

A DECADE OF *STAR WARS*: THE OLD REPUBLIC!

THE OFFICIAL MAGAZINE | ISSUE 207

STAR WARS

I N S I D E R

WIN!
STAR WARS
BATTLES THAT
CHANGED THE GALAXY
FROM DK

INTERVIEWS:

Drew Struzan

Inside the studio of the renowned *Star Wars* artist!

Diana Lee Inosanto

The Mandalorian guest star talks about her dream role!

Exclusive Fiction!

An all-new *Star Wars: The High Republic* story by Justina Ireland!



A FORCE IN FILMMAKING

Celebrating the 50th Anniversary of Lucasfilm!



DECODING THE DARK SIDE!
DOMINIC MONAGHAN INTERVIEWED

WANTED

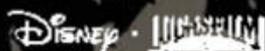


148-PAGES!

Including: interviews with **Anthony Daniels**, **Gary Kurtz**, and **Matthew Wood**, the making of *The Mandalorian*, a discussion with writer **Roy Thomas** on Marvel's classic *Star Wars* comics

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TITAN-COMICS.COM



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WELCOME...



A long time ago (in 1971), George Lucas founded Lucasfilm, the motion picture production company that celebrates its 50th anniversary on December 10, 2021. In doing so, he joined a long line of cinematic innovators that began with the Lumière brothers in 1895 with their groundbreaking invention, the Cinématographe, that had people queuing around the block for a glimpse at the wonder of moving pictures.

It's doubtful Lucas could have foreseen back then just how huge an impact his new company would also have, not only on popular culture but on the nature of moviemaking itself. Lucasfilm has spawned household names like Industrial Light & Magic and Pixar Animation Studios; innovated in the realms of editing, sound, digital photography; and, more recently, virtual reality. Best of all, Lucasfilm continues to explore a certain galactic saga to which we're all partial, and that alone is reason enough for a birthday party.

With such an auspicious occasion to commemorate, this issue of *Star Wars Insider* brings you a fascinating account of the company's 50-year story from Lucasfilm historians Pete Vilmur and Lucas O. Seastrom, but that's not the only anniversary we'll be looking at. We trace the unique history and impact of *Star Wars: The Old Republic*, the eminently playable MMORPG that arrived a decade ago and is still going strong. We also speak to artist Drew Struzan about his iconic *Star Wars* poster art, get codebreaking with *Star Wars: The Rise of Skywalker* (2019) actor Dominic Monaghan, and find out why a part in *The Mandalorian* (2019-present) was such a big deal for guest star Diana Lee Inosanto.

Half-a-century on, Lucasfilm remains as fresh as a glass of thala-siren's green milk. Drink up, and may the Force be with you!

Christopher Cooper
Editor

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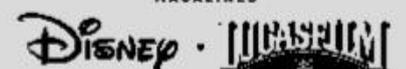
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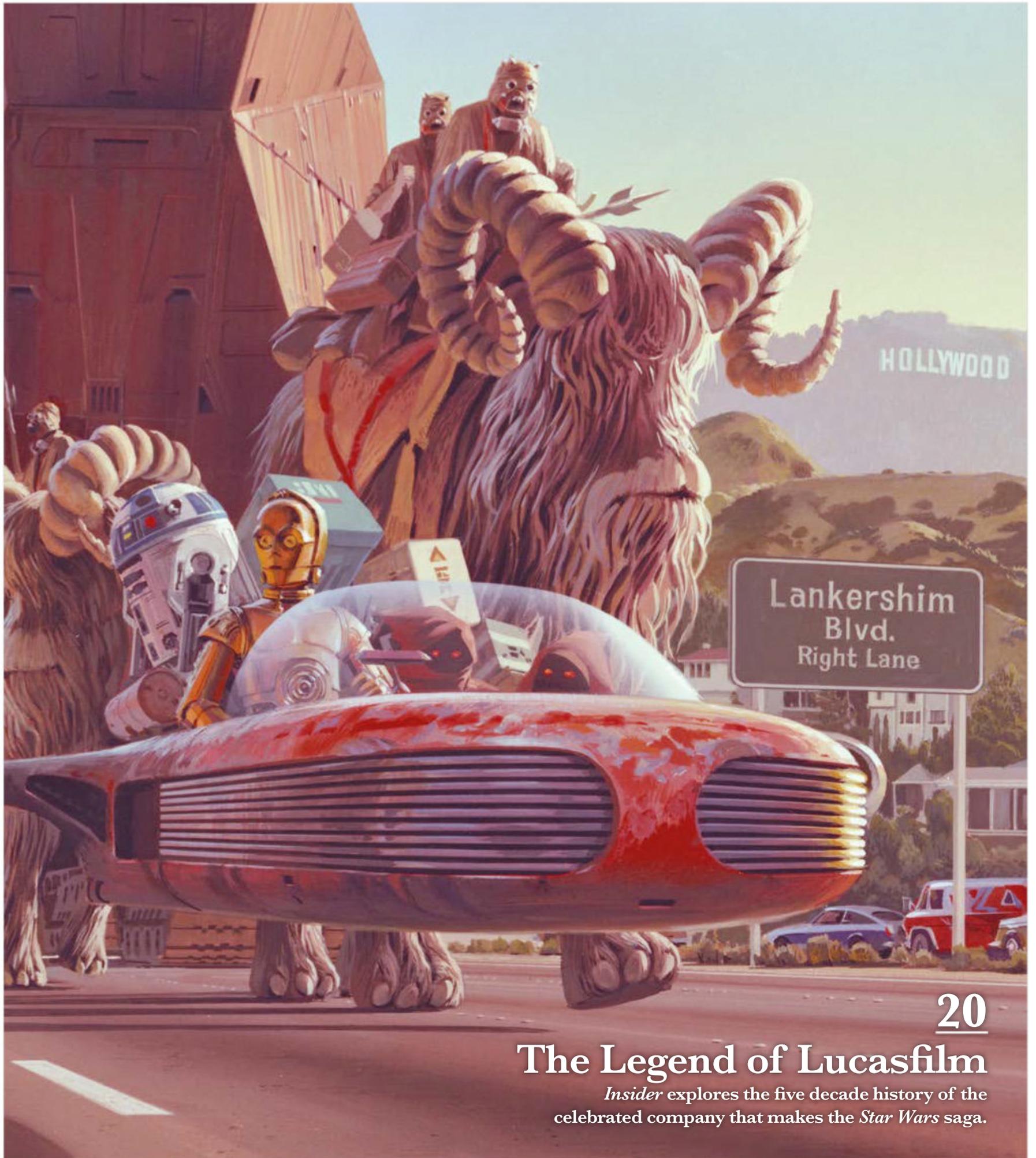
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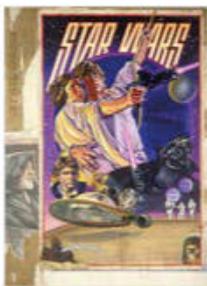
Insider explores the five decade history of the celebrated company that makes the *Star Wars* saga.



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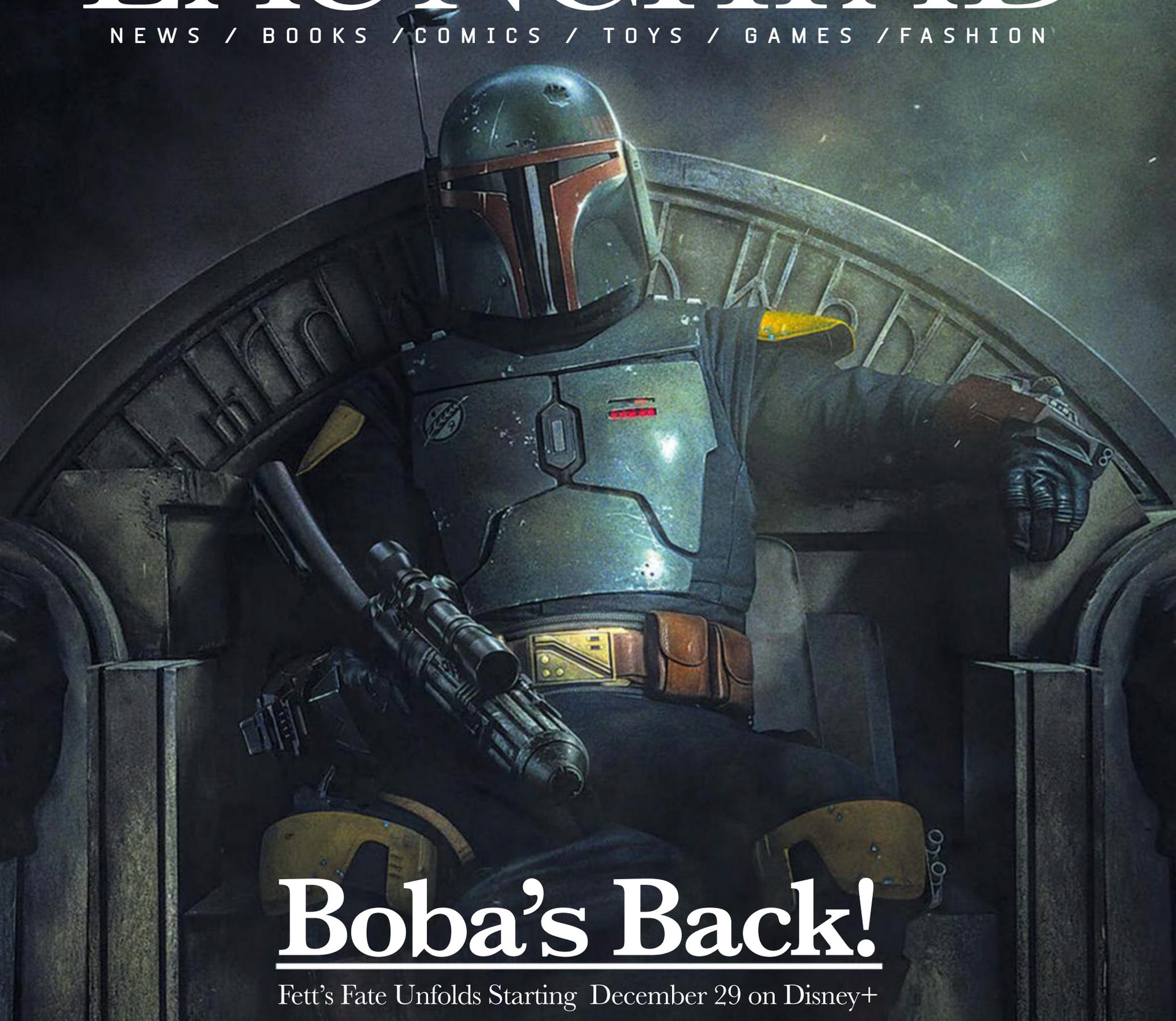
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Jedi Master's Quiz

Test your knowledge of our favorite clone trooper squad, the Bad Batch.

LAUNCHPAD

NEWS / BOOKS / COMICS / TOYS / GAMES / FASHION



Boba's Back!

Fett's Fate Unfolds Starting December 29 on Disney+



atch out for disintegrations when *The Book of Boba Fett* debuts exclusively on the Disney+ streaming service on Wednesday, December 29, 2021.

The much-anticipated new series will reveal the full story behind the surprise end-credits scene from *The*

Mandalorian's (2019-present) Season Two finale, and is set to follow the adventures of notorious bounty hunter Boba Fett (Temuera Morrison) and mercenary ally Fennec Shand (Ming-Na Wen) as they return to Tatooine to stake their claim on the territory once controlled by Jabba the Hutt.

The show is executive produced by series creator Jon Favreau, with Dave Filoni, Robert Rodriguez, Kathleen Kennedy, and Colin Wilson. Karen Gilchrist and Carrie Beck are co-executive producers, with John Bartnicki producing and John Hampian as co-producer.

Read All About It

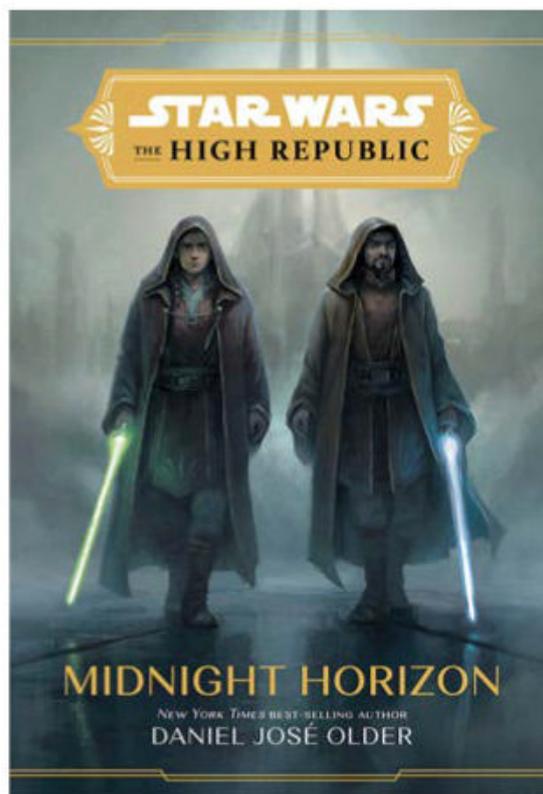
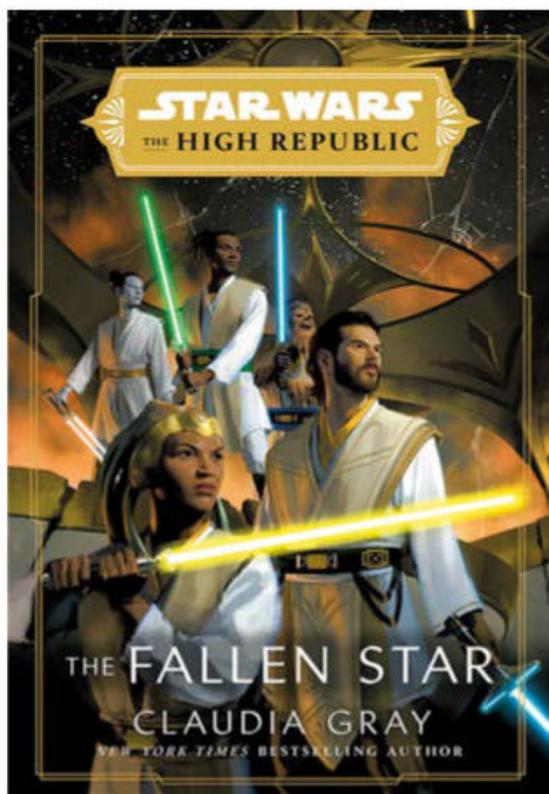
2022 to be a Bumper Year for Book Fans

Lucasfilm have announced a slew of new *Star Wars* fiction titles that will keep fans of *The High Republic* and several classic characters from the movies busy throughout the coming year.

Beginning with a third wave of titles bringing Phase One of *The High Republic* to a climax, January and February will see the release of three new books: *The Fallen Star* by Claudia Gray, *Mission to Disaster* by Justina Ireland, and *Midnight Horizon* by Daniel José Older.

Releasing on May 10 from Del Rey, just in time for the 20th anniversary of *Star Wars: Attack of the Clones* (2002), *Star Wars: Brotherhood* by Mike Chen revisits the Clone Wars in a story that pits Obi-Wan Kenobi and Anakin Skywalker against the Separatists while forging a new bond as Jedi Knights.

An anthology of short stories, *Stories of Jedi and Sith*, follows on June 7 from Disney Lucasfilm Press, featuring new tales for some of the saga's most popular characters by writers including



Delilah S. Dawson, Michael Kogge, Vera Strange, Michael Moreci, and others, with illustrations by Jake Bartok.

In *Star Wars: Shadow of the Sith*, written by Adam Christopher and releasing on June 28 from Del Rey, Luke Skywalker and Lando Calrissin join forces some 20 years after the Battle of Endor, in a story that connects the dots between *Star Wars: Return of the Jedi* (1983) and *The Force Awakens* (2015).

Last but not least, *Star Wars: Padawan* by Kiersten White arrives on July 26 courtesy of Disney Lucasfilm Press, with a coming-of-age adventure for a young Padawan named Obi-Wan Kenobi.

Each of these books are available for pre-order now, with further literary exploits set to be announced for later in the year.



Artistic Vision

Star Wars: Visions gets Art of Book

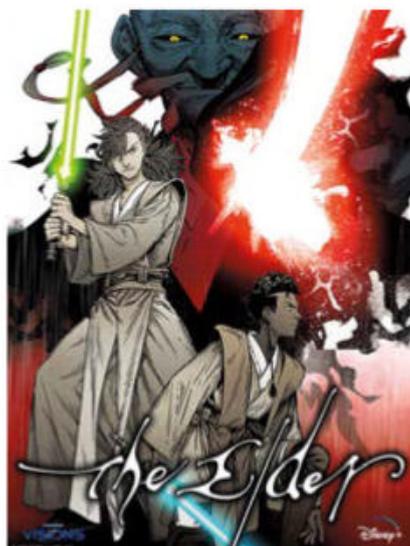
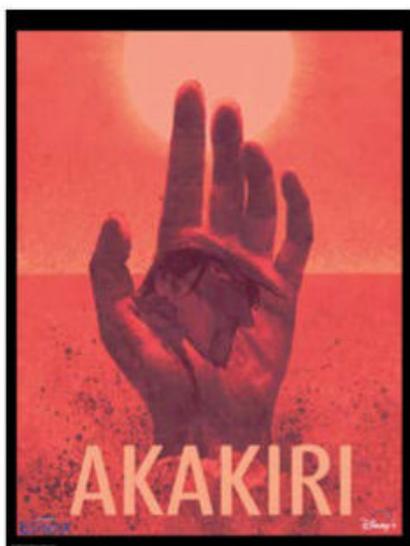
Bringing a fresh perspective to the visuals of *Star Wars* was one of many aspects of the Disney+ series of anime shorts, *Star Wars: Visions*, that struck a chord with fans of the saga.

That creativity is set to be celebrated next spring in a new book from

Dark Horse Comics, *The Art of Star Wars: Visions*, available in stores in spring, 2022, priced \$49.99. The fully illustrated 200-plus page book, written by Zack Davisson, will explore the design process of the seven renowned Japanese animation studios responsible for bringing the stylistically diverse

anthology series to the screen, and will feature concept, storyboards and designs from the artists at Kamikaze Douga, Studio Colorido, Geno Studio, Trigger, Kinema Citrus, Production I.G, and Science SARU.

Nine posters inspired by *Visions* can be downloaded at StarWars.com now.



Aren't You a Little Small for a Stormtrooper?

Black Series Action Figure Debut for George Lucas

Hasbro have immortalized *Star Wars* creator George Lucas in action figure form before, as X-wing fighter pilot Jorg Sacul; Baron Papanoida; and as a mail-away in Stormtrooper Disguise, as part of the 3 3/4-inch range. To celebrate Lucasfilm's 50th anniversary, the toymaker has doubled down on the Lucas likeness with an all-new rendition.

Joining the popular 6-inch The Black Series line, George Lucas (in Stormtrooper Disguise) features the film director and founder of Lucasfilm dressed in the white armor of an Imperial trooper, with a removable helmet and E-11 blaster. Available to pre-order now, priced \$26.99, the highly articulated figure will be available in stores in March 2022.



PRODUCTION DIARY

Our regular summary of *Star Wars* movies and television series currently filming:

IN PRODUCTION



Starring Diego Luna as Cassian Andor
Disney+

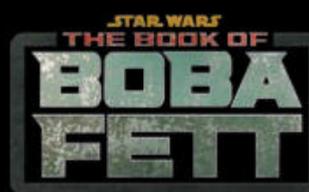
Episode Director: Tony Gilroy
Cast Includes: Genevieve O'Reilly, Stellan Skarsgård, Denise Gough, and Kyle Soller.



Starring Ewan McGregor as Obi-Wan Kenobi
Disney+

Director: Deborah Chow
Cast Includes: Hayden Christensen, Moses Ingram, Joel Edgerton, Bonnie Piesse, Kumail Nanjiani, Indira Varma, Rupert Friend, O'Shea Jackson Jr., Sung Kang, Simone Kessell and Benny Safdie.

COMING SOON



Starring Temuera Morrison as Boba Fett
Disney+, Dec ember 29, 2021

Cast Includes: Ming-Na Wen as Fennec Shand





Fulcrum Fashion

Accessorize your look with Ahsoka-inspired jewelry

W

hen we were re-introduced to Ahsoka Tano in *Star Wars Rebels*, the former Jedi had grown into a more mature warrior, sporting the longer montrals of an elder Togrutu. In RockLove's latest collaboration with HerUniverse,

these traits are elegantly represented in their new pair of sterling silver and enamel earrings and a matching ring. Available now at RockLove.com, the Ahsoka Tano Hoop Earrings are priced at \$135, while the Ahsoka Tano Rebels Ring retails for \$99.



THE LIGHT SIDE

By Jamie Cosley





The Phantom's Fandom

Put a pin in the galaxy's woes with supersized style

Star Wars: *The Phantom Menace* (1999) introduced audiences to a previously unseen era of *Star Wars*, where Anakin Skywalker's turn to the dark side and the Republic's fall were still distant events in the galaxy's future. Funko celebrates this epic movie with a line of large enamel Pop! pins that includes Anakin in podrace gear, his duplicitous opponent Sebulba, the Sith Lord Darth Maul, and a regal Queen Amidala. The roughly 4-inch-tall pins, which retail for \$15, can be ordered at [Funko.com](https://www.funko.com).



Buffing Up The Beskar

Premium wearable gear from a galaxy far, far away

Denuo Novo are the new name in high-end *Star Wars* costumes and collectibles, with products ranging from helmets and hats to a Han Solo Signature Line Ensemble of costume accessories.

There's also something special for fans of the Disney+ series *The Mandalorian* (2019-present) too, in the shiny beskar form of *The Mandalorian* helmet accessory. Priced \$700, this detailed recreation of the headgear Din Djarin rarely removes was developed through hands-on research and a digital 3D scan of a screen-used prop. Made of high-quality fibreglass with a weathered metallic finish, the helmet features a fully lined interior including headliner pads, and can fit heads up to U.S. hat size 8. You can order the helmet now at www.denuonovo.com.



The Star Wars DotColumn

Fascinating features and articles from the digital vaults of [StarWars.com](https://www.starwars.com)

Add [StarWars.com/Insider](https://www.starwars.com/insider) to your browser bookmarks to enjoy *Insider's* pick of the best of the official *Star Wars* website.

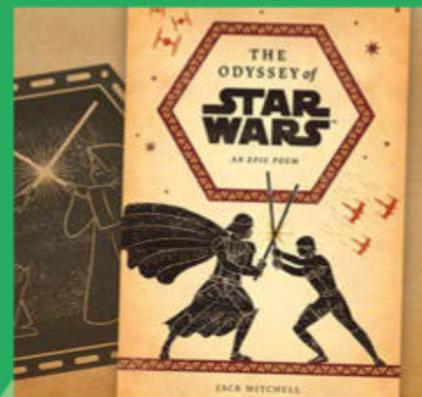
Terrifying Tales

[StarWars.com](https://www.starwars.com/terrifying-tales) goes behind the scenes to explore making of the spine-tingling LEGO® *Star Wars Terrifying Tales* special, streaming now on Disney+..



The Odyssey of Star Wars

Author Jack Mitchell shares his insights into his ambitious retelling of the Skywalker saga as an epic poem, including an exclusive extract.



Galactic Garland

Craft a sparkly holiday garland of *Star Wars* planets and moons (and a space station) with a fun and easy make-your-own guide.



A New Hope for the Holidays

Secure a bounty of holiday season cheer for your homestead

Get into the seasonal spirit by decking the halls of your home with Hallmark's latest collection *Star Wars* Keepsake Ornaments, available at [Hallmark.com](https://www.hallmark.com) now.

In what has become an annual tradition, Hallmark's new Keepsakes take inspiration from a movie released a long time ago. Top of the tree is The Merriest House in the Galaxy Musical Ornament with Light, priced \$34.99, which turns The Emperor's ultimate weapon into the ultimate decoration for your living room with a synchronized sound and light show featuring the *Star Wars* Main Theme.

Used in combination with the Keepsake Power Cord, this and seven additional Storyteller Keepsakes can be connected for an even bigger show. Priced at \$39.99 each, the *A New Hope* Collection brightens the room with three artist-crafted Storytellers decorations—Luke Skywalker, Obi-Wan Kenobi, and C-3PO & R2-D2—that offer a brilliant display of light and sound.

Hallmark's collection also brings the LEGO® *Star Wars* Holiday Special to life with its LEGO *Star Wars* Darth Vader and Stormtrooper Minifigure Ornaments, each sold separately and priced \$16.99.



A Christmas Quest

Gather together with your covert to celebrate the holidays

The holiday season is a time for family and friends and, as the Mandalorian likes to point out, wherever he goes, Grogu goes! The Kurt S. Adler 19-inch stocking, priced at \$19.99 (pictured above) brings this clan of two to life with a vibrant color scheme that will match any holiday decor. Available at [KurtAdler.com](https://www.kurtadler.com).



A Wish Fit for a Sith

We're in store for a festive Final Order

When Emperor Palpatine revealed his return at Exegol, he brought with him legions of elite, red-armored Sith troopers and a fleet of Sith Star Destroyers. These Sith loyalists followed the Emperor's every order, but Kurt S. Adler's Sith Trooper 10-inch Nutcracker could be yours to command. Retailing for \$49.99 and available at [KurtAdler.com](https://www.kurtadler.com), the nutcracker features a base emblazoned with the *Star Wars* logo.



MANDO MERCH



The latest bounty on which to blow your beskar



An Amban Arsenal

Relive your favorite Mando moments with his trusted weapon

The Mandalorian had a seemingly endless arsenal at his disposal, but his rifle was perhaps the most distinctive tool that he deployed. From disintegrating opponents to scoping out the Client's stronghold, Din Djarin relied on this weapon in many situations. Measuring over 50-inches in length, Hasbro's Nerf Amban Phase-Pulse Blaster **A** brings screen-accurate sounds, an electronic scope, and 10 Official Nerf Elite foam darts for an authentic-yet-safe cosplay experience. Priced at \$125.99, the blaster is scheduled to arrive in January 2022.



An Armor Upgrade

Bask in the beauty of this beskar-inspired figure

The Bandai Meisho Movie Realization series returns to connect with *The Mandalorian* once again, this time bringing out the highly detailed Ronin Mandalorian & Grogu (Beskar Armor) figure set **C**. Standing at over 7-inches tall, Mando is accompanied by an in-scale Grogu, whose pram reflects the design of wooden pushcarts from the samurai era of Japanese history. Retailing for \$140 and expected to ship in the first quarter of 2022, you can pre-order yours today at [Sideshow.com](https://www.sideshow.com).



'Grow'-gu

A Chia Pet for The Child

The Force flows through all living things, so it is undoubtedly quite strong in NECA's The Child Chia Pet **B**. The handmade planter sees Grogu seated in his familiar pram and comes with enough Chia seeds for at least three plantings that will leave the Child surrounded by lush green foliage. Priced at \$19.99, you can expect this legendary Chia Pet to arrive in January 2022.



Toasting with Spotchka

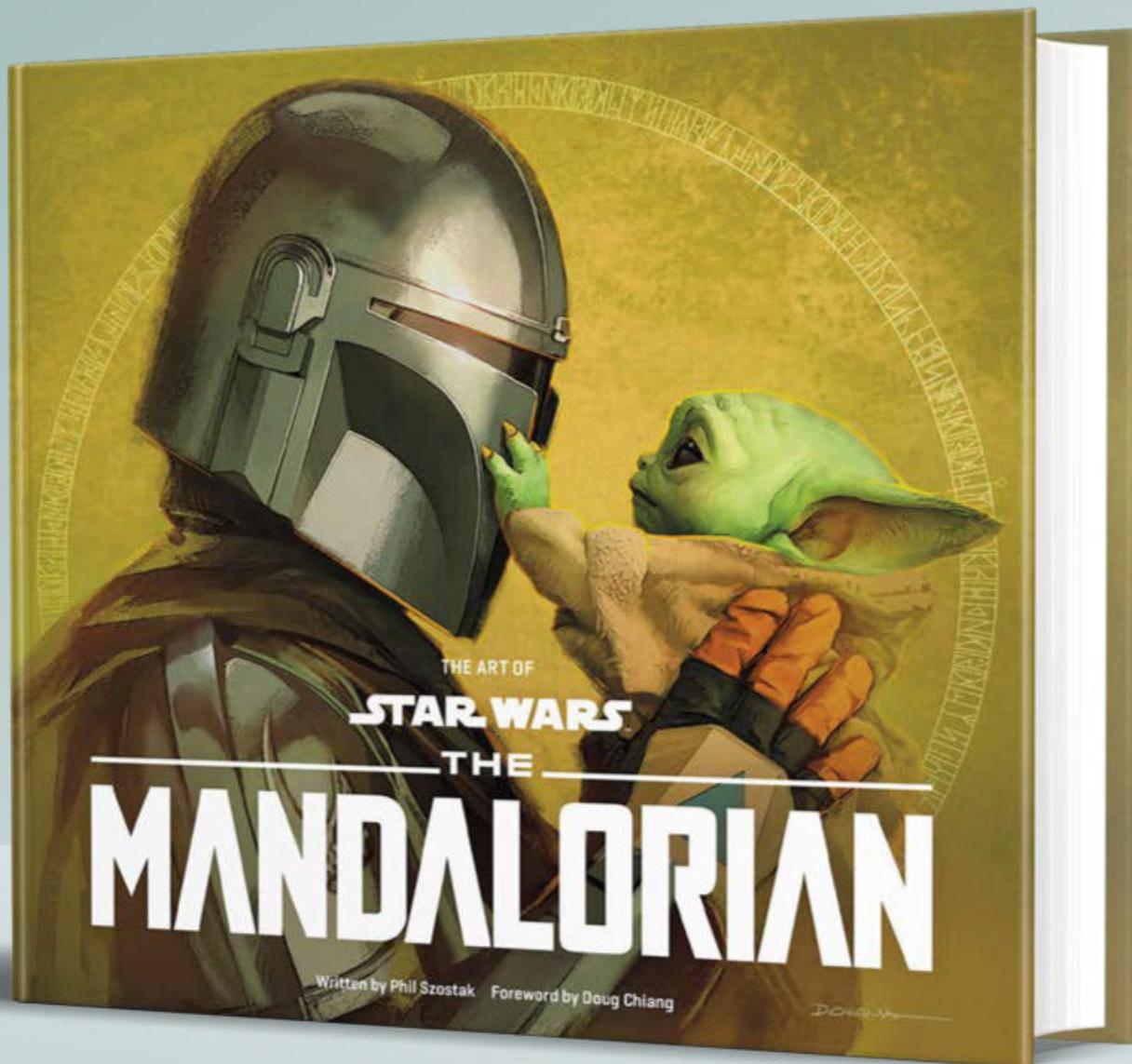
Brighten your cabinets with these Mandalorian mugs

From Sorgan to Tatooine, the Mandalorian often received an invitation to enjoy a glass of spotchka. Silver Buffalo's *The Mandalorian* and The Child 3D 20 oz. Ceramic Mug

Set **D** supplies the perfect way to sup the beverage of your choice. These ceramic pieces also recreate Mando's heart wrenching goodbye to Grogu as the Child departed to train with Luke Skywalker. Priced at \$29.99 and shipping in January 2022, raise a mug in a toast to the highly anticipated third season of *The Mandalorian*.

Book Club

Where the latest *Star Wars* books go, we go. This is the way.



The Art of The Hunt

The Art of Star Wars: The Mandalorian Season 2 is a sure-fire asset for your bookshelf

The hit Disney+ Original Series *The Mandalorian* (2019-present) reached dizzying new heights in its second season, with unforgettable moments like the revelation of the Child's real name (it's Grogu), a fierce duel with Moff Gideon wielding the Darksaber, and surprise appearances from fan-favorite characters including Bo-Katan Kryze, Ahsoka Tano, Boba Fett, and even Luke Skywalker!

The Art of Star Wars: The Mandalorian Season 2, on sale December 14, is a 256-page hardcover from Abrams Books featuring more than 300 color illustrations that chronicle how this pivotal season

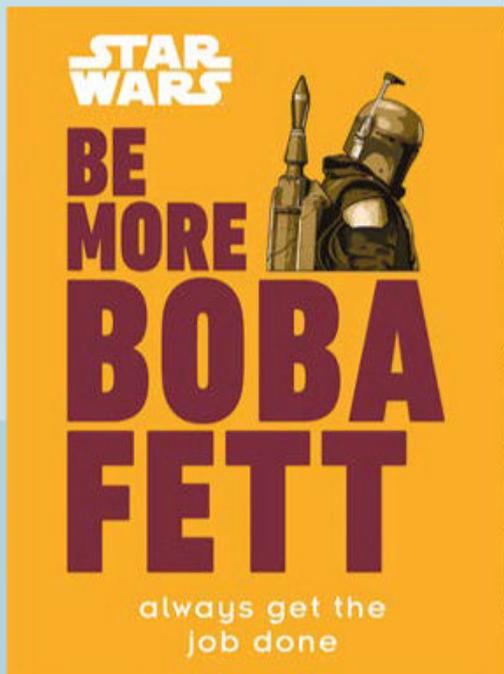
of serialized *Star Wars* adventures came to be. Lucasfilm's Phil Szostak provides an insider's perspective on the show's production, through extensive interviews with members of the crew and behind-the-scenes creative personnel including the likes of Jon Favreau and Dave Filoni.

The book is packed with conceptual art pieces, character designs, costume treatments, and numerous iterations of exotic weaponry, vehicles, and alien creatures—diving deeply into such subjects as how the crew translated Ahsoka Tano from animation to live action and the discussions around updating Boba Fett's iconic look. The

cover features an all-new work of art created exclusively for this release by legendary Lucasfilm artist Doug Chiang, who also wrote a fascinating foreword for the book.

Relive the adventure of *The Mandalorian's* epic second season and follow Mando (Din Djarin) on his quest to deliver the Child into safe hands, on a journey from the bleak desert wastelands of Tatooine to the hostile Imperial mining outposts of Morak. It's the perfect way to get up to speed on this era of the *Star Wars* saga before the spinoff series *The Book of Boba Fett* premieres on Disney+ this December!

01



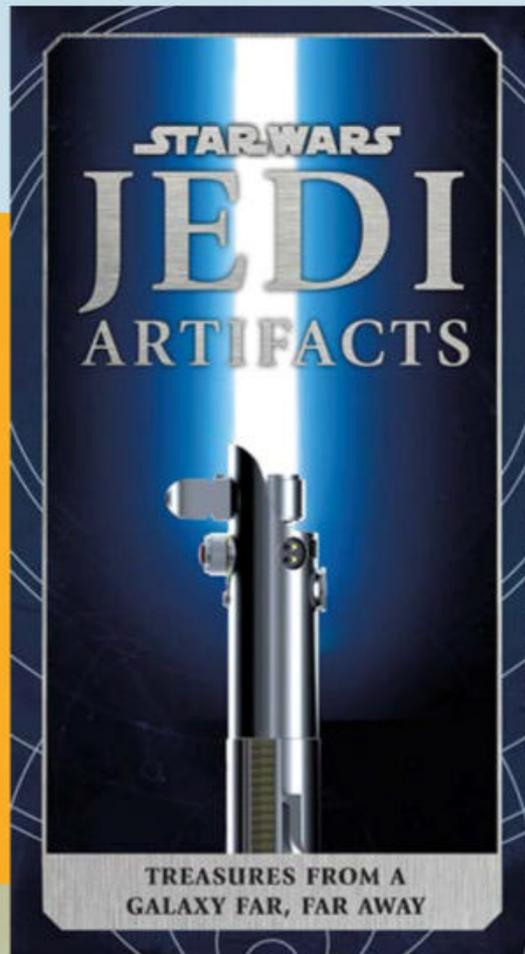
01

Be More Boba Fett

This lighthearted, pocket-sized book is packed with nuggets of hard-won wisdom, all framed from the perspective of those who have trodden the same path as the infamous bounty hunter!

Be More Boba Fett: Always Get the Job Done is a 64-page hardcover by Joseph Jay Franco that lays bare the brutal truths that underpin anyone's decision to reject a dull 9-to-5 career in favor of going freelance in the *Star Wars* galaxy. You might be able to get a steady job pushing buttons aboard a star cruiser—but those who aren't afraid to become their own boss will soon learn that the work is its own reward! Published by DK, *Be More Boba Fett* is in stores December 7.

02



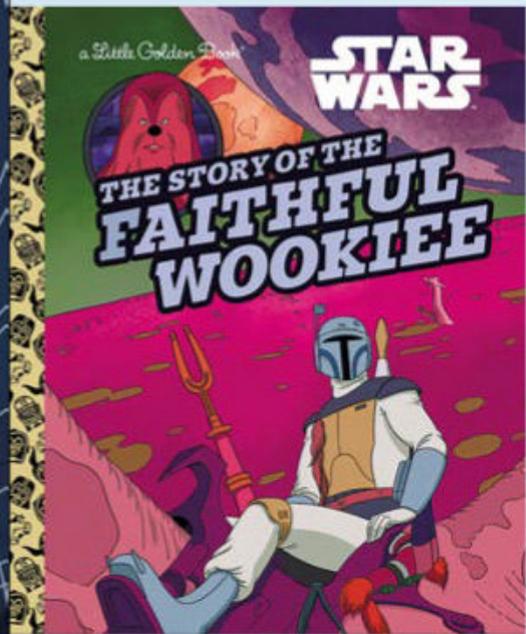
02

Star Wars: Jedi Artifacts

Collect a dozen unique relics plucked from interstellar space a long time ago, in *Star Wars: Jedi Artifacts - Treasures from a Galaxy Far, Far Away*,

The book's keepsakes, centered around the greatest heroes of the *Star Wars* saga, include keychains, stickers, a woven patch, a cut-out starship model, a collectible pin, and more—all in the cause of celebrating legendary Jedi from the ancient High Republic era to the later heroics exemplified by Obi-Wan Kenobi, Ahsoka Tano, Luke Skywalker, and Rey. Get your hands on wonders that span a thousand generations in this must-have historical souvenir collection, published by Insight Editions and on sale December 21.

03



03

Star Wars: The Story of the Faithful Wookiee

In this all-new Little Golden Book, the animated adventure first seen in the 1978 *Star Wars Holiday Special* is retold for a new generation of *Star Wars* fans!

With its imaginative alien environments and the first-ever appearance of Boba Fett, "*The Story of the Faithful Wookiee*" is widely regarded as the highlight of the special. In this fun storybook adaptation, Luke Skywalker, C-3PO, R2-D2, and Chewbacca must decide if Boba Fett is friend or foe as they try to rescue Han Solo. Colorful artwork, combined with the iconic Little Golden Book format, make this a can't-miss release for parents of young Padawans. In stores on January 4, 2022.

Comics Roundup

Explore the shadowy galactic underworld in this month's *Star Wars* comics

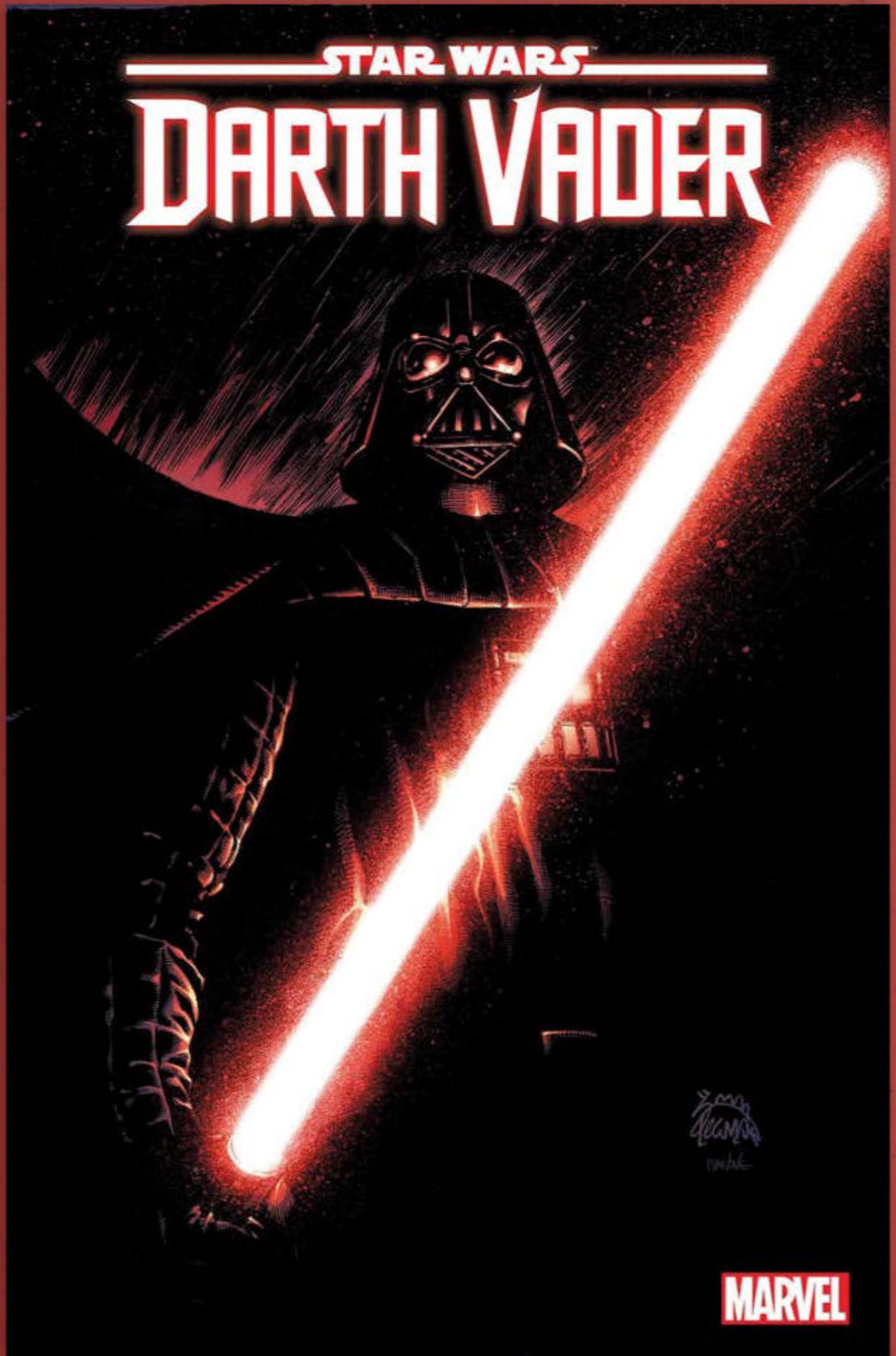
Target: Crimson Dawn

Darth Vader goes to war against the criminal syndicate in *Star Wars: Darth Vader* #19

During his confrontation with Luke Skywalker in the bowels of Bespin's Cloud City, Darth Vader tempted his son with the line, "With our combined strength, we can end this destructive conflict and bring order to the galaxy." But is order what Vader truly desires, especially when it comes to the fate of all the galaxy's people?

Writer Greg Pak and artist Guiu Vilanova explore what the notion of order truly means to someone who follows the dark side of the Force, and put Vader's bold vow to the test in Marvel's *Star Wars: Darth Vader* #19, as the Dark Lord leads an unlikely crew of heroes and assassins against the criminal organization known as Crimson Dawn. Qi'ra—familiar to fans from her big-screen role in *Solo: A Star Wars Story* (2018)—is currently leading Crimson Dawn to new heights, but not even a rising star wants to have Vader for an enemy!

The events of *Darth Vader* #19 occur during the aftermath of Marvel's Summer 2021 crossover event, *War of the Bounty Hunters*, while tying into the *Star Wars: Crimson Reign* miniseries appearing this winter. During his quest to locate Han Solo's carbonite slab (in order to lure his son into a confrontation), Vader carved his way through countless underworld figures who cloaked themselves in shadowy deception. Now Darth Vader has Crimson Dawn in his



sights, but how far will he go once the depths of Crimson Dawn's infiltration become clear? And what fate awaits those who follow Vader into battle?

The issue, available on newsstands with a cover by Ryan

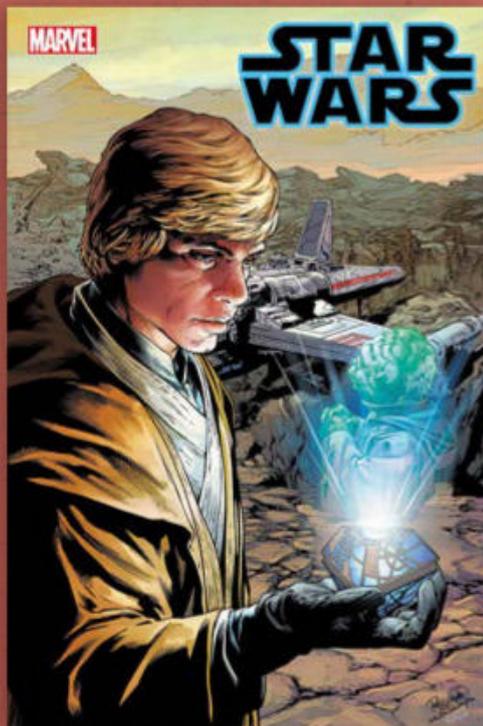
Stegman, will also be available with variant cover art by Rafael Grassetti, along with a Lucasfilm 50th Anniversary variant cover by artist Chris Sprouse.

Star Wars #19 is on sale December 8.

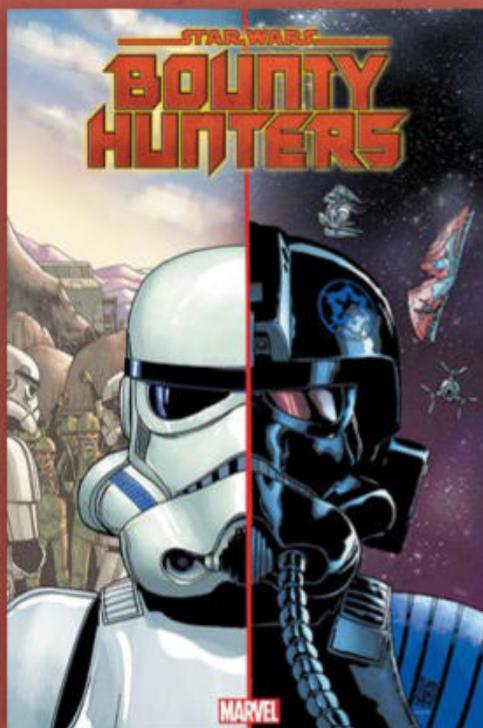
Star Wars #20

In *Star Wars #20*, Luke Skywalker faces a series of dangerous lessons when he finds a key piece of instruction in his journey along the Jedi path—more specifically, the voice of his teacher: the Jedi Master Yoda. But Luke must learn a different lesson, one not taught by his diminutive master, which will take more from the young Skywalker than he ever could have imagined.

On sale December 29, the latest installment in Marvel Comics' ongoing *Star Wars* series comes courtesy of writer Charles Soule and artist Marco Castiello, with a cover by Carlo Pagulayan, and variants by John Tyler Christopher and Chris Sprouse.

**Star Wars: Bounty Hunters #19**

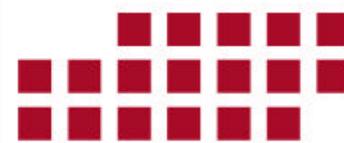
The Crimson Dawn criminal syndicate has spread chaos throughout the galaxy, and the events of the miniseries *Star Wars: Crimson Reign* have plunged the interstellar underworld into all-out war. T'onga and her team of bounty hunters—including Bossk, Zuckuss, and Tasu Leech—don't have much time if they want to safeguard the young criminal heir who is key to ending the fighting! Meanwhile, a mysterious hunter aims to eliminate an Imperial officer aboard a heavily armed cruiser, but does the assassin have the right target? *Bounty Hunters #19* features the talents of writer Ethan Sacks, artist Ramon Bachs, and cover artist Giuseppe Camuncoli, and is on sale December 15.

**Star Wars Adventures #13**

IDW's *Star Wars Adventures #13* opens with a tale set during the sequel trilogy by writer George Mann. The *Millennium Falcon* needs some serious repairs after languishing for so long on Jakku, so Rey, Finn, Chewbacca, and BB-8 must make an unscheduled pit stop. Things don't go as planned and the group soon finds itself staring down a bounty hunter's blaster! In a second adventure from Danny Lore, Darth Vader scours a temple for hidden knowledge and won't let anyone stand in his way. *Star Wars Adventures #13* features art by Butch K. Mapa and Simone D'Armini, with a cover by Francesco Francavilla. On sale December 22.

**Incoming**

Don't Miss These
Upcoming Releases

**DECEMBER*****Doctor Aphra #17***

Marvel Comics

Writer: Alyssa Wong

Artist: Minkyu Jung

Cover Artist: Sara Pichelli

JANUARY***Star Wars Adventures #14***

IDW Comics

Writers: George Mann
and Justina Ireland

Artists: Butch K. Mapa
and Nick Brokenshire

Cover Artist:

Francesco Francavilla

Star Wars #21

Marvel Comics

Writer: Charles Soule

Artist: Marco Castiello
and Ramon Rosanas

Cover Artist:

Carlo Pagulayan

Darth Vader #20

Marvel Comics

Writer: Greg Pak

Artists: Raffaele Ienco

Cover Artist: Aaron Kuder

Bounty Hunters #20

Marvel Comics

Writer: Ethan Sacks

Artists: Paolo Villanelli

Cover Artist: Giuseppe Camuncoli





Luminous Lore

Shining a light on *Star Wars: The High Republic*.

The High Republic Adventures #11

The great Jedi Rumble Race is about to begin, and the only rule is that there are no rules! But while both masters and Padawans enjoy the fun, Lula Talisola has something else on her mind. Meanwhile, on the shipyard world of Corellia, trouble raises its ugly head.

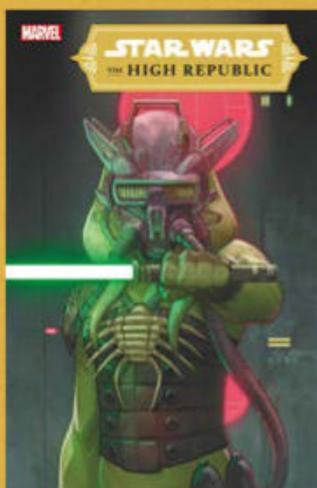
Published by IDW and written by Daniel José Older with art by Harvey Tolibao, *The High Republic Adventures #11* is on sale December 1.



The High Republic #12

Marshal Avar Kriss still hunts Louna Dee but can the Jedi Council continue to support her? The Nihil unleashes a new threat, forcing the Jedi to prepare for war, while Keeve Trennis struggles following her encounter at the marauders base. Plus, Sskeer's secret is finally unearthed!

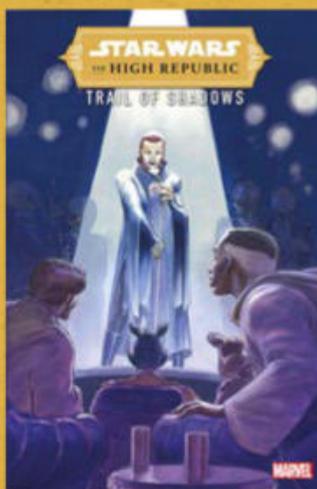
Written by Cavan Scott, with art by Georges Jeanty, and covers by Phil Noto and Mike McKone, *High Republic #12* is on sale December 8.



The High Republic: Trail Of Shadows #3 (of 5)

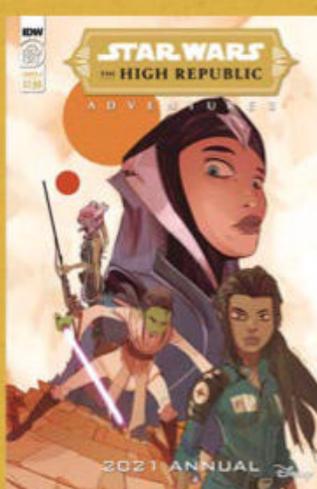
Arathab attempts to ambush a Nihil ship, which leads to disastrous consequences, as Jedi Master Emerick and P.I. Sian Holt meet at Starlight Beacon to investigate leads in their case. Can they untangle the mystery or will the Nihil reach them first?

Written by Daniel José Older, with art by Dave Watcher, *Trail of Shadows #3* features covers by David López, Annie Wu, and Gerald Parel, and is in stores December 15.



The High Republic Adventures Annual 2021

The five *High Republic* authors, Claudia Gray, Charles Soule, Justina Ireland, Daniel José Older, and Cavan Scott, come together in one book for the first time! Exploring all the way to the Outer Rim, the annual features brave Jedi, marauding Nihil, and everyone's favorite space rock, Geode! *High Republic Adventures Annual 2021* is available December 15.



Republic Roundup

AVAILABLE NOW

Light of the Jedi

Writer: Charles Soule
Del Rey, Adult novel

A Test of Courage

Writer: Justina Ireland
Disney Lucasfilm Press, Middle grade novel

The Great Jedi Rescue

Writer: Cavan Scott
Artist: Petur Antonsson
Disney Lucasfilm Press, 8x8 storybook

Into the Dark

Writer: Claudia Gray
Disney Lucasfilm Press, Young adult novel

The Rising Storm

Writer: Cavan Scott
Del Rey, Adult novel

Race to Crashpoint Tower

Writer: Daniel José Older
Disney Lucasfilm Press, Middle grade novel

Out of the Shadows

Writer: Justina Ireland
Disney Lucasfilm Press, Young adult novel

Tempest Runner

Writer: Cavan Scott
Del Rey, Audio original novel

The Edge of Balance Vol. 1

Writers: Justina Ireland and Shima Shinya
Artist: Mizuki Sakakibara
Viz, 13+ Manga

Showdown at the Fair

Writer: George Mann
Artist: Petur Antonsson
Disney Lucasfilm Press, 8x8 storybook

COMING IN EARLY 2022

The Fallen Star

Writer: Claudia Gray
Del Rey, Adult novel

Midnight Horizon

Writer: Daniel José Older
Disney Lucasfilm Press, Young adult novel

Mission to Disaster

Writer: Justina Ireland
Disney Lucasfilm Press, Middle grade novel

Eye of the Storm #1

Writer: Charles Soule
Artist: Guillermo Sanna
Marvel Comics miniseries

CELEBRATE STAR WARS: THE CLONE WARS!

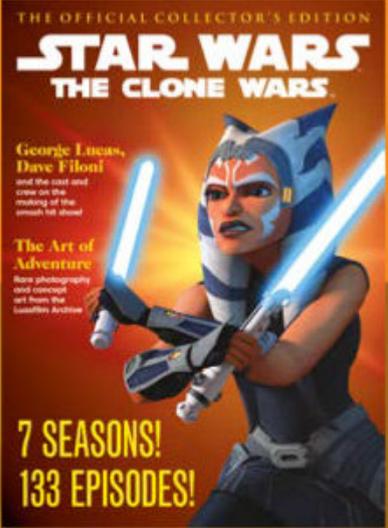


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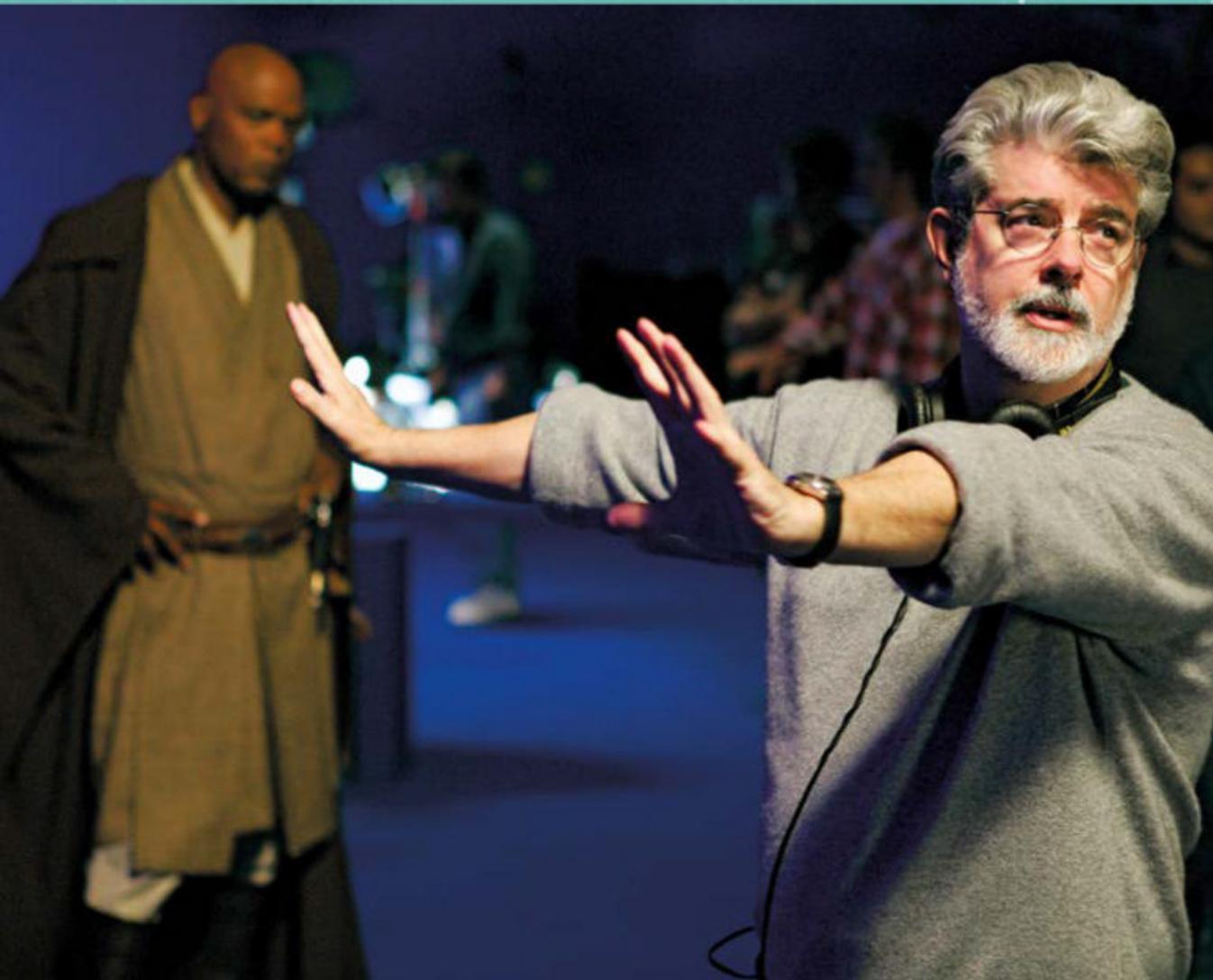




LUCASFILM: 50 YEARS OF INNOVATION

Lucasfilm has been at the forefront of cinematic storytelling for decades. Celebrating 50 years since its founding in 1971, *Star Wars Insider* tracks the history of the company from a small independent to a multinational legend of modern cinema.

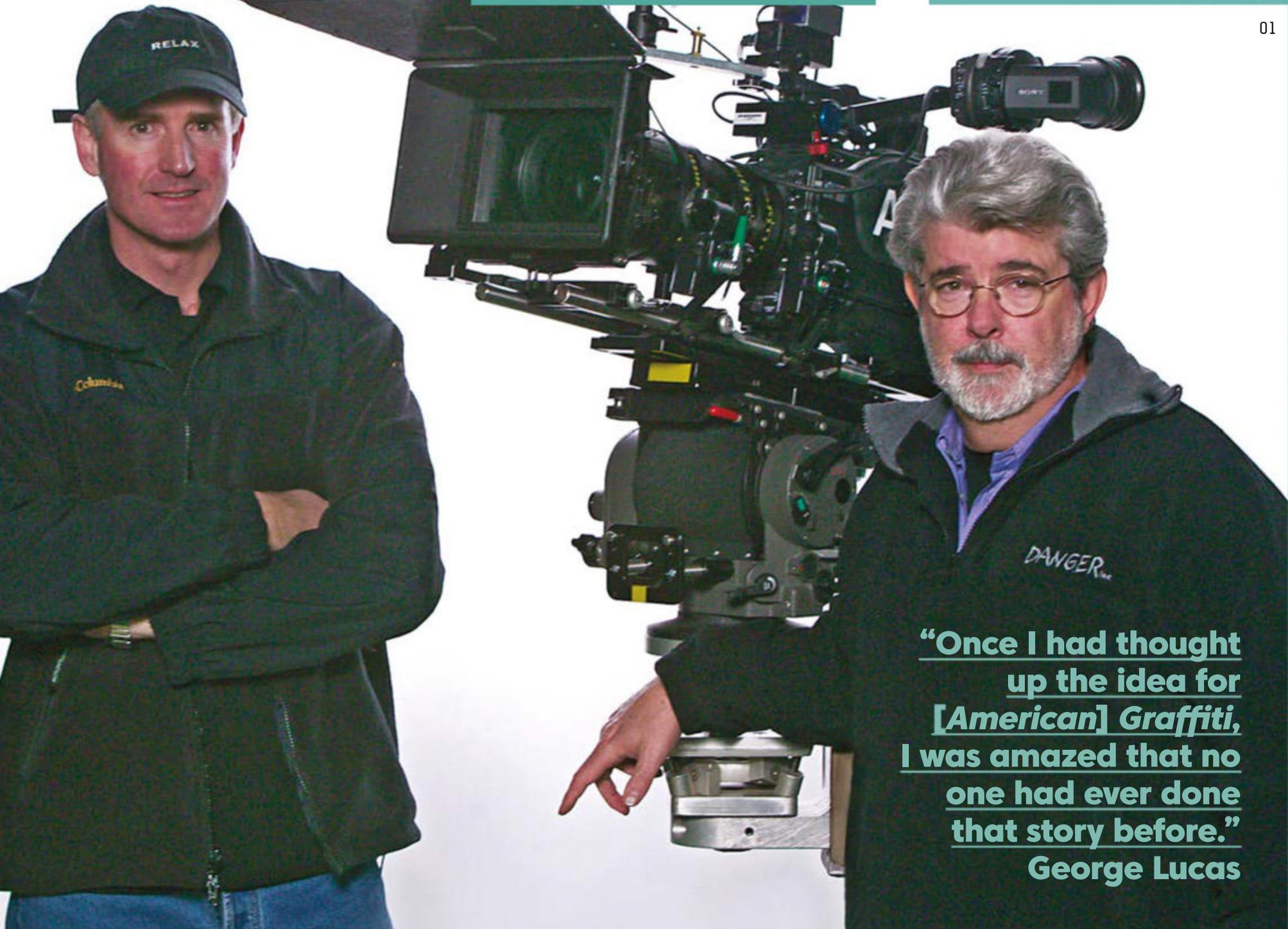
WORDS: LUCAS O. SEASTROM AND PETE VILMUR



The 1970s: A Long Time Ago

There was no specific plan for Lucasfilm, no finely tuned vision. George Lucas simply wanted to make his own movies on his own terms. The company was first incorporated in 1971, the same year Lucas released his theatrical debut, *THX 1138*, a co-production between American Zoetrope and Warner Brothers. *THX* showed great command of the young filmmaker's craft, but the film met with a quiet reception and an even quieter box office.

Lucas' friend and fellow director Francis Ford Coppola encouraged him to try a different approach. "Francis and other people were encouraging me to make a warm, human film to prove I wasn't just some cold, arty director who could only make science-fiction



“Once I had thought up the idea for [American] Graffiti, I was amazed that no one had ever done that story before.”
George Lucas

films,” Lucas told *Bantha Tracks*, the Official *Star Wars* Fan Club newsletter, in Spring, 1980. “So, I wrote *American Graffiti* (1973). Once I had thought up the idea for *Graffiti*, I was amazed that no one had ever done that story before.”

Lucas adapted his experiences as a youth cruising the streets of Modesto, California into a story of teenagers yearning to break out of their surroundings into a bigger world. *American Graffiti* was as vibrant as a jukebox, and full of humor, music, and speed. Shot on a low budget with a small cast and smaller crew, Lucas made the film over weeks of exhausting night shoots in the San Francisco Bay Area. The first production to bear the Lucasfilm name, *Graffiti* became one of the most successful movies of its day.

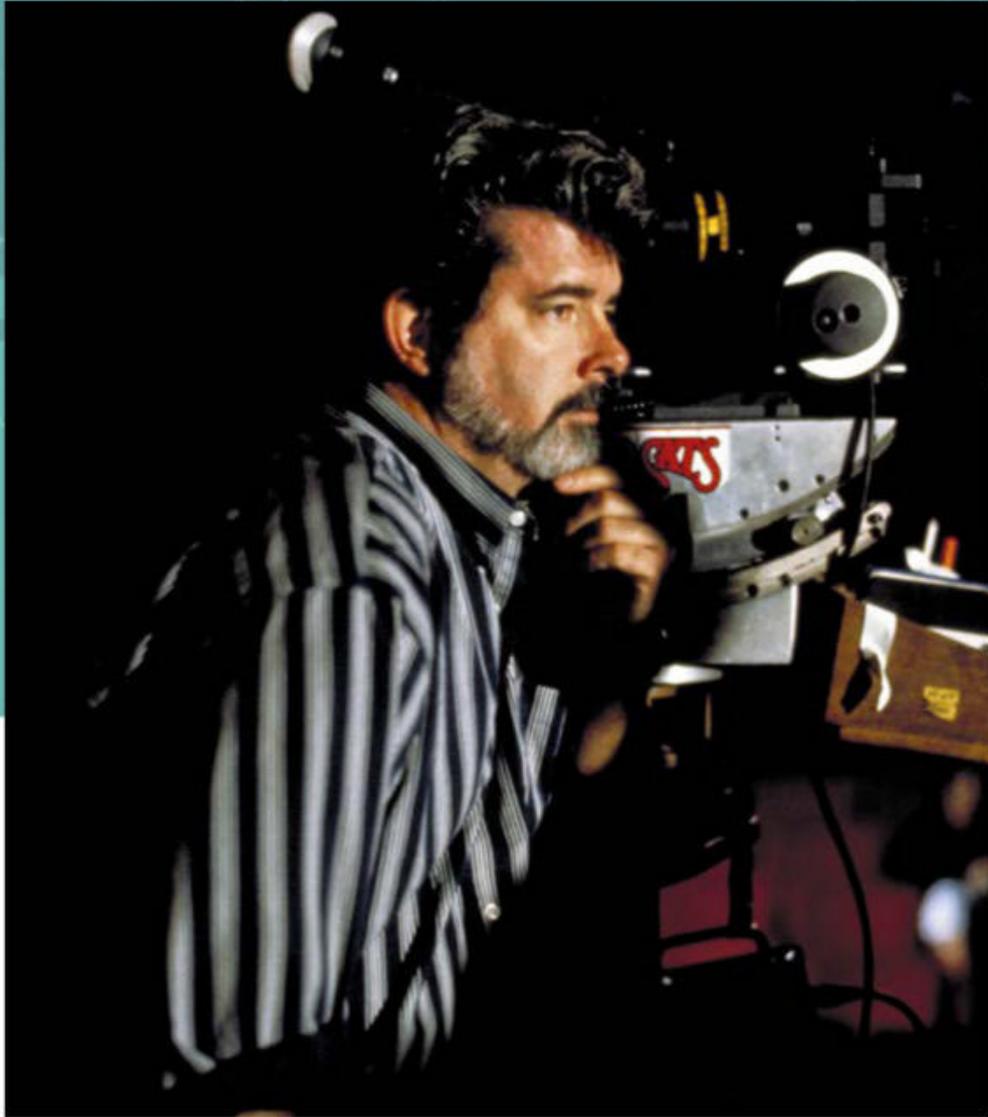
For Lucas’ next film, he remembered *Graffiti*’s heartfelt reception among teenage audiences, and determined to create a story that could be similarly impactful for younger kids. “I started to think about ten- and twelve-year-olds,” recalled Lucas in 1980. “I saw that kids that age didn’t have the fantasy life we had had as kids. They didn’t have Westerns; they didn’t have pirate movies; they didn’t have [the] serial fantasy life that we used to believe in. They also didn’t have heroes. I felt, then, that *Star Wars* would be a natural and could give kids a fantasy life that they really needed to have.”

Rejected by two major studios, Lucasfilm eventually

01 Left to right: Producer Rick McCallum, cinematographer David Tattersall, and director George Lucas with the HD camera developed for *Star Wars: Attack of the Clones* (2002).

02 Lucas (with Samuel L. Jackson as Mace Windu) on the set of *Revenge of the Sith* (2005).

secured finance from 20th Century Fox to distribute *The Star Wars*, as it was known, but Lucas still faced a major hurdle in order to realize his vision of a believable space fantasy—the visual-effects technology of the time was not nearly good enough. By necessity, and as he would do time and again throughout his career, Lucas was forced to innovate. He established his own visual effects house north of Hollywood in Van Nuys, by the name of Industrial Light & Magic (ILM), and tasked visual effects supervisor John Dykstra with solving the complex problems of photographing the dynamic movement of spaceships. ▶



03

“George wanted me to look at the entire process of how movies are made, and figure out how computers could make it more manageable.”

Ed Catmull

03 Lucas during production of *The Young Indiana Jones Chronicles* (1992-1996).

Lucasfilm’s post-production team organized as Sprocket Systems. During production of *Star Wars: The Empire Strikes Back* (1980), Lucasfilm established an experimental computer group to research how digital technology could influence motion-picture and sound editing, the scanning and recording of celluloid film, and the graphic manipulation of film images. Lucasfilm was already laying the groundwork for a revolution in filmmaking that reverberates to this day.

The 1980s: Dreams and Inventions

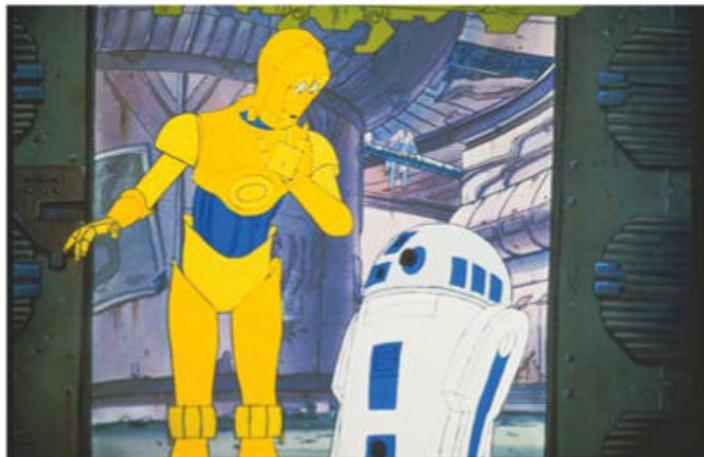
The Empire Strikes Back was the movie that truly made Lucasfilm. In order to control his vision, George Lucas self-financed the production, risking everything to fulfill his hopes for the future. At the core of his dreams was Skywalker Ranch, a rural property in the Marin County hills where Lucasfilm would construct the perfect creative setting. If *Empire* succeeded, the Ranch could be built. With so much riding on the success of the movie, everyone at Lucasfilm breathed a huge sigh of relief when *Empire* proved as big a hit as its predecessor.

The company’s Los Angeles office relocated to northern California, production began on *Raiders of the Lost Ark* (1981) with Steven Spielberg, and Lucas continued with the design and construction of Skywalker Ranch. ILM began taking outside clients including *Dragonslayer* (1981) and *E.T. the Extra Terrestrial* (1982). The entire company worked to complete the *Star Wars* trilogy with *Star Wars: Return of the Jedi* (1983). After



04

► Filmed in the United Kingdom and locations around the world, the production of *Star Wars* was fraught with technical problems and financial constraints. It proved a harrowing experience for Lucas, and he returned to California dispirited. Yet *Star Wars: A New Hope* (1977) was quickly



05

to become a phenomenon. The film captured the public’s imagination worldwide. For adults, it swept them back to the romance and whimsy of their youth, and for children it began to shape their sense of imagination outright.

Star Wars not only impacted popular culture but fueled the growth of Lucasfilm as a company. The demands of ancillary programs including product licensing and book publishing necessitated more staff. ILM moved north to Marin County to produce visual effects for the *Star Wars* sequel. Nearby,

04 Cartoon spinoffs *Star Wars: Ewoks* (1985-1986) and *Droids* (1985-1986) can now be seen again on Disney+.



06

completing this decade-long creative journey, George Lucas semi-retired from active filmmaking in 1983 to concentrate on overseeing the company's operations.

Sprocket Systems had grown to a full post-production division by 1980, including a small computer group led by scientist Ed Catmull, a pioneer in computer graphics technology and artistry. The group evolved into its own division, and soon debuted prototypes for the EditDroid and SoundDroid, digital editing systems that contributed to foundational changes in the filmmaking process. They also invented a new high-resolution graphics machine known as the Pixar Image Computer, using it to create a short, animated film, *The Adventures of André and Wally B.* (1984). Early in 1986, the graphics group was spun-off as an independent company, becoming Pixar, Inc. (later Pixar Animation Studios). Perhaps you've heard of it?

Within the Computer Division, a smaller group emerged with a mandate to create videogames.



07

Originally under the direction of programmer Peter Langston, the group was not allowed to make games based on Lucasfilm's *Star Wars* and *Indiana Jones* properties, but this proved to be a blessing in disguise, as the small band of young designers, programmers, and artists

06 Industrial Light & Magic was formed specifically to create the VFX shots for *A New Hope* (1977).

07 ILM set up shop in Van Nuys, California.

collaborated to tell original stories in games. Innovators like Ron Gilbert, Gary Winnick, and David Fox created games like *Maniac Mansion* (1987), *Zak McKracken and the Alien Mindbenders* (1988), and *The Secret of Monkey Island* (1990).

By the mid-1980s, the first major phases of construction



08

computer-generated backgrounds and crowd extensions. As *Young Indy* was made through the mid-1990s, series producer Rick McCallum and many other key crew members made *Radioland Murders* (1994), a long-brewing Lucasfilm project inspired by George Lucas' love for classic radio broadcasts and screwball comedy films.

In the summer of 1993, an ILM production helped change the perception of what was achievable in visual effects. Directed by Steven Spielberg, *Jurassic Park*—which included some four-dozen shots of computer-generated dinosaurs—proved to Lucas that he could use the same technology to make his wildest dreams for the creatures, characters, and worlds of *Star Wars* a reality. He returned to his writing desk to begin development of the *Star Wars* prequel trilogy.

With more than 2,000 effects shots, *Star Wars: The Phantom Menace* (1999) was the most ambitious visual effects production

at Skywalker Ranch had been completed as Lucasfilm made the location its headquarters. The company busied itself with co-producing theatrical films as varied as *Latino* (1985), *Labyrinth* (1986), and *Howard the Duck* (1986). The company closed the decade with its own productions including the fantasy-adventure *Willow* (1988), historical drama *Tucker: The Man and His Dream* (1988), and *Indiana Jones and the Last Crusade* (1989).

The 1990s: What Myths are Made Of

In 1990, George Lucas began to develop *The Young Indiana Jones Chronicles* as a television project. Part historical romance, part youthful adventure, the series aimed to inspire curiosity in young people, as Indiana Jones (aged 10-20) encountered historical figures such as Theodore Roosevelt and Thomas Edison, and witnessed events as varied as World War I and Jazz Age Chicago.

"I wanted young people to realize that history is really about people more than it's about events," recalled Lucas in 2007. "I wanted to show that those people are just like we are, regardless of their impact on philosophy, music, religion and culture. And Indy's childhood was a natural vehicle for the kinds of stories I had envisioned."

Young Indiana Jones shot in some two dozen countries across the globe. The series also provided an opportunity for Lucasfilm to advance its digital filmmaking workflow, using the EditDroid and SoundDroid, and adding

08 Jake Lloyd as Anakin Skywalker and Ahmed Best as Jar Jar Binks, with animation supervised by Rob Coleman, in *The Phantom Menace* (1999).

09





“I wanted young people to realize that history is really about people more than it’s about events.”
George Lucas on *The Young Indiana Jones Chronicles*.

ever undertaken by ILM. More practical miniatures than ever before would be used in combination with digital creations, including fully CG characters like Jar Jar Binks and Watto playing major roles. With the onward march of digital technology, the next innovation



Lucas would press for would take on celluloid itself.

The 2000s: Pushing the Envelope

Video cameras had been in use for years for broadcast television, but they were unsuitable for large-scale theatrical films. A defining challenge for Lucas was in creating a high-definition video camera system that shot at 24 frames per second, the standard for motion pictures. Beginning in the mid-1990s, Lucasfilm partnered with Sony to build a camera and Panavision to develop specific lenses. The development took years, but a prototype was ready to try out on pick-up shots for *The Phantom Menace*.

For *Star Wars: Attack of the Clones* (2002) Lucas opted to tell his story solely with digital tools, which he admitted took some getting used to. “I think that was difficult for everybody because the whole crew had to buy into this new way of working,” he said shortly after completing the film. “But we were able to finish in a very short amount of time, and I was able to get all the material I needed.”

Attack of the Clones was the realization of his dream: a completely digital filmmaking

09 Harrison Ford and George Lucas on the set of *Indiana Jones and the Kingdom of the Crystal Skull* (2008).

10 *Star Wars: Attack of the Clones* (2002) was made with an entirely digital workflow.

11 The Main House at Skywalker Ranch in Marin County, CA.



workflow from concept to shooting to editing. His ability to imagine and craft the story was uninhibited by analog processes that stifled his creativity. This continued with *Star Wars: Revenge of the Sith* (2005), which closed the saga of Anakin Skywalker. As *Sith* reached movie theaters, Lucasfilm was already preparing future *Star Wars* storytelling with the establishment of Lucasfilm Animation.

To supervise and direct the new animation team, the company hired 31-year-old Dave Filoni, a veteran of the popular animated series *Avatar: The Last Airbender* (2005-2008), and an avid fan keen to learn from George Lucas. *Star Wars: The Clone Wars* (2008-2014, 2020) launched with a theatrical movie release in August, 2008, followed by weekly episodes on Cartoon Network. Perhaps the boldest element of *The Clone Wars* was the introduction of young Ahsoka Tano, a headstrong, compassionate Jedi assigned as Anakin Skywalker’s Padawan learner. She became a fan-favorite, endearing herself to a younger generation of viewers.



► The same year as the debut of *The Clone Wars*, Lucasfilm released *Indiana Jones and the Kingdom of the Crystal Skull*, and LucasArts introduced *Star Wars: The Force Unleashed* for the newest videogame consoles. Since 2005, when much of the company relocated to San Francisco's Presidio, LucasArts had continued another successful collaboration with LEGO®, releasing a series of *Star Wars* and *Indiana Jones*-themed games beloved by families. Among many innovations, ILM advanced motion-capture techniques with the *Pirates of the Caribbean* film series, and made their own animated feature, *Rango* (2011).

The 2010s: The Adventures Continue

Early in 2012, Lucasfilm released the historical adventure, *Red Tails*, inspired by the true-life actions of the Tuskegee Airmen. George Lucas had long been motivated to share their story, and *Red Tails* spent 20 years in development before Anthony Hemingway was hired to direct a cast that included Terrence Howard; David Oyelowo; Leslie Odom, Jr.; Michael B. Jordan; and Cuba Gooding, Jr.

As *Star Wars: The Clone Wars* surpassed 100 episodes, longtime

12 *Star Wars: Rebels* (2014-2018).

13 *Rogue One: A Star Wars Story* (2016).

14 *Star Wars: The Force Awakens* (2015).

producer Kathleen Kennedy (who'd been an associate to Steven Spielberg on *Raiders of the Lost Ark*) assumed the co-chair position at Lucasfilm in mid-2012. By October, the company announced it had been purchased by the Walt Disney Company, that George Lucas would be retiring from active leadership, and that new *Star Wars* films would be made.

Much change would come to Lucasfilm as *Star Wars: The Clone Wars* aired its final season and the company's gaming division reorganized. Lucasfilm entered a prolific phase of feature film production, completing five theatrical films in as many years, including the *Star Wars* sequel trilogy and two stand-alone adventures, *Rogue One: A Star Wars Story* (2016) and *Solo: A Star Wars Story* (2018). In 2014, the Lucasfilm Animation crew debuted the television series *Star Wars Rebels* on Disney XD. Set between the prequel and original movie trilogies, *Rebels* depicted a small group of fighters resisting the Imperial occupation of the quiet world of Lothal.

With a unified continuity, Lucasfilm crafted a new effort in cross-medium storytelling between movies, series, games, and publishing. A new medium emerged with the establishment of ILMxLAB, a group dedicated to telling stories within immersive entertainment. Using virtual-reality and augmented-reality, they debuted *Vader Immortal: A Star Wars VR Series* (2019) and *Star*



Wars: Secrets of the Empire (2017), in addition to stories outside the space fantasy such as Alejandro González Iñárritu's *Carne y Arena* (2017).

The rising dominance of streaming media platforms provided Lucasfilm with a new opportunity in episodic live-action storytelling when Disney+ launched in 2019.

In creating *The Mandalorian* (2019-present), director and lifelong *Star Wars* fan Jon Favreau was inspired by classic westerns to tell the story of a lone, Mandalorian bounty hunter who encounters a young child strong in the Force. As writer and showrunner, Favreau was joined by Lucasfilm veteran Dave Filoni as an episodic writer and director, along with other filmmakers including Bryce Dallas Howard, Deborah Chow, Taika Waititi, and Rick Famuyiwa.

To realize the visual effects in the series, ILM and Lucasfilm's Advanced Development Group partnered with Epic Games to create a pioneering virtual production system called StageCraft. On the set, a large volume of seamless LED screens presented a digital image of a landscape or interior, all of it rendered in real-time and captured live by the camera. The tool supplanted the traditional

"A few times in my career I've had a chance to be a part of game-changing technology, moments when a new way of filmmaking changed the way stories could be told forever."
Kathleen Kennedy

bluescreen or greenscreen, saving crucial time by capturing effects live and in-camera.

"A few times in my career I've had a chance to be a part of game-changing technology, moments when a new way of filmmaking changed the way stories could be told forever," said Kathleen Kennedy in 2020. "Working with Jon Favreau to create the world of *The Mandalorian* with our own StageCraft technology has been one of those moments." Joined with other virtual production tools used for pre-production, ILM's StageCraft continues to grow as an end-to-end filmmaking workflow, in many ways combining Lucasfilm's five decades of innovation in a system that has seen the company once again revolutionize the process of filmmaking.

15 *The Mandalorian* (2019-present) was a test bed for ILM's innovative StageCraft technology.

As Lucasfilm enters its sixth decade, the company is enjoying its busiest period to date, with production on various feature films and TV series underway. These projects join stories from across the company like videogames with *Star Wars Jedi: Fallen Order* (2019) and *Star Wars Squadrons* (2020), publishing with *Star Wars: The High Republic*, immersive entertainment with *Star Wars: Tales from the Galaxy's Edge* (2020), and animation with *Star Wars Resistance* (2018) and the farewell season of *Star Wars: The Clone Wars* (2020). There have been many stories to tell in the last 50 years, and the next 50 promise only more to come. No matter what time—past, present, or future—it's the people of Lucasfilm who have fueled this constant drive for inspiration and innovation alike. 🌌



"SHOW YOURSELF, JEDI."

As Morgan Elsbeth, the Magistrate of Calodan, Diana Lee Inosanto stepped into a Star Wars role that the actor, filmmaker, stuntwoman, and martial artist was seemingly born to play.

WORDS: BRANDON WAINERDI

01 Diana Lee Inosanto.

02 Inosanto as Morgan Elsbeth, Magistrate of Calodan.



iana Lee Inosanto's imposing presence as Morgan Elsbeth in

The Mandalorian Season Two episode "The Jedi," made good use of the actor's passion for filmmaking and lifetime of martial arts training. As *Star Wars Insider* discovered, her own story is as fascinating and exhilarating as any set in the galaxy far, far away.

***Star Wars Insider:* It is an understatement to say that you grew up surrounded by an incredible group of martial artists, actors, and stuntpeople. What did you learn from those people that you are still applying to your career and life?**

Diana Lee Inosanto: I think the beautiful thing about having your uncle and godfather be Bruce Lee, while also having someone like my father (martial arts expert Dan Inosanto) in the picture, is



that they both always stressed the importance of staying grounded. It was always understood to not get carried away with fame, and to just enjoy the journey of whatever is happening. They both also taught me a love of creativity through martial arts. I know people tend to look at martial arts from the perspective of action or pain but, for me, there has always been a philosophical component: it is my ancestry and my heritage.

"MY DAD WAS KIND OF A COOL, RESERVED MARTIAL ARTS MAN. BUT HE CAME OUT OF THE THEATER EXCITEDLY TELLING US, 'CAN YOU IMAGINE WHAT KIND OF FIGHTING YOU COULD DO WITH FILIPINO MARTIAL ARTS AND A LIGHTSABER?!"

Exposed to such a wide mix of martial arts, which styles did you initially gravitate towards?

As a child growing up, the arts and philosophy of Jeet Kune Do was always my foundation. That's really what catapulted my martial arts education. My father taught the Japanese and Chinese arts and, before there was ever mixed martial arts, was combining all of those elements. Continuing my godfather's philosophy, he



▶ also included French savate and fencing in his school.

Now that I'm older, I tend to really cling to Filipino martial arts. You can then supplement weaponry with those Japanese and Chinese martial arts, and there's a wide spectrum to it. It has weaponry that's flexible, like the spear.

Which must have come in handy when you made *The Mandalorian* (2019-present).

What was your first *Star Wars* experience?

Oh my gosh, let me tell you! So, it was 1977 and I was in Aspen, Colorado with my father, who was hosting an international martial arts seminar. People had come in from all over the world, just to study with my dad, because he was just starting his role as a global martial arts teacher.

It was a Saturday, everybody had finished the seminar, and there was this new movie with an awesome poster that had just come out, called *Star Wars*. A group of us went to this small theater and it was *packed*. Of course, the moment that the music kicked in, the audience went nuts.

It was like we were all just part of this orchestra of pure excitement. To this day, I have still never experienced anything like that.

What was beautiful was that, normally, my dad was kind of a cool, reserved martial arts man. But he came out of the theater excitedly telling us, "Can you *imagine* what kind of fighting you could do with Filipino martial arts and a *lightsaber*?!". Talk about foreshadowing!

Over the years, my dad would get plastic lightsabers from the toy store for us to train with. And for even *more* foreshadowing, he would come at me with two lightsabers when we practiced!

You became known as an accomplished fight and stunt choreographer, a "sensei to the stars," when they needed help with their action

roles. How did you start on that path?

I initially started out as an actor, and the first seed of that idea came when I was working as a



03 Diana Lee Inosanto with her father, Dan.

04 Inosanto with her mother, Sue, and godparents Linda and Bruce Lee.



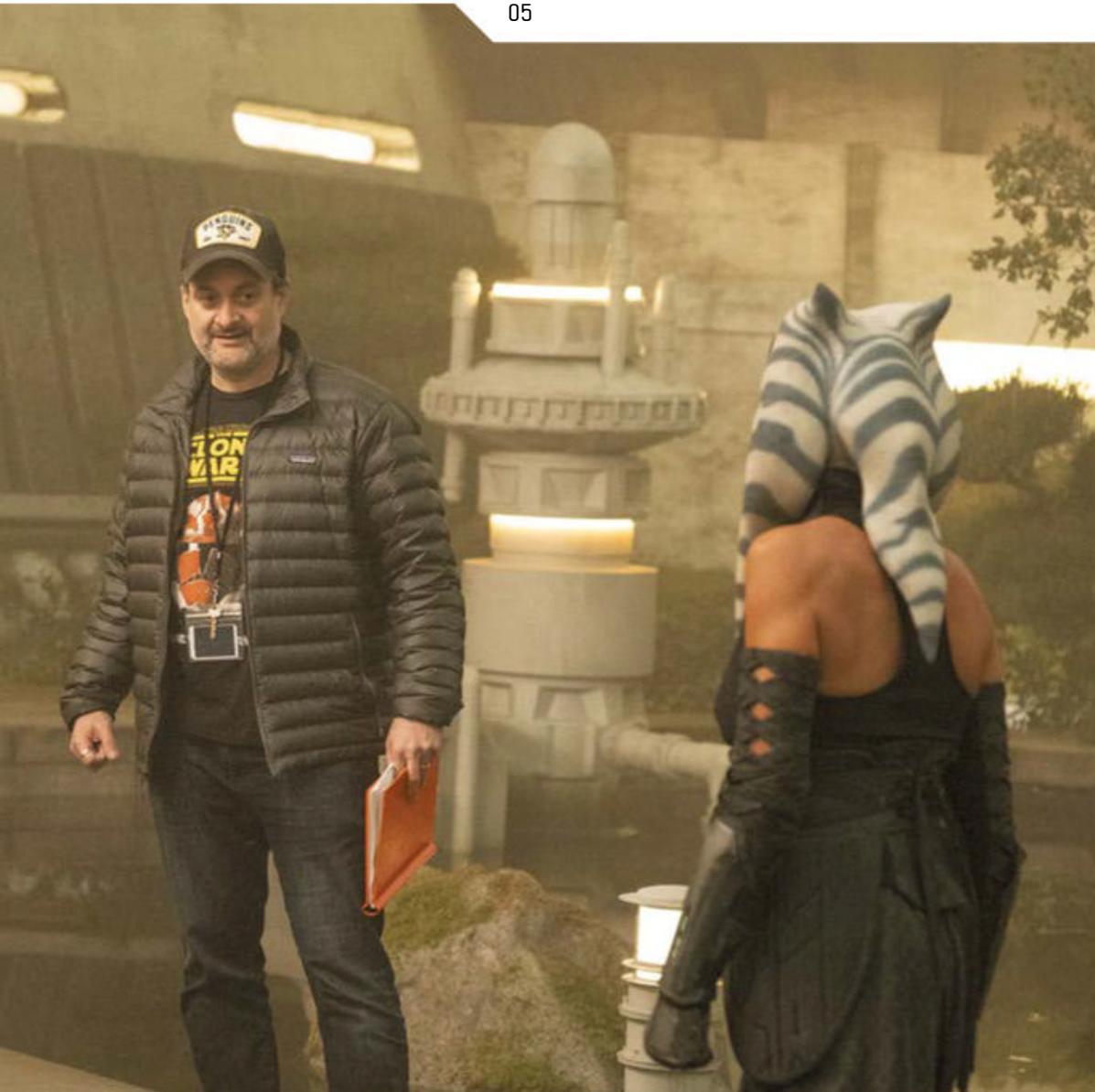
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background extra on *Demolition Man* (1993). The stunt team on that movie had all been students under my father and were telling me, "Why don't you consider being a stunt woman?"

Later on, my husband was in the process of training Temuera Morrison for a movie called *Barb Wire* (1996). They had been training for a few months and were going over a fight scene one day when Temuera couldn't remember a section of it. Because I had been practicing it out with my husband, he said, "Diana, why don't you come over here and run through the scene?"

05



“I KNEW THAT, IN ORDER TO EXPAND MY HORIZONS AND EXPRESS MYSELF AS AN ARTIST, I HAD TO TRY TO WRITE AND DIRECT.”

It just so happened that a few of the producers were there that day, and they privately told my husband that there was a second role they were casting for a male, but they could easily change it to a female. Did they think I would be interested?

That was the beginning of my stunt career: a short fight scene between Temuera Morrison and me. From there, I went on to do *Buffy the Vampire Slayer* (1997-2003), *Walker, Texas Ranger* (1993-2001), *Face/Off* (1997), and so much more.

05 Inosanto on set with director Dave Filoni (center) and Rosario Dawson (Ahsoka Tano, right).

06 Diana Lee Inosanto was honored to be inducted into the 501st Legion. Photo by Duane Millares.

06





07

07 Lang (Michael Biehn) with the Morgan Elsbeth.

08 The Magistrate offered Mando a beskar spear in payment for the life of Ahsoka Tano.

09 Diana Lee Inosanto employed her martial arts training to play the magistrate.

► **You wrote, directed, and starred in an independent movie called *The Sensei* (2008). How did your experiences of working with other filmmakers prepare you for that?**

As a stunt woman, I was grateful because I was working with some of the best directors and producers in Hollywood. I would use those opportunities as my film school, watching and taking notes. Every one of those days on set was a day in class for me.

I knew that, in order to expand my horizons and express myself as an artist, I had to try to write and direct. That's why I decided to make *The Sensei* about tolerance and diversity, and how hate can be manifested in so many different directions. And, my goodness, nobody had ever introduced a character who was a gay teenager doing martial arts. If my career hadn't gone anywhere from there, at least people would know who I am and how I express myself.

Had I not done *The Sensei*, or taken some of those chances, I don't think I would be here, honestly. If you stick it out, you never know! Something magical

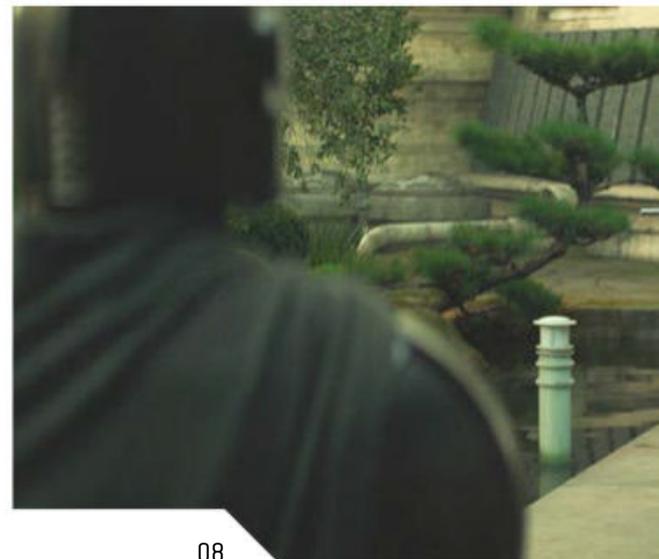
can happen, like it did for me. If I had not taken that leap of faith, Dave Filoni would probably never have found me.

Which brings us to *The Mandalorian*. What was the casting process like?

I had done *The Sensei* and some other indie films, but my career really wasn't going where I wanted it to. I was about ready to hang it up, pretty much. All of a sudden, I got this call from my manager and he said, "Hey, so do you like *The Mandalorian*?" And I said, "That's a stupid question. You *know* I like *The Mandalorian*."

"Well, the producers of the show want you to come in," he told me, and I thought it was a practical joke. But he was so serious, and then I got scared that somebody was pranking my manager. We went on for five minutes, because I couldn't even imagine how they would know who I was. He said, "I don't know how they know you, but you have to prepare!"

I went into the audition and just gave it my best shot. It was overwhelming, in a way, because I love *Star Wars*. When I walked



08

out of there, I actually teared up. Then, three days later, my manager called and said, "You got it." And then I cried again.

It took about a month from there, and I still didn't know anything about my character when I was invited to the set to walk through a fight scene with Rosario Dawson. I drove out there and was immediately met by Jon Favreau. He was very gracious, gave me a tour, and took me directly to Dave Filoni. And Dave was there to greet me with this big ol' smile, and he said, "I suppose you're wondering how the heck we found you?" He

proceeded to tell me that he and Jon wanted a real martial artist for the role, and hopefully somebody that could act!

They had actually Googled “women martial artists”, and my picture came up, which led them to *The Sensei*, and that’s when Dave said, “Jon, I think we found her.”

How did you get into character, and what did you know about Magistrate Morgan Elsbeth?

I didn’t even know her name was Morgan Elsbeth until the night my episode aired (laughs)! Everybody was making a big deal that the Child’s name was Grogu, and I was like, “My name is Morgan Elsbeth!”

From my conversations with Dave, I knew that she was a commanding presence and someone that never saw herself as a villain. So, I did my research and looked at people like Julius Caesar and Catherine the Great: larger-than-life figures from history.



I tried to tap into those characters and bring that into the role.

What was it like working within the Volume?

When Jon was first showing me around the set, I was already in a state of shock, since he was one of my filmmaking heroes. He led me down the corridors of the building, and we were talking... and then we entered the Volume. It was awe-inspiring. I know they’ve shown it on *Disney Gallery: The Mandalorian*, but that’s *nothing* compared to when you are actually in there. It looks like NASA, with every person behind a

computer in this technical other universe. It’s stunning. It truly feels like filmmaking at its highest level.

On set, how did you feel about being in *Star Wars*?

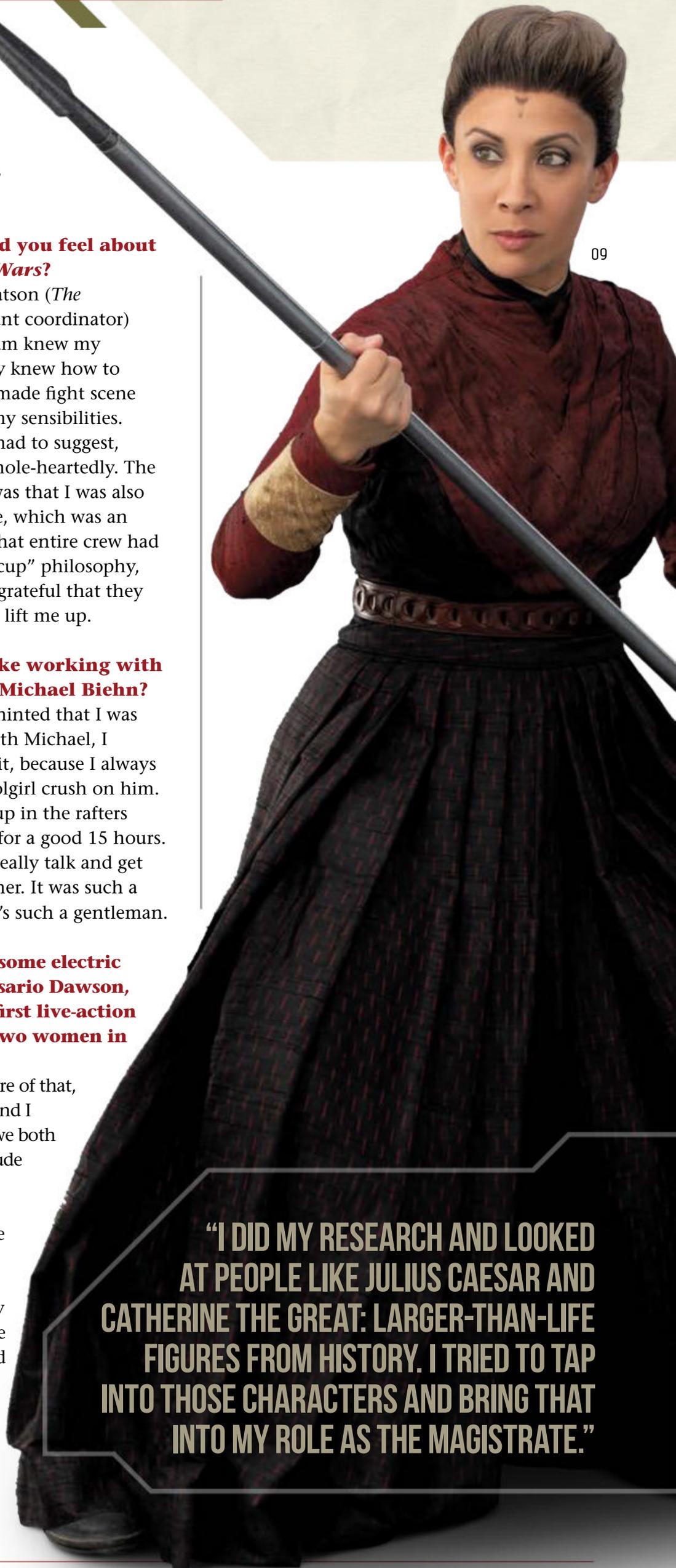
Because Ryan Watson (*The Mandalorian*’s stunt coordinator) and the stunt team knew my background, they knew how to create a custom-made fight scene that fit me and my sensibilities. Anything that I had to suggest, they accepted whole-heartedly. The beautiful thing was that I was also able to improvise, which was an incredible gift. That entire crew had an “empty your cup” philosophy, and I am just so grateful that they were the team to lift me up.

What was it like working with the legendary Michael Biehn?

When they first hinted that I was going to work with Michael, I couldn’t believe it, because I always had such a schoolgirl crush on him. But there I was, up in the rafters with him on set for a good 15 hours. We had time to really talk and get to know each other. It was such a privilege, and he’s such a gentleman.

You also share some electric scenes with Rosario Dawson, including the first live-action duel between two women in *Star Wars*.

We were very aware of that, actually. Rosario and I discussed it, and we both knew the magnitude of this moment, historically, and honestly, to be the first women of diversity to do it, as well. It was very important, and we worked really hard on it with our stunt team, many of whom were part of my dad’s academy! It felt like home. 🍷



“I DID MY RESEARCH AND LOOKED AT PEOPLE LIKE JULIUS CAESAR AND CATHERINE THE GREAT: LARGER-THAN-LIFE FIGURES FROM HISTORY. I TRIED TO TAP INTO THOSE CHARACTERS AND BRING THAT INTO MY ROLE AS THE MAGISTRATE.”



THE STUFF OF LEGENDS

A DECADE OF *STAR WARS: THE OLD REPUBLIC*

Star Wars Insider examines the history and impact of the massively multiplayer online game as it reaches its 10th anniversary.

WORDS: BRANDON WAINERDI

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ack in 2006, coming off the enormously popular *Star Wars: Knights of the Old Republic* (KOTOR) videogame, BioWare

Austin began working to create their own version of an online *Star Wars* experience, set thousands of years before the Skywalker saga. After five years of development, *Star Wars: The Old Republic* (SWTOR) was released on December 20, 2011, and gained a

million subscribers within three days. 2021 marks the 10th anniversary of SWTOR, making it the longest running *Star Wars* game to date.

Star Wars Insider talked with Charles Boyd, creative director at BioWare, and Orion Kellogg, executive producer at Lucasfilm Games, about their experiences working on the game for the past decade, and to find out what players should expect with its latest expansion, "Legacy of the Sith," which kicks off SWTOR's anniversary celebration this winter.

***Star Wars Insider:* What initially led to the decision to turn *The Old Republic* into a fully immersive massively multiplayer online game (MMO)?**

Charles Boyd: By the time that I had come on the project in 2006, the team knew they wanted it to be a *Star Wars* game. But it was just a *pitch* for a *Star Wars* game.

The driving factor was that it was the halcyon days of the MMO genre:



EverQuest had been pretty huge and World of Warcraft had become insanely big. I think that was a key part of BioWare's interest: could we bring the story and choice that we were known for into that multiplayer space?

It went through a lot of changes, with different ideas about what kinds of characters you would be and what kind of stories you could do, but at its heart, it was always, "What if we made a really cool multiplayer *Star Wars* game, so that everyone could experience KOTOR together?"

Orion Kellogg: On the Lucasfilm side of things, as long as I had known about the BioWare pitch, it was a super ambitious storytelling project that continued exploring the era of the Old Republic.

I was working with *Star Wars Galaxies* at the time, a still beloved MMO that blazed trails as an early open-world game, but I knew there were conversations with BioWare about something more story-driven

and cinematically presented. When I heard it was going to be an MMO, it was almost like the cherry on top. It was already going to be this big, expansive BioWare story, but to then say, "What if we let people play this together?" Well, I think everyone felt like it was an absolute slam dunk.

Initially, the BioWare and Lucasfilm team identified the 4 "pillars" of successful RPGs: Exploration, Progression, Combat, and Storytelling. How did those pillars translate into SWTOR?

OK: You mention the four pillars but, for Lucasfilm, the first pillar is *always* story, and it's at the heart of everything. What does the story need? What do the players need in order to progress, and which of our characters or planets are they going to interact with, to bring that to life? I can't even count how many planets we've invented at this point.

CB: To be fair, some of them are technically asteroids or moons or planetoids (*laughs*).

What has made the relatively unexplored period of the Old Republic such a rich vein to mine for stories?

CB: It's very clever because the *Star Wars* setting is treated as sort of timeless. Even though we are many centuries in the past, it's everything you still recognize: there is still hyperspace, there are blasters, lightsabers, the Force, and Jedi. You have this freedom to use all the cool toys, but to mash them together in totally new and different ways.

And, because we're kind of removed, you can actually *become* a galactic conqueror and it's not contradicting anything, because it's ancient history to the contemporary characters from the movies. But for the characters that you're playing as, it's *very* real, and it's *very* important right now. You get to have an impact on the *Star Wars* galaxy. ▶

► **Charles, you first began your work as a writer on the Trooper class. How did you approach telling that singular story, and how did that then weave into the larger SWTOR narrative?**

CB: When we figured out that each class would have a story all of its own, it was really exciting because that meant we could tell stories that we wouldn't have ordinarily done.

KOTOR was a Jedi and Sith story. You start out as something else, but you're meant to become a Jedi or a Sith. This was an opportunity to still have these stories of the light side and the dark side, which are obviously dear to people's hearts, but have them right alongside the bounty hunters and the smugglers. What was life like for those kinds of people?

The pilots in *Star Wars: A New Hope* (1977) were a big inspiration for me, because they were *so* human. They were in this insane situation, they'd bicker a little bit and get overwhelmed sometimes, but they were focused on the job and still did everything they could to get that job done. That is something about *Star Wars* that I've always loved: no matter how wild and crazy the situation is, the characters always feel relatable and down to earth. That's what's heroic.

Orion, what was the process to create what was awarded a Guinness Record for the "largest voice-over project in entertainment history"?

OK: Every great game takes a village. But I think SWTOR actually took a medium-sized metropolis to get it all done.

When we started the project, the LucasArts audio group, of course, had really blazed the trail in bringing voice to the interactive medium. So, by combining our efforts with the talented team at BioWare's, we really helped to extend our reach even more. We had studios in San Francisco, New York, London, Los Angeles,



02

- 01 New weapon options include double-bladed lightsabers.
- 02 Combat has been revamped for Legacy of the Sith.
- 03 Revan and Malak concept art.
- 04 A Mandalorian character from the game.
- 05 Galactic Starfighter expansion artwork.



03



“THAT IS SOMETHING ABOUT STAR WARS THAT I’VE ALWAYS LOVED: NO MATTER HOW WILD AND CRAZY THE SITUATION IS, THE CHARACTERS ALWAYS FEEL RELATABLE AND DOWN TO EARTH.”

CHARLES BOYD
CREATIVE DIRECTOR,
STAR WARS: THE OLD REPUBLIC, BIOWARE

as well as many talented sound designers at Skywalker Sound, Bay Area Sound, and elsewhere, plus composers, musicians, directors, engineers, and more. It quickly took on a whole life of its own, and we recorded hundreds of thousands of lines of English dialogue. It was really just a tremendous effort by literally hundreds of people. It still sounds great, and we’re still adding to it.

Of course, even if a *Star Wars* fan has never played SWTOR, they have no doubt seen the incredible cinematics from Blur Studios. How did those come about?

OK: Everyone at BioWare and LucasArts was excited to take on the challenge of introducing SWTOR to the mass audience and making sure that they were as

thrilled as we knew they should be. We had a very long marketing window, so we had to keep the momentum going for a while. But there was no better way to keep the fans excited than with these entries into *Star Wars* storytelling.

Blur was just an incredible creative partner, and pulled out all the stops to make trailers that the industry hadn’t seen before. We’re still really pleased that people like them.

Do any major milestones stand out for you over the years of working on this title?

CB: When I look back on it, I think of it in terms of each expansion. Those were the biggest stakes in the ground. And it’s sort of how I measure my adult life, since I’ve been doing this for so long (*laughs*).

We have also been doing these big, in-person fan events called “Community Cantinas” at conventions like *Star Wars Celebration*. Those are opportunities to chat about the game and have a good time. Some of my best memories are just hanging out with players, where we all just get to be *Star Wars* nerds together.

OK: I’ve loved getting to watch the online community really grow. The game made the leap from a pre-streaming world to a post-Twitch world, which was really nice, because we don’t control that. The fans have got to *want* it, and they built that community themselves. There is no more rewarding feeling than to watch them connect to your game and make their own content and contributions.

How important has the relationship between BioWare and Lucasfilm Games been during this time?

OK: I’ve been going down to Austin and eating amazing barbecue with the BioWare team for the better part of my adult



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► life. We've talked every week for a decade and have formed real friendships. We know what BioWare is really good at, and they know how Lucasfilm Games can make sure that SWTOR stands out.

CB: It always feels like Lucasfilm wants to make what we want to make, and to help facilitate that the best way they can. That's the key to any good working relationship: a shared vision. They're not gatekeepers, they're guides.

What can players expect from the upcoming "Legacy of the Sith" expansion?

CB: We're focused on story every time we release something new: the next chapter in the tale of your character. At this point in the game, Darth Malgus, who was introduced in those CG trailers, is at odds with the players and they've been hunting him for a while. Certainly, the name of the expansion, itself, "Legacy of the Sith" is a hint at some of the content that players will be delving into.

We have new planets and new areas: Manaan is a good example, which was a planet introduced in KOTOR and has shown up in SWTOR briefly. Now you're back in very different circumstances to fight for kolto (the healing, medical fluid of this era). We've also got Elom, a planet that has existed for a very long time but we had not seen much of it before.

There's also a hollowed-out asteroid facility in the upcoming R-4 Anomaly operation that players can go to in big groups, so they can use their new combat styles to deal with a Sith cult up to no good.

Tell us about the revamp to the combat style?

CB: Systemically, we're separating your choice of storyline (the origin of your character), and how you engage in the gameplay, through fighting and combat styles. The

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06 Nar Shaddaa is one of numerous planets in SWTOR.

07 Concept art of the planet Mana'an.

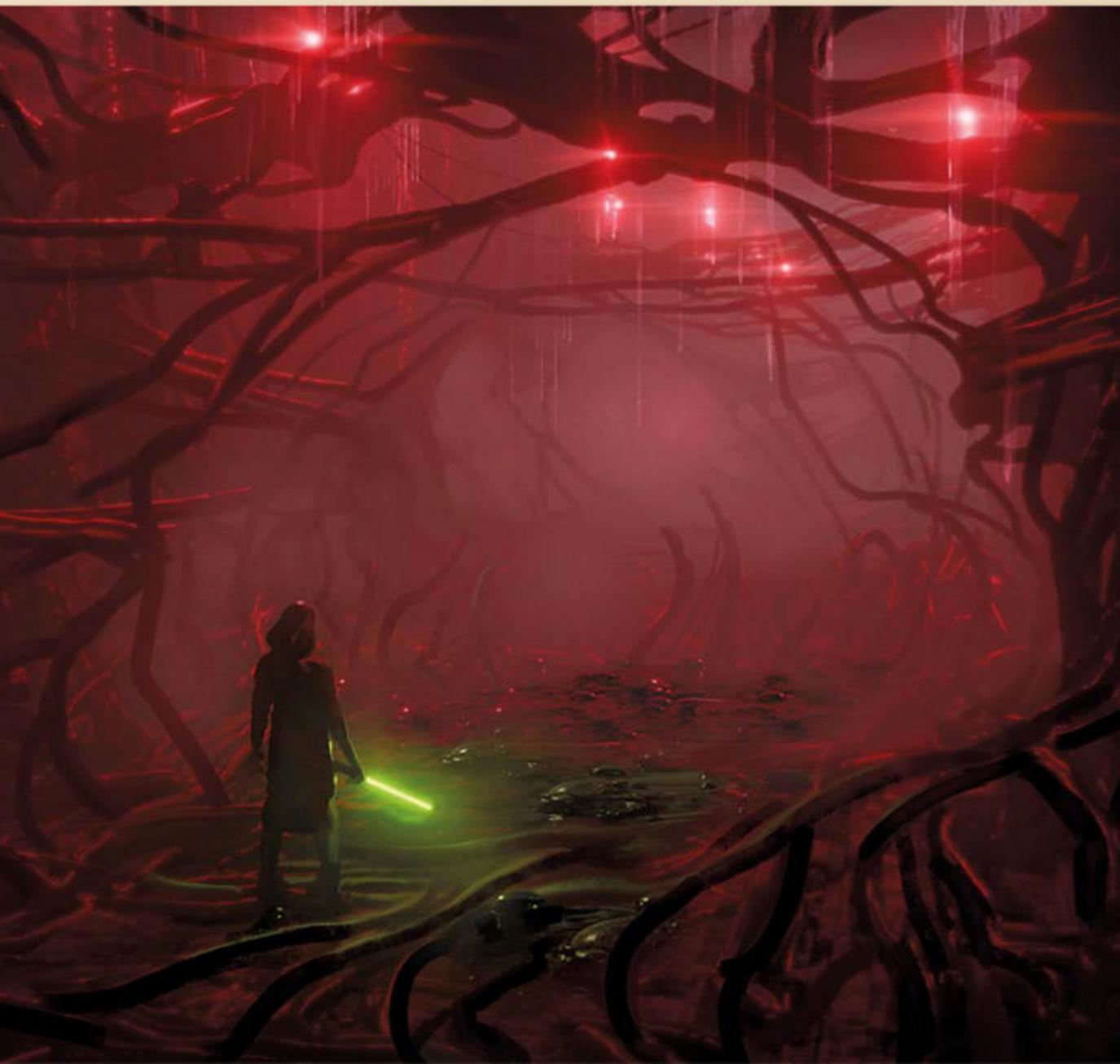
08 The planet Onderon.

09 The Rise of the Hutt Cartel expansion was released in 2013.

10 Concept art of the R-4 Anomaly.

“WE’VE REALLY WORKED HARD TO DEVELOP MORE ELEGANT FIGHTS AND GIVE DIFFICULT CHALLENGES TO ADVANCED PLAYERS, WHILE ALSO MAKING EVERYBODY ELSE FEEL LIKE THEY STEPPED INTO THE FILMS.”

ORION KELLOGG EXECUTIVE PRODUCER, LUCASFILM GAMES



10 team really wanted to give players more options for weapons, like double-sided lightsabers or dual pistols, as opposed to the set weaponry for your class.

OK: I’m excited to see what players do with the freedom that we’re giving them to pair combat with who they have become over these last 10 years. We’ve really worked hard to develop more elegant fights and give difficult challenges to advanced players, while also making everybody else feel like they stepped into the films.

For those who haven’t played before (or haven’t played in a little while), is this the time to join The Old Republic?

OK: When we come out with an expansion, it’s a promise from us to the players that, yes, there’s going to be new storytelling and new high-level content. But there’s ▶



11

A LONG TIME AGO

The landmark expansions in the history of *Star Wars: The Old Republic*

Original Release Date: December 13, 2011

Rise of the Hutt Cartel
Released: April 9, 2013

Galactic Starfighter
Released: December 3, 2013

Galactic Strongholds
Released: August 19, 2014

Shadow of Revan
Released: December 2, 2014

Knights of the Fallen Empire
Released: October 20, 2015

Knights of the Eternal Throne
Released: December 2, 2016

Onslaught
Released: October 22, 2019

Legacy of the Sith
Coming Late 2021



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▶ also going to be some graphical upgrades and quality-of-life improvements that will make it the best entrance to the game for new players. We truly believe that we have a great offer for players here, particularly because it's free for subscribers!

CB: It's the opposite of Vader and Lando: the deal gets better all the time. If you subscribe today, you're getting *everything* we've ever put out. It's a great time to jump in.

This is technically just the start of your 10th anniversary celebration. Any hints at what else fans can expect in 2022?

CB: We're going to be doing some cool stuff with Malgus, and it's going to set off a new direction in the storyline that I think will be really intriguing. We never seem to run out of cool things we can do in this storyline. But always

"WE'RE GOING TO BE DOING SOME REALLY COOL STUFF WITH MALGUS"

CHARLES BOYD
CREATIVE DIRECTOR,
STAR WARS: THE OLD REPUBLIC, BIOWARE

expect more, and there is more coming down the road.

OK: We all laughed when we were looking at the production plan for the year and at the various names, and it felt very fitting that "Legacy of the Sith" shortens to "LOTS." It was almost too corny to be true, but we hope that's what it feels like to players.

Looking back on a decade of SWTOR, what do you think the legacy of the game is and continues to be?

OK: From a *Star Wars* perspective, I think it is, without a doubt, one of the biggest and most beloved *Star Wars* games ever made. It has

really broadened the galaxy and expanded what people think can happen in a *Star Wars* story.

CB: For me, it's the impact it has had on people. I've been lucky to meet so many wonderful fans because of the game. I've seen couples that met playing and now they're married and even have kids. It's easy to underestimate the kind of impact it can have on someone's day-to-day life, because "it's just a game." It gives that escape, the ability to choose and create your own story, and feel like you are part of something bigger than yourself. 🙌

Become a player in the galaxy of *Star Wars: The Old Republic* at swtor.com.

11 Darth Malgus will wreak havoc in Legacy of the Sith.

12 Valcorion using the Force.

13 A Jedi Sentinel wielding a pair of lightsabers.



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Written by Cole Horton, Jason Fry, Amy Ratcliffe, and Chris Kempshall, with a foreword by Roger Guyett, this 256-page hardcover book is the perfect read for budding military historians or would-be rebel heroes!

To be in with a chance of winning a copy, send us the correct answer to the following galactic trivia question:

Lando Calrissian suggested he was made a rebel general thanks to his maneuver at which battle?

- A) The Battle of Tatooine
- B) The Battle of Toorneep
- C) The Battle of Taanab

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Dominic Monaghan

Decoding the Dark Side

Best known for playing a diminutive Hobbit in the *Lord of the Rings* trilogy, Dominic Monaghan's first love has always been the *Star Wars* saga. The actor reflects on scoring a full-sized part in its epic finale, *Star Wars: The Rise of Skywalker* (2019)

WORDS: JAY STOBIE

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rom uncovering historical facts to storming a Star Destroyer, Resistance ally Beaumont

Kin—portrayed by Dominic Monaghan—brought a wealth of skills to their cause in 2019's *The Rise of Skywalker*. *Insider* caught up with Monaghan to discuss the actor's passion for *Star Wars*, Beaumont Kin's origins, and his favorite moments from the set.

***Star Wars Insider*: You've played pivotal roles in *The Lord of the Rings* trilogy (2001-2003) and other blockbuster franchises, but *Star Wars* holds a special place for you. How has the galaxy far, far away influenced your life?**

Dominic Monaghan: *Star Wars* is the reason I became an actor, and it's dictated so much of my life. I love fantasy, whether it's in the videogames I play or the television shows I watch. Anything with

world-building captures my interest. *Star Wars* introduced me to those elements and helped me quantify my taste in art.

Every droid or creature, even though they were different, they all seemed to correlate to the same galaxy. It was a fully realized world and sparked so much of my imagination. I knew I wanted to spend the rest of my life as an actor working toward getting a chance to contribute to that world.

You're also a huge fan of Yoda.

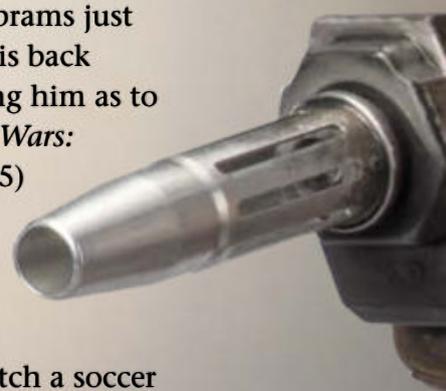
As I've matured, Yoda has become my favorite character. There's a huge amount we can learn from Yoda through his very old, kind of sedate wisdom. I have a tattoo inspired by Yoda's line reminding Luke that we are luminous beings, and this body that we live in is just a shell for who we actually are—what we say, how we behave, and the choices that we make.

Yoda is an excellent teacher, because he is quick to remind anyone who has fallen off the path

that we are able to achieve great things. With the past few years that we've all been through, from the COVID-19 pandemic to acts of social injustice around the world, I think it's important to remind ourselves that we can all do better.

Beaumont served the Resistance as an intelligence officer and historian. Is this how the character was initially described to you, or did the part evolve over time?

Honestly, I think J.J. Abrams just wanted to get me off his back (*laughs*). I'd been teasing him as to why he had made *Star Wars: The Force Awakens* (2015) without having me do anything in it. When the third film came along, J.J. knew I was in England to watch a soccer tournament. He emailed me to tell me that he might have a role for me, but it was still early on, and he couldn't tell me about Beaumont right then. ▶





“I looked around, and it was just me and R2-D2 there... It was a special moment.”

► He said that I’d have the part if England won their next match, but that was just another way for J.J. and I to have fun with our friendship. He started to feed information to me once it was able to be divulged. He told me the character had a background in science and was well educated. When I learned Beaumont was a codebreaker, I started to read books about coding and watched films about codebreaking.

I was a tiny cog in the wheel, so I tried as hard as I could to not put J.J. under any extra pressure. When he had the bandwidth to chat, he’d ask me if Beaumont would wear military clothes, if I could grow a beard, and how I thought Beaumont felt about droids and Chewbacca. It was a treat to be asked those questions about *Star Wars*. I wondered if a 7-year-old Dom would believe this.

Was there a particular moment while you were filming *The Rise of Skywalker* where it truly sank in that you were in *Star Wars*?

There were a lot of beautiful moments, but two were personal for me. We did a scene with the entire gang, with John Boyega (Finn), Daisy Ridley (Rey), Oscar Isaac (Poe Dameron), Joonas Suotamo (Chewbacca), and a whole bunch of the cast. It was going to take time to change lighting and move cameras, so everyone went outside to get some fresh air.

The set became very quiet. I looked around, and it was just me and R2-D2 there. No one was in the droid, so I went over, put my hand on his dome, and spent a few minutes trying to meditate my thanks into this droid for what it had given me over the years. It was a special moment, because R2 is someone we all have protective feelings for.

I also had a moment with Joonas that was very sweet. After we finished a take, I asked him if he could keep his Chewbacca costume on so that I could give him a hug. Of course, Joonas didn’t just hug me, he did the whole Chewie thing (*makes Wookiee noises and laughs*). Hugging Chewbacca made me realize that I’d gone on this incredible journey and everything I’d worked for had come to fruition.

As an original trilogy fan, how did you react when you learned that the Emperor had returned?

Well, they weren’t giving out paper scripts to an extraneous character like myself. In the version I read, there was no Emperor. The script I saw was dramatically different, because I think J.J. had written a few different versions—one that he was working from, one that he gave to the main characters, so they knew most of the story, and then a red herring script for the other characters.

With a project that was under lock and key, the production couldn’t run the risk of having four hundred people read a top-secret script. When I came back for reshoots, we heard talk about the Emperor, but J.J. was very hush-hush about it and said, as a fan of the movies, that it was probably better for me to wait and be surprised, as well.

Beaumont also fought the First Order on a *Star Destroyer*. What was being in a space battle like for you, considering you grew up loving the franchise?

We had a great time with all of the explosions. We were waiting around quite a bit between takes, so the crew ended up playing “Body Movin’” and “Intergalactic”

01



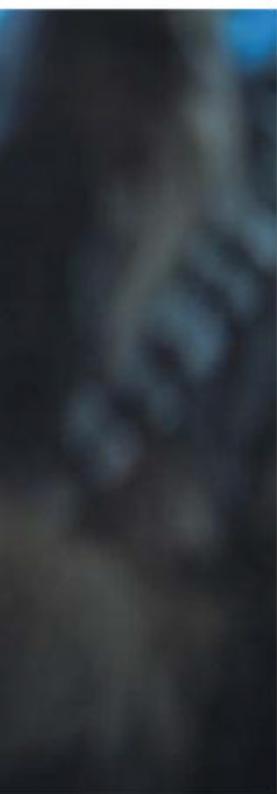
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01 Dominic Monaghan with J.J. Abrams on the set of *The Rise of Skywalker* (2019)

02 Monaghan as Beaumont Kin.

03 Beaumont Kin (Monaghan) and his Resistance allies receive devastating news.





DOMINIC MONAGHAN CAREER NOTES

Dominic Monaghan's extensive acting career has seen him travel from rural England to a mysterious island via Middle Earth before taking flight to a galaxy far, far away....

Prior to his breakout role as Meriadoc "Merry" Brandybuck in *The Lord of the Rings* trilogy (2001-2003), Monaghan starred in the BBC crime drama *Hetty Wainthropp Investigates* (1996-1998), before working with J.J. Abrams on the fantasy series *Lost* (2004-2010). He also played superpowered mutant Bolt in Marvel's *X-Men Origins: Wolverine* (2009), and shady physicist Simon Campos in *Flashforward* (2009-2010). Monaghan also hosted and executive produced the acclaimed wildlife documentary series *Wild Things with Dominic Monaghan* (2013-2016).

04

“To shoot a blaster on a *Star Wars* set was pretty epic!”

► by the Beastie Boys. The Resistance and the dark side all had a dance party—we were body popping and doing the robot with all the stormtroopers (*laughs*).

That probably sounds like a silly way to spend time, but it was a device to keep our energy in the right place and all of us in a positive mindset. When we started filming again, our energy hadn't dropped. I also had a mini-hero moment getting to shoot a blaster and making sure my co-workers stayed alive. To shoot a blaster on a *Star Wars* set was pretty epic!

You worked primarily with Kelly Marie Tran and Billie Lourd on the film. Could you tell us about what it was like to act alongside them?

We were buds! I took them to a Manchester United soccer game at Wembley Stadium. We spent a lot

of time with each other because we were generally in the same scenes together. They're lovely people who kept the energy on set really light and fun. We just tried to make sure that everyone was happy and having a good time. Kelly Marie and Billie are both great performers too, so being in scenes with them made my work a lot easier.

Kelly Marie Tran is a big fan of *The Lord of the Rings*. Did she mention that at all?

Oh yes, definitely. Kelly is cool and keeps it pretty mellow, but at some point she was like, “Okay, we have to talk about *The Lord of the Rings*!” (*laughs*). The lovely John Boyega did the same thing. It was wonderful to hear from my fellow performers just how much of a great cinema-going experience that trilogy was for them.

04 Monaghan had fun with co-stars Kelly Marie Tran and Billie Lourd.

05 Monaghan as Resistance intelligence captain Beaumont Kin.

Now that you are a part of the *Star Wars* galaxy, has your perception of the franchise changed?

I don't think it really has, as I've always had a huge amount of reverence for the films and have held them in such high regard. I've yet to be invited to *Star Wars* Celebration, so I hope I'll get a chance to go to one and be part of that extended family. As a *Star Wars* fan, and as someone who was lucky enough to be involved in a film, it would be a real privilege. 🙌

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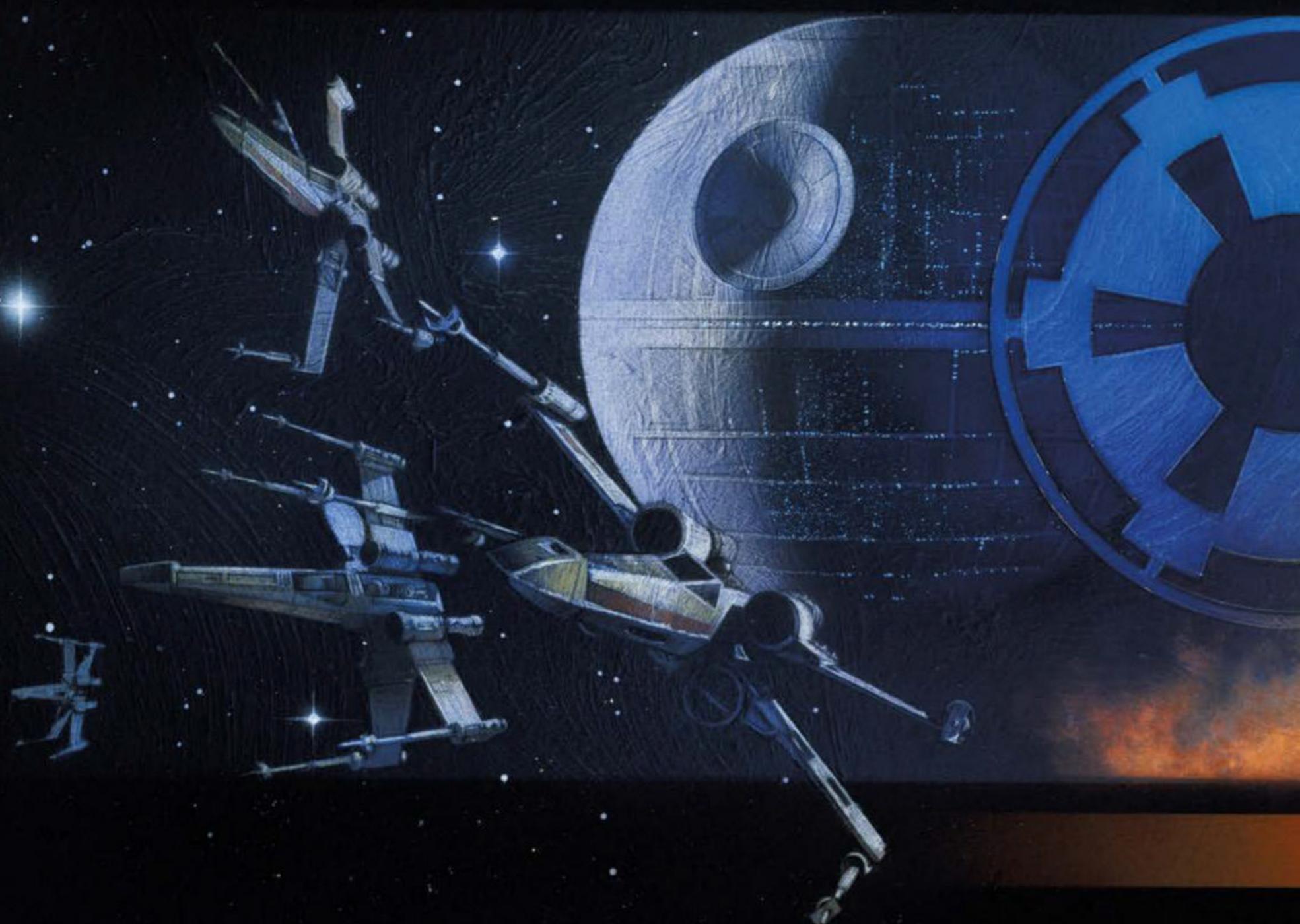
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DREW STRUZAN

A M A S T E R A T W O R K

The artist behind some of the most iconic posters in movie history tells *Star Wars Insider* about his career, his process, and his decades-long collaboration with the makers of *Star Wars*.

WORDS: BRANDON WAINERDI



01

Drew Struzan's art is instantly recognizable. Inspiring, bold, and powerful, his style has almost singlehandedly defined our notion of what a "classic" movie poster should be, whether hanging in theatres, plastered on billboards, or carefully taped onto a bedroom wall.

And if his posters for films like *Blade Runner* (1982), *Back to the Future* (1985), and *The Goonies* (1985) weren't iconic enough, his art for both the *Star Wars* and *Indiana Jones* movies has become almost synonymous with the films themselves, like a John Williams score, or a Ben Burtt sound effect.

Star Wars Insider:
How and when did your love of art begin?

Drew Struzan: My love of painting and drawing was there when I was born. I have always preferred communicating with my drawings, rather than with my words. When I was in grammar school, I was the designated decorator for every holiday. While other kids were stuck doing homework at their desks, I was given colored chalk and free reign on the blackboard.

As a senior in high school, I really began contemplating my future. I asked my art teacher what the best art school in the country was, and he told me it was the Art Center College of Design in

**"MOST OF MY INFLUENCES
CAME FROM THE OLD
MASTERS, LIKE PONTORMO
AND MICHELANGELO."**

01 Cover art from 2001 for *Wizards of the Coast's Rebellion Era Sourcebook*.

California. So, I gathered up all of the drawings I had done in his class and sent them in. They accepted me right out of high school and actually bumped me up to the third semester.

It was a small school in those days, but with some of the best educators in the world. Lorser Feitelson, a forerunner of modern design, was one of them and he taught me not only how to draw, but also how to channel the spirit of an artist. ▶

“THEY WERE INITIALLY ASKING FOR ONE POSTER, BUT I SAW THIS AS AN OPPORTUNITY TO DO SOMETHING DIFFERENT, SOMETHING GRANDER.”

► **Which artistic styles and eras did you gravitate towards in your early career?**

Most of my influences came from the old masters, like Pontormo and Michelangelo, who knew the human form and revealed it to us through drawings. I also delved into Art Deco, Art Nouveau, and the modernists. But when I left school and started working, I had to find my own style. Occasionally, an art director would ask me to work in the style of someone, or in the style of a period, but after a while they just started asking me to “work my magic.”

How did your technique change as you began making more movie posters?

Actually, the technique I primarily use for movie posters was created out of necessity. The movie industry almost always makes changes to the art, because there are a lot of people involved and, therefore, a lot of different opinions. My technique allows me to make any changes without much stress.

My early work had all been done in oil paint, but it took forever to dry and was impossible to change. I leaned on my education to find a different method and learned that acrylics are fast drying, especially when using an airbrush. And, since drawing had always been my favorite thing anyway, the pencil work seemed to be an obvious choice.



The first *Star Wars* poster you worked on was for the 1978 re-release of *A New Hope*, for which you partnered with Charles White III. How did the now-iconic “torn” *Circus* poster come about?

Charles actually got the job to create a new poster for *Star Wars* first, but he didn’t see himself as a portrait artist. He called me up and asked if I would do the portraits. At that time, I had never used an airbrush, but I was eager to learn. That was our trade-off: I would do

02 The idea of a triptych of posters to promote the Special Editions came from Struzan.

the portraits if he showed me how to use the airbrush. So, I did Luke and Leia, and he did all the ships and critters.

He was nearly done with his part of the work, but while he was making a small change to the art he accidentally spilled bleach down the front of the painting. We stood there watching everything disappear under a bleach waterfall. But Charlie recovered with grace, as you can see in the original art.

The “torn” aspect of that piece arose from us having left inadequate room for the movie’s

credits. We added extra space by imitating the look of “wild posting” (traditionally paper posters, pasted onto the sides of walls and buildings). It remains one of George Lucas’ favorites, since the style fits perfectly with the film’s history, and with poster history in general.

How do you work out the composition for one of your posters? Are you ever able to watch a near-complete film for inspiration?

More often than not, I did not see the film. What I saw in those days were piles of notebooks of

stills taken on the set. From those shots, I could see how the movie looked, and good photographers were worth their weight in gold. If they didn’t know how to do their job, my job became a million times more difficult. And if there was no coverage of the characters or sets, it was like working blind.

I never had trouble coming up with ideas. A lesser-known tool I used (and still use) is “lucid dreaming.” After filling my head with ideas, I would work on the compositions while I slept. By morning, I had the painting already done in my mind’s eye.

03 The Industrial Light & Magic logo, painted by Drew Struzan.

04 Struzan’s theatrical one-sheet for *Attack of the Clones* (2002).



03

All I had to do was get up and paint the actual work. I once heard John Lennon speaking about how he wrote his songs in his sleep. It’s very interesting to hear how many creative people have used this method.

For your movie posters, especially, what was your typical artistic process?

Get up early, work hard all day, get some rest. Do it all over again the next day. Enjoy the work. Seek to understand both the needs of marketing and the needs of the filmmaker, and do the best job possible marrying these two goals. I never let a painting leave the studio that I am not one-hundred-percent happy with.

My process was to get inspired, think about it, and then do it. It was pretty much that simple. Just like no two movies are alike, hopefully no two posters are alike.

Mel Brooks once said that the poster is “the invitation to the film,” and I like that expression. The difference for me, however, is that I not only want the poster to speak of the film *before* one sees it, but to also fill the soul with great memories *afterwards*. That way, it is not just a pop of creativity, but a long-lasting reminder of what a wonderful experience it was to watch the movie.

In the 1990s, you provided cover art for a number of *Star Wars* novels. What influences did you draw from in order to realize characters who only existed on the printed page?

Book covers are different animals from movie posters. For one thing, there is a lot of freedom. I would get a few paragraphs





05

► of what the story was about, and then go from there.

Fewer people are making decisions about what the cover should look like, as opposed to a whole cast of people in the movie industry. The 1990s were a great time for Bantam and Del Rey, with so many authors creating backstories and filling the great chasm of wonder and “what if’s” around the film’s characters and galaxy.

I remember for one series I had a good friend in mind. He fit a character’s description perfectly. When I asked him if he would pose

for the character, he was eager to do so and actually turned out to be a very good model. Looking back now, it is a fond memory of those times, and the interaction between fiction and real life. But I did consciously try to be truthful to the author’s vision. So, in that regard, it was very much the same as composing a movie poster.

Your beautiful triptych for the *Star Wars: Special Editions* was actually a

05 Struzan created the evocative teaser poster for *Return of the Jedi* (1983).

last-minute request. They are now some of the most instantly recognizable pieces of *Star Wars* art of all time.

I was taking a break: my wife and I went to Yosemite to relax and, somehow, people at Lucasfilm found me. And, honestly, although we were on vacation, how could I possibly say I didn’t have time for such a great project? So, we packed our bags on the spot and drove home, and then I got on the phone with everyone at Skywalker Ranch.

06

They were initially asking for one poster, but I saw this as an opportunity to do something different, something grander. I presented my idea. There was some faxing back and forth—remember faxing?! George liked the idea and said, “Do it.”

There was a bit of a rush because the original deadline was set for just the one poster, and now I was doing three. Looking at the end result, though, I’d say it was well worth that short vacation in order to do the work. And, fortunately, my wife agrees.

What was it like coming back for *Star Wars: The Phantom Menace* (1999), with George Lucas even stipulating that no changes could be made to your poster?

George knows illustration touches the heart and imagination much more readily than photography. It was nice to be respected and to not have to change things constantly. And it was actually a bit of a shock to hear that George made the decision to use just that one piece of art worldwide. That was the first time anything like that had ever been done. I suppose I didn’t know how to absorb that level of exposure. I still don’t. But it did feel



good, even then, and remains one of my very fond memories.

Moving on to your teaser poster for *Star Wars: The Force Awakens* (2015), what was it like revisiting *Star Wars* for a new generation of fans and of characters?

The Force Awakens was a new vision, filled with my old friends. I knew the stories and felt at home.

06 Cover art for *Shield of Lies*.

07 Struzan also created cover art for a number of *Indiana Jones* books.

And it was just an absolute pleasure to work with J.J. Abrams. As the film was being cut, and special effects were being developed, I worked on the poster and got sneak peaks that provided the essence of his vision.

What I loved the most was the relationship between Rey and Finn, and, naturally, I appreciated seeing Han Solo back with Chewbacca. Seeing them all on the big screen took me back to the joy of taking my young son to the Chinese Theater, to see the original film in 1977. I was honored to be part of the transition of the franchise, as it was turned over to new, talented hands.

Recently, you’ve spent some time meeting fans at conventions all over the country. What has that been like for you?

The fans make me cry. No joke. I am overwhelmed by their kindness and their stories.

Although I never imagined I would have the opportunity to speak with people who were moved by my work, I did dream that the work would bring happiness and a smile to the world. Just knowing that my work reached out and touched so many people is a very emotionally moving experience. Their stories inspire me. ▶



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- **The Galactic Gallery in Dallas, Texas, is a beautiful home for much of your art where fans can see your work up close. What would you say to artists and fans who find inspiration in your artwork, and who are constantly striving for creativity in their own?**

I'm trying to give the gift of art to people, the gift of beauty and peace. If you find something that you love in it, then you've discovered the



INDIANA STRUZAN

Drew Struzan was the artist behind the international poster for *Raiders of the Lost Ark* (1981) and the subsequent *Indiana Jones* movies, and in some cases he was even the star:

"I actually body doubled for Harrison Ford for many of the Indy posters," reveals Drew Struzan. "You need to understand that, by the time I began working on the advertising art for the film, the actors had long moved on to other projects. They don't necessarily even look the same."

The job is rarely a one-shot image. It's really to explore many ideas that could represent the film. Harrison Ford, even in those days, had better things to do than hang out and wait for me to pose him endlessly for ideas. My wife was always my photographer (and occasional model), so, long before the advent of one-hour photo shops, she would shoot the film, develop the film, and make my prints. If I had to send the film to a lab, it would take days before I would have my reference material. Hollywood isn't patient. Everything is a rush!

heart and soul of my work. And for those striving to find their own creativity, don't give up. It is a long process and a lot of hard work. It is time consuming, but the joy is always there, and the communication gets stronger and stronger with every new challenge and experience.

08 Struzan's cover art for *The Paradise Snare*, by A. C. Crispin.

Enjoy the work of others. Delve into their thinking. Identify what moves you in their work and see if that is coming through in your own. And, when you find something of value, you can add your voice to the choir, so to speak. In that way, we keep the faith alive. ☺

"JUST KNOWING THAT MY WORK REACHED OUT AND TOUCHED SO MANY PEOPLE IS A VERY EMOTIONALLY MOVING EXPERIENCE. THEIR STORIES INSPIRE ME."

08



THE FORCE OF... FANZINES

01

Star Wars Insider meets the creators and historians who have kept the tradition of Star Wars fanzines alive for more than 40 years.

WORDS: AMY RICHAU

Before *Star Wars* blogs, podcasts, and YouTube channels, *Star Wars* fans produced and purchased hundreds of unofficial *Star Wars* fanzines that explored and celebrated the characters and storylines of the galaxy far, far away. The first fanzines focused on the saga began popping up shortly after the release of *Star Wars: A New Hope* in 1977, and even today, when most fan-generated content is exclusively digital—some continue to produce and distribute physical *Star Wars* fanzines. ▶

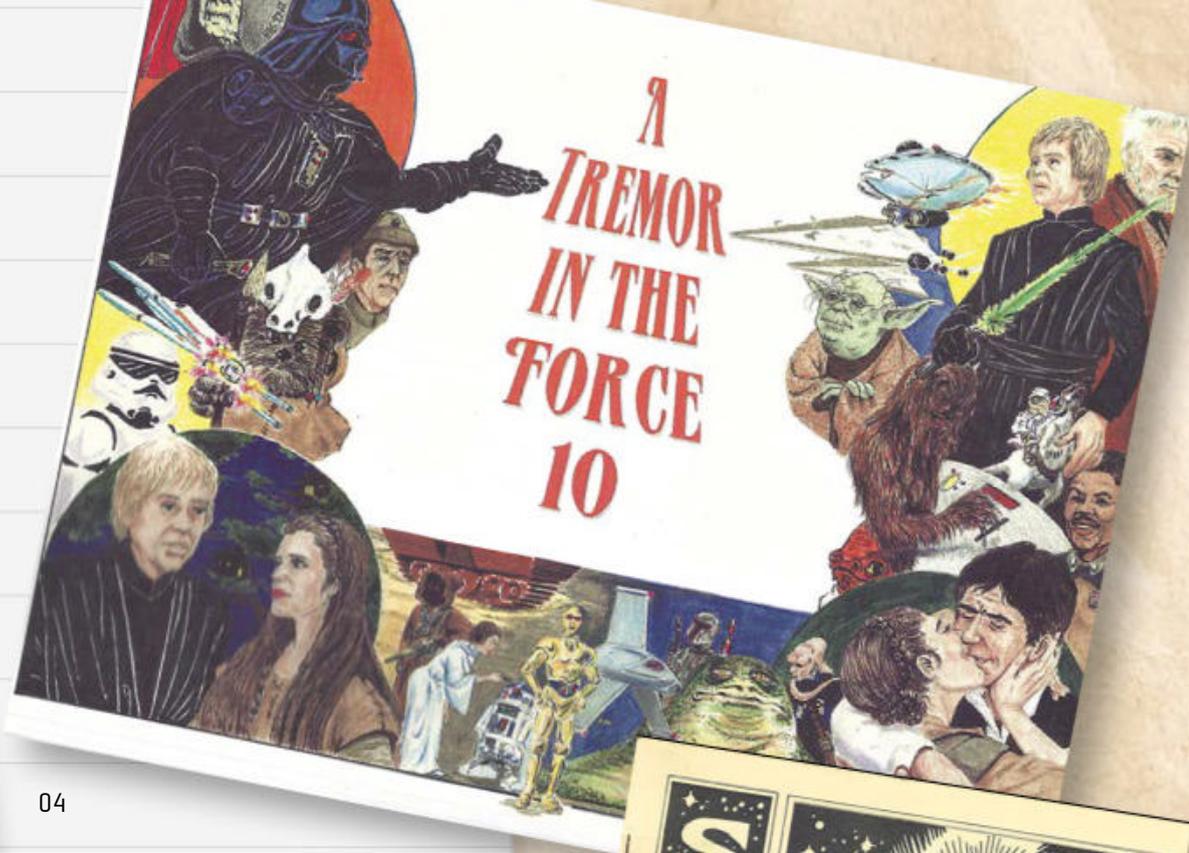
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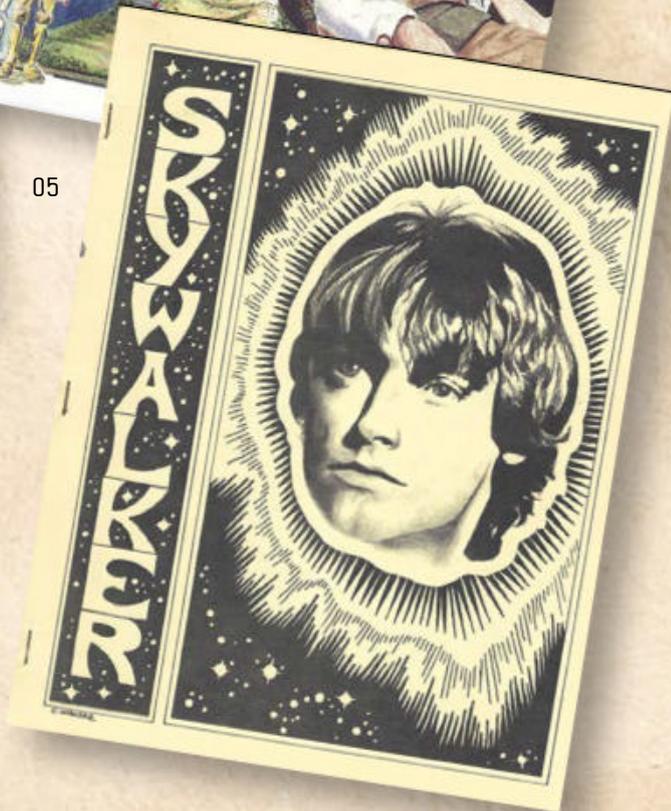




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► Dr. Amy H. Sturgis teaches classes about the impact of *Star Wars* and other media at several U.S. universities. She defines fanzines as amateur publications, “created and distributed not for profit but for the love of the fannish subject.” As she explains, “The subject may change, and the ingredients making up the fanzine may change, but I see one constant: that fanzines are powered by passion, dedication, and creativity.”

The content of *Star Wars* fanzines has always been varied, and might include fan fiction, art, letters and essays; commentaries and reviews; cartoons; and poetry. Some fanzines talk about anything related to the saga, while others concentrate on a particular film, a certain character, or sometimes a very specific niche element of the *Star Wars* galaxy. The possibilities are seemingly limitless.

Several *Star Wars* fanzine creators became hooked thanks to another space-bound fictional enterprise—*Star Trek*. “I have been involved in fanzines since I got into fandom in 1972,” remembers Cheree

Cargill. “The first five years was with *Star Trek* zines, publishing five issues of a zine called *Tal-Shaya*. In 1977 I fell in love with the first *Star Wars* movie, and began reading, writing, and illustrating for several of the new *Star Wars* zines that were coming out. By 1983, when *Star Wars: Return of the Jedi* was released, I was doing my own zine, *A Tremor in the Force*.”

Maggie Nowakowska contributed to and edited *Star Wars* fanzines in the late 1970s and 1980s. She remembers first seeing a *Star Trek* fanzine during a meeting of the Puget Sound Star Trekkers. After reading a few different zines, she started to submit her own stories. Excited to write *Star Wars* fan fiction, Maggie reached out to her contacts and found someone who was equally as interested in putting out a *Star Wars* zine. “I wrote to Bev Clark,” said Nowakowska, “and that took care of the rest of my life.”

Many fans communicated with each other via fanzines in Letters of Comment columns (LoCs).

- 01 Meg Humphrey with her fanzine, *Ceebs and Beebs*.
- 02 *Into a Larger World* is put together by Kara DJ.
- 03 Cheree Cargill’s 1983 fanzine, *A Tremor in the Force*.
- 05 Fanzines often focus on and celebrate a specific *Star Wars* character.

“Most zines that came out more than once had a comments column where readers could contribute their ideas for zine content,” says Nowakowska. “Most zines also had adverts and listings for available and upcoming zines, along with requests for contributions. Most zine publishers were reliant on down payments from readers to get the zines printed at all.”

Time Equals Money

In addition to the financial demands of self-publishing, putting a fanzine together involved no small editorial effort, especially in a more analog age. The publications were often text heavy and could be quite lengthy, and fanzine publishers did everything—from soliciting for written submissions and artwork, designing the layouts, arranging printing and binding, and all the marketing.

“Those who published fanzines learned a whole lot about customer demands, costs and over-runs, and being the sole person responsible for producing a product *and* paying the bills,” says Nowakowska. “A different experience, and I’d say a worthy one, if of its own time.”

Readers could find fanzines in dealer rooms at conventions or purchase them through the mail. Many zines were so time intensive to produce that they only came out once or twice a year. “When the personal computer came along, zines became so much easier to create,” says Tish Wells, who contributed to *Star Wars* fanzines from the late 1970s to the 1990s. “Before, if you found a typo you had to re-type a whole page. With a computer, you just made the correction and reprinted it.”

While a lot of *Star Wars*-related discussion and fan fiction moved online during the late 1990s, printed *Star Wars* fanzines continued to be produced. *Star Wars: The Phantom Menace* (1999) inspired several fans to create zines focused on the characters and relationships from the prequel era.

“I really appreciate and am fascinated by the fanzines that appeared in response to *The Phantom Menace* and *Rogue One: A Star Wars Story* (2016),” says Dr. Sturgis. “The writers and artists in those fanzines created works in homage to characters who came to life and died in the space of one film, yet the stories, essays, and works of art provide testament to the powerful impact made by these heroes, however short-lived.”

A Galaxy in Training

Some things never change. Today, lengthy discussions between fans concerning the finer details of *Star Wars* storytelling dominate internet forums. Similarly, after the release of *Return of the Jedi*, fanzine discussion topics included whether Han Solo was actually a Jedi but didn’t know it, why Leia and Mon Mothma were almost the only women shown in the saga, and why Obi-Wan Kenobi lied to Luke about his father in *A New Hope*.

Alongside airing thoughts and opinions, another huge part of the appeal and success of fanzines

06 Issue #10 of *Into a Larger World* was themed around Obi-Wan Kenobi.

07 *Found* is a zine for fans of *Star Wars: The Clone Wars* (2008-2014).

LETTERZINES

Letterzines were how many *Star Wars* fans talked to each other before internet mailing lists or email. Cheree Cargill produced 54 issues of the letterzine *Southern Enclave* from 1983 to 2000. “It was a quarterly publication. Fans would send me letters commenting on the *Star Wars* movies and I would retype them into a format for the zine, publish it, and send a copy to everyone on the mailing list.”

was (and remains) fan fiction—a work of fiction written by fans for other fans, based on an established fictional universe.

“When *Star Wars* came out, I wanted to read everyone else’s ideas on the plot, the characters, and the history of the *Star Wars* galaxy,” Nowakowska recalls. ▶

06

“When the personal computer came along, zines became so much easier to create.”
Tish Wells



07



A WINDOW ON THE WORLD

Fanzines are a global phenomenon, and their study can offer a unique window into non-Western perspectives on the characters of *Star Wars* and their stories.

"I believe the fanzines that represent a global response to *Star Wars* are and will be important to study and learn from," Doctor Amy H. Sturgis suggests. "*Star Wars* itself draws ingredients from around the world and across time; fans from different cultures and traditions connect to different parts of the saga and see different aspects of the tales to appreciate. Learning from those fans and their fan works can enhance our own joy in and appreciation of the franchise."

Fans and scholars interested in learning more about the history of *Star Wars* fanzines can visit the Mariellen (Ming) Wathne Fanzine Archives Collection at The University of Iowa. Ming Wathne ran the archive, which both preserved and circulated fanzines to fans, from her garage for many years before the collection moved to the university. Originally called The Corellian Archives, the collection includes more than 3,000 fanzines.

▶ "Also, I wanted to make sure that there was a woman Jedi being written about as soon as possible. Dyane Kirkland and I started writing our version of *Star Wars* history together, and we were adamant about making sure that there were female Jedi around in fan fic before the boys started saying that there couldn't be girl Jedi, because the movie only showed boy Jedi."

That period between *A New Hope*, *Star Wars: The Empire Strikes Back* (1980), and the release of *Return of the Jedi* in 1983 was an exciting time for fanfiction and fan speculation, as so much of the *Star Wars* galaxy remained unknown. "There was so little backstory, writers could make up their own and did so in diverse ways," says Wells. "They used *Star Wars* to explore many different topics, from gender to fascism, death, and discrimination."

"Those were magical years for fan fiction," Nowakowska agrees. "Initially we only had one movie that provided pretty sparse lore, but it gave us a whole galaxy to explore. Fans took the story that George Lucas had created and explored their

08 Modern fanzines benefit from improved print quality and full-color.

own ideas about everything that *Star Wars* introduced. Most of us wrote more 'grown-up' stories because many of us putting out fanzines were in our 20s and 30s, and we were the ones who could scrape together the money it took to put out a zine. That began to change with the release of *The Empire Strikes Back*. Now there were some boundaries to the story. Now there was a romance!"

At a time when official *Star Wars* fiction was thin on the ground, Cheree Cargill recalls how the fan fiction of zines allowed for a deeper understanding of the *Star Wars* characters and their emotional baggage. "Han Solo was my favorite (and still is)," says Cargill. "I loved reading stories about him and Leia. There were entire series of stories published in the zines."

A number of contributors to fanzines went on to write professionally, having gained valuable experience working on the fan-made publications. "For aspiring writers, it was a good way to learn how to tell stories in a galaxy that had a well-known foundation already, rather than



struggling to create their own from the very start," notes Wells.

"Zines aren't as convenient as the web. It's not an activity that rewards you with immediate gratification," says Nowakowska. "We nourished a whole lot of future pro-writers with the experience of working with editors, with tight deadlines, with the nail-biting experience of sending a manuscript off in the mail without knowing whether someone else might like our story."

The Future of Fanzines

Star Wars fanzines being made today are just as eclectic as the zines of decades ago. Some are produced by a group of fans with a host of contributors, while others are the sole creation of a single fan, working on their own to express their devotion to the saga.

"I love collecting fan-made works, and I eventually got to the point of having so many ideas of my own that I finally decided to make one," says Meg Humphrey, who began making *Star Wars* fanzines after buying zines that covered a variety of her other interests. "I especially wanted to focus on characters and circumstances that are brief or niche but that I've come to really love. Fan works allow us to do that, and I'm grateful that I can take something small and specific, make a whole thing about it, and discover that others love it too."

The first zine Humphrey made was called *Ceebs and Beebs*, which featured the astromech droids CB-23 and BB-8. "At *Star Wars* Celebration Chicago, I got a copy signed by Christopher Sean, who plays Kazuda Xiono on *Star Wars Resistance*, and I'll always treasure it!"

Humphrey also created a series of zines featuring the Ewoks. All of Humphrey's zines are hand drawn with pencils, pens, and markers before being digitally scanned to add text. "I have two volumes done right now: *Luu Na-Chin*, which means 'beautiful tribe' in Ewokese, and *Chattu Kla Tana*, meaning 'blessings from our earth.' Ewoks are my favorite creatures from *Star*

"I think fandom as a whole does enjoy having physical things and collecting."
Meg Humphrey

10



Wars, and there's so much about their culture and their world that could be explored, so that's what I'm doing with my zines."

Kara DJ edits the fanzine *Into a Larger World* and made her first pocket-sized zine with the purpose of trading it at *Star Wars* Celebration Chicago with other fans. "I printed fifty copies and gave it out to cosplayers and other people I met," says Kara. "Once I got home from there, I was on such a *Star Wars* high that I decided to try my hand at a full-sized issue."

Into a Larger World is an analog creation, made with paper and glue, and regularly includes contributions from other fans. Topics include upcoming *Star Wars* TV series, character studies, and topics such as *Star Wars* podcasters. "I wanted the fanzine to be part of the community. People pitch article ideas to me and I'm always in awe of how cool their ideas are, that I would never have thought of on my own! I also love featuring fan artists and doing Q&A interviews with other fan creators. It's a way to continue growing the community, learning new things, and making some amazing *Star Wars* friends."

"I think fandom as a whole does enjoy having physical things and collecting," suggests Humphrey. "There really is something different about holding a zine in your hands, knowing that a person—a fan just like you—has put in so much effort to make this beautiful product. It's



10 Fanzines have survived and thrived across the three trilogies of the Skywalker saga and beyond.

easier to treasure a physical copy than something that just exists digitally, and that's what makes them worthwhile. Zines don't take up that much space, aren't usually too expensive to make (and therefore are affordable to buy), and can cover topics or characters that maybe don't get as much love as they deserve," she adds.

With many more *Star Wars* stories on their way, it seems likely that the Force will remain strong with fanzines. No matter where your interest in the galaxy far, far away might lie, it's a pretty good bet there is a *Star Wars* fanzine out there for you. 🍌

VOU7 CUVN10AN KANOV7V7

A CERTAIN POINT OF VIEW

Our resident *Star Wars* expert, Jay Stobie, consults his library of holocrons and ancient Jedi texts to answer your questions about the events, people, and places of the galaxy far, far away....



“When Darth Vader Force-chokes Admiral Motti in *Star Wars: A New Hope* (1977), Grand Moff Tarkin orders him to stop. Was Vader’s military rank low enough at the time for Tarkin to give him such an order?”
Walter Snelson, U.S.A.

Who wields more power, a Grand Moff or a Sith Lord? As with the majority of Sheev Palpatine’s machinations, the answer is multi-layered and complex.

After Palpatine established the Galactic Empire, the Imperial Senate controlled the various star systems and enacted the Emperor’s

political will. On the military side, each Moff oversaw a galactic sector and dealt with planetary governors, while Grand Moffs were given domain over vast territories of space.

Upon completion of the Death Star, Palpatine disbanded the Senate and dispersed its authority to the regional Moffs, essentially consolidating the Empire’s political and military branches into a single entity. With Moffs looking after local affairs and the Death Star keeping systems in line through fear, the Emperor required a trustworthy subordinate to coordinate these efforts. As Palpatine’s personally appointed Grand Moff of the Outer Rim Territories,



■ The Grand Moff’s Minions

Admiral Motti

One of the Imperial military’s joint chiefs, Admiral Motti considered the Death Star as the ultimate power in the galaxy, downplaying the Force’s influence and earning the ire of Darth Vader. Motti commanded the naval forces attached to the Death Star, perishing with Tarkin when the station was destroyed.



Colonel Yularen

A veteran of the Clone Wars who fought for the Republic alongside Anakin Skywalker, Yularen eventually became a colonel in the Imperial Security Bureau and investigated possible acts of sedition in the Senate. Yularen was later appointed to Tarkin’s staff as the Death Star’s senior ISB officer.



General Tagge

As chief of Imperial military operations aboard the Death Star, General Tagge often disagreed with Admiral Motti about the battle station’s tactical superiority, considering the superweapon to be “Tarkin’s Folly.” Unlike Motti, Tagge recognized that the Rebel Alliance posed a real threat to the Empire.





Wilhuff Tarkin held significant influence within the Empire.

In most societies, such a position would appear to rank second only to the Emperor himself. However, Palpatine's plans extended beyond simple political matters and military might, as he also emphasized the teachings of the mysterious, Force-wielding Sith.

The Ultimate Power in the Universe?

After Darth Maul's (apparent) death on Naboo, the then-Supreme Chancellor Palpatine saw great potential for a future apprentice in the form of young Anakin Skywalker, who would



Director Krennic

The Director of Advanced Weapons Research for the Imperial Security Bureau, Orson Krennic was tasked with overcoming the obstacles necessary to complete the Death Star. However, any hope Krennic entertained of impressing the Emperor faded when Tarkin assumed complete control over the project.



General Romodi

Another Clone Wars veteran who chose to join the Imperial military, General Romodi worked closely with Tarkin during the latter's days as a Moff quelling local rebellions.

Romodi accepted Tarkin's personal invitation to return to military service and help his old friend prepare the Death Star for its galactic debut.



eventually go on to become known as Darth Vader. After the Empire rose to power, Vader undertook the crucial task of extinguishing the Jedi and eliminating those who could oppose the Sith. Beginning with his leadership of the massacre at the Jedi Temple on Coruscant, Vader served as the Emperor's enforcer, hunting down any Jedi who survived Order 66. Just as Tarkin presided over bureaucrats and officers, Palpatine's apprentice guided the Inquisitors who searched the galaxy for any remaining Force-sensitive foes.

So, in essence, Tarkin and Vader both did the Emperor's bidding while focusing on two very different fronts. Since he was not a part of the military hierarchy, Darth Vader held no rank, yet he also owed no allegiance to the command structure. Vader's stature came from his connection to the Force and the prestige bestowed upon him by Palpatine, who simultaneously supported Tarkin's career.

If Tarkin did not outrank him, why would Darth Vader yield to the Grand Moff and release Motti from his Force grip? Given their mutual allegiance to Palpatine, one could view Tarkin and Vader's collaborative efforts as obedience to their immediate superior. In addition to this, Anakin Skywalker was shown to respect Tarkin during the Clone Wars, and the Grand Moff even referred to Vader as



his "friend" when the pair discussed the presence of Obi-Wan Kenobi on the Death Star. The two appeared to have established a genuine rapport with one another.

Thus, when Tarkin asked Vader to spare Motti, the Sith Lord likely perceived it as more of a request than an order. With his point about the Force made, Vader clearly felt punishing Motti for his lack of faith was less important than maintaining his relationship with the Grand Moff, enabling them to continue to work together to impose Emperor Palpatine's will. 🙄



Embracing The Empire

With the fall of the Galactic Republic, many newly minted Imperial officers used the birth of the Galactic Empire to advance their own interests. As an admiral and later a Grand Moff, Tarkin made a name for himself as he mercilessly subdued uprisings on Mon Cala and the Gotal moon of Antar 4, as well as by establishing the Tarkin Initiative and exploring the potential for superweapons to be used to benefit Emperor Palpatine's aims.

Director Orson Krennic had his own visions of grandeur, believing that delivering a fully operational Death Star would gain him favor in the Emperor's eyes. Similarly, Thrawn of the Chiss Ascendancy perceived the Empire as superior to its predecessor, so much so that he joined the Imperial fleet and utilized his cunning intellect to rise to the rank of Grand Admiral.

TRACKING TARKIN'S ASCENT

64 BSW4:

- Wilhuff Tarkin was born on the planet Eriadu.

36 BSW4:

- Tarkin attended a conference where he met Sheev Palpatine, who took an interest in the young man's career.

20 BSW4:

- Captain Tarkin served the Republic on a mission involving the Nexus Route. Tarkin was captured by Separatist forces and imprisoned in the Citadel on the planet Lola Sayu before being rescued by Obi-Wan Kenobi and Anakin Skywalker.

19 BSW4:

- Admiral Tarkin began his involvement with the construction of the Galactic Empire's dreaded Death Star.

1 BSW4:

- Following a successful test at Jedha, Tarkin usurped control of the Death Star from Director Orson Krennic. However, Tarkin arrived at Scarif too late to prevent the rebels from escaping with the battle station's plans.

0 ASW4:

- Tarkin demonstrated the Death Star's power by wiping out Alderaan, but was killed when the Death Star was destroyed by rebel starfighters that exploiting a weakness built into the station by Galen Erso.

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STAR WARS INSIDER WORLDWIDE

CELEBRATING THE SAGA



AMAZED BY ARMOR

Suiting up for Mandalore
and the Empire

Jasmin Schröder's initial cosplay encounter took place when she met members of the 501st Legion's German Garrison at LEGOLAND® in 2017. Many of the fans at the event were wearing sandtrooper armor, and Schröder fell instantly in love with the iconic design. By January 2019, the new cosplayer had completed her own sandtrooper costume and joined the 501st Legion herself.

Schröder felt the same level of excitement when she saw the Armorer in *The Mandalorian* (2019-present) and immediately knew that would be her next project. "I studied every scene of



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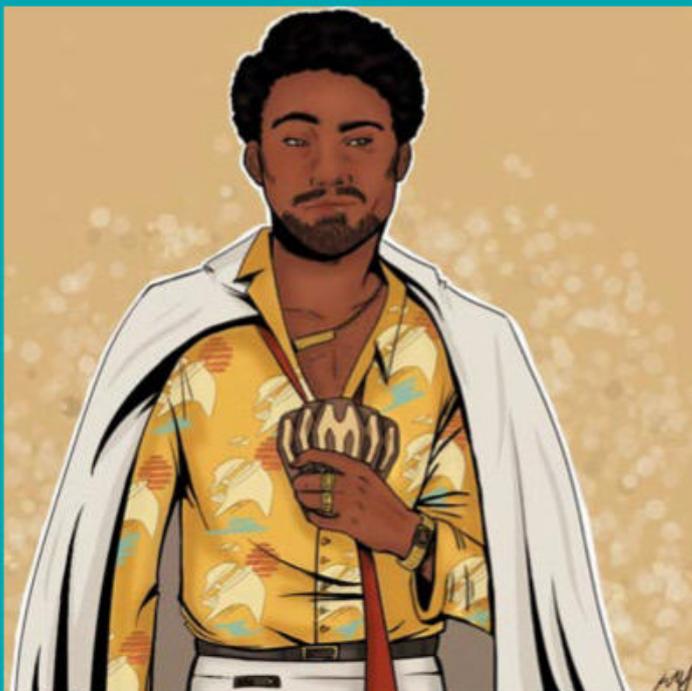


her to check all the details of the costume,” recalls the cosplayer. The most significant challenge proved to be the ensemble’s soft parts, because Schröder had never sewn before. With determination that would make the Armorer proud, Schröder purchased a sewing machine, fabric, and all the other parts necessary for the costume. A good friend was also able to 3D print a helmet for her.

Much like the Armorer and her forge, Schröder discovered that sewing came naturally to her, thus allowing her to craft every soft element on her own. After a four-week build, the cosplayer’s devotion to the project paid off when Brian Matyas, a concept designer for *The Mandalorian*, noticed the completed costume. According to Schröder, Matyas complimented the armor’s accuracy in comparison to the wardrobe assembled for the show. What did Schröder think of Matyas’s response? “Best compliment ever.”

ARTISTS’ ALLEY

Talented *Star Wars* fans share their amazing drawings inspired by the galaxy far, far away....



01 “LANDO CALRISSIAN” BY RACHAEL SMITH

Fan artist Rachael Smith expresses her love for *Star Wars* through her work, such as this stunning portrait of a young Lando Calrissian with his sabacc cards as depicted in *Solo: A Star Wars Story* (2018). “Ever since I was a kid, *Star Wars* has always played an important part in my life,” says Smith. “My family and I continue to bond over the franchise, and our love has motivated me to express this artistically.”

02 “COZY CALAMARI” AND “HIGH REPUBLIC” BY MEGAN POEHLER

Inspired by Charles Soule’s novel *Light of the Jedi*, fan artist Megan Poehler wanted to illustrate Bell Zettifar and Loden Greatstorm in action. “I felt very connected to Bell’s character,” explains the artist. Poehler also crafted a tribute to the Mon Calamari dock worker who wore an attention-grabbing sweater in *The Mandalorian*’s second season. “I think he has a future in fashion modeling,” Poehler quips.



BOUNTY HUNTERS

Scouring the galaxy for the stars of *Star Wars*...

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01



02

GREG GRUNBERG AND DONALD FAISON: Don't Resist The Hype

Matthew Crandall's experience at *Star Wars* Celebration Chicago 2019 was made even more exciting when he met two of the saga's hotshot pilots.

Upon meeting Greg Grunberg, who played ace Resistance hero Temmin "Snap" Wexley in *Star Wars: The Force Awakens* (2015) and *The Rise of Skywalker* (2019), Crandall was impressed by the actor's genuine nature. "Greg brought a grounded and relatable quality to Snap that made him stand out," says Crandall. "I was truly sad when his character met his fate."

A longtime fan of Donald Faison's comedic work, Crandall was thrilled when the actor joined the *Star Wars* galaxy to voice Hype Fazon in *Star Wars Resistance* (2018-2020). As you might expect, meeting Faison lived up to the hype. "Donald makes the most of his fan interactions and left me with a big goofy smile on my face," beams Crandall. "I love the energy his character brought to the series."

01 Matthew poses with Greg Grunberg, known for portraying Snap Wexley in *The Force Awakens* (2015) and *The Rise of Skywalker* (2019).

02 Matthew enjoys a photo op with Donald Faison, who voiced Hype Fazon in *Star Wars Resistance* (2018-2020)



HOPE FOR THE HOLIDAYS

Gingerbread treats and other *Star Wars* goodies

Originally from France, Yeni found her interest in *Star Wars* crafts and cosplay reached new heights after moving to Denmark. While endeavoring to make her new hometown of Randers the Danish epicenter of all things *Star Wars*, Yeni also finds joy in expressing her fandom by baking cakes and other goodies influenced by the saga.

Whatever her inspiration happens to be at the time, Yeni always aims to put her own galactic twist into every project that she tackles. "My biggest challenge was a gingerbread AT-AT I made last Christmas," says Yeni. "It was tall and heavy. I had feared it would not stand up long enough for me to take a picture, but the Force was with me and it stayed on its feet throughout December!" A gingerbread *Millennium Falcon* joined the AT-AT's ranks, as did a cake Yeni baked for her daughter's school that resembled a LEGO® build of Han Solo's infamous smuggling ship.

Also enamored by do-it-yourself crafts, Yeni made use of recycled



materials to create her very own version of a carded Leia toy for her daughter. "I also like to be creative with my daughter's lunch boxes," explains Yeni. "*Star Wars* is the most recurring theme there!" Yeni has a Darth Vader helmet and costume already, but she is looking forward to taking that hobby even more seriously. "For now, I have been buying my costumes, but I would like to be able to make my own from scratch, and maybe try to join the Danish 501st."



AS BRAVE AS BAZE

A fan connects with the *Rogue One* hero's journey

For Philip Odango, *Star Wars* fandom means so much more than mere entertainment. “As a Filipino-American child growing up in Virginia, I looked to the adventures of the Jedi as a way to escape bullying. In the worlds of *Star Wars*, those who may look different find ways to work together.”

Odango related to the humanity inherent in Baze Malbus, played by Jiang Wen in *Rogue One: A Star Wars Story* (2016). “Jiang Wen

brought so much humanity to his portrayal of a disbelieving man who regains his sense of faith, if not in the Force then at least in his friend, Chirrut Îmwe,” says Odango. “As a cosplayer of Asian descent, it was thrilling to see myself represented on-screen through a tough and enigmatic character like Baze, which inspired me to elevate the details of my costume craftsmanship.”

Odango sees the same sort of universal camaraderie in the *Star*

Wars cosplay community itself. “*Star Wars* inspires artists from all areas of craftsmanship to explore their own interpretations of the characters they love,” explains Odango. “No matter what their own cultural background is, cosplayers can creatively express themselves through so many *Star Wars* characters. *Star Wars* is pure escapist fantasy, yet its themes have helped a young immigrant boy discover the Force within.”

TK-101

HINTS, TIPS, AND IDEAS FOR CRAFTING
YOUR OWN STAR WARS GALAXY



BUCKET MAKEOVER!

In this edition of TK-101, we experiment with a mash-up of old toys to transform them into a child-sized stormtrooper helmet inspired by *Star Wars: Visions*.

WORDS: CHRISTOPHER COOPER

What do you keep in your garage? Chances are you don't have enough room for an actual automobile, given the boxes of random stuff filling up every available space until there's no room to turn around, let alone drive in. That's why some bright individual invented garage sales—the chance to offload all the things you no longer have any use for to passers-by (with their own garage, attic, wardrobe, or wherever destined to become similarly overwhelmed). But what is one person's castoff can be a *Star Wars* maker's dream find.

Recently, when an old friend of TK-101 relocated to a new home, they emptied one garage only to fill up another almost instantaneously. But along the way various finds came to light, including a random toy helmet with no connection with the *Star Wars* galaxy whatsoever. It was bright white with a moveable clear visor, and it almost screamed “project!”—despite obviously being far too small for our adult cranium. “Can I have that?” asked TK-101, with no idea what we would do with it. Inspiration would soon strike when *Star Wars: Visions* debuted on Disney+ with the animated short,

“The Duel.” It might not be full-sized, but that little helmet would make the perfect base for a cool samurai-infused stormtrooper helmet like the ones seen in the show.

Mix and Match

Garage sales are fine for impulse buys and lucky finds, but sometimes you're looking for something more specific, which is when online auction sites come into their own. In the case of our trooper helmet, we needed one very recognizable stormtrooper element, namely the “nose and mouth” section that gives stormtroopers their menacing jaw line. One option would have been to craft something out of EVA foam (a stiff yet pliable material used by cosplayers worldwide to create bespoke armor and helmets), but as usual TK-101 decided to take a shortcut.

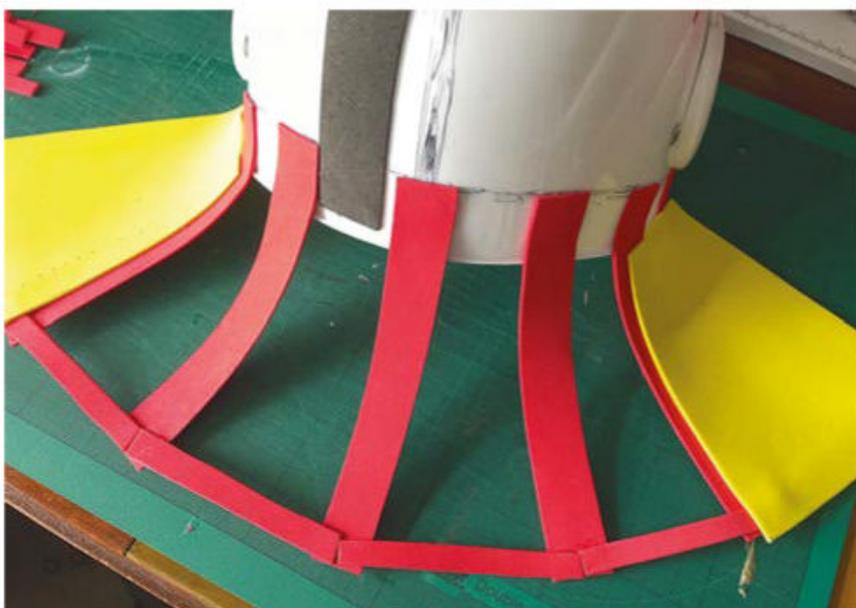
Thankfully there have been plenty of toy trooper masks produced over the years that would hopefully scale just right with the helmet we'd already procured, and as the troopers in “The Duel” sport helmet



PASS ME THE HYDROSPANNER

What we learned along the way, and what we'd think about doing differently next time:

- Materials are everything, and not every plastic is happy to be glued together. Always lightly sand surfaces to ensure a tight bond.
- A clean finish maketh the Make. Have a variety of sandpaper grades on hand, and spend time and care smoothing out any rough edges (unlike TK-101!).
- Liquid glue
- Scissors and a craft knife



parts from both the original and sequel trilogies, there were plenty of options out there. In the end, we picked up a First Order stormtrooper mask, and crossed our fingers we could somehow make the parts fit together.

As we waited for the mask to arrive in the mail, we rewatched "The Duel" (several times!) and researched genuine samurai helmets to get a clear idea of the kind of detailing we might add, then we set about visualizing what the end result could look like by sketching ideas over photographs of the toy helmet. Designing is

crucial to any make, and for TK-101 it's the most fun part, where anything is possible because you've yet to discover what isn't entirely practical!

Painting Makes Perfect

Having hacked sections from the stormtrooper mask (which meant cutting out the bridge of the nose to make it fit—much more than we'd intended to lose!), we affixed what was left to the visor of the original helmet. We used sheets of multi-colored EVA foam from a craft store to construct a neck shield for our helmet, based on an

iconic element of samurai helmets incorporated into some of the *Visions* versions). This was then detailed with self-adhesive furniture protectors to suggest rivets. The mish-mash of materials in various hues looked dire at this stage, but the mess would be totally obscured when it came to painting the helmet, which involved a spray coat of grey primer then another of white gloss. With some added greeblies as finishing touches, TK-101 wasn't unhappy with the result. If only it was big enough to wear! Maybe next time... 🙄

The *Star Wars* Archive

The behind-the-scenes
story of a galaxy far,
far away....

MAZ'S COUNSEL

The behind-the-scenes journey of Maz Kanata, the “pirate queen” whose castle on Takodana played host to smugglers and outsiders from across the galaxy, is as varied as the character’s storied life within the saga.

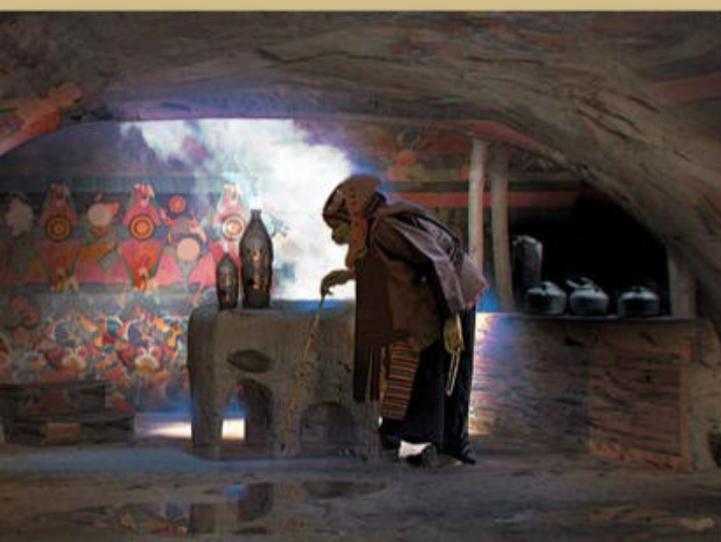
Originally planned to be realized as a puppet, in the same way that Yoda was in the original trilogy, Kanata was eventually brought to life in *Star Wars: The Force Awakens* (2015) through CG and performance capture technology. Oscar-winning actor Lupita Nyong’o was cast in the role and worked closely with experienced motion-capture performer Andy Serkis (Supreme Leader Snoke) to acclimatize herself to this different way of working. By *The Rise of Skywalker* (2019), Kanata was realized via a highly advanced animatronic puppet. ▶



01



02



01 Lupita Nyong'o knelt down during filming of some scenes to ensure her fellow performers had correct eyelines with her character.

02 Cameras tracked reference dots on Nyong'o's face to capture her entire performance as Maz.

03 Concept art of Maz's chamber by Christian Alzmann

04 Concept art of Maz Kanata by Glyn Dillon.

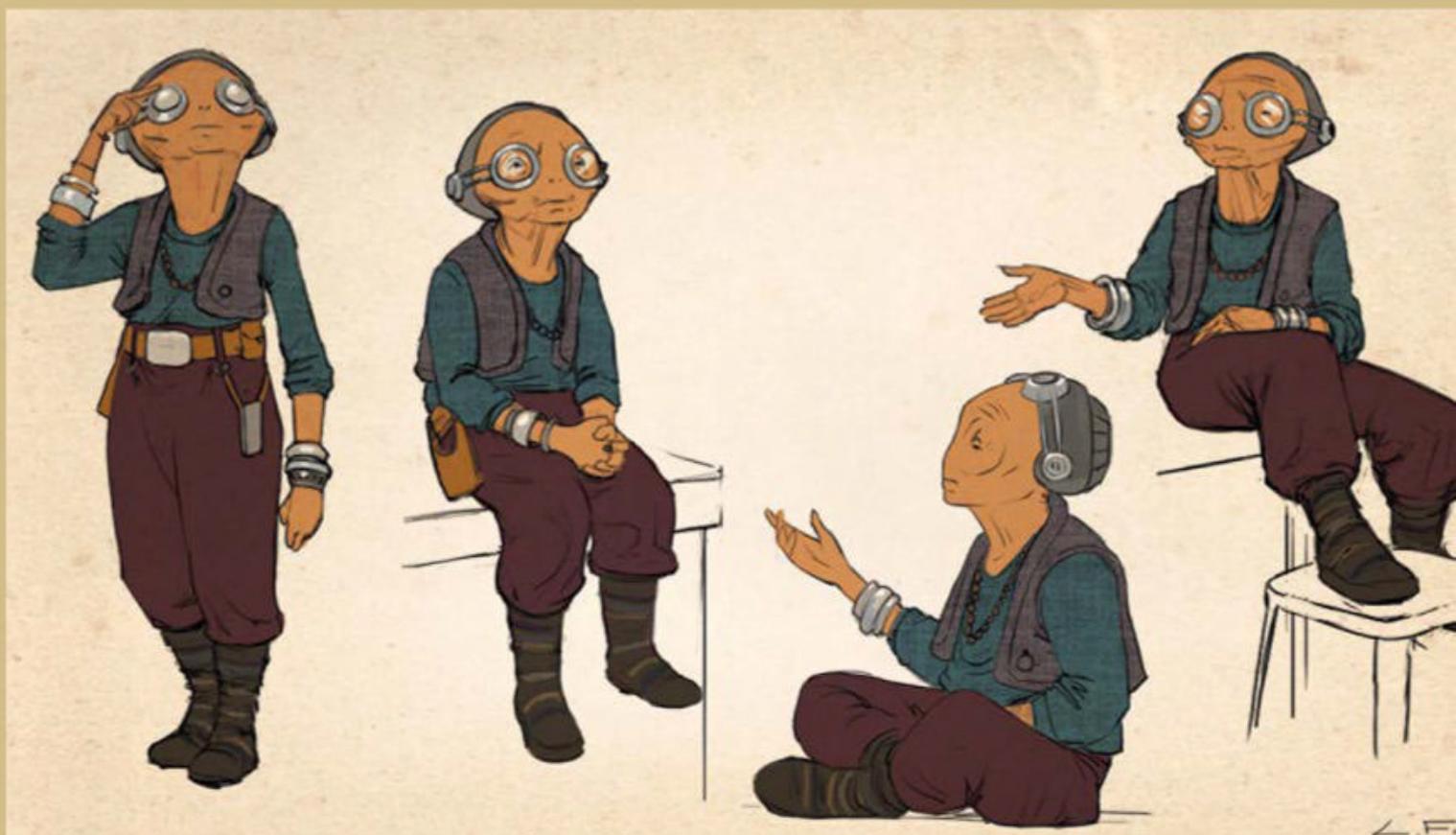
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06



05 Joonas Suotamo (Chewbacca) rehearsing a shot with the animatronic Maz Kanata puppet, whose movements were performed by puppeteer Claire Roi Harvey, on the set of *The Rise of Skywalker* (2019).

06 Concept art by Luke Fisher detailing Maz in various poses.

07 Director J. J. Abrams photographing the Maz puppet during its development.

08 The completed Maz Kanata puppet on set.

07



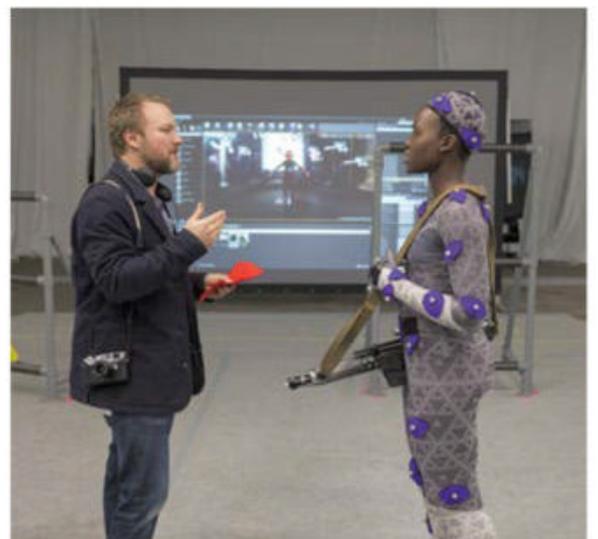
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Sure Shot

Maz Kanata returned briefly in *Star Wars: The Last Jedi* (2017), passing on vital information to Finn, Rose Tico, and Poe Dameron via hologram while in the midst of an adventure of her own.

Lupita Nyong'o once again donned a grey motion-capture bodysuit to shoot Maz Kanata's cameo scene, under the direction of Rian Johnson (pictured below). Despite playing out in the form of a hologram, the scene ironically required a far more physical performance from Nyong'o than those in the previous movie. 🙄







S T A R L I G H T

Shadows Remain

P A R T O N E

By Justina Ireland

Previously:

An almost catastrophic incursion by the Nihil on Starlight Beacon itself has left those tasked with maintaining the station's safety stretched to their limits, some seemingly more than others....



Ghal Tarpfen, head of security on Starlight Beacon, was dreaming. She knew it wasn't real, because instead of the

gleaming metal corridors of the station her surroundings were an iridescent pink shell. She was somehow back on Mon Cala, dressed in the garb of the royal guard: flowing kelp gauntlets, fitted scrye-fish skin tunic and trousers, feet bare to better swim through difficult currents.

In the dream Ghal stood at attention in an anteroom she didn't remember,

But perhaps that was because it was less a dream and more a memory. And a painful one at that. She'd had this same dream more than a dozen times since arriving on Starlight Beacon more than a year ago, and their increasing frequency was beginning to unnerve Ghal.

What warning was her subconscious trying to impart to her that she had not yet heeded?

"Ghal, we are truly in awe of the service you have provided the crown these past few turns," the figure on the dais said. The Mon Calamari there had no face, even though real Ghal knew the peaks and valleys of his visage. "And it is with a heavy heart that we grant your request to be removed from your service to the crown."

This was the part where dream Ghal drew back in shock, desperately trying to keep the hurt from her face. She hadn't seen the betrayal coming, she never did.

But what else had she expected from falling in love with a male too far above her station?

"You have my attention, Administrator Jahen," Ghal said. Formality was a safe fallback. "I will depart for my rest, shortly. Is there anything else?"

Velko shifted uncomfortably. The Soikan wore her emotions too obviously, an open data file for anyone to read. "Look, Ghal, about the incident in the security block—"

"We're past that," Ghal said. She didn't want Velko's apologies, especially not when the pain of the dream was so fresh. "What seems to be amiss?" She tried to soften her tone, so that Velko would not start up once more with her blasted apologies.

"We have a new official on board and the Jedi are requesting a secured berth. Vice President Hackrack Bep, from Dalna."

"All planetary officials require secured berths while on official business, that's nothing new. We'll put him in the same wing as Senator Starros," Ghal said.

"Yes, that's what I figured. But I keep

THIS WAS THE PART WHERE DREAM GHAL DREW BACK IN SHOCK, DESPERATELY TRYING TO KEEP THE HURT FROM HER FACE.

even though her subconscious did.

"Ghal Tarpfen, daughter of Rhal and Gera, Captain Third Class of the Royal Guard. Please approach."

Dream Ghal was filled with a sort of quivering excitement about being summoned to the dais by the regal figure of Shenrick, who sat there with a crown that should not have belonged to him. But real Ghal could feel the sorrow that this moment was about to deliver, and she grieved once more.

Ah, thought Ghal, watching her dream self approach the dais in the center of the room, *this one again*.

Ghal did not know how others dreamed. She'd watched her co-worker, Velko Jahen, doze off once or twice during long shifts in the command hub, and the silver-skinned, silver-haired Soikan seemed to be wholly consumed by her sleeping visions, but for Ghal her dreams always left her with a strange sense of detachment. It was odd that this dream should feel so immediate.

"Ghal! Did you hear me?"

Ghal startled awake, the watery filter of the dream evaporating as she came back to herself.

"I was asleep."

"That's the third time this shift. Maybe you should call it a day. Or a night," Velko said with a forced laugh. "What time is it, even?"

"Not until I finish this report," Ghal said, turning back to her terminal.

Not far away Velko Jahen watched Ghal with a slight frown. Their relationship had been strained ever since the incident with Velko's former lover, Vane Sarpo. Ghal would almost swear that was what was causing her nightmares, because that's what they were, reliving that moment when the love of her life had cast her aside. But she'd been having the nighttime visions long before the issue with the Nihil in the security block.

"Ghal—" Velko began again, but Ghal held up a hand.

getting an error from the security suite in corridor sixteen. Have you ever seen anything like this?"

Ghal stood from her chair, taking a moment to stretch before going to stand behind Velko where the administrator sat at her workstation and watched the code flow past. After a moment Ghal reached over Velko's shoulder and typed in a couple lines of commands. There was a beep and a whirring sound, and then the status came back as normal, feeds from the cameras populating the screen once more.

"Looks like one of the security droids shut down the hall cams. Strange. They aren't supposed to do such a thing." Ghal burred a bit, the Mon Calamari equivalent of a yawn. "I'll check on it when I get back from the refresher."

"Go ahead and catch some rest as well," Velko said, swallowing a yawn of her own. "That report will wait, and we're all tired. Things will just have to take a little longer. I think the Republic

will understand. I'll grab a break when you get back."

Ghal nodded and walked off without another word. The last few weeks had been incredibly busy. The Jedi had rounded up hundreds of Nihil and all Starlight Beacon officials had been working double shifts to accommodate the influx of prisoners. The Jedi were very careful not to kill the Nihil if they could help it, which meant that Velko, Ghal, and every other Republic administrator on Starlight Beacon had seen their workload increase. Processing criminals required a number of forms, and since none of the Nihil ever gave their true name they were also spending a ridiculous amount of time capturing an image of each pirate to run through the databank of known felons. It was tiresome work, and they still had the day-to-day running of Starlight to attend to.

It made rest a prize to be treasured, so Ghal was not going to argue when Velko offered to let her take the first sleep shift.

head above the water line. The timer she'd set still hadn't expired, but there would be no more sleeping. Not after the nightmare. This was twice in a very short span. There was a warning here, and Ghal knew that she wouldn't be able to sleep any more with the vision of Shenrick's cold expression lingering in her mind. Velko would just get a longer rest shift.

Ghal rose from the tank, dressed, and headed back to the command hub, only stopping long enough to see if her boss, Rodor Keen, was in his office. Rodor oversaw all of the operations on Starlight Beacon, and something about the way the cameras had powered down in corridor sixteen niggled at her. Perhaps it was the aftermath of the nightmare, the memory of the worst day of her life, but there was something amiss. If anyone would know what could cause such an error, Rodor would.

Unfortunately, his droid informed her that he was also resting and would be back momentarily, so Ghal left a message

office as Velko had thought. Still, it was strange. There was nothing about the message that was any different than the usual traffic they got, warnings of Nihil activity or new Hutt smuggling routes to patrol. So why had the message been flagged for Ghal?

The holo queue blinked at her, the unplayed message still waiting, and with a sigh Ghal played the holo. It flickered as it played, as though the sending signal hadn't been very strong, and the person in the message wore a mask like the Nihil. A vocalizer disguised the voice of the speaker, whose species could not easily be distinguished, but they looked to Ghal to be human.

"During the nocturnal rest cycle you will disable the cameras to the following corridors: sixteen, twenty-three, eighty-four. We know who you once were, and we trust that you would like to keep your secrets. For the Storm!"

Ghal played the message a few more times, trying to memorize as much about it as she could. But there was nothing in

GHAL KNEW THAT SHE WOULDN'T BE ABLE TO SLEEP ANY MORE WITH THE VISION OF SHENRICK'S COLD EXPRESSION LINGERING IN HER MIND.

Instead, she hurried out of the command hub before Velko changed her mind.

After a visit to the refresher and a restorative dip in the springs set aside for such things, Ghal returned to her room and prepared for her rest cycle. She had barely submerged herself in her sleeping tank, her head bobbing above the water, before she was in the nightmare once more. This time Shenrick peered down at her, his face no longer distorted. Now, she could see his bulbous eyes and mottled skin, his markings the same ones she had fallen in love with when he was just a useless third son with no future.

"Thank you for your service," he said, his voice strange, and her heart broke anew, both in the dream and in real life.

Ghal startled awake, shaking off the remnants of the dream as she rolled over in the tank, her neck pillow keeping her

and made her way back to her post.

Velko looked up as Ghal walked in, her expression relieved. "Oh good. I didn't want to wake you, but a message came in from the Republic security liaison with an urgent code. I put it in your queue."

"Why didn't you just read it and respond?" Ghal asked, her normally short temper even shorter. She already had a dozen reports to file, and interviews to conduct. She didn't need more work.

Velko gave Ghal a wan smile. "It was keyed to your access code."

Ghal Tarpfen looked at the holo before her and frowned. Velko said something but Ghal didn't hear her, all of her attention focused on the missive before her. She didn't even notice the Soikan leave.

The holomessage in Ghal's queue was encrypted and bore a messaging signature that was reserved for members of the Senate, not the Republic security

the holo, or on the sending information, to tell Ghal just who was responsible for the message. It did not escape Ghal's attention that corridor sixteen was the same one where the droids had already deactivated the cameras once.

She did not believe in coincidences.

Ghal ran a security check on the messaging encryption, but the information came back as legitimate. Smart. Whoever had sent it wanted her to know that the Nihil had friends in very high places, the kind of places that could utterly destroy Ghal if she didn't go along with what they wanted.

She suddenly felt ill.

All of the weeks spent dreaming about Shenrick. Was this what her mind wanted to warn her about? When Ghal was a child she used to like to sit in the currents outside of her house and see the things the ocean brought to her door, which was mostly just bits of flotsam from the well-to-do families who lived up current. One day there had been a

dead jara fish that had drifted by in bits and pieces, a gruesome discovery that she'd been powerless to look away from. First a fin, then the tail, and finally a whole head, the eyes wide staring and confused, like the fish wondered how its demise had come to pass. Ghal felt that way now, like she'd been dismembered and set adrift in the current. It was not a good feeling.

She was half tempted to delete the holo, but had a feeling that somehow they would know. And now the random holos she'd received over the past few months began to make sense. They had seemed like mistakes: snippets of Mon Calamari gossip sites detailing the king's latest social events, documentary excerpts of features on the Mon Calamari guard, and—most alarming of all—a holodrama from years ago featuring a Mon Calamari guard and a princess who fell in love and ran off together.

Ghal knew that vid by heart. Hadn't she and Shen watched the holo and talked about how it was *their* story?

But that was before Shenrick had ascended to the throne, the spare become the heir after a terrible tragedy. And that was before Ghal had pledged her troth to the Republic, a position in a far away outpost better than staying and watching Shenrick marry another after being cast aside.

Somehow, the Nihil had learned her secret, had pieced it together. Ghal had nothing to fear from the discovery, her time with the Royal Guard was nothing more than a delightful footnote to the Republic. But the purists on Mon Cala would be aghast if they knew their king hadn't been pure before ascending to the throne. Shenrick would be ruined, of course, and while part of Ghal yearned for his casual cruelty toward her to be turned back on him tenfold, it would destroy her family. After all, the Mon Calamari could not wholly blame their king for such a misstep. Her family was low enough in standing that they would bear the brunt of raising an honorless daughter, and Ghal would not disgrace her line.

"Ghal!" Velko said, her voice exasperated as though she had been trying to get Ghal's attention for more than a moment.

"Apologies," Ghal burred. "Too much kelp gathering, I'm afraid."

"I brought you this," the Soikan said, setting down a cup of the kelp tea Ghal liked. "I'm going to take my rest period. But will you check in with Senator Starros in the next hour or so? She's been requesting assistance non-stop, and sending in dozens of complaints."

Ghal sighed. "Senators. I'll stop by her quarters and see what it is she wants."

Velko stood to go, and paused, her gaze searching Ghal. "Is everything okay?"

"Fine," Ghal said. She picked up the cup Velko had set down and took a sip. "I think I just need to visit the restorative springs. Thank you for the kelp tea."

Velko nodded and departed, leaving Ghal with nothing but her runaway thoughts. There was a senator on Starlight and she'd just been asked to disable the cameras in the area.

There was nothing okay about that.

Ghal tasked one of the security droids with scanning the feeds and hurried to Senator Starros' guest suite. Would the Nihil try to kill a senator? Perhaps. But not on her watch.

The ride in the lift seemed to take forever, and by the time Ghal reached corridor sixteen she could tell there was something wrong. It was the middle of the sleep cycle, but one of the doors was curiously open, as though someone had jammed the mechanism.

Ghal drew her blaster and crept toward the open door. It wasn't one that opened out into the suite of rooms occupied by the senator, but by someone else entirely. Ghal peered around the corner. Lying on the ground was a Theelin man Ghal did not recognize.

"Oh, Ghal," someone burred in poorly spoken Mon Calamari, a language Ghal had not heard since she'd left home. Ghal whirled around to see a stately human woman with dark skin smiling at her. She was vaguely familiar, but Ghal could not quite place her. "You should've just done as you were told."

Ghal drew her blaster, but before she could do anything a heavy hand hit her from behind, and it was only as she was falling that she realized she knew the woman after all.

Senator Ghirra Starros was apparently quite a bit more than she seemed.

TO BE CONCLUDED...

**GHAL DREW
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IT WAS ONLY
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THE WOMAN
AFTER ALL.**



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THE HIGH REPUBLIC

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You followed the adventures of Clone Force 99 as they navigated a changing galaxy during the rise of the Empire, but how much can you recall about their trials and tribulations?
Compiled by Jay Stobie

“GOOD SOLDIERS FOLLOW ORDERS”

Make like the members of the Bad Batch and employ your unique skills to solve these Clone Force 99-related questions.

THE BAD BATCH

1: Hunter's decision to spare Padawan Caleb Dume's life lead to tension with which member of the Bad Batch?

- A/ Crosshair
- B/ Echo
- C/ Wrecker
- D/ Tech



2: What was the name of the planet on which Omega had a run-in with a dangerous nexu?

- A/ Raxus
- B/ Saleucami
- C/ Geonosis
- D/ Corellia

3: When did Omega and Wrecker take the time to enjoy a Mantell Mix snack?

- A/ After take-off
- B/ After a briefing
- C/ After a doctor's visit
- D/ After a successful mission

4: Which modified vessel acted as the Bad Batch's mobile command center?

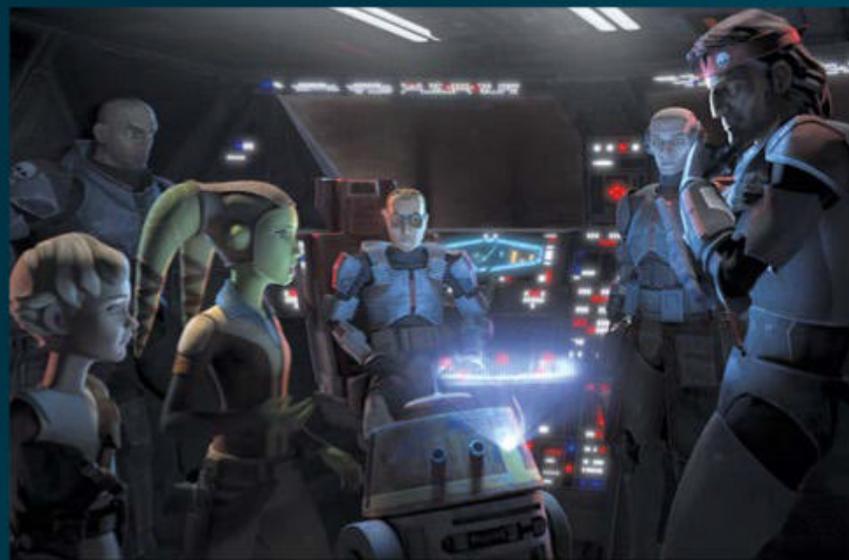
- A/ The Finalizer
- B/ The Marauder
- C/ The Executor
- D/ The Steadfast



5: Where did the Bad Batch go to have their inhibitor chips removed?

- A/ Coruscant
- B/ Kamino
- C/ Eadu
- D/ Bracca

THE “ALLIES”



6: Which underworld figure helped the Bad Batch find profitable missions?

- A/ Jabba the Hutt
- B/ Lady Proxima
- C/ Cid
- D/ Dryden Vos



7: On Corellia, the Bad Batch competed with the Martez sisters to acquire which item?

- A/ A tactical droid's head
- B/ A lightsaber
- C/ An Imperial prisoner
- D/ A starship



8: How did Omega clear the debt the Bad Batch owed to their employer?

- A/ Stealing Imperial currency
- B/ Riding a rancor
- C/ Playing dejarik
- D/ Betting on sabacc

9: Who sent an emergency distress call to the Bad Batch from Ryloth?

- A/ Captain Howzer
- B/ Crosshair
- C/ Orn Free Taa
- D/ Hera Syndulla

10: The Bad Batch operated out of a parlor on which planet?

- A/ Tatooine
- B/ Takodana
- C/ Jakku
- D/ Ord Mantell

THE EMPIRE

11: Crosshair led an elite squad of recruits as part of which Imperial project?

- A/ Stardust
- B/ War-Mantle
- C/ Devastator
- D/ Separatist



12: On Onderon, Crosshair and his new team wiped out a group of people loyal to which rebel leader?

- A/ Mon Mothma
- B/ Enfys Nest
- C/ Bail Organa
- D/ Saw Gerrera

13: Who oversaw the progress of Crosshair's Imperial squad on Kamino?

- A/ Director Krennic
- B/ Admiral Piett
- C/ Vice Admiral Rampart
- D/ Captain Needa

14: Why did the Kaminoans value Omega so highly?

- A/ She was an unaltered clone
- B/ She was in possession of vital intelligence
- C/ She discovered the secret to their cloning process
- D/ She was a keen translator

15: Who did Crosshair shoot in order to frame Cham Syndulla on Ryloth?

- A/ Gobi Glie
- B/ Eleni Syndulla
- C/ Chopper
- D/ Orn Free Taa

“WE’RE MORE DEVIANT THAN WE ARE DEFECTIVE.”

Which character was responsible for the following quotes from The Bad Batch:

1. “I’M WILLING TO DO WHAT NEEDS TO BE DONE.”

2. “I AM MERELY STATING A SCIENTIFIC HYPOTHESIS BASED ON FACTUAL DATA.”

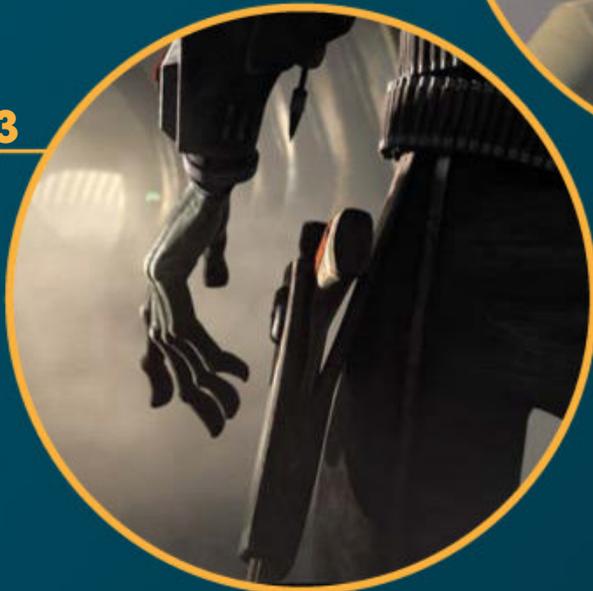
3. “I WASN’T SNEAKING... I WAS UNLOCKING.”

4. “I LIKE TO BLOW THINGS UP, BECAUSE I LIKE TO BLOW THINGS UP!”

5. “I’ve seen what happens when the chip activates, and I don’t want to bury any more of our brothers.”

“THIS IS MY BRIEFING.”

Identify these interesting characters whom the Bad Batch encountered on their travels.



ANSWERS QUIZ: 1. A, 2. B, 3. D, 4. B, 5. D, 6. C, 7. A, 8. C, 9. D, 10. D, 11. B, 12. D, 13. C, 14. A, 15. D.
“WE’RE MORE DEVIANT THAN WE ARE DEFECTIVE.”: 1. Crosshair, 2. Tech, 3. Omega, 4. Wrecker, 5. Captain Rex.
“THIS IS MY BRIEFING.”: 1. Captain Howzer, 2. Senator Avi Singh, 3. Cad Bane, 4. Captain Bragg.

HOW DID YOU DO?

Were you able to execute your orders and find the correct answers?

0-9: You’ll never be able to take on the clankers with this score. Back to the training range.
10-19: Is there an ‘Echo’ in here? You may have the skills to be recruited by Clone Force 99.
20-24: Boom! The Bad Batch would be honored to have you join their ranks on a mission.

STAR WARS

INSIDER

208

Leader in Waiting?

Bo-Katan Kryze and the battle for the crown of Mandalore!



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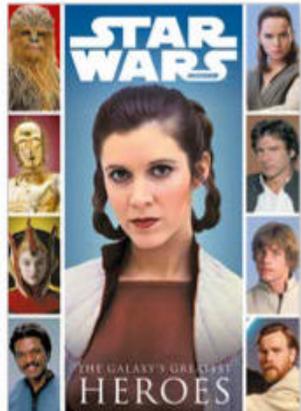
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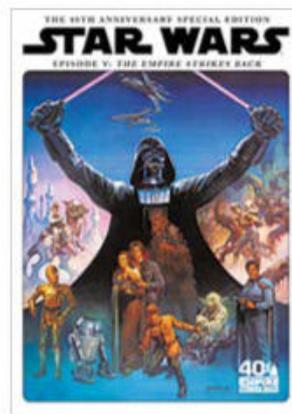
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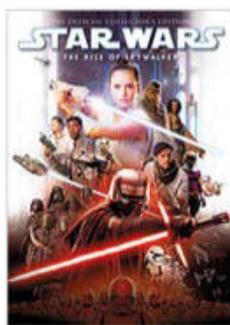


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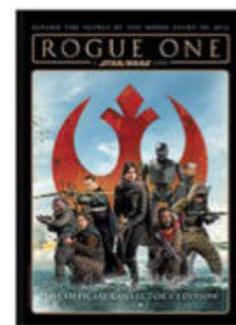
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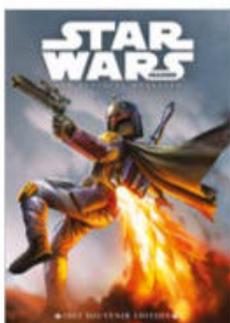


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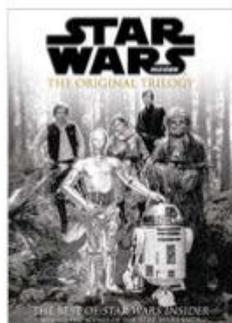


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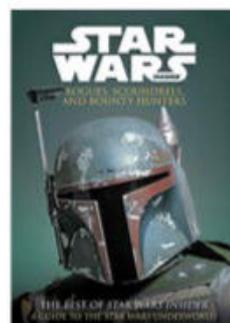
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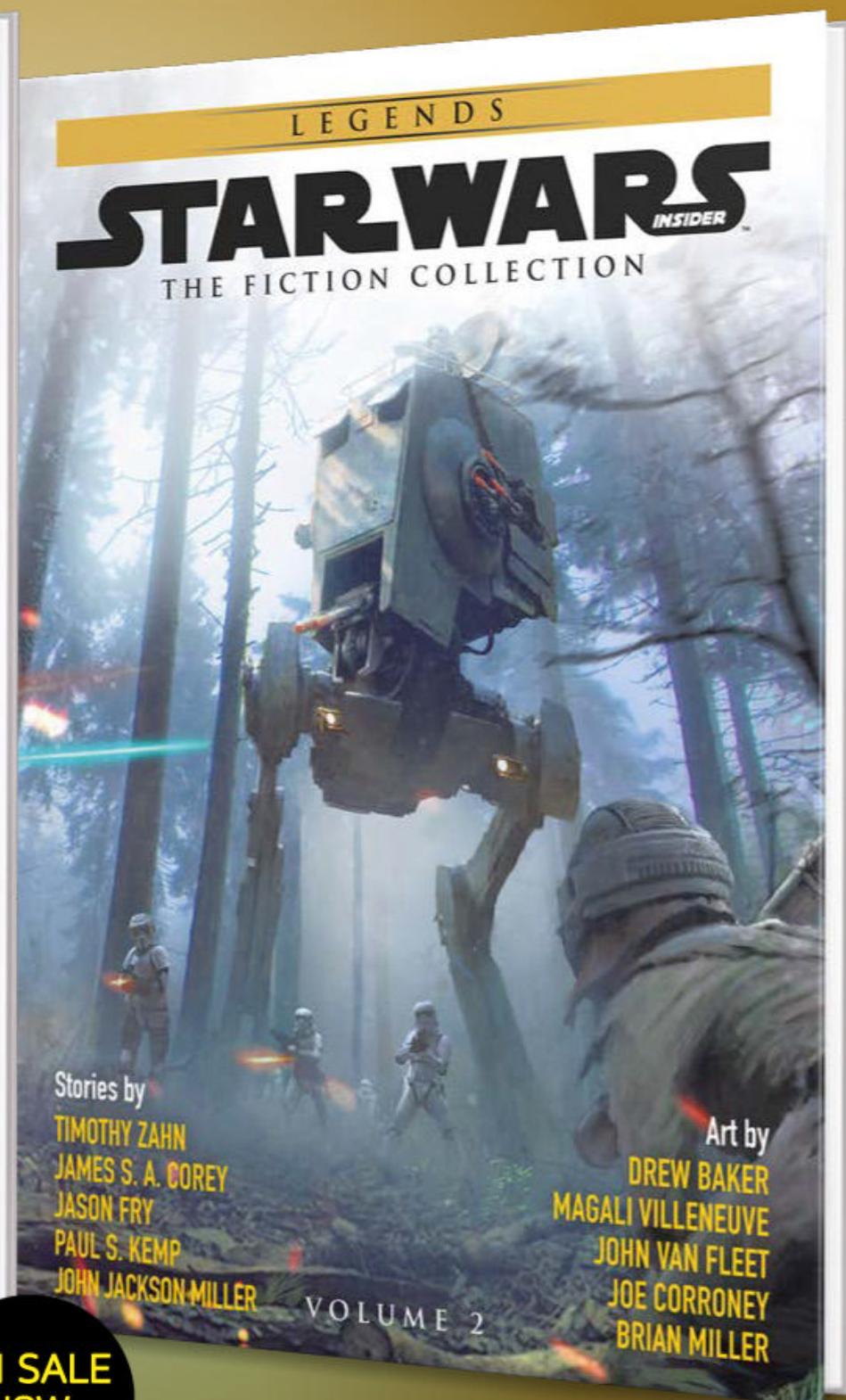
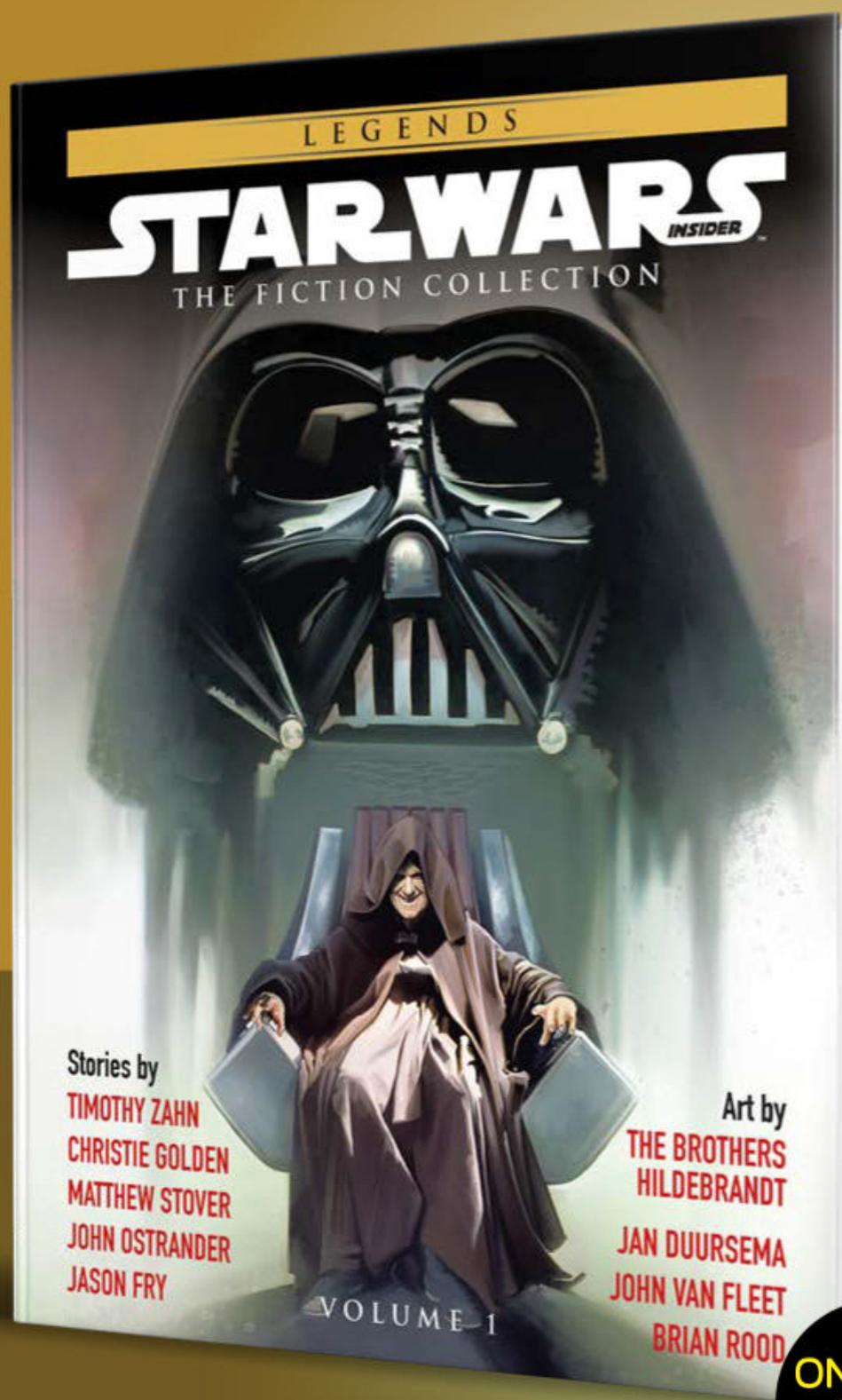
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