PRE-PRODUCTION

PART ONE

Excerpts from an interview with Co-producers

Robert Watts

Robert Watts graduated from Marlborough College in England and Grenoble University in France. He served as an officer in the Royal West African Frontier Force in Nigeria before becoming an assistant director. He was the location manager on such films as "Thunderball," "You Only Live Twice," "Inspector Clouseau," "Papillon," "The Bilby Conspiracy," and the production supervisor of "Meetings With Remarkable Men," and "Star Wars." Robert Watts then went on to become the associate producer of "The Empire Strikes Back" and "Raiders of the Lost Ark." He scouted the Hoth battle sequence in Finnmark, Norway and oversaw the interior work at EMI-Elstree Studios where the live action filming for "Empire" took place. Robert Watts will be co-producing "Revenge of the Jedi."

For EMPIRE, we shot on location up on the Harzangerjëlken Glacier in -20° weather for six weeks for 14 hours a day. The Norwegians told us the human body could not withstand that kind of punishment.

During the filming of A NEW HOPE, the Tunisians thought we were crazy to work in the Sahara Desert at the height of summer. You find out the old adage, "Only mad dogs and Englishman go out in the noonday sun" is true.

English filmmakers and technicians are more experienced in working in adverse conditions than their American counterparts, because the American 'backyard' is far more varied than the English.

In England, there is not a great variety of terrain. Everything you might shoot is obviously English terrain. If an English filmmaker needs a foreign terrain; tropical, or glacial or whatever, it has to be shot abroad.

Jim Bloom

Jim Bloom started in the film business at age 19 as a production assistant on "American Graffiti." He worked as an assistant director on 10 feature films including "The Conversation," "Bound for Glory," "Close Encounters of the Third Kind," "Coming Home," and "Invasion of the Body Snatchers." He was an associate producer on "The Empire Strikes Back" overseeing the complex special effects at ILM. Jim Bloom will be co-producing "Revenge of the Jedi."

After we scouted the locations for JEDI, we presented a composite of our photographs for potential locations which were based on the early storyline's requirements. The photos were shown to George, who would then decide if this place on Earth can be used for that planet in the galaxy. Story ideas of what could possibly happen on that location began to evolve from the photographs and our experiences. This part of the conceptual stage begins to further define both the script and the production requirements. Things continue to narrow until that final day of pre-production, the last day before principal photography begins.

During the conceptual stage, after locations have been decided upon and George and our director have visited them, we begin to plan the studio sets. A lot of design concepts that have been seen and agreed upon will now go into practical production and be physically built. Costumes have been designed and must be manufactured. Props have to be built. You can't just rent these props, because they don't exist. So every new robot, all radio controlled equipment, and the special effects have to be produced before they are needed for principal photography.

When we get a script, such as EMPIRE, it's easy to read about the Walker battle beginning when these huge All Terrain Armored Transports approach across a frozen snowscape. But when it came down to actually putting that on a movie screen, we had to sit down with Norman Reynolds, the action unit from England, and the technicians (magicians) from ILM and spend several days in...
conference deciding which props and pieces are going to be built full-scale and which, like the AT-AT Walkers in EMPIRE, were to be 17 models optically made to appear 50 feet high. We really pride ourselves on our communication, co-ordination and organization.

**RW** We are doing that between California and London, a true Anglo-American co-operative effort, and it worked very well.

**JB** Every time we have a scene of the script, it is broken down, and a production board is made. This lays out where, in the 16 to 18 week principal photography shooting schedule, each sequence will be photographed.

Most people who don't understand motion pictures believe movies are made in continuous order; that the first scene is shot on the first day, all the way through the picture to the last day when you shoot the last scene. This is a luxury few filmmakers have ever been able to afford.

A good example would be RAIDERS OF THE LOST ARK where the opening sequence of the movie was shot on the last day of filming.

**JB** How we shoot JEDI will not be dictated by the continuity of the story, but by the requirements of Norman, Reynolds, the production designer, Norman lets us know which sets he can have ready on what stages by a certain day at the studio in London, then after that sequence has been shot, how long it will take to strike that set and build the next.

**RW** The stage that housed the big Hoth ice-hanger was revamped around the Millenium Falcon into the Cloud City landing platform, then revamped again into the interior of the Space Slug's mouth and finally the Millenium Falcon was removed and the Bog Planet, Dagobah, set was constructed. Four different sets on the same stage, two fairly simple and two very complex, were done on a single stage — all within the short period of principal photography.

**JB** Basically, if we have 25 sets to build on five stages, we become jugglers and figure which set to film on for which days. It can take as long as two months to build one particular set, then after only a few days of shooting we're finished, and that set will be struck and the next one built.

**RW** There are an immense number of sets required in a STAR WARS saga movie, an abnormally large number, because these stories are a progression. You never return to where you've already been. As the stories go on and on, this progression means a large number of big sets. In the genre of science fiction movies making, the action of most movies takes place on a few simple sets.

**JB** EMPIRE progressed, as Robert said, from the opening on the snow planet Hoth, into space, from space to the Bog Planet, from Dagobah to Bespin, from the Cloud City back to space where the film ended. Chapters of the STAR WARS saga are such heavy pre-production pictures because they are so complicated. The most important point of pre-production is to unravel those complications and decide what to shoot, what to build, what to do at ILM, what to do on stage, what to shoot on location, and how we can balance and integrate all these different aspects into the making of our movie.

**RW** In theory, the execution should be simple. In practice, the principal photography is just as difficult as the pre-production, because changes always occur and preparation must take place during the filming itself.

**JB** You always approach a day's shooting with a plan, then when you actually start photographing, you treat your plan as a skeleton and change it as needed to make the finished product greater than what you had planned it to be.

**RW** Flexibility is a very important word. You die in the movie industry if you aren't flexible. There are so many facets that affect you, like the weather, you have no control over.

**JB** To shoot the Hoth rebel trench sequence from EMPIRE, we sat on a glacier in Norway for six weeks. Every day we started at 7 am, and around noon, the sun would peak over the horizon and the clouds would roll in. We would get ready and when the clouds got just right, we would roll the cameras and get one shot. We waited in the cold for the rest of the day, but generally it was for naught. The things things do happen. What is most important to us is what gets up on the screen, not what it takes to get it there.

**RW** That's the motion picture business. When the locals won't go out, there is usually a motion picture company that can work in 120° heat in Tunisia, or -20° cold in Norway. That's a lot of our people working right through a 140° difference in temperature.

**JB** One of the things we pride ourselves on is that we are able to make a picture like THE EMPIRE STRIKES BACK, which cost 25 million, or THE NEW HOPE which cost 10 million, when other recent science fiction films have cost anywhere from 30 to 45 million. We take pride in putting all our money into production value up on the screen and I think it shows.

**RW** There isn't an endless cornucopia of money. We have to make the movie within the production budget and on the existing stages. The cost of a movie can not be accurately estimated until the script is finished. The script writer really writes the budget. Every scene he writes will translate into the dollars and cents that is due to film that sequence. Some things are clearly too expensive, but we usually manage to find a way to do whatever George wants done with the money we have. Budget and the final draft of the script are just two more aspects of all the things going on simultaneously as we creep closer and closer to the day when principal photography commences.

**JB** We do pride ourselves on making great movies. As soon as anyone starts work in JEDI, I welcome them on and tell them we're going to make this chapter of the STAR WARS Saga better than the last two. The idea is to instill a spirit in the people working on our picture, that our goal is to surpass ourselves again within the recognized budget. We will make an even better film for that price.

**RW** Principal photography, with the cameras filming the actors on a real full-sized set begins on January 13, 1981. Miniature photography at ILM will start before that. I can't really give you a date, but we are planning the first ILM photographic effects for December, 1981.

**JB** The JEDI will be filmed at EMI-Elstree Studios in England, on location in Germany and possibly in Tunisia. KR, MG
Howard Kazanjian, who was named producer of REVENGE OF THE JEDI in his interview in BANTHA TRACKS #11, February 1981, has been asked about his selection of a director for JEDI. Excerpts from producer Kazanjian’s reply to the question: “How did you go about selecting a director?” are condensed below.

In January, Howard Kazanjian began searching for an energetic and dynamic director to continue the STAR WARS Saga in the style established by George Lucas and Irvin Kershner: A director whose creative talents could make a big picture, yet could keep in mind A NEW HOPE and THE EMPIRE STRIKES BACK and not try to totally change the characters and established style. While the director will have broad freedom and flexibility, REVENGE OF THE JEDI must retain the flavor of a chapter of the STAR WARS Saga.

Our director has to have a good sense of humor, a vivid imagination, and enough talent to handle a picture like REVENGE OF THE JEDI. Lucasfilm needed a director who understands STAR WARS, believes in the Force, even believes in Darth Vader, and above all believes in the STAR WARS Saga. We did not need a man who was going to direct a picture about Vader and all the heroes and heroines, but couldn’t really believe in them.

In JEDI, as with every chapter of the STAR WARS Saga, our director will be required to film around a tremendous amount of special effects. Some directors just can’t handle that. Often the director will be filming one or more actors in front of a blue screen, and he will have to fill in the special effects elements from his imagination and the storyboards.

The director visualizes whether laser fire is blasting left to right through the scene, or if a X-Wing is arching across the sky, or if a robot or an explosion is in the foreground. Our director will have to visualize what is going to be added six months down the line and direct his actors accordingly, so in the final cut, they will duck back after the laserblast, follow the X-Wing with their eyes, and react properly to the robot or explosion. Since these special effects elements don’t actually exist during the shooting, it can be very hard for directors and actors to work with them.

Once the criteria had been established for the next STAR WARS director, Howard Kazanjian began listing American and European directors and viewing their most recent films — sometimes looking at the last third or fourth films an interesting director had done. They key question was this director handle both a big picture with lots of things happening and yet a small picture, an intimate picture about people? Producer Kazanjian focused on each director’s style of directing: How did he actually direct, how did his actors perform, how did he move the camera, how did he interpret the script, how was his film edited, and could he be moved from the films being reviewed to doing a STAR WARS Saga type of picture.

As potential names came in, they were compiled onto the A List, those Lucasfilm was very interested in, and the B List, those directors who for one reason or another, were passed. The A List was contacted and each was asked if he was interested in directing REVENGE OF THE JEDI, and if he was free to do it. Anyone not interested or available was moved to the B List.

Selection started with producer Howard Kazanjian and executive producer George Lucas meeting to discuss the A List. Howard Kazanjian held face to face interviews with the A List, starting in America then visiting almost every European and English director. Producer Kazanjian wanted to know if each director could become a part of STAR WARS Family, could work with George Lucas, could work with Kazanjian himself, and could they all work together for two long years? It’s an amazing fact that sometimes what you see on the screen can be so positive, and yet in meeting the director you might develop a negative feeling.

Once the A List shrank to the top twelve candidates, producer Kazanjian began interviewing people each director had worked with, asking what type of type of person he was: is he positive, how does he work with his cast and crew, how did he treat his crew, what does the cast and crew think of him, did he come in on budget, did he care about the budget, and was he money conscious. Those directors who didn’t care for their crew, weren’t money conscious, or who left their cast and crew disliking them, were quickly added to the B List.

When the A List was down to only three, those directors were invited to tour Industrial Light & Magic and meet with George Lucas to discuss JEDI. Eventually, the difficult decision was made. The director of STAR WARS Episode VI: REVENGE OF THE JEDI will be English director Richard Marquand.

Richard Marquand is the director of the film END OF THE NEEDLE, a thriller love story set in England during WWII. He also directed THE LEGACY and quite a bit of British television. Producer Kazanjian said, “There is a certain sparkle about Richard’s work that made him our final choice.” KR, MG
SPACE “BUDGET” WARS EPISODE IV: A NEW HOPE

A shuttle isn’t anywhere near as glamorous as the Millennium Falcon. The Falcon is a racing machine: a sleek, fast and elusive race car that can get through the blockade with the goods regardless of Imperial intentions otherwise. The shuttles are only pickup trucks. Like all pickups, with two guys in the cab, they can carry particular-sized loads out somewhere close to get a days work done. People can ride in the back. Hardware can be trucked out, set up, then left behind. The shuttles just get the job done. Not as glamorous as the Falcon maybe, but the first successful mission of the Space Shuttle Columbia has put space in our neighborhood where people can commute to work. It can’t be much more dangerous than freeway rush hour traffic. This is mankind’s next step in making STAR WARS a reality. KR ●

A NOTE ON THE COLUMBIA
— FROM GEORGE LUCAS

As an ardent space supporter, I was very pleased when NASA invited me to watch the maiden flight of the Space Shuttle. Viewing the launch at the Kennedy Space Center was an impressive thrill. I didn’t just see the launch, I could hear and smell and feel it as the most powerful engines ever made turned a sunlike ball of brilliance into a pillar of smoke as they pushed the Columbia into orbit. I was awed.

The Columbia announced its arrival with twin sonic booms, banked, and began the long glide to touchdown. The rear wheels touched at 10:20:52 a.m. and the shuttle slid to a stop right in front of the green NASA shed – a perfect mission. The re-usable Columbia Space Shuttle was home after making history as the first orbital vehicle to switch to fixed wing flight.

PROFILE

KUMI OKAMOTO

Japanese Cartoonist

OSWFC member Kumi Okamoto, 17, of Tokyo, Japan wants to go to design school to become an illustrator. Currently, she likes to draw cartoons of STAR WARS Saga characters like those featured on this page. For models she uses her pets: a dog, a rabbit, a mouse, nine shell grass parakeets, seven lovebirds, two tortoises, a lizard and five goldfish. She feels her menagerie would be complete if she just had a little Taur-taun of her own to raise.

Kumi organized some local enthusiasts into a fan club called “Little Falcon.” Her cartoons appear in the club’s monthly newsletter where members mostly chatter about STAR WARS. Occasionally, they even hold a meeting.

We hope you enjoy the delightful cartoons of KUMI as much as we do. M.G.

May the Force be with you!
NEW! "RAIDERS OF THE LOST ARK" Movie One-Sheet

The fan club has arranged for extra RAIDERS OF THE LOST ARK one-sheets to be printed off the original press run that were destined for theatre marquees. These one-sheets feature Amsel's rendition of Harrison Ford as Indiana Jones done in vivid warm tones and measure a full 27" x 41". Now you can own one of these rare movie posters, mailed to you rolled, not folded, for only $8.00 plus $1.50 postage and handling. Limit: One poster per order.

Ordering Information:
Due to the limited number of one-sheets, all orders must include a self-addressed stamped envelope so that payment can be returned should our supply run out. Payment for the one-sheet must be made with a separate check or money-order from orders for other products. Posters will be mailed in a sturdy trifold container.

EMPIRE PROMOTIONAL ART PORTFOLIO

Used only as promotional material in 1979 for selected theater managers. A very rare collector's item. The portfolio contains two (9¼" by 22") full-color Ralph McQuarrie art prints; a 4-ounce Darth Vader Medallion; inner folder with embossed Vader design; outer package with Darth Vader silkscreen. Price: $25.00 (includes U.P.S. delivery charges in U.S.A.). Send payment separately from other Fan Club orders, and include self-addressed stamped envelope for refund if supply runs out.
THE EMPIRE STRIKES BACK POSTER ALBUM (Vol. I)

Produced especially for the Fan Club. Contains full-color pin-ups and career biographies of the EMPIRE STRIKES BACK stars: Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, David Prowse, Peter Mayhew and Kenny Baker.
Price: $3.00 (plus postage and handling)

Special Products Order Form
Send check or money order to:
Official STAR WARS Fan Club
Office Special Products Dept. 9713
P.O. Box 2202
San Rafael, CA 94912

Important Ordering Information for All Customers
Orders will not be processed unless proper postage and handling charges are included with payment. Orders are payable by check or money order to the Official STAR WARS Fan Club. No cash is accepted. Canadian and foreign orders must pay in U.S. funds only. California and Illinois residents add applicable sales tax. Please allow 4-8 weeks for delivery. Satisfaction Guaranteed.
Prices are valid for 90 days and are subject to change thereafter.

BANTHA TRACKS Newsletter Back Issues:
☐ Special Compilation Issue $2.50 ea. plus P&H
☐ #2 $1.00 ea. plus P&H
☐ #6 $1.00 ea. plus P&H
☐ #7 $1.00 ea. plus P&H
☐ #8 $1.00 ea. plus P&H
☐ #9 $1.00 ea. plus P&H

Back issue Postage and Handling Information
Postage and Handling charges: $0.50 for up to four issues ordered at the same time. For more than four issues ordered at the same time, please include $1.00 for postage and handling.
Canadian orders: add $1.00 postage and handling to your total order in addition to the above post and handling charges.
Foreign orders: add $2.00 post and handling to your total order in addition to the above postage and handling charges.

Luke Skywalker Rebel Fatigue Jacket
Sizes: (circle your choice)  
Prices:
Small children's 4 5 6 6x $23.95 ea. plus P&H
Children's 7 8 10 12 14 $27.95 ea. plus P&H
Big Boy's 16 18 20 $31.95 ea. plus P&H
Women's S M L $31.95 ea. plus P&H
Men's S M L XL $35.95 ea. plus P&H

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Add $3.00 per jacket for postage and handling - U.S. delivery
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Foreign orders: $11.00 each plus P&H

☐ THE EMPIRE STRIKES BACK Poster Album (Vol. I) $3.00 each plus $.50 postage and handling
Canadian orders $3.50 each plus P&H
Foreign orders: $4.00 each plus P&H

☐ "EMPIRE" Promotional Art Portfolio $25.00 each (includes U.P.S. delivery)
Canadian orders $27.00 each plus postage and handling
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☐ Original STAR WARS Fan Club Kit $12.00 plus $1.00 postage and handling
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☐ "EMPIRE" Pencils $1.75 per pkg. plus $.50 postage and handling
Canadian orders $2.25 each plus P&H
Foreign orders: $3.00 each plus P&H

☐ "RAIDERS" One-sheets $8.00 each plus $.50 P&H
Canadian orders $9.00 each plus P&H
Foreign orders: $10.00 each plus P&H

www.JWITEMPLARACHIVES.com
"VADER IN FLAMES" Embroidered Patch
Seven Beautiful Colors
A replica of the emblem worn by THE EMPIRE STRIKES BACK cast and crew on location in Finse, Norway. (3½" x 4¼")
Price: $3.00 (plus postage and handling).

THE ORIGINAL STAR WARS FAN CLUB MEMBERSHIP KIT
Now available to current members. Contains a full-color wall poster, glossy photo, iron-on X-wing and TIE-fighter, Skywalker decal and wallet photo; Fan Club embroidered patch, book cover, and membership card.
Price: $12.00 plus $1.50 postage and handling.
Canadian orders $15.00 postpaid.
Foreign orders $17.00 postpaid.

NEWSLETTER BACK ISSUES
Special Compilation Issue—Price: $2.50 ea. (plus postage and handling).
Includes back issues #1 through #4, originally published in 1978. Complete in one issue, the compilation contains biographical sketches of George Lucas and Gary Kurtz, articles on STAR WARS special effects, an interview with Mark Hamill, a STAR WARS trivia quiz, fan club questions and answers, and more.
Bantha Tracks Back Issues—Price: $1.00 ea. (plus postage and handling).
5. Interview with THE EMPIRE STRIKES BACK Director Irvin Kershner, Fan Club Cartoon Contest winners, STAR WARS comic strip news, and introduction of Boba Fett.
6. Interview with Harrison Ford, Japanese influences in STAR WARS, questions and answers.
7. Interview with Anthony Daniels, introduction of Lando Calrissian, questions and answers.
8. Interview with George Lucas, preview page of EMPIRE photographs, transcriptions of actors' phone messages.
10. EMPIRE international report, STAR WARS costuming, profile of member costumers, "Thank You" Mark Hamill.
12. RAIDERS OF THE LOST ARK preview entrevista with Director Steven Spielberg, Recruiting Contest Winners Profile, Members Artwork feature, JEDI update.

NEW! "THE EMPIRE STRIKES BACK" PENCILS
At your request. Extra EMPIRE kit pencils. Shrink wrap included. Price: $1.75 per package plus postage and handling.

STAR WARS: A NEW HOPE Embroidered Patch
Six Spectacular Colors
Ralph McQuarrie's first design created to symbolize the STAR WARS Saga. Luke Skywalker stands against the planet Yavin. (3½" x 4½")
Price: $3.00 (plus postage and handling).

SKYWALKER FATIGUE JACKET
As seen in THE EMPIRE STRIKES BACK
A custom-tailored replica in khaki-colored denim fabric. Machine washable, for men, women, and children. The futuristic styling makes this "the jacket of the 80s". SIZES RUN SMALL. Price: $23.95 to $35.95, according to size (plus postage and handling).
REENEWALS
Immediately after your fourth BANtha Tracks newsletter is mailed, the fan club will send a renewal notice describing our procedure. Your $4.00 renewal fee entitles you to a year of BANtha Tracks, the full-color decals of Yoda and the Bounty Hunters, (4" x 5") pictured here, opportunities to participate in club-sponsored contests with great prizes, continual first hand information on the production of REVENGE OF THE JEDI, and offers to purchase STAR WARS collectors's items and much, much more. In 1983, an all new JEDI kit will be offered.

MESSAGE FROM THE DIRECTOR
This issue marks the promotion of myself, Maureen Garrett, to Director of the OSWFC. I started in the fan club in June of 1979 handling your fan mail and have served as Circulation Manager of BANtha Tracks and most recently as Assistant Director under Ira Friedman. I'm taking over in our new offices in Marin County after the long-planned consolidation of Lucasfilm Ltd. Two thirds of Lucasfilm has always been located in Marin: Industrial Light & Magic, the special effects division; Sprocket Systems, the research and development division; and the post production facilities. Joining them now are the administration, marketing, publishing, merchandising, legal, art, and photo departments, and of course the OSWFC.

This move will bring many new things to fan club members. The OSWFC is now surrounded by the enormous ocean of creative talent that produces many aspects of the STAR WARS Saga. BANtha Tracks will sail amongst these unique and fascinating islands, bringing, I hope, production closer to you. We plan to bring you "how to" articles from the inside and other surprises.

New collectors items will be offered for OSWFC members only. This includes very special memorabilia such as theatre one-sheets from Lucasfilm Ltd. productions, new patches, and unique, limited edition STAR WARS Saga lithographs.

If there is anything you want to see, want to say, or want to have offered through the fan club, please write your ideas and send them to me along with a SASE and I'll see what we can do.

May the Force be with you!
Maureen Garrett, Director

How to write us:
Editorial correspondence, new membership fees, pen pals, color fanmail, costume guidelines, club information:
Official Star Wars Fan Club, P.O. Box 2202, San Rafael, CA 94912. When appropriate send a self-addressed stamped envelope to help ensure a quick reply.
Subscription problems, membership renewals, product fulfillment inquiries: Official Star Wars Fan Club, Customer Service Dept., P.O. Box 163, Mt. Morris, IL 61054.
To change address: Official Star Wars Fan Club, P.O. Box 163, Mt. Morris, IL 61054. Please allow 6 weeks for change of address to take effect. The date of the last issue of your current subscription appears on the face of this newsletter. We will not be held responsible for the mailing label of the subscriber.

MEMBERSHIP INFORMATION
New members will receive the EMPIRE kit, which contains a poster, six 8 x 10 color photos, a decal, and other ES9 items, and a year's subscription (four issues) to BANtha TRACKS.
New membership fees are $5 ($6 Canada, $7 foreign). Renewals are $4 ($5 Canada, $6 foreign). Canadian and foreign members must order using international bank drafts or money orders made payable in U.S. currency. Please do not send cash.

FORCE NUMBERS
Your Force number can be found on the upper-left portion of your mailing label. Please provide this Force number at all times when writing the Fan Club.

PEN PAL SERVICE
If you are interested in having a pen pal, send a self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

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BARB LAKIN, KATHY WIPPERT

PREVIEW OF COMING ATTRACTIONS: NOVEMBER 1981
REVENGE OF THE JEDI: PRE PRODUCTION PART II
WINNERS OF THE STAR WARS SAGA CREATIVITY CONTEST
STAR WARS FILKSongs
HOW TO MAKE A TIE FIGHTER HOLIDAY ORNAMENT
INTERNATIONAL STAR WARS NEWS
LUCASFILM UPDATES
and more...

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MAY THE FORCE BE WITH YOU