

STAR WARS NEWS, INTERVIEWS, FICTION, AND MORE!

THE OFFICIAL MAGAZINE | ISSUE 211

STAR WARS

INSIDER

**Exclusive
Star Wars
Fiction!**

An all-new
story inside!

The High Republic

**Insider's companion
to Phase I of the epic
publishing initiative!**

INTERVIEW:

**Roger
Christian**

**Insider speaks to
the Oscar-winning
set decorator of
*A New Hope***

KNOWING OBI-WAN KENOBI

The Journey of a Jedi, from Hero to Hermit!



THE SAGA OF THE SPECIAL EDITIONS!
HOW THE ORIGINAL *STAR WARS* TRILOGY RETURNED TO THEATERS!

TWO STUNNING COLLECTIONS OF ORIGINAL *STAR WARS* TALES!



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WELCOME...



Twenty-five years ago, on a ranch not so far from San Francisco, a famous filmmaker decided he hadn't quite finished with that space movie he'd released two decades previously. It could do with a spruce up, to fix a few shots he'd never been fully happy with and to ensure the film would be enjoyed in tip-top condition for generations to come. And while he was at it, he might add a little stardust to its two sequels too! So began the saga of the *Star Wars* Special Editions.

For old timers like me, George Lucas' decision resulted in a wonderful opportunity to see my favorite movies on the big screen once again (more than once, let's be honest), devoid of the scratches, dust, and washed-out colors that had almost rendered *A New Hope* unwatchable when I'd last seen it in a theater. It was a big job for those involved, and this issue we celebrate their dedication to the task with an in-depth chat with some of the creatives who made it possible. Going back even further, we speak to Roger Christian, the Oscar-winning set decorator whose ingenuity in turning real-world finds into weapons like Luke Skywalker's lightsaber helped define the look of the saga.

We also take you on a tour of Great Britain's *Star Wars* filming locations, retrace the turning points in Obi-Wan Kenobi's life from from Padawan to Force spirit, and you're certain to enjoy our all-new short story by top *Star Wars* author George Mann featuring everyone's favorite galactic chef, Dexter Jettster. Don't forget to leave a tip.

May the Force be with you!

Christopher Cooper
 Editor

MEET THE CONTRIBUTORS...



Dan Wallace
[@danwall88](#)

Dan has written many *Star Wars* books including several in the Essential Guide series and was a co-author of *Ultimate Star Wars*.



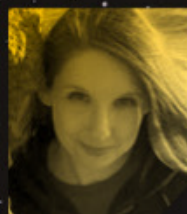
Mark Newbold
[@Prefect_timing](#)

A writer for U.K. sci-fi magazine *Starburst* and *Star Trek* magazine, journalist Mark is a proud Honorary Friend of the 501st and Rebel Legion.



George Mann
[@George_Mann](#)

A *Sunday Times* bestselling novelist and scriptwriter, George has written several *Star Wars* books and comics, including *The High Republic*.



Amy Ratcliffe
[@amy_geek](#)

Author of *Star Wars: Women of the Galaxy*, Amy is obsessed with the saga and loves to visit Disney theme parks as often as she can.



Jay Stobie
[@StobiesGalaxy](#)

Starship fanatic and blogger Jay writes articles for *StarWars.com* and is searching for a way to reside full time in the *Star Wars* galaxy.



Brandon Wainerdi
[@ActuallyBrandon](#)

Brandon is a writer, digital strategist, and podcaster, with a talent for crossword puzzles and a love of the *Star Wars* galaxy.

TITAN EDITORIAL

Editor / Christopher Cooper
 Group Editor / Jake Devine
 Editorial Assistant / Calum Collins
 Art Director / Oz Browne
 Designer / David Colderley

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 Erik Sanchez, Bryce Pinkos,
 Sarah Williams, Jackey Cabrera,
 Shahana Alam, and Elinor De La Torre
 Story Group / Pablo Hidalgo,
 Leland Chee, and Kate Izquierdo

CONTRIBUTORS

Mary Fan, George Mann,
 Mark Newbold, Amy Ratcliffe, Jay Stobie,
 Brandon Wainerdi, and Dan Wallace.

SPECIAL THANKS TO

Lucy Goldsmith, Erich Schoeneweiss
 at Random House, Holly McIntosh, Joseph
 Taraborrelli, Andrea Towers and Jim Nausedas
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 Cannobbio at Lucasfilm. Chris Troise, Kevin P.
 Pearl, and Eugene Paraszczuk at Disney.

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CONTACT US

Write to us

UNITED STATES
Star Wars Insider,
 Titan Magazines,
 2819 Rosehall
 Lane, Aurora, IL,
 60503, U.S.A.

UNITED KINGDOM
Star Wars Insider,
 144 Southwark
 Street, London
 SE1 0UP,
 U.K.

Email us:

starwarsinsider@titanemail.com

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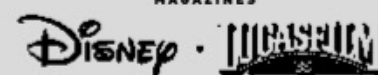
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STAR WARS[™] INSIDER

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As the new limited series *Obi-Wan Kenobi* continues its run on Disney+, *Insider* revisits the highs and lows in the life of the legendary Jedi Knight.

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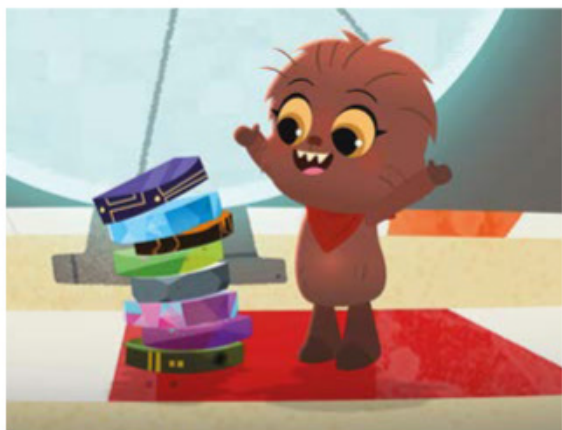
NEWS / BOOKS / COMICS / TV / FASHION



Galaxy of Care

Meet M1-RE and Her Galactic Pals

The Galactic Society of Creature Enthusiasts is back, and this time it has its work cut out caring for the younglings of the galaxy far, far away.



The new series of 12 animated micro-episodes, 6 of which are available now on [StarWarsKids.com](https://www.starwarskids.com), is a spin-off from 2021's *Star Wars Galaxy of Creatures* and follows the exploits of droid M1-RE ("Miree") as she looks after and studies a host of younglings from across the galaxy. Her tiny wards include an angry Wookiee, an embarrassed Ewok, a fussy Huttlet, and others such as a Rodian, Ortolan, Gamorrean, Gungan, and Jawas, plus creatures including porgs, a rancor, a tauntaun, and a Loth-cat.

Lucasfilm creative executive in Animation Development and

Production Jason Stein recently told [StarWars.com](https://www.starwars.com) that, "Caring for such a group of young creatures and aliens poses particular challenges that required a specialized member of the Galactic Society of Creature Enthusiasts to handle. With each short, Miree shares her knowledge with wit, charm and humor that aims to inspire curiosity and interaction. Miree's positivity invites fans to engage with these younglings while celebrating what makes them each unique and loveable."

The series seeks to encourage youngsters to interact with each other and creatures in our own galaxy with kindness, caring, and respect.



Earthly younglings can also enjoy a wealth of fun activities concerning the new *Galactic Pals* characters, including downloadable wallpapers and coloring sheets, at StarWarsKids.com.

In addition, Lucasfilm and have collaborated with Mattel to create a range of cute *Galactic Pals* plush toys, (pictured above) waiting to find a friendly owner at Target.com. Each plush comes with its own satchel, so kids can take their plush pal with them wherever they go.

The remaining 6 episodes of *Galactic Pals* will be released at StarWarsKids.com later in 2022.



Open Handed

Cover Stars for *The High Republic* Phase II Unveiled

Following a freighter-load of new information released at *Star Wars* Celebration, fans are already preparing themselves for the launch of *Star Wars: The High Republic* Phase II this fall.

Meanwhile, Disney Lucasfilm Press have whetted appetites with the release of the cover art for young adult novel *Star Wars: The High Republic: Path of Deceit*, by Tessa Gratton and Justina Ireland. Set for release on November 1, 2022, *Path of Deceit* introduces a mysterious new group to the *Star Wars* pantheon—The Path of the Open Hand! We'll also meet a Pantoran Jedi, a character known only as the Mother, and a mysterious new Evereni, Marda Ro, in this much-anticipated return to the High Republic era.

If the wait seems too long, the authors behind Phase I reveal how it



was crafted in *Insider's* exclusive *The High Republic* companion starting on page 40 of this issue.

Forceful Figure

Animated Jedi comes to live-action life

D

in Djarin's search for a Jedi to train Grogu bore fruit for excited fans of *The Clone Wars* when he encountered Ahsoka Tano—as played in live-action for the first time by Rosario Dawson—waging war against the vindictive magistrate of the Calodan settlement during Season

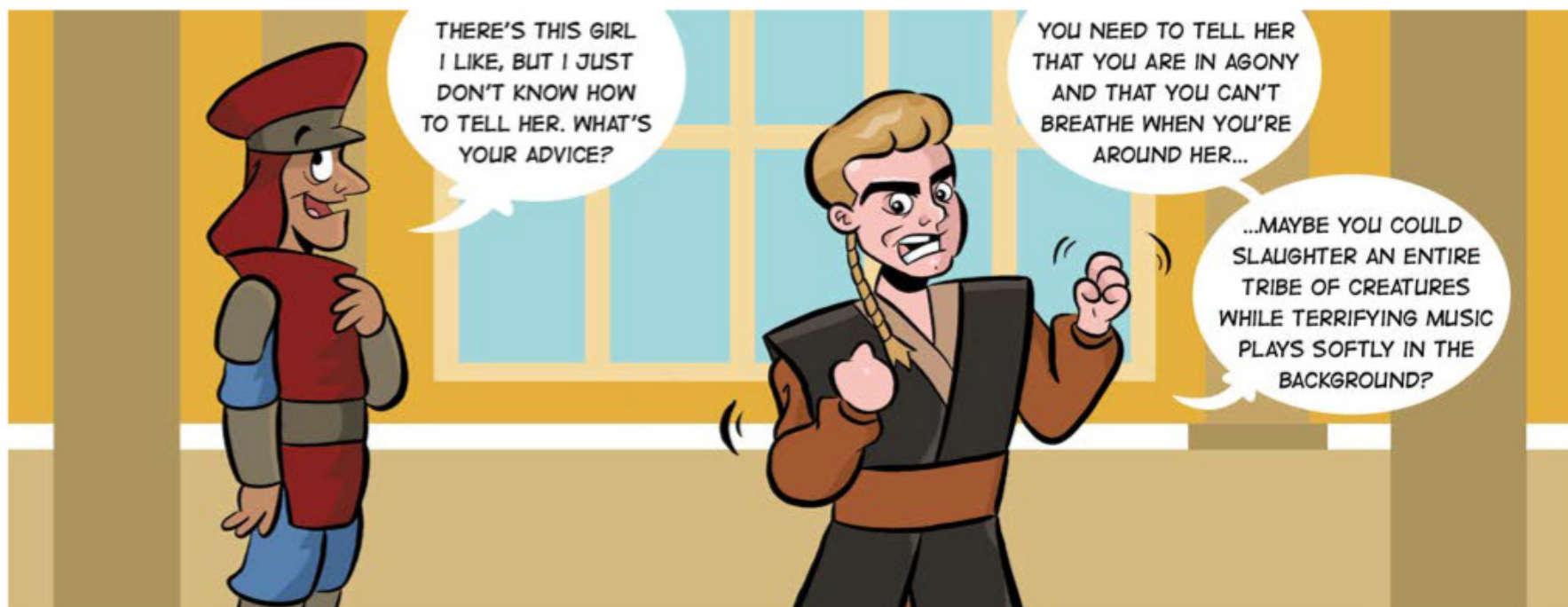
Two of *The Mandalorian* (2019-present).

Sideshow Collectibles' Ahsoka Tano Premium Format Figure captures the former Jedi as she appeared in the series, in the shape of an 18.75-inch tall polystone figure that features a mixed media costume including tailored fabrics and various textures. Expected to ship in the fourth quarter of 2022, the stunning likeness is priced at \$635.00 and is available for pre-order at [Sideshow.com](https://www.sideshow.com).



THE LIGHT SIDE

By Jamie Cosley



The Clever Clone

The latest Tech in the art of model-making

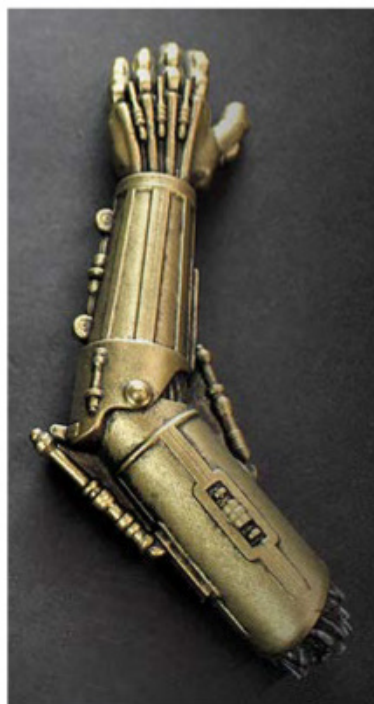
Whether the Bad Batch needed to crack a secure file or get past a locked door, they turned to Tech, their brilliant, bespectacled teammate. Kotobukiya's ArtFX Tech 1:7 Snap-Fit Model Kit will give you the chance to demonstrate your own technical abilities as you assemble the Bad Batch's computer expert into a fantastic model to display with your Bad Batch collection. The Tech ArtFX Snap-Fit Model Kit is expected to ship in July 2022, priced at \$159.99.



It's Magnetically Sealed!

Get attached to these magnificent *Star Wars* magnets

Who can forget when Luke Skywalker lost his hand in a duel with Darth Vader in *Star Wars: The Empire Strikes Back* (1980), or when C-3PO had his arm severed during a tangle with Tusken Raiders in *Star Wars: A New Hope* (1977)? Inspired by such moments, Regal Robot has crafted a "Separation Collection" of deluxe sculptural magnets that includes the Luke Skywalker Hand Magnet, C-3PO Arm Magnet, and other detached limbs. Cast in solid resin and hand painted by Regal Robot's artists, each retails for \$29.99 and can be ordered now at RegalRobot.com.



The Star Wars DotColumn

Fascinating features and articles from the digital vaults of StarWars.com

Add StarWars.com/Insider to your browser bookmarks to enjoy *Insider's* pick of the best of the official *Star Wars* website.

A Block of Boba Fett

StarWars.com Fan Spotlight highlights the work of Graham Hoete, the Māori artist behind a fantastic carving of Boba Fett's iconic helmet.



From a Certain Point of View
Which *Star Wars* movie would be the best introduction for someone new to the saga? Two *StarWars.com* writers make their cases.



Cooldest Cantinas

From the Mos Eisley Cantina to the Sublight Lounge on the *Halcyon* Starcruiser, *StarWars.com* picks seven of the coolest nightspots this side of wild space.



A Wardrobe Fit for a Fett

Urbanwear for the streets of Mos Espa

Chapter 7 of *The Book of Boba Fett* (2021-present), saw the eponymous ex-bounty hunter and his allies battle against the dreaded Pyke Syndicate in the alleys of Mos Espa. Fifth Sun's *Star Wars* line now includes a host of hoodies, sweatshirts, T-shirts and more that capture memorable moments from Fett's fight with his enemies. These fashionable items can be ordered now from fifthsun.com, prices from \$21.99.



Glad to be a Cad

Bust some bucks on the devious Duros

Although his standoff with Boba Fett on Tatooine has quickly become the stuff of legend, the bounty hunter was best known for his exploits during the Clone Wars. Gentle Giant LTD's *Star Wars: The Clone Wars* Cad Bane Mini Bust depicts the ruthless gunslinger as he appeared in his days of animated glory, complete with dual blasters and signature wide-brimmed hat. Priced at \$120.00, the 1:6 scale bust is due to ship in August 2022 and can be pre-ordered at GentleGiantLTD.com.

Compact Compactor

LEGO® makes things a lot thinner!

Recycling is the way to go here on Earth, but the Empire disposed of their waste in the same manner that they ruled the galaxy—by crushing the resistance out of it! Now you can relive the classic trash compactor scene from *Star Wars: A New Hope* (1977) and others from the original trilogy with a trio of new brick-built dioramas from LEGO®.

The three sets include the Death Star Trash Compactor Diorama (\$89.99) with walls that move and a tiny dianoga, the Dagobah Jedi Training Diorama featuring a mud-splattered R2-D2 and Luke's crashed X-wing (\$79.99), and the highly greeblier Death Star Trench Run Diorama (\$59.99). Each set is available at lego.com now.



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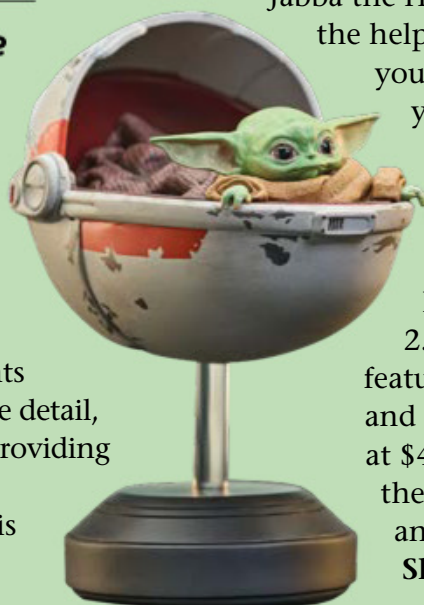
We all learned that Grogu had a habit of thinking with his stomach when the Force-sensitive foundling set his hungry sights on Frog Lady's invaluable eggs in the second season of *The Mandalorian* (2019-present). Retailing for \$30.00, Funko's The Child With Egg Canister POP **A** lets you showcase Grogu's search for nourishment among your own most treasured possessions (but if that includes any Fabergé eggs, you'd better find a secure hiding place for them!) Available now at [Funko.com](https://www.funko.com).



The 'Pram'-dalian

Grogu gets comfortable

In his younger days, Grogu traveled in style while reclining in his cozy hover pram as he followed Din Djarin on his adventures. Diamond Select's Child with Pram 1:6 Scale Statue **B** highlights Grogu's bassinet in exquisite detail, with its transparent stand providing the illusion of levitation. In stores July 2022, the statue is priced \$99.99.



A Tracker's Transport

Slay the Sarlacc with Boba Fett's iconic starship

After Boba Fett emerged from the sands of Tatooine, he sought to recover his beloved Firespray gunship from Jabba the Hutt's palace hangar with the help of Fennec Shand, but you'll find it far easier to get your hands on the iconic starship if you pick up this new addition to Hasbro's Mission Fleet collection. The Boba Fett Starship and 2.5-Inch figure set **C** features a rotating cockpit and firing projectiles. Priced at \$41.99, the set is due in the third quarter of 2022 and can be pre-ordered at [Shop.Hasbro.com](https://www.shop.hasbro.com).



Beskar Buddies

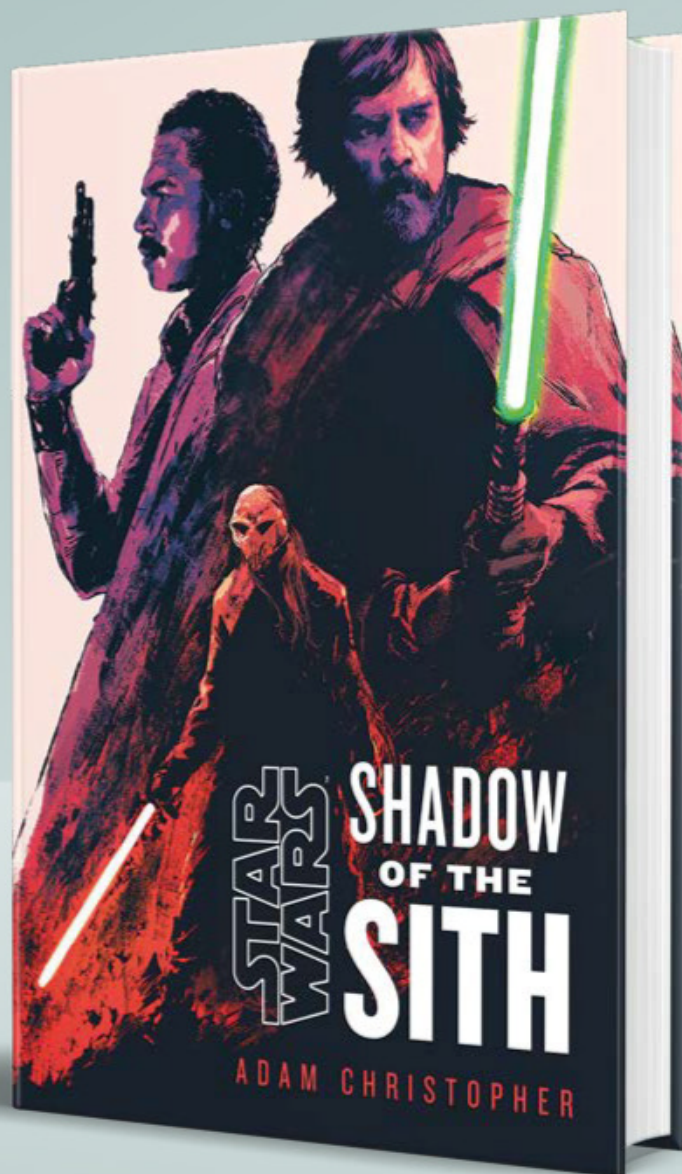
The clan of two stands together

Not even Luke Skywalker could keep Din Djarin and Grogu separated for long, and Gentle Giant LTD's The Mandalorian with Grogu Mini Bust **D** reflects the pair's unbreakable bond. Mando is poised with his blaster raised, ready to protect his friend at all costs. The 1:6 scale resin mini-bust stands 6-inches tall, and retails for \$120.00. Available for pre-order at [GentleGiantLTD.com](https://www.gentlegiantltd.com).



Book Club

Feel the Force of the Jedi and Sith in the latest *Star Wars* book releases



Emperor's Endgame

Old friends and new faces mix it up in *Star Wars: Shadow of the Sith*

Heroes Luke Skywalker and Lando Calrissian take center stage in *Star Wars: Shadow of the Sith*, a new novel written by Adam Christopher (*Star Wars: From A Certain Point of View*) set between the fall of the Empire in *Return of the Jedi* (1983) and the re-emergence of evil in *The Force Awakens* (2015).

The Galactic Civil War is in the past. It has been nearly two decades since the Battle of Endor, and the tattered remnants of Palpatine's forces have fled to the farthest reaches of the galaxy. But the heroes of the New Republic are finding it hard to celebrate this

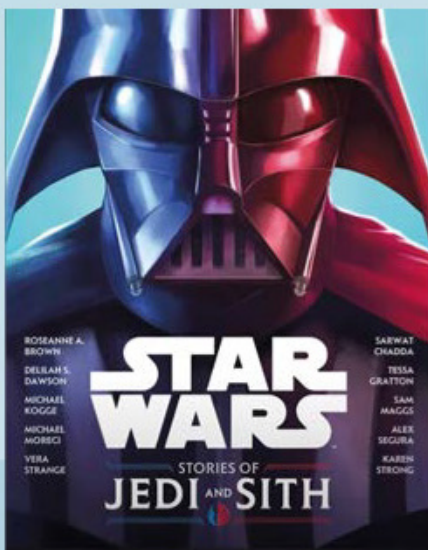
apparent era of peace. In particular, Jedi Master Luke Skywalker is haunted by nightmares centered on a dead world in the hinterlands of the galaxy, named Exegol.

Luke's dark visions seem to be confirmed when Lando Calrissian arrives, bringing word of a new Sith menace. Lando has been fruitlessly scouring the stars for any sign of his missing daughter, after she was taken years ago. But he is given fresh hope after crossing paths with Ochi of Bestoon, an assassin whose true motives are shrouded in mystery.

On a junkyard moon, a mysterious envoy of the Sith Eternal cult bequeaths a sacred blade to Ochi, promising that it will give him answers as long as he completes a final mission: to return to Exegol with Palpatine's granddaughter, the child known as Rey. As Ochi hunts Rey and her parents to the edge of the galaxy, Luke and Lando delve into the enigma that lies behind the lingering shadow of the Sith!

Star Wars: Shadow of the Sith by Adam Christopher is published by Del Rey, and will be available in bookstores on June 28.

01



01 ***Star Wars: Stories of Jedi and Sith***

In this middle-grade anthology from Disney Lucasfilm Press, ten acclaimed authors imagine new adventures for some of the *Star Wars* galaxy's most iconic Force-wielding characters.

Covering the exploits of the Jedi are Sarwat Chadda, who sends Obi-Wan Kenobi and Anakin Skywalker on a dangerous mission; Alex Segura has fun with Qui-Gon Jinn; Karen Strong explores Barriss Offee; Roseanne A. Brown delivers a Rey story; Michael Kogge's tale concerns Yoda; and Sam Maggs takes on Luke Skywalker. On the Sith side, Tessa Gratton reveals more machinations from Emperor Palpatine; Delilah S. Dawson is behind a tale starring Asajj Ventress; Michael Moreci goes dark with Darth Maul, and Vera Strange feels the Force of Darth Vader. Featuring beautiful illustrations by Jake Bartok, *Star Wars: Stories of Jedi and Sith* is in stores June 7.

02



02 ***The Art of Star Wars: Visions***

The original anime series *Star Wars: Visions* premiered on Disney+ in September 2021, featuring short stories crafted by some of Japan's leading animation studios. Each animation team lent its own, unique artistic style to the galaxy far, far away, with standout elements including samurai-inspired costumes and outrageous, deep-space battle sequences.

The Art of Star Wars: Visions, written by Zack Davisson, is a full-color, oversized art book celebrating the creative forces behind the series, with concept art, designs, and storyboards from studios Kamikaze Douga, Studio Colorido, Geno Studio, Trigger, Kinema Citrus, Production I.G, and Science SARU. This hardcover volume is the perfect full-color companion to the cross-cultural epic, and is in stores on June 28, published by Dark Horse.

03



03 ***Star Wars: Galaxy's Edge—Treasures from Batuu***

While it's possible to visit the Outer Rim outpost of Batuu in person by traveling to Disneyland in Anaheim, California, and Walt Disney World, Florida, *Star Wars* fans can now get their hands on amazing artifacts from the planet no matter where they live.

Star Wars: Galaxy's Edge—Treasures from Batuu is a one-of-a-kind book containing fascinating lore and wonderful inserts inspired by the themed land. Packed with fascinating information about Batuu and Black Spire Outpost's locales, from Oga's Cantina to Savi's Workshop, the exceptionally cool inserts include stickers, keychains, and a collectible button. Published by Insight Editions, *Star Wars: Galaxy's Edge—Treasures from Batuu* is available in bookstores on July 19.

Comics Roundup

Centennial celebrations in this month's *Star Wars* comics

Tales Across Time

Star Wars #25 celebrates the saga across every era

As Marvel Comics' ongoing *Star Wars* series hits the quarter-century mark, writer Charles Soule and a team of top artists are joining forces for a galactic celebration. *Star Wars* #25 features all-new stories set from the age of the Republic to the rise of the First Order, with adventures starring Obi-Wan Kenobi, Anakin Skywalker, Darth Vader, Poe Dameron, and Kylo Ren.

The artistic all-stars on issue #25 include Ramon Rosanas, Giuseppe Camuncoli, Will Sliney, Steve McNiven, Alex Maleev, and Phil Noto, who have all collaborated with writer Soule on previous *Star Wars* tales.

"I'm so thrilled that so many of the original artists came back to do these stories," Soule explained to his followers on Twitter. "They're all 'untold tales' I didn't have a chance to do. [I also] wanted to revisit characters I haven't gotten to play with in a while."

Interestingly, *Star Wars* #25 is the 100th issue of Marvel's *Star Wars*, counting the previous runs published under the same title since 2014. It's also Soule's 100th *Star Wars* comic! "I wrote it a while back to make sure we could get these busy artists on board," he has also revealed.

Hitting stores this June, *Star Wars* #25 also comes with an

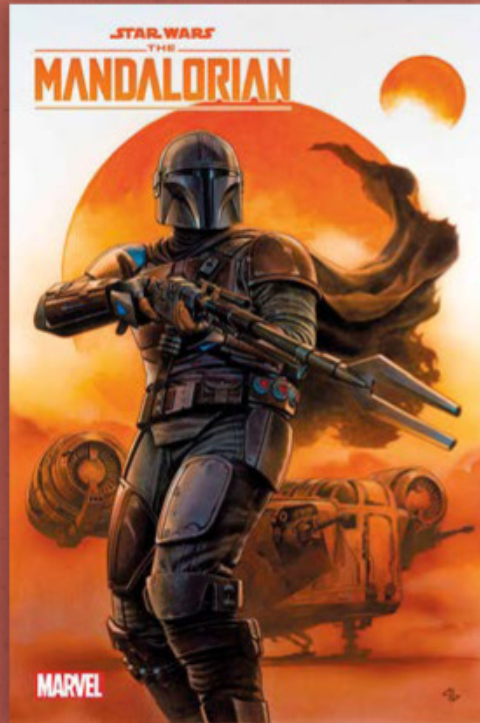


abundance of eye-popping variant covers. Carlo Pagulayan contributes the main cover art, but variant cover editions are available by Giuseppe Camuncoli, Phil Noto, Steve McNiven, Alex Maleev, and Will Sliney. John Tyler Christopher

adds an action-figure variant cover, while Chris Sprouse handles a "Choose Your Destiny" variant. Finally, *Star Wars* #25 is among the comics receiving a Lucasfilm Pride variant cover to coincide with June's Pride Month celebrations.

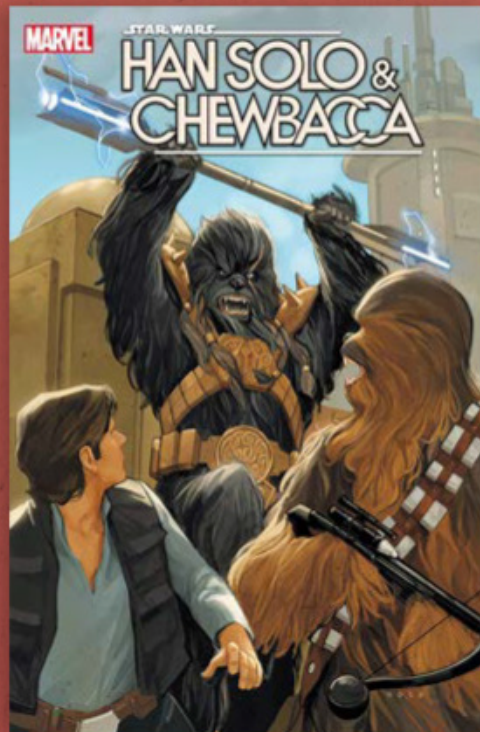
***Star Wars: The Mandalorian* #1 (of 8)**

Debuting on Disney+ in 2019, *The Mandalorian* soon became an instant classic among *Star Wars* fans. This June, Marvel Comics begins an eight-issue comic-book series that retells the first season in an entirely new medium. Writer Rodney Barnes and artist Georges Jeanty are tackling the episode-by-episode adaptation, and they couldn't be happier. "With *The Mandalorian* there is so much going on with the character and in the background. I look forward to adding visually to the already rich tapestry that makes up this galaxy," Jeanty told *StarWars.com*. *The Mandalorian* #1 is on sale June 22, with a cover by Adi Granov.



***Han Solo & Chewbacca* #4**

Marvel's monthly buddy comic continues to bring the fun, as Han and Chewie struggle to make a name for themselves prior to the events of *Star Wars: A New Hope* (1977). Issue #4 sees the pair cross paths with none other than the black-furred Wookiee mercenary known as Krrsantan—known to fans from his recent live-action role in *The Book of Boba Fett* (2021-present). Chewbacca takes center stage in this story by writer Marc Guggenheim and artist David Messina, which relies heavily on the Wookiee language of Shyriiwook! Issue #4 is available June 15 and features a cover by Phil Noto.



***Star Wars: Obi-Wan* #2 (of 5)**

If Ewan McGregor's return as Obi-Wan Kenobi on Disney+ isn't enough for you then this five-issue Marvel Comics series should be the perfect companion.

Written by Christopher Cantwell with art by a host of talented artists, each issue focuses on an adventure from Kenobi's illustrious career. In issue #2, Obi-Wan and Qui-Gon Jinn answer a distress call from a remote moon base. But what was responsible for the outpost's devastation, and could it tempt a Padawan to stray to the dark side? With art by Luke Ross and a cover by Phil Noto, *Obi-Wan* #2 is in stores June 8.



Incoming

Don't Miss These
Upcoming Releases



JUNE

***Darth Vader* #24**

Marvel Comics

Writer: Greg Pak

Artist: Marco Castiello

Cover Artist: Paul Renaud

***Halcyon Legacy* #5**

Marvel Comics

Writer: Ethan Sacks

Artist: Will Sliney

Cover Artist: E. M. Gist

***Bounty Hunters* #24**

Marvel Comics

Writer: Ethan Sacks

Artist: Paolo Villanelli

Cover Artist: Giuseppe Camuncoli

***Doctor Aphra* #22**

Marvel Comics

Writer: Alyssa Wong

Artists: Minkyu Jung

& Natacha Bustos

Cover Artist: W. Scott Forbes

***Crimson Reign* #5**

Marvel Comics

Writer: Charles Soule

Artist: Steve Cummings

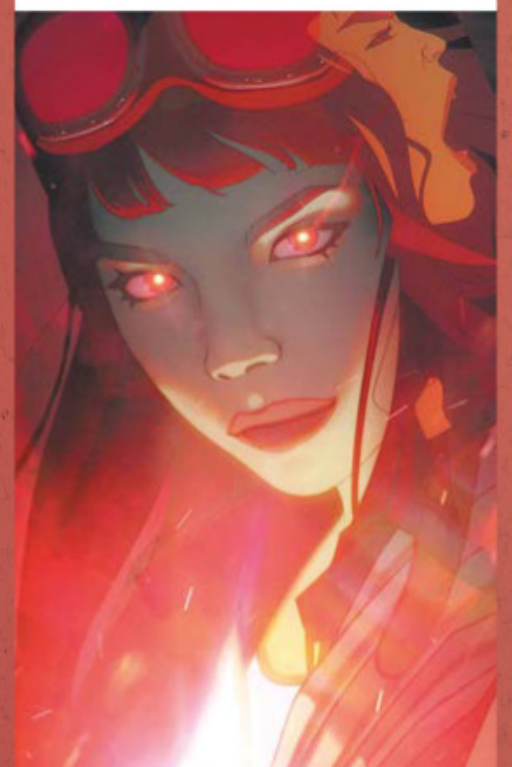
Cover Artist: Leinil Francis Yu

***Star Wars Rebels* Volume 3**

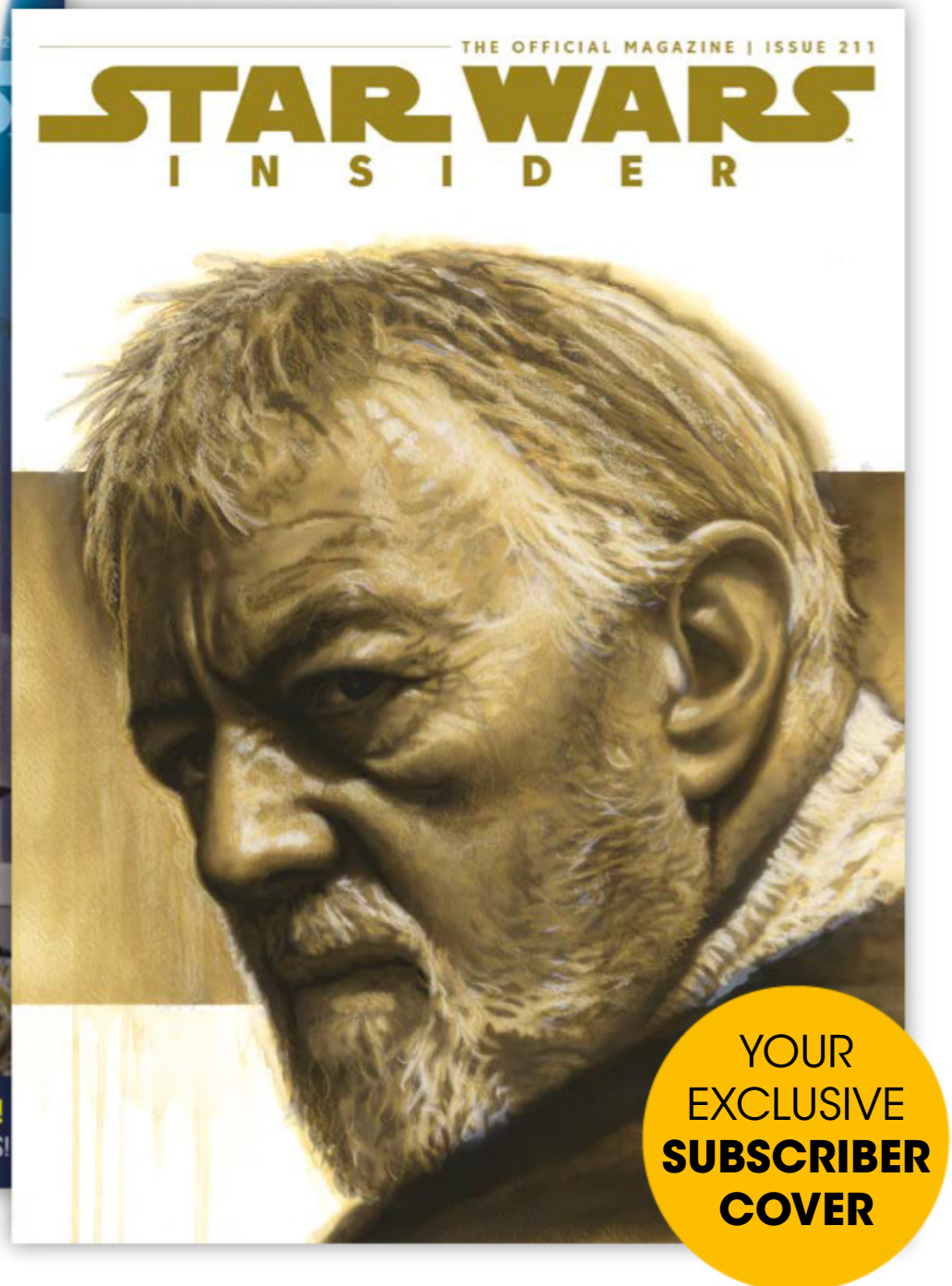
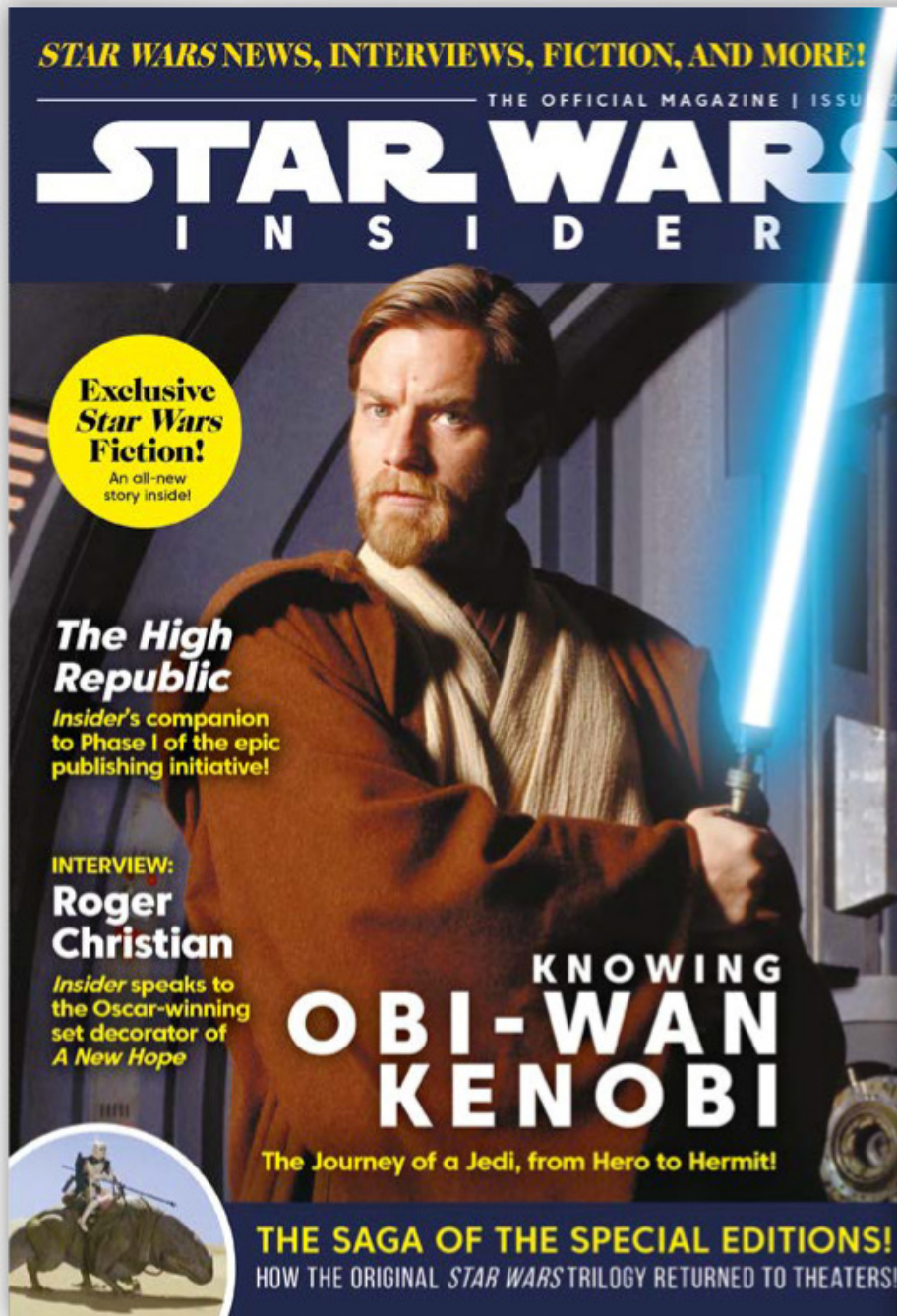
Yen Press

Writer and Artist:

Mitsuru Aoki



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KNOWING OBI-WAN KENOBI

KNOWING OBI-WAN KENOBI



As the Jedi Knight turned hermit and protector undertakes a new adventure in the Disney+ series *Obi-Wan Kenobi*, we look back at the life and times of the character to better understand his place in the history of the *Star Wars* galaxy.

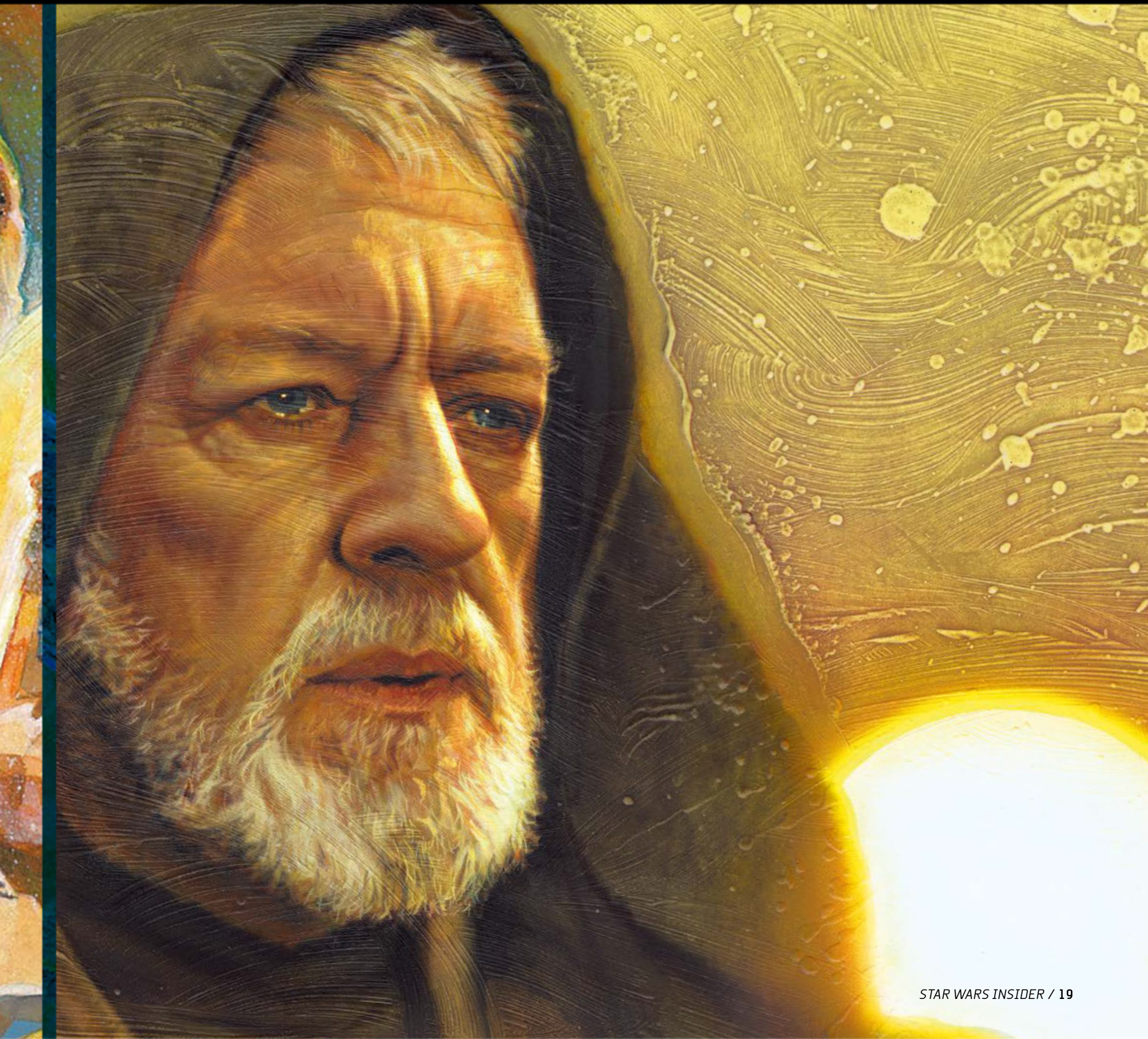
WORDS: AMY RATCLIFFE

Audiences first met the calm, mysterious Jedi Knight Obi-Wan Kenobi in 1977's *Star Wars: A New Hope*, played by renowned British actor Sir Alec Guinness. His understated performance captured imaginations as he taught us about the Force, the energy field that bound this inspiring new cinematic galaxy together, and opened our eyes (along with Luke Skywalker's) to the wonders that it offered.

Ewan McGregor took on the role for the prequel trilogy, playing the younger Jedi at several points in the character's eventful life, and is currently starring as Obi-Wan Kenobi again in the eponymously titled Disney+ series. With a new chapter in Kenobi's life currently unfolding on the streaming service, we look back at the events of his past, and his eventual destiny.

Early Life

Like other Force-sensitive children, Obi-Wan Kenobi left home at a young age. He was three years ▶



01



02



03

“A great leap forward often requires taking two steps back.”

Obi-Wan Kenobi

The Clone Wars: “Mystery of a Thousand Moons”

and Qui-Gon uncovered a much deeper problem: an entire droid army set to invade Naboo.

Their objective to stop the blockade brought them into the paths of Queen Amidala, Jar Jar Binks, and Anakin Skywalker. These figures would all play key roles in Obi-Wan’s later years—especially young Anakin, the purported Chosen One. Obi-Wan seemed none too impressed by the boy. Unfortunately, their activities also brought them into Darth Maul’s sights. Maul’s presence confirmed to Qui-Gon and Obi-Wan that the Sith had returned after a seemingly long absence from the galaxy.

From his duel with Maul on Tatooine, where Maul had tracked Queen Amidala’s ship, Qui-Gon knew the Sith was searching for Naboo’s monarch. So, it came as no surprise when Darth Maul arrived on Naboo to pursue his quarry. Qui-Gon and Obi-Wan kept the Sith Lord busy while Amidala got to safety. The duel stretched on, with Obi-Wan taking up the fight after Darth Maul killed Qui-Gon. Obi-Wan successfully

► old when he went the Jedi Temple on Coruscant, older than most other younglings at their time of arrival. He participated in training sessions and learned from Yoda before he became Qui-Gon Jinn’s assigned Padawan. Obi-Wan showed a natural talent with the lightsaber early on.

Qui-Gon trained Obi-Wan thoughtfully over the years, teaching the young Padawan to stay in the moment and act selflessly. Not known for being a traditional Jedi, Qui-Gon taught Obi-Wan to see things from a different point of view to the Jedi Council’s. Of their many missions together to places such as Teth and Pijal, perhaps one became the most formative for Obi-Wan: an assignment to Mandalore.

The Padawan and his master went to the planet to protect Duchess Satine Kryze from insurgents. With the looming

threat from those forces, as well as bounty hunters constantly on their tail, the adrenaline-fueled days passed and brought Obi-Wan closer to Satine, and he fell in love with the duchess. With attachment being against the Jedi Code, Obi-Wan had to choose between Satine and the Jedi Order. He chose the latter—but not without some internal wrestling—and his feelings for Satine would resurface in a future assignment that took him back to Mandalore.

Another momentous mission took Qui-Gon and Obi-Wan to Naboo. Then-Supreme Chancellor Finis Valorum tasked the Jedi with negotiating with the Trade Federation, who had created a blockade around Naboo. Instead of peaceful negotiations, the Trade Federation attempted to kill them. In escaping the droids sent by Viceroy Nute Gunray, Obi-Wan

01 Obi-Wan Kenobi with mentor Qui-Gon Jinn and future Padawan Anakin Skywalker on Naboo.

02 Kenobi helped liberate Naboo from the Trade Federation’s invasion.

03 Obi-Wan Kenobi and Darth Maul would come into conflict on numerous occasions.

gained the upper hand and cleaved the the Sith in two, who then fell down a power generator shaft.

Obi-Wan had a moment to say goodbye to his master but he didn't find it an easy task. However, Qui-Gon had taught his Padawan well, including how to let go.

Jedi Evolution

Obi-Wan didn't seem thrilled about Qui-Gon picking up a stray from Tatooine. After all, he did call Anakin "another pathetic life form," (the first such life form being Jar Jar Binks). But Qui-Gon opened his eyes to the value of showing kindness to all beings and he extracted a deathbed promise from Obi-Wan to train the young Anakin, who Qui-Gon believed to be the Chosen One, in his stead. This despite Obi-Wan's relative youth and the Jedi Council deeming Anakin far too old to begin training. Obi-Wan stepped up. And in doing so, put his patience to the test again and again over the years to come.

While we didn't witness every moment of Anakin's training, we saw enough to know Obi-Wan guided the young Anakin Skywalker

through the rules of the Jedi Order and the ways of the Force. He did the best he could, anyway. We caught up with the pair just before the beginning of the Clone Wars, which was a tumultuous time for both the galaxy at large and Kenobi in particular.

As Obi-Wan forged a brother-like bond with Anakin, they battled on the front lines across the galaxy with armies of Republic clone troopers at their back. Anakin's Padawan Ahsoka Tano often joined them, with Senator Padmé Amidala occasionally participating in missions. The Jedi, guardians of peace, became warriors and generals.

The Republic defeated Separatist forces on several fronts but suffered notable losses. Obi-Wan's skills as a strategic planner and loyal leader stood out throughout the many skirmishes on planets from Saleucami to Ryloth. Away from the front lines, Obi-Wan took on a delicate assignment to fake his own death and disguise himself as bounty hunter Rako Hardeen. All of those efforts were to uncover a plot against Palpatine.

The hardship of fighting a war was enough, but Obi-Wan had to navigate personal matters too. On the softer side, he became reacquainted with the Duchess

- 04 Obi-Wan uncovered the secret development of a clone army on Kamino.
- 05 Kenobi dueled with the Sith Lord Count Dooku on Geonosis.
- 06 Senator Padmé Amidala was a friend and ally to Obi-Wan.

06



04



05



THE MANY FACES OF KENOBI

SEVERAL ACTORS HAVE PORTRAYED THE VENERABLE JEDI, IN BOTH LIVE ACTION AND ANIMATION:

Sir Alec Guinness

Renowned English actor Sir Alec Guinness originated the role of Ben Kenobi in *Star Wars: A New Hope* (1977). He portrayed the kindly Jedi throughout the original trilogy, earning a Best Supporting Actor nomination at the Oscars for the first movie.



Ewan McGregor

When it came time to cast a younger Obi-Wan Kenobi in the prequel trilogy, Lucasfilm awarded the high-profile role to Scottish actor Ewan McGregor. As Qui-Gon Jinn's Padawan and Anakin's master in the prequels, McGregor revealed a more playful side of the character.

James Arnold Taylor

American voice actor James Arnold Taylor provided the voice of Kenobi for *Star Wars: The Clone Wars* (2008-2014, 2020). Across the seven seasons of the animated series, his portrayal showed Obi-Wan in his prime, fighting alongside Anakin and the clones during the Clone Wars. Taylor has also voiced the Jedi Knight in various video games.



Stephen Stanton

After the fall of the old Republic, Kenobi hid Luke Skywalker with his uncle and aunt on Tatooine and took up the life of a hermit nearby. In *Star Wars Rebels* (2014-2018), American voice actor Stephen Stanton voiced Obi-Wan—now several years older—for his final confrontation with Maul.

07



07 A vengeful Maul tried and failed to defeat Obi-Wan throughout the Clone Wars.

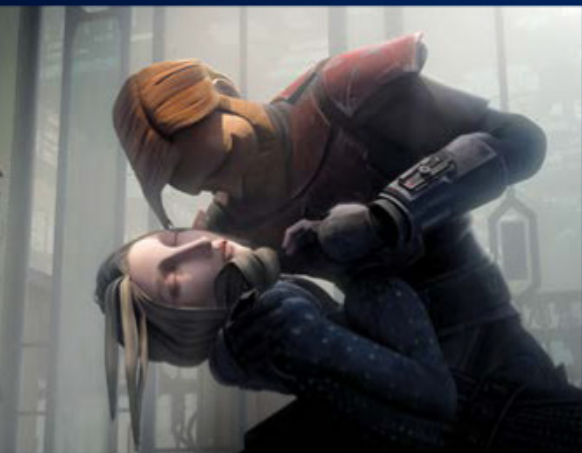
08 Eventually, Maul struck at Kenobi's heart when he killed the Jedi's close friend, Satine Kryze.

Grievous kidnapped Supreme Chancellor Palpatine. Obi-Wan and Anakin rescued the politician, but Grievous fled to Utapau and Obi-Wan pursued. The ensuing duel proved to be one of Kenobi's most consequential, for after it, the traitorous Palpatine issued Order 66.

Then followed perhaps the most pivotal moment in Obi-Wan's life: he learned of Anakin's fall to the dark side. His former apprentice had allied himself with Palpatine, a Sith Lord in disguise, and slaughtered every Jedi, Padawan, and youngling in the Temple. Finding this betrayal difficult to comprehend, much less believe, Obi-Wan followed Anakin—his friend, his brother—to Mustafar. Obi-Wan tried to assuage Anakin's fears and anger, but found his friend was already too far lost to the allure of the dark side. After an intense duel, Kenobi gained the high ground and struck Anakin down. Believing his failure as a master was the cause of his former apprentice's fate, Obi-Wan left Anakin for dead.

Tatooine

When Padmé gave birth to Anakin's two children, Yoda, Obi-Wan, and Bail Organa decided to split the twins up and secret them away: Leia with



08

"If you define yourself by the power to take life, the desire to dominate, to possess... then you have nothing"

Obi-Wan Kenobi

Star Wars Rebels: "Twin Suns"

► Satine Kryze. The duo formed a strong relationship from their first meeting—one time didn't dim. Aiding Mandalore, a pacifistic planet under Satine's rule, was part of a Jedi mission for Obi-Wan. But based on their interactions, some of his commitment to the successful resolution of issues on Mandalore felt personal and subjective. Kenobi didn't break any Jedi Order tenets as far as we know, but he did deeply care for Satine.

On a less pleasant note, an old face from Obi-Wan's past resurfaced. Maul, long believed to be dead, rose from the refuse of Lotho Minor, a trash planet. Restored by Mother Talzin, Maul sought out his old enemy with vengeance in his heart. The dark-side warrior constructed elaborate traps for Obi-Wan, endangering innocents to capture the Jedi's attention. Kenobi swept in to stop Maul repeatedly and made futile efforts to resolve their issues.

These two personal matters collided when Maul teamed with Death Watch and plotted the conquest of Mandalore. They wanted to overthrow the pacifist government. And to drive the

09



10



proverbial dagger into Obi-Wan's heart, Maul killed Satine in front of the Jedi. She died in Obi-Wan's arms.

Kenobi fought on as the Clone Wars persisted, Republic soldiers and Separatist droid armies meeting on battlefields on dozens of worlds. As the final battle approached, General

09 Obi-Wan was present at the birth of Luke and Leia on Polis Massa.

10 Anakin's fall to the dark side resulted in a confrontation between the two former friends on Mustafar.

Bail and Breha Organa on Alderaan, and Luke with Owen and Beru Lars on Tatooine. Obi-Wan remained on Tatooine, agreeing to stay out of the way and watch over Luke from afar. The Jedi made his home in the desolate Jundland Wastes, surrounded by the Dune Sea.

We know little about Obi-Wan's life during this period, when he went

by the name of “Ben” Kenobi, but he used the time to compile a set of journals for Luke. He recorded his activities, including how he stopped Jabba the Hutt’s underlings from going after the Lars during the Great Drought. The thugs demanded a “water tax,” which Obi-Wan stopped them from collecting.

Obi-Wan also related instances of looking over Luke, once watching the youth navigate a skyhopper through Beggar’s Canyon. Luke crashed the ship, but Obi-Wan anonymously gifted the parts needed to fix the boy’s T-16 (much to Owen’s dismay). The Jedi seemed to struggle with the balance of keeping an eye on Luke while not getting too involved.

We also know that around two years prior to receiving a plea for help from Luke’s sister, Leia, the Jedi had an eventful run-in with an old foe, Maul. The former Sith had long held onto his anger at Kenobi following their duel on Naboo, and Maul laid much blame for the upsets in his life at Obi-Wan’s feet. He traveled to Tatooine to exact revenge, but instead Maul met his end.

Not long after this, Obi-Wan’s exile on the desert world came to an end—Luke, now a young adult, delivered R2-D2 with Leia’s holographic message to Ben’s doorstep. In a practice cultivated throughout his life, Obi-Wan danced around truths with Luke. He related information about Anakin to the teen that was not false, exactly, but certainly came from a subjective point of view that obscured the entirety of the picture, perhaps coming from a place

11



11 Obi-Wan left Luke Skywalker in the care of Owen and Beru Lars, but remained close at hand.

12 Kenobi lived the life of a hermit on Tatooine for almost two decades.

13 As a Force spirit, Kenobi was able to help Luke Skywalker become a Jedi.

14 Anakin, Yoda, and Obi-Wan Kenobi, reunited through the Force.

of wanting to protect Luke from cold facts the youth was not yet prepared to confront.

No longer would Obi-Wan Kenobi remain in the desert with only eopies for company. It was time for him to train Luke and return to the tumult of the galaxy.

Confronting Darth Vader

Answering Leia’s call for help finally drew Obi-Wan away from Tatooine and put the Jedi on a path to encounter his former Padawan. Leia’s plea only involved getting R2-D2 to Bail Organa on Alderaan, but the Jedi, Luke, and the droids never made it there. Instead the Death Star captured the *Millennium Falcon*, and through the Force Obi-Wan almost certainly sensed the inevitability of a confrontation. So did Darth Vader.

Obi-Wan and Darth Vader’s duel, albeit tense, was brief. And despite Kenobi’s warning that striking him down wasn’t the answer, Vader killed his former master and friend anyway.

It was then that Obi-Wan took the next step on his journey, and tapped into the living Force and the cosmic Force to maintain his consciousness as a Force spirit. In this form, he persisted, guiding Luke, offering wisdom, encouragement, and the occasional unhelpful observation. Without the combination of Yoda and Obi-Wan’s Force spirit, Luke’s Jedi training may well have taken a different path. Through his ability to shepherd Luke to a final confrontation with the Emperor and Vader, Obi-Wan Kenobi did indeed become more powerful than either could have possibly imagined. 🗡️

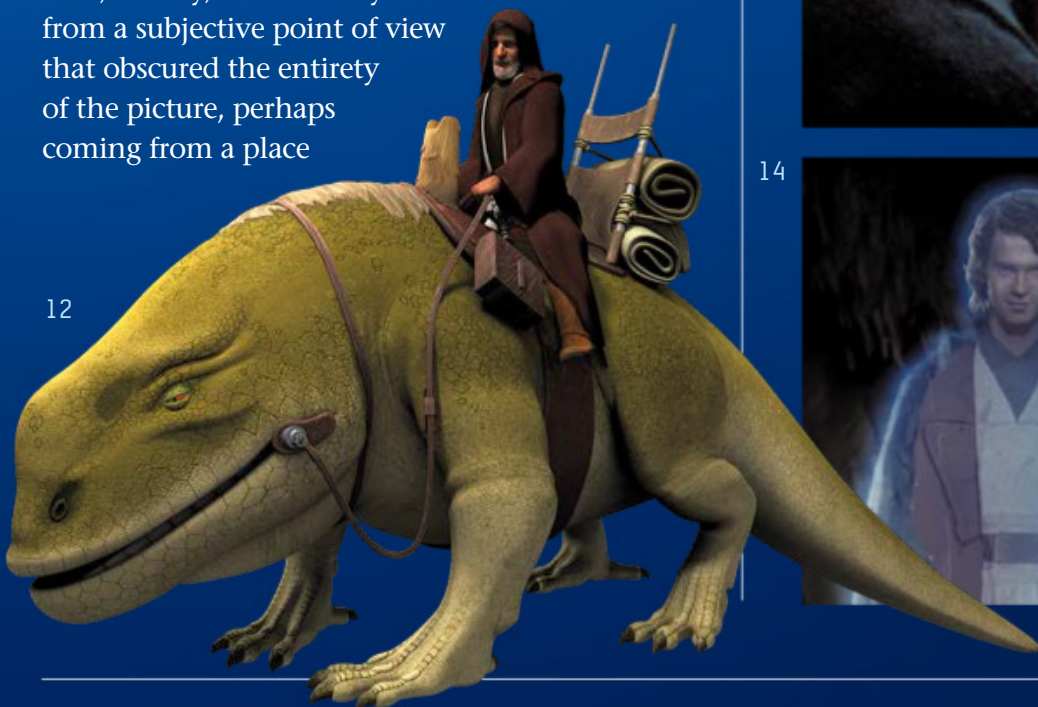
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14



12



GALACTIC BRITAIN

Take a seat on the *Insider* tour bus for a trip around the United Kingdom and on to a galaxy far, far away.

WORDS: MARK NEWBOLD



While entire vistas can now be realized digitally or captured within Industrial Light & Magic's StageCraft volumes, the *Star Wars* saga has long relied on physical locations

to bring its galaxy to life. Exotic locales such as Guatemala, and Tunisia are well known for the alien landscapes they've lent to the saga, but—for the British public at least—some *Star Wars* locations are within easier reach, and many are open to the public.

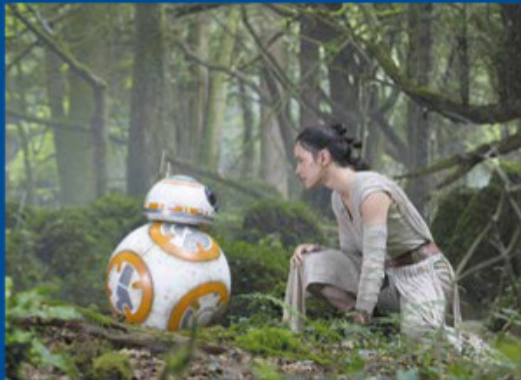
From the Cumbrian Lake District and the Whippendell Woods of Hertfordshire to one of London's busiest Underground stations, join *Insider* on an intrepid road trip across the U.K. as we seek out some great British *Star Wars* filming locations.



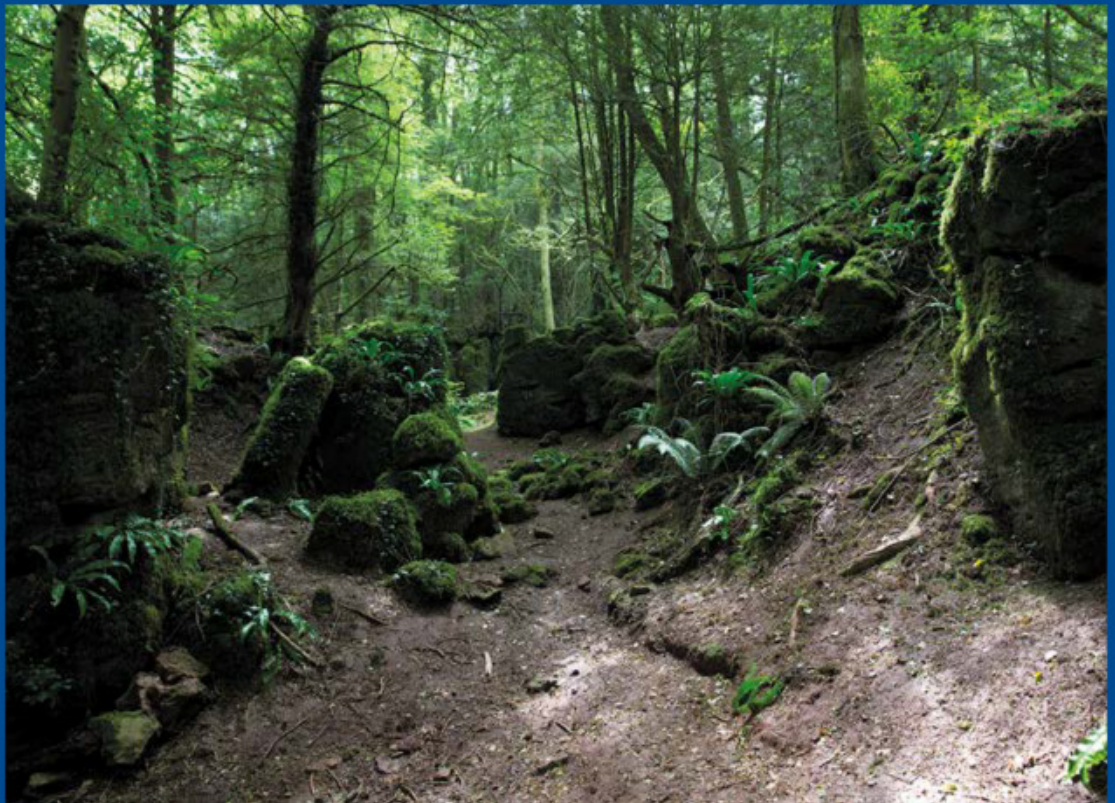
GALACTIC LOCATION: TAKODANA

Star Wars: The Force Awakens (2015)

Puzzlewood, Coleford,
Gloucestershire
Takodana Woodland



An ancient woodland near Coleford in the Forest of Dean, Gloucestershire, Puzzlewood was home to Takodana in *The Force Awakens*. Described by Lucasfilm president Kathleen Kennedy as, “the most magical forest on the face of the earth,” its maze of paths, unique rock formations, centuries-old trees and caves all conspire to lend Puzzlewood an otherworldly feel that



was ideal for Rey’s flight from Maz’s castle with BB-8 close behind, and her first confrontation with Kylo Ren.

The park is open to the public (see datalink for ticket prices and availability), and opening hours change depending on the season. The Puzzlewood Café is the closest the site

offers to Maz’s castle, and self-catering accommodation is also available, so a trip to Takodana is as easy as hopping aboard your automotive equivalent of the *Millennium Falcon*.

DATALINK: www.puzzlewood.net



The Lake District, Cumbria **Takodana Landscape and Maz Kanata’s Castle**

Officially established on May 9, 1951, the 912-square-mile Lake District National Park welcomes 16.4 million visitors per year. An area of outstanding natural beauty, its many lakes and fells provided perfect backdrops for Takodana in *The Force Awakens*.

Among the locations used was Derwentwater, one of the primary bodies of water in the Lake District. A digitally modified view from over Watendlath Fell and Skiddaw (the fourth-highest mountain in England) acted as the backdrop to the *Millennium Falcon* arriving at Maz Kanata’s castle, with the fells of Great Gable, High Spy, Maiden Moor, Hause Gate, Robinson and Catbells visible. Lake Thirlmere saw Commander Poe Dameron lead Blue

Squadron across the water, whipping up spray as they approached to engage the First Order with Place Fell visible, while background plates of Crow Park are seen during the battle above the castle and other locations used, including Thornthwaite fells (Seat How and Barf), the Wythop hills, and the Slopes of Dodd.

DATALINK: www.lakedistrict.gov.uk/visiting

GALACTIC LOCATION: YAVIN 4

Star Wars: A New Hope (1977) and
Rogue One: A Star Wars Story (2016)

Cardington Airfield,
Bedfordshire
**Massassi Temple,
Interior and Exterior**

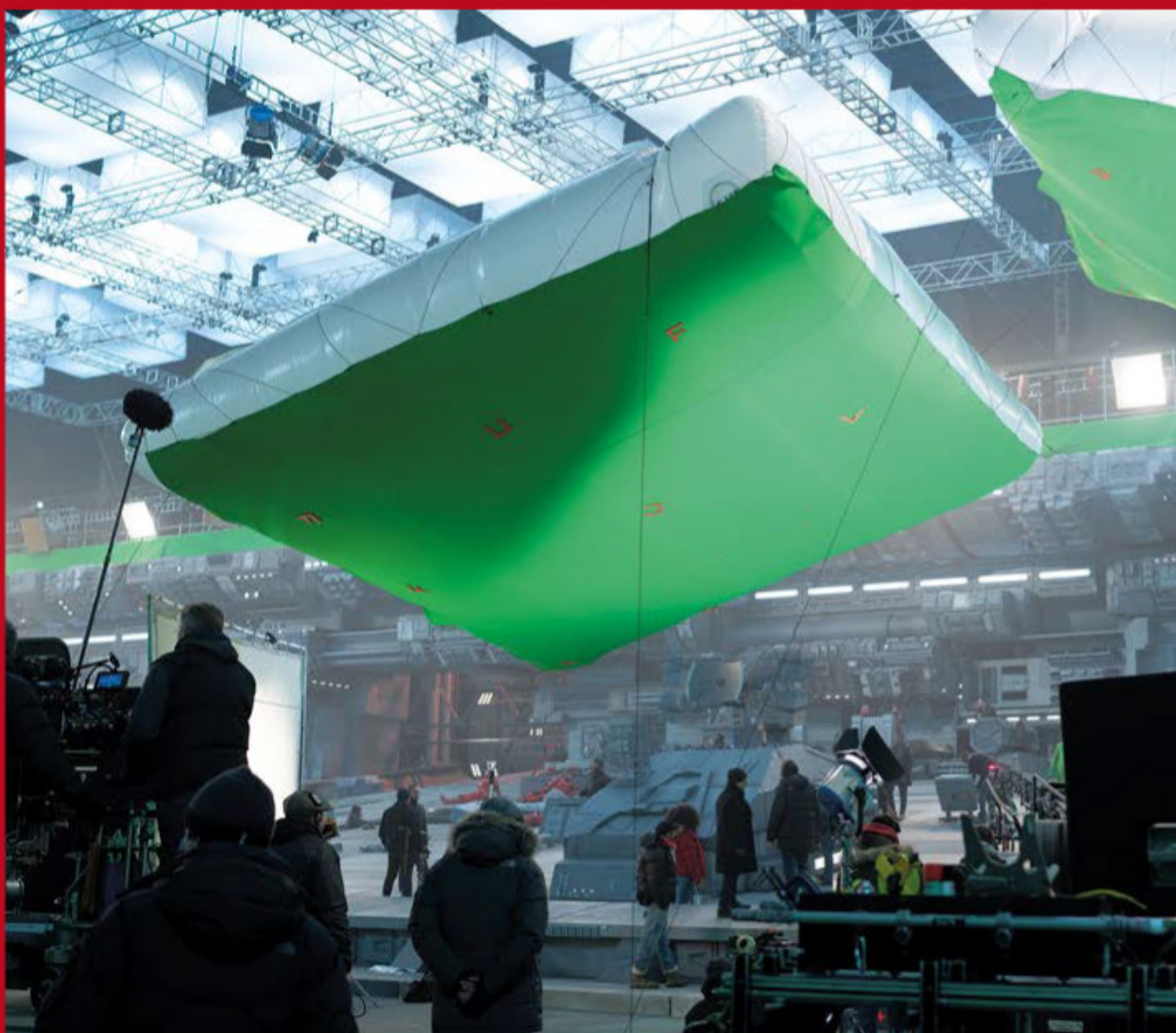
Built in 1915 as an airship base, the infamous R101 disaster in October 1930 saw all airship projects halt. The following years would see Cardington fulfill a number of roles, becoming the home of the Royal Air Force meteorological research balloons training unit and a training area for the Royal Tournament.

Given its aviation history, it was only natural that Cardington would venture to a galaxy far, far away, beginning in 1976 when Lucasfilm utilized Shed 1 for filming the interior of the Massassi



temple, home to the hidden rebel base on the fourth moon of Yavin in *A New Hope*. Shed 2 was later used for the temple interior in *Rogue One*.

DATALINK:
www.cardingtonstudios.com



GALACTIC LOCATION: SITH ETERNAL STAR DESTROYER HULL

STAR WARS: THE RISE OF SKYWALKER (2019)

Cardington Studios completed its own *Star Wars* trilogy as the expansive Shed 2 provided enough space to house the hull of the First Order Star Destroyer for *The Rise of Skywalker*.



GALACTIC LOCATION: SCARIF

Rogue One: A Star Wars Story (2016)

Canary Wharf Underground Station, London Imperial Base Interior

Situated on the Jubilee line between Canada Water and North Greenwich stations in the London Borough of Tower Hamlets, Canary Wharf tube station is the most visited of all *Star Wars* filming locations in the U.K. Once voted the “Most Loved” tube

station in London, with 40 million commuters passing through it every year, Canary Wharf is the second busiest London Underground station outside of Central London. But it’s the only one that has served as a *Star Wars* set, doubling as an area of the Imperial base on the tropical world of Scarif as Jyn Erso, Cassian Andor, and K-2SO made their way towards the Citadel Tower to steal the Death Star plans in *Rogue One*.

Opened on September 17, 1999, and designed by British Modernist architect Sir Norman Foster, its innovative design made it a perfect

location for converting into a hi-tech Imperial base. Over two nights, the modern livery of the station was masked by the trappings of an Imperial installation before a night shoot commenced, with the platforms returned to its 21st century self just in time for the morning’s passengers to arrive or disembark, unaware of their brush with the Empire.

To visit this easily accessible *Star Wars* location, simply board a train at any station on the Jubilee line.

DATALINK:
tfl.gov.uk/tube

Bovingdon Airfield, Bovingdon, Hertfordshire Imperial Base Exterior

Rogue One made use of Bovingdon Airfield to double for the tropical world of Scarif so as not to damage the real tropical paradise of the Maldives, but that wasn’t Bovingdon’s first dalliance with fame. Its mile-long main runway was an ideal location for U.S. forces to use as a training base for their B-17 crews during World War II. Hollywood legends Clark Gable, James Stewart, and William Holden were stationed at the airfield, while Bob Hope and Glenn Miller both visited to entertain the troops.

The 1964 movie *633 Squadron* was shot at the airfield, a film which later provided George Lucas with inspiration for the rebel attack on the Death Star in *A New Hope*. Aerial scenes for 1978’s *Hanover Street*, starring Harrison Ford, were also filmed at Bovingdon.

The airfield closed in 1972, but a weekend market continues to allow easy access to this fascinating *Star Wars* location.



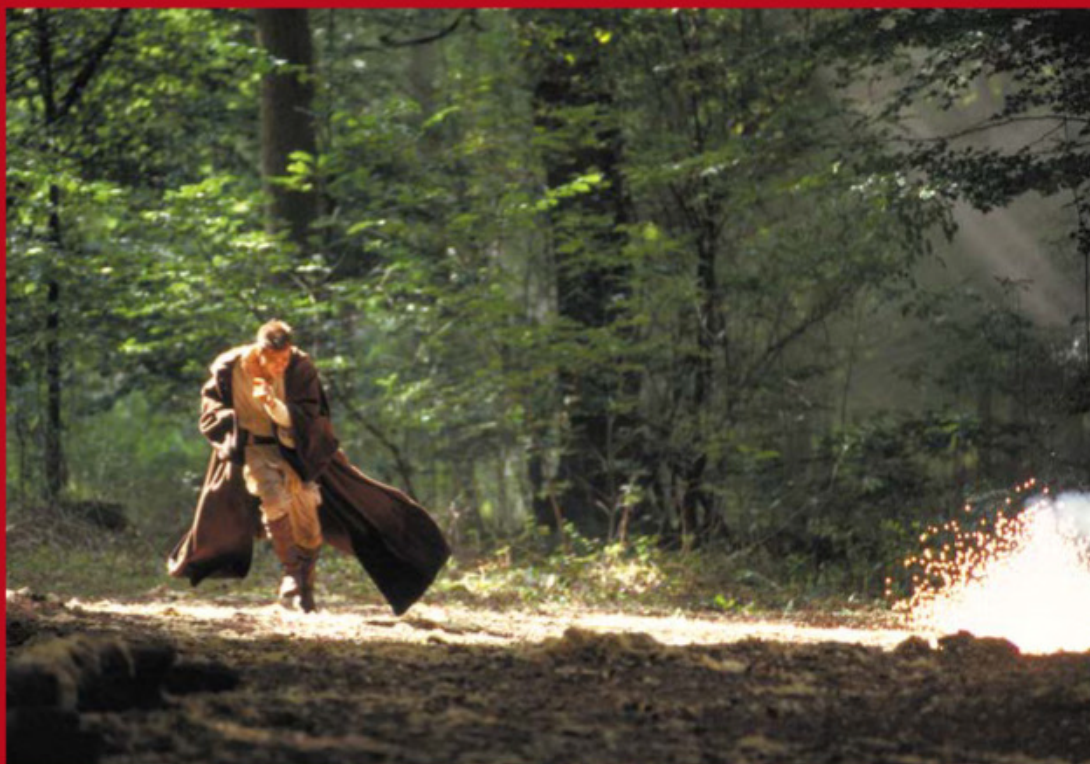
DATALINK:
www.wendyfairmarkets.com/bovingdon-market

GALACTIC LOCATION: NABOO

Star Wars: The Phantom Menace
(1999)

Whippendell Woods,
Hertfordshire
Naboo Forest and Lake Edge

Covering an area of 165.3 acres and open to the public, Whippendell Woods is not only known for its beautiful displays of bluebells and the diverse range of fungi and invertebrates that mark it as a site of special scientific interest, but this ancient woodland also doubled as the beleaguered Mid Rim world of Naboo



in *The Phantom Menace*. The site near Cassiobury Park was the location for scenes including Qui-Gon Jinn and Obi-Wan Kenobi's first encounter with Jar Jar Binks, and the lake edge where Binks, Jinn, and Kenobi embarked upon their swim to Otoh Gunga. Whippendell was also home to the

Gungan Sacred Place where the young Queen Amidala impressed Boss Nass, and their plan to strike back at the Neimoidians was hatched.

DATALINK:
www.watford.gov.uk/cassiobury-park

GALACTIC LOCATION: KEF BIR

Star Wars: The Rise of Skywalker
(2019)

Ivinghoe Beacon,
Leighton Buzzard
**Crash Site and
Death Star Overlook**



Part of the Chilterns Area of Outstanding Natural Beauty in Buckinghamshire and owned by the National Trust, Ivinghoe Beacon is a popular spot for walkers (of the human variety, not AT-ATs). The site contains archaeological remains that reveal human activity dating back to the Bronze Age and the outline of the remains of an ancient Iron Age hill fort.

Ivinghoe Beacon was used to send messages across great distances, a fitting real-world parallel to the secret message hidden in the Sith blade that led Rey to the wayfinder on the part-submerged wreckage of the second Death Star. As well as being the location where our Resistance heroes looked out across the roiling seas to the stricken superweapon, the grassy expanse surrounding the beacon was used as the crash site of the *Millennium Falcon*.



DATALINK:
www.nationaltrust.org.uk/ashridge-estate

GALACTIC LOCATION: CORELLIA

Solo: A Star Wars Story (2018)

Tilbury Grain Terminal, Cereal House Grain Terminal 8, Tilbury
Coronet Starport Exteriors

Part of the Port of Tilbury on the Northern shore of the River Thames in East Essex, the huge Tilbury Grain Terminal became one of the locations for Han Solo's desperate landspeeder dash through the streets of the Corellian docks, as he and Qi'ra



Dunsfold Aerodrome, Stovolds Hill, Cranleigh **Coronet Starport Exteriors**

Built as a bomber airfield in just six months during 1942 by the Canadian Army and civilian contractors, Dunsfold Aerodrome in Cranleigh, Surrey, provided expanses of tarmac for Han and Qi'ra's escape in a boosted Mobquet M-68 landspeeder.

Owned at different times by Hawker Siddeley and British Aerospace, Dunsfold is perhaps best known globally as the home of the hit BBC motoring show *Top Gear*. The aerodrome also hosts "Wings and Wheels," an annual two-day air and motor show that attracts up to 25,000 visitors.



raced to escape the clutches of Lady Proxima's thugs.

Built to augment the nearby docks at Gravesend and Northfleet, Tilbury welcomed its first vessel on April 17, 1886. Deep enough for ocean liners to berth there, and covering 1,000 acres, Tilbury became the largest port on the Thames. 1969 saw the riverside grain terminal on Northfleet Hope open. The port is policed by the Port of Tilbury Police, one of the oldest such forces in the U.K. established in 1802 and a fitting counterpart to the Corellian security agents seen in *Solo: A Star Wars Story*.

Fawley Power Station, Hampshire **Coronet Starport Exteriors**

Fawley was an oil-powered power station that doubled as the exterior of the Corellian cityscape in *Solo: A Star Wars Story*. Situated in Hampshire on the English south coast, Fawley was the backdrop for scenes featuring the speeder chase and the stolen landspeeder being abandoned, as well as the exterior of the White Worms den. The site was demolished in 2021 and is currently being redeveloped for housing.



GALACTIC LOCATION: D'QAR

Star Wars: The Force Awakens
and *Star Wars: The Last Jedi* (2017)

**Greenham Common,
Berkshire
Resistance Base Exteriors**

A former Royal Air Force station located in Berkshire, Greenham Common served as the Resistance Base on D'Qar in *The Force Awakens*, reappearing briefly in the opening scenes of *The Last Jedi*. Utilizing disused aircraft revetments to form the backdrop of the base, the site hosted numerous key scenes between Resistance heroes old and new before being blasted into oblivion by the First Order.

Opened September 1942 and home to U.S. forces during the Second World War, in 1982 Greenham Common was at the top of people's minds when the U.S. Air Force deployed its Ground Launched Cruise Missile there, sparking 19 years of protests that garnered worldwide attention. With the coincidentally named 501st Tactical Missile Wing deactivated in May 1991, the site was returned to the ownership of the Ministry of Defence. 1997 saw Greenham Common become public parkland and a Site of Special Scientific Interest, with the control tower redeveloped into a visitors' center replete with historical exhibition and community café. 🌌



DATALINK:
[www.greenhamtower.org.uk/
visitus](http://www.greenhamtower.org.uk/visitus)

U.K. FILM STUDIOS

The *Star Wars* saga has made use of many of the U.K.'s most historic film studios and has been instrumental in reinvigorating the facilities available to filmmakers from across the globe.

Elstree Studios

The studio most associated with the *Star Wars* saga, Elstree was the primary studio where the original trilogy was filmed. An enormous new stage (Stage 6, later demolished) was built specifically for *The Empire Strikes Back* in 1979. Additional scenes for *Attack of the Clones* and *Revenge of the Sith* were also shot there.

Pinewood Studios

Pinewood Studios was on Gary Kurtz's original shortlist as the studio base for *A New Hope*, but it was unavailable. The studio has subsequently been home to the *Star Wars* sequel trilogy, *Rogue One*, and *Solo*. Scenes for *The Phantom Menace* were also shot there.

Leavesden Studios

Built originally as an aircraft factory and airfield during World War II, the former Leavesden Aerodrome was converted into a film studio for the James Bond movie *Goldeneye* (1995). *The Phantom Menace* was filmed there in 1997.

Shepperton Studios

The medal ceremony at the end of *A New Hope* was shot on Shepperton's Stage H, and the saga returned to film pick-up shots for *Revenge of the Sith* at the studio.

Ealing Studios

Following principal photography for *Attack of the Clones* at Fox Studios in Sydney, Australia, several pick-up shots for the movie were filmed at Ealing Studios.



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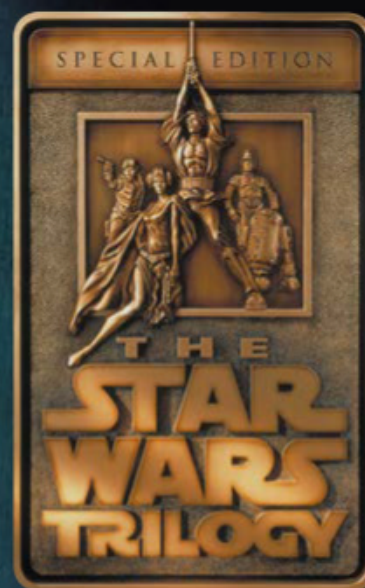
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"SEE IT AGAIN... FOR THE FIRST TIME!" THE SAGA OF THE SPECIAL EDITIONS



Star Wars Insider celebrates 25 years since the original trilogy returned to theaters with a few special modifications.

WORDS:
BRANDON WAINERDI

WITH THANKS TO:
MARK AUSTIN
DON BIES
DAVE CARSON
DAVID DOZORETZ
NELSON HALL
TERENCE MASSON
DENNIS MUREN
C. ANDREW NELSON
AND HAROLD
"HOWIE" WEED

T

he year was 1997. Since the release of *Star Wars: Return of the Jedi* in 1983, barring a few

Ewok adventures, *Star Wars* had not been widely seen on the big screen in more than a decade. But that was about to change, with the much-anticipated theatrical release of the original *Star Wars* Trilogy Special Editions.

Boasting “enhanced visual effects,” and “a few new surprises,” the Special Editions introduced a new generation to Luke Skywalker, Han Solo, Leia Organa, and Darth Vader. It also gave existing fans a host of new scenes, extended sequences, and a taste of what Industrial Light & Magic had up its sleeves for the upcoming prequel trilogy.

Now, twenty-five years later, *Star Wars Insider* spoke to members of the cast and crew who made the re-release possible, from the people behind the pixels to the performers beneath the masks.

Beginning Again

Dennis Muren: Things at Industrial Light & Magic really took off after *Jurassic Park* (1990). ILM had so much work, we’d hire just about anybody who could turn on a computer. We’d grown amazingly, from having a ten-animator department to fifty animators for *Casper* (1995)

In addition to that growth, however, we were also a company that had been around almost 20 years, so we were very structured. We could be free with our artistic expression and the tools we chose

01



to use, but we always delivered on time and on budget.

George Lucas saw an opening within that structure and knew that it was time to go for it with *Star Wars*. I was as surprised as anyone that he wanted to make these “Special Editions,” but he’d seen that ILM could now deliver what he had always wanted.

Harold “Howie” Weed:

They came out of nowhere, really. There was no big announcement. In fact, everyone internally was already focused on *Star Wars: The Phantom Menace* (1999). The Special Editions happened just as we were transitioning from shooting miniatures to trying as many things as possible with computer graphics.

DM: When I first heard George was going to do it, I thought, “Great! It’s time to fix about fifteen shots that we couldn’t get right the first time!” Whether

02



01 An Industrial Light & Magic crew filming background characters for the enhanced Mos Eisley shots.

02 The huge drum built for the “Jedi Rocks” musical number.

03 A new Cantina character, later named Ketwol, became a two-for-one puppet when it was flipped to create another, Melas.

there was an explosion or lens flare, or you could see giant garbage mattes, there was some stuff that I’d always wished we’d had another three weeks to work on. I asked if it was possible to do these shots and George said, “Sure,” but I had no idea that he was planning on doing more extensive additions.

Dave Carson: George was only planning on doing the Special Edition of *A New Hope* originally, notably the Jabba the Hutt scene which Steven Williams worked on, but over time he decided he wanted to add scenes to *The*

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04





**“WHEN I FIRST HEARD
GEORGE WAS GOING
TO DO IT, I THOUGHT,
“GREAT! IT’S TIME TO FIX
ABOUT FIFTEEN SHOTS
THAT WE COULDN’T GET
RIGHT THE FIRST TIME!”**

**DENNIS MUREN,
VISUAL EFFECTS SUPERVISOR**

05

Empire Strikes Back (1980) and *Return of the Jedi* (1983) too. I was available so I was assigned to be visual effects supervisor for both films.

HW: There we were, down at ILM in San Rafael, and we didn’t know what was happening up at Skywalker Ranch. The first hint we got was when concept sketches by Terry Whitlatch showed up at the model shop, and they were for this new Mos Eisley Cantina creature that became to be known as “Ketwol.”

Once the creature was built, we shot it at the main stage in San Rafael, which was just a generic shooting stage with big rolling doors. We got several takes out of it in a couple of hours, but, right about that time, John [Knoll] walked around the backside of the creature and said, “You know this looks like it could be another alien. Let’s just turn it around and shoot the other side.”

Anne Polland, who was our wardrobe supervisor, ran over to the shop and pulled some bits of Tatooine clothing together, and came back to the stage to put a turban on it to hide that it was the same creature. Mark Siegel built a makeshift hookah pipe and put a tube in it, so that you could blow smoke through it, and we got that shot, too.

Special Surprises

Mark Austin: At the time, I was working as an animator on *Casper* (1995) at ILM. Don Bies called me

05 ILM’s Lorne Peterson touching up the sandcrawler model prior to filming a new shot.



BEING BOBA FETT

Don Bies remembers his shot at playing the galaxy’s most infamous bounty hunter.

“It was a sweltering July morning, and as we took a break during the filming of ‘Jedi Rocks’ I saw George and Rick McCallum laughing at the video village,” Bies recalls. “Rick came up to me and said, ‘George just had the most brilliant idea. Do we have a Boba Fett costume in the archives?’ The Smithsonian exhibition was launching in Washington D.C. at that time, and the costume that we would typically use (the one Mark Austin wore for the Jabba scene for *A New Hope*) was part of that exhibition, but I thought we probably could pull one together from bits and pieces in the Archives,” he says.

“George’s idea was that Boba would be chatting up the dancers, trying to pick them up,” remembers Bies. “Rick said, ‘Go to the Archives and grab a Boba Fett costume. At the end of the day, when we’re done with everything here, we’re going to shoot that scene with you in the costume.’ I was able to cobble together something from what we had left, including an already-battle-damaged jetpack, and everyone worked hard to put me in the suit, trying to remember where things went, taping things in place. When I finally get out to the set, I still had my glasses on and the little hoodie thing on my head, and George laughed and said something to the effect of, ‘Oh, so Boba moonlights as Jabba’s accountant!’ I still don’t know if that’s a slight against me or accountants!”

“GEORGE ALWAYS FELT THAT THE STORMTROOPERS SEARCHING FOR THE DROIDS ON TATOOINE NEVER LOOKED LIKE THEY WERE SEARCHING EXTENSIVELY ENOUGH.”

DAVID DOZORETZ,
ANIMATICS ARTIST AND PRE-VISUALIZATION SUPERVISOR



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► up as soon as he heard about the updated Docking Bay 94 scene, because he knew that I loved Boba Fett and they needed someone who would fit into the original flight suit that Jeremy Bulloch had worn. Don didn't want to promise anything, because if I didn't, then I simply could not go on camera. I swung by to try on the suit that lunchtime, and it was like the Cinderella slipper moment. It just went straight on, and my life transformed.

I was nervous that I was going to mess up on the actual day of filming. It was my first time on a set, in front of real film cameras. And that shot where Fett looks directly at the audience? I wasn't even looking at the camera! I guess something

special happened because that was the shot that George picked.

C. Andrew Nelson: I was working at LucasArts as a visual effects supervisor and senior artist, and I had already been appearing as Darth Vader at live events and TV recordings for about two years. When it became apparent that there was going to be a new Vader scene, Don called me up, since we had worked together for a lot of those personal appearances.

The only wrinkle was that I had to figure out if I was actually going to be able to do it, because the date scheduled for the shoot was the same day that my daughter was due to be born!

06 A trio of stormtrooper extras critique Imperial search procedures.

07 The Mos Eisley miniature that enabled ILM to expand the vistas of the Tatooine spaceport.

08 Dancer Femi Taylor reprised her role as Oola for the “Jedi Rocks” sequence and an extended visit to the rancor pit.

09 ILM artist Richard Miller at work on the dewback macquette for *A New Hope*.

Obviously, I wasn't going to miss my child's birth, but thankfully Don kindly held the date open for me. He'd keep asking, “Has the baby been born yet?” She was born two weeks early, so I was able to play Darth Vader as he leaves Cloud City, without any conflict.

Don Bies: When work began on the “Jedi Rocks” sequence, they came to us look for people to be in this new musical number. This time, though, they wanted people with specific skills: dancers and drummers. They also wanted to add new scenes with Femi Taylor (who had originally played Oola), including a scene in the rancor pit. It had been nearly 14 years since she had last been in the costume but, since she was a dancer, she was in incredible shape.

The model shop built that huge drum, which wasn't real as it was just a piece of plywood with stretched canvas over it, but they got real taiko drummers in to play it. And the three dancers were from the Smuin Ballet in San Francisco.

Nelson Hall: One of my first contributions to the “Jedi Rocks”

scene was as a modelmaker, painting the maquette that they used as the basis for Joh Yowza, the Yuzzum. A lot of stuff was built for that shoot in the model shop. They recreated Jabba's throne room with the walls and arches, all the scaffolds and drums, and the puppet growdi player, Rappertunie.

I remember that it was super-hot. We shot it in the summer and, not only was it sweltering outside, but on the stage, we had these 10k and 20k stage lights that were making it feel like a little sauna. And then, on top of that, we were wearing rubber masks and hands, and robes. We did that all in one, long day.

Getting Visual

David Dozoretz: George was almost never at ILM at that time because he was at the Ranch working. But one day, I literally looked up from my desk and he was standing right in front of it. I was just this twenty-three-year-old kid, and my jaw hit the ground. But he went into a conference room, and he told several people that he wanted to make some changes to the original *Star Wars* movie. There were effects he wanted to improve, and then there were elements he wanted to expand or add, like Jabba the Hutt. He also wanted Mos Eisley to look bigger, so TyRuben Ellingson, the visual effects art director, began to design more creatures, including the ronto.

George always felt that the stormtroopers searching for the droids on Tatooine never looked like they were searching extensively enough, so he wanted to beef that up, which led to the dewback scene. That's when I got the call to make an animatic of it. We knew that the computer graphics department was eventually going to do those shots, so they went and built the dewback asset, based on the incredible Terryl Whitlatch design. And then they handed a very rough version of that dewback computer model to me, and I did those shots.

Those animatics are exactly what they took to the desert to use as reference, when Rick McCallum went and filmed the live-action shots.

DC: We spent a fair amount of time cleaning up the transparency and matte issues with the snowspeeder sequence for *Empire*. It was such a challenge for the original crew to try and pull mattes, because there was so much bright white. Digital compositing was really hitting its stride by that point, and I think that we benefited a lot from using those digital techniques. We were able to redo and improve several shots in the Hoth sequence, like the shot where the snowspeeder lassos the legs of the AT-AT.

Terrence Masson: When I returned to ILM, they had already assigned the last shot for *A New* ▶



ENTER THE WAMPA

ILM's Harold "Howie" Weed worked on the revamped wampa for *The Empire Strikes Back* Special Edition, and even ended up playing the grim beast.

"I'd proposed that we make a suit that fitted tightly around a human, and then miniaturized the cave set it was in so that it *looked* huge. George approved the idea, so an area of the Creature Shop became the 'Wampa Construction Zone,' Weed explains.

When the time came to shoot test footage of the new suit, Weed suggested he could wear it to Dennis Muren. "Dennis just looked at me up and down and said, 'Alright, you can do it.'"

Filming his scenes as the wampa was an unforgettable experience for Weed. "I gave this mighty, Harryhausen-like, over-the-top creature performance, waving my arms and stomping around," he says. "I heard George yell, 'Cut!' and he came over to me and said, 'What you are, is a big dumb bear. You can only think one thing at a time: when you're eating, you're just thinking, *'I'm just chewing on this food. I'm eating, I'm eating.'* Can you do that?' I nodded and did exactly what the director told me. But then he said, 'Okay, do it slower and dumber.' He kept the camera rolling, and I did the same actions over and over again. And he just kept yelling, 'Even slower! Even dumber!' Finally, as I was about to pass out, he said, 'That was great. We got it, no problem.'"



► *Hope*, so I didn't get to touch a pixel in the original *Star Wars*, which was a personal heartbreak. But they needed me to jump in on the Cloud City sequence for *Empire* and then the Sarlacc sequence for *Jedi*.

George wanted to open up Cloud City, because he felt like we didn't get the vista, the open feeling of truly being in the clouds. I ended up doing the majority of the "magic hour" shots: the whole approach, landing, and setting down of the *Falcon*, including re-compositing Ralph McQuarrie's original matte painting and combining it with this whole new digital city.

DC: I always tried to think to myself, "What were the guys who made the originals going for? Can we make the shot look the way they would have made it look, if they'd had the technology or the time?" I used that as my guideline.

TM: The Sarlacc pit was a little different because there were no new 100-percent CG shots, we were just adding the beak and more tentacles to the existing creature. But it was still tough, because there was none of the software that we have today that makes lighting so much easier.

I did have a little fun, though, when I threw Boba Fett into the Sarlacc. If you watch it frame-by-frame, I made Boba Fett's leg get stuck between the beak. And I animated the burp shot!

One of my favorite things, though, was that they asked me to redo all the blaster bolts and lightsaber effects during that skiff sequence. I don't know if they just couldn't find the original hand-animated elements, but that was the first time that lightsabers and blaster bolts were done digitally.

DD: George really wanted to show that the *entire* galaxy was celebrating the destruction of the second Death Star, not just the guys on Endor. I was already working on *The Phantom Menace* podrace, so George and Rick asked me to start pre-vis on this new finale sequence.

We had to build that whole thing from scratch. The Coruscant designs came from Doug Chiang. He had already designed a lot of the planet, based after Ralph McQuarrie and Joe Johnston 1980s designs of the "Imperial City" for *Return of the Jedi*. We were basically building



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10 ILM's Paul Huston with the Special Edition model of Obi-Wan Kenobi's hut.

11 The Sarlacc's CGI beak in the *Return of the Jedi* Special Edition.

12 The "Imperial City" as envisaged by Ralph McQuarrie.

13 George Lucas wanted to add galaxy-wide celebrations to the final chapter of the original trilogy.

silhouettes and throwing them onto the frame, then showing them to Doug for his eye on the right composition and the correct scale for things. That was the first time Coruscant was seen on-screen before the prequels.

The Legacy

DB: On multiple levels, George was playing. He was exploring what he could do with digital technology, and how these technologies could work for ILM to make sure that they could accomplish all the stuff that they were about to do for the prequels.

DC: George was taking a lot of chances, trying a lot of new things. And I think it helped him to see what could be done at the time. But we were still using off-the-shelf pieces of software. There would be a significant advance in technology, even by the time we started properly on *The Phantom Menace*. The tools and the power of the machines were advancing so rapidly that some of the limitations that we had faced making the Special Editions were already solved by the time *Menace* went into production. George just continued to push for the impossible. That's what he likes to do. 🤖



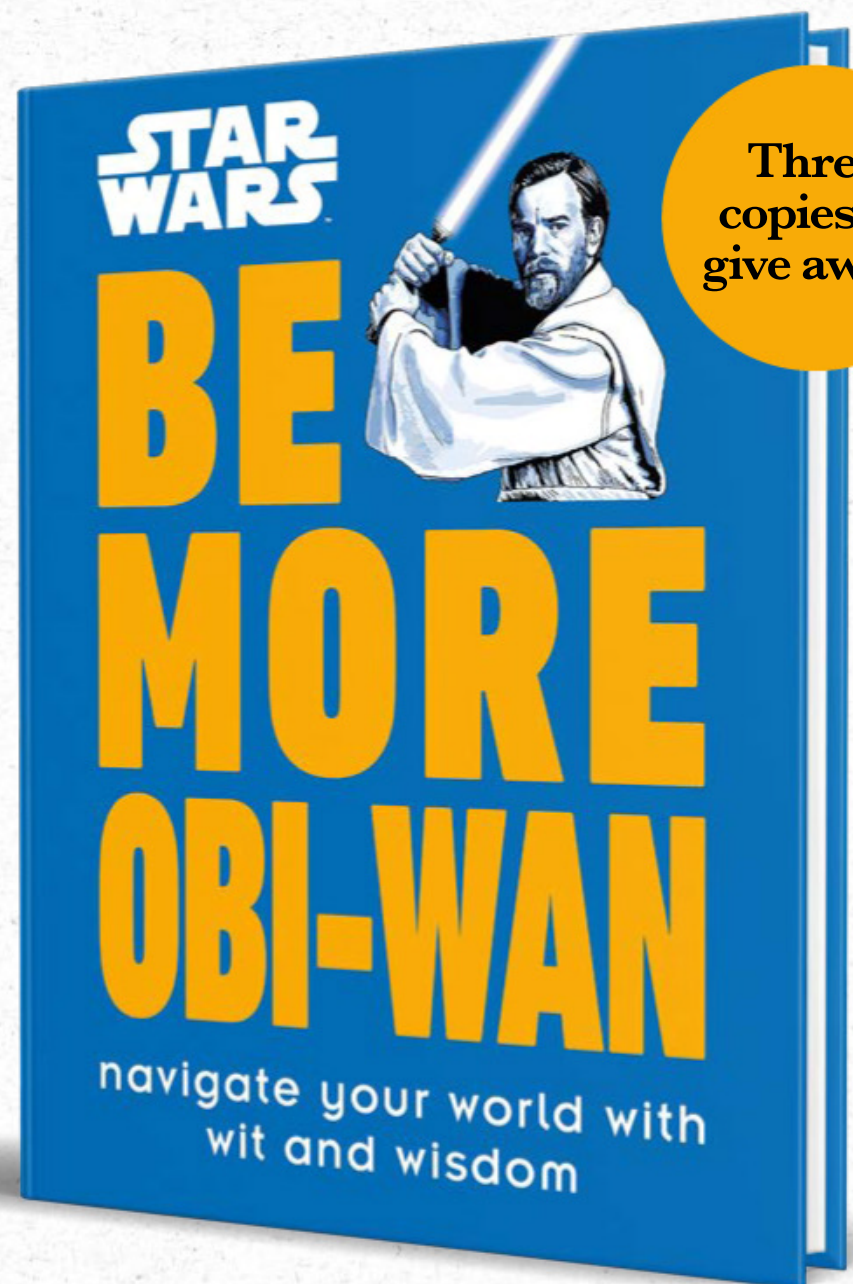
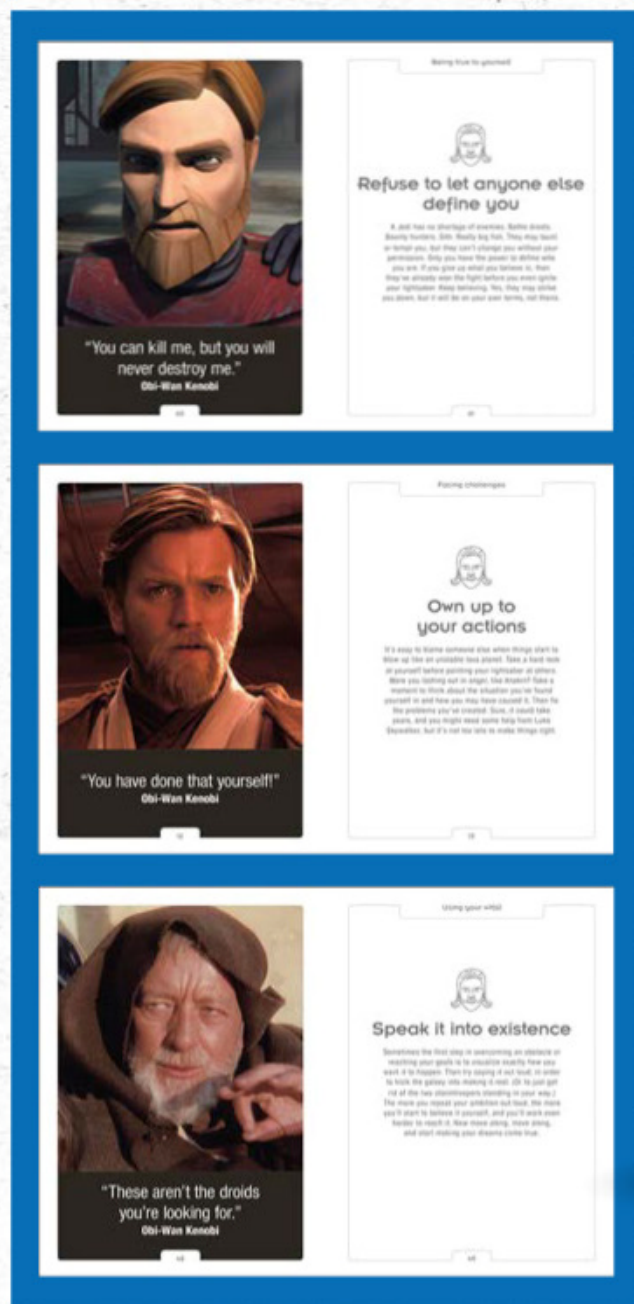
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- A) Mos Espa
- B) Mos Eyesore
- C) Mos Eisley

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STAR WARS™

THE HIGH REPUBLIC

COMPANION

Phase I: Light Of The Jedi

Insider revisits Phase I of Lucasfilm's *The High Republic* publishing initiative, with insight from authors Claudia Gray, Justina Ireland, George Mann, Daniel José Older, Cavan Scott, and Charles Soule.

WORDS: CHRISTOPHER COOPER

Wave I

Light of the Jedi

Writer: Charles Soule
Del Rey, Adult novel

The fallout from a hyperspace catastrophe rocks the Republic. As the Jedi race to help those in danger, it seems the disaster was only the first in a series of events that will threaten the Republic's very existence.

"The idea behind the Great Disaster was to introduce readers to the High Republic

era and many of our characters," explains *Light of the Jedi* author Charles Soule.

"A crisis reveals character, in real life and in stories, so in relatively few pages we quickly understood the goals and capabilities of the Republic, its leadership, and many of the Jedi who we'd be following. It wasn't easy to make all the moving pieces land the way they did, but I'm really happy with the overall story's construction and ultimate punch."



A Test of Courage

Writer: Justina Ireland
Disney Lucasfilm Press, Middle grade novel

After escaping a stricken cruiser en route to Starlight Beacon, newly anointed Jedi Vernestra Rwoh must lead a mismatched group of youngsters as they try to survive on a forest moon where danger lurks in the shadows.

"I talked to the other writers nearly every day," Justina Ireland reveals about the close collaboration involved in Phase I of *The High Republic* initiative. "It was vitally important to make sure that we were on the same page. It was about crafting a story that pushes that overall narrative forward."



The Great Jedi Rescue

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

The Republic starship *Legacy Run* has been torn apart in hyperspace, and debris is on a collision course with the farming planet of Hetzal Prime. Can the Jedi save the imperiled lives of its millions of inhabitants?

"Reframing the grown-up themes of *Light of the Jedi* for younger readers needed the right filter through which to show those events," says author Cavan Scott. "So, I created a family who would be experiencing the Great Disaster firsthand. I wanted someone that little kids could identify with, someone who could be them, right there in the middle of the action. That also allowed me to create a special bond between the family's son and Burryaga."

Into the Dark

Writer: Claudia Gray
Disney Lucasfilm Press, Young adult novel
 Padawan Reath Silas is sent to the galactic frontier just as the Great Hyperspace Disaster strikes. Stranded on an abandoned space station, a long lost secret poses a threat to Reath and his companions.

"What I most enjoyed about writing *Into the Dark* was the sheer strangeness of the Drengir, how otherworldly and eerie and alien they are," Claudia Gray reveals. "*Star Wars* is set in a galaxy where countless species from all different kinds of planets

mingle together seamlessly, so it's very difficult to make anything feel 'alien,' but the Drengir do. And that quality is one of the most important elements in making them deeply frightening."



THE HIGH REPUBLIC: "STARLIGHT STORIES"

Star Wars Insider published a series of two-part short stories set on Starlight Beacon, following the exploits of the station's administrator Velko Jahen and it's chief of security Ghal Tarpfen as they coped with the fallout of unfolding events in the High Republic.

"Keep your eyes on those characters," Cavan Scott reveals. "You definitely haven't seen the last of them. Some of our Starlight story cast are going to become very important as we return to events after Eiram."



"Starlight: Go Together"

Writer: Charles Soule
Star Wars Insider #199-#200
 Joss and Pikka Adren have all but finished final safety checks on Starlight Beacon when they uncover a deadly problem.

"Starlight: First Duty"

Writer: Cavan Scott
Illustrator: Louie De Martinis
Star Wars Insider #201-#202
 Velko Jahen, Starlight Beacon's new administrator, is caught in the crossfire when a patient in its medcenter is attacked.

"Starlight: Hidden Danger"

Writer: Justina Ireland
Illustrator: Louie De Martinis
Star Wars Insider #203-#204
 The annual meeting of the Galactic Agricultural Alliance descends into violence, but is an outside force at work?

"Starlight: Past Mistakes"

Writer: Cavan Scott
Illustrator: Louie De Martinis
Star Wars Insider #205-#206
 While Operation: Counterstrike takes the fight to the Nihil, the arrival of an old flame means more trouble for Velko.

"Starlight: Shadows Remain"

Writer: Justina Ireland
Illustrator: Louie De Martinis
Star Wars Insider #207-#208
 Plagued by nightmares of a secret from her past, Ghal Tarpfen succumbs to the demands of a blackmailer.





STAR WARS: THE HIGH REPUBLIC

Writer: Cavan Scott, Artists: Ario Anindito, George Jeanty
Marvel Comics, 15 issues
Collected in three trade paperbacks.

Keeve Trennis becomes a Jedi Knight just as the peace of the High Republic is shattered by a series of deadly events.

"I had to know exactly what we were doing from day one, where and when the main events would land in the run, and how much space I had to tell stories between them," says Cavan Scott. "It was a delicate balancing act as I wanted the comic to feel relevant to the wider initiative while also telling its own story, with Keeve Trennis at its heart throughout."

"THERE IS NO FEAR" Issues 1-5

Arriving on the majestic Starlight Beacon, Padawan Keeve Trennis faces the ultimate choice—should she complete her Jedi trials, or rescue the innocent from disaster? And can she trust her closest ally?

"THE HEART OF THE DRENGIR" Issues 6-10

The galaxy prepares to celebrate the Republic Fair on Valo, but a fierce battle rages in the depths of Wild Space as the Jedi of Starlight Beacon face the horror of the Drengir. Meanwhile, Jedi Knight Keeve Trennis puts everything on the line to save her former master from the darkness.

"JEDI'S END" Issues 11-15, *Eye of the Storm* 1-2

With the stakes getting higher and time running out, the Jedi mount a daring rescue just as the Nihil unleash a nameless terror! As the Jedi prepare for war, Keeve Trennis struggles with what she experienced on the Nihil base, and the truth about Sskeer is finally revealed!

"TRIAL OF SHADOWS"

Writers: Daniel José Older, Artist: David Wachter
Marvel Comics, 5-issue mini-series

A Jedi Knight and a private eye team up to uncover a mystery that could shatter the Republic.

"The notion of this being a detective story was always part of the DNA of 'Trail of Shadows,' but that left a lot of room for different tones and motifs," reveals Daniel José Older. "I really love classic noir, so I leaned into all those creepy vibes from the golden era of crime films and let the story do the rest."



"EYE OF THE STORM"

Writer: Charles Soule, Artist: Guillermo Sanna
Marvel Comics, 2-issue mini-series

The true origins of the Nihil leader Marchion Ro are finally laid bare.

"I came up with the history of Marchion Ro's species, which told us about his family history, and more specifically explored his own pathology and the psychological motivation for his choices," says Charles Soule. "'Eye of the Storm' gave me a chance to really dig into the 'why,' which will pay huge story dividends down the road."





Wave II



The Rising Storm

Writer: Cavan Scott
Del Rey, Adult novel

In the wake of the Great Disaster and the heroism of the Jedi, the Republic continues to grow, with a grand event—the Republic Fair—planned to reaffirm the galaxy’s commitment to peace and unity. But the leader of the Nihil, Marchion Ro, remains intent on sowing chaos.

“In the early days of planning Phase I, Lucasfilm Publishing creative director Michael Siglain pulled together a roadmap that set out the key beats of the story and where they would fall in relation to the books,” says Scott, explaining how *The High Republic’s* core team of writers plotted the Phase I story arc. “That was our starting point but, as with all storytelling, key moments moved back and forth in the timeline as we had new ideas and made discoveries while we were writing. With *The Rising Storm*, or “*The Spirit of Unity*” as it was called for a while, most of the beats stayed pretty much where they were. The



Republic Fair was always going to be where the Nihil showed their hand, and the novel was also always going to show the Nameless claiming their first victim. Originally that was going to be Loden, but we also discussed whether Bell should be the first husk. Ultimately, we decided that he was too important to the rest of the story.”



Race to Crashpoint Tower

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

Padawan Ram Jomaram must warn the Jedi when he discovers a communications tower has been sabotaged, just as the Nihil unleash a deadly attack on the Republic Fair.

With the Republic Fair being central to both Cavan Scott’s *The Rising Storm* and Daniel José Older’s *Race to Crashpoint Tower*, the two writers worked collaboratively to ensure their stories complemented one another’s, as Older explains: “We talked to get a broad understanding of what each of our stories would be, then we brainstormed potential crossover moments, checking back in with each other as we wrote to make sure we were on the same page (pun intended!). It was a really challenging process because of how many moving pieces there were, but fun and very satisfying. I love how it turned out!”





Out of the Shadows

Writer: Justina Ireland
Disney Lucasfilm Press, Young adult novel

Sylvestri Yarrow is drawn into a squabble between two of the Republic's most powerful families—a dispute that Vernestra Rwoh, Jedi Master Cohmac Vitus, and his Padawan Reath Silas have been asked to assist with. But what is so important about the empty patch of space that's causing such conflict?

Out of the Shadows introduced Sylvestri Yarrow alongside returning characters Vernestra Rwoh and Reath Silas. An overarching knowledge of how each would fit into the broader initiative's tapestry was important to writer Justina Ireland. "There is a *lot* of worldbuilding and big set pieces," Ireland explains. "If we don't bring in the right character at the right moment it can totally ruin later storytelling. We all know the big events that are going to happen at the highest level."



Tempest Runner

Writer: Cavan Scott
Del Rey, Audio original novel

After the defeat of her crew, Nihil Tempest Runner Louna Dee falls into the hands of the Jedi. But Her captors have failed to understand the beast they have cornered, and their first mistake was keeping her alive.



"Louna Dee was a character who jumped off the page and demanded to play a larger part in our story," says Cavan Scott of *Tempest Runner*, the audio original novel that gave a voice to some of the High Republic's characters for the first time. "We realized there was something about her that we could build on. I came out of that project with so many thoughts about where her story should go in Phase III, ideas that were only built upon during our recent writer's summit in Florida. Louna is now a key part of *The High Republic's* story."



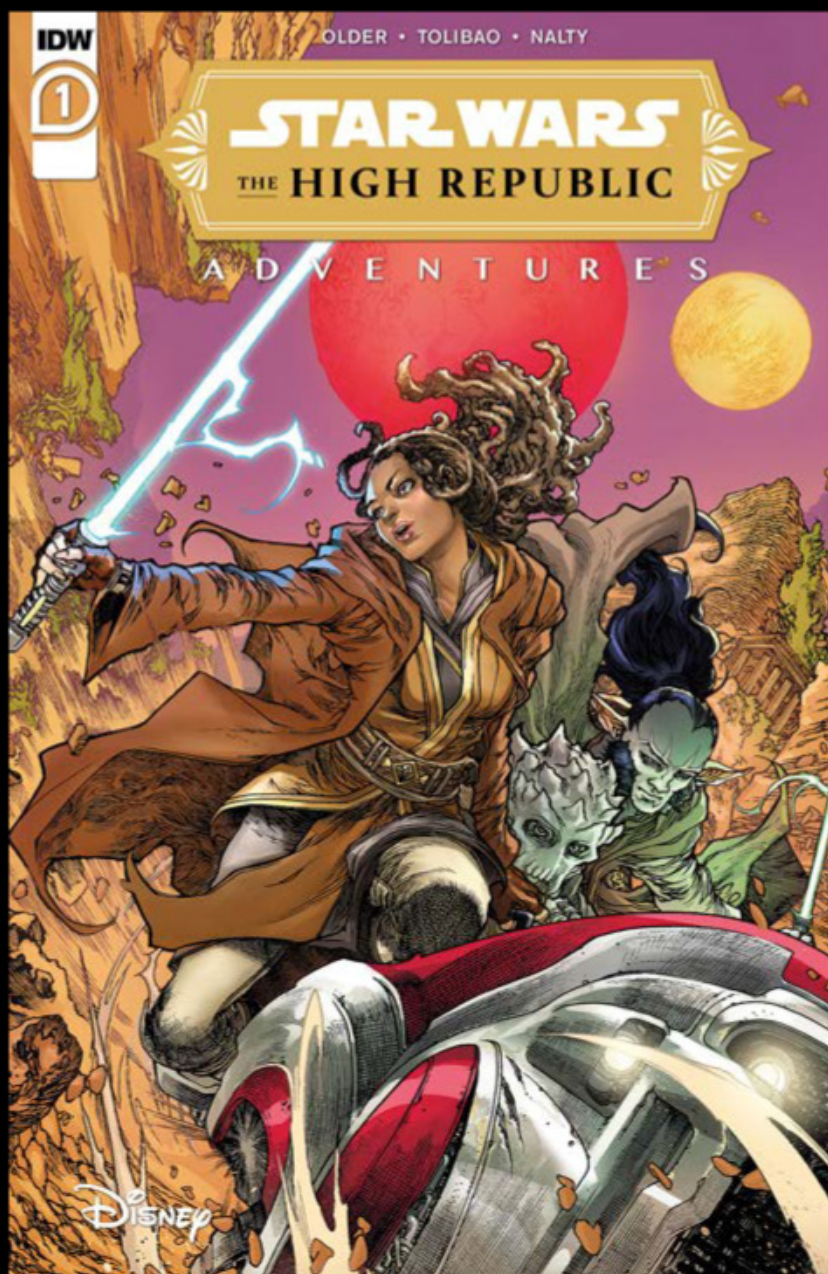
Showdown at the Fair

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

Burryaga the Wookiee and the Jedi of the High Republic must save the day when the dreaded Nihil launch a surprise attack on the planet Valo.



"He's a Wookiee with a lightsaber, but for me it's Burryaga's warmth that makes him cool," says George Mann. "Burry feels earnest and caring, and one of his main drivers is to help others. I think that makes him a great character to focus on for a kids' book."



STAR WARS: THE HIGH REPUBLIC ADVENTURES

Writers: Daniel José Older,
Artists: Harvey Tolibao & Toni Bruno
IDW Publishing, 13 issues
Collected in three trade paperbacks.

The training of Jedi Padawans Lula, Farzal and Qort is put to the test when the Nihil attack Trymant IV, while the destinies of friends Zeen and Kriz begin to diverge.

Star Wars: The High Republic Adventures followed the adventures of a younger generation, from both the Republic and the Nihil sides of the growing conflict, and writer Daniel José Older had some personal favorites. “For me, the Lula and Zeen relationship was really core to the storytelling from the beginning,” he revealed. “There’s a lot of me and a lot of people I love in both of them.”

VOLUME 1 Issues 1-5

The resolve of an inexperienced group of Padawans is tested when they help the inhabitants of Trymant IV following a Nihil attack, and face opposition from subversive citizens who resent and fear the Jedi.

“MISSION TO BILBOUSA” Issues 6-8 and Annual 2021

Padawans Farzala and Qort join an aging Jedi Knight on a secret mission to negotiate a peace treaty with the Hutt crime family. What could possibly go wrong? As it turns out: literally everything.

“BACK TOGETHER AND AWAY AGAIN” Issues 9-13

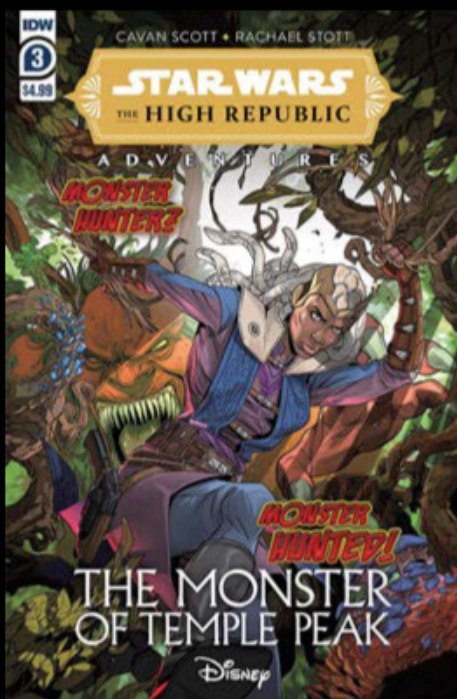
The Padawans are dispatched to Takodana on a mission to assist a lone Jedi defending the local temple against the Nihil. Facing overwhelming odds, will one of their number finally unleash their full potential?

“THE MONSTER OF TEMPLE PEAK”

Writers: Cavan Scott, Artist: Rachel Stott
IDW Publishing, 4-issue mini-series

Former Jedi-turned-monster-hunter Ty Yorrick hunts down the fearsome Grelax.

“The idea for Ty Yorrick was inspired by Peter Cushing’s Van Helsing in Hammer Horror’s *Dracula* movies,” says Cavan Scott. “I’ve always wanted to write a monster-hunter into the *Star Wars* galaxy because monsters are a big part of why I loved the saga in the first place.”



THE HIGH REPUBLIC ADVENTURES: “GALACTIC BAKE-OFF SPECTACULAR”

Writers: Daniel José Older & Vita Ayala
Artists: Toni Brullo, Jo Cheol-Hong
IDW Publishing, One-shot

Torban “Buckets of Blood” Buck and Kantam Sy face off in a brutal, intense, and ruthless... bake-off!

“It all started with the notion that Starlight needed to feel like home, not just a place to stop by for a visit,” Daniel José Older explains. “It was especially important to see this through the eyes of Zeen, who was taught to hate the Jedi. She’s in crisis and just lost her best friend, so what could be more comforting than Yoda showing up with freshly baked goods? As we approached the end of Phase I, I knew we all needed some lighthearted fun, so the baking special came just at the right time.”



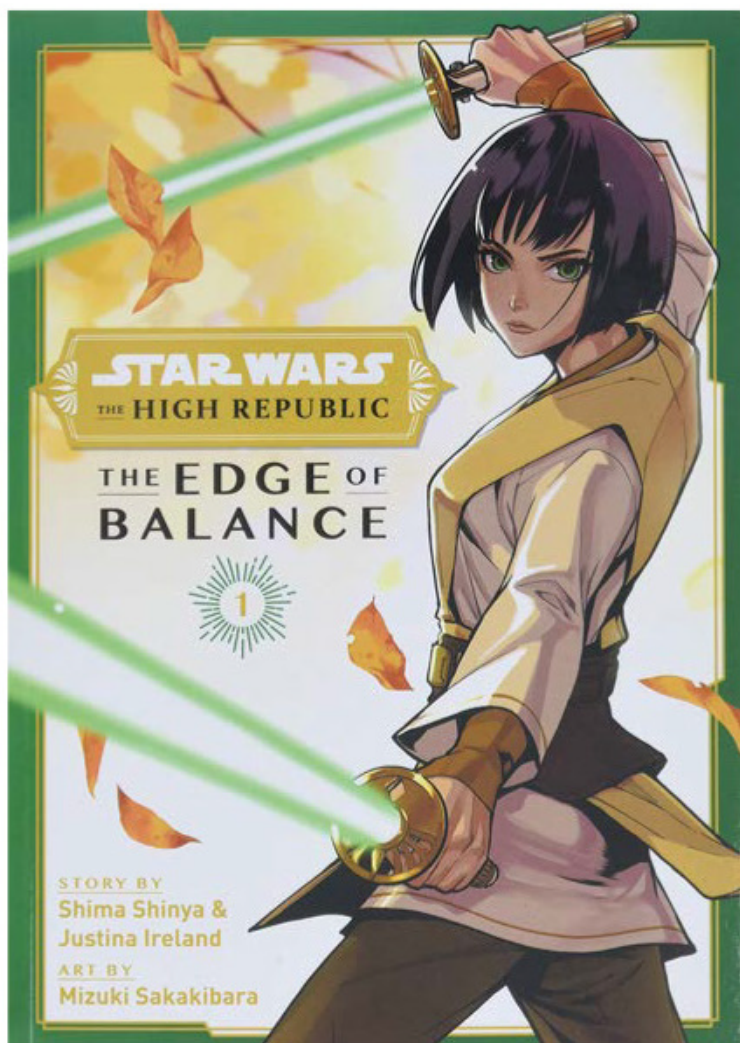
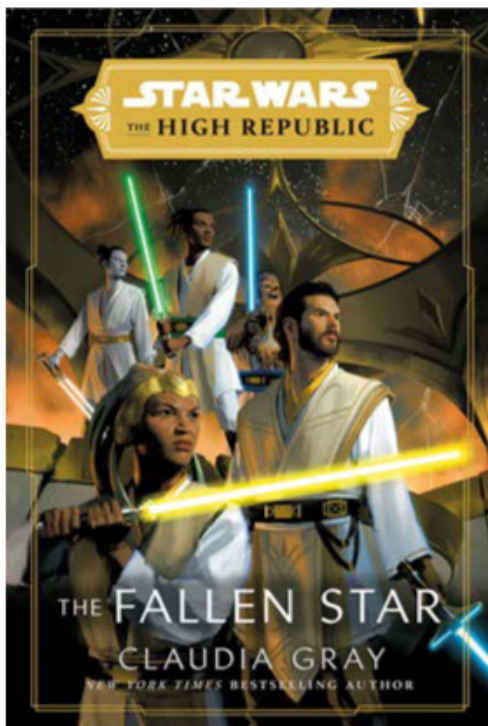
Wave III

The Fallen Star

Writer: Claudia Gray
Del Rey, Adult novel

Hanging like a jewel in the Outer Rim, Starlight Beacon embodies the High Republic at the apex of its aspirations, but as refugees and survivors seek safety there, Marchion Ro and the Nihil prepare their most daring attack yet—one designed to snuff out the light of the Jedi.

“I wouldn’t say I ‘enjoyed’ crushing the hope of the galaxy, but as a writer, anytime you get to work on something that’s so emotional, so momentous, it’s both a challenge and a thrill,” says Claudia Gray of *The Fallen Star*, the novel that brought Phase I to its shattering climax. “Starlight had been doomed from a very, very early stage of our storytelling. It was tougher pretending that the station wasn’t doomed, honestly!”



THE EDGE OF BALANCE

Writers:
Volume 1: Shima Shinya & Justina Ireland
Volume 2: Shima Shinya & Daniel José Older
Artist: Mizuki Sakakibara
Viz Media

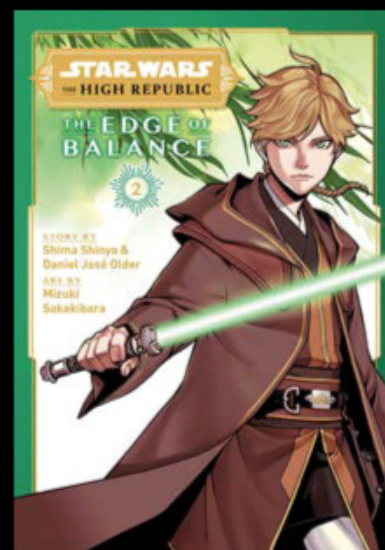
VOLUME 1

As the galaxy reels from the Great Hyperspace Disaster, young Jedi Knight Lily Tora-Asi confronts the insidious Drengir, but this is only the first of many dangers that she will face.

VOLUME 2

Lily learns that the Drengir attack on Banchii was part of a larger Nihil plot, as she struggles to restore hope to her devastated community. But can she protect Banchii and its younglings from the creeping threat of the Nihil?

“Sequential art is one of my favorite things,” says Justina Ireland, who co-wrote *The Edge of Balance* with Shima Shinya. “Shima honestly did a lot of the writing, I just made sure that everything fit in with the rest of our storytelling. I’m glad we got a chance to work together. It was my first manga, and it was a lot of fun.”





Mission to Disaster

Writer: Justina Ireland
Disney Lucasfilm Press,
Middle grade novel

Reports of a Nihil attack on Port Haileap have a personal resonance for Jedi Knight Vernestra Rwoh and her Padawan, Imri Cantaros—the Nihil have abducted their friend Avon Starros!

“The best part of this initiative is that we are all writing what we want to,” says Justina Ireland. “I wanted to write middle grade and young adult novels, and I did. It really is a group project, in all of the best and worst ways that group projects exist.”



The Battle for Starlight

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

Wookiee Jedi Burryaga battles rathtars as Starlight Beacon comes under attack.

“With a short read like this it’s all about getting straight to the point, with clear and concise prose,” George Mann explains. “But it’s *very* important not to patronise a younger audience. They’re smart, and they know what’s cool!”

Midnight Horizon

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

After a series of staggering losses, the Republic finally has the villainous Nihil on the run, until word comes of a suspected Nihil attack on the industrial world of Corellia.

Midnight Horizon contains themes of personal trauma within the ranks of the Jedi and their Padawans, which drew on author Daniel José Older’s former career as a paramedic. “I worked in emergency medical services for ten years, mostly in Brooklyn and the Bronx, and it turns out being a medic and being a Jedi have a lot in common,” he says. “The idea of balance in the realm of detachment and compassion was particularly crucial in that job—if you throw yourself too hard at every situation, your emotions cloud your vision and you’ll miss important clues to what’s going on; if you don’t care enough, you’ll drop the ball in other ways. Balance is everything. That struggle and conversation found its way into *Midnight Horizon* in several ways.” 🕒



The Oscar-winning set decorator for *Star Wars: A New Hope* (1977) tells *Insider* how a galaxy was built from old junk and spare parts.

WORDS:

BRANDON WAINERDI

R

oger Christian was one of the first people hired to work on *Star Wars*.

As set decorator for the movie, it was his task to transform George Lucas' idea of a lived-in galaxy into something real, tangible and filmable! His efforts earned him an Academy Award, sharing the Best Production Design Oscar with John Barry, Norman Reynolds and Leslie Dilley.

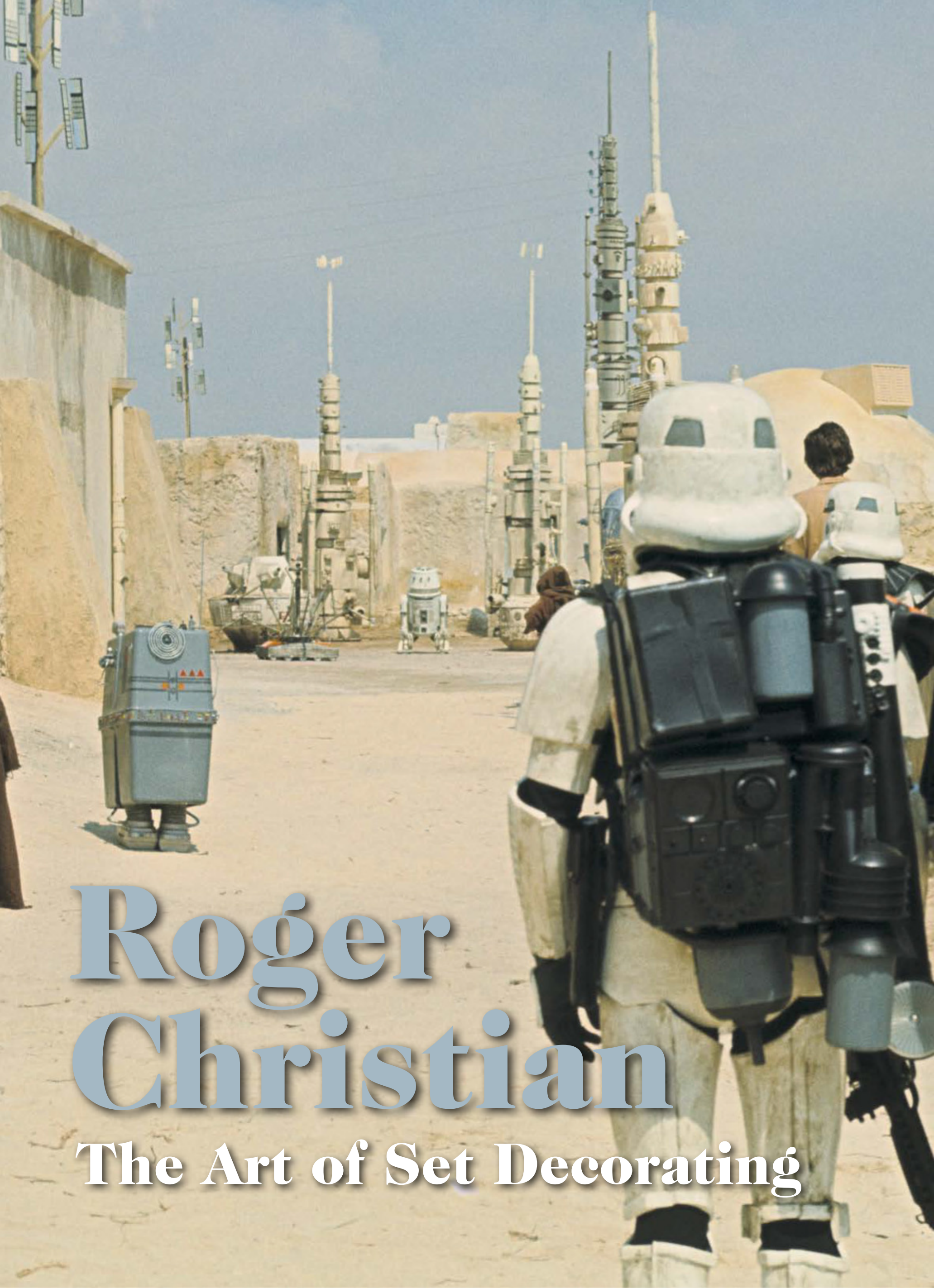
It was Christian who perfected the art of turning scrap metal, junked photography equipment, and random objects into anything from a Jedi's lightsaber to the inside of a starship and even an astromech droid.

Star Wars Insider spoke with Christian about his early days working on *A New Hope*, as well as his return to the saga as second unit director for both *Return of the Jedi* (1983) and *The Phantom Menace* (1999).

***Star Wars Insider:* How did you first get into filmmaking?**

Roger Christian: There is a common denominator among most filmmakers: we almost all hated school and did badly. My father gave me orders to become a priest or an architect or a doctor, and I wasn't having *any* of it. Without my father knowing, I got accepted into the Maidenhead School of Art. When I was in school, there were at least twelve art cinemas in London at that time, and I was in them *every* ▶





Roger Christian

The Art of Set Decorating



“My father gave me orders to become a priest or an architect or a doctor, and I wasn’t having *any* of it.”

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► weekend. I watched every Bergman, Fellini, Truffaut, and Tarkovsky movie, and particularly gravitated towards the work of Akira Kurosawa. He became my mentor from afar, and I watched everything he did, over and over again. I think he shaped my career more than anything, and I found out afterwards that he also influenced George Lucas.

03



But, probably the most transformative moment for me came when a schoolmate and I drove to London and watched *Doctor Zhivago* (1965) on the big screen at the Odeon in Leicester Square. And I know it’s an odd thing to say, but I had an out-of-body experience. It was the greatest thing I had ever seen. I pulled myself back in and said, “Wow, I’ve got to go and work in this business.”

But, boy, it was a struggle. My father wouldn’t talk to me when he found out that I had gone to art school. I wrote letter after letter to people in the industry, looking for work, and no one would respond. Finally, one producer at Pinewood Studios wrote back and said, “Look, you’ve done art. I suggest you try to get into the art department on a movie, because that could be your way into film.”

What was your first film job?

I had no money left so I sold my little car. I was hitchhiking home

02 The *Millennium Falcon*’s main hold was filled with “miles of junk and PVC piping.”

03 The Jawa sandcrawler was a perfect set for Christian’s budget-conscious junk ethos.

04 Darth Vader’s lightsaber prop was made from an antique camera flash.

one day when an architect picked me up. We got talking as we were driving, and he took pity on me and said, “You know, they’re pulling in draughtsmen from all over the country for something they’re making at Elstree Studios. Let me see if I can connect you.” And he did!

I went all the way to Elstree, where I met Charles Bishop, the art director who had actually designed the ice palace for *Doctor Zhivago*. He looked at my folder of work and said, “Well, I would take you on, but I just finished filling my department. Instead, I’ve set you up with an appointment tomorrow at Shepperton Studios.” So, then I went all the way down to Shepperton and found myself standing in front of John Box, who had won the Art Direction Academy Award for *Doctor Zhivago*. It was like destiny!



Box looked at my folder and said, “I’ll take you on, if you’re willing to make the tea.” I was willing to do *anything*, so I became the tea boy.

At what point did you become involved with George Lucas and *Star Wars*?

I was called in to help on *Lucky Lady* (1975), working with John Barry. John was out in Guaymas, Mexico, turning old buildings into 1920’s period sets. That movie was written by Gloria Katz and Willard Huyck, who had helped write *American Graffiti* (1973). We became great friends, and they suggested to George that he should come down and meet John and I, since he was looking for English talent to work on his next movie.

When George and Gary Kurtz first arrived, I was outside with my crew dressing an old salt factory for the movie. George came over to me and said, “I’m trying to make this space movie, but it’s more like a science-fiction western.” That’s how he described it. I had never connected to science-fiction movies. They were always too shiny and new, completely fake worlds, but that’s how people saw the future back then. I told him that I saw the future like an old car that’s bruised and damaged, but it just keeps going and is constantly repaired. I had no idea that I was basically describing the *Millennium Falcon*. So that was the conversation. George

then picked up a shovel and started shoveling salt with me as we chatted. John Barry and I got hired right then and there.

So, how did you begin to create the world of this “science-fiction western”?

When we got back to London, we were told that our budget for *Star Wars* was \$4 million. John, Leslie Dilley, and I set ourselves up in a tiny workshop in London for four months, with no other crew, and no other financing. We just sat down and thought, “Well, how are we going to do this?”

To establish further trust with George, I went off on my own and made the stormtroopers’ guns and Han Solo’s blaster. George had continued to describe Han as a Western gunslinger, with a Clint Eastwood type of gun. Well, I couldn’t afford to make guns, so I decided to just use old guns.

I went to Bapty and Co., a gun-hire store in West London. It was a treasure trove. For the stormtrooper’s weapon, I picked out an older Sterling sub-machine gun and stuck sights and other bits and parts onto it, and added T-strips to the handle. I did similar work when I found the C96 “Broomhandle” Mauser automatic pistol, which is a World War II gun that seemed

05 The E-11 blaster rifle used by the stormtroopers (top right) was based on a modified Sterling submachine gun.

06 A World War II Mauser pistol was the basis for Han Solo’s DL-44 blaster prop.

05

perfect as a Western hero’s weapon.

That became Han Solo’s DL-44 blaster.

When I felt confident with those two, I called George over and he immediately embraced the whole idea. And then he stayed with me and got super glue on his fingers, as well as mine, because we started making Leia’s blaster together. I knew I was on the right track.

As filming ramped up, how did you apply that sensibility to the larger sets, like the *Millennium Falcon*?

The *Falcon* cockpit was actually the first set I ever did. Obviously *2001: A Space Odyssey* (1968) was the landmark sci-fi movie before us, but it was too shiny and

beautiful. It was not what George wanted, so I began researching submarines and cockpits of B-52 bombers.

I began to think that, if I just used actual airplane scrap, I could layer all of

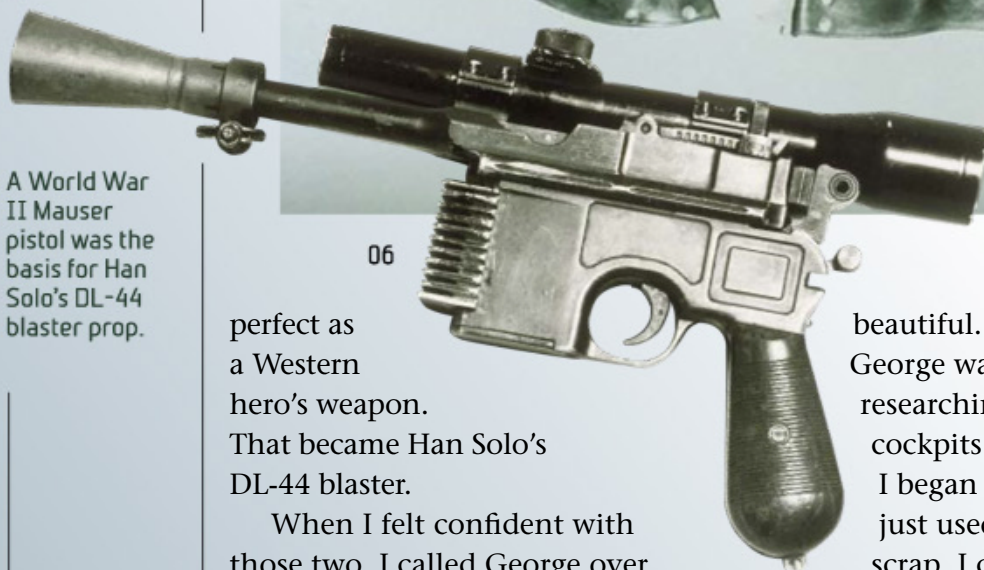
the sets with it. I began to go to all the London airfields, buying up their airplane junk, which I found cost nothing. There were mountains of jet engines, and I was taking as much as I could.

I spent \$100,000 under my little budget, because no one wanted this scrap. But it was cheap as chips, and that was the core of the design of *Star Wars*. The whole hold area of the *Falcon* ended up just being miles of junk and PVC piping.

What was the biggest challenge you and your team faced?

Making Artoo-Detoo work was probably the most important thing we had to do, because without Artoo we didn’t have a movie. Radio control was too primitive at the time, so we had to build the droid around a person, and we found Kenny Baker, who was 3’ 8” tall.

I went off to a place that rented junk, and I found some airplane nozzles that eventually went into Artoo-Detoo’s dome, to give him a little bit of a “look.” A lot of these things were just junk but they’ve remained key components of the droid to this day. I had also bought a fighter pilot’s harness, for some reason, but it saved the day because, initially, Kenny couldn’t move Artoo’s legs. We had to staple ▶



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So, I started to write a short film, but I soon realized that I couldn't afford to shoot the script that I'd written. One day, by pure coincidence, I was sitting next to Sandy Lieberman, the head of Fox, during the sound mix of *Alien*. He casually asked me what I had been up to since filming, and I told him that I had written a short film, and began describing it to him. He said, "Oh, send it to me. Can you fax it over tonight?" He called me the next day and said, "Would you mind if I send this to George, because he's instructed us to make a pre-show film for *The Empire Strikes Back*." The British government had a grant of £25,000 and, if George or any director or producer would commission it to go out with the

feature, they could get the grant.

The next morning, he came back with a note from George which simply said, "Tell Roger to go make his film. No one gets to touch it. Just let him go and make it."

They gave me the short end of *The Empire Strikes Back*'s leftover film stock, because I couldn't afford to buy my own, and we went to Scotland with nine crewmembers, four actors, and two horses.

What was it like directing second unit photography for *Return of the Jedi*?

They called me up one day and said, "Could you come and take over the second unit, so George can spend more time with the director (Richard Marquand)?" Of course, I said yes.

09

"Making Artoo-Detoo work was probably the most important thing we had to do, because without Artoo we didn't have a movie."



► the harness inside the body, so Kenny could wear it like a rucksack and move around. The first time he tried it with the harness, he took three steps and fell over, but it was the most auspicious moment on *Star Wars* for me. We had done it!

08 3' 8" tall actor Kenny Baker was hired to operate R2-D2.

09 Roger Christian scouted for set dressing at an airplane scrapyard.

After *Star Wars* (and 1979's *Alien*), you helmed *Black Angel* (1980), the short film shown as a support feature before *The Empire Strikes Back* in the U.K. How did that come about?

I had such a wealth of inspiration after working with George and then Ridley Scott on *Alien*, that I thought, "Right, you can't keep talking a big game, you have got to prove yourself."



“They kept asking me to shoot more and more Ewoks, because George was just loving it.”

10

I was immediately given some enormous battle scenes to do, with six cameras running. But the budget was still a third of what it should be, because George was financing it himself and he was running a tight ship. I inherited the Ewoks and I spent ten days with them, getting one of them to do somersaults, and working with the baby Ewok puppets. They kept asking me to shoot more and more Ewoks, because George was just loving it. By the end of those ten days, I was begging for a simple second unit shot, like a hand flipping a light switch.

But I was also humbled to film certain scenes, like the moment that Han Solo comes out of the carbon freeze, because they hadn't been able to schedule time with Harrison Ford. I kept getting shots that I realized were incredibly important to the overall *Star Wars* story, and not just typical second unit shots. And that's because George trusted me.

10 Christian
11 directed second unit photography on *Return of the Jedi*, which involved numerous Ewok shots.

12 Christian was also behind the lens for Han Solo's release from carbonite.

13 (Left to right) Roger Christian with *A New Hope* colleagues Leslie Dilley, John Barry, Bill Welch, and Norman Reynolds.



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Was it any different when you returned as second unit director for *The Phantom Menace*?

I worked in a similar capacity on that huge movie, and we only had 12 weeks to shoot it. I helped with many scenes, like the senate pods and with R2-D2. And the

atmosphere on that set was just the same as it had been in 1976: George was an independent filmmaker, quietly making exactly the movie he wanted. He was always an example to me on how to behave on set, and that really shines through in his movies. 🕶

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A DAY TO DIE FOR

Star Wars Insider talks to Simon Paisley-Day, the actor who found himself on the end of Supreme Leader Kylo Ren's ire as First Order General Domaric Quinn in *Star Wars: The Rise of Skywalker* (2019).

WORDS: MARK NEWBOLD

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ooked for a single day's work on the final chapter of the Skywalker saga, actor Simon Paisley-Day wasn't

surprised to discover his character would quickly meet a sticky end—literally stuck to a Star Destroyer's ceiling by Kylo Ren's dark-side powers. Speaking to *Insider*, the actor described how his notable onscreen death came to pass.

***Star Wars Insider:* How were you cast as General Quinn?**

Simon Paisley-Day: Nina Gold, the casting director on *Brexit: An Uncivil War* (2019), which I was filming at the time with Benedict Cumberbatch, called me towards the end of the shoot and asked me, "What are you doing for the rest of this summer? Would you be interested in appearing in a really, really big movie?" I tentatively answered, "Um, yes?" Because security was so tight on the project, she said she couldn't tell me what it was and she couldn't send me a script either. However, I was told that the role would be a nice little featured part and I'd have some

dialogue. I told her that so long as I wasn't just going to be standing at the back then I was happy to take it on, trusting her word that I'd have something to do.

"I ASKED THE COSTUME PEOPLE, 'THIS CLEARLY ISN'T JANE AUSTEN, THEN? I DON'T SUPPOSE YOU CAN TELL ME IF THIS IS *STAR WARS* OR NOT?'"

So, she put me up for the part, and I was sent a short script so I could self-tape my audition. These were bits of dummy dialogue that were never intended for the eventual film and completely unconnected to what I eventually ended up doing on set. There was no reference in them to *Star Wars* at all.

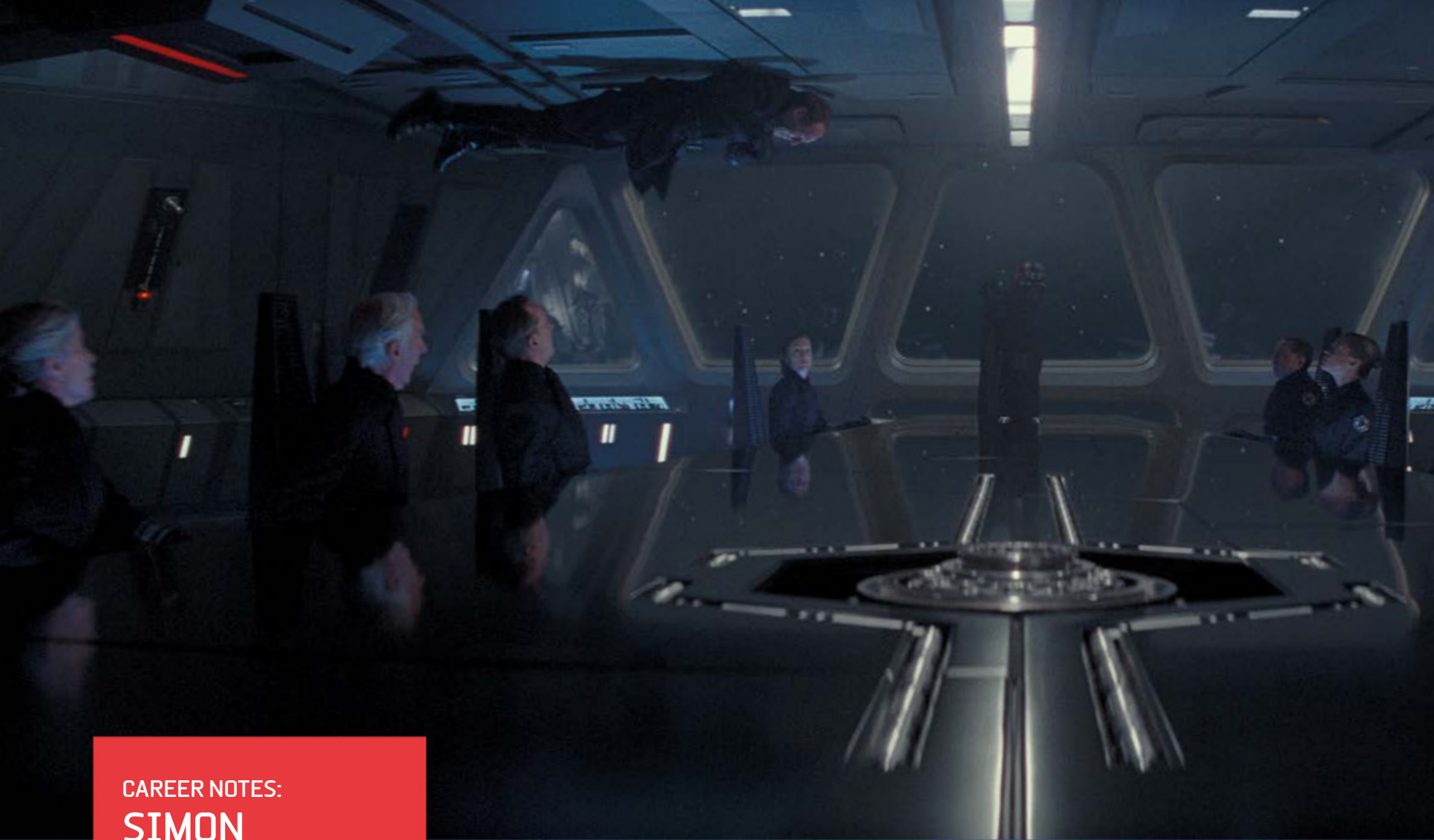
Even after I was cast and sent for a costume fitting and was being dressed in these very *Star Wars*-looking outfits, I still didn't know what I was going to be in. I asked the costume people, "This clearly isn't Jane Austen, then? I don't suppose you can tell me if this is *Star Wars* or not?" And they said, "No, we can't."

Can we assume you were thrilled when you learned that it was *Star Wars*?

I was, although I should lay my cards on the table and say that I only ever saw the original film. I've never been a *Star Wars* aficionado. It sort of passed me by. When I eventually went to see *The Rise of Skywalker* with my 10-year-old son he was really into it, so we made it our mission to go back to the beginning and work our way through all of them. I've enjoyed watching them with him.

Did you enjoy your chapter in the *Star Wars* saga?

Immensely, yeah. An enormous intergalactic war played out by the forces of good and evil—that's going to appeal to anyone! And the ►



CAREER NOTES:

SIMON PAISLEY-DAY

Red Dwarf (1988-present)
Commander Randy Navarro
in "Holoship" (1992)

Being Human (2008-2013)
Alan Cortez in "In the
Morning" (2010)

Doctor Who (1963-present)
Steward in "The End of the
World" (2005)
Rump in "Face the Raven"
(2015)

Alex Rider (2020-present)
Doctor Baxter (2 episodes)

► extraordinary special effects. They were great in the older movies, but to see the technical advances that we have enjoyed since then, it was wonderful. *The Rise of Skywalker* is brilliantly acted, and it's definitely a source of great pride to have it on my resume.

Star Wars sets are highly technical. What impressed you most while on *The Rise of Skywalker* set?

After I had finished shooting my scene where Kylo Ren used

"IT WAS SCARY STUFF BECAUSE IT WAS *STAR WARS*, IT WAS J.J. ABRAMS, AND THERE WAS KYLO REN GLARING AT YOU. WE DIDN'T WANT TO MESS IT UP!"

the Force to throw me up to the ceiling, I was taken off to a room where I was asked to stand still, surrounded by 500 cameras, which photographed me from every conceivable angle. As I'd never done anything like that before, I didn't really know what it was all for. The technicians told me I was being scanned for a digital double, so they could make absolutely sure that audiences wouldn't think it was a stunt person instead of me being hoisted up there.

When a scene might be too dangerous for the actor and they are swapped out for a stunt double, people notice because the double is

01 General Domaric Quinn's (Simon Paisley-Day) memorable death scene in *The Rise of Skywalker* (2019).

slightly taller or whatever. The *Star Wars* crew were crossing every 't' and dotting every 'i' to make sure that my stunt guy, who actually did have a similar build to me, looked even more like me. Later, the effects people stuck my face, my ears, and even my hands on him. The lengths they went to make sure no one was in any doubt that it was me was quite extraordinary.

How do you prepare for a part when you know you're only filming a single scene?

With big-budget productions like *Star Wars*, they make the time and space for rehearsals. There was one rehearsal day, which as an actor I was pleased to get because often we don't get any. You'll turn up and meet the director on the set, in costume, and read through the scene. Then he or she will move you around to see what works for the camera, and that's basically your rehearsal. You come back after make-up and you shoot the scene. For a theatre actor, that can be kind of scary because you're trained to think of the performance as the end of a long rehearsal process, where you've really come to



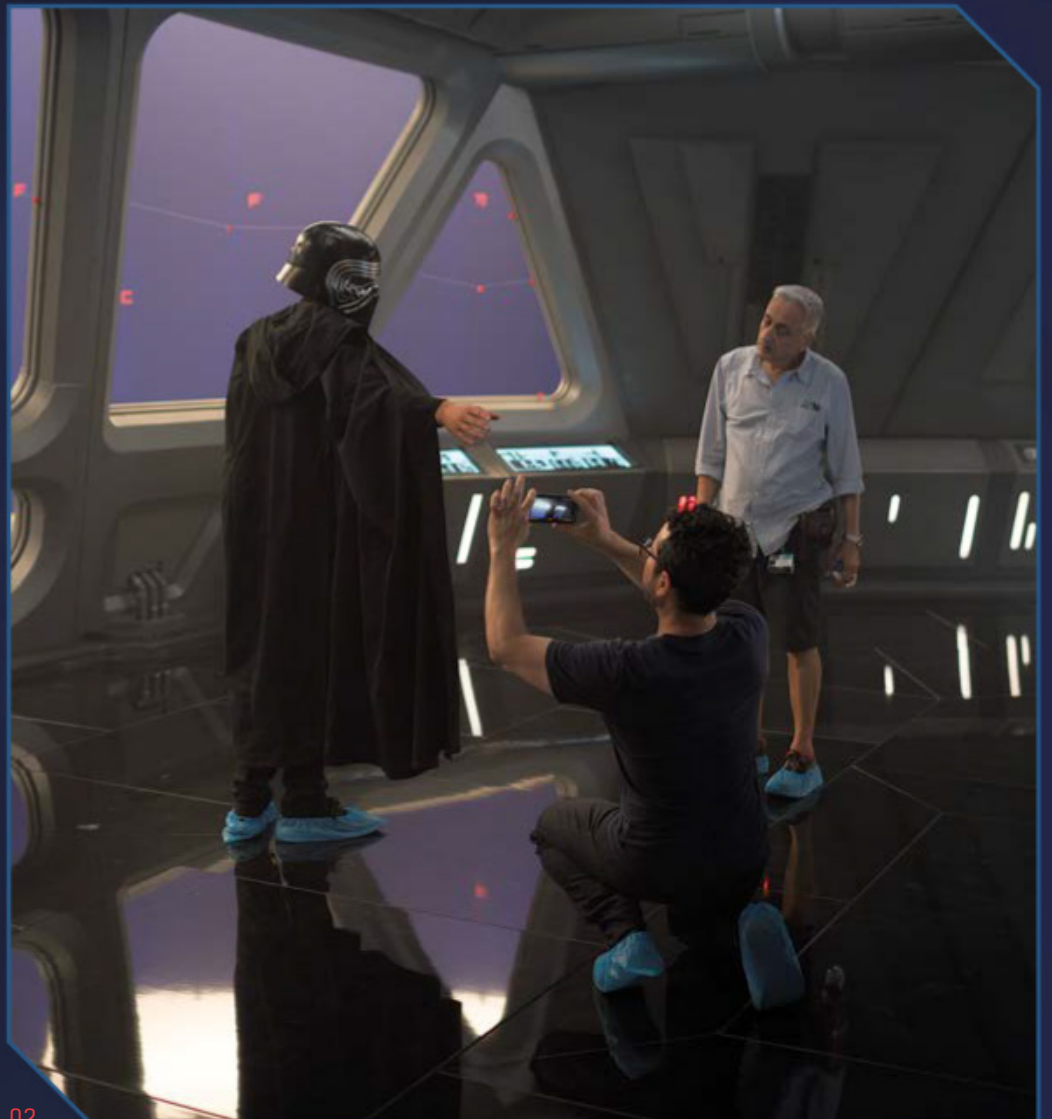
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understand why your character does certain things. But there's generally no time for that in TV and film. You just do your thing and hope that the editor can make some sense of what you did later.

For *The Rise of Skywalker*, the actors met the director, J.J. Abrams, to go through the scene a few days before the

02 Director J.J. Abrams (center) with director of photography Dan Mindel (right).

03 Simon Paisley-Day's breathtaking performance as General Quinn.



02



03

where my scene took place, with all the chairs along this big table and everything a highly polished black. Really quite gobsmacking. When I turned up, they covered my shoes in blue plastic bags to make sure I didn't make any

smudges on this extraordinary set.

We were sat in our positions at the table—Richard E. Grant (General Pryde) was sitting next to me—and a lady came by to give us our laminated script pages, and she said, "Here's your script. At the end I'm going to take these back, so have a little look before J.J. comes over and we'll do a rehearsal." I was looking over my lines, hurriedly trying to get them into my head, and Richard and I were shooting each other slightly nervous looks as if to say, "I've got to memorize this? I don't even know what it means!" "Exegol is at war with du-du-du..." It's pretty difficult stuff to remember if you're unfamiliar with this world. It was scary stuff because it was *Star* ►



04

► *Wars*, it was J.J. Abrams, and there was Kylo Ren glaring at you. We didn't want to mess it up!

Anyway, J.J. came on and was really sweet. We blocked the scene through with Adam Driver (Kylo Ren), and when we got to the end of the scene the lady really did come round and started taking the scripts away. I was like, "Can't I take it home with me?" and she said, "No, no, no. That was your rehearsal." Richard and I shot each other looks again. A couple of days later we came back in to shoot the scene and walked onto set in all our finery, and when the same lady came round to give us our laminated scripts, sure enough all the dialogue had changed anyway.

It's a very intense scene. How did you "find" your character?

My character was clearly pushing it a bit, I think. Feeling a bit rebellious, and it wasn't for the first time. J.J. suggested it might have been the second or third occasion that Quinn had countered Kylo Ren's orders, and on this occasion, he was feeling a bit annoyed so he pushed things a bit further. Too far. But J.J. didn't want me to shout or get angry.

He said to me Quinn was, "still respectful, but you need to challenge [Kylo]," so I knew what to do—be respectful but push it a bit (laughs). I had to treat Kylo Ren as I would have treated Darth Vader, as an extremely scary dude. It was fun.

04 Paisley-Day (right) with Richard E. Grant (center) as Allegiant General Pryde

05 J.J. Abrams on the *Steadfast* boardroom set.

What's your ultimate takeaway from your brief *Star Wars* experience?

I've done some sci-fi before, episodes of *Doctor Who* and a few other things, but to do something of the world-renowned magnitude of *Star Wars* was extraordinary. 🌌



05

STAR WARS[™] INSIDER[™]

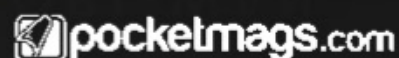
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A CERTAIN POINT OF VIEW

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....



"I was really impressed by Krrsantan in *The Book of Boba Fett* (2022), as I didn't know there were other Wookiees like Chewbacca who traveled the galaxy. Were there any more out there?"

Thomas McCoy, Denver

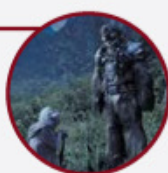
While Wookiee sightings were a rare event in the wider galaxy, it was not unknown for members of the Kashyyyk species to spend their lives among the stars. Notably, they could be found serving as diplomats, Jedi, smugglers, bounty hunters, and in other roles throughout the course of galactic history.

We all know about the legendary Wookiee Chewbacca, of course. He fought in the Battle of Kashyyyk as the Clone Wars reached their tragic conclusion, and aided Yoda's escape from Palpatine's troops, but was eventually enslaved by the Empire. Regaining his freedom after meeting Han Solo on Mimban, the Wookiee made his way out into the galaxy at-large. Alongside his Corellian friend, he went from smuggling illegal goods and dodging Imperial patrols, to joining the Rebel Alliance and later gathering a fleet with the Resistance to take down Palpatine's starships at Exegol, thereby impacting on interstellar affairs in a huge way.

Wookiee Wards

Yoda and Tarfful

A Wookiee general who once saved Chewbacca from Trandoshan slavers, Tarfful established a friendship with Jedi Master Yoda, whom he fought alongside during the Battle of Kashyyyk. After Emperor Palpatine instituted Order 66, Tarfful helped Yoda safely escape the planet.



Han Solo and Chewbacca

Having been thrown together in a muddy cell during the Empire's invasion of Mimban, former Corellian scumrat and failed Imperial cadet Solo saved Chewbacca's life, earning the Wookiee's eternal friendship and a life-debt.



Doctor Aphra and Krrsantan

Enduring a tumultuous business relationship, Krrsantan often worked for Chelli Lona Aphra on jobs ranging from daring heists to foiling assassination plots. However, for the right price Krrsantan was also known to willingly to pursue his occasional ally.





Krrsantan was a bounty hunter and gladiator you would not want to cross. As a hired gun, the muscular Wookiee often worked for dark galactic forces such as Darth Vader and Jabba the Hutt, and occasionally the rogue archeologist Doctor Aphra. Such gigs placed Krrsantan in confrontation with several *Star Wars* legends, including Obi-Wan Kenobi, Han Solo, and Chewbacca himself.

By the time Boba Fett took over Jabba's former territory from Bib Fortuna, Krrsantan was employed by the Hutt Twins, ruthless gangsters who dispatched the Wookiee to assassinate Fett. Krrsantan's attack was foiled by Fett's cadre of



Nib Assek and Burryaga

Force-sensitive Wookiee Burryaga trained under Jedi Master Nib Assek at the Jedi Temple on Coruscant. The Padawan had a close bond with Assek, who learned Shyriiwook, the native language of the Wookiees, in order to better connect with her student.



Tak and Sagwa

Imprisoned after trying to protect Kashyyyk from Imperial invaders, Sagwa was sent to the spice mines of Kessel. There, he was befriended by an enslaved human named Tak, and the pair were central to the slave uprising enabled by Chewbacca and Han Solo.





► modded teenagers and Gamorrean guards, but the former bounty hunter showed Krrsantan mercy by releasing him. Fett then took his benevolence a step further when he hired the Wookiee as muscle for his crew. With help from Fennec Shand and Din Djarin, Boba Fett's team defeated the Pyke Syndicate and freed Mos Espa from their vile spice trade.

Wookiee Wanderlust

But what of other Wookiees besides Chewbacca and Krrsantan? There were those who could connect with the Force that left Kashyyyk to harness their skills and become Jedi Knights. Burryaga ventured to the Jedi Temple in the High Republic era, while youngling Gungi trained with the Jedi during the Clone Wars. Other Wookiees departed their

home in order to serve it, with Senator Yarua representing his people in the Galactic Senate during the Naboo crisis, and General Tarfful visiting Coruscant to muster reinforcements to defend Kashyyyk from the Separatists.

Sadly, the Galactic Empire's subjugation and enslavement of Kashyyyk and its people resulted in many Wookiees being taken away from their homeworld by force. Chewbacca rescued Sagwa and several of his friends from imprisonment during a daring coaxium raid on Kessel, while the *Ghost* crew liberated Kitwarr, Wullffwarro, and other Wookiees who had been destined for the spice mines. Thankfully, Kashyyyk prospered again during the New Republic era, its forests regrowing and many displaced Wookiees finally able to return home. 🐼

On The Run

In an attempt to steal unrefined coaxium for Dryden Vos, the *Millennium Falcon's* crew inadvertently participated in a droid uprising that sparked a general revolt at the spice mines of Kessel. The Pyke Syndicate cruelly enslaved citizens from around the galaxy to harvest the addictive spice, and many of those forced to work in the mines were Wookiees.

Torn between accompanying Han Solo and helping the Wookiees, Chewbacca opted to free his brethren from their abusive guards. The move proved fortuitous, as the Wookiees ended up aiding Han and Chewie as they delivered the coaxium to the *Falcon*. When the time came for Chewbacca to once again choose between Han and the Wookiees, Chewie elected to stick with Solo and bid an emotional goodbye to Sagwa and the other natives of Kashyyyk.



FAR FROM HOME

Around 232 BSW4:

Following the Great Hyperspace Disaster, Padawan Burryaga traveled to the Hetzal system with Master Nib Assek and other Jedi in an attempt to save as many lives as possible.

20 BSW4:

Under the watchful eye of Ahsoka Tano, Wookiee youngling Gungi traveled to the planet Ilum alongside other Jedi students to find the kyber crystals for their lightsabers.

19 BSW4:

Tarfful met with Master Yoda on Coruscant, where they assembled the clone task force that went on to fight the Separatist forces during the Battle of Kashyyyk.

10 BSW4:

During the Battle of Mimban, a young Han Solo first encountered Chewbacca, the Wookiee warrior who would become Solo's trusted friend and co-pilot for decades to come.

5 BSW4:

The *Ghost* crew liberated a ship full of Wookiee prisoners as it arrived on Kessel. Wullffwarro, a Wookiee who fought against the Separatists and had been enslaved by the Empire, was reunited with his son, Kitwarr.

9 ASW4:

After a failed attempt to assassinate Boba Fett, Krrsantan was hired by the former bounty hunter to help protect Mos Espa from the Pyke Syndicate.

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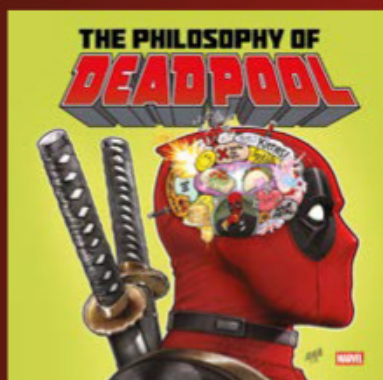
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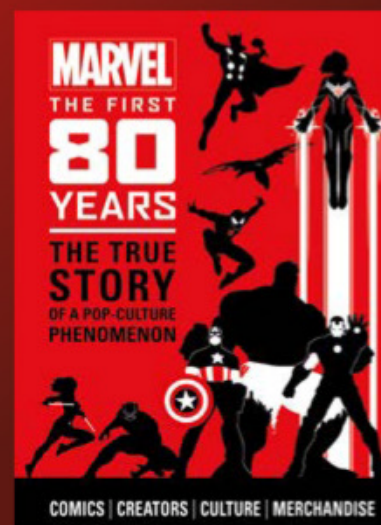
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STAR WARS INSIDER WORLDWIDE

CELEBRATING THE SAGA

BROUGHT TOGETHER BY THE FORCE

Love, marriage, and
the *Star Wars* saga

Married since 1994, Nancy and Trey Laymon have enjoyed many *Star Wars* conversations, but it took them a while to realize they had both been in the same movie theater at the same time to watch *Star Wars: Return of the Jedi* (1983), years before they met.

"The projector caught on fire so we were evacuated and missed watching the rest of the movie," remembers Nancy. "Of course, we've watched it again many times, but to know that we were at the same screening before we actually made our own spark was pretty amazing!"



INSIDER NEEDS YOU!

We want to hear from you! Tell us about your *Star Wars* experience. What made you want to become a fan? What have you done in the name of *Star Wars*? Tell us your *Star Wars* story by sending your photos, art, and letters here:

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The pair have embraced their *Star Wars* fandom, becoming members of the 501st Legion and attending *Star Wars* Celebration and other events. The two even outfitted their Ford Raptor with a *Star Wars* theme. “We have traveled thousands of miles to collect autographs at events, signed right on the truck,” says Nancy. “We have original cast members, like Warwick Davis (pictured below), and even George Lucas himself!”

With specialized lights, *Star Wars*-themed horn tones, and Han Solo frozen in carbonite in the truck’s bed, the vehicle has been such a hit that the duo decided to take on a second project. “We just had to make a BB-8,” laughs Nancy, “and the only vehicle that would do was a Volkswagen Beetle. We have a remote control to turn BB-8’s head and bleep. The kids absolutely love it!”



ARTISTS' ALLEY

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

01 “CHEWIE” AND “GROGU” BY AARON HUMBY

Aaron Humby enjoys interpreting *Star Wars* characters in surprising and playful ways in his art. “We know Chewbacca as a strong and fierce warrior but imagine that before all that he was a cute, innocent Wookiee!” says Humby, who also turned his talents to drawing Grogu. “What if Grogu learned his lesson and formed a friendship with the frog instead of trying to eat it?” the artist wondered.



02 “MANDALORIAN” AND “SITH TROOPER” BY HARI D. KRISH

“I’ve been into digital art since 2014,” says Hari D Krish, a 20-year old digital illustrator from India. “My Illustrations are filled with polygonal shapes and neon colors,” he adds—a style that is certainly evident in these truly unique depictions of the Mandalorian and a sith trooper.



BOUNTY HUNTERS

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

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Wearing the Armorer's signature helmet, Donna shows off the autograph she received from Emily Swallow.

A plan to cosplay as the Armorer began to form in the mind of 501st Legion member Donna Sanders as soon as she first saw the character in *The Mandalorian* (2019-present). Not long afterwards, she was thrilled to learn that Emily Swallow, who played the Armorer in the hit series, would be a guest at a nearby convention mere hours away from Sander's home in South Carolina.



Donna meets with Emily Swallow, who portrayed the Armorer in *The Mandalorian*.

"Emily is so down to Earth and truly appreciated her fans," recalls Donna. "She took ample time to speak to all of them and didn't hesitate to have fun with her photo ops. She was in awe of my costume and the crafty Armorer items I created. It was so refreshing to meet a celebrity figure who was very genuine and with such a big heart."



A HIVE OF FUN AND FAMILY

Bonding over a homemade Cantina build

"I remember watching *Star Wars* at the drive-in when it first came out in 1977," recounts Jeremy Oneail. "I'm lucky enough that my eldest son Teddy was about the same age saw *Star Wars: The Rise of Skywalker* (2019) in the theater." The pair even woke up early each day that a new episode of *The Mandalorian* was released on Disney+ so that they could enjoy Din Djarin's latest adventures before Jeremy went off to work.

"I wanted to create a place where people could have some fun and play in the *Star Wars* world, even if it was just for a couple of

nights," Jeremy explains. "So, we built a cantina in our carport and had a great time! DJ Gonky spun the best holo-tunes and we all had a great time!"

As someone who makes sets and sculptures for theme parks professionally, Oneail is thrilled whenever his son Teddy is able to help him out, so collaborating on a passion project like the cantina meant a lot to both of them.

"Being able to share something you love with someone special is one of the best things I can think of," says Jeremy. "And because Teddy gets excited about it too, that's even better!"





A PASSENGER'S JOURNEY

An amphibious cosplay idea, spawned by *The Mandalorian*

For Misty Yates, cosplay proved to be the catalyst that helped bring home a true appreciation for the *Star Wars* saga. “I watched the original trilogy when I was younger, but really fell in love with them as I grew older and began embracing the fandom at comic cons,” explains the *Star Wars* enthusiast. “Then I began expressing my love of various fandoms through cosplay.”

“When *The Mandalorian* began airing on Disney+, I was instantly in awe of these new characters,” says Yates. Currently working on a Xi’an costume, the cosplayer has already

built an ensemble for Frog Lady, a character from the hit series that stole our hearts from the moment she hopped on screen. Yates cites “The Passenger”—the episode that featured Frog Lady’s journey with Din Djarin—as a personal favorite.

The cosplayer also credits namesake Misty Rosas—the actor who portrayed Frog Lady in the series—for her amazing performance. “Misty Rosas brought so much life and humor to the character. I was instantly drawn to the Frog Lady and knew I had not seen anyone yet attempt a cosplay of her,” she

explains. “I also realized that the technical challenges would certainly be a test of my skill and technique as a cosplayer. I reached out to Ray Nogues, a talented mask sculptor who lives and works in Valencia, Spain, and asked him to sculpt the mask and hands for me. Meanwhile I worked on the costume, which included her robe, scarf, and apron.”

“Cosplay is more than just wearing a cool costume,” Yates continues. “It is also important to genuinely love the character that you’re cosplaying and to tell their story through your cosplay.”

TK-101

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



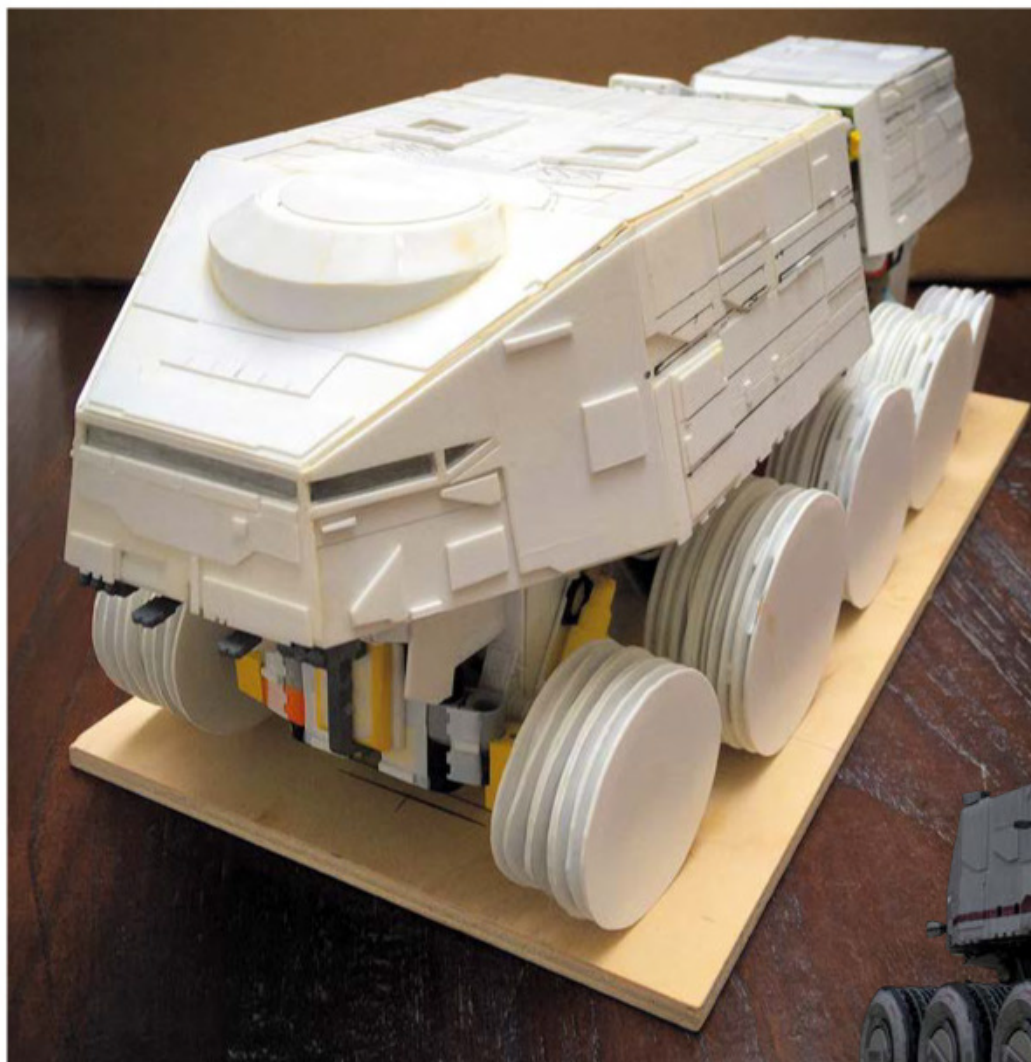
SCRATCHING THAT BUILDING ITCH

In this edition of TK-101, we discover how to recreate a *Star Wars* vehicle using a block of 2x4 wood, some pen lids, and a little ingenuity.

WORDS: CHRISTOPHER COOPER

Once upon a time, a long time ago, there was no such thing as a *Star Wars* model kit. Had there been, it might have made the job of modelmakers at Industrial Light & Magic a lot easier when they were working on

Star Wars: A New Hope (1977)! Then again, they hadn't actually built the originals yet so... What TK-101 is trying to say is that ILM had to build their *Star Wars* ships and vehicles from scratch, hence the term, "scratchbuilding."



Even today there are some modes of transport from the saga that haven't been rendered in kit form, or at least not at every scale, so what do you do if you're an avid modelmaker who has an unquenchable itch to build a turbo tank? You'd have to do what ILM did back in the day and do it yourself!

To find out how to even begin, TK-101 spoke to SM-1138, a maker friend from the same clone batch who fell in love with the Clone Wars vehicle when it turned up as a Wobani prison transport in *Rogue One: A Star Wars Story* (2016).

Turbo Charged Plans

"One of my favorite shots in *Rogue One* is of the turbo tank that you see rumbling along a dirt track on the planet Wobani," SM-1138 told us when we asked what had inspired him to begin his first scratchbuild project. "It was similar to the all-guns-blazing ones in *Star Wars: Revenge of the Sith* (2005) but was closer in aesthetic to the Imperial Star Destroyer in *A New Hope*, and I loved it," he says.

"I've been making off-the-shelf *Star Wars* kits for about a decade, focusing on the 1/144 scale, but not every ship that I was interested in was commercially available at that scale, including the turbo tank. I'd discovered the online community of modelmakers who scratchbuild their own models and was astounded by



their attention to detail and the quality of their work, and that inspired me to try to build it myself.”

SM-1138's first problem was finding reference material. “There was that 5-second shot in *Rogue One* and a couple of concept art paintings by Doug Chiang, but otherwise next to nothing,” he says. “Ideally, I'd have used blueprints or detailed photos of the original, but I had to make do and draw up my own plans.”

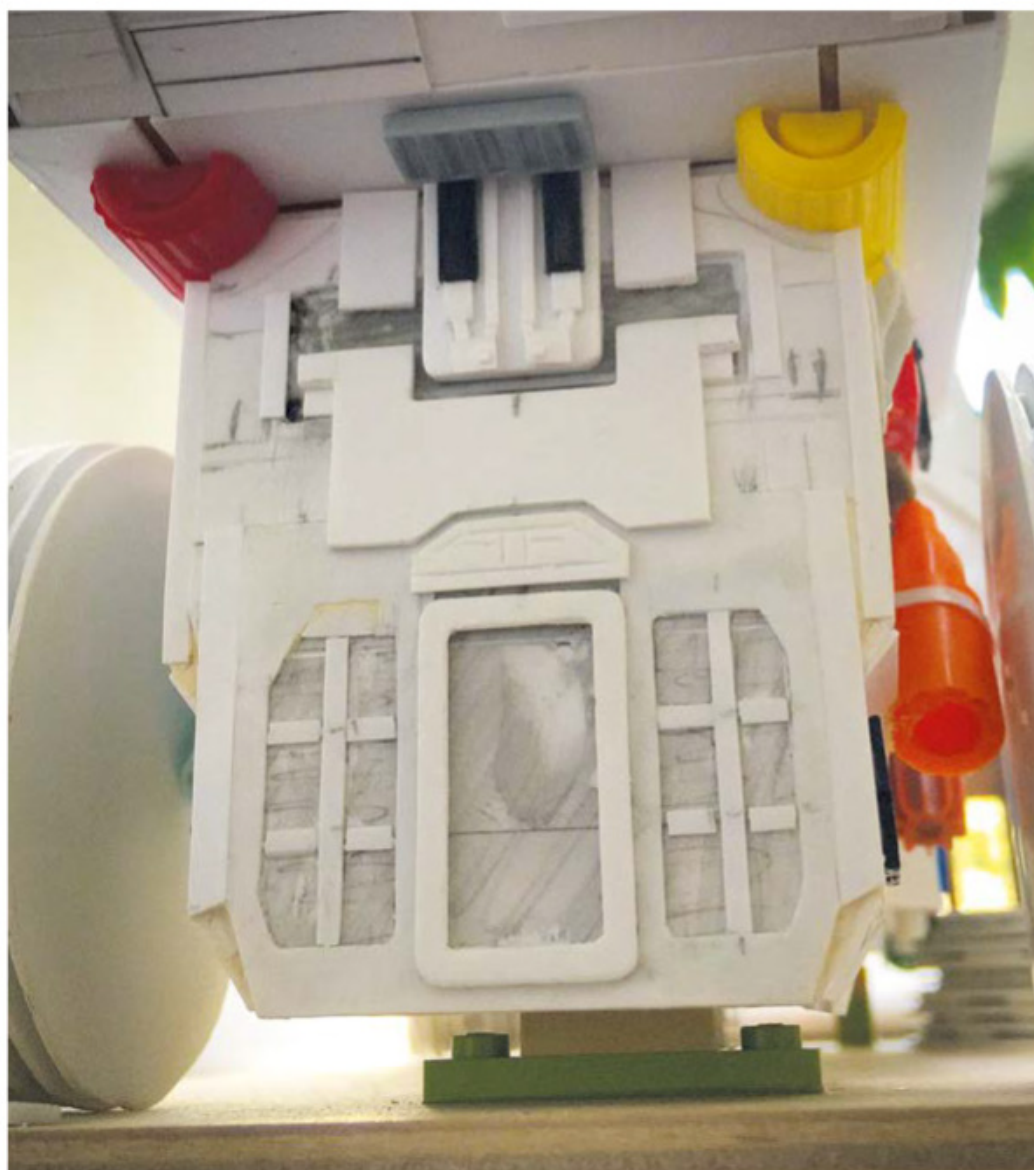
Building from Scratch

SM-1138's turbo tank is based around a 4x2 block of wood that's about 12-inches long, which he covered in styrene shapes to create the main hull. “Styrene isn't expensive, but it is not something you want to be buying again and again,” SM-1138 explains. “To save money, I began by experimenting with cardboard until I had shapes which I thought looked reasonably accurate and then used those as templates for cutting the styrene. Thankfully the tank's basic



shapes are relatively simple and flat with no complex curves, so it's probably one of the easier *Star Wars* vehicles to attempt to recreate.”

Using a craft knife, SM-1138 scored lines into the styrene to



add finer panel detail, and LEGO tiles, strips of styrene, and pen lids as greeblies. “I have thought about learning how to 3D model and print parts, but the original ILM modelmakers used to kitbash from old plastic kits, so I may just carry on in that vein. I am constantly minded to not over detail areas of the model that aren't going to be visible,”

So far it has taken SM-1138 almost two years to bring the model to its present state, although he admits that includes periods when it's been left on the shelf for a while. “I don't have a timeframe in mind for completing the model, but I am looking forward to when I can start painting,” he says. “But I won't be doing that while I'm still gluing on the bits and bobs!” 🙌

The *Star Wars* Archive

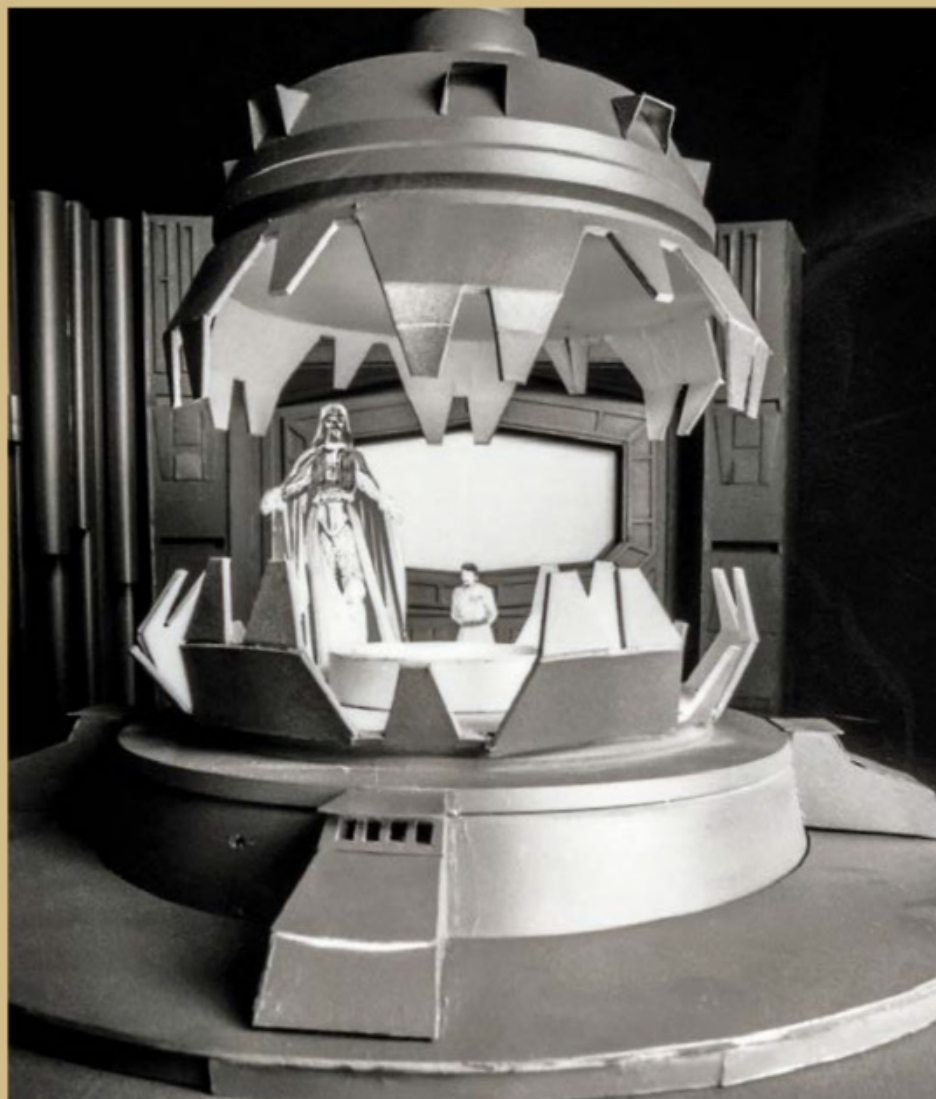
The behind-the-scenes
story of a galaxy far,
far away....

DARTH VADER RETURNS!

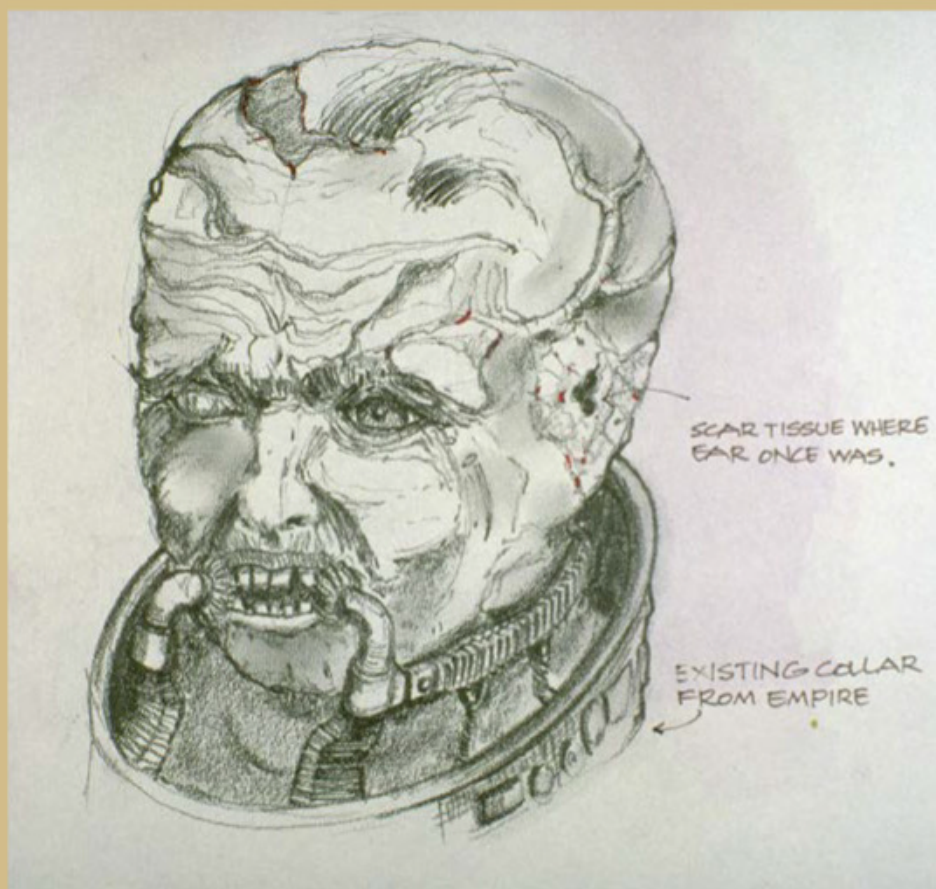
Darth Vader's debut in *Star Wars: A New Hope* (1977) was an instantly iconic cinematic moment. The character's jet-black silhouette against the smoke-filled white background of the *Tantive IV* corridor was both oppressive and mysterious, and audiences were clamoring for more from the Dark Lord.

Vader was therefore a shoo-in to return for the sequel, *The Empire Strikes Back* (1980), and if anything, the storyline would make him even more iconic when his true identity as Luke Skywalker's father was revealed. Despite that bombshell, Vader retained an air of mystery, not least about what he looked like beneath the helmet and why he wore it—questions that filmmakers would answer in subsequent films. ►





02



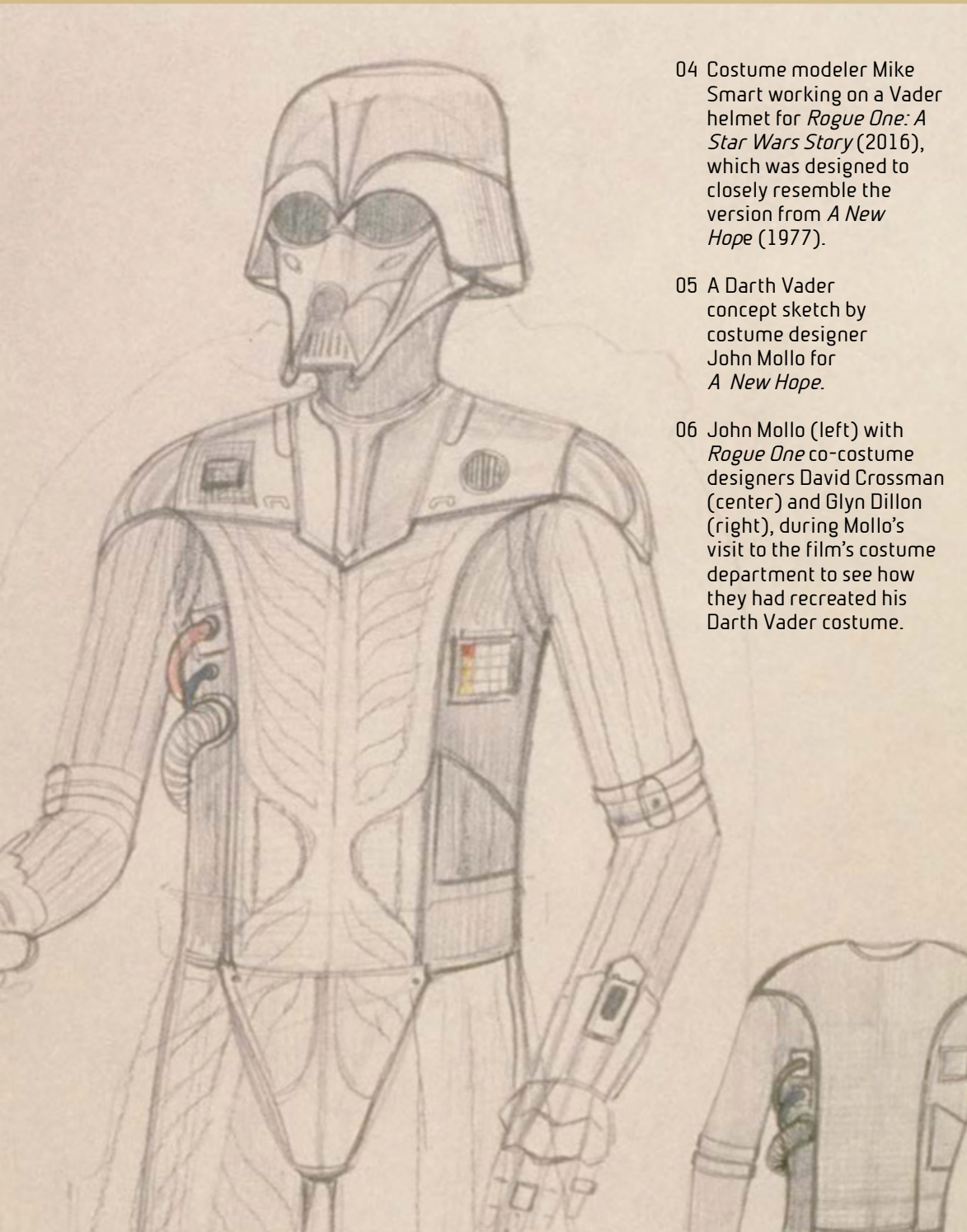
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01 Stuntman Bob Anderson (Darth Vader) and Mark Hamill (Luke Skywalker) filming the climactic Cloud City duel for *Star Wars: The Empire Strikes Back* (1980) at Elstree Studios, London.

02 The concept model for the set of Darth Vader's meditation chamber in *The Empire Strikes Back*.

03 Concept art of Darth Vader's scarred visage underneath his helmet, drawn by production designer Norman Reynolds for *Star Wars: Return of the Jedi* (1983).





04 Costume modeler Mike Smart working on a Vader helmet for *Rogue One: A Star Wars Story* (2016), which was designed to closely resemble the version from *A New Hope* (1977).

05 A Darth Vader concept sketch by costume designer John Mollo for *A New Hope*.

06 John Mollo (left) with *Rogue One* co-costume designers David Crossman (center) and Glyn Dillon (right), during Mollo's visit to the film's costume department to see how they had recreated his Darth Vader costume.



Vader Awakens

Although Darth Vader didn't appear in the sequel trilogy in person, his memory weighed heavily on the mind of his grandson, Kylo Ren.

A battered version of Vader's helmet (above), melted following Luke Skywalker's cremation of his father's mortal remains on Endor, was a powerful totem for Kylo Ren in both *The Force Awakens* (2017) and *The Rise of Skywalker* (2019), and visions of Vader featured in numerous pieces of concept art before production began on *The Force Awakens* (concept art by Iain McCaig). 🙄



STAR WARS

GALACTIC TALES

Inheritance

By George Mann

T

he diner was a little busier than Servit had expected; but then, he supposed, it was approaching midday. Everyone had to eat, at some point.

There were seven of them, scattered throughout the booths like discarded gaming chips: a sullen

Ithorian, three laughing Rodians, a human bent over a bowl of sourfry, and two Patrolians deep in conversation. More than he'd been expecting. More than he'd hoped.

He eyed them nervously. None of them looked familiar. Good. ►





► Servit approached the counter, struggling with his bulky, cloth-wrapped load. Steam hissed from the kitchens, carrying with it the heady scents of roasting meats, broiling vegetables and pungent Jawa Juice. He could see Dex in the back, all four hands brandishing cooking utensils and pans.

He'd come at a bad time. But then, it wasn't like he'd had a choice.

"What can I getcha?"

Servit dropped his bundle on the counter with a clunk. He turned to the waitress droid that was hovering behind him. "Hi, Wanda—I'm here to see Dex.

I need his help with something."

"He'll be with you in just a mo, honey. He's got his hands full back there just now." She cocked her head at the sound of the door. "Gotta run. You wait right there."

Servit glanced at the door—relieved to see the newcomer was a green-skinned Twi'lek and not the Weequay he was anxious to avoid—and then pulled out a stool and sat down.

A moment later he heard the rumbling bass notes of Dexter Jettster's voice, coming from the other side of the counter.

"Servit! My favorite Mirialan! Has Wanda set you up with something to eat?" Dex cupped a hand to the side of his mouth as if sharing some salacious secret. "The brakkenback stew is especially good today." His wattle inflated slightly as he offered Servit a bright, beaming smile.

"It's good to see you, Dex," said Servit. "But as much as I'd love to stay for lunch, I'm here to ask for your help."

Dex placed two hands onto the counter and leaned forward, his ample belly wobbling beneath his chef's whites. "What's up? You look worried."

"Can we talk out back?"

Dex offered him an inquisitive look. "All right. Color me intrigued. You'd better come through." He gestured with a thumb towards the kitchen. "Oh, and Wanda?" he called out to the droid.

"Yes, Dex?"

"Hold the fort, would you?"

The droid shook her silvery head. "Don't I always, Dex? Don't I always?"

"So, what can I do for you, old friend?" Dex watched as Servit placed the large, wrapped bundle on the kitchen worktop.

"You used to be a prospector, didn't you? Before we first met."

Dex chuckled. "Long before we met, yeah. Working the hyperspace routes in the Outer Rim. Why do you ask?"

Servit pulled the cloth wrapping away from the bundle, revealing the broken, rusted shell of an ancient droid. It had a disc-shaped central housing, with a cracked photoreceptor lens mounted on top, and a spindle beneath that had once served as a carriage for manipulator arms. It was in a sorry state, with several holes in its main chassis and patches of brown rust furring much of its outer shell.

He looked at Dex. "I was hoping you might be able to tell me more about this."

Dex rubbed a hand over his head crest, his eyes wide with surprise. "That's an old droid, Servit."

"That much I'd managed to work out for myself," said Servit, grinning. "But do you know what makes it, umm, special?"

Dex shrugged. "I guess they're



pretty rare these days. It's an Ee-Ex model. Or what's left of one. Used by the Republic Pathfinders back in the days of the hyperspace rush. The teams would travel out to visit worlds in the Outer Rim, then send these droids back carrying messages and coordinates to communications teams. That's how most people on the frontier communicated in those days." Dex gave Servit a puzzled look. "But what are you doing with it?"

"One of my ancestors, on my mother's side, was part of a Pathfinder team. There's some old family legend about her being killed in a pirate raid, somewhere in the Outer Rim. I never paid much attention, to be honest. It all happened centuries ago, at some place called Shara'Tam, and involved a Jedi called Sturm something-or-other, but that's about as much as I know." He shrugged. "Anyway, this is all we have left of her. A rusty old droid. It's been

"I see," said Servit.

"The thing is," went on Dex, "no one knows what became of this 'great treasure,' and the Ee-Ex droid was never found. And so, the legend grew. It became a myth, a tall tale, like all those other stories of lost paradise planets and buried treasure. I never imagined that the story was real, let alone that the droid would ever turn up... and in the hands of an old friend..."

Servit stared at the Besalisk, whose tongue was sticking out of the corner of his mouth as he worked. "You mean... this rusty old pile of junk could be..."

Dex shrugged. "Maybe!"

"Ah. Well, that would explain it," said Servit.

"Explain what?"

The sound of a blaster discharging in the front of the diner caused Dex to look up sharply.

Servit's heart sank. "That."

"Servit? What aren't you telling

The Weequay, Jarl, was leaning on the counter, blaster in hand, while his crew—a human female, a male Togruta and a protocol droid—were rounding up the diners at blaster point.

Jarl himself looked perfectly menacing, dressed in a battered leather waistcoat and shirt. One of his eyes was milky and white, the flesh around it puckered and scarred from an old injury. He waved his blaster nonchalantly when he saw Servit.

"Servit!" His voice was thin and reedy.

Servit cringed. "I've told you, Jarl. I'm not giving you the droid."

Jarl offered him a toothy grin. "Doesn't look like you have much choice. Not unless you want to spoil lunch for all these poor people."

The protocol droid—whose copper shell had been daubed with handprints of red paint—gave a disconcerting laugh.

"My friend said he wasn't giving you the droid," said Dex, folding his

THE WEEQUAY, JARL, WAS LEANING ON THE COUNTER, BLASTER IN HAND, WHILE HIS CREW—A HUMAN FEMALE, A MALE TOGRUTA AND A PROTOCOL DROID—WERE ROUNDING UP THE DINERS AT BLASTER POINT.

passed down through the family for generations like some sort of heirloom."

Dex rubbed his hands on his shirt. "Sturm Umbrik? Was that the Jedi's name?"

Servit clicked his fingers. "That's it, yeah. How did you know?"

"Servit, that story is legendary." Dex shook his head in disbelief. He pried open a rusty hatch and began poking at the droid's innards while he talked. "Prospectors have been talking about that fateful expedition for centuries. The story goes that Sturm's team uncovered a great treasure on an arid moon somewhere out on the frontier. A moon called Shara'Tam. The Pathfinders managed to dispatch their Ee-Ex droid with a message, informing their comms team of the prize and its location... but they were attacked by raiders and killed."

me?" said Dex, turning to the door.

"I'm sorry, Dex. I didn't mean for you to get caught up in this..."

"Servit..."

"I was just trying to find out what the droid was, and whether it might be worth anything. I need credits, Dex. But I might have said the wrong thing to the wrong people in the wrong place."

"People who've worked out exactly what it is, and want it for the information it contains," said Dex.

"A Weequay called Jarl. His crew has been hounding me, ever since I refused to give it up. I thought I'd shaken them off."

On the worktop, the ruined droid emitted a shrill beep as its long dormant systems began to reboot.

Out front, Wanda gave a piercing shriek of alarm.

Dex stomped through the door. Servit hurried after him.

upper set of arms. "And I can assure you, nothing is going to stop my guests from enjoying their lunch."

Jarl turned the blaster on Dex. "Oh, yeah?"

Dex's wattle inflated. He leaned forward, ignoring the blaster, placing his lower hands on the counter. He didn't say anything. He didn't need to.

Jarl looked uneasily at Servit. "I tell you what. I'm not an unreasonable man. How about you bring me a bowl of that fine smelling stew, while Servit here considers his options."

"What options?" mumbled Servit.

"All right," said Dex. "One bowl of brakkenback stew coming up." He turned and disappeared into the kitchen. Servit glanced back at Jarl, and then followed.

"What are you doing?" he hissed, as Dex set about ladling out a serving ►

► of stew. In one hand he held the large cooking pan, in the other the tarnished old ladle. In another he hefted a small frying pan as if testing its weight. “Serving lunch,” he said, scooping up the bowl in his last free hand. He ambled back into main diner, whistling amiably. Behind him, the EX droid was still issuing beeps and whistles as its ancient systems slowly came alive.

Dex placed the bowl on the counter before Jarl, who, licking his lips, lowered his blaster and picked up a spoon. “This actually looks pretty go—”

His remark was cut short by the sound of Dex’s frying pan striking him hard across the back of his head. Jarl slumped forward, unconscious, flipping the edge of his bowl and sending hot stew pouring over his lap.

“Now that wasn’t very nice, was

with a precision aim. Pans rebounded from heads with a series of painful-sounding clangs.

“All right! All right!” called the Togruta, waving his hands in surrender. The human followed suit.

Servit was just about to heave a sigh of relief when he felt the nose of a blaster being pushed roughly into the nape of his neck. “That’s enough!” growled Jarl.

Frowning, Dex lowered the pans. “Through there,” said Jarl, indicating towards the kitchen.

With a sigh, Dex did as Jarl said. The others followed, leaving the protocol droid on the floor, still attempting to get stew out of its inner workings.

On the work surface the droid had finished rebooting and a blue holo of a robed figure was cycling through a

“It’s been here for millennia. And it confirms our theory! This system was once inhabited by a sentient race. And now we have the proof! Janssen, it’s remarkable. Send a team immediately!”

The holo flickered out.

The room was silent.

Slowly, Dex began to chuckle, until his rumbling belly laugh threatened to raise the roof off the entire diner. The others stared at him as if he were mad.

“What?” roared Jarl. “What’s so kriffing funny?” He waved his pistol at Dex. “That statue will be worth a fortune. And I’m going to take it.”

Dex placed his lower hands on his hips. He fought back his laughter. “You’re right. That statue would have been worth a fortune.”

“What do you mean, *would*?”

Dex indicated the remnants of the

DEX’S HANDS MOVED LIKE A BLUR, TWO OF THEM FENDING OFF BLASTER SHOTS WHILE THE OTHERS SCOOPED UP PANS FROM THE FLOOR, TOSSING THEM AT THEIR ATTACKERS WITH A PRECISION AIM.

it?” said the protocol droid, raising its blaster. It didn’t manage to get off a shot before the large pan of stew, tossed with a heaving roar by Dex, struck it on the side of its head, bowling it over and causing it to curse loudly—and profanely—as the thick sauce seeped into its inner workings.

The Togruta and the human opened fire. People started screaming.

“Wanda, get the customers out of here!” bellowed Dex. “And Servit?”

“Yes?” called Servit, ducking behind the counter to avoid the humming blaster shots whizzing over his head.

“More pans.” Dex swung the frying pan like a bat, deflecting another blaster shot.

Servit obliged, scrabbling through to the kitchen on his knees. He grabbed a handful of empty pans off a rack and slid them out to Dex.

Dex’s hands moved like a blur, two of them fending off blaster shots while the others scooped up pans from the floor, tossing them at their attackers

repeating message.

“Sturm Umbrik,” said Dex, with reverence.

“I see you’ve saved me the trouble of accessing its databanks,” said Jarl.

The holo flickered as it started over. “This is Sturm Umbrik of Outer Rim expedition oh-four-seven. Janssen—you’re not going to believe this. We’ve found it!” The Jedi grinned. Servit could hardly believe what he was seeing. A message from long ago.

“I’ve provided the relevant coordinates,” the recording went on. “We’ve finally located Shara’Tam.”

“Here we go!” said Jarl, grinning.

“And it’s here,” said the image of Sturm Umbrik. “Just as we thought. It’s incredible.” The tension in the room was palpable. This was it—the end point of a mystery that stretched back centuries. The reveal of whatever treasure the expedition had found before they were lost to the depths of time. “The statue.”

Jarl frowned. “The what?”

droid on the table. “Take a look at those coordinates. That’s the Ishram system. The place where they found Shara’Tam.”

“And?” said Jarl, angrily.

“And the Ishram system was destroyed about fifty years ago when its sun went nova.” Dex made a gesture as if to indicate the extent of the devastation, moving his hands slowly to represent the expanding star. “All of it, gone. Whatever was there is now dust. We’re too late.”

“Too late...” echoed Jarl. He waved at the Togruta, who was busily tapping something into a datapad. When he looked up, his face was ashen.

“He’s right, boss. The Ishram system is nothing but stardust.”

Dex shrugged. “We all are, in the end.”

Jarl looked at the Besalisk and shook his head. He lowered his pistol. “You can keep your damn droid,” he said, flicking a murderous glance at Servit. “Come on. We’d better get Tee-Seven down to the workshop before his

circuits are gummed up for good by that stinking stew." He beckoned to his miserable-looking crew, who turned their backs and marched out of the kitchen behind him, collecting the still-moaning T7 on their way. The last thing Servit heard was the Togruta mumbling something about a missing bounty hunter on Batuu.

Servit looked at Dex. "I owe you one, Dex." He sighed. "But you might have to wait until I can raise a few credits to help pay for any damage."

Dex's face split into a broad grin. "Oh, I wouldn't worry too much about that. There's a family legacy waiting for

you, out there among the stars. And a good payout, too, I'd wager."

Servit frowned. "But you said the Ishram system was destroyed."

"It was."

"Then...?"

"Your friend Jarl should know that it always pays to double check the numbers," said Dex. "Those coordinates are for the Arath system, and the last time I checked, it's still very much where it's supposed to be."

"You tricked them."

Dex's face split in a mischievous grin. Servit looked from Dex to the rusted heap of old droid in disbelief, and

then back again. He laughed. "Well, I'm guessing the stew's off. But if you could rustle up a quick dewback burger, I wouldn't say no..."

Dex threw back his head and issued a roaring chuckle. He reached for a mop and thrust it into Servit's hands. "First, I think you'd better give Wanda a hand cleaning up, don't you?"

THE END

NEXT ISSUE:
Mace Windu in an
all-new short story
by Rodney Barnes,
exclusive to *Star
Wars Insider*!



JEDI MASTER'S QUIZ

Anakin Skywalker endured much pain and suffering on his descent into darkness. Test your knowledge of the Chosen One's journey from Jedi to Sith in this issue's dark side quiz.

Compiled by
Jay Stobie

"FEAR IS THE PATH TO THE DARK SIDE."

Follow your destiny and answer these tricky questions about Anakin Skywalker's tragic trajectory.

THE PHANTOM MENACE

1: When he was first tested by the Jedi Council, who filled Anakin Skywalker's thoughts?

- A/ Padmé Amidala
- B/ Qui-Gon Jinn
- C/ Shmi Skywalker
- D/ Obi-Wan Kenobi



2: Which emotion did Yoda sense lurked within Anakin?

- A/ Bravery
- B/ Happiness
- C/ Surprise
- D/ Fear

3: Qui-Gon Jinn found a large concentration of what in Anakin's blood?

- A/ Midi-chlorians
- B/ Antibodies
- C/ Plasma
- D/ Platelets



4: How did Anakin react when Yoda suggested he was afraid of losing his mother?

- A/ He laughed
- B/ He agreed with Yoda
- C/ He cried
- D/ He became annoyed

5: Who took a particular interest in Anakin following his actions at the Battle of Naboo?

- A/ Finis Valorum
- B/ Sheev Palpatine
- C/ Boss Nass
- D/ Count Dooku



ATTACK OF THE CLONES



6: What advice did Obi-Wan give Anakin regarding his bad dreams?

- A/ Dreams pass in time
- B/ Search your feelings
- C/ Focus on Padmé instead
- D/ Consult with the Jedi Council



7: What trait did Anakin define as "unconditional love"?

- A/ Compassion
- B/ Attachment
- C/ Possession
- D/ Infatuation

8: Which event prompted Anakin to execute a tribe of Tusken Raiders?

- A/ Obi-Wan Kenobi's capture
- B/ Zam Wesell's murder
- C/ Shmi Skywalker's death
- D/ Count Dooku's escape



9: Who sensed the terrible trauma Anakin had endured on Tatooine?

- A/ Mace Windu
- B/ Ki-Adi-Mundi
- C/ Plo Koon
- D/ Yoda



10: How did Anakin secretly defy the Jedi Council in the aftermath of the Battle of Geonosis?

- A/ He studied a Sith holocron
- B/ He left the Jedi Order
- C/ He married Padmé
- D/ He declared himself a Jedi Master



REVENGE OF THE SITH

11: Palpatine assuaged Anakin's guilt over killing Count Dooku by saying what?

- A/ "Obi-Wan would have done it too."
- B/ "Revenge is natural."
- C/ "The Jedi would forgive him."
- D/ "Mercy is optional."

12: Which event from Anakin's dreams allowed Palpatine to manipulate the young Jedi?

- A/ R2-D2's destruction
- B/ Obi-Wan's turn to the dark side
- C/ Padmé's death
- D/ Qui-Gon Jinn's resurrection

13: When did Anakin officially become known as Darth Vader?

- A/ After he saved Palpatine from Mace Windu
- B/ After Palpatine executed Order 66
- C/ When he attacked the Jedi Temple
- D/ When he murdered the Separatist Council



14: Which clone unit accompanied Darth Vader to wipe out the Jedi at their temple?

- A/ 501st Legion
- B/ 212th Attack Battalion
- C/ 41st Elite Corps
- D/ 104th Battalion

15: What did Obi-Wan confess to Anakin during their epic duel on Mustafar?

- A/ That he had never trusted Anakin
- B/ That he wished to join Anakin
- C/ That he had never loved Anakin
- D/ That he had failed Anakin

“I AM CONCERNED FOR MY PADAWAN.”

Who imparted these words of wisdom to Anakin Skywalker?

1. “IF WHAT YOU’VE TOLD ME IS TRUE, YOU WILL HAVE GAINED MY TRUST.”
2. “IT IS MY EXPERIENCE THAT SENATORS
FOCUS ONLY ON PLEASING THOSE WHO
FUND THEIR CAMPAIGNS.”
3. “IN TIME, YOU WILL LEARN
TO TRUST YOUR FEELINGS.
THEN YOU WILL BE
INVINCIBLE.”
4. “MENTORS HAVE A
WAY OF SEEING MORE
OF OUR FAULTS THAN
WE WOULD LIKE.”
5. “Training to become
a Jedi is not an easy
challenge. And even
if you succeed,
it’s a hard life.”

“YOU’LL NEED MY HELP IF YOU’RE GOING TO ARREST HIM.”

Identify the Jedi Knights who attempted to apprehend Supreme Chancellor Palpatine.



ANSWERS QUIZ: 1. C, 2. D, 3. A, 4. D, 5. B, 6. A, 7. A, 8. C, 9. D, 10. C, 11. B, 12. C, 13. A, 14. A, 15. D.
“I AM CONCERNED FOR MY PADAWAN.” 1. Mace Windu, 2. Obi-Wan Kenobi, 3. Sheev Palpatine, 4. Padmé Amidala, 5. Qui-Gon Jinn
“YOU’LL NEED MY HELP IF YOU’RE GOING TO ARREST HIM.” 1. Kit Fisto, 2. Mace Windu, 3. Saesee Tiin, 4. Agen Kolar.

HOW DID YOU DO?
Were you able to master the story of Anakin Skywalker’s fall?
0-9: From my point of view, you’ll need to study a bit more.
10-19: Most impressive. This is where the fun begins!
20-24: You are the Chosen One. Your training is now complete.

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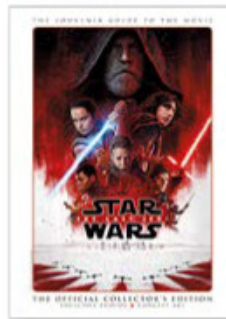


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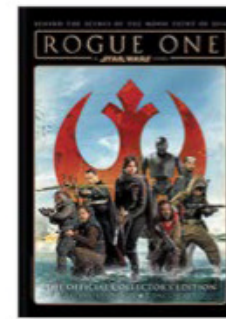
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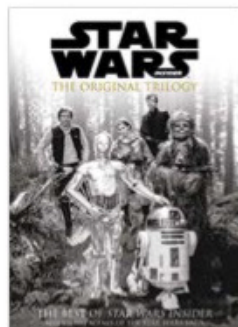
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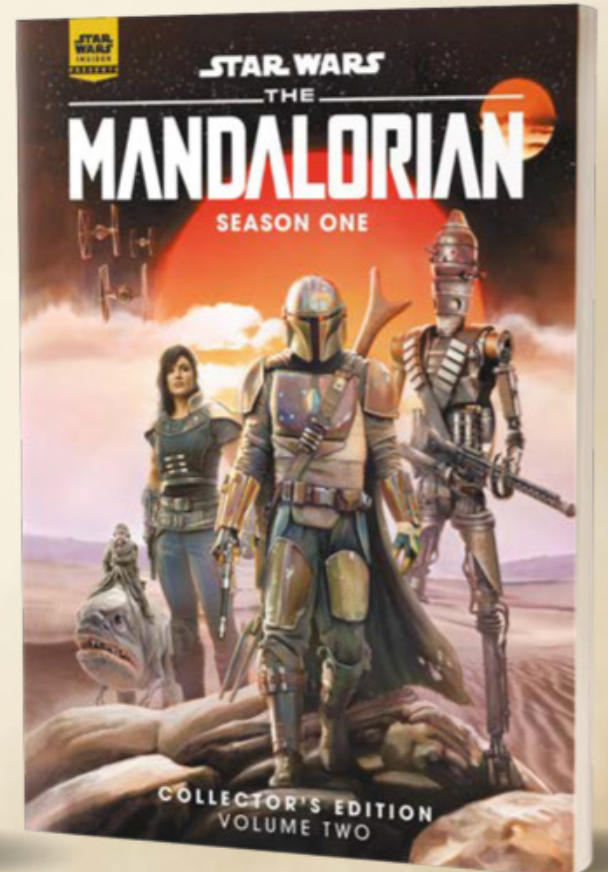
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