' "

"I had about 30 parties that were interested in the barge," location manager Louis Friedman says. "The city of Yuma was very excited about making something like a coffee shop out of it. I offered it as a

donation to the fire department, to burn down, but they couldn't afford to use it for practice."

"All those special effects guys wanted to do was to blow up this set," Bloom would say. "They were dying to blow it up, true to their career, pleading, 'Let us blow it up.' And we never did because we wanted to salvage the lumber—but these guys wanted to just blow the hell outta that particular location."

SETUPS: 1,297; SCS. COMP: 67/132; SCREEN TIME: 4:33 ON YUMA LOCATION

THE BROOKINGS (EWOK) INSTITUTE

Main unit arrived in Crescent City, on Sunday, April 25, with 71 crew members, 40 little people (6 from the UK), executives, stars, and tons of equipment in a charter plane about to descend on a very sleepy Northern California town. Jim Bloom waited on the edge of a landing field with a convoy of cars ready to greet them.

"They'd told us beforehand that a plane of this size had never landed on this field before," he says. "It was a bit foggy, but you could see the outline of this jet coming in to check out the airport. It flew over once. Then five minutes later it passed over again. A local pilot came out and said, 'They're landing on the wrong runway. I don't know how he's going to stop the plane in time.' I thought, *I've got a whole crew on that plane!* Down comes this big jet—and I have never in my life seen one screech to a halt the way that plane did! When people got off, they said cheerfully, 'Oh, the flight was great, but, gee, the landing …' "

A few others, such as Ford, arrived on commercial flights, but everyone had been issued special colored labels with "movement orders," each color denoting a different hotel, so that lost baggage could be found and returned. Orange was for the Bonn Motel; silver for Brookings's Thunderbird Motel; white for the

Smith River Motel. The Ship Ashore Resort Motel would house production offices and most of the cast and crew, 14 miles north of Crescent City on the border with Oregon. The little people were sent over the border to Brookings, which was more spacious and had an indoor swimming pool and sauna.

"I put the little people up in Brookings because I wanted to keep them separate from the crew," says Bloom. "I was afraid of an *Under the Rainbow* syndrome—stories had come out about wild parties. I could just see the entire town being disrupted."

"I had done a film called *Under the Rainbow* with a billion little people," Fisher would say. "I'm in Crescent City, where a bus pulls up and like 30 little people come off the bus, and every single one of them goes, 'Hi, Carrie.' "

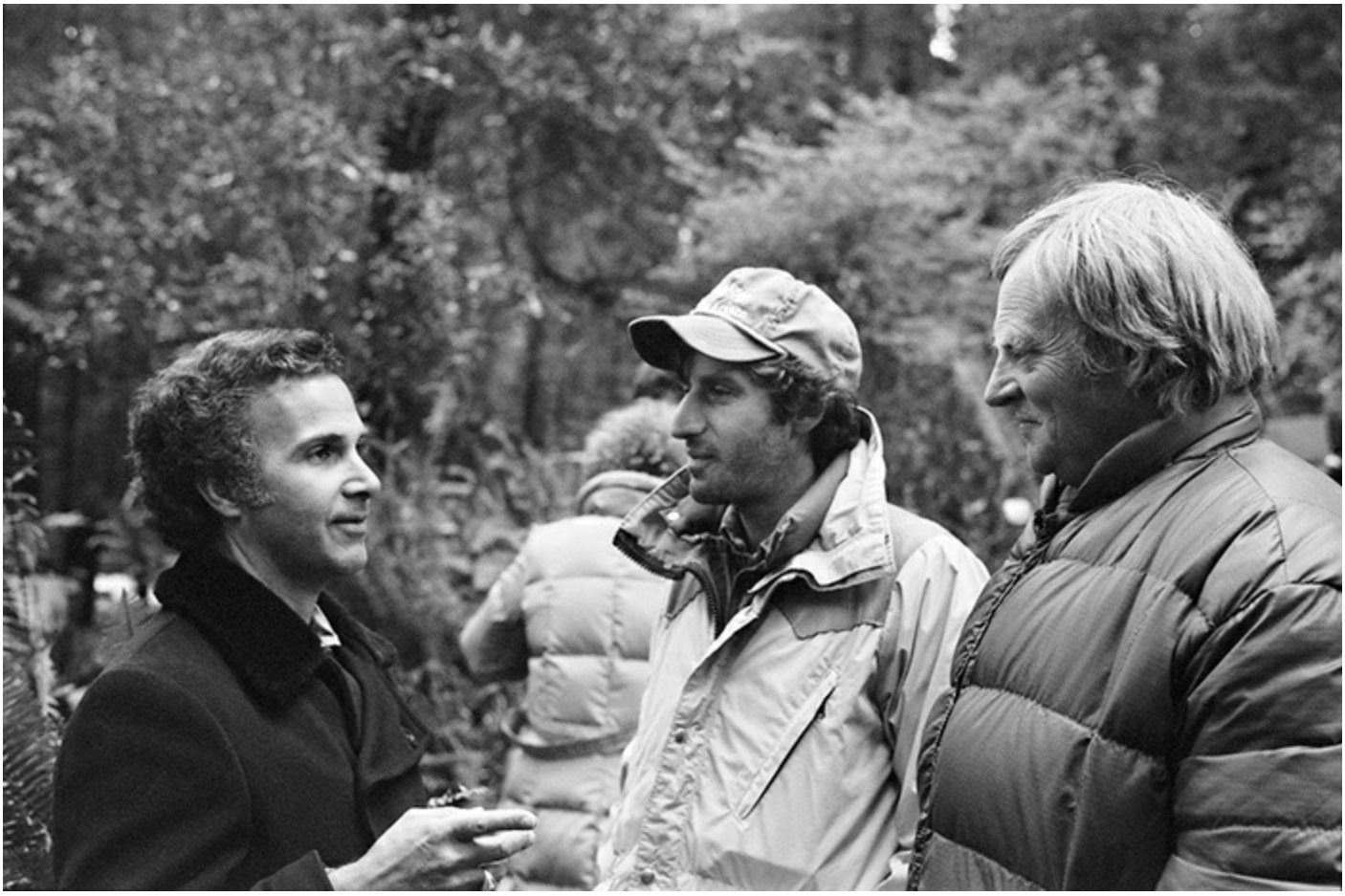
"Crescent City was going to be harder because we were all split up," says Marquand. "It's harder to keep an esprit going when everybody's staying in different places. You don't see each other."

Unlike those of Yuma, local newspapers showed only a little interest in the new arrivals. The *Curry County Pilot* reported "an aura of mystery surrounding Smith River," but local residents employed on the film stayed "for the most part mum." The county was, however, very pleased by the sharp increase in business during what was the area's worst recession since World War II, with unemployment at 28 percent. About $2 million was being pumped into its economy, and though some knew it was *Jedi*, most couldn't have cared less what movie it was.

"I'm not having fun," Lucas told one journalist visiting the location, as production revved up for its

72nd day. “I smile a lot because if I don’t everyone gets depressed. But I’d rather be home in bed watching television. No matter how much I think everybody knows about *Star Wars* now, they don’t. I’ve given Richard the answers to a million questions over the last year, filled everybody in on everything I can think of, and yet when we get here the crew comes up with a thousand questions a day—I’m not exaggerating—that only I can answer: ‘Can these creatures do this or can’t they? What was the culture behind this artifact?’ I’m the only one who knows where we’re going and where we’ve been.

“I’m only doing this because I started it and now I have to finish it,” he adds. “The next trilogy will be all someone else’s vision.”



On location in a Northern California redwood forest are: Kazanjian, Bloom, and Watts.



In their street clothes, Daniels, Fisher, and Mayhew receive instructions from Marquand (Warwick Davis looks at the camera).

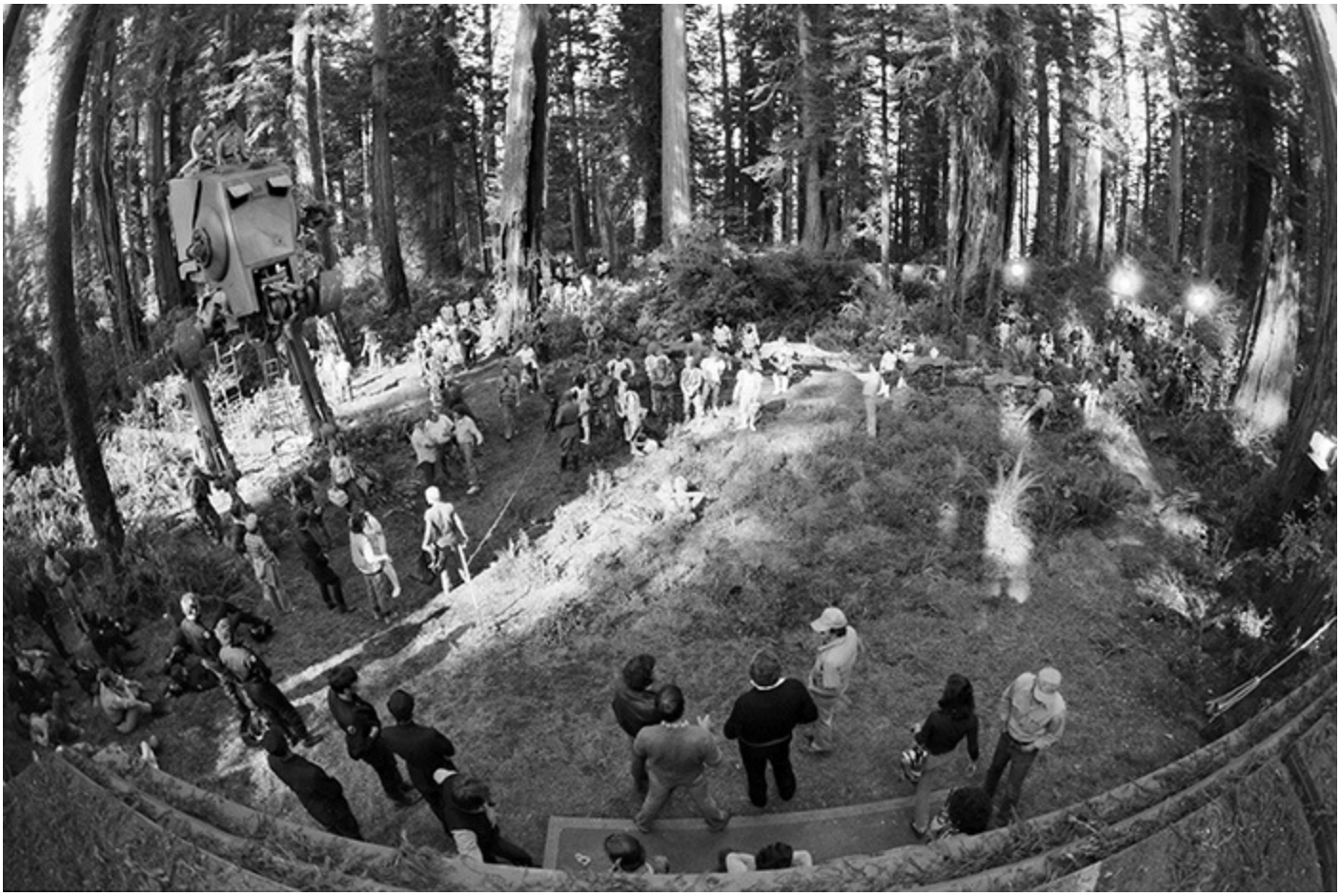


The Imperial bunker under construction near Crescent City, California.



Solo talks to Chewbacca in the AT-ST, which was constructed on site, so the camera is situated near the cockpit of the vehicle to establish the correct eye-line.





The AT-ST is assembled and put into position on location.

REPORT NOS. 72-77: CRESCENT CITY, CALIFORNIA; MONDAY-SATURDAY, APRIL 26-MAY 1; EXT. BUNKER & EXT. RIDER NEAR BUNKER, SCS. 88 [HEROES SNEAK UP], 90 [EWOK STEALS BIKE], 94 [HEROES ENTER BUNKER]; EXT. HEART-SHAPED TREE, SCS. 66 [FIGHT WITH SCOUTS], 71 [LUKE REJOINS HAN], 72 [LEIA MEETS WICKET], 74 [LEIA'S CHARRED BIKE]; SECOND UNIT, YUMA, AZ; EXT. JABBA'S BARGE AND SKIFF #1, SCS., 32, 33, 40

Crew call was for 7 AM, with a shooting call for 8. To hide their presence, the principals were listed on Call Sheets as "Martin," "Caroline," and "Harry." Their convoy traveled down a narrow dirt road eastward off the highway toward what looked like an uninhabited farmhouse. The guard—a San Francisco flower child, complete with psychedelic camper van—checked every vehicle before it could cross a one-lane bridge that led to a steep, old logging road. Morning mists swirled around the cars. In a clearing, crew unloaded, many wearing yellow weatherproof suits.

Several sites on the acreage had been primed and christened for filming: Bunker Hill, Heart-Shaped Tree, Spaghetti Stump, and Norman's Log. Reynolds's art department had even imported vines from England, "old-man's beard," to adorn certain areas (the same plants had appeared as dressing in both *Empire* and *Raiders*).

Cameras rolled at 11:20 AM at Bunker Hill, the location's most complete build. "We could film partial interiors in the bunker and have people walk in; they could walk down six or seven stairs," says Kazanjian. "You had controls, lights, and doors. It had to be built to resist the wind and rain, or the impact of a falling branch. It rained for months up there prior to shooting and we just couldn't let it rain through."

For the other areas, construction had built walkways in the trees, a little footbridge, stepping-stones, and more. Ewok costumes had been altered to fit the contingent of US little people. One of the old crew, Jack Purvis, played Wicket (as he was called at the time) for the scene in which the wily Ewok proactively steals an Imperial rocket bike. How to get the diminutive Purvis on the elevated cycle caused a bit of head scratching. Ultimately they "threw him up there," according to Lucas.

"These were now American Ewoks, apart from the principals," Marquand says. "So we had a whole new training program and a whole new lot of costumes made. They used to go on walks and rambles and hikes and runs to get up their strength."

Walking among the redwoods, the rebels wore camouflage designed by Rodis-Jamero. "But we had a textile artist, Edwina Pellikka," costume designer Rodgers would say. "She's about 12 times crazier than I am and she painted every inch of that fabric herself, because we couldn't find a camouflage that looked like that design."

The rebel helmets worn on Endor were actually a design of Paul Huston's. "They are based on my idea of having a hard shell over a soft, smaller skullcap," he would say. "Nilo would sometimes need inspiration for something, so we'd talk about it and he'd say, 'Well, why don't you draw something up?' Actually it's like a World War II bomber pilot's gear, with the leather helmet and the earphones over the top. I always thought those looked really cool and much neater than a big old bulky helmet."

Production wrapped at 6:55 PM; the last bus back departed at 9 PM, full of weary crew. The "restaurant critics" on the production team fanned out, according to Peecher. Some chose one of the few coastal restaurants and were disappointed; Jim's received a thumbs-up, with Ford planning to go back most nights. "I don't need treats any more," he says, "just good food." Watts and Bloom discovered a good place run by a German, whom they hypothesized might be an ex-Nazi still hiding out in this remote country.

Hamill joined the shoot on Wednesday, and the chicken walker was taken from its warehouse and assembled at the bunker location. Daniels was dismissed early and took off for a quick spin through Oregon. "Suddenly they need him again, so a local logger is hastily recruited to play See-Threepio for a couple of pickup shots," writes Peecher. "He will certainly have a tale to tell his grandchildren. On his return, Tony Daniels is clearly not amused."

FATEFUL FAST FOOD

A note on Friday's Progress Report read, "Due to K. Baker being too ill to work, Warwick Davis played part of Wicket for Sc. #72 only," the meeting of Wicket and Leia. Baker was suffering from food poisoning from a bad chili dog.

"I had this scene with Carrie and I was looking forward to it," Baker would say. "I thought, *Carrie's nice, I like working with Carrie*. But I was seriously ill and they said, 'Well, we've got to do it because we've got Carrie Fisher in and we've got the scene set up.' So Warwick took over."

"Warwick was just the most darling, adorable boy in the world," Fisher says. "Between shots he'd take off that hot mask and ask in a delicate English lilt, 'May I have a cookie and some milk?' He had a born instinct and did everything right, right away. He sure picked up the lingo: He'd say, 'Am I in frame? Is this a two-shot?' "

"Carrie was so caring toward me," Warwick would say. "Whenever there was a pause, she asked if I needed anything: 'Could I have another one of those cookies,' became my standard reply."

"The challenge of creating a likable character out of a kid in a bear suit was very difficult," Lucas would say. "You're always asking yourself how far can you go, so I was fortunate to find that little boy, Warwick Davis, who was so expressive in his suit and had such personality in the way he walked and in the way he carried himself. He was 100 percent into the character."

Freeborn's team had never been able to make the Ewok eyes blink, but Davis excelled at making his mouth move by manipulating it with his tongue. And Fisher was enjoying doing a small, more intimate scene, a welcome change from the usual action, though she was still ambivalent about her character's change: "The princess is sweeter in this last episode. I've been a testy space-soldier, so single-minded I'm nearly mean, for six years. And now I'm so nice and feminine, it's almost confusing." On the day they mostly improvised and had a rare captive audience. "The whole crew just stood, hushed, and watched the scene. It was like in theater."

(To minimize confusion with the Ewok swap, and because it would've been impossible to switch custom-made costumes, Warwick Davis performed in his own suit and his character's name was later changed to "Wicket"; Kenny Baker's character would be retro-baptized "Paploo.")



An Ewok (Jack Purvis as Wicket, later re-named Paploo) takes off with an Imperial speeder bike—thanks to some wheels below. Four full-sized speeder bikes were made. "I built them in my workshop, with all the mechanisms, which allowed them to rock," Kit West would say. For the special effects in the forest, his team used "breakaway bikes which we fired against trees, to smash up, with dummies on them." To enhance the crashes, drums were fitted onto the front of air mortars to eject "rubbish": debris, broken cork, and soft material. They also used "compressed propane fireball ejectors."



Support vehicles on location.





C-3PO is paraded across “Norman’s Log,” on location.







A stuntman performs Luke's somersault off his bike into a soft bush.





Warwick Davis substituted for an ailing Kenny Baker in the scene where Leia makes friends with an Ewok (Wicket).

Baker was still listed as sick on Saturday, while business as usual continued in the redwoods. “Roll, speed, action, cut!” Set up, rehearse, shoot, print. “Only those actually taking part in the moviemaking

are really aware of the slow rhythm of the operation," writes Peecher. "Sound mixer Randy Thom, who was on set, likens moviemaking to riding shotgun on a stagecoach: 'long stretches of intense boredom punctuated by short periods of extreme terror!' "

During one take, Ford fell accidentally. "Drunk again …," Hamill stage-whispered to the crew. "What about my dignity, George?" Ford pleaded in mock anguish. "People want fairytales in their lives and I'm lucky enough to provide them," he would later say. "There is no difference between doing this kind of film and playing King Lear. The actor's job is exactly the same: Dress up and pretend."

During one of the lulls, Hamill drew a crowd with a spot-the-car competition from a magazine. Lucas easily won, naming the 1950 Oldsmobile series 88, 1952 Mercury Custom, and 1957 Chevrolet Bel Air station wagon.

After the break they moved to Norman's Log, a part-natural, part-man-made bridge across a ravine. A picturesque location, it became the site of raw nerves. "We were very tight on budget," Kazanjian would say. "When I saw the storyboards for the log, I asked George, 'Do you want to photograph it from the top down?' He said, 'No. We'll shoot it from underneath.' So I told Norman to build the bridge as it was described, but he built all of it—and I went crazy. I told him to go home."

Reynolds, however, remained sanguine about Kazanjian's outburst: "It must have been the velvet glove at work again!" And since the bridge was completely built, they went ahead and photographed C-3PO and the bound rebels with their Ewok captors from multiple angles.

"Norman stayed around," Kazanjian continues. "I saw him the next day, but I didn't say, 'Get on that airplane,' because in three or four days everybody would be on an airplane anyway. A lot of pressure builds and oftentimes you just need to release some of that frustration."

More raw emotions were exhibited when feelings between Marquand and Fisher perhaps came to a head. "There was a shot where I had to shoot a gun and run up a hill, and I was never good at that stuff," Fisher would say. "I'm not a particularly feminine girl, but I'm not the opposite. So all I remember is Richard saying—I was trying to do it, running and shooting, and I messed something up, or I don't know what happened—and he went, 'Darling, you're fucking up my shot,' and I burst into tears. It was just one of those kinds of giant scenes. So then that took like a half hour to redo my makeup. [Afterward] I just sort of steered clear of him."

TWO TITLES AND TWO RIVERS

Dailies were viewed in the Ship Ashore Redwood Room during the evenings, a small space crammed with projection equipment and bodies. "It was called the 'Blue Meanie' projector, this VistaVision portable projector that we'd use to run all the dailies," Farrar would say. "I'd run it and we'd be right there with Richard and George and Marcia, a small room of people talking about the shots. And George and Marcia together would analyze what we had: 'Well, you need this shot. You need that shot. We're missing this piece.' So the next day we'd run out, grab a camera, and go shoot that. It was really cool, because you felt like you were directly involved in helping to make this thing."

Because accommodations were hard to come by, the production office was home to two publicity people, one producer, his executive assistant, one supervising accountant, one still photographer, and, for the graveyard shift, four assistant directors. When Kazanjian needed a confidential chat with his moneyman, Arthur Carroll, they, or the others, had to step outside.

The producer had won a skirmish a few weeks before, as *Daily Variety* reported: When "spurred by

an informal complaint from Lucasfilm," Paramount Pictures had scuttled its original title for the second *Star Trek* film, *The Vengeance of Khan*, and registered a second title: *The Wrath of Khan*. Given that Paramount had distributed *Raiders* and that a second *Indy* film was in the works, there had been little argument.

Kazanjian started end title and credits work for *Jedi* on May 1. "We'll be lucky if we finish them one month before the movie opens," he says. "It's a huge, huge undertaking. It all has to be correct."

Once again, Sunday turned out to be the only day of relative rest for cast and crew on location. Adventurers left for a white-water rafting trip, whereas Ford hired a boat to cruise the Smith River, lazily, all day. A number of small persons were "observed dining in restaurants and enjoying the Curry County beaches," according to the local paper.

"Everybody loved the little people—it was wonderful," says Bloom. "They were very well received. If I had to go back and do it all over again, I'd put everybody in the same hotel. But they had fun up in Brookings. It was just wonderful, because it was filled with, you know, love affairs and romances and break-ups and drama, all around the making of the movie."

At sundown in the Ship Ashore parking lot, there was a fish fry in location DP Jim Glennon's trailer.



Ford in action as Han Solo during the big melee scene shot on location, early May 1982



In-between setups chatting with Lucas.



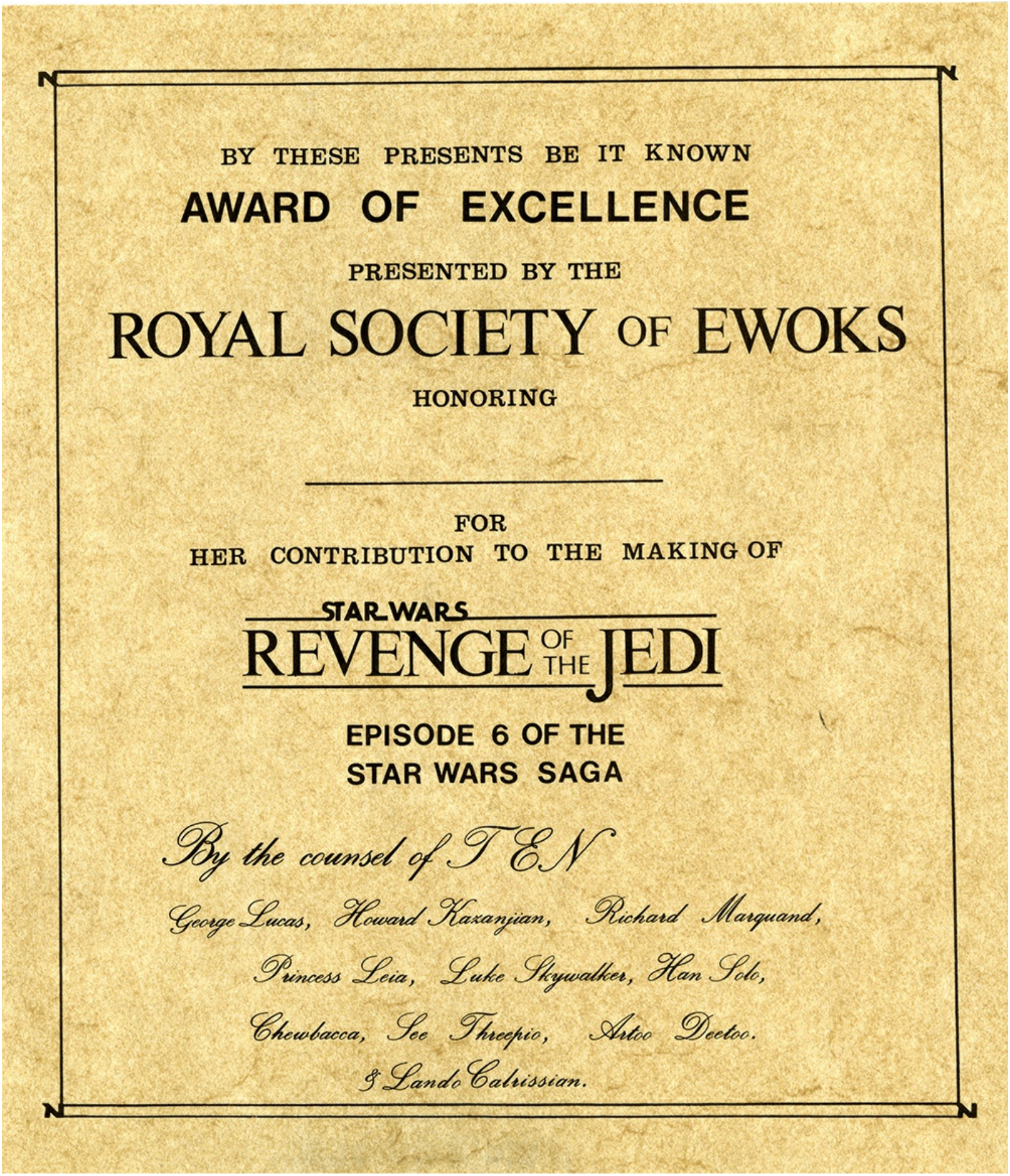
Solo is surrounded by Ewoks.



Fisher would tire of the long days filming action and fighting scenes, and would often inadvertently close her eyes when guns and squibs would be fired (as in this photo with Ford). Stembridge Gun Rentals, in Glendale, California, provided a number of real firearms modified to shoot blanks for the Endor battle scenes. Harrison Ford specifically requested a firing pistol as opposed to a static prop, so that he would have something to react to. (Consequently brass ammunition casings can be seen ejecting from his pistol during the battle.)



Leia tells Solo that Luke is her brother.



A humorous certificate of excellence prepared for any cast or crew who went above and beyond the call of duty.

REPORT NOS. 78-83: MONDAY-SATURDAY, MAY 3-8; EXT. ENDOR FOREST, SCS. 75 [IN EWOK TRAP,

ESCAPE, CAPTURED], 88, 65, 67 [ROCKET BIKE CHASE], 75, 115 [HAN AND LEIA AS PRISONERS–EWOKS ATTACK; MELEE], 119 [BY BUNKER DOOR], 119, 124 [IMPERIALS PRISONER, BUNKER EXPLODES], 131 [HAN AND LEIA SEE DEATH STAR EXPLODE, KISS]

With production now four days ahead of schedule, Baker was back on his feet. The large group of Ewok extras had their final costume fittings and continued training with movement rehearsals in the dance hall of a local roadhouse—as the big battle scenes were only three days away. "My head, I need my head!" one Ewok exclaimed while dressing. "Anyone over there with a spare left foot?" Amid discussions and dressing, Baker, Edmonds, and Purvis gave advice to the newbies on how to survive in costume.

Although main unit didn't have to deal with incessant rain, they did *not* have the predicted fog and the sun was cramping Hume's shooting style. Arc lamps were dragged off a truck bound for LA, which prompted chief electrician Mike Pantages to repeat his mantra: "Never time to do it properly. But always time to do it over."

"Everybody had told us that there was going to be constant fog, which would have been terrific," Marquand says. "Instead there was this fine sunlight filtering through the trees the whole time, which is a look that I love. But that's not a match for what we shot. On the other hand, there doesn't have to be a match because when they arrive at the village, on set, it's nighttime."

"The light meter would frequently say zero, but we were lucky enough to have taken delivery of the latest Kodak emulsion 5293," says Hume. "This literally saved our lives. Even with 5293 we often shot at T1-4 and T2. It's amazing how much one can do with a couple of color corrected minibrutes when working at these low light levels. But thank God, George Lucas had told me to make the lighting on set flat, dull, and real. Seeing Crescent City, I realized that he was totally right."

"5293 is this new super fast film, still a little hard to get," says Kazanjian. "It enabled us to shoot in darker places with very little, if any, light. We bought around 150,000 feet only for Crescent City."

Muren was now on hand, having completed the mothership landing sequence in *E.T.*, to advise on shooting the VistaVision plates. To make good use of the early-morning light, sometimes an ILM unit would split off and shoot a separate storyboard plate. Operating cameraman Tom Laughridge was also sent out occasionally with a separate unit to pick up shots in nearly inaccessible forest locales.

On Tuesday morning a potentially lethal "widowmaker," 70 feet overhead, forced the company to another location while a woodsman climbed up to dislodge the large branch. The principals spent the "last part of the afternoon being hauled in and out of an Ewok net trap," wrote Peecher. "They are suspended six feet in the air, with See-Threepio in a spread-eagled position on the very bottom of the pile."

All during the Crescent City shoot, crew had to be sent home with strains, back injuries, cramps, and other ailments. But finally the biggest crowd shots were upon them—for scene 115, during which most of the Ewok battle would take place—with about 40 Ewoks, 130 Imperials (stormtroopers, guards, officers, walker pilots), and assorted rebels.

For the big day itself, five cameras were set up, with a 16mm documentary crew also at work, which meant a total of 325 crew to feed. The local caterer had been replaced, according to Peecher due to "popular demand," by Michaelson's, which had catered the Yuma location. "It is 11:45 before the first shot is ready," he writes. "Marquand, keeping an eye on the leading actors, neglects to shout the last cue for 'Ewok Three,' an attacking wave of little people supposed to appear over a massive fallen log with bows and arrows aimed. Since it wasn't announced, they didn't appear. Take 2 is a vast improvement,

but needs to be done again. Tomblin primes the assembly for a third and last take: 'Just the same, only better.' "

"It was mayhem, chaos, because of the very nature of the shooting," says Marquand. "Shooting in the forest meant that it was just very much harder to have crowd control. That's all. You'd say to the Ewok extras, 'Run, disappear, hide!' But then you'd find that they were lost; you don't know where they've gone and it's difficult to get them to come back again."

During lunches, which were now sometimes gourmet, with steak and lobster, the oddness of making a movie like *Jedi* on location would sometimes set in. "What a joke," says Marquand. "Here are all of these weird looking people sitting around in the middle of these woods, having lunch. These poor stormtroopers, who were actually out of work lumberjacks, wondering who the hell they are, what on earth they do. Some people there hadn't even seen *Star Wars*. They thought it was pretty crazy."

"My favorite incident was a dastardly plan hatched by the entire Ewok cast," Warwick Davis would say. "We donned our costumes and bombarded the canteen with water bombs, just as the stars and crew were having lunch."

Between takes that afternoon, Jack Purvis, in his highly flammable Ewok suit, found a way to appear menacing and cleared the space around him by smoking a big cigar.

"It was very difficult to get the Ewoks to really seem threatening," Lucas would say of the creatures' on-camera performance. "They're designed to be cute and fuzzy, virtual teddy bears; but they're also the ones who save the day, so they had to have this dual capacity. I knew the older kids would have trouble buying into this idea, but we decided to do it anyway."

"I also like the Ewoks who present a nice contrast with the high-technology of the Empire," says Hamill. "It's not really a specific scene as much as an idea—one I think that appeals to George and someone like me who is 5′9″. Size has no meaning, because the smallest creatures prove to be the Empire's downfall. And it's appealing to young people, though I did tell George I thought the Ewoks were too cute, that they should be more feral and rat-like."

"The suits were cumbersome and hot and after you wore it for a couple weeks, they got stinky and sweaty and foul, but you still had to put these people into them again every day," Bloom would say. "And once you got into them, they couldn't see. It was all little Ewoks bumping into each other and tripping over each other; it was hysterical, but I felt badly for them. Nobody got hurt, but you can imagine all these little people in Ewok suits not looking particularly graceful."

"I was assigned by David Tomblin to be the Ewok wrangler," Ian Bryce would say. "I had to take care of them and there were lots of 'em. They were a lot of fun, but they were very mischievous and were always up to stuff. One day I go down to the bus to meet them and they wouldn't get off the bus to come to work. And then the next day they don't show up at all—there's nobody on the bus! So I fly into a panic. I'm 24 years old and I didn't know what to do—but I *did* know it was gonna be a catastrophe. I ran around and went to the production executive, Bob Brown, and said, 'The Ewoks didn't show up for work! What do I do? What do I do?!' And he says, 'Go get in the bus and go to their hotel. Just get 'em here. It's *your* responsibility.' "



Behind the scenes of the land battle on Endor as Marquand, Lucas, and first AD David Tomblin try to organize the Imperial officers, scout troopers, Ewoks, and so on with varying degrees of success (visual effects supervisor Dennis Muren, in a gray baseball cap, can be seen in the background), on location near Crescent City, California, early May 1982. (1:47)

"We turned up on the set to find Ian Bryce with a terribly worried expression on his face," says Kazanjian. "He showed us a note that the Ewok actors had written which said: 'Ian, we went to the airport. We've had it. We've had enough and we're leaving.' Ian went tearing off, wild eyed, to catch them at the airport, but he got a flat tire not far from the set."

"I jumped in the bus and the bus driver takes me down the hill and, pretty soon, my walkie-talkie doesn't work anymore," Bryce continues. "I'm completely isolated. Then the bus breaks down. I'm stranded there. I figured my career was ending that day. I couldn't reach the set, nobody's answering … When, suddenly, my walkie-talkie goes off and I hear Ewoks chuckling. They had come to work early and hidden in the trees—and it was all a big gag. When I finally got back up to the set, they had these T-shirts saying, 'Revenge of the Ewoks.' That was a fun day."

"I used to hang out with the little people," Hamill would say. "I used to sit and listen spellbound to Felix Silla, who was Cousin Itt on *The Addams Family*. I think we might have had even people who worked on *The Wizard of Oz*. They have such a wonderful outlook on life and such a great sense of humor."

The Ewoks weren't the only ones to play practical jokes, as stills photographer Ralph Nelson, Jr., and Anthony Daniels took turns outwitting each other. "That swine Ralph Nelson …," Daniels jokes. "He was asleep in a chair near the bunker. So I got the special effects people to rig up some squibs under his chair for a little explosion. I took a photograph with his camera—that worked."

Fisher was "squibbed" one day while having "to endure a running comedy gag from the camera crew about this nice Irish girl they knew who'd had her head blown off accidentally in her very first film."

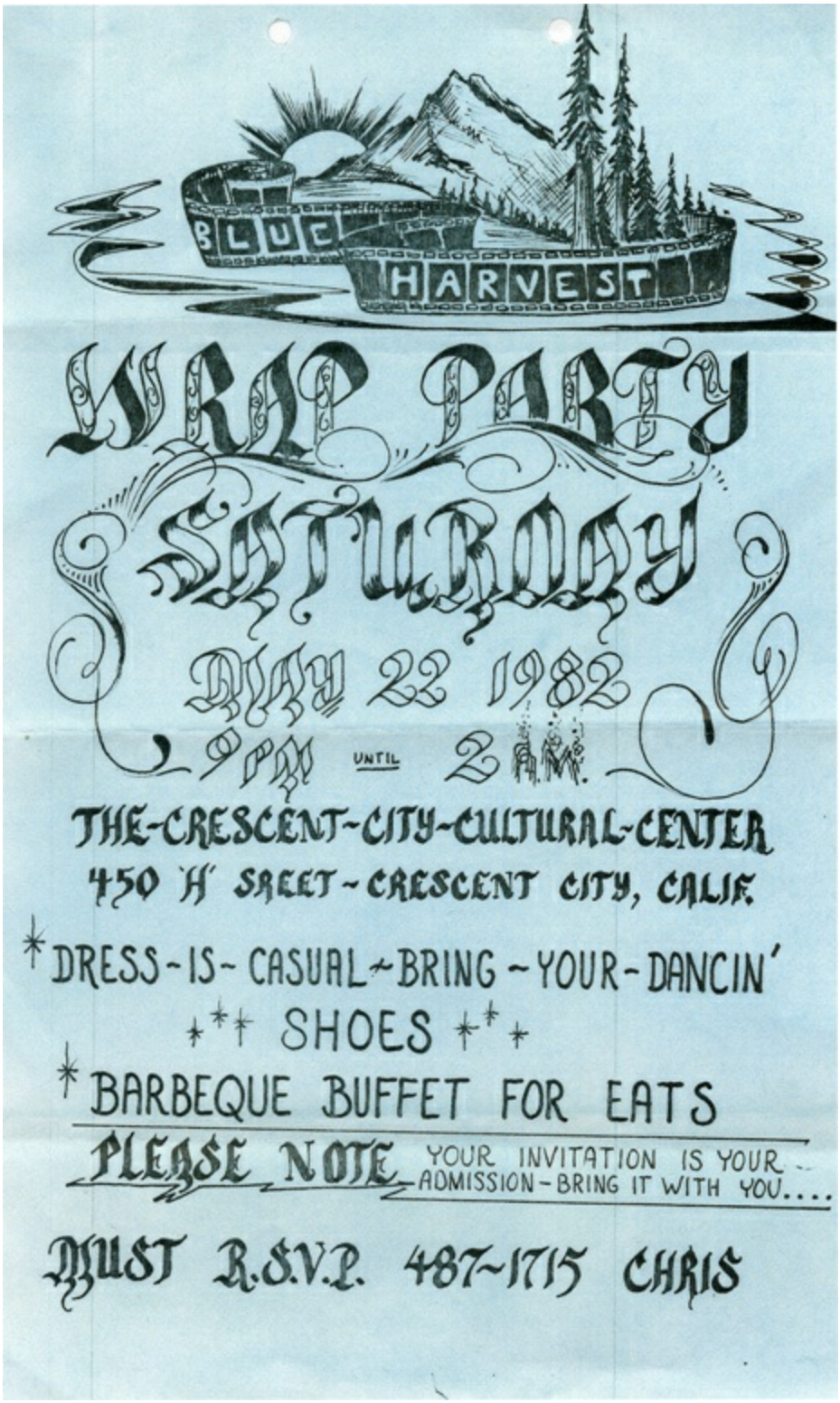
"It was known as 'Bigfoot Country,' " says Peter Mayhew. "So I got strict instructions not to wander

off in costume. Can you imagine it? I'm in full costume, going through undergrowth, and some guy jumps up with a shotgun and—BANG!—'I got Bigfoot!' "

ONE END, ANOTHER BEGINNING

Peecher described the feeling of the set on Friday as "Let's get finished … It has been a long production, and now—close to the end of the four-month shooting schedule—everyone is ready for some time off."

"After a while it was very difficult for me to do action sequences," Fisher would say. "It really wasn't my thing. You pretend you're punching and shooting people, and you're upset and you're crazed all morning long. So I'm revving up this thing in me which is not innate—and I'm a pretty intense broad—and after a certain amount of time, I was done. But you can't be done. You have to keep going."



A hand-drawn and photocopied flyer was an invite and ticket to the "Blue Harvest" second unit Crescent City wrap party, on May 22, 1982 (at 450 "H" Street, the Cultural Center).



Hamill, Ford, and Mayhew on skiff #1, which had been moved onto ILM's stage, circa May 10, 1982.



The skiff being pushed from the parking lot into the stage at ILM, under the supervision of Norman Reynolds.



A pickup shot is prepared of Luke and Solo on a skiff (the outline of which has been masked off with tape).



Marquand, Ford, and visual effects supervisor Richard Edlund.

Fisher did get to play another quiet scene on location, with Ford, when Leia explains that she is Luke's sister, another secret blue-page reveal. "I got tired in the forest once and laid down in a clearing and fell asleep," Daniels says. "I was behind a big log and when I woke up, a voice was saying, 'He's my brother.' I thought, *Oh dear, what have I heard?!* I laid down again—because I thought they were going to bring in the stormtroopers!"

Still four days ahead of schedule, production wrapped first unit just before the 5 PM deadline. A Warner Communications executive jet then zipped Ford to San Diego for a sneak preview of *Blade Runner*.

"I remember the last night of the shoot, I woke up [the following morning] and one of the crew members had drunk a bottle of NyQuil and had passed out on my floor and had a green mouth," Fisher would say. "We had fun. People had fun. We'd known each other a long time and we had fun."

SETUPS: 1,496; SCS. COMP: 82/132; SCREEN TIME: 77 [*SIC*]/120M

REPORT NOS. 84-88: MONDAY-FRIDAY, MAY 10-14; ILM BLUESCREEN; EXT. SKIFF #1, #2, SCS. 22 [LUKE AND HAN], 23, 24; 67 [SPEEDER BIKE CHASE]; SECOND UNIT, CRESCENT CITY; SCS. 67, 115, 119

On their one day off before beginning bluescreen work at ILM, the principals moved into temporary lodgings: Hamill and his family in the Tiburon Lodge; Fisher in the town of Corte Madera; and Ford at the Fairmont Hotel, San Francisco. At ILM the following day, in San Rafael, Hamill, Ford, Billy Dee Williams, and Mayhew boarded the skiffs, which had been set up for close-ups against bluescreen. Anthony Daniels looped dialogue next door at Sprockets. The visual effects shots for the barge sequence were Edlund's, so he operated the camera, working with Lucas and Marquand.

"Today is the last day with the full cast," Peecher writes. The skiffs had been imported from Yuma, and were balanced high in the air, silhouetted against a bluescreen that dominated one end of the stage. Because the lighting was critical, the skiffs remained stationary while the camera crane did all the moving.

"It's very difficult to do exterior lighting on an indoor stage and have it look realistic," Muren would say. "And doing bluescreen close-ups with blowing hair can be pretty unforgiving."

For many of the ILM technicians, it was the first time they'd been on a shooting set with live actors, so a constant stream of visitors—disregarding the Call Sheet's closed-set command—trickled in. After Hamill and Ford completed their last shot together, they autographed photographs, the former writing "Follow the Force"; the latter, "Force Yourself!"

On Tuesday, some unwanted publicity revealed itself. Maureen Garrett informed Sid Ganis that Prowse had been at Unicon (a university science-fiction convention, perhaps in Kansas City) and, when asked about a little child playing a character, he had mentioned Ewoks—who were supposed to be secret—and now the fan club had received a question about them. The memo noted that Lucasfilm was considering "breach of contract and elimination of participation" for Prowse.

CLASSIFIEDS

Main unit moved on to the speeder bike chase the next day, with Hamill and Fisher on stage, while

Marquand, Ford, Reynolds, Daniels, and others returned to Crescent City aboard a Conquest charter. "I went back up and spent two days doing some extra shooting with Threepio and Artoo," says Marquand. "In fact, I asked Harrison to come up and do another little piece with me that I needed. It was the blowing up of the bunker, which, in fact, was great. He comes running out and it all blows up in one shot."

"Anybody that could shoot a camera or knew anything about photography, it was just grab and go," Farrar, who shot one camera, would say. "They were getting it all lined up and that was the fun of it. It was a very big movie, a professional movie, but it was also very much like doing a school film at UCLA —just go and shoot a cool shot."



Filmed against bluescreen at ILM on the speeder bike, Fisher and Hamill are surrounded by all necessary paraphernalia.



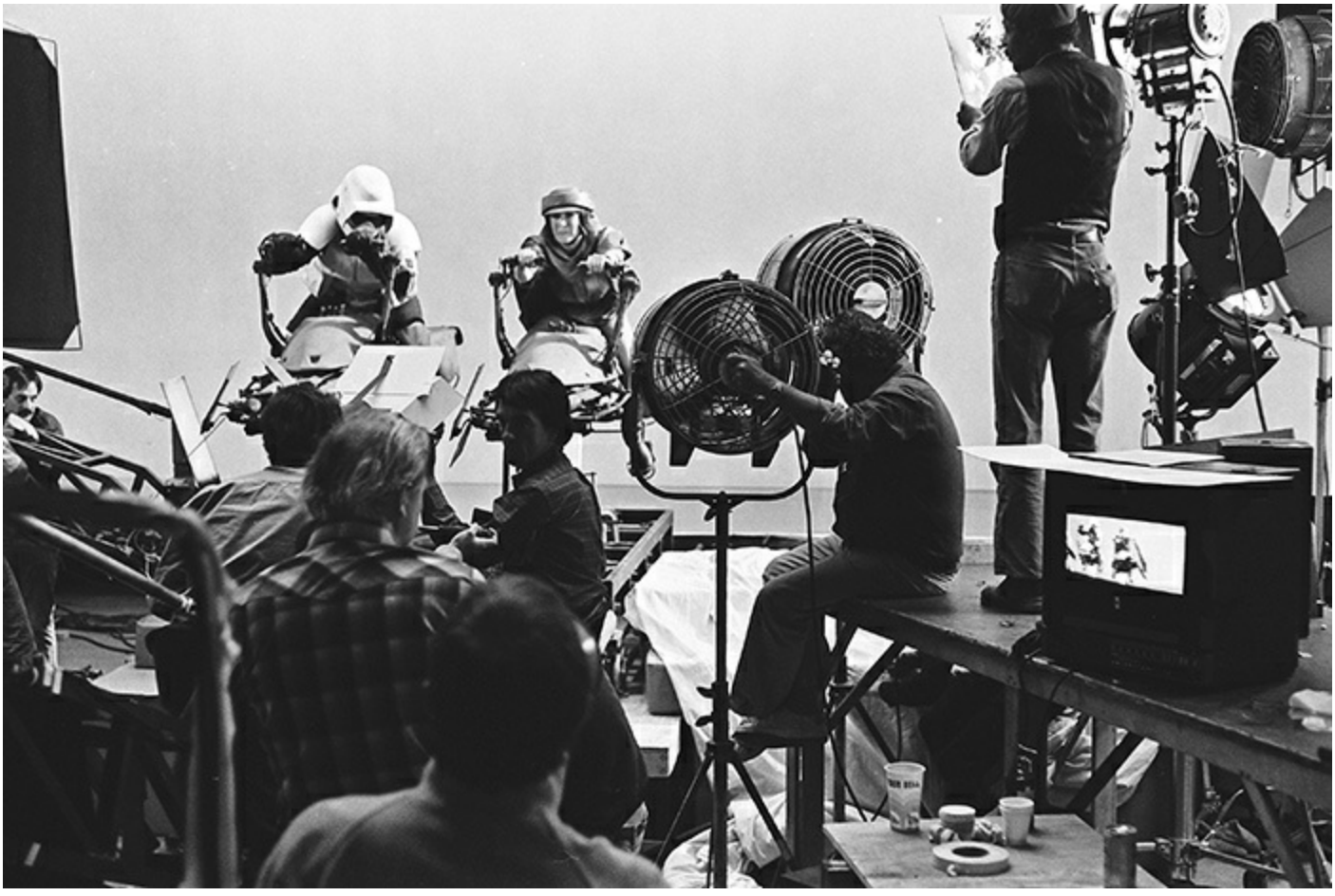
Lucas, a visting Steven Spielberg, Kazanjian (with back toward camera), and Marquand outside the ILM sound stage.



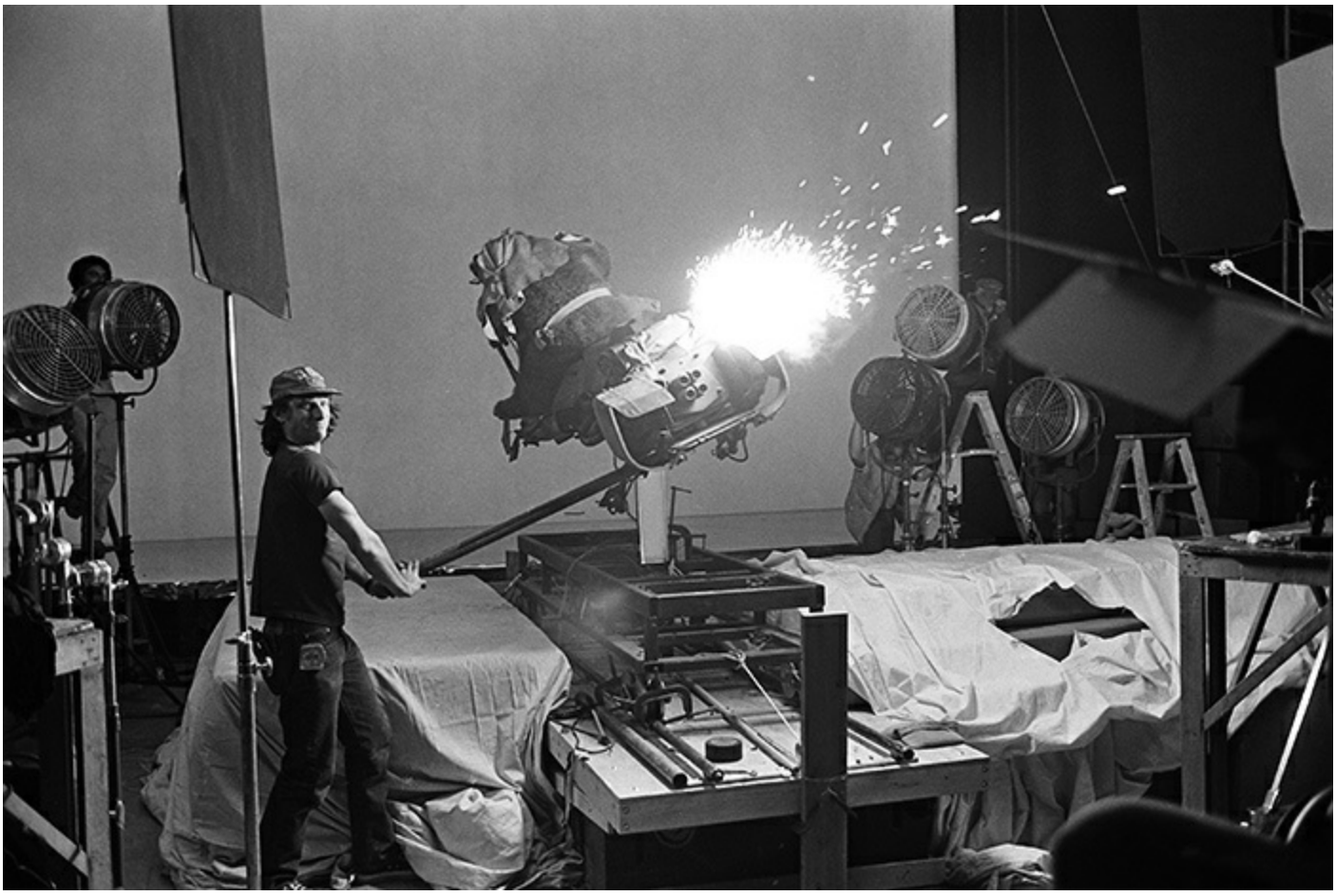
Kenny Baker, with Ewok head off, takes a well-earned breather aboard the speeder bike. Baker was greatly relieved when his Ewok days wrapped.

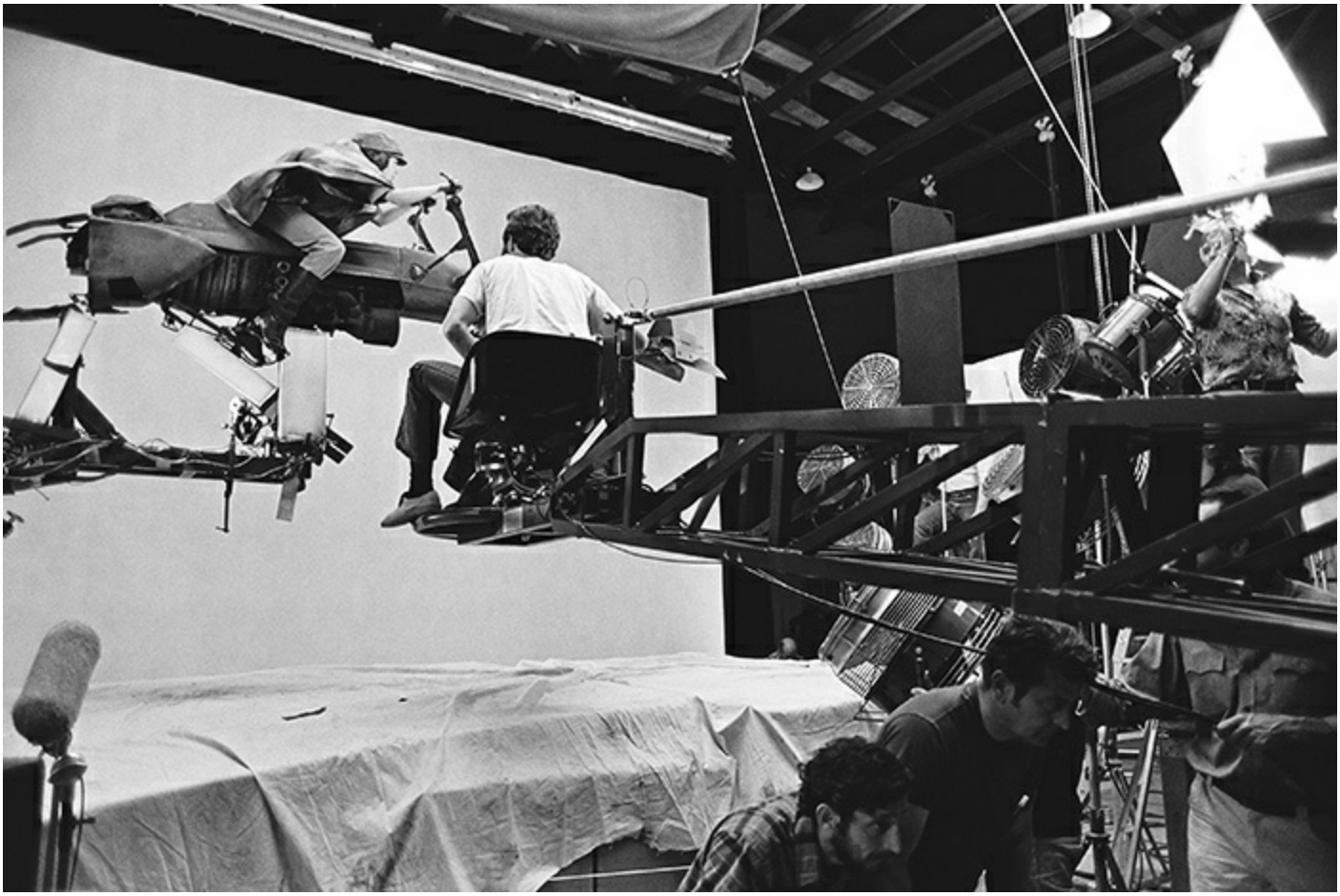


Cast and crew film the speeder-bike chase at ILM.









That big special effects moment was actually used in two films—the second, shorter film being *Return of the Ewok*, the brainchild of Tomblin—which was to serve as an introductory short for *Jedi* in Europe. "It all began when Warwick walked in the door for his audition and smiled," Tomblin says. "That smile cost me all my lunch hours and most of my days off."

Tomblin's short was being shot as a picaresque adventure in which young Warwick finally lands a job as an Ewok extra (it would never be completed, though a rough cut would eventually see the light of day).

For the next few weeks, second unit would continue shooting Ewoks and stormtroopers as they battled it out up north, following carefully planned storyboards, but with the "freedom to improvise on a theme," says Tomblin. "The camera crews were marvelously cooperative. I'd have a briefing every morning and give each of them their workload. We could stretch our cameras to four units at four different locations, as long as they stayed within commuting distance."

Back at ILM, despite the director's absence, shooting continued on the speeder bikes, with Lucas and Muren supervising the camera crew. "What we did, for the two days that I was away, was we recorded me doing this long spiel about what was happening and George could play that back over the loudspeakers," says Marquand. Standing at the back of the stage was Steven Spielberg, who had flown up to throw a party for the ILM crews who had worked on his two most recent films, *E.T.* and *Poltergeist*.

"Steven saw me recording this and he just thought it was the funniest thing he had ever seen in his life," Marquand adds. "I said, 'Ah, Mr. Spielberg's here. You can do this now and we'll be sure to have a hit movie.' People thought that was fairly amusing, but he declined."

Muren had to devise lighting for the speeder bike footage that would match his visual effects work to be shot later. "So we had to guess on what that lighting was going to be like," he says. "That wasn't

exactly ideal from our point of view, but it was dictated by the economics of the business: We had this extra week at the end of the shooting schedule and to bring the actors back at a later time would have cost a fortune."

Muren consulted with Hume and they concocted a chaotic look, with lots of flashes fabricated by an elaborate setup of at least 10 separate units, each with a cluster of 6 or 8 lights flashing at certain intervals, which required a crew of 20 or 25 to manage. The footage was slightly undercranked, at 20 to 22 frames per second, which, when played back at 24 fps, would serve to sharpen the actors' apparent reaction times on the bikes. No sound was recorded; all the dialogue would be looped.

"I'm always learning from George," Muren says. "From everything he had said up to then, I thought we would go in and shoot to cut. That's why we'd done the videomatics. But George really prefers to have a lot of material to work with in editorial, so instead of spending only three days shooting, we spent five. George thought it would be too difficult to shoot a four second cut and think that everything would work."

As the days wore on, at least everyone ate well, snacking on doughnuts, strawberries, quiche, and cinnamon bagels. When Marquand returned from up north, he resumed his directorial duties. "There are these enormous wind fans," he says. "You cannot hear yourself speak, so I'm yelling at Mark. But he does this very, very well and he's reacting to what I'm telling him is happening: 'Now you're coming around the corner. Now you're coming near a tree.' Carrie finds it much harder. They've got nothing to relate to, and I'm going on and I feel like a complete moron."

"I can really be there driving those bikes—I see it in my mind," Hamill says. "I know how it's going to look."

"We shot bluescreen on the speeder bike for what seemed like years with screaming and squibs," Fisher says. "That was one of the most boring things we had to do. We'd just sit there and they'd put this wind machine on us and we'd grimace. I used to read. I was reading Colette and they filmed me, which ended up on a goodie reel; they showed me reading on the speeder bike as I was zooming through the forest."

"I was tasked with getting autographs for the crew, for their kids," Duignan would say. "Mark Hamill, no problem. Carrie, nothing. I asked her two times, three times. She was in her down phase and didn't want to come to the set, so it was just like pulling teeth to get her out there to do the job."

"At ILM they were all great—it was like a college fraternity," Fisher would say. "They were really all very solicitous and sweet and it was just fun, and, yeah, that stuff got really boring, but, you know, 'boring'—I've heard it described as 'unenthusiastic hostility.' And the deal is if you're bored and you're there, the fault lies with you."

Although there remained several days of shooting at ILM, principal photography officially wrapped on Friday, May 14, perhaps due to contractual obligations. For, after an affidavit was sent to the studio confirming the conclusion of principal photography, Fox loaned Lucasfilm the final $7 million of their $10 million deal.

Although the total of 88 shooting days for *Jedi* was 4 days more than *Star Wars'* 84, it was more than 50 less than *Empire*'s 144 days, a testament to Lucas's drive and that of his director, cast, and crew.

SETUPS: 1,536; SCS. COMP: 83/132; SCREEN TIME: 77:50 [SIC]/120M



Lucas and Muren.

NON-NUMBERED PROGRESS REPORTS: MONDAY-THURSDAY, MAY 17-20; ILM. EXT. ENDOR FOREST, BLUESCREEN, SCS. 67 [SPEEDER BIKE CHASE], 91 [BIKE SCOUTS PURSUE EWOK]; INT./EXT. CHICKEN WALKER CONTROL ROOM; 89 [EWOK ON ROCKET BIKE], 93 [EWOK SWINGS OFF BIKE]; 115 [EWOKS FLYING]; SECOND UNIT, CRESCENT CITY, MAY 17-28; SCS., 75, 115, 77, 66, 67, 119, 93, 124 [SURRENDER]

While Fisher and Hamill remained mainstays on the rocket bikes, Kenny Baker, still referred to as Wicket in the Progress Reports, and his stuntman, were now employed on the Ewok's wild ride as he was pursued by troopers. "Kenny was terrific and he really tried, but I was worried for safety, so finally I asked a stunt person to wear the Wicket costume," says Marquand. "There's a great moment where he takes off so fast that he is just holding on with his hands and his legs are flying behind him, flapping in the wind. To do this, we put the bike up on its rear end and he is hanging and kicking his legs. It looks wonderful. We had to wire him on, though, because he couldn't hold his own weight."

Another comical scene was filmed in the AT-ST cockpit, as Chewbacca reaches in and pulls out two Imperial officers, played by Watts and Marquand. "We're over on the bluescreen stage deciding who is going to be in the walker and Richard wanted me," says Watts. "It turned out that the character was called 'Lieutenant,' which was in fact my rank in the English army."

"And then there was another thing: Dino De Laurentiis, in memory of his late son, had given a rotating camera base to ILM because his son had invented it," says Marquand. "So we used it to show the little Ewok losing complete control of the bike, where he actually spins around."

The bike chase bluescreen wrapped Thursday and Lucas took all the VistaVision stock, had it reduced to black-and-white four-perf, and began intercutting it with the videomatics. After working till 9 PM, Hamill and his family finally traveled home to LA; suffering from a sore throat, Fisher also returned south. A schedule was immediately issued for postproduction, whose dates were everyone's best guess,

but principal photography was now, really, over.

"There is certainly an air of sadness on the set about the whole thing finally coming to an end, but there is also a sense of relief over today's proceedings," writes Peecher. "Almost six years after *Star Wars*, on the set of *Jedi*, Lucas stood in the shadows at the back of the shooting stage and watched his Ewoks being unharnessed from the glider. There are approximately 500 special effects shots, composed of about 2,000 separate elements, and a year of postproduction still to go. He gave a deep, involuntary sigh. 'The easy part is over.' "

"It was a great crew, one of the nicest crews you could ever be on," Fisher would say. "The stuntmen were hilarious. And it was a luxury because we'd had the same crew for all three films. It was a family."

"The feeling on this one has been very close to the old days when no one had ever heard of *Star Wars*," says Hamill, "because Harrison, Carrie, and I have worked more on the set together and we knew it was the end." Decades later, Hamill would add: "The thing is my father was in the Navy and I went to nine schools in twelve years, so saying goodbye to people got so hard that I'd find some excuse to not have that moment. So the end of *Jedi* was a bittersweet feeling. It was the final time that I was playing this character with these people I'd grown to love so much. Part of me never wanted it to end."

"We had spent a lot of time together and we had experienced something pretty extraordinary together," Ford would say. "It had brought opportunities to all of our lives."

"On the day we were due to finish, both units finished bang on time," says Watts. "Not even an hour over schedule."

On Saturday, May 28, second unit wrapped, too, having a party that lasted until 2 AM at the Crescent City Cultural Center.

"I said, 'Never again, never again,' would they get me in an Ewok costume, no matter how much money they paid me," says Kenny Baker.

"While many of my fellow Ewok actors were truly grateful that their costume torture had finally come to an end, I moped about miserably," Warwick Davis would say.

"Suddenly, one day, everybody was gone," says Miki Herman. "The locals were in shell shock. It really was strange out on location, because what took six weeks to build was disassembled in two hours. We didn't have to replant the vegetation—just make the area safe. We filled in the main bunker hole, so that nobody would fall in. We were so lucky. It's hard to believe that from the day the unit arrived, it never rained again for the whole stay. Heaven-sent."



Ewoks seize the clapperboard on May 17, 1982, during second unit work near Crescent City.

HARNESSING THE ELEMENTS

JUNE TO NOVEMBER 1982

CHAPTER NINE

As of June the film moved into postproduction and the workload shifted to ILM and Sprockets, where the editorial and sound departments were now located. "When we'd made *Empire*, we tried to create this *esprit de corps*, which came from George," Bloom would say. "On *Jedi*, we tried to keep that same feeling and quality going, but ILM had become more of an ongoing business at that point."

"We were just finishing three big pictures—Dennis had *E.T.*, Ken had *Star Trek II*, and I had shot *Poltergeist*—but the pictures had backed up on one another and nobody had time for much of a breather between them," says Edlund. "Though we are short on time, we are long on experience and we have an excellent group of camera people who know what they're doing. I have a feeling we're all going to be a lot more burned out at the end of this one—but we're not all down in the dumps about it and I don't think it's going to impact much on the quality of our work."

"We were all burned out coming into *Jedi*," says Muren. "ILM was burnt out having done *Empire*, *Poltergeist*, *E.T.*, *Star Trek II*, *Dragonslayer*, and *Raiders*. I remember not being terribly interested in doing it. I was just so burned out."

"Every film George does has to be bigger than the last," says Ralston. "We've done so much since *Star Wars*, but I've learned to never say something can't be done. Now I know it can and it will be done. Of course, we may all be dead from exhaustion by the end of it, but it will get finished."

Despite their collective fatigue, the supervisors, coordinators, their crews, and the whole facility were now at the height of their creative powers and crafts. "We had developed the best talent, built up and tested the most powerful tools of the day, and every Academy Awards season we had won the Oscar for visual effects," Tom Smith would say. "We were the best in the world when George brought us *Jedi*."

ILM would have over 140 people working in its various departments: camera, matte, model shop, optical, animation, rotoscope, and so on. Richard Edlund, Ken Ralston, and Dennis Muren divided the film into three basic effects units: Edlund's team would handle the desert skiff, the tunnels, and the big reactor chamber of the Death Star; Ralston's would create all of the space battle choreography, including the rebel fleet's jump to hyperspace; and Muren's would concentrate on the remaining ground-based shots, including the rancor sequence, the chicken walkers, and the bike chase. Some effects work would be sent out of house: For example, Van der Veer would do lazer sword animation and blasterfire.

"ILM did start about three months later than expected," says Kazanjian. "Why? Two reasons: One, George was in London for the shooting and didn't get back to finish designing the special effects; two, ILM took on many projects, even a little bit of *Dark Crystal* and a little of *The Winds of War* mini-series [1983]. That's why they didn't have time for *Conan the Barbarian* [1982]."

During *Empire*, Richard Edlund "had everyone working for him," according to Tom Smith. Now the administration would be handled by Rose Duignan and three coordinators—Laurie Vermont, Warren Franklin, and Patty Blau—each of whom would have a supervisor of visual effects working with him or her, and each supervisor would run two camera teams for a total of six outfits shooting.



Richard Edlund and Lucas at ILM.

"The coordinators mother us and nag us," says Edlund. "We couldn't manage without them."

"After the split, once we were all back on *Jedi*, the same spirit re-emerged," Duignan would say. "A lot of great feelings and parties, and still we were young. Not too many people had kids or had to get home, so there was a lot of hanging out after your job and going out as a group."

"George keeps insisting that there won't be any more special effects in *Jedi* than there were in *Empire*," Smith adds. "But I can already see that the new ones are going to be more complicated. What will probably happen, as the effects start rolling in, is George's appetite will increase."

Fortunately, ILM now had double the capacity in its optical department thanks to two printers and two processors, and the facility had developed the go-motion system to a point where it could do remarkable things. Testing had already begun on the Death Star surface model using the VistaCruiser camera, with Steve Gawley overseeing the models. (The VistaCruiser was a motion-control tracking camera designed to replace the original Dykstraflex camera. It had been largely designed by Bill Neil, under the direction of Edlund, and had debuted on *E.T.*)

"The building was always being constructed around us," model maker Dave Carson would say. "They were constantly adding a floor, adding a room, adding a stairway, expanding the facility, bringing in new equipment. So there was always that sense of, 'We're on the move, we're expanding, we're making it up as we go along.' And that was a fun environment to be part of. Obviously we were a group of amazingly young people; I was one of the oldest at 28. It was just full of these kids, really."

"Everybody was really young," Huston would say. "And nobody wanted to mess with success, so there were no boundaries put on anyone. The work was the most important thing and there weren't any adults. The structure was definitely there, the hierarchy, the role models and leaders: Richard and Dennis and Joe and, to some extent, Phil Tippett. It was like, 'These are the big guys and you don't mess with them because they know what they're doing.' And everybody fit into that. It was fun if you fit in, it was great; but if you didn't, it would be brutal and people were just ignored or gotten rid of."

"We just got to do whatever we wanted," model maker Bill George would say. "There was very little supervision. It was just like, 'Okay, we need you to make this model. When do you think you can have it done?' "

One of the rare "adults" was Tom Smith, who continued to calculate costs. Responding to Lucas's request for a single average price for a special effects shot, he sent a letter to Kazanjian detailing the facility's most recent work. The breakdown meant an average of about $22K per shot, "a fair market price for the work to be done" on *Jedi*. In March, Smith had prepared a detailed estimate of ILM's *Jedi* budget, comparing it to *Empire*'s 407 to 422 shots, which cost $7,601,357; with added inflation and hidden costs, Smith figured that in 1982–83 dollars it was more like $10,462,537. Their work had been done over a period of 19 months; *Jedi* would have only 13 months and Smith projected that its final cost would be around $9,475,230. One department total was already added up: the Monster Shop bill had come to $1,188,969.63, which included about 4,300 work hours.



Lucas, Rose Duignan, and Johnston discuss an effects shot while standing next to a wall of storyboards in the main hallway (Tom Smith is in the background). Because the complete boards were located in the corridor, ILM producers would often call "hallway meetings" over the PA system.

"After all the ships and everything are designed, the job is a matter of keeping an eye on shots and elements and models," says Joe Johnston. "We try to make sure that everything is coming out the way we collectively hoped it would. It's the perfect job, because the people here are talented enough that you don't have to really oversee anyone. You just check in once in a while."

"Even though it wasn't a formal role or anything, Joe was really the guiding light of the whole thing," Huston would say. "The Art department and the Model Shop were under his domain and we all looked to him for leadership. It wasn't so much that he would tell us what to do, it was more about keeping him happy. If he liked what you were doing, you would never hear from him. If he didn't like it, Joe

didn't want to tell anybody what to do, but he would be kind of sarcastic."

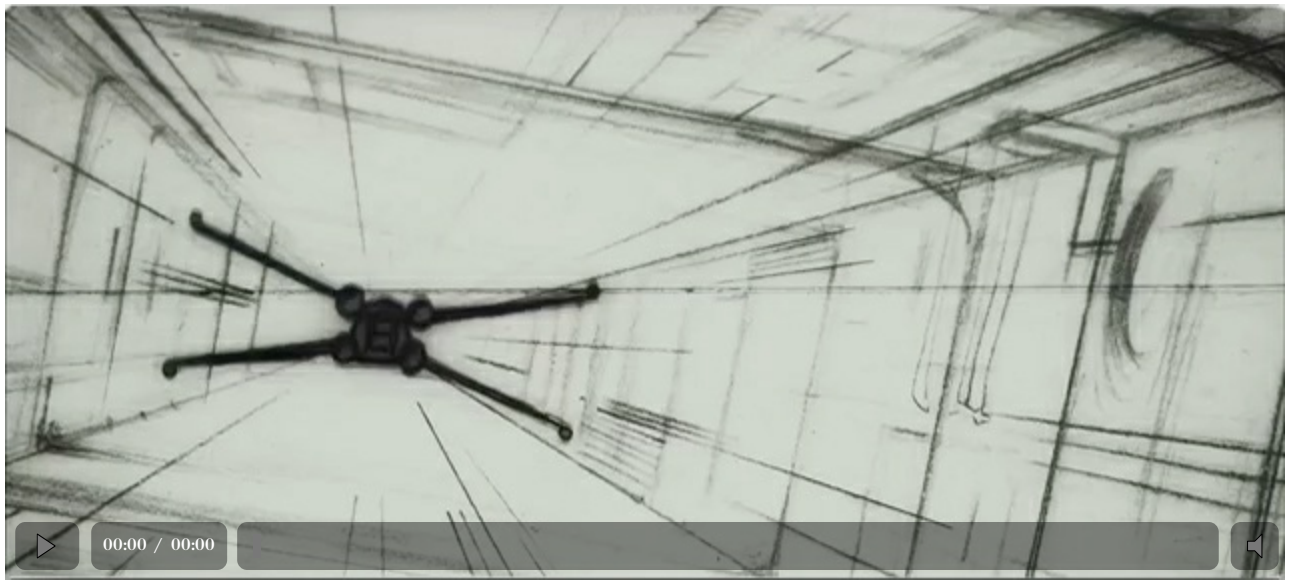
"*Star Wars* was really unique; it had that going for it," says Johnston. "*Empire* had to be technically and aesthetically advanced from that, and *Jedi* has to outdo *Empire*. It keeps getting harder every time. I think the public has grown to expect that they are not going to see the same old thing. They want to see something better."

INTERLOCKING MINDS

During all of ILM's work, Lucas would be in the fore, with Marquand and his editor, Sean Barton, assembling the director's cut of the picture before handing that, too, over to Lucas. But their work was not going smoothly.

"Once shooting was over I'd talk all night or wake up screaming or make myself tea or go for walks at three o'clock in the morning," says Marquand. "But the good thing about George is that he laid off. I had to do my cut and he said, 'I don't want to see it. I want to see it when it's all put together. Don't ask me for advice during the sequences. I am going away. And then when you tell me that it's ready for me to look at, then I'll take a look. And then we'll start to talk and there will certainly be things we will want to change and there will be things that we like the way they are.' "

Ben Burtt and his sound crew, including Randy Thom and Gary Summers, had been officially on the job for about six weeks, using Barton's black-and-white safety cut to lay in and experiment with sounds. One of their first tasks was to salvage what they could from the production sound recorded at Elstree. "Usually I can only hear David Tomblin and George's camera, which doesn't have a blimp on it—it sounds like a sewing machine," Burtt says. "I was going to send a note to David saying, 'We don't need to loop you. We got all your dialogue clean.' "



Telematics (or videomatics) are featured in Marquand's cut (a black-and-white dupe) of the attack on the second Death Star (portions are without audio), which is intercut with Imperial Moff Jerjerrod (Michael Pennington) ordering countermeasures; Ben Burtt performs Ackbar's lines, circa August 19, 1982. (1:11)

Lucas spoke briefly with Burtt, and Marquand stepped into Sprockets a few times to discuss the 1,000 projected audio effects. A lot of sound editing was going to be done on tape instead of film, a method Burtt had started on *Raiders*. "Doing it this way allows one person to do more," he says. "The more you

work with a new system like this, the easier it is to detach yourself from some of the traditions. We begin by collecting sounds, and then do editing, combining sounds, and mixing at the same time."

The last stage would be a final mix, a process that had been accomplished for the first two *Star Wars* films in Hollywood. This time around that crucial stage, including Foley, would be done at Sprockets, as planned. Sound design, the philosophy espoused by Burtt and Lucas, had one person do all three steps—sound collecting, editing, and mixing—instead of an assembly line of different people. "Since I'm involved from the beginning, the process can reflect one viewpoint, or signature, upon the entire soundtrack," Burtt says. "It can be my vision and the director's to the best of my ability to carry it out."

Burtt's audio library was the heart of the operation, with a wall of shelves stocked with tapes featuring thousands of sounds: Wookiee growls, automobiles, explosions, motors (large and small), electrical effects, and myriad categories organized alphabetically by subject.



Ben Burtt at the old San Anselmo mix room at 321 San Anselmo Avenue, which was used from 1979 to 1982, before the flood precipitated an emergency move to Sprockets ("C" building) in San Rafael. It was here that Burtt had started preliminary research on *Jedi*.



The VHS packaging for *Star Wars*. On June 11, 1982, having been released in May, *Star Wars* became the first film to earn a Golden Videocasette Award for topping the $1 million mark in video rental income.

"Nobody has looked at the entire film yet," says Burtt. "George hasn't and neither has Marquand. They're waiting a few more weeks until the editors get it all together. I've looked at the whole movie; I'm probably the only one who's seen all of it. It's great, though there are some weak spots. We have some real problems with the Ewoks in terms of being convincing and George doesn't seem too optimistic about the time or money needed for ILM to fix the Ewok thing. At this stage it's always a little shaky. It'll come together."

At Sprockets, Burtt presided over a state-of-the-art setup, including a machine room housing two Magna-Tech 35mm mag 4/6-track recorders, and a Dolby CP200 cinema processor. Even the Computer

Division had gotten into the act. “Our goal is doing things so the creative people never have to make the same decision twice,” says Ed Catmull. “You want to make sure that if you tighten something up—lose a couple of frames—the other things, such as ambient sounds, all stay at the same level. That’s actually easy. If you have to add frames, that’s more difficult, but there are processors capable of doing all of this.”

“We occasionally come up with ideas, like this 24-track business we are using now with time codes that interlock tape machines and film—that’s new,” says Burtt. “Compared to most sound-editing operations, we are somewhat innovative in our technology, but it’s all using equipment found elsewhere in the world. We’ve stolen a few ideas from video editing, a few from music recording.”

Because of the influx of new creatures, Burtt’s biggest job would be the development of their voices. “I’m working on what I call the all-alien version,” he says. “Every character speaks another language, one you won’t understand. It’s an extreme approach to see what happens in certain scenes and whether you can still understand the action. With the Ewoks, for example, a lot of information is conveyed through body language, and sometimes it’s more interesting that way.”

BOULEVARD OF SLOW GIANTS

Edlund’s crew began the barge shots on June 1, while Muren and his group began the ground battle sequences. Three days later, two films with ILM visual effects were released: *Star Trek II: The Wrath of Kahn* and *Poltergeist*. Both became huge successes, though not as big as *E.T.*, which was rapidly breaking all box-office records. “On the three shows, we’d had a lot of problems and everybody fighting, but, in the end, all those shows were hits and the work was great and everybody was thrilled,” Duignan would say.

Muren also continued work on the bike chase. After the initial tests, Garrett Brown, Muren, and ILM specialists had made modifications to the normal Steadicam rig. Kenyon gyroscopes were mounted at 90 degrees from each other to help stabilize the camera (a system similar to one used on the 1981 German film *Das Boot*, whereas a standard Steadicam relied on a system of counterbalanced springs and levers). “We wanted to make the camera roll slightly when entering the turns,” Muren says.



With his modified Steadicam rig, Garrett Brown films background plates for the speeder bike chase, with Muren (on right) and effects cameraman Michael Owens (the green horizontal guide thread can be seen traversing the center of the photo). Muren and his crew filmed even more footage from a moving car. They first sprayed about a quarter mile of a wider rocky path green with a kind of fiber-fill and then filmed it backward, as hundreds of ferns were placed into the camera's path to create the proper look when played back going forward.



Steadicam inventor and operator Garrett Brown.

Machine shop "master wizard" Gene Whiteman and assistant cameraman Mike Owens had also overhauled a lightweight Mitchell VistaVision butterfly camera for the rig, adding a small 200-foot Mitchell magazine (a sufficient size, given that they would be shooting only 45 frames per minute); they built a roll cage for the camera, which Muren could operate from behind while Brown was walking the path. The entire camera and electronics package with motors, gyros, video assist, and roll cage weighed 26 pounds.

After a brief stop at ILM to check last-minute arrangements, Brown, Muren, and crew flew up to Humboldt Redwoods State Park on June 14, to commence three days of shooting among the tall trees in the Avenue of the Giants and Founder's Grove, south of Eureka. The crew was supplied with lightweight aluminum ramps that could be placed over ravines and obstacles, as well as potted plants, rubber leaf-mats, and ferns to disguise any equipment in the shot. They also brought tools for clearing a navigable route, reels of green thread, and squirt cans of chalk to indicate the "True Path" that Muren had previously selected.

"On this first location I was in some pain from a minor bit of surgery on my left foot, but dealing with all of these complications was so absorbing, that I literally felt nothing until the end of each take," writes Brown.

With the ground chalked and the path "threaded" at five feet high, Brown walked the modified Steadicam camera with eyes glued to his guidelines and with Muren shouting above the noisy gyroscopes, "too high, too low, drifting right." Brown could also refer to a video camera target fixed with crosshairs. "It was like laying out a freeway," Muren says. "You might walk 120 feet and start to move very slowly to the right for a turn and then slowly straighten out 300 feet later. It was very difficult to lay those things out and retain the feeling of speed without overdoing it."

To create that illusion of incredible speed, given that Brown's stride per second was five feet, they shot one frame every 1.3 seconds; in between each frame he would walk about seven feet—so when footage was played back at 24 frames per second, it would look like they were traveling at about 168 feet per second, or more than 120 mph.

"I have always been interested in speed," says Lucas. "I guess I'm part of the first generation that grew up with television and I think television and my love for cars and fast-pace rock-and-roll resulted in a cinematic need to try to push the boundaries even further."

CAMERA SAGA

Hardly a single visual effect would exist on film until photographed by a camera—and ILM had the best, largely thanks to the efforts of Edlund and the ILM machine shop. On *Star Wars* and *Empire*, one of the problems had been a shortage of cameras, with only two, plus a single high-speed camera. *Jedi* would eventually have four tracking-system camera setups—the Dykstraflex, VistaCruiser, Auto Matte, and G-9 Rama—as well as a few extra cameras for special circumstances.

The original Dykstraflex, built for *Star Wars*, was still intact, while a Technirama camera had been rebuilt into the "G-9 Rama," with a new follow-focus, and equipped with a 250-pound gear head on top of a boom arm, which sat on a 20-foot track and had the ability to tilt 90 degrees on one side, 45 degrees on the other. "It looks like something from outerspace," says Edlund.

ILM had also modified cameras to shoot at incremental speeds to fit almost any lighting, and these had often been equipped with specially built lenses. To program the shots, "Jerry Jeffress and Kris Brown have come up with just the most dynamic, malleable system anybody around here can imagine," Edlund adds. "We now have a smoothing and modification program that has everybody parading up to this Hewlett-Packard unit: It enables you to graph a move you've just joysticked and look at it in relation to the RAR that you've shot (the black-and-white move test)."

By seeing graphically how the camera move was working in relation to what they could see on the RAR via the Moviola, camera teams were then able to apply Kris Brown's modification program to smooth out lumps or add lumps where needed, to compress the program or to shift information within the move to make the shot work. "It's going to save us," Edlund concludes. "Without it, we wouldn't be able to do *Jedi;* it would just take too long."



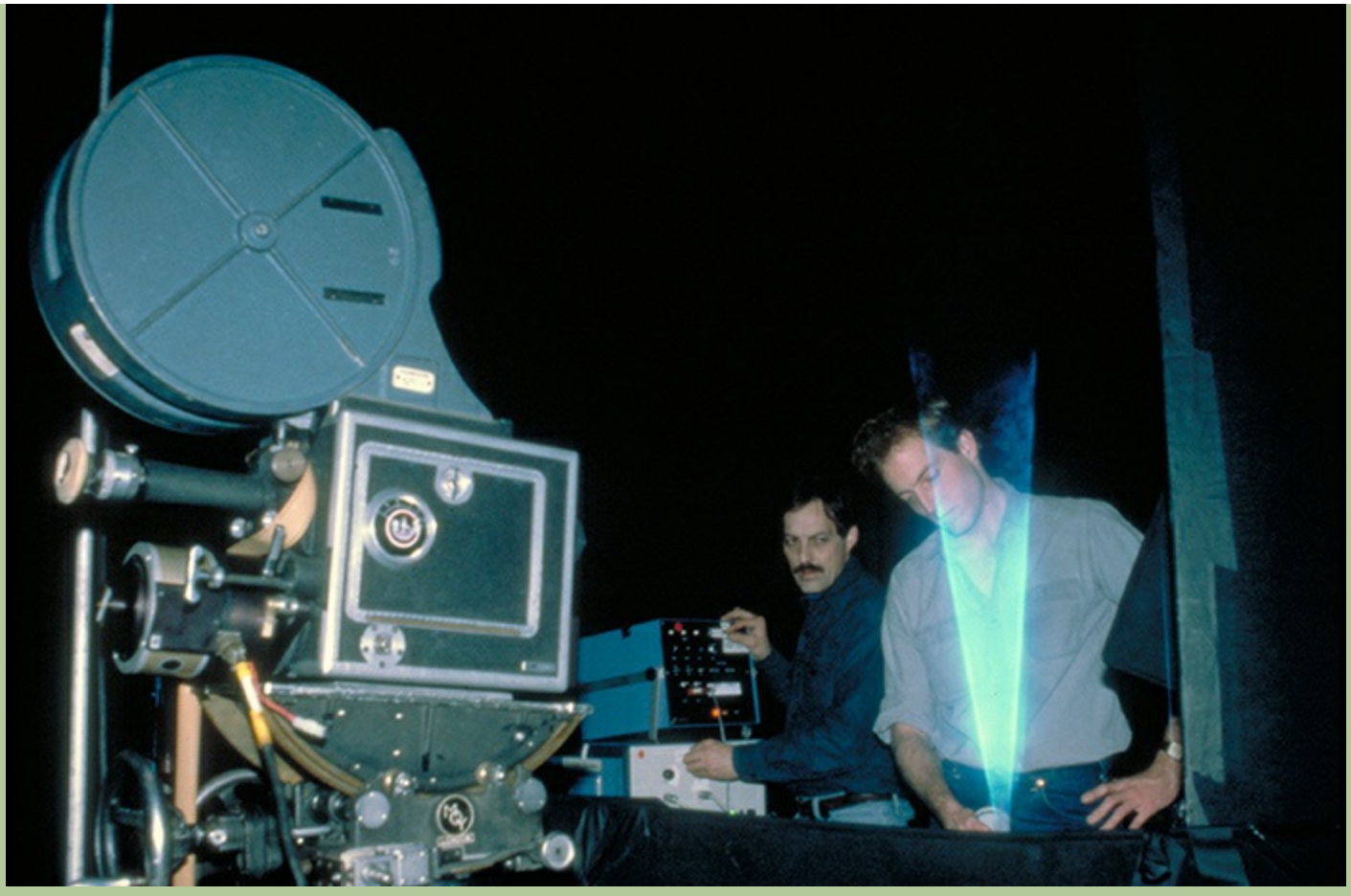
Design engineer Mike Bolles works with an optical setup.



Edlund and the Empire camera with electronic system designers Jerry Jeffress and Kris Brown, and technician Gary Leo.



Electronic systems designer Jerry Jeffress (clean shaven) stands next to the VistaCruiser camera (whose raised lettering was taken from, perhaps, a junked Oldsmobile).



Stage technician Peter Stolz and animation lead Garry Waller experiment with a hologram light effect.



Assistant cameraman Pat Sweeney works at a motion-control station.



Key players at ILM: visual effects supervisor Ken Ralston, optical supervisor Bruce Nicholson, visual effects supervisor Richard Edlund, ILM art director Joe Johnston, and visual effects supervisor Dennis Muren.



Richard Edlund, with the VistaCruiser camera.

THE MODEL SHOP RISES

Downey High School held a 20-year reunion party for its class of 1962 on Saturday, June 26; the 585 alumni had a surprise when classmate George Lucas made the two-hour drive to Modesto ("Where were you in '62?" had been the tagline of *American Graffiti*, a film based on his high school experiences). The following Monday he was back at work, occasionally stepping into ILM to see how things were going.

Progress was steady by the end of July, with three day and three night crews shooting elements. Selwyn Eddy and his camera colleagues had begun a tradition of midnight barbecues, which soon became popular with all the night folk. "It started as a little thing in the woodshop," Farrar would say. "They put a couple of sawhorses up and plywood on top and we'd all bring whatever we wanted to barbecue, sides, and somebody would bring wine. At first it was about five or six people, all the camera crew, and then pretty soon the animators were in and the Matte department and Optical. Pretty soon it was like 40 people, on this big long table. They'd announce it over the speaker system."



In the Model Shop, Paul Huston works on an X-wing. A typical model began with a light aluminum mold or pattern. The model maker would then cast a really thin fiberglass shell. "We have experimented with various types of resins and have come up with a compromise between strength and finish which seems to do the job," says Steve Gawley.

After painting the shells, they used tiny drill bits, not much wider than a hair's breadth, to make openings for the neon lights to shine through. "The paint has to be chosen with great care," Gawley adds. "It has to be thick enough to keep the lights inside from traveling through the body of the paint, but thin enough so that you can drill tiny pinholes all over it without it cracking or flaking. And, by the way, I'm talking about hundreds and hundreds of little holes."

This particular large X-wing model, which Bill George and Mike Fulmer also worked on, was designed specifically for a long shot that would have zoomed in on Luke in his cockpit as he leaves Tatooine on his way to Dagobah—but the shot was cut from the movie.


ZEE
ZEE
33Z
ACRYL







Wesley Seeds is photographed during the different stages of building an A-wing starfighter model.



Model shop supervisor Lorne Peterson examines the in-progress large X-wing model.

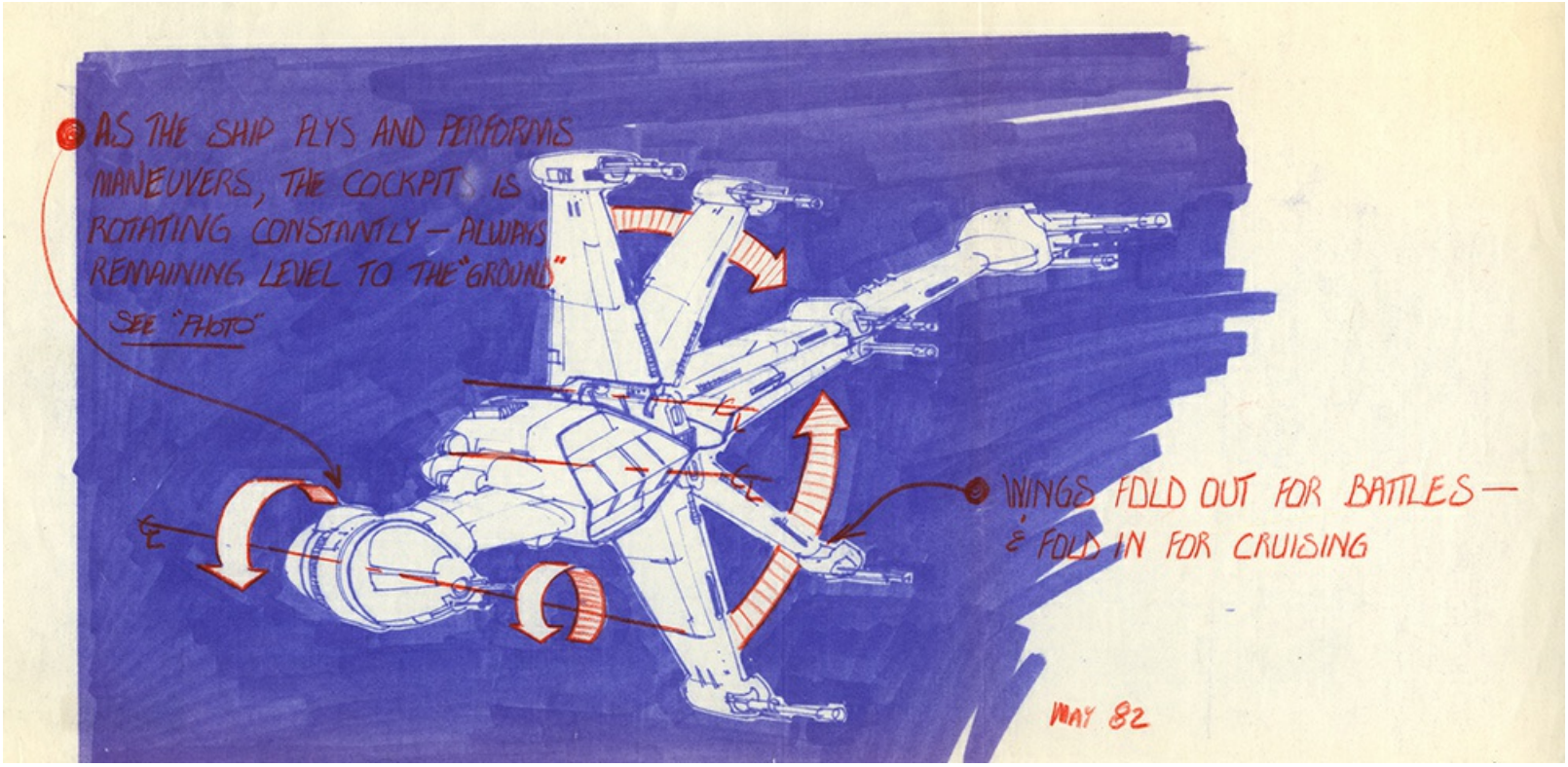
The 102 shots of "RA," or "rebel attack," had been broken down into its hundreds of elements. Testing had begun on the Endor moon painting. Already 4,142 hours of location and bluescreen work had been completed, along with 2,415 hours spent on videomatics and 2,035 hours on animation. In the matte painting department, four test comps had been shot. "Of 450 shots, we've got maybe one or two finals at this point, one of which is a shot of the photon torpedo [*sic*] exiting the Death Star, which we took from the first show and recomposited," says Edlund. Of the hundreds of storyboards generated, at a cost of $185,863, many were now being modified.

"As soon as ILM got involved with all the shots and they had the input of all the cameramen and everybody else, things just flip-flopped like crazy," says Lorne Peterson. "All the storyboards had to be changed as all the departments started saying, 'Well this is possible, this is impossible, how about something else?' But by this time we had less than one year to go!"

"George took all of these unrelated boards and made sequences out of them, even though there was no inherent continuity and each board was different from the next," says Ralston. "Then the storyboard artists went back to work and began refining the sequences. The problem was that we had already started working with those original storyboards, and unfortunately there wasn't enough information then to really do the shots right."

"On *Jedi* we have probably already done more storyboards than on any other show," says Johnston. "We'll end up using maybe 500, but we have done some sequences over and over—three or four times. George is really the designer, with a capital 'D.' He's influencing the look of the films by what he picks from our designs. They are really his films, but he knows how to utilize talent. He gives people a lot of freedom and really uses input from others. That's the thing that makes it such a pleasure to work for him. I don't think there are too many directors or producers or filmmakers—whatever you want to call them—who have their egos under such control."

To realize those boards, Peterson and Gawley supervised the burgeoning model shop. By this date, in addition to refurbishing the older models, 19 new models were complete, with 15 more under construction. Ralston's crew had shot 38 elements for the space battle, using 17 ship models, with Gawley making sure the models for that sequence were on target. Peterson was in charge of "alien landscapes" as well as some spacecraft. "We are getting fast at what we do, but not quite fast enough," says Gawley. "It's still a lot of work."



A concept drawing of the B-wing, May 1982.



Bill George at work on the B-wing model.



Johnston, Rodis-Jamero, model maker Jeff Mann, Lucas, and Rose Duignan in the spray paint room, examining a rebel cruiser.



"ILM model makers Ira Keeler, Jeff Mann, Ease Owyeung, and Bill Buttfield apply surface details to Admiral Ackbar's space freighter miniature. At ILM, this ship was referred to as "the pickle ship" because of its shape."



Model maker Bill George.

"The Model Shop were the good-time boys," Duignan would say. "That was a well-run department between Lorne and Steve. They were so topnotch and hired such great people, and you could just tell George loved being around them. It was always very good meeting with them. Everyone heard what George wanted, so he was always thanking them and they really felt appreciated. There was always music playing in the Model Shop and people doing what they loved."

"Our Model Shop had evolved and gotten much larger and there was more specialization," Huston would say. "There were people who were very good at building tabletop models for motion-control. We also had a bunch of exterior sets that needed to be built, more than we'd done before, so I volunteered to design a lot of those sets and oversee their construction. That was a new direction."

"George loves to have his head of steam going at ILM," says Peterson. "Then as thoughts come to him, he can stop in and have the change in five weeks."

"It was like 99 percent men," Duignan adds. "Barbara Gallucci got here and I think she was the first woman with a power tool in her hands. But after three days, she just says, 'That's it. I am out of here. I have more experience in power tools than nine tenths of those guys, but every time I pick up anything, the room stops. Everyone puts down their tools and watches me, fearful that I'm going to blow something up. They should come to my house and see that my whole living room is filled with power equipment.' I said, 'Good idea. Let's have a party at your house.' We did and they saw all her huge sculptures, band saws, sanders, they saw everything. She stayed."

At another party around this time, Lucas ran into Ralph McQuarrie. "George asked me to come back on a temporary contract basis to do the last portfolio paintings of *Jedi*," McQuarrie says. "I wanted to round off the trilogy and another collection of my work in print would certainly be satisfying, so I said,

‘Okay.’ I was feeling better, so I did some very interesting pieces based on live-action reference.”

By August 7, the model shop had completed 23 models and had another 35 under construction. The Death Star tunnel model for shot RA 22, however, was changed to allow a wider pan shot, which required four model makers to put in an additional six hours each. With time now short, 20 models had not yet been started.



In the Art Department, all concerned are storyboarding like mad (FROM LEFT): Johnston, Dave Carson, and Rodis-Jamero (Patricia Blau is sitting in the chair).



Costume designer Nilo Rodis-Jamero at work in the art department.

THE AGONY AND THE EDITING

The first of what would be many pickup shots was filmed on August 4: bluescreen work of skiff #2, with Jim Bloom, Ian Bryce, K. C. Holdenfield, Seth Ferguson, Mark Smith, and Tim Gould in alien makeup and costume. "We did a more elaborate skiff shot with a bunch of Phil Tippett's full-size monsters on it, when their skiff kind of skids into the frame shooting at the other skiff," says Edlund.

A week later, the US Department of the Interior wrote to Lucasfilm that its "cleaning bond" on the Yuma location would be released, crews having cleared litter and garbage, taken down the perimeter fence, et cetera. "We enjoyed doing business with you," wrote Roger Zortman, area manager.

Although already issued on VHS, *Star Wars* was reissued in theaters once more on August 13; it would play for around four weeks, making over $11 million, including $3,766,803 the first weekend. Its eventual income would help Lucasfilm cover *Jedi*'s growing number of effects shots, 22 of which crept into the optical department, while various tests and elements continued to be filmed.

But the big news—after four rough cuts had been viewed in various forms—was that Marquand and Barton were ready to screen the director's cut for Lucas, Kazanjian, Marcia Lucas, Duwayne Dunham, and a few others, on or around August 19. At 127 minutes, 01 second, its 12 reels (11,432 feet) contained live-action footage shot at Elstree and on location, but not a single visual effects shot. A bad buzz had preceded it.



Marquand's first cut makes use of Hamill's footage shot at Elstree on the rancor set, and temp footage shot at ILM of someone in an ape suit standing in for the rancor, circa August 19, 1982. (Note the Jawas pounding on Luke's fingers when he's holding on to the grate—a scripted moment that won't make the final cut.) (1:22)

"You've got to give the director his first cut," Kazanjian would say. "But I remember seeing the scene where the Emperor is arriving and is met by Vader, and they walk down this huge docking bay—but cutting back and forth between the two, the screen direction was wrong, backward. I thought, *Oh, gee*. But I can understand how it went wrong on that particular scene."

"George knew that it wasn't going to be good," Roffman would say. "He had this kind of dread of what [he was] going to see. He told me that when they sat down to watch it, Richard Marquand said, 'We've worked really hard and this is as good as this movie's going to be.' They watched it and basically said, 'Thank you, Richard.' George took it over at that point; he just rolled up his sleeves, because he was going to be in the editing room for a long time to get this film done."

"We didn't get it right for George," Barton would say. "We had a screening at George's house. It did not go down well. Everybody said, 'Well, let's get to work.' "

"Richard had interpreted George incorrectly or his instincts were moving in a different direction," assistant editor Steve Starkey would say. "To get the tone and the style, the stamp of *Star Wars*, it was clear that George felt he was going to have to step in. That's what happened at that screening. It was the turning point where George dove in and, from the beginning, started re-cutting."

"The first cut on a film is never wonderful; it's never good," Lucas would say. "It's just the tradition. It is always horrible and you live through that first cut and then you start fixing it."



In the Monster Shop, creature technicians Randy Dutra and Tony McVey help put the prototype rancor costume on Phil Tippett, who then strikes a formidable pose (below).

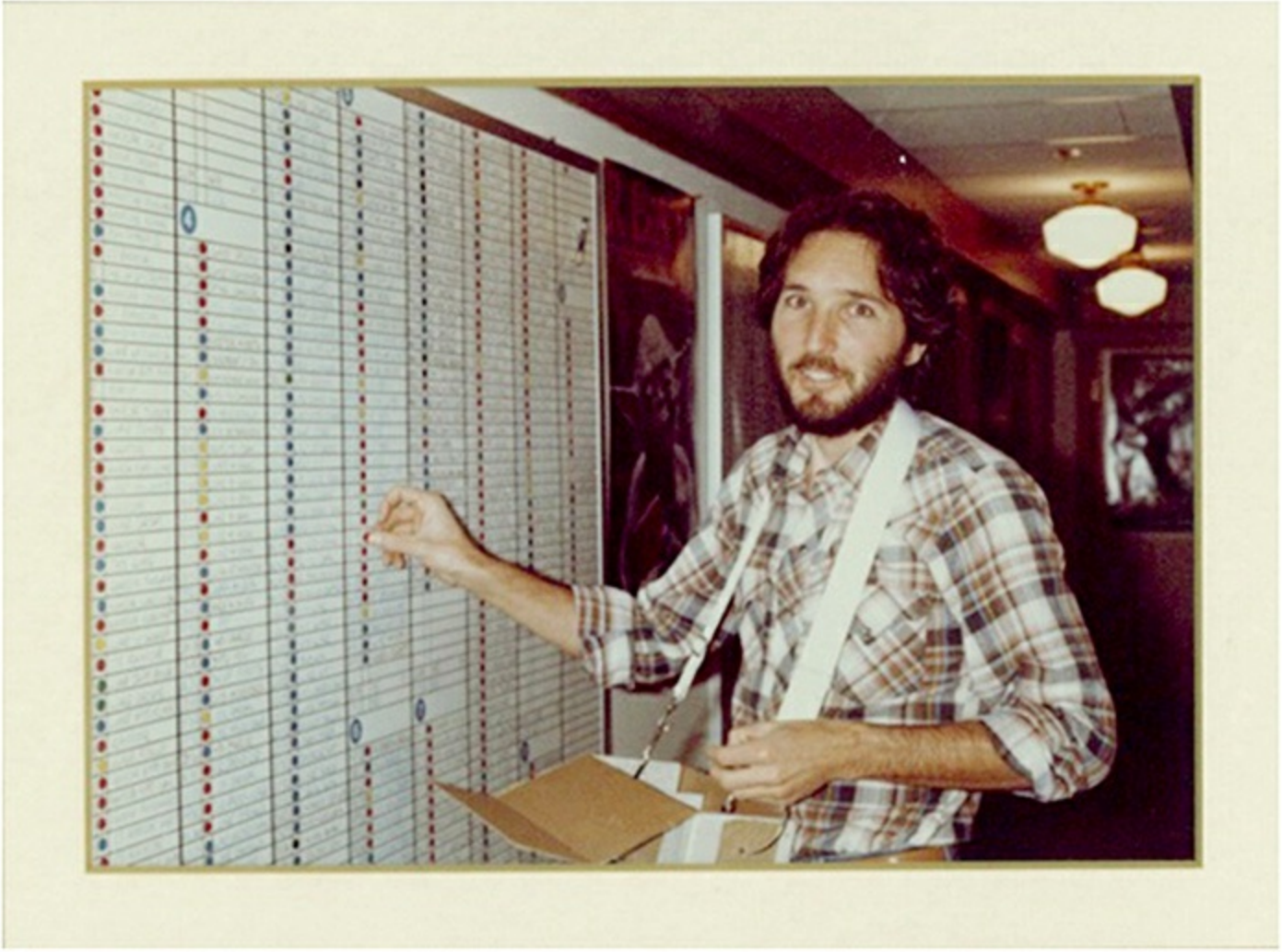




Tippett examines the rancor costume on a makeshift cave set built for the telematics.



Muren filming the man-in-suit rancor test version.



Assistant editor Steve Starkey outside editorial updating the progress wall. Each shot in the film was color-coded, the specific color denoting whether it was temp, partial, final, etc.



Assistant articulation engineer Ebon Stromquist models the rancor claws, which were to be part of the man-in-suit rancor design. The finished weight of the completed hands and monster suit proved to be too impractical, however, and a rod puppet was chosen instead for the rancor.



Muren, Johnston, and Tippett working on the rancor sequence storyboards.

In the director's cut, none of the alien languages were yet in place, with Jabba still speaking English, a little like Truman Capote. In Jabba's palace, Chewbacca was thrown down the stairs, while the rancor scene was cut together from the man-in-suit telematics. On their skiff, Luke explains to Han that he had to get them all into the open to effect their escape; at the pit, all of the stuntmen's efforts paid off, with great falls into the Sarlacc maw.

Other parts of the director's cut had Lando hugging Luke and Leia goodbye in the rebel hangar and Vader strangling Jerjerrod with the Force to get into a Death Star elevator. In the Ewok village, C-3PO's campfire story was longer, as was the scene in which Luke tells Leia that they are brother and sister, which culminated in a goodbye kiss.

During the space battle, as Lucas had done for *Star Wars*, World War II footage was cut into the film. (At least four ten-minute rolls of 35mm World War II footage were generated to show others what Lucas wanted for the "air action sequence.") In the throne room, the Emperor orders Endor destroyed, creating a time-lock situation below. Jerjerrod questions the order and the Emperor angrily responds, "You will destroy it!" Ackbar is out of his chair much of the time during his scenes. When the rebels fly into the superstructure, Jerjerrod gives the order to open up shaft obstructions.

While any early cut may be different from the final film in hundreds of tiny ways, the overall problems were those of pacing, emphasis, and rhythm—the general feel just wasn't similar to those of the first two films.

"George told me later that he was thinking of firing me until he saw some of my black-and-white safety cut, which Ben Burtt was using to develop alien voices," Barton would say. "George said, 'I was very disappointed in the cut, but then I saw your original cut and I thought, *Oh, you knew the sort of thing I wanted*.' After that we settled down to the Fine Cut, long days for many months. I would cut a scene, then George and I would discuss it."



Marquand's cut features the Emperor ordering the Death Star to turn its laser on Endor (a scene that will not make the final cut), circa August 19, 1982. (1:11)

In addition to Lucas and Barton in the editing room at Sprockets was editor Duwayne Dunham, who says that Lucas had not shown the film in any of its earlier edited forms to Marcia. "He told me, 'Always

save a person whose opinion you trust for the very end.' "

"I love film editing," Marcia Lucas would tell a reporter. "I have an innate ability to take good material and make it better, and to take bad material and make it fair. I think I'm even an editor in life."

"After I had delivered the first cut, I said to George that I'd like to go away for a vacation, go to L.A. and talk about future projects," says Marquand, who soon began flying back and forth to Paris to set up his next film. "He said, 'Don't be gone long; we have to work together on this,' which was great. Usually studios don't say that. They say, 'Goodbye!' and hope you don't show up again. George has a reputation for being a man who takes all the footage and re-cuts it, because he just loves to get his hands on film."

"The advantage is that normally producers do this cut and they frequently don't know a great deal about filmmaking, which can be very heartbreaking," Barton continues. "In this case, it's quite a relief to know that the person who is going to make the decision in the end is someone whose technique and taste one admires. I can't imagine that the cut will differ too much, since we are cutting the movie very tight. The film will be fast, very fast—packed with stuff. I think it's got more story, more plot, more action, more monsters, better monsters—much more like *Raiders* in space."

"Sean will be here now right to the very bitter end," adds Marquand. "And George is a transformed man. From being this exhausted, worried guy during the shoot, he is now this delirious, laughing, happy person. He is discovering that it is all there, in fact. There are things that are not that good, sure there are. But that's okay. It's looking wonderful."

"George always takes a look at the entire picture and tightens and tightens, eliminates and tightens and tightens," Kazanjian says. "That's standard with George."

"Sean, he was the editor," Lucas adds. "I let Duwayne do cutting and Duwayne worked with me. So I had Sean cutting and I'd tell him what to do; with Duwayne, I'd sit and cut, and say, 'Cut this here, do this here.' He was an assistant who was basically cutting."

"I was really the person who was in charge of all the effects," Dunham would say. "Just keeping it all going was a major job."

"By the time George is through with it, the whole film will have a very definite rhythm that's all his," says Muren. "And that's nothing you can get from reading a book on how to cut a movie. It's intuitive."

"George was the bottom line," Ralston would say. "Duwayne did most of the effects things. Sean Barton was there, but George took it and changed it and I wouldn't have it any other way—him, I trust."

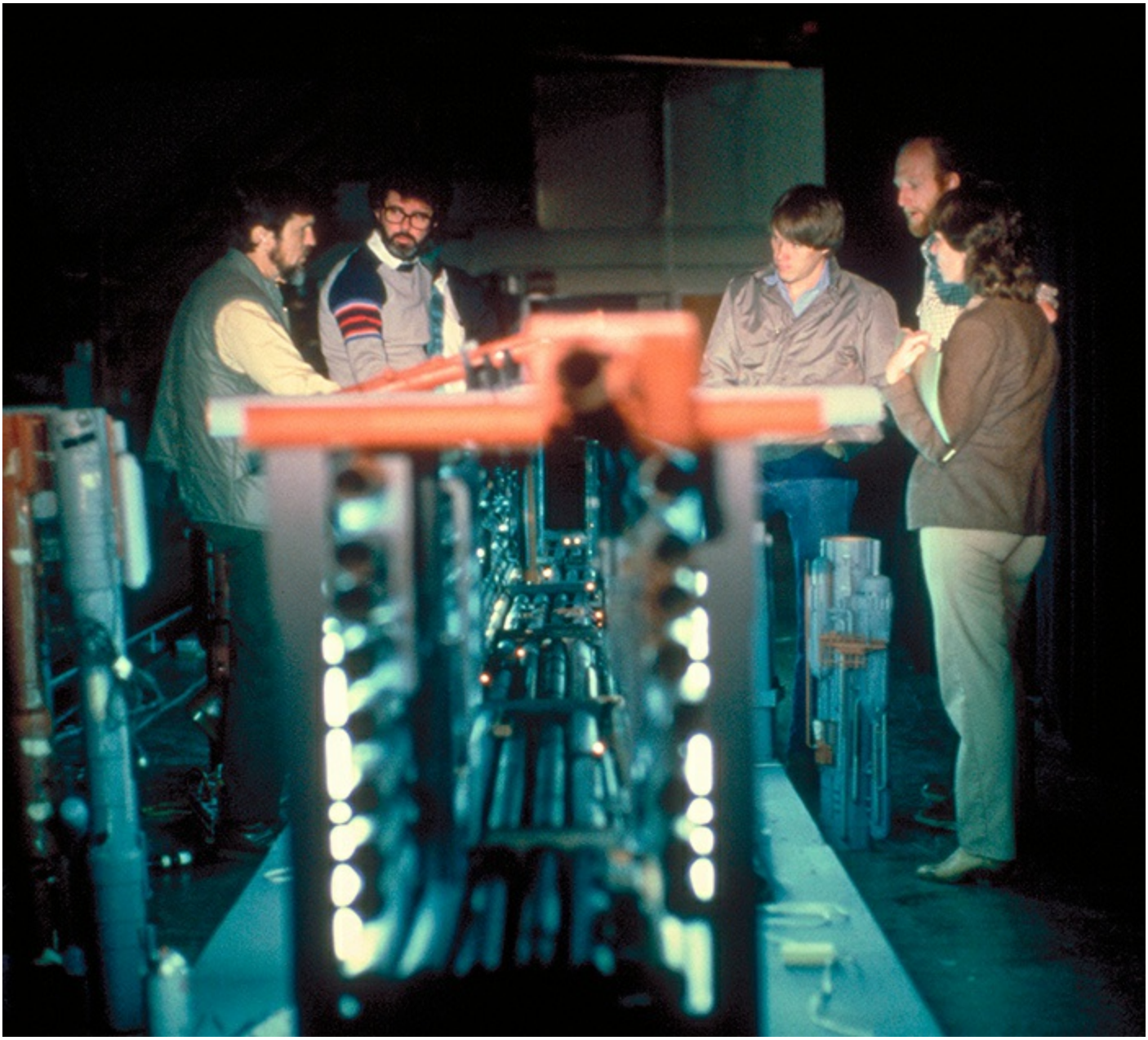


Marquand's cut has a longer scene on the rebel hangar set as Lando, Han, Luke, Leia, and Chewbacca say their goodbyes, circa August 19, 1982 (the matte painting of the *Falcon* had yet to be completed for the background). (1:21)

DEATH OF A POTATO

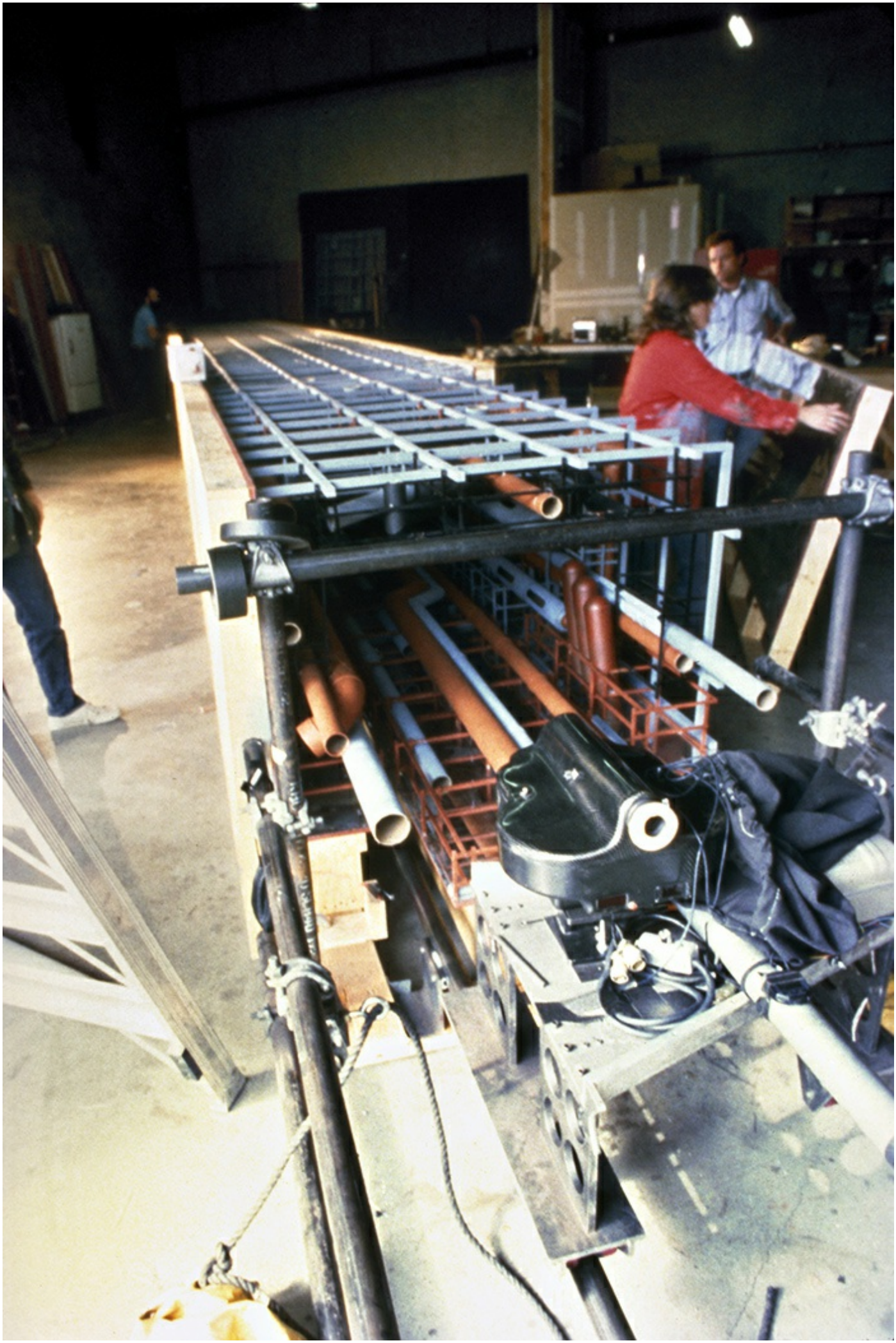
ILM was busier than ever by the end of August. Thirty models were now complete, with 33 in progress and 7 not yet started. Testing was being done on a miniature forest set (for a chicken walker sequence) and on Han's meltdown, while moves were plotted for five bike chase shots. Additional work and "general aging" had been requested on "Tunnel 3" of the Death Star superstructure model, with more detail, mirrors, and velvet, which would take four model makers one week each. The number of projected models now totaled 160.

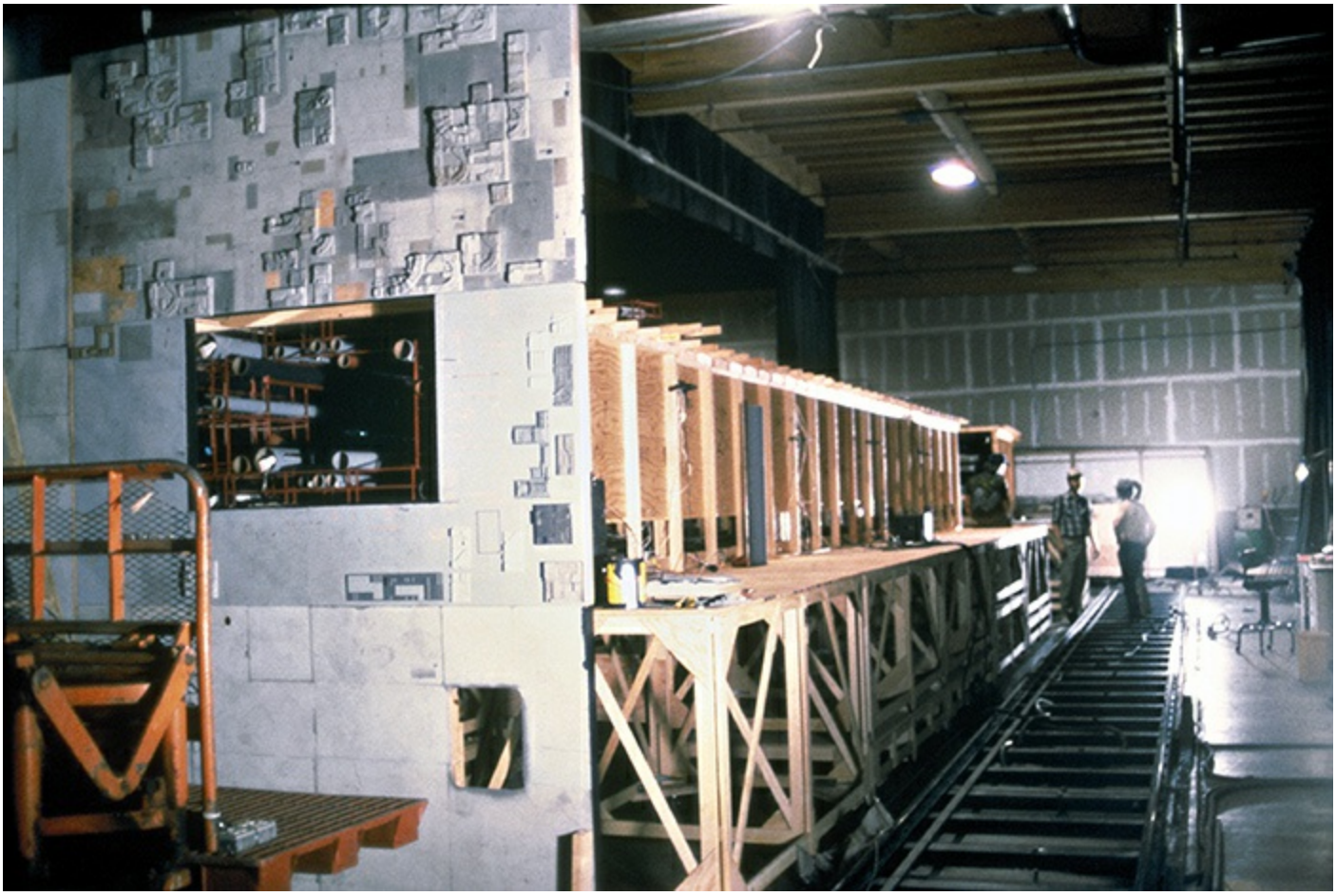
"Once again, it was a bigger show than the last," Gawley would say. "We were supposed to make more than a hundred models and sets for the show in a very short time, about a year—whereas for *Empire*, we'd had two years."



Edlund, Lucas, Johnston, Steve Gawley, and Duignan discuss one of the Death Star tunnels.







Death Star tunnel models.

Lucas decided to go with Muren's recommendation of a go-motion puppet or rod puppet for the rancor monster, on August 31. "After viewing the videomatics shot last week it was decided that a puppet was necessary for the shots which didn't work with the large rancor [one-man] suit," a production report note reads.

"When the suit was almost finished, we redid the videomatics in a rough mockup just to get an idea of how everything was going to look," says Muren. "The second one we shot with Phil in the nearly completed suit. I thought it actually had a chance of working. The suit was still pretty limited, but it was sort of starting to work."

"George was really adamant that we were going to do it as a man in a suit," says Tippett. "It was gonna be like a really cool Godzilla. I actually had to wear this suit and try and perform in this thing. But it was just this, *blah*, this big, dumb thing that was a cross between a bear and a potato."

"George just didn't care for it at all," says Muren. "When he saw the footage, he thought that it really wasn't getting anywhere and just said, 'No, it's not going to make it' and told us to go ahead and try it any other way we wanted."

The three-men-in-suit had not been a total loss, however: When Kirk Thatcher had been in the rancor costume, with Muren and Dave Carson at his side, each working an arm, it had become apparent that if they scaled everything down and made a Japanese Bunraku-style rod puppet, it would work pretty well. The schedule wouldn't allow for a go-motion puppet, so Muren prepared to shoot a rod-puppet rancor at a very high-speed and live-action style. "Not to be doing the same old thing again—and rapidly running out of time and money," he says, "we came up with the idea of trying something like a Japanese theatre rod puppet and went back to Phil's original design that looked like it couldn't be

a man in a suit."

"But the schedule was looming because we'd eaten up so much time doing this other experiment that failed," Tippett explains. "By the time we had scratched the man-in-a-suit we were running out of time."



Tippett compares the rancor blueprints with the armature that would go into the puppet, after the man-in-suit rancor had been abandoned.



At work on the rancor and its cave at ILM are Tippett and others.



Creature technician Randy Dutra sculpts the final version of the rancor, using the smaller approved maquette as a guide.



Key sculptor Dave Carson refines the rancor pit set maquette (the final in-progress rancor pit entrance is pictured in foreground).



Model maker Larry Tan is building the rancor pit miniature set.

Dailies had become standard procedure at ILM. "At 8:29 AM, the building's loudspeaker system announces, 'Meeting in one minute,' " Peecher writes. "The small screening room where the meetings are held is filled to standing room with the 40 necessary people in attendance. The room is papered with several hundred storyboards in various shades of pink, blue, yellow, and white. There is one empty seat, second row center. It is reserved for George Lucas.

"Production supervisor Rose Duignan, sitting on a stool at the front of the room, moves the business along briskly. She reprimands the day crew for not slating their elements (identifying the shots) correctly and adds an admonition—part humorous, part serious—not to film spacecraft that aren't in the movie. The subject of strobing (intermittent flashings) on the Moviola sparks a lively couple of minutes of discussion on the efficacy of two- and three-bladed projector shutters."

"We'd call George's people and say, 'We're ready,' and it would always be five minutes or so before he'd arrive, so that was five minutes of team building," Duignan would say. "We'd talk about what had happened the night before, if there was a jam, what had gone wrong. I would share so the Optical guys would know, 'Oh, there was a blowout on that element, so we're going to try to salvage it.' Everyone knew everything, what the pressures were, what the issues were. Sometimes, if I didn't have anything real, I would just read interesting things out of the newspaper until George got there."

"George Lucas arrives and the meeting begins," Peecher continues. "Today's agenda consists of: first, a super-fast traveling shot in a tunnel through the Death Star; and, second, a Steadicam test shot in the redwoods, which will just pass muster if the wires are Vaselined out or etched out frame by frame, using the rotoscope system. 'Better than building a forest ourselves,' observes Kazanjian to no one in-particular."

"Every morning, I come in at 7 or 7:30 AM; there is a pile of information on my desk from my secretary," Kazanjian says. "By 8:20, I walk over to the editing room and talk to George for a few minutes. Then, at 8:30, we go to ILM and see dailies, which might take anywhere from 4 to 20 minutes. Then George goes back to the editing room and I go back to the office. We have schedules, people to hire, such as, now, 15 postproduction editors, sound effects cutters, and sound editors. We have scoring coming up—we booked the stage two years ago—and Johnny Williams will start saying, 'These are some of the musicians I want …' "

"Richard Edlund is unhappy with a shot of the rebel fleet massed in space," Peecher adds. "He suggests a retake because the key light used to give the spacecraft shape and more dramatic dimension is awry."

"The departments come together to watch the dailies and we all hang our swords and departmental rivalries outside and enter as equals," says Edlund. "If a person in one department has an idea to offer to another, they do so."

"Anybody could go to dailies," Bill George would say. "So you could see on the screen other people's work and then hear the criticism; it was like a college class. Ken Ralston would go, 'Oh, the foreground is 2 cyan, the background is 1.2 red.' And I'm thinking, *I don't know what this guy is talking about.* But then, learning that, you can train yourself to see the subtleties in color."

"It's a whole new ball game when your work is up there on the screen," Farrar would say. "To have your work judged by some pretty bright people, people that you greatly admire. It was just little elements for a shot, but it all got screened and talked about. So it was a big deal when George liked your

shot. That was huge. Or if you'd tried something. We were allowed to try things within the context of storyboards, so there was a certain amount of interpretation that we as camerapeople did: 'This is what I did, this is why I did it,' and either it was accepted or not."

"I once gave a speech about how we are all one team now and there's going to be no more of this nonsense and there's not going to be the competing," Duignan would say. "I stopped doing the comparison charts, because I thought we could just do that privately now. If Richard's sequences were going over budget, I could just goose him privately, not the public humiliation that we were doing before."

"Finally, the meeting disperses with the kind of jovial self-criticism usually found on grade-school report cards," Peecher concludes. "Twenty-four hours later, Tom Smith was congratulating his Optical department on producing the rebel fleet retake so swiftly: 'We re-did the shot and saw it first thing this morning. George looked at it and said that it's too long on the screen, so we're shooting it over again today. That's not something you can foresee—you plan as best you can.' "

JEDI GRANDMA

Also known as the 40th Annual World Science Fiction Convention, Chicon IV was held September 2–6 at the Hyatt Regency in Chicago. Kazanjian and Sid Ganis traveled to the event. Gary Kurtz also happened to be there and, during an interview, was anxious to finish and attend their *Jedi* presentation: "I have to hurry—I don't want to miss this …" In the huge banquet hall, filled to capacity, Ganis told the excited audience: "With this film we intend to deliver all that you expect"—and applause exploded. "The film is still very much in production. Everyone is working feverishly to meet the deadline [...] We have five [*sic*] camera crews working around the clock."

Ganis then showed a 10.5-minute behind-the-scenes featurette that focused on creature work. Kazanjian projected slides, revealing an AT-ST and a speeder bike. He let the audience speculate, but of course revealed little, apart from confirming that Obi-Wan and Yoda would be in the film.

"George had known by the time he was doing *Empire* that he wanted a heavy hitter in marketing to oversee that, so he hired Sid," Roffman would say. "It was kind of a culture clash, though, because Sid was East Coast, a traditional studio marketing guy, a very clever, innovative guy, willing to do things out of the mold—but New York brash."

"By then I had been working with George for a number of years, so I was used to his rhythm and I loved it," Ganis would say. "I just plain old loved it. It was an exciting time because of *Jedi*, because of *Raiders*, because of George and Francis Coppola's support of Kurosawa. Things had been hopping—and I was smack in the middle of it. I couldn't have been happier."

Back in the comparatively serene redwoods, Muren, Garrett Brown, who had flown out from Philadelphia, and their 11-person crew splintered into three crews for the second and final Steadicam and drive-by shots, at Cheatham Grove, Grizzly Creek Redwoods State Park. "Just 100 more yards," Brown writes. "My left hand is slippery with sweat. Legs tired. Brain hurts most of all. I wonder if really intense concentration produces any lingering harmful effects … Look at Bobby Fisher! At this rate I will be illiterate in a week and a vegetable in two."

The projected cost for their September 20–23 location visit was $40,903, which covered about five or six shots per day. In a report dated August 19, the bike chase had included 98 shots, between 14 to 90 frames each. Sixteen shots had then been scheduled to be made or reshot, such as the "log" shot, which

needed more speed and more geography to make it clear that Luke and Leia were zipping *under* a horizontal tree. "A rapid move under a fallen log was useless because the original course had been too short," Brown explains.

The second trip was also designed for shots of Wicket's ride (as played by Baker). "Another experiment actually involved a live person," Brown adds, "our amiable and talented second assistant Randy Johnson, who was in costume to double Luke Skywalker, brandishing a sword at 1/30th speed as we roared down at him at a simulated 90 mph. He eerily resembles Mark Hamill, so the scheme should have worked, except that once again it is difficult to judge moves appropriate to this degree of time compression. I was told that in dailies it looked like we were running down a hyperactive puppet grandmother."



In the projection room used for dailies at ILM, Johnston (in foreground), Lucas, Muren, and Duignan discuss plates for the bike chase (in the background are effects cameraman Michael Owens and visual effects editor Peter Amundson).



Lucas and Johnston in the ILM art department.

EXCORIATION

A final tally demonstrated that the Monster Shop had come in over budget by 67 percent, but only because the whole department had been called out to work on the Sarlacc pit, which had entailed a lot of overtime on location. This overage wasn't the only bad news. Ongoing changes and additions to effects shots were taking their toll, so only about 25 percent of the elements had been shot and only 25 composites finished: "If I had to sum it up right now, I'd probably say we're in a state of … well, 'shock' might not be the right word," Edlund would write for an article in *Cinefex*. "There's a great deal of work to be done and I think we're all finding that it's not turning out to be quite as cut and dried as we thought it would be. The workload is just staggering and I don't think any of us realized how really burned out we were after the last three pictures."

Some at ILM were also feeling irked because they weren't being allowed to read the script, which meant that hardly anyone knew exactly how the sequences were supposed to go together. Back in June, management had requested that key cameramen and craftspeople be permitted to read the complete script, from Muren, Ralston, and Edlund; to the new HOD of animation, Jim Keefer; to Chris Evans, matte painter. But secrecy had been judged more important, with a Kazanjian memo to all employees reading: "Now that principal photography on *Revenge of the Jedi* has been completed, it is again important to remind everyone that the confidential nature of this project *must* be maintained."

"We weren't allowed to read the script, because of course George had to keep those things secret," Duignan would say. "You couldn't trust 150 people not to tell their wives, who then tell their sister, who then … But for some reason that did annoy a lot of the artists, who felt like they weren't being trusted. People had hurt feelings. One day I had to get a message to George, something really important, so I walked into the Sprockets screening room and I stood in the back. I didn't want to interrupt him—and

I saw that sister/brother scene! I gasped and George turned around. I knew I was in so much trouble. He stopped the film. He knew I was a big blab. He says, 'Come here.' He sits me down and says, 'I will kill you. I will kill you if you tell.' He looked right in my eyes and I realized he had done so much work to keep all of this secret—but I never said a word. I took that very, very seriously."



Lucas on location for the desert shoot back in April 1982.

"Those of us working on the film were only told what we had to know to do our small part on the project," Smith would say. "Howard produced a 'sanitized' version of the script for some of us to read. But one time when a group of us were meeting with Howard, he passed out some pages of the script for us to review. It was something George wanted us to shoot and we needed to know the context—and one description line was left in describing a scene with Yoda that said he was lying on his 'deathbed.' One of the ILMers at the conference table was astounded and read it aloud, 'Deathbed! Does Yoda die?' Every eye turned to Howard. The answer was clear by his embarrassed expression, but we kept the secret."

"We were wondering what happened to George," Ralston would say, as ILMers were also feeling like something else was wrong. "*Jedi* wasn't the same experience we'd had before. It's not like we had a huge amount of experience with him on *Star Wars* and *Empire*, but when *Jedi* happened, there was a definite lack of involvement with him directly; we weren't getting the kind of feedback and information that we got before and you could feel something wasn't right. It got to a point where they actually had to bring us all in a room and somebody got up there to just tell us what was happening, because we were all looking at each other waiting for more direction, more focus to the project. It was kind of disturbing, because we didn't have enough context. We just didn't know what was working, what wasn't working:

'Is this shot exactly what you want, George? Is the timing correct?' "

What no one knew—neither his closest collaborators nor his top executives—was that Lucas had recently been devastated by a request from his wife, Marcia, for a divorce. "I was destroyed, because I had no idea; it just came out of the blue," Lucas would say. "I was trying to finish the movie, but now I was also going through a divorce. I tried to hold myself together emotionally and still do the movie, but it was very, very hard. I was going through this huge emotional turmoil through most of the postproduction—and barely standing. It was an act of great energy just to get up in the morning and go to work. I was so, so depressed."

Many of his comments made from this time up to the release of the film must be seen through the optic of his impending divorce; for Lucas, the triumph of finishing his space fantasy trilogy would take place in the shadow of personal anguish.

DEFROSTING SOLO

"The Han Solo journey is a continuation of the motif of death and rebirth," Lucas would say, "which is the overall theme of this whole series in relationship to Darth Vader, who comes out of his evil hibernation and is reborn as Anakin Skywalker. Han has been put to sleep, which is a common device, especially in fairytales and mythological tales; it's like going into a state of suspended animation and then, usually, you come out rejuvenated. Sometimes it's the equivalent of going down to the netherworld and coming back enlightened."

While the script dealt with the moment's symbolic meaning, it did not, as usual, describe the means by which the effect would be created. "It was supposed to be a real simple little shot," Tippett says. "But it became the most horribly difficult thing that I was involved with."

Part of the problem was that ILM didn't receive adequate coverage from Elstree. "The attitude was well, 'We'll just fix it later at ILM,' " Tippett continues. "Originally, George had asked for some sort of physical effect. He wanted to actually see on camera the carbonite dripping away and revealing Han's face. But there wasn't any way we could figure out how to do that. So we did a few experiments and created a way of vaporizing the carbonite photographically."

This method required a wax re-creation of Ford's face in carbonite, which was backlit with a powerful light source. Tippett then stop-motion animated little holes opening up, intending to wipe the screen rapidly to simulate the effect of a flashbulb going off. "You would just see the light streaming out, the screen would go white—and *whoosh!*—we would lap dissolve the real Harrison Ford in," Tippett explains. "Of course that was too stupid for George. It was pretty cheapo. So George began to elaborate on it while we were shooting."

Lucas decided he wanted to see Han's face behind the little holes being burned, which required the creation of 15 to 20 separate photographic elements. The face behind the wax became another Ford re-creation, this time of foam and rubber, whose mouth was puppeteered by Tippett. "The effects look sprang from no real intention," Tippett concludes. "We were faking it. We just tried to make what we had work."

"It makes absolutely no sense," Muren would say. "But it's been copied many, many times since then."



A hand-drawn rotoscope matte of Han emerging from carbon freeze.







Tippett and the wax re-creation of Harrison Ford's face for the manufacturing of the final shot of Solo's emergence.

Although no refuge from his feelings, editing kept Lucas busy and now employed others. "It grew to the point where I couldn't take it all on," Steve Starkey would say. "Conrad Buff, who was an effects editor at ILM, came over and became an assistant editor with me, and then we hired an apprentice editor." Dialogue cutter Laurel Ladevich came on the picture, along with two sound effects editors, Richard Burroughs and Theresa (Terry) Eckton, Foley walker Denny Thorpe, and others, as work in editorial progressed toward the Fine Cut.

Starkey had joined editorial back on *Empire*, but before he'd taken the plunge Marcia Lucas had had a talk with him. "She hopped in a car with me one day and just said, 'Let me give you a warning of what you're in for,' " he says. "Being young and innocent, I listened to her, and then I decided it didn't matter. I was going to pursue it anyway."

Lucas would usually start his editing, following dailies, at 9 AM, taking breaks to supervise work at ILM and to run his company; occasionally, he would start before dawn. "Sometimes he would come back in the late afternoon and work until 7 PM, because he watched the evening news pretty much every night and he wanted to be home for that," Dunham would say.

"Some people are nine-to-fivers," one crew member noted. "George is a five-to-niner. He leaves home at 5:30 in the morning and returns 8:30 at night."

The continuing challenge in their suite at Sprockets was to edit the effects scenes without any final composite shots. Videomatics were delivered of the space battle, with enthusiastic ILMers mouthing their own sound effects: "Apparently that went over real well and I was hoping they'd be in the movie, but I guess not," jokes Ralston. "But George was taking a lot of those telematics a little too seriously. I had to constantly remind him not to judge the real footage based on the telematics. But some shots were thrown out that probably should have been left in. Those telematics took a lot of time and I'm not sure that we were much ahead of where we'd been if we'd gone from the storyboard right into shooting basic elements and then letting George see black and whites of the footage."

"I was sitting in on editing sessions with George," Patricia Blau would say. "I was supposed to make sure that what he was asking for was translated properly. Rose had a brilliant idea at one point: She said, 'We're just gonna use a tape recorder, and when George sits at the KEM and decides what he wants in a shot, we'll have it all down on tape.' So the first time she gets out her little tape recorder, he starts pointing at the KEM screen and saying, 'I wanna X-wing over here and I wanna another one over here, and I then I want this to fly like that …' So Rose starts saying into the speaker, 'He's pointing to the top center-right of the screen and …' It was just completely hopeless, a fiasco."

"George would come in and have his changes, so I'd write these very extensive notes, 'Move this TIE fighter two fields north and one field east and move this and move that,' " Dunham would say. "It was to the point where one day the notes were like two pages long for one of these shots and ILM posted it on the bulletin board. It was there for years."

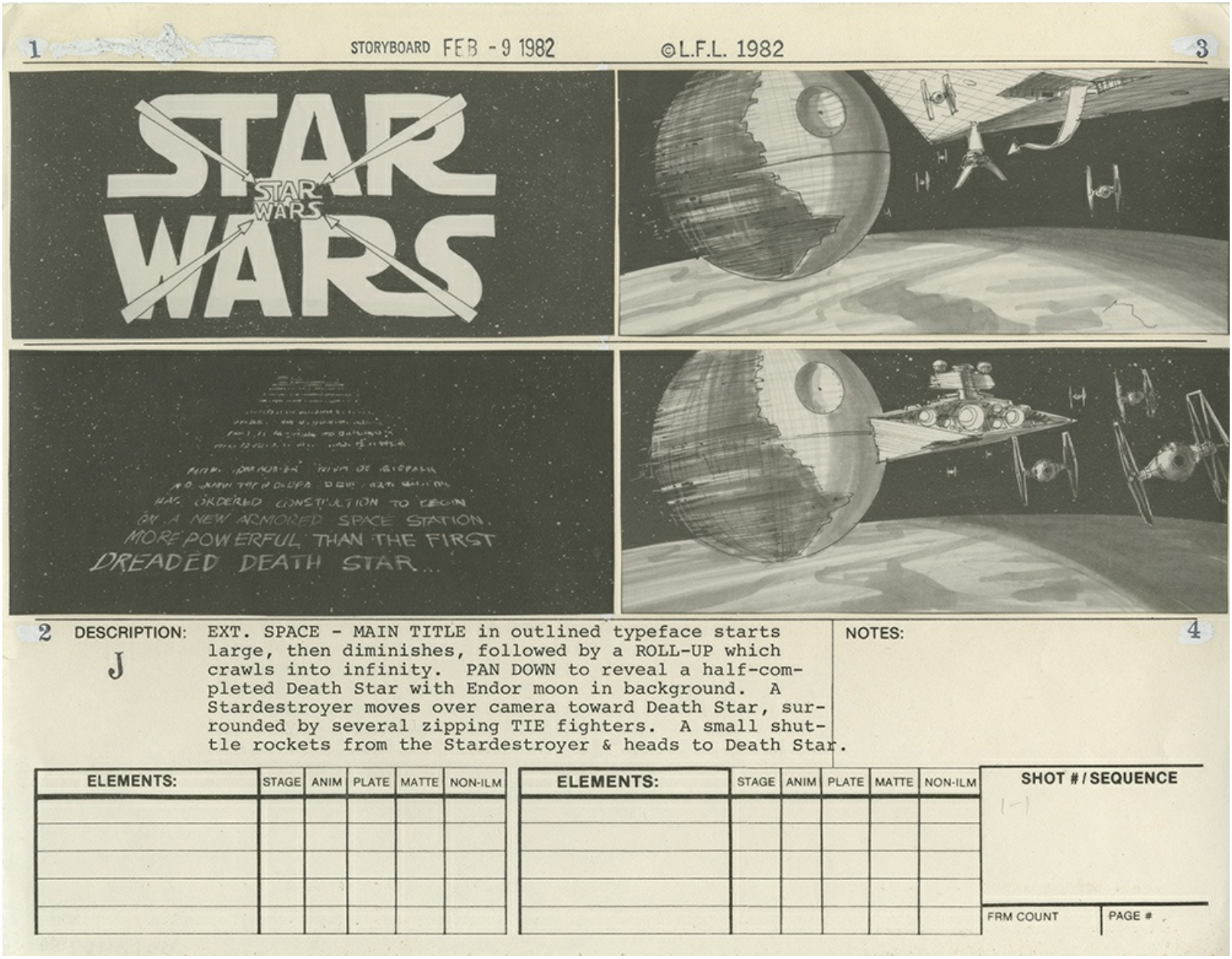
Because Marcia Lucas cut on upright Moviolas and the others cut on flatbed KEMs, anything she cut, all the dailies, had to be re-prepped for her by assistants, broken up into "selects" and little rolls so she could use them, whereas the others would run them in 1,000-foot reels. "That caused a lot of problems," Barton would say. "It meant a lot of extra work for the assistants. Marcia was also very keen to take over more and more of the film, but George was very defensive of me—to the point where there was actually a row over my head where he said to her, 'You can make it different, but you're not going to

make it better.' "

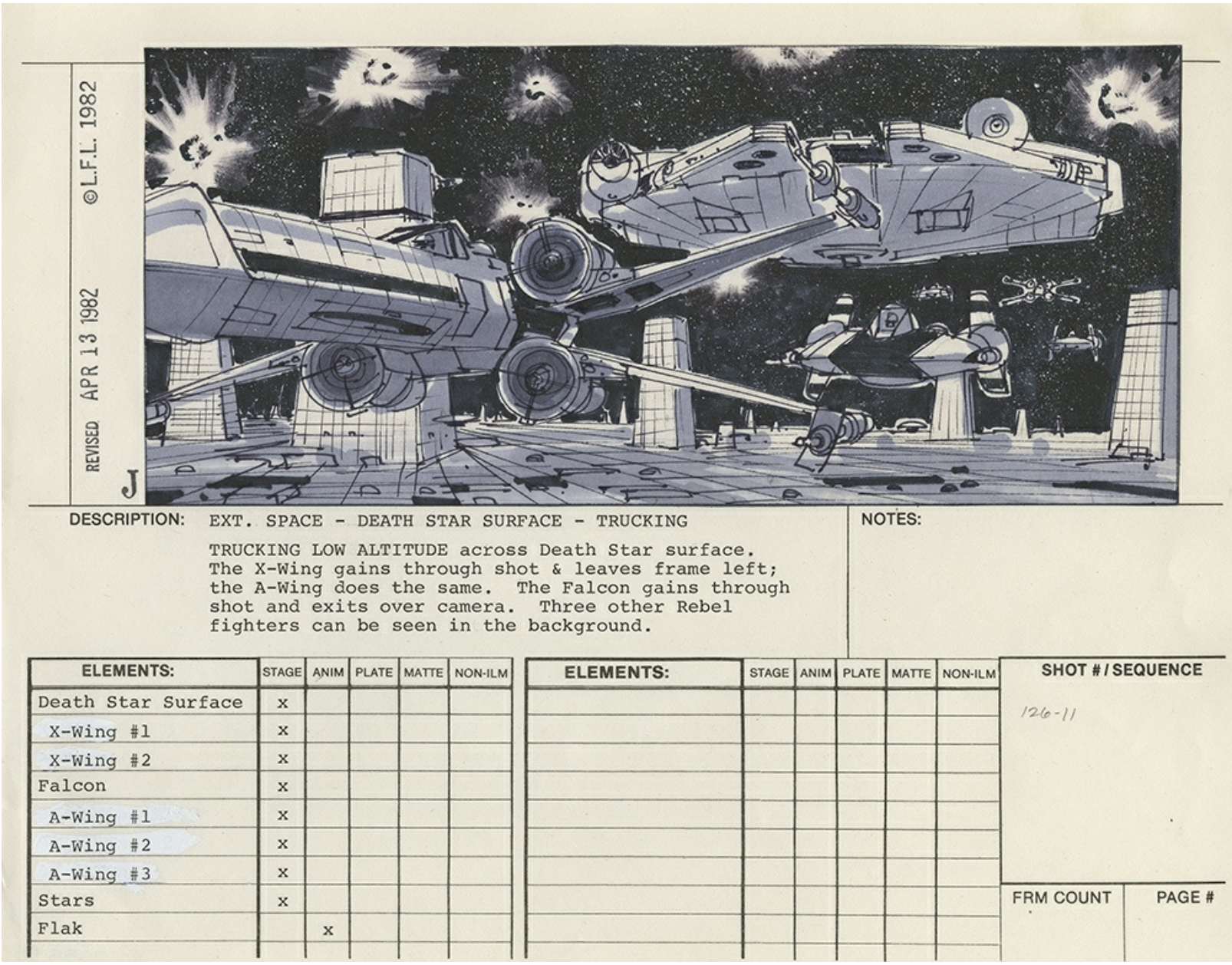
"George and I would go in and we would watch a scene," Dunham would say. "And I just cherished those moments afterward when we talked about what was going on in the scene. That was a real education. Because George has this gift that I've never seen in anybody, not even close. What to him is a normal thought is beyond comprehension to most working editors. George is a great editor, a great storyteller."

"Marcia would edit a lot of the emotional-type scenes," Starkey adds. "Duwayne was doing a bunch of the Ewoks and Ewok battle scenes, and George—whatever he decided to do, he would just do it. And he was looking over everybody else's shoulder. Marcia would show him what she was doing and George would give comments or Duwayne would. So in addition to cutting himself, he was the principal editorial vision on the movie."

"I'm running this scene for George, and it's the two robots outside Jabba's palace talking to each other," Dunham says. "Neither one of them has a mouth and Artoo whistles. George says, 'Stop. Artoo is out of sync.' I say, 'What do you mean? Artoo just has some beats and whistles.' He says, 'I know, but see how the body moves right there, how the little robot moves? You've got to sync those sounds right on those movements.' So you do—and suddenly it comes alive."



Early storyboard of the film's opening by Johnston, February 9, 1982.



Storyboard of the rebel attack on the second Death Star, by Johnston, April 13, 1982 (note the elements listed to complete the shot: two X-wings, flak, stars, etc.).



STORYBOARD JAN 11 1982 ©L.F.L. 1982

J

DESCRIPTION:

INT. X-WING COCKPIT - MAD MAXX
Stars & battle can be seen in background.

NOTES:

ELEMENTS:	STAGE	ANIM	PLATE	MATTE	NON-ILM
Mad Maxx FG			x		
Stars	x				
Lasers		x			

ELEMENTS:	STAGE	ANIM	PLATE	MATTE	NON-ILM

SHOT # / SEQUENCE

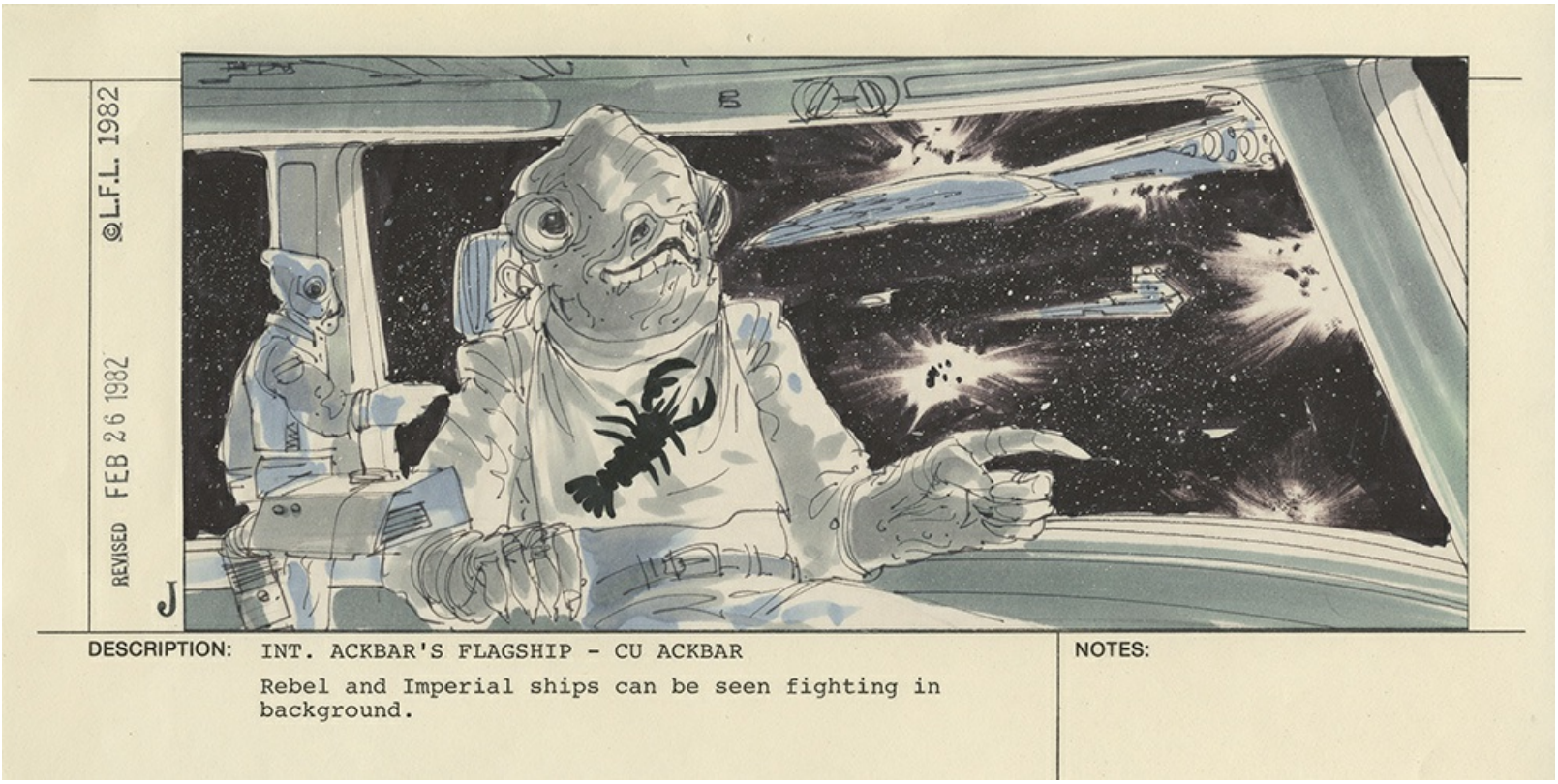
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FRM COUNT | PAGE #

Storyboard featuring Mad Maxx (a homage to the two Mad Max films directed by George Miller) in his death dive toward a Star Destroyer, by Johnston, January 11, 1982.



Another idea by Johnston, dated May 4, 1982, was one of many storyboarded gags for the battle on Endor. In this one, a forest denizen is on the wrong end of a blaster bolt.



A Johnston storyboard of Ackbar includes a lobster bib, February 26, 1982.

OLD MASTERS, NEW TECHNOLOGY

At around this time, Jim Bloom left the production. "Matt Robbins and Hal Barwood came to me and said, 'We want you to produce this movie for us; we've got a deal with the Ladd Company,' " Bloom would say. "It was called *The Grid;* it was a great story about time travel and it was a great opportunity. I went to George and asked for permission to leave the show. Knowing George, I don't think he was thrilled, but he said, 'Well, if it's okay with Howard, it's okay with me.' Howard felt that he could finish the movie without me."

Lorne Peterson, for one, would have preferred that Bloom stay, as he felt Bloom was a calming influence. Nevertheless, the model shop continued to produce at a good pace, their October tally up to 103 models, plus 52 "blow-up" ones. They were presently building 55 more, now with 21 yet to be begun, as the effects load increased once again. In editorial Lucas added 16 new optical composite shots to the show, 15 of these for the rancor sequence, for a new total of 473.

Steve Gawley was in the midst of constructing the Death Star infrastructure with his assistant model makers. "Building the tunnels leading to its interior meant creating a series of trenches and tunnel sections that would be over 360 feet long," he says. "We used several sizes of tubes because we wanted to create three distinct tunnel types, each 72 feet long. The walls were made of mirrored Plexiglas and each foot-long section of the ceiling came off for camera access. We used some pretty funny things: five or six miles of cardboard tubes from carpet rolls; two or three miles of sprinkler pipe."

By now the matte painting department was also in full swing, having just completed four matte paintings, including OP 11 (Opening, Death Star "waistband") and OP 13 (Vader's shuttle in hangar), with five in progress and another five yet to be started. Three more were added that week, two of them palace exteriors, for a total of 17 in the show. Not long before, the department had been designated the most dangerous at ILM by the government Occupational Safety and Health Administration (OSHA), due to its use of acrylic paint.

It was arguably the most innovative department as well, often upgrading standard shots to breathtaking views. Since their work on *Empire* they'd learned a few things. On *Dragonslayer* and *Raiders*, Alan Maley had run the shop. Maley had worked at Disney for many years and had studied matte painting under Peter Ellenshaw, who had learned from the great Percy Day, a dynamic force in early British film. "So there was this lineage of ideas on how to do matte paintings, not from a technology standpoint, but from the perspective of how to communicate to an audience what the shot says to advance the story," Barron would say. "These are the things that Alan taught us, because he had the knowledge of it from a tradition that extended back to the very early days of cinema."

While McQuarrie would not do matte paintings, Chris Evans had joined the small group. "I didn't know anything about the movie business, but I saw *Empire* and was inspired by its cloud paintings," he would say. "I just thought, being completely naïve about the whole film industry, *I'll call up George Lucas and show him my paintings*. I didn't realize that he was about as easy to reach as the wizard of Oz. Luckily, a girl I knew got a temp job at a limousine service and found Lucasfilm's address in their Rolodex. So I drove over there with a sheet of slides and the art director said, 'You know, it's a miracle you walked in here today, because we just got a call saying that they need another matte painter.' "

Evans's slides were sent north and he was hired. "I still didn't know what matte painting was until I walked in there and they said, 'These are matte paintings.' "

After Maley had departed—he had come out of retirement to head the department only temporarily—Michaelangelo Pangrazio, "a star matte painter," had taken over as matte painting supervisor. "So we were this group of young bucks," Barron says, "that wanted to find ways to make more convincing

illusions."

Pangrazio had started behind the counter of an art supply store called Pasadena Graphics. John Eppolito came in one day and asked if someone could teach his wife how to do airbrush. In the attic of his house he showed Pangrazio an Albert Whitlock matte painting on glass of a castle and asked if he could do something similar. When Eppolito saw what Pangrazio could do, he asked him to join his small front projection company, Introvision. Pangrazio dropped out of high school and painted his first matte painting a week later for *The Hazing* (1977). He met Johnston and McQuarrie at a meeting on the Universal lot in Glen Larson's office to discuss the TV show *Battlestar Galactica*. About six months later, out of the blue, Johnston called him and invited him north to interview for an apprentice position on *Empire*. He was hired and seen by many, particularly by McQuarrie, as exceptionally gifted.

"Michael came into my office one day and demanded to be paid in gold," Duignan would say. "He also refused to give us his Social Security number." Pangrazio would explain: "I'm an iconoclast and I was fooling around with the idea. They came back to me and said, 'No! We're a corporation.' "

According to Evans, the world of matte painting was like a "secret magician's society." At that time only a few people outside of ILM were masters of the esoteric art: Albert Whitlock (*The Birds*, 1963); Matthew Yuricich (*Blade Runner*); Harrison Ellenshaw (Peter Ellenshaw's son), who had headed up the department on *Star Wars* and *Empire*, and then returned to Disney; Syd Dutton (*Dune*, 1984); McQuarrie; and Ray Caple (Alien).

Pangrazio had picked up from McQuarrie the use of a paint called Cartoon Color, which was generally used to paint on animation cels and was more like gouache. Evans used oils, after receiving a secret formula from Whitlock that accelerated their drying time. The standard method for creating matte paintings was to start with a quick acrylic lay-in, then a test, called a "wedge," to see how it looked on film; an artist might paint as many as 26 wedges, receiving group critiques, before graduating to a final painting with oil glazes over the acrylic (oils have truer and more saturated colors).

But not every artist worked that way and, in extreme cases, a single painting could take three or four months. "Each painting is an uphill battle," says Pangrazio.

"Mike was creatively messy," Barron notes. "He always had stacks of books and paint everywhere and paint on his clothes. Chris Evans was extremely neat: All his paints were specifically laid out and everything was very organized. They both were fantastic matte painters, but they came to it with very different creative disciplines and personalities."

Two more additions were Frank Ordaz, who was recruited out of Art Center by Pangrazio, and David Fincher, Barron's roommate, who applied when they needed a camera assistant to work with Phil Tippett doing stop-motion. "I'd asked Dennis to help with the interview and Fincher, who was 18, came into my office," Duignan would say. "Dennis asked, 'Well, tell me, who are some of your favorite filmmakers?' And Fincher said, 'You know, the only one I can think of that I really respect is Akira Kurosawa.' I thought, *How arrogant*. But he immediately started doing these creative things." At first Fincher worked with Tom St. Amand on the chicken walker shots, but he later became an assistant to Barron, who notes, "After a while they said, 'They're not the Matte department, they're the 'Brat' department."

Despite or perhaps because of their young arrogance, Lucas often stopped by. "George helps direct you, helps you to bring your own creative input," Pangrazio says. "He isn't dictatorial. He knows what he wants to fit in, but he needs you to bring your best creative effort in harmony to the overall plan. And that's really good."

"George loved matte paintings," Barron adds. "He would sit and watch the artists paint and talk to us, and that was kind of fun, because matte paintings are kind of fun. It was a very creative atmosphere. Sometimes when George was alone with us, Mike might come up and say, 'We're going to do this shot and we think it looks good, but we're thinking it would be better if we did it like this.' He'd have a little sketch to present to George, who would just say, 'Okay, let's do that.' "

More innovation took a more mechanical form in the "Auto Matte," engineered by Mike Bolles and built by Gene Whiteman and Neil Krepela, with a George Randle camera, over a period of two years. The Auto Matte camera was based on a design originated by Bill Taylor of Universal Studios' matte department, according to Edlund, but "we modified the basic design in regard to such things as where the magazines would go, what sort of viewfinder it would have, the lamphouse and projection system, all those adjuncts. It's a multiplane camera with two painting carriages that have x-y-and-z movement capability. It also has probably the finest anamorphic lens in existence, which David Grafton designed for us."

"Harrison Ellenshaw had the Matte Scan system built at Disney for *The Black Hole*," Barron would say. "When we were on *Empire*, he showed us his matte reel that included a lot of cool moving matte shots. We couldn't do anything as sophisticated. Richard could see that we needed our own system someday—and so the Auto Matte system was developed to take what had been learned on the stage with motion control and apply it to shooting matte paintings. On *Jedi* the opening matte shots we did with Vader's shuttle approaching the Death Star include elements shot by different departments; the landing on Endor could not have been done without it."

The Auto Matte was in fact completely motion-controlled, able to shoot VistaVision, or any 35mm format, including anamorphic with a special distortion free lens made to shoot flat artwork. It had first been used on *E.T.*

"Essentially it was a next generation multiplane camera system similar to the old Disney multiplane cameras that were built to photograph cartoons like *Pinocchio*," Barron adds. "It was a fantastic tool."



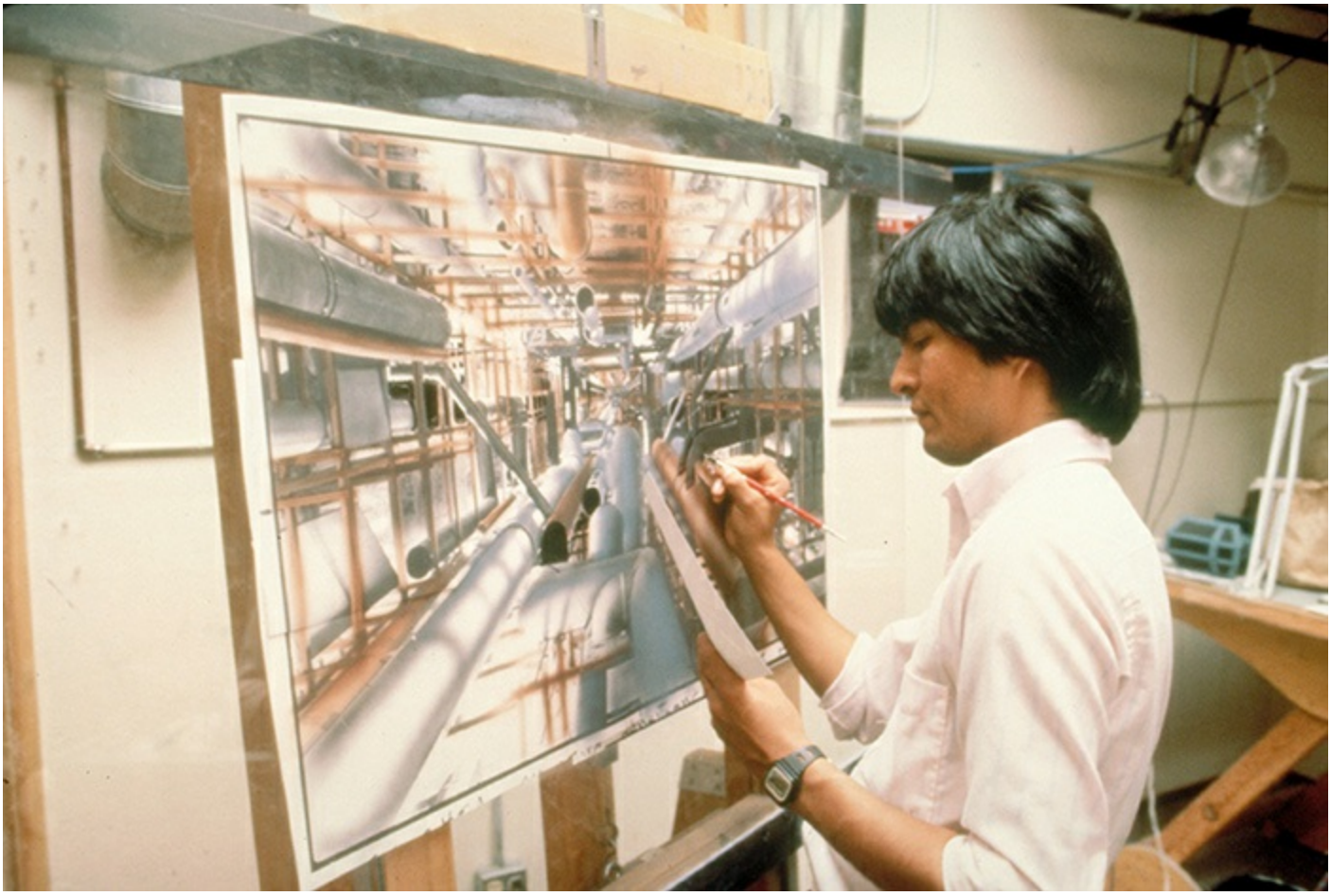
Upstairs in the matte painting department, with skylight (Chris Evans, with mask; seated, Michael Pangrazio flips through a book on *Empire*). On the easel is Pangrazio's work-in-progress of the rebel hangar; in the adjoining room is a matte painting of the first Death Star, beyond which is their reference library; hanging high on the wall is a Hoth background from *Empire*. On the far right is a light box, used to ascertain if painting and live-action were lining up properly, on matching, contrast, etc.

Mattes were usually painted on heavy 2.5′ x 6′ sheets of glass bound in aluminum frames. For pan and tilt shots, the paintings were rendered on 4′ x 6′-to-8′ sheets of ¼-inch masonite, which was lighter and less dangerous to move around than glass. The artists worked upstairs, while the camera systems were downstairs; a dumbwaiter was used to move paintings up and down between floors (part of which can be seen above Evans's head).





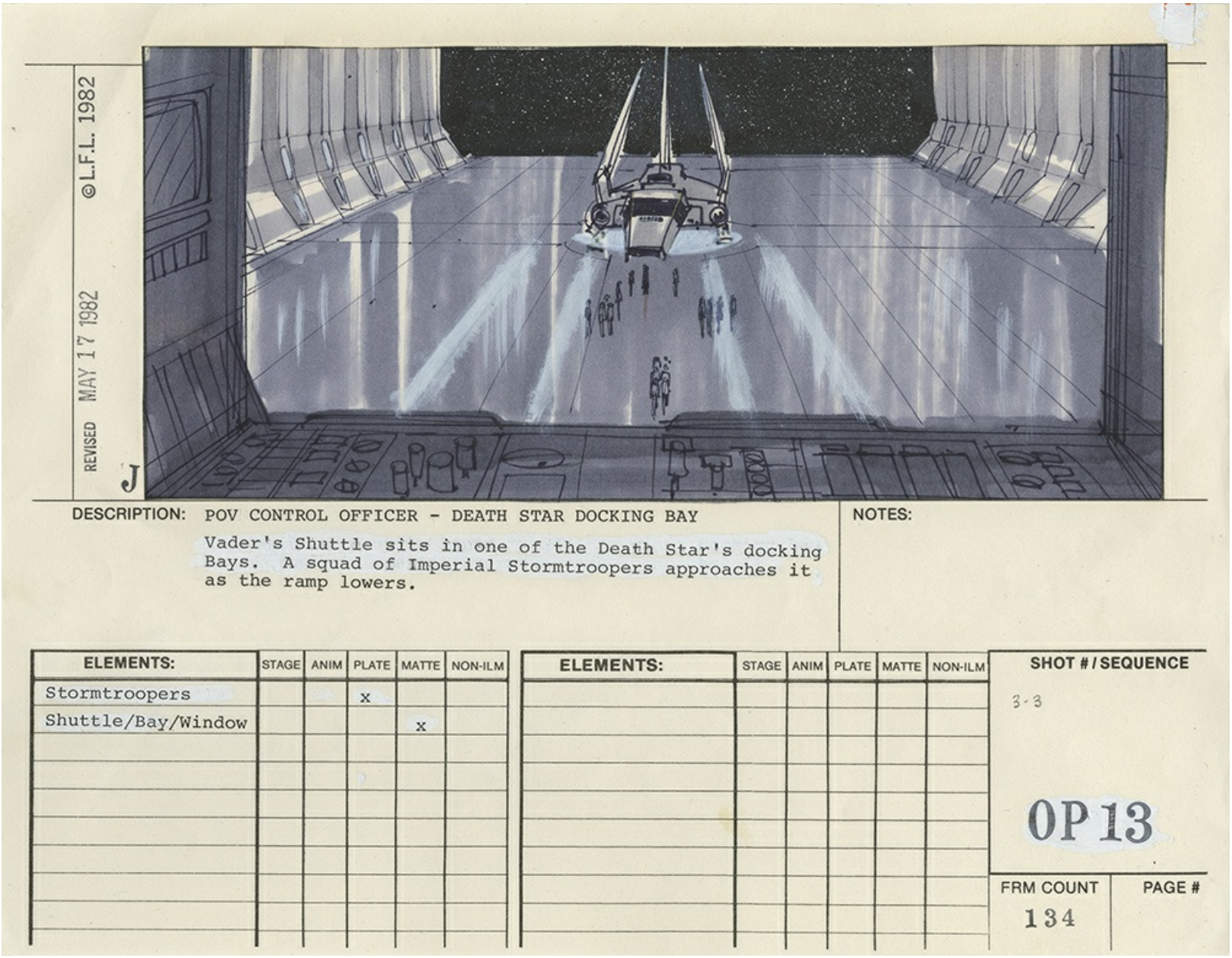
Department supervisor Michael Pangrazio at work on the rebel hangar matte painting.



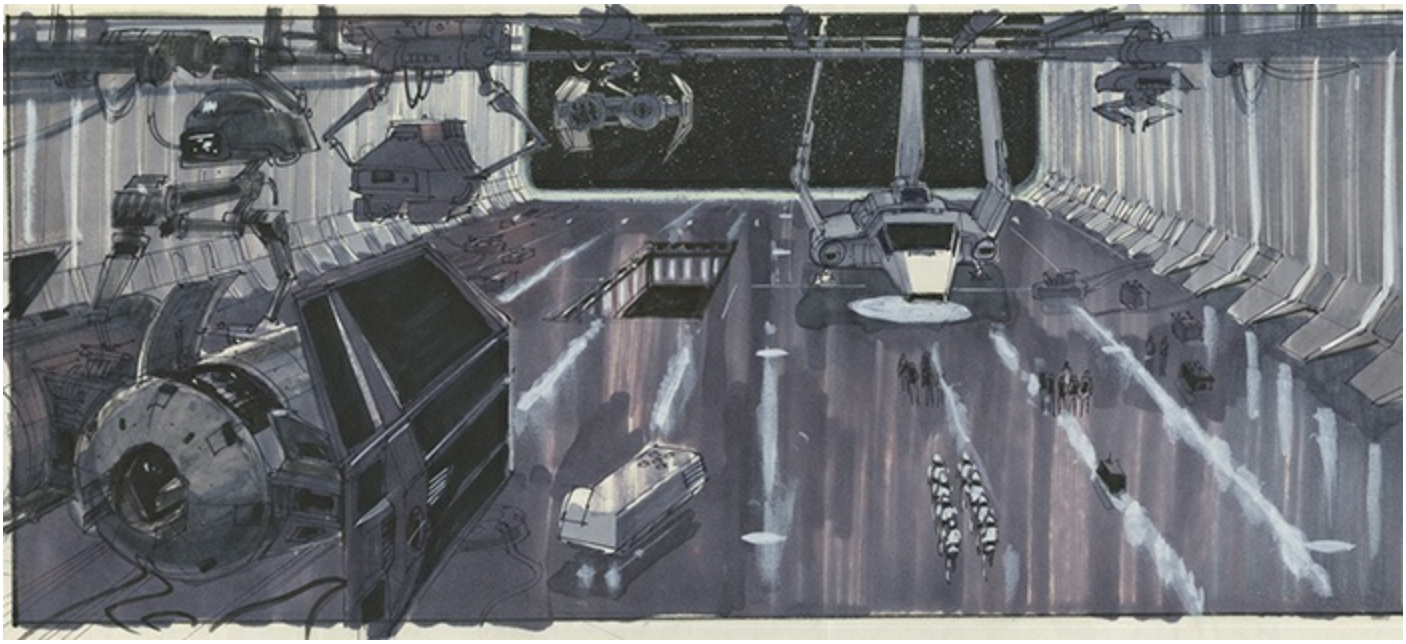
Frank Ordaz at work on a Death Star tunnel matte painting.



Frank Ordaz works on OP-13, Vader's shuttle in the Death Star docking bay (before a TIE bomber was added on the left). By comparing the early storyboard by Johnston

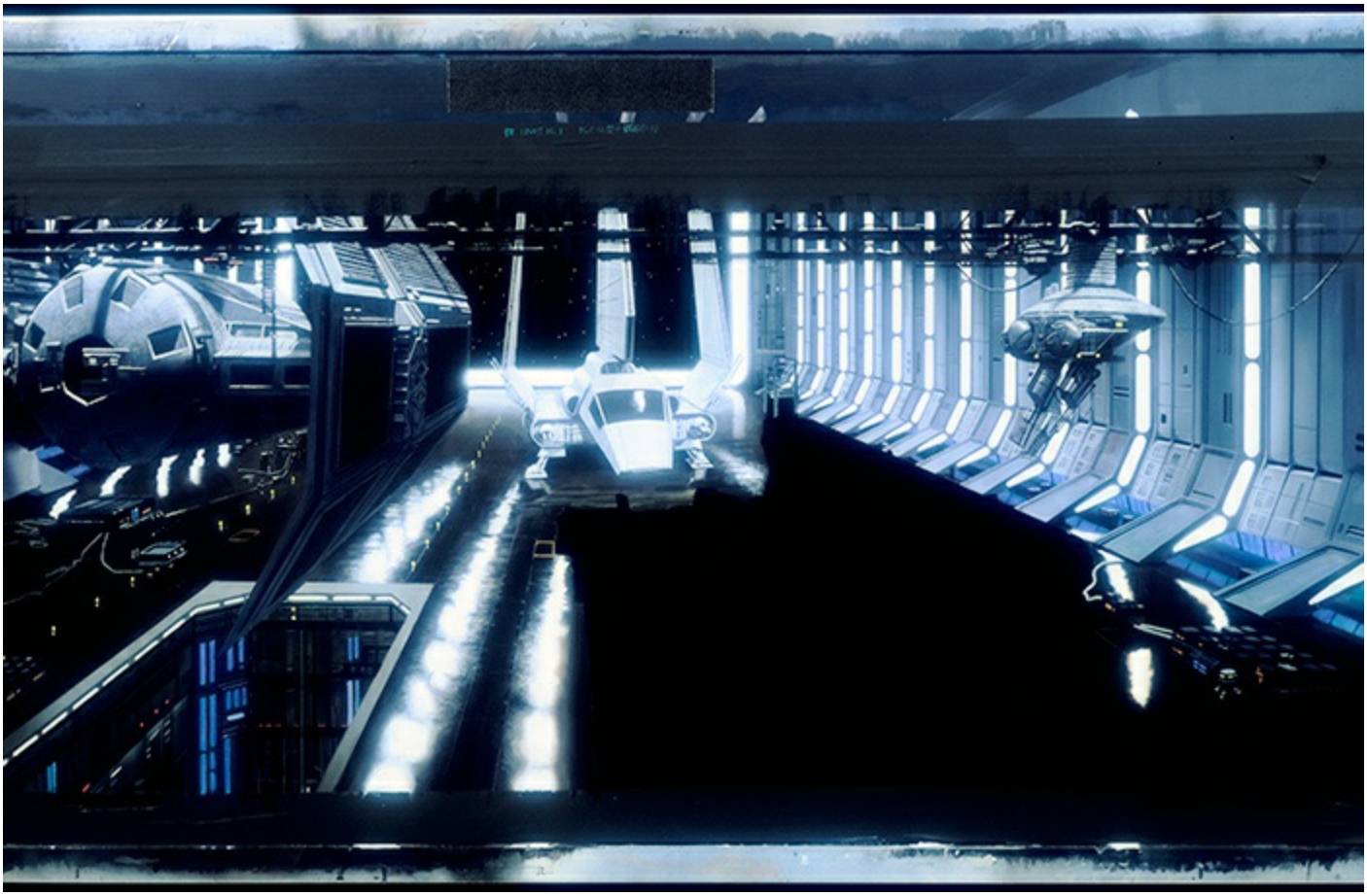


(May 17, 1982) of the same shot with Rodis-Jamero's revised board



(undated), perhaps created in consultation with the matte department, one can see how much Ordaz added, circa October 1982 (it

wouldn't be finished, however, until January 15, 1983).



The matte painting by Frank Ordaz, coded OP-13, for Vader's arrival in the Death Star hangar; the live-action portion would be comped in later by Optical.

THE FILM CANDIDATE

ILM was feeling even more anxious by mid-October and, consequently, raised the number of camera crews to eight, shooting day and night. "Production pressure is intense," writes Edlund. "We have much more to do and not a whole lot of time left. We're finding that keeping the visual style straight is more of a problem on this picture than we've had in the past. Joe has been keeping track of individual sequences—trying to make sure the style matches throughout the show—but George is the driving force. He knows every frame in the picture and he's over here at least twice a day for dailies."

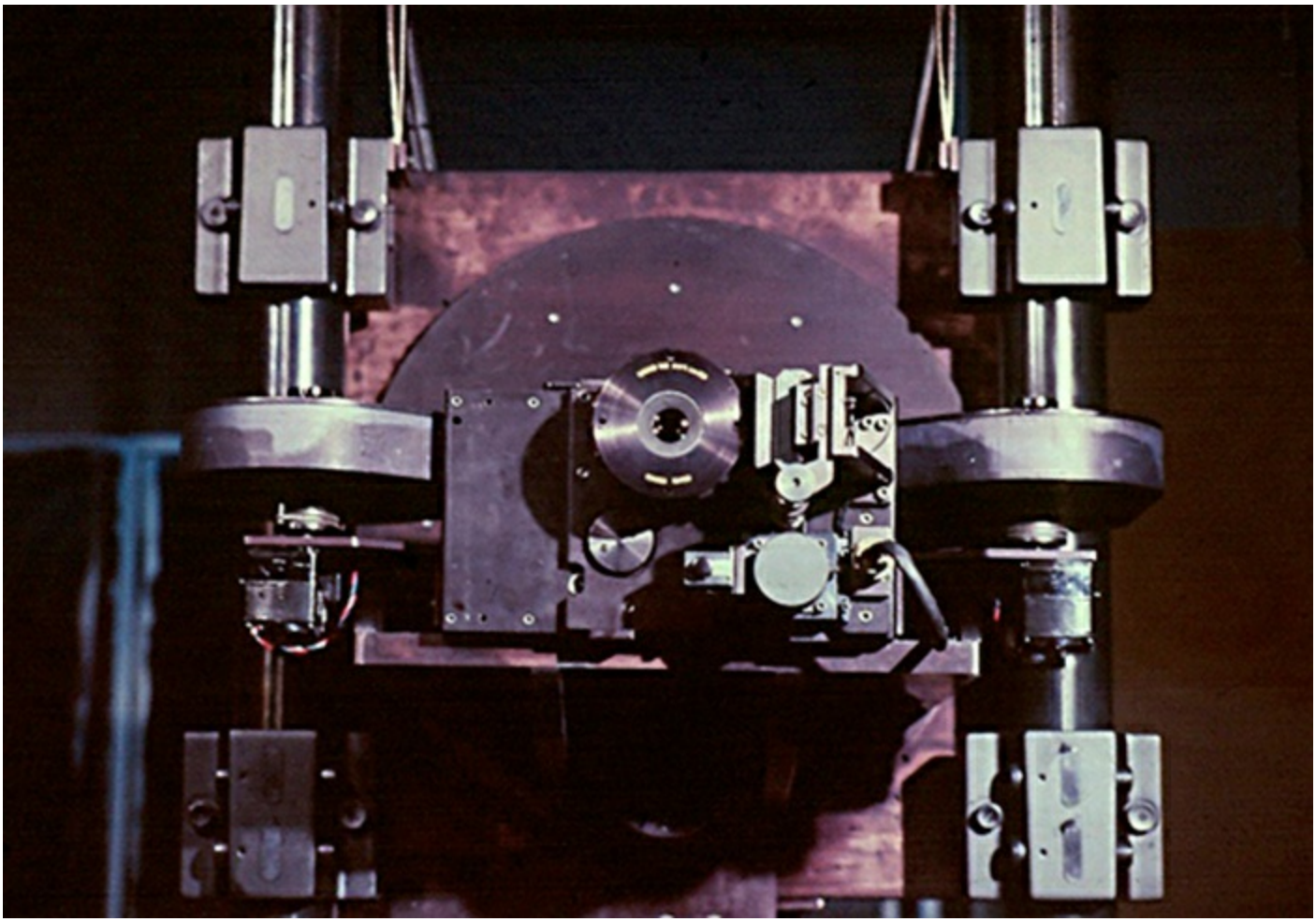
"We were so driven to shoot as fast as possible, to shoot as many shots at night as possible," Farrar would say. "We got really practiced really fast at laying down moves quickly and shooting. You shot on RAR, black-and-white stock first to figure it out, so you could supe it then and there, and commit to color."

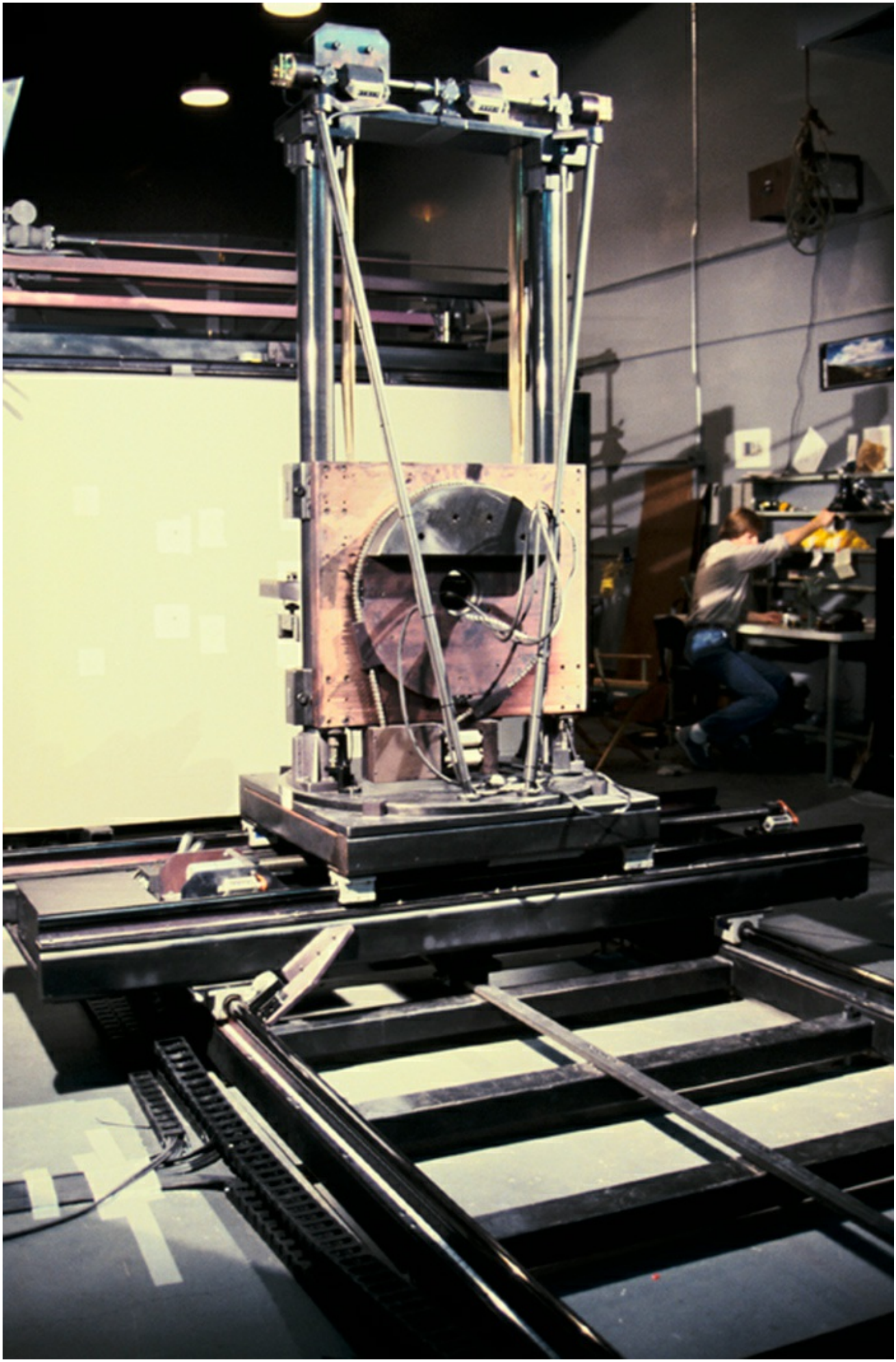
Farrar had worked on *Star Trek: The Motion Picture* before being hired at ILM and was now learning a whole new bag of tricks: "*Star Trek* tended to be long, slow-moving galleons in space. Then you get to *Star Wars*. From a camera standpoint, it's a high-speed, frenetic dogfight experience, and, man, I'll tell you, as a cameraman, you really learn how to fly. You learn an awful lot about roll, pitch, and yaw, and you study airplanes; you start to understand what you need to do to have slide, and to roll your ship before it turns and all those things to make a cool shot."

On the stage, technicians were preparing to shoot a good-sized real explosion that would be optically

placed behind the *Falcon* as it races out of the Death Star. Thaine Morris had developed special pyrotechnics for the moment, while Edlund had devised a simple but relatively inexpensive track for the Death Star tunnel capable of running at a high rate of speed, propelled along by air rams, yet sturdy enough to move smoothly without the VistaVision camera getting caught in the fire. About 80 pyrotechnic mortars along the length of the tunnel would then be triggered in sequence as the camera flew by on a freewheeling system on skateboard wheels.

In another bay, Muren and his crew continued work on the speeder bike chase. Once they had the backgrounds, the foregrounds with miniatures could be shot to match; when necessary, the plates were plotted out, one frame at a time, on a pin-registered VistaVision Moviola. By finding out which bounces remained in the background plates, Muren could feed that information into the motion-control camera, which would then move with the plate when the foreground miniatures were shot. The flashing lights from the live-action shoot now helped the crew to match the lighting for the miniatures.



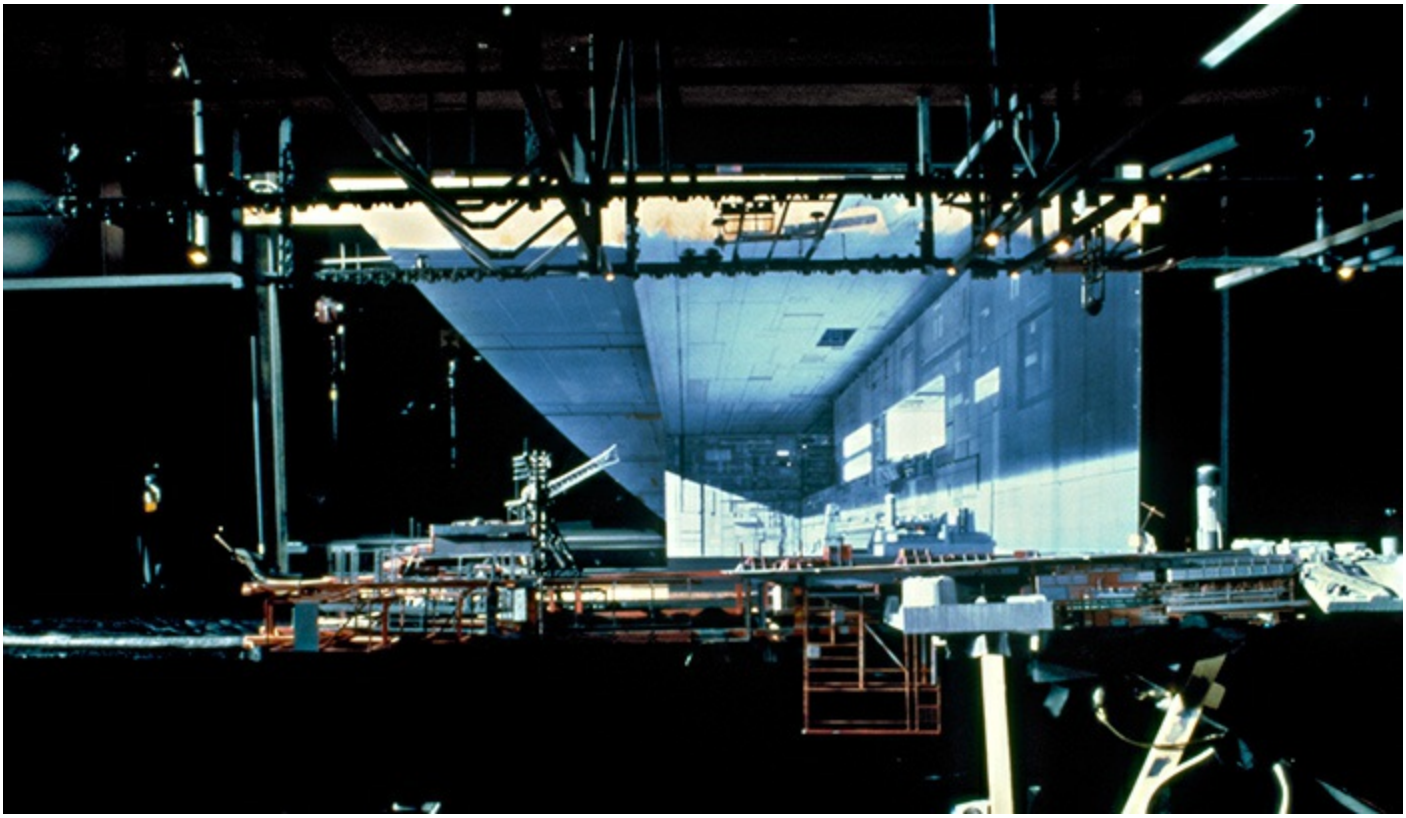


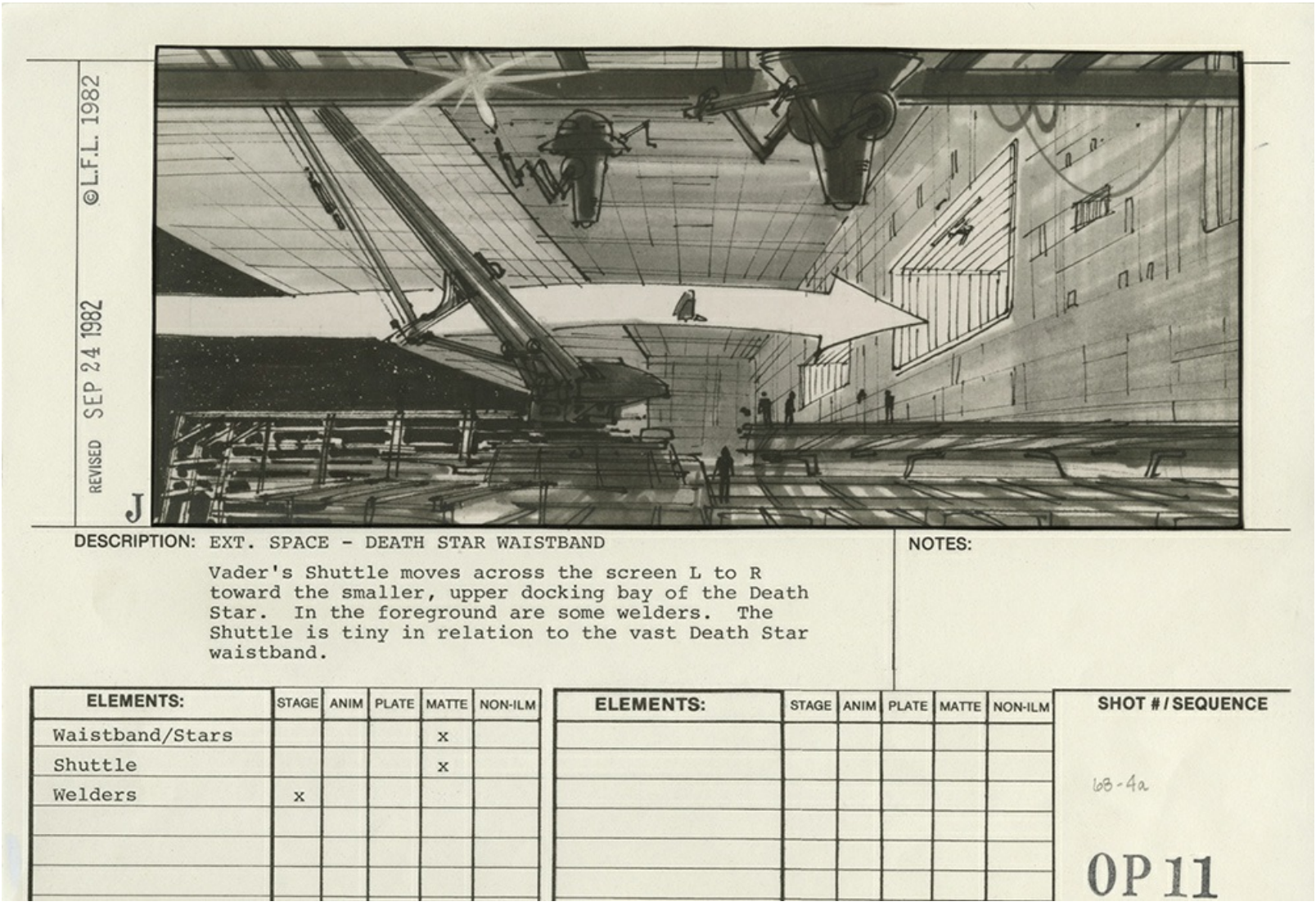
The Auto Matte, created and built at ILM, which gave the matte department more flexibility and movement on its shots than it had ever had before.

Sometimes the matte department photographed pictures from magazines and then projected them onto their "canvas" on glass, re-arranging elements. "It can be very technical, with not a lot of artistic freedom," says Pangrazio. They also had to simulate the kind of lens being used, wide angle, and so on. "There's a whole visual aesthetic to matte painting," Evans would say. "Dennis used to say there is a kind of heightened reality or idealized reality that is better than a photograph."



OP-11, the Death Star "waistband" shot (one of two "waistband" shots), was created in the matte painting department in several parts: the actual matte painting by Pangrazio (above, circa October 1982); foreground models to create parallax (below); and a photo of the shuttle on glass that would move courtesy of stop-motion photography; all of which would be combined on the Auto Matte.





A Johnston storyboard (September 24, 1982) set the stage for all the elements, though a droid effecting repairs would not make the cut. The final painting would be approved on January 15, 1983. Barron would note that their challenge in creating the shot was to rival a

similar moment in the first *Star Wars*.

"Pete Amundson, the bike chase editor, and I spent nearly three weeks picking out the right plates for the right moment," Muren says. "We ran some of the best takes in reverse and some mirror-imaged, and some both, to get the variety and quantity we needed. Bruce Nicholson had to figure out how to pull mattes off all this stuff with lights flickering and flashing and all sorts of things going on."

A memo from R. J. Doris to Tom Smith outlined the work to be done by the Computer Division on *Jedi:* six shots, for $50,000, approximately 30 seconds of the Death Star attack plan during the rebel briefing scene. The images would be generated on their Evans and Sutherland Picture System 2 and would be line drawings only, based on Johnston storyboards; colors would be created through the use of appropriate filters during optical processing at ILM. Two programmers were assigned—William Reeves and Tom Duff—and seven weeks allotted. "I don't have to tell you how excited we are to help out on *ROJ*," Doris concludes.

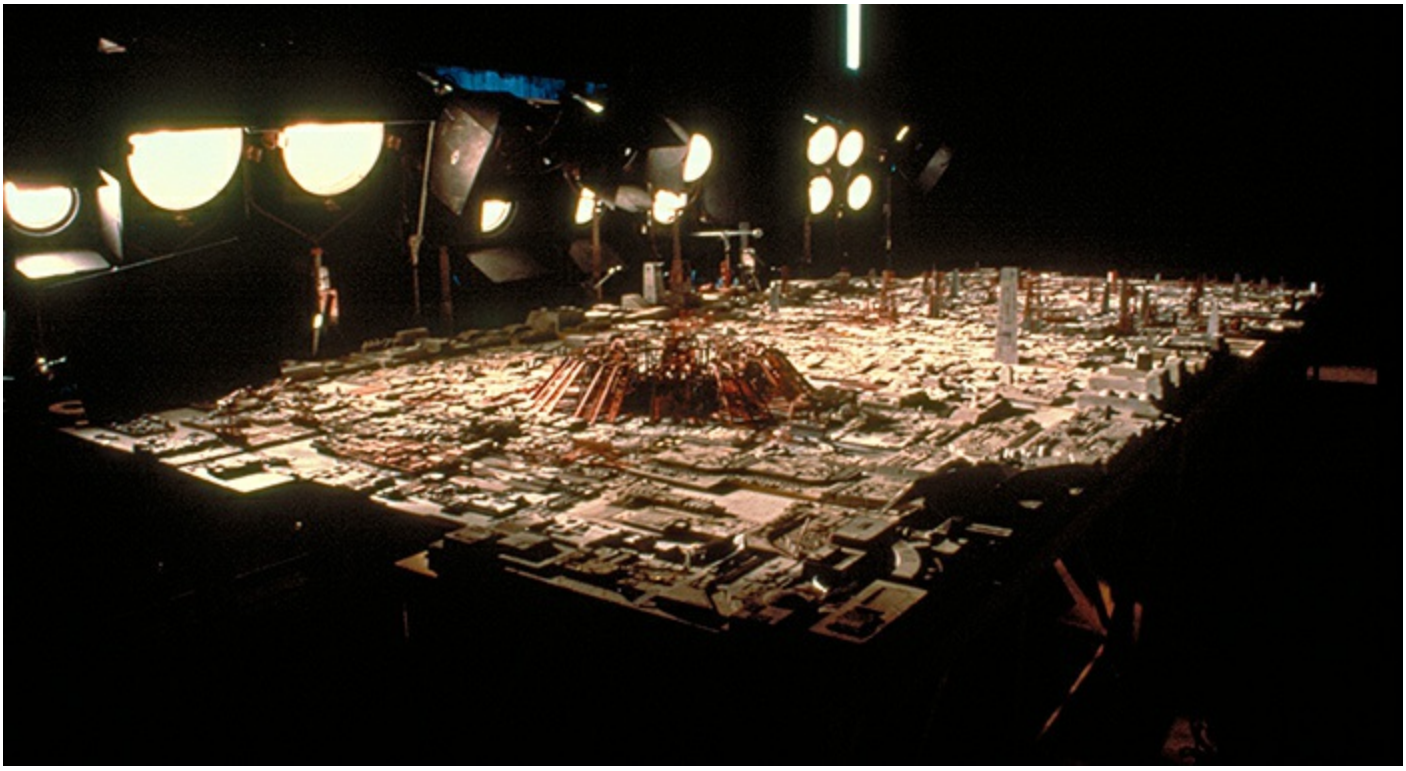
"We had a visit from the people at Atari and their president, Ray Kassar, and they were blown away by the work that the computer graphics team had done," Greber would say. "It was really revolutionary. They said, 'Will you do games for us?' So I talked to George and said, 'Listen, why don't I hit them up for a lot of money, enough money that we don't have to spend a penny, and we'll use the money that they give us to build a team that will do games for them, but for other people as well, and we'll have a base for making games.' He thought that was a good idea and it worked." Lucasfilm Games (later, LucasArts) was born.

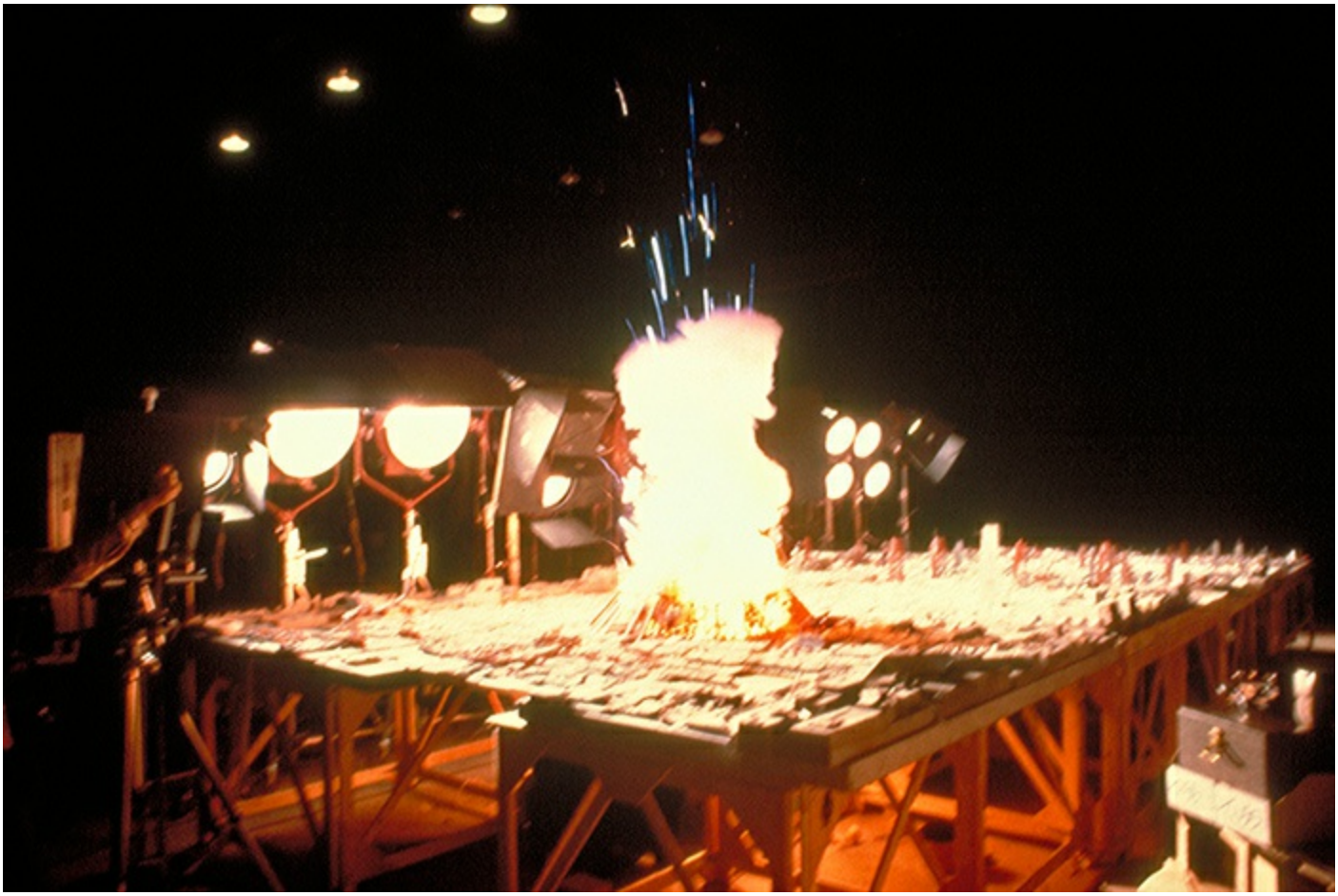
Another missive that day was from Joel Coler, vice president of advertising and publicity at Fox, to Sid Ganis: "It's my feeling that you and I should plan a series of marketing meetings around the world on *Revenge of the Jedi* … Our goal during these meetings should be very simple: to put the pressure on locally so that the marketing of *Jedi* be carried out so as to make the biggest results possible. If the film is as good as you have indicated, and of course there is no reason to doubt this, we should aim to make the success of *Jedi* bigger than the original."

"We went for broke," Ganis would say. "It was the end of the trilogy; we knew we had an audience ready to go for us. So we pulled out the stops and were much more aggressive and much more movie-like in our approach to the campaign. Television was a major factor in the advertising of movies and although George always felt that we could open a *Star Wars* movie without it, we planned a gigantic television campaign, with the stars out there and everybody doing interviews. We didn't hold back. We just blasted away."

Richard Ingber, senior vice president of advertising for Fox, began the first work on the campaign. The first trailer for *Jedi* had been released that summer. A second trailer was planned for Christmas, and a third for spring 1983.

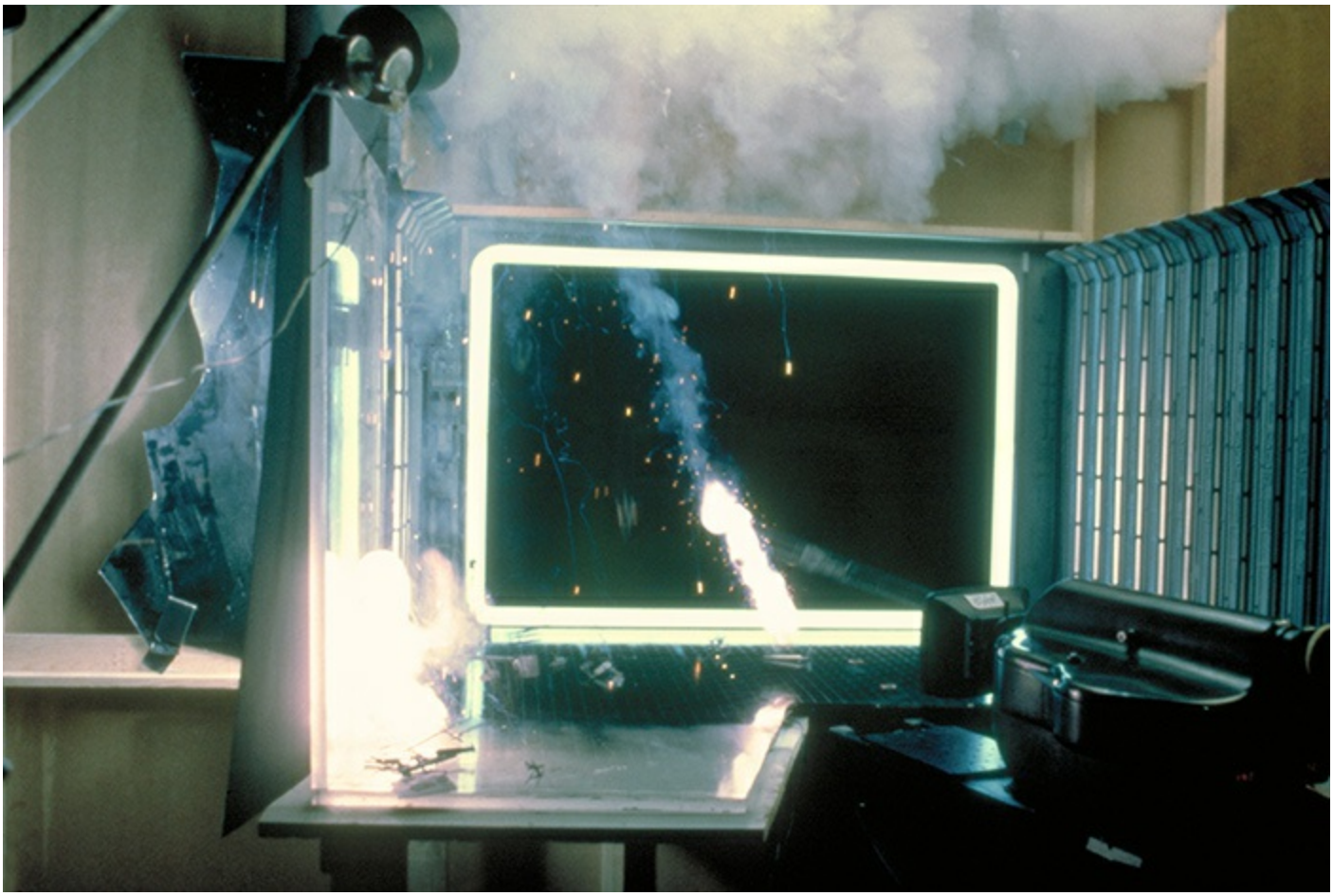
"We have a couple trailers for the show, which basically show nothing, because George didn't want to reveal very much, and, frankly, they're kind of lame," says Ralston. "There's a certain edge they don't have, only because George was far too busy to do them himself. But people in the theaters are going bananas over them."





Before and after the rigged explosion shot at ILM, which would be combined with photography of the *Millennium Falcon* as it escapes the exploding Death Star.







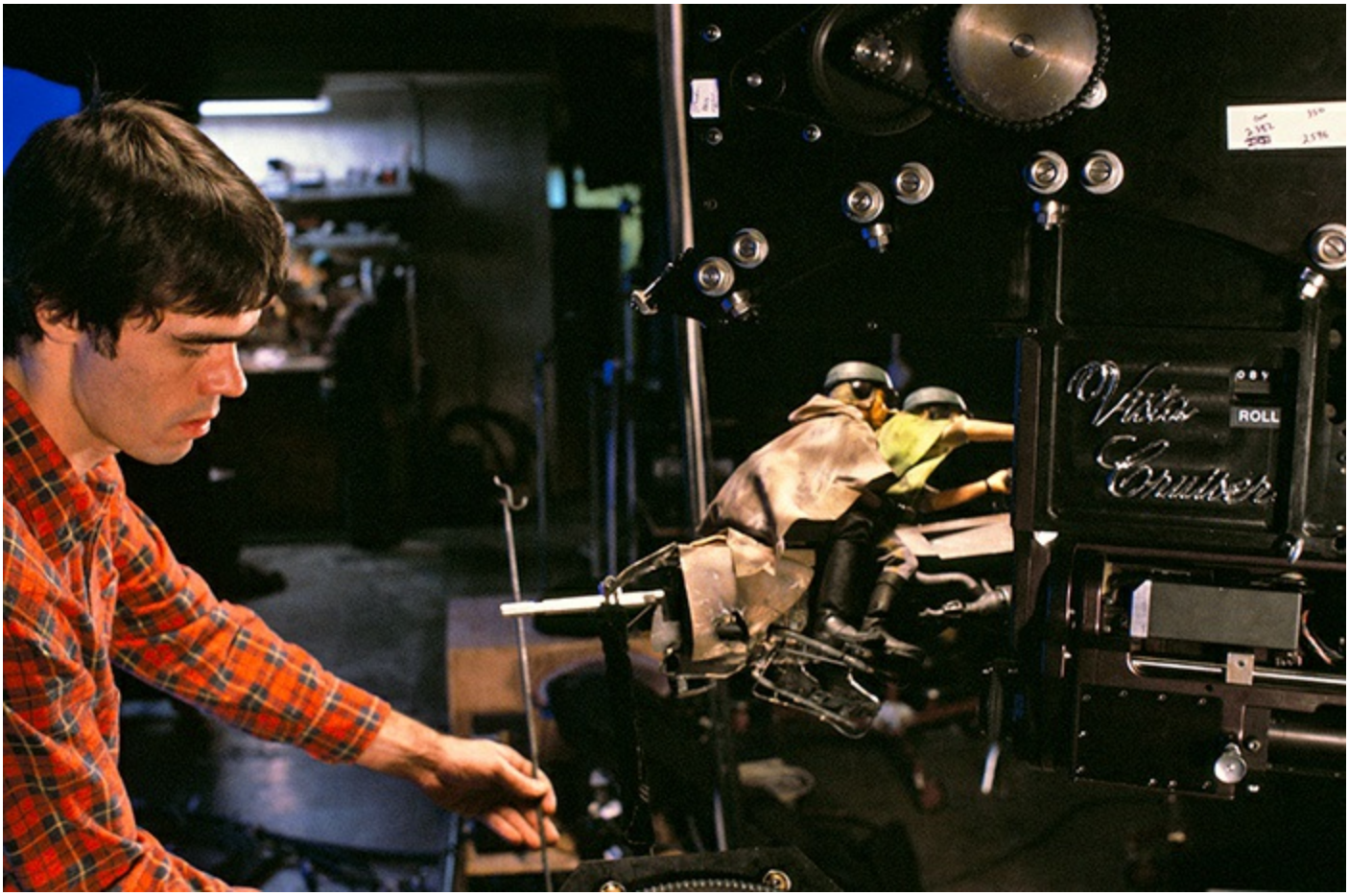
Pyro effects at ILM were created for the shuttle's hasty departure from an exploding Death Star hangar.

LIQUID MUSIC

About three weeks behind schedule, on Tuesday, November 2, John Williams spent two days with Lucas spotting the music. Also in attendance were supervising music editor Ken Wannberg and Lionel Newman, as they watched the most recent cut of *Jedi* on a KEM. New cues would include a theme for the Emperor and the death of Yoda.

"We're starting to run a little late, but we're still bringing Johnny in," says Kazanjian. "His people will start timing the different scenes. They know where the music has to go, they know the music's heartbeat, so you start timing that so Johnny can write. We're going to give him two reels. Two weeks later we're going to give him three reels. Four weeks later we're going to give him the balance. ILM is running late right now."

"Johnny is one of the key elements of the movies—they improve enormously once the music is put into them," says Lucas. "Six hours and fifteen minutes' worth of film already, and you're talking about maybe five and a half hours' worth of music. It's the underpinning, a grease that each movie slides along on, as well as a glue that holds it together so that you can follow it. There's always been a scene or a moment in which the music connects so strongly with the visual that it sends shivers up my spine every time I see it. Johnny's always gotten that moment for me."



Stage technician Joe Fulmer prepares a miniature speeder bike with Luke and Leia for a shot. Mike Fulmer built the final rocket bike miniatures, each about 18 inches long. Dave Carson sculpted little figures of Luke and Leia for the miniatures, under the supervision of Phil Tippett, with armatures built by Tom St. Amand.







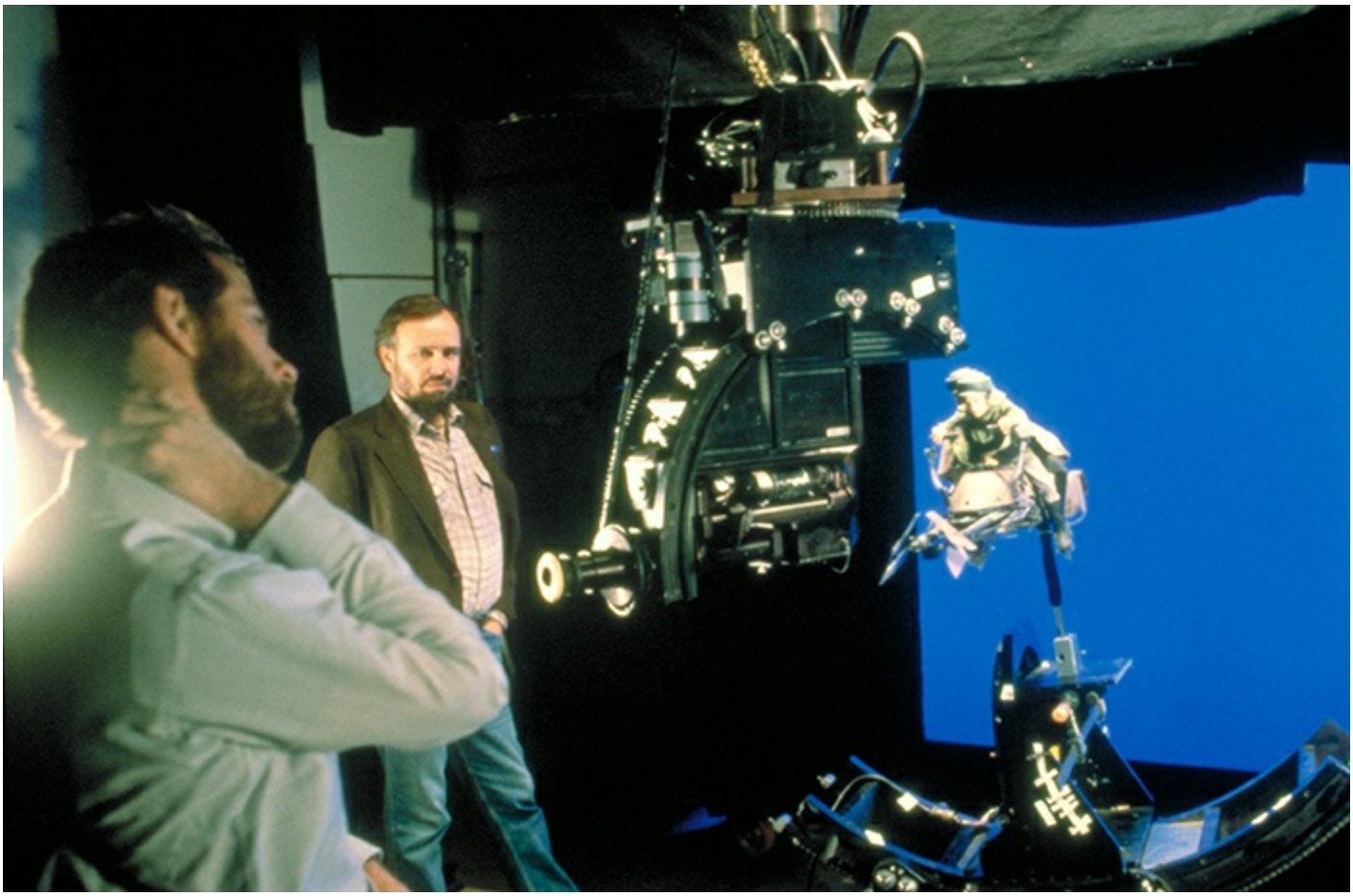




Successive stages of combining the live-action photography with the Steadicam footage shot by Garrett Brown: The background forest plate (FIRST IMAGE) would be bi-packed with the hold-out matte (SECOND IMAGE); the bluescreen element (THIRD IMAGE) would be bi-packed with the cover matte (FOURTH IMAGE) and then the elements would be combined to create the two-element optically generated final composite (LAST IMAGE).



Stage technician Bobby Finley makes a rigging adjustment to the ¼-scale speeder bike miniature, while Tippett prepares to puppeteer the biker scout figure. The bike miniature is attached to a motion-control rig.



Effects cameraman Michael McAlister and ILM manager Tom Smith.

Because sound design and music were so closely linked, Burtt also sat in on the spotting. As the speeder bike chase sped by, still in videomatic form, he suggested that there be no music during the sequence, explaining that "the intensity of the scene would be more pronounced if we surprised the audience with just a point-of-view reality of visceral bike sounds," Burtt would say. "I felt it was unnecessary to have music tell the audience that it was exciting. Johnny Williams agreed, so George threw up his hands and said, 'Okay, if you guys say so.' "

Four days later, Lucas locked two reels of the picture, which were immediately handed over to Williams. Two days after that, Ganis sent a confidential memo to Lucas and Kazanjian, noting that they had $16 million in guarantees so far, with bookings into about 125 theaters. The plan was for approximately 900 upon release.



Dave Carson wears Jabba's hand for an insert shot directed by Marquand in which the Hutt crime boss eats some "Tat Sushi", circa fall 1982.



Key sculptor Dave Carson as Jabba's forearm reaches for a snack in a pickup shot.



Velma Horne as Oola in a pickup shot of the slave dancer's fall through a trapdoor, circa fall 1982.



Lucas checking the shot of Rio Fiore as Leia clandestinely drawing her blaster in front of the bunker, circa fall 1982.



Marquand directs stage technician Harold Cole as Vader in front of an Endor forest painted backdrop (the shot would include only Vader's hands), circa fall 1982.



A pickup shot on the skiff.

PLAYIN' THE BLUES

A glitch had occurred. Kazanjian telexed Watts about complications with the four-perf French stock used while filming Jabba's throne room scenes: "We're having huge problems with the blue layer. Optical, dissolves won't work, subtitles, etc." Kazanjian wanted to know what other scenes had been filmed using the French stock. "My advice to you on *Indy II* is not to use French stock but U.S.A. only … George can't understand why I didn't use all U.S. stock on *Jedi*.—Regards, from a four-foot hole in the ground, Howard."

"When we started shooting, the rushes came up slightly blue and they were already very worried about it, so I had to do a slight correction," Barton would say. "I'd said to George, 'They look like shit.' "

Watts replied the next day saying that all four-perf shooting in England had been done on French stock. No tests had been done beforehand, but Watts assured him the stock was new and that other productions—*Superman, Krull*, and *The Dark Crystal*—hadn't had problems. More sleuthing revealed the problem source: They had in fact been using at least some three-year-old French Kodak stock salvaged from *Raiders*, "while they were doing the submarine scenes in France," Barton explains. "Once we knew what it was, we were able to correct the blue layer problem. George was furious because on a movie of that expense to use old stock is ridiculous."

Back in editorial, Lucas continued to order pickup shots, which were filmed at ILM using people on hand: Oola in her trapdoor fall (Velma Horne); Jabba's hand moving into his bowl to grab "Tat Sushi" (puppeteered by Carson); Leia drawing a gun from her holster outside the bunker (Rita, aka Rio Fiore); a close-up of Vader and his lazer sword (Harold Cole); and scout biker pickups (also Cole).

Total effect shots had now climbed about 25 percent, from 473 to 635. Of those shots, 383 were projected at $20K; 22 for about $10K; 12 for $5.5K; 103 for around $5K; and 16 for the bargain-basement price of $500. The opening sequence of 15 shots was complete except for the 1st, 4th, and 15th—but the facility now had a quota of 50 elements per week, most of which was now weighing down the optical department.



The lighting in the close-ups of the Emperor were objectionable—so Lucas opted to fix it in post. A hand-animated shadow was drawn over many of the Emperor's close-ups, a black blob that danced on the edge of his cowl (which can be seen on the left).

THE FEARLESS FIVE

A confluence of storytelling, technology, and artistry resulted in *Jedi* featuring in its first few minutes five fabulous matte paintings: the large moon of Endor and the Vader shuttle approaching the Death Star by Pangrazio; the "waistband" by Chris Evans; and two Death Star hangar bay shots by Frank Ordaz.

Pangrazio's side view of the Death Star worked in part thanks to a shuttle taped to a piece of glass photographed on the Auto Matte by Neil Krepela, a shot made entirely in the matte painting department (the only ILM department with the means to go from shot conception to completion, a one-stop shop), which included a large background painting of the docking bay entries with a foreground miniature showing parts of the Death Star still under construction.

For Evans's "waistband" painting, Bill George had given him brass stencils from *Blade Runner*, which formed the foundation for much of the incomplete Death Star painting textures. "It took Chris months to paint every panel line in the 'waistband' shot," Barron says. "It's a beautiful painting and has an amazing sense of three-dimensionality to it, but what a huge challenge." (For fun, Evans included a small Trans-America pyramid from San Francisco's skyline among the details.)

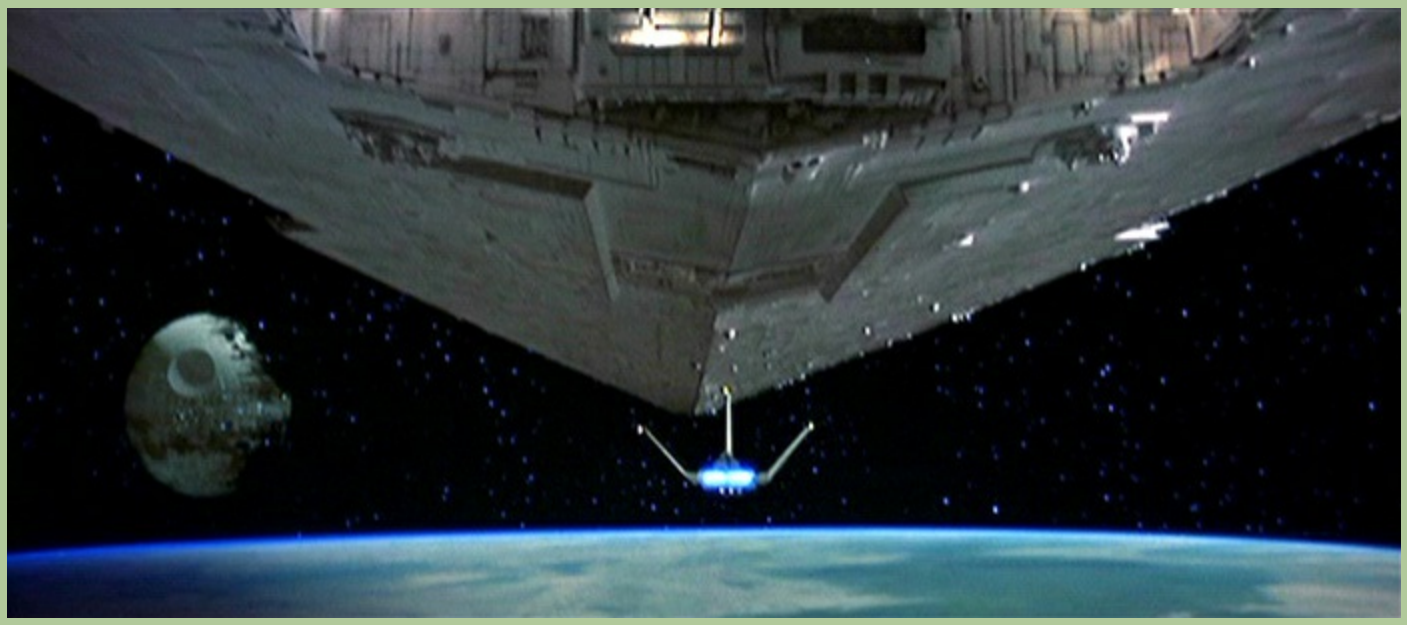
"George built a huge set for the Death Star landing bay," says Ordaz. "But in the matte shot of Vader's entrance, very little of the actual set is visible. The original plate was only a small portion of the frame showing the floor, some troops, and that part of the shuttle which was actually built. The plate that we received also included a portion of the set's walls, but instead of trying to match our painting to those real walls, we decided to paint out all of the walls. We also painted the whole shuttle, rather than try to match our painting to what was already built."

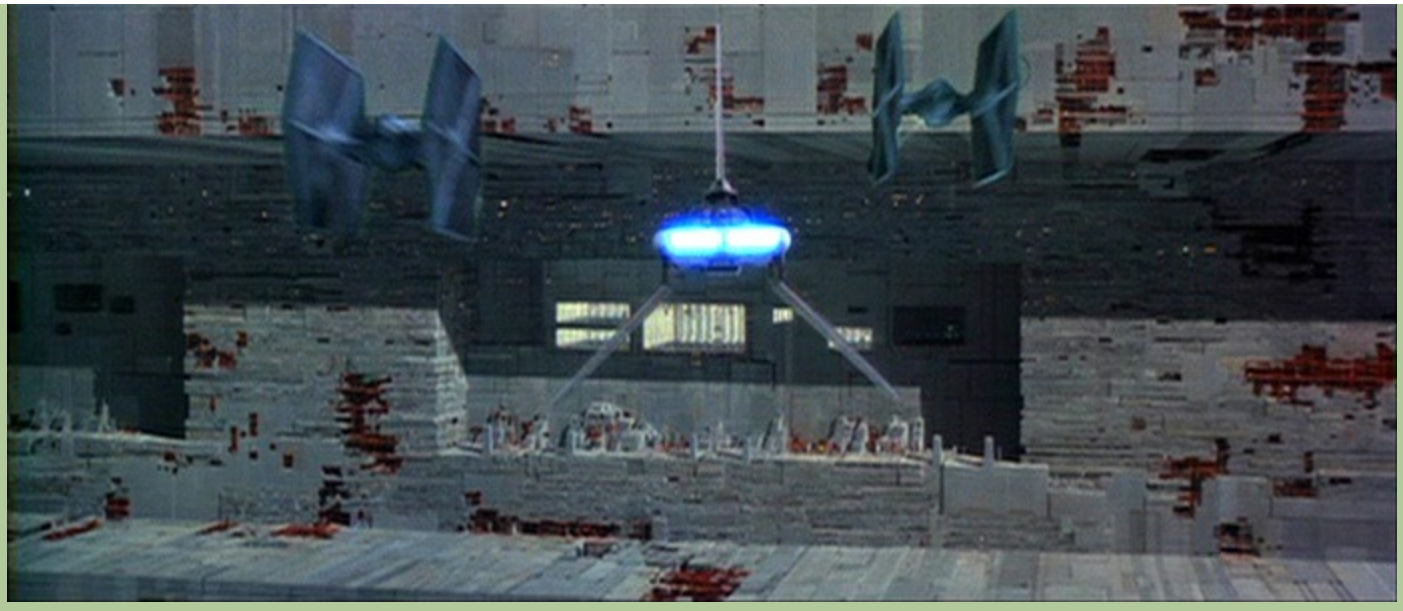
"Why did we build this big huge set if you guys are painting it out in every shot?" Marquand exclaimed when he saw their work.

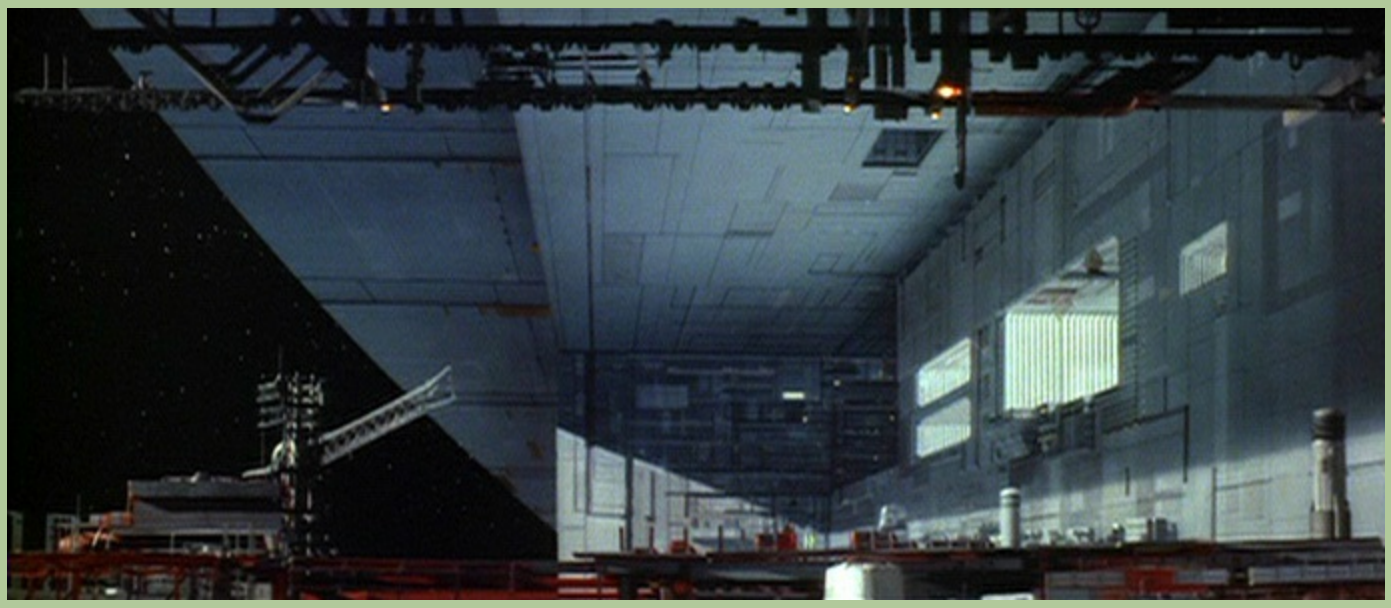
Because the plate had been shot close to the right-hand wall, Ordaz added a large TIE bomber craft and several maintenance shafts and flight deck elevators to fill out the composition on the left and to conform with the original design concept. "It was very much a group effort as each of us suggested things which would be visually interesting," he concludes.

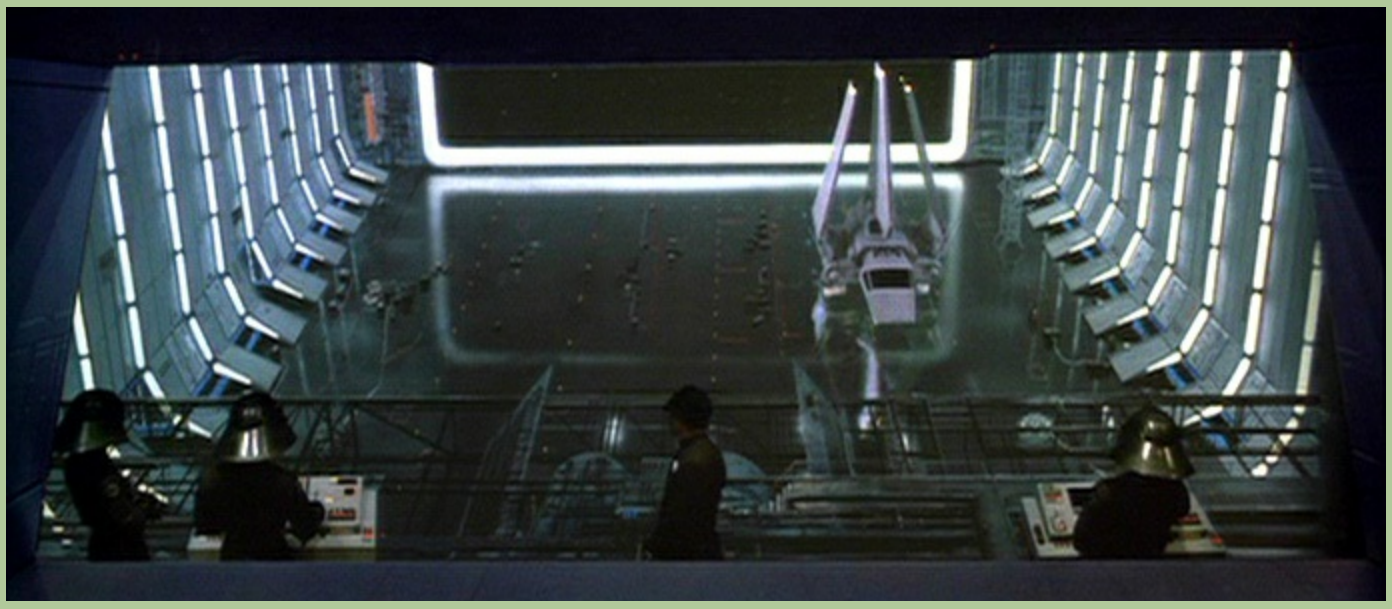


Chris Evans at work on a matte painting of the forest moon of Endor.



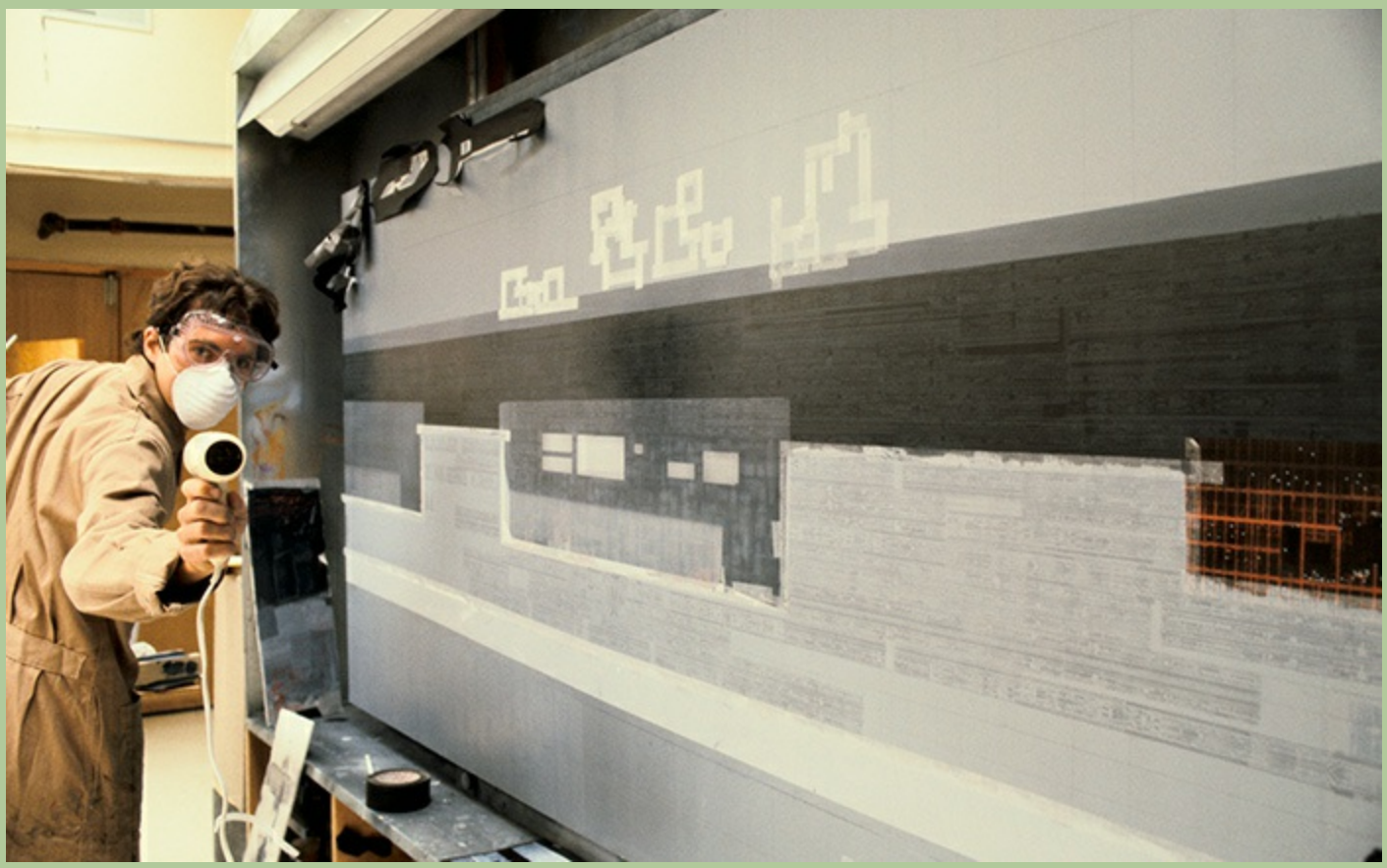


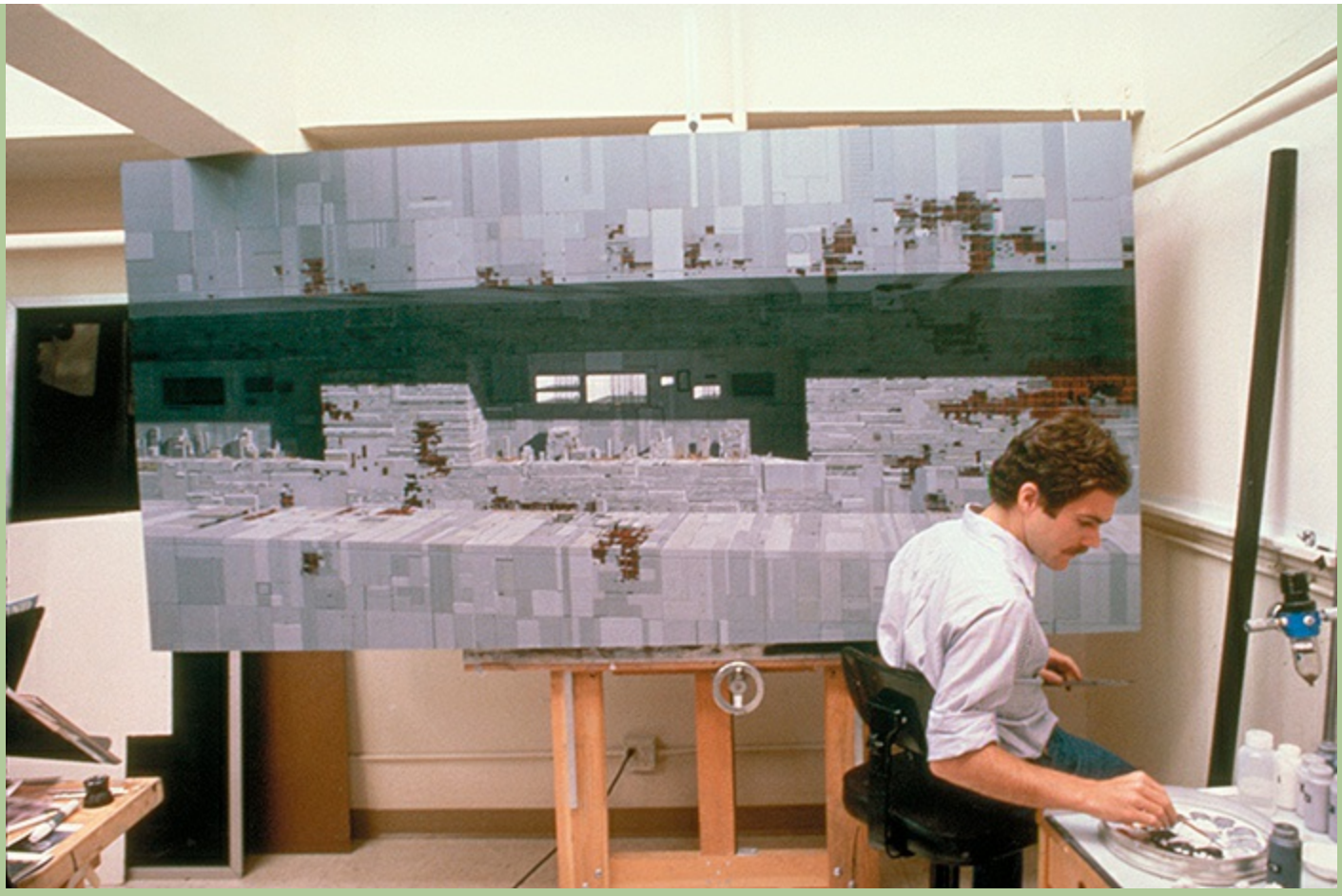






Final frames of the first five matte paintings of the film, by Pangrazio (the curve of the forest moon, a different matte painting of Endor), Evans, Pangrazio and Frank Ordaz (fourth and fifth).





Chris Evans at work on the first “waistband” shot of the Death Star, with the final matte painting (below).



THE BLACK "BARRON"



Lucas and Johnston discuss Chris Evans' matte painting of the Imperial landing platform on Endor.

Another matte department tour de force and an example of Lucas's economical storytelling was a single shot in which the audience is shown the simultaneous arrivals of Darth Vader and Luke, as well as the necessary geography of Endor in relation to the second Death Star.

The process began when Chris Evans painted parts of the scene on a four by eight-foot piece of masonite, which was then composited with the shuttle model element, stop-motion animation of the walker, and other materials—much of which was put together on the Auto Matte.

"The walker was shot stop-motion by Dennis's crew," Barron would say. "To get the correct perspective, Evans made a line-up sketch that showed we had to get way up in the back of the stage with a long lens to shoot down at the right angle. I then rear projected that element into the painting on the Auto Matte."

The corner lights on the landing pad were painted by Evans, but those flashing lights on the radar dish were programmed fiber optics threaded through tiny holes in the painting. The landing of Vader's shuttle was a bluescreen element shot on stage and later put into what was called a "pre-comp," a technique that enabled them to complete as much of the shot as possible before turning it over to Optical.

For the disembarkation of Vader from his shuttle, the live action plate was originally shot in England, but was re-shot at ILM by the matte crew. "The original angle was flat, looking straight toward the shuttle," Barron says. "Overall it just wasn't a dramatic composition."

Lucas approved a Pangrazio-suggested re-do for a better shot on the ILM main stage—where

Barron donned the costume of the Sith Lord (this film would be comped into a second matte painting of the shuttle on the landing platform). “That shuttle ramp we built was a lot steeper than the original shuttle ramp and you can’t see out of that helmet very well. But Vader can’t look down at his feet when he’s walking down—so I had to just throw my right leg out in front of me and hope it found the ramp. But David Prowse is much taller than I am, so the cape was literally six inches longer than I was—so I slipped on the cape and slid down the ramp in a pile of Darth Vader. Of course, everyone on the set was laughing.”



Michael Pangrazio reflects on the shuttle in his matte painting of the same platform in close-up, the second painting in the sequence, for the shot of Darth Vader emerging (Pangrazio is projecting a slide of the actual shuttle model onto his artwork in order to get the perspective correct).







Three final frames show how Evans's matte painting and film of the shuttle and AT-AT were combined.



Craig Barron in the Vader costume (with Pangrazio, sitting) and then walking down the steep landing ramp at ILM (below).





Pangrazio's completed matte painting, minus the live-action photography.



The same painting after Optical had married it with the pickup shot of Barron as Vader descending the ramp.

REVENGE IS A DISH BETTER ... NOT SERVED?

On November 18, "word went out quietly in the company that they were dropping the entire sandstorm sequence from the movie," writes Peecher. "It was surprising news, and there was some speculation that the film simply had not turned out properly—that it was murky and too hard to see the scene. Howard Kazanjian strongly denied that speculation."

"I think we are through testing it now," Kazanjian says. "The sandstorm scene will probably stay out. Right now, in the edit, we have just gone through a great experience with the Sarlacc pit; it ends with a great big bang. Then you would cut to this blinding sandstorm where it is very difficult to see people, and there's noise and probably the music will be up so strong. But you've got to bring the audience down, so let's pull it out."

In pulling out that sequence they had to transfer information about Luke's injured bionic hand to another scene; so a pickup was scheduled in which Luke would slip a black glove over his exposed hand while piloting his X-wing. "The dialogue between Luke and Artoo will let the audience know what's going on," Kazanjian adds. "It also gives us a better pacing on the transition, finishing Act I, moving Luke in one direction and the other cast in another direction."

The next day Lucas locked four more reels of the picture, and important research from the Entertainment Research and Counsil in Marketing arrived on Sid Ganis's desk. After conducting 324 telephone interviews in four cities—Houston, LA, Cincinnati, and Phoenix—50 percent of which were with people under 30, the council had come to several conclusions as to whether "Revenge of the Hero" or "Return of the Hero" was a better title (they'd left out the word *Jedi* so as not to tip their hand).

Those who chose "Revenge" felt that it "sounds more exciting"; those choosing "Return" felt that "Revenge sounds too violent, is negative word/bad." The council concluded that to target the core fan base "serious consideration should be given to utilizing the title *Return of the Jedi* … The implications of the term 'Revenge' do not fit the good guy/Jedi image as portrayed in the first two installments of the *Star Wars* saga. If the saga is to continue with the good-versus-evil theme it has delivered to date, 'Return,' rather than 'Revenge,' might be more effective in communicating this message."

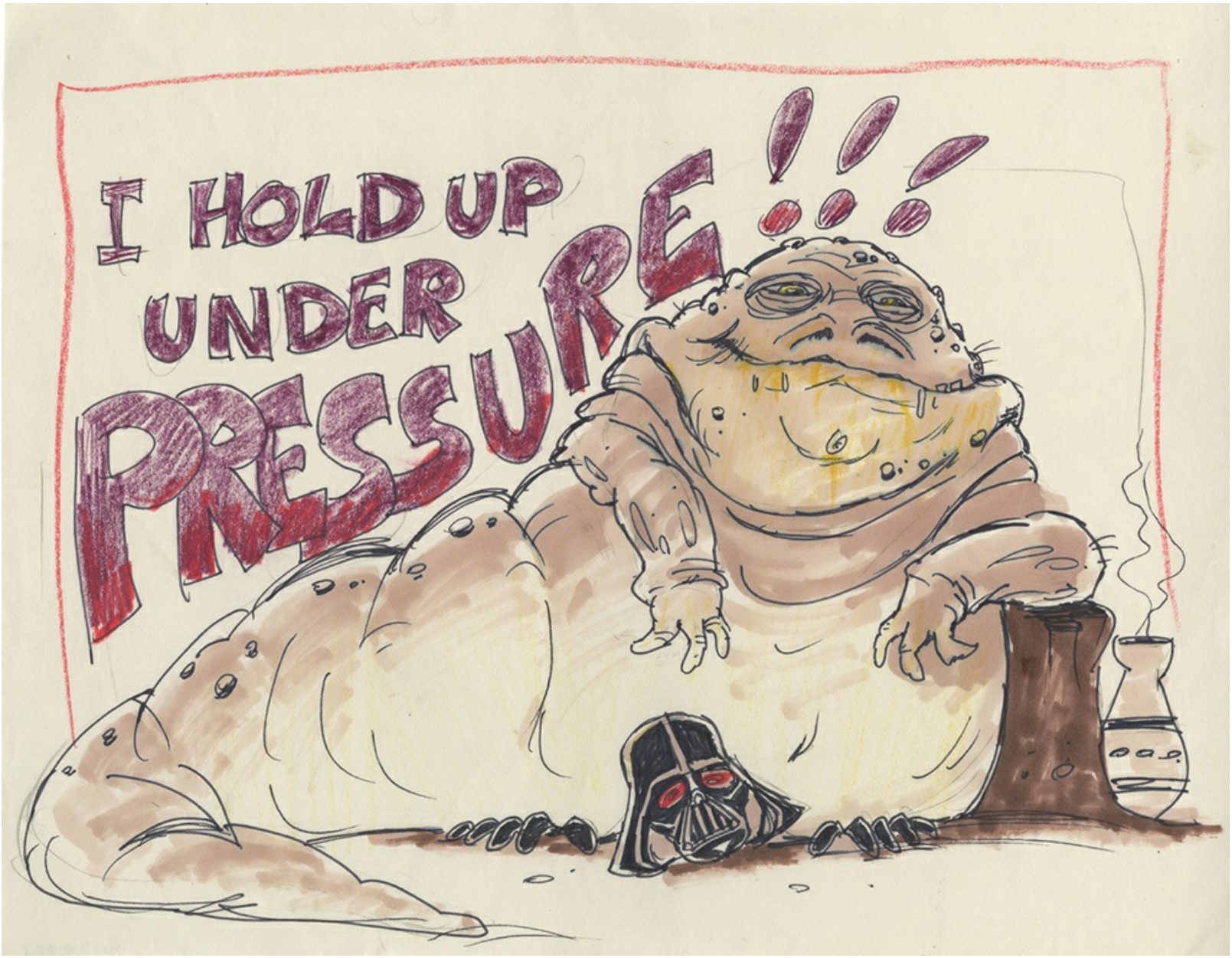
No immediate decision was made. Ganis and Lucas discussed the report, but the latter was immersed in editorial, working feverishly to create emotions from bits of celluloid—while riding herd on his visual effects powerhouse and not succumbing to his own depression.



Tippett's rancor takes a bite out of key sculptor Dave Sosalla's nose, as the puppet is finalized.



Ralston and Duignan at the latter's desk.



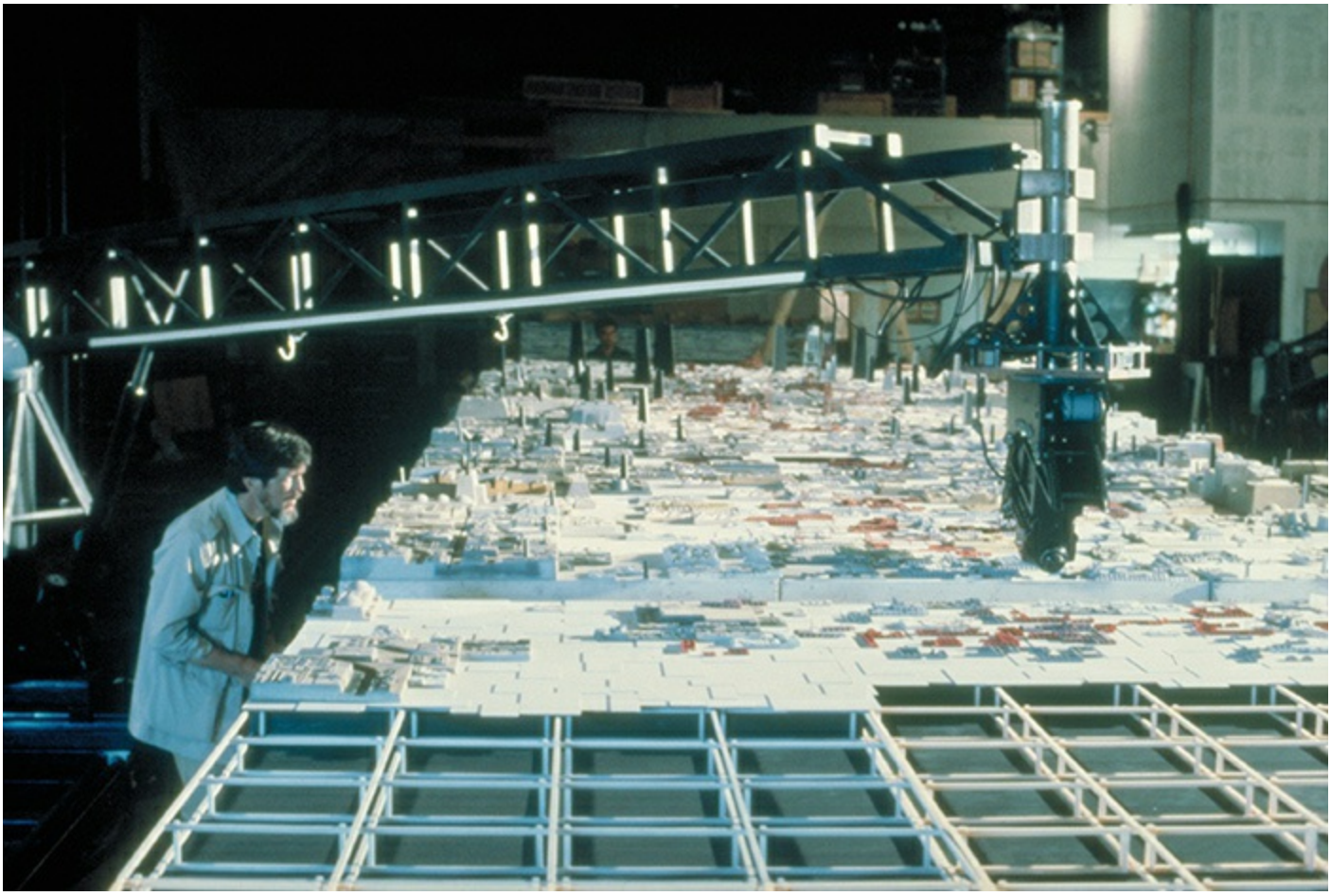
One of Ralston's gag illustrations: "I hold up under pressure," a sort of rallying cry at ILM, as tensions mounted in post.



Model shop co-supervisor Lorne Peterson touches up the two-foot *Falcon* model built for *Empire* before a shot.



Edlund prepares a shot of the Death Star surface, using the VistaCruiser camera (in background are effects cameraman Bill Neil and stage technician Ed Hirsh).







Model maker Bill Neil and model shop supervisor Steve Gawley.

BUTTERFLY EFFECTS

NOVEMBER 1982 TO FEBRUARY 1983

Between November 15 and 22, Lucas finished his Fine Cut, which weighed in at 2 hours 7 minutes and 15 seconds. But for a few exceptions—such as Jabba's judgment of the prisoners, the rebel briefing room, and the rebel hangar (where hugs were cut)—the Fine Cut extended scenes compared to the director's cut, though in overall length the two cuts were nearly identical.

"There's an extended ground battle and space battle and swordfight," Barton would say. "George wanted much more Ewok business, cute things."

In a new sequence, scene 4A, placeholder footage had Vader in his meditation chamber, culled from *Empire*, communicating telepathically with his son. On Tatooine, with footage of action figures doubling for the droids, a placeholder Luke, seated in a cave, hears his father while building his lightsaber; this moment was followed by temp film of the droids exiting the cave, repurposed from *Star Wars* footage of the droids wandering away from the escape pod.



Temp shots using material from Empire and A New Hope, along with action figures, a McQuarrie painting, and a placeholder actor, are cobbled together to show what a scene depicting Luke building his lightsaber might look like, circa November 1982. Note the partial set of Jabba's palace door, which will be completed by a matte painting. (0:59)

"It's a scene that we'd discussed early on; it was in one of the first drafts and then George pulled it out," says Kazanjian. "It's a very small segment where Luke builds the lazer sword. We're not even sure yet if we'll see Luke's face. I think most of us felt it wasn't necessary, but after we saw the first rough cut, George said, 'Yes, we're going to shoot that.' I've been asked by fans at every one of the conventions that I go to, 'How does Luke get his lazer sword back?' Richard didn't want to shoot the sequence. Even after we saw the rough cut, he didn't think it was necessary."

Nevertheless, Hamill would be called in to shoot that scene and the new X-wing scene. The rancor shots in the Fine Cut—because ILM had yet to tackle them—still featured the Tippett (or Chris Walas)-in-suit shots. The speeder bike sequence was about one-tenth done, with a few of the shots showing the guide string in them, but only for two or three frames at a time. "At projection speed, you would think

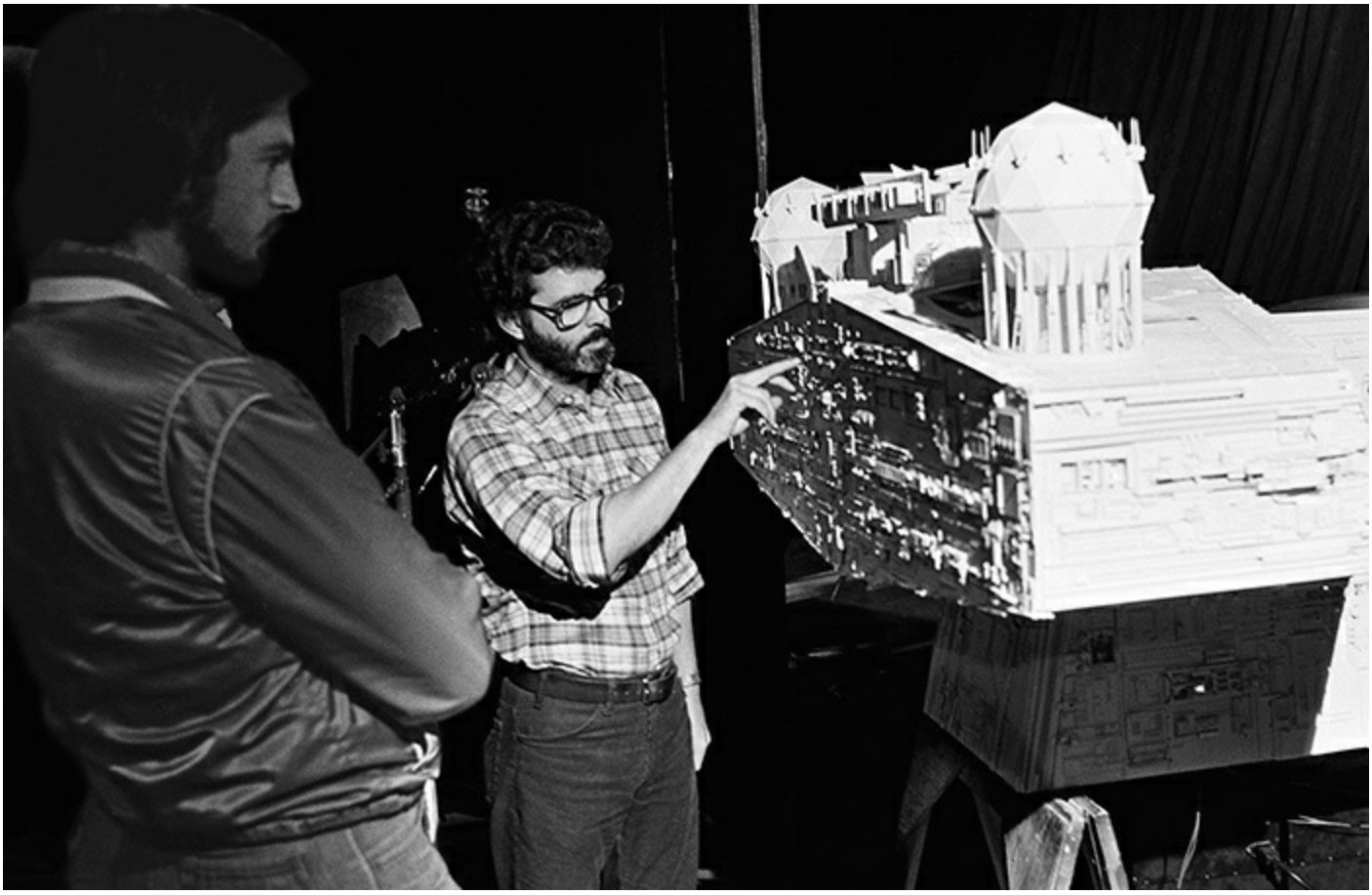
no one would notice, but George does," says Muren (who also noted that Lucas had reintegrated a few of their original storyboarded close-ups into the sequence).

"The great thing is you can argue with George," Ralston says. "I've worked on films where you don't talk at all to the director. No way. But George is willing to listen to ideas. I've talked him out of a few shots that I thought were wrong. I lost a lot of arguments, too. But it's worth it because he's there listening instead of ignoring you—because he's as anxious as anyone to figure out what the best shot is. More anxious!"

The Fine Cut dropped the idea of the Death Star targeting Endor, as it did the Imperial countermeasures against rebel spacecraft flying through the superstructure. "I realized that by putting the Emperor on board, that we already had a time lock," Lucas would say. "It gives you everything you need. Once that time lock was in there, I said, 'This is too good. It just fits.' "

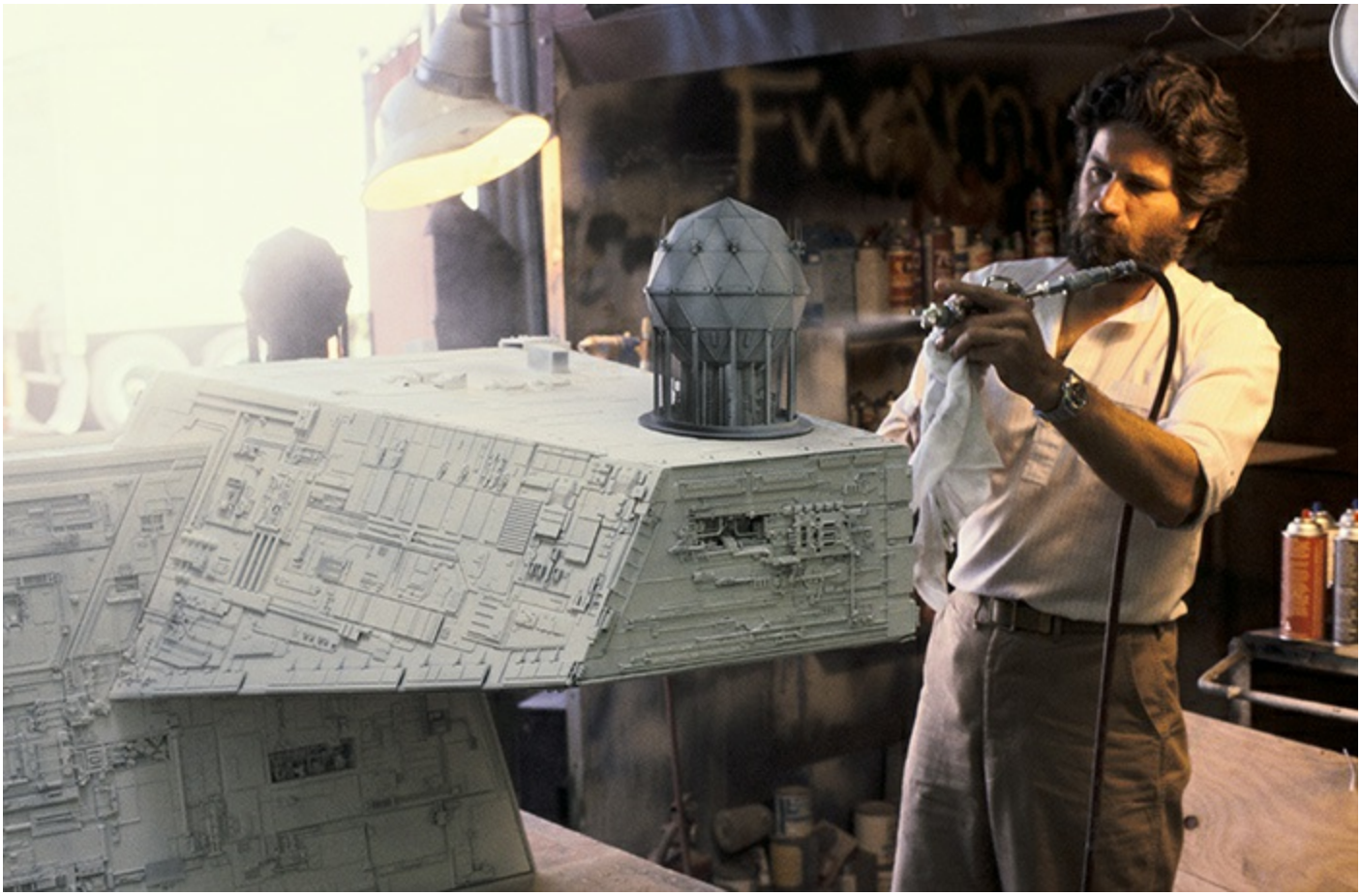
But Lucas did add another scene at the end of the film. "A concern came to George, because we had left Vader in Luke's arms," says Kazanjian. "And that was that the audience was going to say, 'Naw, Darth Vader didn't die. He's going to come back.' Well, he's not. As much as we've told people this, they wouldn't have believed it. So we have a new scene that will go in just a little bit after that. Just before the Ewok celebration, we'll have a little scene where we pan down from the sky, where we see star cruisers and maybe fireworks, and we cut to Luke, who puts a torch to a bonfire. On the bonfire is Darth Vader. So Luke has brought his dad from the Death Star down to Endor. And he's dead. I was against it until I saw an animatic of it that we just did for timing. It works."

"Vader's helmet comes off and then Luke flies out of the Death Star," Dunham would say. "George came in one day and I said to him, 'I've been thinking about that sequence—what happened to Vader?' And he said, 'What do you mean?' I said, 'Well, we just left him there and we don't see him again. Did he blow up in the Death Star or did Luke take him or what happened to him?' George got pretty heated; it's rare to see George like that, but obviously that hit a nerve. I said, 'Okay, sorry I asked …' The next thing I knew, the funeral pyre scene was in the film."



Ralston and Lucas discuss a shot featuring a large-scale model of a portion of a Star Destroyer. Some space battle shots would have ship elements that were shot months apart. “It took a lot of finessing to make the shot look like it goes together,” says Ralston. “There’s a lot going on, but it has to read in one of George’s 30-frame cuts. We’re finding that choreography is very important. Most of the shots are quite short and some of them are so busy—ships flying around and explosions all over the place—that we’ll be in dailies and the shot’ll come and go and we’ll still be sitting there wondering what the hell it was. All you can see is movement.”





Model maker Jeff Mann uses an airbrush to paint the conning tower of Vader's ship. This enlarged section was filled with hundreds of tiny practical lights and was built for a close-up raking camera shot of its face. "On set, we left a sign that stated, 'Do not operate without a model maker present, requires training for proper operation,'" Steve Gawley would say. "You guessed it, someone mistakenly tried throwing the switch and blew out all the lights. Sadly, that mistake caused an extra four weeks of work to remove and replace and re-wire all the tiny lights. Mistakes happen."

LES QUATRE CENTS COUPS

As a result of the Fine Cut, big changes were soon communicated to ILM. On November 22, soon to be known as "Black Friday," Lucas finished a major restructuring of the effects sequences. "So we're in a kind of upheaval at the moment," says Ralston. "He wants a real feeling of grandeur and awe, and is trying to get a much bigger sense to the size of these things."



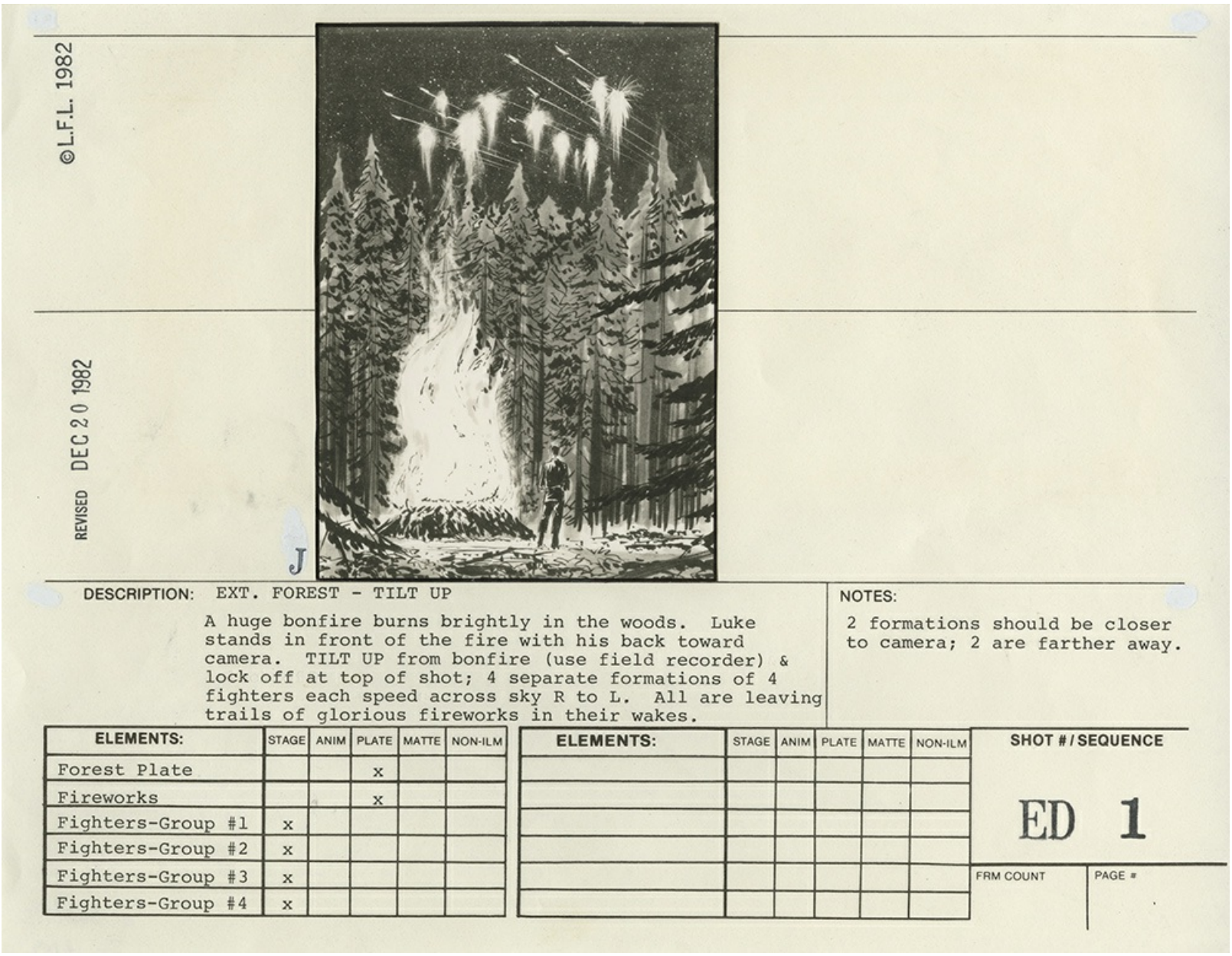
Visual effects supervisor Ken Ralston talks about "Black Friday," the day Lucas cut many effects shots (and substituted others) in order to improve the film. (Interview by Garrett, 1983). (1:10)

Counts differed as to the exact number, but up to 100 visual effects shots and many pages of action were changed, added, or deleted from the various end battle sequences. "Ken Ralston just threw his hands up and was like, 'What's going on here?!' " Bruce Nicholson would say. "A lot of the stuff cut was work that he had supervised, that they had worked months on producing. It was called 'Black Friday' because it was the equivalent of the stock market crash."

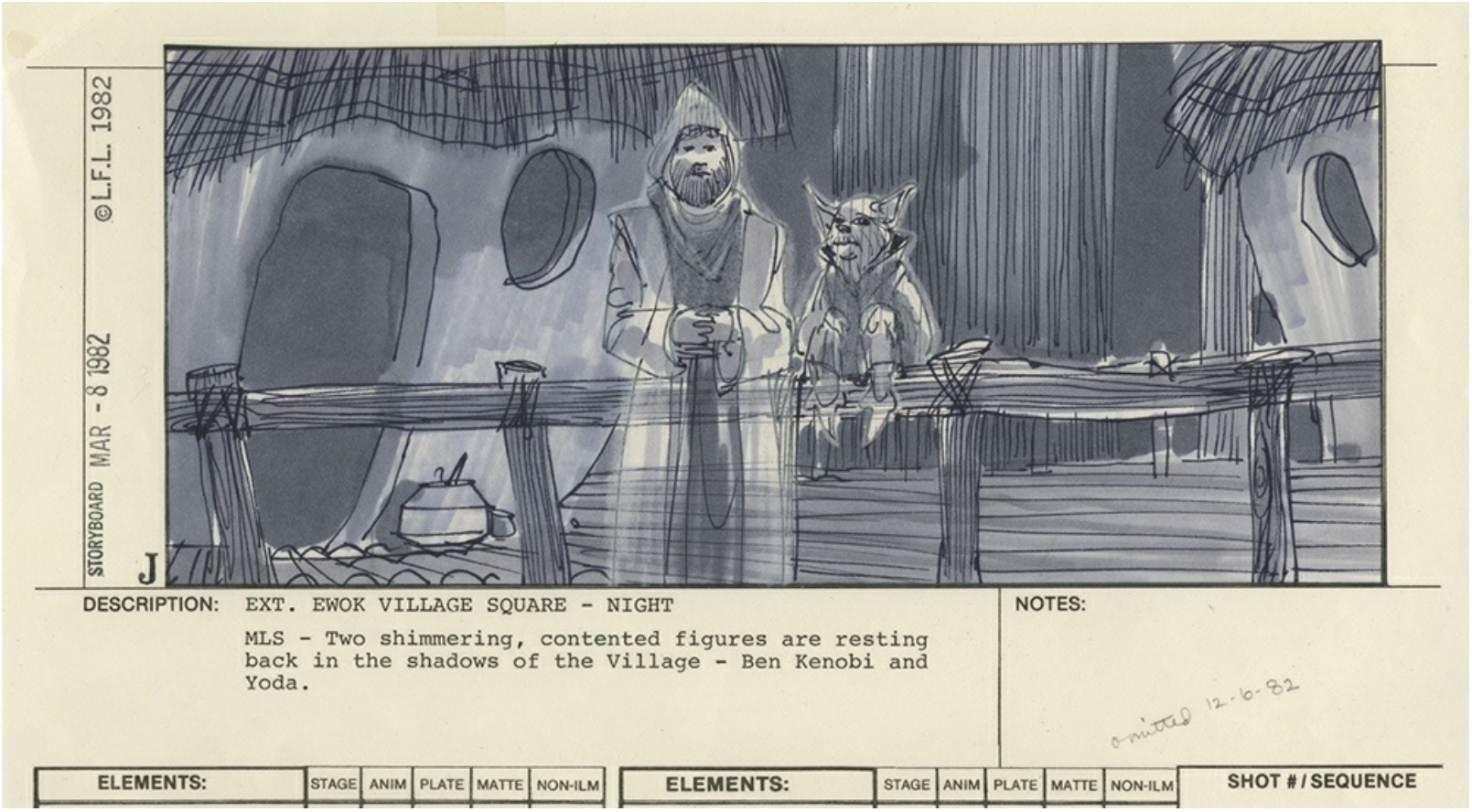
"We all went out and got loaded after this happened," Ralston says. "We'd all been working on the film for a long time and apparently there were problems. It was too long or something, and some foul-

ups had occurred somewhere down the line—I won't name names—and George made a *drastic* cut on the film—a horrible, horrible drastic cut—and threw out about 40 shots of mine and somewhere around 30 or 40 of Richard's. It all added up to about 250 ships we'd shot from scenes we'd been working on, all this stuff, all this material, was just tossed out and we couldn't even use them on other shots. That was bad."

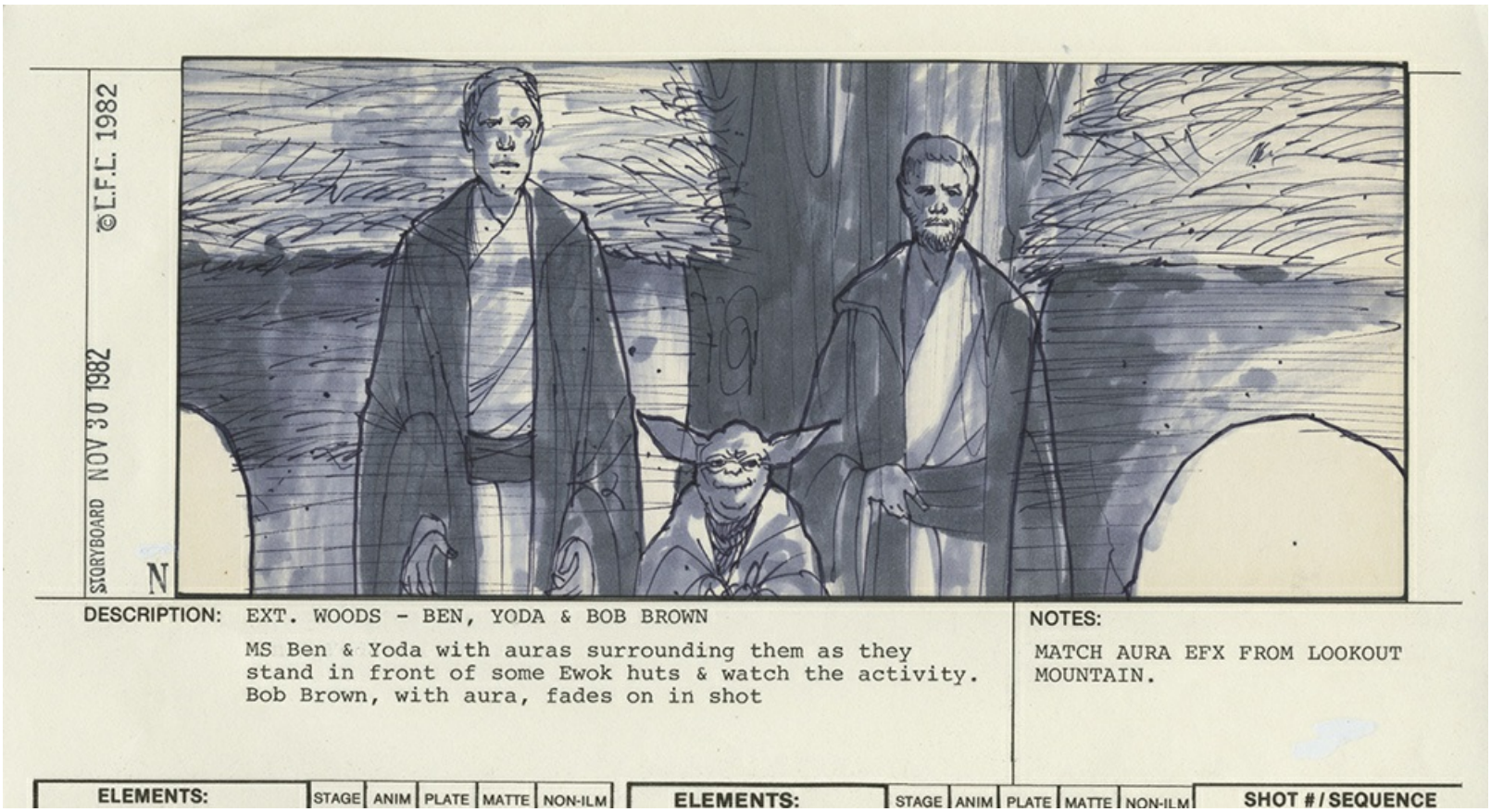
"I know they're going to scream, because I'm always going to ask for more than they can do," Lucas would say. "But it's like a baby: When they cry, you can actually tell why they're crying, whether they're hungry, in pain, or frustrated. And it's the same thing with a special effects person: When they start screaming, you can tell whether it's a real scream or just kind of whiny. And most of those guys are pretty good; they don't actually come to me and ask for help unless it's a truly difficult thing. Then we'll sit down and talk about alternatives and where the problem is, and then I can make a decision to either get rid of the shots, do them a different way, re-design the sequence or whatever I have to do to get them through it. It's a partnership; it's not me just saying, 'Do this.' "



A Joe Johnston revised storyboard, dated December 20, 1982 (the first was done on December 3), encapsuled the new scene Lucas had added of Vader's funeral pyre, fireworks, and a squad of X-wings.



A Johnston board from March 8, 1982 (above), was omitted on December 6, with the revised Rodis-Jamero board (below), dated November 30, 1982, taking its place after Lucas had added Anakin to the shot during principal photography at Elstree (note that for security's sake the production manager's name "Bob Brown" has been substituted for "Anakin Skywalker").



"It's not set in concrete; George will continually change things," says Pangrazio. "And he won't try to please any department. Just ask Richard and Ken about their favorite shots that were cut. You can't

take it personally. George has an overall cinematic view of how he wants to present his movie and we're just part of the team trying to present him with an image that he can cut film to."

"Early in the evening one night, Howard Kazanjian comes into editorial holding in his hand this reel," Dunham would say. "It's got a bunch of film on it, this huge effects sequence that George had just eliminated. Howard was so flustered; he walked in my room and he could hardly talk and says, 'What … what … what … what did George do? This is about $250,000 worth of work right here!' I just looked at him and said, 'Well, maybe we can use it in the next movie.' "

In fact, Lucas was now rolling up his sleeves and diving in, becoming the presence that some had perceived as lacking during the first few months of postproduction at ILM—though still suffering keenly due to his impending separation. "I barely was able to do it," Lucas would say. "When you're making a movie and you're committed to something, you have to get it done—even when you're sick. If you get sick on a production, you have to go and work. You can't be sick; you can't have normal emotions. You have to get the work done every day no matter how you do it. You just have to plow through all that stuff. No matter what it is, you have to keep going, because you've got a lot of people depending on you."

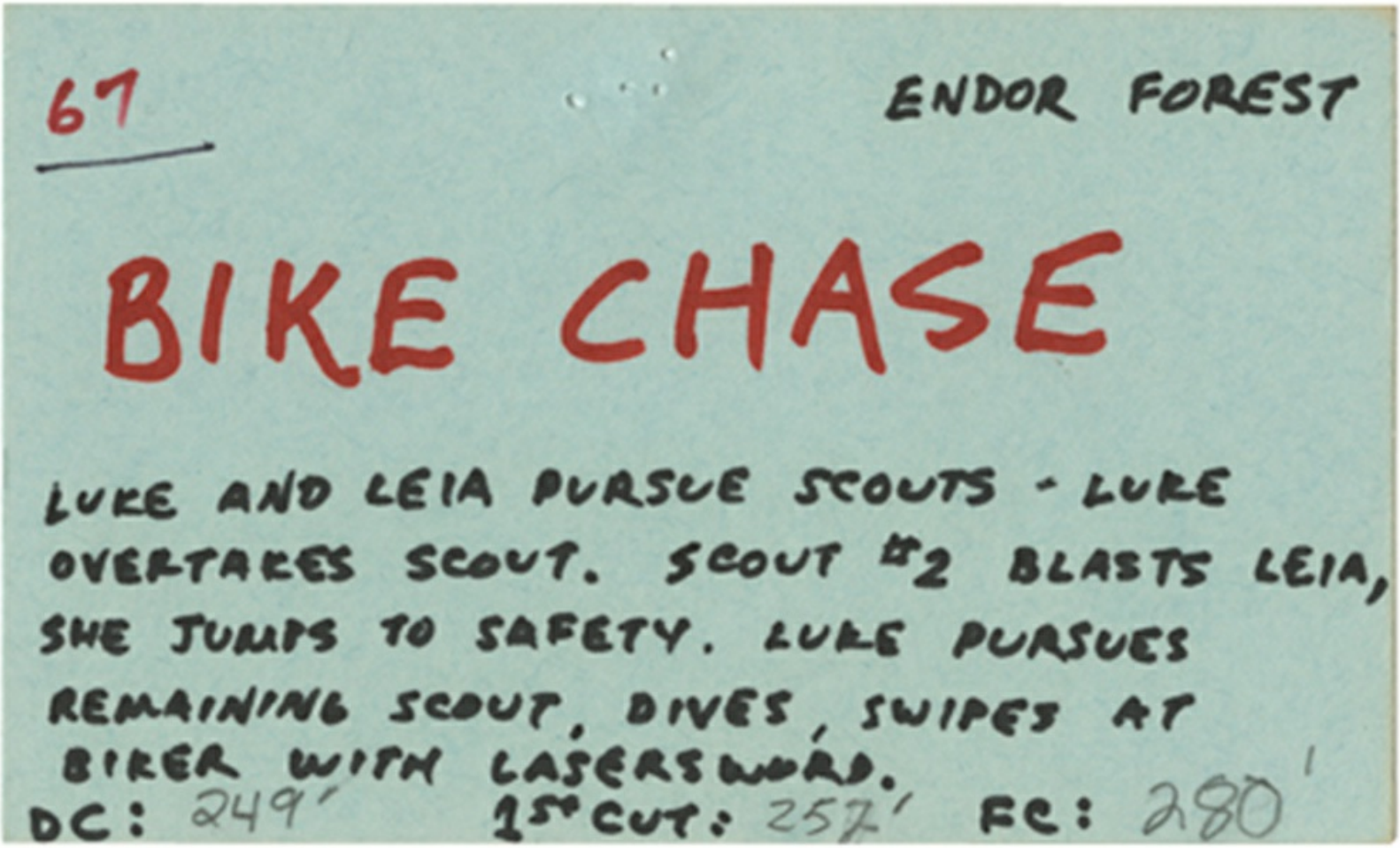
Because he had refined the edit, Lucas was better able to say exactly what was needed, all of which meant a lot of reboarding. "Joe and Nilo weren't just sitting there speculating on drawings," Peterson would say. "They were drawing—fast. Sometimes they'd get these instructions: 'We need to re-do the whole storyboards, bring them up to date.' So each of them would have a stack of boards and they'd say, 'We're doing one board every 10 minutes. That's the goal we've set for ourselves.' "

The final approximate count would be 2,200 boards for *Jedi*. "Stress never got to Joe," Duignan would say. "He had to be the most flexible human being in the universe because the shots, the sequences, were always changing. He would present a wall full of work and George would go in there with a red pencil, and, at the end of it, maybe four frames survived. But Joe showed very little ego and just kept on going and putting it out so fast. He would take the conversations with George and turn them into shots."

"As soon as George and Joe got this stuff designed, we said, 'How are we going to do it in no time?!' " Ralston continues. "But once George got his hands back into it in a strong way, the movie went his way. He probably was telling and designing the story a little better than the other guy had done. George had to come back at the end to make it all make sense—then we found out what was happening. Some of the shots he'd cut were half or three-quarters done and would have been beauts. I begged him to keep a couple of them in and some of them did come back in. Then we also had to gear up again—but we'd lost a lot of time that represented months and months of work."

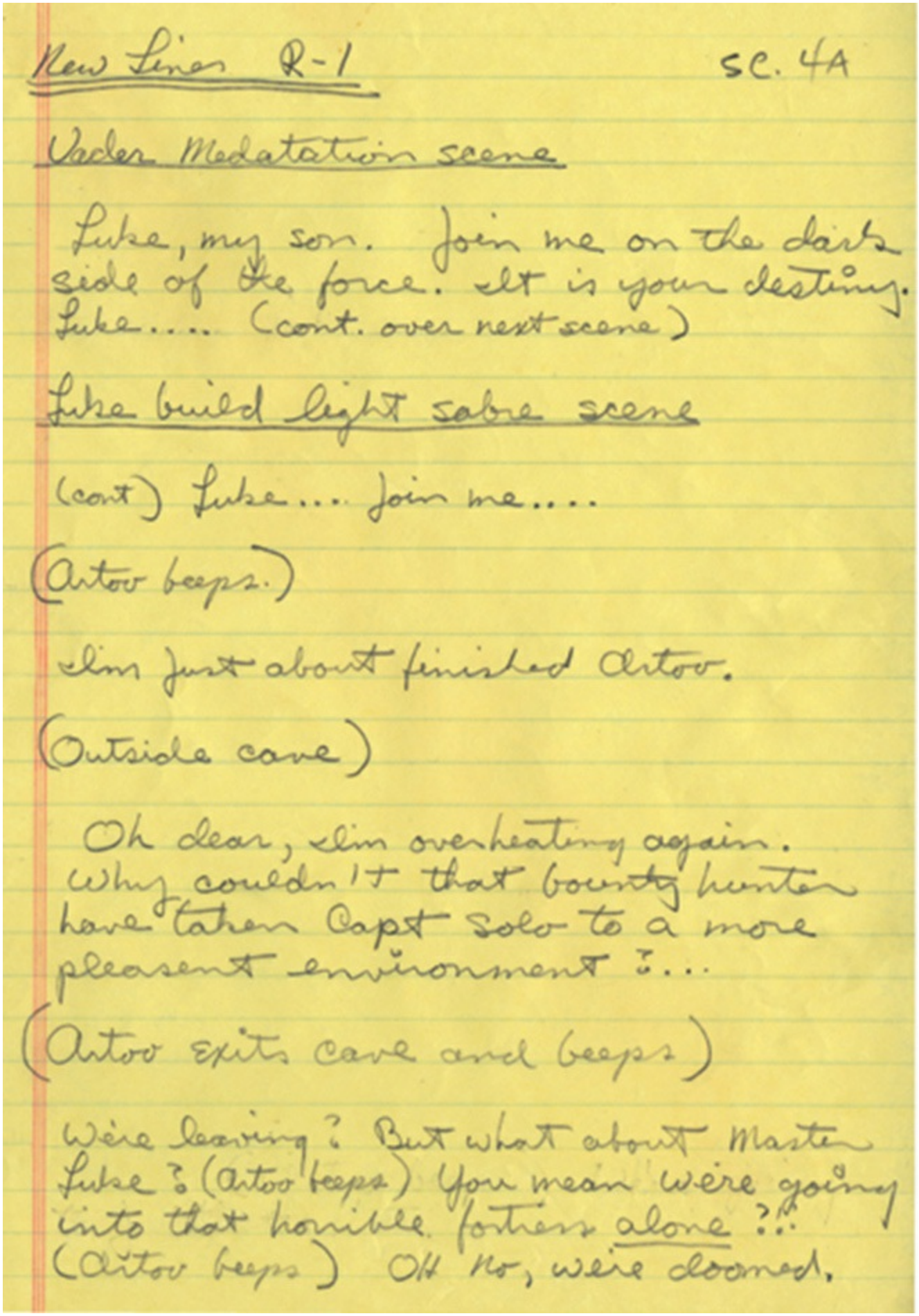


Johnston surrounded by storyboards, and flanked by a Moviola, drawing tools, and … a pencil sharpener.



The editorial index card for scene 67, the bike chase. Each scene had a card, which could easily be moved around on a board to reflect its

place in the edit (note the multiple pushpin holes). The card shows that the bike chase was lengthened with each successive cut, from 249 feet in the director's cut ("DC") to 252 in Lucas's first cut to its final length of 280 feet in the fine cut ("FC").



New Lines R-1 SC. 4A

Vader Medatation scene

Luke, my son. Join me on the dark side of the force. It is your destiny. Luke.... (cont. over next scene)

Luke build light sabre scene

(cont) Luke.... Join me....

(Artoo beeps.)

Im just about finished Artoo.

(Outside cave)

Oh dear, Im overheating again. Why couldn't that bounty hunter have taken Capt Solo to a more pleasent environment?...

(Artoo exits cave and beeps)

Were leaving? But what about Master Luke? (Artoo beeps) You mean were going into that horrible fortress alone?! (Artoo beeps) Oh No, were doomed.

Lucas's handwritten script page for a new scene, 4-A, in which Luke builds a lightsaber in a cave on Tatooine. In it C-3PO complains,

"Oh dear, I'm overheating again. Why couldn't that bounty hunter have taken Captain Solo to a more pleasant environment?"

"Stylistically, all the films are designed to have a big climax," Lucas says. "When we started, we said, 'Okay, now we're gonna do it the way we always wanted to do it. We've got the money, we've got the knowledge—this is it.' You look at the Jabba the Hutt scene and say, 'Oh, that's what he wanted the cantina to be.' Or you look at the end battle, and you say, 'That's what the end battle was supposed to be in the first one.' But we couldn't have done this movie then. It was just not humanly or even financially possible. So a lot of these things I have finally worked out. I'm finally getting the end battle and the ground battle the way I wanted them."

Because of these very late changes, however, the mood varied between stoic and grim at ILM and in editorial. With a May release, nearly all the visual effects shots would have to be completed by January. "We still had over a 100 shots to go," Smith would say. "One day, as I left the editing room, Marcia followed me outside. She looked very distressed, almost in tears. I asked her what was wrong and she said she didn't know how ILM could possibly finish in time. I told her not to worry, that we were working day and night, six days a week; everyone was tired, but giving all they had. I don't think she believed me. She worried we weren't aware of how serious the deadline was and said it was keeping her awake at night—how could we deliver more than 100 shots in only a few weeks when it had taken more than six months to finish the first 400?"

"If she was breaking into tears, it probably had nothing to do with the movie," Lucas would say. "The people who were working didn't know why these things were happening."

To lighten things up, Rose Duignan organized a party. "It was the beginning of the real crunch period and I decided to have a big Thanksgiving dinner in the hallway because people were working very hard," she would say. "I arranged a big meal with wine."

"When I got back to my office, Rose announced that she was throwing a little party for the crew, a quick celebration between shifts," Smith continues. "She planned pizza by candlelight and Chianti to toast the achievement. I knew her morale-lifting parties were important so I agreed. By seven o'clock that evening, Rose had decorated our wide hallway as an Italian restaurant, covering worktables with checkered tablecloths and candles. All of a sudden, Marcia walked into my office. She was in a hurry and wanted to see a shot element in ILM's editing room. She led the way toward the back of the building. I tried to delay her, but she didn't have time to chat. As we rounded the corner to the central hall, we stepped into Rose's Italian 'restaurant.' There were at least 40 ILMers sitting in candlelight, munching pizza, and sipping wine from small paper cups—Marcia's nightmare come to life."

Duignan remembers that Marcia had in fact been invited, but "Marcia took one look and said, 'I have too much work to do to bother with this,' turned around and left," she says. "Everyone felt horrible, like the dinner was a big disaster. George was sweet and came, but it really put a damper on everything."

"We'd lowered the lights and we're all clinking glasses and having a good time and suddenly George walks into the room and it's like, *Oh my God! What must he think?*" Patricia Blau would say. "I think he was taken aback, but he didn't outwardly go, 'Get back to work!' He was pretty cool and joined the party."

DAILY DRAMA

Foley recording started on Monday, November 29—while the coordinators at ILM regrouped and

summarized their status in light of the terrible crunch ahead and the strained tempers. "We now have a total of 528 optical composites and eight matte composites for a total of 536 effects shots in the film," their report read. "Ten models (exploding A- & X-wings) are on hold. Ten models are yet to be started and three new models have been added." A sequence-by-sequence report followed of shots (with "done" meaning all the elements had been shot—not that the shot was an optical composite final):

Jabba's barge: 21, all done, except for last two

Rebel briefing room: 16, all done except two

Hyperspace: 8, done except two

Space battle: 56, done except 8

Bike chase: 99, done except 8

Ground battle: 62, 12 remaining

Throne room: 53, 3 to go

Rebel attack: 66, 16 to go (etc.)

All in all, 128 shots remained as of the end of November—but that didn't mean more wouldn't be added or that others wouldn't have to be reworked because of further changes in editorial. ILM had an official count of only 13 optical composites actually finished and approved by Lucas.

Moreover, many live-action shots were being sent to one department or another for "massaging," with the camera department suffering the most. "We frequently became a fix-it shop, to repair the stuff they blew over in England," says Ralston. "And that drains people. You waste time fixing up things that they could've thought out a little more thoroughly in live-action. You want to spend more time on shots that really count, but we're spending so much time diddling with things that don't really matter."

"The Camera department was a little disjointed," Duignan would say. "And then, of course, they never had enough equipment, it was never good enough, it always needed to be fixed. There was a lot of concern."

The disconnected way in which Lucas was bringing sequences together, the result of editorial sleight-of-hand, "is affecting a lot of what we've already begun shooting," Ralston adds. "A shot that was twentieth in the space battle sequence might now be fiftieth, so the shot that came before it—maybe a TIE ship flying around and blowing up—is now a cruiser with an X-wing. George would say, 'Okay then, drop the TIE element and we'll stick in these ships.' So we're constantly finding ourselves going back and replacing elements in a shot with other elements in order to maintain continuity."

The matte department, however, was suddenly affected the most, picking up between 30 to 35 new shots designed to create the grandeur that Lucas wanted. "There's always twice as much," says Pangrazio. "Very few times do they ever cut out a matte shot. They just want more, more, and more. Nobody making a picture can really see the whole thing at once, so there are always surprises."

With Animation picking up more work and new roto mattes, Optical's burden increasing, and deadlines approaching, all of the various departments' work and tensions continued to come to a head during the 8:30 AM dailies.

"From where George was editing the movie, he and Howard had to come through the Model Shop to get to the screening room," Rodis-Jamero would say. "One morning I had a bike frame in the paint booth that I was spraying—and Howard went nuts, literally, went nuts. I'm holding the spray gun and

he's saying, 'How could you be doing this during company time?' I was looking at him and I'm not connecting the dots. Not because I'm stupid, but because I was totally dedicated to this movie and I don't actually know when I'm taking a break. I take a break when I take a break. But in the middle of him going nuts, I remember George grabbing his arm and saying, 'Howard, let it go. We have bigger things to do.' "

"It was horrible having to be here so early, at 8:30 AM, sharp," says Ralston. "Working six days a week and being the supervisor, I was keeping track of everyone who was shooting for me, plus shooting stuff myself. I was up late into the night, every night, and it didn't stop. And Sunday? Well at least you got one day off a week—but it hardly mattered because you would sleep all day and then be in a trance when you awoke Monday morning and had to get here. Sometimes I would only be half awake while talking to George."

Yet people dragged themselves to each and every dailies session. They were essential. "We have the highest echelon of critics," Barron says. "Everyone is just waiting to jump all over our stuff, and that's good, because they see different angles or something that maybe we haven't thought of. Our worst audience is the audience here in the dailies, they're hyper-critical."

On the other hand, a matte painting composite of the Emperor's arrival received applause one day. "That perplexed me," says Pangrazio. "I didn't think the shot was working very well. It looked phony, but the people loved it. That frustrates me. It makes you doubt your sense of judgment when your peers are applauding something you don't think works. At other times shots that I'm most proud of go by without any reaction at all. It's merely accepted as another shot. Perhaps the meshing of painting and film come together so convincingly the people don't have an unusual reaction to it."

"We knew the film was going to be a success so every frame was really important to us," Duignan would say. "Sometimes too important. They were so committed to making it the best it could be and yet you had to know when to let it go and move on. That was always my job, to push, push, push. I would go into dailies and say, 'George, we need 10 finals today' and I could always count on him to find what we needed. George would sometimes say, 'CBB'—'could be better'—but done. Everyone else found me so irritating.

"I remember something very specific that had a huge impact on our crew which George did during dailies," Duignan continues. "There was one particular shot that represented like 27 hours of optical printing, two and a half shifts, really tricky. We look at it and there's a flaw, a little flaw, and George says, 'You know what? That's the final. No one's going to see that. Move on.' But Bruce Nicholson went and re-did the shot."

"It probably bothered me more than it bothered George," Nicholson would say. "He was looking at the bottom line and I was more involved with producing the shots. And I felt like it wouldn't take that much time for us to fix this thing, so we went ahead and did it anyway. But tempers were short and there was a lot of pressure. It's funny now. It probably wasn't funny at the time, especially to George."

"Bruce plays it two days later in the screening room and that did not go over well," Duignan adds. "George says, 'I already finaled that shot.' And Bruce says, 'Yes, but this time it's perfect.' George says, 'I'm not using it,' and walks out. The whole crew is gasping. But what a good message—because we never wasted another minute."

And there really was no time to spare. "By Christmas, we have to get all of the key elements of all the shots done in black-and-white and cut into the film—just the main action, not the background stuff—so they can cut it and lock it in and get it ready for the music and sound effects," Ralston says. "Frankly, I

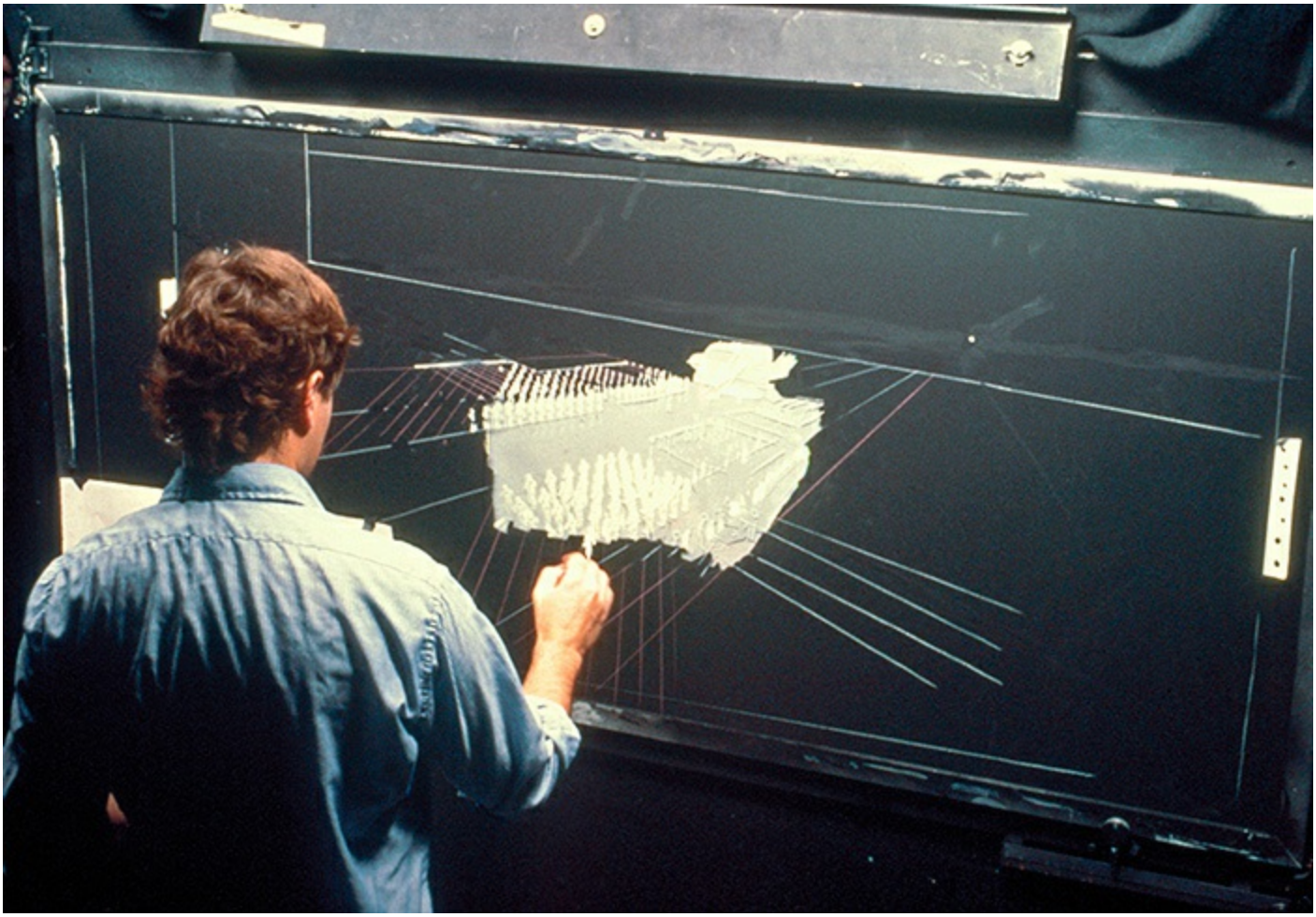
don't think I can get all my stuff done by then …"



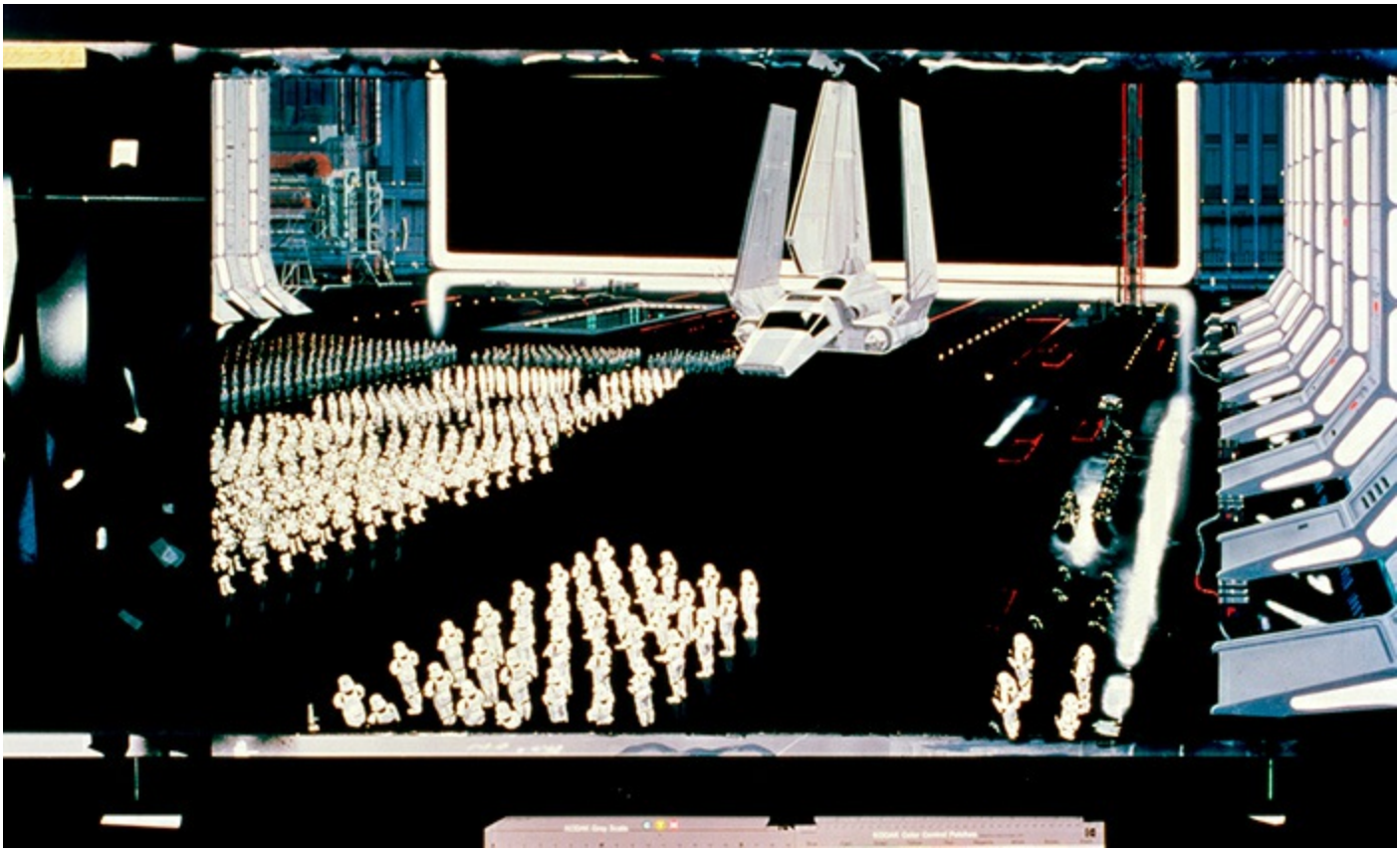
Lucas during a storyboard meeting in the projection room with Johnston, seated in the foreground, and effects cameraman Robert Elswit (who would later become an Academy Award-winning DP), pyrotechnician Thaine Morris, and effects cameraman Michael Owens (behind Lucas).



Lucas with Miki Herman and Duignan.



Pangrazio starts work on the matte painting for the Emperor's arrival. The blank space was reserved for the live-action footage, with perspective lines radiating outward so that his artwork would line up with it.



Pangrazio's finished matte painting, which, once Optical had combined with the live-action, received applause during dailies.





DARTH VADER TAKES A BOW

An internal publication began in December: *Year of the Jedi*, a newsletter designed to be "our community bulletin board." The first issue informed employees that, upon its re-release during the weekend of November 19, *Empire* had once again become the number one box-office draw; two new licensees had been added, Brookfield Athletic Shoe company (roller skates and ice skates) and Cooper Care, Inc. (toothbrushes); the first printing of the novelization by James Kahn was to be 1,400,000 copies (Kahn had been recommended by Spielberg, after the former had written the novelization for *Poltergeist*); the Official Fan Club now numbered over 100,000 members; Ganis, Kazanjian, and Maureen Garrett had been making the rounds at conventions in Phoenix, Chicago, San Diego, LA, and San Francisco; and Del Rey had just published *Jedi Master's Quiz Book* by Rusty Miller, an 11-year-old.

After seeing *Empire* during its first theatrical run, Miller had written 150 trivia questions and answers just for fun. "Looking at the *Star Wars* books, I noticed that many of them had the Del Rey logo," he says. "I decided to send it to them. A few weeks later, I got a letter back asking me to send my manuscript in at my earliest convenience, which I did." Lucasfilm stepped into the picture, telling Miller they wanted to buy his work. Miller wrote an additional 400 questions and, a year later, was sent on a publicity tour that included appearances on the *Today* show and the CBS radio network, an autograph party at B. Dalton's on Fifth Avenue, and a meeting with Arthur C. Clarke, during which the two authors swapped books.

As Lucas and crew lurched toward the finish line, Alec Guinness reported that he would be available at the end of January for his ADR in London, and ADR cue sheets were issued for James Earl Jones in the United States. Jones had declined a credit for *Star Wars* and *Empire*, as he explains: "I'd been on the board of governors of the Academy of Motion Picture Arts and Sciences at the time when Linda Blair was nominated as Best Supporting Actress for *The Exorcist*. There was a controversy, however, concerning to what extent Mercedes McCambridge deserved credit for supplying the voice of the devil coming out of Linda. We, as members of the board, had to help sort it out. I felt it was a very unfortunate situation and I never wanted to get caught in something like that myself. So when I was asked if I wanted screen credit for *Star Wars* and *Empire* I said, 'No, it was David Prowse's performance.' I didn't want to interfere with his accomplishment."

For the last film, however, Jones decided he would, finally, accept a credit. "The only reason I took a credit on *Jedi* was that it was Darth Vader's swan song," he adds. "But if David had been nominated for an Academy Award, I would have insisted on avoiding that ridiculous *Exorcist* controversy. Of course had he actually won an Oscar, I might've liked to be off-camera, dubbing David's acceptance speech."

On December 4, Lucas locked the picture. "We would be cutting away and it just turned out that George would often either add 13 frames or take away 13 frames," Dunham would say. "It was weird, because as the days and weeks and months went by, we started joking that it was always 13 frames. Well, when we got to the very, very end, George says, 'Okay, what's the running time?' It was very close anyway, but he says to me, 'Make it 2, 13, 13.' So that's how long *Jedi* was: 2 hours, 13 minutes, and 13 frames."

As with any film, those most intimately involved felt that some things worked and a few didn't. At this point, *Jedi* was still missing dozens of final optical composites, a soundtrack, and hundreds of adjustments; nevertheless, many scenes were already a known quantity. "When you do these films, at a certain point things that you weren't sure were going to work start to work," Lucas would say. "You actually see it on the screen and you are sure it actually works and that is especially exciting. When the actors play the characters there's a certain magic that happens."

"Each editor 'died' in the Sarlacc pit," Dunham would say of that complex battle. "That was reel four in *Jedi* and I remember the negative cutter calling me and saying, 'What is with this reel four here? There's more edits in this one reel than in most entire movies!' It was something like an edit every eleventh frame. It was crazy. And it seemed to me that George was somehow disappointed with who Boba Fett had become; I don't know whether it was the way it was shot, but Boba didn't measure up to some standard George had and he was adamant: 'Just throw him in the pit.' "

"I'm not sure we did that battle as well as we could've," Lucas adds. "There are so many characters and we have so many pieces of action that are supposed to be happening at exactly the same moment. You get into a very complex piece of cinema, editing things together that you want people to 'read,' but you don't want to dwell on so long that it drags down a simultaneous moment. We did it as well as we could, but I had this nagging feeling that we could've done better."

On the other hand, the interlocking end-battle locations—outer space, Endor, and the Death Star—were working well together. When Han and Leia, for example, finally blow up the bunker, Luke is at the lowest point in his trajectory, making the audience feel he may fail.



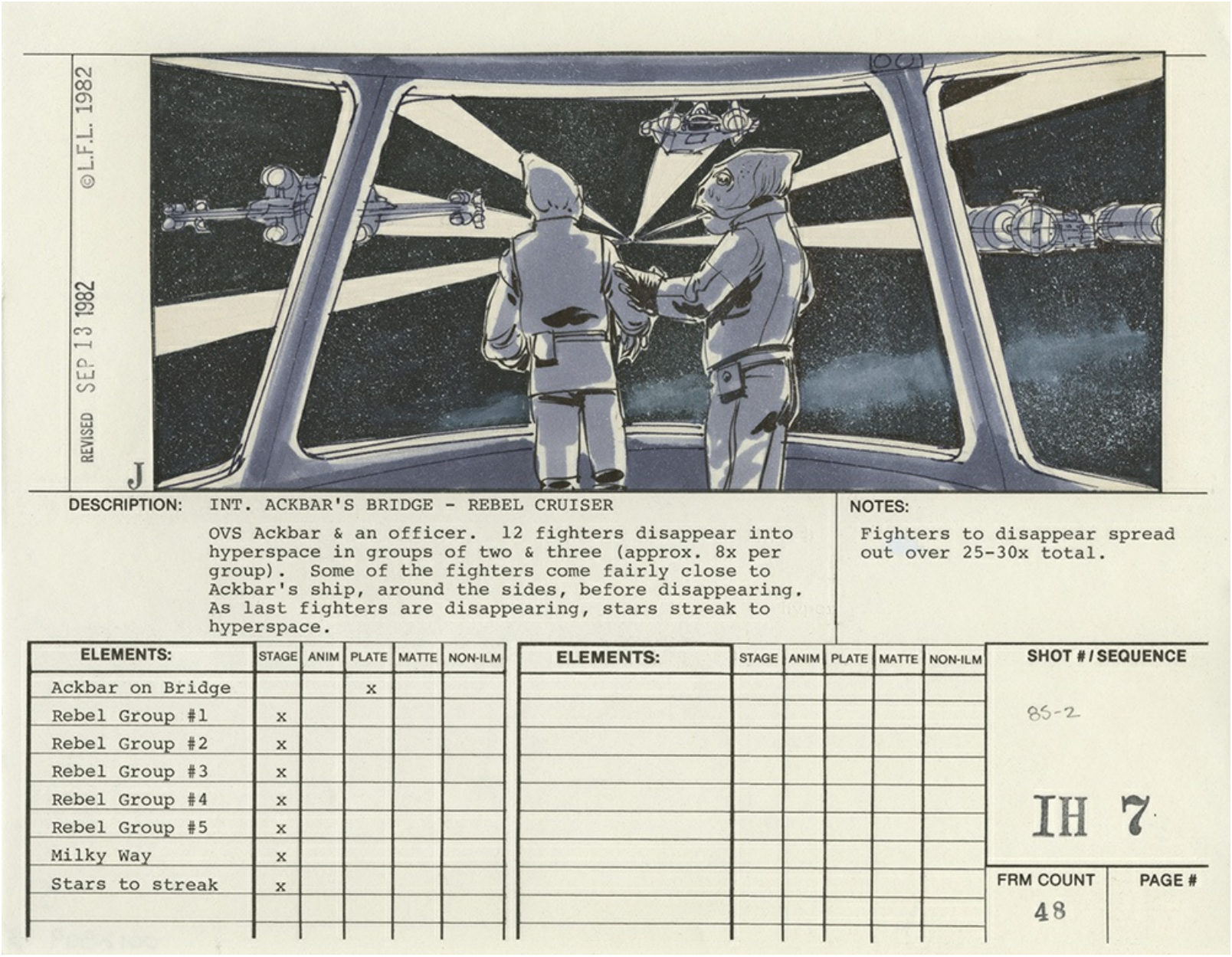
Edlund and the large *Falcon* model created for *Star Wars*, which was used for only a few shots in *Jedi* due to its great weight. This four-foot *Falcon* was difficult to use, so it was often perched on what was called the "Model Mover."

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Model shop co-supervisor Lorne Peterson talks about the *Millennium Falcon* models built over the years. (Inteview by Garrett, 1983). (2:27)



Bill George and Charlie Bailey work on the shuttlecraft model. George liked the shuttlecraft because it hearkened back to the T-16 skyhopper (the original Y-wing) from *Star Wars*. The same model was used for Darth Vader's and the rebels' vessel, except for the shot when it makes the jump to hyperspace, for which a smaller model was used. While Charlie Bailey made the bulk of the craft, Bill George built the wings, making them very light because the motors could only handle so much weight. The shuttle was involved in a lot of "beauty shots," arriving very slowly, in front of the camera, or passing over the camera in a graceful arc. "Charlie Bailey, who is kind of our resident mechanical genius in the Model Shop, spent at least a month and a half working on it," says Steve Gawley. "The shuttle was a really tough assignment with incredible detail, right down to the working lights on the wing tips. Even though I'm a model maker, I could really believe in that ship when we saw it on screen."



Revised on September 13, 1982, a Johnston board of the jump to hyperspace. “George wanted to get a bigger hyperspace sequence,” says Ralston of the collective rebel fleet jump. To obtain the right feel, momentum, and scale while shooting the elements, Ralston would often stop the motion-control camera and move a ship five feet per frame by hand. “Then we would add streaks, but the sound effects really sell that moment.” “I’ve always really liked that shot,” Burtt would say. “Although in editorial we always joked that when they came out of hyperspace and screeched to a sudden halt, everybody would have wound up, splat!, against the windshield.”



Effects cameraman Scott Farrar shooting the B-wing. According to Bill George, the B-wing was originally going to be featured in more shots, but its wings were too thin and would often disappear against bluescreen.

LAST-MINUTE BOARDS

To help with the overload of storyboards, Joe Johnston hired David Russell in December 1982. "Like the hundreds of other artists who were dying to work on *Jedi*, I'd been unable to get past the front office," Russell would say. "I happened to mention my problem to Jack Vance," with whom Joe Johnston happened to be negotiating for rights to his fantasy epic, *The Eyes of the Overworld*. The ILM art director wanted to turn it into his directorial debut (the project would flounder due to insufficient funds). Vance put Russell in touch with Johnston. "It's hard to convey the joy I experienced on my first day of work," Russell says. "I felt like I'd just entered the Emerald City of Oz."

Russell was assigned the throne room scene, the space battle, and the funeral pyre. "Most of my work in the throne room sequence was about positioning visual effects elements, star fields, lightsabers, explosions, etc. I tried to infuse my drawings with all the energy so vividly expressed in the previous *Star Wars* films, and to introduce the kinetic dynamism that I'd absorbed from the works of Jack Kirby, who has inspired generations of artists and filmmakers."





DESCRIPTION: INT. THRONE ROOM - VADER & LUKE

Vader & Luke are having a lasersword fight in front of the windows. They cross back & forth several times.

NOTES:

ELEMENTS:	STAGE	ANIM	PLATE	MATTE	NON-ILM
Throne Room			x		
Stars		x			
Laserswords		x			

ELEMENTS:	STAGE	ANIM	PLATE	MATTE	NON-ILM

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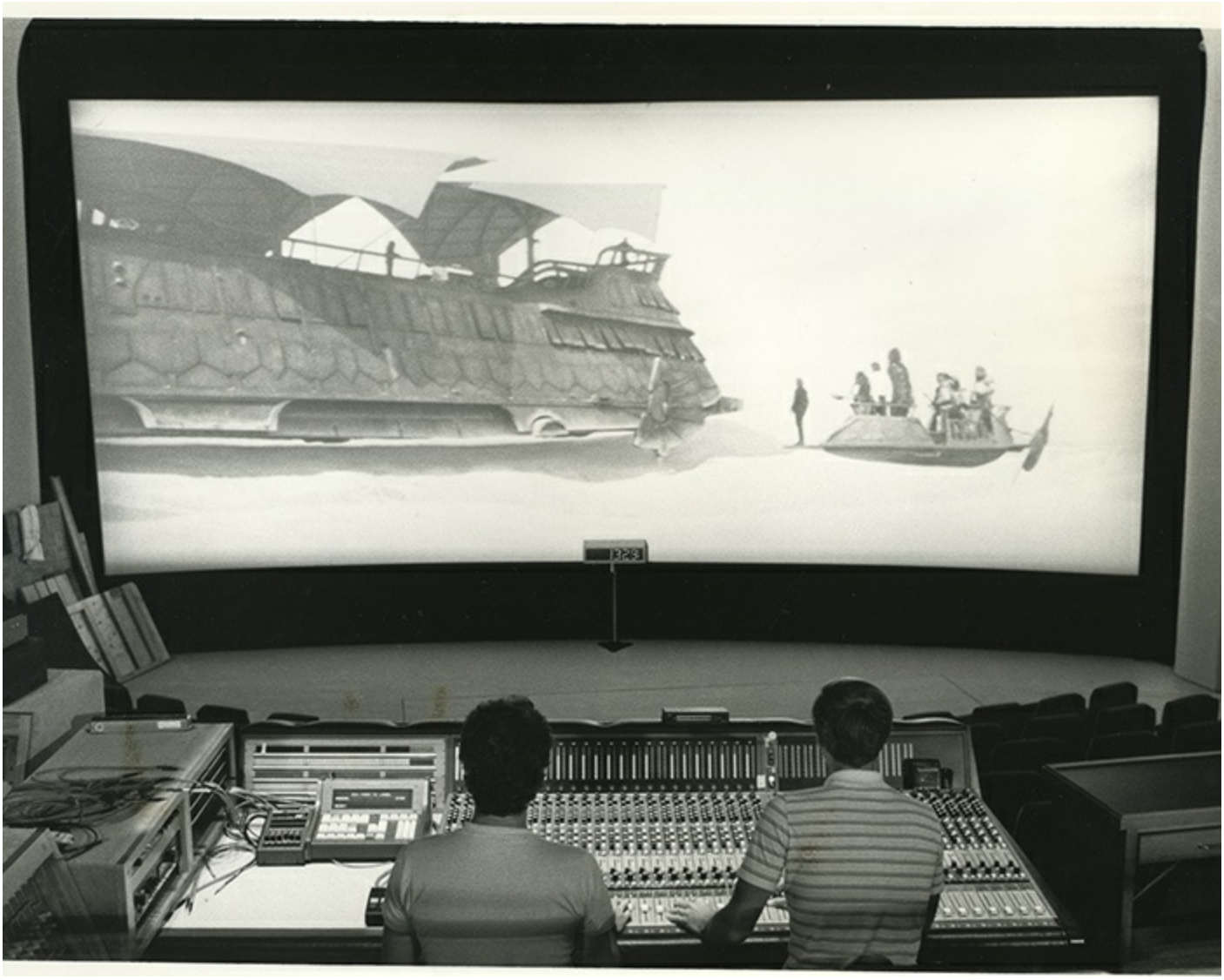
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Three storyboards by David Russell, two from the throne room sequence and one from the climactic space battle, December 1982.

Johnston did at least 42 storyboards on December 1, 1982, as he planned out with Lucas and Muren all the rancor shots over three days: November 30, December 1 and 2. One or two shots were revised just after New Year's 1983.



Burtt (on right) with Gary Summers at Sprockets attending to the final mix (it was in front of that sound board that composer John Williams once conducted the *Jedi* sound crew on how a certain sequence should flow musically).

ADVANCED ADR

A Western Union Mailgram from Lucas, Kazanjian, and Marquand was sent to Hamill at the Shubert Theatre in LA for his opening night as Mozart in *Amadeus* on December 7: "Have a huge success tonight and all future nights, but don't break a leg because we need you."

Hamill had been recording the *Empire* radio show when he heard that he'd won the part in Peter Shaffer's hit musical. To prepare, he'd traveled with his family to Austria to research his role. In fact, Hamill attributed his determination to perform in legitimate theater to Lucas: "He kept telling me, 'Do what you want—life is too short.' " Hamill was also struggling against being typecast and working to expand his repertoire and his reputation, to the point,

ironically, of regretting *Star Wars*. "Those movies didn't give me much pride in my craft," he says. "I had to act on stage to get that. Special-effects movies are hard on actors. You find yourself giving an impassioned speech to a big lobster in a flight suit. Only later do you see how silly it looks."

Also in LA, from December 6 to 22, with a couple of breaks, Marquand and Lucas supervised ADR at Goldwyn Studios—an important period given that about 85 percent of the film's final dialogue had to

be looped. First up was James Earl Jones, who took a ride from the Beverly Wilshire Hotel to the recording studio where he met with the director and executive producer.

One line that was emphasized during Jones's ADR was Vader's "*Sister!*" "George would start counting syllables in editorial, on his fingers, and that's how I knew he was about to change the dialogue," Dunham would say. "For Darth Vader, his dialogue was adjusted because the question put to me one day was, 'Do you get that Vader realizes that Leia is Luke's sister?' I was like, 'No. Really?' " What had sounded like a question in earlier temp readings thus became a sinister confirmation when Jones stepped up to the microphone, with an added line, "So you have a twin *sister* . . ."



Nearly a final cut, though without music or sound effects, of the scene in which Vader realizes Leia is Luke's sister—with Marquand doing Vader's lines. However, this moment will be altered when James Earl Jones performs the Sith Lord's final lines in order to emphasize Vader's sinister discovery, late 1982. (1:55)

Second up was Carrie Fisher, followed by Daniels. "It's hard on the actors because it's frustrating and difficult to get a natural sound to the voices a year later on a stage out of context," says Burtt. "But only about 15 percent of what was recorded on the set gets into the movie."

While Daniels was in California he found time to sit down with Burtt at Sprockets to record his fireside chat with the Ewoks, in their words, speaking a language that Burtt had invented. "Ben just sat down and wrote out this speech and it's a cross between Tibetan and Spanish [*sic*]," Daniels says. "We had two or three very happy days talking garbage words, 'Ja ma guata.' I worked out with Ben how many lines we needed and then we came up with it together."

To create Ewokese, Burtt had begun by searching for an exotic language as inspiration, eventually picking a few Tibetan and Nepalese words. A documentary on the nomadic tribes of China and Central Asia prompted a search for speakers of those languages, who turned out to be hard to find. Eventually, he discovered an 80-year-old Western Mongolian woman of the Torghut tribe (from Dzungaria) who had recently been brought to urban civilization.

"She spoke only Kalmuck [or Kalmyk] and was quite congenial as long as she had her desired beverage on hand—we called her Grandma Vodka," Burtt would say. "With shot glass in hand, she exuded some very charming folk-tales in a raspy high-pitched voice that inspired Ewok. And then Tony Daniels was absolutely brilliant in that he'd also done a sign language. Finally we integrated into his speech the sound effects from our library with the idea that Threepio was actually playing them back

over his built-in mouth speaker. Tony came over to my room and we just went over the sequence, testing out lines, getting them to fit, writing them down."

"You have to make it sound like you're saying something—not just saying words—with inflections and strange intonations," Daniels says. " 'Y manu machoo Vader con yum num' is actually one of my favorite lines. Ben came up with 'yum num.' I wanted to say, 'Goo boo Vader,' but George wouldn't let me do that. He thought it sounded rude."



Burtt discusses how he goes about creating alien languages, specifically Ewokese. (Interview by Garrett, 1983). (2:01)



Marquand directs a tracking shot of the droids in Death Valley, California, as they approach Jabba's palace in a pick-up shoot, on December 11, 1982. (DP Hiro Narita operates the camera.)



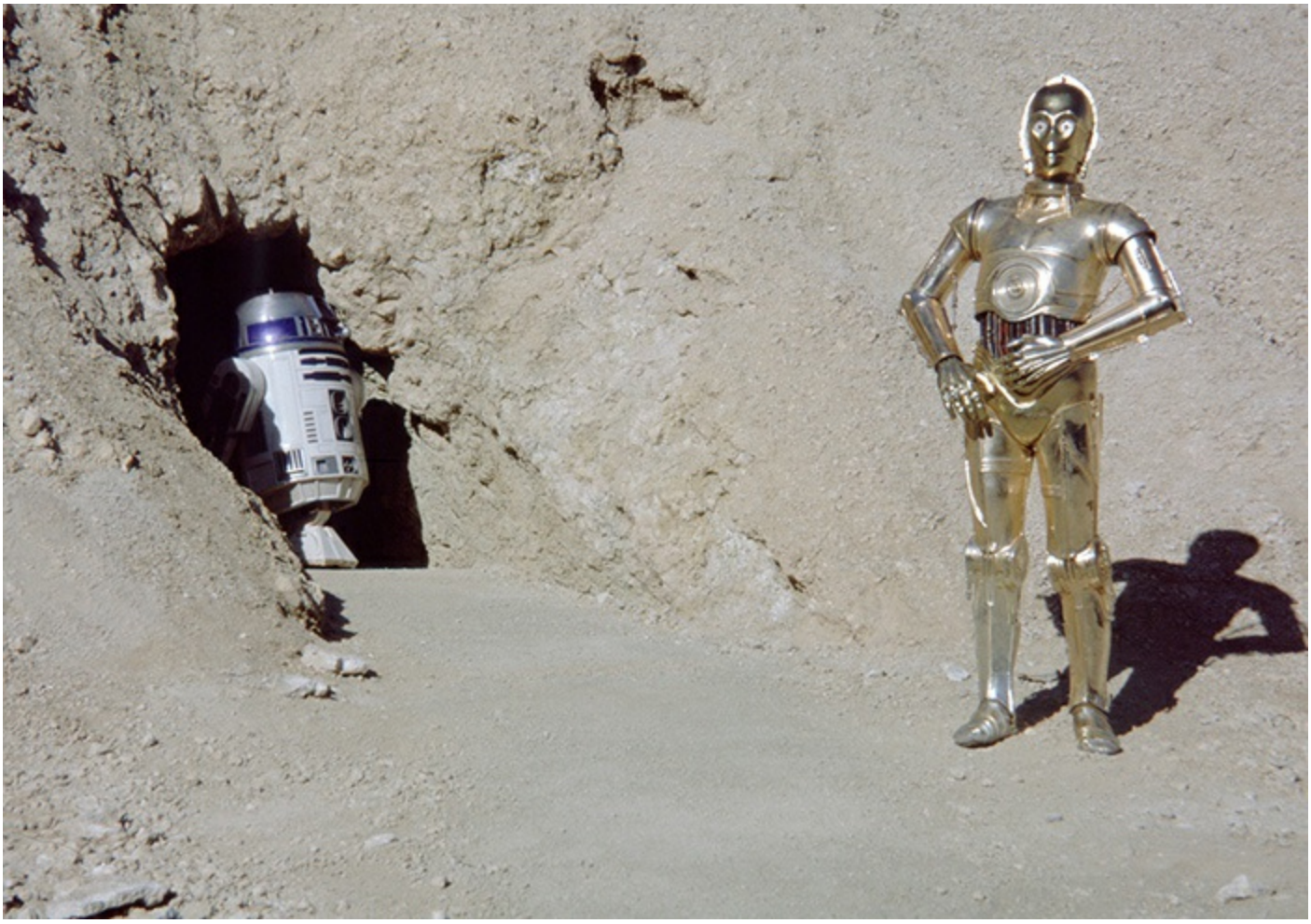
The camera team and matte department crew prepare for a matte shot of the droids (equipment support staffer Wade Childress is in the black box, with matte photographer Neil Krepela on the left with crossed arms).



Crew prepare a path for the droids outside Luke's cave in Death Valley (including producer Kazanjian).



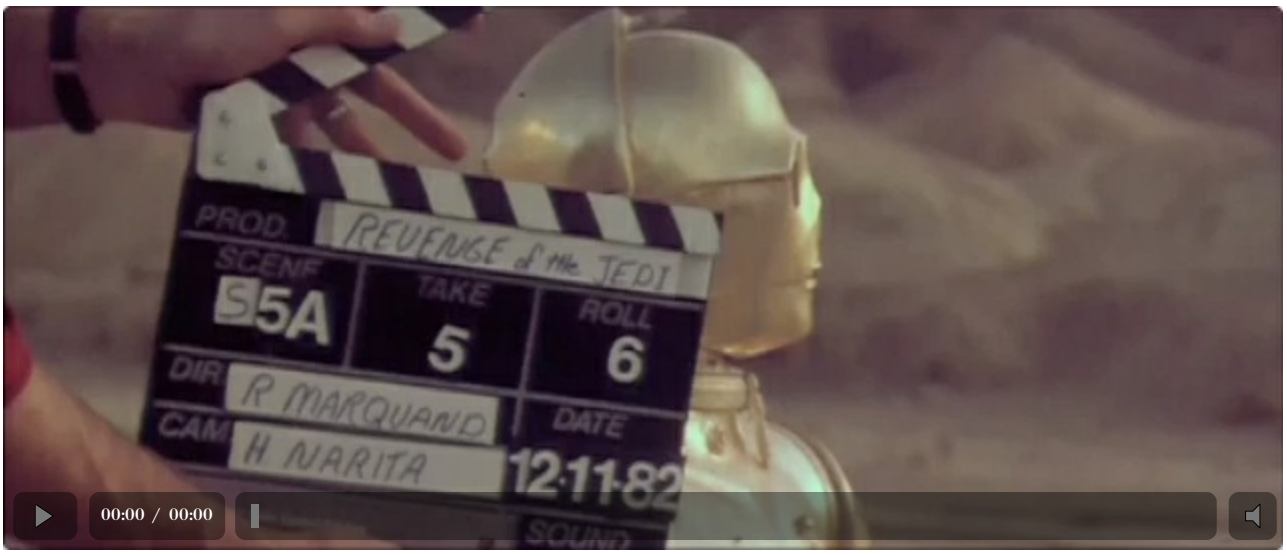
Lucas watches Louis Friedman as he lifts R2's dome to check on the droid whose remote control was being thrown off by radio interference.



The droids descend the cleared path.



Lucas and Anthony Daniels (C-3PO).



A printed daily from a pickup shot by DP Hiro Narita of C-3PO walking toward Jabba's palace (shot on location in Death Valley, December 11, 1982). (1:19)



At ILM Marquand directs Hamill in a pickup shot, where Luke slips a black glove over his injured mechanical hand while piloting his X-wing, on December 20, 1982 (behind him is Gary Platek).

GOO-GOO JABBA

Back at Goldwyn, Adeal Crooms voice-overed Wicket's voice (as performed by Warwick Davis, the Ewok name change having been effected). Between ADR sessions, on Saturday, December 11, Lucas, Marquand, Daniels, Kazanjian, 26 crew, and a park ranger all convened at Twenty Mule Team Canyon, Death Valley, for a one-day location shoot. The two droids would be filmed here and composited together with the cave portion of the Luke/lightsaber scene, scheduled to be shot later at ILM.

"That was fun because it was one of the first times that George took us, the matte department crew, out on location," Barron would say. "And it was very funny because George and Richard Marquand had this little thing where sometimes George would yell, 'Cut,' on our matte shot and then Marquand would say, 'What? Don't cut!' It was sort of a joke between them."



Marquand and Lucas discuss the pick-up of Hamill as Luke in a makeshift cave on the ILM stage, December 20, 1982 (assistant cameraman Randy Johnson and Muren are on the right).



Lucas and crew shoot the scene, with the intense desert sun simulated with hot stage lights.



Hamill in his Jedi robes within the cave.



A final frame with animated lightsaber and C-3PO composited in from the Death Valley shoot.



Final frame of Ben Burtt in his cameo as an Imperial guard, a pickup shot filmed at ILM.

Unusually, the shot of the droids heading toward Jabba's palace would be completed via the "original negative" matte method, which ensured the very best shot quality. Used since the earliest days of moviemaking, but not recently, this meant that both the live action and the matte art would be composited in camera on the same piece of original film without resort to optical or projection compositing. The droids were therefore photographed with a black matte protecting the area of film in which Jabba's castle and the sky would appear. The painting of the castle and sky would later be

photographed onto the exact same film at ILM with the previously exposed area of the droids protected by a matching black matte.

"It was very exciting, because I thought I could rely on Artoo and know he's not going to suddenly break down," says Daniels, referring to his friend's new electronic innards. "He was radio-controlled by a man named David Schaeffer. But in fact we had a panic on, because nearby Edwards Air Force Base was really screwing up Artoo's radio receiver—he was going all over the place."

Lucas and Marquand then returned to the Goldwyn Sound Facility, where Hamill looped Luke's dialogue over a period of days. After Fisher did another day of ADR, Harrison Ford recorded his lines, followed by Frank Oz. Up north at Sprockets, Burtt was taping additional voices for many of the secondary characters.

Known for his work as Pacifica Radio KPFA's drama and literature director, Erik Bauersfeld performed as both Bib Fortuna and Admiral Ackbar. "I went next door, where Ben showed me photos of Ackbar and Bib, and I did what I thought they sounded like. It took about an hour. I had done many voices for radio, but I do not speak Huttese. I had no idea what I was saying. Ben gave me a general idea and I just did it."

The creator of *Hardware Wars* (1978), the first *Star Wars* parody/homage, Ernie Fosselius did the voices of the two rancor keepers. Per Burtt's direction, he channeled Laurel and Hardy. Jabba's voice was performed by Larry Ward. "He had a deep voice to begin with, but not deep enough," Burtt would recall. "I pitch-shifted his voice as low as it would go while still maintaining intelligibility. Then a sub-harmonic generator was used to derive even deeper tones, almost an earthquake rumble in short bursts, which were mixed in with the words. On top of all this was added a slurpy noise that I got from the sound of my wife's macaroni and cheese being fondled in a bowl."

The crime lord's sadistic laugh was a combination of humans, hippos, hyenas, and more elements blended together. "Ben is already developing wonderful, extra characteristics for Jabba," says Marquand, who was now further along on his next film. "I think Jabba is becoming very frightening."

Burtt often auditioned crew for bit parts. He and his team were working fast and often he'd ask, "Who can do a sound like an alien?" One time, Burtt organized an event called "Death Scream Day" and everybody who came in simply screamed their lungs out. For the moment when the AT-ST driver is yanked out of his cockpit by Chewbacca, Craig Barron passed the audition: "I'm the scream. I didn't know I was good at screaming until then." Candidates were often asked if they could make any unusual sounds. Mark Dodson could. "He had a really funny hyena-like laugh," Burtt would say. "So I recorded him and that strange laugh became Salacious Crumb."

After Fett is swallowed by the Sarlacc, the monster burps, courtesy of Howie Hammerman, who had also burped for Spielberg's E.T. and Ridley Scott's alien.

WILD WILHELMS

Lucasfilm threw its annual Christmas party on Saturday, December 18, with Marquand and Barton in attendance. Two days later at ILM, the director filmed Hamill in his low-rent cave and his X-wing cockpit, slipping on the black glove. Fifteen little people were also filmed as Ewoks against bluescreen for the celebration matte painting.

Hamill then took the short drive to Skywalker Ranch, where a crew had been prepping since 4 PM for the funeral pyre scene. Unfortunately, it began to rain really hard. Barron would remember "begging"

them not to have a dinner break at 8 PM because the crew just wanted to get it over with, but instead having to track mud and water through the ranch's beautiful cafeteria to eat.

"I remember the pomp and circumstance of burning Vader's body," Hamill would say, "but I mean you're five yards away from a trailer or a makeshift roof of some kind, so it wasn't all that bad."

"We shot Mark through high winds and torrential rains, and had to wrap early," read a telex to Pat Carr. Hamill worked until 10:15 PM, after which Randy Johnson once again donned Luke's costume. Both Lukes were filmed by Caleb Deschanel and directed by Marquand.

The director also shot a spontaneous retake of an Imperial officer in the bunker, who is knocked over a railing and falls to his death. "I was in a meeting going over the film," Burtt would say, "and somebody said, 'We've got to do this shot. Who do you want?' And George says, 'Ben, you go do it.' I left the editing room, went down the hall. They put me in a costume, I did it, and went back to work. I must have done five or six takes—the camera ran the whole time."

The Imperial's death cry was a familiar sound, something like a "Wilhelm scream," named after cavalry private Wilhelm, who gets an arrow through his leg in *The Charge at Feather River* (1953). "It's actually me *imitating* the Wilhelm," Burtt says of his death wail. "The scene was shot without sound, so I had to dub myself later." (Burtt inserted an authentic "Wilhelm scream" during the Sarlacc pit scene.)

Marquand and company later reconvened at ILM to film more Endor bonfire scenes with 11 little people. Keeping track of continuity that daylong shoot, Kazanjian's assistant, Kathleen Ross, remarked, "Call was at 10 AM. It is now 11 AM … Want to bet we don't get our first shot before the lunch break?"

ZOUNDS! IT'S MORE SOUNDS!

As soon as sound designer Ben Burtt had read the script, he was on the lookout for strange and/or musical effects—all the time, no matter where he was. "My wife would say to me, 'Turn it off, please turn off the sound editor,' " he says. "But my job is a substitution process: I record something and then use it for something else."

The first effect Burtt designed was for Jabba's immense palace door. As was his method, he derived the final sound from several parts: the creaks from rusty bulkhead doors within the ammunition tunnels of Fort Cronkite, Marin County; the rumble from the same effect used for the famous boulder in *Raiders*, essentially a car driving over a muddy, rocky road on Skywalker Ranch; and the sound of an acacia tree being chopped down.

For the chicken walkers, Burtt used the same components as the *Empire* walkers, mostly dumpster doors and metal shearing machines, but sped up. Burtt modified previously created effects for the new spacecraft, but a great "rumble" came from an air conditioner at a Howard Johnson's Motor Lodge motel; the A-wings and B-wings were modified versions of snowspeeders. "There was no time to do more, as those shots came late in the game," Burtt says.

The Emperor's animated lightning bolts came to life when Burtt mixed in sounds recorded from the *Frankenstein* laboratory props, which Ken Strickfaden had created for James Whale's 1931 film and preserved in his barn.



At Sprockets, Burtt, Tom Holman (standing), the creator of the THX sound system, and re-recording mixer Gary Summers work on the audio track of the film.

THE OPTICAL DOGS

Much of the workload was shifting to Optical by mid-December, where Bruce Nicholson and his crew were maximizing the output of their four optical printers (two for generating elements; two for compositing). "The current tally on the whole picture, I think, is more than 500 shots," writes Edlund. "I don't know how we're going to do it. The Quad printer that I sort of designed for *Empire* has been split into two separate printers. I fought the idea at first, but when we actually looked at the situation, it was a better deal to have two printers than one super 'trick' printer."

"We have the space battle sequence, which has roughly twice as many elements as we've ever had," says Bruce Nicholson. "And with each new element you have a potential new problem." His crew of 18 also had the desert sequence, with its set of unique complications: color imbalances, dirt scratches, and telling matte lines. "We try to spend the first two or three months just testing out everything for each particular sequence," he says. "But some of those problems have stayed with us."

"On *Empire* we produced 1,650 cam reports (every time an element is shot, it is accompanied by a camera report)," explains Art Repola, supervising visual effects editor. "For *Jedi*, we will almost certainly produce 3,000 and our filing system has been put on a computer. For a single shot that might last a second or two on screen, involving two dozen spaceships, we are working with as many as 57 separate elements, which means 57 separate pieces of film, 56 for the ships themselves and a final element for the starfield. George personally approves every single element. Not just every shot, but every element—every ship, every planet, every lazerburst. Some of the composites will have been looked at 20 or 30 times before they are finally in the can."

"They called themselves the 'Optical Dogs,' " Duignan would say. "They had such a tough job, day and night. One of their night crew called herself 'DOA Mary'—'Dead On Arrival Mary'—because it was such a hard shift. I would sometimes stay and have dinner with them at like 10:00 at night. They felt kind of like the bastards of ILM, the last stop, because they were the ones who had to fix everything."

(The origin of the department nickname was a leftover element from *Poltergeist* of the family dog walking into frame and looking up at the ceiling to view actress JoBeth Willams. This dog element would show up on *Jedi* walking into a star field or on a planet surface or behind the *Falcon*—"anything that proved hysterically surrealistic," Barron would say. "It was a welcome laugh at dailies to relieve the pressure.")

"We were the last ones in the food chain of visual effects, so we had to take whatever was coming downstream," Nicholson says. "I'm so close to it now that it's hard for me to judge, but I would say there is an average of 15 elements per shot, and we've got one with 60 elements, which Ken Smith composited. We make separation positives for the bluescreen, so that's three passes for every element. They're not all bluescreen, but let's say you have 40 elements, that's 120 passes on the print. I think George is really trying to find out how far he can take the bluescreen system."

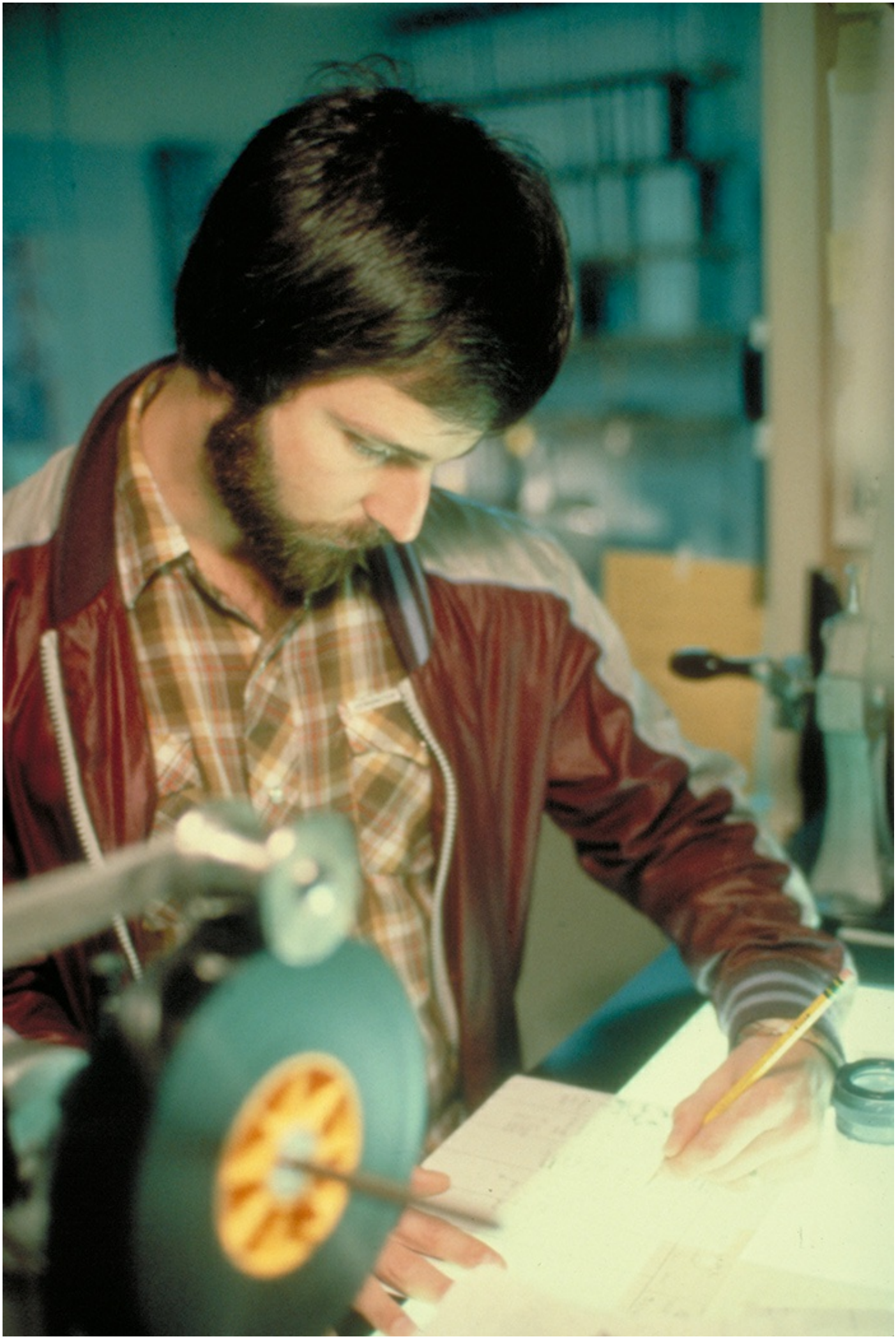
One of Optical's printers had been used on *Star Wars* and originally built for the VistaVision film *The Ten Commandments* (1956) by the Howard Anderson Company at Paramount. Another printer was built by John Ellis, one of the optical operators and a machinist at ILM; it was set up to do blowups, reductions, and tilts for individual elements. The two other printers were used for final composites, which had to go from VistaVision to a four-perf squeeze, or Panavision. "We have a little joystick which we use for positioning mattes, also for doing moves, designed by Jerry Jeffress," says Nicholson. "It's an incredible unit for assisting us, because we move our projectors rather than our lenses, for position, which

gives us the advantage of multiple fits, rather than just one, in a multiple element shot. And if you can move in 1.0001-inch increments, you can really fine tune your work."

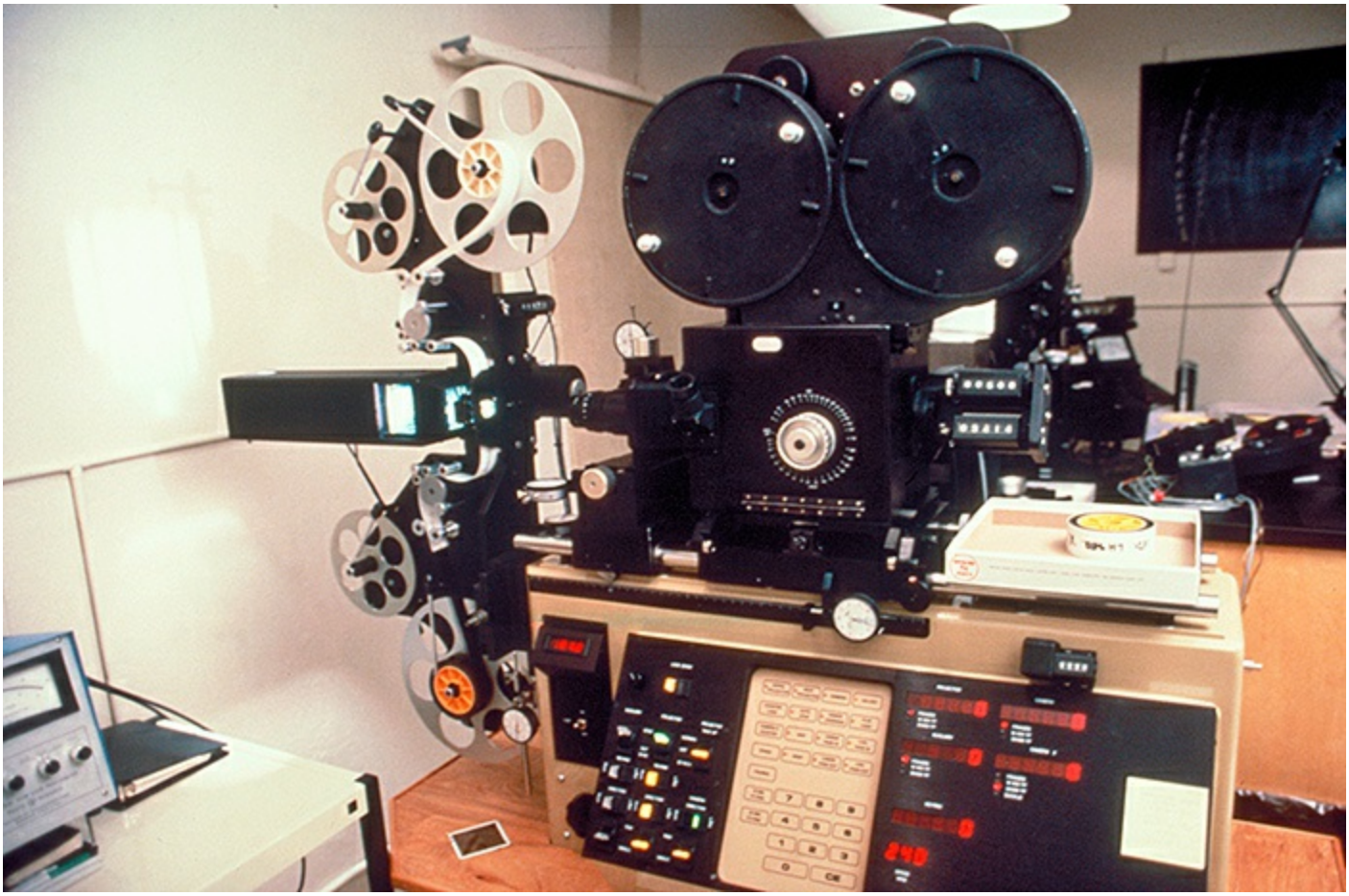
"The Ellis printer gave us the luxury of taking a particular stage element and reducing or blowing it up to fit the scale of the shot better without reshooting the stage element," says operator Kenneth Smith. "The other difference in *Jedi* is that we did a lot of black-and-whites to preview shots. That way we could see if the synching of the elements was going to work and the sound people were able to start cutting sound a lot earlier because they knew when the lazer was going off and where the ship was in the frame."

"All in all, it just taxed us to our absolute limit," Nicholson would say. "Fortunately, I had a crew that was experienced and we'd worked together for three or four years, so that helped tremendously. We could make a more coordinated effort to get the work done. But just managing all the elements was mind-boggling; we put through millions of feet of film to get those composites done. It was a huge undertaking."

"It's funny," says Ralston. "We have the most incredible Optical department in the world and now that we have the sharpest lens ever designed, we're throwing diffusions and screens in front of it trying to soften it up. If the image is too clear, too sharp, it shows all these unwanted details."



Optical department supervisor Bruce Nicholson.



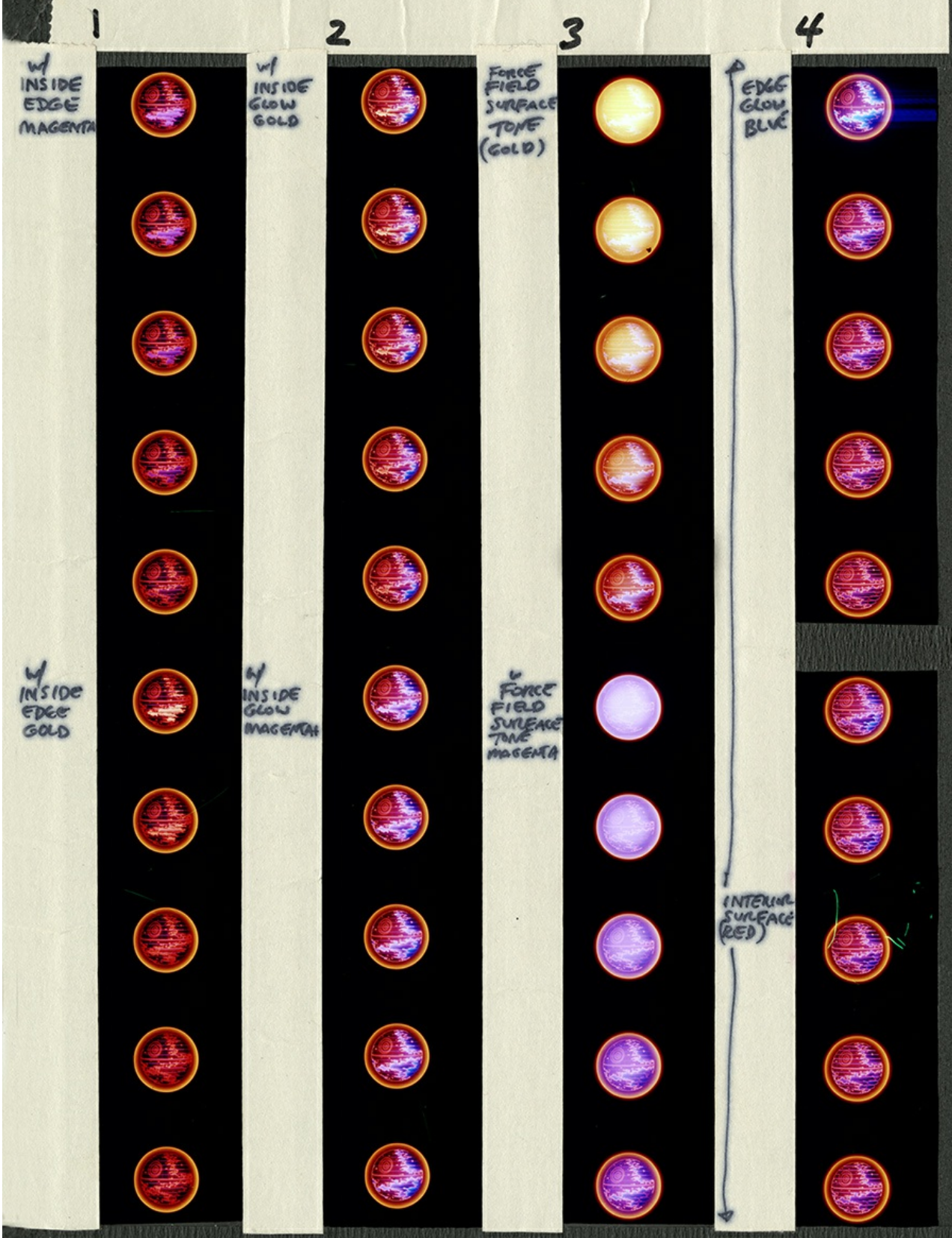
The Ellis optical printer, built by optical printer operator and machinist John Ellis.



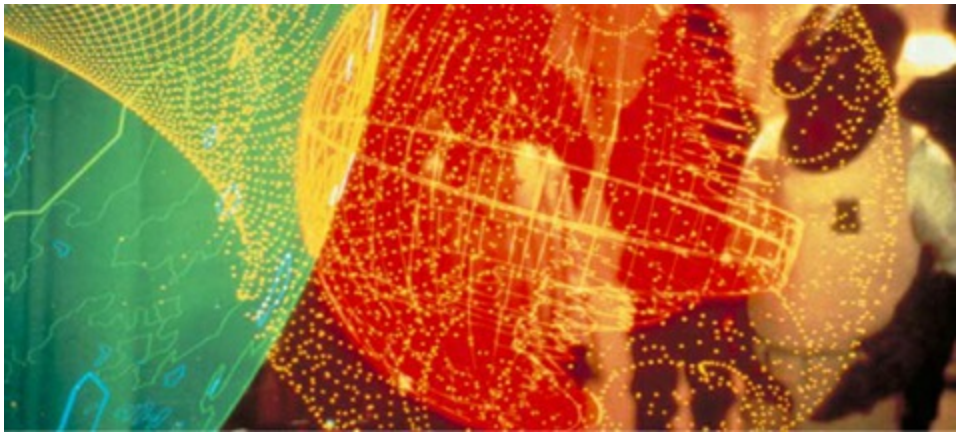
Electronic systems designer Kris Brown tests electronics for the newly designed and built optical Workhorse Printer.

WEDGE 5

DEATH STAR COMPOSITES WITH VARIATIONS



Tests created by the Computer Division can be seen in "Wedge 5," which shows variations on the Death Star graphics.



Final frame of the Death Star and shield, as generated by the Computer Division.

BLOWING THINGS UP AND DOWN

Lucas revised a line of dialogue for Han on December 20: "Thanks for coming back for me, kid. I owe you one," which recalled Solo's penchant for accounting from the two previous films. The next day Billy Dee Williams went in for more ADR, and on Christmas Eve, Marquand returned to London.



Ken Ralston and crew (equipment support staffer Michael J. Smith; stage technician Bob Finley, with glasses, in background; and stage technicians Merlin Ohm and Peter Stolz, with mustache) film the pyrotechnical disintegration of a model.



Stage technicians deal with the debris of exploded models.



Work in the Computer Division continued on Death Star imagery for the rebel briefing room scene. R. J. Doris sent a memo to Kazanjian noting that they had spent "considerable time" with Dunham discussing changes and that he was to take over direct supervision of the computer elements of the six shots. An outside optical house would be responsible for the filtering and compositing, which would increase costs but save time. "For *Jedi* we did a CG effect, but there was nothing particularly outstanding about it," Ed Catmull would say. "The rebels are looking at a computer graphics thing within the film and this force field comes out around it."

"The effect wasn't so groundbreaking as the tools used to do it," Duff would say, referring to refinements made to their animation graphics system.

"The Computer Division was proving that they could do anything traditional effects could do, but without using a camera," Smith would say. "The problem was that computer hardware had not evolved enough to do it quickly. Early demonstrations were maddeningly slow. We watched one frame being rendered for what seemed like hours as the computer crunched the millions of numbers which made up the image."

"We ultimately did about six shots involving graphics work in which we use computer-generated elements," Nicholson would say of Optical's role. "The Computer Division was doing a lot of R&D during that time, so we could see that stuff on the horizon."

Practically, of course, *Jedi* was almost completely analog. Indeed most elements that ILM could physically shoot had been completed by the end of December, "but we're waiting on certain sets that aren't ready yet," says Edlund. "Steve Gawley is still working on a really spectacular one for us. It's very large and very elaborate, and will only be in four or five shots: the Death Star reactor chamber."

In the interim, Edlund and his crew worked on the destruction of Vader's ship and Jabba's barge. The latter high-speed explosion was filmed outdoors, atop the ILM stage, using a miniature set comprising a couple of tons of sand transported from Arizona and a painted backdrop of the Yuma location courtesy of Chris Evans.

"There were huge discussions about how we were going to blow things up," Huston would say. "Would we use gunpowder, would we use compressed air? The models had to be built specially to be blown up."

After waiting out the weather, the barge explosion was completed without any significant problems. "There were two different aspects in blowing up the barge," says model maker Charlie Bailey. "In one all the windows blow out and the fire starts, but the barge doesn't blow up; then we took the first barge out, carefully, and set the other one in (made of a brittle aggregate material). That one was blown to smithereens, with shrapnel and all."

"One day I was having lunch in our little courtyard next to the stage," Bill George would say. "And I heard, 'Ready … and … action!'—and then this big explosion. Pyro guys have this unspoken rule that if you're going to err, err on the side of putting in too much powder. So as I'm biting into my sandwich, barge pieces are raining down around me."

"We had one incident when we were shooting some pyro stuff on the big stage," says Ralston. "It was a TIE ship that flies past the camera on fire and blows up. We got the thing going, started the camera up, and the TIE ship ball—which was where all the pyro was—blew off. It fell behind us and landed on one of Dennis's forest miniatures and it burst into flames, so everyone was looking at that. What we didn't realize was that the TIE ship was still flying with two wings and a heavy metal rod—it was pitch

black in there—and one of the still photographers, Roberto McGrath, had grabbed a fire extinguisher and started to run across the stage to the forest without realizing the TIE ship was coming right at him. It smacked him on the chin, knocked him down, and he had to have stitches."

"There was this big conning tower that was built for the Star Destroyers, maybe four and a half feet across," Bill George adds. "It was a pyro one. In the bottom piece were these mortars with charges, and then on top of that we would pile debris. Wesley Seeds was loading it up and he was very nervous because he wanted to make sure everything was right—and at the last minute I saw him grab a model 'tree' from a model kit, this grid pattern. Well, the next day in dailies, there's this high-speed, spectacular explosion, a bright orange fireball—and right out of the middle, coming right at the camera, is this model tree. So we had to do that one again."

THE RETURN OF "RETURN"

Work on the film, and now its promotion, progressed in multiple areas. A short (around a minute and a half) *Jedi* teaser trailer played in theaters throughout America that December. On the licensing front, Lucasfilm signed up M&M Mars, Hi-C, and Procter & Gamble. Ganis went out on the road again, doing presentations for Toys "R" Us and Sears. And at HQ, sometime around December 17, Lucas changed the title of his film from *Revenge* back to his second draft version: *Return of the Jedi*.

Word leaked out unofficially—Marilyn Beck may have been the first to break the news in her syndicated column—and a journalist asked Marquand about it. "The title is going to change," he said. "But the longer we can delay announcing that, the happier we're going to be. We had always wanted to call it 'Return.' Philosophically, it's correct. 'Revenge' has a ring about it that I think isn't right for this movie. It's negative and Jedi don't seek revenge. A Jedi Knight can't understand that as a concept of behavior."

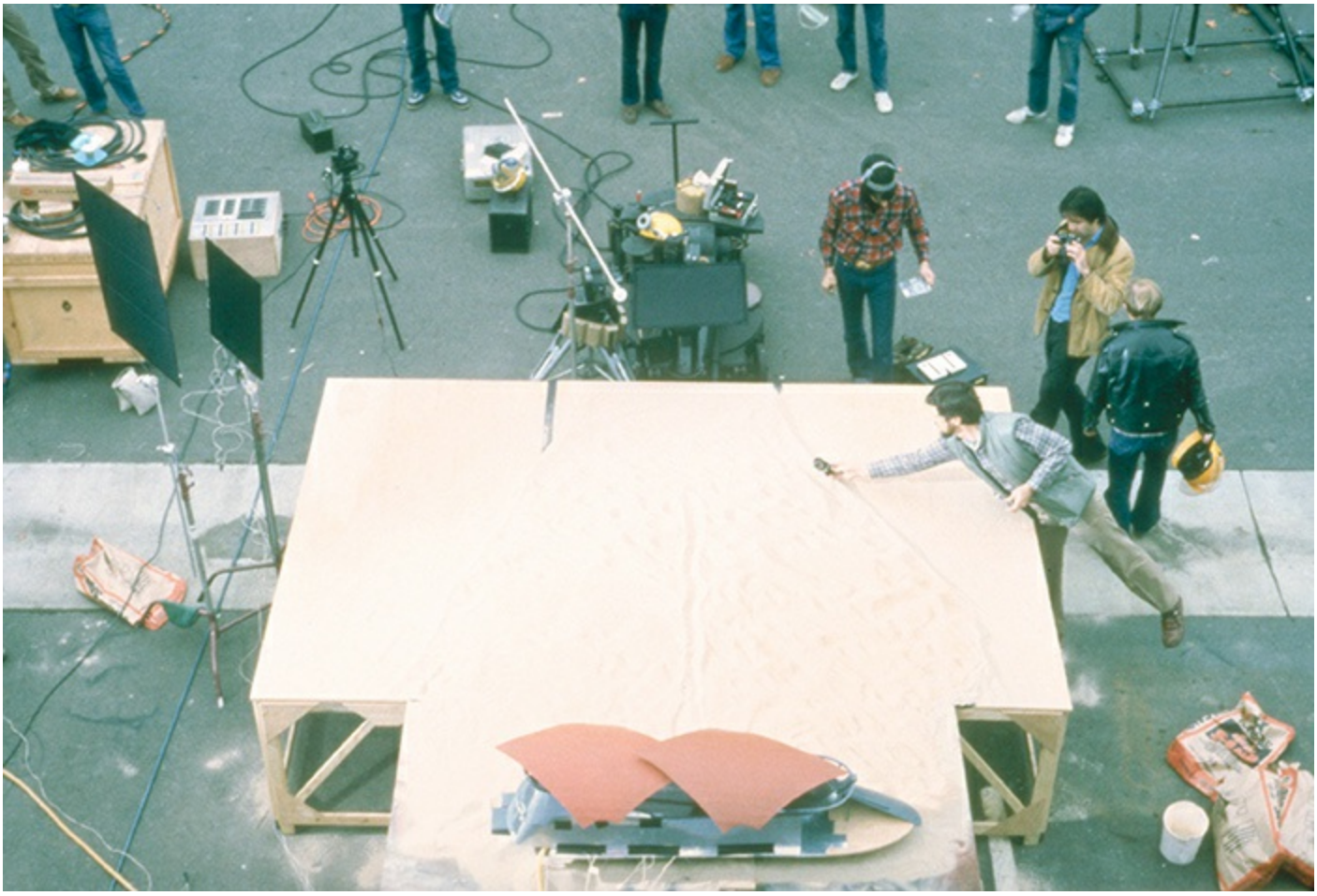
"I said, 'But, George …,' and he said, 'No. This is what it's going to be,' " Ganis would say. "I said, 'But, George, *Revenge of the Jedi* is such a better title.' And he said, 'Jedi don't take revenge.' He said that to my face."

"It was crisis time, from a licensing point of view," Roffman would say. "We had all these licensees that were in the midst of producing product that said 'Revenge' on them. Nobody wanted to deal with that because it was such a huge headache. The biggest licensee by far was Kenner and they had to destroy somewhere around $250,000 worth of packaging."



On the roof of ILM, the pyrotechnic crew, supervised by Edlund, prepares to blow Jabba's barge to smithereens. Bits and pieces would rain down upon those eating lunch in the courtyard below. (On the far left with 16mm camera is still photographer and documentarian Terry Chostner; next to the model barge are supervising stage technician Ted Moehnke, Michael J. Smith, key grip Dick Dova Spah, model maker Charlie Bailey, Edlund, and model maker Barbara Gallucci.)

"Thaine Morris—our resident pyrotechnician, master chemist, inventor, etc.—has come up with some new secret formulas," Edlund explains. "The main trick with miniature pyrotechnics is making them as slow as possible so you don't have to shoot at monstrously high speeds just to see anything. Otherwise, your miniature is here in one frame and gone the next. By sequencing a series of smaller explosions, the effect can be drawn out; and with the new 16-channel board, we can time them right to the frame."




ILM



Model makers Sean Casey and Charlie Bailey (with glasses) at work on the Jabba's barge model; Bailey is making adjustments to steering rudders.



Chris Evans at work on a background painting for the barge sequence.



Model makers Sean Casey and Charlie Bailey (with glasses) at work on the Jabba's barge model; Bailey is making adjustments to steering rudders.



Bailey, Moehnke, and others inspect the wreckage after blowing up Jabba's barge.

COLD SWEAT

Each ILM department prepared for the final stretch as the New Year began. Unfortunately, Steve Gawley was out with pneumonia for at least two or three weeks, which compromised completion of the reactor chamber model. The matte department was in full swing, however, having finished several Endor paintings. But even this late in the cycle, Lucas was still adding mattes.

"It was near the end of production," says Pangrazio. "The pressure had really gotten to us by that point and we just wanted more than anything else for the project to be over so we could go home. But no—more and more shots were being heaped on us!"

The animation department was also inundated and had upped its head count to 12 people, who were occupied creating lazer blasts, shadows, and many rotoscoped mattes. Pete Kuran, a *Star Wars* veteran, had started his own company, Visual Concept Engineering, and it was doing mainly lazer sword effects.

The optical department calculated that it needed six final composites per day, which meant ongoing day and night crews, six days a week. In the camera department, supervisors had about six weeks left to mop up the dozens of stage elements that would, hopefully, give Optical and Animation the time to finish. "We're just not far enough along to make anybody feel real comfortable," Edlund says.

"Maybe two-thirds of the way through, we ran out of some of the film stocks because they were all special ordered," Nicholson would say. "We were desperate to find these film types and there was only one other facility that had some—so we begged them for some while we special ordered more."

"This place is a nuthouse," says Ralston. "It never stops. The pressure is constant and it's getting worse every day. We didn't make our Christmas deadline for getting black-and-white temporary composites of everything. We didn't even come close. Right now, I have three left to do. But we *are* hitting our deadlines for when they really need them."

Real need corresponded to completion dates for each reel that needed to be hit in order to have a locked-down cut for John Williams, whose dates with the London Symphony Orchestra were imminent and could not budge. "In two days, George leaves for London so they can start scoring the film," adds Ralston. "Once the scoring's done, the picture can't be changed anymore, at least to any significant degree, which is actually a blessing for us. We'll have exact frame lengths on everything."

As minds and bodies began to fail, Lucas laid down the law, according to Tom Smith, declaring that there must be a temporary color version of every effects shot in the work print by April 1—or else he would insert a black slug in the finished film to indicate an effects shot that ILM did not complete on time.



In the panoramic painting by Chris Evans of the Ewok celebration (Evans at work), the master shot included four plates of live-action photography.



Because the Ewok costumes were highly flammable, four groups of little people and pilots had been shot against bluescreen.







These were matted by Optical into separate elements of bonfires filmed at night. The background elements were reduced to appear a long way off and supplied to Optical, which added the backgrounds to the dancers and the bonfires (ABOVE, LAST TWO IMAGES: Before and after: with vacant areas and with fires composited into the painting).

"We then took that piece of film and had a low contrast print made—we make low cons because contrast increases once we rephotograph them—and then we scraped out that area of the big matte painting and, by rear projection, we placed the four groups and their backgrounds in the painting," Barron would say. "This way the actors are able to walk in front of an area of the painting whereas otherwise they would have had to be behind some set elements. As far as I know, it's the first time that a shot was done quite in this way. We did the matte painting first; we did everything backward" (BOTTOM FAR RIGHT: Final frame).



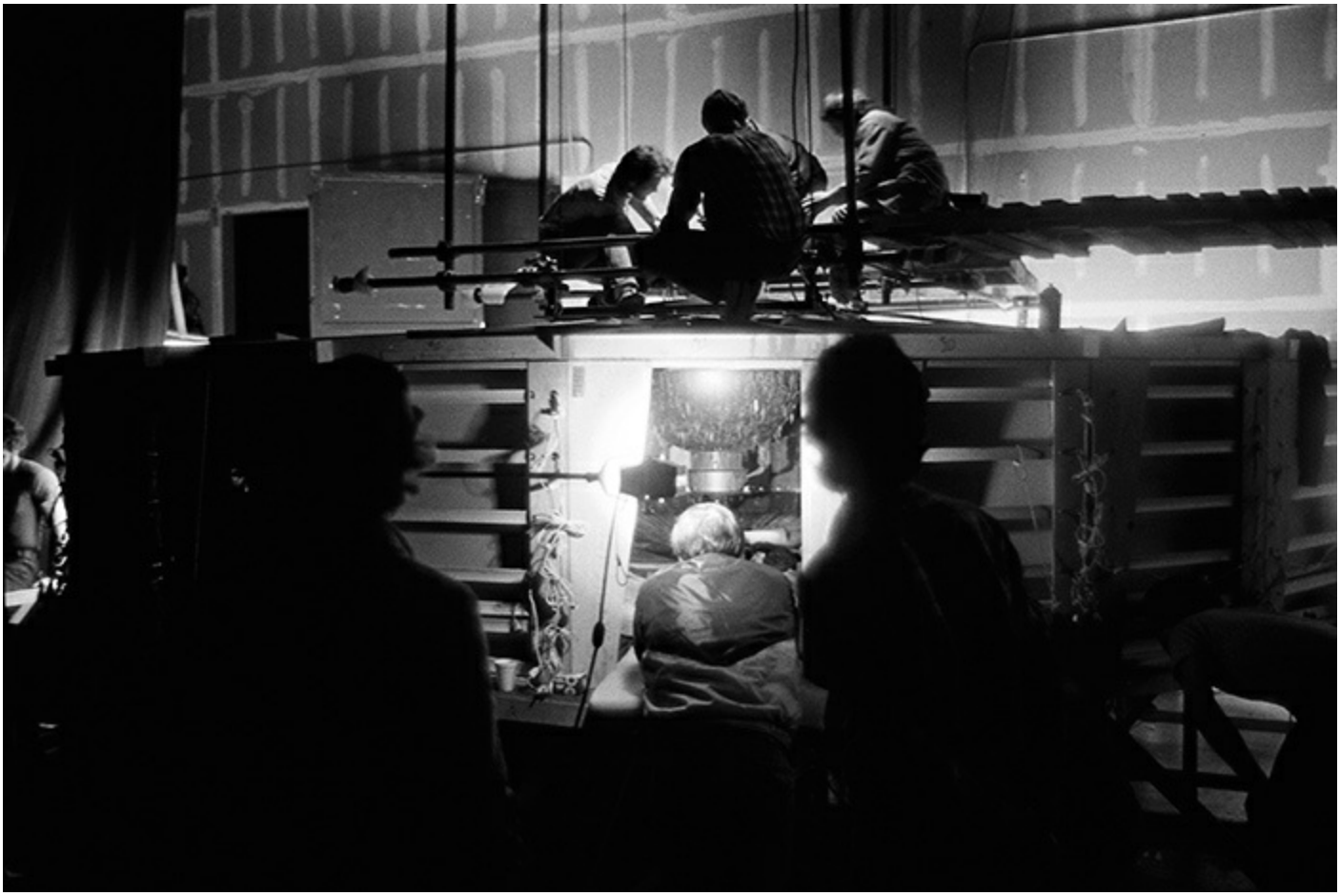
Chris Evans at work on several Endor matte paintings.





"Things got so tight at the end that black-and-whites were being sent over to edit of only the main elements, but also with a lot of paraphernalia used to make the shots still in the image, such as C-stands (for lighting)," says Ralston. "I guess Duwayne Dunham went over to the sound guys one day and they were using the same black-and-whites to start cutting the sound—but they were adding sound effects for the C-stands! They thought the stands were ships."

"The challenge was, could we get all the effects done in time?" Kazanjian would say. "That was one of my big problems. I had to keep going to ILM and sitting everybody down in the projection room and saying, 'Look, at the rate we're going, we're not going to be able to deliver this film on time and our reputation and ILM's reputation is riding on this …"



Supervised by Steve Gawley, crew at work on the Death Star reactor chamber.

MAKING MUSIC

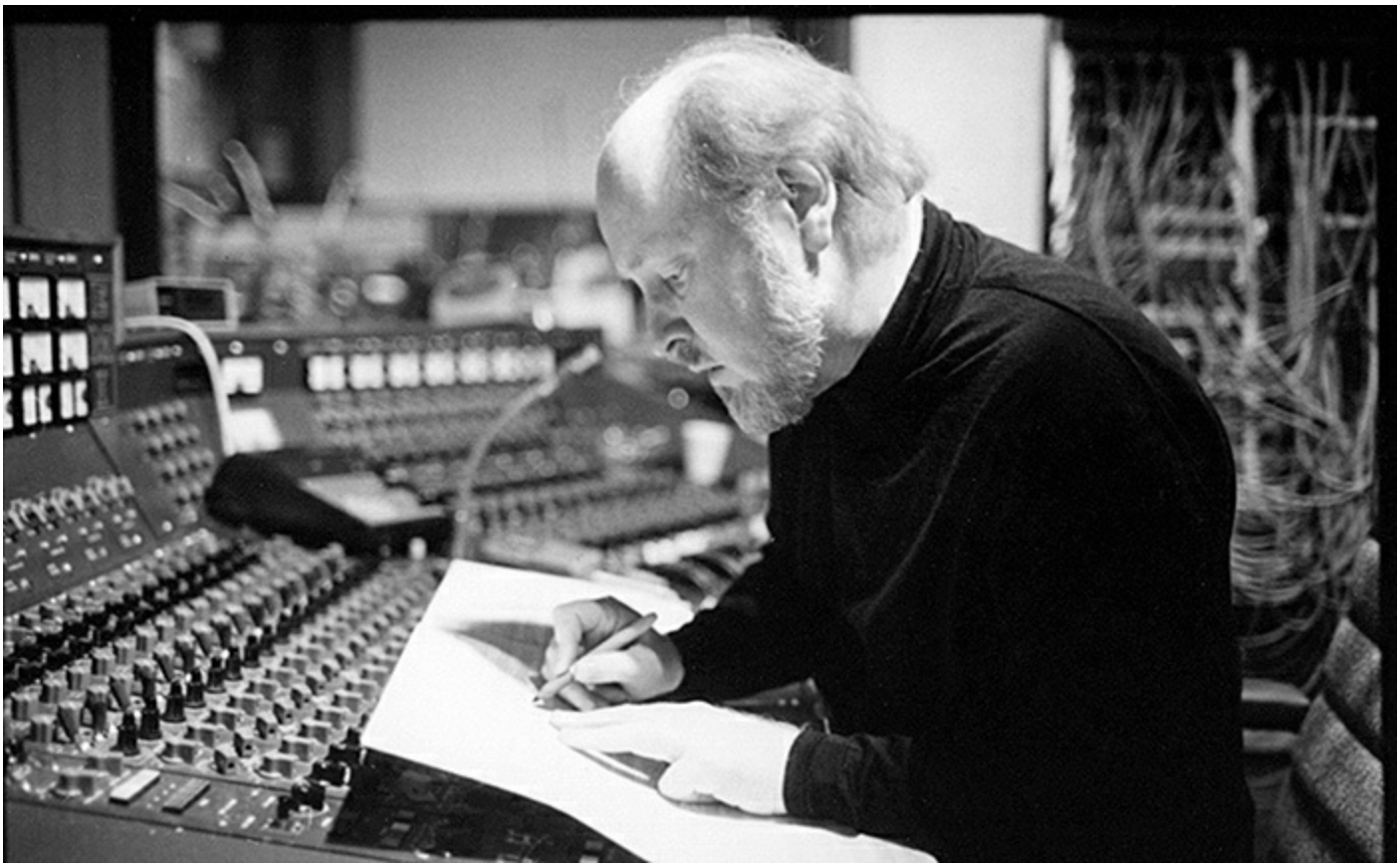
E.T.: The Extra-Terrestrial accomplished in 31 weeks what it had taken *Star Wars* five and a half years to accomplish: $194 million in domestic film rentals, catapulting it to the number one box-office spot. Lucas's space fantasy had topped Spielberg's *Jaws*, and the latter director (with a little help from ILM) had returned the favor. Of course the two of them were at work on their second collaboration: *Indiana Jones and the Temple of Doom*. Moreover, on January 19, Lucas flew to London to meet someone whom Spielberg had originally introduced to him and who was perhaps the key collaborator in both of their successes, the common denominator of their emotional punch: John Williams.

"The jump from *Star Wars* to *Empire* to *Jedi* for me was not a great one," Williams would say. "It felt like one piece, one continual experience."
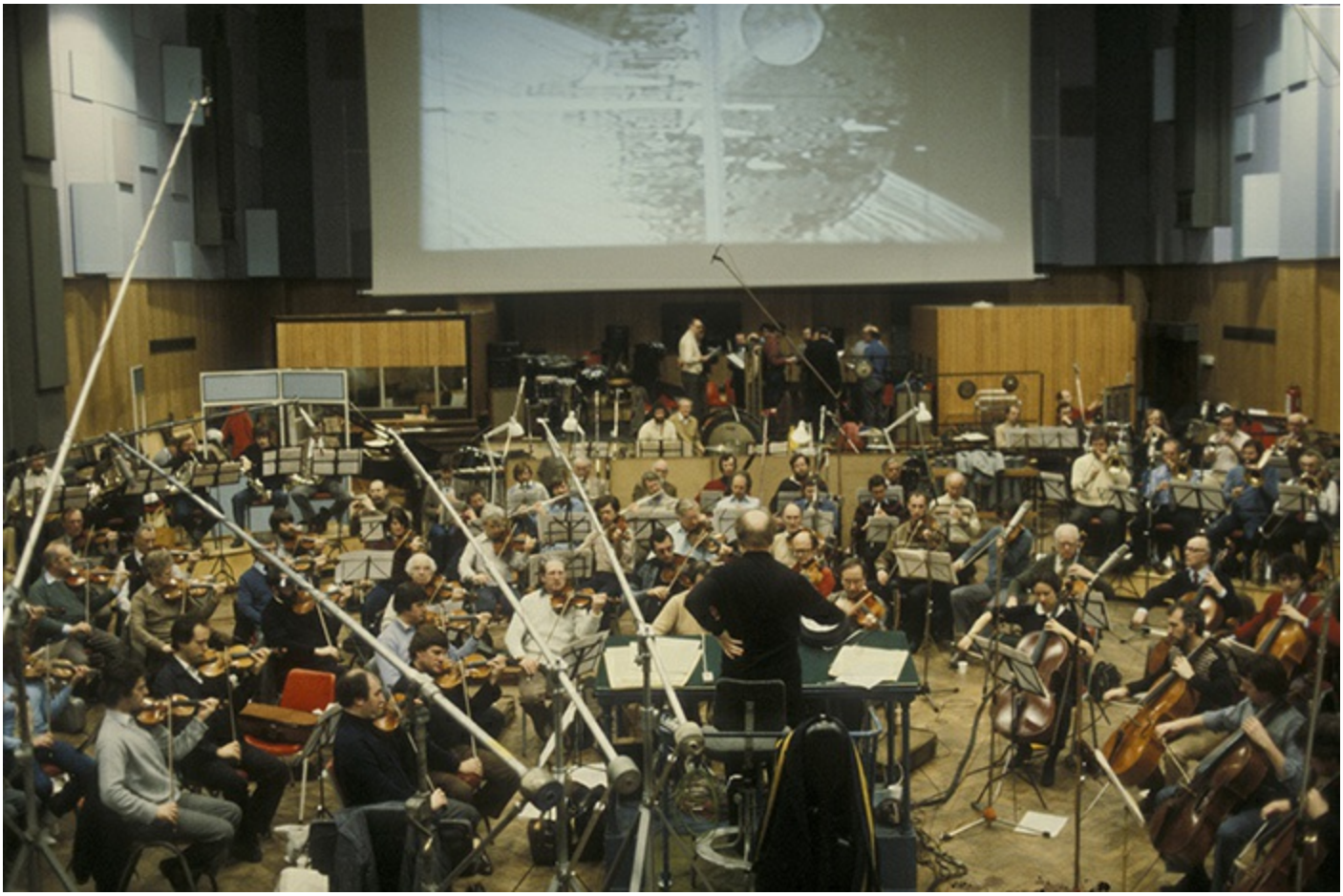
In the control booth at Abbey Road Studios, Lucas joined Kazanjian, Ken Wannberg, Lionel Newman, and Herb Spencer. Generally, Williams and the LSO worked from 9:30 to 12:30, 1:30 to 4:30; on their first day they recorded the Main Title as well as cues for "Han Defrosting," "Yoda," and the "Admiral Ackbar Speech," about 17 minutes of music. In between takes, Williams told Newman what he would ask from the orchestra on a certain cue: "Quicker and a little stronger from the cellos."
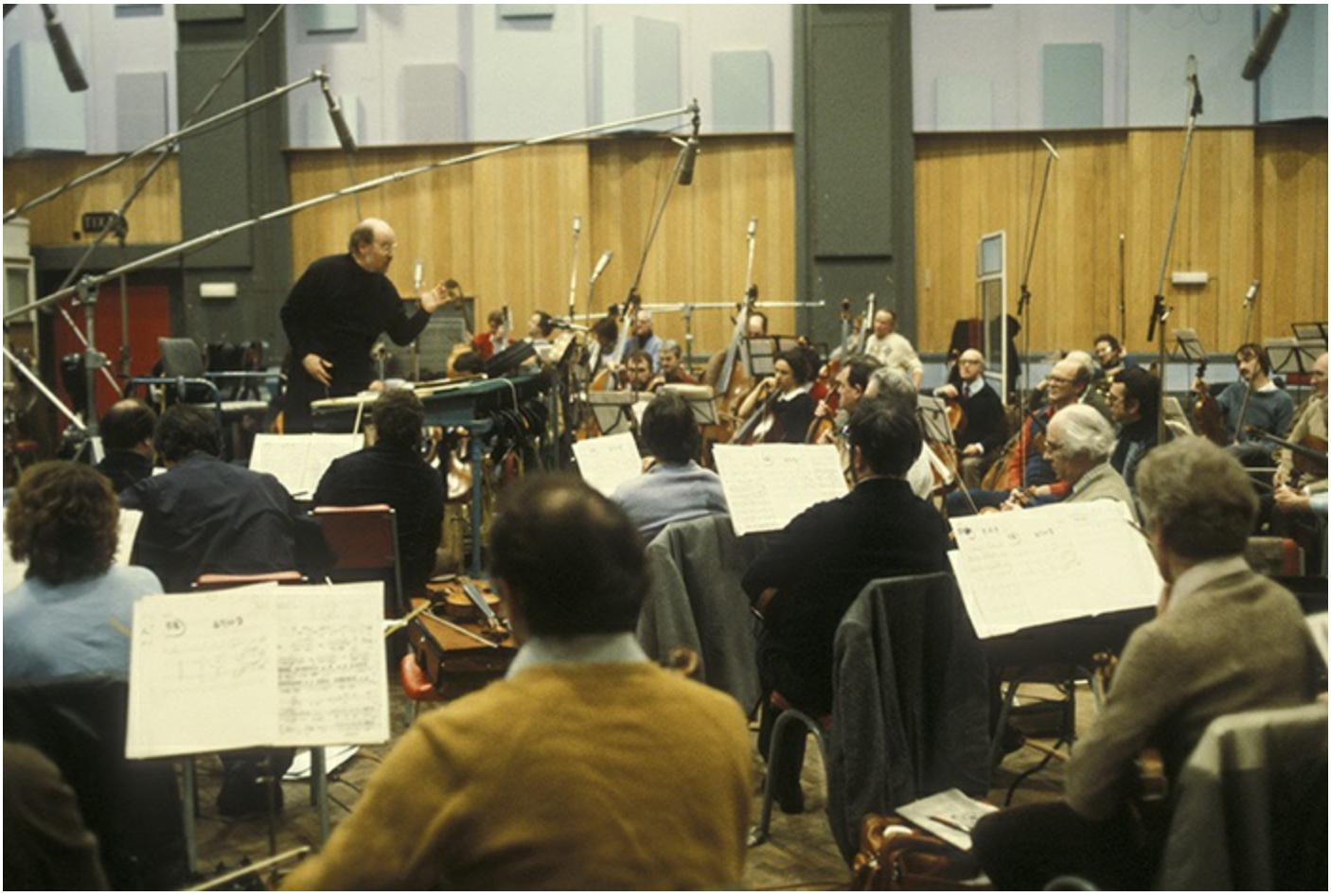
"At a scoring session, they run the film up on the screen with added lines and dots and all kinds of markings on the screen, which give the conductor points where the music should hit the climax or be soft or whatever," says Kazanjian. "Johnny's music is so visual, it has to match perfectly. At the same time, most composers know that changes can be made, so you hire a music cutter. We have a very good one, Ken Wannberg, who is also a composer, and he is able to take Johnny's music and literally re-edit it

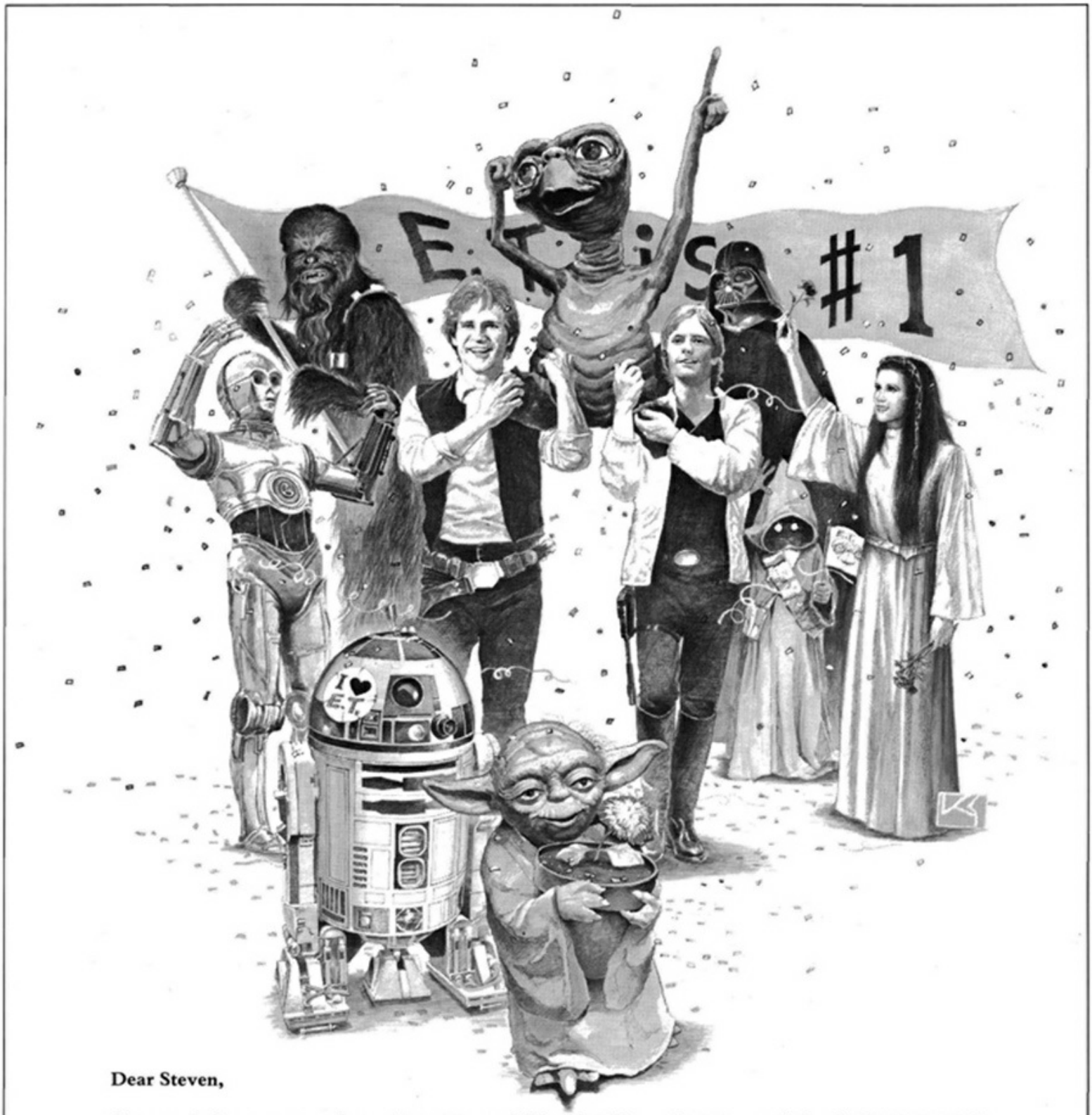
and stretch it out if necessary—and that's an art. A lot of the music is written with change in mind."



The common denominator: composer John Williams, who wrote the music for *E.T.* as well as the first two *Star Wars* films, at work in the control booth while recording the soundtrack for *Return of the Jedi*, circa late January/early February 1983.







Dear Steven,

Congratulations to you and your Extra-Terrestrial buddy. This week E.T. moved ahead of STAR WARS to take first place in domestic film rentals.

E.T.'s adventure on earth and his gift of intergalactic friendship continue to touch us all.

May the Force always be with you.

Your Pal,

George Lucas

© LFL 1983

Lucas's tribute to his pal Steven Spielberg, published in *Variety*, when the latter's *E.T.* surpassed *Star Wars* as the all-time #1 film at the box office, by artist Kazuhiko Sano.

Williams was somewhat of a rarity, as he conducted his own music. When asked why he conducts, which some composers don't, he responds with one word, "Performance," explaining: "Part of the appeal for the audience is what the orchestra does; if you can make a rush up to a cut and then suddenly suspend a chord in just a wonderful way, the audience gets something in the pit of their stomach that they feel. If that's not executed really very well, they're robbed of something."

While in London, Lucas also met with Marquand and the English actors to record their ADR sessions. Back in Hollywood, at approximately 7:45 PM, ADR dialogue editor Victoria Sampson had her car broken into while in the parking lot of Star Sporting Goods; 35mm black-and-white dupes of reels four, five, and six were stolen, along with her luggage and coat. It was not industrial espionage, however, as the thieves neglected to take three more reels that were also in the car. An investigation began and another dialogue editor, Laurel Ladevich, flew down to LA, hand-carrying replacement reels to be flown to London for the ADR work.

Ian McDiarmid arrived at the Mayflower Recording Studios, at 3 Audley Square, on January 24. Evidently, the actor had won the right to keep his voice as the Emperor's. "I did that voice all the way through shooting and then when we went into the dubbing studios later on, I repeated it, and everybody seemed happy," he would say. "So it didn't become an issue. We dubbed over a four-day period, with lots of breaks in between, and that's very good because, especially in a film, it allows you to refine your performance." Later Burtt would add echo and reverb, without touching the actor's natural timbre.

The next day Guinness performed, followed by Caroline Blakiston, Michael Pennington, Stuart Fox ("Operator"), Sebastian Shaw, and Ken Colley. Barton was on hand to aid Lucas and Marquand during the ADR sessions and would stay in England afterward, his role in editorial having finished. By February 4, Williams had completed seven days with the LSO, the last two at Olympic Studios, and nearly two hours of music. "You might not be aware of it, but it's almost like a cartoon, because music accompanies the gestures and movements all the time," he says.

"I was watching John Williams conduct the score at Abbey Road Studios in London, which was always fascinating," McDiarmid would say. "At one particular point, it was just the music and the actors involved, with no dialogue and I said to George, 'God, you know, it reminds me of a silent movie.' And he said, 'Well, in many ways it is.' And I knew exactly what he meant, that the dialogue is not of paramount importance."

For the first time even a lightsaber duel, heretofore only accompanied by sound effects, was scored. "When it comes to this hypercritical moment in the duel between father and son, the music was more important in delivering the emotional satisfaction of the moment than the sound effects," says Burtt. "John Williams wrote a terrific cue for a choir."

For the Jabba's palace number, sound department assistant Annie Arbogast, who had an interest in being a reggae singer, had performed a temp track for Sy Snootles's performance; she wrote her own lyrics in Huttese and Burtt had recorded her. Despite plans to change it, Lucas and Williams decided to keep the temp track; the former had lived with it for a year and it'd stuck. For the actual soundtrack album, however, Williams substituted his daughter-in-law for Snootles, though all concerned apparently felt at the time that the song hadn't come out as planned.

"It was hard to do," Lucas says. "We'd contemplated bringing in rock & roll composers to try their

hand; we talked to Toto at one point and a few other groups and writers to see if we could come up with something very bizarre or unique. But we didn't want something too Top Forty; we wanted something strange but lively. It was a similar situation for the end music. We had endless amounts of overlays, various types of Ewoks singing, various instruments, and it sort of evolved from a gospel/rock-n-roll thing to the much more primitive thing that it is now. In both cases, it was a matter of weighing the ethnic realities with something musically interesting."

THE LYRICS

Return of the Jedi features two songs, the first harking back in spirit to the jazzy cantina quintet. The following are the Huttese lyrics to "Fancy Man," which was sung in English during puppet rehearsals and on set, as well as "Celebration" in Ewokese (spelling inconsistencies are from the original music sheets):

Fancy Man

WEX AB QUECK ZENICK FESI

(My body heat is risin')

JUP COL IM INNAHIZ JAL

(My soul is sympathisin')

WAH TOC PEG QUI DOZ GEE PIF

(A lovin' man is comin')

BOT GOC JARRAZ BAS DEQ XZOR ZE ZOT

(So I'm shapin' up an' workin' out.)

YEQ JEN WIH TUS TER MO VEY

(I feel my heart a pumpin')

QUI NEB BE OG EZEN NON

(My whole brain is thumpin')

RA WOK LAPTI NEC SEB NOT VAN

(Yes, a fancy man is comin')

BOT JOC JARRAS BAS DEQ XZOR SE VAT

(I'm shapin' up an' workin' out.)

NUK PEMENT ELK

(Well, people sing)

KIV BAH TOH WEP

(You gotta work you mind)

JEX PI VA BEP

(You gotta train to beat)

HEG BUDAS XAT

(You gotta be okay)

PAS COJEC ZES

(You gotta walk the street)

RAT RAW WIM JOCT

(You gotta move your bod)

CO JOPPI QUAF

(You gotta work your feet.)

BOT GOC JARREZ BAS DU XZOR SE VAT

(We're shapin' up an' workin' out.)

"Celebration"

YUB-NUB EEE CHOP YUB-NUB

(Freedom ... We got Freedom)

AH TOE MEET TOE PEE CHEE KEENE G'NOOP DOCK FLING-O-AM

(And now that we can be free, c'mon let's celebrate)

YAHWA MOE WHIP YAHWA

(Power ... we got power)

COATEE-CHA TU YUB-NUB

(Celebrate the Freedom)

COATEE-CHA TU YAHWA

(Celebrate the Power)

COATEE-CHA TU GLOWAH

(Celebrate the Glory)

ALLAYLOO TA NUV

(Celebrate the Love)

GLOWAH EEE CHOP GLOWAH

(Glory, we found glory)

YA WAH PEE CHU KNEE FOOM

(The power showed us the light)

AH TOOT DEE AWE GOON-DAA

(And now we all live free)

COATEE-CHA TU GOO ... YUB-NUB

(Celebrate the Light ... Freedom)

COATEE-CHA TU DOO YAHWA

(Celebrate the Might ... Power)

COATEE-CHA TU TOO ... YA-CHAA

(Celebrate the Fight ... Glory)

ALLAYLOO TA NUV ... ALLAYLOO TA NUV, ETC.

(Celebrate the Love ... Celebrate the Love ...)

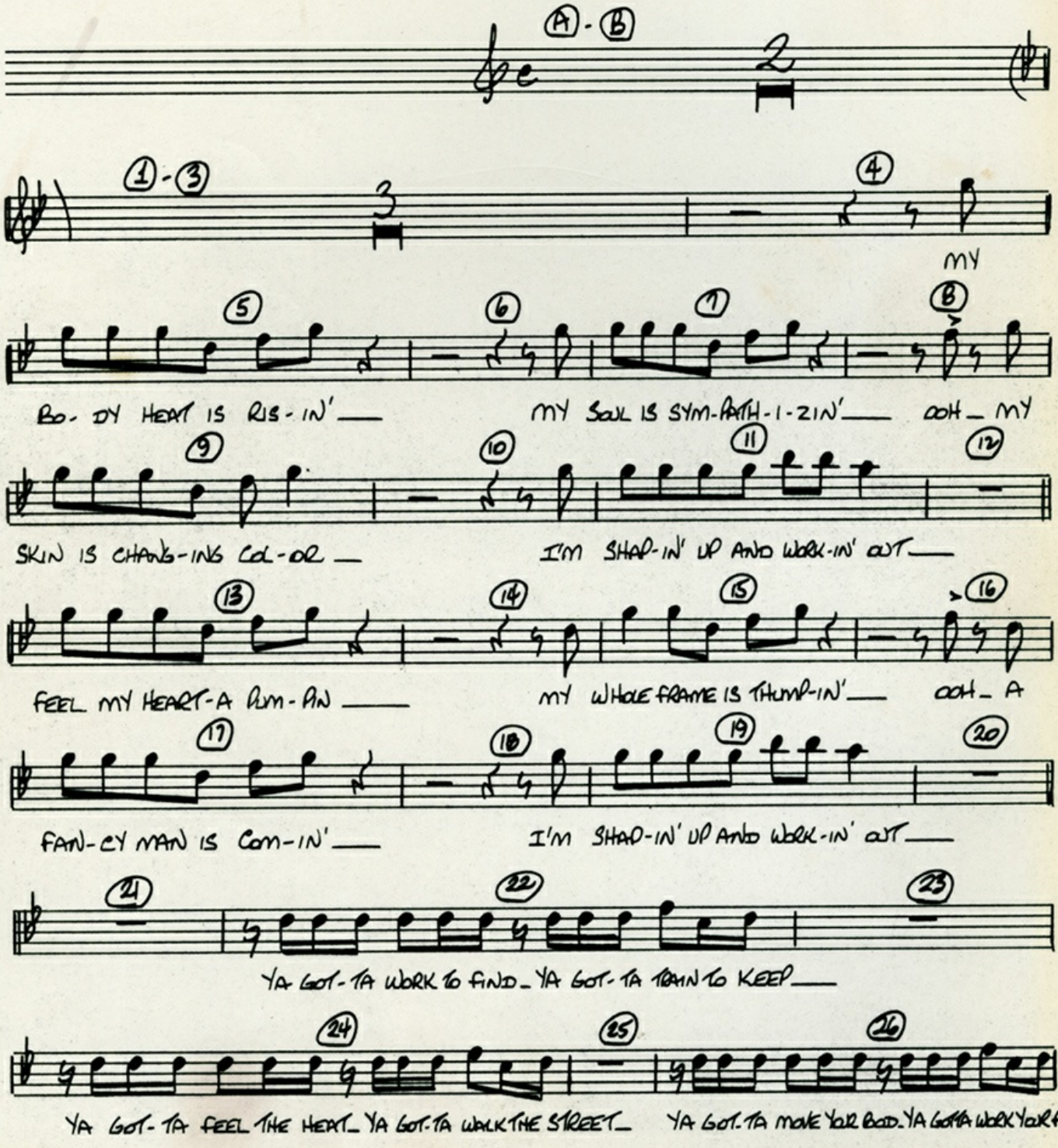


The final celebration Ewok song—in English—in a near-final cut of the film, early 1983. (1:44)
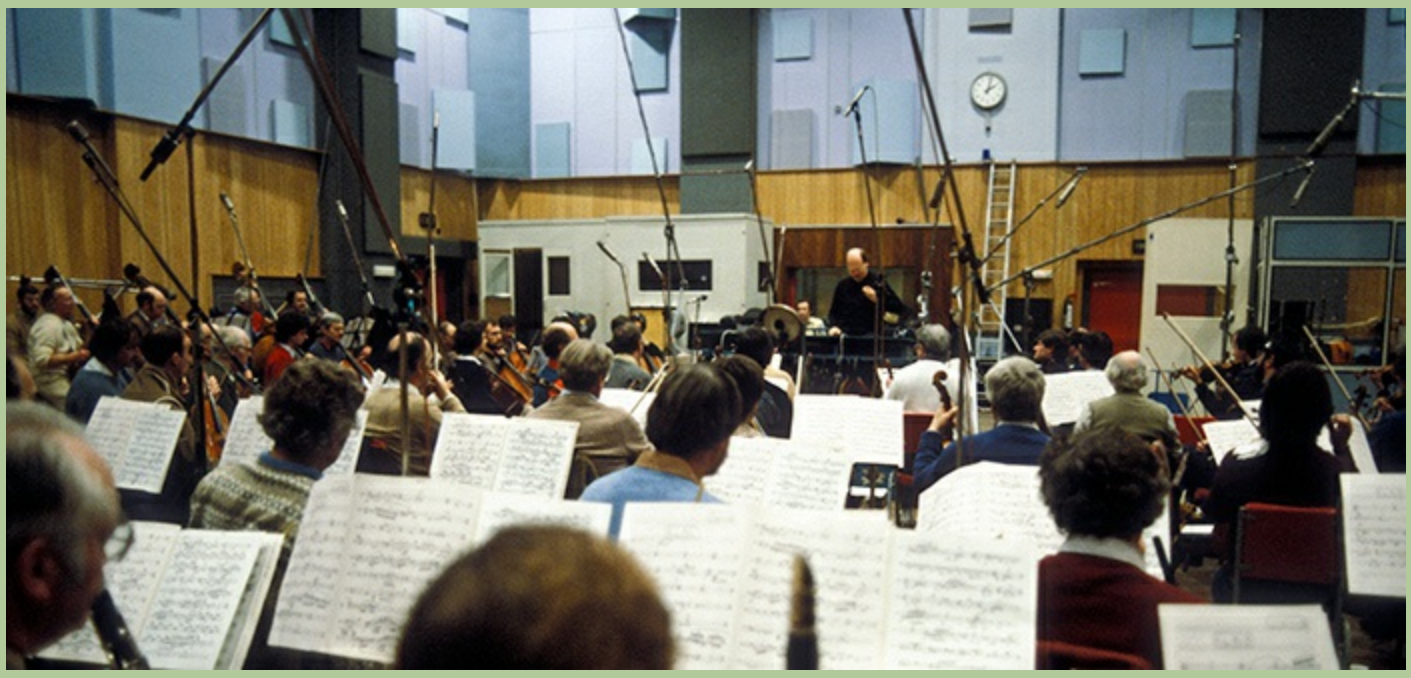
Solo Vocal

FANCY MAN

Gm



The first page of sheet music and lyrics for “Fancy Man.”



Williams conducts the London Symphony Orchestra as they record together a musical cue for the film.

DOING IT LIKE RAY

While Lucas was in London, ILM continued apace. Only six models were still under construction, including the rancor cave wall and a high-altitude Death Star cutout.

"We had a matte painting of the incomplete Death Star and George was saying that he could only move in and out on that," Peterson would say. "But production said, 'Don't emphasize the model because we don't want another big-budget model.' But one day in dailies, George asked, 'Lorne, why don't you work up some numbers for what a model would cost?' A week or so later, we were back in dailies and George asked about the numbers and I said, 'It'll be about the same amount as the Dino Ferrari you bought.' George said something like, 'Is that all? Let's do it!' and left the room—and production couldn't say it was an outrageous amount of money because I hadn't said an amount. Immediately afterward a bunch of them cornered me and asked, 'Well, how much does *that* cost?!' "

With Lucas's override, work began and continued for some time on what was one of the most intricate models the shop had ever tackled. "For a while the second Death Star was like a catchall," Bill George would say. "If you had a few days between projects, you'd go work on the Death Star. People would work on it for a little while and then just want to get away from it. It was so overwhelming."

Bill George ended up taking a lead on the filigree part of the Death Star, for which Peterson had an idea to use acid-etched brass. At a key juncture, the model actually ended up having to be flopped photographically when the team encountered a problem filming the shuttle's entry into the docking bay. When they tried to match the lighting angle of the practical set, the construction details fell into a shaded area and were lost, with the resulting optical composition looking like the original *finished* Death Star. The solution was to light the second Death Star from the construction side and flop the film—which meant that all shots of the Death Star had to be reversed, as well as the traveling mattes and separate exposures for the interior lighting.

More pickups were needed, too. A small crew traveled to Northridge, California, for a morning shoot in the desert with stuntmen Bob and Mark Yerkes. With Ian Bryce as assistant director, Mark operated the catapult that projected a flaming Boba Fett (Bob) into frame. Bob Yerkes landed on an air bag and the flames were extinguished.

Edlund still had a major sequence to do, the reactor chamber, which would tie up one of the cameras for three or four weeks. His crew also had a lot of high-speed shots left. Muren had quite a few chicken walker setups, though the stage work on the bike chase was just about done.

"Toward the end, when things were going crazy, I was shooting stuff for Richard and he was shooting stuff for me, and I was doing stuff for Dennis, so I got kind of mixed up," says Ralston. "We had to make deals to get different cameras to get our shots done: 'Look, if your crew shoots this for me, I'll shoot that for you!' Today Dennis shot a tree falling on top of one walker, crushing its head and blowing it up. We saw an RAR on that and it looks really good."

Muren also had about 14 more rancor shots left, of the original 50. The idea had been to complete two shots a day for the difficult sequence, and they were on schedule. "Phil was a worthy opponent," Duignan would say, "and he just said at the beginning, 'I don't want you in here—I don't want you putting pressure on us—we will deliver on our date and you just stress me out.' "

"We shot it like live action, with the effects done in camera," says Muren. "We shot backward and at different speeds, anything to get it away from the Muppet look. The drool helped make it creepy."

Tom St. Amand had built a completely functional armature, onto which the 18-inch creature puppet

was fit. Eben Stromquist had manufactured a set of hinged mechanical hands controlled by pulling wires, so that the rancor claws closed just like human fingers. Dave Carson built the miniature set. Tippett operated the rancor mouth and head, while Tom St. Amand had Stromquist's two grips that manipulated its elbows, arms, and fingers; Dave Sosalla controlled its feet.

"It literally was a hand puppet, where I put my hand up the back of this thing," Tippett would say. "But just before we started working on that scene, I put my hand on one of these big 5K lights, which had been run up 15 feet—but somebody hadn't cinched it down and the whole thing just came, *crash!*, down, really fast, and completely smashed part of my hand. I got this huge blood blister and my hand swelled up—but we had to start shooting this stupid thing and I had to put my hand through this tiny orifice in the puppet. I put Vaseline on my hand so I could get into the rancor's mouth. But then I had to wear this stupid puppet all day long like an idiot 'cause my hand's too swollen up to take it off!"

"Since most of my other sequences are nearly finished, I'm doing the rancor shooting myself, with Kim Marks assisting," says Muren. "The footage we're getting is just amazing. You're looking for matte lines and there are none. You're looking for stop-motion shake and there is none. You're looking for go-motion glitches and there are none. You're looking for a man inside and you think maybe there could be, but not really. The camera's panning and tilting all the time. A lot of times we're doing 20 or 30 takes, sometimes 60 or 70, until we get something—but when we do, you can look at it and say, 'I've never seen anything like this before.' "

To create the proper illusion of weight and bulk for the rancor, a fast frame rate of either 72 or 96 per second was required. Because the camera was turning at such high speeds, a one-second take would last three or four seconds on screen. The opening shot, in which the rancor comes charging out, required 70 takes to obtain just the right 30 or so frames. Because the takes were so short, however, the crew needed only 90 minutes to do it all.

"It was a crazy way of working because the monster has to walk into a room, turn around and roar, so it's like a four-second shot, but you've only got a second to shoot it," says Tippett. "You couldn't just stop and start a move. You had to fade gently in and out of moves, which can be very difficult when the scene you're doing is 48 frames long. But it was real interesting to think on your feet as opposed to thinking like a stop-motion animator usually thinks—like a snail."

"The rancor stuff that didn't go through optical was all 4-perf," Muren says. "I did as much 4-perf on that as I could. I shot it the way an operator would, as though he were shooting some sort of unleashed animal and he didn't know what was going to happen. I was responding to the moves instead of anticipating them, so the thing would go quickly across the frame, or rear up, and we'd follow it up not even knowing what it was going to do. It then cut in neatly with the live action stuff, which is panning and tilting around much the same way."

"Dennis really understands lighting and scale, and contributes a great deal to a shot's character," Tippett says. "We also used a number of Ray Harryhausen's classic movements. 'What are we going to do now?' we would ask. 'Lets move it like the Cyclops,' someone would suggest. And everyone would instantly know what to do."

"So the rancor set was really fun because I left them alone," Duignan adds. "And they delivered. I was so honored when they invited me to their sacred circle at the very end."

"That was a scene that had 50 shots in it, something that you could sink your teeth into, develop something, and go someplace," Tippett would say. "That's the kind of stuff that is more enjoyable, because you're a lot more engaged in the filmmaking process. As a consequence of having Ben Burtt

around, you could be thinking about how to build the whole thing up. And George was extremely supportive, so you really didn't feel like you were being beaten up. It was a great deal of fun."

Burtt sourced the base sound for the massive rancor from a tiny but "insanely aggressive" dachshund that belonged to his neighbor. "Despite the fact that it was a cute little dog, Max the dachshund had a vicious streak," Burtt would say. "I recorded Max as he growled and hissed—he actually bit his owner's face at another time—and then I pitched that down much lower for the rancor's roars and howls."



A rehearsal for Fett's leap from the barge to the skiff made use of a park swing, with Bob Yerkes dressed as Fett. Off camera, Lucas, Ian Bryce, stunt performer Larry Holt, and other crew stood by as Fett launched himself into a waiting inflatable yellow mattress.







Frank Ordaz in the matte painting department painted the second Death Star model in stages, sometimes using for reference the first Death Star matte painting made for *Star Wars* (on the right), with the circular indent on the equator (which was later moved north of the equator for the final shots).



Bill George took the lead on creating the filigree of the Death Star model, as it progressed.



Lorne Peterson and Kazanjian inspect the Death Star model in progress, perhaps discussing its cost (behind them are stacks of model kits, whose parts would often be used in creative ways on ILM's models in a process known as "kit-bashing"; as well as a "pyro tower" Star Destroyer accessory that would later be detonated for the appropriate shot).







Model maker Randy Ottenberg works on the filigree, too, as many model shop crew were relegated to the Death Star gulag.



Assistant camerawoman Maryan Evans on stage as the completed Death Star model is shot against bluescreen.



Muren and Tippett work on the rancor sequence. To duplicate the smoke and haze from the live-action set, Muren placed a piece of glass at a 45-degree angle from the camera and reflected a large white card held above the camera. He also lit the card in a V-shape so the light would seem to come down through the grating. That setup wasn't attached to the camera, which meant the camera could pan

and tilt, while keeping the smoke locked to the background and looking like shafts of light within the shot.

"There was a lot of hit and miss," Muren says. "And we did something like we did on some of *E.T.*, when Steven would just keep the camera rolling and try it over and over again, without waiting for slates or anything. There is a much better chance that way, if a specific movement doesn't have to be done, of getting something that will look like a real, living thing."



Tippett with his hand up the back side of the rancor, which is being spritzed.



Close-up of the rancor with a pig guard's arm protruding from its fanged mouth. "George was afraid of the rating if you saw the pig guard getting stuffed into the monster's mouth," says Tippett. "So it was storyboarded with the creature turning away, eating the pig guard, and then turning back with a little blood on his mouth. But we stuck an arm in the rancor's mouth so that when he turned back to the camera, there was this arm wiggling around—and George loved it. He laughed in the screening room so much that we ended up making the rancor slurp the arm like a piece of spaghetti."











DEATH STAR CANYON

"It's getting pretty scary," says Ralston. "Everybody's starting to really feel the effects of the crunch." On some of the fleet shots, perhaps for relief, Ralston was putting in pictures of his tennis shoe and wads of gum.

Computer printouts revealed the more serious side of each shot's challenges in Optical: The first image of Endor needed to be reshot with a "smoother move" and needed a new garbage matte; the Death Star model had to be repositioned in frame; bluescreen was often underexposed; vehicles needed to be slower or faster; dirt, vignetting—the problems were endless. As the deadline approached, Nicholson still had six operators, eight lineup and five lab technicians, filling 20-hour days with their labors.

Animation was vexed when shot SB 47—the Death Star firing—had its length changed without their being notified. The animation element of the "destructobeam" had been completed to the length originally given, but now had to return to animation for further work. A background plate for shot ED 5—a close-up of the Jedi ghosts in the Ewok village—needed to be shot, "as none currently exists." The latest total was 521 effects shots in the film, 482 optical comps.

By mid-February, Lucas had returned from London and Edlund's crew were nearly finished with the eight or nine shots of the Death Star reactor chamber. "The effect is you're flying down this tunnel and suddenly, on the other end of it, is like the Grand Canyon," says Gawley. The fact that the camera moved very slowly while the ships rapidly became very small would combine to give viewers the sensation of an immensely large space, kilometers across.

"It's very satisfying to go from the very large central reactor back into these very tiny tunnels," Lucas would say. "It's a huge change of pace."

For the energy plasma effect around the electrodes, ILM used lasers, specifically a little argon laser

rented from Apogee (the effects company founded by ILM alumnus John Dykstra): an electronic, pulse-fed galvanometer that spun a mirror at a high frequency in order to reflect a laser beam into a spinning cone of light. To obtain different patterns, they injected gases into the path of the laser, using a small electro-optical system to extend and contract the cone, a scanning technique they'd used during the climax of *Raiders* and elaborated on in *Poltergeist*. Garry Waller, from the animation department, and stage technician Peter Stolz shot the laser footage, using nitrogen and Freon for the gases, each of which generated a somewhat different look.

"At the beginning of the sequence, the laser effect is just bristling a bit here and there," writes Edlund. "After it gets hit by a few photon torpedoes [*sic*], though, it really starts to pulse with this kind of plasmic energy. The whole sequence lasts only half a minute, but if *Star Wars* has taught us anything, it's that you can create a very definite impression in a couple of seconds or less. We're pushing really hard to get the last two shots done by mid-February, so we can shoot the ships and the rest of the elements and get them into Optical in time for Bruce to put them all together."



A posed shot created for fun by Tippett, as an homage to the epic monster battles in the films of yesteryear, has the 400-year-old dragon Vermithrax Pejorative from *Dragonslayer* being throttled by the rancor in *Jedi*.



Muren and Tippett shake claws with the rancor puppet.



Johnston concept art for the Death Star reactor chamber, undated.



Gawley works on the nearly complete Death Star reactor chamber model. The finished Death Star reactor model was about 5 feet tall and 22 feet across. The details were made from a pie-shaped pattern farmed out to a local foam fabricator (Bill Kreysler and Associates), who repeated it 50 times. The perimeter was mirrored Plexiglas with etched brass glued on the sides. "We scratched holes in the plex to let light bleed through to help with the scale," Gawley says. "The lights we used were those GE light sticks. We used about 500 of those suckers in all the sets to give it a consistent look."



Final frame of the escaping *Falcon* and the exploding reactor, with laser effects.



Effects cameraman Selwyn Eddy III at the end of the Death Star tunnel number three, which leads away from the reactor chamber.



The *Falcon* continues its flight to safety with the explosion right behind, racing through the miniature tunnel thanks to Optical and a team of talented craftspeople.





Gawley, Lucas, and Johnston.

STILL CRAZY ... AFTER 400 SFX SHOTS

The model shop had completed all of its models as of February 16, though a few modifications were still required. Crew were now helping with the stop-motion work, mounting models on the stage as shooting of the last elements continued unabated. That same day Debbie Fine sent a memo to Lucas and Kazanjian with her edits of Lucas's final opening crawl—adding a "that" and a "than" to the second paragraph—so that it read:

Luke Skywalker has returned to Tatooine in an attempt to rescue his friend Han Solo from the clutches of the vile gangster, Jabba the Hutt.

Little does he know that the Galactic Empire has secretly begun construction on a new armored space station even more powerful than the first dreaded Death Star.

When completed, this ultimate weapon will spell certain doom for the small band of freedom fighters struggling to restore democracy to the galaxy ...

A still later revision, undated, would change "freedom fighters" to "rebels" and "democracy" to "freedom" in the third paragraph (and would eliminate the comma after "gangster").

"One of the things we still have to shoot is the opening crawl," says Ralston. "Shooting that crawl is actually one of the hardest things on these shows. The artwork itself is only about four feet long and maybe a foot wide. The camera is real low to the ground and we use a tilting lens to eliminate a lot of the focus problems. But everything has to be lined up just perfectly and you spend days running through tests. Every little blemish shows up. Any little bump, any little movement of the camera is going to screw up this big 2,000-frame-long take. Pure torture."

Every other ILMer was also running at full bore, so that people were beginning to fray at the edges. "As we neared the end, we were all exhausted," Smith would say. "Like marathoners in the last few miles, the last few months were tough to keep going. By then many of us were running on empty. George used to tell us, 'If you can keep going, so can I.' "

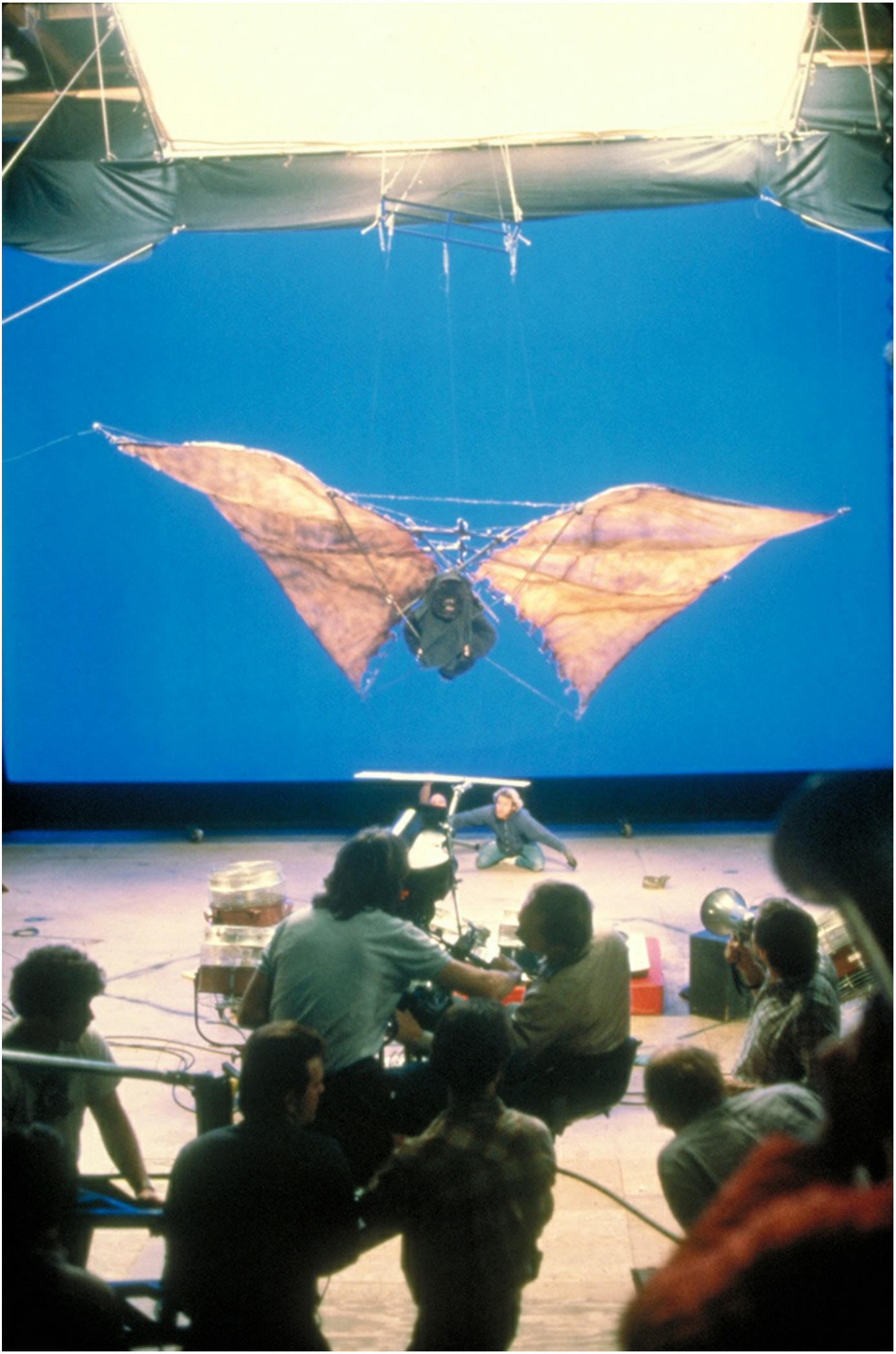
And it wasn't just ILM. Every other business department had kicked into high gear. Marketing plans, public relations, and accounting duties increased as the release date loomed. "People were very loyal," Greber would say. "I'd go into 'A' Building, which was the administrative building, and I'd have 10 or 15 people working there on a Saturday. I'd tell them they had to leave, because they weren't getting paid overtime. There was a great sense of purpose, which was wonderful."

"*Jedi* almost killed everybody, every department, from costumes to monsters to the sophistication of the mechanics to the special effects," says Lucas. "Everything was very, very hard on everybody."

"You have to learn how to override all petty thoughts and perform under pressure," says Pangrazio. "It can really get to you. Even George says that the pressure of filmmaking can kill you."



Paul Huston while shooting a miniature Ewok “kite,” based on a Johnston design.



"George loved getting these tacos nearby, so George, Duwayne, and I always ate our lunch just sittin' around a table right outside the editing room," Steve Starkey would say. "One time George said to me, 'I've realized that for nine years, every single waking day of my life has been about *Star Wars*. Every day I have to deal with a drawing, a book, the movie, the cut, the sound, and on and on. I said, 'George, I think it's time you go back to those experimental movies you made when you were young, because I think that's enough of *Star Wars* for a while.' But I really sympathized with how consumed George had been with his own vision."

"This one was grim for me, just as bad as directing," Lucas would tell a journalist, still without divulging his personal situation. "It's the demands, the time one has to spend, and the worrying: *Is it going to work? Why is everything going wrong all the time?* And it's my personality: I'm very emotionally involved in it and I've made a big commitment to it. It's 10 years since I started this, since April 17, 1973—I turned in my first story treatment May 20."

"There was a lot of stuff going on that we didn't know," Johnston says, perhaps feeling instinctively his boss's pain. "You have to remember that we were this machine that came up for air when we went home at midnight. We did the work and we were affected by all that stuff, but often we didn't know why. We were the galley slaves."

"I think we were underappreciated, that was one of the things I felt," Edlund would say. "We all hated the Ewoks and the Ewoks were jammed together so quickly. You could see the zipper seams on their backs. So it got a little bit strange to me in that way, and uncomfortable. My management style is, if you have somebody working for you and they don't argue with you about ideas, then you're not getting your money's worth."

"For George things had to be just right," Ralston adds. "It's hard to explain how complex visual effects are and the nitpicking that goes on. This job is monumental—it goes on and on and on—and every aspect of it gets nitpicked to pieces, which takes time you don't have. You can't just whip it out. To produce the dreams, you have to go through the nightmares. I hope to God I never see again a film as big as Jedi."

POST-TRAUMATIC FILM

FEBRUARY TO MAY 1983

CHAPTER ELEVEN

As the visual effects teams mopped up, Burtt and his crew began to finalize the film's sound design and mix about a week late, on Tuesday, February 22. Lucas's increased pace in the editing of *Jedi* added another layer of complexity to their job.

"*Jedi* is paced a little bit faster," Lucas says. "Each movie moves a little bit faster. Each one has been taken to the brink; it's as fast as you can make it and still be able to tell a comprehensible story. *Jedi* is almost incomprehensible in certain areas. It's designed more for kids. It's natural to the way I feel about things. I've always been extremely interested in the cinematic side of motion pictures, and one of the key elements of cinema is editorial pace, just storytelling pace. I have constantly been experimenting with trying to get the story told as quickly as possible while adding in as many entertainment values as one can possibly have, to express an idea as swiftly as possible. It's a form of minimalism."

"George was trying to figure out at a certain point how few frames he needed for a cut," Farrar would say. "I think his theory was that he could get below 14 frames for a cut and it would still register. I was involved with experimenting for him, and I was chasing that idea and shot 21 elements in one night, TIE fighters flying through the frame as quickly as possible. I think we proved that it would register in the mind, but did it cut in? I think we used some of it, but the shot was longer."

"The challenge for sound editing and sound design is always related to how many cuts there are in the movie, how rapidly it goes from shot to shot," Burtt would say. "Essentially, whenever there's a cut in a movie, there's perhaps a necessity to change the sound, introduce a new sound, or modify another one. Do you have a different sound on every cut? And if you do, will it end up sounding like a bunch of bumps—brief moments of sound that are just bursts of noise that come so quick you can't tell what it is? These are all really significant issues. It's not only coming up with the sounds, but also sounds that will connect together like music would connect."

"They've started doing the finished sound mix, even though we're not done with the effects," says Ralston. "Certain reels are finished and they'll begin working on those. Meanwhile, we'll be rushing to get the other ones ready. George is still making changes."

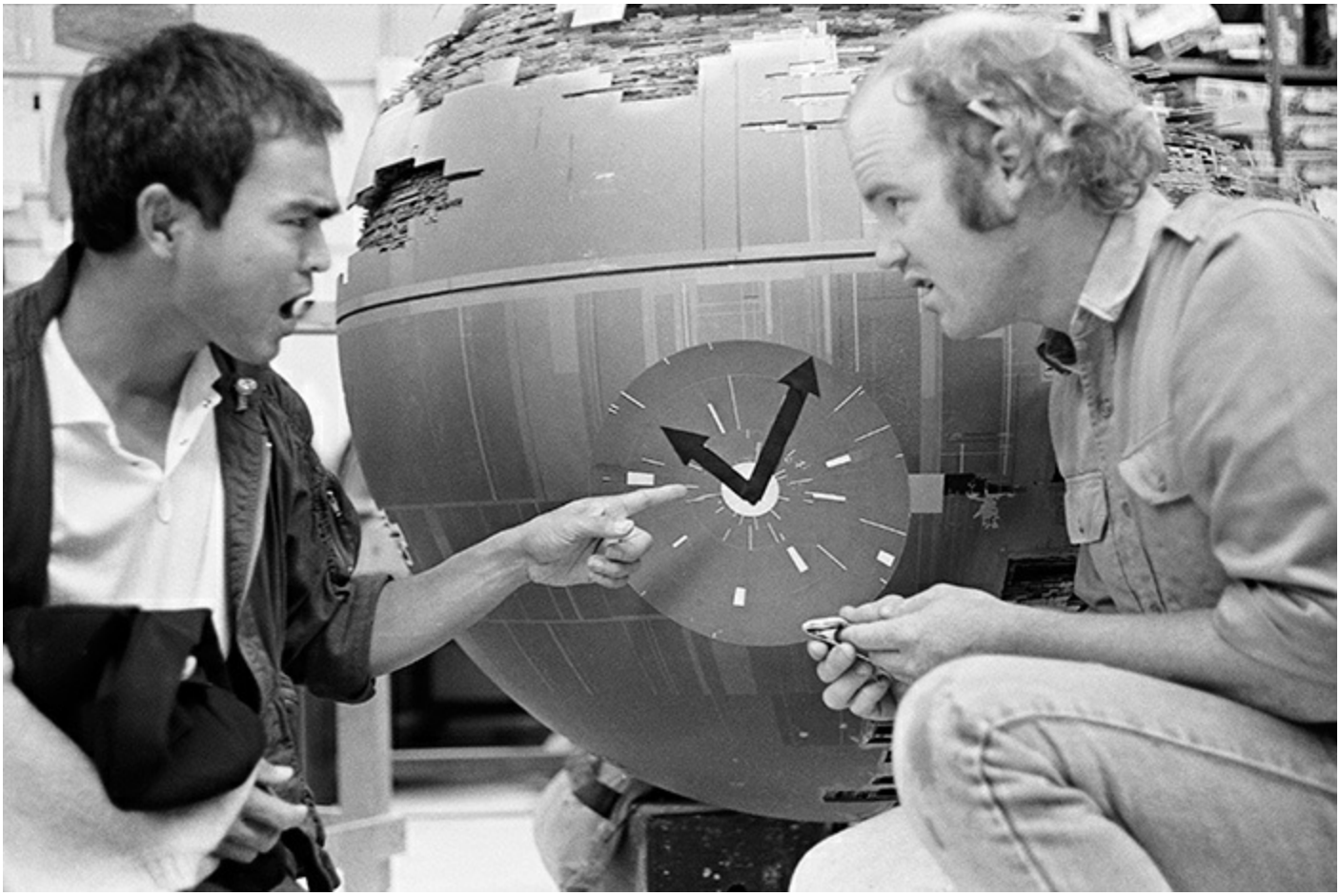
Because of those limitations Burtt started with reel 5 of the 13. Normally, a mix goes from start to finish, in continuity. "But we actually began work in the middle," he says. "It's not a great way to work, doing it out of context, because there's always a natural flow and feel for the sound as it develops through the movie."

Reel 5 featured the parade-like arrival of the Emperor on the Death Star, and the volume of the scene was pushed to the limit. "We had fresh ears at the beginning," Burtt explains. "However, everyone was nervous about having the whole responsibility of the mix as well as the fear of failing to grab the audience, so we tried to ease our fears by making the arrival really loud."

In a later reel, Terry Eckton edited in Chewie's sounds. "She becomes Chewie," Burtt says of her method. It was Eckton's idea to match the Wookiee's roar as he swings from the treetops with a loop of Johnny Weissmuller's Tarzan cry, mixing and synching everything up rhythmically and tonally with the original Chewbacca cry. "We put it in as a joke and thought it would never get by George, but it was

about the only thing he commented on in the whole reel—'Oh, it's great. Leave it,' " Burtt says.

Burtt's tonal masterpiece, however, was the bike chase. Following up on thoughts formed early in his life, about how sound effects were akin to musical instruments, Burtt crafted a complex, layered audio track so perfectly tied to the fine-tuned, fast-paced editing that the sequence became a harmonious and lovely tone poem. "I wanted to show a sequence where sound could be the backbone of the drama," he would say. "In the bike chase, the sounds themselves had to provide a great deal of the energy. But it's tricky because you want it to build in intensity, yet it can't just get louder and louder and louder. You have to have the effect of drama and suspense in the sound without just turning up the volume, so a lot of experimentation went into the sequence as I tried to give it contrast: loud, a moment of quiet—then punching it with something—orchestrating the sound effects like you might orchestrate music."



Pointing to an ad hoc Death Star clock, Rodis-Jamero emphasizes, perhaps, how little time is left in postproduction to Tippett, who reacts appropriately.

GLIMMERINGS

Suddenly there was light at the end of the tunnel: "I was lucky enough to see the last three reels of the film where most of the heavy-duty action takes place," says Ralston. "It has a terrific feel to it. I'm really anxious to see how John Q. Public will react. If they're loving the trailers, wait'll the film comes out. They'll go crazy!"

"There was a point where I saw an assembled sequence and I was just overwhelmed with how well everything worked together," Huston would say. "The quality of everything got so high during *Jedi:* the design of the shots, the photography was so excellently done, the models were so well constructed and

detailed, the optical compositing was so flawless. There wasn't anything that stuck out as awkward; all the rough edges had been sanded off by that time."

Almost on cue, however, more problems arose in late February. Ralston's nemesis returned; indeed, the MA sequence, in which the rebels pilot their stolen shuttle to Endor, had never been completely vanquished. "When the film began coming together, George discovered the angles weren't working, so footage was tossed out," Ralston explains. "Conceptually, the shot went through many changes. We were throwing stuff out left and right. It was never what George wanted and each time he altered the sequence a little, it would end up affecting the seven shots before it, which caused a great deal of grief. Our reshoots came up in dailies so often that it almost became a joke. As my comment on the whole situation, I've started placing a human skull somewhere within each of the various elements."

Lucas continued to modify shots as February rolled into March. During the sequence in which the Emperor arrives, he called Ralston over to editorial to show him where he wanted four TIE interceptors to make a more obvious turn and where to place another 50 TIE fighters in the distant blackness of space.

"Every now and then, because ILM was right across the parking lot, George would call over Joe or Dennis or Ken," Dunham would say. "Once we were editing a 35mm sequence with the bunker in the forest and George says, 'I want a small walker in the woods back here.' The room went dead silent. Dennis says, 'But, George, that's not a VistaVision plate.' George says, 'I know. I want a walker right there.' It hadn't been done before. Nobody even considered doing that kind of an effects shot on regular 35mm. The guys went back and found a way to make it work."

"George is asking for some incredible stuff—he wants to put a chicken walker into this one hand-held shot that was moving all around," says Ralston. "That meant hand-drawn roto mattes and plotting the camera moves so that the background elements and foreground elements would all lock into that plate. Horrendous stuff!"

"We have another horrendous shot that George insists that he wants," Muren says. "It's right after one of the walkers has been blown up. You see its head flying apart in a high-speed closeup and then we cut to a shot of it standing there with its head gone. The problem is that the only shot George could find where the Ewoks turn to look back at the walker has a tilt on it—so our tilt has to match exactly—and we can't cover it up by having the walker moving around."

Originally, the ground battle was supposed to have fewer than 50 shots, but over the months Lucas had doubled its size in editorial. "Cutting the film was hard," Lucas would say. "It's always hard. Part of it was my curse: I go through and really rework a movie in the editorial phase. The way I describe Steven is as a director: Steven shoots the movie and then you just cut it together. I shoot *around* the movie, and then I have to figure out a way of cutting it into a movie."

"It was a movie that was created a lot in the editing room," Starkey would say. "George always saw this picture in his head, and, often, it wasn't exactly what was shot. So he would build scenes and then go in and create an effects shot to create transitions just to satisfy what he was seeing in his head. He was building shots with elements, which you could do to some degree on the optical printer. Editing is really writing and George didn't stop writing when he was editing."

"We had a couple of incredibly long pan shots in the ground battle, like 90 degrees, and we'd look at them and say, 'Nobody would do a shot like that—we'd be crazy to try a shot like that,' " says Muren. "But then we'd project up the plate, plot the thing out a frame at a time through the camera, and then play it back with motion control on our model move—and it works!"

"We are busier than we have been before," says Johnston. "We've tried things that we never would've tried on *Empire*. I think if we were starting from scratch, if *Jedi* was the first film we tried to do as a group, we would be in big trouble. It's only because we have worked together for so many years and we know how each department functions that we're able to pull this off. It's a giant tapestry of everyone's different talents."

"There'll be a bunch of stormtroopers lying dead on the ground and George will want all but two of them painted out," says Ralston. "Then, over on the side, we'll put in some trees to hide a prop that doesn't make sense anymore. Some bikers are sitting in the scene, so you have to paint the supports out and maybe add some other bikers flying around. It's just unbelievable some of the things George is asking for—and what's even more unbelievable is we're doing it!"



Visual effects supervisor Ken Ralston talks eloquently about how ILM creates a special effects shot and its evolution. (Interview by Garrett, 1983). (3:46)

A case in point was shot SB-19, in which dozens of TIE fighters swarm the *Falcon*. Added late in post, SB-19's myriad elements had been filmed in early February—so many, in fact, that it would go down as the single most complex shot in the history of ILM—and were now being comped together. "That shot must have the most complicated composite of all time, which Mark Vargo did," Edlund would say. "There were something like 70 elements in that shot and I don't know how many passes on the camera."

"These two shots where the *Falcon* is flying through all the TIE fighters and everything is coming at you and then going away and there's hundreds of ships going around it in groups of four or eight—just to figure that stuff out …," Farrar would say. "We used every technique that we knew, including spine curves and so many revolutions of a motor over X amount of frames for moves on either a model or the camera."

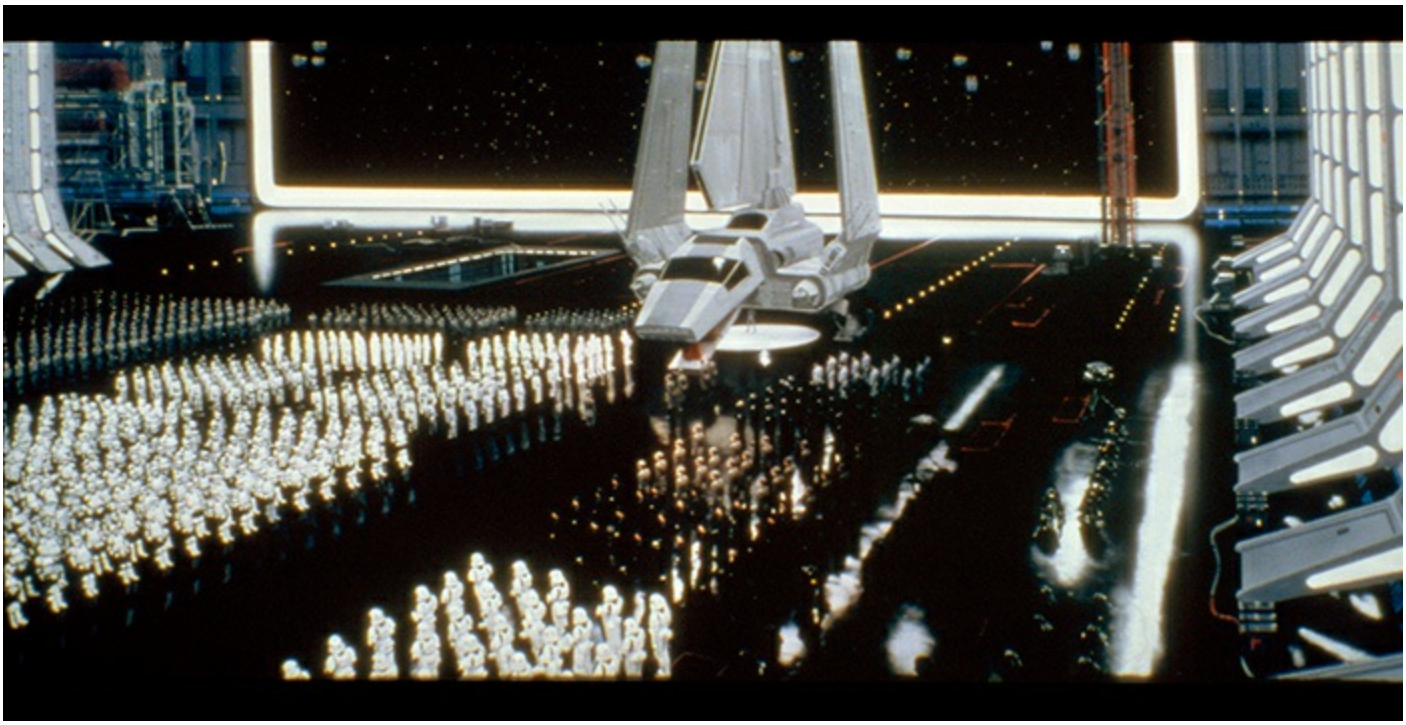
"There's one shot that will break all records for opticals," says Ralston. "It has about 60 to 70 single elements in it. Not only is there a fleet of ships out there, but also lazers shooting and flak blowing up—and it's all moving, so the star fields are also moving. To choreograph that is very difficult, just to get everything to go the right way and not be in such a mess that you can't follow the action. That's hard. You load up the Moviola and, 'No, that synch doesn't work,' so you retard something for five frames … 'No, that's not quite it.' You just play with it like that. It takes a long time."

"This was a chance to do a real dogfight," Lucas would say. "Some of the shots in the sequence took 24 hours to run through the optical printer and if one person made one mistake, you had to start all over. Some of the times at dailies it would get pretty traumatic; you'd have so much time and money invested and just no idea if it was going to turn out."

"There was this one shot chasing a TIE fighter up and over the hospital ship, which took me almost a week to get right, just one background ship for one shot in a movie," Farrar would say. "It was terribly difficult because you're trying to make this camera do things that it doesn't want to do."

"It was so much pressure," Nicholson would say. "And I put more pressure on myself than I should have. I was supervising the compositing and I took on too much. There were other people who could have helped me out with some stuff, but I didn't delegate enough. I was just burnt to a crisp by the end of the project."

"You can get away with murder when there are 70 elements in the shot," says Ralston. "But it was frightening for a while because this show was so gigantic that there was no time for horsing around. None at all. So I was afraid the first time I put wads of gum and my tennis shoe in that fleet shot. I was sitting next to George in dailies—and, boy, if he'd picked that out, I would've been nailed. For obvious reasons he was worried about getting the film out …"



Burtt and his sound crew began work on reel 5, which featured the arrival of the Emperor (with live-action now composited into the matte painting); even as late as February 1983, Lucas was enhancing this shot, instructing Ralston on what the background TIE fighters should be doing.



A final frame from the bike chase. The sounds of the speeder bike came from a variety of sources: a P-51 and a P-38 aircraft, both recorded at air races, mixed with an electronic element, a whining sound used primarily for pass-bys. The "whoop-whoops" came from a scouting trip taken during the location shoot at Yuma; Burtt and Gary Summers recorded S-3 Vikings as they practiced taking off

and landing on a mocked-up aircraft carrier deck at the Naval Air Station El Centro. “They throttle real slow as they make adjustments to the landing—‘whoop, whoop,’ ” Burtt says.

Another different “whoop” was an extremely sped up helicopter sound recorded at Fort Hood, Texas. The sound of a wheezing air hammer recorded outside Elstree Studios was used for the close-ups of shifting gears.



Final frame of a shot requested by Lucas: an Ewok turning around (in foreground) to view a static, destroyed chicken walker and a moving one. This visual effect addition was described as “horrendous” to complete by many at ILM, given that both AT-STs were being added to what was originally handheld photography.



Effects cameraman Don Dow re-shoots the shuttle for a sequence that went through many iterations.



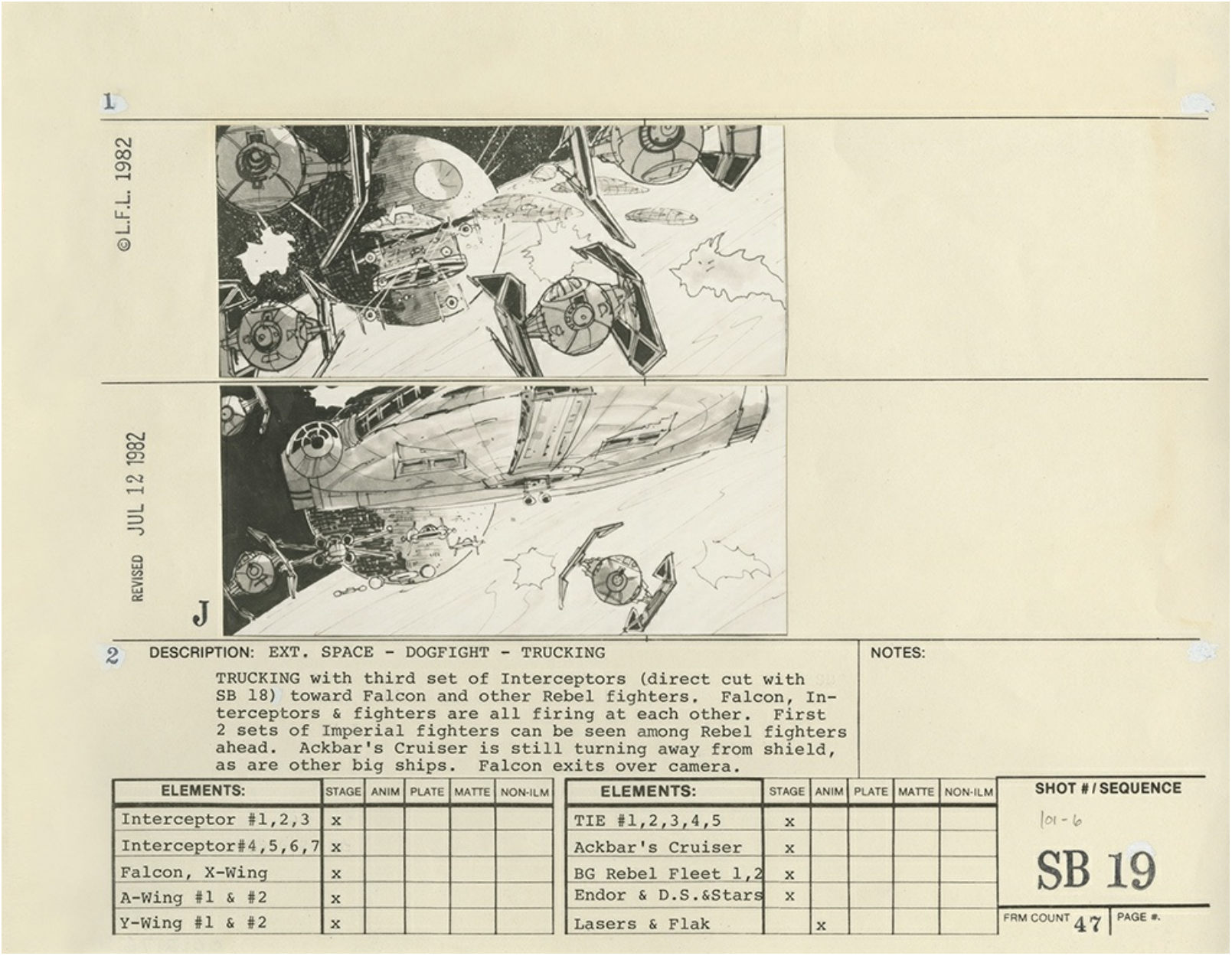
A matte painting for the Endor ground battle had to be ordered (Chris Evans fulfilled) when Lucas altered a shot late in post, placing stormtroopers where they hadn't been before.



Final frame.



Gawley and model maker Marc Thorpe place objects on a glass backing. Often background ships in complex space battle shots were nothing more than photographs artistically placed on cards and melded into the shot by the optical department.



A Johnston storyboard of SB-19 (July 12, 1982) lists the multitude of elements necessary to complete it.



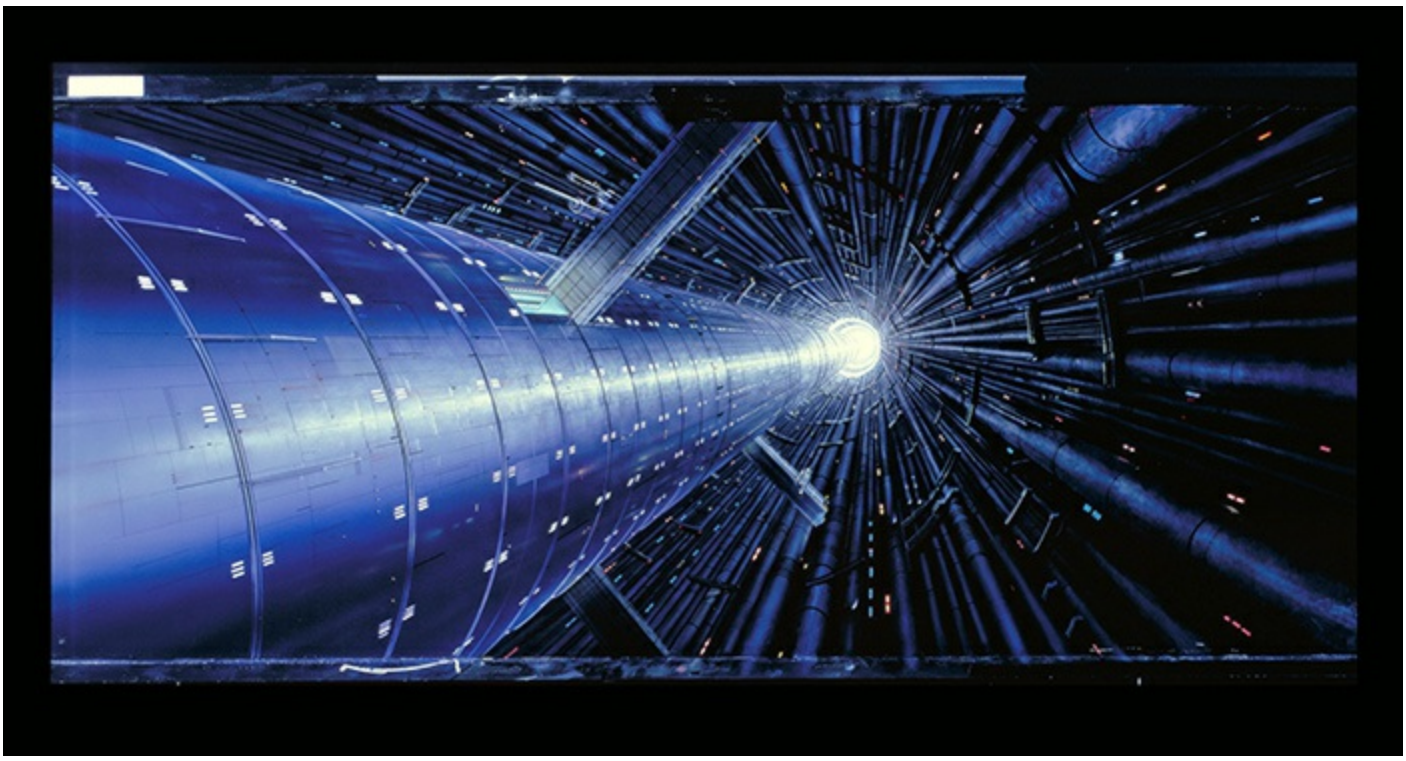
Johnston (on right) checks a bluescreen shot of an AT-ST on the ILM stage, as Paul Huston and pyro technician Thaine Morris prepare to explode the model's "head."



Lucas discusses Ordaz's matte painting used for the Emperor's death plunge. Ralston collaborated with Garry Waller and Peter Stolz on laser photography for the Emperor's "death pit." "There's one matte shot when Vader throws the Emperor down the shaft that I never liked," Barron would say. "I didn't think it was effective, because it relied on a full matte painting of that very technical subject matter."

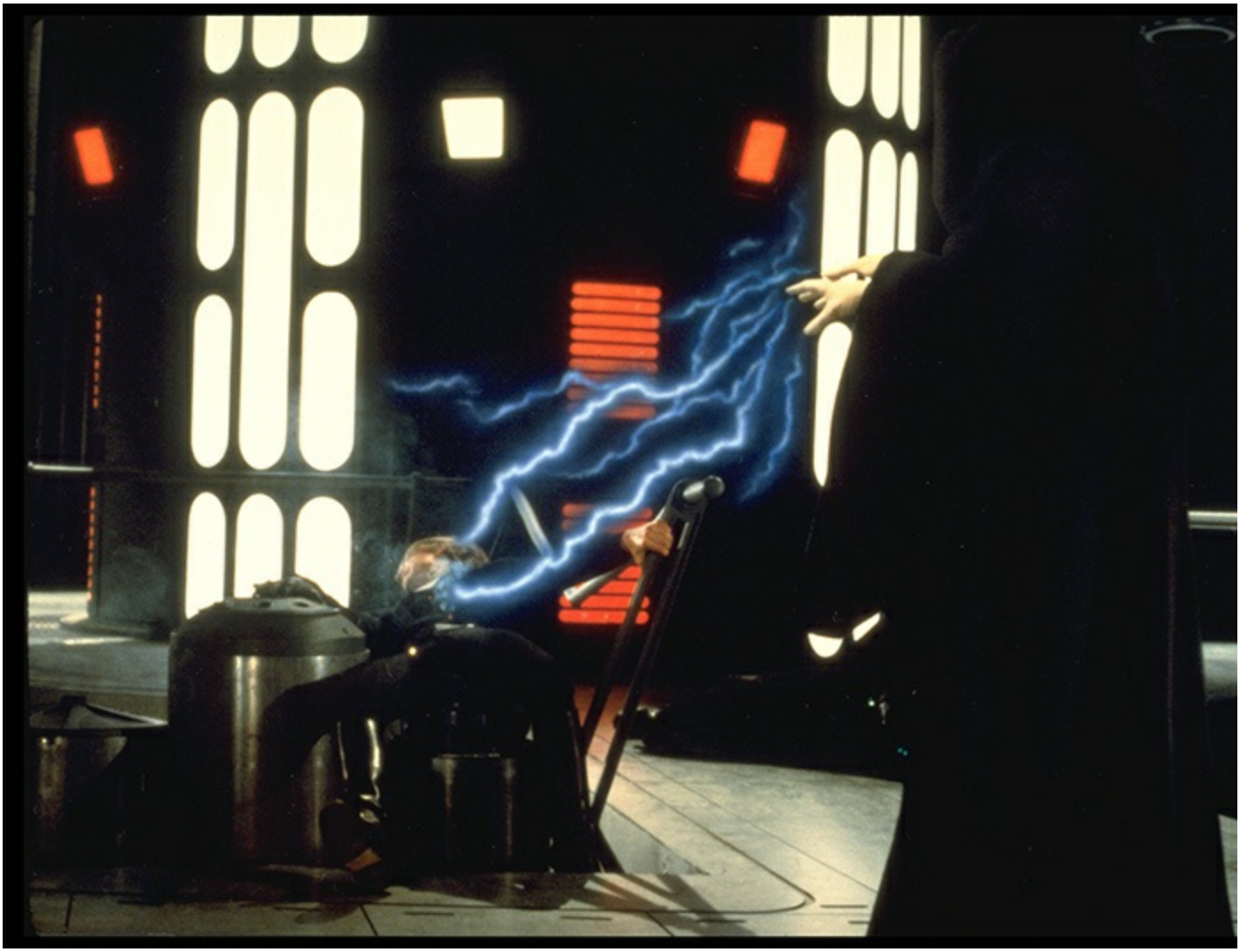


Frank Ordaz and his matte painting of the Emperor's "Death Pit."

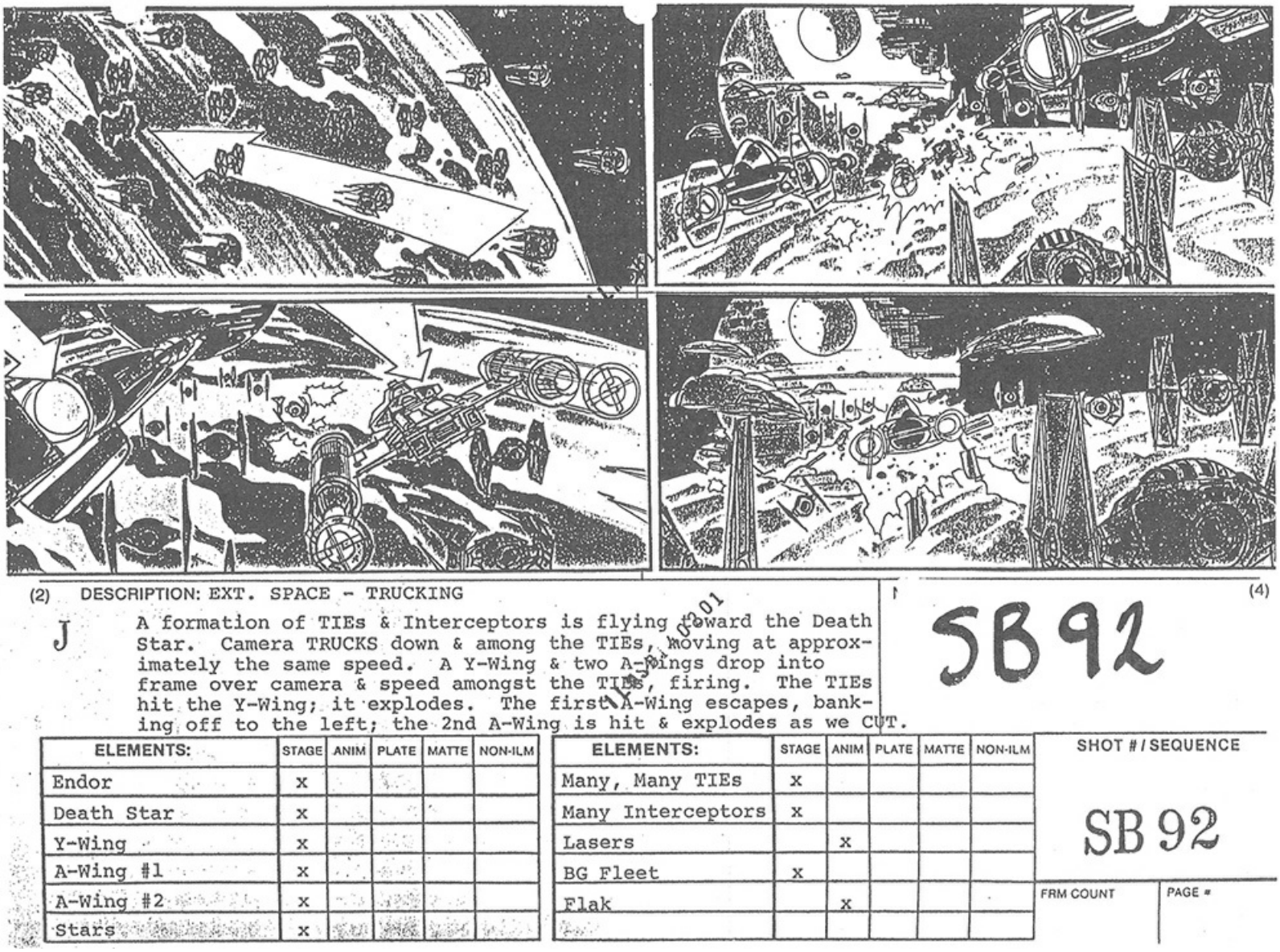




On February 27, after two more days of looping at Goldwyn's Studio "E," Hamill returned for a "bonfire retake" in the Ewok forest/Skywalker Ranch, working for four hours after sundown under the direction of Ian Bryce (final frame).

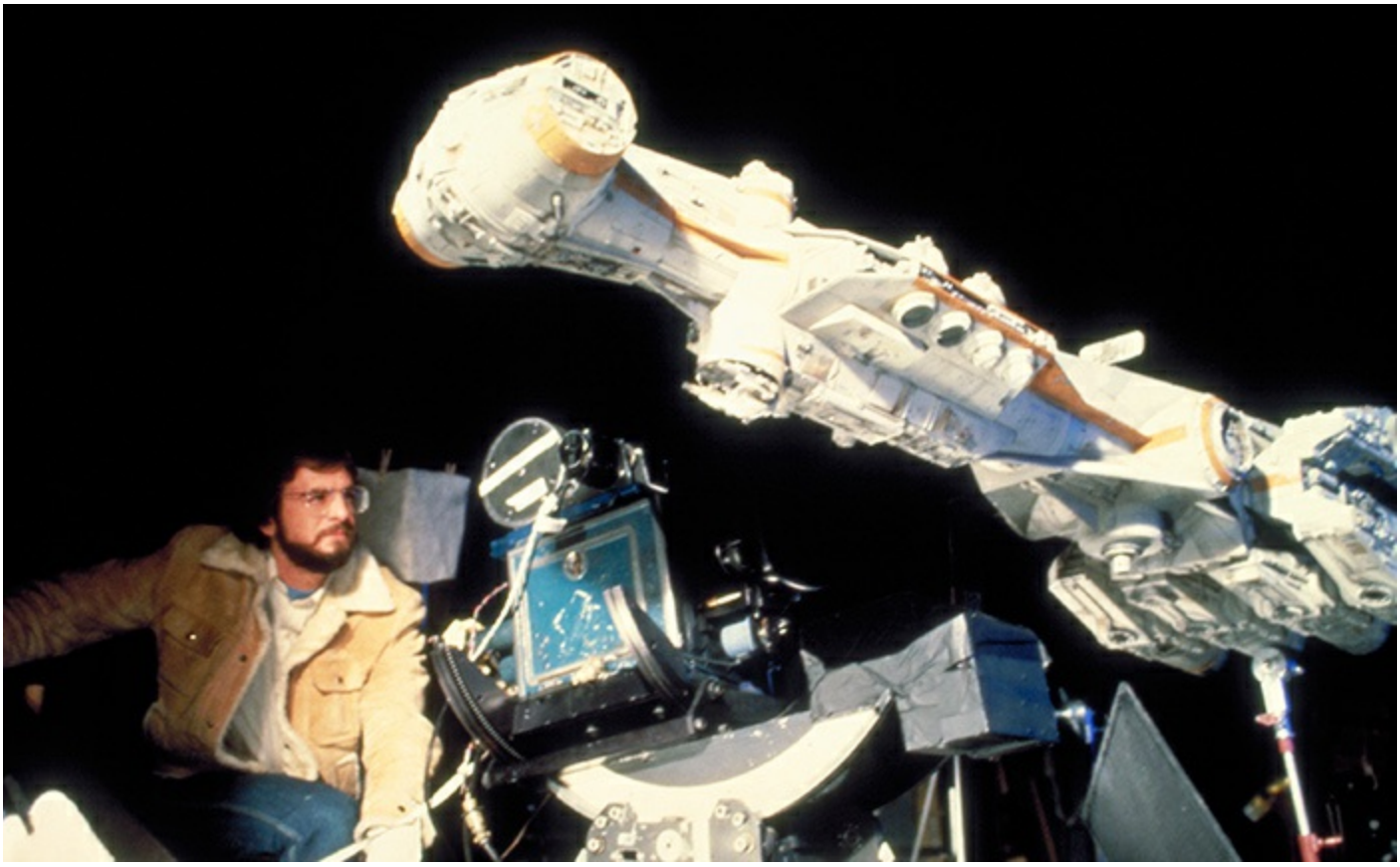


A key set image of the Emperor's lightning bolts, which were completed at a cost of about $15,205 by, mostly, outside contractors.



An undated Johnston storyboard of SB-92.

Unlike SB-19, shot "SB-92" or "space battle shot number 92," aka "the killer shot," did not make it into the film as planned. "George came to us with a shot that he and Joe had designed, and it was the most complicated shot in the movie," Duignan would say. "I said, 'Let me get back to you.' I looked at our schedule and I had to go back and say, 'Let's try for it, but I just can't guarantee that it will get done.' " SB-92 is not on the list of Final Omits, signifying that it was probably included in a modified, scaled down form. It may have included the modified rebel blockade runner from the first film, as ILM Progress Reports list the blockade runner as an element filmed for SB-92, before the shot disappeared from the records.



The modified ship being shot by Ralston.



Final frame.

THE CHILDREN HAVE ENTERED THE FOREST

Many of the approximately 50 AT-ST, or "chicken walker," shots were accomplished with a forest miniature and models, sometimes in-camera, or sometimes using bluescreen, over a period of two months.

Barbara Gallucci and Paul Huston headed up a team of small-scale forest builders, under Lorne Peterson's supervision. Most of the redwood trees had four-inch-diameter trunks, but some were as wide as 18 inches and a few were only half an inch. Dried tumbleweed, sprigs of juniper, and other leaves created bows and branches. A few living ferns and other plants were scrounged up at the last minute to bulk up a background, but they wouldn't last long under the hot lights. Several sections of forest were eventually constructed using two different scales.

"We tried making them out of a variety of things, including small redwood trees," says Peterson. "Eventually, Barbara came up with a technique of taking sono tubes, usually used for concrete molds, and applying foam in cut strips." Gallucci then sculpted maybe four or five with different diameters, which were molded. Trees were cast out of either flexible or rigid urethane. "We'd done a lot of tree stuff for *E.T.* and we'd learned a lot," Peterson adds.

Two sizes of model AT-STs were constructed. For the stop-motion version, a 16-inch model armature was machined from aluminum and steel by Tom St. Amand and a precision exterior built by Bill George.

"Phil Tippett came to me and said, 'I want you to build this thing as one piece; I don't want any little things glued on,' " Bill George would say. "I guess what had happened on *Empire* was that Phil would grab the whole thing almost in a bear hug and he'd wrench it this way or that, which has a tendency to break off model pieces. So I had to engineer all the little plates so the chicken walkers were 'Tippett-proof.' "

Construction of the four-foot AT-ST, for destructive purposes, was supervised by Paul Huston. The heads were made of thin epoxy and aluminum-filled epoxy, some out of urethane, some out of brittle wax, and others out of a .05-inch nickel for the shot in which Ewoks crush a walker's head between two logs.

"George came through the model shop with Howard Kazanjian and I had three large chicken walker heads on my workbench," Huston would say. "I explained to them that I had sculpted the head and made a mold and then had three copies made at a place in L.A. that electroplated nickel into a mold. But when I said that each one had cost $500 George looked angry. Luckily, Howard had heard the whole spiel and said, 'Oh, it's okay!' After that, I started using paper cups and trash cans to make my models."

Huston still made certain there was enough detail in the cabin interior to be believable, in case, when the head was crushed, the interior became visible. "It actually had little men inside it," Muren says. "The little guys never showed up, though. We were hoping as the door flew open, one would flop out. They even had lead weights in their bodies so that they would flop correctly rather than bounce like little rubber men."

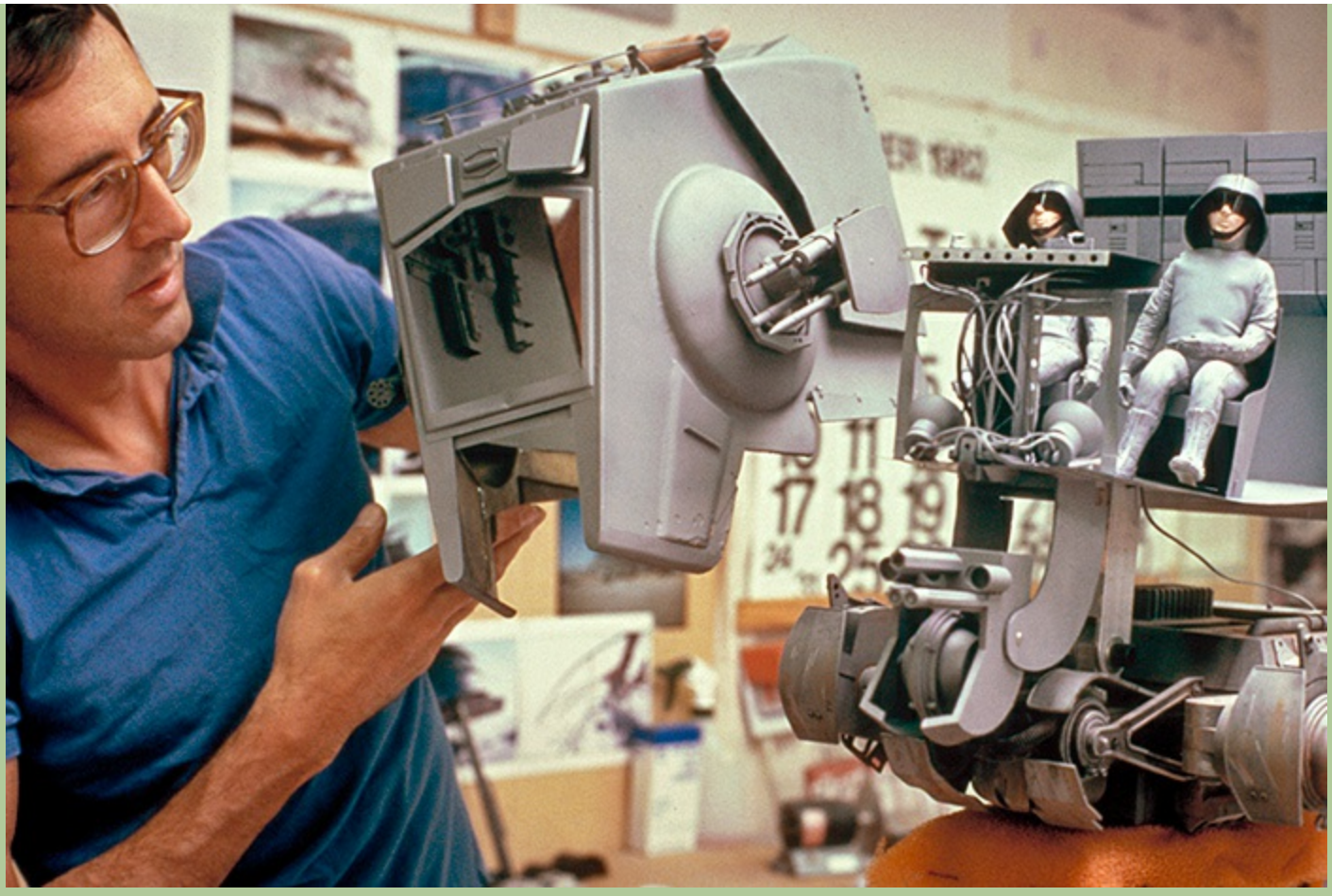
Filming the AT-STs, Muren used a lot of go-motion effects. "We'd used it in *Dragonslayer* and in *E.T.*, where we had to matte the kids on their bikes in front of a bright sky," Muren says. "Mike Fulmer, who's a model maker, was one of the first to suggest that we didn't need to do some of this

stuff with motors. He figured that since we shoot at a continuous speed, about one frame per second, that a person working with wires could move the puppets. It worked. And so a lot of the go-motion shots are done without stop-motion and use fewer motors than before."

"George likes to see stuff like the two-legged AT-STs, cos he's really a kid himself," says Johnston. "We're all kids."



Model makers Barbara Gallucci, Bill Buttfield, and Barbara Affonso at work sculpting and preparing flora for the miniature setups of Endor.



Huston at work on the cockpit of an AT-ST, stocking it with details so that when its head was detonated, realistic debris would be seen on camera. To differentiate between the two types of walkers, the chicken walkers and the AT-ATs, Tippett referred to them as "two leggedy" and "four leggedy."



Affonso sculpting trees to be used in the Endor miniature setups for the speeder bike chase.



A miniature Endor setup was placed in the ILM courtyard, with a painted forest backing (on the right).



Paul Huston at work on a backdrop painting for an Endor forest sequence.

THREE MAILERS

In Sprocket Systems' C building theater, Burtt and his crew harmonized the final mix. The new auditorium was beautifully designed, technically as well as aesthetically. "We like to boast about it," says Kazanjian. "But it probably has the best sound system in the world." Indeed, MGM was, reportedly, copying it for its own new theater.

"The system is named after Tom Holman, an interesting guy," Greber would say. "He came up with this concept of a crossover network." The network's name would simultaneously fit Holman and itself —*TH* for his initials, *X* for crossover—and would fit the history of the company by referencing Lucas's first feature, *THX 1138*.

"Tom developed this whole set of specifications that had to do with the acoustics of the room, the ambient noise level, the placement of the speakers," Roffman would say. "He also developed this proprietary crossover system, so that when you put all of those things together, it became a set of specifications and equipment that constituted what we now refer to as the THX sound system. But it struck us as crazy to have only one theater in the world that used it. If you were mixing to that environment, when you put it into theaters that weren't up to spec, it wasn't going to sound as good, so you would be losing a lot of the benefit of the work."

Out of "THX" thus came "TAP": the Theater Alignment Program. TAP went into action on March 1, 1983, under the supervision of Jim Kessler, general manager of Sprocket Systems. Kessler had persuaded Lucas and Ganis of the utility of the project, and Ganis had in turn enlisted the financial support of Norman Levy at Fox. The program started with three mailers designed to educate theater owners and to inspire them to conform to certain minimum specifications when exhibiting films in general—and *Jedi* in particular. The first TAP program was organized to run from March 1 to June 30 and would include extensive follow-up, with visits to at least 100 movie houses. "We've encountered both tremendous interest and some understandable skepticism," says Kessler.

The first mailer contained a flyer/poster outlining generic projection and audio problems, from uneven illumination to garbled sound, together with prescriptions for their solutions. The next letter outlined Society of Motion Picture and Television Engineers (SMPTE) standards and related them directly to *Jedi*'s requirements: For example, SMPTE called for 16 foot-lamberts of illumination on the screen, but *Jedi* was color-timed to 12 foot-lamberts (a luminance measurement equal to one lumen per square centimeter).

The last mailer contained a letter from Lucas to theater owners: "The Theater Alignment Program has been a great help to us in preparing and I appreciate your cooperation in the program. I sincerely hope that this program has also been of benefit to you. The continued success of my pictures, or any producer's pictures, largely depends upon their presentation to the audience. Ultimately, it is your responsibility to see that the film's presentation is technically correct, so the audience can experience the film as it was intended to be seen and heard."

"There were a lot of relatively good theaters, but they weren't built according to any kind of standard," Roffman adds. "So that if one person really liked to have a lot of subwoofers and a lot of bass, their theater might sound a certain way; other theaters might play it too low, other theaters might play it too loud. There was no assurance of consistency."

"This was the first film technically watched over by Tom Holman and ultimately what became THX and TAP," Burtt would say. "So there was a great deal of engineering expertise that went into the

technical specifications of the mix. We were able to exercise almost complete technical and creative control over the soundtrack, which was a new experience for all of us. Gary Summers, Roger Savage, and Randy Thom all mixed on this film—our first."

"Back in the 1930s, studios controlled all facets of a film and we are determined to get back to that," Kessler says. "One reason is lower cost. You make fewer mistakes and you provide a better finished product. We are attempting to have some effect on the film production level and some effect in the presentation—to make theater owners, producers, and distributors a little more aware that the sound of film isn't yet totally explored."

Holman also created a new formula for the sound striping of magnetic tape for 70mm prints, according to Kazanjian. He tested his new product and told the producer that it was much better than Technicolor striping. ("Striping" is the laying down of the magnetic tape on film in a semi-liquid form; the sound is then recorded onto that magnetic tape.)

"When I spoke to George about using this new process, he advised that we should stick with the system already established," Kazanjian would say. "But he agreed to support my decision. I opted to use Tom's new technique, went to Technicolor, and explained that this new formula would enhance sound quality." Technicolor passed, so Kazanjian went to Burton "Bud" Stone, president of Deluxe Laboratories, who suggested that he speak with Barry Stultz of the Film Processing Corporation (FPC). Barry jumped at the idea and prepared for delivery of the 70mm prints.



THE OLD SUPERVISOR !!

"The Old Supervisor!!" joke artwork by Ralston, in the tradition of the EC horror comics and magazines such as *Creepy* and *Eerie*.



Peter Stolz, Barbara Gallucci, Huston, Randy Johnson, and Muren (foreground in leather cap) set up for GB-74 (ground battle shot no.74), in which the AT-ST is tripped up by logs, on the miniature Endor forest in the ILM courtyard.

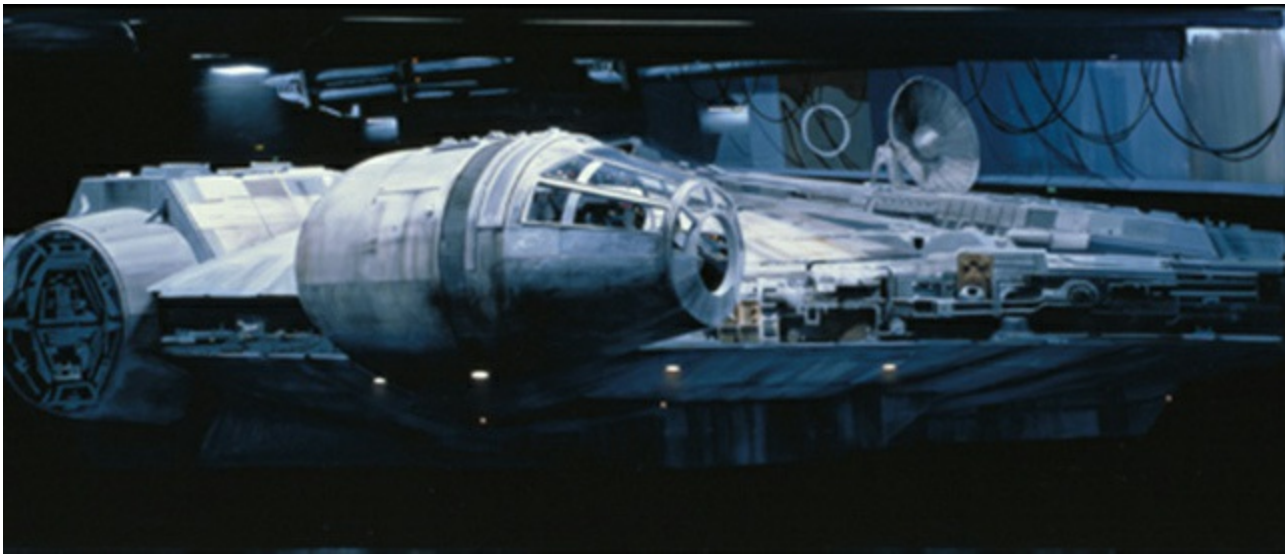


Supervising stage technician Ted Moehnke and pyrotechnician Thane Morris examine the results of the crushing-scout-walker shot to refine and adjust the practical rigging for a scecond take. This high-speed-photography shot was completed outdoors in the afternoon sun (on the far right is stage technician Bobb Finley awaiting his next instructions).

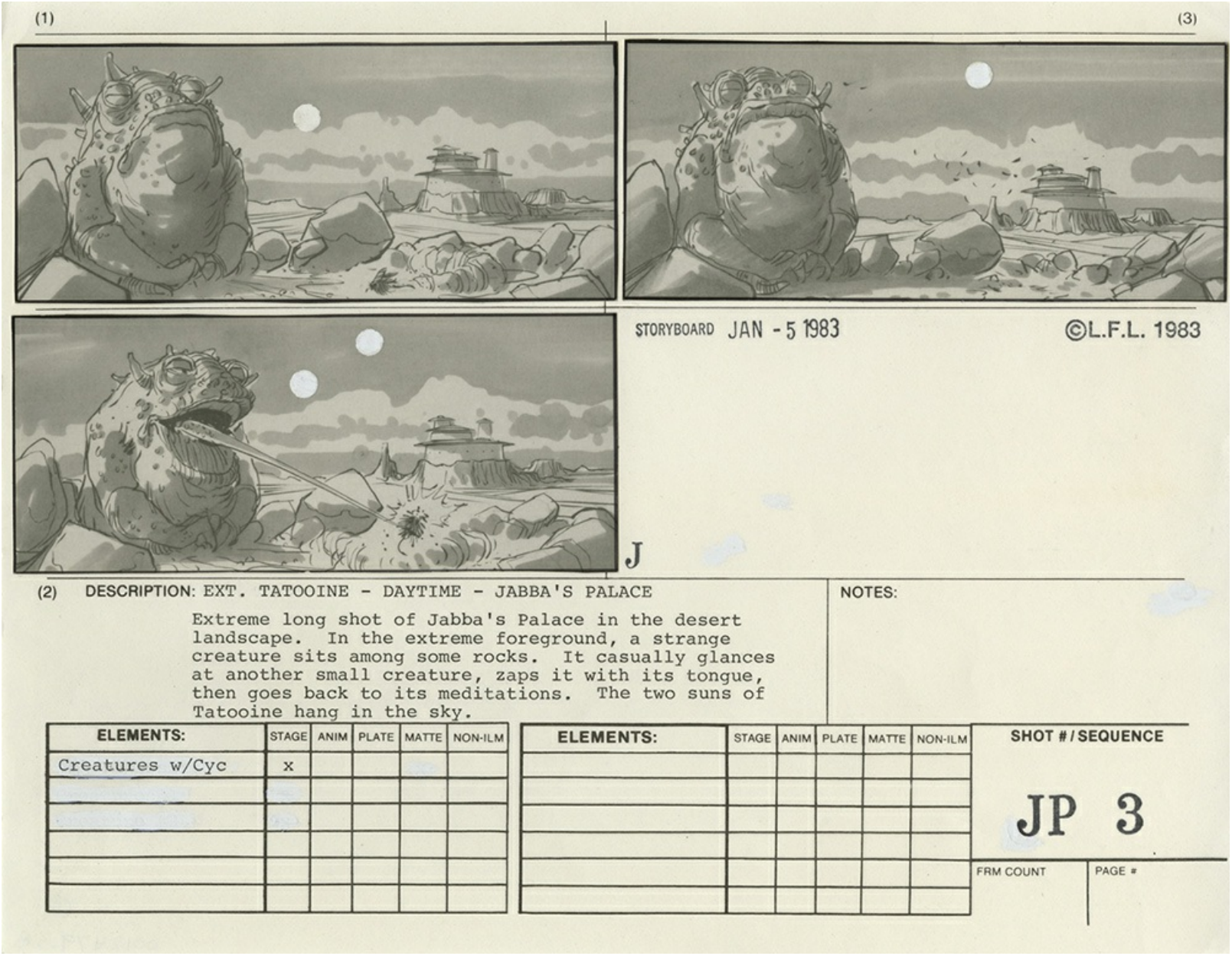


Huston and the damaged AT-ST.





A matte painting of the *Falcon* to be composited together with live-action footage from the rebel hangar scenes (by Ordaz) and seen through the shuttle cockpit window (BOTTOM, by Pangrazio).



A Johnston storyboard for JP-3 (Jabba's palace, shot no.3), January 5, 1983, a shot that was already late was revised at the end of February.



Holding the controller with cables attached to the monster from beneath, Tippett manipulates his creation, the Jabba's palace monster.



The monster and his prey, in a shot that Lucas decided placed too much emphasis on the monster and not the palace (with a second Pangrazio painting).



The revised matte painting by Pangrazio, with a blank space left for the re-positioned and sized monster escapade.



The final frame (with an animated tongue darting out of Tippett's monster) and composited twin suns. All in all, at least three paintings were done for this one shot.



Pangrazio, who painted the first backdrop, stands between the painting and the model foreground.



Pangrazio at work on a painting of Jabba's palace at dusk.



DUSK OF THE EFFECTS

Just before TAP went into action, ILM completed its stage work, on the very last day of February. The night crews had been dismissed; only Don Dow remained, shooting the main title and the opening crawl, as well as two day crews working on odds and ends.

"Rose had to come in and literally peel me away from the shot and away from the camera," Farrar would say. "We hadn't quite finished all the shots, but she said, 'Okay, we're done. We're all done. Step away.' "

Going into March, however, only about three-fifths of the optical composites were in final form—and the closeout date was April 2. "Bruce Nicholson is incredibly submerged," Edlund writes. "He has just literally thousands of rolls of film that he's dealing with."

"It's almost over," Ralston says. "It's hard to believe—we're almost done."

The matte department was down to its last four or five paintings, but tricky ones. One of them was JP-3, Jabba's palace at nightfall. "This shot had been completed & approved," read the production notes. "The set and painting, which took a week to produce, had been struck. But the concept has now been changed and the set must be rebuilt." The problem was one of emphasis—a creature eating a smaller creature, as produced, had dominated the shot—but Lucas needed a wider shot in which the action was subordinate to the landscape.



Matte painting supervisor Michael Pangrazio discusses the variety of matte paintings done for the film, in particular Frank Ordaz's painting of the *Falcon* for the rebel hangar featured behind Lando and Han. (Interview by Garrett, 1983). (1:44)

Meanwhile, Edlund was not idle. The Death Star had to be destroyed. "What we did this time was shoot several passes on the miniature with little lights that would blow out exposure-wise and illuminate certain areas so it would look as though there were some kind of explosion starting to build within," he says. "Then it just novas. For that, we're using one of the large-scale explosions I shot at the San

Francisco Armory during *Empire*."

For his part, Ralston finally defeated his nemesis, the MA shuttle shots. "It was one of the last sequences cut into the picture," he says. "The shot kept coming back to us until the very end of production. We shot that scene for a whole year or more. Now when you see the sequence it looks fine, but it was a real nightmare."

"The last shot I did was Pangrazio's matte painting of Jabba's palace with the two setting suns," Barron would say. "We wanted to show the suns slowly setting as in the original *Star Wars*, so on the Auto Matte, we exposed into the painting a subtle move across two little ovular cutouts, backlit with orange colored gels, a little denser with more color on the bottom to look like the suns were in the atmosphere. But in dailies the next day we saw those suns jiggling a little bit in the sky, as the camera was out of calibration, and George said, 'Well, that's probably okay.' I pleaded with him, saying, 'We've really got to make that better; let me reshoot it,' and he let me correct the problem."

Jedi was screened for the Motion Picture Association of America (MPAA) on March 17. The MPAA gave *Jedi* a rating of PG, charging Lucasfilm $8,000 for its services. Six days later, the *Los Angeles Herald Examiner* reported that Lucasfilm was "outraged" by an article that appeared in a small-circulation sci-fi magazine *Cinefantastique*, which had attempted to reveal plot points in its April–May issue.

"The article is full of hearsay and innuendo," Lucasfilm marketing assistant Susan Trembly was quoted as saying. "There are many things in it which are not true." The magazine refused to say what its source was but noted that Darth Vader would die in a "supreme act of self sacrifice," saving the Rebel Alliance, and that his spirit would return in ghostly form. They also published a bad drawing of an Ewok, revealing the forest creatures, to some degree, for the first time.

"It was Leak City and totally nerve racking because, it's corny, but we were 'All for one and one for all'—even a cynical movie dude like myself," Ganis would say. "So it was frightening to think that someone in the ranks had leaked stuff to *Cinefantastique*."

Fortunately, fans would have had a hard time distinguishing between the article's genuine spoilers and its many errors, such as the "other" being Luke's father. The following month *Cinefantastique* dutifully published several letters from upset fans: "You have demonstrated that not only have you no respect for the film product which constitutes your subject matter, you have no respect for the source of your income, your readers," wrote Judith Lyte, from Fort Wayne, Indiana. "I shall never again purchase any issue of your publication and will, to the best of my ability, attempt to dissuade others."

Lucas weighed in as well, telling a journalist, "I think the film works on a better level than an Agatha Christie mystery, because if it were an Agatha Christie, it would be in the toilet right now. But I think the article does spoil it for a lot of people who would rather be surprised and be caught up in the story. It used to be that you just didn't give away the end of a movie before it opened. Now it's become the thing."



The matte painting of the rebel hangar by Michael Pangrazio was one of the more complex shots, put together on the Auto Matte by Neil Krepela. Once the painting was nearly done, the matte group realized that all the action was happening in the lower-right-hand corner, which would make the rest of the image feel static and too much like a painting.



With Lucas's blessing, they filmed ILMers—including Rose Duignan (in rebel garb)—on the stage and blended them into the center of the shot through the use of painted-on floor graphics that matched those of the live-action set.



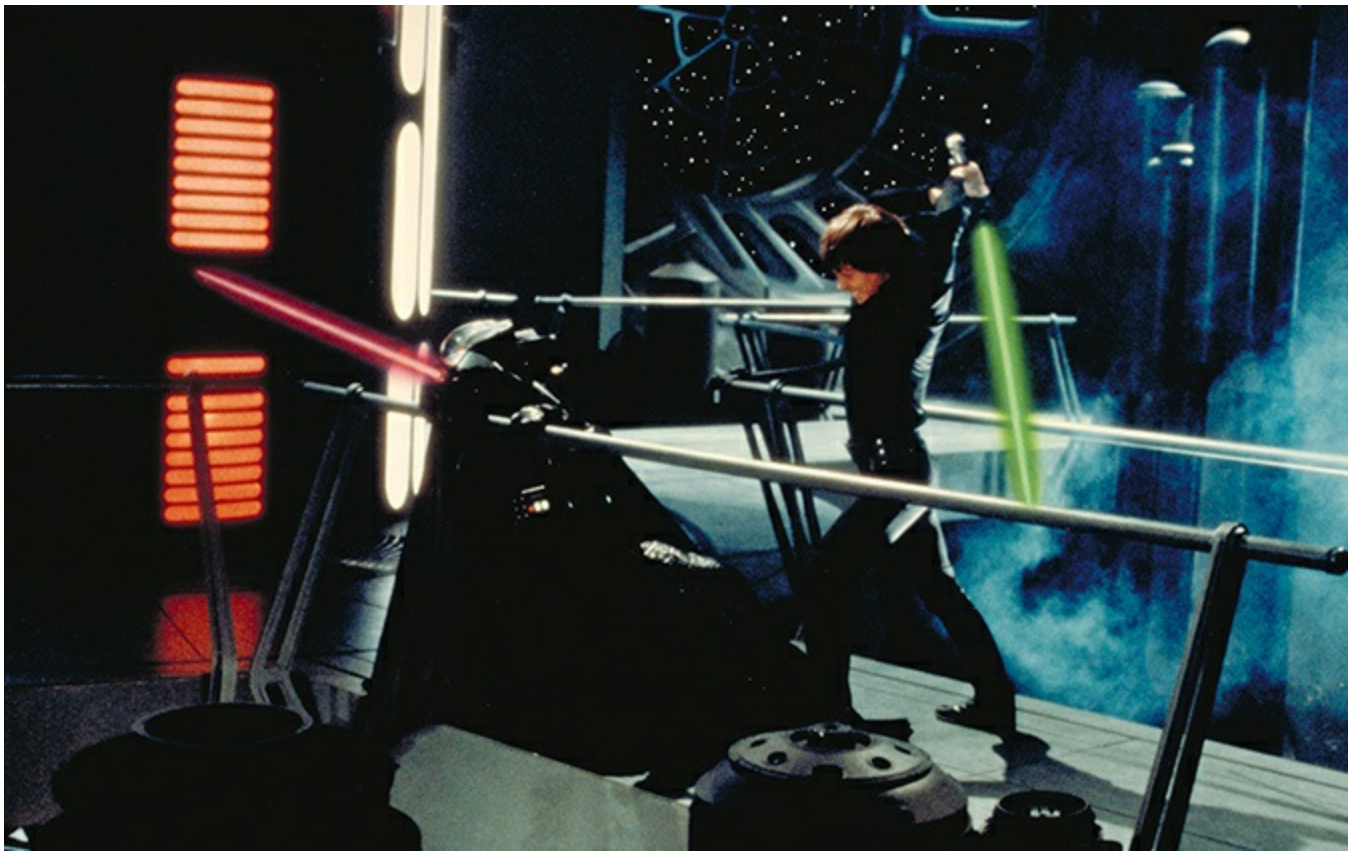


Final key set image.

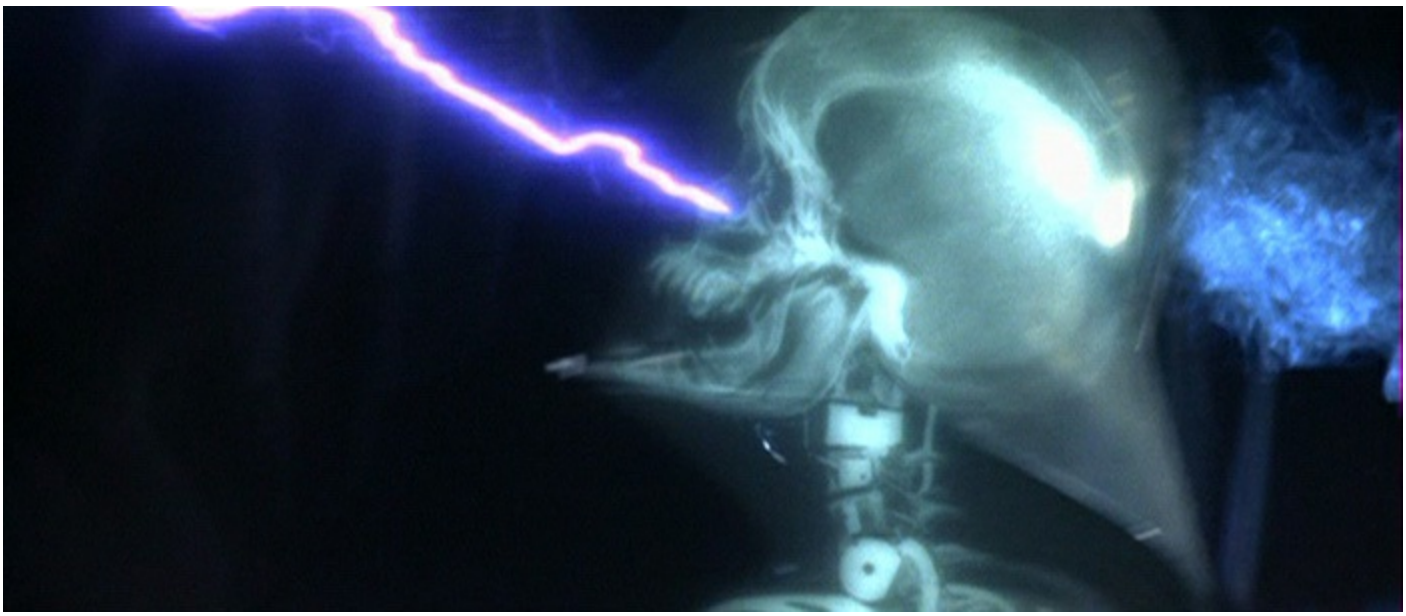
CONDUCTING THE SOUND

Less than two months before the film's release, the bike chase was finished, with all comps completed. As was sometimes the case, the very first shot that Muren had put through optical—a POV of Leia's rocket bike blowing up—was the last shot to come back. With all the shots ready, Burtt was able to put the finishing touches on his mini symphony.

Lucas came by C Theater to listen. "He liked it, but he felt it didn't seem quite real enough, it didn't have quite enough presence to it," Burtt would say. "His suggestion was that we put in the sound of snapping branches and leaves, the kind of noises you'd get if those bikes were really zooming through the forest and clipping the edges of foliage, shrubs, and so on."



Key set image of Luke lashing out at his father, with animated lightsaber.



Burtt suggested to Lucas that Vader's skull be seen impressionistically through his helmet, as the Emperor's lethal lightning whips around him. Lucas agreed and ILM completed the shot (final frame).

The last layer was thus added to the two-and-a-half-minute bike chase on the 24-track recorder. "We went out and recorded some sticks and leaves flying by and brushing over microphones," Randy Thom would say. "Ben put those in and they did seem to add a level of complexity that hadn't been there before."

While reviewing the death of Vader in the Emperor's throne room, Burtt suggested to Lucas, " 'Why don't we see the outline of a skull on his face? There's just something that seems to ask for it.' Although the opticals were already well underway, George walked next door to ILM, then came back to the mixing room and said, 'It's taken care of. We'll see it.' "

For Vader's last breaths, Burtt returned to a different version of those sounds originally recorded for *Star Wars*. "We had opted in the first to go with the colder, more mechanical breathing," he says. "But when it came to this scene where Vader is injured and dying, and Luke is about ready to remove his helmet, we went back to some of those recordings I'd made of a very raspy, labored kind of breathing, which worked well here."

"John Williams came by one day while we were mixing the film in the studio," Thom says. "He sat in the back of the room and listened patiently for a while. When we got to a certain area that he was a little concerned about, he came down in front of the console so he was standing between us and the movie screen—and he started to, literally, conduct me mixing the music, telling me what part should be emphasized and what part shouldn't be. That was a lot of fun and something we've joked about a lot since."

At the end of his mix review, Lucas had many other modifications, as his notes indicate: "Change some of the lyrics to fit Snooty's mouth better; better sound for thermal detonator; Fett needs better yell; add mechanical sound effects over Luke's hand at the end of reel four; music up in Yoda's scene; bring down computer sound effects in rebel briefing room; Ewoks should quiet down when Threepio talks to medicine man; music higher when Threepio telling story; music up when Vader and Luke meet Emperor; dialogue louder on 'I love you,' from Han; stop Vader's breathing when mask comes off …"

In the end, Burtt was satisfied with the mix, while accepting the realities of his craft: "A soundtrack is not an accurate representation. It's a magnetic representation of what you hear, but it has tremendous limitations: You can't have as low or as soft as your ear can manage in real life. But I thought *Jedi* had the smoothest sound of the three films. It was pleasant to the ear even when it was loud and had lots of noise in it. It was a good blend. I'm proud of that one."

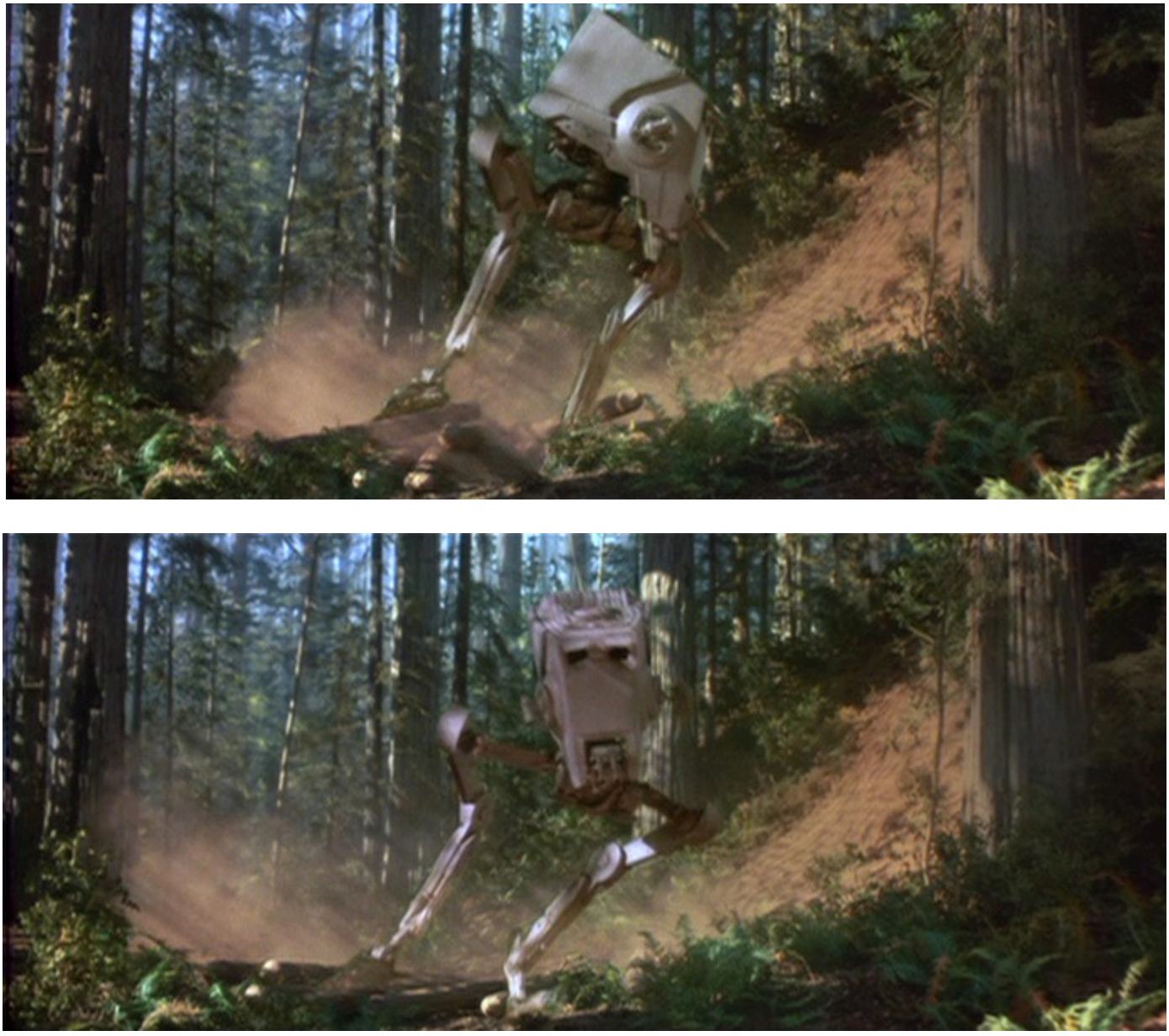


On the Endor miniature, Huston, model maker Larry Tan, and Gallucci set up the log rolling shot with the latter holding up the logs on a tilted board.



Tippett animates the AT-ST in its contortions before it falls and explodes.





Final frames of the chicken walker's comedic demise.



In a shot that didn't make the final cut, another chicken walker has its head crushed in another sort of log trap.

FIRE AND RAIN

But they weren't out of the woods, yet—literally. "We have a log-rolling scene in the walker sequence that wound up being one of the last ones out," says Muren. "That was a difficult and time-consuming shot, right from the start."

"The most difficult shot was with the trees when the walker trips on them," Tippett agrees. The problems were multiple, the most important being how to tie the go-motion animation of the walker to the separately filmed element of the falling, rolling logs. Once again, some of a shot that was first to be filmed on the miniature forest set became the last to be comped together, taking four weeks to perfect.

"The first two weeks were spent doing a very conservative version," says Tippett. "I tried to hide the walker behind the logs. But when I showed the test to George on the Moviola he said very quietly, 'I don't like that.' He wanted it to be funny. I was trying to be realistic. I was terrified that the walker would look like a miniature if I made very broad movements, but he wanted the walkers to be anthropomorphized to a certain extent. He wanted them to feel mechanical, but still have a life of their own."

The first step for the more extroverted second version was to obtain a good performance from the miniature logs. "We cut up the set and tried attaching monofilament to some of the logs, so they'd roll down and then you could jerk the line after they'd stop moving," Huston would say. "We did it a bunch of times, but Phil wasn't really happy with it."

"The logs would come down too fast—like a couple of pencils rolling down—as opposed to massive logs falling and hitting each other, bouncing and twisting," says Peterson. "The problem was solved through the mysterious combination of a track down the embankment, strings, and jacks (the kind kids

play with)," so the logs would bounce back as if hitting an object, filmed at high speeds to give them weight when projected at 24fps.

Tippett then had to animate the walker so its movements would sync with the chaotic tumbling lumber. Terry Chostner, in the stills department, thus made up large black-and-white transparencies registered with animation-peg punch holes for key positions. These transparencies were then placed on a matte box setup in front of the camera. Looking through the eyepiece, Tippett could see where the AT-ST would make contact with the logs. "There were about 17 major changes of position in about three seconds—an animator's nightmare!" he says.

Nevertheless Tippett gamefully plotted out the logs' movements with the Moviola, transferring their locations to the go-motion computer set to control the walker's movements. Finally, the optical team composited the miniature walker into the shot. For this sequence and others, the animation department created articulated mattes in the shape of ferns and vegetation to help place the walker's feet into the vegetation.

There were still other eleventh-hour shots, one of which, appropriately, came at the end of the film. "One of the last things I worked on was the big victory celebration where we pan up to X-wings flying through the sky at night," says Muren. "I went out and shot a bunch of fireworks one night near Golden Gate Field, a racetrack up here, with Thaine Morris and Dave Pier. We shot off all kinds of skyrockets and things. It was like the Fourth of July and I'll bet we had all of Alameda County watching us." (Muren shot the fireworks in slow motion and used the footage upside down, so the streamers go up into the night sky in an unearthly way.)

Ralston and his crew filmed final starship elements for the same shot. "I tried something a little bit different for the X-wings," he says. "They were all supposed to be quite small, so I took a commercially available model kit that has an inch-wide X-wing in it and used one of those. We did them in two passes: one, a basic light pass; and the other, an engine pass. We painted the engines with fluorescent color and lit the model real hot, so it actually looked like the engines were glowing."

The intermediate element in the tilt upward from live action to fireworks was another matte painting. "It was raining the night they filmed Luke and the funeral pyre up at the ranch," says Pangrazio. "The rain created a nice smear of orange light across the field as the camera tilted up—that kind of thing can really help take the edge off artwork that otherwise looks very predictable."



A Frank Ordaz matte painting of the Imperial base on Endor.



A key set image with the stop-motion walker optically composited into the shot.

BLOW UP

Once Han Solo and Princess Leia succeed in placing explosives in the bunker, the whole facility and its attached radar dish are blown to smithereens, care of ILM.

Following his penchant for in-camera work, Muren devised an ingenious setup reminiscent of the techniques used by Willis O'Brien (of *King Kong* effects fame). His crew would shoot the explosion with a high-speed camera at 300fps through a plate of glass on which Chris Evans had painted foreground trees; the next part of the setup was the model radar dish; between the glass painting and the dish, they placed a scrim, lit with blue light, to knock everything back into the distance by simulating atmospheric buildup; the last part of the setup, about seven feet behind the radar dish, was a huge canvas backing of sky—originally used for *Empire*, but with cutouts made out of Masonite and painted trees to cover up the original painted snow. No optical effects were required.

"For the dish itself, I didn't want a prefabricated look, so Lorne Peterson made it the way a real thing would be built, with struts and fabric materials and things," Muren says. "That way, when it blows up, it would look like it was really made out of different materials."

"It was made like a kite, so it had little ribs," Peterson would say. "They were plastic, with wires in it that kept the thing from leaving the ground during the explosion, like lanyards; we used tissue paper in-between, so the explosion would blow through it."

Around the base of the dish, model makers placed industrially made three-inch trees, the kind usually used for architectural models. "But these trees are like $5 apiece," Peterson would say. "And when it's a George Lucas film, it's like how can we do it for less money? So I went to the architectural company and said, 'What if I bought these from you, but you buy them back at a third of the price?' They agreed. But the trees were pretty volatile, because all the spray glue was new."

Indeed, when the radar dish was blown to kingdom come, "the flames headed right across and caught the whole thing on fire, just flaming. I didn't get to sell back any of the little trees. They were all toast."

"It blew up and did all the things a big model is supposed to do—in one take," Muren says. "It was real quick. From concept to completed shot took about three or four days, not even working full-time. When it came on in the screening room, everyone applauded. People had thought I was crazy to do it that way. People had wanted to do it in separate elements, the sky, the dish, the trees, and then optically composite them, but I've always been against optical composites and use them only when necessary."



Stage technician Patrick Fitzsimmons and Muren examine the multiplane setup with miniature satellite dish, foreground painted trees, and background painting by Chris Evans, all of which would be shot in-camera for the explosion of the satellite dish.



Johnston, Muren, Ted Moehnke, and Thaine Morris discuss the detonation of the satellite model.



So intense was the special effects explosion that the accompanying mini trees were more or less vaporized.



Another matte painting of the Imperial landing platform on Endor, by Chris Evans, that would be optically combined with miniature of photography of a departing Imperial shuttle.



A final frame from SB-19, which was finally completed circa February 1983. "Don Dow did most of that amazing shot," says Ralston. "Technically it was impossible, but with the optical printer built up, it was possible." The shot also made use of TIE fighter cut-outs on two glass sheets that moved away from each other and the camera. In addition to chewing gum and his sneaker, Ralston tried to sneak a yogurt container into the shot, but George thought it looked "odd," according to the supervisor. In a frame-by-frame analysis, two TIE fighters can be seen to interpenetrate the *Falcon*, but audiences would not notice.

DARK AND BRIGHTER SPOTS

More changes were being made as late as April 2, with the Emperor's animation elements needing to be reshot and some "bolts" yet to be completed.

"I'm just following my shots through and Optical is racing to get the composites out," says Muren. "Originally, everything was supposed to be done by today, but I think now it's been pushed back. The sooner it's done, though, the more time George has to work on it; for his final fine-tuning, he needs to be able to see the whole thing put together."

Three days later, Lucas approved the Final Cut, at 2 hours 16 minutes 9 seconds, or 13 reels. Work immediately commenced on the first four reels of the 70mm prints, 210 of which would be needed for those special cinemas. The new experimental sound strip, however, was already causing problems.

Lucas was also color-timing each reel, during which the emotional nature of each scene could still be altered. "The grading control was what they called 'laboratory-aimed density,' or 'LAD,' " Bruce Nicholson would say. "They took the printing exposures and put it right in the middle of the characteristic curve of the film. So when it went to the lab for final timing, we were giving them the greatest latitude to make things brighter, darker, change color, et cetera. If George changed his mind about what he wanted these shots to look like, the lab would have the greatest latitude to print them however desired."

"The scene between Luke and Leia, in the forest, was too bright," Kazanjian says. "Well, in bringing them down, we started getting dark spots. We couldn't see their eyes. So we had to start fussing with it. But there are a lot of things you can do to speed the color: the temperature of the water, the solutions, plus filters. So we got it to a pretty good state. It wasn't perfect. It wasn't the way it should have been, but it was the best we were going to make it."

"One of us went down to L.A. for the color timing, just to make sure they didn't print the effects shots

in some weird way," says Ralston. "There are always shots that come up where the timers have absolutely no idea what they're looking at, they don't know the colors, they don't know the time of day, they don't know anything."

"George wanted the bike chase sequence to be brighter," Nicholson adds. "He wanted to print it up a stop, but the danger with that is that when you print stuff brighter, particularly for us, garbage mattes and stuff like that start showing up. I told him I thought it would be okay and I think by and large it held up all right. He just felt that the chase would read better to the audience."

THE 75 PERCENT SOLUTION

A scant six weeks before the film's release, Lucas was still finalizing shots, including SB-19, to which lazer animation had recently been added. "Two tiny TIEs seem to pop on as *Falcon* races overhead, but otherwise a great shot," the ILM Shot Report critiqued. "Nobody wants to think about that shot anymore," Edlund says. "If you look at it closely, you see all kinds of matte errors; you see one TIE ship going through another one—but it's like this swarm of bees that comes at you all of a sudden, a three-second shot."

The shot's zany choreography was the responsibility of visual effects editor Bill Kimberlin. "I would tell Bill who was crossing in front of whom," Ralston explains. "Sometimes it got pretty confusing as to what was occurring and I would be the only one who knew—and then *I* would get mixed up. That was one of the last shots assembled; there was a big rush to get it into the film."

In fact the shot did not make it into the preview that took place on April 9 at the Northpoint movie theater in San Francisco. "This is a working sneak preview," Kazanjian says. "We invite 250 employees from Farmers Group Insurance, maybe 12 librarians, 150 fifth graders, 150 ninth or eleventh graders, some from the Lawyers Club, a women's sewing circle, and a lot of our friends who worked on the movie. George is there, the director, the producer, Ben Burtt, some of the editors, many of ILM's key people. We're there to listen to the audience's reactions. Are they laughing at the right place? Did they not hear something? Does something not work? But I know we have a good film. I don't even think we have butterflies."

"George faced this angst over, How are people going to react to Darth Vader being the hero, that he gets redeemed at the end?" Roffman would say. "You just never know until it's done. They had the test screening at the Northpoint …"

That Saturday morning, the lucky handpicked capacity crowd was in for a surprise. The audience thought they were actually sitting down to see a new animated film, *Twice Upon a Time*, which Lucasfilm was also producing. Kazanjian would recall: "I went up to introduce it and I said, 'Unfortunately, we're not able to run *Twice Upon a Time* tonight,' with a pause, and the audience was very sad about that … Then I said, 'Instead we're going to run *Return of the Jedi*!'—and that's when they went crazy."

"That theater went nuts, just nuts!" Roffman says. "It was one of those great moments. Then the movie starts to play and I'm sitting right in the middle of the theater. It was exciting. You could see that there were slow points in it, but the crowd was going with it, and when we finally got to that point where Vader picks up the Emperor and throws him down the well—the audience went crazy. They were cheering like mad. It worked so well. It was just one of those things where you knew that it was a great, historic moment in the film. There was euphoria after that screening."

On the survey cards, of the 422 males and 298 women, 626 of them rated the film "excellent." No one rated it "poor." The Ewoks rated highest as favorite new characters, with 354 votes. Luke Skywalker was the favorite character overall; Vader came in third. The least favorite was C-3PO. Their favorite scene was Luke's duel with Vader.

Asked if there was anything they didn't like, males under 10 years old thought that Jabba was "gross"; they weren't fond of the Ewoks singing at the end; and they felt that Leia should've seen Vader's face. Females under 10 also found Jabba "too disgusting." Many people of all ages criticized the acting and the celebration fireworks. At least one person complained that Vader says, "You underestimate the dark side" too many times. Other male comments were: "Didn't like Vader and Yoda dying … Stunned by speeder bike chase … Where can I get an Ewok? … Please make a sequel … Don't stop, George, you're doing a fantastic job …" Female comments included: "Didn't have enough women … Series is beginning to degenerate into battle scenes … Awesome, totally awesome."

"We do have cards, but those are not that important to us," Kazanjian says. "It's the audience reaction that matters. Are they enjoying it?"

"George was looking at that screening and seeing a lot of little things that needed changing," Roffman says. "So it was like, 'All right, we've got our work to do now.' "

Apart from myriad small changes, Lucas deleted one major scene. "I liked the scene where Luke is building his lightsaber and his father contacts him with telepathy, 'Luke, join me …,' " says Burtt. "Too bad it was cut. It was filmed, scored, done, and mixed, and it was in the Northpoint sneak preview."

"It was such a better entrance, such a big entrance, much more dramatic," Hamill would say, "but I can see how if they're trying to cut down the time that they might not need it. I loved the framing and the lighting of it; it's just so artistically done. But I think they really wanted the beginning to be more organic to the plot."

The following day there was a "family" screening for Lucasfilm and ILM employees who weren't at the Northpoint. For most, this showing was the first time they were able to see the nearly complete 511 visual effects shots cut into the film on a big screen. "In *Star Wars*, the visual effects don't exceed 14 minutes of the entire screen time," says Edlund. "In *Empire* they're not much more than 20 minutes of the whole film. But George has a way of putting them in at the right points so that the impression is that they're always there. They're not; they're in the right places for just the right amount of time."

"All the *Star Wars* movies looked very small, very contained in that first cut," Dunham would say. "And then when you start putting the big space shots in, they give the films size and scope."

"I literally had a headache, because it was such an assault on my sensory system seeing all our shots put together for the first time," Farrar would say. "It was overwhelming. It was more than I could take."

"Special effects don't make the movie," Lucas says. "They are only important to tell the story and to give the characters credibility. If the characters are not there or the acting isn't good, the movie will fall apart. It can't sustain itself. People think these are special effects movies. I would say the effects contribute maybe 15 or 20 percent to the enjoyability, effectiveness, and popularity of the movies—at the most. No matter how brilliant a director you are, how fantastic the special effects, how beautifully it is photographed, how wonderful the music is, it will not work as a popular movie running on 25 percent."

"Ten years from now, new audiences may look back on *Jedi* and think it looks dated," Edlund adds. "But like the original *King Kong* or *War of the Worlds*, it will still be a classic. The same viewers will get

caught up in the story and accept whatever flaws there are as part of the period in which the film was made."

"The final space battle—I had no idea ILM could outdo *Star Wars*," says Marquand. "They've done 50 times better!"

"I think Richard was proud that he had done as much as he could do," Carol Marquand would say.

"Richard loved it," Lucas would say. "I was relieved that we finally got the thing done. When you're working on something like that for 10 years, just reaching the finish line is a huge relief. And I thought it worked well. You know, there were issues. I was never quite happy with the music at the end of the movie. It fell short in a few places where I had wanted more—but, all in all, I was happy."

As postproduction wound down to a near stop, Duignan hosted an ILM wrap party at her house in Oakland. "There was another party in a Moroccan-type restaurant where you sit on the floor and eat food with your hands," Nicholson would say. "They had music and everybody got up and danced, and it was really fun. We just all had a great time and everybody was so relieved. It was such a relief to get it done."



Artwork by Kazuhiko Sano that would be used for the *Jedi* "Style B" poster.

The audience at the Northpoint did not see three shots that were still being worked on, even at this tardy date: "ILM did three 4-perf insert shots this week of Artoo-Detoo and See-Threepio stuck in the sand," a late production report read—the result of Kazanjian questioning in dailies where the droids were as the heroes flew away from the Sarlacc pit. The model shop would have to create "some quick prop magnets" and modify R2's periscope for the pickups.

Immediately following the preview, some ILMers flew down to attend the Academy Awards at the Dorothy Chandler Pavilion on April 11, where *E.T.* was up for several awards. Dennis Muren won an Oscar, with Carlo Rambaldi and Kenneth Smith, for Best Visual Effects; Ben Burtt won, with Charles L. Campbell, for Best Sound Effects Editing; and John Williams didn't have to travel far to accept his award for Best Original Score. That same day a week of work began on *Jedi's* 70mm six-track Dolby optical track, the earlier striping problems having been solved.

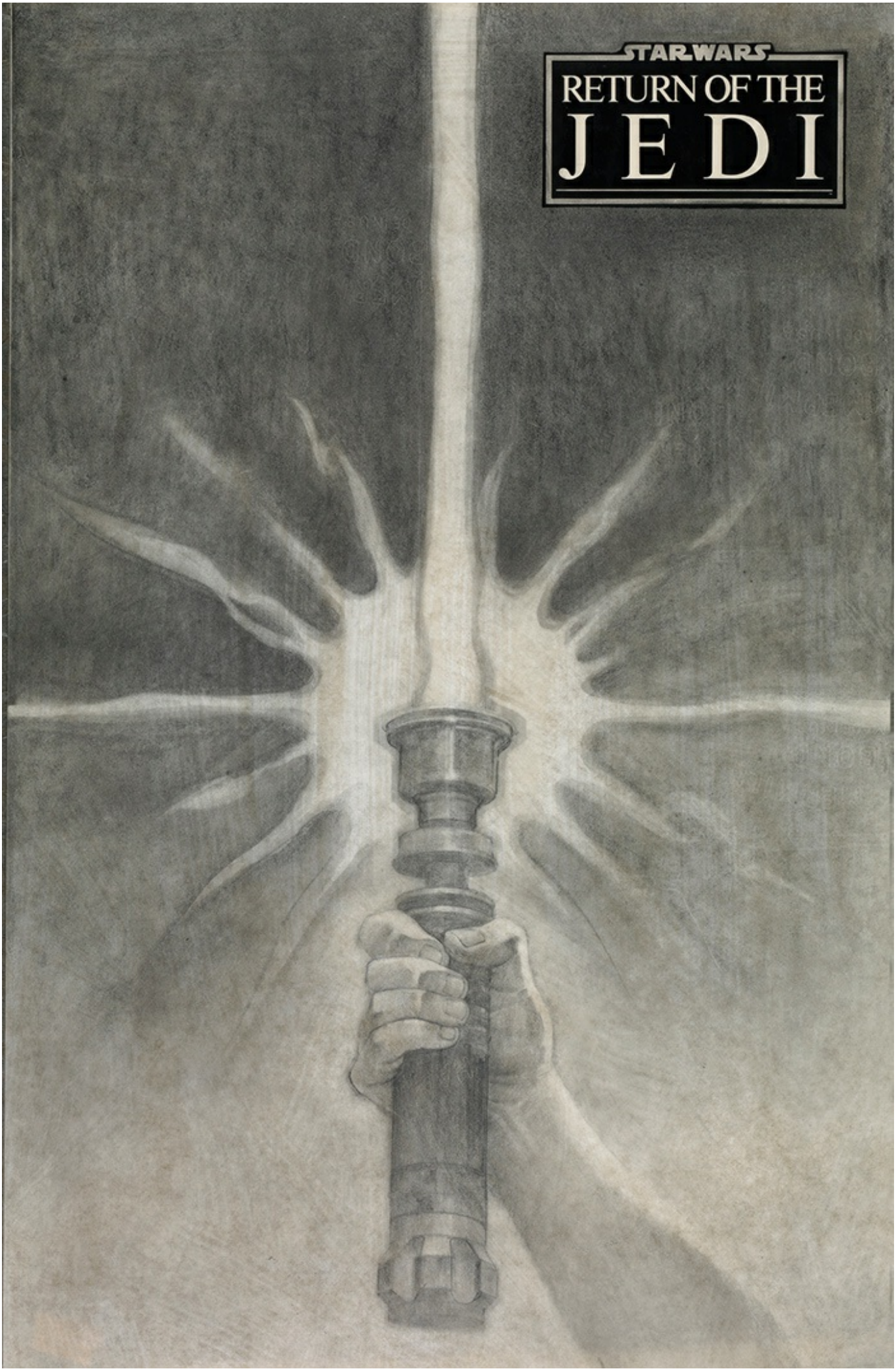
"The first 20 or so reels fresh off the assembly line were not done correctly," Kazanjian would say. "I had them all destroyed. Deluxe, who provided the stock, was extremely good about it, because they really believed in Tom Holman and my drive to perfection; they never charged us for this error. We learned that too much magnetic tape, or too thin a layer, or even too wide a strip, would ruin the print."

The last two locked reels were sent to LA on April 12. Two days later, two-track printing of the master optical began. The next day Lucas approved the last shot of Jabba's palace and, the day after, the fourth iteration of the film's opening shot. He then hopped on a plane to Sri Lanka, joining Spielberg on a two-week location shoot for *Indiana Jones and the Temple of Doom*, the first leg of that film's principal photography.

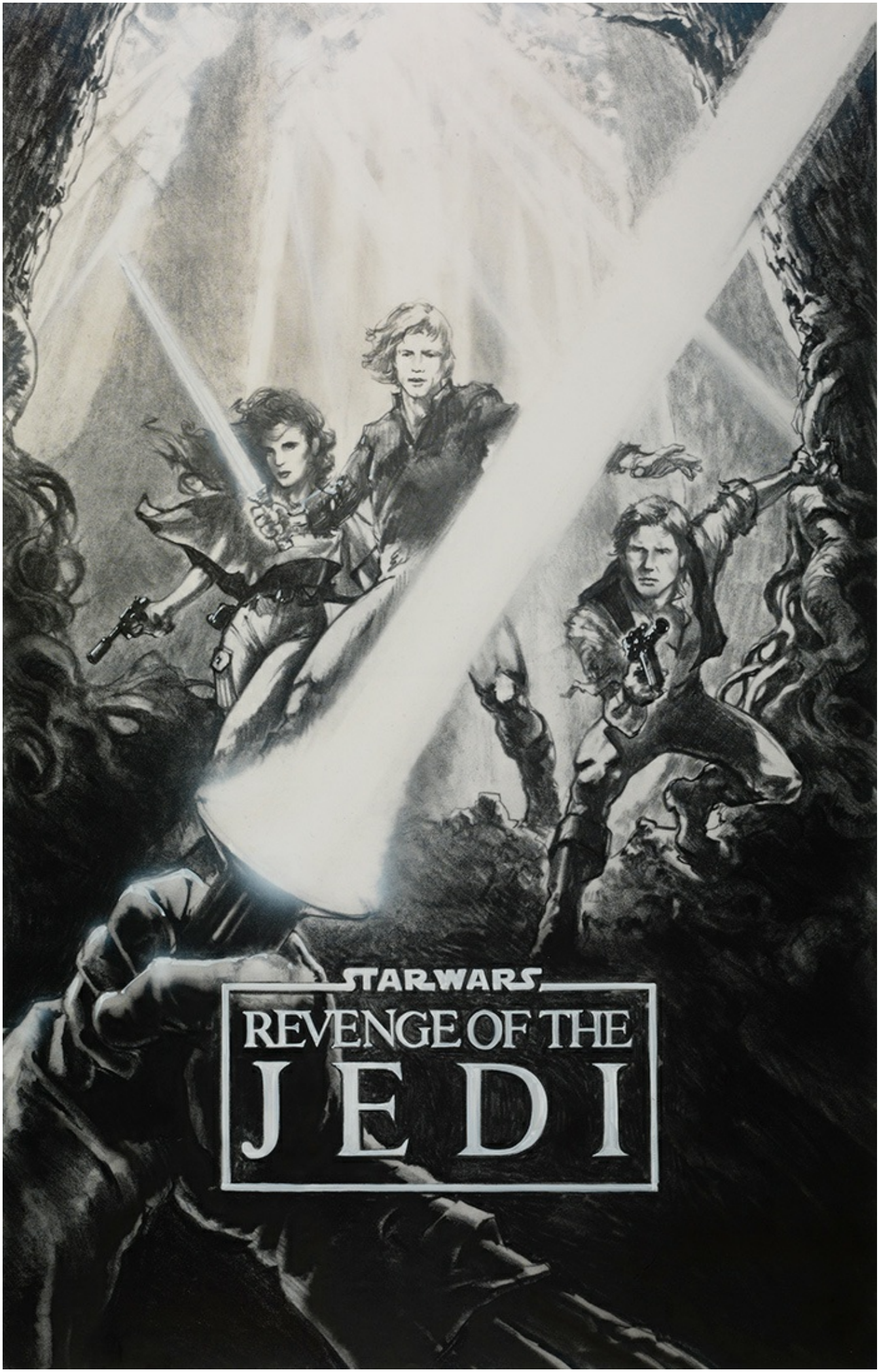
"I can see from everything that's happened recently why George might want to drop out," says Ralston. "He must be totally fried. And now he's getting dragged into *Indiana Jones* because they're having problems. Yes, they are. I can see him just kicking all the way as they drag him over to England. He's trapped, in a lot of ways."

Lucas's outward journey was only his latest involvement with the film; its script already reflected to some degree his darker mood. "The story in *Temple of Doom* was indicative of the way I was feeling at that point," he would emphasize many times to the press.

Kazanjian sent a telex to Spielberg, Frank Marshall, Robert Watts, and Kathleen Kennedy, wishing them well on their *Indy* sequel: "From the desert to the sea, to all of southeast Asia, our thoughts are with you on this historic day. May the crack of the whip and the force of the heavens be with you."


STAR WARS
RETURN OF THE
JEDI

Early poster concept drawing by Tom Jung.

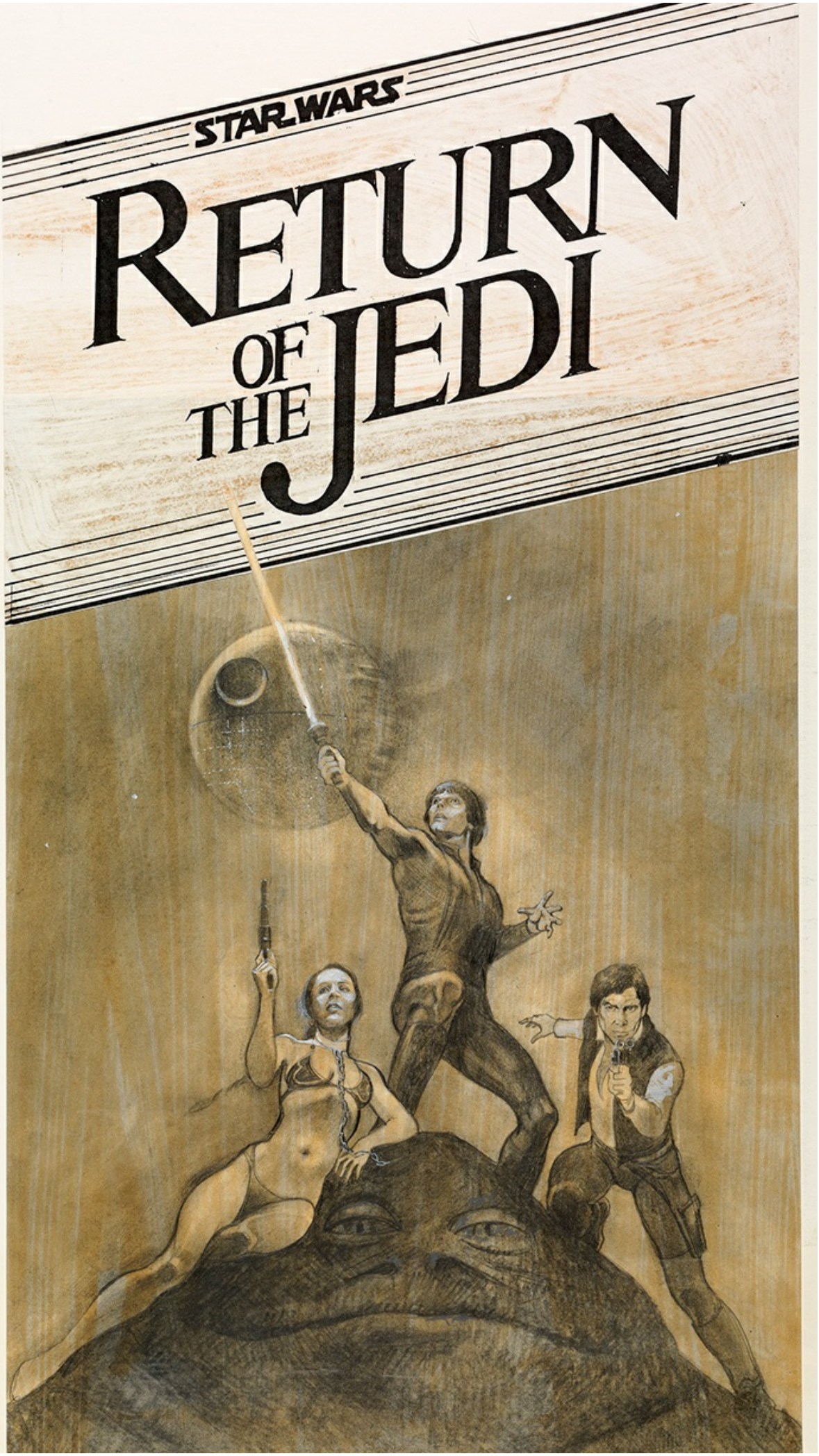

STAR WARS
REVENGE OF THE
JEDI


STAR WARS
REVENGE OF THE
JEDI

From before the title change from “Revenge” to “Return,” more poster concepts by Tom Jung.

STAR WARS

RETURN OF THE JEDI

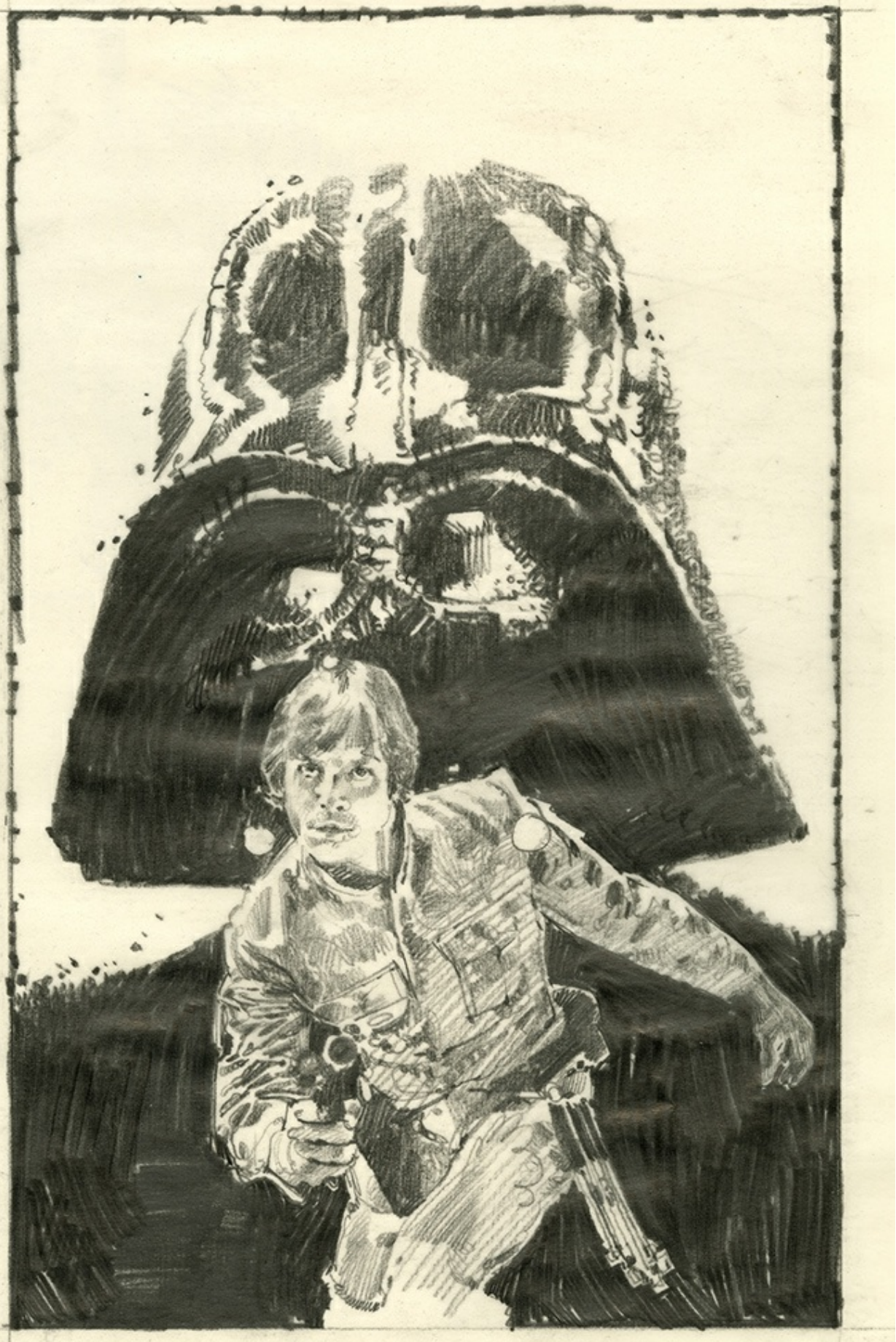



STAR WARS
RETURN OF THE
JEDI

From after the title change from “Revenge” to “Return,” poster concepts by John Alvin.



concept B



concept C

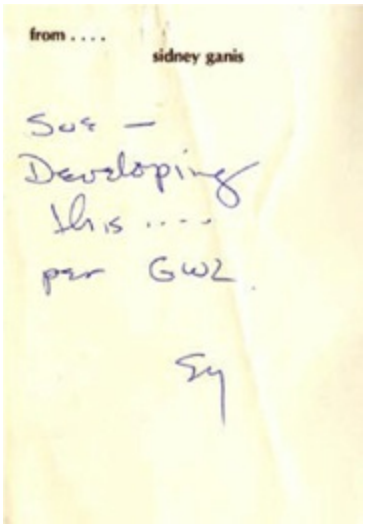


Concept D



Concept E

Early concepts for a *Revenge of the Jedi* poster, "B, C, D, and E" by Drew Struzan, with a note (below) from Sid Ganis to Sue (last name unknown) explaining that he was "developing this.... per GWL"—that is, George Walton Lucas. Concept "B" would win out.



PHILOSOPHY POINTS

While Lucas was away, Ganis and Kazanjian met with Norman Levy at Fox to kick off the *Jedi* marketing campaign, April 15 being its official start. "It was a good, solid, uplifting event," Ganis wrote in a memo. "We left them with a feeling of hope, solidarity, and excitement," adding later: "But just as there'd been some anxiety that the first sequel would disappoint, there always remains the possibility that a backlash against the film could develop to some degree if we put out too much publicity."

Nevertheless, Ganis and Fox had budgeted approximately $11 million for newspaper ads for the first 12 weeks, and nearly $4 million on TV promotion, along with another $2.5 million for pre-release newspaper ads. Additional media would include radio, magazines, and billboards.

An article in *Electronic Media Weekly* noted that Lucasfilm had lined up deals with Coca-Cola and Burger King, which would mount a joint promotion offering four collectible soft drink glasses. Procter & Gamble would offer a set of *Jedi* posters; Pepperidge Farms was doing a new line of cookies in the shape of *Jedi* characters; American Telecommunications, a telephone in the shape of Vader; and 200 shopping malls were installing a Jedi Adventure Center to promote the film.

About 100 companies were now licensed, which added up to about $250 million worth of merchandising. Merchandisers, however, were not enthusiastic about Ewoks, due to a saturated teddy bear market that included Winnie the Pooh, Paddington Bear, and others. A few *Jedi* characters would in fact be held back in merchandising—Jabba, Ewoks, and Boushh—until after the May 25 release date. Some spin-off books would go on sale May 18, as would the soundtrack. A limited number of *Revenge of the Jedi* posters, printed before the name change, had already become valuable commodities, going almost overnight from $9.95 to about $100, then $400.

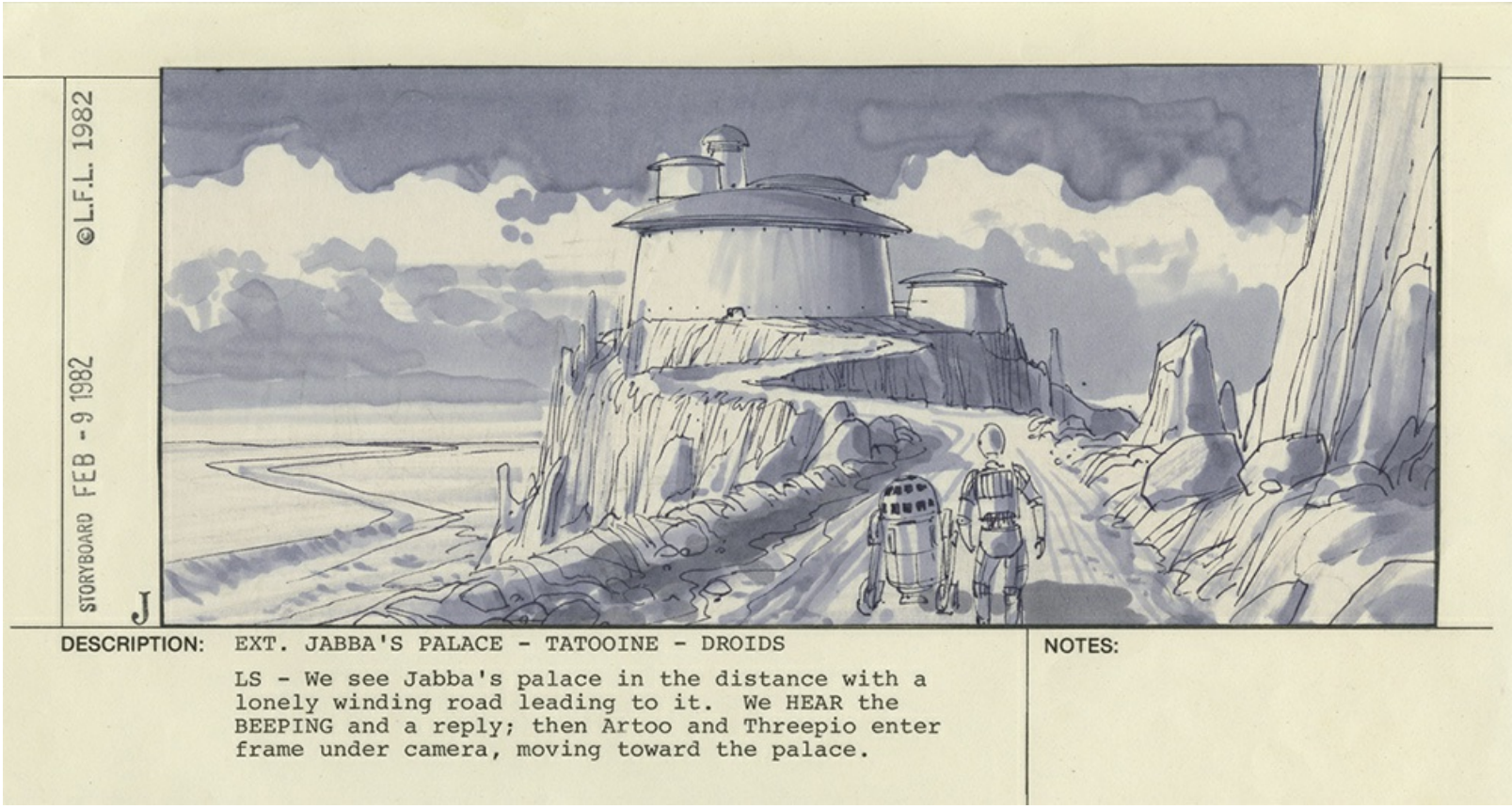
Blind bidding began in late April, a process during which theaters would try to book *Jedi* into certain states. Details from the bid solicitation letter spelled out the terms: For a 15-week engagement, theaters would receive a 90/10 split, with distributor and producer in the driver's seat. That 90 percent, however, could be reduced "over a reasonable house allowance," with the theater gradually receiving more of the box-office take during the film's run up to 35 percent.

Although the final budget for *Jedi* hadn't yet been calculated, internal projections estimated that the

second sequel would have to make at least $115 million to break even. Only 2 films had done so well in 1981 (one of them was *Raiders*); in 1982, 4 films had made that much, out of approximately 146 released that year. In 1983, not a single film had achieved that box-office number.



The cover of the large format Marvel Comics *Jedi* special, which somehow went on sale in a few comic book stores prematurely, giving away the film's story and plot twists.



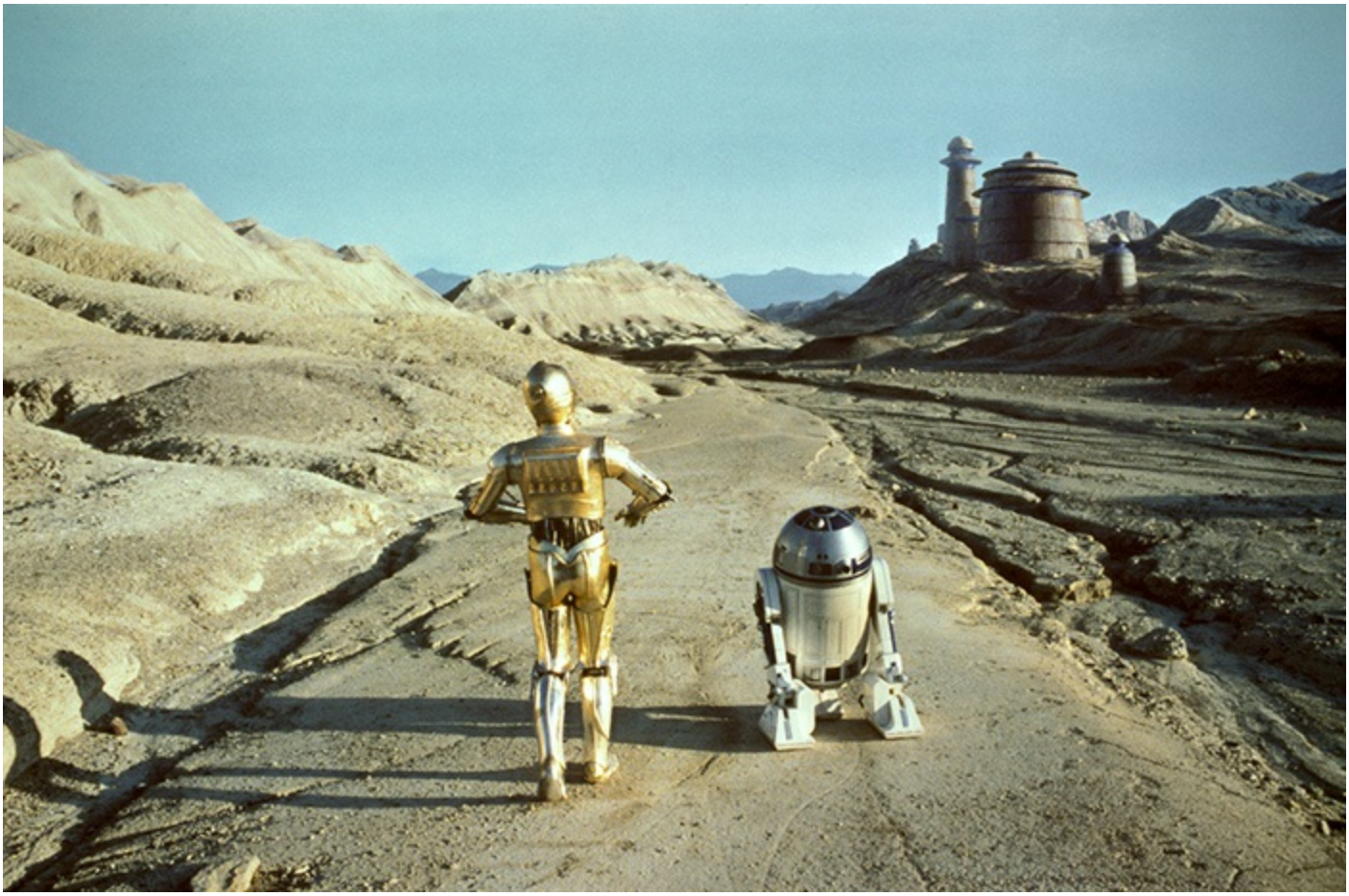
A Johnston board dated February 9, 1982, of the droids' approach to Jabba's palace, JP-1, was designed to be part matte painting. The droids' trek up the road went through several iterations and, following the film's preview at the Northpoint theater, this shot and its accompanying matte painting, were eliminated as redundant, given the revised shot and its matte painting designed to work with the live-action shot in Death Valley.



Pangrazio works on the matte paintings for the early approach shot



Another view of the palace, also by Pangrazio.



Final frame.



A matte painting by Pangrazio shows the *Falcon* and X-wing parked on Tatooine in relation to Luke's cave.



The droids were then matted in from the Death Valley shoot, but the shot was cut following the Northpoint preview, along with lightsaber-building scene.

THE TEMPLAR

A happy production note read, "The opticals for *Jedi* are now complete." The 39 matte painting elements were also finished as of April 23. The mono mix began a few days later, and Lucas returned home on April 30—only to be greeted by another mini disaster.

Lucasfilm had contracted with Marvel to create a one-issue large-format comic book adaptation—not to be released before May 24. But it was discovered that the book had gone on sale prematurely in certain comic book shops in the Chicago area, a few midwestern cities, and, possibly, on the East Coast. Retailers were asked to remove the issue—which told the whole story—from their shelves. "It's a little late now," said Carl Bonasera, owner of the Amazing Fantasy comic shop in Chicago. "We sold almost all the books we have … We ordered 450. I think we have about 10 or 20 left."

Sid Ganis issued a statement saying, "We're confident that we have a great picture. It would've been nice if that hadn't happened. Next time we'll do it differently."

Lucas was interviewed at this time by both *Time* and *Rolling Stone* magazines, and wasn't feeling as optimistic about the film's chances in general, his hidden depression perhaps clouding his perspective: "What if we have finally got to the end of this shaggy dog story and everybody says, 'That's it?' " he said to *Time*. "Technically and logistically, this was the hardest of the three films to make and all I see is the mistakes and the stuff that doesn't work. The sacrifice I've made for *Star Wars* may be greater than I wanted. It's an interesting choice I made and now I'm burned out. The fact is I was burned out a couple of years ago and I've been going on momentum ever since."

Paul Scanlon wrote in *Rolling Stone:* "We sat in George Lucas's spacious, quiet office behind his home in San Anselmo and talked while he slowly and thoughtfully ate his breakfast: an Egg McMuffin and a glass of milk. He mentioned offhandedly that he'd lost some weight during the hectic final months of postproduction work on *Jedi*. In fact, he looked like a stiff breeze might blow him across the bay to San Francisco."

"That dumb screenplay I first wrote 10 years ago is at least finished," Lucas told Scanlon. "I was always contemplating rewriting the story, making it into more, because it was originally written as just a

simple thing. It wasn't meant to be the giant phenomenon it turned out to be. You say, 'Well, now is this gonna live up to the phenomenon?' But I ultimately decided to stick with it and say: 'Look, that was the way it was written 10 years ago and this is where I was coming from. If it's not good enough, then tough luck.' "

A preview at the Academy of Motion Picture Arts and Sciences for the LA press garnered reactions that echoed, to some degree, Lucas's own ambivalence. "From this corner of the theater, the reaction to *Jedi* is at best termed mixed," LA *Times* writer Deborah Caulfield reported.

"The screening left a lot of people feeling that volume three just isn't as good as the first two films," *Dateline Hollywood* noted. Said one insider, "Considering it was an Academy screening, everybody was really up for the movie. But the response was surprisingly quiet. At the end, the applause was polite, but that was about it. And I think a lot of people were walking out of there saying, 'Thank God that trilogy's finally over—now maybe Lucas can move on to something else.' "

Following the screening, Marquand returned to the fold, gamely talking to the press for two full days, while Jim Bloom also returned and defended the film: "That was a Hollywood industry audience and they are by far the most critical of a picture like this. They've always been jealous of the Lucasfilm operation and George's been most vocal against the Hollywood establishment. They don't come into a movie with the innocence and expectations of a teenager. They come in saying, 'Let's see if they can do it again.' "



Starring MARK HAMILL • HARRISON FORD • CARRIE FISHER
BILLY DEE WILLIAMS • ANTHONY DANIELS as C-3PO

Co-starring DAVID PROWSE • KENNY BAKER • PETER MAYHEW • FRANK OZ

Directed by RICHARD MARQUAND Produced by HOWARD KAZANJIAN Story by GEORGE LUCAS

Screenplay by LAWRENCE KASDAN and GEORGE LUCAS Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS

PG PARENTAL GUIDANCE SUGGESTED

SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

DOLBY STEREO

ORIGINAL SOUNDTRACK ON RSO RECORDS AND TAPES

NOVELIZATION FROM BALLANTINE BOOKS

A Lucasfilm Ltd. Production — A Twentieth Century-Fox Release

Prints by Deluxe — Color by Rank Laboratories

TM & © Lucasfilm Ltd. (LFL) 1983

Final Style-“A” one-sheet poster with airbrush art by Tim Reamer.


STAR WARS
REVENGE OF THE
JEDI

Concept art for the lightsaber poster by Alvin. "They tried a bunch of different executions of the hands, but George was unhappy with them," Roffman would say. "He said, 'Everybody's holding the lightsaber wrong.' Finally [Terry Chostner] photographed George's hands holding the lightsaber and that's what made it into the final poster" (the hands ended up being a composite of Lucas's and a friend of Tim Reamer, who designed the final poster).

A FILM WITH BENEFITS

As release day drew near, a disturbing rumor circulated in Hollywood: Due to a labor dispute, the talk of the town was that the projection union was going to engage in physical violence and sabotage United Artists Theaters in LA, which would damage those showing *Jedi*. Calls to key players followed.

Fox sent out a warning to theaters, with all *Jedi* prints, noting that Lucasfilm had found a way to individually code each copy with a hidden identification number. "If an unauthorized copy of any print is made, the print from which it originated can be identified." More than ever before, piracy was an ongoing concern.

Technicians completed the 70mm striping and sound on May 10, as Lucas flew to London, back to Elstree Studios, for more *Temple of Doom* principal photography. Now in New York, Marquand met with more major print and media press. On May 21, to escape the publicity blitz and to keep up a tradition for each of his film's releases, Lucas traveled to Hawaii for two weeks, as benefit premieres were held across the United States. Their goal was to raise funds to "combat childhood-related diseases and the problems of economically disadvantaged young people."

At the Oakland Theater in California, a special preview was held for ailing children. Alicia Christensen, a children's hospital volunteer, had written to Lucasfilm two years before asking if patients could be considered in any of the company's charitable efforts. Word had come back that a benefit preview would be arranged. With the coordinating efforts of Comics & Comix, a Berkeley-based comic book store, volunteers organized a gala. Donated limos chauffeured the children to *Jedi*, including Dante Love, an eight-year-old with heart disease, and Latsha Peale, also eight, severely burned.

A six-year-old boy suffering from terminal cancer wanted to see *Jedi* as his last wish. His parents contacted Lucasfilm. Spokeswoman Annie Baradini said the family's request "really touched everyone; everybody's eyes were filled with tears." Nearly comatose, the child sat propped up in his bed at the Kaiser Foundation Hospital in Fontana, California. "The excitement of seeing the movie produced enough adrenaline to keep him going," hospital spokeswoman Martha Borgerding said. He died less than two days later.

Sneak previews were also held on May 22 and 23 at San Francisco's Coronet Theater, while the London premiere gala took place at the Odeon. Carrie Fisher worked tirelessly, doing a huge amount of publicity in L.A. and New York. The benefit premiere in New York was thrown at a Broadway movie house, where Fisher was tardy. "I'm late, I'm late," she said as she rushed in. Arriving even later, Hamill paused under the marquee to pose for photographers and wave to his fans. " 'Luke, may the Force be with you!' " a woman shouted.

Kazanjian's first child, Peter, had been born while he was working in Tunisia on *Raiders*. A week before *Jedi* came out, his second son, Noah, was born. "Fortunately, when Noah was born, I was in L.A. working in the labs nearly 24 hours a day, getting the print ready, but I was home."

STAR WARS

REVENGE OF THE JEDI™

May 6, 1983

Dear Everyone,

This is not an easy letter to write. I do not even know some of you, and some I should be talking to have already left the company.

I would like to thank you all for making my brief residence at Lucasfilm so easy and so comfortable. I want also to thank those of you who worked with me for your cooperation, hard work, and - an essential quality - sense of humor!

Tomorrow we shall see the result of my two years here at Lucasfilm. Working with George to make JEDI is an experience I shall treasure. You all made it doubly delightful!

Thank you again,



Richard Marquand

A letter from Marquand to the *Jedi* crew, expressing his thanks, May 6, 1983.



A poster concept by an unknown artist.

JOY OF THE JEDI

MAY 1983 TO SEPTEMBER 1987

CHAPTER TWELVE

On its opening day, Wednesday, May 25, *Star Wars*: Episode VI *Return of the Jedi* wouldn't face much competition in movie houses. Studios had backed off, giving the colossus a large berth. *Space Hunter*, in 3-D, had bowed on May 20, but any significant adversaries wouldn't appear until *War Games* and *Psycho II* came out on June 3, and *Man with Two Brains* on June 10; while *Superman III* and *Octopussy* weren't scheduled to hit theaters until almost a full month later.

For the few days before the release, the country and the media went into a kind of *Jedi* hysteria. Across the United States, lines formed, excitement crescendoed, and kids jumped up and down in anticipation—after three years of waiting, they would finally see the conclusion of the *Star Wars* trilogy.

Advance showings of *Return of the Jedi* had been hot ticket items. One woman at Twentieth Century–Fox had been offered a man of her choice for a "lustful evening" in exchange for her screening pass. She declined. In Washington, DC, for an evening show at the Circle MacArthur cinema, its 24-seat balcony was reserved for the House Ways and Means Committee. In every theater about to project *Jedi*, phones were ringing off the hook with people wanting to know about showtimes, advance ticket sales, and potential line lengths. Most theaters had scheduled showings around the clock.

In Atlanta, Georgia, 1,000 people queued up for the Wednesday premiere at Phipps Plaza. Engineer Dennis Coughlin had taken the day off so he and his wife could take their children—Spencer, seven, and Kevin, four—who had seen *Empire* about 10 times. "They've been counting the days," says their mother. Several of the grown-ups in line were from Hitachi America Limited and refused to be named because they were skipping out from work.

In Baltimore, Maryland, Thomas Monteleoni, a local science-fiction writer, took his 12-year-old son out of school for the first showing. "You know who to cheer for," notes Mark Fessmire, a seminary student. "It's not a downer or depressing," adds Gordy Duncan, an intern at Grace Fellowship Church. At another movie house, Donna Lettow, a sophomore at Loyola College, came to see the 11 AM screening, saying, "I rushed through a philosophy exam that I had this morning."

People stood in line at the Sack Charles theater in Boston's West End; the scene was the same at General Cinemas, Chestnut Hill, and seven other suburban Massachusetts theaters. "Unless you're in line to see this movie, you're in the wrong place," says 15-year-old Andrew Capobianco. People had begun lining up at 9 PM on Tuesday, and by 9:40 AM Wednesday there were more than 900 in front.

A crowd of 700 people waited outside, braving 100-degree weather in Scottsdale, Arizona. At 6 AM, fans had arrived wrapped in blankets to stand in line at the Cielo Vista Cinema in cold El Paso, Texas. "Is Christ coming?" one woman asked a friend as they walked past. An excited Jennifer Cole, nine years old, danced in and out of the line. The first showing was at 10:45 AM and each of the 11 showings had sold out at $4.50 per ticket.

At the Avco Center Cinema in Westwood, LA, manager Albert Szabo was preparing for the onslaught. "George Lucas is in the mold of Louis B. Mayer, Jack Warner, Adolph Zukor, Darryl F. Zanuck, the great pioneers of the industry," he says. "No one tells George Lucas what to do or how to do it. He is the epitome of America and the free mind working, and we're getting better entertainment for it." As the

mob formed outside, doorman Bill Crowell admitted, "I'm kind of scared in a way."

The Avco was one of the theaters that had opted for the new THX sound system. "It's the greatest improvement in film exhibition since the 70mm screen," Szabo adds. "It is absolutely outstanding, sells a lot of tickets, and will help sustain the motion picture industry. Lucas cares about details. He doesn't rush his productions. He's a great leader and has tapped today's moviegoing audience."

At the Fox Colony in Albany, New York, several sold-out shows had people waiting in line around the block for hours; hundreds of people had to be turned away. "If someone calls the truancy officer, a lot of us will be in trouble," says one attendee. At the Circle MacArthur, Washington, DC, a line stretched around the block, mostly made up of kids cutting high school—but also including one 32-year-old publisher of the federal budget report, in a pin-striped suit, who had been in line since 6:15 AM to purchase 25 tickets for an evening show: "My girlfriend thinks I'm crazy."

Kathy Michaelis should have been at her desk at an advertising agency; instead she was in line for the 2:40 PM show at the Esquire in Chicago. A partner in a downtown law firm quit work early to pick up his two sons and get in line for the 4:30 PM show. "I really shouldn't talk to you," notes a downtown banker to a reporter. "Like I told my boss, I've got a very contagious flu. You wouldn't want to get it."

In San Francisco a crowd of bone-tired, fog-chilled fans, many of whom had waited for more than 20 hours, stood outside the Coronet Theater on Geary Boulevard. Poor organization and line jumpers temporarily turned the peaceful camaraderie into an angry shoving match until fire department inspectors took charge and organized meaningful lines.

Two university students in Louisville, Kentucky, dressed up as *Star Wars* characters, joined about 60 people for the first show at the Cinema 4. At the end of the line were an attorney and a freelance artist eating Yoda pastries, Darth Vader chocolates, and Princess Leia fruit salad. Some people sipped champagne. In Nashville, Tennessee, lines began to form early Wednesday morning with about 100 people. More than 175 people stood outside the Mayfair Theater of Milwaukee, Wisconsin, for a midnight show. "I wanted to be here opening day," says one dad with his six-year-old son and wife. "I've never seen a movie like this on opening day."

At the United Artists in Seattle, Washington, Pam Kowalski, a 34-year-old Boeing graphics employee, arrived at 8:30 AM a whole day before the first showing. "It's not so much an escape, but an affirmation of a positive attitude toward life," she says from her lawn chair. "It's saying to you and you and you, 'You can do it, too.' "



Across the country people formed long lines to see the long-awaited finale of the saga. *Star Wars* fan Danny Fitzgerald of Staten Island, in a Darth Vader costume, poses in front of Loews Astor Plaza movie theater in Times Square, New York, on May 25, 1983, where hundreds queued up for the premiere of Episode VI: *Return of the Jedi*. (AP Photo/Dave Pickoff)

GO CRAZY LIKE AT THE EGYPTIAN

The historic Egyptian Theatre would host representatives of Lucasfilm and the press. Also a beacon for stalwart fans, it attracted zealots from Germany, Australia, Spain, and elsewhere. Those in line had witnessed a car chase and an exchange of wedding vows; Luciano Pavarotti had serenaded them and police officers had shouted that the Force was with them. Sue Martin had been in line for days outside the theater on Hollywood Boulevard when the *Los Angeles Times* decided to publish parts of her journal in their newspaper. "This is a lot worse than three years ago for the opening of *Empire*," Martin writes. "The crowd is a bit more unruly, as well as larger."

"It's fun," says the first person in line. "It's been a weeklong party with friends." "This is a wonderful, fantastical film and I intend to see it as many times as I can," says Sherry, while a few fans played the *Star Wars* theme on kazoos.

"I'm here to see another of Mr. Lucas's greatest films," says Kathy. "I've never been disappointed yet. It's been three years we've been asking who's the 'other'—now we are meant to find out. I'm so excited I could die!"



Fans in line at the Egyptian Theatre are interviewed on opening night. (Interview by Garrett, May 24, 1983). (1:16)

The Theater Alignment Project had finished their job inside the Egyptian at 6:30 the morning before,

effecting extensive work on the sound system, with misalignments in the "A and B chains" corrected and channels adjusted to correct harmonies.

Finally, employees opened the theater doors and fans streamed in for the midnight show. "The audience was screaming and it was 11:30," says Kazanjian, who was there to introduce the film, along with Maureen Garrett. "They were going crazy and they were standing up and it was noisy. There were kids with lightsabers and they were dressed as various characters, and the theater was absolutely packed. You hardly could hear it was so noisy—and when the lights started to dim, they went absolutely crazy."

The audience began counting back from 60. When they got to "one," the lights went out. "The ensuing roar probably could've been heard by Lucas at his home in Marin County," one fan said.

"All the theaters across America were starting at 12 midnight, so I thought, *I'll start this theater half a minute early*," Kazanjian continues. "And we did."

"I had that incredible experience, the countdown by a packed house at midnight, which worked perfectly," Ganis would say. "It was an audience that started at '… 15, 14, 13,' but when they got to '… 3, 2, 1'—the projectionist was smack on the button!"

"When the Fox fanfare came up, they went even more crazy," Kazanjian continues. "It was so loud I couldn't hear the music. But the minute the scroll started, the audience went dead quiet. It was truly a highlight of my life. I've never seen an opening audience respond like that to a film. They didn't want to miss anything. It was unbelievable."

"We began to run *Jedi* and the result of our TAP efforts was immediately evident," says Gary Summers. "The track sounded much smoother and less harsh to the ear, with notable improvement in stereo imaging."

While flawless at the Egyptian, the film had problems in a handful of theaters elsewhere. A near riot occurred at the Pacific 6, in a San Diego suburb, when a projector broke down. At the UA 6 Plex at the Valley Plaza in North Hollywood, midway through the film, the sound went out and the screen turned white; about 600 patrons in the 70mm house had to be quickly shepherded to another theater and then brought back later to see the film, ultimately taking five and a half hours. (The problems were blamed on "incompetent nonunion personnel" by Projectionist Local 150 business representative Ralph Kemp. Local 150 booth personnel had been locked out of UA houses over the ongoing contract dispute.)

On Long Island, New York, a full house of 1,150 people noticed that the movie jumped from reel three to reel five. They began swearing and stomping their feet and demanding refunds. "There were a lot of people talking about wringing somebody's neck," says one moviegoer.

But these were the exceptions. At movie houses from coast to coast, nearly all audiences watched the film reveal itself in peace. "The whole emotion I am trying to get is for the audience to be spiritually uplifted and to feel absolutely good about life," Lucas had said. "That is the greatest thing we could possibly do." To that extent and to a degree larger than most filmmakers ever achieve, he succeeded. Judging from eyewitness accounts and fan reaction, *Jedi* was a crowd pleaser of the rarest kind.

"I can't get over how good it was," says Solveg Pearce, a 17-year-old college student. "It was so good that if I still had my allowance, I'd do it all over again."

Reigate 21289

Robyns Cottage,
Lovelands Lane,
Lower Kingswood,
Surrey.

20th May, 1983.

Dear Mr. Lucas,

My name is warwick I hope you remember me I helped you make the new 'star wars' film last year. I hear that the film is being released in this country on June 2nd and that a few of the toy shops in London have some of the new figures.

I hope this is not too rude of me to ask you, but would it be possible for you to send me the very latest figures and walkers - I

was haping very much that there may be an 'Ewok' or 'Jabba the Hut'

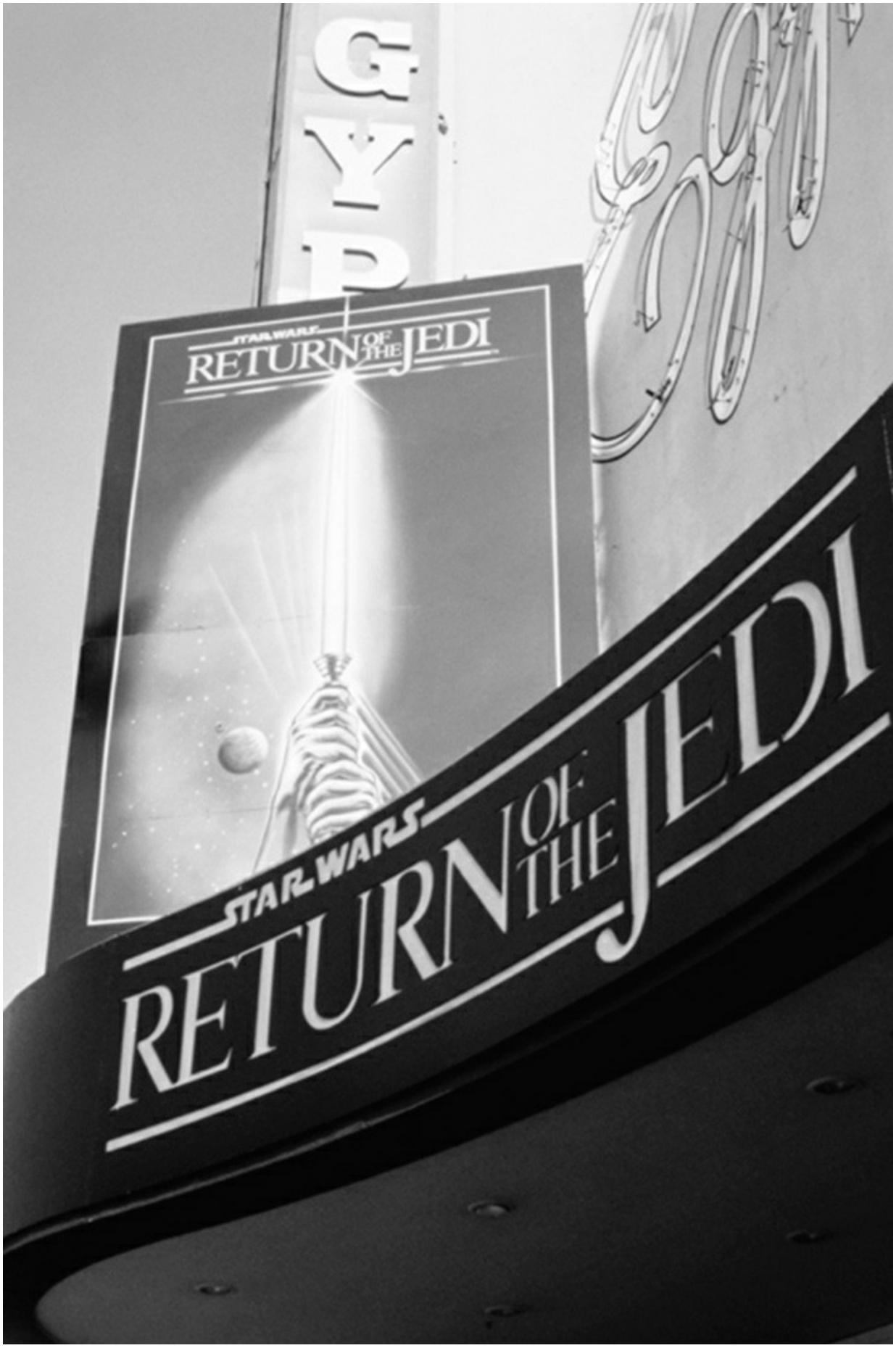
I did enjoy myself with you and the members of the film unit and keep remtbering what a terrifis experience it was.

Hoping to meet you again soon.

Kindest regards,

Warwick.

A two-page letter from now 13-year-old Warwick Davis addressed to “Mr. Lucas,” dated May 20, 1983, asks kindly if he might have an Ewok toy. Lucas sent him some tie-in toothbrushes, action figures (presumably Ewoks included), a lunch box, pajamas, and a signed theatrical poster.



The marquee of the Egyptian Theatre advertises *Jedi*.



The theater marquee of San Francisco's Coronet theatre, from a Japanese program booklet produced for the film.

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LA SAGA DE LA GUERRE DES ETOILES







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As in the United States and the United Kingdom, marketing campaigns sometimes included limited showings of all three *Star Wars* films in 1983 and beyond, as advertised in this French poster for an exhibition of the saga starting on July 16, 1985.

PROS AND CONS

Most critics didn't have to pay to see the movie and not many were quite so enthusiastic, with raves and pans about evenly split. "Unfortunately, [*Return of the Jedi*] conveys the sense that the machinery has already begun to wear down and the inventiveness to wear thin," writes Arthur Knight in *The Hollywood Reporter*. "The stuff of legend that inspired and elevated the earlier episodes has here been replaced largely by the stuff of comic books."

Knight also faulted the script, "which constantly opts for action and blunts the relationships. Indeed, the fact that Vader is Luke's real father is not revealed until the film is more than half over—and it still gets shunted aside in the search for the power station on Endor and the ensuing battles. Similarly, when Leia learns that she and Luke are brother and sister, she withholds the information from Han Solo until they have gone through a few more perils together, then, quite arbitrarily, tells all. In the screenplay, what's happening is always more important than why."

"Even the moviemakers seem tired of Han, Leia, and Luke," *The New York Times*'s Vincent Canby agrees. "Otherwise, why all the attention given to the supporting puppets, many of which are so badly lit and photographed that it is impossible to get any idea of what they're supposed to look like?"

Roger Ebert in the *Chicago Sun-Times* understood why: "One thing the *Star Wars* movies never do is waste a lot of time on introductions. Unlike a lot of special effects and monster movies, where new creatures are introduced with laborious setups, *Jedi* immediately plunges its alien beasts into the thick of action. Maybe that's why the film has such a sense of visual richness. Jabba's throne room, for example, is populated with several weird creatures, some of them only half-glimpsed in the corner of the frame. The camera in *Jedi* slides casually past forms of life that would provide the centerpiece for lesser movies."

Ebert, like many critics, singled out the crying rancor keeper for praise: "It is that extra level of detail that makes the *Star Wars* pictures much more than just space operas." "One of the single most charming episodes [was] the Ewoks being familiarized with the *Star Wars* legends," Gary Arnold says in *The Washington Post*. "See-Threepio initiates the Ewoks into a fresh ongoing heroic mythology just as *Star Wars* movies have initiated a generation of young moviegoers around the world [...] Perhaps the strangest irony of Lucas's career is that instead of directing *Apocalypse Now*, he filmed the science-fiction fantasy and helped close some of the psychological wounds left by the war in Vietnam. *Star Wars* tapped into inspirational depths that transcend political allegiance. It reflected politically uncomplicated yearnings—to be in the right, to fight on the side of justice against tyranny."

But Arnold also notes that "Lucas and screenwriter Lawrence Kasdan seem to have forgotten they gave Vader a strong hint of dynastic ambition at the end of *Empire*. Now he appears rather more content than he should to function as the Emperor's attack dog right up to nitty-gritty time."

"Lucas often has been quoted as saying that he wants to make only quality toys for children out of the *Star Wars* series; *Jedi* is a well-made toy for the eyes," Gene Siskel writes in the *Chicago Tribune*. "It's almost flawless."

"It is perhaps fitting that *Return of the Jedi* has arrived on the eve of 1984, and that, like Orwell's battered hero, I have surrendered to the force emanating from the mythmaking factory of big brother

George Lucas," Andrew Sarris in *The Village Voice* admits. "The first sign that I was abandoning critical autonomy in this matter came with my taking my young, intelligent, trendsetting godson Ross to the ritualistic screening. His critical verdict, for which I waited with the pathetic mixture of humility and dependency, was clear and lucid: *Return of the Jedi* was even better than *Star Wars* and *The Empire Strikes Back*. Now that I've thought about it, I tend to agree. The spectacle of Princess Leia in the evil clutches of a libidinously misshapen monster struck even this graybeard as more of an erotic shock than any of Nastassja Kinski's ridiculous fashion mag poses in *Exposed*.

"As I watched Ross completely consumed by the absorbing spectacle of the son reaching out Christlike for the mercy of his father, I was reminded of a time almost 46 years ago when my very little brother George screamed in terror at the sight of the evil witch in Walt Disney's *Snow White and the Seven Dwarfs;* the link jumped into my mind through the eerie resemblances of Ian McDiarmid's Emperor to the animated witch. Lucas has learned his lessons well from old movies."

Several other critics picked up the film's spiritual dimensions, including Father Antall, associate pastor of St. Francis de Sales Catholic Church in Parma, Italy: "The phrase, 'The Force be with you' [*sic*] always made me uncomfortable because of the greeting, 'The Lord be with you' in Christian liturgy. The Force is apparently like God, but also apparently not like him. It is completely impersonal and also distributed very unevenly, like some totemistic power [...] but the Eastern trappings or not would not bother me about religion and *Star Wars*. What does is the association of the transcendent with personal power. I think American religion is infected with the superstition that spirituality has practical advantages."

"*Return of the Jedi* is, in most ways, an answer film that brings fully into the open the plain fact that the *Star Wars* sagas are all a prolonged morality play with roots in such philosophical curiosities as Zoroastrian dualism and Carl Jung—and, I guess, the Lone Ranger," writes Peter Stack in the *San Francisco Chronicle*.

When critics didn't like the film, they almost always targeted the acting and the direction as coming up short. "I think that the groaning exhaustion that had me sighing with relief when *Jedi* was finished can also be blamed on its British director Richard Marquand," writes the anonymous film critic for *The New Yorker*. "Every time there was a possibility of a dramatic climax, a chance to engage the audience emotionally with something awesome, Marquand trashes it—and not deliberately, as Richard Lester might, to show us that he's too hip for that, but out of what appears to be indifference [...] Even the scene that should be the emotional peak of the whole mythic trilogy—the moment when the young protagonist, Luke Skywalker, removes the black visor and the helmet that has concealed Darth Vader's face—has no thrill. There wasn't a gasp heard in the entire theater. Luke looks into the eyes of his nightmare father and he might be ordering a veggie burger.

"Worse, the bravado is gone from Han Solo; this sad palooka is so callow he seems to have regressed. Leia, older and sleeker now, looks at him affectionately, like an indulgent mother who has learned to live with her son's dopeyness ... There's no quality of personal obsession in it, or even of devotion to craft. What a director like Richard Marquand does is take the fantasy out of fantasy."

"With more special effects per minute than its predecessors, it's definitely the busiest," writes the critic for *Newsweek*. "Also the most battle ridden, the most cartoony, and, let's just spit it right out—the most disappointing [...] The characters have not grown: Princess Leia even seems to have shrunk. She's no longer a commander, just the whiskey-voiced damsel in distress in a harem outfit."

Marquand did not take such criticism lying down, responding to one journalist, slowly, his voice

"betraying a hint of anger": "You can talk about critics' personal views, or whether a film will be commercial. But I think the audience will see that in this movie Mark Hamill gives the performance of his career. Carrie Fisher gives the best performance she has ever done on film. I think both these people would agree the reason they're terrific is that they really work hard and really cared."

Local papers, like the majors, were evenly divided. Enjoying the film were *The Baltimore Sun*, the *South Omaha Sun* of Nebraska, and Philadelphia's *Chestnut Hill Local;* those on the fence were the *Rocky Mountain News* of Denver, *The Knickerbocker News* of Albany, New York, and *The Daily Cougar* of Houston, Texas. *The Columbus (Ohio) Dispatch* didn't like it at all.

"You know that people are going to like it and enjoy themselves," says Lucas. "You get trashed a lot for doing that, but ultimately you have to figure out what's more important: Having a lot of people be happy and enjoying themselves and get their money's worth, or having a handful of critics fawn over you."

Many critics also noted the repetitive quality of the second sequel without realizing that Lucas had gone into it, perhaps perversely, fully intending to remake what he'd found profoundly frustrating the first time around. Indeed, he told more than one journalist that *Jedi* looked the way he wanted the first film to look.

"There is good news, bad news, and no news about *Return of the Jedi*," opined the Hollywood industry paper *Variety*. "The good news is that George Lucas and company have perfected the technical magic to a point where almost anything and everything—no matter how bizarre—is believable. The bad news is the human dramatic dimensions have been sorely sacrificed. The no news is the picture will take in millions regardless of the pluses and minuses."



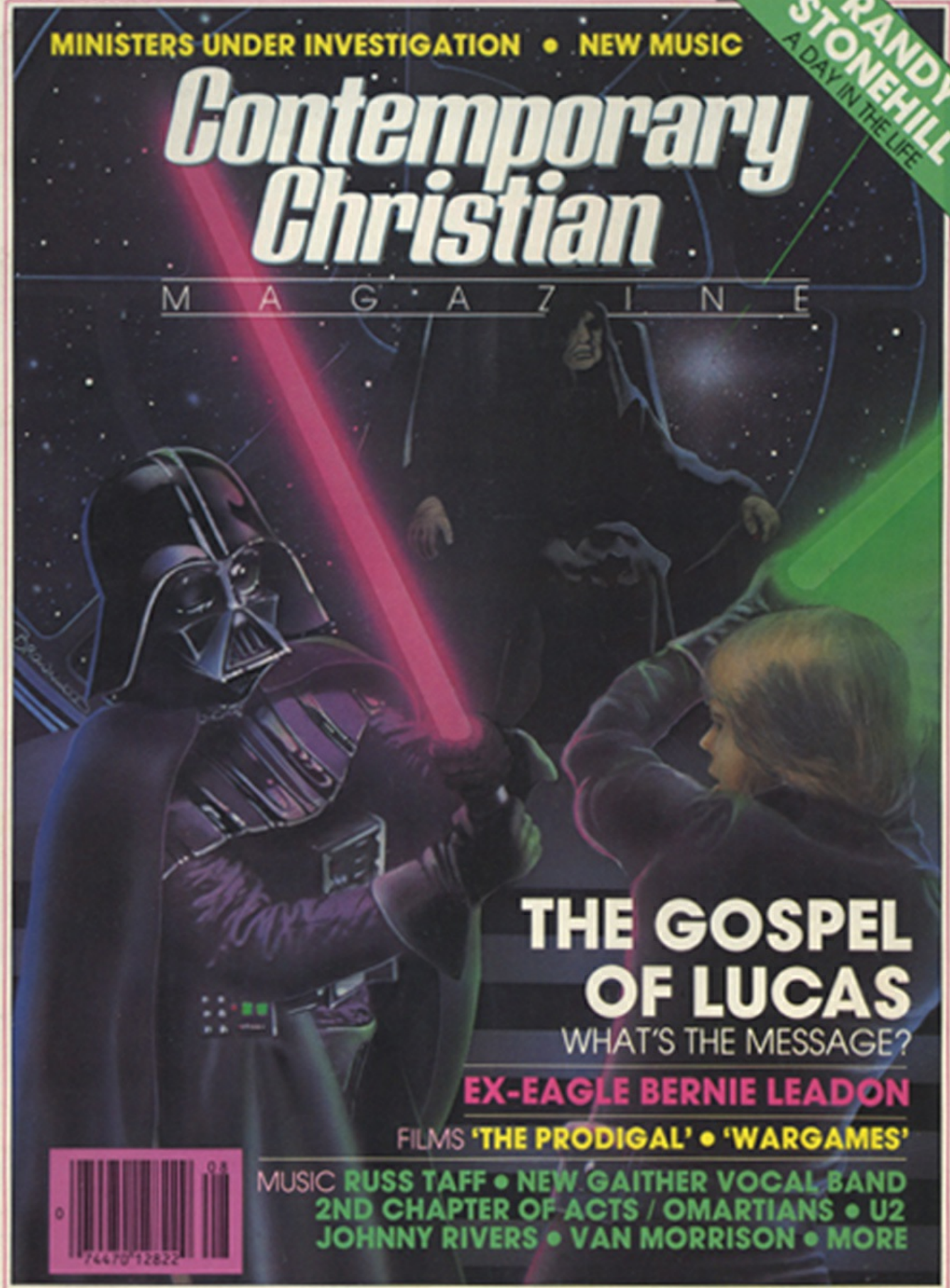
Hamill as Luke aboard Jabba's barge in a key set image, with animated lightsaber.

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The magazine *Contemporary Christian* asked, "The Gospel of Lucas—What's the Message?" on the cover of its August 1983 issue. The article inside attempted to provide an answer.

TRUTH IN NUMBERS

Indeed, at the box office, *Return of the Jedi* began by setting a new single-day record: the largest opening-day gross ever, $6,219,629, amassed from 1,002 screens in the United States and Canada (in about 820 theaters), breaking the $5,495,000 record of *Star Trek*, which had come out on 1,621 screens. The 1,340-seat Egyptian set a new house record of $44,722; with 1,525 seats, the Astoria Plaza in New York also set a house record of $40,630; a number of other house records were also surpassed. *Variety* noted that all of this was "particularly impressive considering the feat was achieved midweek as opposed to a weekend day."

Market polls indicated that the audience was about 60/40 male/female, with about 60 percent of attendees under 25; only about 2 percent were over 50. Additional research noted that more than 60 percent thought *Jedi* was better than *Empire*, whereas only about 50 percent thought it was better than *Star Wars*. Over 90 percent rated it very good/excellent and over 80 percent said they'd definitely recommend the film to their friends, which was fortunate, because Fox planned to add another 400 screens on June 24, and another 450 by July 15.

For the week of May 25, *Jedi* ended up raking in $45,311,000, $30 million over the weekend, soaring past the old record of $25 million set by *E.T.* For the week of June 1, *Jedi* made another $30,585,000.

"We didn't in our wildest dreams anticipate this kind of reception," says Ganis. Adds Tom Sherak, Fox's new president of domestic distribution and marketing: "The totals are staggering." Sherak had spent much of the weekend walking along the lines of movie theaters and sitting among audiences. "When you look at the people who came out of this picture, after standing in line for hours to see it, you don't see anybody not smiling. I can't tell you how many kids I heard asking daddy and mommy, 'When can I see it again?' "

That's what Sherak wanted to hear, for repeat business would be a key to making *Jedi* one of the top grossers. But producer and distributor weren't out of the woods. "No profit yet," Kazanjian says. "Let me explain: There was advertising, which was over $10 million. And when you bring in a dollar at the box office, a dollar doesn't come to the company; the theaters keep a certain proportion. However, I must say, after doing about $46 million the first week, we knew that we would make our money back shortly."

Jedi was also profiting in other media. Several *Jedi* books hit the bestseller lists, the storybook and novelization at number one in their respective categories. Lucasfilm had licensed the Disneyland Company to produce child-oriented records and tapes. Once the movie opened, worldwide requests for those products flooded the company, which hired more staff. "With *Jedi* everything has exploded so big that every sales record we've ever had was blown out of the sky," says John R. Wood, general manager. "It's the hottest thing that happened in the record industry in the last two years." By mid-June, they'd sold more than three million *Jedi*-related items.

Not every product was a success, however. "George was determined that there was going to be an Ewok [soft toy]," Roffman (who would become Lucas Licensing president in 1986) would say. "George had a baby girl and he wanted something that Amanda could play with from *Star Wars*. But it was a thankless task trying to convince licensees that *Star Wars* shouldn't be just for boys. For Kenner, it was a

complete anathema, because, being in the toy business, they understood gender differentiation very well. They were afraid that it would turn off the boys and that it really wouldn't appeal to girls."

"Merchandisers were very reluctant to go along with it," Lucas says. "I want my daughter to have one. That's what I care about. Nobody else wants one, that's fine with me. A lot of people are going to be offended by Ewoks. A lot of people say the films are just an excuse for merchandising: 'Lucas decided to cash in on the teddy bear.' Well, it's not a great thing to cash in on, because there are lots of teddy bears marketed, so you don't have anything that's unique. If I were designing something original as a market item, I could do a lot better. Again, people tend to look at merchandising as an evil thing. But ultimately, a lot of fun things come out of it, and at the same time, it pays for the overhead of the company and everybody's salary."

Ultimately Kenner agreed to do Ewok plush. "But their heart was never really in it and the product wasn't very good," Roffman adds.

"I'll tell you what was totally successful about marketing the Ewoks: Letting our audience know that something special was coming and not revealing what," Ganis would say. "Not revealing what that something special was until the appointed moment—and then bringing it on the scene. We successfully built the Ewoks into something that was going to be important to the saga and then we sprung it."

BIGGEST OPENING DAY EVER

Wednesday, May 25, 1983

$6,219,629

836 Locations, 1002 Screens



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BIGGEST ONE-DAY GROSS EVER

Sunday, May 29, 1983

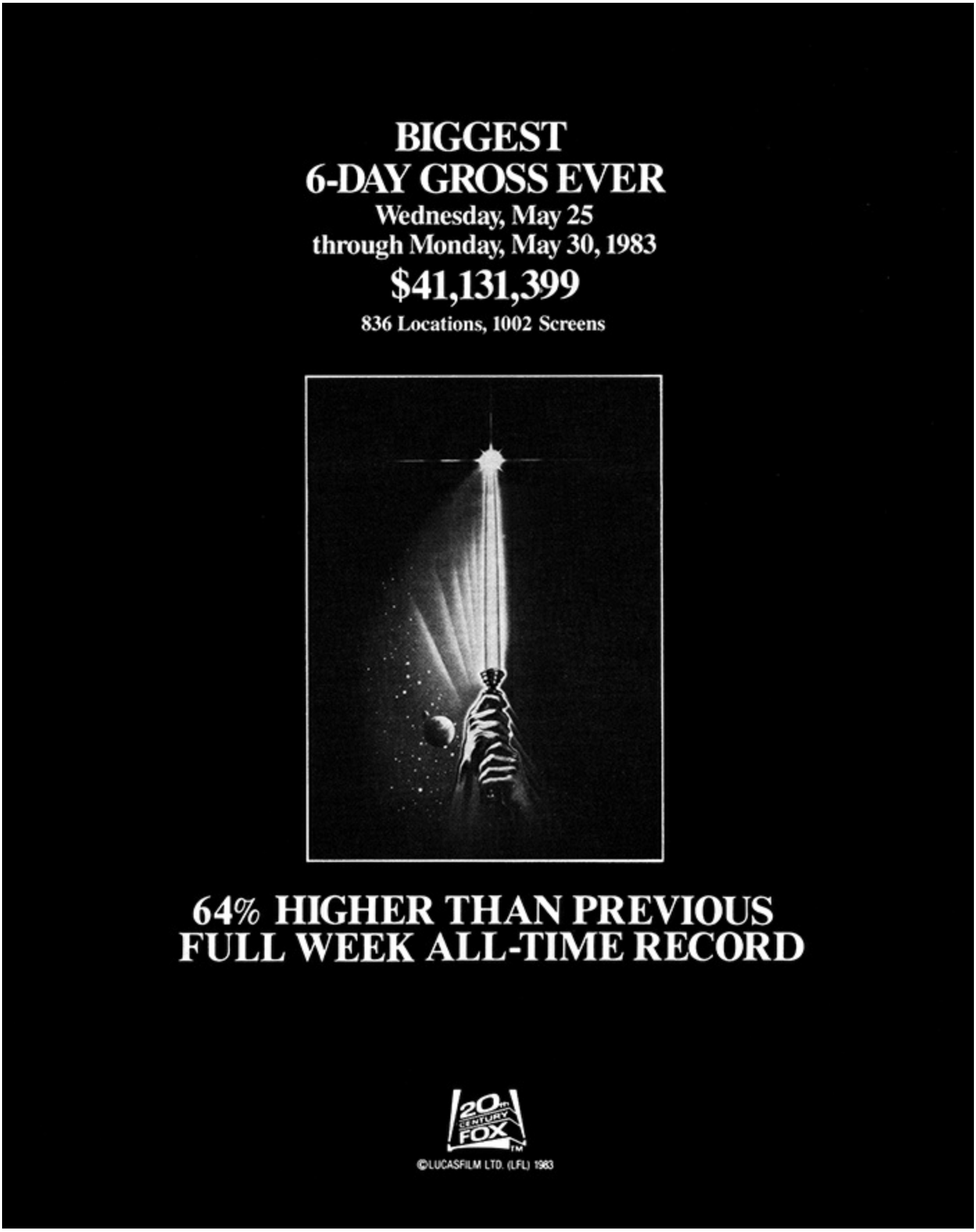
$8,440,105

836 Locations, 1002 Screens



20th CENTURY FOX

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On Thursday, June 2, 1983, Twentieth Century-Fox ran three ads in the industry paper *Variety* to tout *Jedi*'s phenomenal success, from its record-breaking opening day on May 25, to the biggest one-day gross, to the biggest six-day gross ever.

INTIMATE LOOKS

Cast and crew had their own opinions about the film. "Watching *Jedi* was like finding your old high-

school yearbook up in the attic," says Hamill. "I couldn't really relate to it. I really felt outside the whole thing. It was a sad feeling in a way, because it was a part of my life that's now over."

"I'm glad I did all three of them," Ford says. "I'm glad it brought itself to a natural conclusion. But three is enough for me. I was glad to see that costume for the last time. I don't think it had a very successful ending, with that teddy bear picnic."

"I thought it was the weakest one," Fisher would say.

"Despite the relief, there were elements of sadness," says Edlund. "We are, after all, at the end of an era here. It's a finished job now. It's the end of the trilogy and who knows what will be next? Or when?"

"What George Lucas changed for Hollywood films is the amount of production value that could be jampacked into a film like *Jedi*—it was like nothing you'd ever seen before," Farrar would say. "Once I could just watch it, it was very, very enjoyable. And the Ewoks—they're small people in suits, and, okay, the fur maybe looks a certain way and the eyes don't blink—but if they are part of a good story, you move past that. That's what you learn working with someone like George: You've just got to tell a good story with good characters, and the Ewoks ended up being many kids' favorite characters."

"I think *Star Wars* is the best of the three," Mayhew says. "It has more dynamic special effects. *Empire* was a bit mediocre, but the one that I enjoyed working on most was *Jedi*, because there were so many characters. It was exciting and we knew that everything we did had to be up to the other two's standards. Everybody made an effort to get it right. It was a lovely atmosphere."

"My preference is always the first one, because it had this rough Western-like wonderful feel to it," Roger Christian would say. "But that whole bike chase sequence was amazing."

"I thought *Jedi* was getting back to the younger generation, really, with the Ewoks and all of that stuff," Norman Reynolds would say. "I thought it was an entertaining film, a fun film of the genre, but probably, if I'm honest, I preferred the other two."

"Once I got into it, it was fun with all the forest stuff we were doing and the bike chase," Muren says. "But I think I missed the humor in the film; the Ewoks, they seemed to come out of E.T., kind of as E.T. came out of Yoda. That's always been my thought. The great thing about these films is you're looking at results of real experts in about 12 different departments who'd all been working together for six or eight years. *Jedi* shows that it's really the most polished of the films. All the energy could go into the shot design because we knew how to do it."

"*Jedi* had kind of that corny ending with the Ewoks dancing," Rose Duignan would say. "But I loved all the stuff being revealed, because it truly was revealed to everybody."

"*Jedi* represents years and years and years of workmanship," says Lucas. "And if one person is not doing their job, it shows up on screen."

"The work on *Jedi* was amazing and it was great to see it on screen," Bruce Nicholson would say. "But I was still critical of some of the work, and so some of it is painful to watch, actually. I see some of the flaws and it's just like, *Oh, man, I wish I could re-do that shot.*"

"I couldn't believe I had worked on it, really," Aggie Rodgers would say. "It was very amazing to me. The words are spoken by the actors, but, if I'm lucky, I've got clothes on them that might help express their character."

"I saw the film with some four-year-old children who I know," Ian McDiarmid says. "They wouldn't believe that I was the Emperor of the Universe. I said, 'I'm Darth Vader's boss,' but they wouldn't have any of it. Then, halfway through the movie they realized it must be true. At the end, they sat there looking stunned and wouldn't speak to me. They wouldn't come near me!"

"I really did like *Jedi*, but only because I got to play God for a day, with little adoring furry creatures," says Daniels. "And I got to put Harrison over a barbecue—little things like that which make the day worth living."

"George changed the whole landscape of effects again," says Lawrence Kasdan. "I couldn't believe what was now possible, how full the sky could be, how each ship could be doing different things. I think for the kids who followed all three movies—and they're all so different—the through-line was very satisfying. There's an enormous amount of poetry in the trilogy and that all comes from George. You have to set up a situation where poetry can happen; there is image after image throughout the three movies that are poetically beautiful and which act as visual metaphors. The satisfaction of the Vader story is enormous. I was satisfied with how that turned out."

"I do think the *Star Wars* saga carries a huge box of myth with it," McQuarrie says. "That's why people come back and back and back to see it, like going to an oasis when you're traveling across the desert. Some people go back to church. There's a depth of mystique and understanding there that is missing from people's lives and always has been. Well, God has lost some of his power, so I think for a whole generation *Star Wars* is big."

"When Darth Vader is finally faced with this choice of watching his son die or destroying the Emperor, he destroys the Emperor," Roffman would say. "And so the redemption part of it is that he showed that he still had good in him. On a symbolic and emotional level, it's the idea that by doing this he has cleansed his soul and that's something that is very appealing to people."

"The second time I saw *Jedi* I liked it," Ralston says. "I was able to whoop and holler with the rest of them. I had a ball! Sure, we have complaints, but that doesn't matter. So what if Darth Vader, who is Hitler incarnate, is forgiven for everything he has done in two seconds?"

"I remember finishing the third one and it really had a sense of the end," Hamill would add. "From the standpoint of Luke, you have a story that tells how he becomes this Jedi. And that's the end of the story. It's as if you have three movies that tell you how James Bond got his license to kill and, the moment he gets it, the movie is over. So part of me was saying, 'I'm so glad I put this all behind me,' but the other aspect was, 'What about all the adventures Luke could have?' "



Hamill as Luke and McDiarmid as the Emperor in the latter's throne room, in another key set image.



A photograph of a subway station in Rome was sent to Lucasfilm by the Fox agent as proof of the studio's efforts to publicize the film in Italy, as evidenced by the large posters on display.



An enhanced and air-brushed marketing campaign image from the space battle, used to publicize the film, composited together by ILM effects photographers Terry Chostner, Roberto McGrath, and Kerry Nordquist.

INTERNATIONAL HOUSE

A day before the UK release of *Jedi*, the Prowse interview with the *Daily Mail* was finally published, revealing that Vader takes off his mask and dies. Once again, Lucasfilm responded, this time with a letter written by its associate general counsel, under the guise of Robert Watts, addressed to Prowse's agent, saying, once again, that if Prowse made one more foul-up, he'd be in breach of contract.

"The article read as if the information had come from me," Prowse would say. "In fact, the reporter put the words in my mouth. I didn't learn the truth until I actually saw the finished film, at a preview four days before its opening."

"David Prowse was a big, nice man," Ganis would say. "I never had anything but a good relationship with him. I believe that he had bad advice from his management and that advice manifested itself in him taking the heat for being difficult to work with; he *was* difficult to work with, but I think part of the reason for it was bad advice from his management."

To gear up for the UK release, as a onetime event in three theaters, *Jedi* played with *Star Wars* and *Empire* to full capacity. On Thursday, June 2, the film opened wide, including the Dominion, Odeon Marble Arch, and the Leicester Square in London. It proceeded to break 10 out of 12 one-day house records in key cities.

Fox agent Ascanio Branca wired to Ganis: "The results seem to be in line percentage-wise with the American results, but I must add for everybody's knowledge in the States, considering the state of the market in England and what has happened in the past year, these figures take on a special significance, as we have never historically seen numbers like these. Congratulations to George. I felt we were seeing the ultimate picture when we were in San Francisco. I was not wrong."

"Ascanio Branca was this great little Italian guy living in London and very British in his own way, just zooming around and doing absolutely everything to make the premier a perfect one and to make the business perfect," Ganis would say. "Ascanio was a good man."

Jedi would go on to make over $10 million the first eight weeks in the UK. By June 7, in the United States, *Jedi* had earned over $70 million in 12 days and continued to dominate the box office, despite the entry of three new competitors. Meanwhile, all over the world, country by country, territory by territory, people were now waking up to *Jedi*.

Marquand, Kazanjian, and Anthony Daniels flew to Japan for a week of publicity in advance of *Jedi*'s opening. Advance sales of tickets there, with no advertising, turned out to be "astronomical," according to Ganis, with more than 123,000 purchased; *Octopussy* had advertised for one month and sold only 39,000 tickets. *Jedi* would rake in over $7 million its first three weeks in Japan.

A Soviet critic A. Lyutin, of the TASS news agency, compared President Reagan's military policies with those of Darth Vader, leader of the cinematic "Empire of cosmic gangsters [...] terrorizing the inhabitants of the universe." He then referred specifically to Reagan's proposal for deployment of an anti-ballistic missile system in space. "If this madness is realized, *Star Wars* could change from escapist fantasy to a sinister, ruinous, and suicidal reality."

Ironically, a week before, President Reagan had invited Lucas to Camp David to show him *Jedi*. Still in Honolulu, Lucas had turned the job over to Kazanjian. The film was viewed in the White House

screening room. Michael Deaver, White House chief of staff, was present with his top lieutenants. "After the screening and praise, Michael Deaver asked if we would like to stay for the second film," Kazanjian would say. "Of course, we accepted. Deaver handed me a bag of popcorn and offered soda and coffee. The film was *War Games* and that certainly did not go over well with the audience."

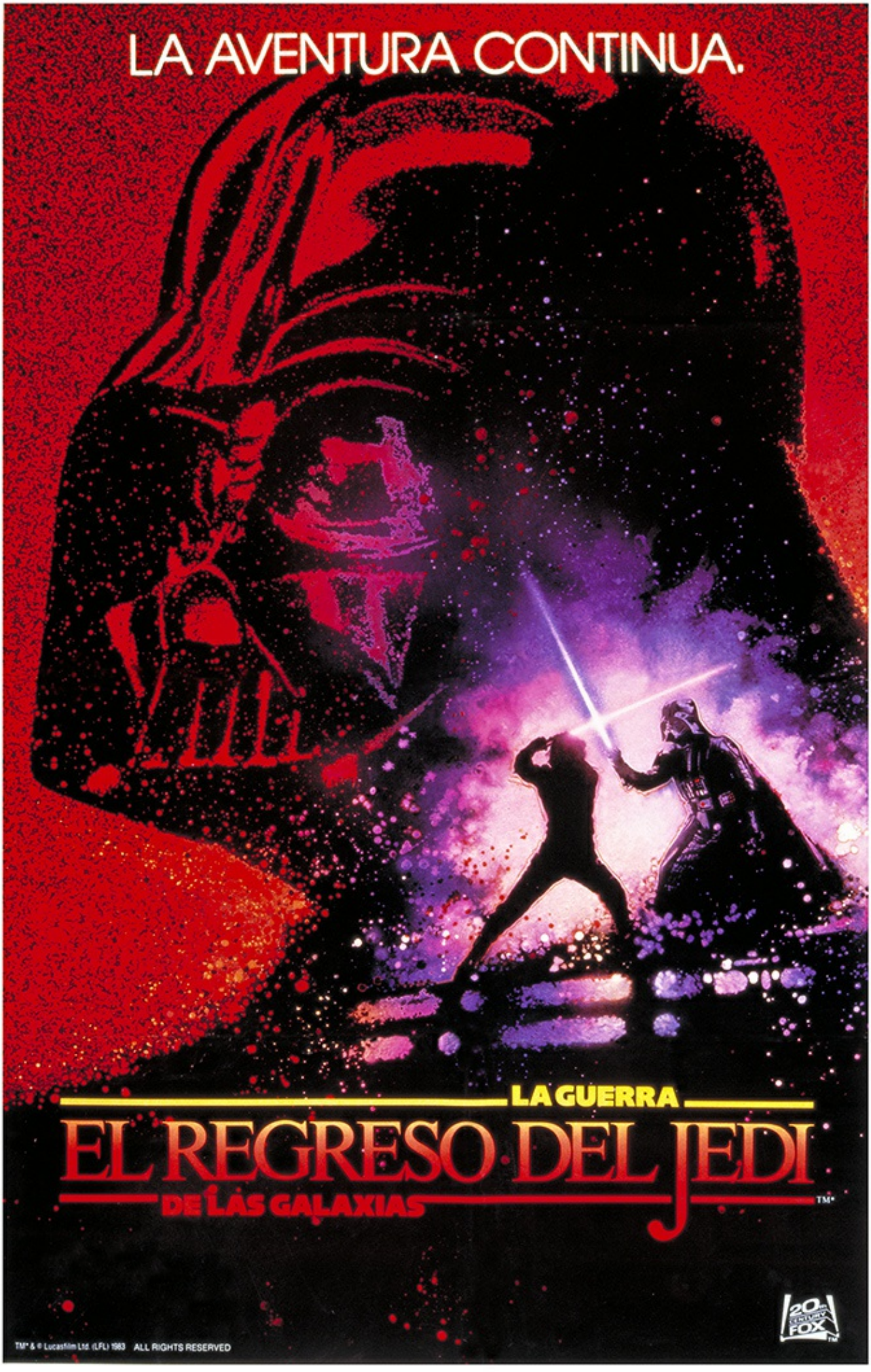
As the Lucasfilm coffers rapidly filled, an estimated final cost for *Jedi* was determined by the end of June—$43,348,502, with major costs broken down as follows:

- US production: $17,510,224
- UK production: $15,153,505
- ILM: $9,999,773
- Principal actors: $1,992,709
- Supporting cast: $891,700
- Camera crew: $635,082
- Makeup/hair: $2,234,940
- Construction: $5,909,976
- Legal and professional: $23,752
- Insurance: $809,078
- Sprocket Systems (editorial and sound): $343,700, including rentals, equipment, Foley, and other staff

Around June 15, Lucas received his $1 million fee as executive producer, plus $25,000 for writing; his percentage of gross receipts would come much later. On July 23, the film's final cost was lowered by about $500,000 due to savings on SAG pensions, payroll taxes, lower Sprockets bills, laboratory costs paid by Fox—and "Kazanjian's talents as producer!" as Kazanjian himself joked in his memo. Another $200,000 would be shaved to arrive at $42,675,038.

Because the visual effects work was done at Lucas's own facility, Kazanjian estimated that the film would have cost $50 million if anyone else had tried to make it. Since *Star Wars*, Lucas had initiated a system of employee profit sharing and *Jedi* would be no different (even Prowse would participate). But one financial maneuver came back to haunt Lucasfilm. "So now at the end of the picture I've come in on budget and the finance executives want to see the totals," Kazanjian would say. "I give it to them and then I get it back—and they've added $3 million. I said, 'What is this?' "

The answer was: the money certain finance executives had lost in speculating on the English pound before production began. Kazanjian continues: "I said, 'No way. I didn't spend that money. I'm not going to George and say I was $3 million over budget.' 'Yes, you have to do it, because we bought the pounds,' et cetera, et cetera. So what was my next step? I went to George and said, 'They've added $3 million.' And that's when George blew up. The next thing we knew, they'd lost their jobs."


LA AVENTURA CONTINUA.
LA GUERRA
EL REGRESO DEL JEDI
DE LAS GALAXIAS
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The one-sheet teaser poster, adapted for Spanish-language territories, with final art by Drew Struzan (the US version had sported the title “Revenge of the Jedi,” and became an instant collector’s item after the title change).



In Japan to promote the film, Kazanjian, Marquand, and Daniels are flanked by interpreters, circa June 1983.

STAR SKULDUGGERY

During its foreign dispersal, *Jedi* landed in Kenya on July 28, where many newspapers carried an amusing story about the film’s reception. Apparently, Nien Nunb had 1,300 people rolling in the aisles on opening night in Nairobi, for it turned out he was speaking Kikuyu, the language of the Kenyan majority. “Atirizi inyui hau inyouthe haha,” for example, translated clearly into, “What are you doing over there? All of you, please come here.” Fortunately, all of the lines Burtt had chosen in Kikuyu fit the cockpit scenes, more or less.

Back at home, because VHS tapes had become common by 1983, Fox and Lucasfilm had to combat piracy as never before. To prevent people working at the laboratory from stealing a complete copy, at no time was a full print at Deluxe. Despite these efforts and the identification coding on each reel, as of early May 1983 bootlegged *Jedi* VHS copies were available for $150 to $200.

Another “pirate” struck on July 5, stealing seven reels of the 70mm film from a theater at gunpoint, boasting that he would receive upward of $1 million for his theft. The same day, the FBI recovered 70mm prints of *Jedi* that had been stolen from the Glenwood Theater in Overland Park, Kansas. An 18-year-old male was arraigned a few weeks later, charged with interstate transportation of stolen goods.

A 35mm print was hijacked from a movie house in Columbia, South Carolina, but sheriffs found the film cans the next day. Whether the film had been transferred to tape was not known. In England, a print was stolen from a provincial theater. In the first action of its kind by a film distributor in England, Fox bought space in Britain’s top-selling daily paper, *The Sun*, to offer a $7,700 reward for information leading to the arrest and conviction of the thieves.

Fox was at the center of additional legal and moral conflicts that year. Two independent movie theater owners—Colony Comprehensive Entertainment Inc. and Lake Theater Corporation—filed a $2.5 million lawsuit against the studio and three movie theater chains. The suit alleged that Fox and the chains conspired illegally to keep independent theaters from showing the film. In Indiana, the Arlington Theatre also sued, seeking $400,000 in damages, alleging that Fox negotiated the price with other theaters before bids were taken.

"It's all politics," says film buyer Ira Miller. "I can't tell any stories out of school, but it's not how much you bid, it's who you know." Owners of small theater chains said they couldn't compete with the nationwide clout of General Cinema Corporation and its hundreds of screens across the country; they suspected that *Jedi* had been presold to General Cinema and that the whole bidding process had been a charade. (The outcome of the court case is unknown to this author.)

A mini scandal occurred in Maine, when Fox pulled a print from an independent exhibitor after it caught the theater owner underreporting grosses for the first two weeks of the film's run, according to *The Hollywood Reporter*.

And, finally, Fox's ticket pricing policy irked Consolidated Amusement Corporation Ltd., the largest theater chain in Honolulu. Distribution contracts gave the studio $3 on each adult ticket sold—and $2 on each child's ticket—which jacked up the prices. Manager Art Gordon felt it would be too much for parents to pay, so he waited for a month until Fox allowed a price of $1.50 per children's ticket. Gordon received many calls of thanks from parents who knew their kids wouldn't be satisfied until they'd seen *Jedi* enough times to have the words memorized.

ALL WORK AND NO PLAY ...

An internal calendar at Lucasfilm organized by Lucas's executive assistant, Jane Bay, listed August 1 as the day George Lucas would "retire." With the press and the public eager for any news about Lucas, however, he was thrust into the limelight, where many of his comments only thinly veiled his personal feelings. He'd managed to finish his job, but had slogged through a year of leaden gloom since the previous August.

"I feel as if this huge weight has been lifted off my shoulders," he says. "It's going to take a while for me to come down from where I've been. I'm taking two years off, definitely, and will not do anything except raise my daughter. I will get my personal life straightened out, get my mind and body in a better place, and then see what I want to do. I want to go back to driving race-cars—whatever. Suddenly, my life is going to be mine. It's not going to be owned by Luke Skywalker and his friends."

Indeed, when a job applicant had written to Kazanjian earlier that summer, the producer had responded that they were finishing the film's foreign translations and dubs "and then Lucasfilm shall be shutting down all production for two years."

"George says he's going to retire, but I say, 'Don't do that,' " says Ralston. "Because there aren't too many people around who can do what he does as well as he does. If he's going to drop out for a while, I think that's a really sad thing. Great for him, certainly, but I hope he comes back into it real strong. Apart from Spielberg, you can count the guys who can make films like this on one hand. I rarely go to films anymore. I dislike them because they're boring and badly made and they're not directed right."

Many of Lucas's remarks about retiring appeared in the summer issue of *Rolling Stone* magazine, prefaced by Scanlon, who made the separation public: "As this issue was going to press, Lucas

announced that he and his wife of 15 years, Marcia, have parted amicably and would soon divorce. Lucasfilm spokesman Sid Ganis said Lucas would retain custody of the couple's two-year-old daughter, Amanda."

"If I had to do the films all over again, I'd have to think about it—especially if I knew what I was going to have to give up in order to get it," says Lucas.

"George called Jane from Hawaii and said, 'When I get back, I want to call a meeting of all the top executives of the company,' " Roffman would say. " 'The subject of the meeting is the end of the old era, beginning of the new.' It was a group of about 12 or 13 people. It was in Bob Greber's office, so we all came into the room." Lucas and Marcia walked in and told the group that they were getting a divorce. "We were expecting some kind of upbeat thing that was going to come from him, and the mood in the room just went … You could not help but have your heart go out to them. I felt terrible for him, all the implications of what it means to get divorced or have that kind of personal crisis when you're essentially living in a fishbowl."

"Nothing is for free," Lucas says. "No matter how or where, there's a price for everything. You just have to weigh what's important to you. Because the price, unfortunately, isn't in money. It's in your soul. I definitely would give back the success or trade it, if it hadn't been for the joy that some people have gotten from *Star Wars*—that's the valuable part. That part is worth whatever I had to pay. Now I've done my little bit and I can get some time to myself. I hope I can get back some of the joy I managed to put out there."

"I don't think anyone could be better to work with than George," Ralston adds. "He's got all the integrity in the world, which in Hollywood is almost impossible to find. He tries very hard to make a really good product and give audiences something worthwhile. He does it better than anyone else. He's a real showman yet, personally, he is very low key. It's hard to understand how he can maintain himself and be totally in control at all times. If I were in his position, I'm sure I'd go nuts."

THAT'S THE TICKET

Even as Lucas withdrew and began his new life, *Jedi* continued its own cinematic trajectory. The film's first European opening was in Finland, where it broke the house record at Helsinki's main theater by earning $98,000 on August 19.

In October, *Jedi* opened in Australia, with Kazanjian, Daniels, and Marquand on hand to do interviews. They were joined by Fisher, who had just finished a long run on Broadway in *Agnes of God* at the Music Box Theater. Later that month, the film had its premiere in Hamburg, Germany, where a capacity audience was, reportedly, "stuck in their seats until the very end; the ensuing applause was loud and long and an exception," considering it was the press. On November 2, the film debuted in Stockholm, Sweden, where the Fox rep wrote that, "This whole Fall has been filled with *Jedi* all over town. The biggest department store in Stockholm had a window display with posters, pictures, and toys. In the subway we had a great looking poster." The menu at the after-party club had "starburger Darth Vader" for the kids and "scampi Chewbacca for the adults."

"I was burned out and had distanced myself from the whole thing," Paul Huston would say. "I took off and went to Europe right after things had wrapped up. I had my backpack on and I was walking in Rome just enjoying myself, when I turned around—and a poster of *Star Wars* was right there staring me in the face. I just went, *Oh, no* …"

Back in the United States, *Jedi* was still playing on 103 screens, pulling in about $500,000 over Thanksgiving weekend. Runs in the Middle East followed, along with good box office in France, Denmark, Switzerland, Holland, and Portugal. By December 16, *Jedi* had made over $18 million in continental Europe, breaking the previous records of *E.T.*, *Star Wars*, *Empire*, and *Raiders* in all key cities.

Over Christmas, *Jedi* was back on 850 screens, for a re-release in some areas, and opened in Mexico. An internal Lucasfilm memo noted, joyfully, that *Jedi* was expected to produce $200 million as of the New Year—substantially above the estimated $150 million that had been used in the company's planning projections.

Jedi dominated the 11th annual Academy of Science Fiction, Fantasy, and Horror Films awards, held in March 1984, with victories in five categories: best science-fiction film, best actor (Mark Hamill), best costume (Aggie Rodgers and Nilo Rodis-Jamero), best makeup (Tippett and Freeborn), and best visual effects (Edlund, Muren, and Ralston).

Jedi lost in several categories—Art Direction, Sound, and Music—at the Oscars. But Edlund, Muren, Ralston, and Tippett were honored by the Academy of Motion Picture Arts and Sciences with a Special Achievement Award for visual effects. After saying their individual thank-yous—which included Joe Johnston, Bruce Nicholson, Mike McAlister, Rose Duignan, Tom Smith, and others—they all shouted: "Thanks, George!"

"The field that surrounded ILM was many steps behind us," Edlund would say. "In other words, both *Empire* and *Jedi* got Special Achievement Awards because the committee at the time felt that there was nothing that even approached us in terms of accomplishment."

Gil Cates, president of the Academy at the time, had originally limited the number of recipients to three, which meant that no one from the matte department or Monster Shop could be included. "To not put Phil Tippett on there was just unconscionable," Edlund adds. "So there were letters and I was on the committee and all that kind of stuff. I had to put a passion thing out to everybody and they agreed that, in this case, we would add Phil Tippett. It's been four recipients ever since." (The four recipients had also signed a petition to include Bruce Nicholson, but the academy would not go along.)

For his work with Kazanjian, Barry Stultz won a technical Oscar that year for the new "formulation and application of an improved soundtrack stripe to 70mm motion picture film," which he shared with Ruben Avila and Wes Kennedy of the Film Processing Corporation (FPC), and John Mosely "for the engineering research involved therein."

As for why Tom Holman was not honored with the others, Kazanjian would say, "Lucasfilm did not know that FPC was submitting forms to the Academy or what names were on the application. But if it was not for Tom's creation, and my going out on a thin branch to get this new product on film, Barry would not have won the Technical Award. Whenever I've seen Barry since, he always puts his arm around me and thanks me for his statuette. Barry was a class act!"

With over $250 million domestic gross, *Jedi* would rise to number three on the list of all-time box-office champs (holding that spot until April 22, 1991, when *Home Alone* would surpass it). Of course the film's emotional impact on a generation of children would be much more telling than statistics. Those kids watching the films, playing with the toys, reading the books, and living the fantasy would be affected deeply in many ways. They would become concept artists, directors, producers, writers, bloggers, videogamers, filmmakers, programmers, astronauts, engineers, teachers, scientists, and so on—and would remain devoted to Lucas's creation for their whole lives, often crediting it with their career

choice and/or adult philosophy.

"The images are embedded in people's minds as icons," Muren would say. "It all came together for this baby-boom generation at just the right time; and now we're all grown up and we're still thinking about it."

"We had the time of our lives," Tippett would say. "It was literally the kids in the candy store. And we had a really great boss. Everybody I've talked to really appreciates that time. Everyone knew it was a special time that was not going to come back again."

"I remember when I used to fly from coast to coast, we'd be over Denver and I'd see a hundred thousand lights down there and I'd think, *Every one of those lights represents a ticket buyer*," Edlund would say. " 'Cause I mean *everybody* saw those movies. If you ran into people and somebody was talking about *Star Wars* and someone hadn't seen it, they'd apologize to everyone. It had reached that state. So it was a real honor to have had that opportunity."

"The *Star Wars* films are a unique cultural phenomenon," Ralston says. "Amazing. I was delighted to be a part of them. It was very special to me, working on all three films. We were killing ourselves for George, but we believed in it."

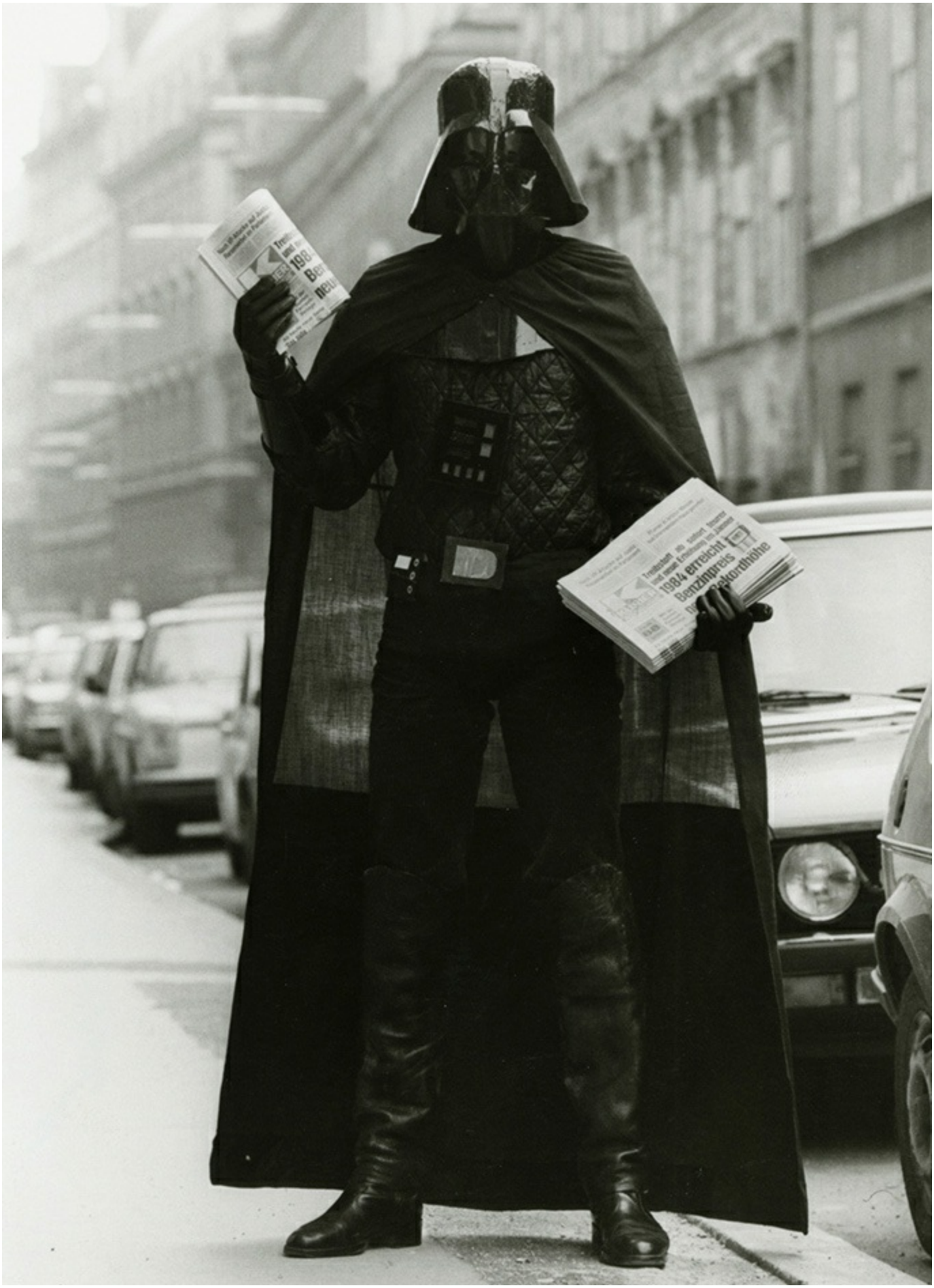
"*Star Wars* is like reading the Scout Handbook, it's so sincere," says Hamill. "If people could live that way, it'd be great. I really respect and love it, but you won't get me to say it on a talk show or talk about the Force, because it should be what it is to each person."



Star Wars creator George Lucas in his Park Way House office, while being filmed for a promotional documentary (*Classic Creatures*), among several chosen cultural touchstones: Mickey and Minnie Mouse bookends; a framed Frank Frazetta painting behind the desk; an AT-AT snow globe; sculptures of what looks like a sumarai on horseback and a mysterious cloaked figure; and American Art Deco furnishings.

Lucas: "Directors like to control everything, and because I'm a writer/director, I enjoy making movies where I can actually create a

whole world that I can control. It's like building a fantasy world and it's all figured out the way you want it to be. I don't know whether you'd call it utopian, but I guess, yeah, probably it is."

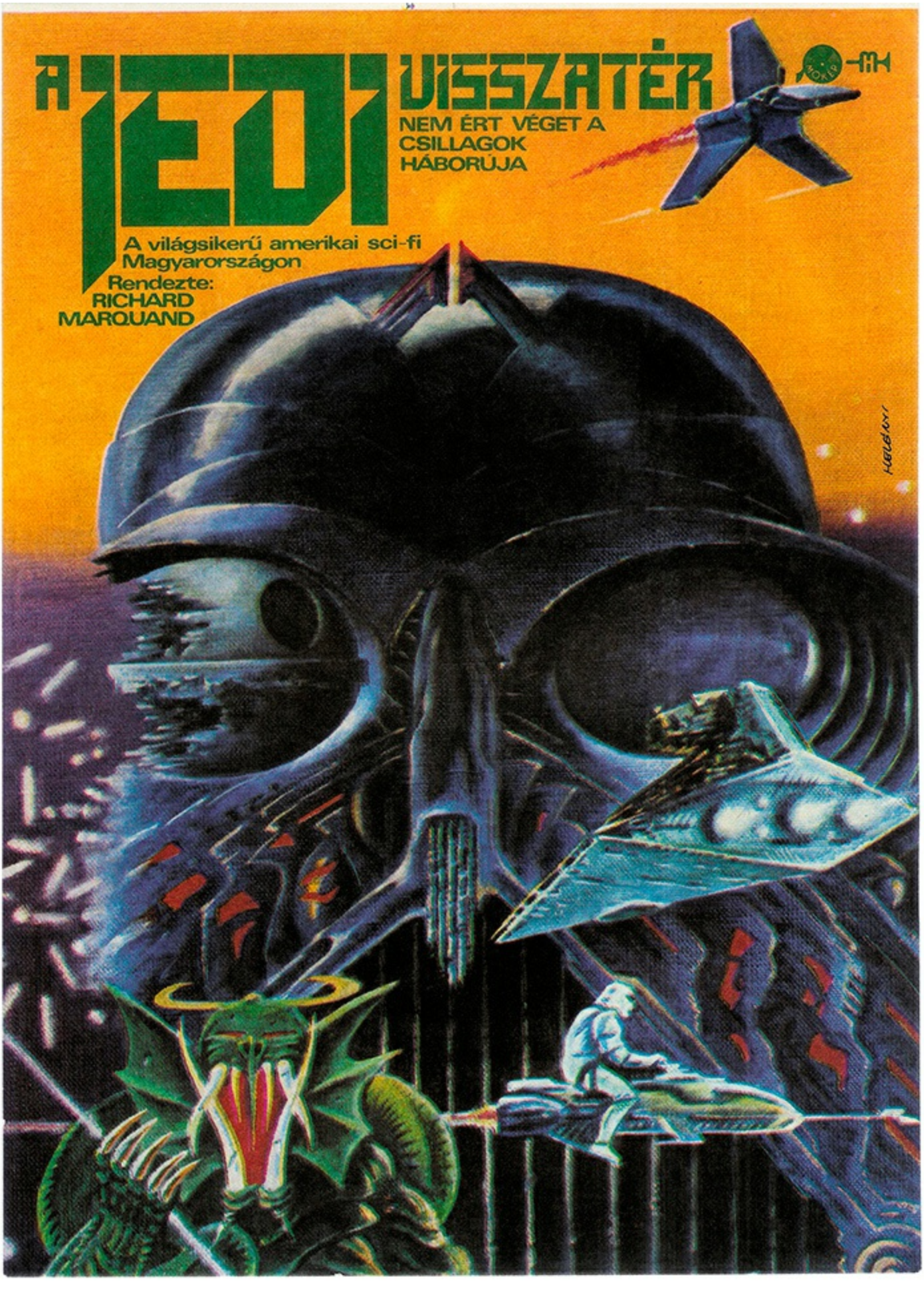


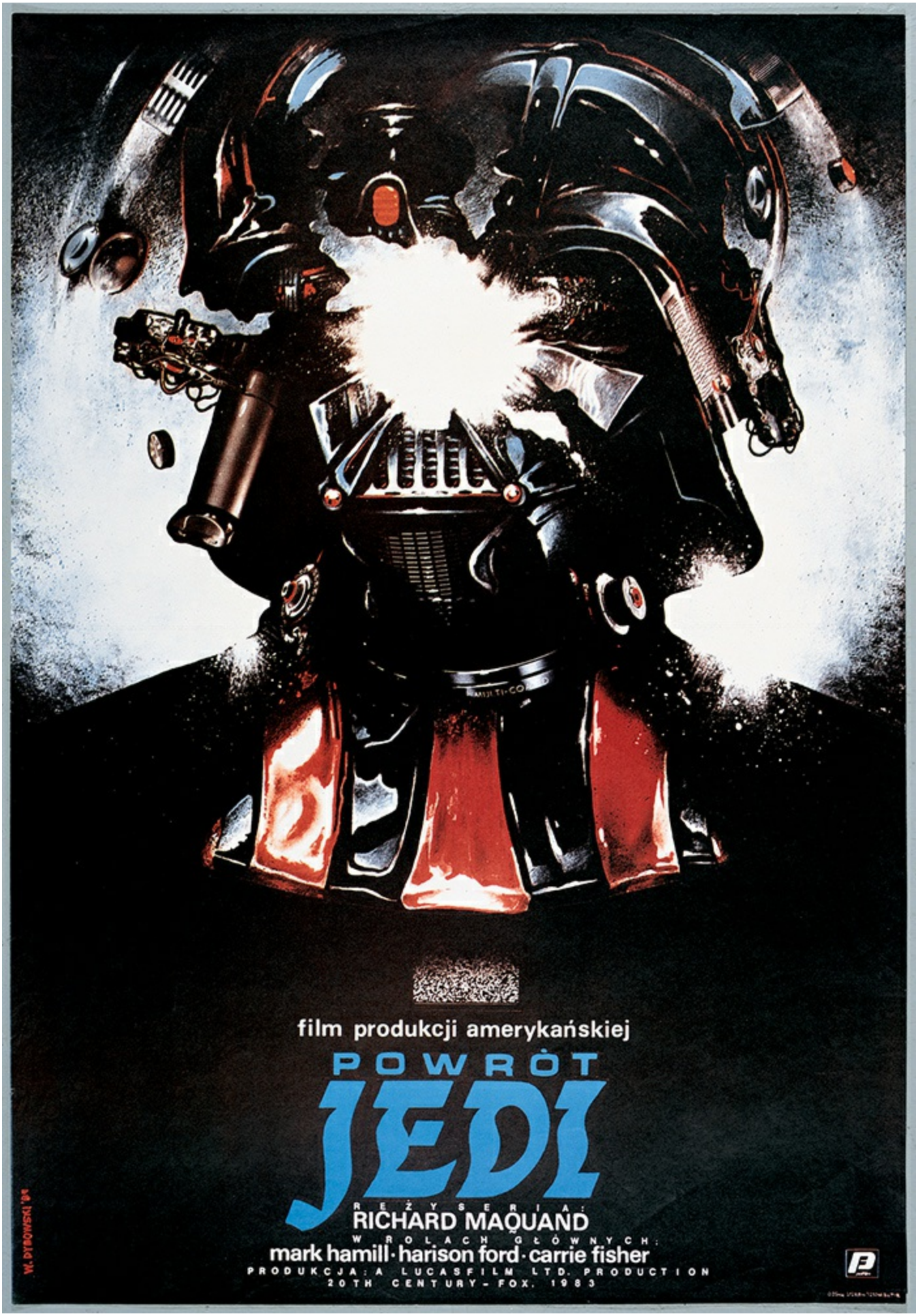
A poor man's Darth Vader sells newspapers in Austria in what was evidently a Fox marketing gimmick.


LA GUERRE
DES ETOILES
LE RETOUR DU JEDI



Two photos were sent by the Fox agent in France to Lucasfilm showing fans queuing up outside a theater to see “Le Retour du Jedi.”





Certain countries reserved the right to create their own, sometimes startling, *Return of the Jedi* posters, such as Hungary (TOP) and

Poland in 1984 (BOTTOM), the latter by Witold Dybowski, who, ironically, due to political upheaval in his country, didn't see the film until three years after he'd finished his painting.



Jedi opened in Israel in September 1983, and made over $150,000 its first two weeks in that country.

Return of the Jedi, as of 2013, would place 15th on the list of all-time box office for tickets sold, with over 94 million, between *Avatar* (2009) and *Jurassic Park* (1993). *Star Wars* was at #2, with over 178 million (behind *Gone With the Wind*'s 202 million), while *The Empire Strikes Back* was at #12, with over 98 million (Box Office Mojo). The trilogy has combined for over 370 million estimated tickets sold domestically, so far.



With their Oscars at the 56th Academy Awards ceremony, hosted by Johnny Carson at the Dorothy Chandler Pavilion, Los Angeles, are Richard Edlund, Ken Ralston, Dennis Muren, and Phil Tippett, April 9, 1984 (the presenters of the Best Visual Effects award were Cheech and Chong). All four recipients felt that Bruce Nicholson should have been among them. They therefore paid for a full-page ad in *Variety* thanking Nicholson and saying as much. But the Academy had already upped the number of recipients from three to four and would not go so far as five.

UNCERTAIN FUTURES

A singular subject of speculation at the time was whether Lucas would one day make the other *Star Wars* films, those he had envisioned and discussed with associates over the last decade. Lucas joked with one journalist that he should sell off the remaining six—because the results would make his films look better.

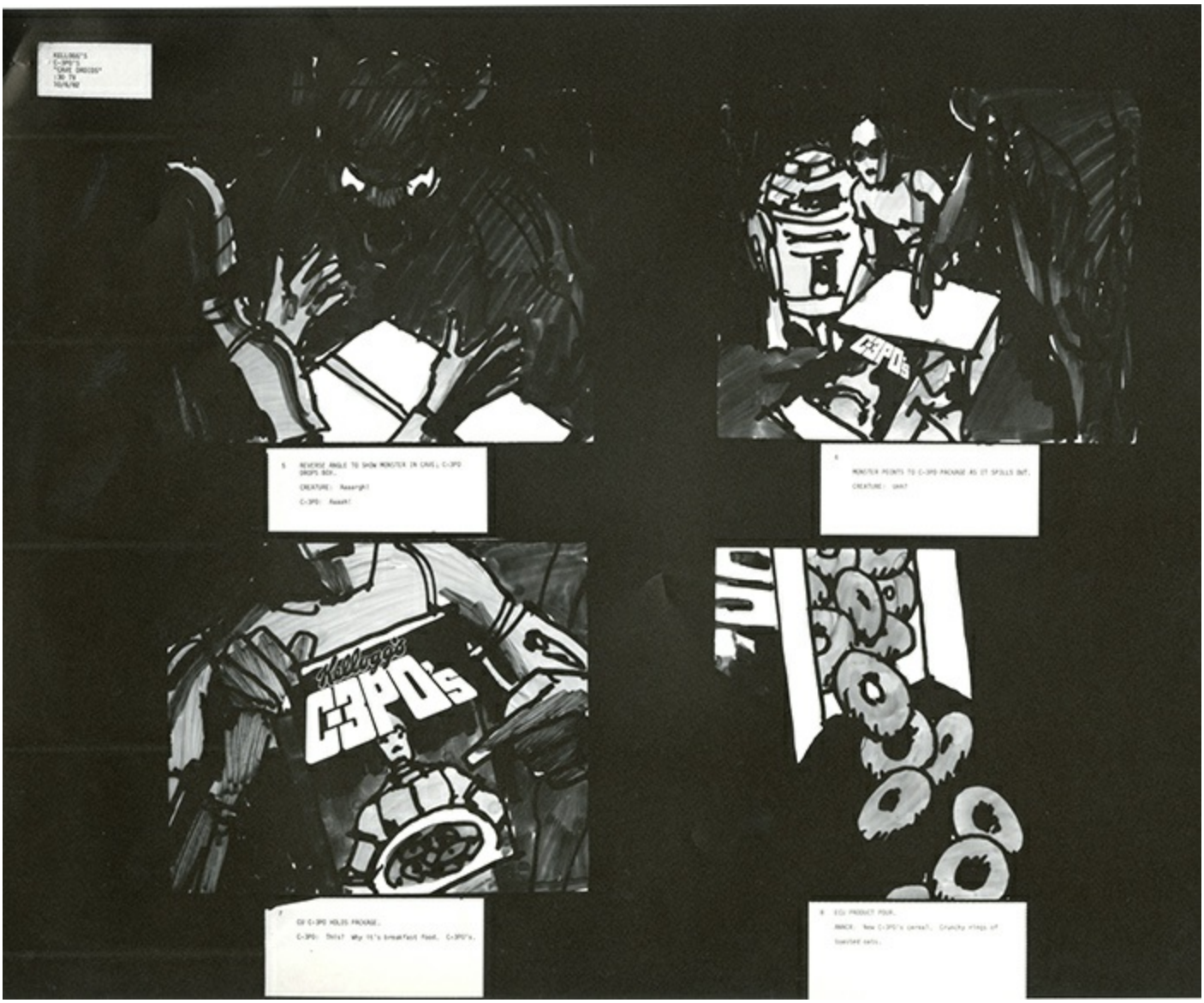
"People are all obsessed with this nine picture thing, a job for life," Hamill says. "George says the other trilogies are different from this one. The fourth trilogy, which he had and then dropped, was really surreal, more like the last 10 minutes of *2001* or something. I'd love to be in something of his that's real, real uncommercial, a think-piece about something. I'd do a 16mm for George in a second. Because then you're making film for film, it's not a career move. It's filmmaking at its most pure."

"I have to decide one way or the other about doing another trilogy," says Lucas. "It depends on how well this one does, what the economics of the situation are and what my personal life is. Can I rearrange

my life in such a way that my priorities are correct? My family will be first and the movies second. If I can't make that work, then there won't be any movies. I've put up with *Star Wars* taking over and pushing itself into the first position for too long. I've been trying to shove it back. Every time I kick it down, it comes rearing its ugly head back up again. This time I've kicked it down for good, I think."

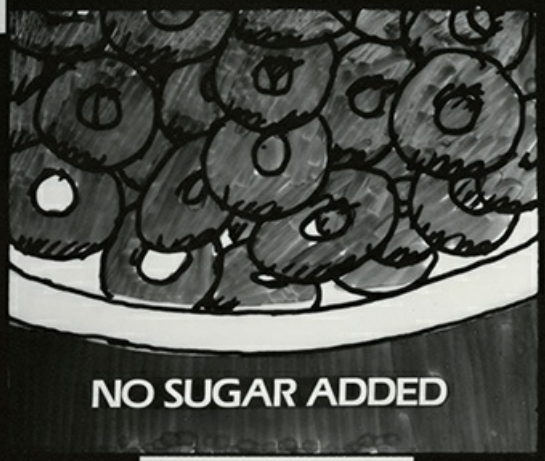
"The next movies will be as good as these, but probably a bit less expensive," Bloom says. "The first will deal with Darth Vader and Ben Kenobi as young men. And with Yoda when he was younger, about 850 years old as opposed to 900."

"George had spun tales sometimes of the early episodes of *Star Wars*, with Duwayne and I, sittin' around having lunch with Ben Burtt," Steve Starkey would say. "He had those in his head. He already knew that stuff, it's just that he wasn't gonna deal with it. He said, 'I can't go there now. One day, I'll come back and I'll write it. But it's not gonna be me right now. It'll be me later.' It's not like the story's ever gonna go away. It was in there. He would tell the story like it was part of an oral history."

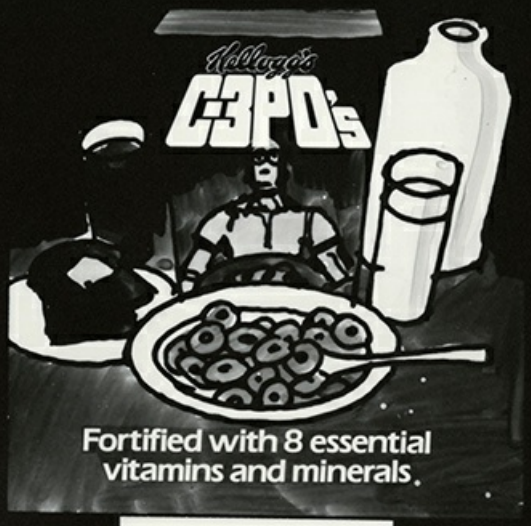


Storyboards for a television spot advertising a licensed tie-in cereal, during which a cave monster attacks the two droids, but is sated by a bowl of sugar-free C-3PO's—"a new Force at breakfast. From Kelloggs." "Artoo, I think he likes me," the protocol droid exclaims …

KELLOGG'S
C-3PO'S
"CAVE DROIDS"
:30 TV
10/8/82



9 CU CEREAL IN BOWL. SUPER: NO SUGAR ADDED.
Loaded with taste. No sugar added.



10 COMPLETE BREAKFAST. SUPER: FORTIFIED
WITH 8 ESSENTIAL VITAMINS AND MINERALS.
Part of a nutritious breakfast.



11 CU MONSTER EATS OUT OF PKG.
CREATURE: Aaaaargh!



12 MONSTER PUTS ARM AROUND C-3PO.
C-3PO: R2 -- I think he likes me.



Licensing artwork and reference colors for Star Wars action figures “Puffy Stickers.”



"When we were on *Jedi*, I said to George, 'What about some more?' " Mayhew says. "He said, 'There will be more, but considering there are about 20 main characters on *Jedi*, it isn't going to be easy. We have to sort out storylines, production, and everything else.' He also said that there were other things he wanted to do."

"I don't want to have to devote the same kind of time and energy, the creative impetus, that I had to for the last three," says Lucas. "But there are people around who can do it and Steve Spielberg has expressed an interest; he's a person who can run around in that world as well as I could, even better, and I think I would enjoy it as much as if I had done it myself and I think the audience would enjoy it as much as if I'd done it myself. And I think there is the possibility that there are other Steve Spielbergs out there somewhere."

"George says he's not going to get into the next *Star Wars* film for another five years," McQuarrie says. "I might have renewed myself by then and, of course, the environment would be different."

"Threepio might be there in a slightly different galaxy, with Darth Vader as a brat in shorts and Luke Skywalker as a twinkle in his father's eye," says Daniels. "The plans are very remote at the moment. We're talking about five years from now. So, I think we ought to be happy with *Jedi* for the time being."

"Of course, George has talked about making this a nine-part saga, but I don't think he's wanting to think too much about that right now," says Edlund. "If he does go on, I don't believe he'll do it in the same way. I doubt that he'll ever want to do anything as complicated as this again, at least with regard to effects. The complexity of the shots in this film, I think, will set a quantitative record of achievement that'll probably stand for quite awhile."

"I said to George, 'So when are you gonna start writing the story for the next one?' " Greber would say. "He said, 'I'm not.' I said, 'You're not?!' I'm looking at it from the business point of view: Here we have this licensing business, which is maybe the most profitable business in terms of profit margins, and it could die off. So that was a blow, because I thought we'd have a film every three years. So I said, 'Well, if you're worn out by this, why don't we just turn it over to people that you really trust and let them produce these things?' Not a chance."

"The company was created to serve me, but it's turned out the opposite," Lucas says. "I serve it. When I was in film school I had a dream of having my own company of 10 talented people and facilities, so I could make the movies I wanted to make without considering the marketplace. The reality is that I have a company of 313 people depending on me. I've told them, 'I'm not going to make any more hit movies for you. I'm not going to carry this company on my back anymore.'

"The original idea was to take the money my films make and put it into outside businesses—businesses like solar energy that don't pollute—and make money to fund more films," he adds. "I wanted a financial base. I don't have it yet. Our profit of $12 to $15 million a year is nothing. The big television producers—Tandem, Aaron Spelling—make more in one year than I've made in my whole career. *The Jeffersons* outgrosses *Star Wars;* Pac-Man outgrosses *Star Wars*. If I really wanted to make money, I'd have been better off in the microchip business. The kid who started Apple's made 10 times the money that I have."

While Licensing looked like it could carry on for a few more years, the rest of Lucasfilm was hit and miss—and the whole was in a state of flux given Lucas's relative retreat. Because it was basically a research company, Sprocket Systems had been losing $200,000 a year, but the deal in which Sprockets agreed to create and design videogames for Atari was nudging the company into the black. The main

point of economic contention among the execs was still Skywalker Ranch, which was about half complete, occupied approximately 3,000 acres, and was ever more expensive.

"It's a year or two away from being done, maybe more," says Lucas. "It's also costing lots more money than I expected. There's another media myth: Because it's been described as having a campuslike setting, it's seemingly become a film school, or a studio. The truth is, it's just a very elaborate office complex with a library, postproduction facilities, screening rooms, recording studios—those kinds of things. And it's taking forever to build."

ILM, on the other hand, had never been more popular as it embarked on a slew of groundbreaking visual effects films, one after the other, year after year, including: *Young Sherlock Holmes* (1985), *Back to the Future* (1985), *Labyrinth* (1986), *Who Framed Roger Rabbit* (1988), *The Abyss* (1989), *Terminator 2: Judgment Day* (1991), and many others.

"We really had a lot of very powerful tools that were 10 years ahead of anybody else," Barron would say. "To catch up with us, you needed machine shops, optical engineers, ways of developing film with different processes, hundreds of talented people, an emerging computer graphics department, and the infrastructure to make that all happen. That's not something you could go out and buy. If you look at any other effects films being done in the classic era of ILM, it took a long time for the rest of the industry to catch up with us."

"ILM was making money, though not as much money as we'd like, because it's a very expensive operation," Greber would say. "But the Ranch kept on growing. I was deeply concerned. I didn't know what was gonna happen in the future. George, I think he would admit today, went into a black period. He was not happy. And that really did a lot to hurt my relationship with him. I was asking the hard questions, which he didn't wanna deal with at that time, so it created problems. It was a pivotal turning point."

As for future *Star Wars* films, apart from Lucas's severe fatigue and depression, it was the overall cost—the third film was nearly four times as expensive as the first, only six years later—and, in particular, the price of effects as well as their limitations that were the biggest sticking points. To realize his ambitions, Lucas projected that the next one would cost close to $80 million, so he decided to rethink his approach and wait for some of the technology to catch up with his vision—but not passively. His Computer Division was already working on ways to reduce the price and augment the possibilities of visual effects.

"If you start developing computerized backgrounds, hopefully that will be a way of bringing down the cost," says Lucas. "But in reality, if things are done right, the films won't look any different from the way they look today. Because if you have tiny figures walking around in giant and beautiful sets, it will be boring; the films will be a failure, and everybody will say: 'Computer movies are not commercial.' "

"In the next five or ten years I see a tremendous revolution in special effects," says Tom Smith. "Computers are going to play an increasing role in what we do. We gave a demonstration of this in *Star Trek II* in a shot that would have been totally impossible by any other means, but which was pulled off with a computer—and every single image in that sequence was a digital image. There is not a real set anywhere. It's all on disk!"

When asked about the activities of the Computer Division next door, the matte painting group hypothesized that they wouldn't need artists in the future; they'd be able to just call up images. "They'll know how to do it technically and please a director," says one painter.

"You will still need an artist at the keyboard," says Johnston. "You will always need a designer. I

don't think there will ever be a computer that can design something. I think preproduction art is something that you will always have, which is something a computer will never take over."

"The technology of making movies is getting more accessible," says Lucas. "With a small, dedicated crew you can make a movie with a very small outlay of capital. You can make a professional looking film for quite less than $1 million. I think it's only a matter of time before one of the thousands of film-school trained kids goes back to Kansas City and makes a *Rocky* or an *American Graffiti*. The distribution system will be located in Los Angeles for quite a while before that breaks up—but even that will break up eventually, as cable TV, cassettes, and other markets open up. You can sell to cable TV by making five phone calls out of your house."

SLEEPING BEAUTY

Marvin Davis sold Fox in 1984—and the minute he did so, Lucasfilm informed the studio that it no longer had right of first refusal on any future *Star Wars* films.

"The guy running the studio now was Jonathan Dolgen, a very, very bright guy, but one of the meanest, toughest lawyers in Hollywood," Roffman would say. "He was a force to behold and when we wrote him the letter saying, 'Your rights have expired in *Star Wars*,' he just about went to the moon and back. He called me and said, 'That's wrong. It's impossible. Of course we didn't lose our rights.' And I said, 'I beg to differ. You did.'

"So I went down for a meeting with him, and it was the funniest thing, because he was grasping at straws to find something that would allow them to hold on. He smoked cigarettes constantly. He drank iced coffee constantly. We finally ended up with this cosmetic thing where, if we were making another *Star Wars* film, we would just talk to them for 30 days. There was no obligation to negotiate; there was no obligation to reach an agreement, there was no obligation to do anything. We called it the 'first kiss.' "

While Lucasfilm prepped psychologically, creatively, and corporately for life after *Jedi*, Lucas's most recent collaborator, several years on, faltered, mortally.

THE LAST DRIVE

When Richard Marquand was asked by a reporter if he'd like to work with the *Star Wars* team again, he responded, "Oh yes, if they asked me!" But he knew that Lucas had no immediate plans and the director's follow-up film was, intentionally, a modest production compared with *Jedi*. "It won't surprise you to know that it's a very small, low-budget love story, set in Paris, modern, no special effects," he says. "Just two people falling in love, falling out of love, falling back in love. It's a very nice modern love story! No robots. No explosions. Just a comfortable, emotional story."

Made for MGM and starring *Raiders*' heroine Karen Allen, it was called *Until September* (1984). Marquand's next film was a sizable hit, written by Joe Eszterhas, *Jagged Edge* (1985), starring Glenn Close and Jeff Bridges. The following Marquand/Eszterhas collaboration turned out to be a debacle, *Hearts of Fire* (1987), starring Bob Dylan.

Ill fated from the get-go, the shoot for *Hearts of Fire* did not go well. Working as an editorial trainee with his father, Marquand's son James remembers that in postproduction the atmosphere was depressed. "It was dreadful," he would say. "It was grim. It was a horrible script, for starts, and it turned into a job.

Dad said he did it because he wanted to make a film in the UK, so he could be with his family. It was just a bloody mess."

Although in fairly good physical shape, Marquand had suffered deep vein thrombosis in his younger days; and toward the end of postproduction, he had problems with his legs and was walking with a cane. He was also being investigated by the Inland Revenue for "what they were calling tax evasion, which was related to per diems," James adds, "which is something they've been trying to shut down for as long as they've existed." (The UK equivalent of the IRS also harassed Marquand's wife, Carol, for years, convinced that her husband had earned more than he reported due to its inflated ideas of what he had made working on a *Star Wars* film.)

Not long after the difficult film wrapped, Marquand drove to Gatwick Airport from his home in Kent to pick up his oldest daughter, Hannah, who was flying from Boston to start work on her master's at London University.

"Before he left he said he felt funny, he had a pain in his face," Carol Marquand would say. "When he came back, he drove down the drive and the car, a Jeep-type thing, stopped. Hannah got out and the two other kids, Sam and Molly, who had gone as well; they all got out and said, 'There's something wrong with Dad.' I went and opened the door on the driver's side, and he fell out, paralyzed down his left side."

"He'd had a stroke," James says.

"The kids said he'd been quiet on the way home, so it must have really kicked in somewhere on the way," Carol says. "But he was determined to get them home, to drive the 45 minutes from Gatwick Airport. He was completely paralyzed down the left-hand side, couldn't speak, but he'd managed to change gears and manipulate the pedals."

At the hospital on August 30, they found that Marquand had a clot on the brain; several days later he had an embolism, a further clot in his lung, and died. "It was all very swift," Carol says.

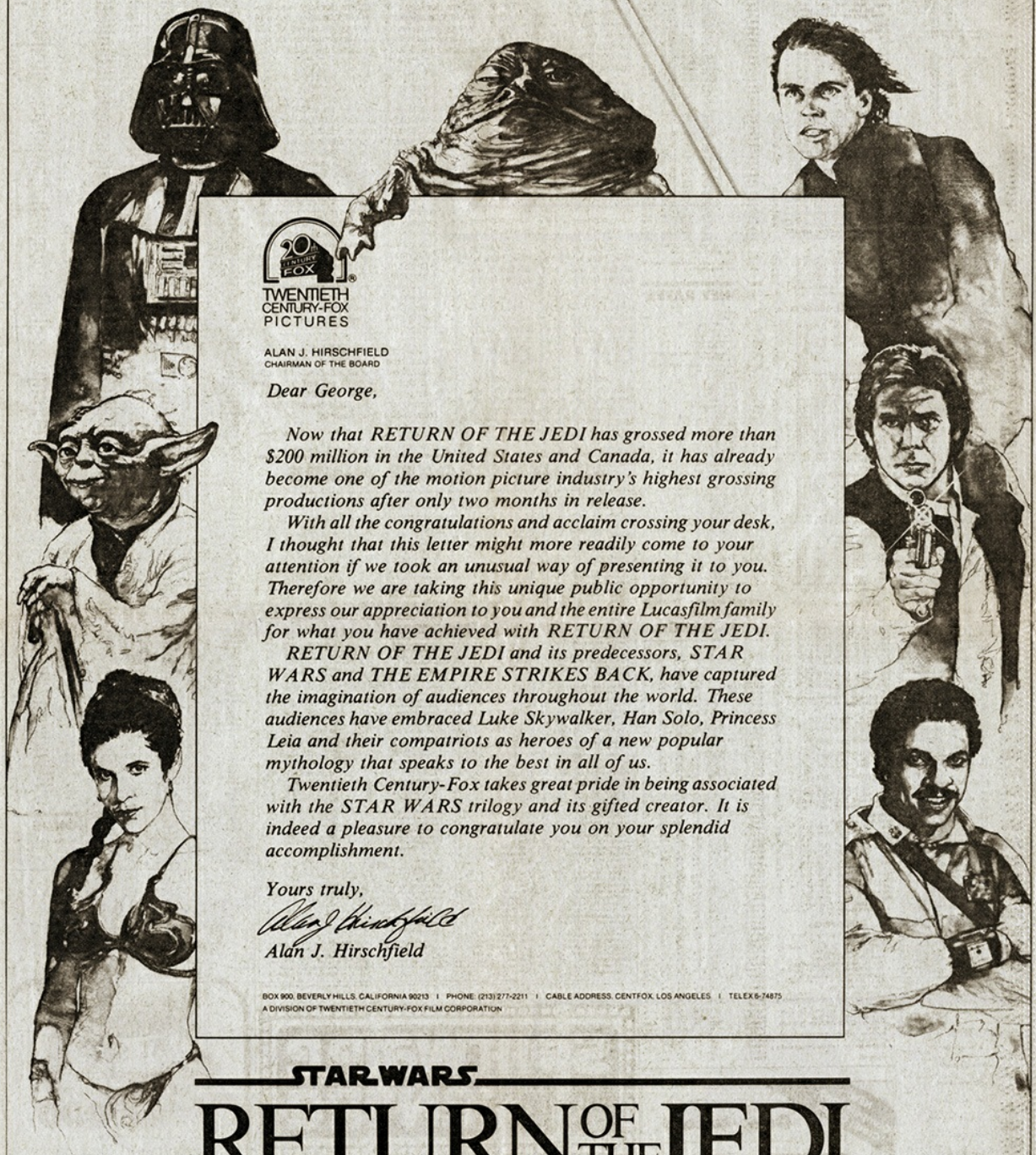
"It was incredibly unexpected, because he was a very active guy, very outdoorsy and healthy," James says.

Richard Marquand passed away on September 4, 1987. He was 49. His funeral was held in the village church. "Richard died very young," Robert Watts would say. "And, oh, God, when he died, I went to his funeral with George, and Richard's mother started to wail during the service. I'd never heard that or seen that before at a funeral."

"Somebody afterward said, 'Did you see George Lucas came into the back of the church and was there?' " Carol Marquand says. "He was in London doing something. I didn't need to speak to him, but it was just nice that he did that. I thought it was very nice, indeed."

"George came to the funeral and a lot of people didn't," James says. "You know what that world's like. I think certainly my family were all extremely appreciative that George did."

"I've had such a terrific life," Richard Marquand said right after *Jedi*. "I've seen so many places and met so many people. I've come through the '50s, '60s, and '70s, and really drunk this life right to the bottom of the jug. Whatever happens afterward would be good, too."



TWENTIETH CENTURY-FOX PICTURES

ALAN J. HIRSCHFIELD
CHAIRMAN OF THE BOARD

Dear George,

Now that RETURN OF THE JEDI has grossed more than $200 million in the United States and Canada, it has already become one of the motion picture industry's highest grossing productions after only two months in release.

With all the congratulations and acclaim crossing your desk, I thought that this letter might more readily come to your attention if we took an unusual way of presenting it to you. Therefore we are taking this unique public opportunity to express our appreciation to you and the entire Lucasfilm family for what you have achieved with RETURN OF THE JEDI.

RETURN OF THE JEDI and its predecessors, STAR WARS and THE EMPIRE STRIKES BACK, have captured the imagination of audiences throughout the world. These audiences have embraced Luke Skywalker, Han Solo, Princess Leia and their compatriots as heroes of a new popular mythology that speaks to the best in all of us.

Twentieth Century-Fox takes great pride in being associated with the STAR WARS trilogy and its gifted creator. It is indeed a pleasure to congratulate you on your splendid accomplishment.

Yours truly,

Alan J. Hirschfield

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A DIVISION OF TWENTIETH CENTURY-FOX FILM CORPORATION

STAR WARS

RETURN OF THE JEDI

™*

™* & © LUCASFILM LTD 1983

During the production of *Jedi*, the relationship between Lucasfilm and Fox was often contentious, but on Friday, August 12, 1983, the studio's chairman of the board, Alan J. Hirschfield, took out an ad in the San *Francisco Chronicle* to thank George Lucas personally and express his appreciation for the success of the film and the trilogy.



Lucas and Marquand on the Emperor's throne room set at Elstree during principal photography.



The detritus of the Elstree shoot, as sets were smashed up and dismantled and left to the elements to rot (and perhaps to an enterprising scavenger). One sheet of wood, a former set part, reads (on the left), “Back of seat, *Falcon*.”

EPILOGUE

Even back in 1983, George Lucas did not go into complete retirement, though for more than a decade he did not take on any *Star Wars*–esque projects, the kind that dominated one's life. After winding up his duties on *Temple of Doom*, he did launch two Ewok television movies and two licensed cartoon TV series, *Ewoks* and *Droids*, while helping friends produce a slew of films, from Jim Henson's *Labyrinth* (1986) to Francis Ford Coppola's *Tucker: The Man and His Dream* (1988) to Akira Kurosawa's *Dreams* (1990).

"Being creative is like a drug," Lucas would say. "You take the drug and it's pleasurable, and then you have all the pain and suffering afterward. In a creative addiction, you have all the pain and suffering before. When you get to the end there's this little bit of pleasure. But it connotes the same thing, whether it's dopamine or endorphins or however you do it."

Without Lucas in the fore and with the trilogy wrapped up, the original team at ILM began an effects diaspora that would have a tremendous impact on the industry for more than a generation. The first to pack his bags was Richard Edlund.

"I decided that I wanted to go back to LA," he would say. "I ran into Doug Trumbull at a film conference, and we talked about it and he said, 'I think I want to get out of visual effects. Why don't you take over the equipment?' And so I made a deal with him to take over all of his 65mm equipment."

Having discreetly put the word out that he would be leaving and while recovering in a Marin County hospital from an operation on his back to relieve a crushed disk, Edlund received two calls: Ivan Reitman offered him the effects for *Ghostbusters* (1984) and, within three days, Peter Hyams offered him *2010* (1984). "All of a sudden I'd already made semi-deals and I'd engaged an attorney and everything."

"I'm sure some people were kind of shocked," Ken Ralston would say. "Richard was such a mainstay. But since we all talk to each other all the time and we're relatively open about everything, we knew that Richard might be thinking about going. Effects people are the first to bitch and moan about everything, so if you're not happy about something where you work, you're going to let everyone know about it."

"I'd told George that I was leaving before that," Edlund continues. "I was packing up my office, and George said, 'I know that some of you are going to leave and some of you will stay. I expected that.' I didn't tell George I was going to take all these people with me, but he understood that; it's a business."

Edlund formed Boss Film Studios down south and staffed it with several former ILMers: Neil Krepela, Howie Stein, Bill Neil, Conrad Buff, John Bruno, Terry Windell, Gene Whiteman, Garry Waller, Mark Vargo, and others. "When he left he then proceeded to take about 15 of our people," Tom Smith would say.

"When the announcement of Richard leaving happened, you would have thought the sky was falling, judging by the reactions of a lot of people at ILM," Howard Roffman would say. "The talk in the halls was, 'This is it, this is the end of ILM; this guy is going to drive us out of business.' He was hiring people and he was paying them a lot of money, doubling people's salaries in some cases. But George would sit there and say, 'Let him hire people at double the salaries. He's going to put himself out of business. Just be patient.' "

"Richard started off with a bang and his whole facility was financed," Warren Franklin would say. "A lot of heads of departments went down there with him, who had originally come up from Los

Angeles. But the bigger issue was having a direct competitor now for the first time. We bid for years against them, but it made us a lot more aggressive, which I think was a good thing."

"It did take Richard leaving to allow a lot more equitable situation, because Dennis and Ken never would fight over equipment, never in a million years," Rose Duignan would say. "And then other people moved forward."

"I wanted to show what I could do," Craig Barron would say, who became the matte camera supervisor. "The quality of work we were doing was improving. I was happy to stay, as it was a chance for me to pursue ideas I had on how to take the technical side of matte painting shots even further. And by then we had developed a great esprit de corps."

Howard Kazanjian also left the Lucasfilm fold. Aggie Rodgers had sent a private note to "Uncle Howard" after the film wrapped: "Thank you for giving me such an opportunity … thanks for having faith in me and my crew. You are a dear. Oh yes, and thanks for being my friend!"

The folks at ILM gave their producer a memento in the form of a shoe, Ralston's tennis sneaker, which had appeared in the background of at least one shot. "He probably was expecting a cool X-wing, or something," Ralston would say. "But I wouldn't be surprised if that stupid shoe isn't worth as much as an original model at this point." (This was a "gag gift"; Kazanjian was later given one of the Tatooine skiff models, under a Plexiglas shell.)



The whole ILM team that worked on the remarkable visual effects shots in *Star Wars*: Episode VI *Return of the Jedi*. Lorne Peterson likens his time with this group as similar to living in Florence, Italy, during the Renaissance. George Lucas stands in the center, next to Scott Farrar (in fact, Lucas was comped in, as he was not available the day of the photograph).



1. George Lucas
2. Mike Pangrazio
3. Jeff Mann
4. Dave Childers
5. Thaine Morris
6. Ted Moehnke
7. Chuck Wiley
8. Garry Waller
9. Bob Chrisoulis
10. Conrad Bonderson
11. Udo Pampel
12. Joe Fulmer
13. Mike Fulmer
14. Wesley Seeds
15. Charlie Bailey
16. Ralph Gordon
17. Wade Childress
18. Dave Fincher
19. Dave Hanks
20. Mike McAlister
21. Sel Eddy
22. Marty Brenneis
23. Kerry Nordquist
24. Toby Heindel
25. Jay Ignaszewski
26. John Ellis
27. Howie Stein
28. Chris Rand
29. Mike Gleason
30. Richard Davis
31. Pete Ronzani
32. Duncan Myers
33. Michael Smith
34. Paul Huston
35. Bob Boville
36. Ira Keeler
37. Kim Marks
38. Phil Tippett
39. Joe Johnston
40. Chris Evans
41. Dave Carson
42. John Armstrong
43. Ned Gorman
44. Mike Moore
45. Tom St.Amand
46. Mike Lessa
47. Jerry Jeffress
48. Nilo Rodis
49. Mike Owens
50. Tim Geideman
51. Steve Gawley
52. Don Clark
53. Renee' Holt
54. Suki Stern
55. Mike Bolles
56. Scott Marshall
57. Bill Kimberlin
58. Phil Barberio
59. Mike Cochrane
60. Mark Gredell
61. Gene Whiteman
62. Barbara Galucci
63. Jim Keefer
64. Marc Thorpe
65. Kris Brown
66. Tom Rosseter
67. Rob LaDuca
68. Pat Fitzsimmons
69. Frank Ordaz
70. Mike MacKenzie
71. Bill George
72. Terry Windell
73. Margot Pipkin
74. Paula Karsh
75. Ed Hirsch
76. Ken Smith
77. Terry Chostner
78. Sean Casey
79. Peter Daulton
80. Ray Gilberti
81. Cristi McCarthy
82. Lorne Peterson
83. Laurie Vermont
84. Kim Knowlton
85. Peg Hunter
86. Pat Sweeney
87. Merlin Ohm
88. Karen Dube'
89. Annick Therrien
90. Daryl Studebaker
91. Bob Hill
92. Stewart Barbee
93. Laura Kaysen
94. Barbara Affonso
95. Patty Blau
96. Rebecca Petrulli
97. Mark Vargo
98. Bess Wiley
99. Bobby Finley
100. Pat McArdle
101. Art Repola
102. Bill Beck
103. Ken Ralston
104. Craig Barron
105. Neil Krepela
106. Don Dow
107. Bill Buttfield
108. Karen Ayers
109. Sonja Paulson
110. Scott Farrar
110 1/2 Catherine Farrar
111. Randy Johnson
112. Ease Owyeung
113. David Sosalla
114. Maryan Evans
115. Chrissie England
116. John McLeod
117. Roberto McGrath
118. Bill Neil
119. Bruce Nicholson
120. P. Rose Duignan
121. Kathy Shine
122. Dennis Muren
123. Peter Stolz
124. Harold Cole
125. Tom Smith
126. Lance Bracket
127. Richard Edlund
128. Warren Franklin
129. Conrad Buff
130. Ed Jones
131. Dick Dova
132. Susan Monahan

Who's who in the ILM team photo.



An ILM gift to Howard Kazanjian at the end of production: Ken Ralston's sneaker, which still resides in the producer's collection. On the base is written "From Tom Smith and all of us at ILM." (Photo courtesy of the Prop Store)

Today Kazanjian continues to produce theatrical motion pictures and television. He is also the author of six books, with two more under contract. One published book is being developed as a motion picture, and another is under option as a Broadway play. His saga continues.

For *his* next project, David Tomblin went to work for his old boss and *Empire* alumnus, Irvin Kershner, on the new Sean Connery James Bond movie, *Never Say Never Again* (1983). Tomblin would die in 2005 and Kershner in 2010. In the years following *Jedi*, many key contributors to the trilogy passed away: Alec Guinness, Peter Cushing, Sebastian Shaw, Peter Diamond, Alan Hume, Bob Anderson, Fred Hole, and Stuart, Graham, and Kay Freeborn.

Guinness's home, Kettlebrook Meadows, had reportedly grown cluttered with unopened sacks of fan mail. "*Stars Wars* people ask me for an interview—I continue to refuse," he wrote in his diary on January 16, 1997. "They are ghastly bores."

After a long illness, Ralph McQuarrie passed away in 2012. "I'm quite happy with the work I did for *Star Wars*," he had said. "I was an artist who did something that was widely seen and enjoyed. As a goal, that's it for me."

For his part, Ben Burtt was planning on a long vacation and then shopping around for other projects, as he wasn't sure he would be working on *Temple of Doom*. "We all burned out on *Star Wars*," he says. "I know I did. I know I totally did. There was a point when we finished *Jedi* that I was so tired and tired of it, in many respects. I was always spent when the films were done and I didn't want to hear another lazer gun for the rest of my life or make another explosion. I was ready for a change."

As it turned out Burtt would do the next *Indy* movie—and two more—along with three more *Star Wars* films. He would have a permanent office at Skywalker Sound, the follow-up facility to Sprocket

Systems, on the grounds of the ranch. (Indeed, Skywalker Ranch opened for business in 1986, and Lucas has never stopped improving it. Today it is a sprawling 6,600 acres and home to Big Rock Ranch, which housed Lucasfilm Animation.)

Phil Tippett would also leave to form his own company, Tippett Studios, in 1984. But he did not become a competitor and kept up good relations with ILM. His studio was designed for, primarily, creature work, so he sometimes didn't take on whole films; ILM could thus win a project and then partner with his shop for specific tasks. "I was very sorry to see Phil go, but he didn't go very far away," Ralston would say. "I still saw him a lot. And we totally understood why: Everyone wants to spread their creative wings one way or the other and that was his way of doing it."

Robert Greber also left in mid-1984. "I became the CEO of a startup, a medical diagnostic imaging company," he would say. Many years later, his son, Jonathan Greber, would return to Lucasfilm, as a digital sound transferer at Skywalker Sound. Roger Faxon left, too, later becoming CEO of EMI. Marilyn Melkonian moved back to Washington and had a successful career in public housing for low-income families. Charlie Weber became CEO of Norman Lear's television empire.

One day David Fincher asked Rose Duignan if "he could shoot, on a weekend, in a bay, a public service announcement for the American Cancer Society," she says, "the one that became very famous, of the baby smoking in the womb." Fincher exhibited more of his talent and personality when he was sent to Greenland for the location shoot of *Enemy Mine* (1985), helping out with shots. Fincher would go on to become one of Hollywood's A-list directors, making, most recently, *The Girl with the Dragon Tattoo* (2011), and often employing Craig Barron's company, Matte World Digital, another ILM spin-off formed in 1988 and co-founded with Michael Pangrazio (and effects producer Krys Demkowicz). Barron would earn an Academy Award for Best Visual Effects on a Fincher film: *The Curious Case of Benjamin Button* (2008).

"I was pregnant with my first kid and George said, 'I don't want to see you for five years,' " Duignan would say. "He has such a strong family ethic and he feels it is so important. I wasn't able to take off five years, because I had to have a paycheck. I came back at thirty hours a week and the company adapted, but I was the instigator behind the day care center at Skywalker Ranch. I felt empowered by the fact that George felt family was so important."

Duignan would stay at ILM through *Jurassic Park* (1993) and today is working with Richard Edlund, whose first company folded in 1997. "I had a pretty good run for 15 years," he would say, "along with the headache of a million-dollars-a-month cash flow; that was the bottom line."

Other companies spun off from ILM and Sprockets. Robert Doris, Mary Sauer, and others left to form Sonic Solutions in 1986, which became a NASDAQ-listed firm on whose board Greber would sit. Lucas would sell the Pixar hardware and the services of the core Computer Division team—Ed Catmull, Alvy Ray Smith, John Lasseter, and many others—to Steve Jobs in 1986. Pixar's subsequent feats have since become world-renowned.

"It's been great to be kind of an academy for people who learn and grow and go off on their own, and have an influence on the industry," Lucas would say.

Hamill finished his run with *Amadeus* in October 1983. "That role should prove that I'm not in this business for the money," he says. "I didn't mind that though. I enjoy the fun of being part of an acting company. I'm not as driven as I was when I was 17. As long as my career can make me happy and it's fun, I'll be glad to do it. But I'm not going to sacrifice everything and be obsessed, because those people wind up bitter. And I've had so much more than anyone could expect in such a short period of time. I'm

really happy and thankful. But I'm also not worried about dropping out for a while."

Harrison Ford continued his stellar trajectory, becoming one of the biggest stars of his generation and starring in *Witness* (1985), *Regarding Henry* (1991), *Air Force One* (1997), and, more recently, *42* (2013).

"Mark, Harrison, and I have come through an amazing thing together that George generated," Fisher would say, "but we all sort of grew up together in a variety of different ways and we have a shared history, which is a bond for a friendship. Even if it's a bad history, it's still something. We went through a war together—three of them."

In addition to more acting jobs, Carrie Fisher followed up on the decision she'd made in Jabba's throne room and became a writer, authoring several bestselling books (such as *Postcards from the Edge* in 1987) and a one-woman show in which she analyzed her life and role as Princess Leia to hilarious effect.

"I was brought onto *Hook* by Steven Spielberg after *Postcards* came out," Fisher would say of her first script-doctoring job. "I didn't want to do it. I didn't know what they were talking about; he just said he wanted me to make Tinker Bell talk smarter, but you can't change Tinker Bell's dialogue and not change everyone else's."

"One of the other very gratifying things about *Star Wars* has been that much of the music, not all of it, has been extractable from the soundtrack and has been performable before audiences and by other people, by youngsters in their schools and their performing groups and so on," says John Williams, who would go on to be nominated for over a dozen Academy Awards. "And one of the experiences I've had worldwide in recent years [circa 1999], has been the experience of conducting orchestras and having players come up to me after the rehearsal, young ones, saying I was eight years old when I first saw *Star Wars* and that's the reason I got interested in playing the violin and I'm now playing in the Detroit symphony, or the London symphony—and that's a wonderfully rewarding experience to have. It speaks to many things, not the least of which is when you do things in cinema it reaches out to millions, maybe even billions of people, beyond what any of us in this room, as we do the work, can possibly imagine."

Like Fincher, Joe Johnston would succeed in becoming a director. "When Joe left, that was big," Paul Huston would say. His first job came in part thanks to Tom Smith, who suggested him for *Honey, I Shrunk the Kids* (1989); Lucas also backed Johnston, convincing the studio to hire him. Johnston's latest film was *Captain America* (2011). His art department colleague would also quit around the same time. "Duwayne Dunham persuaded me to leave ILM," Nilo Rodis-Jamero would say. On their way to Africa to join Caleb Deschanel, who was making *Crusoe* (1988), Dunham and Nilo stopped in London. "George was there working on *Willow* and we thanked him for all the help that he had given us."

Willow (1988) starred Warwick Davis, who has gone on to have a great career, including an HBO show with Ricky Gervais, *Life's Too Short* (2012).

Coincidentally, Dunham left to work with David Lynch, who had come so close to directing *Jedi*, first as an editor—on *Blue Velvet* (1986) and *Wild at Heart* (1990)—then as an episodic director on *Twin Peaks* (1990–91).

The late 1980s also saw the departure of Sid Ganis, who received an offer to become the president of Paramount Pictures. "We met with George and we were all feeling that we couldn't lose Sid," Roffman would say. "He's our marketing guy, he's our link to Hollywood; so we made him a much better offer. But Paramount wasn't going to take no for an answer and they continued to court him; it was also becoming obvious that opportunity within the company wasn't so good in the short term because George was retreating from moviemaking. Sid realized that his destiny lay elsewhere, so he finally

decided that he was going to leave and basically said, 'Don't try to counteroffer. Don't do anything. This is it for me. It's time for me to leave.' "

Ganis would depart from Paramount in 1990 to become chairman of Columbia Pictures. In 2012, when asked about the Ewoks, he could triumphantly say: "My nine-year-old grandson, Isaac, can't get enough of them and they're from 1983, so almost 30 years ago. It has nothing to do with me. He is absolutely charmed by the Ewoks; he knows all about them and their history. The Ewoks are in his consciousness."

Robert Watts would be the only one to help make all three original *Star Wars* and *Indiana Jones* films, before becoming an independent producer. "I leave a different person in every way," he says. "I have gained enormous experience because Lucasfilm has been innovative. It has been an enormous experience to work with George and to have worked with Steven Spielberg. I entered as a production manager and leave as a producer. That's quite different. That gives me, by association, a credibility as I re-enter the freelance world. But one thing I have to re-learn is that all my future films are not going to enter the top 10. I've worked on many movies that didn't make their advertising cost back, let alone the cost of the movie, so it's been great to work on movies that people actually see."

Valet turned mailroom clerk turned production assistant Ian Bryce has been very successful, becoming a prolific producer and earning credits on *Saving Private Ryan* (1998) and the *Transformer* movies (2007–11). "My career started at Lucasfilm," he would say. "If George and the executives hadn't been willing to take a chance on a young kid from England fresh off the boat and help get him his work papers and all that, who knows … So I have great love for him and for that time and for all of his movies. That whole period was a great foundation for a young adult trying to get started in this business."

After receiving an offer he couldn't refuse, Ken Ralston also heard the siren song of LA. In 1995 he became president of Sony Pictures Imageworks. "I was getting bored with setting out and doing another movie," he would say. "I wanted to try something else, but, believe me, leaving was not easy. All my friends were at ILM and so many great experiences, but I just felt I was at a point in my life where I had to rattle my own cage and just get into the belly of the beast down there and see what that would be like. It hinged on the fact that I was offered some directing. That didn't work out, but it evolved into what I'm doing now, which is still supervising shows. It's a different yet very similar world."

And while many left, a few of those who crewed on *Jedi* are still at ILM at their new headquarters in San Francisco's Presidio Park: Dennis Muren, Paul Huston, Selwyn Eddy III, Terry Chostner, Bill George, and Scott Farrar, the latter two now effects supervisors. "Since *Dragonslayer*, Muren has gone on to become, I think, the finest visual effects supervisor in the world," Smith would say.

Following the groundbreaking effects that ILM created for *Jurassic Park*—as supervised by Muren and the result in part of Lucas's ongoing investment in digital technology—tentative steps began for new *Star Wars* films. Lucas had recharged his batteries and was prepared to step into the fray once more. The first move was a special edition of the *Star Wars* trilogy, which confirmed the world's ongoing love of the franchise. "I'd expected *Star Wars* would go away," Lucas would say. "The popularity of the special edition was a revelation."

Despite all of the intrigues, Fox returned as the distributor of the proposed prequels. "And then we did Episode I—which doesn't have the same characters and is very different from the first trilogy—but people still related to it," Lucas adds. "Young people related to it the same way young people related to the first trilogy. There were still kids who were completely blown away by it."

Lucas had hoped that after *Jedi* he would one day be able to get some of the joy back—and since the early aughts he has. "I get it every day," he says. "It's something now that's ongoing and it will probably go on for a long time. It's been 35 years or something, and *Star Wars* is still just as powerful as it ever was. I basically get the joy back with kids. I realize what an influence it's had on people, a really powerful influence."



George Lucas on the durability of the phenomenon that he created and feeling the joy it's inspired come back to him through its fans, particularly kids. (Interview by J. W. Rinzler, June 20, 2012). (1:25)

Seven years after the last *Star Wars* film came out, in 2005, and after at least 17 years of on-again-off-again development, Lucas completed *Red Tails*, based on the true stories of the Tuskegee Airmen, becoming perhaps the only filmmaker to bring to the screen every project he had ever started.

"George literally gave me a stellar start in the film business," *Jedi* storyboard artist David Russell would say. "Steven Spielberg and producer Kathleen Kennedy subsequently hired me onto *The Color Purple*, and made history by breaking the first African American into Hollywood's Illustrators and Matte Artists Union. I was again hired by Lucasfilm on *Red Tails:* a project of special personal interest, since my father was a Tuskegee Airman, a fact known and appreciated by George."

In June 2012, Kathleen Kennedy, longtime independent and Spielberg producer, including *The Color Purple*, was hired by Lucas to be co-chair of Lucasfilm, as his very gradual retirement continued. "I think it's an inspired idea and I think she's great," Bryce says. "Kathy is one of the classiest producers and people working in Hollywood. It's an absolutely first-class choice and out-of-the-box thinking. I think that she will not only nurture the existing franchises and fans, and uphold the care that George has put into his organization his whole life, but she'll also expand on it. Let's hope that we see from Lucasfilm many more movies …"

"She's the type of producer who's very supportive of the director, who does everything she can to help the director get his or her movie made," Scott Farrar would say. "She's a great person and I think one of the best producers probably in Hollywood. Kathy is always trying to achieve the best quality product. She is there to support the creative, and that's a good producer in my book."

Then on October 30, 2012, the world learned that Lucas had sold Lucasfilm, ILM, LucasArts, Skywalker Sound, and the rights to *Star Wars* and *Indiana Jones* to the Disney Company. He also announced that he would be a consultant on Episodes VII, VIII, and IX, *Star Wars* sequels that Kennedy would executive produce (later, spin-off movies were announced, with Lawrence Kasdan's involvement). A company meeting took place the same day with Lucas, Kennedy, and Howard Roffman taking the stage. It was the end of an era and the beginning of another, and there was a steady outpouring of appreciation for work already completed on so many classic films and for the man who had created so much, expressed in several standing ovations.

Roffman had been in semi-retirement before Kennedy came on and asked him to return: "I would not have come back unless I truly believed that we were doing the right thing for *Star Wars* and, even more fundamentally, that we were entrusting its fate to people worthy of that trust. I believe in Bob Iger and his teams at Disney. I believe in Kathleen. And I believe in George and our company. My faith isn't blind. It's based on knowing these people for decades, knowing their talents, their achievements, their integrity, their commitment. For many of the pundits analyzing the Disney deal, we are often little more

than abstractions based on résumés and numbers on a page. But for me it's much more. My faith is the product of my life experience, what I know from living and working with the folks to whom the torch has been passed, who will now share responsibility for keeping the *Star Wars* flame burning bright."

When Lucas told Hamill about Episode VII, the incarnation of Luke Skywalker told the author that he was "gobsmacked." Not long afterward the writer and director were confirmed after Internet leaks: Academy Award winner Michael Arndt and J.J. Abrams. At the time this book goes to press, nothing else is known about the upcoming movies, though as Lucasfilm hums with excitement and a new end to the Skywalker saga is fashioned, all is being readied …



The Monster Shop crew.



ILM still photographer (cut off) Roberto McGrath, model machinist Mike Cochrane, model maker and engineer Larry Tan, model maker Paul Huston, model maker Sean Casey, and chief mold maker Wesley Seeds stand next to a table with the metallic prototype parts displayed for the large Chicken Walker model (used for the head-crushing gag).



Starting at noon: apprentice machinist Dave Hanks, cameraman Selwyn Eddy III, electronic engineer Marty Brennis, costume designer and concept artist Nilo Rodis-Jamero (with dark glasses), electronics system designer Jerry Jeffress, unknown, and effects cameraman Mike McAlister.

CAST AND CREW CREDITS (COMPLETE)

"I remember on *Jedi* posting all the ILM credits on the wall, and saying, 'Go in there and check the spelling of your name and check your title, and if you have any problems, call us,' " says Howard Kazanjian. "They all did that and still a couple people didn't notice that their names were misspelled."

The following tries to correct those misspellings and to add those people who, at the time of the film, didn't get their names on the credits for one reason or another.

Directed by RICHARD MARQUAND
Produced by HOWARD KAZANJIAN
Screenplay by LAWRENCE KASDAN and GEORGE LUCAS
Story by GEORGE LUCAS
Executive Producer: GEORGE LUCAS
Co-Producers: ROBERT WATTS, JIM BLOOM
Production Designer: NORMAN REYNOLDS
Director of Photography: ALAN HUME, B.S.C.
Edited by SEAN BARTON, MARCIA LUCAS, DUWAYNE DUNHAM
Visual Effects: RICHARD EDLUND, A.S.C., DENNIS MUREN, KEN RALSTON
Costume Designers: AGGIE GUERARD RODGERS, NILO RODIS-JAMERO
Mechanical Effects Supervision: KIT WEST
Makeup and Creature Design: PHIL TIPPETT, STUART FREEBORN
Sound Design: BEN BURTT
Music by JOHN WILLIAMS
Set Decorators: MICHAEL FORD, HARRY LANGE
Conceptual Artist: RALPH McQUARRIE
Art Directors: FRED HOLE, JAMES SCHOPPE
Assistant Art Directors: MICHAEL LAMONT, JOHN FENNER, RICHARD DAWKING
Set Dresser: DOUG VON KOSS
Construction Manager: BILL WELCH
Assistant Construction Manager: ALAN BOOTH
Construction Supervisor: ROGER IRVIN
General Foreman: BILL IIAMS
Construction Foremen: GREG CALLAS, GUY CLAUSE, DOUG ELLIOTT, STAN WAKASHIGE
Paint Foreman: GARY CLARK
Sketch Artist: ROY CARNON
Scenic Artist: TED MICHELL
Decor and Lettering Artist: BOB WALKER
Set Draftsmen: REG BREAM, MARK BILLERMAN, CHRIS CAMPBELL
Production Buyer: DAVID LUSBY
Construction Storeman: DAVID MIDDLETON
Location Director of Photography: JIM GLENNON
Additional Photography: JACK LOWIN
Operating Cameramen: ALEC MILLS, TOM LAUGHRIDGE, MIKE BENSON

Focus Pullers: MICHAEL FRIFT, CHRIS TANNER
Assistant Cameramen: LEO NAPOLITANO, BOB LA BONGE
Second Assistant Cameramen: SIMON HUME, STEVE TATE, MARTIN KENZIE, MICHAEL GLENNON
Gaffers: MIKE PANTAGES, BOB BREMNER
Aerial Photography: RON GOODMAN, MARGARET HERRON
Helicopter Pilot: MARK WOLFE
Key Grip: DICK DOVA SPAH
Best Boy: JOE CROWLEY
Dolly Grip: CHUNKY HUSE, REG HALL
Matte Photography Consultant: STANLEY SAYER, B.S.C.
Rigging Gaffers: CLARK GARLAND, TOMMY BROWN
Chief Makeup Artists: TOM SMITH, GRAHAM FREEBORN
Makeup Artists: PETER ROBB KING, DICKIE MILLS, KAY FREEBORN, NICK DUDMAN
Chief Hairdresser: PATRICIA McDERMOTT
Hairdressers: MIKE LOCKEY, PAUL LE BLANC
Chief Articulation Engineer: STUART ZIFF
Assistant Articulation Engineer: EBEN STROMQUIST
Armature Designer: PETER RONZANI
Plastic Designer: RICHARD DAVIS
Sculptural Designers: CHUCK WILEY, JAMES HOWARD
Key Sculptors: DAVE CARSON, TONY McVEY, DAVE SOSALLA, JUDY ELKINS, DEREK HOWARTH
Chief Mold Maker: WESLEY SEEDS
Mold Maker: RON YOUNG
Creature Technicians: RANDY DUTRA, KIRK THATCHER, DAN HOWARD, JAMES ISAAC, BRIAN TURNER, JEANNE LAUREN, RICHARD SPAH, JR., ETHAN WILEY
Creature Consultants: JON BERG, CHRIS WALAS
Production/Creature Coordinator: PATTY BLAU
Latex Foam Lab Supervisor: TOM McLAUGHLIN
Animatronics Engineer: JOHN
COPPINGER Wardrobe Supervisor: RON BECK
Costume Supervisor: MARY ELIZABETH STILL
Wardrobe Mistress: JANET TEBROOKE
Shop Manager: JENNY GREEN
Jeweler: RICHARD MILLER
Creature Costumers: BARBARA KASSAL, EDWINA PELLIKKA, ANNE POLLAND, ELVIRA ANGELINETTA
Property Master: PETER HANCOCK
Assistant Property Master: CHARLES TORBETT
Property Supervisors: DAN COLANGELO, BRIAN LOFTHOUSE
Property: HOLLY WALKER, IVAN VAN PERRE
Prop Makers: BILL HARGREAVES, RICHARD PETERS

Master Carpenter: BERT LONG
Master Plasterer: KENNY CLARKE
Master Painter: ERIC SHIRTCLIFFE
Supervising Rigger: RED LAWRENCE
Supervising Stagehand: EDDIE BURKE
Sail Coordinators: BILL KREYSLER, WARWICK TOMPKINS
Sails Engineering: DERRICK BAYLIS, PEGGY KASHUBA
Production Sound: TONY DAWE, RANDY THOM
Boom Operators: DAVID BATCHELOR, DAVID PARKER
Sound Assistants: SHEP DAWE, JIM MANSON
Audio Engineers: T. M. CHRISTOPHER, CATHERINE COOMBS, KRIS HANDWERK, K. C. HODENFIELD, HOWIE, TOM JOHNSON, BRIAN KELLY, JAMES KESSLER, SUSAN LEAHY, ROBERT MARTY, SCOTT ROBINSON, DENNIE THORPE, JOHN WATSON
English Lyrics by JOSEPH WILLIAMS
Huttese Lyrics by ANNIE ARBOGAST
Ewokese Lyrics by BEN BURTT
Re-Recording Mixers: BEN BURTT, GARY SUMMERS, ROGER SAVAGE
Music Recording: ERIC TOMLINSON
Orchestrations: HERBERT W. SPENCER
Supervising Music Editor: KENNETH WANNBERG
Re-Recording Engineer: TOMLINSON HOLMAN
Assistant Film Editors: STEVE STARKEY, CONRAD BUFF, PHIL SANDERSON, NICK HOSKER, DEBRA McDERMOTT, CLIVE HARTLEY
Sound Effects Editors: RICHARD BURROWS, THERESA ECKTON, KEN FISCHER
Dialogue Editors: LAUREL LADEVICH, CURT SCHULKEY, BONNIE KOEHLER, VICKIE ROSE SAMPSON
Assistant Sound Editors: CHRIS WEIR, BILL MANN, GLORIA BORDERS, SUZANNE FOX, KATHY RYAN, NANCY JENCKS, HELEN CEASMAN
Production Supervisor: DOUGLAS TWIDDY
Production Executive: ROBERT LATHAM BROWN
Unit Production Manager: MIKI HERMAN
Assistant Production Manager: PATRICIA CARR
Associate to Producer: LOUIS G. FRIEDMAN
First Assistant Director/Second-Unit Director: DAVID TOMBLIN
Second-Unit Director: ROGER CHRISTIAN (uncredited)
Second Assistant Directors: ROY BUTTON, MICHAEL STEELE, CHRIS NEWMAN, RUSSELL LODGE
Production Assistant: IAN BRYCE
Production Coordinator: LATA RYAN
Coordination Assistants: SUNNI KERWIN, GAIL SAMUELSON
Script Supervisor: PAMELA MANN-FRANCIS
Location Script Supervisor: BOB FOREST
Stunt Coordinator: GLENN RANDALL

Stunt Arranger: PETER DIAMOND
Casting: MARY SELWAY BUCKLEY
Location Casting: DAVE EMAN, BILL LYTLE
Assistant to Mr. Kazanjian: KATHLEEN HARTNEY ROSS
Assistant to Mr. Bloom: JOHN SYRJAMAKI
Assistant to Mr. Lucas: JANE BAY
Choreographer: GILLIAN GREGORY
Location Choreographer: WENDY ROGERS
Production Controller: ARTHUR CARROLL
Production Accountant: MARGARET MITCHELL
Production Accountant: COLIN HURREN
Assistant Accountants: SHEALA DANIELL, BARBARA HARLEY
Location Accountants: DIANE DANKWARDT, PINKI RAGAN
Transportation Coordinator: GENE SCHWARTZ
Transportation Captains: JOHN FEINBLATT, H. LEE NOBLITT
Studio Transportation Managers: VIC MINAY, MARK LA BONGE
Location Contact: LENNIE FIKE
Still Photographers: ALBERT CLARKE, RALPH NELSON, JR.
Unit Publicist: GORDON ARNELL
Assistant Publicist: JUNE BROOM
Research: DEBORAH FINE

PRODUCTION AND MECHANICAL EFFECTS UNIT

Special Effects Supervisor: ROY ARBOGAST
Special Effects Foreman: WILLIAM DAVID LEE
Special Effects Floor Controller: IAN WINGROVE
Senior Effects Technician: PETER DAWSON
Chief Electronics Technician: RON HONE
Wire Specialist: BOB HARMAN
Location Special Effects: KEVIN PIKE, MIKE WOOD

MINIATURE AND OPTICAL EFFECTS UNIT, INDUSTRIAL LIGHT & MAGIC

Optical Photography Supervisor: BRUCE NICHOLSON
Effects Cameramen: DON DOW, MICHAEL J.
McALISTER, BILL NEIL, SCOTT FARRAR, SELWYN EDDY III, MICHAEL OWENS, ROBERT ELSWIT, RICK FICHTER, STEWART BARBEE, MARK GREDELL, DAVID HARDBURGER
Assistant Cameramen: PAT SWEENEY, KIM MARKS, ROBERT HILL, RAY GILBERTI, RANDY JOHNSON, PATRICK McARDLE, PETER DAULTON, BESSIE WILEY, MARYAN EVANS, TOBY HEINDEL, DAVID FINCHER, PETER ROMANO
Optical Printer Operators: JOHN ELLIS, DAVID BERRY, KENNETH SMITH, DONALD CLARK, MARK VARGO, JAMES LIM
Optical-Lineup: TOM ROSSETER, ED L. JONES, RALPH GORDON, PHILIP BARBERIO
Lab Technicians: TIM GEIDEMAN, DUNCAN MYERS, MICHAEL S. MOORE
Art Director—Visual Effects: JOE JOHNSTON

Production Illustrator: GEORGE JENSON
Stop-Motion Animator: TOM ST. AMAND
Matte Painting Supervisor: MICHAEL PANGRAZIO
Matte Painting Artists: CHRIS EVANS, FRANK ORDAZ
Matte Photography: NEIL KREPELA, CRAIG BARRON
Chief Model Makers: PAUL HUSTON, CHARLES BAILEY, MICHAEL GLENN FULMER, EASE OWYEUNG
Model Makers: WILLIAM GEORGE, MARC THORPE, SCOTT MARSHALL, SEAN CASEY, LARRY TAN, BARBARA GALLUCCI, JEFF MANN, IRA KEELER, BILL BECK, MIKE COCHRANE, BARBARA AFFONSO, BILL BUTTFIELD, MARGHI McMAHON, RANDY OTTENBERG
Model Shop Supervisors: LORNE PETERSON, STEVE GAWLEY
Animation Supervisor: JAMES KEEFER
Head Effects Animators: GARRY WALLER, KIMBERLY KNOWLTON
Effects Animators: TERRY WINDELL, RENEE HOLT, MIKE LESSA, SAM COMSTOCK, ROB LA DUCA, ANNICK THERRIEN, SUKI STERN, MARGOT PIPKIN
Supervising Visual Effects Editor: ARTHUR REPOLA
Visual Effects Editors: HOWARD STEIN, PETER AMUNDSON, BILL KIMBERLIN
Assistant Visual Effects Editors: ROBERT CHRISOULIS, MICHAEL GLEASON, JAY IGNASZEWSKI, JOE CLASS
General Manager, ILM: TOM SMITH
Production Supervisor: PATRICIA ROSE DUIGNAN
Production Coordinators: WARREN FRANKLIN, LAURIE VERMONT
Administrative Staff: CHRISSIE ENGLAND, LAURA KAYSEN, PAULA KARSH, KAREN AYERS, SONJA PAULSON, KAREN DUBE
Production Assistants: SUSAN FRITZ-MONAHAN, KATHY SHINE
Supervisor—Still Photography: TERRY CHOSTNER
Still Photographers: ROBERTO McGRATH, KERRY NORDQUIST
Electronic System Designers: JERRY JEFFRESS, KRIS BROWN
Electronic Engineers: MIKE MacKENZIE, MARTY BRENNEIS
Computer Graphics: WILLIAM REEVES, TOM DUFF
Equipment Engineering Supervisor: GENE WHITEMAN
Machinists: UDO PAMPEL, CONRAD BONDERSON
Apprentice Machinists: DAVID HANKS, CHRIS RAND
Design Engineer: MIKE BOLLES
Equipment Support Staff: WADE CHILDRESS, MICHAEL J. SMITH, CRISTI McCARTHY, ED TENNLER
Supervising Stage Technician: TED MOEHNKE
Stage Technicians: PATRICK FITZSIMMONS, BOB FINLEY, ED HIRSH, JOHN McLEOD, PETER STOLZ, DAVE CHILDERS, HAROLD COLE, MERLIN OHM, JOE FULMER, LANCE BRACKETT
Pyrotechnicians: THAINE MORRIS, DAVE PIER
Steadicam® Plate Photography: GARRETT BROWN
Ultra-High-Speed Photography: BRUCE HILL PRODUCTIONS

Color Timers: JIM SCHURMANN, BOB HAGANS
Negative Cutter: SUNRISE-FILM INC.
Additional Optical Effects: LOOKOUT MOUNTAIN FILMS, PACIFIC TITLE, MONACO FILM LABS, CALIFORNIA FILM, VISUAL CONCEPTS ENGINEERING, MOVIE MAGIC, VAN der VEER PHOTO EFFECTS

EWOKS

MARGO APOSTOCOS, RAY ARMSTRONG, EILEEN BAKER, MICHAEL H. BALHAM, BOBBIE BELL, PATTY BELL, ALAN BENNETT, SARAH BENNETT, PAMELA BETTS, DAN BLACKNER, LINDA BOWLEY, PETER BURROUGHS, DEBBIE CARRINGTON, MAUREEN CHARLTON, WILLIAM COPPEN, SADIE CORRIE, TONY COX, JOHN CUMMING, JEAN D'AGOSTINO, LUIS DE JESUS, DEBBIE DIXON, MARGARITA FERNANDEZ, PHIL FONDACARO, SAL FONDACARO, TONY FRIEL, DAN FRISHMAN, JOHN GAVAM, MICHAEL GILDEN, PAUL GRANT, LARS GREEN, LYDIA GREEN, PAM GREZ, ANDREW HERD, J. J. JACKSON, GLYNN JONES, RICHARD JONES, TREVOR JONES, KAREN LAY, JOHN LUMMISS, NANCY MacLEAN, PETER MANDELL, CAROLE MORRIS, STACY NICHOLS, CHRIS NUNN, BARBARA O'LAUGHLIN, BRIAN ORENSTEIN, HARRELL PARKER, JR., JOHN PEDRICK, APRIL PERKINS, RONNIE PHILLIPS, KATIE PURVIS, CAROL READ, NICHOLAS READ, DIANA REYNOLDS, DANIEL RODGERS, CHRIS ROMANO, DEAN SHACKENFORD, KIRAN SHAH, FELIX SILLA, LINDA SPRIGGS, GERALD STADDON, JOSEPHINE STADDON, KEVIN THOMPSON, KENDRA WALL, BRIAN WHEELER, BUTCH WILHELM

MIME ARTISTS

FRANKI ANDERSON, AILSA BERK, SEAN CRAWFORD, ANDY CUNNINGHAM, TIM DRY, GRAEME HATTRICK, PHIL HERBERT, GERALD HOME, PAUL SPRINGER

STUNT PERFORMERS

BOB ANDERSON, DIRK YOHAN BEER, MARC BOYLE, MIKE CASSIDY, TRACY EDDON, SANDRA GROSS, TED GROSSMAN, FRANK HENSON, LARRY HOLT, BILL HORRIGAN, ALF JOINT, JULIUS LEFLORE, COLIN SKEAPING, MALCOM WEAVER, PAUL WESTON, BOB YERKES, DAN ZORMEIER

Thanks to the US Department of Interior Bureau of Land Management and National Park Service
Photographed in Buttercup Valley, Death Valley, and Smith River, California, and EMI-Elstree Studios, Borehamwood, England
Cameras and Lenses by Joe Dunton Cameras Ltd.
Aerial Camera Systems by Wesscam Camera Systems (Europe)
Lighting Equipment and Crew from Lee Electric Ltd.
Production Vehicles Courtesy of GMC Truck and Oldsmobile
Location, Service by Cinemobile
Air Transportation by PAN AM
Re-Recording at Sprocket Systems
Music Recording at Anvil–Abbey Road Studio
Special Visual Effects Produced at Industrial Light &
Magic, Marin County, CA

Color By Rank Film Laboratories® Prints by Deluxe®
Recorded in DOLBY®
A Lucasfilm Ltd. Production
A Twentieth Century–Fox Release
Music Performed by the London Symphony Orchestra

CAST

MARK HAMILL as Luke Skywalker
HARRISON FORD as Han Solo
CARRIE FISHER as Princess Leia
BILLY DEE WILLIAMS as Lando Calrissian
ANTHONY DANIELS as C-3PO
PETER MAYHEW as Chewbacca
SEBASTIAN SHAW as Anakin Skywalker
IAN McDIARMID as the Emperor
FRANK OZ performing Yoda
DAVID PROWSE as Darth Vader
JAMES EARL JONES as the Voice of Darth Vader
ALEC GUINNESS as Ben (Obi-Wan) Kenobi

SUPPORTING CAST

R2-D2: KENNY BAKER
Moff Jerjerrod: MICHAEL PENNINGTON
Admiral Piett: KENNETH COLLEY
Bib Fortuna: MICHAEL CARTER
Wedge: DENIS LAWSON
Admiral Ackbar: TIM ROSE
General Madine: DERMOT CROWLEY
Mon Mothma: CAROLINE BLAKISTON
Wicket: WARWICK DAVIS
Paploo: KENNY BAKER
Boba Fett: JEREMY BULLOCH
Oola: FEMI TAYLOR
Sy Snootles: ANNIE ARBOGAST
Fat Dancer: CLAIRE DAVENPORT
Teebo: JACK PURVIS
Logray: MIKE EDMONDS
Chief Chirpa: JANE BUSBY
Ewok Warrior: MALCOM DIXON
Ewok Warrior: MIKE COTTRELL
Nicki: NICKI READE
Star Destroyer Controller #1: ADAM BAREHAM
Star Destroyer Controller #2: JONATHAN OLIVER
Star Destroyer Captain #1: PIP MILLER

Star Destroyer Captain #2: TOM MANNION
Jabba Puppeteers: TOBY PHILPOTT, MIKE EDMONDS, DAVID BARCLAY
Puppeteers: MICHAEL McCORMICK, DEEP ROY, SIMON WILLIAMSON, HUGH SPIRIT, SWEE LIM, MICHAEL QUINN, RICHARD ROBINSON

ADDITIONAL CAST & CREW—UNCREDITED UNITED KINGDOM, ELSTREE STUDIOS SHOOT

Contract Artists
English Alien: Rodger Shaw
Rebel Pilots: Vivienne Chandler, Billy J. Mitchell, Ronnie Cush, Poppy Hands, Ann Murray, Michael Drew, Hilton McRae, John Altman, Eiji Kusuhara, Timothy Sinclair, Erroll Shaker
Rancor Keeper: Paul Brooke
Imperial Officer: Bill Hoyland
Bunker Commander: Anthony Smee
Shuttle Captain: Jasper Jacobs
Death Star Control Room Officer: Glyn Baker
Death Star Control Room Operator: Stuart Fox
Pig Guards: Isaac Grand, Tony Star, Barry Robertson, George Miller
Rebel Gunner: Mike Stevens
Wooof (Rancor Guard)/Rebel Ranger: Colin Hunt
TIE Fighter Pilot/Rebel Pilot/Rebel Gunner: Richard Bonehill
Rebel Gunner/Rancor Guard: Trevor Butterfield
Rancor Guard: John Maloney
Jabba's Palace Human Guard: Richard Garcia, Jules Walter
Greedos: Marilyn Turk, Gail Hunter
Bunker Control Room Operators: John Tynan, David Field, Peter Allan
Jabba's Palace Dancers: Carolyn Irving, Amanda Noar
Doubles: Norton Clarke
Stand-Ins: Joe Gibson, Jack Dearlove, Quentin Pierre, Steven Calcutt, Chris Parsons, Erica Simmonds, Alan Harris, Steven Meeks, Ben Mansworth, Fenella Benjamin, Eileen Clayton, Roy Beck, Roy Everson, Lou Morgan, Ron Gregory, Harry Easson, Liz Travers, Jack Ross, George Hilsden
Stunts: Wendy Leach, Peter Brace, Vic Armstrong
Assistant Set Decorator: Sharon Cartwright
Modelers: Keith Short, Patti Rodgers, Jan Stevens, S. Simmonds
Supervising Model Maker: Brian Archer
Draftsmen: Gavin Bocquet, George Kjurkovic, Kevin Phipps
Assistant Scenic Artist: Steven Sallybanks, David Nicoll
Décor and Lettering Artist: Brian Smith
Art Department Junior: Neil Lamont
Art Department Secretary: Carol Regan
Electronics Graphics Consultant: Rob Dickinson
Production Buyer: Ian Giladjian
Sign Writer: Brian Smith
Additional Camera: Frank Elliott, Malcolm Vinson, Kenneth Withers, Neil Binney, Trevor Coop, M.

Thomas
Additional Focus: Maurice Arnold, Denis Fitzgibbons, Mike Tomlin, Derek Burtenshaw, Martin Hume
Additional Loader: Eamonn O'Keefe, Simon Haveland, Nigel Seal, Stephen Drury, Tony Jackson, H. Baker
Additional Grip: Joe Garrett, D. Lee, P. Wood, D. Fraser Camera Department Trainee: Steve Hardie
JDC Video Engineer: Tony Crampton
Playback Operator: Peter Glossop
Documentary Team: Mick Mason
Sound: Don Wortham
Mixer: Cyril Collick
Sound (Second Unit): Rowland Fowles, C. Taylor
Boom Man: Patrick Heigham, S. Bishop
Makeup Artists: Alan Brownie, Susan Bide, Jane Royle, John Webber, S. Morris, E. Jones, R. Ahston
Makeup Assistants: Bob Keen, Christine Allsopp
Hairdressers: Cathy Kevany, H. Hayes, P. Smith, B. Sutton
Makeup Lab Assistants: Jeremy Harris, Sue Oakes
Trainee Makeup Assistant: Daniel Parker
Trainee Prosthetics Lab Assistant: Terri Anderson
Makeup Department Runner: Suzanne Reynolds
Latex Foam Lab Runner: Sue Higgins
Mold and Model Designer: Michael Osborn
Makeup Effects Engineer: Bob Bromley
Mechanical Modeler: Christine Overs
Eye Designer and Maker: Richard Padbury
Creature Costumers: Eileen Sullivan, Barbara Gillett, Derek Hyde, Maggie Lewin
ILM Creature Department Technical Assistant: Ray Hanson
Wardrobe: Patrick Wheatley, Edward (Keith) Morton, John Birkinshaw, Diane Murphy, Colin Wilson, Janet Wakely, Norman Dickens, Keith Denny, Sue Wain, Ken Lewington, Pauline Lewington, Michael Jeffrey, Rita Wakely, T. Smith, R. Leonard, C. Bishop, B. Rogers
Senior SFX Technicians: Rodney Fuller, Trevor Neighbour, Neil Swann, Dave Watson
SFX Technicians: Ken Gittens, Barry Whitrod, Joe Fitt, Geoff Clifford, David Beavis, Digby Milner, Roy Whybrow
SFX Electrical Engineer: John Hatt
SFX Engineers: Terry Glass, Yves De Bono, Roger
Nichols, Steve Lloyd, Paul Knowles, Terry Cox
SFX Department Coordinator: John Baker
SFX Trainees: Michael Dawson, Terry Adlam
SFX Wire Assistant: Steve Crawley, S. Miles
SFX Department Driver: Joe Gates
SFX Department Runner: Steve Lawrence
SFX Department Secretary: Rebecca West
Chargehand Propmen: Joe Dipple, Tommy Ibbetson, David Midson
Chargehand Standby Propman: Philip McDonald

Propmen: Robert Hill, Steve McDonald, Steve Short, Peter Spencer, Tony Robinson, Barry Arnold, Michael Bacon, Gordon Billings, Gerry Bourke, Ron Higgins, Wally Hockings, Kieron McNamara, Charles Page, John Palmer, Doug Purdy, Chris Sheehan, Michael Townsend, Peter Williams, Terry Wells, Brian Payne
Dressing Props: Eddie Francis, Eric Strange
Prop Carpenter: Harold Fryer
Supervising Chargehand Drape: Barry Wilson
Drape: Patrick Worsley
Supervising Chargehand Carpenter: Anthony Youd
Chargehand Carpenters: Ken Evans, John Healy, Alan Taylor
Carpenters: Dick Brown, Tom Davies, Roger Dawson, Raymond Fox, Jeff Frost, Ron Gilson, Fred Gunning, Steve Hargreaves, David Lowen, Hugh McKenzie, Bill McMinimee, Tony Morris, Jack O'Boy, Pat O'Toole, John Sams, Bob Wishart, Bob Archbold, Ron Bates, Michael Biesty, David Bubb, Gary Burkhardt, Bill Chamberlain, John (Nobby) Clark, Peter Collins, Frank Davies, Graham Davis, Michael Davis, Peter Dugg, Trevor Dyer, Stephen Ede, Dudley Foster, Jim George, Frank Gill, Ian Green, Raymond Grant, James Hackett, Roy Hansford, Ron Harrison, Tom Harrod, Frank Henry, Brian Higgins, Frank Hood, Ted Hooper, John Horne, Fred Ifill, Geoff Jarman, Barry Kelly, Jim Kerr, Laurie Kerr, Albert Key, Edward King, Matthew Langley, Bernie Leadbitter, Peter Mann, Peter Marlborough, John Marsella, Len Morse, Brian Mumbray, Anthony Musk, Alexander McClune, Edward McGee, John O'Boy, Mark Overall, Brett Phillips, Harry Portlock, William Pyle, Jock Rae, Joseph (Frank) Roberts, Victor Root, Stanley Rudd, Brian Sullivan, Bob Todd, Michael Traynor, Kevin Wardle, David Webb, Tom Westbrook, Sid Wood, Mavji Giorasia, Douglas Phillips, Ian Ritchie, Robert Devine, Geoff Kingsley, Patrick Lynch
Chargehand Machinists: Eric Bray, Richard Rowlands
Wood Machinists: Charles Hobbs, Ron Nichols, John Wildgust
Carpenter's Improver: Tom McCarthy
Supervising Chargehand Plasterer: Ken Barley
Chargehand Plasterers: Paul Tappin, Ilija Vasic
Plasterers: Harold Burst, John Campbell, Barry Fowler, Malcolm Hibbs, Michael Quinn, Ray Roffe, Mick Spence, Raymond Tricker, Phil Babbage, Sid Barnes, Tony Boxall, Dennis Brown, William Bush, Clyde Clarke, Dave Coldham, Steve Court, Bill Dennis, Dominic Farrugia, George Gillard, Charles Green, Anthony Horsfield, Terry James, Paul Jiggins, Dunston John, Paul King, Malcolm Mister, John Murphy, Eric Nash, Ronald Nash, Victor Predgen, Eddie Quayle, Michael Quayle, John Robery, Francis Ronald, Bob Rose, Roy Seers, Terry Sibley, Raymond Staples, Sid Whitlock, Geoff Wiles, Ken Wilson, Gary Baker, Steve Brown, Chris Greenwood, Gordon Izod, Anthony Vice, John Willis, John Schoonraad
Plasterers' Laborers: Ken Jackson, John Brown, A. C. Clarke, James Donahue, Henry Gough, James Muir, David Page, Barry Sams, John Singleton, Mick Stachini, Bruce Newell, John Pinner, W. McCarthy
Plasterers' Improvers: Louis Alley, David Welch
Supervising Chargehand Painter: Bill Beecham
Painters: Ernest Braisher, Mick Finlay, James Murray, Ron Punter, Albert (Butch) Roper, Harry Barnes, John Bede, Robert Betts, Tony Caccavale, Ron Eversfield, Matthew Gilsenan, John Haynes, Fred Heyes, Alan Hooper, Alf Hunter, Ronald Kent, Colin Lovering, Ted Lynch, Jack Newman, Mervyn Richards,

Ronald Richards, Alfred Warr, Tommy Waters, Ken Welland, John Chapple
Painters' Laborers: Terence Grange, Harry Alley, John Ancell, Arthur Bullock, John Fiveash
Sprayer: Charlie Cooper
Chargehand Rigger: Bill Lowen
Riggers: Fred Crawford, Tom Parker, Alan Williams, Robert Anderson, Keith Batterbee, Keith Evans, Francis Farley, Fred Gurhy, William Howe, E. W. Lansbury, Tom Lowen, Colin McDonagh, Paul Mitchell, A. C. Newvell, Ron Newvell, John Pales, Alan Perez, Martin Phipps, Ronald Skinner, Tom Wilkie, Dave Williams, Leonard Lawrence
Stagehands: Tom Buckley, Frank Hannon, Philip Jones, Leslie Singleton, William Taylor, Mick Curran, Eric Armstrong, Ron Bede, Vincent Bourke, John Cope, Michael Driscoll, John Flemming, George Gibbons, Tom Gray, Tom Hammond, Harry Holmes, J. T. Lovesay, Brian Mitchell, Keith Muir, Darryl Series, Sid Wilson, Paul Wolstencroft, William Cannon, David Sainty, Bob Lapper
Chargehand Gaffer: John Rogers
Best Boy: Brian Smith
Rigging Chargehand Electrician: Ronnie Homewood
Electricians: Fred Ashby, John Barry, George Boner, Peter Corcoran, Roy Furness, Alan Grayley, George Hunt, Ron Lyons, Ron McKay, Michael O'Connel, Jim Smart, Terry Townsend, George Webb, Paul Wells, Jack White, Arthur Whitmarsh, Danny Young, Ron Green Assistant Directors (Second Unit): Dominic Fulford, Gino Marotta
Second AD: Peter Waller
Production Runners: Paul Taylor, Neil Harris
Continuity (Second Unit): Gladys Pearce
Secretary to Mr. Marquand: Leila Kirkpatrick
Secretary to Mr. Kazanjian: Betty Sharp
Secretary to Casting Director: Lucy Boulting
Secretary to Makeup Department: Sheila Bowen
Accounts Assistants: Sian Williams, Danny Parker, Alex Matcham, Barbara Harley, Lyndy Trower
Unit Transport: Tony Bagley, John Coleman, Brian Estabrook, Bill Humphrey, Colin Morris, Terry Pritchard, John Swan, Steve Hill
Animals: Mike Culling
Opticians: Richard Glass, Ann Silk
Doctor: Dr. Collins
Nurses: Sue Clarkson, Fay Whitehouse, Mrs. Parr
Stage Security: Bill Goodwin
Caterer: Phil Hobbs

UNITED STATES, LOCATION, & ILM SHOOTS

Stunt Ewoks: Jimmy Briscoe, Bobby Porter
Doubles: Gary Monical, Bob Johnson
Stand-Ins: Thomas Darby, Marlene Goffnett, Richard Jurgens
Stunts: Mark Yerkes
Standby Choreographer: Suki Turner
Additional Cameramen: Jan D'Alquen, Hiro Narita, Bob Ellswitt, Caleb Deschanel

Additional Camera Operators: Steve Yaconelli, J. Woods
Sound Effects Assistant Editor: Suzanne Fontelieu
Sarlacc Burp: Howie Hammerman
Re-Sync Assistant Editor: Mary Hel Leasmen
Lapti Nek Lyrics: Michele Gruska
Second Assistant Director: Eric Jewett
Additional Production Illustrator: Brook Temple
Additional AD: Niles Shaner
Extra Casting: Dave Emann, Bill Lytle
Set Production Assistants: Robert Leverett, Charles Wessler, Fritz
Office Assistants: Annelle Boswell, Kim Giblin, Carla Edwards, Chris Sturdevant, Sunni Silberfein
Office Runners: Don Beach, Tab Wilcox
LA Runner: Mark La Bonge
Assistant Accounts: Dick Wright, Susan Royal
Wardrobe Assistants: Kaye Barrett, Elizabeth Brown, Ghyslaine Mattei, Nancy L. McCovey, Donna L. Stewart, Barbara J. Tryon, Sheila Waldorf, Lola Wilson, Judy Young, Linda Yuvan, Terry Selfrige, J. L. DeLa Chevrotiere
Costume Department Cutters: Laurie Rudd, Claudia Everett
Costume Accessories: Mick Becker
Costume Department Tailor: Nancy Servin
Costume Department Seamstresses: Karrin Kain, Patte Moon, Janice Gartin, Julie Woodbridge
Props Assistant: Michael Colvin
Special Effects Technicians: David Simmons, Gary Zink, Bruno Van Zeebroeck, Eddie Surkin, William Klinger, Jr., John Stirber, John Chapot, Michael Arbogast, Raymond P. Olson
Special Effects Assistants: James Campbell, Dale Craig Cleveland, Gary Guntermann, John G. Herzog, Rodney Laszlo, James Law, Joe Wallace, Tom Williams, Marvin Salsberg
Modeler: Donald Chandler
Construction: Bill Pender
Construction Prop Makers: James F. Brown, Dennis R. Wellard
Prop Makers: Stan Olexiewicz, Tommy Christy, Tim Wetklow, Tom Lifsey, John Sircy, Dan Sudick, Ralph Votaw, Steve Thayer, Henry Mendoza, Alan Laslovich, Stacy McIntosh, Rodney Armamino, Peter Olexiewicz, Chris Chichotka, Michael E. Hachey, Richard Hoffenberg, Mark Lopez, Jim Reynolds, Chuck Ray, Steve Callas
Carpenters: Alan Gardner, Duane Edwards, Gregory Nicol, Shannon Strange, Stan Strange, Steven L. Cardelleni, Mario Pineda, Lorenzo Jaime Garcia, James Allen, M. O'Kelley
Grips: Nick Bracisco, Mike Maley, Craig Mohagen, Ronnie Peach, Kim Yackle, Timothy Haben, Harvey Mahach, R. Ross Stow
Laborers: Gene (Chubby) Fukazawa, Don Johnson, John Charles Van Gelder, Charles Lyons, Danny Littlefield, Tracy Engler, Kenneth Matz, Daniel Charleston, John L. Hegnes, Robert L. Hughes, Tony L. Bradbury, David Nicholson, Ralph Van Gelder, Frank Bravo
Painters: Giovanni Ferrara, Jim Betts, Steve Coia, Jerry Gates, Tony Paolone
Plasterers: Dick Johnson, Jerry Rogers, Bob Vandermark, Frank Galvan
Fern Brothers: Jerry Adams, Eric Anderson, Steve Bachmann, Alfred Bettencourt, Leonard Branton, Jr.,

Richard Clause, James Crozier, Jeffrey Downing, Francis J. Du Bois, Jerry Dutton, Gary Early, Steve Early, Keith Gillihan, Leon E. Gochanour, Kevin Hellreg, Michael Kohl, James Maher, Kenneth Mattz, Sr., Craig Ratnour, Mike Schulte, Keith Sellers, Jack Snider, Vic Solis, Harry Spencer, John Thompson, Leroy Tripp, Ben Wigley, Jr., Dennis Woods, Thomas Ratnour, Carl D. Mosier, Dan Cross
Electricians: Bill Dreyfuss, Bill Pelkey, Joe Carl Parsons, Bob Powell, Frank Strzalkowski, Timothy Bigsby, Mark Branton
Stagehands: C. Canteras, B. Jenichen, C. Eason
Documentary Cameraman: Randy Love
Documentary Assistant Cameraman: Joe Ward
Documentary Sound Man: Adrianos Agamemnon
Documentary Assistant Camera-Person: Tomiko Russell
Barbers: Kim Hemmingsen, Cindy Shaw
LA Drivers: Jayce Garcia, Pat McLaughlin, Dick Lee, Gary Hellerstein, Wayne Campbell, Kenny Lubin, Ted Reed, Joe Lanzl, Sandra Thomason
San Rafael Driver: Bill Curtin
Arizona Teamsters: Ron Manning, Paul Pinnt, Rod Wolf, J. L. Watkins, Kenny Mason, Randy Edwards, Claud Hereford, Chuck Henson, Nick Nichols, Jack Warner, Joe Hobbs, Harold Sargent, Marcos Salazar, Phil Kent, Steve Wagner, Eddie Blick, Stacy Newton, Harry McCrorey
Crescent City Drivers: V. L. Horne, Jim Caetano, Norman Cook, James Corwin, James E. Fredrickson, Jess Freeman, Jim Heidenger, Darrel D. Koroush, Raymond B. Mercer, Don Mizer, Greg Newell, Gene Pidgeon, Harold Pidgeon, Michael Pittman, Ken Simas, Richard Smith, Stanley D. Stamps, Robert Stilwell, Ray Thurmler, Charles Tramble, Jack E. Vaughn, Charles Whitehead, Lewis L. Glisson, Gary Woods, Thomas L. Moore, Robert J. Dickenson, Jack W. Kolshinski, Jack Ballard
Honeywagon Drivers: Forest Ingham, Keith Laursen
Cinemobile Crew: Ray Van Holten, Michael Cain, Rudy Beilicke, John Rasmussen
First Aid: Wendell Telford, Barbara Thurber, Peter Mann, Terry Riley
Crescent City Fire Department: Robert Howard, Albert Scalvini, Michael Coffey, Murray Richards, Thomas Brooks, Mark O. Buckley, Ernest Silvey
Security: Allan Trosclair, Curis Fox, Dale Kahoun, Dale Parker, William Ratnour, David Reidel, Michael Holiman
K-9 Security: Leonard Thomas
Imperial County Sheriff: Sergeant John Lemon
Helicopter Mechanic: Ron Brott
Mobile Maintenance: Lynne Henderson, Deborah Radant
Catering Department: George Mauricio, Vincent Wolfe, Paul Bailey, Ben Le Febre, William Bonaiuto, Ignacio Meza, Roberto Lozano, Hector Garcia, Sheila Duignan
Projectionists: Dan Miller, Harold “Spence” Spencer
Teacher: Ray Benner
Crane Crew: Hughs
Armorer: Syd Stembridge
Assistant to Robert Watts: Peter Bergquist
Additional Puppeteer: Julie Tippett
Additional Rebel Forest Troopers (on the Crescent City location): Anthony (no backpack), L. Burner,

Brad, Drew Davis, Harold, Duke Lee, Steve Lockett, G. Stevens, Terry, and Russ Young



When Terry Chostner was given the task of making a photographic inventory of all the surviving models of the *Star Wars* trilogy, he realized that it was a rare opportunity. With Kerry Nordquist and Roberto McGrath, he organized the models into a rough circle and recruited many ILMers to come get their photo taken, including Steve Gawley, Lorne Peterson, and Rose Duignan. Chostner found Lucas shooting on the stage and invited him over, too. Images from the Lucas shoot would later be expanded optically, becoming one of the iconic moments from ILM's history



Charlie Bailey.



Lorne Peterson.



George Lucas in the final composite photo, which added a Death Star and a starfield.

BIBLIOGRAPHY

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Howard Kazanjian by Derek Taylor, August 22, 1980, at Elstree/EMI Studios.

Howard Kazanjian and Richard Marquand, November 1982, by John Philip Peecher.

The following interviews were conducted for *Bantha Tracks*, the *Star Wars* Fan Club magazine, by Maureen Garrett at Elstree/EMI, between February 16 and 20/21, 1982: Ken Clarke, Anthony Daniels, Peter Diamond, Carrie Fisher, Graham Freeborn, Stuart Freeborn, David Prowse, Kit West.

More *Bantha Tracks* interviews by Maureen Garrett were conducted at Lucasfilm primarily from spring 1982 to 1983: Ben Burtt, Joe Johnston, Mark Hamill (in New York City, during his run in *Amadeus*, July 1983), Richard Marquand, Ralph McQuarrie, Dennis Muren, matte painting department (Michael Pangrazio, Craig Barron, Frank Ordaz, Chris Evans, and others), Lorne Peterson, Ken Ralston, Tom Smith (on June 19, 1984, during the making of what was then called "The Ewok Movie"), Robert Watts.

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John Williams, "Music of the Jedi." *20/20*, June 16, 1983, Show 322, Segment 3.

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Omnibus Interviews, 1999: Carrie Fisher, John Williams. Lucasfilm History Project Interviews by Pamela Glintenkamp (circa 2003): Patricia Blau, Jim Bloom, Richard Edlund, Doug Ferguson, Maureen Forster, Sid Ganis, Robert Greber, Paul Huston, Joe Johnston, Jim Kessler, Ralph McQuarrie, Bruce Nicholson, Tom Smith, Steve Starkey, Randy Thom, Phil Tippett, Charlie Weber. Ben Burtt, unpublished interview by Paul Scanlon, circa 2003.

Return of the Jedi DVD Commentary, 2004: Ben Burtt, Carrie Fisher, George Lucas, Dennis Muren.

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Inside the AT-ST cockpit at ILM, production assistant Charles Wessler and Carrie Fisher clown around, April 1982 (Wessler was a friend of Fisher's who went on to become a successful film producer).



Production designer Norman Reynolds, construction supervisor Bill Welch, and veteran draftsman Reg Bream.



The Freeborn creature team: Graham, Stuart, and Kay.

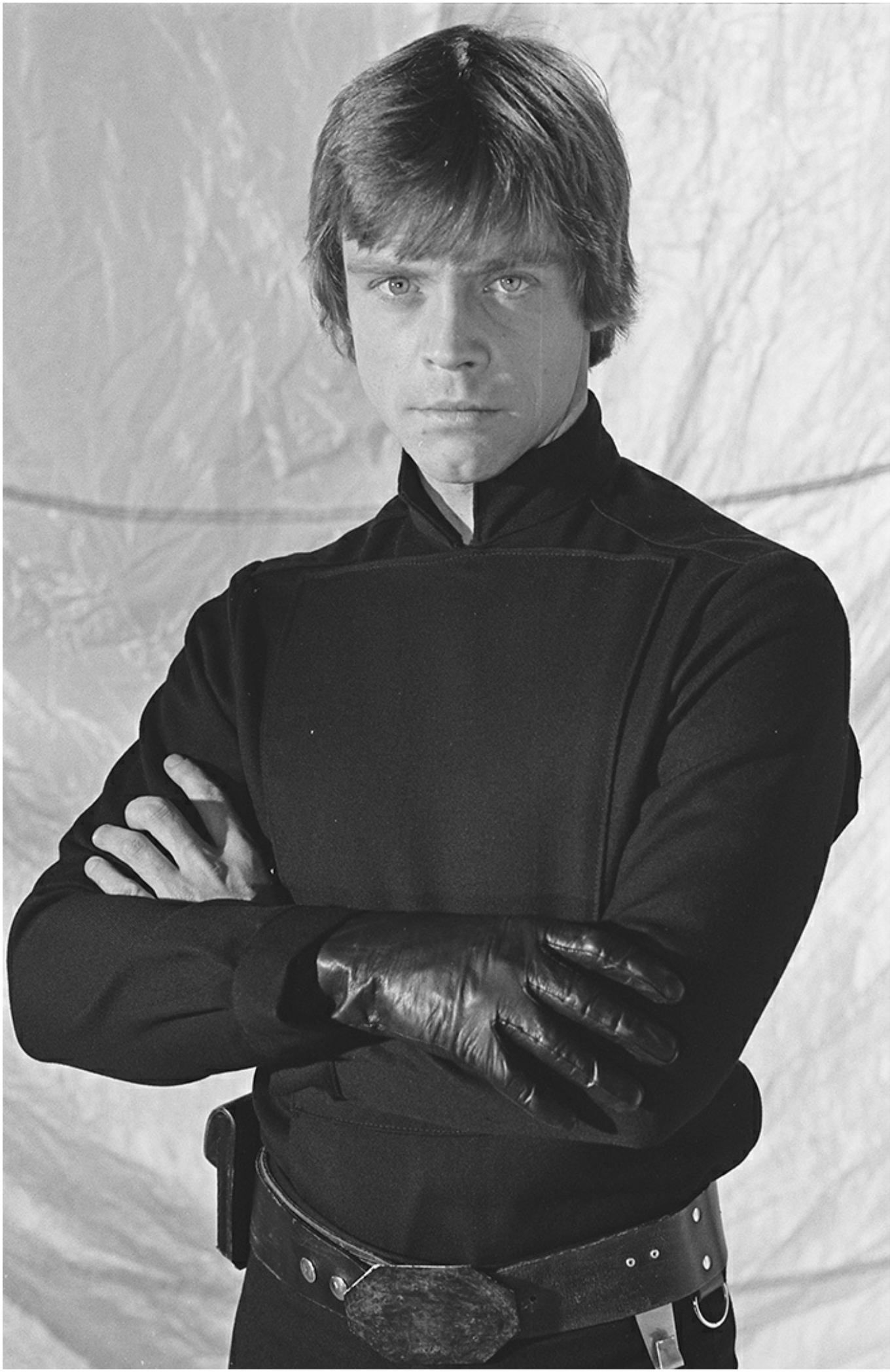


Surrounding Bib Fortuna (Michael Carter) and other costumed creatures are (clockwise) their caretakers and creators, mainly from the wardrobe department: Patrick Wheatley, Ken Lewington, Pauline Lewington, Cindy Bishop (in dark jacket), optician Richard Glass (kneeling, in front), makeup artist Nick Dudman (kneeling), producer Howard Kazanjian (in sweater, standing), and key sculptor Dave Carson (right, rear).











Mark Hamill as Luke Skywalker strikes a James Bond-like pose, with black glove, during a PR shoot at Elstree Studios, circa February 1982.