

STAR WARS

Welcome to the Official Site

from the adventures of Luke Skywalker....

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April 1, 1979

Episode V Select



New!

While George Lucas is producing the next *Star Wars* film, he wants to share some personally selected moments of the process with the readers of [starwars.com](#).

Episode V Update



New!

Shooting a *Star Wars* film requires a great deal of coordination.

July 1979 Comic



A new threat from the heart of the gas giant Yavin spells doom for the Rebel heroes!

Ask the Alliance Tacticians



Why hasn't Lucasfilm released *Star Wars* for the Betamax?

Bantha Tracks #5



Four text-packed pages of *Star Wars* information in the upcoming issue of *Bantha Tracks*.

Episode IV Snapshot



Today's snapshot features a first meeting.

The Lost Legacy



A first look at *Han Solo and the Lost Legacy*, a new paperback novel by author Brian Daley.

Art of Star Wars



Ballantine Books will showcase some of the amazing artwork created for the galaxy far, far away.



Star Wars Poll

Who do you think Princess Leia should end up with?

Han

Luke

[Vote](#) [View Results](#)

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George Lucas *Episode V Select*



Photo by George Whi team

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Episode V Update: Different Stages, Different Worlds

April 1, 1979 -- Shooting a *Star Wars* film requires a great deal of coordination, as different stages at Elstree Studios become different worlds on concurrent schedules. While the main stage is still under layers of fake ice, transformed into the Rebel's snowy hangar bay on a frigid planet, another world is being constructed on Stage 2.



Like the various locales of the *Star Wars* universe, this new world is firmly rooted in images and concepts of our own. "George Lucas gave us our terms of reference on *Star Wars* and we have abided by them," says Production Designer Norman Reynolds. One of Lucas' mandates is that everything relate

to Earth somehow. "This prevents us from getting carried away into realms of science fiction. The *Star Wars* pictures are not science fiction. We're making adventure stories for which the terms of references are in the here and now. Although it is fantasy, you can feel home in the distant galaxy."

As a perfect example, this new world harkens back to the art deco boom of the 1920s. The style that superceded art nouveau, art deco is the result of designers attempting to fuse mechanical and technological influences into a decorative motif. Since the new planet is one with an advanced cosmopolitan and varied culture, it fits well with that style.



With simulated marble floors trimmed in gleaming white and chrome, this new planet is a bold contrast to the undeveloped and war-torn worlds seen elsewhere in the series.

In other stages, the Rebel ice base undergoes attack not

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only from the Empire, but from natural predators, as realized by effects technicians. A full day was spent trying to perfect a scene involving a snowy-furred creature.



"In this scene, we're trying to suggest more than will actually be seen. We need to use the audience's imagination as a means of giving color to our coloring book," says director Irvin Kershner. "It's no good just to be literal in a shot like this. The effect must be one of illusion, a slight of hand, a

conjuring trick. So we're trying again."

Executive Producer George Lucas, meanwhile, has returned to California to examine effects tests at Industrial Light & Magic. He will keep in close contact with the production in England using the latest in telex technology.

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Episode V Update: Different Stages, Different Worlds



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July 1979 Comic

A new threat from the heart of the gas giant Yavin spells doom for the Rebel heroes! Inexplicably, TIE fighters have appeared on Yavin Four, harassing the stronghold at Massassi Base. Luke Skywalker, Princess Leia and the droids venture out to solve this mystery, and find the nefarious House of Tagge hatching a diabolical new scheme.

The action begins in *Star Wars* #25 -- "Siege at Yavin!", by Archie Goodwin, Carmine Infantino and Gene Day.

Star Wars is published monthly by the Marvel Comics Group, and is approved by the Comics Code Authority.

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Q: Why hasn't Lucasfilm released *Star Wars* for the Betamax? What's the hold up? Surely it can't be that difficult! This is very unfair to fans! I don't mean to get all heavy, but this is *totally* uncool.

Answered by: Brad Bender, Head of Fan Relations.

A: We understand the desire to watch *Star Wars* in the comfort of your own home on the best home video format available. However, George Lucas is very busy now, overseeing the production of *The Empire Strikes Back*. Lucasfilm will release *Star Wars* on Beta when we have the time to devote to it. We have something special planned for its release. As Obi-Wan said to Luke, "Be patient." Until then, keep on truckin'!

[Submit a question.](#)

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Kershner Speaks in Tracks #5



Members of the *Star Wars* Fan Club have four text-packed pages of exciting *Star Wars* information in the upcoming issue of *Bantha Tracks*, the club's official newsletter.

Bantha Tracks #5 features an exclusive interview with *Empire*'s director, Irvin Kershner. Learn what the director of the eagerly anticipated *Star Wars* sequel has to say of his experience.

Also in this issue is a detailed look at the Shocktrooper armor worn by the

mysterious bounty hunter set to make an appearance in *Empire*.

The latest *Empire* progress report, a look at the *Star Wars* newspaper strip, and a quick update on the lucky contest winner who got to visit the *Empire* set in England round out the newsletter.

Bantha Tracks #5, published by Black Falcon Ltd., ships to members of the *Star Wars* Fan Club this summer. If you're not a member of the Official *Star Wars* Fan Club, sign up today!

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Episode IV Snapshot



Obi-Wan Kenobi (Alec Guinness) meets R2-D2 (Kenny Baker)
for the first time.

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First Look: *Lost Legacy*

The fabled hoard of the mad tyrant Xim was beyond measure - it was also, as far as Han Solo and his Wookiee partner Chewbacca were concerned, strictly legendary. But the pleadings of an old spacebum who had once saved his life - plus the fact that a trifling misunderstanding had set the deadliest gunman in the galaxy on his trail, making a secret expedition to almost any place seem highly desirable - were enough to grab Han Solo's interest.

But within hours of landing on the planet rumored to hold the treasure, Han's beloved spacecraft *Millennium Falcon* was hijacked, and his party had to contend with assassins and an army of killer robots.

This was no way, Han Solo felt, for a pair of honest smugglers to make a living...

Han Solo and the Lost Legacy, a new paperback novel by author Brian Daley, is based on characters and situations created by George Lucas. It is due out in September from Del Rey Books, and features cover art by William Schmidt.



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Take The Art of *Star Wars* Home!

This fall, Ballantine Books will showcase some of the amazing artwork created for the galaxy far, far away in their new coffee table book, *The Art of Star Wars*. The book includes never before seen sketches and photographs, giving fans an inside look into the creative process undertaken in making the otherworldly come to life.

Production paintings by Ralph McQuarrie, sketches by Joe Johnston, costume designs by John Mollo and more are featured in glorious full color. The book also includes the entire script by George Lucas, making it the only place where it's available!

The Art of Star Wars, edited by Carol Tittleman, is due for a November 1979 release. At almost 200 pages, full color and available in hardcover, it is well worth the \$17.29 cover price.



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Partial Episode V Cast List

Luke Skywalker Mark Hamill

Han Solo Harrison Ford

Princess Leia Organa Carrie Fisher

Darth Vader David Prowse

Chewbacca Peter Mayhew

Artoo-Detoo (R2-D2) Kenny Baker

Ben (Obi-Wan) Kenobi Alec Guinness

"an old friend" Billy Dee Williams

"an eccentric hermit" Frank Oz

"a bounty hunter" Jeremy Bulloch

"an efficient worker" Jack Purvis

"a well-equipped assistant" John Hollis

"a chilly threat" Des Webb

"a hooded director" Clive Revill

Bruce Boa

Norman Chancer

Kenneth Colley

Michael Culver

John Dicks

Norwich Duff

General Veers Julian Glover

Jerry Harte

Ray Hassett

Milton Johns

Mark Jones

Brigitte Kahn

Wedge Antilles Denis Lawson

Ian Liston

Oliver Maguire

Christopher Malcom

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Jack Mckenzie

John Morton

Kathryn Mullen

Richard Oldfield

John Ratzenberger

Robin Scobey

Michael Sheard

Burnell Tucker

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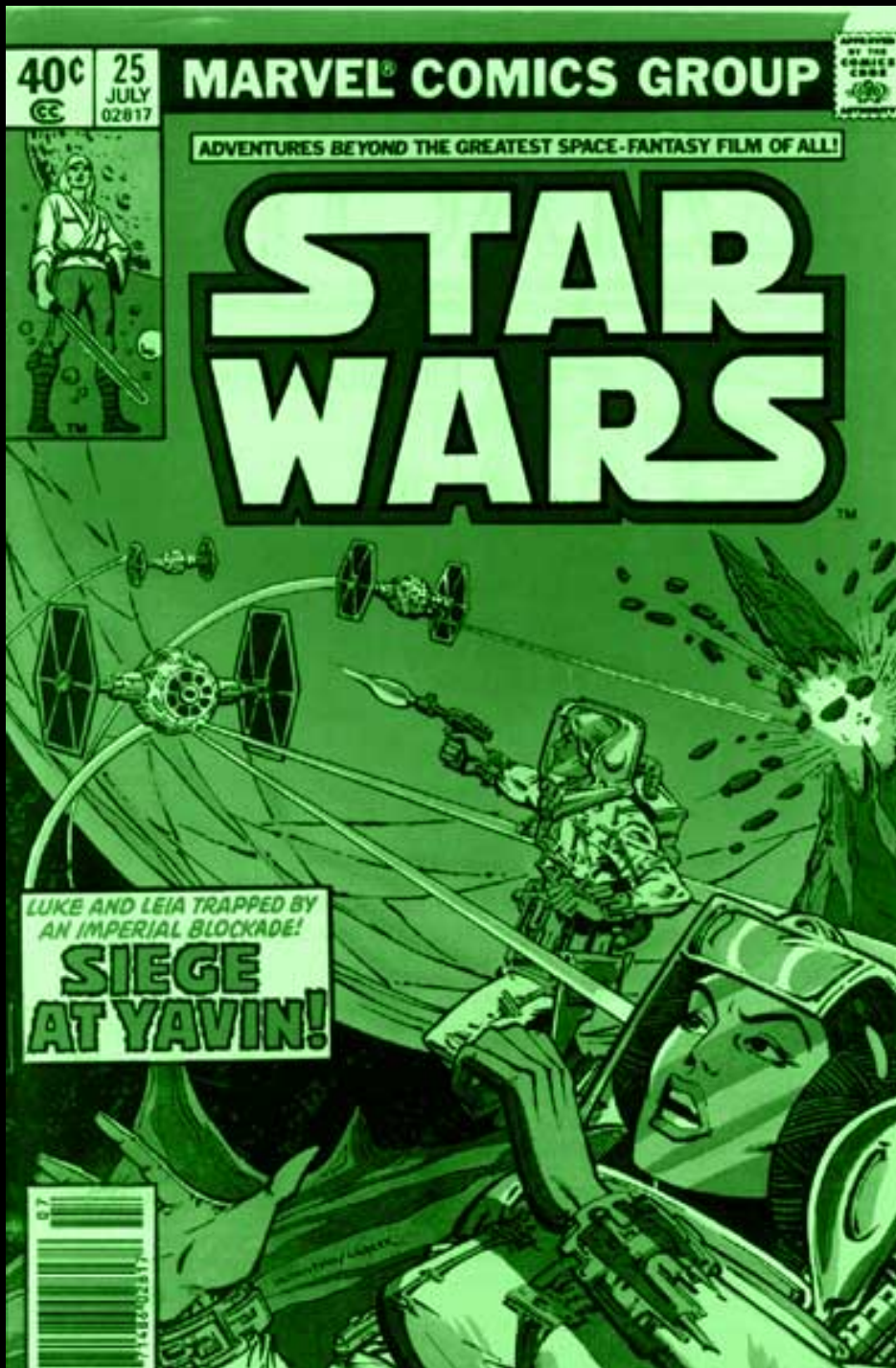
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Kershner Speaks in Tracks #5

BANTHA TRACKS

NEWSLETTER OF THE OFFICIAL STAR WARS FAN CLUB

INTERVIEW: IRVIN KERSHNER

Last summer, prior to his departure for London, we interviewed Irvin Kershner ("Marsh" to his friends and associates) about his background and about what he expected to encounter as the Director of *The Empire Strikes Back*. The following is an excerpt from that interview.

SW: I haven't been able to find a lot of background material on you.
K: I'm an unknown man. I stay away from mass media as much as I can. It's a choice that I make. I don't mind that people have to look about me. As you do it, tell yourself and I'm not interested in that.

SW: Tell me a little about your background and how you got into filmmaking.

K: I was an amateur first, a classical musician. I studied voice, viola, and composition. I played professionally but decided that I didn't want to be a musician, so I went into painting and sculpture. Later I decided I was not going to be a painter, so I turned to photography and became quite successful. I was being published and had exhibits all over the world. Then by chance I met Dean Olsen, the Dean of Communications at USC. He wanted me to teach there, so I started teaching photography. It was at USC that I became interested in movies for the first time and began taking courses.

SW: When was this?

K: This was in 1948. I got into documentaries after that. I directed and photographed hundreds of them. Finally I came back from two years in the Middle East making films and got into television. I did a documentary series on television, *Paul Coates' Confidential File*. It was the first real documentary show that was syndicated all over the country. This was on in about 1953-55. Then I made my first feature, *Stake Out On Dope Street*. That was it. I just started working and doing my thing.

SW: What brought you into doing features?

K: This accident hit me in the Camera-men's Union, the Editing Union, or the Art Director's Union, so I said there's only one thing to do—direct. I co-wrote a film, raised the money and directed it. I used to travel with the *Confidential File* and I knew a lot about dope addiction and addicts. I thought, why not do a film that used my knowledge. It cost \$30,000, complete. It was a very successful venture. I just continued making films and trying to do my own type of film, which was outside of the establishment most of the time.

SW: What type of film do you think is your type?

K: Up until about four years ago, my type of film was the small, intimate film—a film that dealt with social issues, human drives and needs. Every director at one point, diving out of the background that I came off—the university and documentaries—looks for a film where you have a degree of formality, a degree of form. This was the kick I was on. It's much of the time making a realistic, human film as if it's making a *Star Wars*. They are both stylistic. One appears to be real and one to be hyper-real but they are both simply a style. But you find that there is a small audience and you cannot reach a small audience, because of the large cost of advertising and distribution the studios feel that for the same amount, you can sell something that is more commercial.

SW: Do you decide that economics forced you away from the small intimate film and into the more commercial?

K: And the crazy way it took longer to make the small, intimate film than it did the big commercial films. The *Film Film Man* took me one year to write script through editing and distribution. *The Love of Ginger Coffey* took me almost three years. I'm beginning to enjoy making bigger films and films for a wider audience. One of the reasons I did *Raid On Entebbe* with Peter Finch and Charles Bronson is because I wanted to work faster and make a bigger budget. It was a three-hour film that in 30 days. Then I did *Requiem for a Man Called Horse*. I felt it was a chance to show the spiritual development of the American Indian which had never been done before. On *Eyes of Laura Mars* the script was developed before I came into it. I did a quick rewrite, then shot the whole picture and edited it. I'm working on my own projects right now. One of them is a huge film which takes place over 1,000 years ago and is full of recognizable characters.

SW: This is after *The Empire Strikes Back*?

K: Right.



SW: How did you get involved with *The Empire Strikes Back*?

K: George and Gary asked me if I was willing to undertake it. I thought about it overnight, thought about the pros and cons, and finally said, "yes, I'd love it." I'm glad I'm doing it.

SW: It's a little harder this time because you've got a base that you're working from, that a lot of people are strongly attached to.

K: Well, I'm respecting that base. I'm not walking away from it. All the characters are there. The story is really an ongoing story. The bad guys are certainly better defined. The base is stable and we're just building another story.

SW: How do you expect *The Empire Strikes Back* to be different from *Star Wars*?

K: As I said, the story is an ongoing one and has some new characters. It has a great deal of action. Well, we have a wonderful active ending also, which I can't tell you about but it will be different.

SW: Do you expect *The Empire Strikes Back* to be a superficial picture?

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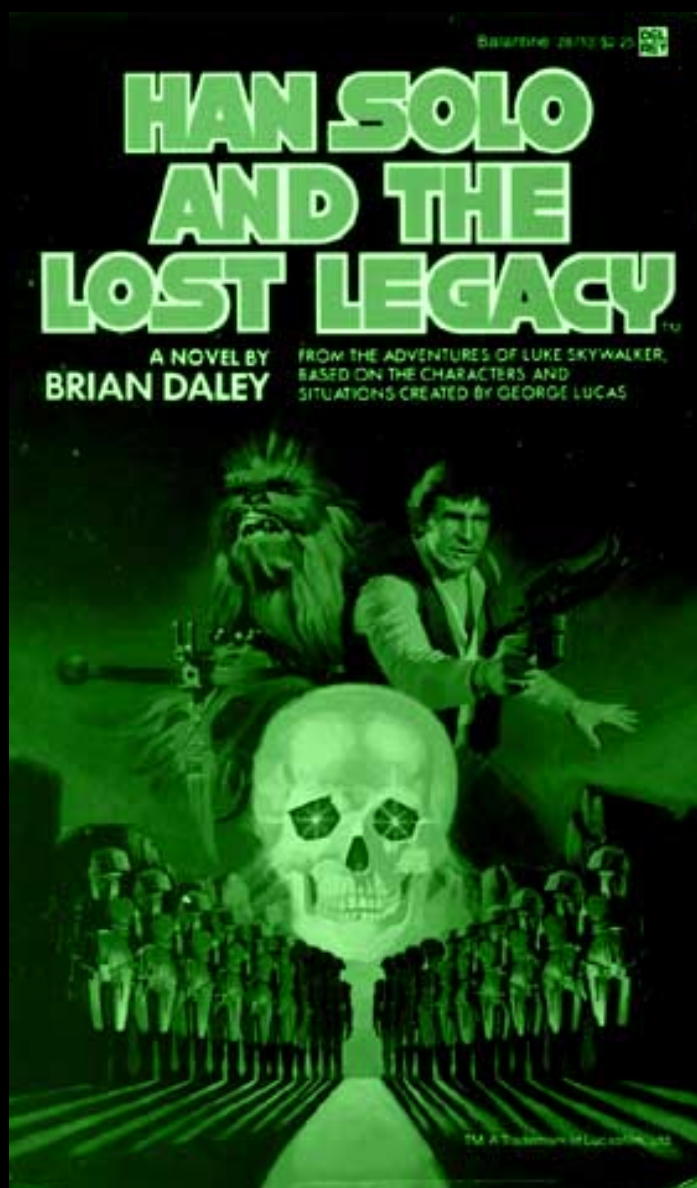
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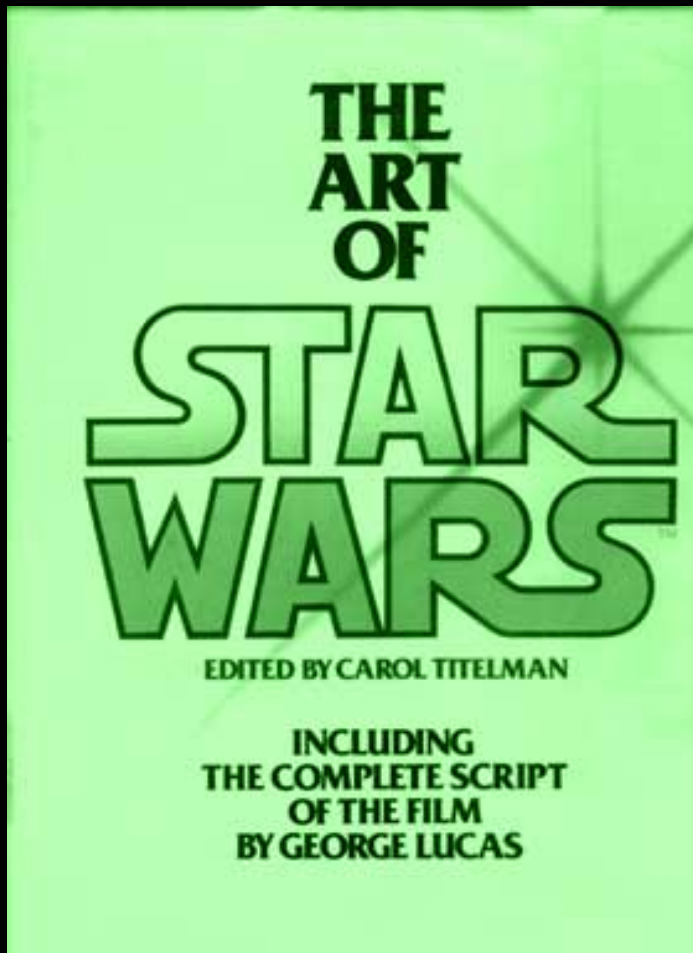
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Poll

Who do you think Princess Leia should end up with?

Poll Dates 04/01/79 - 04/07/79



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