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THE OFFICIAL MAGAZINE | ISSUE 203

STAR WARS

INSIDER

INTERVIEW **Robert Watts**

The legendary *Star Wars* and *Indiana Jones* producer!

Creating Creatures

Neal Scanlan on crafting the other-worldly cast of the *Star Wars* galaxy

Exclusive Fiction!

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

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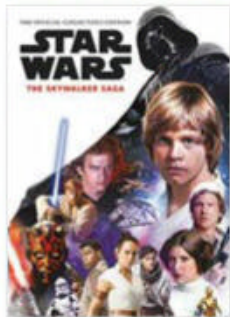
From Bail and Leia Organa to Luke Skywalker:
Insider reveals our TOP 10 rebel leaders

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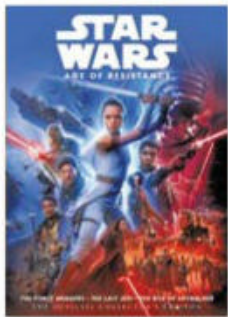
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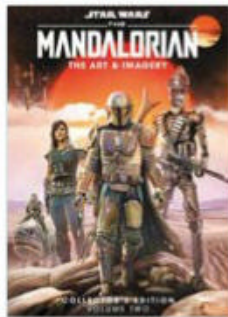
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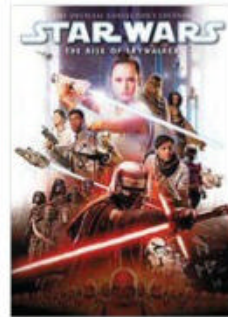
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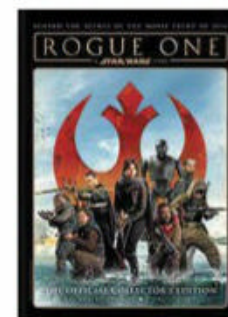
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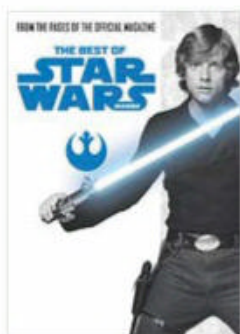


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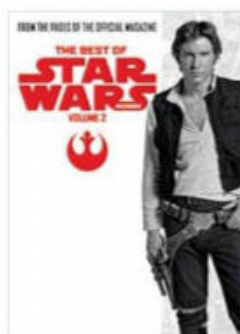


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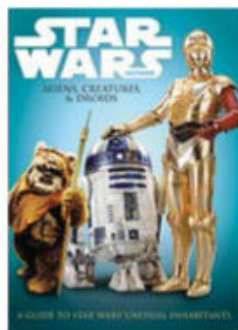
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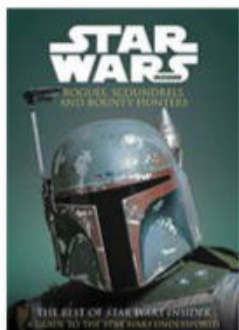
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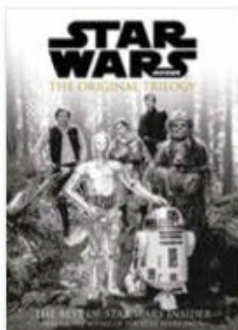
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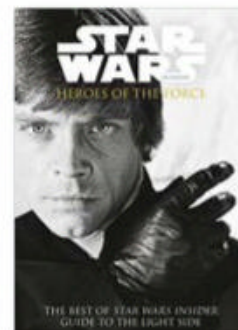
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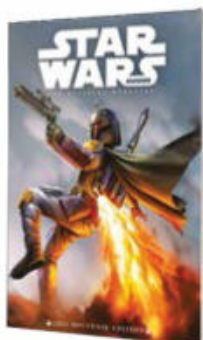
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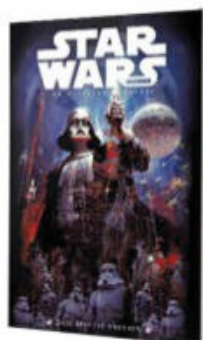
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WELCOME...



Travel, as the saying goes, broadens the mind. If, like me, you feel the same wanderlust that compelled Luke Skywalker to escape the confines of life on Tatooine and travel the stars, you've probably found this past year difficult to navigate. Stuck at home, confined to your local area, the thought of getting out and about again has often felt like an impossible dream. While *Insider* might not be able to teleport you off this rock, we can suggest the next best thing—a visit to a galaxy far, far away that's virtually on the doorstep of many Americans.

To inspire you, we've put together a guide to the Californian filming locations from the original *Star Wars* trilogy, from the forests of giant Sequoia trees in the north of the state to the arid deserts of its southeast. For those of you looking to go further afield, we also speak to the legendary original trilogy co-producer Robert Watts about his globe-trotting adventures, scouting locations for both the *Star Wars* saga and the *Indiana Jones* trilogy. Creature and special makeup effects supervisor Neal Scanlan takes us on a different kind of journey, as he reveals how he came out of semi-retirement to bring his creative flair to the *Star Wars* galaxy, and we investigate how *The Mandalorian* (2019-present) became an instant, worldwide pop culture touchpoint. Plus we bring you the first part of an all-new and exclusive *The High Republic* story by author Justina Ireland.

Come to think of it, until you've read this issue there's no need to rush off anywhere!

May the Force be with you.

Christopher Cooper
Editor

MEET THE CONTRIBUTORS...



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Kristin was a card-carrying *Star Wars* fan before she had reason to own a wallet. Now she's an associate editor at *StarWars.com*.



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SPECIAL THANKS TO

Lucy Goldsmith, Erich Schoeneweiss
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at Marvel Comics, Lizzy Draeger, and Tracy
Cannobbio at Lucasfilm. Chris Troise, Kevin P.
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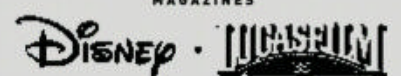
STAR WARS INSIDER JUNE/JULY 2021
(USPS 003-027) (ISSN 1041-5122)

Star Wars Insider is published eight times per year
(January, March, April, May/June, July, August/September,
October, November/December) by Titan Magazines,
a division of Titan Publishing Group Limited,
144 Southwark Street, London SE1 0UP.
Contents © 2021 Lucasfilm Ltd. & TM. All Rights Reserved,
Titan Authorized User. TMN14015

PUBLISHER'S U.S. AGENT
2819 Rosehall Lane, Aurora, IL 60503. Periodicals
Postage Paid at Aurora IL and at additional
mailing offices.

POSTMASTER
Send address changes to *Star Wars Insider*,
PO Box 147, Lincolnshire, IL 60069
U.S. subscriptions \$49.99 per year; Canada \$64.99 and U.K. £31.99.
U.S. edition printed by Quad.

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LAUNCHPAD

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Interactive Ithorian

Dok-Ondar is on his way to *Star Wars: Tales from the Galaxy's Edge*

ILMxLAB's *Star Wars: Tales from the Galaxy's Edge* will enter a new phase later this year when Part II of the immersive virtual reality adventure launches, and an infamous Ithorian joins its roster of fascinating characters that already includes

Seezelslak (Bobby Moynihan), and C-3PO (Anthony Daniels).

Dok-Ondar is a collector of intriguing artifacts whose Den of Antiquities is open for business at Black Spire Outpost in *Star Wars: Galaxy's Edge* at Disney Parks. As part of the exciting expansion of *Tales from the Galaxy's Edge*, players

will be able to interact with the Ithorian dealer, who has previously been realized as an *Audio-Animatronics* presence at the physical Batuu to be found in Walt Disney World Resort, Florida, and Disneyland Resort, California.

"From the first time we heard about him in *Solo: A Star Wars Story* (2018),



we knew that there was something mysterious about this infamous Ithorian,” revealed Scott Trowbridge, Walt Disney Imagineering Portfolio Creative Executive. “Although we’ve been able to learn more about him in the comics, or even visit him in person at *Star Wars: Galaxy’s Edge*, I’m thrilled that fans can now further connect and step even deeper inside his hidden past.”

Jose Perez III, the director of *Tales from the Galaxy’s Edge*, added, “At ILMxLAB we are having a blast exploring more of his story and building

on the lore for one of Black Spire Outpost’s most memorable characters. Being next to Dok-Ondar in virtual reality for the first time is truly a magical moment and we can’t wait for fans to experience it.”

Star Wars: Tales from the Galaxy’s Edge Part II will launch on the Oculus Quest platform later this year, offering fans the opportunity to explore even further beyond the outskirts of Black Spire Outpost, and visit other places and eras in the *Star Wars* galaxy in two more legendary tales.

A Force For Good

Charity Windfall from Prowse Auction

An auction of movie memorabilia collected by the late David Prowse, including numerous rare autographs of fellow *Star Wars* stars and Prowse’s personal script for *Star Wars: The Empire Strikes Back* (1980), made headlines in May when it raised a total of \$554,788, a percentage of which will benefit the charitable organization Alzheimer’s Research U.K.

The biggest ticket item was that *Empire* script, which sold for \$31,900, with a photograph signed by Mark Hamill including the personal message “You’ll always be ‘Dad’ Vader to me,” fetching \$20,800. Prowse himself suffered from dementia in the later years of his life, the debilitating condition for which Alzheimer’s Research U.K. is dedicated to improving treatments and working towards a cure.



Return Of The Maggie

The Simpsons take on the *Star Wars* saga

Among a raft of new content released on Disney+ as part of the streaming service's May 4th *Star Wars* Day celebrations, a special mini-episode of *The Simpsons* (1990-present) swapped Springfield for the galaxy far, far away (or at least an intergalactic pre-school within driving distance).

In *Maggie Simpson: The Force Awakens From Its Nap*, the youngest member of the Simpsons clan embarks upon an epic quest with help from BB-8 to retrieve her stolen pacifier, featuring cameos from familiar characters and a closing credits sequence that pays homage to *The Mandalorian* (2019-present), in a hilarious battle against the dark side of day care.

This special wasn't the only treat added to the Disney+ library, however, with new short films also going live.

Drone Detour

We've all watched amazing drone footage of stunning locations on Earth, but what if someone took one of the remote-controlled devices to film the landscapes of the *Star Wars* galaxy from the air?

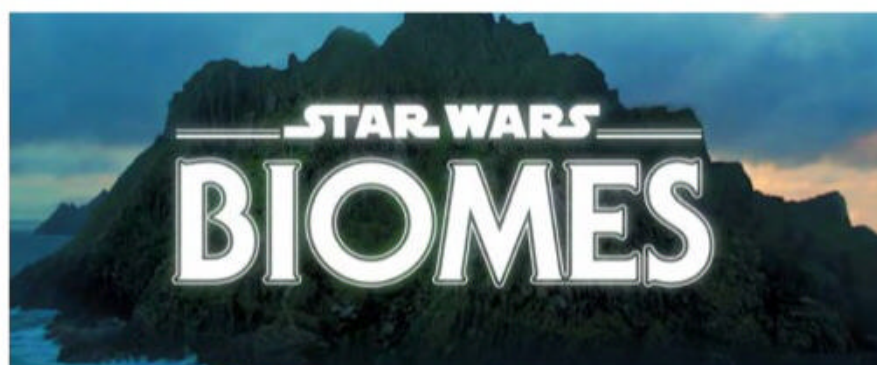
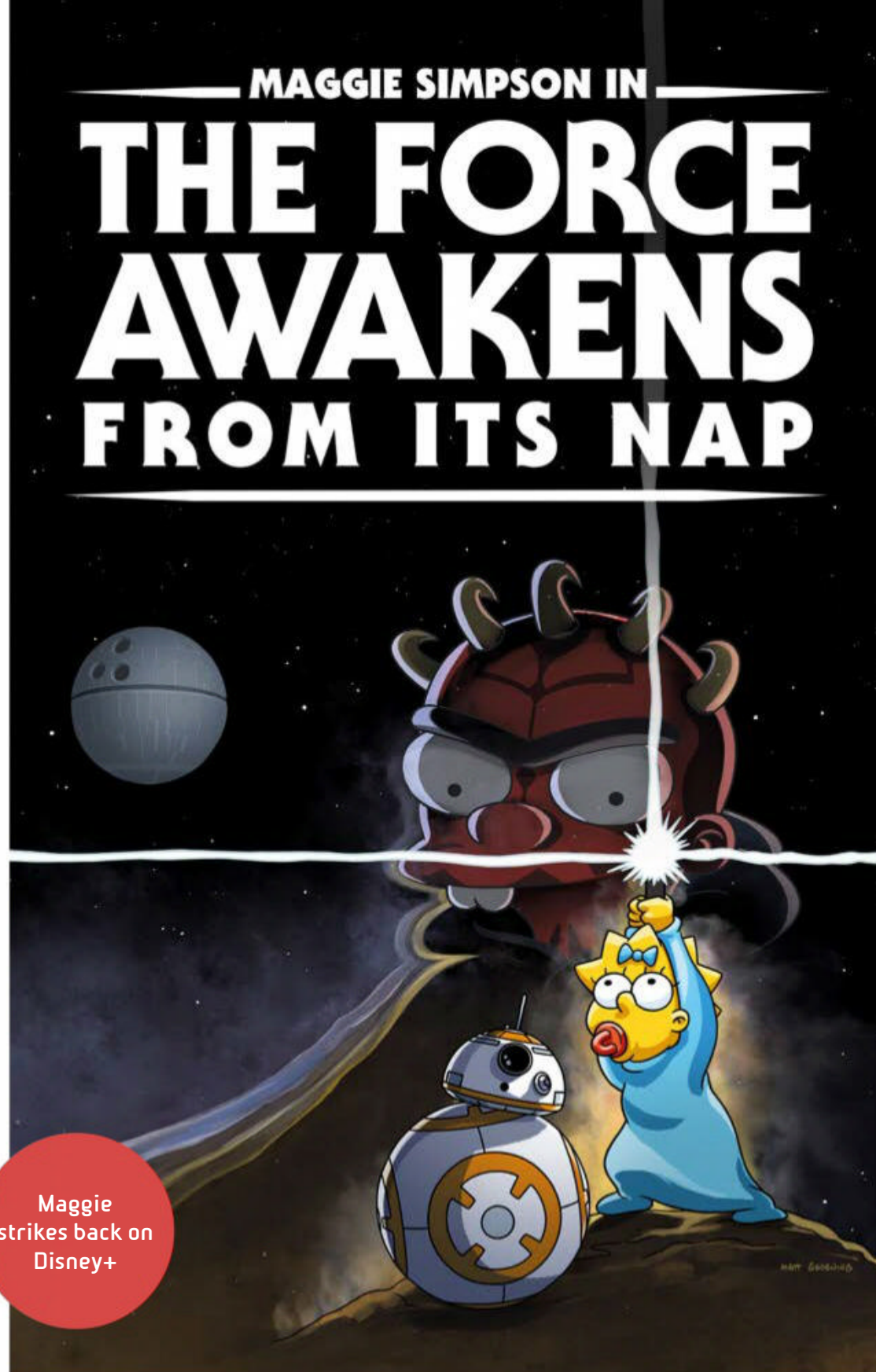
That's the premise behind *Star Wars Biomes*, an 18-minute short film available now on Disney+ that gives fans a new perspective on varied locales from the saga, from Hoth to Ahch-To, by way

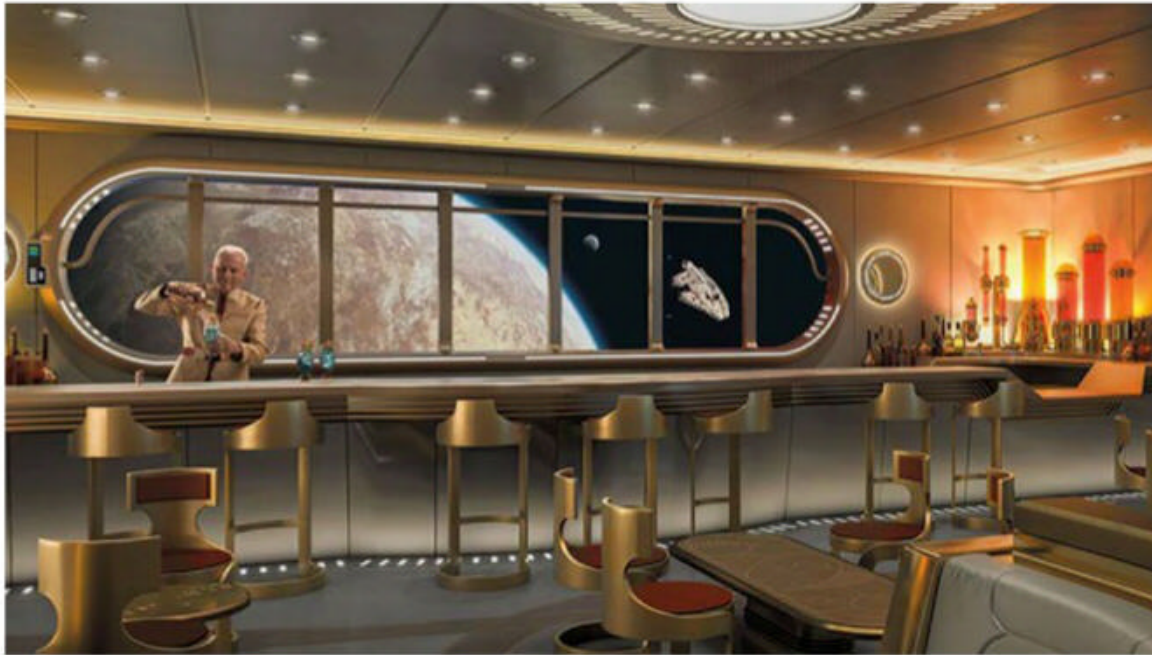
of Tatooine, Sorgan, Crait, and Mustafar. The journey is breathtaking, hypnotic, and possibly the most relaxing *Star Wars* experience ever made.

Flights of Fantasy

Han Solo doesn't let just anyone aboard the *Millennium Falcon*, unless they're willing to pay a hefty fee for

the privilege. Thankfully Disney+ have given fans a chance to explore the famous freighter in *Star Wars: Vehicle Flythroughs*, one of which takes viewers on a 4-minute zip through the *Falcon's* corridors. Also available is a trip in and around a First Order Star Destroyer, featuring a spooky sneak through its labyrinthine corridors.





Cruising The Galaxy

Ocean-bound *Star Wars* experience to set sail

Taking to the high seas in summer 2022, Disney Cruise Line's new *Disney Wish* ocean liner will feature an immersive new *Star Wars* experience aimed squarely at grown-up fans of the saga (but open to younglings during daylight hours), in the form of a stylish, high-end watering hole that wouldn't look out of place on Dryden Vos' *First Light*.

The *Star Wars*: Hyperspace Lounge will be a world away from Oga's Cantina at Galaxy's Edge,

erring towards the more refined and sophisticated social area one might find on Canto Bight. Guests will be able to partake of an array of exotic beverages (including blue milk) while watching the galaxy pass by through an enormous, seven-pane viewport, as the party ship jumps in and out of lightspeed, taking in famous worlds and eras from the *Star Wars* saga.

You can find out more about the many attractions aboard *Disney Wish* at disneycruise.disney.go.com.

Celebrate Even Sooner

Big event gets new dates

Celebration is coming back, and in great news for fans, next year's spectacular *Star Wars* gathering is heading our way earlier than expected, with the event being rescheduled from its original August timing to May 26-29, 2022. Existing tickets will automatically be transferred to the new dates.

For the very latest information, go to starwarscelebration.com.



Touchdown

X-wing fighter lands at the Smithsonian

Poe Dameron's X-wing fighter from *Star Wars: The Rise of Skywalker* (2019) recently touched down at the Smithsonian Institution's National Air and Space Museum in Virginia, where it will undergo a full renovation before going on permanent display at the museum's facility on the National Mall in Washington DC from late 2022. The Restoration Hangar in Chantilly, Virginia, is open to the public and visitors can glimpse the ongoing work on the life-sized prop now.





Steampunk Sith Lord

Re-imagining Darth Vader in industrial style

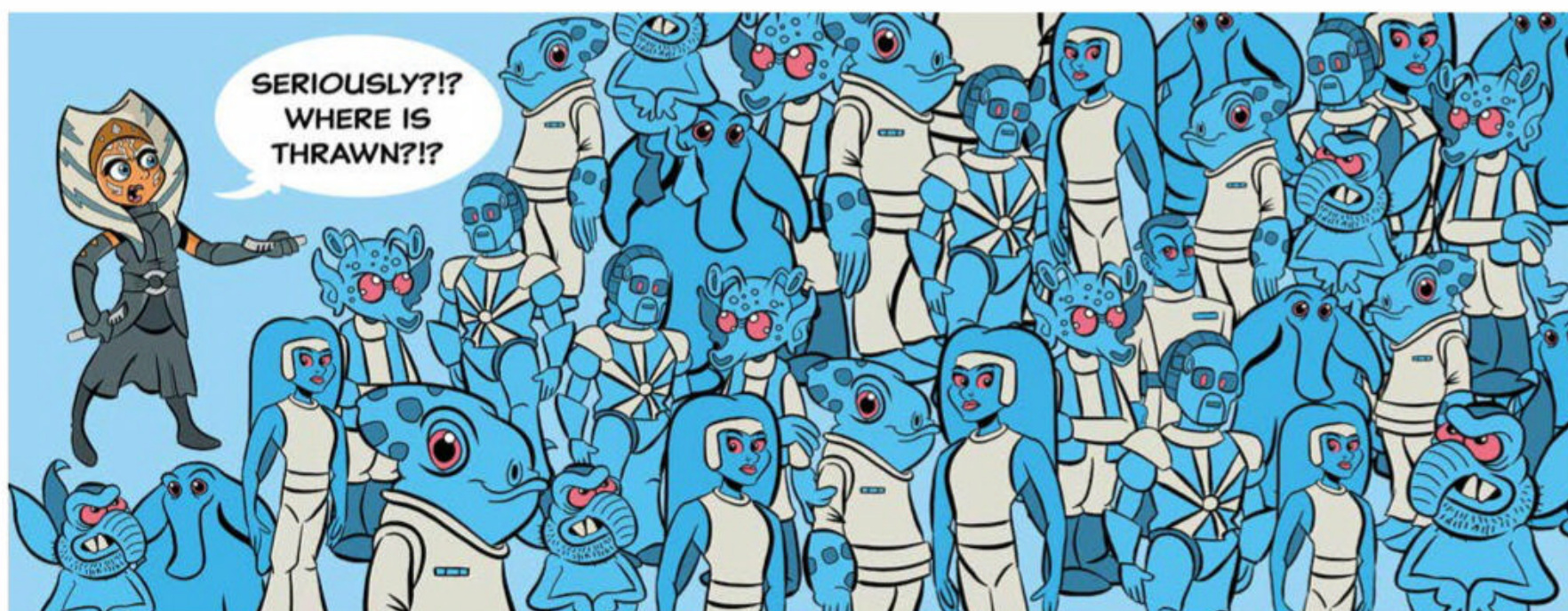
Darth Vader's status as one of the most imposing villains in movie history is undisputed, and every *Star Wars* fan can remember the first time they saw his signature armor aboard the *Tantive IV*. In collaboration with artist Adi

Granov, Kotobukiya has re-imagined the futuristic suit into a steampunk masterpiece known as the Darth Vader Industrial Empire Artist Series ARTFX 1:7 Scale Statue. High-tech switches have been replaced by antique gauges and rivets. Kotobukiya masterfully turned

Granov's illustration into a 3D statue made of PVC/ABS, that stands at approximately 12 1/2-inches tall. A print of Granov's fascinating "Industrial Empire" is also included with your order. Priced at \$219.99, the statue is now available for pre-order.

THE LIGHT SIDE

By Jamie Cosley



A Replica to Rule Mandalore

It will mean more to you than you'll ever know

Ignite your quest for the throne of Mandalore!



The second season of *The Mandalorian* (2019-present) culminated in an epic struggle for the Darksaber, the symbolic weapon wielded by the true leader of Mandalore. Bo-Katan Kryze sought the prized possession, but Mando successfully earned ownership by defeating Moff Gideon. With Hasbro's The Black Series Force FX Elite Darksaber, Mando fans can take possession of the fabled blade themselves, with screen-accurate sounds, a rechargeable battery, and a display stand to help boost your claim to Mandalore's throne. Priced at \$249.99, the Darksaber is scheduled to ship in August 2021.

On My Command

Do your duty in a first rate First Order helmet

Are you ready to take orders from Captain Phasma? If so, Hasbro's The Black Series First Order Stormtrooper Premium Electronic Helmet is the perfect roleplay item for you. Based on the designs seen in *Star Wars: The Last Jedi* (2017) and *The Rise of Skywalker* (2019), this First Order bucket is the latest entry in a design lineage that traces back to the Imperial stormtroopers and Republic clone troopers of previous galactic eras. In addition to the premium decoration and realistic details, the helmet includes a built-in electronic voice distorter that allows you to yell out, "Traitor!" anytime you wish. This premium helmet retails for \$99.99 and is currently available for pre-order.



The StarWars DotColumn

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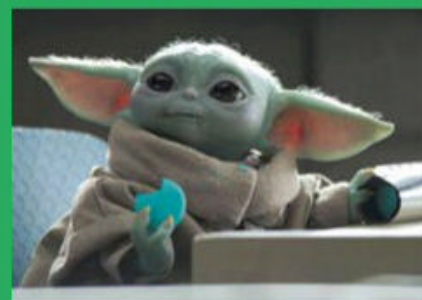
The Legacy of Lucasfilm Animation

With *The Bad Batch* (2021) now streaming on Disney+, four StarWars.com writers talk about the animated series and shorts that came before it.



Making Mando Macarons

Learn how to bake Grogu's favorite class-time treats, with a full recipe and instructions!



Dennis Muren on *Return of the Jedi* (1983)

StarWars.com's 2013 interview with the visual effects legend, on the innovation involved in bringing the original trilogy to a close.



Genuine Jedi
attire from Our
Universe.

Ahsoka Accessories

Turn any moment into Tano time!

From her service as a Padawan in the Clone Wars to clashes with the magistrate's forces in *The Mandalorian*, Ahsoka Tano has become one of the most beloved characters in *Star Wars* lore. Now you can represent your love for the trustworthy Togruta with Our Universe's comfortable Ahsoka Tano Sweatshirt (left). Accessorize your look with some illustrious items from the company's Heroes & Villains' *Star Wars* line, including the Ahsoka Tano Cardholder, the Ahsoka Tano Pin Collector Mini Backpack, and Ahsoka Tano Flap Wallet. Each of these unforgettable fashions is available now at HerUniverse.com.



MANDO MERCH



The latest bounty on which to blow your beskar

Nourishing a Growing Grogu

A feast that's fit for a Foundling

Many words come to mind when one thinks of Din Djarin's clan-pal Grogu: cute, adorable, funny... but most of all, *hungry*! Recognizing that the little guy will never miss an opportunity to grab a snack, Hasbro's new Galactic Snackin' Grogu **A** comes with plenty of accessories that allow you to feed him, including a bowl of squid-like soup, a blue cookie, and even his very own spoon. Featuring signature sound effects and animated motion, Galactic Snackin' Grogu reacts to every dish, and even has the silver ball from one of the *Razor Crest*'s levers when he's not eating. Available for pre-order at [HasbroPulse.com](https://www.hasbro.com/pulse).



A



B

Accessorize Your Starship

Warn passersby that a Force sensitive youngling is onboard

Before the *Razor Crest*'s destruction, Mando found himself in quite a few perilous situations as he ferried Grogu around the galaxy. Perhaps his foes might have treated him a bit more gently if he'd placed Mattel's The Child On Board Plush Sign **B** in one of the *Razor Crest*'s cockpit windows? The sign also works perfectly for landspeeders, or if you prefer, Earth-based automobiles. Retailing for \$17.99, the plush is expected to ship in August 2021.

Clan Companions

An adaptable duo

Since rescuing "the Asset" from the Client's clutches, Mando has done everything to protect Grogu from a host of bounty hunters, criminals, and stormtroopers, as he endeavored to reunite him with his people, the Jedi. Beast Kingdom have perfectly captured this dynamic duo with The Mandalorian and The Child Duo EAA-111 Action Figure Set **C**, featuring a real fabric cape, Mando's blaster and rifle, Grogu's levitating pram, and two face sculpts of the Child for optimal customization. Retailing for \$149.99, the item is currently available for pre-order.



C

Book Club

Secrets, puzzles, and slime in the latest *Star Wars* book releases.

Allied Against the Nihil

A motley mix of Jedi face their greatest foe in *Star Wars: The High Republic: The Rising Storm*

Hundreds of years before the *Star Wars* films, an all-new conflict rages across the galaxy far, far away! The High Republic era is ground zero for a major cross-publishing event, in which the noble knights of the Jedi Order take up arms against the Nihil, nefarious marauders who threaten everything the Republic stands for. *The Rising Storm* is the second adult novel set during this period of *Star Wars* history, and follows on from the stunning, galaxy-changing events introduced in Charles Soule's *Light of the Jedi*.

Cavan Scott is the writer behind this all-new tale, and he doesn't take lightly the opportunity to go deep into an unexplored corner of the *Star Wars* saga. *The Rising Storm* is a continuation of the story that began in Soule's novel, with Scott taking up the reins and incorporating major events like the Great Hyperspace Disaster, building upon them in ways that may leave readers surprised.

With the Republic now reliant on hyperspace waystations to traverse interstellar space, the Jedi have become a vanguard force patrolling the great frontier. When the Republic's chancellor arranges a diplomatic event at Starlight Beacon to celebrate the government's vision for peace, Jedi ambassadors keep a wary eye out for the renegade forces of the Nihil. The ranks of the protectors include Stellan Gios, a newly elevated member of the



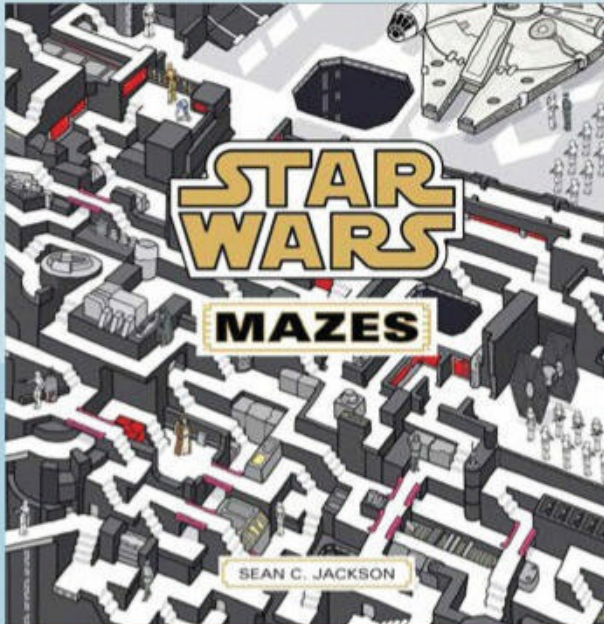
Jedi Council, as well as Padawan Bell Zettifar and saber-for-hire Ty Yorrick—an intriguing Force-sensitive monster hunter who hides her mysterious past.

But the leader of the Nihil, Marchion Ro, is determined to raise a tempest that will sweep across the Republic

and leave carnage in its wake. What will the Jedi do when even the Force cannot shield the galaxy from the Nihil's depredations?

The High Republic: The Rising Storm, published by Del Rey, is available in hardcover on June 30.

01



01

Star Wars Mazes

Coming July 20 from Chronicle Books, *Star Wars Mazes* lets any fan seek their own path across the galaxy! Expert maze creator Sean C. Jackson has crafted more than 30 full-color illustrated mazes depicting iconic locations, including the Forest Moon of Endor, the gloomy wastes of Exegol, the interior of a junked Star Destroyer on Jakku, and many more. Each maze offers its own unique mission conditions, such as “Take the smuggler Han Solo back to your ship,” and “Locate Jedi Master Yoda in the mysterious swamp.” Each is accompanied by detailed notes about the environment plus hidden bonus elements for the most dedicated adventurers.

02

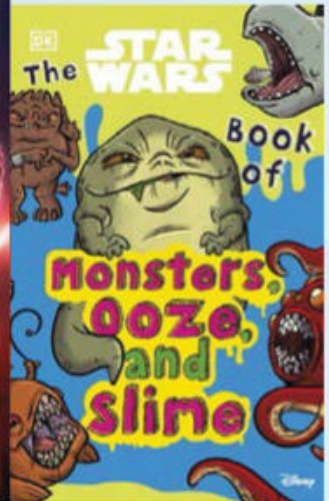


02

Star Wars: The Secrets of the Sith

This sinister follow-up to 2020's award winning *Star Wars: The Secrets of the Jedi* from Insight Editions lays bare the true power of the dark side! Writer Marc Sumerak and illustrator Sergio Gómez Silván bravely explore the ways of the Sith in this hardcover children's book, which is narrated by Emperor Palpatine as he explores the mysteries of the Sith and their evil allies. Pop-ups, booklets, lift-the-flap inserts, and other interactive features provide tangible connections to Darth Maul, Asajj Ventress, Darth Vader, Kylo Ren, and other villains from across the *Star Wars* films, TV shows, video games, and more. On sale August 3.

03



03

The Star Wars Book of Monsters, Ooze, and Slime

What does the Zillo Beast eat for breakfast? Does Jabba the Hutt ever take a bath? Just what is it like to be in the stomach of a Sarlaac? The strangest creatures and most bizarre facts from the *Star Wars* saga are laid out in all their yucky glory in this unique picture book for young readers. Writer and illustrator Katie Cook (*Star Wars: ABC-3PO*, *Star Wars: OBI-123*) combines her charming art style and sly sense of humor in this celebration of all things creepy and weird in the galaxy far far away! *The Star Wars Book of Monsters, Ooze, and Slime* from DK Publishing is available July 20.

Comics Roundup

Villains and rogues go head-to-head in this month's *Star Wars* comics

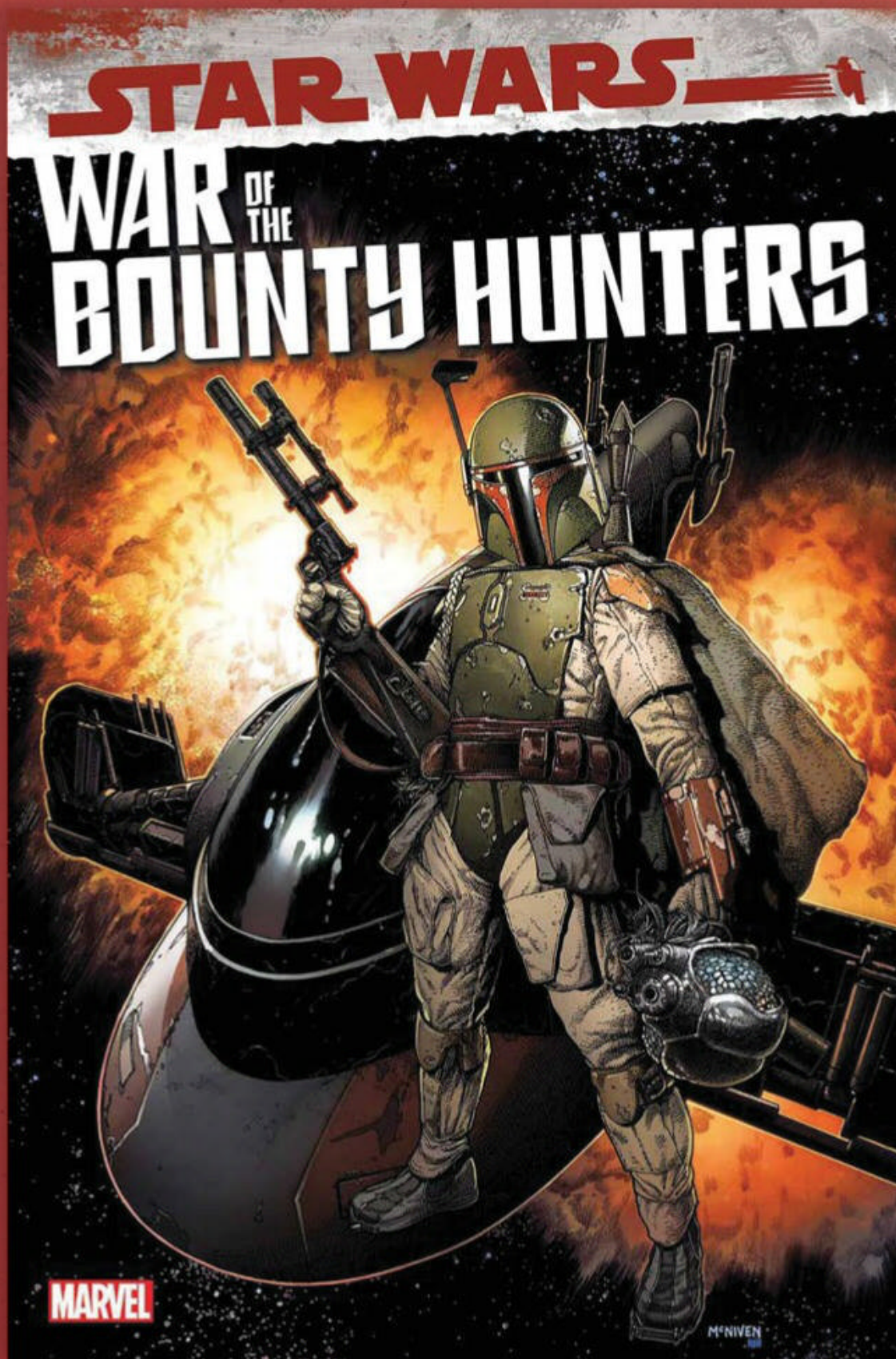
Bounty Hunt or Battlefield?

Boba Fett faces a horde of challengers in an epic new five-part Marvel miniseries!

War of the Bounty Hunters is the biggest *Star Wars* comics event of 2021, weaving an intense tale of blasters and betrayal through the ongoing comics series *Bounty Hunters*, *Darth Vader*, *Doctor Aphra*, and *Star Wars*. But the centerpiece of the saga is the five-issue, limited series *Star Wars: War of the Bounty Hunters*, which kicked off a fresh round of mayhem when issue #1 hit comic-store shelves on June 2.

Writer Charles Soule and artist Luke Ross are on board for this chronicle of Boba Fett's white-knuckled quest to deliver Han Solo's carbonite slab to Jabba the Hutt's palace on Tatooine. As seen in *The Empire Strikes Back* (1980), Fett wasn't the only bounty hunter hired by Darth Vader to nab the captain of the *Millennium Falcon*—but Fett's professional rivals aren't the only challenge he must face! The Rebel Alliance and the Empire also stand in his path, and a shocking twist reveals that Fett may have been the victim of grand larceny. Nobody steals from Boba Fett, which means the notorious Mandalorian-armored hunter won't stop until he tracks down the thief and reclaims what's rightfully his.

Issue #1 of *War of the Bounty Hunters* was just the beginning. With a final page reveal that promised to blow the story wide open, issue #2 follows Fett to the frozen world of



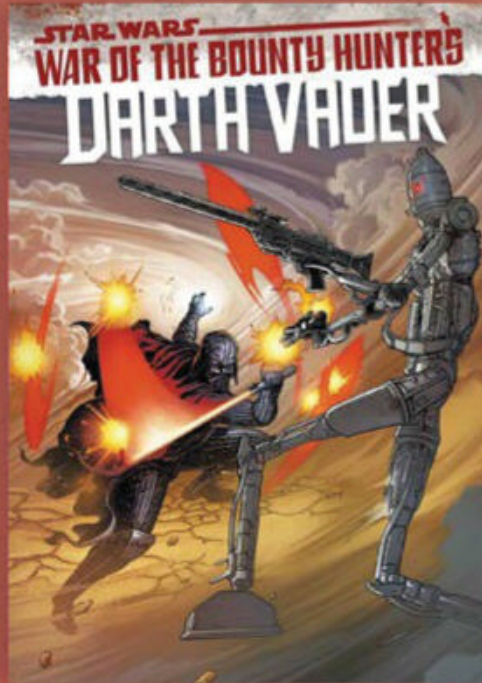
Jekara, and his realization that he is now almost as valuable a catch to his fellow bounty hunters as Han Solo. As powerful factions gather against him, Fett is forced to turn to an entirely untrustworthy ally for help: Doctor Aphra! The stage is set for all-out

havoc across the miniseries and spilling over into Marvel Comics' *Star Wars* titles until October, with only one hunter likely to be left standing! With a cover by artist Steve McNiven, issue #2 of *War of the Bounty Hunters* will be in stores on July 14.

Darth Vader #13

Writer Greg Pak and artist Raffaele Ienco serve up the ultimate showdown of Dark Lord versus dark droid when Darth Vader battles the fan-favorite metal assassin, IG-88!

Accompanied by Ochi of Bestoon, Vader is on the hunt for the carbonite-frozen body of Han Solo. It's intrigue, betrayal, and explosive action in the heart of Hutt Space, plus a shocking cliffhanger that will leave everyone buzzing! An essential tie-in to the *War of the Bounty Hunters* crossover event, issue #13 of *Star Wars: Darth Vader* features cover art by Aaron Kuder, and is in stores now.



Doctor Aphra #11

From Nebula Award winning author Alyssa Wong and artist Minkyu Jung come the latest adventures of the galaxy's rule-breaking archaeologist.

In this tie-in tale to the epic *War of the Bounty Hunters*, Doctor Aphra and Sana Starros discover an ominous abandoned ship while carrying out a mission on behalf of Domina Tagge. But as soon as they board, they come face-to-face with a nightmarish horror absent from the galaxy for eons—not to mention the return of the infamous bounty hunter Durge, last seen during the Clone Wars! Featuring a cover by Sara Pichelli, *Doctor Aphra* #11 is on sale June 30.



Jabba the Hutt #1

If there's one vile slug you don't want to let down, it's that galactic gangster Jabba the Hutt. He doesn't forgive, and he never ever forgets!

In the first of four one-shot tie-ins to *War of the Bounty Hunters*, writer Justina Ireland and artist Luca Pizzari add yet another problem to Boba Fett's increasing tally of woes. Jabba considers his most trusted bounty hunter's recent failure a personal betrayal and unleashes a Hutt-full of hell on the beleaguered Fett. What does Jabba have planned, and what does it have to do with a bounty hunter linked to the High Republic era? Find out on July 12.



Incoming

Don't Miss These
Upcoming Releases



JULY

Star Wars #15

Marvel Comics

Writer: Charles Soule

Artist: Ramon Rosanas

Cover Artist:

Carlo Pagulayan

Bounty Hunters #14

Marvel Comics

Writer: Ethan Sacks

Artists: Paolo Villanelli

Cover Artist:

Giuseppe Camuncoli

Doctor Aphra #12

Marvel Comics

Writer: Alyssa Wong

Artist: Minkyu Jung

Cover Artist: Sara Pichelli

Darth Vader #14

Marvel Comics

Writer: Greg Pak

Artists: Raffaele Ienco

Cover Artist: Aaron Kuder

The High Republic #7

Marvel Comics

Writer: Cavan Scott

Artist: Georges Jeanty

Cover Artist: Phil Noto

The High Republic Adventures #6

IDW Publishing

Writer: Daniel José Older

Artist and Cover Artist:

Harvey Tolibao



Luminous Lore

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

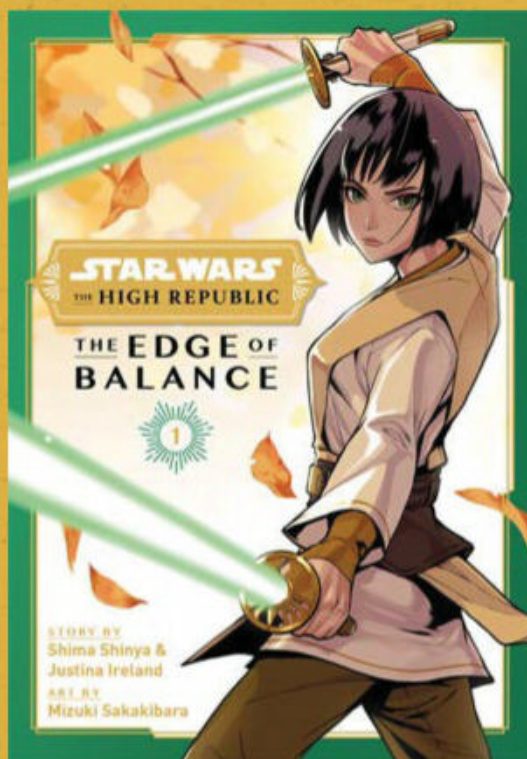
Race to the Edge

The Next Wave of Tales!

With the publication on June 29 of Cavan Scott's *The High Republic* novel, *The Rising Storm*, and Daniel José Older's middle grade novel, *Race to Crashpoint Tower*, the new era of *Star Wars* storytelling enters its next wave.

The galaxy is looking forward with hope to the Republic Fair, a celebration of peace and unity in the wake of the Great Hyperspace Disaster—but the dreaded Nihil have other ideas! With plotlines that complement each other, and consequences that will play out in subsequent books and comics, both are must-reads for fans of the unfolding saga, who have even more to look forward to in the coming months.

The drama continues on July 27 in *Out of the Shadows*, a young adult novel by Justina Ireland, and the first *High Republic* audio original novel arrives on August 31 with Cavan Scott's *Tempest Runner*. The saga goes manga on September 7 with *Edge of Balance*, by Justina Ireland and Shima Shinya, with art by Mizuki Sakakibara, and George Mann's *Showdown at the Fair* arrives on October 5.



Incoming Comics



In issue #6 of IDW's *The High Republic Adventures*, in stores July 21, Jedi Knights Qort and Farzala join a mission to enage the deadly Drengir as the galaxy prepares for the Republic Fair.

Meanwhile, in issue #7 of Marvel Comics' *The High Republic*, Keeve Trennis must battle her internal demons as well as a desperate Nihil remnant. On sale July 28.

Republic Roundup

Light of the Jedi

Writer: Charles Soule

Publisher: Del Rey

Format: Adult novel

Available: Now

A Test of Courage

Writer: Justina Ireland

Publisher: Disney Lucasfilm Press

Format: Middle grade novel

Available: Now

The Great Jedi Rescue

Writer: Cavan Scott

Artist: Petur Antonsson

Publisher: Disney Lucasfilm Press

Format: 8x8 storybook

Available: Now

Into the Dark

Writer: Claudia Gray

Publisher: Disney Lucasfilm Press

Format: Young adult novel

Available: Now

The Rising Storm

Writer: Cavan Scott

Publisher: Del Rey

Format: Adult novel

Available: June 29, 2021

Race to Crashpoint Tower

Writer: Daniel José Older

Publisher: Disney Lucasfilm Press

Format: Middle grade novel

Available: June 29, 2021

Out of the Shadows

Writer: Justina Ireland

Publisher: Disney Lucasfilm Press

Format: Young adult novel

Available: July 27, 2021

Tempest Runner

Writer: Cavan Scott

Publisher: Del Rey

Format: Audio original novel

Available: August 31, 2021

The Edge of Balance

Writers: Justina Ireland

and Shima Shinya

Artist: Mizuki Sakakibara

Publisher: Viz

Format: 13+ Manga

Available: September 7, 2021

Showdown at the Fair

Writer: George Mann

Artist: Petur Antonsson

Publisher: Disney Lucasfilm Press

Format: 8x8 storybook

Available: October 5, 2021

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M A N D O M A N I A

How the secret of Grogu helped the first live-action *Star Wars* series make the space-fantasy saga a cultural phenomenon yet again.

WORDS: KRISTIN BAVER

Until November 12, 2019, no one knew that the tiny being who became colloquially known as “Baby Yoda” even existed—at least no one outside of the tight-knit and tight-lipped cast and crew of *The Mandalorian* (2019-present).

In this age of online spoiler scoopers spinning rumors, offhand comments, and blurry set photos into endless streams of digital discussion, it was no small feat that showrunner Jon Favreau managed to keep the enigmatic, \$5 million practical puppet under wraps up until the moment it appeared on screen in the series pilot, on the day that Disney+ launched in the United States. Trailers had teased the gritty western-inspired world of *The Mandalorian*, but none of the marketing had remotely hinted at what (or whom) would fast become the headline-grabbing face of the series. However, the show’s instant popularity and groundbreaking achievements undoubtedly extended far beyond any single character or pop-culture touchpoint.

By crafting an intimate and fresh story that required no previous *Star Wars* knowledge or viewing to understand, *The Mandalorian* was able to reach beyond the traditional fanbase and draw in an audience new to the galaxy far, far away.

As the first *Star Wars* live-action series, the show proved that the planet-hopping tales of adventure that fans had loved on the silver screen for more than 40 years could translate to television beyond its already successful animated incarnations. Critical reviews were promising from the outset, after a selection of scenes from the first season were shown at a press screening in October of 2019.

The team of series creator Jon Favreau and fellow executive producer Dave Filoni, who had previously studied at the side of George Lucas while making *Star Wars: The Clone Wars* (2008-2014, 2020), were praised by fans and critics alike for so effectively bringing a previously unexplored era in *Star Wars* storytelling to life on screen. Ultimately, the cast and crew took home seven Emmy Awards for its first season, including accolades for the impressive score, stunt

coordination, cinematography, production design, sound editing and mixing, and special visual effects, as well as a host of other awards and nominations, including an industry-leading 13 nominations from the Visual Effects Society in early 2021.

But if you were to ask the next person you see on the street about any of this, there is one guarantee: whether they’re a *Star Wars* trivia champion, a card-carrying member of the *Star Wars* fan club, or one of those rare birds who knows of Lucas’ space opera but has never actually sat down to *watch* it (unbelievably, there are such people!), none could escape knowledge of the cultural zeitgeist of “Baby Yoda.”

Baby, I Love You

In a roundabout way, we have Lando Calrissian to thank for the surprise revelation of the pint-sized character on-screen in the pilot episode. Favreau and Donald Glover, who portrayed a younger version of the smooth-talking scoundrel in *Solo: A Star Wars Story* (2018), were working on the Disney remake of *The Lion King* (2019) as the director was developing his own *Star* ►

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01

► *Wars* story. “We were talking about music and pop culture, and he was saying that what people really like now is to be surprised, because it doesn’t happen that much,” Favreau told *The Hollywood Reporter* just a few weeks after *The Mandalorian* premiered. “When Beyoncé did an album, she would just put it online and everybody would react to it. Just putting it out there spurred a conversation that would become more viral and bring more genuine attention than any marketing.”

It’s a strategy that had worked for *Star Wars* previously. Lucas famously omitted Jedi Master Yoda from publicity materials and official poster art for *Star Wars: The Empire Strikes Back* (1980) to preserve the surprise, telling just two people—Mark Hamill and the director Irvin Kershner—about the twist that would change our understanding of Darth Vader and Luke Skywalker’s relationship forever. But in the age of the internet, with rampant social media and click-bait headlines, it’s even more impressive that the people tasked with preserving the secret of the Child persevered right

up until the moment played out onscreen. And the genius of *The Mandalorian*, beyond this best-kept secret, was often in the unknown. Favreau and Filoni’s initial pitch banked on untold stories with all-new characters, exploring uncharted waters in a way that could succeed or fail without disrupting the stories that had come before. It was a safe bet for producers and consumers. If it was a hit, it could serve as an

01 Din Djarin (Pedro Pascal) and Grogu.

02 Jon Favreau with Amy Sedaris (Peli Motto) on the Hangar 3-5 set.

easy entry point for those with no previous *Star Wars* knowledge. If it failed, it didn’t change the stories or characters fans already knew and loved.

To say it was a wild success is an understatement, with the Child at the forefront as the show’s most recognizable breakout star. Perhaps it’s no surprise that the diminutive creature captivated audiences; on set, the puppet had the same effect on cast and crew alike, winning over

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his first fans from unlikely corners of the galaxy. Werner Herzog, the gruff actor behind the mysterious Client who paid handsomely to get his hands on the asset, famously chastised Favreau and Filoni when they prepared to reshoot a scene without the animatronic wunderkind, insurance in case they decided to completely replace the Child puppet with CG animation in post-production. “You are cowards,” Filoni recalled Herzog telling him. “Leave it.” The famed Germanic director later emerged as one of the biggest supporters of the character’s creation. When he first laid eyes on the puppet, it brought him to tears. “It’s heartbreakingly beautiful,” he later told *GQ* magazine. “A phenomenal technological achievement but, beyond [that], it’s heartbreaking.” On set, Herzog was so committed to his craft and the presence of his co-star that while Deborah Chow was directing Herzog, he was directing the puppet as if it were a living, breathing being. “It was one of the weirdest and best things that happened with Werner,” Chow recalled in an

episode of the behind-the-scenes documentary series *Disney Gallery: The Mandalorian*. “He was acting against the baby and he started directing the baby directly. I’m trying to direct Werner who’s now directing the puppet. He would tell us we need to ‘commit to the magic.’”

Herzog wasn’t alone. Bryce Dallas Howard, who directed the Season One episode “Sanctuary,” screamed when she first saw the Child; during her days on set she gave him a simple nickname: “Baby.” Favreau shared a photo on Instagram from the day when Lucas himself paid a visit to set; in the image, the maker gazes down at the Groggu puppet as if he’s cradling a child of his own. Even Giancarlo Esposito, who portrayed the nefarious Moff Gideon, couldn’t repel cuteness of such magnitude. “Normally, I like babies... but in this case, I love this baby!” Esposito proclaimed at FAN EXPO Vancouver in February 2020. “I think it was a wise decision for them to have it take physical space, because that

space allows all of us to be so wowed by its presence. I loved to be able to touch the baby. Oh my goodness, that baby’s ears, when you touch its ears, it’s so cool. It really feels real as well, so pretty amazing.” And when the puppet was absent, on the days that Pascal entered the recording booth to capture audio for his character, the actor clutched a pillow in place of his pint-sized pal. The presence of the Child was essential at every turn.

Be My Baby

Once the world discovered the Child, there was a pop-culture explosion like no other. Fans wrote songs about him, and were hugely protective of the character. “Like everyone else with a pulse (including bounty hunter Mando), we immediately fell in love with

03 Mando met “the asset” for the first time in the series premiere.

04 Omid Abtani (Dr. Pershing) and Werner Herzog (the Client) filming a scene with Groggu.

05 Pedro Pascal as the Mandalorian.



06

- the bone broth-sipping, frog-eating and cooing little creature,” Tierney Bricker wrote for *E Online*.

The secrecy surrounding the character extended to keeping licensing partners in the dark until the show’s premiere, so the first merchandise was a simple print-to-order model of a piece of heartbreakingly cute concept art of the Child by Christian Alzmann. That image alone hinted at the DNA of what made the character an instant icon: chubby cheeks, wide eyes, and just the right amount of baby-like naivety to fire off the same biological impulse that has us cooing at real babies of all species, ready to fiercely protect them against any foe.

06 Chapter 13, “The Jedi” director Dave Filoni with Dianna Lee Inosanto (left) and Rosario Dawson (right).

07 Grogu made his presence felt in class in Chapter 12, “The Siege.”

08 The appearance of Boba Fett’s armor in Chapter 9, “The Marshall” was just a hint of things to come.

Pre-orders for poseable action figures, huggable plushies, and collectible bobbleheads were open by December of 2019, while the Child’s antics had become fodder for internet memes and social media impressions. Within the first month, two million Tweets were fired off including the fan-christened moniker “Baby Yoda.” Mid-season, around Thanksgiving 2019, timelines exploded with countless takes on a clip of the Child flipping switches inside the cockpit of the *Razor Crest*, an endlessly customizable video that could be synced to pretty much any soundtrack or pop song, each one a delightful spin on the moment that made it seem like the kid was just trying to find his favorite tune on his space dad’s radio. It was a

moment that resonated because of its humanity, a relatable vignette set in another galaxy. Another meme of the Child sipping from a bowl of bone- broth became the perfect fusion of throwing shade while subtly paying homage to that other green-skinned, mug-sipping icon: Muppet legend Kermit the Frog. It was essentially a meme of a meme, a send up of the Kermit clip that lent an easy-to-swallow shorthand to the Mando update.

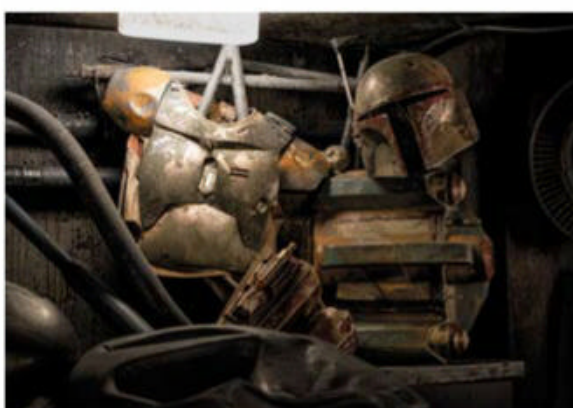
By December of 2019, the Child was being featured in *TIME* magazine, held aloft with bone broth mug in hand in a painted portrait with Disney’s CEO Bob Iger. Iger admits that the minute he saw the first footage of the final moments in *The Mandalorian’s* first chapter, he experienced the same feeling he’d had years before when he was running ABC’s prime-time television wing and first glimpsed a young Leonardo DiCaprio on *Growing Pains* (1985-1992). “As soon as those ears popped up from under the blanket, and the eyes, I knew,” Iger told *TIME*.

Baby, Come Back

By the end of the first season, art was imitating life. Even the stoic



07



08

ANATOMY OF AN ICON

BABY FACE

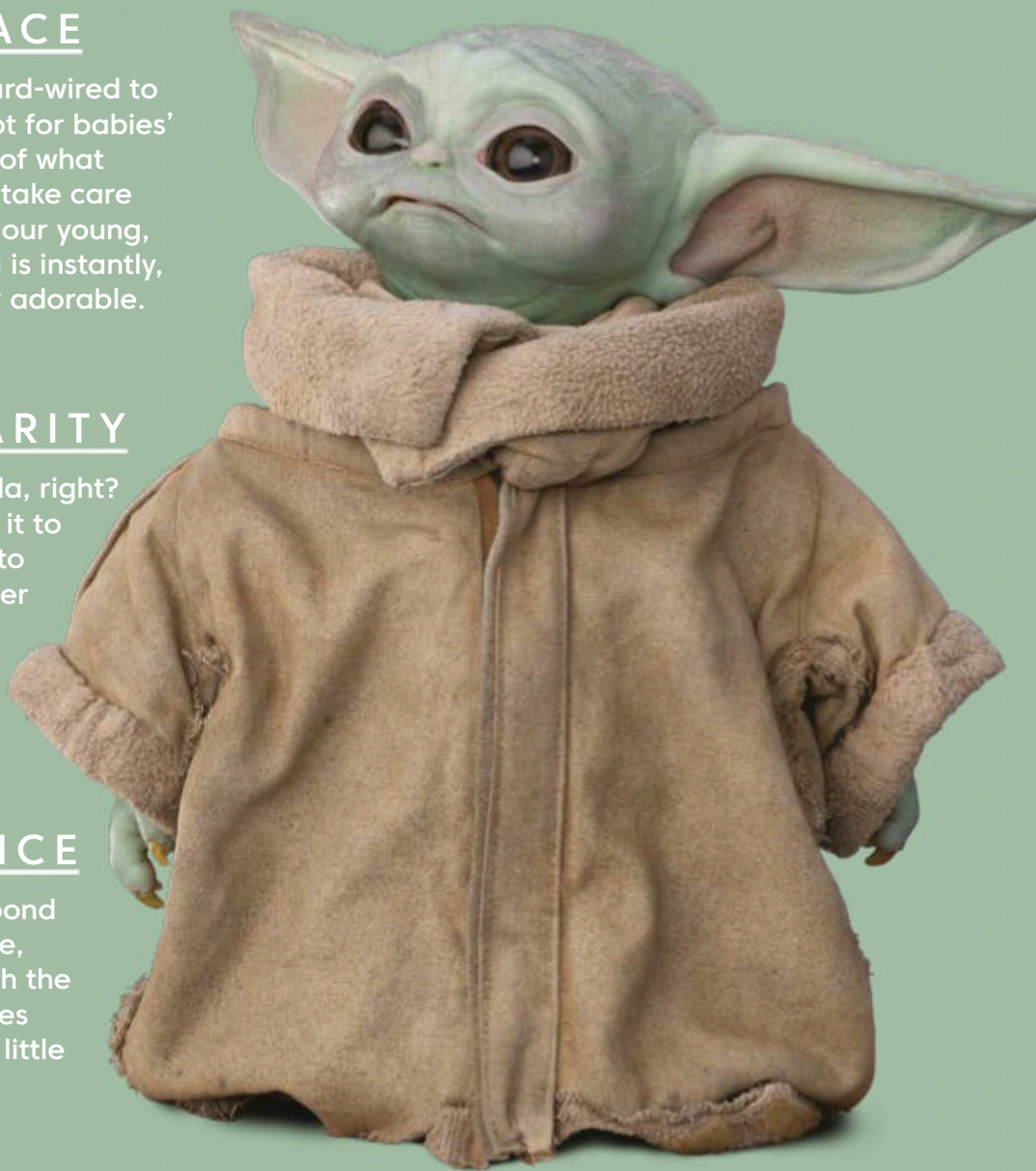
Humans are hard-wired to have a soft spot for babies' faces. It's part of what compels us to take care of and protect our young, and why Grogu is instantly, and universally adorable.

FAMILIARITY

We all love Yoda, right? How joyful was it to be introduced to another member of his species?

THE VOICE

Just as we respond to his baby face, we connect with the child-like gurgles and noises the little guy makes.

WIDE-EYED WONDER

If eyes are the windows to the soul, Grogu's big brown peepers are our invitation to experience the *Star Wars* galaxy from his perspective.

SIZE DOES MATTER

Smaller even than Yoda, Grogu's baby-like size is a big part of his cute, huggable appeal.

HE'S REAL!

Thanks to sophisticated puppetry, Grogu has a solid presence on the show, making him as real as his flesh-and-blood co-stars.

assassin droid-turned-nanny, IG-11, had grown fond of the Child and was willing to sacrifice everything to help keep him safe. The titular Mandalorian had grown from a lone-wolf bounty hunter traversing the galaxy to the elder in a clan of two, repeating the same goodwill brought down by the Mandalorian warrior who had saved his own life when he was a child and welcomed him into the sect. And between Easter eggs—the casual mention of Cara Dune's homeworld

of Alderaan, the first live-action depiction of the storied Darksaber, and the return to a post-Galactic Civil War-era Mos Eisley and the Tatooine cantina where our adventures first began—and the new characters, ships, and locations, *The Mandalorian* had become a cultural touchstone that managed the difficult task of delighting newcomers who had never before watched a *Star Wars* film, satisfying the most casual fans with its accessible story, and delivering

the winks and nods that the most insatiable superfan couldn't get enough of.

With Season Two, which premiered at the end of 2020 on schedule despite the brutal global pandemic that forced most of its post-production to be completed with crew members scattered to their respective homes during lockdown, Mando's clan of two was set upon a new quest: to reunite the Child with his kind. Along the way, Favreau and Filoni took their hit-making formula and turned it on its head. Sure, the Child still maintained his adorable and cherubic presence in nearly every episode, hiding in his protective pram, or riding along in a low-slung satchel at Mando's hip. But the

BY THE END OF THE FIRST SEASON, ART WAS IMITATING LIFE. EVEN THE STOIC ASSASSIN DROID-TURNED-NANNY, IG-11, HAD GROWN FOND OF THE CHILD.

► second half of Mando's journey was markedly different than his first leg. Buoyed by earlier successes and the deep galactic lore that preceded it, the showrunners resurrected Ming-Na Wen's Fennec Shand after her seeming demise in Season One, and pulled Cobb Vanth from the pages of a novel and into cinematic storytelling thanks to Timothy Olyphant. The season brought animated fan-favorites Ahsoka Tano and Bo-Katan Kryze into live action, the latter played by Katee Sackhoff who has voiced the Mandalorian royal for more than a decade. And Rosario Dawson's debut as Ahsoka fulfilled the destiny of Anakin Skywalker's former Padawan while clueing Mando and the audience in on a very important detail: the Child's name, Grogu. But perhaps most importantly, the series brought longtime fan-favorite bounty hunter Boba Fett back from the brink of death, scarred as he was from his time in the belly of the Sarlacc yet still as unstoppable as ever, and dared to deliver the ultimate connection to all that had come before. When you think about it, Mando's quest could only ever have ended one way. With so few Jedi left after Order 66, Grogu's plea through the Force summoned the hero who had helped redeem Darth Vader and defeat the Empire: Jedi Knight Luke

09



Skywalker himself.

In a season that had delivered so many surprises, the return of the Jedi had grown men and women in tears, thrust back to a more innocent time watching a young Luke battle the Empire in theaters and on their home VHS systems. "I'm not going to pretend that this episode's most dramatic surprise wasn't all the more incredible to me

09 Grogu and Din Djarin (Pedro Pascal) shared a heart-rending moment in the Season Two finale.

10 Mixing the old with the new is one of the many secrets of the series' success.

because I've been a *Star Wars* fan since 1977," Noel Murray wrote for the *New York Times*.

Like the arrival of the Child before him, even the actor Mark Hamill, who plays the legendary Jedi, marveled at the fact that his cameo appearance had remained a stunning surprise for fans at home. "The fact that we were able to keep my involvement a secret for over a year with no leaks is nothing less than a miracle," Hamill tweeted. "A real triumph for spoiler-haters everywhere!" That sentiment was driven further home by a shock post-credits scene revealing a surprise new Disney+ series coming in December 2021—*The Book of Boba Fett*—proving once again that perhaps *The Mandalorian's* true secret of success is its delightful narrative balance of nods to the past, exciting new plots, and thrillingly unexpected reveals.

With numerous other *Star Wars* live-action series following in *The Mandalorian's* successful footsteps, from an Ahsoka spin-off to the reunion of another storied Jedi and his former student in *Obi-Wan Kenobi*, it's clear that *Star Wars* episodic storytelling is here to stay, its successes no one-hit wonder, nor indelibly linked to the pinchable cheeks of Grogu. 🥰

10



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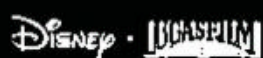
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Robert Watts

LOCATION, LOCATION, LOCATION!



Of all the distant worlds of the original *Star Wars* trilogy, one fact remained consistent: They each needed to be captured on film at a more down-to-Earth location. It was part of producer Robert Watts' job to scout the real-world settings that would make for suitable doubles for the likes of Tatooine, Hoth, and Endor.

WORDS: BRANDON WAINERDI



W

ithout *Star Wars* and *Indiana Jones* producer Robert Watts, the *Star Wars* saga might have looked very different. As different, in fact, as the rainforests of the Amazon

do to the woodlands of the Sequoia National Park in Northern California. During a career that saw him work alongside some of the most famous directors in cinema, Watts travelled the globe to seek out suitable environments, sites, and cities that could provide a believable habitat for Ewoks or the location of a long-lost temple for an adventurous archaeologist, but his journey to such exotic locales began much closer to home, in West London.

Robert Watts stepped onto a movie set for the first time when he was just 10 years old, and he immediately fell in love with the process of making movies. "From then on, I always wanted to work in the film industry," Watts, now 83, tells *Star Wars Insider*. "I guess that comes from my grandfather, who was a script writer at Ealing Studios in London, England. My father, however, was a lawyer, and when I told him that I wanted to go into the film industry, he looked at me and said, 'Robert, that's not a proper job.'"

Proper job or not, Ealing Studios was where Watts secured his first role in the industry in 1960, as an assistant office boy, having recently completed two years of National Service in the British Army. Over the course of the following two decades, he worked his way up to become a location manager and a second unit director, accruing a robust body of work that included James Bond films (1965's *Thunderball* and 1967's *You Only Live Twice*) and Stanley Kubrick's 1968 masterpiece, *2001: A Space Odyssey*. Along the way his path crossed with that of Gary Kurtz, although never on the same production.

01 The crew of *A New Hope* (1977) ate at the Hotel Sidi Driss in Matmata, Tunisia, where interiors for the Lars homestead were filmed.

02 Filming on the streets of Djerba, Tunisia.

03 Decorated with vaporators and other props, Djerba doubled as Mos Eisley spaceport.

01



"None of us knew when we made it that it was going to be this true phenomenon."

"Gary Kurtz and I had been talking for a couple of years about working together," says Watts. "Finally he introduced me to George Lucas, who was making a film called *Star Wars*. None of us really knew what it was, just that it was mostly filming in England and, well, I ended up working on it."

So, in the summer of 1975, and no stranger to science fiction and adventure films, Robert Watts began his involvement with Lucasfilm as production supervisor on *Star Wars: A New Hope* (1977), becoming one of the first full-time crew members hired to work on the movie.

Globe Trotting And Planet Hopping

Watts and production designer John Barry spent the remainder of 1975 scouting for locations around Northern Africa, searching for the perfect place to film the bleakly beautiful desert world of Tatooine. They whittled their decision down to two possibilities: the sweeping dunes of Morocco, or the equally epic landscape of Tunisia. Eventually they settled on Tunisia, which offered unique architecture that, according to Watts, felt, "strange and right." The island of Djerba, just off the coast of mainland Tunisia, would become Mos Eisley spaceport, with Matmata's semi-underground Berber dwellings chosen as Luke Skywalker's homestead.

Ironically, Watts was working on another movie in Northern Afghanistan when *A New Hope* arrived in U.S. theaters, and as a consequence he was completely unaware of its rollercoaster success until he picked up a recent copy of *TIME* magazine to find a coverline enthusiastically dubbing *Star Wars*, "The Year's Best Movie!"

"None of us knew when we made it that it was going to be this true phenomenon," Watts admits. "But it turned out to be. You never know when, where, or how a hit is going to happen."

Despite *A New Hope's* runaway success at the box office, the prospect of a follow-up had never loomed large in Watts' plans for the future. "A sequel was never guaranteed," he says. "George had said, 'Maybe, if this first one is a huge hit, ►



02



03



04



05

► *maybe we'll make a second one.'*
And, well... it was, and we did!"

Watts was promoted to associate producer for the highly anticipated *Star Wars: The Empire Strikes Back* (1980), with Irvin Kershner taking over the director's chair. "I think Irvin Kershner was one of the most brilliant directors I ever worked with," Watts reveals. "If I could have my life all over again, I would choose him for everything I did, because he taught me so much. He was fantastic."

Watts was tasked with scouring the globe once again, only this time for a location as far from Tatooine's arid deserts as possible—the ice planet Hoth. Kershner wanted a terrain that was non-alpine, very flat, and appropriately alien, but in finding a locale that would satisfy his director's artistic vision, Watts was mindful that he also had to find somewhere close by that could fully support the cast and crew, with proper accommodation and within easily accessible distance of the set. "Otherwise, filming at the North Pole would have been feasible," Watts jokes.

A Norwegian employee at 20th Century Fox, the film's distributor, suggested they look at Finse in Norway, which was a popular cross-country skiing destination at the time. A nearby glacier delivered the grand vista Kershner wanted for the opening battle sequence, and spots in and around the area were lined up for other scenes. With the Finse location approved, filming on *Empire* officially got underway. However, despite meticulous planning and preparation on the part of Watts, during filming in March of 1979 Norway was beset by the country's coldest winter in a century—and the *Empire* crew were right in the middle of it. Despite the occasional moment of respite, the shoot was bogged down in blizzards throughout. "Literally as we got on the train at Finse to go home, the sun came out," Watts recalls.

Fortune And Glory

With the shoot in Finse having so realistically captured the freezing conditions of Hoth, the cast and crew returned to England and the comforts of Elstree Studios for the remainder of the movie.



CASTING CALL

One of Watts' most surprising contributions to *The Empire Strikes Back* was actually as an impromptu casting director, suggesting actors he knew to fill two key roles in the movie.

Julian Glover, who played the AT-AT commanding officer General Veers (and later the villainous Walter Donovan in 1989's *Indiana Jones and the Last Crusade*) was Watts' next-door neighbor. "One day, I just walked over to him and said, 'You know I made *Star Wars*, right? I think we're making another one, if you want a part in it,'" laughs Watts. "Of course he did, and he was absolutely terrific in the film."

Another actor, who also happened to be associate producer Watts' half-brother, was Jeremy Bulloch. Thanks to Watts, Bulloch was given the chance to don the armor of soon-to-be iconic Boba Fett. "I got Jeremy a role under a mask," remembers Watts. "I thought it was just a small role, since nobody would know what he looked like under there, but, of course, we know how popular Boba has now become. I remember simply telling him, 'If the suit fits, it's yours!'"

04 *The Empire Strikes Back* (1980) crew faced extreme weather conditions during the location shoot in Finse, Norway.

05 Watts made a cameo appearance on screen in *Return of the Jedi* (1983).

"I think Irvin Kershner was one of the most brilliant directors I ever worked with."

While producer Gary Kurtz looked after the bigger picture, Watts oversaw the day-to-day running of the production through to completion. It was then that George Lucas approached him about another project.

"George came up to me and said, 'Robert, I have an idea for another film. Have a look at this.' And he handed me a script, which turned out to be *Raiders of the Lost Ark* (1981)," recalls Watts. "That was my first introduction to Indiana Jones, and to director Steven Spielberg, who I had never met before. George had me fly over to L.A. to meet him officially, and almost immediately I was hired to work on this new movie."

As with *A New Hope*, Watts became one of the first full-time crew members on *Raiders*, and was once again dispatched by the director to scout for the real-world locations that would be traversed by Harrison Ford's daring archaeologist.

"The *Indiana Jones* films, unlike *Star Wars*, were obviously much more Earth-oriented. The way they were written, and the way they were shot, there was just a massive number of locations to find, but most of them were based on real-world places," says Watts, who was accompanied on the search by production designer Norman Reynolds. "*Raiders* actually took me around the world *twice!*" he adds.

On the duo's epic journey (worthy of a red line snaking across a vintage map), the pair researched and explored numerous locales around the world that could stand in for the 1930s destinations outlined in the script. For example, the Hawaiian island of Kauai was chosen to represent the South American jungle as seen in the movie's prologue, while Watts chose to return to Tunisia—a country with which he was already very familiar—to film the movie's Egyptian locations, including the Tunisian Holy City of Kairouan which provided a suitably in-period Cairo skyline.

Along the way, Watts helped producer Frank Marshall find a natural landmark in Kauai that could echo the Paramount Pictures logo for the opening shot that would become the hallmark ►

06



06 Watts and colleagues in the *Return of the Jedi* creature shop.

07 A peak in Arches National Park, Utah, found by Watts to represent the Paramount Pictures logo for *Indiana Jones and the Last Crusade* (1989).



07

of every *Indiana Jones* movie. Watts also later found the sandstone rock in Arches National Park, Utah, that would serve the same function for *Indiana Jones and the Last Crusade* (1989).

The Monster Movie

When the time came for Lucasfilm to revisit the galaxy far, far away for *Star Wars: Return of the Jedi* (1983), Watts had stepped up to a new role as co-producer, and undertook another voyage of discovery, only this time his search for locations was much closer to Lucasfilm's Californian home. The recce with Reynolds took in Arizona, New Mexico, California, Colorado, Utah, and Vancouver, resulting in the selection of Buttercup Valley in Yuma, Arizona as the replacement for Tunisia as the planet Tatooine, and a private forest of redwoods near Crescent City, California becoming the Forest Moon of Endor.

As production progressed, Watts had taken to calling *Jedi* "The Monster Movie," in reference to the film's many complicated puppets and costumes that always seemed to break just when cameras started to roll. "We were making films with technology behind the camera that hadn't even existed even a few years earlier," relates Watts, grateful for all that he learned while

making the *Star Wars* movies. "It was incredible," he adds, "To come in and grow up along with all that change in the industry."

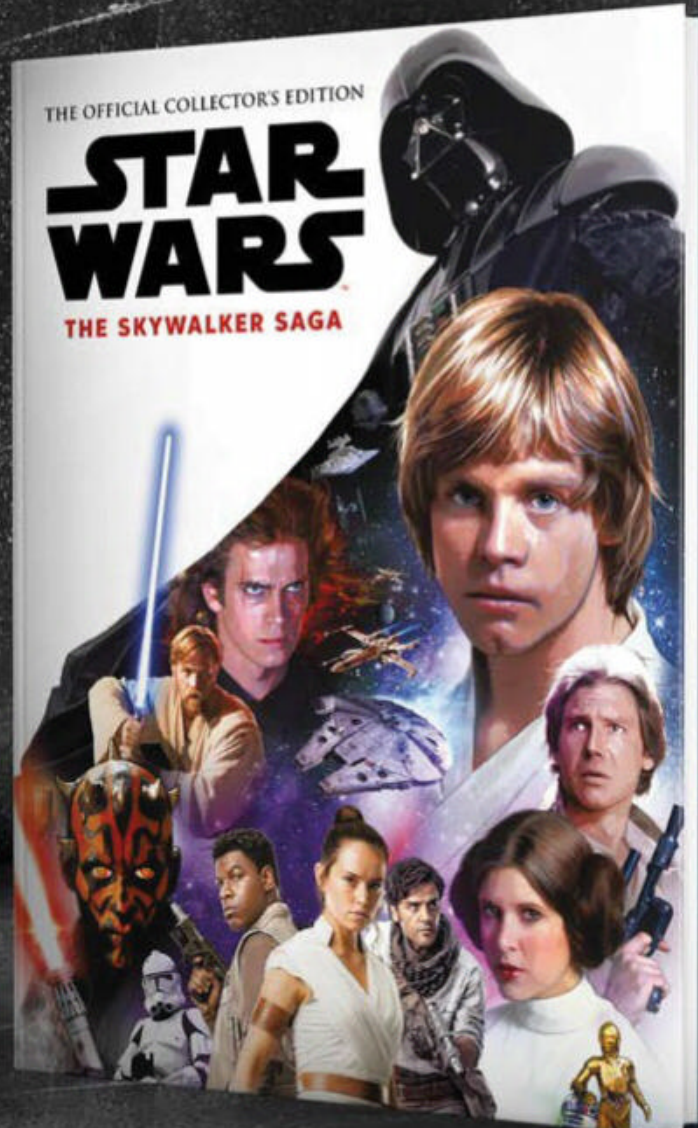
Jedi also saw Watts make a contribution to the saga in front of the camera, alongside director Richard Marquand, as an ill-fated AT-ST driver

"We had to do this scene with these two walker pilots," Watts says. "And I think it was George who said, 'Robert, what if you and Richard did this scene?' So, we put on the costumes, walked into the walker cockpit set and off we went! It didn't require any massive acting ability, to be honest: we just sat on our chairs and stared out at the screen! But it was brilliant—suddenly, I had done a part in *Star Wars*! By that point, we had finished all the major shooting, and were just filming pick-up shots, so it was kind of a nice send-off."

The brief cameo in an Imperial uniform was also an unexpected callback to Watts' two-year stint in the British Army, decades earlier. "It turned out that they named my character 'Lieutenant Watts,' which had been my rank in the British army!" he laughs with pleasure.

Following *Return of the Jedi*, Watts' prolific production career continued with such popular classics as *Indiana Jones and the Temple of Doom* (1984), *Who Framed Roger Rabbit* (1988), *Indiana Jones and the Last Crusade*, and *Alive* (1993). Looking back, he modestly attributes his success to the support of the visionary directors who employed him early on. "To be able to work with both George Lucas and Steven Spielberg at that point in my career, and in theirs, I just got so lucky," he smiles. 🙏

"Literally as we got on the train at Finse to come home, the Sun came out."



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Rebel Rousers

OUR TOP TEN REBELS

WORDS: MEGAN CROUSE

At the heart of *Star Wars* beats a story of good and evil. While allegiances and choices can be complicated—not all Jedi made the right decision all the time, and scoundrels and bounty hunters can make some of the best allies—the stories always come back to people who fight for justice, kindness, and freedom from fear. That's especially evident in the story of the Rebellion against the Galactic Empire.

Although their methods often varied, from Saw Gerrera to Leia Organa, to the thousands of senators, pilots, spies, and everyday people who took a stance against the Empire, they knew what they were fighting for: fair governance without fear of intimidation or exploitation. Let's meet ten rebellious individuals who made a difference during the galactic civil war.

10

BAIL ORGANA

■ Primarily known as Princess Leia Organa's father and one of the casualties of Alderaan, Bail Organa's decisions as a senator built the scaffolding for the Rebellion. During the Clone Wars he consistently worked toward peace, voting in favor of decreased Republic military action and a peaceful settlement with the Separatists. He couldn't have known that his effort was a tiny push against the overwhelming force of Darth Sidious' machinations.

Even if he had, he would have kept fighting anyway. His staunch beliefs and determined spirit were on display as soon as the Empire rose, when he helped Obi-Wan Kenobi and Yoda escape the first wave of the Jedi purge.

In order to try to effect change from inside, he continued to work as a senator and hide how he was trying to dig the Empire out by the roots. Whenever he found people showing acts of kindness, he kept an eye on them to see whether they might become the foundation stones of a revolution. Organa recruited Ahsoka Tano as the first head of rebel intelligence efforts, operating under the codename "Fulcrum," as a key stepping stone to an organized rebellion. Following his death when Alderaan was destroyed, he was considered an early hero of the war effort.



The Rebel Saga

Major Events in the Fight for Freedom

19 BSW4

• Early Insurgency

The seeds of Saw Gerrera's Partisan movement were sown after his sister, Steela, became a casualty of the Onderon Civil War.

• Petition of the 2,000

Delegates including senators Bail Organa, Mon Mothma, and Padmé Amidala, presented a petition signed by 2,000 members of the chamber requesting Supreme Chancellor Palpatine surrender his emergency wartime powers.

• The Fall of the Republic

The First Galactic Empire was formed after Palpatine declared himself Emperor.

18 BSW4

• The Raada Uprising

Ahsoka Tano agreed to help Bail Organa's rebellious efforts after leading an uprising against the Empire on the planet Raada, adopting the codename "Fulcrum."

• Dawn of Rebellion

Mon Mothma began to organize military and intelligence movements for an anti-Empire coalition, tentatively named the "Alliance."

14 BSW4

• Liberation on Kashyyyk

With aid from Jedi Knight Cal Kestis, the Partisans freed Wookiees enslaved by the Empire.

10 BSW4

• The Coaxium Heist

Enfys Nest and the Cloud-Riders delivered stolen Imperial coaxium to the Partisans.



09

MON MOTHMA

■ Mon Mothma led the Rebellion with dignity and determination as a key member of the Alliance High Command. Like Bail, she started out as a senator who believed in the Old Republic and made a stand against its increasingly warlike nature during the Clone Wars. It's ironic that this led her to a major military role in the Rebel Alliance. She never lost sight of her original goal, resisting the lure of power and insisting throughout the war that the Rebellion would cease all aggression once the Empire had been defeated. Later, she became the first chancellor of the New Republic.

Sometimes, this way of thinking led her to be overly cautious. Her philosophy of maintaining peace in the galaxy for as long as possible left the New Republic with a defanged military when the First Order rose to power. Despite this, Mothma was a powerful and honored figure in the Rebellion. While she sometimes questioned whether she was doing the right thing, she pressed on despite her fears.

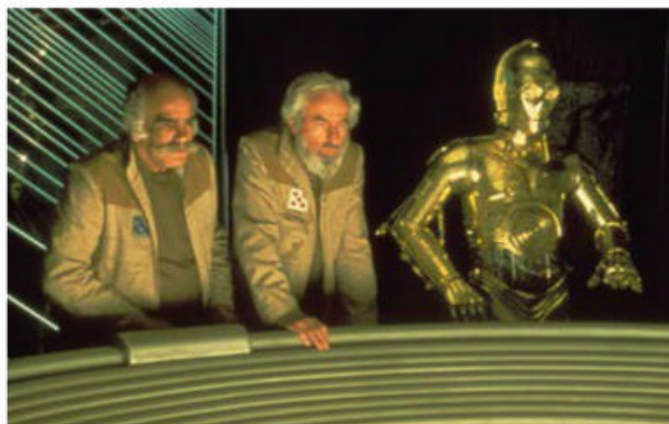
08

JAN DODONNA

■ As evidenced by his role organizing the pivotal starfighter assault against the first Death Star, General Jan Dodonna provided a pillar of strength and direction for the Rebel Alliance's military.

His career as an officer on board starships started during the Clone Wars. Although he stayed on in the fleet during the transition from the Republic to the Empire, it wasn't long before he defected. By the time of the official declaration of civil war, he was a natural choice for one of the Rebellion's military leaders. Dodonna often worked with Hera Syndulla's Spectre cell, as well as directly with Leia Organa. When it came time to attack the first Death Star, he planned and coordinated the battle.

Unfortunately, he wouldn't see the end of the war he had such a pivotal hand in waging. He died shortly after the Battle of Yavin, sacrificing himself to aid the rebel fleet's escape.



07

HERA SYNDULLA

■ General Hera Syndulla was a confident pilot, spy, and commanding officer, but her ability to tap into the emotions of the people around her set her apart. Unlike the Jedi powers of her partner Kanan Jarrus, however, her strengths did not come through the Force. Her empathy for others was an inherent, natural affinity. As a leader, she was keenly aware of when teams weren't working together well, and knew how to bring them back in sync.

Growing up on the independent planet Ryloth, Hera knew insurgency from a very young age, and her experiences at home led her to take her fight against the Empire off-world. Over time, she accrued a small crew of rebels aboard her ship, the *Ghost*, and focused their attentions on freeing the planet Lothal from under Imperial yoke. Her crew, the Spectres, became an integral element in the early formation of the Rebel Alliance as the Galactic Civil War erupted.

Honorable Mention

KANAN JARRUS

A survivor of the Jedi purge, Kanan Jarrus saw firsthand the violence of the Empire, and spent a long time being afraid to reveal his true identity. Having formed a relationship with Syndulla, he went from wanting nothing to do with the war to becoming a major player in the Rebellion, until sacrificing his life to save his love and his friends.



06

FULCRUM

■ The codename "Fulcrum" provided deep cover for some of the Rebellion's most useful spies, helping informants and recruiters sow confusion and doubt about their identities through the use of the name. Fulcrum agents were also known to hide their faces behind hologram avatars.

Ahsoka Tano, the former Padawan of Anakin Skywalker, was the originator of the Fulcrum

nomenclature, having used her wits to evade the attentions of the Empire's Inquisitors for years. She began keeping tabs on various rebel cells, fighting the Empire's Force-sensitive warriors, and helping wherever her powers would do the most good. She pointed Hera Syndulla's crew towards useful Imperial routes and supplies.

When Ahsoka joined Hera's crew full time as a mentor to the young Jedi Ezra Bridger, it was time for a new Fulcrum—and for multiple Fulcrums. The ex-Imperial agent Alexsandr Kallus and Captain Cassian Andor were other rebels who adopted the pseudonym.



05

ENFYS NEST

■ Operating on the outer limits of the Rebellion, Enfys Nest's efforts centered on liberating the ill-gotten gains of criminal gangs and redistributing them to groups more nobly fighting for galactic freedom. She was inspired by her mother, the previous leader of the Cloud-Rider gang, who instilled in her the desire to fight back against those who had terrorized her world. While Enfys and her squad looked intimidating and aggressive with their masks and modified swoop bikes, they were a fringe group that operated with a code of honor and a loyalty to those who showed kindness.



The Rebel Saga

Major Events
in the Fight for
Freedom

5 BSW4

• The Ghost

Ezra Bridger joined Hera Syndulla's Spectre cell, and the group increased their efforts to liberate Lothal.

2 BSW4

• An Alliance is Made

Mon Mothma oversaw the formal Declaration of the Rebel Alliance, marking the formation of a larger fleet and the official beginning of the war.

0 BSW4

• The Battle of Scarif

Jyn Erso and her strike team, Rogue One, stole the Death Star plans.

• The Battle of Yavin

Luke Skywalker and the rebel fleet destroyed the Death Star in the Alliance's first major military victory.

3 ASW4

• The Battle of Hoth

The Empire routed the Rebel Alliance from their secret base on Hoth.

4 ASW4

• The Battle of Endor

Lando Calrissian and the rebel fleet destroyed the second Death Star.

5 ASW4

• The New Republic

The Rebel Alliance declared the formation of a new galactic government, with the intent of reinstating the Senate.

• The Battle of Jakku

The New Republic defeated what was left of the Imperial fleet, bringing a final end to the Galactic Civil War.



04

GALEN ERSO

■ A leading scientist in the development of an Imperial superweapon hardly sounds like a hero of the rebellion, but Galen Erso's importance to the survival of the nascent Rebel Alliance cannot be understated.

Having displayed a genius for physics and crystallography at an early age, Erso enrolled in the Republic Futures Program, where he met fellow student Orson Krennic. Their destinies became intertwined, with Krennic aiding Erso's scientific career as he himself moved upwards through the ranks of the Republic military. Krennic rose higher still with the formation of the Empire, but the new regime never sat well with Erso and he fled Coruscant with his young family, with help from the rebel extremist Saw Gerrera.

Krennic eventually located Erso, who had gone into hiding on the remote planet Lah'mu, and pressed him into service on the Tarkin Initiative developing the DS-1 Death Star Mobile Battle Station. It was during this time that the rebellious Erso secretly engineered the fatal flaw in the battle station's reactor that led to its destruction.

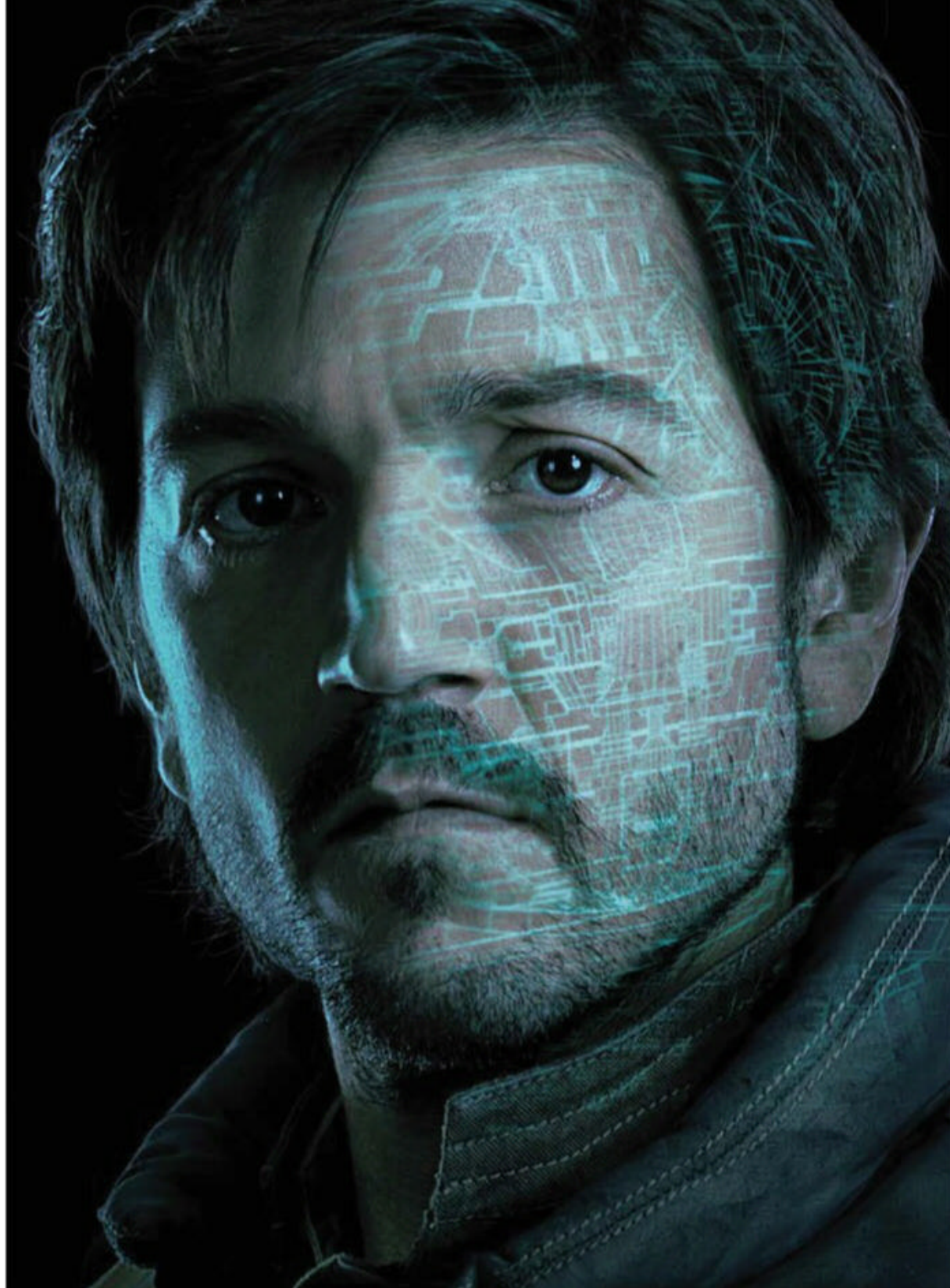


03

PRINCESS LEIA ORGANA

■ Keeping her eyes to the stars and her mind on her goal, Princess Leia Organa was one of the longest-serving members of the Rebellion, and a force behind its reorganization into the New Republic. The adopted daughter of Bail and Breha Organa, she learned from them to actively stand up for goodness in a galaxy ruled by evil. While she inherited Force abilities from her biological father, Anakin Skywalker, and briefly trained as a Jedi under the tutelage of her brother, Luke Skywalker, the political battlefield was where she directed her talents, as she strove to guide the galaxy towards a lasting peace.

Leia helped General Jan Dodonna lead the attack on the first Death Star, and Mon Mothma against the second. In fact, one way or another she had a hand in most of the major Rebel Alliance efforts during the Galactic Civil War. Never willing to stand by while evil was still present, Leia inspired others to do the same throughout her life.



02

CASSIAN ANDOR

■ Captain Cassian Andor grew up in a time of war, and it hardened his soul. He fought in the Clone Wars *against* the Republic, following in his father's footsteps in opposition to the galactic government using the war as a means to exert power over independent worlds. An accomplished soldier and spy, Andor became a pragmatist who showed little compunction about killing a wounded ally in order to gather critical intelligence.

When it came time to steal the plans for the Death Star, Andor found himself second in command to a scrappy ex-Partisan, Jyn Erso. The two of them clashed over Erso's desire to stay out of the war, but eventually became close and found solace in each other as they reached the end of what had become a suicide mission. The tenacity and selflessness of Andor, Erso, and the other rebels at the Battle of Scarif changed the course of galactic history.

Honorable Mention

JYN ERSO

Sometimes heroes try to run from their destinies. Jyn Erso's search for her scientist father led her to the Rebellion, but it took her a long time to commit to the cause. When she did, she went in all the way, giving her life to transmit the Death Star plans to an orbiting rebel ship.





01

LUKE SKYWALKER

■ Luke Skywalker was many things throughout his long life, from naive farm boy to a powerful man burdened with the knowledge of his father's transformation into Darth Vader. Despite this, Skywalker never entirely lost his early sense of adventure and playfulness, dedicating himself to the ways of the Jedi and using the power of the Force for good.

As one of the few Jedi left in the galaxy during the Galactic Civil War, Skywalker came to embody the spiritual heart of the Rebellion. He became a rebel hero

when he destroyed the original Death Star, relying on his instincts and allowing the Force to guide his actions as he piloted his X-wing fighter towards the battle station's Achilles Heel. His determined defense against the AT-AT attack on Hoth allowed many rebels to escape death at the hands of the Empire, further cementing his reputation, but it was his personal quest to save his father that proved pivotal in defeating the Emperor and ending the conflict. While the Battle of Endor raged in space and on the forest moon below, Skywalker's war played out on a more personal level. In a triumphant moment of empathy, he helped reawaken the good man lost inside Darth Vader by placing his trust, and the galaxy's destiny, in the Force. The reward was victory for the Rebel Alliance, and the return of a Jedi.



Paul Brooke

Tears of a Rancor Keeper

It may have only been a few days' work for actor Paul Brooke, but the bereaved rancor keeper Malakili's brief appearance in *Star Wars: Return of the Jedi* (1983) remains a standout moment in the saga. *Star Wars Insider* caught up with Brooke to look back at his time on set shooting the memorable scene.

WORDS:
MARK
NEWBOLD

British actor Paul Brooke portrayed the emotional Malakili, the denizen of Jabba's palace charged with tending to the Hutt's pet rancor, who was memorably reduced to tears after Luke Skywalker evaded the clutches of the creature by bringing a hefty door down on the beast's neck.

Star Wars Insider: You shot your scenes as Malakili in *Return of the Jedi* at Elstree Studios back in 1982. How did the role come your way?

Paul Brook: I was in India on a British Council tour of a Richard

Brinsley Sheridan play, *The School For Scandal*, and when I got to Calcutta there was a telegram from my then-agent which said, "I've accepted two days filming for you the week you get back. You have nothing to do, but we both need the money."

Based on that telegram, what did you think you were walking into?

Well, he was right, I had very little to do, so that was my expectation. I seem to remember that we were only given our specific pages of script on the day, because they

were so scared—quite rightly so—of people leaking the material. But to lose one's monster and burst into tears you don't need to go into such deep psychological research as you might for some other parts (*laughs*).

What are your memories of working with Mark Hamill and director Richard Marquand?

I had two days on the film, but there was only one day with Mark Hamill (Luke Skywalker). He was working on the film all the time, of course, and he was very practical and pleasant and nice, but I had

"It's only a tiny moment, but it is a moment that people remember."



02



03



04

01 Malakili's now-famous tearful reaction.

02 Jabba's pet rancor.

03 The rancor's crushing defeat at the hands of Luke Skywalker.

04 Paul Brooke as Malakili.

05 Rancor keeper concept art by Nilo Rodis-Jamero.

05



only a brief interaction with him. The next day was on a rostrum in front of a blue screen, bursting into tears. I never saw the rancor, as that was added in later in California by Industrial Light & Magic. And that was the extent of my contribution. I remember saying to Richard Marquand at the end of the second day of filming, after bursting into tears, "Next time, can I have lines, please?" (*laughs*).

Did you get to see a concept sketch of Malakili before your costume fitting?

No, but that was partially because I wasn't in the country. Normally you would have met up for a costume fitting maybe a week or two before, but I wasn't around.

When you finally saw *Return of the Jedi*, were you pleased with the final result?

I was. It's only a tiny moment, but it is a moment that people remember, which surprises me. I've been very lucky in my career. I've done a lot of television, so the bills got paid, but for all those parts I've played on TV and occasionally on film where I had a lot to do, I hear nothing! Yet I get mail about *Star Wars* virtually every week. It's extraordinary.

One last question: Do you think Malakili ever replaced his rancor?

(*Laughs*) Another relationship?! I've never thought about that, but the idea is going to disturb my sleep tonight. 🤖

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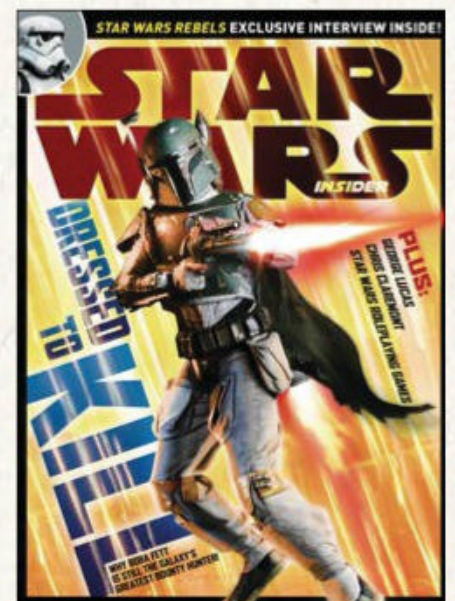
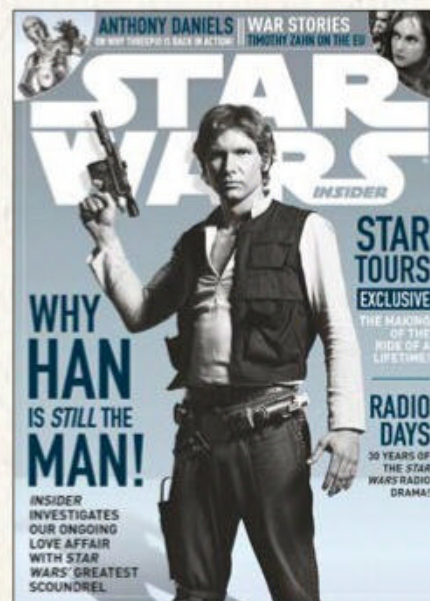
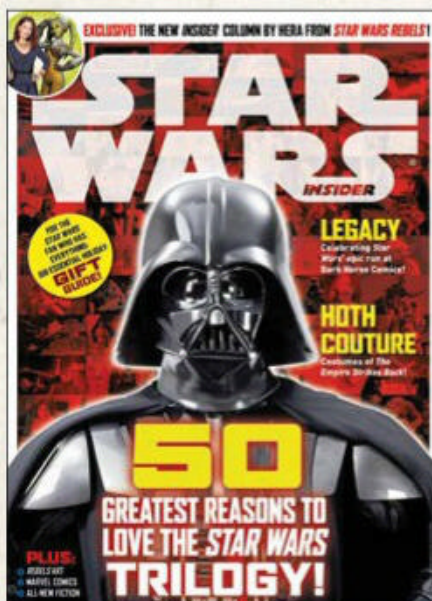
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A GALAXY ON YOUR DOORSTEP

The *Star Wars* movies have been filmed at exotic and often remote locations all over the world, but there are some that are within easy reach for residents of mainland U.S.A. *Star Wars Insider* takes a trip across California to find a galaxy far, far away that's not so very far away at all.

WORDS: JAMES FLOYD



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ithout the budget to construct a hyperdrive, genuine alien planets have never been viable

shooting locations for science fiction and space fantasy movies. The alternative has been to film in places on Earth that look suitably “elsewhere,” allowing audiences to suspend their disbelief and immerse themselves in the vision

of the filmmakers. In the case of *Star Wars*, Tunisia substituted for sandy Tatooine, Norway became chilly Hoth, Guatemala provided the jungle hideaway of Yavin 4, the beaches of the Maldives made Scarif a very appealing site for an Imperial stronghold, and Savareen was in the Canary Islands.

With global travel curtailed by the pandemic, hopping around the world hasn’t been easy for the *Star Wars* tourist of late. But for folks

on the west coast of the United States, there are plenty of *Star Wars* filming locations practically in your own backyard, from the Forest Moon of Endor at the northwest tip of California, all the way to the Sarlacc pit in the southeast corner of the state. There are even a few spots in the cities of California that were home to some unique interior shots from the films. Let’s take a look at some of the amazing filming locations found in the Golden State.

Tatooine

Death Valley

The harsh desert terrain of Death Valley National Park provided several Tatooine locations for *Star Wars: A New Hope* (1977), and another for one scene for *Star Wars: Return of the Jedi* (1983). It also served as the inspiration for the wastes of Arvala-7 in the series premiere of *The Mandalorian* (2019-present).

Death Valley is one of the most inhospitable parts of the world—planet Earth's highest ever recorded temperature was measured in the valley at 134°F (56.6°C) back in 1913. Renowned for its rocky canyons and sand dunes, Death Valley can also boast that the lowest point in North America can be found there, at 282 feet (or 86 meters) *below* sea level, at Badwater Basin. When additional photography was required for *A New Hope*, the barren canyons of Death Valley were chosen for their similarity to Tunisian landforms. Getting out there is great for a weekend trip, as it's a little more than two hours from Las Vegas, four hours from Los Angeles, and about eight hours from San Francisco. The best option for lodging is in the area of Furnace Creek, closest to the shooting locations and other hot sightseeing spots. As any Tatooine resident will warn you, avoid the summer months here—October to April is the best time to visit.



Mesquite Flats Sand Dunes

A New Hope: R2's dunes

■ Just east of Stovepipe Wells along State Route 190 is the Mesquite Flat Sand Dunes. From the middle of the dunes, look northeast and imagine R2-D2 spinning his treads in the sand, heading toward the mountains in the distance.



Artist's Palette

A New Hope: R2's arroyo and sandcrawler spot

■ The locations for several different shots found in the movie are in the arroyo. Just east of the Artist's Palette parking lot, off the northbound one-way Artists Drive off of Badwater Road, you'll find the little canyon where R2 wheeled along nervously before being stalked by Jawas. Looking south from Artists Drive, just before you reach the parking lot, you can see the ridge where the Jawas carried the little astromech towards their sandcrawler.

Desolation Canyon

A New Hope: Bantha basin

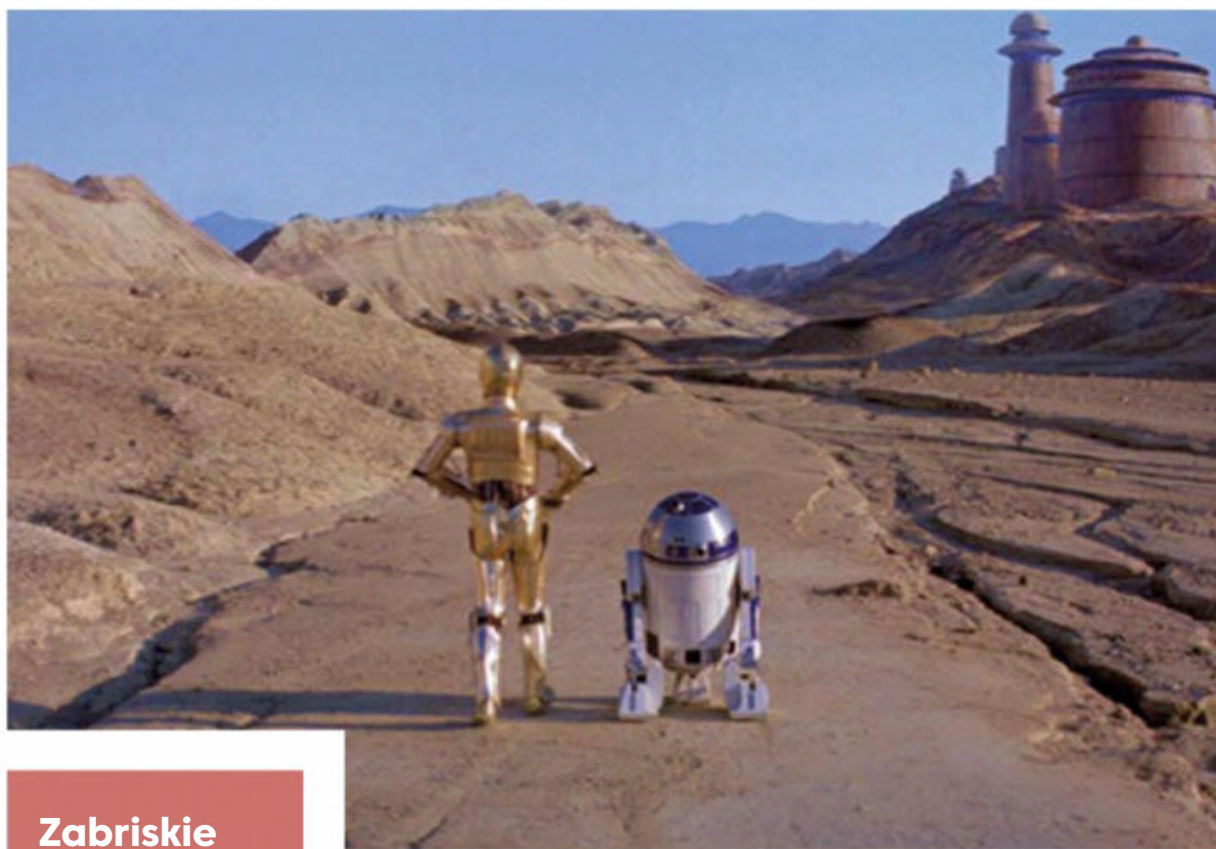
■ North of the Artists Drive exit onto Badwater Road, you'll find a short unpaved road heading east to Desolation Canyon. From the parking lot, follow the trail northeast around the hill, then head southeast up the canyon for half a mile, and you'll hit the area where Mardji the elephant played two banthas for all the shots involving the hairy beasts of burden and their Tusken Raider masters.



Golden Canyon

A New Hope: Jawa canyon

■ On Badwater Road, south of the junction with 190, is the trailhead for Golden Canyon. This canyon is the mother lode: it is home to the largest number of shots of *A New Hope* filmed in Death Valley. The shots of Jawas hiding and spying on R2-D2 were filmed along the main trail and two short side canyons, all within the first thousand feet of the canyon entrance. In one case, one large rock with a Jawa on its back became two shots of Jawas peering out, when filmed from different angles. Several establishing shots of the Jundland Wastes were also filmed here.



Zabriskie Point

The Mandalorian: Arvala-7.

In Chapter One of the Disney+ series, the Mandalorian's ship, the *Razor Crest*, buzzed over some badlands on the planet Arvala-7. From the top of Zabriskie Point just off 190, you can see the same view (minus some digital enhancement), if you look northwest toward the Manly Beacon and Red Cathedral rock formations.



Twenty Mule Team Canyon

Return of the Jedi: The Road to Jabba's palace and lightsaber cave deleted scene

■ On 190 south of Zabriskie Point is the southbound one-way Twenty Mule Team Road. A short way past the entrance is a pullout, and on one of the small canyons on the right from that is the location of the cave (now collapsed) where Luke tested his lightsaber before passing it to R2-D2, in a deleted scene from *Return of the Jedi*. Further along the road (and much easier to find) is the flat wash used in a few shots of C-3PO and R2-D2 walking toward Jabba's palace, added as a matte painting in post-production, on a ridge in the distance.

Dante's View

A New Hope: Mos Eisley overlook

■ From 190 near the park's east entrance, take Furnace Creek Wash Road, then veer right onto Dante's View Road to reach the viewpoint at the peak. Looking north from here, you'll take in the same view of the valley that Luke Skywalker, Ben Kenobi, and the droids when they gazed toward Mos Eisley spaceport. Look west and down, and you'll also see Badwater Basin, the lowest point on the North American continent.

The Forest Moon of Endor

Redwood Country

Most of the forest scenes on the Moon of Endor for *Return of the Jedi* were filmed near Redwood National and State Parks in the northwest corner of California, outside Crescent City. Other redwood groves a little bit closer to civilization were used to shoot footage that was merged into the speeder bike chase. Visiting these redwoods also makes for a great weekend trip, at least if you're coming from the Bay Area. Crescent City is about a seven hour drive from San Francisco along U.S. 101, and a six hour drive from Portland, Oregon. Humboldt Redwoods State Park is just over four hours driving from San Francisco, and 4.5 hours from Sacramento. Cheatham Grove is less than an hour further north from there.

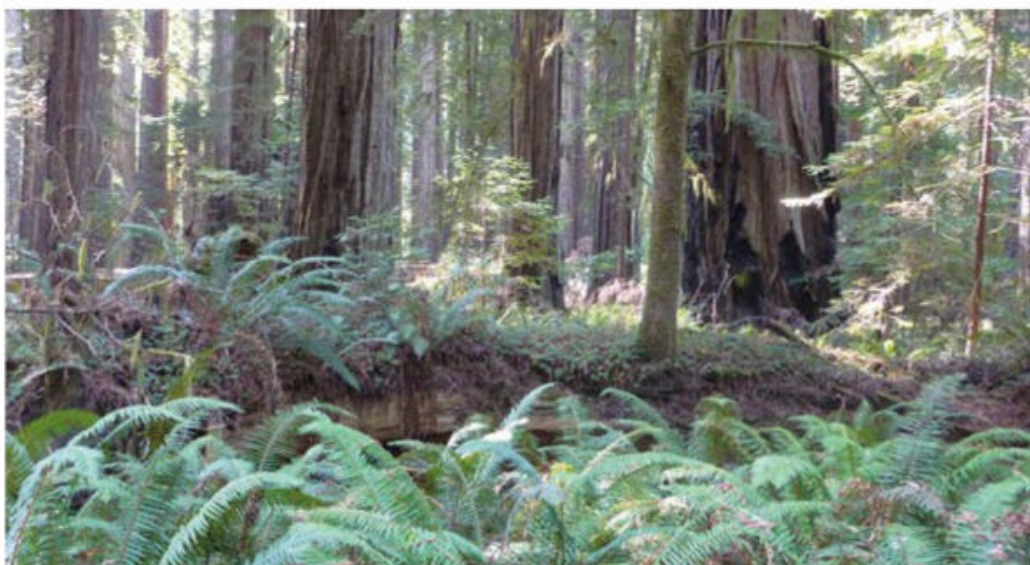
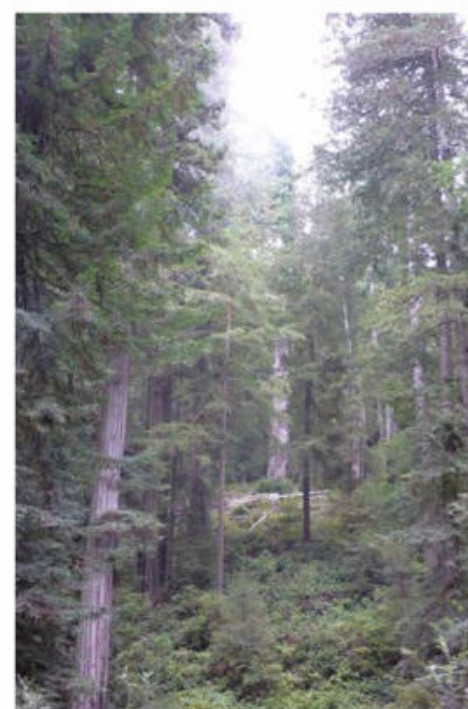


Crescent City

Return of the Jedi: Bunker exterior and forests of Endor

Many of the shots of characters on the forest floor, from the first Ewok encounter to the massive battle surrounding the Imperial bunker, were filmed on privately owned logging land, just east of the town of Smith River, a little north of Crescent City. To identify each location, the crew gave names to various parts of the set area: Bunker Hill, Heart-Shaped Tree, Norman's Log, and Spaghetti Stump. The area is not open to the public, but you can get a strong Endor vibe by visiting Jedediah Smith Redwoods State Park along U.S. 199, the Redwood Highway. There are several great places to hike, such as Stout Grove, where you can pretend there's an Ewok behind every giant tree.

The Ship Ashore Resort Motel, north of Smith River on U.S. 101, served as the main production office, and housed many of the main cast and crew. The actors playing the Ewoks were given nicer accommodations in Brookings, just across the Oregon border.



Avenue of the Giants and Founders' Grove in Humboldt Redwoods State Park

Return of the Jedi: Speeder bike chase background plates

A few hours closer to the Bay Area are several other stands of redwoods that were used to capture footage that was incorporated into the speeder bike chase sequence. The Avenue of the Giants was filmed from a moving vehicle, with the ancient forest speeding by on either side of the road providing backgrounds over which the live-action shots of speeder bikes would be added. Inside Founders' Grove, Steadicam operators followed a path through the redwoods, which had been dressed with additional ferns and rubber leaf mats, to film background plates and point-of-view shots for the sequence.



Cheatham Grove, part of Grizzly Creek Redwoods State Park

Return of the Jedi: Speeder bike chase background plates

Needing additional drive-by and Steadicam shots to incorporate into the speeder bike footage, the *Jedi* crew went to Cheatham Grove. Here you can still find the log that Luke and Leia zoomed beneath, and the stump that ended the journey for one scout trooper.



The Death Star

Los Angeles

That's no moon, it's an old television station! While the saga's most notable connections to the Greater Los Angeles area are linked to movie studios and the special effects business, there are a couple of real-world locations in the Southland from *Star Wars: A New Hope* (1977) that might surprise you.

Scattergood Generating Station, El Segundo

A New Hope: Death Star control room

Remember the brief shot in *A New Hope* featuring some helmeted Death Star operators at a console bristling with knobs, switches, and meters? That wasn't a set at Elstree Studios in the U.K. but a genuine control room at the Scattergood Generating Station, a natural gas-powered steam plant in El Segundo. As you might expect from a working power plant—and an Imperial battle station—it's not open to the public.



Former KCET Studios, 4401 W. Sunset Blvd

A New Hope: Closeup of a hand pulling switch to fire the Death Star

When *A New Hope* was in production in 1976, Los Angeles' PBS station, KCET, maintained studios at this location. In fact, it was KCET technical director Cal Slater who was the man responsible for destroying Alderaan—by moving the fader bar on a Green Valley Switcher!



Plates And Pick-Ups

Other filming locations in California

Randsburg

A New Hope:

Landspeeder in motion Some shots of Luke's landspeeder crossing the desert wastes were filmed in Death Valley but they mostly were scrapped for newer, better shots. The dry Koehn Lake bed, outside Randsburg, halfway between Los Angeles and Death Valley, served as the location for these pick-up shots. Angled mirrors attached to the underside of the vehicle hid the prop's wheels and helped create the illusion that the speeder was floating as it sped across the arid landscape.

Skywalker Ranch

Return of the Jedi:

Darth Vader's funeral pyre

In addition to being the headquarters of Lucasfilm for many years, Skywalker Ranch also served as the filming location for the scene at the end of *Return of the Jedi* where Darth Vader is solemnly cremated. Sadly the Ranch is not open to the general public.

Livermore Hills

The Phantom Menace: Naboo hills

The hills outside Livermore, near the Bay Area, were used as the basis for the rolling green hills surrounding the Naboo plains, where the Gungan army clashed with phalanxes of battle droids. The hills were manipulated and expanded in post-production to create a much wider area than the real Livermore Hills could provide.

Northridge

Return of the Jedi:

Boba Fett pick-up shots

Shots of stuntman Bob Yerkes, rocketing into the air from Jabba's sail barge as the infamous bounty hunter, were shot at a location in Northridge. He practiced by jumping off of a playground swing.

The Great Pit Of Carkoon

Frequently referred to as the “Yuma shoot,” because the cast and crew stayed in the nearest town, Yuma, just a few miles east in Arizona across the Colorado River, the actual filming location for the Great Pit of Carkoon on Tatooine was in Buttercup Valley, California, less than two miles north of the Mexican border in the Imperial Sand Dunes Recreation Area. In addition to the Sarlacc pit filming for *Jedi*, the sweeping sands were used for the Special Edition of *A New Hope*, when Rick McCallum arrived with a film crew in 1996 to shoot additional sandtrooper scenes, using Marines from a local military base as extras. The exact location for that particular shoot remains unknown, and as with Death Valley, visiting the area during the summer months is not recommended.



Buttercup Valley

Return of the Jedi: Jabba's sail barge and the Sarlacc pit

Take Interstate 8 to Grays Wells Road. Go west on Grays Wells Road to enter the Imperial Sand Dunes Recreation Area and turn left at the Buttercup ranger station. Follow this road east until the end. Using a 4-wheel drive or off-road vehicle to traverse the sand dunes, head southeast 0.25 miles and find a break heading southwest. Entering a flat basin after about 0.5 miles, and you'll finally find yourself in Buttercup Valley.

During filming, all vegetation in sight was removed from the valley floor to create the Dune Sea landscape. The Great Pit of Carkoon was built on its own raised platform to house the Sarlacc (along with the cushioned pads which stuntmen would land on as they fell in its gaping maw), and the sail barge was built next to it, rising up several stories. While the barge and the pit are long gone, you climb the giant dunes surrounding the valley on all sides which would have been in the background for the sail barge scenes. The Bureau of Land Management hosts an annual Day in the Desert which highlights the role of the dunes in multiple movies, and sometimes puts on a sunset screening of *Return of the Jedi*. It's pretty magical to watch a *Star Wars* film on a big screen in the place where it was filmed—just remember to dress warmly, as the desert can cool down quickly after the sun sets.



Yuma, Arizona

Cast and crew lodging

The Hotel Stardust, 2350 S. 4th Avenue (now the site of a Fry's grocery store) was where 125 members of the cast and crew stayed during the shoot, and the hotel's Pueblo Coffee Shop was the site of morning meetings between George Lucas, David Tomblin, and Richard Marquand. A few blocks away on the same street was the film's local production office. Other offices were built into the sail barge set.

Tython

Rocky Peak Park

The Mandalorian: Tython

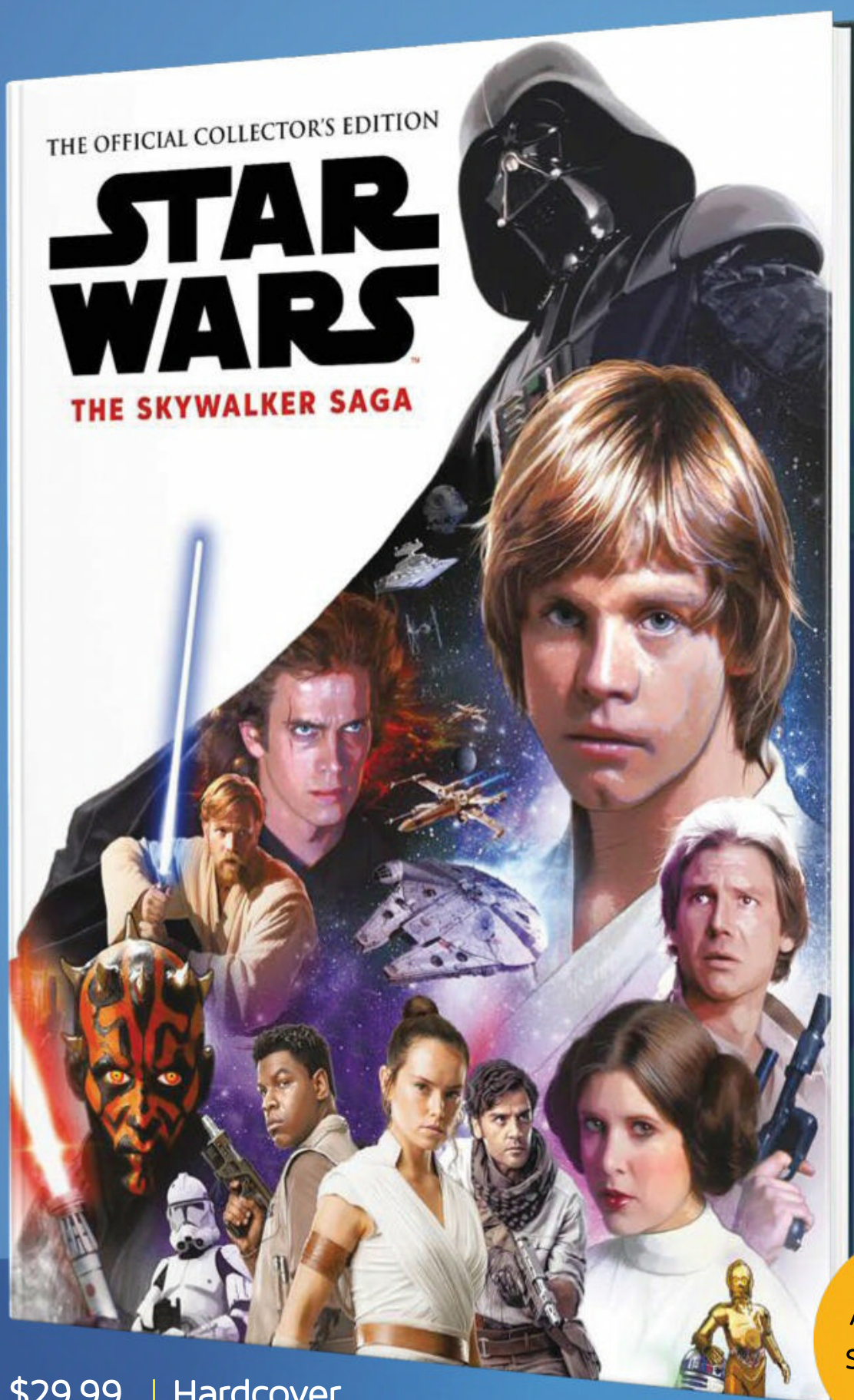
The planet Tython, as seen in *The Mandalorian* Season Two episode, “The Tragedy,” was filmed on location at Rocky Peak Park outside Simi Valley—one of the few locations to be shot in a real place rather than the show's virtual set.

After parking at the trailhead at the north end of Rocky Peak Road, off of State Route 118, the trail winds uphill. At about half a mile along the trail, there is the flat area on the right where the Imperial troop transports landed next to the *Razor Crest*, and the stormtroopers began their assault.

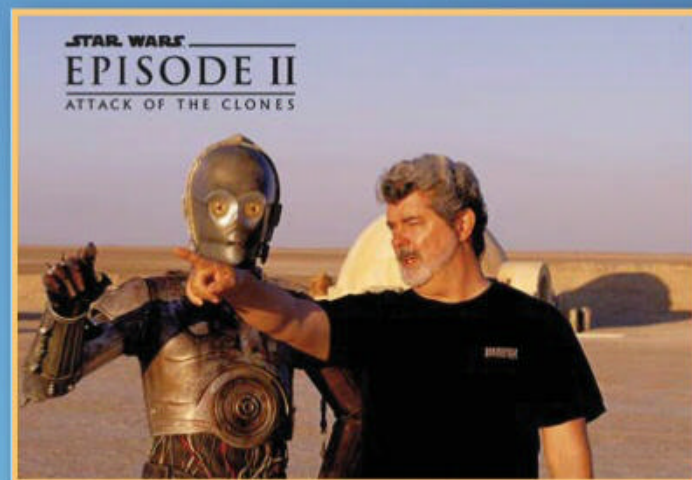
Head another half mile up the trail, and on the right you'll find the rocky area where Fennec Shand

and Boba Fett took on hordes of stormtroopers. Keep going along the trail for about another mile, and start climbing up the hill to the north when the trail makes a turn to the northwest. Before long you'll reach the site of the Jedi temple rocks of Tython, although you'll have to imagine the temple itself. Several shots of Mando ascending the rocks were also captured on film in this area. 🙌

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Neal Scanlan

A Force Reawakened

Creature and special makeup effects supervisor Neal Scanlan headed up the *Star Wars* creature shop for all five of the movies released since 2015. *Star Wars Insider* spoke to him about the part his team played in bringing the Skywalker saga to a close.

WORDS: MARK NEWBOLD

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ne of the founding members of Jim Henson's Creature Shop in London, Neal

Scanlan had been working in film and television effects for 30 years when he began to wind down his own effects company in 2011, having decided to move on from the movie business to explore other avenues of interest. However, just a few years later, an opportunity came his way that the Oscar-winning creature creator couldn't refuse.

Star Wars Insider: You'd all but retired from filmmaking when Lucasfilm knocked on your door.

Neal Scanlan: J.J. Abrams and Kathleen Kennedy had decided to shoot *Star Wars: The Force Awakens* (2015) in the U.K., so it was a case of me being in the right place at the right time. Tommy Harper, who had worked with J.J. on *Star Trek* (2009), called me to ask if I'd be interested in meeting in London to discuss a project. He wouldn't tell me what it was, but we had a great meeting and a few weeks later I got a call asking if I'd meet J.J. Once we'd had that meeting, I knew that we'd been awarded the film. And it was not just a relaunch of the *Star Wars* franchise, but also a relaunch for my career too.

What was the first task you and your team took on for the movie?

During pre-production on *The Force Awakens*, Tommy Harper asked me to come up with some ideas. We put a team together, and the happabore was one of the first things we started working on. My

“On a purely artistic level, nothing can be puppeteered as well as a person can do it.”

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thinking was, “How could we best demonstrate to J.J. and Kathy what was possible with animatronics, without getting into what people traditionally thought they were all about?” I decided we should do the biggest thing we could and bring it to life by putting people inside it. That way there were no mechanics, just performers, so when J.J. walked onto the stage and this thing walked towards him, he could simply direct it. That felt like a good way of selling the philosophy of what we were going to do on the film.

01 Neal Scanlan (right) with Ryan Johnson on the set of *The Last Jedi* (2017).

02 Scanlan and Gareth Edwards review the Bistan costume from *Rogue One: A Star Wars Story* (2018).

Your practical work is often mixed seamlessly with digital effects in *Star Wars*. Is there a balance to be struck between the two?

There is no merit in making things complicated; if we can put a puppeteer inside a creature, or on it, or against it, and use digital technology to assist that, then we've got something. On *The Force Awakens* we were relatively successful with our contributions to the film. They were very user friendly, and J.J. engaged very quickly with just how practical those practical effects were.

And when we needed to, we had the genius of Industrial Light



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& Magic to step in and paint out any problems. Roger Guyett, the visual effects supervisor, was the perfect partner. Roger could have easily said to J.J. “Why don’t we do BB-8 completely digitally throughout the film?” and J.J. could have said, “You’re

03 Neal Scanlan with the vexis from *The Rise of Skywalker* (2019).

04 Scanlan readies Pommel (Harrison Davis) for his cameo scene.

completely right.” But that’s not what he did. With ILM there’s a maturity about giving work to practical teams.

On a purely artistic level, nothing can be puppeteered as well as a person can do it. There’s no robotic entity or computer program that can do what a person can

PRICK UP YOUR EYEBALLS

Having overseen so many incredible animatronic creations, Scanlan has two furry favorites from *The Rise of Skywalker*.

“You see them for almost a nanosecond in the Jordanian desert; the little mouse creatures that have their eyeballs in their ears,” he says. “They watch the *Millennium Falcon* go by, and to me that is everything *Star Wars* is. George Lucas would often put a throwaway character into a scene, and it brings so much atmosphere into the moment. That brief shot, as the *Falcon* flies by and these two creatures literally prick up their ears and watch it go, was quintessentially *Star Wars*. I love that to death. It’s those blink-and-you’ll-miss-them moments that are the most delightful, and say so much about the *Star Wars* galaxy.”



05

- ▶ do. Without the performance you just have a soulless thing, and in animatronics the mechanics can get in the way of translating that performance one hundred percent through to the puppet. Reducing it down to its most simplistic element—the performer and the puppet, with as little as possible in the middle—you get the finest results.

An example of that would be BB-8, who was primarily realized as a practical prop.

BB-8 was by far the most difficult thing we had to do. It was a big challenge, not only getting to the

05 A creature costume test for the sabaac scene in *Solo*.

06 Shooting the sabaac scene.

07 Scanlan and Ron Howard (center) inspect a Wookiee costume for *Solo: A Star Wars Story* (2018).



06

point of knowing that working with puppeteers [Brian Herring and Dave Chapman] was the right way to go, but actually making the droid himself. Making a ball that's got things inside it and doesn't get scratched was phenomenally difficult. Josh Lee, our genius of an engineer, had to devise a way of creating his structure from the inside out. BB-8 was much more difficult than you'd think, and nothing like him had been done before. He tested every one of our departments.



07

After *The Force Awakens*, you worked on *Rogue One: A Star Wars Story* (2016), which adopted a very different shooting style.

Did that make a big difference in how you approached its creatures?

There was a very specific feel to how Gareth Edwards wanted to shoot *Rogue One*, and that played an important part in designing the creatures that we made. We brought about 500 creature designs in to Gareth, which were whittled down to the chosen few that made it into the film. Those were influenced by all aspects of the production's design, the cinematography, the lighting, what the sets were going to look like; all of those things were an important part of the design process, because our creatures had to fit in with the overall tone of what everybody else was doing on the movie.

We weren't able to use rod removal techniques a lot of the time because there was a lot of roaming camera work, which gave a very different sense to the dynamics of the shoot.

And *Solo: A Star Wars Story* (2018) was different again. The sabacc scene in particular was something of a tour de force for the creature shop team.

We created an ambience and an atmosphere, which was the driving



08

force behind what we did, and what was so different and unique about *Solo*. It was very much about the mood of the scene. There were a lot of poker faces around that sabacc table, and we worked out early on where everyone would be sitting and what the camera angles would be, so a lot of the creatures worked because of that composition.

What was the biggest challenge on *Star Wars: The Last Jedi* (2017)?

I guess it would have been the sea cow [thala-siren]. We had a tidal window of 9 hours to transport it to the filming location in Ireland, via helicopter, where it had to be positioned perfectly on a rocky surface with puppeteers sealed inside it, and be ready for when the crew was scheduled to join us. All the infrastructure had to be taken

08 Director J.J. Abrams meets Klaud in the creature shop.

“Our philosophy right from the start was that Yoda was too iconic to change.”

there and it had to work. Logistically it was difficult to pull off, and it took a huge amount of preparation.

People ask why we did it as a practical creature rather than CGI, but we’d still have had to go to the location, still get a camera in place, still get Daisy Ridley (Rey) there. We were going to be shooting in a dangerous place anyway, so if we could create it practically, then why not do it? We were holding on to our mantra of wherever possible, let’s try and shoot this for real.

You had the opportunity to recreate Yoda for *The Last Jedi*. How did you approach that daunting prospect?

Our philosophy right from the start was that Yoda was too iconic to change, but how could we update the puppet? We set about uncovering every bit of information we could about what Stuart Freeborn had done with the original, and why he’d done it, so that we could emulate that and make an absolute replica. We were able to resolve some of its minor problems to make a puppet that was more user-friendly, but from the

CALLING KLAUD

Klaud was a new addition to the cast of *The Rise of Skywalker*, and his origins came from a different source than usual, as Scanlan explains.

“We had a group of concept artists who are also sculptors, but also a fantastic group of sculptors who don’t usually get the opportunity to have a go at designs. Colin Jackman was the sculptor who designed Klaud, and J.J. loved it when we presented it to him,” says Scanlan.

“Klaud’s backstory, as it was told to us, was that he was hanging around at a galactic bus stop when the *Millennium Falcon* flew by, and Klaud got on board because Finn mistakes him for someone else, so Klaud never really knew why he was there. And that joke was actually filmed. Nick Kellington was the performer, and he did a stunning job. I think Klaud should have his own series (laughs).”

► exterior ours was completely faithful to the original.

We rehearsed with Frank Oz, but I felt something wasn't right about the puppet and it was driving me insane. You can build these phenomenal mechanisms with flexible skin, but unless the two come together in the perfect way, you won't get the best out of either of them. I said to Frank, "This isn't how the puppet is going to look on the day," and I did something you're never supposed to do in this industry—I put Yoda in my bag and took him home with me. I sat with him for an entire Sunday and walked through the same steps Stuart must have done, unpicking the skin here and re-gluing it there, not quite where it was meant to be—and suddenly Yoda came back to life. We had done

09 Scanlan says Babu Frik is a great example of how puppet technology has moved forward.

10 The fully animatronic Maz Kanata from *The Rise of Skywalker* (2019).

what Stuart had done, which was basically glued the skin down until it *looked* like Yoda.

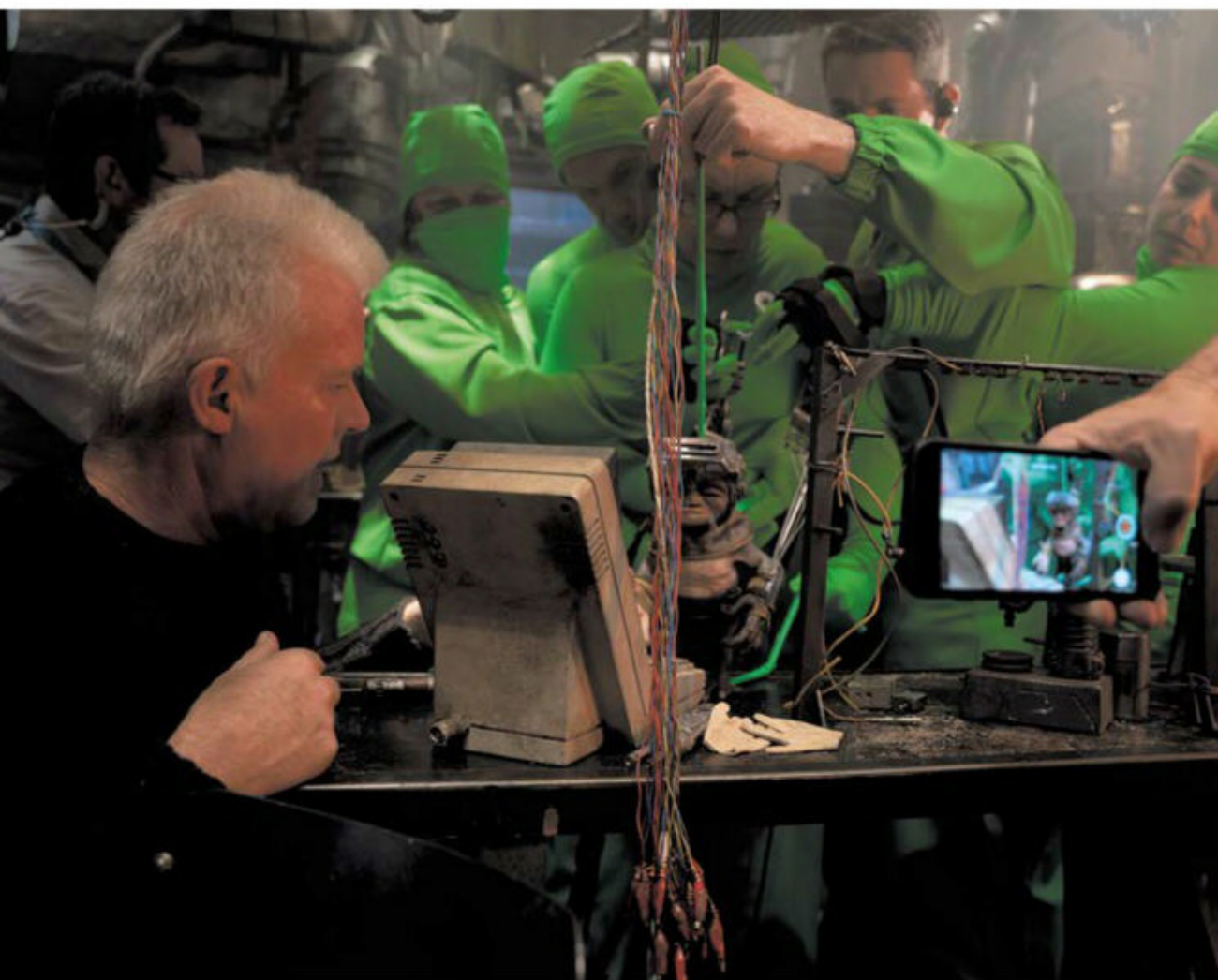
Shooting that sequence with Frank Oz has to be one of my career highs, no doubt about it.

A big sequence for the creature effects team on *Star Wars: The Rise of Skywalker* (2019) must have been the Aki-Aki "Festival of the Ancestors."

We sculpted 20 or 30 different iterations of the Aki-Aki, using a modular sculpting process so we could create different looks. Some had trunks that were up and some that were down. We chose the ones that we were going to make highly animatronic, and made another set that were essentially pullover masks. We also made 100 or so using 3D-printed fabric. From several feet away it was surprisingly effective, and on camera you really can't tell that there isn't a full form there.

Matt Denton built a system whereby one controller could perform more than one Aki-Aki on the day, but you could also switch to single Aki-Aki mode.

"Shooting that sequence with Frank Oz has to be one of my career highs."



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Each Aki-Aki with an animatronic head also had an onboard recorded performance so it could remain "alive" at any time.

Our choreographer, Paul Casey, had recruited the Jordanian Army to play Aki-Aki, and they really threw themselves into their roles. They were so well organized. There was a kinship and sense of humor that kept everyone up and buoyant during the shoot. You need that so as not to be overwhelmed by the task ahead of you. When the hi-fi was pumping that music out, it was phenomenal.

Technology has clearly advanced significantly in the years since *The Force Awakens*.

Babu Frik is a great example of that. The tiny little motors and



“We always had a desire to do Maz as a puppet, and we were finally able to achieve that for *The Rise of Skywalker*.”

electronics, and the software and control system allied together with the animatronics, were just not available before. We were able to put plenty of servomotors inside his head, but still make it smaller than your fist.

Back on *The Force Awakens*, Maz was the character that wrung us out, creatively. We just couldn't find her design, and the eureka

11 The happabore was among the first *Star Wars* creatures Scanlan worked on.

moment didn't come until we'd almost finished filming. We always had a desire to do Maz as a puppet, and we were finally able to achieve that for *The Rise of Skywalker*. Maz was in a number of scenes with Leia, and J.J. was keen to give them authenticity by shooting them in such a way that everybody in those sequences was real. We built our photorealistic Maz maquette as a full animatronic, and puppeteer Claire Roi Harvey wore sensors connected to Matt Denton's system to perform her movements, instead of using mechanical control devices. Maz's dialogue, which was recorded live, was synced to the puppet's mouth. It was by far the most complicated puppet I've ever been involved with. When something becomes that good,

you tend not to question how it works, it just works.

Looking back on your work on the *Star Wars* movies, would you say picking up your old career was a good decision?

I've been the luckiest person in the industry. I don't know of any other person who's been as privileged as I am to come back into an industry and be given the opportunity to effectively start again. I was given the chance to say, 'If you could do this all over again, knowing what you now know, what would you do?' That's what the *Star Wars* films have done for me. They gave me that opportunity, and to be given that chance in the twilight years of my career is like being able to live my life again. 🙌



11

YΔΔ7 ΓΕΜΝΑΙΔΑΝ ΚΑΝΟΜ7Μ7

A CERTAIN POINT OF VIEW

Our resident *Star Wars* expert, Michael Kogge, 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....

“What is it about certain planets that made them perfect bases for the Rebel Alliance or the Resistance?”

David Willoughby, U.S.A.

During their wars against the Empire and the First Order, the Rebel Alliance and the Resistance never had a place they could truly call home. Its members had to be ready to break camp and move on, often at a moment's notice, so as to elude the lethal forces that were always in pursuit. This sense of perpetual dislocation led many of these freedom fighters to forsake any conventional or domestic concepts of home. Home became the struggle itself, and the fellowship of like-minded individuals bonded to their shared struggle.

For that fellowship to exist, however, these individuals had to come together at times instead of interacting solely through cryptic messages. And they did, on planets and moons like Yavin 4, Hoth, D'Qar, Ajan Kloss, and many more, sometimes in large numbers, sometimes with the few survivors who were left after a devastating battle. Centralized bases allowed for specialized training, direct communication, coordinated

planning, and relationship building that just wasn't possible with localized cells scattered across the galaxy. For the fight against great tyranny could not be conducted in isolation; eventually, lone candles in the dark dwindled out.

When the Alliance and Resistance scouted potential locations to house a base, what mattered most was that their presence would not disturb a sapient population which wasn't involved in the struggle. The Empire and First Order shed no tears if innocents got caught in the crossfire, but the rebels strove to avoid needless death at all costs. The Alliance and Resistance desired to free the galaxy from the chains of violence and oppression, not terrorize it.

Consequently, most of the major bases were constructed on planets that lacked an indigenous civilization. Yavin 4 and Ajan Kloss both had remnants of previous settlement, but those populations had long since passed away or moved on. Multicellular organisms had



Major Bases

Yavin 4

Orbiting the gas giant Yavin in the Outer Rim, the fourth moon was once the home to an ancient civilization known as the Massassi. This lost species built giant ziggurats in the moon's jungles, one of which, the Great Temple, housed the Rebel Alliance's High Command and starfighter squadrons.



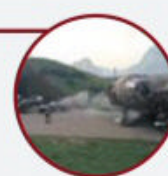
Hoth

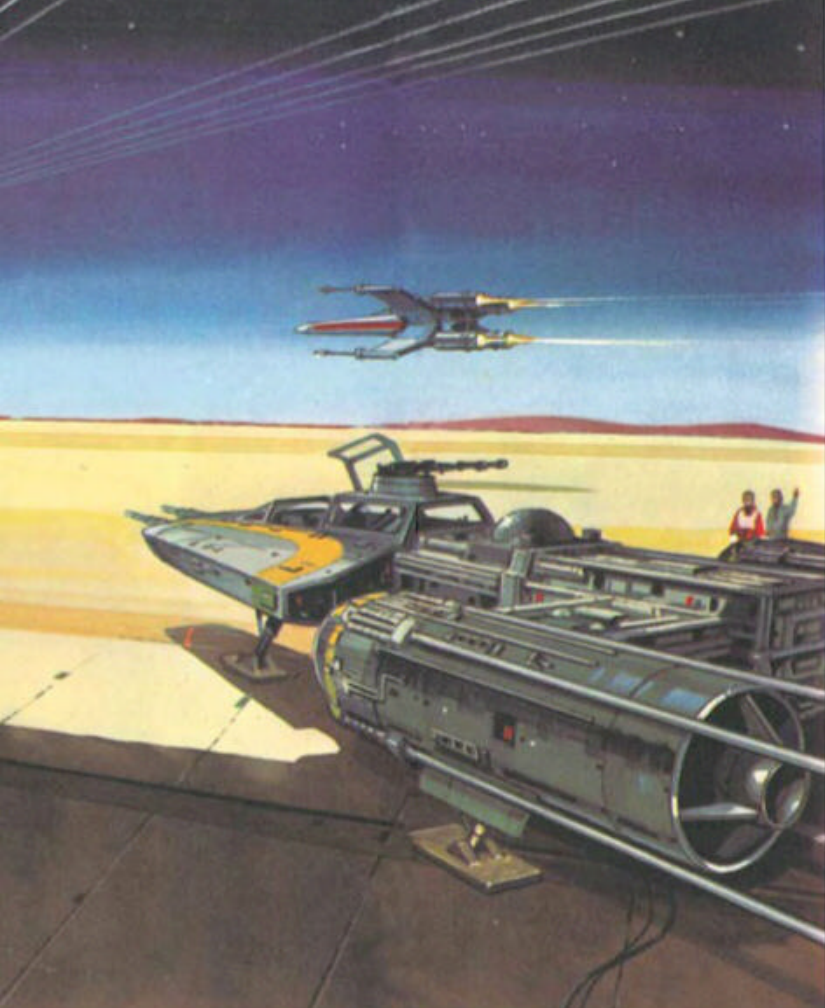
A wasteland of snow, ice, and wind in the Anoat sector seemed to be the perfect hiding spot for the Alliance after a long search. The rebels spent two years carving tunnels to create Echo Base, but their feat of engineering was all in vain when the Empire located it and invaded.



D'Qar

This lush, forested planet, not far from Naboo, had been settled and abandoned by the rebels, and then years later used as the operations center for the Resistance. Much of the base was built underground, while foliage from above provided shielding from general detection.





also evolved on Hoth, D’Qar, and Crait, yet not beyond animal intelligence. By finding refuge on those planets, the rebels could do what they needed to do and not directly interfere with a developing society. Such criteria frequently made locating acceptable worlds a challenge, but that was the philosophy lived by those who were wedded to the Alliance and Resistance.

The progression of the war dictated what was needed in a base. As the Alliance grew in size and had to be closer to the major spacelanes, High Command moved its headquarters to Yavin 4 from Dantooine, which had been—even by Grand Moff Tarkin’s estimations—“too remote.” After blowing up the Death Star, the rebels fled Yavin 4 and looked for somewhere hidden, because the Empire no longer viewed them as mere pests and now hunted them down relentlessly. The search ended on Hoth, an ice world so remote that it wasn’t on most star charts. Seclusion didn’t stop the Empire from finding them, and soon the Alliance were on the run again, just as those in the Resistance found themselves more than thirty years later, fleeing from D’Qar to the former rebel base on Crait, and then to faraway Ajan Kloss.

Race for a Base

3 BSW4

- Rebels from Phoenix Squadron established a small base on Atollan.

2 BSW4

- Dantooine served as a temporary staging center for the Rebel Alliance, unified under Mon Mothma.

1 BSW4

- Alliance High Command set up a base on Yavin 4.

0 BSW4

- When the Empire’s Death Star threatened to obliterate Yavin 4, the rebels destroyed the battle station but had to abandon their compromised base.

1 ASW4

- Crait was considered as a potential new central base.
- The remote world of Hoth was eventually chosen.

3 ASW4

- The Empire attacked the rebel’s new base on Hoth, scattering Alliance forces across space.
- Rebels built a small outpost on D’Qar, but later departed after the Alliance won at Endor.

34 ASW4

- D’Qar became the headquarters for the Resistance in their fight against the First Order.
- Forced to evacuate D’Qar, the Resistance sheltered on Crait until driven off.

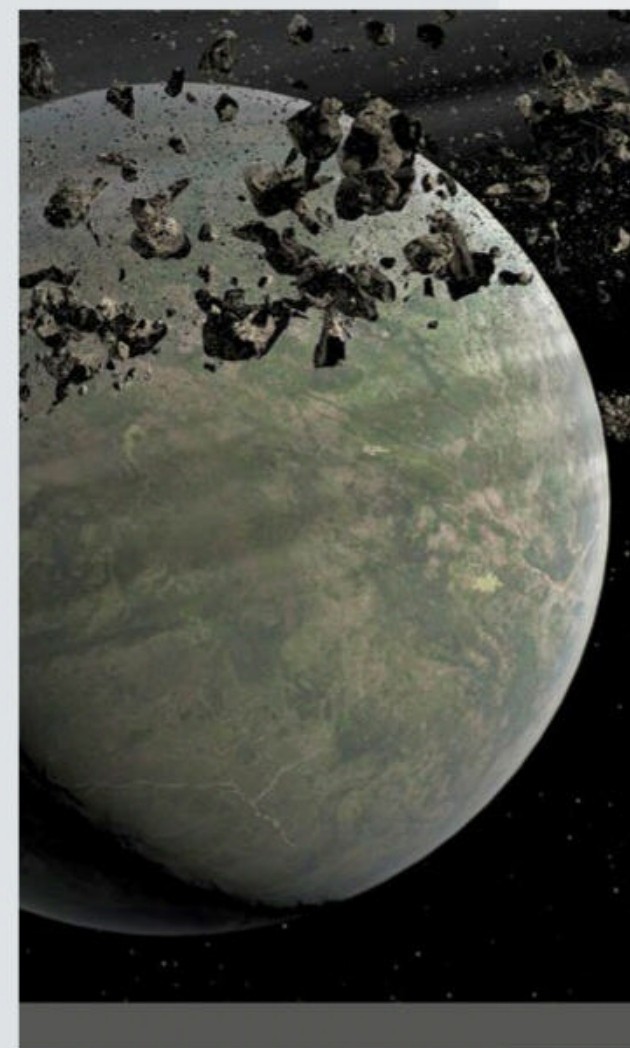
35 ASW4

- The Resistance regrouped on Ajan Kloss, and launched their final strike against the First Order.

Dantooine to D’Qar

The Rebellion against the Empire was sparked not only by concerned senators, but by citizens reacting against Imperial subjugation. These insurgents often hid in backrooms or basements where they could congregate, resupply, and share information. Only after Mon Mothma broadcast a unifying speech above Dantooine did the need for a central headquarters arise.

In comparison, when the First Order emerged, few in the New Republic saw it as a threat, compelling General Leia Organa to recruit members to her Resistance. She brought them to D’Qar where they trained like the Alliance of old and prepared for war against the First Order.



Crait

Salt plains as white as snow covered the red crystalline surface of Crait, a temperate world with a breathable atmosphere. The Alliance converted an old mine there into an outpost, from where what remained of the Resistance later made a final stand against the First Order using Alliance-era equipment.



Ajan Kloss

Alderaanian scouts discovered this jungle planet in the Outer Rim yet never reported its existence to the Empire. After the Rebel Alliance’s victory at Endor, Leia Organa trained as a Jedi there with Luke Skywalker, and years later it became a Resistance base.

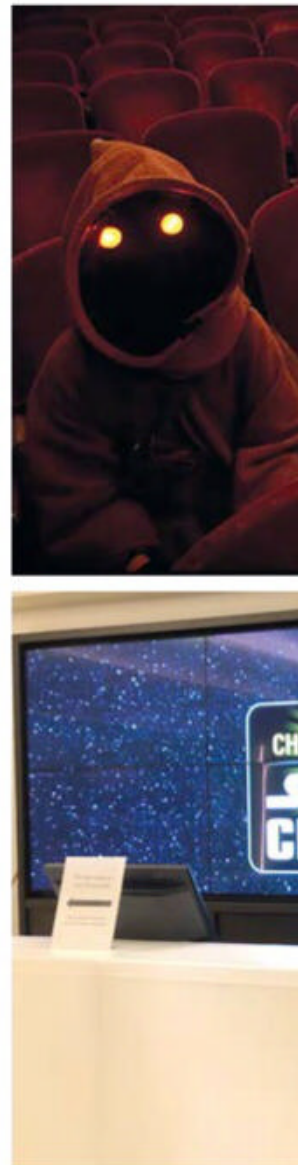
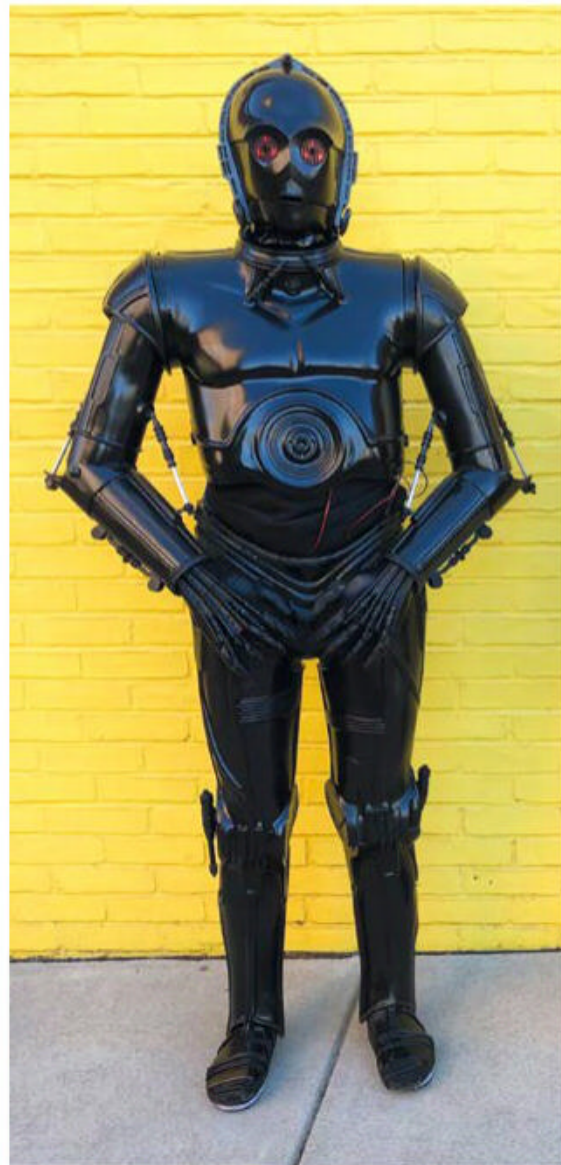


CONTACT US

Send your in-galaxy queries to starwarsinsider@titanemail.com with the subject header, “A Certain Point of View.”

STAR WARS WORLDWIDE

CELEBRATING THE SAGA



ALWAYS TWO, THERE ARE

A dyad who grew up together in *Star Wars* costumes

Much like Luke and Leia, Michael Hinton's daughters Zoe and Saffy have traveled very different paths on their *Star Wars* journeys, thanks in part to their very different personalities.

"Zoe is an outgoing girl, who has been inspired by *Star Wars*, George Lucas, and Dave Filoni to pursue filmmaking," beams the proud father. "She also uses *Star Wars* to run her own podcast, has been able to do two panels at *Star Wars* Celebration,

host the *Star Wars* animated panel at Reed Pop's Keystone Comic Con, and done numerous other panels around the area."

Hinton's other daughter is a different proposition. "Saffy is a very shy person," he explains. "But *Star Wars* costuming has transformed her. In costume she is outgoing, and will dance, interact, and have fun with anyone." Saffy's socialization hit new heights at *Star Wars* Celebration Chicago, where she debuted her

Triple-Zero costume. "It would take her nearly two hours to get across the bridge from the hotel, just from people taking her picture," recalls Hinton. "Saffy has used her love of *Star Wars* to help others and put a smile on people's faces. She plans to use this love to pursue graphic design and videogame development after high school."

As children, the pair cosplayed as Jawas. "Neither would ever break character while in costume," smiles

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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Hinton. This dedication paid off, as Zoe and Saffy managed to meet musician "Weird Al" Yankovic and author Tom Angleberger during their time as Tatooine scavengers. While both daughters have outgrown their Jawa gear, Zoe has gone on to create multiple Sabine Wren costumes and is planning to tackle K-3PO next. Saffy's cosplay triumphs include a Tusken Raider, Ketsu Onyo, and Triple-Zero, as well as a future C-3PO build. From showing his children the *Star Wars* films at a young age to collaborating with them on costumes, Michael Hinton has shown that *Star Wars* cosplay makes for a strong family bonding experience.

ARTISTS' ALLEY

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

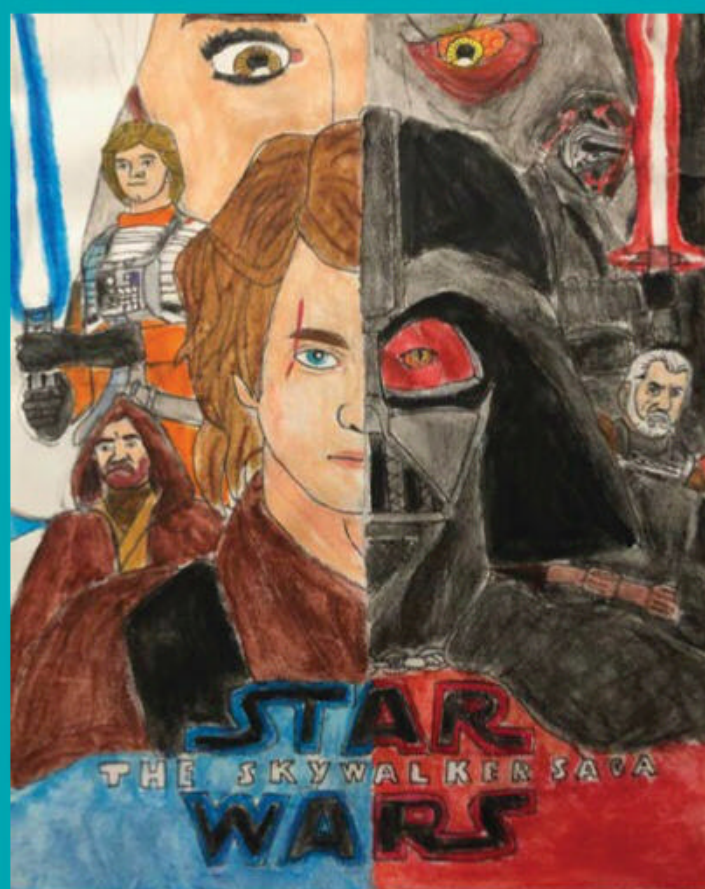


01 "AHSOKA" BY SAY

When Say first saw *Star Wars: The Clone Wars* (2008-2014, 2020), the fan artist was immediately drawn to Ahsoka Tano. "I absolutely loved her look, and she is such a strong character and a great leader," Say reflects. "When she appeared in *The Mandalorian* (2019-present), I thought that they did such an amazing job bringing her to life that I was inspired to create a piece of art about her."

02 "THE SKYWALKER SAGA" BY ISIAH LESTER

When crafting this creation, fan artist Isaiah Lester was inspired by the Skywalker family's journey, and the way that Anakin's decisions affected the Skywalkers and those closest to them. Centering the piece on a portrayal of Anakin's struggle between the light and the darkness, Lester also incorporated Luke, Leia, Kylo Ren, and other key figures into the composition.



BOUNTY HUNTERS

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

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Meet the stars, show the evidence, win the bounty! Bounty Hunters is sponsored by Kotobukiya. Each issue's winner will receive a fantastic Kotobukiya *Star Wars* statue kit! To see more, visit www.facebook.com/kotobukiya



PAUL BETTANY

Meeting Dryden Vos was a Vision for these fantasy fans.

For Austin Heckman, meeting actor Paul Bettany was like getting to chat with two Hollywood superstars at the same time.

"I'm such a fan of Bettany's work as Vision and Jarvis in the Marvel Universe," recalls Heckman, "So I was thrilled when he was cast in the role of Dryden Vos in *Solo: A Star Wars Story* (2018)." Bettany may have played a dangerous criminal overlord in the story of Han Solo's early adventures, but Heckman describes the actor himself as "kind and down to Earth." During his brief conversation with Bettany, Heckman was thrilled to talk about his two favorite fantasy series. "I asked if he was excited for *WandaVision* (2021), and how filming with Elizabeth Olsen went," enthuses Heckman. "And, of course, he had great things to say about his time working with Emilia Clarke on *Solo*."



01 Austin (right) and friend Erica pose with Paul Bettany, the actor known for portraying Dryden Vos in *Solo: A Star Wars Story* (2018).

WORLDWIDE



DEATH STAR DECOR

Tackling a technological terror

For Italian fan Ruggero Collenghi, *Star Wars* has always been a serious matter.

After seeing the original trilogy in the mid-1980s, the saga became a true passion for him. The hobby even led him to pass up social activities with his friends.

"In the early 1990s, I once spent New Year's Eve at home alone, refusing to go partying with my friends because there was a *Star Wars* marathon on TV," says Collenghi. "Unmissable for me, but a weird choice for all my friends."

Although he does not consider himself much of a collector, Collenghi has seen the movies hundreds of times, utilizing many *Star Wars* quotes and teachings as guides in his personal life. When a new Padawan increased the size of their family, Collenghi and his girlfriend decided to look for a larger home outside of Milan, Italy. After moving into a 19th

century villa, their architect redesigned the interior and suggested converting a section of the living room into a brick-and-stone wall with lights. Upon hearing this, the Italian fan immediately asked, "Do you remember the Death Star?"

Collenghi's creative imagination embraced the opportunity to recreate a section of the battle station's wall in his own home. The architect liked the idea too, and got to work. "The most difficult part was finding a blacksmith with laser machinery big enough to cut the three-meter-long iron panels," says Collenghi. "We also had a few problems finding perfectly white glass, but the installation of the electronics—which involved a transformer and twenty-five meters of LED strips—went smoothly." Now settled into the renovated villa, Collenghi considers his Death Star reproduction to be most impressive.



A CELEBRATION OF LIFE

The power of *Star Wars* brings new hope to a loving family

Andrew and Sarah Jagoda endured more trials on their path to *Star Wars* Celebration Chicago than the most dedicated Padawans. In addition to naming their first son Luke, *Star Wars* gave the couple something fun to bond over. “We’d go on special day dates for every new movie release so we could see it early together without a crowd,” says Andrew.

Unfortunately, in 2017 tragedy struck the Jagoda family. Over the course of a year, Andrew was diagnosed with cancer, underwent chemotherapy, and faced multiple recurrences of his disease. As Sarah encouraged Andrew to undertake a

transplant procedure, Celebration announced that the following year’s event would take place in Chicago—their hometown. Sarah became convinced that attending the event would give them something positive to focus on as Andrew went through further rounds of treatment. “We started talking about being able to go together,” reminisces Andrew, “It motivated me to keep fighting and agree to the transplant. Essentially, *Star Wars* got me through that and I suddenly had Celebration with my family to look forward to.”

Following the procedure, several clear scans ensured that Andrew could accompany his family on their

adventure. The Jagodas’ son, Luke, was lucky enough to receive an autographed photo that Mark Hamill had sent along to the event to be given out to young fans. “After watching the trailer for *The Rise of Skywalker*, Luke turned to me with tears in his eyes and gave me a huge hug,” remembers Andrew, “and my younger son, Carter, spent the day hugging stormtroopers and shaking hands with every Darth Vader he could find.”

Celebration left the Jagodas with a lifetime of memories, and Andrew knows that *Star Wars* will continue to be a source of strength and hope for his family. 🌌



TK-101

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



TO REPLICATE OR APPROXIMATE?

Recreating physical props from the *Star Wars* galaxy can be a rewarding hobby, but it can also become a rabbit hole that may consume your destiny, as TK-101 found out when we delved into the origins of Luke Skywalker's macrobinoculars in an attempt to build our own.

WORDS: CHRISTOPHER COOPER

Toys are great. Over the decades there have been some fantastic recreations of *Star Wars* technology, from blasters and lightsabers to Jedi comlinks and Boba Fett helmets, allowing fans young and old to recreate epic space battles in their own backyards. But fun as they are, there's nothing like the real thing.

There's something about holding a screen-accurate reproduction of a *Star Wars* prop that tangibly and thrillingly connects you to the saga. And once you've learned that a great many props in the movies were constructed using found parts, emulating one yourself becomes an achievable reality. The Jedi comlinks from *Star Wars: The Phantom Menace* (1999) were made from Gillette razors that were cheap and readily available at the time, for example. Yet given the rarity of many original parts, and the potential cost of securing a specific component, you may find your project stalls before it even gets started, unless you're willing to make some compromises.

Such conundrums face fans around the world, who gather on internet forums to seek a consensus on the provenance of this or that "mystery box" (an as-yet-unidentified

"thing" spotted on a prop in a hazy old photo from 1976), or the correct kit part used as a greeblie, or the specific angle of a clamp. A prime example of the hiccups encountered in making something seen on screen can be found in the macrobinoculars Luke peered through when he tried to track down R2-D2 in *Star Wars: A New Hope* (1977), as TK-101 learned when we became mildly obsessed with building a pair.

YOUR FIRST STEP

The first task was to research what the prop had been made from, and fortunately for TK-101 a great many enthusiastic fans have long since done the legwork when it comes to Luke's famous macrobinoculars (and we tip our bucket to their determination,

dedication, and eyes sharp enough for a desert hermit!)

Like the original lightsaber hilts from *A New Hope*, the hi-tech binoculars were, rather fittingly, made from antique camera parts. We say "antique," but in reality, the boxes full of used equipment that set decorator Roger Christian procured from a camera dealer in London were considered garbage by the seller, relics of outmoded technology gathering dust in a corner of his stock room. The irony is that the same "junk" can today fetch a tidy sum, thanks to their connection with the saga. This was our first brush with reality, as our budget couldn't match the eye-watering cost of a Kalimar Six

Sixty, an ultra-rare (but not particularly high-end) Japanese medium-format SLR camera from which the lenses for the macrobinoculars were sourced. Twice as expensive, as we'd need a pair!

What we could afford, and proved relatively easy to come by, was a Eumig Servomatic—the cine camera that served as the main body of Luke's macrobinoculars (or, at least, for the "hero" prop—turns out there was another). We also set upon a budget option for our lenses, purchasing some non-working SLR lenses from Ebay that at least had the vibe of the



MACROBINOCULAR SHOPPING LIST

The vintage cameras that became donors for Luke Skywalker's macrobinoculars:

Eumig Servomatic

Parts: The main body, a dial, and a plastic bubble-textured plate.

Kalimar Six Sixty

Parts: Viewfinder and original Kaligar f2.8 80mm lens (we'll need 2!), and some aluminum knobs.

Bell & Howell Two Twenty:

Parts: A control dial.

Seagull 4A

Parts: Another dial and more knobs.



coveted Kaligars. Our build was now going to be “inspired by” Luke’s kit, but we could live with that.

THE DARK PATH

When constructing an item from original parts, there’s another thing to consider: How do you feel about cannibalizing an object of potential historical importance to make something that’s merely an approximation of something from a film you like? Buying an antique for the sake of a single plastic dial seems somehow wrong, but there

are alternatives. Resin-cast replicas of original parts will look just fine when painted and weathered, and even plastic bottlecaps and other domestically sourced nick-nacks can work as placeholders, until...

And here’s the thing: Once you’ve started down the rabbit hole, there’s a chance your project will never be finished, or at least remain on the shelf until just the right part comes along. That’s where our Eumig and incorrect lenses are right now. And that’s fine. A hobby is a lifelong journey, after all. 🐇



The *Star Wars* Archive

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

SHOOT FOR THE MOON

Contemporary audiences have become used to incredibly realistic cinematic environments created almost entirely within the digital realm of CGI, but there was a time when building a *Star Wars* world, such as the forest moon of Endor, was a much more analogue affair.

While most of the live-action Endor footage for *Star Wars: Return of the Jedi* (1983) was captured in the giant redwood forests of North America or on sets at Elstree Studios in London, England, it was down to the resourcefulness and skill of Industrial Light & Magic's modelmakers, matte artists, and animators to generate effects shots that would blend seamlessly into the thrilling on-screen action. ►





01 The forest moon of Endor was realized using a combination of location filming, matte paintings, and miniature sets.

02 Industrial Light & Magic matte artist Chris Evans (right) at work on the model of the forest moon.

03 Evans adding finishing touches to the Endor miniature set's painted backdrop.

04 ILM Chief modelmaker Barbara Affonso painting model trees on the miniature set.

05



05 The painted backdrop and model trees were combined to create a miniature set of Endor, used for animated effects shots involving the demise of several AT-ST walkers.

06 ILM modelmaker Paul Hutson setting up an AT-ST model for filming.

07 Another AT-ST model being rigged by the ILM crew for destruction in an Ewok trap.

08 Concept art by Joe Johnston detailing an Ewok attack on a downed AT-ST.

09 Warwick and Harrison Davis on the set of *The Rise of Skywalker* with director J.J.Abrams.

06



07



08



Return to Endor

The *Star Wars* saga returned to Endor during the final scenes of *Star Wars: The Rise of Skywalker* (2019), with a cameo appearance by a much loved character from the original trilogy.

Having originally played Wicket W. Rarrick in *Return of the Jedi* and reprised the role for *Caravan of Courage: An Ewok Adventure* (1984) and *Ewoks: The Battle for Endor* (1985), actor Warwick Davis returned once again as the brave and resourceful Ewok. Playing the role of Wicket's son, Pommet, was Davis' real-life son, Harrison. The scene was filmed at Black Park Country Park in Buckinghamshire, not far from the movie's base at Pinewood Studios. 🌿



09

STAR WARS: THE HIGH REPUBLIC

STAR WARS
THE HIGH REPUBLIC

STARLIGHT
Hidden Danger
PART ONE

By Justina Ireland



Previously:

Memories of Starlight Beacon's recent Drengir incursion weigh heavily on the minds of its crew, as the space station prepares to host the annual conference of the Galactic Agriculture Alliance....



Velko Jahen and Ghal Tarpfen raced through the hallway outside Starlight Beacon's security hub

to the nearest elevator, Ghal punching the button that would take them to the main concourse with a brutality that belied her inner distress.

"Do you think we'll make it in time to keep them from hurting each other?" Velko wondered aloud.

"We can only hope," Ghal said. As soon as the doors slid open, they charged out of the car and into a crush of bodies.

displeasure radiating off him. "Controller Rodor Keen said green, for plants. Ergo, I give you a beautiful green banner."

"Not all plants are green," Velko muttered, but the banner was nicely constructed, stately and grand without being excessive. What did it matter that her meticulous plans had been changed by Rodor Keen once again? Sure, he might be the head of Republic operations responsible for Starlight Beacon, but couldn't he at least let her handle the decorations without any interference? Ah well, at least it hadn't been the Jedi Estala Maru this time.

"This is fine. What about the linens and such for the formal dinner?"

"All in order, my lady, all in order." The Neimoidian gestured toward the bank of elevators. "I can go and finish up hanging tapestries, yes?"

"Yes, yes, thank you." Velko said, only half paying attention as he waddled away to see to other tasks. She still had a dozen other small things to check before the delegates arrived, but most

Velko marveled? Not her, but on Thyrsus farming had been looked upon as an occupation undertaken only by those too cowardly to fight back. Over the past few days, however, Velko had been reminded that not every system found warfare more edifying than growing things, and now she was as determined as everyone else to make certain that this event was a success. That began with excellent security.

Velko made her way to the security office, opting to take the maintenance stairs rather than the elevator. She'd been lax in her fitness lately, and it seemed like a good way to also give herself a few moments alone to think. Too many now recognized her as the person on Starlight Beacon who got things done, or at least had a conduit to those who could, and she often found herself waylaid by someone wondering why there wasn't a certain dish being served in the dining lounge, or why the lights dimmed at a certain time, and numerous other minor grievances along the way. Some days it

"DO YOU THINK WE'LL MAKE IT IN TIME TO STOP THEM HURTING EACH OTHER?" VELKO WONDERED ALOUD. "WE CAN ONLY HOPE," GHAL SAID.

As they forced their way through the baying mob, Velko struggled to figure out how things had turned so bad, so fast...

One Day Earlier

It was all wrong.

Velko looked at the banner hanging above the main bank of elevators that serviced the primary docking bays for Starlight Beacon and sighed. "Welcome Agricultural Alliance!" the strip of material proclaimed, the aurabesh characters stitched out in bright green letters against an ivory background.

"I thought we decided to go with blue," Velko said, frowning as she looked at her datapad for the banner order request.

"Blue? No, you wanted green," the creator of the banner, a Neimoidian who was well known for beautiful tapestries and draperies, scowled at Velko, evident

important was the security for the event, and that would require a visit to the administrative hub.

For the next few days, the Galactic Agricultural Alliance would be holding their annual meeting on Starlight Beacon. After the destruction in the Hetzal system, and the resulting upheaval with the hyperspace lanes, the annual meeting was the first big event Starlight would host, second only to its original inauguration. It would also be the first meeting of the agricultural alliance that welcomed members from all over the galaxy, and not just the few that usually made the trip to Coruscant, where it was usually held. With people from the frontier concerned about safety throughout the galaxy, especially with the Republic Fair rapidly approaching, the pressure to ensure that the event went off without a hitch was enormous. Who would have thought so many people would be so thoroughly invested in keeping a bunch of scientists happy,

was hard to get anything done, especially when everyone seemingly forgot that living together on Starlight Beacon meant catering to the needs of lots of different species.

But she was getting much better at handling the demands and explaining to exasperated Republic officials and visitors just why she could not accommodate certain special requests.

After the first couple of flights of stairs Velko's thighs began to burn, and she started running, enjoying the feel of the muscles working in her legs. When she passed the doorway to the fifth floor, she found herself skidding to a stop as a brown-skinned human girl grunted under the weight of a giant pot of flowering vines.

There was nothing about the pot that should have alarmed Velko—it wasn't unusual to see the gardeners rearranging the plants that were tucked in various locations throughout the station—but there was something about these vines

that reminded her of the Drengir. It was ridiculous, of course, as the plant in the pot wasn't eating the girl or trying to attack anyone, but everyone had been on edge since they'd had an infestation of the creatures on Starlight not so long ago, Velko being no exception.

"Hey, you shouldn't be back here," Velko gasped, more out of breath than she should have been after such a short climb. She really needed to start making time to exercise.

"Oh, my mentor told me that I was supposed to take these plants to the dining facility, and I had to do it within twenty minutes to ensure that the blooms didn't wither. This is a very fragile plant, and the ambient humidity in Starlight Beacon is approximately forty-five percent, which is far too low, but the garden up there is kept at eighty-five percent humidity, which is far more agreeable. Also, all the elevators were busy, and I was worried I wouldn't make it in time."

Velko blinked as the girl babbled on

you. I even went looking for you in the greenhouse, where this plant needs to be in the next eight minutes. And you owe me a jar of canuda oil for my joints."

"Avon Starros," the girl said with a toothy grin, ignoring the droid and answering Velko. "I'm here with the Galactic Agricultural Alliance for their upcoming symposium. I have to go, but I will make sure to use the elevators from now on!" the girl said, hefting the pot and hurrying after her droid, who kept up a steady chatter at the girl as the two left. Curious.

Velko exited the doorway immediately after the pair, but there was no sign of the girl or her droid.

Shrugging away the strange encounter, Velko turned her attention once more to preparing for the arrival of the rest of Agricultural Alliance.

A day later, after several rounds of arguments (or "vocal disagreements,"

Starlight Beacon was ready.

Velko stood in the docking bay and waited for the ships to start arriving. They had talked the Alliance into consolidating their travel so that the hundred or so scientists would be arriving in five ships: one from Coruscant, one from Chandrila, and three from each rim of the galaxy, specifically the planets Onderon, Ord Mantell, and Raxus. The scientists would be cranky and out of sorts after their trips, most people usually were, and Velko planned on greeting them and assigning them to their sleeping quarters quickly so that they could relax before the grand dinner later that evening.

Nothing would go wrong.

Hours later, after smiling and bowing and greeting one hundred and six agricultural scientists, Velko walked to the administrative hub to find Starlight's head of security, Chief Ghal Tarpfen,

THERE WAS NOTHING ABOUT THE POT THAT SHOULD HAVE ALARMED VELKO... BUT THERE WAS SOMETHING ABOUT THOSE VINES THAT REMINDED HER OF THE DRENGIR.

and held up a hand to interrupt her flow. "That doesn't really explain how you got back here?"

"Oh, I spliced the lock!" said the girl. "Republic standard locks tend to use a braided equivalency of the Gratton cipher, and the Maben algorithm set to a four-beat pulse. That's weird, right, that so many government locks throughout the galaxy respond to the exact same datapoints? Anyway, I don't have a lot of time to explain, but I'd be happy to show you later if you'd like."

Velko had the strange sensation she was falling from a great distance. "I'm sorry, who are you?" Velko crossed her arms as irritation spiked through her, and sniffed, aware of the spicy scent from the flowers in the pot the girl held. It tickled her nasal passages.

The door the girl stood before slid open, and a rose-gold childcare droid stood on the other side. "Well, Avon, looks like your calculations were incorrect because I did indeed beat

as Rodor preferred to call them), everything was in place. Every fixture on Starlight seemed to have a little more sparkle, and sleeping quarters had been set aside and prepared for more than a hundred of the most important botanists, agricultural experts, and biologists in the galaxy. The food for so many extra bodies had been ordered and prepared, with extra care towards accommodating the particular likes and dislikes of each species. There were meats and vegetables for the carbon-based life forms, several soups and invigorating tinctures for the non-carbon-based life forms, and enough wine for a host of taverns. The scientists would be fed and well rested, and some of them possibly more than a little the worse for wear.

But that was entirely okay, because they had learned much about security after the instance with Ambassador Ceeril. There would be no surprises. Every long-standing treaty and disagreement had been considered,

watching the monitors as they scrolled through different views of Starlight Beacon: the hangar bays, the dining facility, the meditation garden, the concourse, and on and on, the images scrolling past so quickly that they made Velko feel a bit dizzy.

"I'm amazed you can keep track of everything that's happening," Velko joked.

Tarpfen, a Mon Calamari with not a lick of humor, sipped at a cup of greenish liquid and said nothing for a long moment.

"Are you checking up on me? Because it's a bunch of scientists," she said, finally. "The most exciting thing they've done is walk through the meditation gardens sniffing the flowers. All of which are blooming—just as you wanted, by the way."

"Ah, I'll have to thank Castor for seeing to that." Velko had thought it would be nice to force the gardens into bloom for the scientists' visit, since they

were all biologists and horticulturalists and the like. People who loved plants should love flowers, and it had seemed like a small ask of the gardener. Since Starlight's gardens were already on an artificial schedule it hadn't been a huge issue, but it was definitely nice to know they had managed to do it. Pretty flowers were low on the list of priorities when there were a hundred people to keep safe, fed, and housed, but it was a nice touch all the same.

A pinging noise caught Velko's attention, and she frowned at one of the bottom-most screens as it began to flash. "What's going on with that?"

Tarpfen leaned forward, putting her mug of tarine tea to the side. "It looks like a camera droid flagged an infraction in this area. The droids are programmed to recognize over three thousand different kinds of aggression responses."

"Aggression...?" Velko began, but she didn't get a chance to finish. On the screen, an Ithorian male lunged at an Amani, who responded by flipping their

shocked expression.

"I know, but shooting our guests?" Velko shook her head. "That's never going to be a wise move." Still, the blaster fire had dispersed the crowd more quickly than yelling and pushing, but Velko was not impressed by Tarpfen's impulsive decision to fire on two beings in the middle of the concourse.

"You'd rather I'd let them pound each other into protein paste?" Chief Tarpfen asked, voice flat. Velko took a deep breath and sighed, but no sooner had she opened her mouth to tell the security droids to take the two brawlers to the medcenter than a stocky Siniteen with dull yellow skin and a frown of dismay interrupted her.

"What is the meaning of this?" the woman demanded, veins in the ridges of her large head throbbing with obvious displeasure. "How dare you start shooting at my colleagues so haphazardly?"

"These individuals were fighting," Tarpfen began, but Velko inserted herself

displeased. Velko agreed, Tarpfen should have shown more restraint, but either one of them might have killed the other had the chief not intervened.

"It was the best choice in the moment," the Mon Calamari said, blinking.

"Is that not what the security droids are for?" Sh'nar asked, crossing her arms.

"Droids aren't always best at assessing rapidly shifting situations, if you catch my drift," Chief Tarpfen said. "It was far better for your colleagues to take a stun bolt."

Medical droids and other personnel arrived on the scene to see to the injured fighters, including Okana, to whom Velko gave a small wave. The green Ovissian medic seemed to be very interested in the conversation between Chief Tarpfen and Professor Qwasba, but she turned her attention to the injured men as they were lifted onto medibeds.

"Professor, perhaps you would like to accompany us to the medcenter? Once the two offenders are checked out, we'll

TARPFEN DIDN'T HESITATE. SHE PULLED OUT HER BLASTER AND PEELED OFF TWO SHOTS AIMED AT THE COMBATANTS, BRINGING THEM BOTH DOWN.

tail around and striking the Ithorian.

"Tarpfen!"

"On it," The Mon Calamari said, standing and following Velko as she ran out of the room.

The fight had been on the main concourse not far from the gardens, and by the time Velko and Tarpfen stepped out of an elevator nearby the Ithorian and the Amani were engaged in full-fledged combat. Neither uttered a word, instead they hissed and clicked at each other, their guttural sounds both feral and vicious.

A crowd had gathered to watch the brawl, and getting through the throng was slow going. Tarpfen didn't hesitate. She pulled out her blaster and peeled off two shots aimed at the combatants, bringing them both down.

"Don't worry. I only stunned them," she exclaimed, in response to Velko's

between the two women and gave the Siniteen a small bow.

"My apologies, but Chief Tarpfen is correct. I am Administrator Velko, can I be of some assistance?"

"Ah, Velko, just the person I was looking for. I am Professor Sh'nar Qwasba, the current president of the Galactic Agricultural Alliance. I'm afraid I just arrived and did not get a chance to liaise with you earlier. I was of the mind that so far the hospitality on Starlight had been exceptional, but then I was told by my assistant that my colleagues were brawling on the concourse."

"Yes, which is why they were, um, subdued. We're going to have them taken to the medcenter."

"And then they will be detained until they understand Starlight Beacon has a zero-tolerance policy for fighting," Tarpfen interjected.

"It is somewhat extreme to be walking around shooting civilians, is it not?" Sh'nar said forcefully, her expression

take their statements and release them into your care," Velko assured Sh'nar. "I'm sure that whatever brought them to blows was a minor disagreement, since you said they're old friends."

Before Velko could add anything, Chief Tarpfen held her hand up to the comm unit she wore strapped to her temple. Without a word, and little more than a nod at Velko, Tarpfen was running for the nearest elevator.

"And just where is she going?" asked Professor Qwasba, mystified. Velko didn't answer. She was hearing the same alert from Master Estala Maru in her earpiece.

"All Jedi and security details, report to the dining facility immediately. Riot in progress. This is an emergency."

Velko's stomach tightened in fear as she hurried after Tarpfen, remembering the girl who'd been carrying strange vines to that facility. Vines that had reminded her of... the Drengir!

TO BE CONTINUED... 🍷

STAR WARS
THE HIGH REPUBLIC

NEXT ISSUE:
Violence erupts on Starlight
Beacon, in part two of "Hidden
Danger" by Justina Ireland,
new and exclusive to
Star Wars Insider!



JEDI MASTER'S QUIZ

In the second season of *The Mandalorian*, our bounty-hunting hero dedicated himself to reuniting Grogu with the Jedi, and found both allies and foes along the way.
Compiled by Jay Stobie

"WHEREVER I GO, HE GOES."

Keep your helmet on and get ready to answer these questions about the Mandalorian's most recent exploits.

FROM TATOOINE TO TRASK

1: From whom did Cobb Vanth acquire his Mandalorian armor?

- A/ Boba Fett
- B/ Jawas
- C/ Tusken Raiders
- D/ A Mining Collective



2: In which settlement did Cobb Vanth serve as the marshal?

- A/ Mos Eisley
- B/ Mos Espa
- C/ Mos Pelgo
- D/ Anchorhead

3: Who intercepted the *Razor Crest* on its way to the Kol Iben system?

- A/ The New Republic
- B/ The Imperial Remnant
- C/ The Bounty Hunters Guild
- D/ The Jedi

4: What class of Imperial starship did Bo-Katan Kryze wish to steal?

- A/ *Arquitens*-class
- B/ *Venator*-class
- C/ *Victory*-class
- D/ *Gozanti*-class



5: A dock worker from which species repaired the *Razor Crest*?

- A/ Quarren
- B/ Mon Calamari
- C/ Devaronian
- D/ Rodian

FROM NEVARRO TO CORVUS

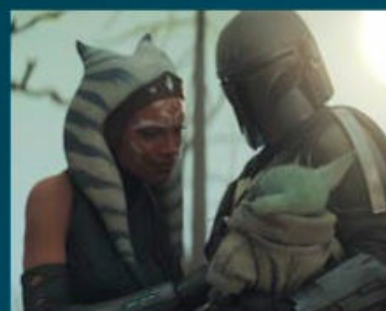


6: A speeder belonging to whom brought Mando to the Imperial base on Nevarro?

- A/ Greef Karga
- B/ A protocol droid
- C/ Cara Dune
- D/ The Mythrol

7: Through what means did Mando discover that Moff Gideon was still alive?

- A/ An interrogation of a stormtrooper
- B/ A recording of Doctor Pershing
- C/ A rumor spreading throughout the Guild
- D/ A transmission from Moff Gideon



8: Where did Ahsoka Tano say that Grogu was raised?

- A/ Coruscant
- B/ Dagobah
- C/ Mandalore
- D/ Tatooine

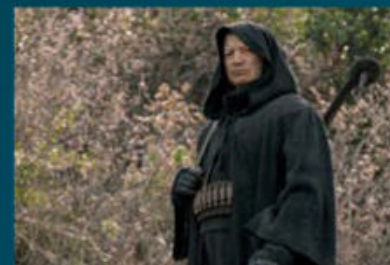
9: Whose whereabouts did Ahsoka hope to obtain from the Magistrate?

- A/ Luke Skywalker
- B/ Moff Gideon
- C/ Han Solo
- D/ Grand Admiral Thrawn

10: What item did Ahsoka give to Mando after her duel with the Magistrate?

- A/ A beskar shield
- B/ A beskar helmet
- C/ A beskar staff
- D/ A beskar knife

FROM TYTHON TO MOFF GIDEON'S CRUISER



11: Why did Boba Fett track down the Mandalorian?

- A/ To claim a bounty
- B/ To recover his own armor
- C/ To capture the asset
- D/ To find a Jedi

12: Who ultimately recovered Grogu on behalf of Moff Gideon?

- A/ Transport troopers
- B/ Stormtroopers
- C/ Dark troopers
- D/ Death troopers

13: Where did Migs Mayfeld serve under Valin Hess?

- A/ Endor
- B/ Hosnian System
- C/ Burnin Konn
- D/ Cloud City

14: Who defeated Moff Gideon and earned the right to hold the Darksaber?

- A/ The Mandalorian
- B/ Bo-Katan Kryze
- C/ Koska Reeves
- D/ Fennec Shand

15: Which craft brought Luke Skywalker to Moff Gideon's cruiser?

- A/ *Millennium Falcon*
- B/ *The Ghost*
- C/ *Tydirium*
- D/ Red Five



“ONCE IN A WHILE BOTH SUNS SHINE ON A WOMP RAT’S TAIL.”

If the bounty value of these characters is determined by the number of letters in their names, use these math clues to determine how many bricks of beskar Mando would receive for bringing them in warm (not cold).



- 1. DOCTOR MANDIBLE - PELI MOTTO
- 2. GOR KERESH + VALIN HESS
- 3. COBB VANTH x MORGAN ELSBETH
- 4. (DOCTOR PERSHING)² - LANG
- 5. FENNEC SHAND + (BOBA FETT)²

“IT’S LIKE A CANTO BIGHT SLOT MACHINE.”

Name the commanders of these five Season Two starships.



QUIZ: 1. B, 2. C, 3. A, 4. D, 5. B, 6. D, 7. B, 8. A, 9. D, 10. C, 11. B, 12. C, 13. C, 14. A, 15. D.
“ONCE IN A WHILE BOTH SUNS SHINE ON A WOMP RAT’S TAIL.”
1. 5 bricks, 2. 18 bricks, 3. 117 bricks, 4. 192 bricks, 5. 75 bricks.
“IT’S LIKE A CANTO BIGHT SLOT MACHINE.” 1. Moff Gideon, 2. Boba Fett, 3. Bo-Katan Kryze
(having commandeered it), 4. Bo-Katan Kryze, 5. Din Djarin (Razor Crest)

WERE YOU ABLE TO FIND “THE WAY” TO THE CORRECT ANSWERS?

0-9: Not bad, but pay more attention during your classes on Nevarro.
10-19: An excellent start. You just need a Jedi to help you master your skills.
20-24: Much like Moff Gideon, it’s best to assume that you know everything. Well done!

NEXT ISSUE

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STAR WARS

INSIDER

204

The Rise of Skywalker

Top Ten galactic *Star Wars* lessons we learned from the Skywalker saga's epic finale!

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Prequel Perfect!

INTERVIEWS:

Rick McCallum

Part one of an exclusive new interview with the *Star Wars* prequels producer!

Bonnie Piesse

Attack of the Clones' Beru Whitesun remembers the making of the movie!

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